
The Public Open Spaces of Melbourne, Australia.

by

Ian Peter Jordan.

A practicum
presented to the University of Manitoba
in partial fulfillment of the
requirements for the degree of
Masters of Landscape Architecture
in
The Department of Landscape Architecture,
Faculty of Architecture, University of Manitoba.

Winnipeg, Manitoba.
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BY

IAN PETER JORDAN

A practicum submitted to the Faculty of Graduate Studies
of the University of Manitoba in partial fulfillment of the
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MASTER OF LANDSCAPE ARCHITECTURE

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i. ABSTRACT.

Every public open space reflects, and to some extent preserves, the values of the period in which it was designed and developed. This quality is particularly evident in Melbourne where, over the past 150 years since its founding in 1835, the changing economic, social and cultural conditions have been paralleled by swings in open space demand and accompanying fashions in landscape design.

The evolution of public open space in the greater metropolitan Melbourne, in the context of the city's economic, social and cultural development, is examined in this study. The study traces the dominant landscape styles, common influences and key contributors to 35 of the most significant of these public open spaces. The material has been written in a style suitable for presentation to the general public with the intention that a field guide to Melbourne's public open space may result.

ii. ACKNOWLEDGMENTS.

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Peter Jordan.

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1.0 INTRODUCTION.

1.1 NATURE AND SCOPE OF THE STUDY.

According to the widely respected landscape architect Lawrence Halprin in Urban Open Space,

... our collective perception of cities depends on the landscape of open spaces. They lace a city with their voids: streets, alleyways, underground shopping malls, parking spaces, arcades, leftover triangles, parks, playgrounds, waterfronts, railway yards, rooftops, hills, valleys, freeways, bridges, interchanges. In our imagination of cities it is these open spaces, rather than the buildings that surround them, that we remember. They are the places where people congregate to walk and shop and picnic, to play and bicycle and drive. It is these places that we use and in which we encounter each other: where we meet and enjoy and participate in that communal life we call "city". [1]

It is at ground level -- in the streets, parks and plazas that make up what is known as the "public open spaces" -- that the quality of life and the livability of a city are measured. These spaces place an indelible and permanent legacy on a city and its inhabitants, influencing the activities of the people and thereby establishing a character for their living.

Although the metropolis of Melbourne is young by world standards, having been founded only in 1835, the design styles and uses of its public open spaces have passed through a sequence of identifiable evolutionary stages. Every public open space reflects, and to some extent preserves, the values of the period in which it was designed and developed. This quality is particularly evident in Melbourne where changing economic, social and cultural conditions over the past 150 years are paralleled by swings in open space demand and accompanying fashions in landscape design.

To understand the function of urban public open space today we must look to history. An examination of the changing role of public open spaces in Melbourne since 1835 will help to reveal an important element in the development of the city, one which fills aesthetic, conservation, recreational, educational and protective roles in today's urban environment. At the same time, an understanding of this changing role will give us a better basis for decisions affecting public open space land use now and in the future. To assist in this decision-making the general public needs to have an awareness and appreciation of the importance of public open space to the city and its population.

The valuable contribution made by practitioners of the art and profession of landscape architecture to the character and charm of Melbourne cannot be denied. The open spaces

and settings in which its buildings are located have as much, if not more, influence than the buildings themselves upon the atmosphere and quality of the environment generated. Through the study of the public open spaces of Melbourne readers will be exposed to the history of the art and profession of landscape architecture in Melbourne, thereby raising awareness of the practice of landscape architecture in the nineteenth and twentieth century and its potential for the future, whilst also allowing the opportunity to broaden their knowledge of human history. How man has developed at different times and places in the past to satisfy cultural and environmental demands may be of interest as it is an essential component of socio-economic history. For the student and the practising landscape architect it may provide valuable creative and technical stimulation to solve today's problems.

This study examines the evolution of public open space in the greater metropolitan Melbourne area. By isolating and preparing critiques for 35 of the most significant examples of public open space, it has been possible to trace the common influences, key contributors, and dominant landscape styles in these projects and to relate these factors to the overall development of Melbourne's public open spaces. The landscape history of Melbourne's public open spaces is examined briefly in the context of the city's economic, social and cultural development. This material has been written in a style suitable for presentation to the general public with the intention that a field guide to Melbourne's public open spaces may result.

1.2 STUDY OBJECTIVES.

The primary objective of this study is **to prepare documentation for inclusion in a field guide designed for the general public titled "The Public Open Spaces of Melbourne". It will include the publicly accessible examples of the art and profession of landscape architecture which are significant in the open space development of the greater metropolitan Melbourne area.** A brief account of the evolution of these consciously designed landscapes in terms of their relationships to the urban and landscape history of Melbourne introduces the study.

The proposed field guide will be far more than a convenient document for the harried tourist. While the visitor could easily learn from it who, what, where, when, how and why, it is intended as a reference work for the people of Melbourne. A further objective of this study is thus **to raise the awareness and appreciation of the general**

public about our landscape heritage and the contribution that public open spaces have made to Melbourne's urban development. It will also be of considerable benefit to the profession of landscape architecture in Melbourne as it will **improve the understanding of the general public about the roles, responsibilities and endeavours of those who, now and in the past, have practised the art or profession of landscape architecture in Melbourne.**

1.3 METHODOLOGY

Following an extensive literature search and consultation with practicing members and academics within the profession of landscape architecture in Melbourne, a list of potential projects for inclusion in this field guide was compiled. Those people consulted are listed in the Bibliography. An information file has been prepared for each project studied. Apart from photographs, drawings, documentary material pertaining to the project, each file contains an inventory form itemizing significant data of relevance to the site. A copy of that inventory form is reproduced in the Appendix. As research continued and information became available the inventory form was completed for each project. All the projects identified for potential inclusion were then assessed for "significance" in accordance with a set definition (see 1.4.1), and the listing of projects was finalized (see 2.2, 2.3, 2.4). In addition to significance, the projects were selected to cover a wide variety of landscape periods and styles and to represent of a wide selection of open space types. Availability, amount and reliability of background data were also considered to allow for consistency in the information collected. What constitutes "publicly accessible open space" , "significance" and the "spatial boundaries of the study -- Melbourne Metropolitan Area" are defined later in this Chapter (see 1.4).

In conjunction with this site-specific data, a literature search was conducted for additional material pertaining to the evolutionary development of public open space in Melbourne. Photographic collections were found to be an unexpectedly rich source of information on the early development of these open spaces, in particular Melbourne's historic inner-city gardens. Outdoor photographers were very active in Melbourne from about 1860 on and they sometimes recorded the public gardens, or picked up the details in the background of other shots.

The major component of this Practicum is Chapter 2 which is comprised of documentation compiled as a field guide for the general public. This chapter includes a

critical examination of 35 examples of the art and profession of landscape architecture which have contributed significantly to the open space development of Melbourne (Parts 2.2, 2.3, 2.4). These parts have been prefaced by Part 2.1 -- Historical Evolution of Public Open Space in Melbourne -- which describes the history of the designed landscape to which those projects have contributed.

Aspects of Melbourne's public open space evolution which are focussed on in Part 2.1 are:

- * the major contributions to public open space and how these related to identifiable events or periods in the urban history of Melbourne.
- * an examination of landscape styles as they evolved and the influences that appeared to direct those styles.
- * the changes in the way that people use the environment and how such changes affected public open space design.

The 35 projects have been divided into three principal types of projects -- 2.2. Public Parkland Projects, 2.3 Residential Projects and 2.4 Commercial/Institutional Projects. Each of these parts consists of an alphabetical listing of publicly accessible open space projects, determined to be of significance to the open space development of the greater metropolitan Melbourne area. The projects within each part are located approximately on an outline map of Melbourne inserted at the end of each part. The information included for each project is:

- * title of the project.
- * location (including Melway Map reference).
- * name(s) of designer(s) and critical dates/stages in its development.
- * statement of significance of the project as applied to the public open space evolution of Melbourne.
- * description of the open space and its historical development, perceived design concept and relationship to period landscape styles.
- * critical evaluation of the open space.
- * identifying photograph(s).
- * site plan (where available). These have been drawn with a consistent graphic style for ease of interpretation and reproduction. The scale of the site plans varies to suit the format of this document. A bar scale is located beside the directional north arrow in the lower left corner of each drawing so that the scale of different sites and elements may be compared.

These critiques emphasize the design, horticultural use and cultural issues which, it is hoped, will explain much about the public open spaces today. The statement of significance, description and critical evaluation for each project is presented in prose form and has been limited to 200-400 words, depending on the degree of significance of the site. The other information is presented in point form for quick reference.

An alphabetical index of projects, people, events, places, organizations etc. has been included to assist in quick referencing.

1.4 OPERATIONAL DEFINITIONS.

1.4.1 Landscape Significance.

In 1979 the Australian Committee of the International Council of Monuments and Sites (ICOMOS) adopted the Burra Charter as a charter for the conservation of places of cultural significance. Heritage authorities and organizations around Australia have since accepted it as the basis for their activities. The Burra Charter defines "cultural significance" as ".....the aesthetic, historic, scientific or social value for past, present and future generations." [2] This concept assists in determining the value of places -- whether they be landscapes, buildings, groups of buildings etc. Those sites or landscape projects which help in understanding the past or present, and which may be of value to future generations, are considered to be of "significance". The concept of "cultural significance" has been applied in this study in the selection of sites for inclusion in the field guide. Only those sites of "significance" to the public open spaces and their development in Melbourne, have been included in this document.

A number of criteria are identified under each of the four adjectives used in the Charter's definition of "cultural significance" -- aesthetic value, historic value, scientific value and social value. The "significance" of each project or open space has been assessed against these criteria, which are not mutually exclusive. These criteria were established after examination of guidelines developed in the Burra Charter, by the National Trust of Australia (Victoria) and by the American landscape architect David Sreatfield. [3] Furthermore, when considering the "significance" of a site, one must take into account how many other examples there are and how they rate in comparison to each other. The projects included in this study may not be unique, but they satisfy one or more of the following criteria and are the "most significant" of their type. Each of the sites presented

is considered to be of equal value and they are not listed in any descending order.

Aesthetic Value.

- A. Outstanding artistic or visual quality due to the accidental or intentional relationship between the design elements as reflected in contrast or cohesiveness of form, colour, scale, textures, patterns, spatial diversity, vistas, focal points, etc.;
- B. Representative of a characteristic or typical landscape style or convention which reflects the standards and tastes of a community during a particular historical period;
- C. Accidental or planned grouping of buildings, man-made structures and natural elements that physically and spatially comprise a cohesive grouping, streetscape or open space, and possess a strong local identity;
- D. Characteristic design, implementation and maintenance skills of a particular designer, design group or organization.

Historic Value.

- A. Illustration of historical development patterns such as the evolution of particular functions, uses or areas during one or more historical periods;
- B. Association with events which have made a significant contribution to the broad patterns of the history of the community;
- C. Association with the life or activities of persons, groups and organizations which have made a significant contribution to the community;
- D. Representative example of a particular social, ethnic or economic group during a particular period.

Scientific Value.

- A. Areas of ecological interest due to species rarity or uniqueness, ecological diversity and integrity;
- B. Areas that contain a deliberately assembled collection of plants that are of botanical interest, including plants that are of horticultural or genetic value;
- C. Sites that show important processes in the evolution of landscape architecture that are highly distinctive or original in their style or construction.

Social Value.

- A. Areas that can be considered to be of sentimental interest to the community or to

-
- visitors and tourists;
- B. Areas that are of social or locational importance as they accommodate activity essential to surrounding activities or are a focal point for gatherings or groups of people;
 - C. Areas that are generally recognized as an important landmark by the community as they provide the observer with a definite sense of position or place.

1.4.2 Publicly Accessible Open Space.

Publicly accessible open space is an outdoors area in which a series of human activities can develop and which is accessible to the general public for some period during the year. Such areas include all urban land and water that are open to the sky and reasonably accessible for freely-chosen activity or visual exploration and that also serve people and nature in an educational, aesthetic, productive or recreational way. Included are residential areas upon which public access is allowable and private estates upon which a fee is levied for inspection. The selected Melbourne public open space projects have been grouped into three types: Public Parkland, including parks, botanical gardens, fountains, etc.; Residential projects, including historic residential gardens and precincts as well as contemporary housing developments; and Commercial/Institutional projects, comprising pedestrian malls, plazas, educational campuses, etc.

1.4.3 Spatial Boundaries of the Study - Melbourne Metropolitan Area.

With the view that the field guide component of this study will be utilized by the general public, including students and tourists who may be restricted as to transportation means, only those public open spaces within the Metropolitan Taxi Area (as indicated in the Melway Greater Melbourne Street Directory No. 15) [4], have been included in Parts 2.2, 2.3 and 2.4. The exception is Werribee Park which is located immediately outside this boundary and is easily accessible by suburban train and local taxi service. It has been added to this study because of its high quality and significance as a public open space. The defined zone approximates a 20-kilometer radius zone from the Melbourne General Post Office in the north and west directions and extends to the 40-kilometer zone in the east. Throughout the study this area has been referred to as the "Melbourne metropolitan area".

2.0 THE PUBLIC OPEN SPACES OF MELBOURNE.

2.1 HISTORICAL EVOLUTION OF PUBLIC OPEN SPACE IN MELBOURNE.

Melbourne's development can be divided into two periods. The first period -- 1835-1914 -- commences with the founding of Melbourne in 1835 and carries through to the commencement of the Great War in 1914. The period of great prosperity in industrialization and rapid metropolitan spread that began after 1914 applied pressure on existing public open space and created new demands for additional space. As a result of the Great War "...the long Victorian and Edwardian period of slow and peaceful development in isolation from the world, was over..." [5] By that time the influences on Melbourne's public open space evolution were more widely dispersed than the British references which dominated the nineteenth century and pre-war years. With four out of five of the population born in Australia, the development of an Australian culture and an understanding of the environment had become sufficiently strong to result in a change in attitude to the design and use of Melbourne's public open spaces.

The second period -- 1914-1985 -- brings this evolution up to the time of data collection for the study. During the last 30 years of this period, the Australian profession of landscape architecture has had a direct influence on the open space development of the city. The profession of landscape architecture was formally established in 1966 with the formation of the Australian Institute of Landscape Architects. However, it is recognized that the art of landscape architecture is as old as man has been in existence. Many of the finest works were created by individuals who call themselves by other names, for example, horticulturalist, surveyor, architect etc.

As a means by which to identify the evolution in styles and public demands for open space, significant projects which exemplify period landscape styles and/or influenced the landscape development of Melbourne are discussed in chronological format. The Index and the survey of the significant open space projects will provide more detail of the significance, a description and critical analysis of those projects. These projects are listed in alphabetical order within three subject groupings -- 2.2 Public Parkland, 2.3 Residential and 2.4 Commercial/Institutional. These histories of the designed landscape are brief and intended only to touch upon the urban history insofar as it has affected the designed public open spaces.

2.1.1 Part I (1835 - 1914).

In 1835, John Batman led the first white settlers to the site known today as Melbourne and established a village. Two years later Robert Hoddle, the Surveyor-General to the new District, arrived and laid out the town in the rectangular grid pattern of the streets as we know them today (Figure 1). The town survey consisted of three main streets running east-west, seven north-south, three minor longitudinal streets, all with generous provisions of open space surrounding the town. The plan was simple, free of today's hierarchial urban planning concepts and almost ignored the topography. The first land sale was conducted in 1837, and from that date Melbourne was recognized as an entity in the Port Phillip District of the Colony of New South Wales.

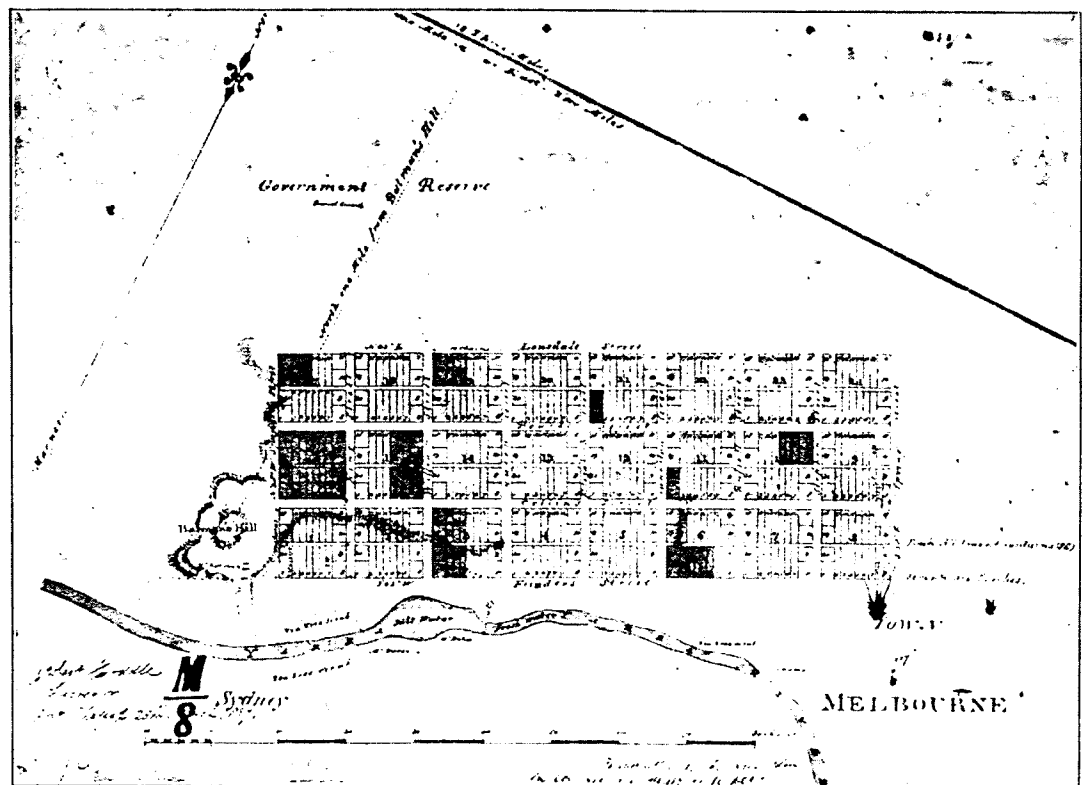


Figure 1: Map of Melbourne, signed by Robert Hoddle, 25 March 1837.

Source: Isaac Selby, "Robert Hoddle and the Planning of Melbourne." The Victorian Historical Magazine, 13 (December 1928), p. 57.

The Superintendent of the new District, C.J.Latrobe, arrived in 1839 and soon after "...started his policy of providing lungs for the township..." [6] He directed that suitable areas of land be set aside for public uses including markets, churches, schools and government purposes as well as land for public recreation. An area of Batman's Hill (the site of Spencer Street Railway Station) appears on government maps of the early 1840s as 'Reserve for Botanic Gardens', and it appears to be the first site to be set aside with the intention of developing a public garden. Other sites, such as the Domain and Yarra Park, were reserved for various government purposes, but they suffered a period of neglect as waste lands until funds were made available for their development as parklands.

The settlement, chosen primarily as a place to run sheep, soon developed into a thriving business centre, and by the early 1840s boasted a population of some 10,000 people .[7] The Town of Melbourne was incorporated in 1842, and almost immediately the new Town Council began petitioning Superintendent Latrobe to request the Governor of the Colony, based in Sydney, to preserve additional open space for parklands. " There were few ways in which the consideration of the Council for the health and general enjoyment of the population could be manifested with a greater certainty that it would be properly appreciated by all ranks and classes..." [8] As a result, temporary reservations of 2560 acres covering most of Carlton and including Royal Park, Princes Park, the Melbourne General Cemetery and Melbourne University were made. Batman's Hill lost favour as the site for a Botanical Gardens and a new site south of the river, soon to become the present Royal Botanic Gardens of Melbourne, was reserved.

The 1850s were heralded by two events, Separation and gold discovery; both left indelible marks on the history of Melbourne. Separation of the District of Port Phillip from the jurisdiction of the penal Colony of New South Wales occurred in 1851. This new independent self-governing Colony, known as Victoria, had Melbourne as its capital. With the discovery of gold in Victoria within a few days of the creation of the new Colony, there was soon a period of great prosperity. Between 1851 and 1861 the population of Melbourne, including the suburban communities of Collingwood, Fitzroy, Richmond, Prahran, Emerald Hill and St. Kilda, increased five-fold to 126,000 [9] as gold fever drew adventurers to the area. The gold rush, which from time to time nearly depopulated the city, lasted until 1870. By then Melbourne had grown into a thriving industrial and agricultural community of 200,000 inhabitants. The influx of migrants created major problems for the infant Colony and ..."the question of Parks was for a while eclipsed by matters of a more immediate necessity, but was not altogether

overlooked." [10] Until Separation, lack of local funds and neglect by the Sydney authorities had prevented development of the parkland reservations.

Although Latrobe had reserved certain areas for parks and reserves, very little money had been expended on them; they remained unfenced, and were practically in the same state of Nature as they were at the Foundation of the Settlement....None of them had been vested in the City Council, no proper reservation for the proposed purposes had in fact been made, the lands had only been tentatively excepted from sale, and in law the Government was not bound by anything. [11]

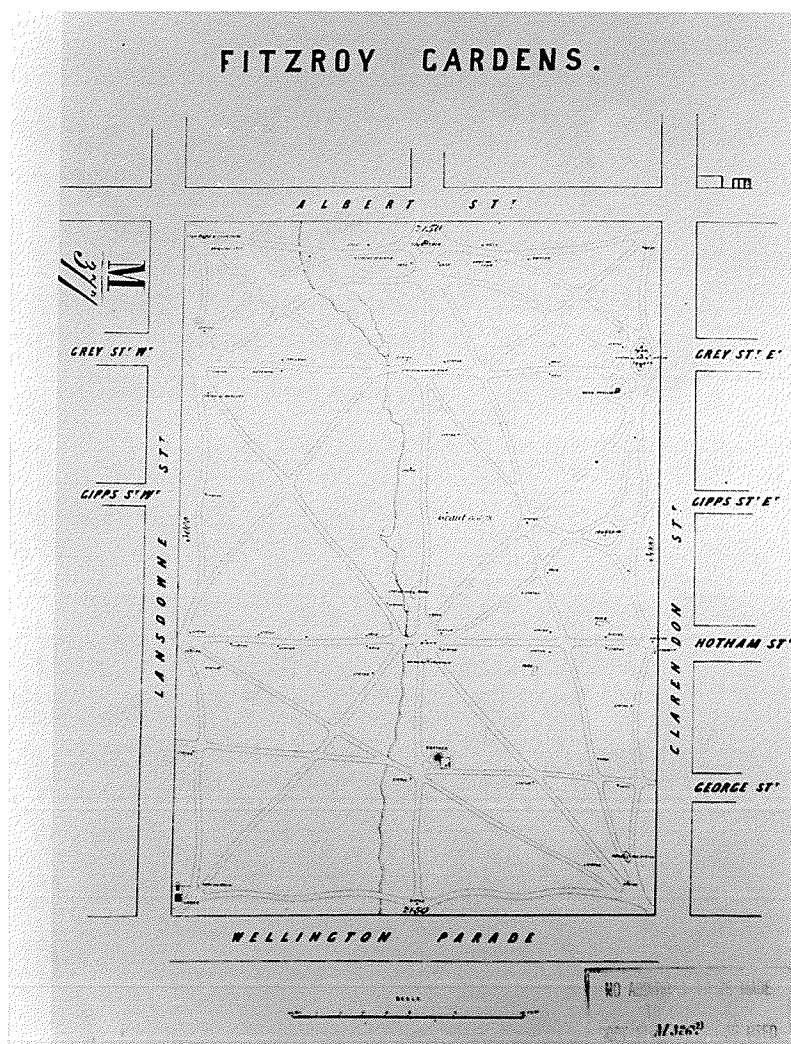


Figure 2: Plan of Fitzroy Gardens, 1866.

Source: Rex Swanson, Melbourne's Historic Public Gardens. A Management and Conservation Guide (Melbourne: City of Melbourne, 1984), p.216.

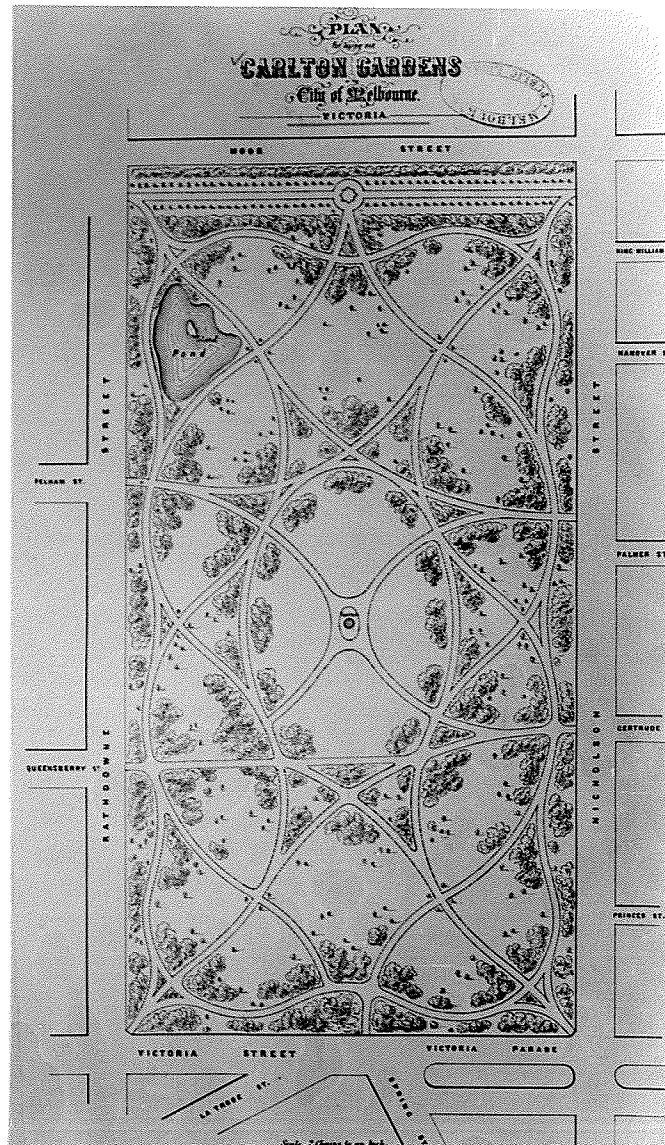


Figure 3: Edward Latrobe Bateman's design for the Carlton Gardens, modified in 1874 by Clement Hodgkinson.

Source: Latrobe Library Map Collection, Lands Department Plan, Vol. 61, p.4.

After Separation, however, the new Colonial Government was concerned to "...create a colonial capital out of the rapidly growing town, with suitably prestigious buildings in appropriately laid out settings." [12] The rapid development of the city prompted a concern for an appropriate city image. The Colony of Victoria acquired more control of its

financial management with Separation, and consequently, funding for public projects was more readily available. With greater jurisdiction over land allocation, reservation of open space as parklands for recreation was quickly achieved. A widespread interest in horticulture, a reticulated water supply in Melbourne in 1857, and the new wealth generated by the gold rush contributed to a period of intense activity in the establishment of public open spaces. Beginning in 1857 with the construction of the Fitzroy Gardens (1857; Figure 2), Carlton Gardens (1857, remodelled in 1874; Figure 3), Royal Botanic Gardens of Melbourne (1857, remodelled in 1873) and the Williamstown Botanic Gardens (1857; Figure 4), a two decade period of development of major open spaces including the Royal Melbourne Zoological Gardens (1861), Flagstaff Gardens (1862; Figures 5), Treasury Gardens (1867; Figure 6), Fawkner Park (1875) and Royal Park (1876) commenced. Small reserves, such as St. Vincent Place (1857; Figure 7) in Albert Park, were established in new subdivisions of the developing city as a means by which to encourage a better quality of housing. Public buildings constructed during this period included Government House, Law Courts, Parliament House and the Melbourne Town Hall.

Clement Hodgkinson, Assistant Commissioner of the Board (later Department) of Crown Lands and Survey from 1860 to 1874, and thus a member of the Board of Land and Works, was a key figure in Melbourne's early parks and gardens developments. Although he studied civil engineering in France, Hodgkinson was from England and a member of the prestigious English Institute of Civil Engineers. As such his works were fashioned by English landscape ideals of the early nineteenth century. During his period of office he was active in the design and development of many significant open spaces, the most widely recognized being Treasury Gardens, Flagstaff Gardens, Carlton Gardens, the area around the Parliament and the Government Offices in East Melbourne and the residential sub-division of St. Vincent Place in Albert Park.

Another important contributor to the early development of Melbourne's public open spaces was James Sinclair who achieved prominence in Australia through his work as the Curator and recognized designer of the Fitzroy Gardens. Sinclair was also influenced by English landscapes having trained in Scotland and then with Thomas Knight of the Exotic Nursery in London, before spending thirteen years as horticultural advisor to Prince Woronzoff in the Crimea. He practiced landscape design with the "...unifying conviction that the principle of good design was the faithful imitation of nature, perceived, tamed and accented by the romantic imagination of the English picturesque tradition." [13]

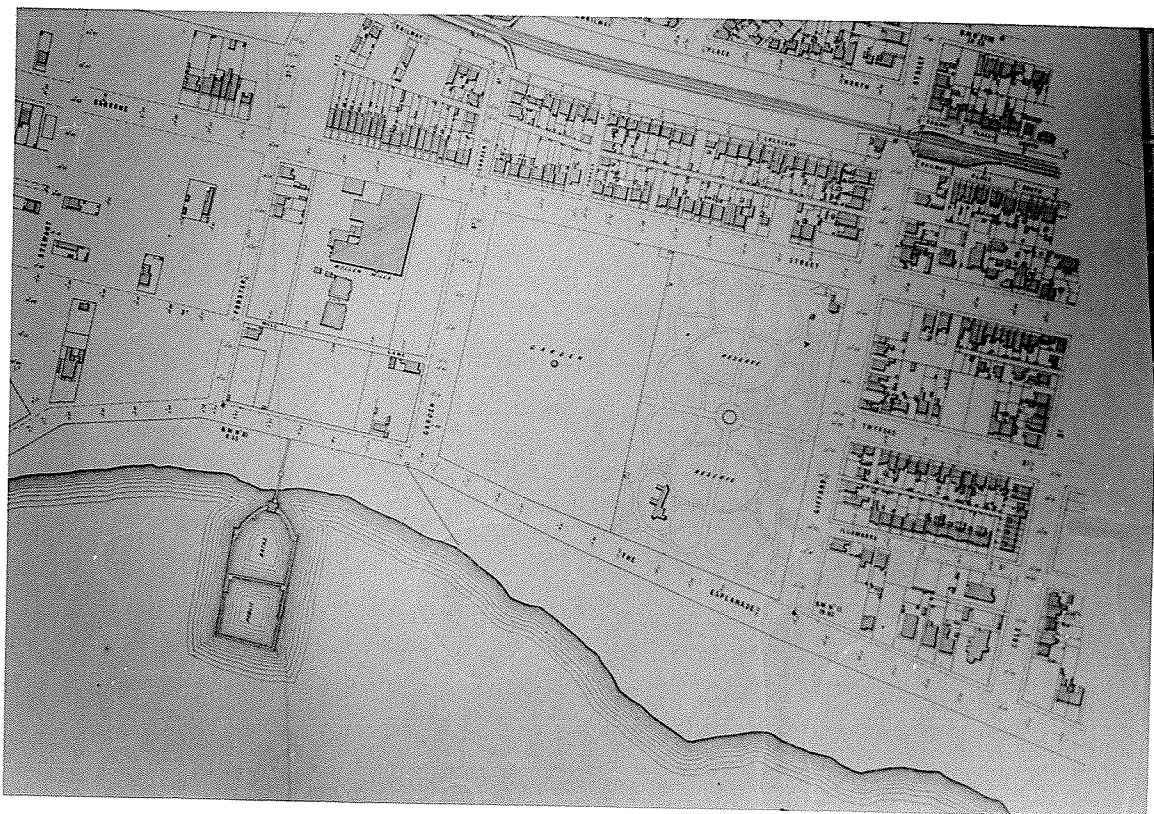


Figure 4: Part plan of Williamstown showing layout of Williamstown Botanic Garden, 1894.

Source: State Library of Victoria Map Room, MMBW Maps 160'=1", Plan No. 14.

The first public parklands had fundamental similarities in design and character, and were landmarks in the development of open space in the new Colony. Over the course of their history they have been subject to changes in layout and character as a result of the growth and decline of plants and the intervention of man. This development has been a fairly reliable indicator of the swings in fashion and community needs in open space design for Melbourne. Before we can comprehend how these changes have influenced the development of Melbourne's other public open spaces we need to know the essential layout and design characteristics of these historic parks and gardens.

These first open spaces were perceived as quiet retreats for passive recreation. The contemporary tastes in garden design which were dominant in Victorian England were reflected in the early public gardens of Melbourne. These ideas were disseminated widely

through popular garden literature and by the movement of people to and from England. They embraced the notion of providing adequate breathing spaces in order to promote and safeguard the health of the people, and were concerned with the ornamentation and enhancement of the urban environment in the interests of developing civic pride and self-esteem.

The Royal Botanic Gardens of Melbourne and the Williamstown Botanic Gardens, two of the first public parks designed for urban recreation, were associated with the acclimatization of introduced plants, and as botanic gardens, they had a predominantly

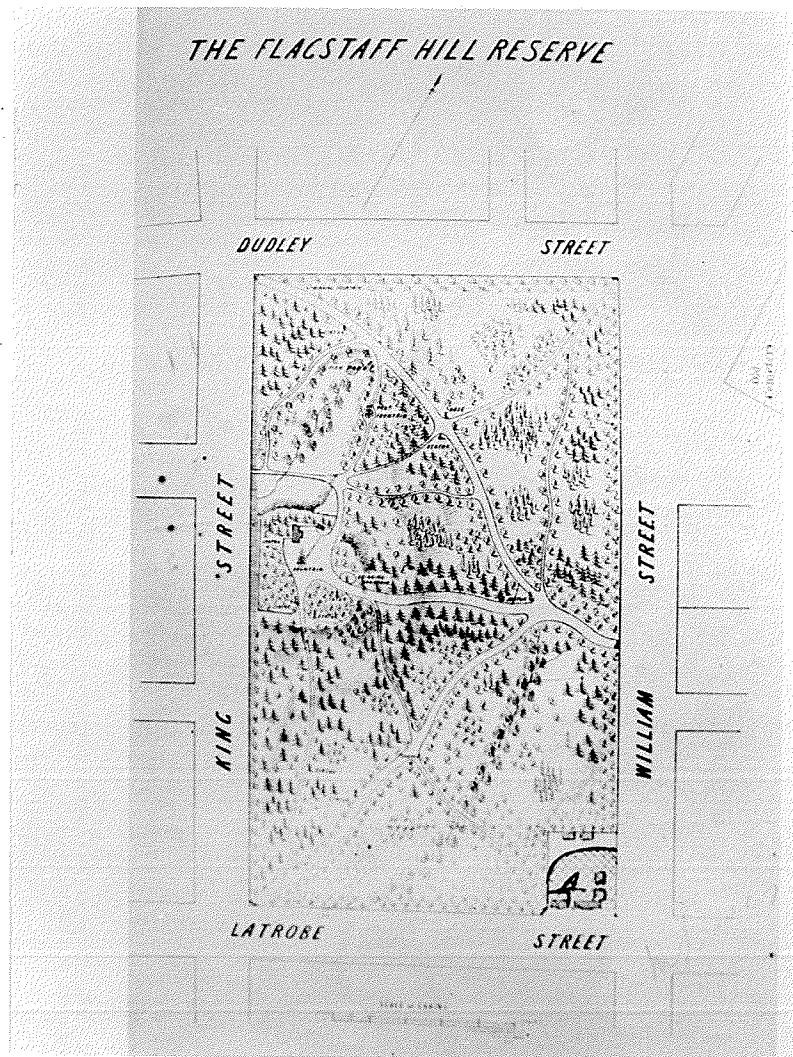


Figure 5: Plan of Flagstaff Hill Reserve, 1865.

Source: Rex Swanson, Melbourne's Historic Public Gardens. A Management and Conservation Guide (Melbourne: City of Melbourne, 1984), p.292.

practical and scientific purpose. Between 1857 and 1873 the development of the Royal Botanic Gardens of Melbourne was controlled by its Director, the German botanist and Australia's foremost plantsman and scientific botanist, Baron Ferdinand von Mueller. He proceeded to emulate the pattern of certain European scientific gardens by the arrangement of plants in their "natural" order. "This was not what the populace expected of a public garden; they abhorred the squared [sic] specimen beds, the absence of any large lawn, and the lack of massed flowers providing the rich display of colour so beloved by the age." [14]

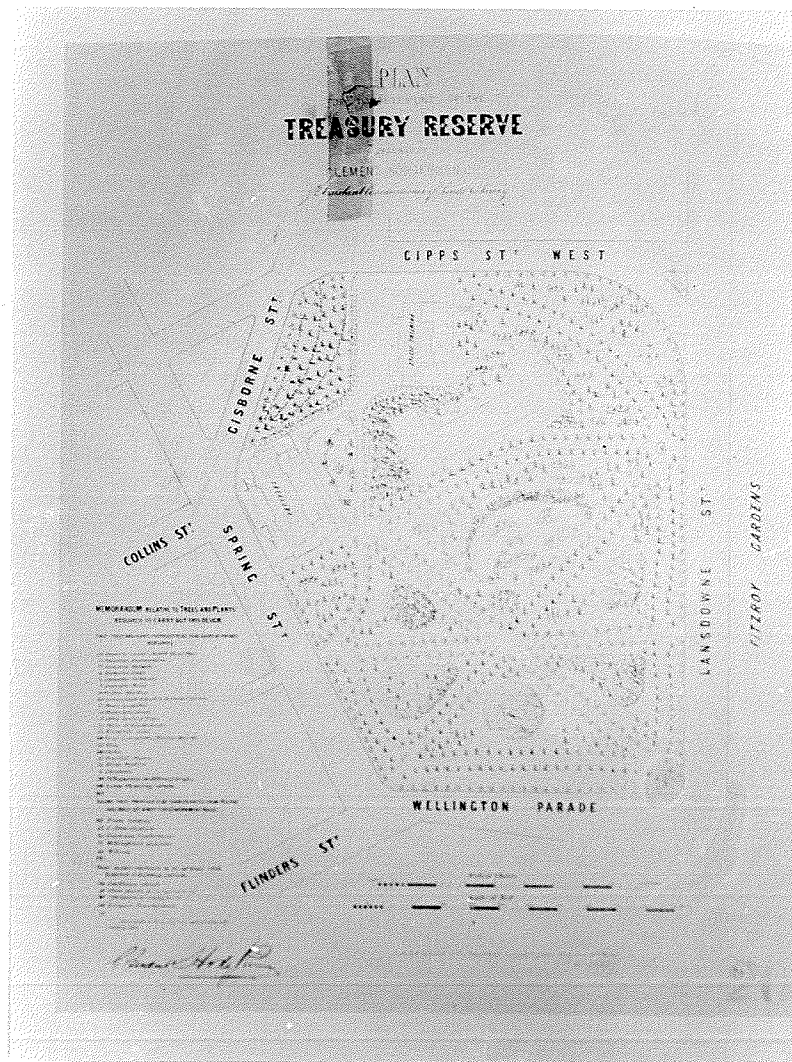


Figure 6: Clement Hodgkinson's plan for the Treasury Reserve, 1867.

Source: Rex Swanson, Melbourne's Historic Public Gardens. A Management and Conservation Guide (Melbourne: City of Melbourne, 1984), p.270.

As a result of the public outcry, von Mueller was replaced as Director in 1873 by the Sydney nurseryman and landscape designer, William Guilfoyle. His father, Michael Guilfoyle, along with James Sinclair, had trained in London with Thomas Knight. He had also worked with Sir Joseph Paxton and had been strongly influenced by the "Picturesque" style. William Guilfoyle blended the scientific approach with the public desire for pleasure grounds in his comprehensive rearrangement of the Gardens.

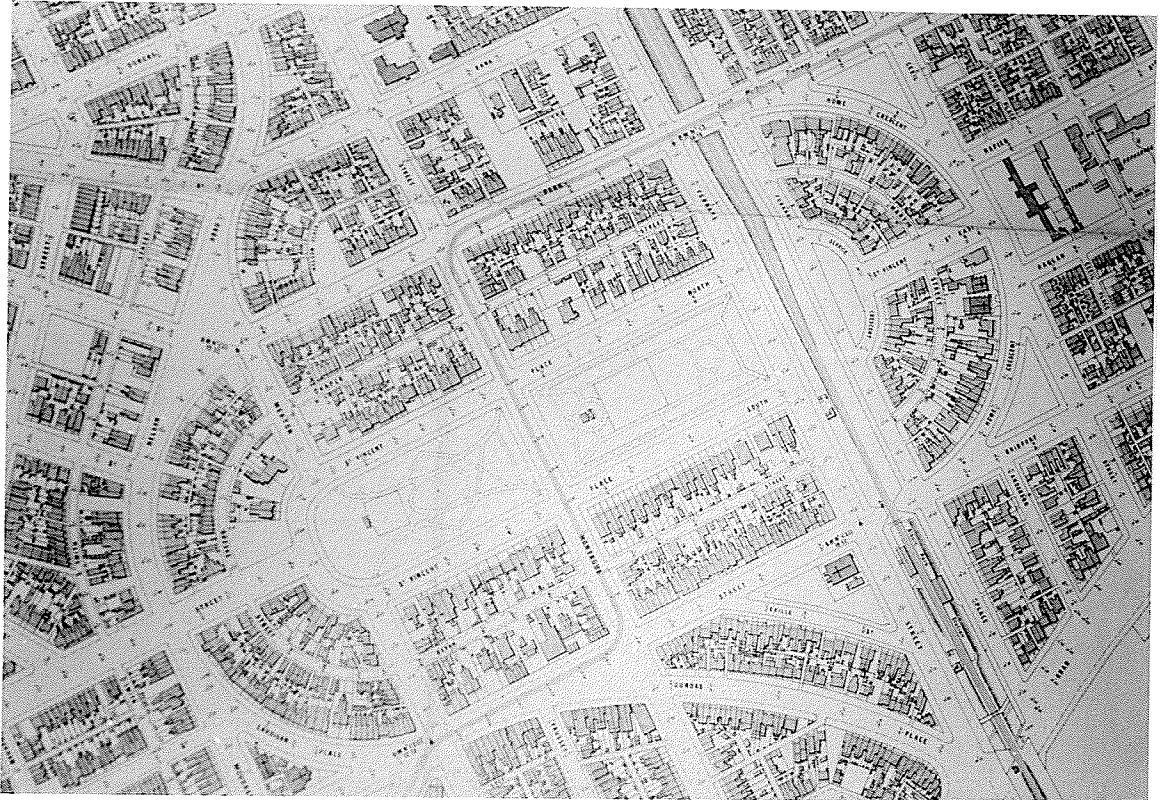


Figure 7: Part plan of Albert Park showing St. Vincent Place, 1894.

Source: State Library of Victoria Map Room, MMBW Maps, 160'=1", Plan No. 19.

In a city that was rapidly expanding, and one that in the late 1850s was described as "...the dirtiest town in the world..." [15], the public gardens provided decorative embellishment to the raw urban fabric. Although they were designed to encourage a limited range of pursuits, such as walking, picnicking and listening to band performances, they were well frequented, particularly on Sundays and summer evenings. Vandalism, theft and the pressure of large crowds necessitated the fencing of all the Gardens and confining visitors to the walks with iron hoop and railing fences over much of the area. The gravelled paths were broad, usually gently curving to avoid formality, and generally planted with avenues of Elm (*Ulmus spp.*) and Oaks (*Quercus spp.*).

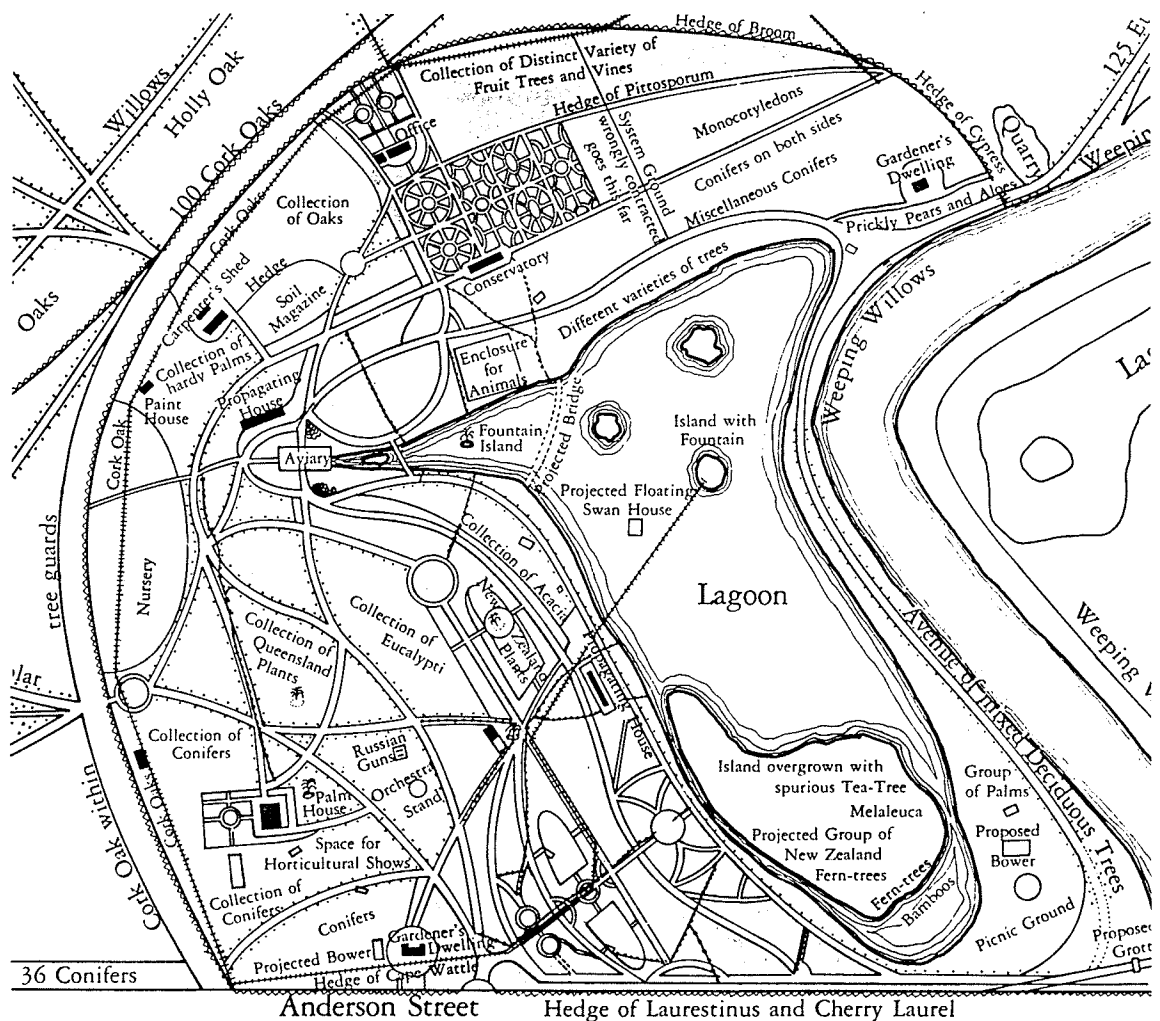


Figure 8: Plan of the Royal Melbourne Botanic Gardens under Director Baron Ferdinand von Mueller (1857 - 1873).

Source: Latrobe Library Map Collection, Lands Department Plan, Vol. 61, n.d.

Typically these parks had a crossed diagonal path pattern, or modifications thereof, a layout which catered to the needs of pedestrians in a city of rectangular blocks who mostly wished to enter from the corners. It was not uncommon to find statuary, which exhibited an Italianate influence, located beside and at the intersection of walks. The little grass that was accessible to the public was roughly mown, which is vastly different from the broad areas of manicured park lawns in existence today. Lakes and fountains were popular elements in open space design. Exotic conifers such as Cypressess (*Cupressus* spp.) and Cedars (*Cedrus* spp.) had become well adapted to the Melbourne climate and, along with Willows (*Salix* spp.) and Poplars (*Populus* spp.), were extensively planted in the interspaces between tree-lined paths. Although the use of English trees was preferred,

their availability was limited and so the more substantial indigenous specimens were supplemented by Araucarias (*Araucarias* spp.), Eucalypts (*Eucalyptus* spp.) and Acacias (*Acacia* spp.). Once established, it was not uncommon for the gardens to resemble the modern concept of an 'urban forest' with densely planted tree masses. The reasons which determined the planting schemes used in the Fitzroy and Treasury Gardens were outlined by Hodgkinson:

...the chief desiderata were shade along the numerous paths therein forming important lines of traffic, and such dense and continuous masses of foliage as would tend to check the inroad of dust from the adjacent streets.

Consequently, in such reserves, strict adherence to the rules of landscape gardening, with regard to the grouping of trees, &c., had to be abandoned in favour of the formal lining of the paths with rows of umbrageous trees, and the planting in the background of conifers, evergreen shrubs, fern trees, &c., small flowering shrubs and bedding flowers being merely introduced to mark the unsightly aspect of the grass in such reserves during summer... [16].



Figure 9: Royal Melbourne Botanic Gardens, c.1860.

Source: Latrobe Library Small Picture Collection.

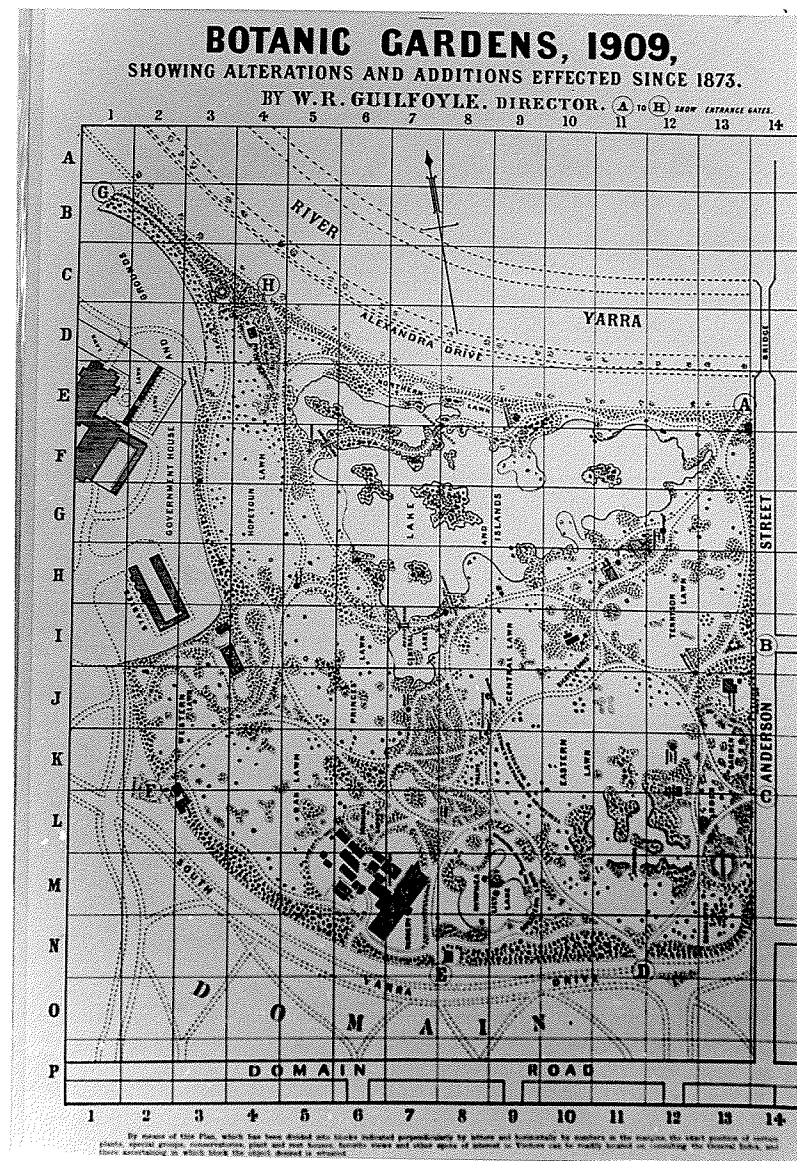


Figure 10: Plan of the Royal Melbourne Botanic Gardens in 1909, showing alterations and additions effected since 1873 under Director W. R. Guilfoyle.

Source: National Herbarium Map Collection.

Open space design in the new Colony was an amalgamation and interpretation of mostly English eighteenth and nineteenth century landscape ideas which were adapted to suit the local conditions. Many of the garden layouts were eclectic in nature, displaying elements of the three major landscape styles of that period. Components of the "Brownian" landscape park style as practised by "Capability" Brown and adapted by Humphry

Repton, the transition phase of the "Picturesque" style, and the "Gardenesque" style were evident in the design of Melbourne's public open spaces of the 1860s and 1870s.

In eighteenth century England "Capability" Brown had developed a landscape style which

...produced the effects of smoothness, roundness, gradual variation, and the gentle serenity in preference to the qualities of contrast in texture, colour, and form. The Brownian landscape park became almost a formula: an encircling belt of trees to contain the view from within except where some feature outside of the park's confines made an agreeable incident, the clumps of beech within the park enlivening the middle distance....a serpentine lake or artificial river whose ends were concealed and whose banks were naked, and the smooth, unbroken sweep of the park right up to the very walls of the house itself. [17]

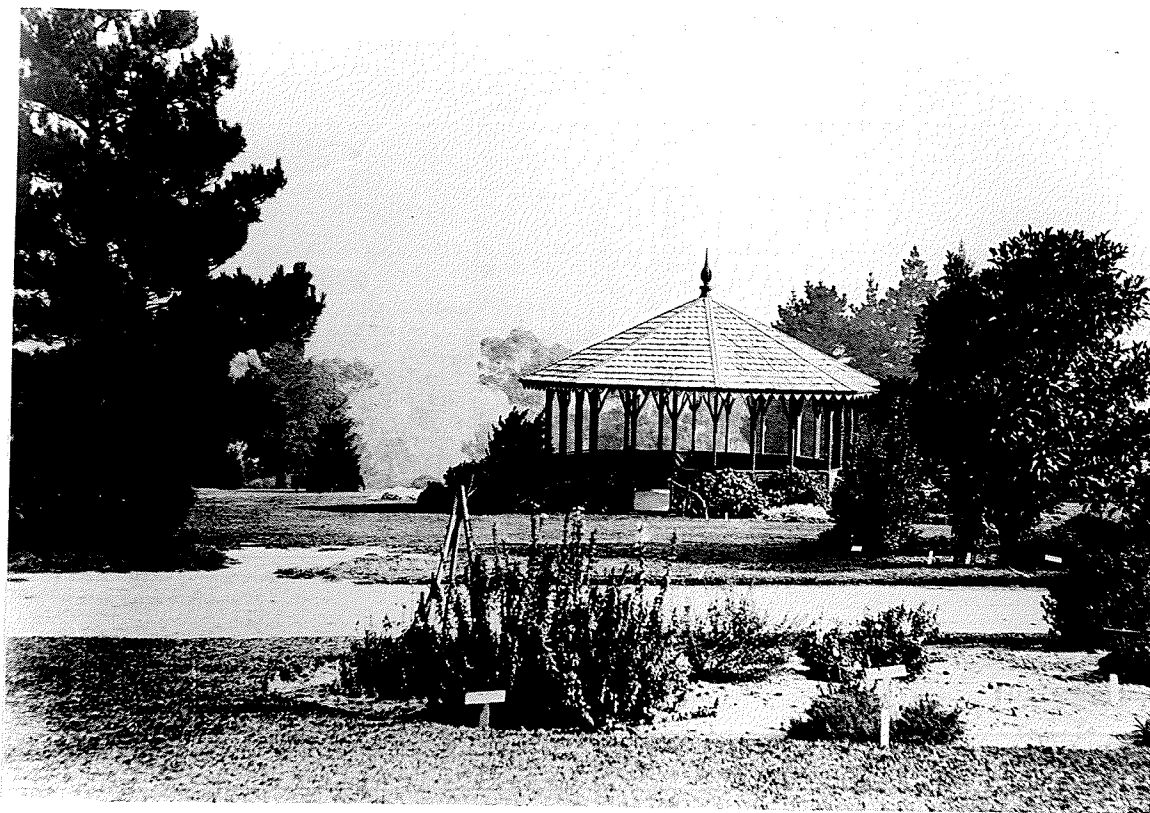


Figure 11: Royal Melbourne Botanic Gardens, c.1880.

Source: Latrobe Library Small Picture Collection.

This design philosophy of simplicity and harmony was superseded in England during the nineteenth century by the fashion for arbitrary and rustic elaboration known as the "Picturesque", and later with the triumph of the science of horticulture, by the "Gardenesque". The "Picturesque" was a landscape style which combined the wildly natural with the rustic and the ruinous. The use of trellis work, climbing plants and creepers, and shrubberies are attributes of the "Picturesque". Architectural forms invaded the gardens. "...Rustic bridges and summer houses, castellated ruins, and half-timbered cottages punctuated the soft contours of the landscape style. 'Interest' was required at every turn, contrivance would replace pastoral harmony." [18]



Figure 12: Fitzroy Gardens, c.1880.

Source: Rex Swanson, Melbourne's Historic Public Gardens. A Management and Conservation Guide (Melbourne: City of Melbourne, 1984), p.230.

The "Gardenesque" school of gardening became popular in England in the 1820s and 1830s through the writings of John Claudius Loudon. Whereas every point in the "Picturesque" garden was to have some ornament or architectural feature, the "Gardenesque" extended this individuality to the plants themselves, endeavouring to

show their botanical differences. According to Tanner and Begg in The Great Gardens of Australia

...This is a mild description of the gardenesque, for with the concentration upon individual plants came the concentration upon each individual element of the garden, resulting in self-conscious designs with tightly curving paths, neatly edged and spotted along their lengths with urns, statues or 'horticultural episodes' and the making of intricately formed and planted flower beds, a fashion known as 'carpet bedding'. Primarily it was the disproportionate concentration upon plant material which led to the gardenesque. [19]

The general philosophy underlying the "Gardenesque" aesthetic was that a garden or park was not natural, it was both an artificial contrivance and a work of art. As such it should show artistic taste in the choice and composition of the gardens' components and good manners by being honest. By placing trees in isolation from each other so that they were obviously planted as specimens, by using geometric layouts and by composing a garden of non-native species that could not be imagined to have grown there unaided, this philosophy could be achieved. Ponds and lakes, rustic features including grottoes, fountains, bridges and garden shelters, colourful displays of flowers and shrubs, the use of various colours and textures in planting, and the formal avenue planting of shade-creating Elms (*Ulmus* spp.) and Oaks (*Quercus* spp.) were popular features of this style, particularly in Melbourne (Figure 12). The Royal Botanic Gardens of Melbourne, particularly after the renovations effected by William Guilfoyle from 1873 (Figures 10-11), and Rippon Lea (1868, remodelled in 1880), contained many characteristic components of the "Picturesque" and "Gardenesque" styles, including ornamental lakes, rustic bridges, sweeping vistas, "natural" rockeries and the punctuation of architectural forms into the garden. Many of these elements are still evident today.

The Great International Exhibition of Melbourne opened the new decade in 1880 on a note of optimism and confidence. A "boom period" of development saw the population of Melbourne increase from 280,000 in 1880 to 475,000 in 1890 before a resounding "financial crash" occurred in that decade. By then the city had been provided with the first electric lights, with telephones, with suburban railways and cable trams, with new theatres, hotels and restaurants, and with dozens of opulent new mansions in the suburbs. To accompany this new found wealth, and in keeping with English and European landscape aesthetics, the public demanded a more elaborate and decorative style of gardening. Extensive clearing of vegetation was undertaken to open up views and to display the form of those choice trees remaining. Paths were kerbed and sealed and, in

many locations, the railings removed to allow public access to the newly developed flower beds and neatly trimmed lawns. Rose beds, floral parterres, and ornate statuary and fountains were popular with the public. The trend towards the "Gardenesque" was very evident; this continued during the 1890s as the public maintained pressure for a more floriferous style of gardening and easier access (Figures 13-14).



Figure 13: Carlton Gardens, c.1881.

Source : Rex Swanson, Melbourne's Historic Public Gardens. A Management and Conservation Guide (Melbourne: City of Melbourne, 1984), p.280.

With the accompanying "urban sprawl", eight of the larger municipalities had been elevated in status to that of a city. However,

...they showed no similar zeal for the development of their territories. Admittedly their powers were limited but all semblance of town-planning was abandoned. Councils main concerns were the rates and the prestige to be gained from increased valuations. One important matter which was almost entirely neglected in the process of subdivision continued was provision for future parklands. [20]

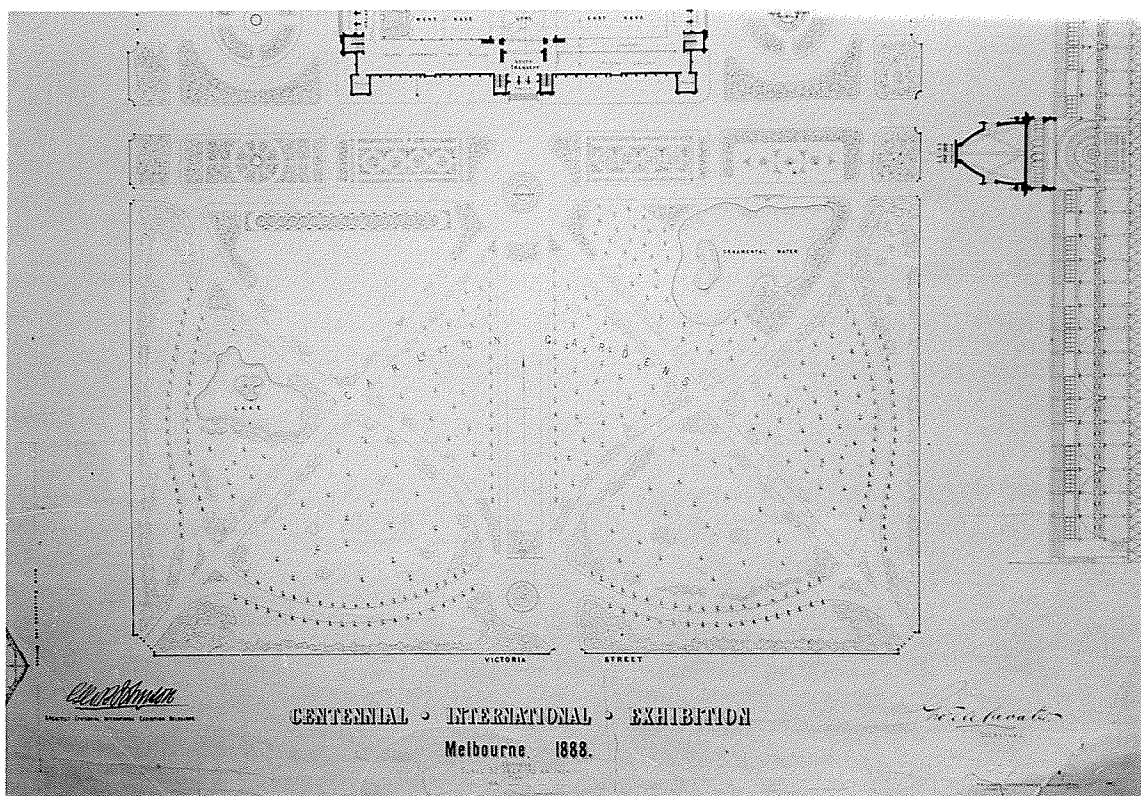


Figure 14: Plan of Melbourne Centennial International Exhibition, showing layout of Carlton Gardens, 1888.

Source: State Library of Victoria Map Room.

Until 1882 the Victorian Government and the Melbourne City Council had each exercised control over the inner-city parks and gardens. The changing circumstances of this control had a determining influence over their design, development and conservation. From that time and through to 1917, the Committee of Management for Metropolitan Parks and Gardens, consisting of representatives from both bodies, was established to accept the responsibility for the development and maintenance of those parklands. The Committee was subject to periodic budget cuts, and with the recession of the 1890s, these occurrences resulted in a retardation of the development and neglect to the quality of the inner-city gardens. By contrast, suburban councils offered relief work in the form of street and park improvements, and began to compete with each other in displaying their parks and gardens to the best advantage. Queens Park in Essendon was developed during the 1890s and its design is a typical response to the public's demands for open space design of that period. Ornamental deciduous and evergreen exotics were used as a backdrop to a picturesque lake, rustic structures and rockeries, and these features were

supplemented with numerous colourful flower beds. Also planted were a number of palm species, mostly Canary Island Palm (*Phoenix canariensis*), which was a landscape favourite in late-Victorian and Edwardian gardens in Melbourne.

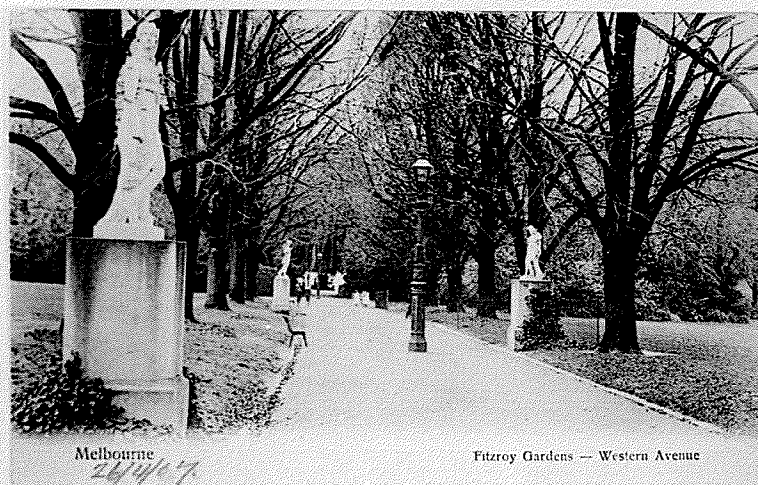


Figure 15: Fitzroy Gardens, c.1907.

Source: Latrobe Library Small Picture Collection.

The economic uncertainty resulting from the 1890s recession was exacerbated by labour problems, particularly major strikes by the shearers and maritime workers. This economic uncertainty discouraged City Councils and other responsible bodies from investing heavily at the time in open space development. By the end of the century Melbourne had almost a half-million residents. It had become a district consisting of a conglomeration of independent suburbs which had their common centre exactly in the centre of the area designated by Hoddle in 1837. After the Depression of the 1890s, the twentieth century opened on a more optimistic note with the Federation of Australian States and the opening of the Commonwealth Parliament in Melbourne in 1901. Edwardian Melbourne had an air of prosperity, mostly in industrialization, and by 1914 the return of general prosperity had brought a substantial betterment in conditions for the population. Towards the end of

this period the demand for public open space for sporting events was being expressed (Figures 15-16).



Figure 16: Queen Victoria Gardens, c.1913.

Source: Rex Swanson, Melbourne's Historic Public Gardens. A Management and Conservation Guide (Melbourne: City of Melbourne, 1984), p.322.

The general pattern of development of public open spaces in Melbourne for the period 1835 to 1914 was highlighted by the concentration of activity commencing in 1857 and continuing for the next twenty years in the construction of the inner-city parks and gardens. In response to the Industrial Revolution and the increasing concern for health and sanitary conditions, a public parks movement gathered strength in England during the 1820s and 1830s. Most likely influenced by that movement, Melbourne's early city planners displayed great foresight in providing the Royal Botanic Gardens of Melbourne, Alexandra, Fitzroy, Carlton, Treasury and Flagstaff Gardens which adjoin the city centre while other fine parks have been developed in the suburbs. While the stylistic influences on the original layouts of these sites were predominantly a combination of English landscape styles of the eighteenth and nineteenth century, through the passage of time and in keeping with public demands, these parklands developed more of an identifiable "Gardenesque" aesthetic. The use of public open space changed little during this time, still being focussed towards passive recreational activities. Those who made significant

contributions to the design of the public open spaces included Clement Hodgkinson, James Sinclair and William Guilfoyle, all of whom were strongly influenced by English landscape practices.

2.1.2 Part II (1914 - 1985)

The public open space development of Melbourne during the period 1914-1985 has been highlighted by the change in emphasis in use of those spaces. The nineteenth century concept of public open space as decorative, strolling gardens are now no longer accepted by either the public or responsible design authorities. In the 1920s and 1930s, Councils became concerned with broadening the social utility of gardens. Modern maintenance methods and their associated increasing costs, as well as public demand, have subsequently contributed to a decrease in the amount of decorative horticulture. As a result, existing and new parks and gardens having more open parkland settings suited to a wider range of recreational pursuits. In existing parks, fences, garden beds and trees, rockeries and rock kerbing have been removed to open up the lawns for mechanical mowing equipment. This change is especially evident in the Fitzroy Gardens, where the few remaining examples of traditional floral treatment are restricted to the Hotham Walk. New parklands have been developed with a very open and uncluttered appearance to maximize their versatility. These alterations have been conscious attempts to adapt the gardens and the provision of open space in general to the modified lifestyles and population pressures.

The migrants of the 1850s (and a few earlier pioneers) long dominated the city's life, making of it a worthy English provincial culture. In the later part of the nineteenth century their influence decreased. The year 1914 found Melbourne once more steadily expanding as migrants again poured in; yet, by that date, four out of five of the population had been born in Australia. [21] Following the Great War (1914-1918) and helped by the revolution in road transport, the metropolis spread further to the southern and eastern suburbs of Camberwell, Malvern, Caulfield and Elsternwick. By then

...Melbourne and Australia had become involved with the world as never before and suffered new and hard experiences. Some 8,000 Melburnians died at the front, the community was tortured by religious and class hatred; the long Victorian and Edwardian period of slow and peaceful development, in isolation from the world, was over. [22]

Early in the 1920s there was a flowering of interest in town planning and considerable public agitation to set up legislation which could control the growth and development of the metropolis.

With a population near the million mark, Melbourne began to sprawl, although for some time various organizations had been advocating legislation to prevent this. Realizing the unsatisfactory conditions which were resulting in this rapid growth without control and without regard to the future, the Melbourne City Council successfully pressed Government to set up a Town Planning Commission... [23]

The provision of sufficient open space in cities for the enjoyment of the community was generally accepted as a vital part of city development. With the introduction of a compulsory Saturday half-holiday in 1909 and the 44 hour week in 1927, opportunities for recreation increased in a city that already excelled in sporting endeavours. At that time a high percentage of open space within the metropolitan area was concentrated in the parklands and gardens within a three mile radius of the city centre, including Albert Park, the Domain, Royal Park, Studley Park, Princes Park, Yarra Park, Fitzroy Gardens, Carlton Gardens, Treasury Gardens and Fawkner Park. (Figure 17). While these early reservations met the recreational needs of the community, the responsible authorities considered that only a few substantial additions to the park areas of Melbourne and suburbs were necessary. However, the increasing population had the effect of overcrowding the inner parks, causing many people to use temporarily vacant land on the perimeter of the metropolis.

The duties of the Town Planning Commission were vast, including that

...The Commission shall inquire into and report upon the present conditions and tendencies of urban development in the metropolitan area, and shall in such report set out

(a) General plans and recommendations with respect to the better guidance and control of such development or of any portion thereof...

(g) Open spaces generally, including parks, parkways, playgrounds, sports grounds, drill grounds, and open spaces around public buildings and monuments and along waterfronts... [24]

The Commission's report, Melbourne Town Planning Commission. Plan of General Development. Melbourne. 1929 [25], was the first major planning scheme for the metropolitan area of Melbourne since Hoddle's original layout of 1837. It proposed a park system radiating from the centre of the metropolis which would make use of the

existing system of valleys and creeks. This concept was partially realized approximately 50 years later with the development of the Melbourne and Metropolitan Board of Works Metropolitan Parks. Unfortunately, no legislation was ever passed which would have committed the plans and strategies of the Commission to be effected. With the Depression

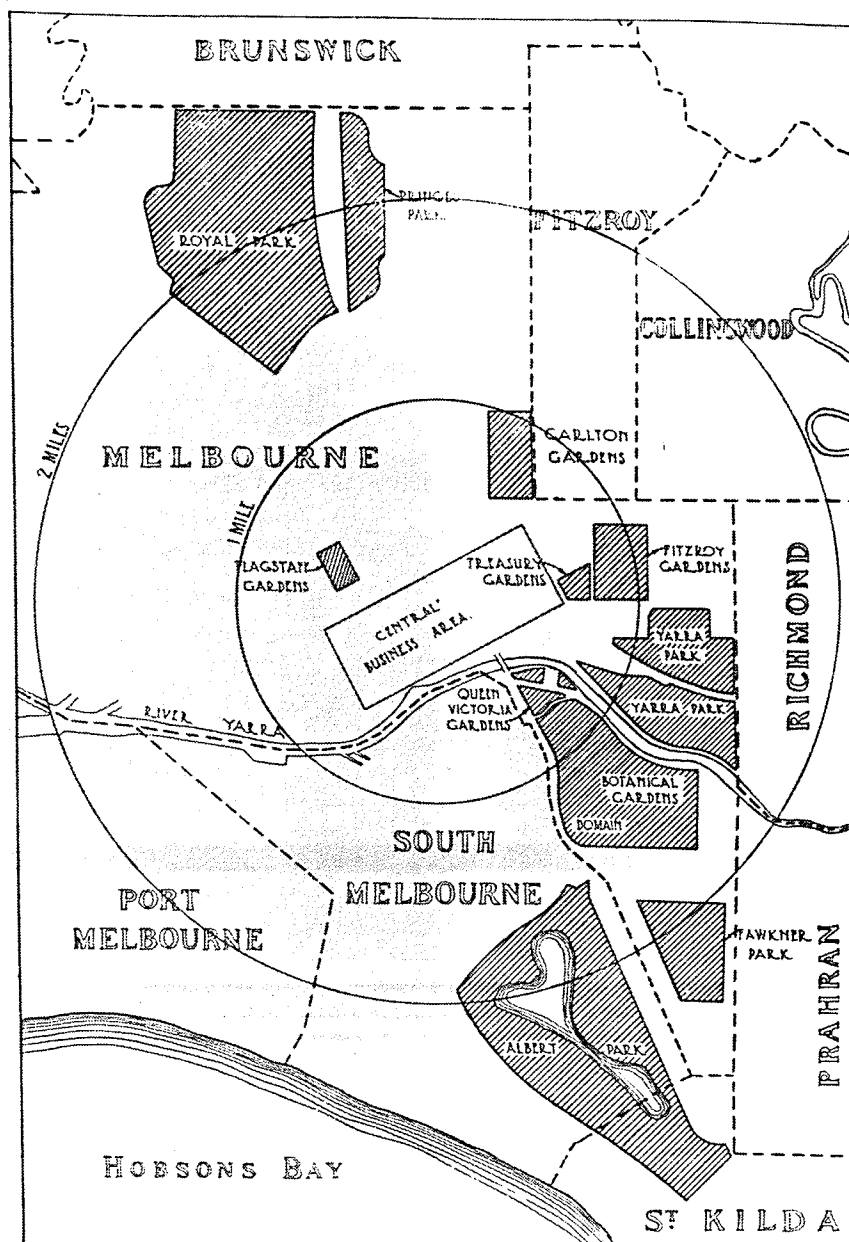


Figure 17: Open Spaces within a 2-mile radius of the Melbourne Central Business District, 1929.

Source: Melbourne Town Planning Commission, Plan of General Development, Melbourne, 1929. (Melbourne: Report of the Metropolitan Town Planning Commission, 1929), n.p.

of the early 1930s and the Second World War (1939-1945), lack of funds and the scarcity of resources necessitated that priorities other than the provision of open space occupied the minds of the decision-makers. A golden opportunity was lost to develop a co-ordinated open space system for the metropolis.

Administratively, the Committee of Management which had been established by the State Government and Melbourne City Council in 1882 to exercise control over the inner-city parks and gardens was terminated by the State Government in 1917 due to the enormous financial and manpower problems of the First World War. The Melbourne City Council then assumed management control over the Fitzroy, Carlton, and Flagstaff Gardens, and Fawkner Park, in addition to a number of smaller parks. Under the strains of the 1930s Depression, the Victorian Government shed the responsibility for most metropolitan parks keeping only the Royal Botanic Gardens of Melbourne, the Government House grounds and the gardens behind Parliament House. With the exceptions of the Shrine of Remembrance Gardens and a portion of the Carlton Gardens, which were controlled by Trustees, the Melbourne City Council accepted responsibility for the inner-city parks and gardens.

Post-War immigration and air travel brought Melbourne closer in touch with the world and added much to the cultural life of the city. With a housing shortage and accompanying land value increases, many young homebuilders were forced to the outer-suburban areas of Box Hill, Blackburn, Ringwood, Balwyn, Heidelberg, Glenroy, Sunshine and the bayside suburbs (Figures 18-19). Similar to the report of the Melbourne Town Planning Commission twenty-five years earlier, the Melbourne Metropolitan Planning Scheme 1954 [26] addressed the imbalance in distribution of land for recreational purposes. Melbourne already had a large area of urban land devoted to recreational use, mainly because of the wisdom of the early planners who had established a pattern of large parklands and gardens around the city centre. Although new areas were acquired in some of the growing suburbs, many citizens still relied on the facilities in the older inner areas and on the use of undeveloped private land. Since the 1920s the demand and, hence, the provision of open space for active recreation such as cricket, football, tennis and other organized sports has dramatically outweighed those for more passive recreation, for example, walking, picnicking, etc.

The warm, healthy climate and the spaciousness of the countryside have developed in the people a love of the outdoors and a fondness for sport and physical exercise. The demand for recreational facilities has been

accentuated by the post-war population increase, the rising living standards and, most important of all, by the increase in leisure time resulting from the five-day working week. [27]



Figure 18: Growth diagrams for Melbourne 1840, 1888, 1928, 1951.

Source: E. F. Borrie, Melbourne Metropolitan Planning Scheme 1954. Surveys and Analysis (Melbourne: Report submitted to the Town Planning Committee, Melbourne and Metropolitan Board of Works, 1953), p.11.

In addition, Melbourne hosted the 1956 Olympic Games, which increased the emphasis on recreation; new facilities were distributed widely throughout the metropolitan area.

Since the 1920s there has been very limited development of open spaces designed specifically for passive recreation in the outer areas of Melbourne, certainly nothing to rival the mid-nineteenth century inner-city parks and gardens. Central Park in Malvern (1920s) exemplifies the changing attitudes to open space design at the time of its implementation. It has combined colourful floral displays and avenues of exotic trees with open parkland facilities for active recreation such as football, athletics, and cricket. Wattle Park (1923), although retained in a more natural state, has golf, tennis and cricket facilities in addition to walking paths and picnic areas.

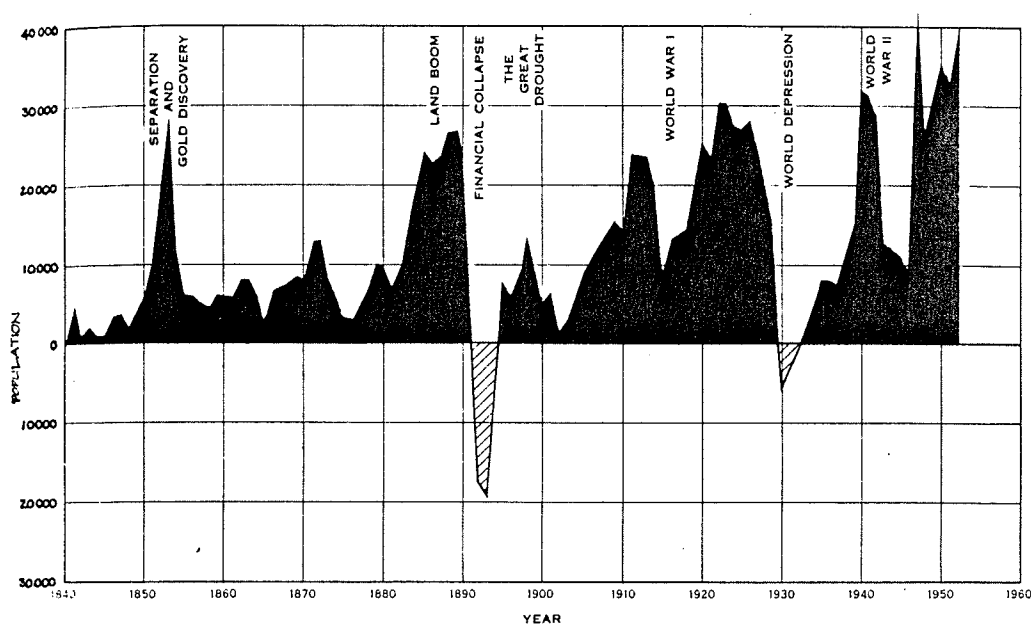


Figure 19: Annual population increment in Melbourne 1840-1952.

Source: E. F. Borrie, Melbourne Metropolitan Planning Scheme 1954. Surveys and Analysis (Melbourne: Report submitted to the Town Planning Committee, Melbourne and Metropolitan Board of Works, 1953), p.7.

This century has seen considerable alienation of parklands for sporting and social activities, for example, lawn bowling, tennis, swimming pools and children's playgrounds, to satisfy the public's demand for active recreational facilities. The appropriation of public lands for the use of particular groups has been the subject of much controversy. It has been argued that it is the right of all members of the community to have free access to the most attractive and desirable places. Nevertheless, most public

parks now have portions set aside for private club facilities, and in some instances, particular interests dominate the use of the reserve. The results of these actions are most noticeable in the inner-city parks and gardens, especially the Carlton and Flagstaff Gardens, where ill-considered inclusion of such facilities has detracted from the appearance and character of the open spaces.

Although her work consisted mostly of private residential design projects which are rarely accessible to the general public, Edna Walling (1896-1973) had an enormous influence on the open space work of others through her writings. She dominated garden design in Victoria from the 1920s to the 1950s. Walling was English-born, but studied at the Burnley School of Horticulture in Melbourne. Her first works appear to be strongly influenced by the writings of the English garden designer, Gertrude Jekyll. (Figure 20). Gradually Walling developed a confident and distinctive formal style of gardening "...utilizing curving and flowing lawns set with stone flagging and edged by low rock walls, with circular and semi-circular steps linking the various levels. Ponds, formal flower beds, pavilions and tea houses..." [28]

During the 1950s Walling began to change the direction of her efforts. Her designs became less formal and she almost totally rejected the use of exotic plants in favour of native species "...Edna Walling was one of the first to recognize the unique aesthetic qualities of Australia's indigenous plants, together with the practical common sense of using them in garden design." [29] In collaboration with another prominent landscape designer of the period, Ellis Stones, examples of whose work may be experienced at the University of Melbourne and at Como House, Edna Walling developed an informal, flowing landscape style that embraced both the rational and bush garden philosophies. These works displayed a relaxed blending of plants and architectural trim: steps, railings, pergolas and pools. Stone was used to construct walls and define the margins of pools; changes in ground level and any natural features -- trees, plants, boulders -- were emphasized by careful planting. Sharp boundary lines were softened by planting and distant elements drawn into the garden composition. Here was a form of gardening well suited to the typical Melbourne conditions. It made provisions not only for the hot summers and damp winters but also reflected the colour and textures of the natural environment while catering for the relaxed, sociable lifestyle of the Melbourne people. This native Australian landscape style has been widely accepted and adapted in residential and open space design up to recent times. It is another example of the change in landscape styles during the course of Melbourne's history, and it is the first which addresses the

local context in design.

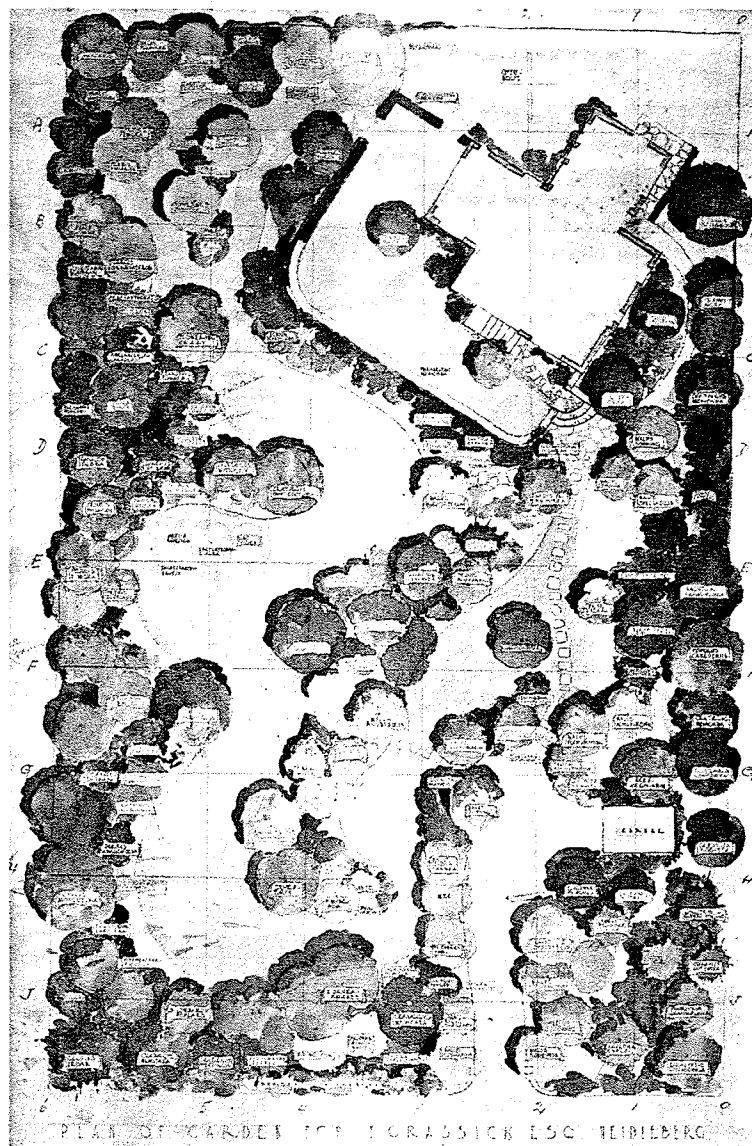


Figure 20: Plan of "Appledore" Garden for F. Grassick, Esq. of Heidelberg by Edna Walling, c.1930s.

Source: Peter Watts, *The Gardens of Edna Walling* (Melbourne: National Trust of Australia (Victoria), 1981), p.81.

It was not until after World War II that people with formal training in landscape architecture began to appear in any numbers. The return of students from Britain during the 1950s, the later wave of expatriates from the U.S.A. and the emergence of a nation-wide environmental consciousness in the 1960's stimulated the profession and education of landscape architecture in Melbourne and Australia in general. The Australian Institute of Landscape Architects was inaugurated in 1966, after one of the first formal

Australian landscape architecture education programmes had commenced at the Royal Melbourne Institute of Technology (RMIT) a year previously. A Masters programme in landscape architecture was initiated at the University of Melbourne during the mid-1970s. With landscape architects returning from overseas, as well as local graduates, the profession began to make its contribution to the design and development of Melbourne's open spaces.

The 1970s saw a marked resurgence of interest in the design and provision of Melbourne's public open space. With a buoyant economy and the population exceeding two million people, the demand was strong for additional public open space. Perhaps the most significant contribution was made in 1973 when the Melbourne and Metropolitan Board of Works financed five Metropolitan Parks -- Dandenong Valley Metropolitan Park, Maribyrnong Valley Metropolitan Park, Yarra Valley Metropolitan Park, Point Cook Metropolitan Park and Braeside Park. The purpose was to develop parks which would be regional in nature and thereby service broad catchment areas. They are different not only in the degree but also in kind from Melbourne's other park systems in that they are not just single properties, nor are they single parks. In three instances stretches of river valleys have been purchased and linked by a phased system of park implementation. "The dominant theme of each park's development is the protection, preservation and the improvement of all important significant natural features. However, these parks are not primarily nature conservation reserves. Rather, they are protectors of diverse open space." [30]

The establishment of the parks was an example of planning to respond to the public's recreational demands of the 1970s and for the future. Provision has been made predominantly for passive pursuits such as picnicking, walking, wildlife observation, interpretive trails. In some locations, however, more active sports such as cycling, swimming, canoeing, softball and basketball have been accommodated. In most instances the layout has been designed and plant material selected to blend well with the existing natural features and vegetation on the site. As such, they provide an interesting contrast in character and function to the inner-city parks which were established in the second half of the nineteenth century. This contrast is most significant in the evolution of Melbourne's public open spaces as it directly exhibits where major developments have occurred in the use, character, style and location of parklands, as well as indicating the changing lifestyle of the Melbourne people.

In 1976, the Premier of Victoria, the Honourable R.J.Hamer, appointed a committee to promote the concept of Victoria as a "Garden State". The programme has been most successful in enhancing the urban and rural landscapes of Victoria. The contribution that the open spaces make to the character and appeal of the city has been conveyed to residents and visitors to Melbourne through advertizing and promotional activities within those settings. Another non-statutory body established by Premier Hamer in 1977, The Fountains Trust of Victoria, experienced a short-lived yet productive existence. The Fountains Trust located sites and obtained sponsors from the private sector for water features and encouraged and supervised their planning, design and construction. Although disbanded in 1983, the Trust succeeded in establishing numerous fountains and other water features which enhanced the beauty and attraction of Melbourne and other towns and cities throughout the State. In Melbourne, the Grollo Fountain, the Coles Fountain, the Walker Fountain, the Georges Fountain and the Dolphin Fountain were constructed, and are now significant elements within the open space network of the inner-city. The National Trust of Australia (Victoria) is another organization which, since the early 1960s, has contributed to heightening the awareness of the Melbourne public to their open spaces. They have been responsible for the sponsorship of research into historic landscapes, the opening of restored mansions and gardens at Como and Rippon Lea, and the publication of numerous books and articles on related landscape topics.

The seventies also saw two attempts in Melbourne at a new type of suburban housing and open space network in the form of Winter Park (1970) and Vermont Park (1978) Cluster Housing Developments. Both of these projects attempted to retain as much of the natural character of the site as possible, and they involved substantial planting and landscape detailing in the native Australian garden landscape style. Although successful in the U.S.A., cluster housing was not immediately accepted by the Melbourne public and so no further developments have since been undertaken. The main reason for the lack of acceptance of this housing style was concern over lack of privacy experienced by the owners. Cluster housing presented a style of living that was vastly different to the traditional Melbourne quarter acre allotment surrounded on three sides by paling fences. In addition, the success of the two projects in Melbourne may have been jeopardized by their location and the market at which they were targeted.

It has long been recognized that Melbourne's historic inner parks and gardens are a feature of the city's beauty and character. Until 1980, with the opening of the Melbourne City Square, little emphasis had been placed on open space within the Central Business

District. The Bourke Street Pedestrian Mall (1983) and more recent urban improvement schemes carried out by the Melbourne City Council and the Victorian Ministry for Planning and Environment have addressed this issue and are bringing renewed life to precincts such as Victoria Square, Hardware Lane, Banana Alley and Chinatown. These projects are currently under construction and are therefore not documented in Chapter 2. Similarly, suburban municipalities and other organizations have attempted to improve the pedestrian qualities of urban spaces suffering from vehicular and commercial intervention. This trend has been evidenced during the seventies and eighties by projects such the University of Melbourne Campus redevelopment (1974-), Footscray Pedestrian Mall (1975) and the Box Hill Pedestrian Mall (1984).

The focus in open space design in Melbourne in recent years has transferred from parks and gardens to more pedestrian-oriented environments in the heavily populated commercial and institutional urban areas. Although there does not appear to be any particular style or consistent character associated with these works, they are projects which, by the nature of their location and number of potential users, are well executed and include large expanses of hard surfaces. Plant material is usually predominantly Australian natives, except for the very popular exotic deciduous Plane Tree (*Platanus* sp.). Works carried out at the University of Melbourne Campus since 1974 are fine examples of this change in emphasis in open space design.

Since its inception in Melbourne, the profession of landscape architecture, whilst growing in numbers, has also been growing in influence. Most local municipalities, many State Government departments and statutory bodies, as well as many architectural and planning firms, have realized the need for their own inhouse landscape architects to assist in the design and co-ordination of open space planning projects. As a result, the profession's role in the city has become more broad, now expanding into private and commercial projects, which confirms the public's desire to achieve quality in the design of our environment.

2.2 PUBLIC PARKLAND PROJECTS.

The projects documented in this section are as follows:

- 2.2.1 Alexandra Gardens/Walker Fountain.
- 2.2.2 Batman Park.
- 2.2.3 Carlton Gardens.
- 2.2.4 Catani Gardens.
- 2.2.5 Centennial Gardens/Grollo Fountain.
- 2.2.6 Central Park, Malvern.
- 2.2.7 Dandenong Valley Metropolitan Park -- Jells Park.
- 2.2.8 Fawkner Park.
- 2.2.9 Fitzroy Community Oval.
- 2.2.10 Fitzroy Gardens/Dolphin Fountain.
- 2.2.11 Flagstaff Gardens.
- 2.2.12 Maribyrnong Valley Metropolitan Park -- Brimbank Park.
- 2.2.13 Parliament Gardens/Coles Fountain.
- 2.2.14 Point Cook Metropolitan Park.
- 2.2.15 Queens Park, Essendon.
- 2.2.16 Queen Victoria Gardens.
- 2.2.17 Royal Botanic Gardens of Melbourne.
- 2.2.18 Royal Melbourne Zoological Gardens.
- 2.2.19 Royal Park.
- 2.2.20 Sherbrooke Forest Park.
- 2.2.21 Shrine of Remembrance Gardens.
- 2.2.22 Treasury Gardens.
- 2.2.23 Wattle Park, Burwood.
- 2.2.24 Williamstown Botanic Gardens.
- 2.2.25 Yarra Valley Metropolitan Park -- Westerfolds Park.

2.2.1 Alexandra Gardens/Walker Fountain.

Corner of Linlithgow Avenue and St. Kilda Roads.

Melway Reference: 2F H8.

- 1981 Walker Fountain design: Jack Moglie, Mobelt - Digregorio & Associates.
- 1981 Official opening of Walker Fountain: Hon. Lindsay Thompson, Premier of Victoria.



Figure 21: Alexandra Gardens -- View of Walker Fountain, 1985.

Source: Author.

Prominently located in the north-west corner of the Kings Domain and diagonally opposite to the National Gallery of Victoria, the Alexandra Gardens are most significant as the site of the Walker Fountain. It was one of five fountains established in Melbourne by the Fountains Trust of Victoria.

Donated to the people of Victoria by the Lord Mayor of Melbourne and Chairman of the Fountains Trust of Victoria, Councillor Ronald J. Walker, the Walker Fountain is centrally located in the Alexandra Gardens. The base structure of the fountain is 17 metres in diameter and all finished surfaces are in exposed bluestone aggregate. A wind sensor suppresses the height of the central water jet from a maximum of 8 metres. A central dome of water is created around this focus by 144 separate streams of water. To complement this layout, a circle of twelve jets is equally spaced around the perimeter of the dome. The Walker Fountain is particularly attractive at night when it is illuminated by 46 underwater lights.

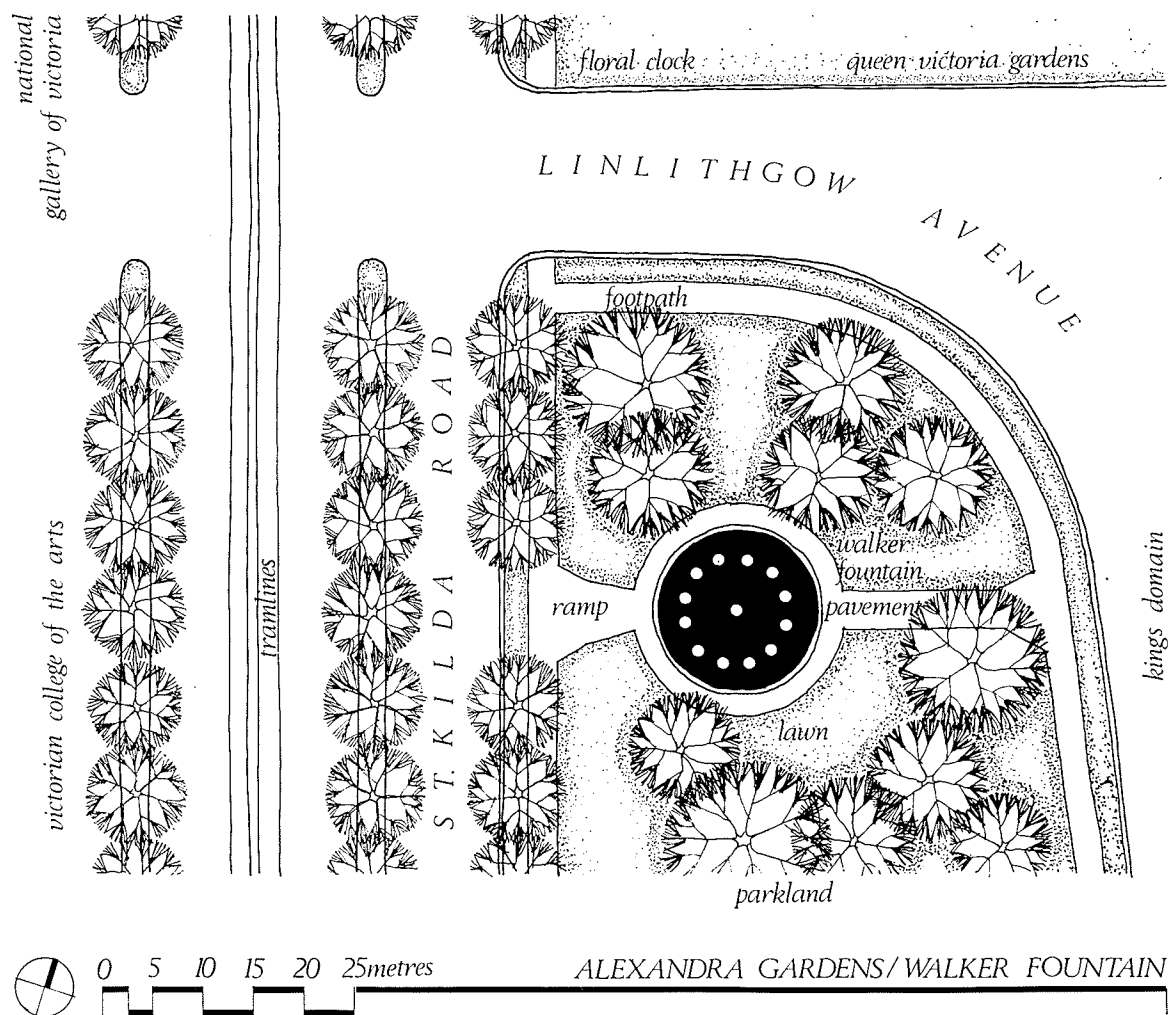


Figure 22: Alexandra Gardens/Walker Fountain -- Site Plan.

Source: Department of Forests, Crown Lands and Survey Plan Room.

The simple formality and symmetry of the design, together with the selection of finished materials sympathetic to those existing in this historic precinct and to the nearby National Gallery of Victoria contribute to a satisfying integration of a modern fountain into a very prominent parkland setting.

2.2.2 Batman Park.

Spencer Street, Melbourne.

Melway Reference: 1A B12.

1982 **Batman Park design: Melbourne City Council, Parks, Gardens and Recreation Department, Landscape Architects.**

Official opening of Batman Park: Mr. Peter Thorley, Chairman of Commissioners of the Corporation of City of Melbourne.



Figure 23: Batman Park -- View west towards World Trade Centre, 1985.

Source: Author.

Batman Park is significant as an attempt to provide public open space which will improve the relationship between the downtown core of Melbourne and the natural watercourse of the Yarra River. Furthermore, this open space is significant as it is the refuge for Robertson-Swann's yellow metal sculpture "The Vault", which was the source of one of the greatest art controversies in the history of Melbourne. Historical significance is also associated with Batman Park as, according to official records John Batman, the

co-founder of the village of Melbourne, stepped ashore on this site in 1835.

Located beside the Yarra River and adjacent to the recently completed World Trade Centre, it occupies an essentially flat and featureless riverside site. Earth filling has been used effectively to create an undulating contoured landscape. Curved paths, picnic facilities and broad, sweeping lawns contribute to creating a convenient recreational park which is very closely situated to the city. The plant materials are predominantly native trees and shrubs, for example, Eucalypts (*Eucalyptus* spp.), Paper barks (*Melaleuca* spp.), Acacias (*Acacia* spp.) and Grevilleas (*Grevillea* spp.), although exotic deciduous varieties including Ash (*Fraxinus* spp.) and Elms (*Ulmus* spp.) line the riverside path and are isolated within the lawns. Batman Park is divided by Kings Way. The Yarra Heliport service, a landing pontoon for a helicopter service, is located on the Yarra River beside the eastern portion of Batman Park.

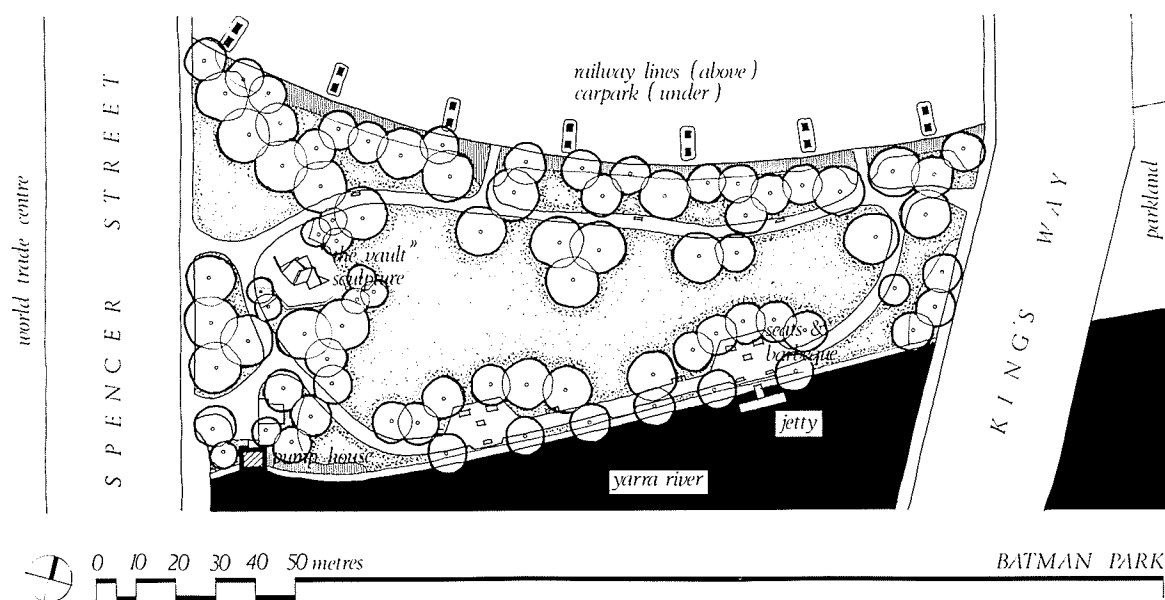


Figure 24: Batman Park, western section -- Site Plan.

Source: Melbourne City Council Plan Room.

"The Vault"

Affectionately known as "The Yellow Peril" by the media and general public, this contemporary yellow metal structure was originally located on the north-west corner of the City Square. It was designed by Ron Robertson-Swann and was selected from a limited competition which drew submissions from three of Australia's best known contemporary artists. The design brief called for the sculpture to be bold, visually simple

but a strong focal point in the Square. It cannot be argued that "The Vault" satisfied these criteria; however, public opinion demanded that it be removed from the City Square because it was aesthetically jarring, and it was subsequently relocated to Batman Park. This new location is not as prominent as the City Square and consequently the controversy has settled.

Although located on the Yarra River, this open space is little used. The carpark under the elevated railway lines is still a psychological barrier to potential users from downtown. Unfortunately, the overall design is relatively eclectic, as characterized by the later edition of "The Vault" as a last resort resting place.

2.2.3 Carlton Gardens.

Victoria Parade, between Rathdowne and Nicholson Streets, Carlton.

Melway Reference: 1B P4.

- 1857 Carlton Gardens original design: Edward Latrobe Bateman, Landscape Designer.
- 1873 Park remodelling: Clement Hodgkinson, Director-General of Gardens, Parks and Reserves.
- 1878 - 1880 Exhibition Buildings: Reed and Barnes, Architects.
- 1880 Carlton Gardens remodelled for the Great Melbourne Exhibition: Designer unknown.
- 1880 Exhibition Fountain: Mr. Hochgurtel, Sculptor.
- 1890 Tree replanting program: William Guilfoyle, Landscape Designer.



Figure 25: Carlton Gardens -- South Gardens, view north towards Exhibition Fountain, 1985.

Source: Author.

The southern section of the Carlton Gardens is the most intact and most representative nineteenth century "Victorian" public garden of the inner-city gardens. The historically significant Royal Exhibition Buildings, among the finest and largest Classical style buildings in Australia, dominate the Carlton Gardens. Designed by architects Reed and Barnes, and constructed for the International Exhibition of 1880, the Royal Exhibition Buildings are important in the development of Melbourne and the parliamentary history of the State and Commonwealth being the location of the first Commonwealth Parliament in 1901. The change in emphasis from passive to active recreation on public lands is reflected in the difference between the North and South components of the Carlton Gardens. Aesthetically the Carlton Gardens are significant for their canopy of mature trees planted during the 1880s and 1890s, notably the superb avenue of Plane Trees (*Platanus* sp.) focussing on the dome of the Exhibition Buildings and the Exhibition Fountain.

Edward Latrobe Bateman designed the Carlton Gardens in 1857 concurrently with the equally sized Fitzroy Gardens. In 1873, Clement Hodgkinson, who was prominent in the creation of Flagstaff and Fitzroy Gardens, commenced replanting and simplifying the path system. The original Carlton Gardens site was effectively divided into three in 1890 when the Exhibition Buildings Trustees were given responsibility for the Exhibition Buildings and the central eight hectares. The North Gardens were remodelled by Hodgkinson in 1882, and replanted again using the same layout in 1890. The existing Elms (*Ulmus* sp.), Moreton Bay Figs (*Ficus macrophylla*), Oaks (*Quercus* sp.) and Plane Trees (*Platanus* sp.) date to this period. Tennis courts, children's playground, a traffic school and park maintenance depot have been integrated into this section in recent years. The South Gardens are characterized by tree-lined avenues which radiate geometrically from the central Exhibition Fountain. Two picturesque lakes are located south of the main east-west path, one on each side of the central walk. Floral beds lining the east-west path are remnants of the planting scheme developed for the 1880 Exhibition. The inclusion of floral parterres at that time was characteristic of the transition from the restrained mood of the 1860s to the colour and opulence of the 1880s.

The South Gardens of the Carlton Gardens create an impressive approach to the historic Exhibition Buildings which dominate the site. The layout focusses on the Exhibition Fountain to which leads the monumental avenue of Plane Trees (*Platanus* sp.) from Victoria Street. This view is most impressive and is reminiscent more of the formal French school of landscape design than the nineteenth century English parkland landscape that characterizes the remainder of the site. Although the main layout of the South

Gardens remains as do many of the early Elms (*Ulmus* sp.), Planes (*Platanus* sp.) and Oaks (*Quercus* sp.), carparks have isolated the Exhibition Buildings from its gardens. As an attempt to minimize this effect and to link the North and South Gardens whilst providing a setting for the new Centennial Hall, the Centennial Gardens were constructed in 1980. An interesting contrast has been created between the South Gardens, which cater to passive enjoyment, and the North Gardens, which have been subject to a proliferation of neighbourhood amenities of a more active nature. Although varied in planting and design, the differences do not appear to clash. The Carlton Gardens are a valuable component of the open space system of Melbourne, especially as they are located at the intersection of the central business district and the inner suburbs. The transition between these two zones is softened by the Carlton Gardens.

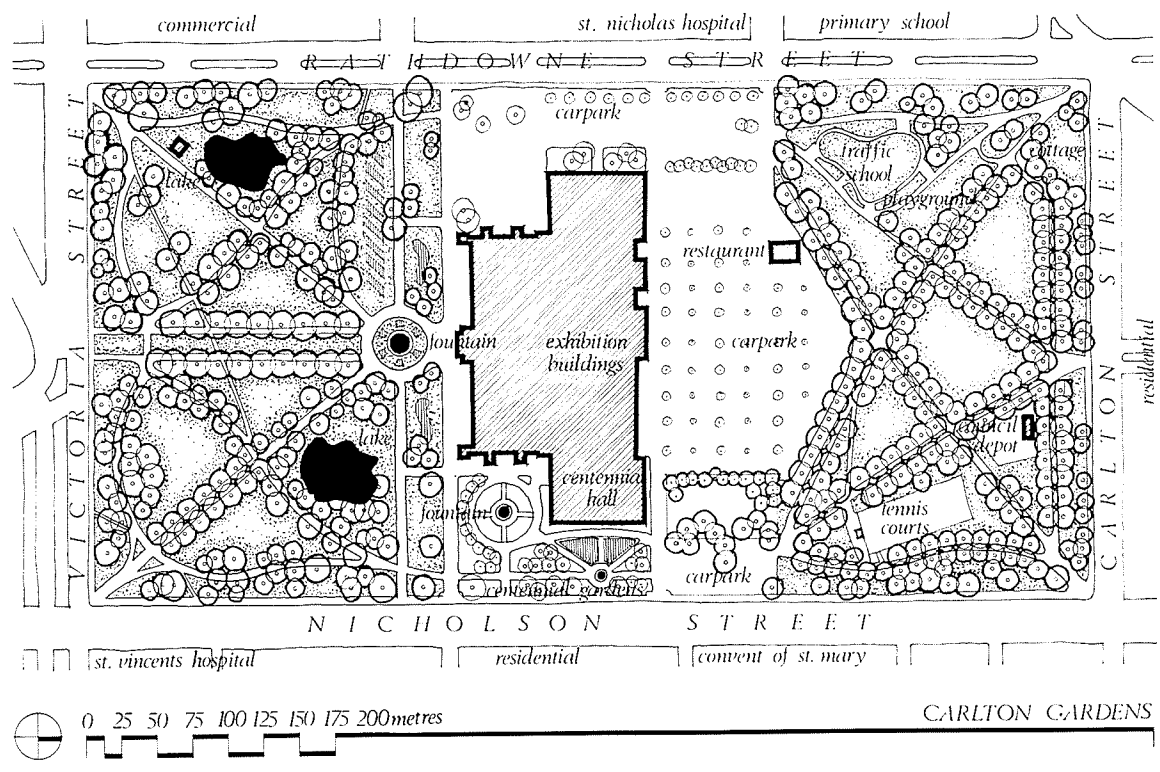


Figure 26: Carlton Gardens -- Site Plan.
Source: Melbourne City Council Plan Room.

2.2.4 Catani Gardens.

Beaconsfield Parade, St. Kilda.

Melway Reference: 57 J9.

1910 **Catani Gardens design: Carlo Catani, Chief Engineer, Public Works Department.**



Figure 27: Catani Gardens, 1985.

Source: Author.

The Catani Gardens are historically important in the development of the St. Kilda Foreshore area and for the association with memorials erected throughout the site. It is also closely related to the St. Kilda Pier and its Tea and Refreshment Rooms, an important landmark in St. Kilda since its construction in 1904 which provides a link to the seaside resort history of the area. The concentration of Palm trees used in the layout makes this Garden visually distinctive and aesthetically significant.

The Catani Gardens were designed in 1910 by Carlo Catani, the Chief Engineer of the Public Works Department of Victoria and the government representative attached to St. Kilda Foreshore Trust. Catani came to Melbourne from Florence, Italy in 1876, and his familiarity with Nice, Monte Carlo and the Italian Riviera are evident in the mediterranean flavour which he introduced into the development of the St. Kilda Foreshore, in particular Catani Gardens.

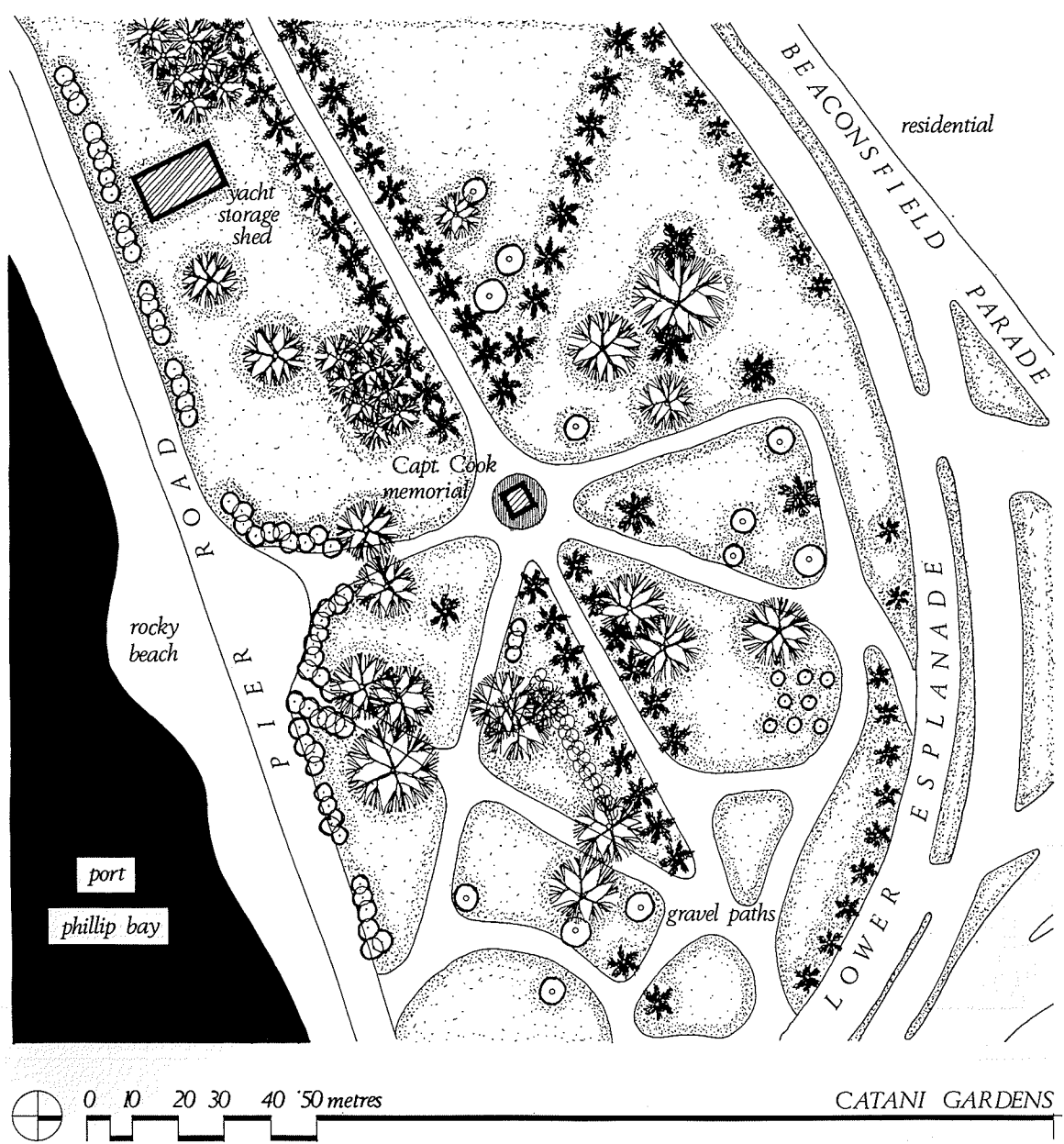


Figure 28: Catani Gardens -- Site Plan.
Source: City of St. Kilda Plan Room.

The site for the Catani Gardens was reclaimed early this century and under Catani's supervision, planting, rock walls and a winding gravel path system were installed. The perimeter of this park is defined with a row of mature Desert Fan Palm (*Washingtonia filifera*) and these contrast strongly with the more squat Canary Island Palm (*Phoenix canariensis*) which are used to great effect in a formal avenue focussing on the centrally located War Memorial. Specimens of Moreton Bay Fig (*Ficus macrophylla*) and Cypresses (*Cupressus* spp.), popular parkland species during the nineteenth and early twentieth centuries in Melbourne, have been located throughout the well-maintained expanses of lawn.

The Catani Gardens are an important open space in this heavily populated and intensively utilized area of St. Kilda. It has remained in almost original condition, thereby maintaining a character that has been replicated in recent landscape projects in the immediate vicinity. There is a strength of character imparted by the extensive Palm plantings which was a logical extension of the fashion in using that type of plant material during Edwardian times in Melbourne.

2.2.5 Centennial Gardens/Grollo Fountain.

Nicholson Street, Carlton.

Melway Reference: 2B J10.

- 1857 Carlton Gardens original layout: Edward Latrobe Bateman, Landscape Designer.
- 1873 Carlton Gardens remodelled layout: Clement Hodgkinson, Director-General of Gardens, Parks and Reserves.
- 1878 - 1880 Exhibition Buildings: Reed & Barnes, Architects.
- 1980 Centennial Hall: Meldrum Burrows, Architects.
 Centennial Gardens: Carol Frank-Mas & Associates, Landscape Architect.
 Grollo Fountain: Mobelt-Digregorio and Associates, Fountains and Hydraulic Design.
 Official opening of Centennial Hall, Centennial Gardens and Grollo Fountain: Her Royal Highness, Princess Alexandra.

The 1.1 hectare Centennial Gardens were the first major public gardens and parklands constructed in the City of Melbourne this century. The Gardens are a successful attempt at integrating the Victorian heritage of Melbourne, evident in the Classical style of the Exhibition Buildings (1879-1880) and the Royal Terrace (1854-1856) opposite with the twentieth century Late-Modernist Style of the Centennial Hall. This linkage has been accomplished by the incorporation of traditional Victorian public garden elements and design techniques which focus on the Centennial Hall, giving them added importance by providing for their reflection in the Hall's mirror-facade.

The focal point of the Gardens is the Grollo Fountain, the first of five fountains in Melbourne donated through the Fountains Trust of Victoria to the people of Victoria (see also Walker Fountain, Georges Fountain, Coles Fountain and the Dolphin Fountain). The Trust was established in 1977 with the principal task of promoting the construction of fountains and other water features to enhance the beauty and attraction of Melbourne and other cities and towns throughout the State. Individuals and companies from the private sector provided funding for the water features, and the Fountains Trust located sites and supervised their planning, design and construction.



Figure 29: Centennial Gardens -- View of the Grollo Fountain and Centennial Hall, 1985.

Source: Author.

Centennial Gardens.

Designed in 1980 by Carol Frank-Mas and Associates, the Gardens are an historical interpretation, not a reconstruction, of the remodelled layout of this site prepared in 1873 by Clement Hodgkinson and revised in 1880 for the International Exhibition. Typical of public park design during the Victorian era, tree-lined paths cross the site and intersect at a water feature -- the Grollo Fountain. The gently curving paths, along with trees and lawns link pedestrian walkways from the Carlton Gardens in the south to the Grollo Fountain, and lead on to the northern section of the Carlton Gardens. Plant material, including Magnolia (*Magnolia* spp.), Elms (*Ulmus* spp.) and Moreton Bay Figs (*Ficus macrophylla*), the floral parterre, seat fixtures and light standards successfully contribute to recreating a Garden atmosphere reminiscent of the Victorian era.

Grollo Fountain.

Donated by the Grollo family and designed by Mobelt-Digregorio and Associates, this circular fountain has a sculptured water display which rises six metres. The hydraulics for this fountain feature 44 underwater jets set in concentric rings, with tiered underwater

lighting providing night illumination. In traditional Victorian style, vistas within the Centennial Gardens focus upon the Grollo Fountain, located centrally in front of the Centennial Hall. The Fountain and the adjacent Victorian-inspired floral parterre, the two major features of the site, have been given additional prominence by locating them on a two metre high mound. This also enables their reflection in the mirror-glass facade above the darkened main entry to the Centennial Hall, thus providing a sympathetic foreground to the accompanying reflection of Royal Terrace and adjacent buildings.

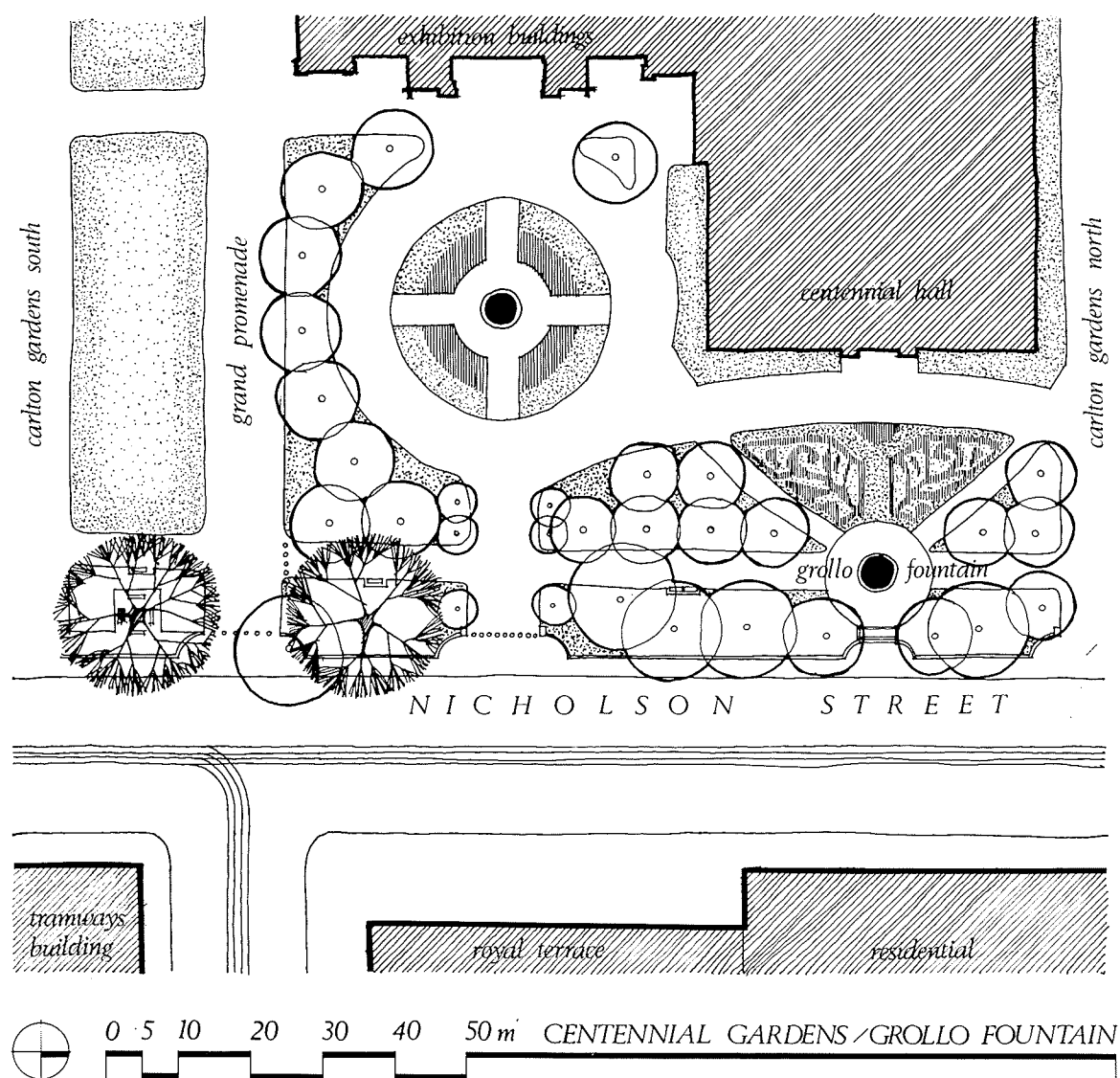


Figure 30: Centennial Gardens/Grollo Fountain -- Site Plan.

Source: The Centenary Exhibition 1880-1980. Official Souvenir Program.

Once the planting has matured, the elegant styling of the Centennial Gardens and Grollo Fountain will enhance the ceremonial character of the buildings and the site. The softness and colour of the planting masses and parterre, the effervescent activity of the circular fountain, and the near-symmetrical layout immediately adjacent to its main entry will contrast and complement the rectilinear form of the new Centennial Hall. The use of the reflective facade is a creative and successful means by which to link the most significant Victorian-inspired features of the Gardens and opposite structures to the 1980's addition to the Exhibition Buildings. The retention of carparking on the Grand Promenade along the southern boundary of the Garden creates a physical and psychological barrier and lessens the importance of the Centennial Gardens as a pedestrian link between the north and south sections of the Carlton Gardens.

2.2.6 Central Park, Malvern.

Corner of Burke and Wattletree Roads, Malvern.

Melway Reference: 59 G10.

- 1907 Site purchased by Malvern City Council and park development commenced: Designer unknown.
- 1920s Park design and redevelopment: F. L. Reeves, Curator.
- 1927 Conservatory: Designer unknown.

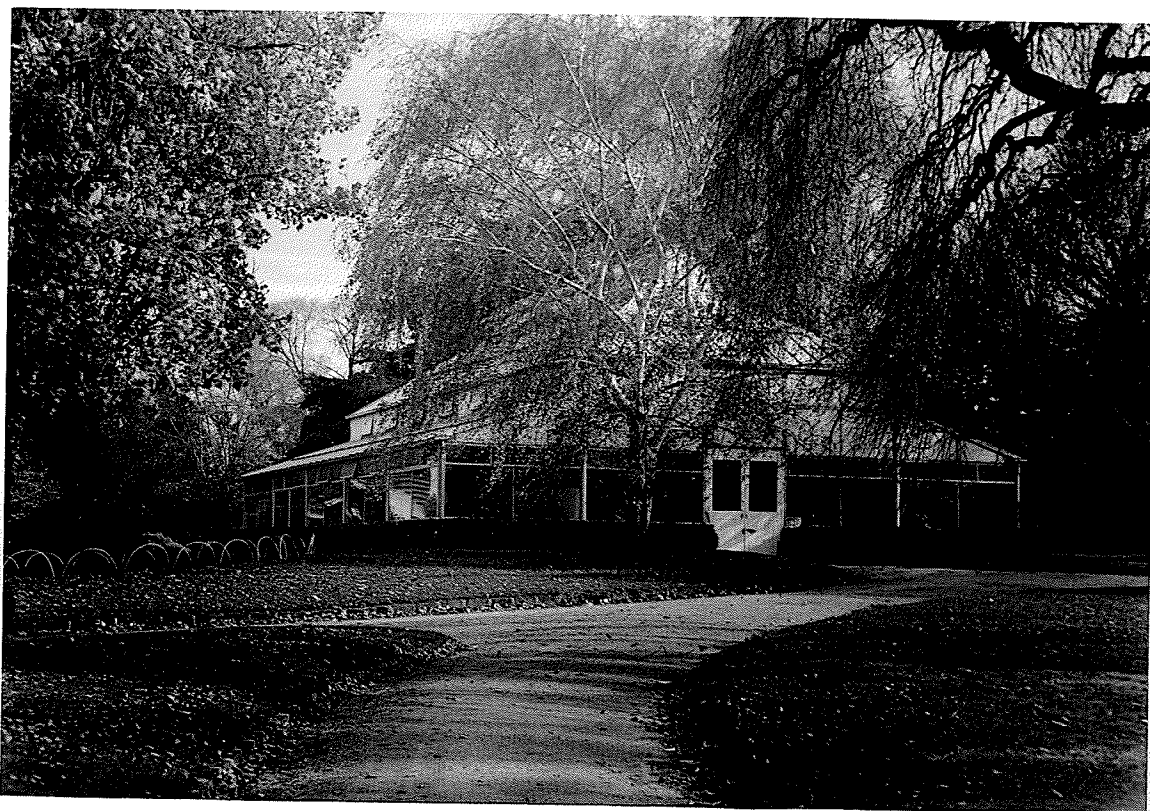


Figure 31: Central Park, Malvern -- Conservatory, 1985.

Source: Author.

The 7.5 hectare Central Park has been the focus of many recreational and social events in the City of Malvern since its inception in 1907. Many of the principal design features, including garden beds, bluestone path edges, and gravel paths, remain intact in what is considered to be one of the most successfully preserved public gardens in Victoria. Central Park, Malvern is also an excellent example of the integration of active with passive recreation, expressive of a strong movement during the early twentieth century

which influenced the site design.

Formerly part of the first course of the Royal Melbourne Golf Club, the site was purchased for Central Park in 1907 and fenced to protect the newly planted trees from wandering livestock. Much of the Park was constructed and reconstructed during the 1920's under the direction of the Curator, F.L.Reeves. Apart from a reduction in the number of flower beds, Central Park has remained essentially unchanged. The southern half of Central Park, is characterized by curving paths, fine avenues of English Elm (*Ulmus procera*) and extensive use of Eucalypts (*Eucalyptus* spp.) and exotic trees, including Silver Birch (*Betula pendula*) and Pin Oak (*Quercus palustris*), as specimen trees throughout the lawn areas. The sports oval at the northern end of Central Park is intensively utilized by cricket, football, lacrosse and soccer clubs. Dividing the north and south sections of the Park, and also providing a magnificent backdrop to the oval, is a row of mature Golden Poplar (*Populus serotina* "Aurea"). The Conservatory, constructed in 1927 at the point of highest elevation and in the centre of the Park, has an annual display of colourful plants, and the Park staff maintain the traditional practice of

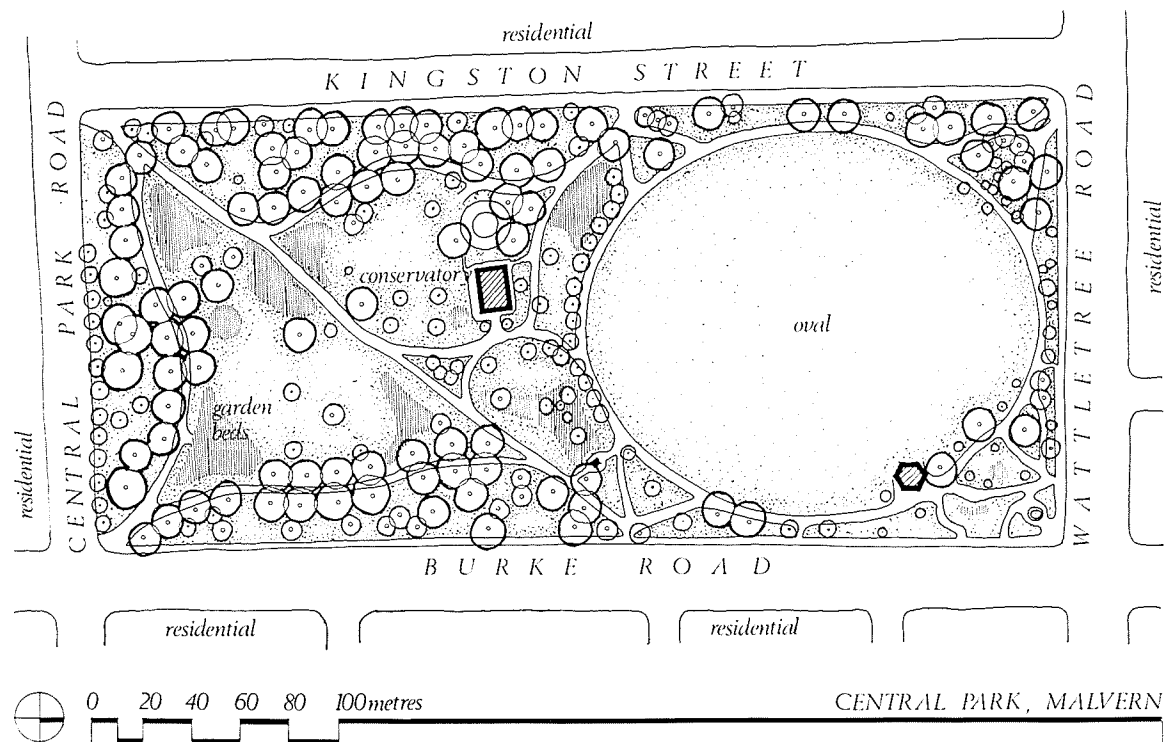


Figure 32: Central Park, Malvern -- Site Plan.

Source: Malvern City Council Plan Room.

bedding-out in adjacent areas, some of which are bordered with the original white iron loops. The sunken area to the west of the Conservatory was the site of a marble fountain donated to the Council in 1928 by Cr. H.G.Wilmot at the close of his mayoral term; however, it was the object of vandalism for many years and was eventually removed in 1962.

Central Park, Malvern is a fine example of early twentieth-century public park design in Melbourne. The layout responded to the suburban public's demands for active recreation whilst still being influenced by the late-Victorian style evident in inner-city public parks, such as the Fitzroy Gardens and Carlton Gardens. It is still subject to alterations to accommodate facilities for active recreation -- a fun and fitness circuit was established in 1980 -- and yet the essential early twentieth century character and design of Central Park have not deteriorated.

2.2.7 Dandenong Valley Metropolitan Park -- Jells Park.

Waverley Road, Glen Waverley.

Melway Reference: 71 K6.

- 1973 Melbourne and Metropolitan Board of Works approved development of Metropolitan Parks proposal.
- 1976 Jells Park open for public recreation: Melbourne and Metropolitan Board of Works, Landscape Architects.
- 1977 Dandenong Valley Metropolitan Park Development Plan: Rayment & Associates, Landscape Architects, and Melbourne and Metropolitan Board of Works.

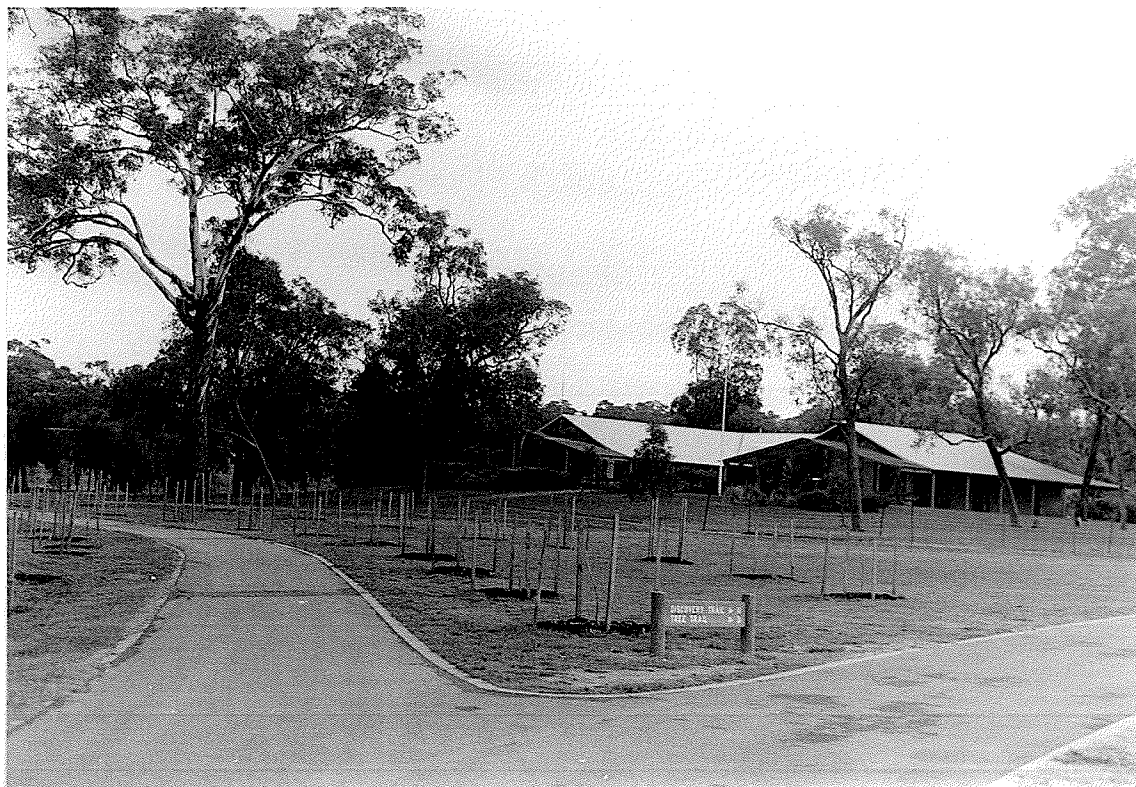


Figure 33: Dandenong Valley Metropolitan Park, Jells Park -- Visitors Centre, 1985.

Source: Author.

In 1973 the Melbourne and Metropolitan Board of Works proposed a Metropolitan Park System composed of five major Parks including the Dandenong Valley Metropolitan Park, Yarra Valley Metropolitan Park, Maribyrnong Valley Metropolitan Park, Point Cook Metropolitan Park and Braeside Metropolitan Park. Jells Park is the first stage of the Dandenong Valley Metropolitan Park open to the public. A major objective of this System was to develop parks in the outer suburbs so that they were close to the majority of the population of Melbourne. The Parks would then serve their regions with facilities for recreation and education which would generally be beyond the resources of municipal councils. Jells Park is therefore significant for its contribution to an open space development plan of enormous scale. Furthermore, examples of the rare and endangered Yarra Gum (*Eucalyptus yarraensis*) grow in Jells Park.

When fully developed the Dandenong Valley Metropolitan Park will cover 1330 hectares, of which Jells Park is 127 hectares. The Dandenong Creek forms the eastern boundary to this Park. Jells Park, named after Joseph Jell, one of the earliest settlers who grazed cattle in this area from 1849 to 1886, has been a very successful attempt to preserve and enhance the natural bushland features of the area. Native species, particularly Acacias (*Acacia* spp.), have been planted to re-establish the natural bush atmosphere and to screen unsympathetic elements such as motor vehicles and carparks, while also being utilized to develop a sense of containment. Buildings, landscape furniture, signage and other man-made elements have been incorporated into the site with a minimum of visual intrusion. Facilities for both passive and active recreation have been included in Jells Park. Organized sports have been provided for through the provision of informal, unfenced open grassland areas surrounded by tree masses, thereby creating an atmosphere similar to a grassy clearing in the bush. Picnic areas have been well sited to be close to carparking, near points of interest and open grassed areas, yet giving adequate wind and sun protection. Self-guided trails take the explorer to points of historical and wildlife interest.

Although developed with similar objectives, the inner-city public parks of Melbourne developed during the nineteenth century, such as the Fitzroy, Treasury and Carlton Gardens, and these twentieth century Metropolitan Parks present interesting comparisons in their landscape styles and park facilities. In addition, Jells Park has a wide educational potential because of the range of natural systems available for exploration, for example, geology, flood plains, billabongs, vegetation, grasslands, woodland, pond and stream life, reptiles, birds and mammals. The Visitors Centre is ideally situated to assist the

public in understanding the natural and man-made systems within the Park.

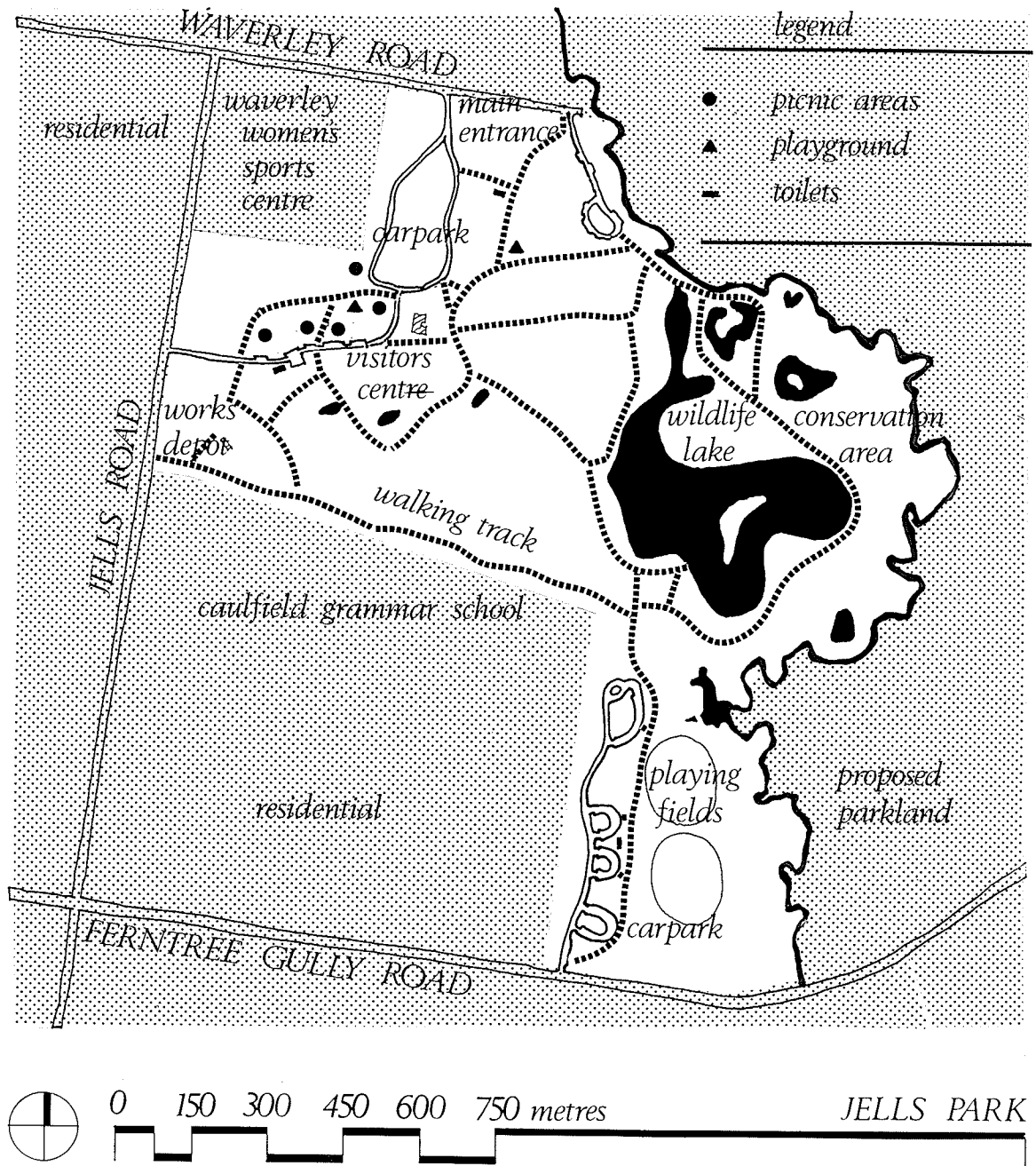


Figure 34: Dandenong Valley Metropolitan Park, Jells Park -- Site Plan.

Source: Melbourne and Metropolitan Board of Works Plan Room.

2.2.8 Fawkner Park.

Between Commercial Road and Toorak Road West, South Yarra.

Melway Reference: 2L C6.

1875 Fawkner Park original design: T. M. Bickford, Curator of Metropolitan Parks and Gardens.

1890s Park modifications: Designer unknown.



Figure 35: Fawkner Park, 1985.

Source: Author.

Although interspersed with modern sporting arenas and associated facilities, Fawkner Park is significant as a substantially intact nineteenth century Melbourne public park. The system of paths marked with the original plantings of formal tree avenues and its large size give Fawkner Park added landscape significance. Fawkner Park was named in honour of the Honourable John Pascoe Fawkner, M.L.C., who at the time was the oldest inhabitant of Melbourne. This site was reserved for parkland by the State Government in 1862 but it was not until 1875 that T. M. Bickford, the Curator of Metropolitan Parks and Gardens, designed the layout. In the tradition of the period, Bickford's design catered

mainly to promenading. It consisted of shaded avenues, mostly English Elm (*Ulmus procera*) and Moreton Bay Fig (*Ficus macrophylla*) set in open, grassed fields. To meet the demand for active recreational facilities during the 1890's and after, areas within Fawkner Park were developed for a wide variety of sports, and little has changed since that time. Today the Park has an area of 40 hectares and includes cricket ovals, tennis courts, kindergartens and children's playground equipment located between the original planted avenues. The emphasis in use of Fawkner Park has reversed since its inception, being used today predominantly for active recreation. Unfortunately the inclusion of facilities and features such as kindergartens, tennis courts and treated pine structures during the twentieth century detracts from the historic planting and form of the park.

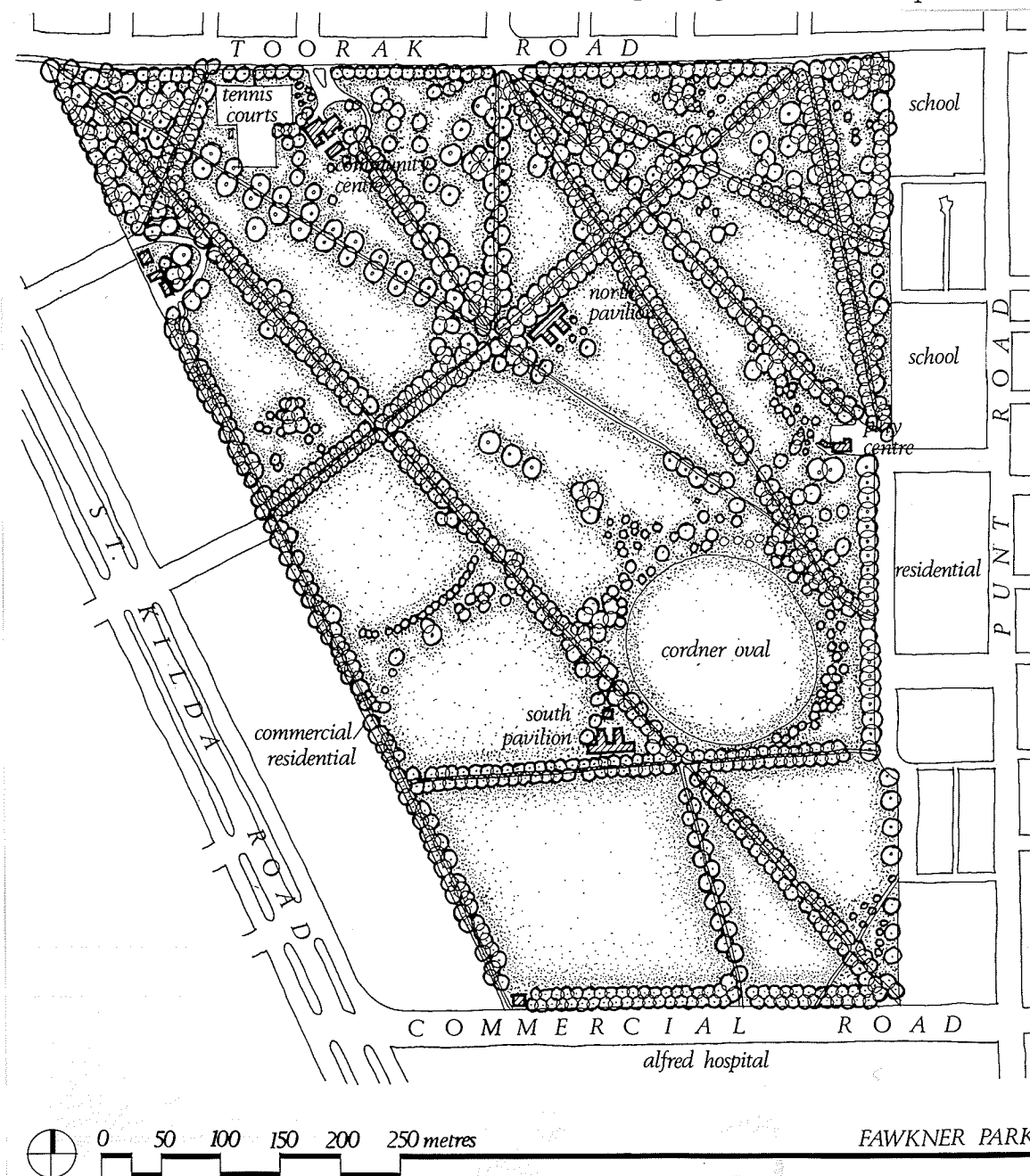


Figure 36: Fawkner Park -- Site Plan.

Source: Melbourne City Council Plan Room.

2.2.9 Fitzroy Community Oval.

Brunswick Street, North Fitzroy.

Melway Reference: 2C C2.

1980 **Fitzroy Community Oval layout: Tract Consultants Australia Pty. Ltd., Landscape Architect.**
Peter Elliott, Architect.



Figure 37: Fitzroy Community Oval -- Grandstand and Gatehouse, 1985.

Source: Author.

In 1978 Tract Consultants Australia Pty Ltd. prepared a master plan for the provision of open space in the City of Fitzroy. A key outcome of this study was the redevelopment of the former Fitzroy Cricket Ground, a landmark of both historical and social significance in the local community, to create the Fitzroy Community Oval.

The site previously consisted of a football/cricket oval and an accompanying late nineteenth century grandstand and entrance gates, all in poor condition. A

three-metre-high brick wall surrounded the site and created a sense of impenetrability and isolation from the neighbourhood. To integrate this facility into the streetscape and the surrounding community, the fence has been removed and Plane trees (*Platanus* sp.) have been located along the site boundaries, thereby continuing the street tree pattern of the immediate precinct.

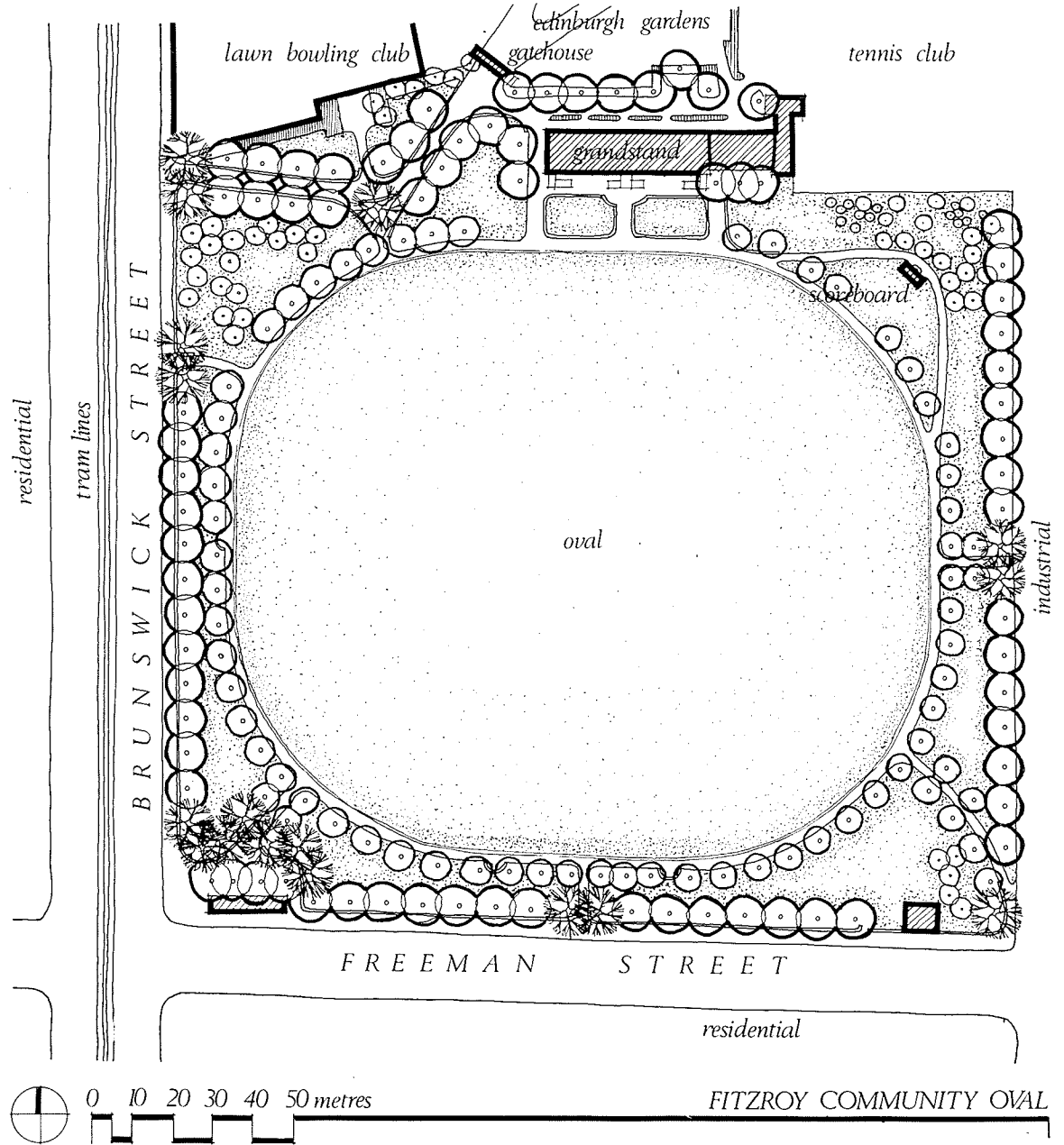


Figure 38: Fitzroy Community Oval -- Site Plan.

Source: Tract Consultants Australia Pty. Ltd.

Curvilinear paths through the site link the cycle and pedestrian circulation flows in the surrounding area to Edinburgh Gardens, adjacent to the north boundary of the Community Oval. Access points along Brunswick and Freeman Streets have been delineated with specimen planting of Moreton Bay Figs (*Ficus macrophylla*). The gatehouse has been relocated to provide an entry to the Community Oval from the Edinburgh Gardens, and this connection has been enhanced by the continuance of an avenue of English Elm (*Ulmus procera*) from Edinburgh Gardens into the newly established Community Oval. The perimeter of the oval has been planted with Pin Oaks (*Quercus palustris*).

The incorporation of formal avenues of exotic trees, curving pathways, and the selective use of bluestone kerbing and period landscape furniture has given the Fitzroy Community Oval a character and style reminiscent of late-Victorian public park design in Melbourne. This atmosphere has been strengthened by the renovation of the timber grandstand and gatehouse which now stand as architectural elements within a park setting. The transition from the Edinburgh Gardens through the gatehouse to the Community Oval is distinct; however, the similarities in design and detailing have strengthened their proximal relationship and successfully unified these two park facilities. Given time for the development of the plant material, the Fitzroy Community Oval will make a significant contribution to the North Fitzroy streetscape and open space provisions. If the increase in the number and diversity of uses/users or the increase in neighbouring property values may be used as measures, the Fitzroy Community Oval project has already proven to be most successful.

2.2.10 Fitzroy Gardens/Dolphin Fountain.

Wellington Parade between Lansdowne and Clarendon Streets, East Melbourne.
Melway Reference: 2G B2.

- 1857 **Fitzroy Gardens original layout: Edward Latrobe Bateman, Landscape Designer.**
- 1858 - 1881 **Modified Fitzroy Gardens layout: James Sinclair, Gardener.**
- 1880s **Lawn and planting modifications: John Bickford, Curator.**
- 1890s **Lawn and planting modifications: John Guilfoyle, Curator.**
- 1929 **Conservatory Building: Designer Unknown.**
- 1934 **Captain Cook's cottage re-erected.**
- 1981 **Dolphin Fountain Design: June Arnold, Sculptor.**
Dolphin Fountain Design co-ordination: Perrot Lyon Mathieson Pty. Ltd, Architects.
- 1982 **Official opening of Dolphin Fountain: Hon. Race Mathews, Minister for the Arts.**

The Fitzroy Gardens are one of the major nineteenth century urban parks in Australia. The Gardens, named after Governor Fitz Roy have been classified by the National Trust of Australia as having outstanding landscape qualities and botanical importance. The fine avenues of trees within the Fitzroy Gardens are almost without parallel in the nation. A recent addition to the Fitzroy Gardens, and one which was the cause of much public debate, is the Dolphin Fountain. It was the fifth and final fountain in Melbourne endorsed and partially funded by the Fountains Trust of Victoria before that body was disbanded in 1982.

Fitzroy Gardens.

The nephew of Governor Latrobe, Edward Latrobe Bateman, was commissioned to design the Fitzroy Gardens in 1857. Despite limited formal training, Bateman was a proponent of the "Gardenesque" landscape style. His plan was formal and geometric, displaying an order and symmetry, but it made little use of the natural features and topography of the site. In 1858, James Sinclair, a landscape gardener who was professionally trained in his native Scotland, was appointed Gardener of the Fitzroy Gardens, with the task of implementing Bateman's design. However, his own ideals of landscape form were naturalistic and more in keeping with the romantic image of the

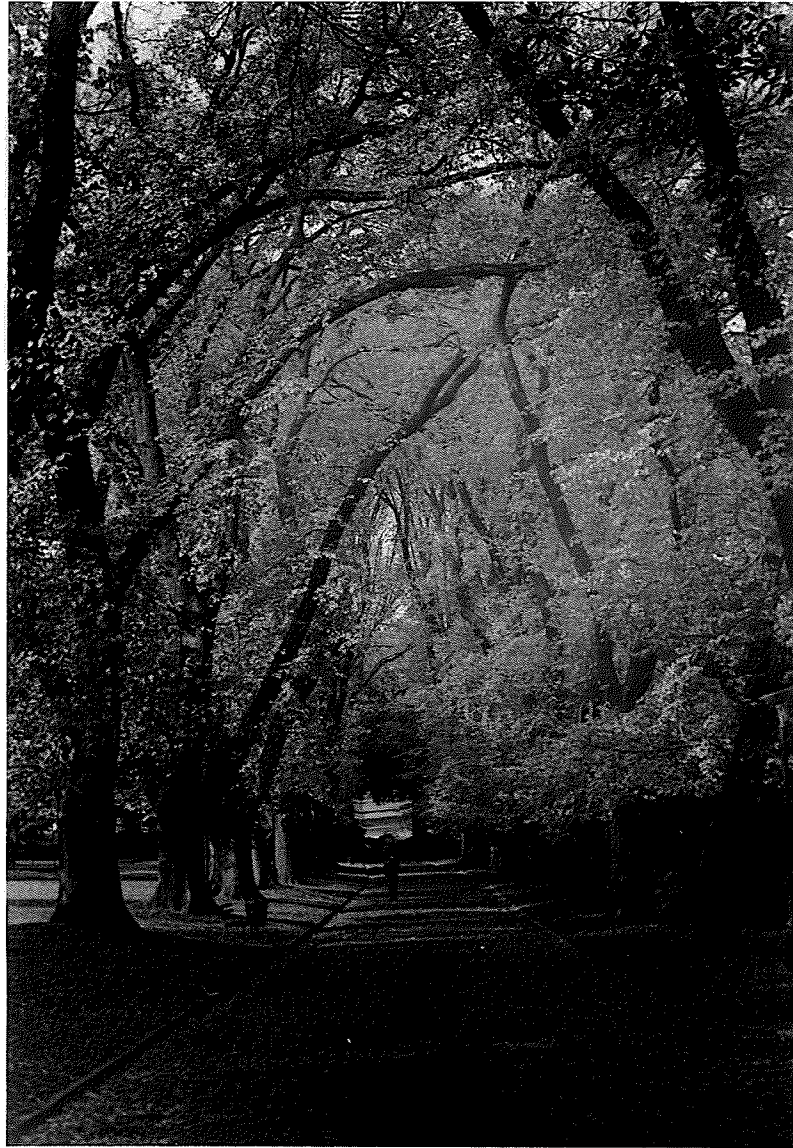


Figure 39: Fitzroy Gardens -- View east along Hotham Walk, 1985.

Source: Author.

English "Picturesque" tradition. As a consequence, Sinclair altered Bateman's plan beyond recognition. The formally conceived urban square became a more relaxed and varied garden. Geometric and near-symmetrical forms were made less regular, and pathways were given a meandering quality. He planted avenues of traditional Oaks (*Quercus* spp.), Elms (*Ulmus* spp.), Morton Bay Figs (*Ficus macrophylla*) and Pines (*Pinus* spp.), a large number of Blue Gums (*Eucalyptus globulus*) and introduced classical statues throughout the site. By retaining many native trees, establishing only the occasional flowerbed and planting no lawn, Sinclair developed a natural woodland, with

winding avenues leading across a luxuriant fern gully. A program of modifications to make the Gardens a more colourful and free-flowing park, in keeping with popular trends at the time, was carried out in the 1880s by the new Curator, John Bickford, and intensified through the 1890s by John Guilfoyle. The irregular glades were replaced by neatly trimmed lawns, floral displays were introduced on both sides of the main central walks, and more extensive avenues of Elms (*Ulmus* spp.), Oaks (*Quercus* spp.) and Poplars (*Populus* spp.) were planted. A succession of features has been added to the gardens since the beginning of the twentieth century, including the Dolphin Fountain, the Conservatory erected in 1929, and the eighteenth-century stone cottage built by Captain Cook's father in Yorkshire, dismantled and transported to Australia in 1934. In addition, modern maintenance methods and machinery have changed the appearance of the gardens. For example, the gravel paths edged in bluestone have been sealed and kerbed in concrete, and old rockeries and garden beds have been removed.



Figure 40: Fitzroy Gardens -- Dolphin Fountain, 1985.

Source: Author.

Dolphin Fountain.

The Dolphin Fountain was designed by sculptor June Arnold and funds were donated for its construction by art patron Mr. Henry Krongold, C.M.G. It was located beside the central lake in the Fitzroy Gardens after close public scrutiny and discussion as to the suitability of the site. At the time it was criticized as not being serious artwork and also as having a disastrous effect on the historic character and design of the Fitzroy Gardens. The fountain, placed in a lake setting, is particularly appealing to children. It is composed of approximately 100 sculptured bronze aquatic birds and animals -- crabs, dolphins, octopus, sea horses, starfish, turtles, shrimps and sea birds -- fastened to a mound of granite boulders, 600 to 900 millimeters in diameter, and enveloped in a cascade of water.

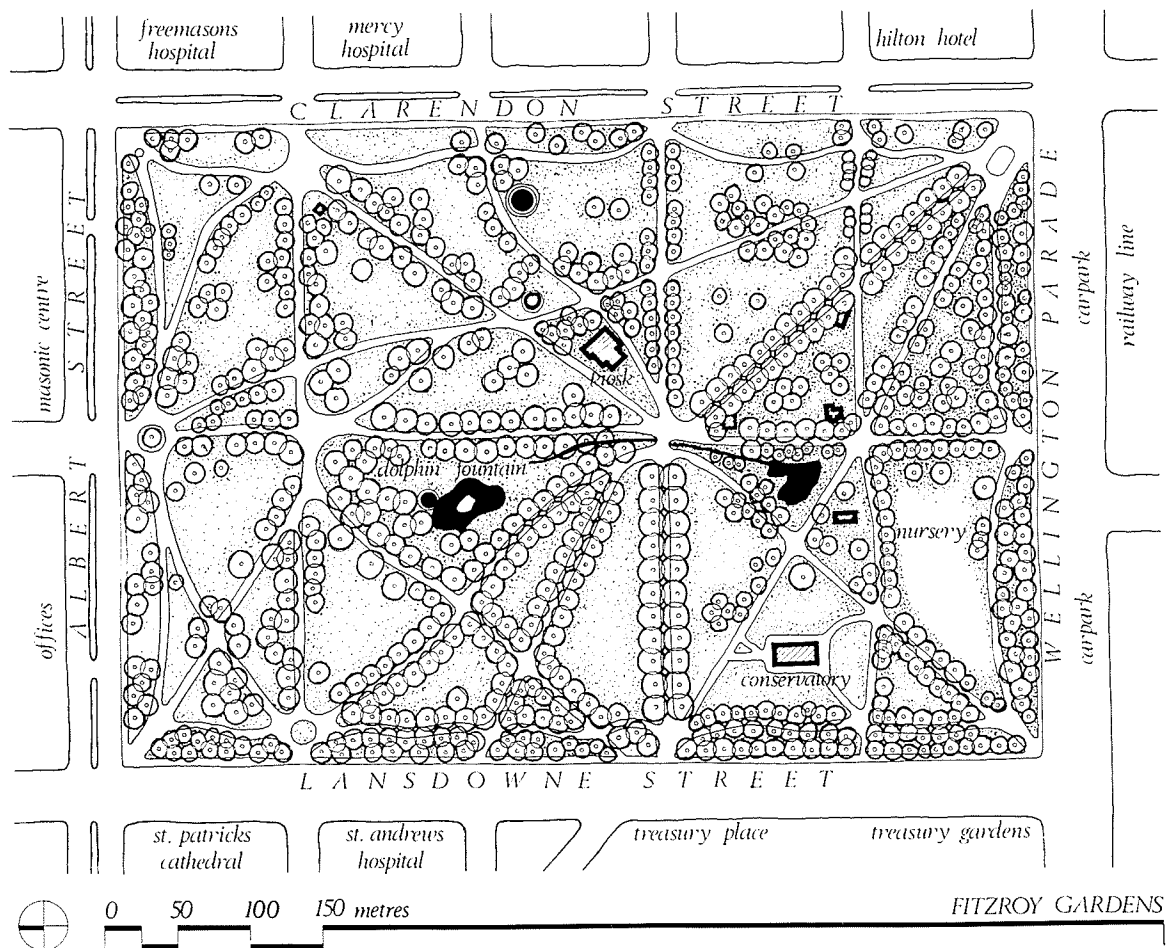


Figure 41: Fitzroy Gardens -- Site Plan.

Source: Melbourne City Council Plan Room.

With Bateman's intentions only vaguely in evidence, the appearance of the Fitzroy Gardens today is as much due to Bickford as it is to Sinclair. The garden beds beside the central Hotham Walk, installed by Bickford and Guilfoyle, provide an exciting display of colour in season and are still a popular feature of the Gardens. However, the natural features of the site -- the undulating topography bisected by a creek gully -- are highlighted in Sinclair's scheme and it is this which establishes the predominant mood of the Fitzroy Gardens. Due to its small scale and the sympathetic relationship with the established lake, the Dolphin Fountain exerts only a minor impact on the naturalistic plan of the Fitzroy Gardens. The water, bronze sculpture and granite boulders are materials which were widely used throughout Melbourne's Victorian-style public gardens and so are most acceptable in this application. The appropriateness of displaying aquatic features fastened to granite boulders may be questioned; however, it does give the observer the potential for close observation and interaction. These Gardens merge admirably with the adjacent Treasury Gardens and are prominent in the network of nineteenth century public parks surrounding the inner city of Melbourne.

2.2.11 Flagstaff Gardens.

Bounded by La Trobe, King, Dudley and William Streets, North Melbourne.

Melway Reference: 1A C3.

- 1850** Proclamation granting Victoria's separation from the Colony of New South Wales read on Flagstaff Hill.
- 1862 - 1865** Original design for Flagstaff Hill Reserve: Clement Hodgkinson, Assistant Commissioner, Department of Crown Lands and Survey.
- 1873** Flagstaff Gardens gazetted as permanently reserved.
- 1891** Redesign of gardens: John Guilfoyle, Curator of Metropolitan Parks and Gardens.

The Flagstaff Gardens are most significant for their location. They are located on Flagstaff Hill which has historical associations with the development of Melbourne and Victoria. This gently sloping site was first used in the 1830s as a cemetery for the settlers. As it commanded an excellent view of Port Phillip Bay, a signalling station was erected in 1840 to inform settlers of the arrival and departure of shipping from Williamstown. Furthermore, the proclamation granting Victoria separation from New South Wales was read on the Flagstaff Hill on 11 November 1850. The Gardens are also significant for the completeness of the path layout and the canopy of mature trees, including a Ginkgo and two Holm Oaks, dating from the 1860s, which are recorded on the Register of Significant Trees.

Although the Flagstaff Gardens were not gazetted as permanently reserved parkland until 1873, some improvements had been made to the site during the 1860s under the supervision of Clement Hodgkinson, at that time the Assistant Commissioner of the Department of Crown Lands and Survey. Unlike other inner-city parks whose layout was focussed on paths from various sides and corners of the site, the pathway system in the Flagstaff Gardens is most irregular. Common usage prior to the park development most likely determined the present location of these paths. Elms (*Ulmus* spp.), Conifers and Eucalypts (*Eucalyptus* spp.) were planted during this period and flourished until 1891. At this time John Guilfoyle, the brother of William Guilfoyle (then Director of the Melbourne Botanic Gardens) became Curator of Metropolitan Parks and Gardens. He transformed the gardens and developed the character and form which they display today. Trees were thinned out, beds and borders of flowers were planted and lawn sown.



Figure 42: Flagstaff Gardens, 1985.

Source: Author.

The Flagstaff Gardens today exhibit fine avenues of Elms (*Ulmus* spp.), borders of annual flowers, and specimen trees including Oaks (*Quercus* spp.), Poplars (*Populus* spp.), Pines (*Pinus* spp.) and Canary Island Palms (*Phoenix canariensis*) dispersed throughout the pleasantly sloping lawn areas. The terrain of the Flagstaff Gardens is more undulating than the majority of the inner-city parks and this adds variety and interest to the site. The strength and character of the Elm trees (*Ulmus* spp.) give unity to the planting design, even in winter. Since the 1910s, facilities for active recreation, for example, tennis courts, children's playgrounds and a bowling club, have been introduced into the

Gardens and unfortunately are not well intergrated into the park, which is predominantly suited to passive activity. The proximity of the Flagstaff Gardens to the Central Business District makes it a very popular venue at lunch for city workers.

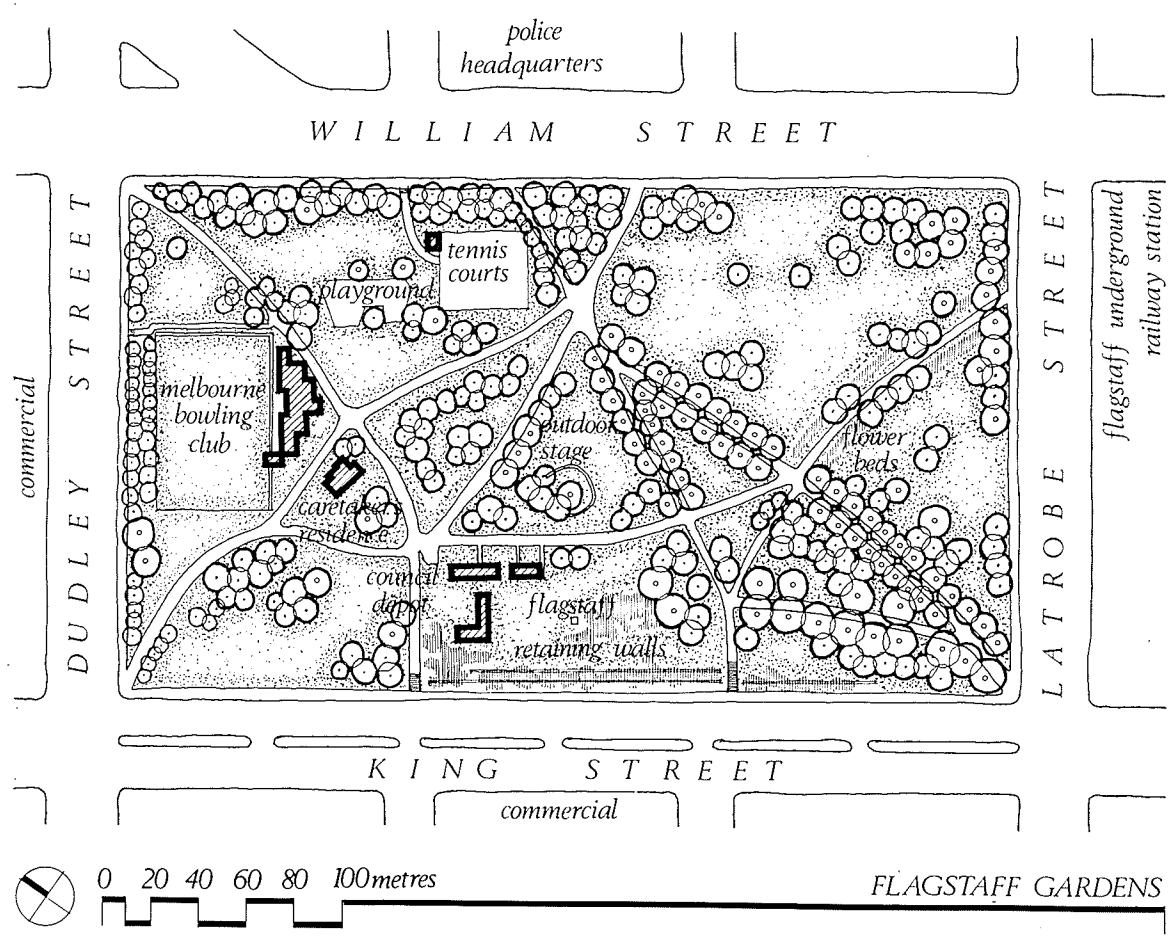


Figure 43: Flagstaff Gardens -- Site Plan.

Source: Melbourne City Council Plan Room.

2.2.12 Maribyrnong Valley Metropolitan Park - Brimbank Park.

Brimbank Road, Keilor.

Melway Reference: 15 A10.

1976 Brimbank Park opened for public recreation.

1977 Maribyrnong Valley Metropolitan Park. Master Development Plan: Kenneth J. Polakowski, Landscape Architect and the Melbourne and Metropolitan Board of Works.

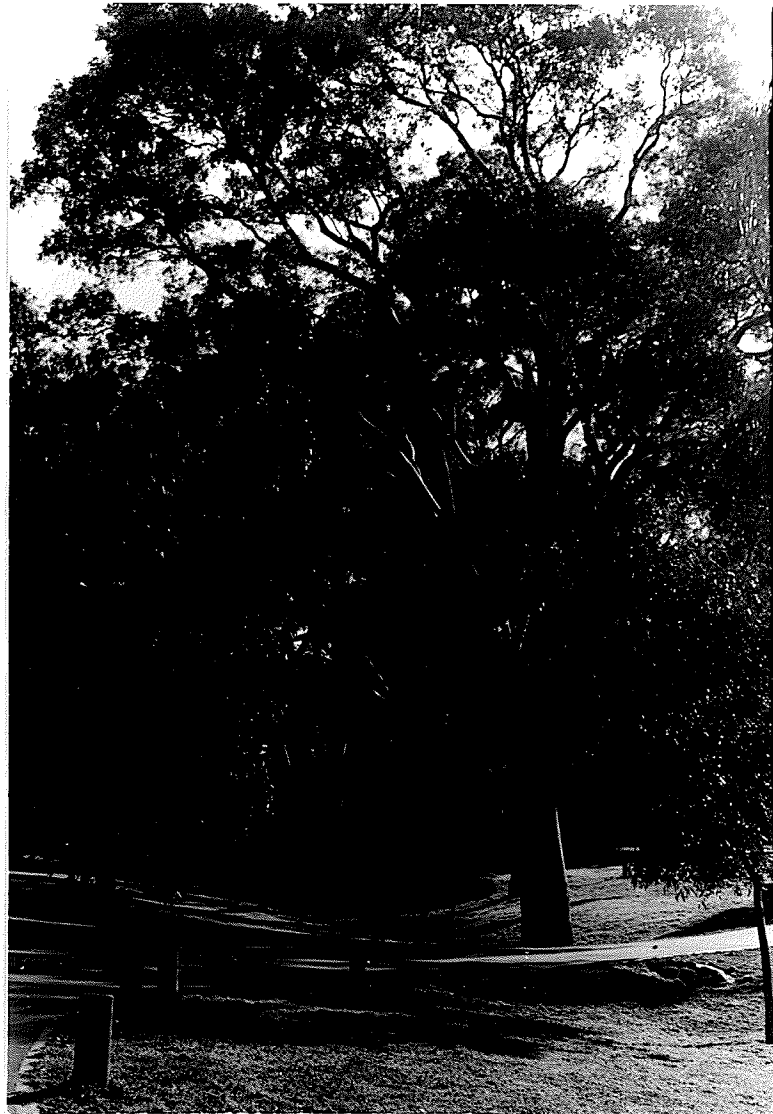


Figure 44: Maribyrnong Valley Metropolitan Park, Brimbank Park, 1985.

Source: Author.

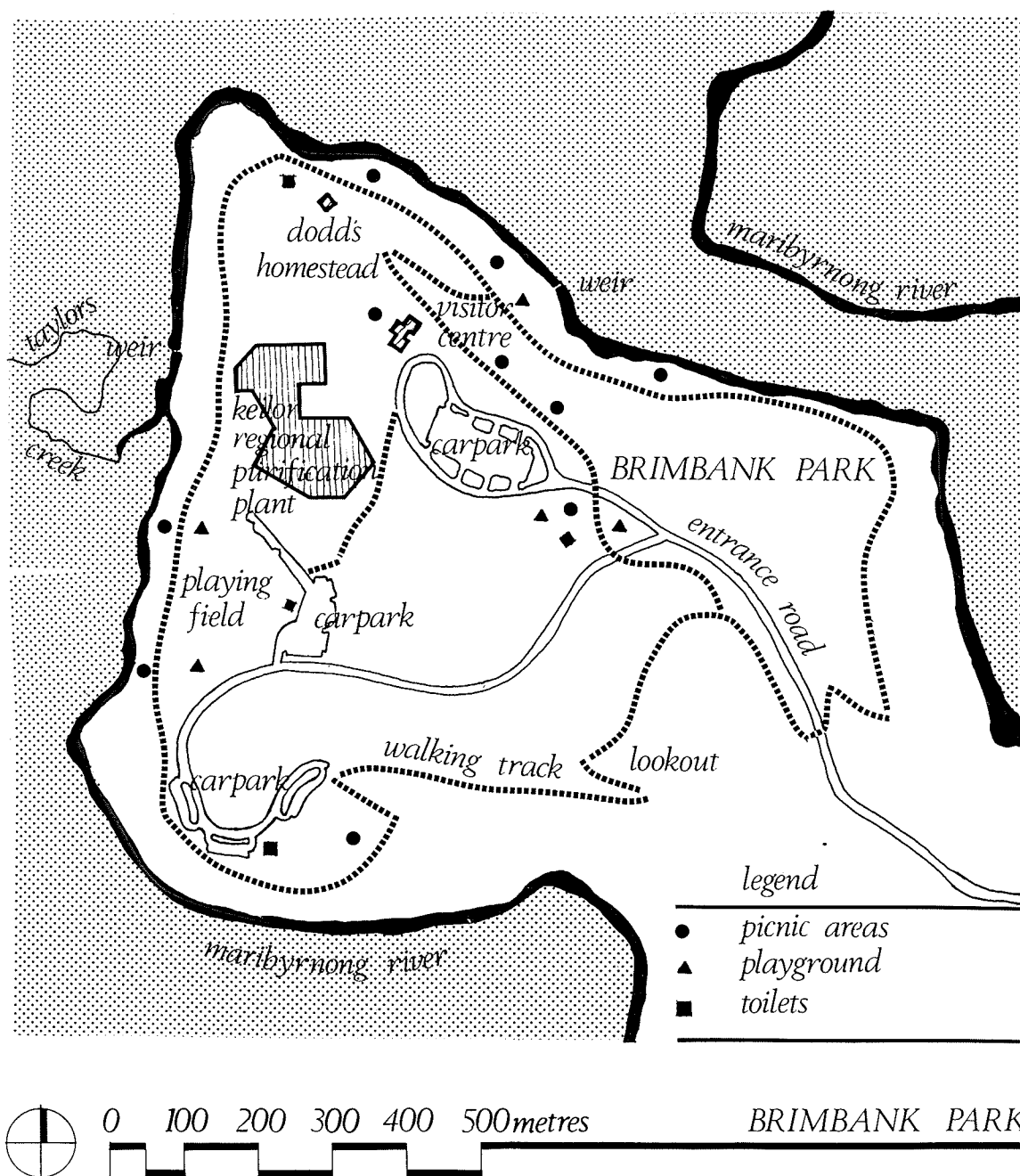


Figure 45: Maribyrnong Valley Metropolitan Park, Brimbank Park -- Site Plan.

Source: Melbourne and Metropolitan Board of Works Plan Room.

Brimbank Park is significant as the first stage of the Maribyrnong Valley Metropolitan Park - one of five major Parks proposed in 1973 by the Melbourne and Metropolitan Board of Works to form a Metropolitan Parks System in the outer suburbs. It is located in

the Maribyrnong Valley which forms the only significant landscape feature in the north-west metropolitan region of Melbourne. High quality River Red Gum (*Eucalyptus camaldulensis*) communities with a dense understorey occur within the Park and along the river valley and are of high landscape interest. The Master Development Plan for this park was prepared by the American Landscape Architect, Kenneth J. Polakowski.

The Maribyrnong River has formed the Maribyrnong Valley by cutting through the basaltic plain deposited by volcanic activity, easily eroding the softer sediments of mudstone and sandstone underneath. Upon completion the Maribyrnong Valley Metropolitan Park will cover an area of 460 hectares, including the 106 hectare Brimbark Park. Low intensity activities, such as fishing and hiking, have been located along the attractive and unique riverscape corridor, thereby retaining and enhancing that zone. Carparks, toilets and other intensively used facilities have been located nearby but outside this area. Generally the fragile areas of the park have been protected by distributing the concentrations of park users. The vehicle circulation system has been designed to disperse the traffic flows in a manner which is sympathetic to the park environment whilst providing good views from the vehicle. Native vegetation has been planted to enhance the natural beauty of the site, and interpretive trails have been intergrated into the path system for the enjoyment and education of the park user. Signage systems, buildings, park furniture have been designed and located in a cohesive, systematic and sensitive fashion.

The Maribyrnong Valley Metropolitan Park, and Brimbark Park within it, are an essential, central and unifying landscape element in the metropolitan open space system. It is successful in linking the metropolitan communities with country areas while offering leisure and conservation environments and passive recreation opportunities. The Park is intensively utilized, especially on week-ends, for a wide range of activities. Although the Park is located in a heavily populated area, the depth of the valley ensures a sense of isolation and privacy from the suburbs above, thereby providing a most desirable experience for the Park user.

2.2.13 Parliament Gardens/Coles Fountain.

Corner Nicholson and Albert Streets, East Melbourne.

Melway Reference: 1B P7.

- c.1889 **Parliament Gardens original layout: Designer unknown.**
- 1856 - 1890 **Houses of Parliament: P.Kerr and J.G. Knight, Architects.**
- 1958 **ICI House: Bates Smart and Mc Cutcheon, Architects.**
- 1980 **Coles Fountain: Bob Woodward, Architect.**
- 1981 **Official opening of Coles Fountain: Hon. Lindsay Thompson, Premier of Victoria.**



Figure 46: **Parliament Gardens -- View of Coles Fountain, 1985.**

Source: **Author.**

The Parliament Gardens are located in the historically significant Parliament precinct, and retain many features typical of late-Victorian Melbourne public garden design. They are adjacent to the Houses of Parliament and directly opposite ICI House, which was the first curtain wall building and a forerunner of the International Style office tower in

Melbourne. The focal point of the Parliament Gardens is the Coles Fountain, established by the Fountains Trust of Victoria and of major significance, having been designed by internationally renowned Australian water sculptor Bob Woodward.

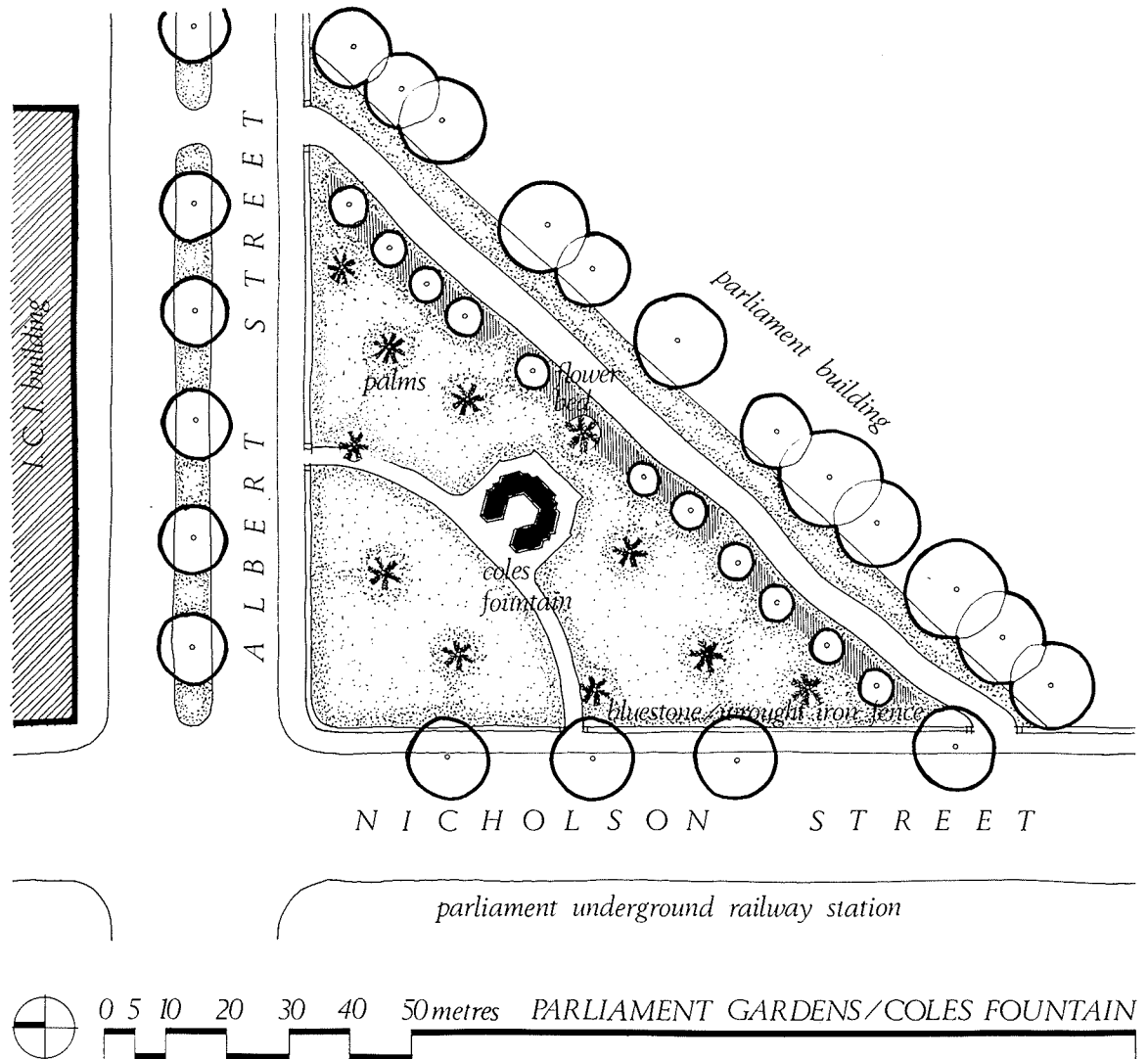


Figure 47: Parliament Gardens/Coles Fountain -- Site Plan.

Source: Department of Conservation, Forests and Crown Lands Plan Room.

Parliament Gardens.

Located in the north-west corner of the gardens surrounding the Houses of Parliament, the existing two acre triangle forming the Parliament Gardens was fenced and made accessible to the public in c.1889. The large Canary Island Palms (*Phoenix canariensis*) growing in the lawns and the other palms and mature trees along the diagonal walkway were probably planted at this time. The superb wrought iron railings with their massive

bluestone kerbing are an outstanding example of craftsmanship from the late nineteenth century.

Coles Fountain.

Donated by G. J. Coles and Co., the space frame structure of the fountain is approximately 14 metres wide and 3 metres high. It is constructed of stainless steel and is formed in a C-shape, thus creating a space for the observer to walk within the sculpture. Sawn bluestone, a material most sympathetic to this location, forms the catchment basin and surrounding paving to the fountain. Underwater luminaires dramatically light the fountain at night. Portions of the historic wrought iron park fence dating from the nineteenth century have been removed to establish vistas and pedestrian access from the newly constructed Parliament House Underground Rail Station.

The Coles Fountain provides a dramatic focal point in an open, parkland setting on the corner of two busy streets. The stainless steel space frame structure is often criticized as inappropriately sited within the crafted wrought iron railings of Parliament Gardens. This lively fountain displays water in a pattern never experienced in nature and contrasts with, yet complements, the tranquility of the park. Even when the Fountain is not in operation its sculptural form and its reflection in the still pool below provide an exciting array of visual experiences.

2.2.14 Point Cook Metropolitan Park.

Aviation Road, Werribee.

Melway Reference: 208 C12.

1853 - 1877 Point Cook home-station of Thomas & Andrew Chirnside.

1981 Concept Planning Report: Tract Consultants Australia Pty. Ltd, Landscape Architects and Melbourne and Metropolitan Board of Works.

1982 First stage of Park opened for public recreation.



Figure 48: Point Cook Metropolitan Park -- View north-east along beach, 1985.

Source: Author.

Point Cook Metropolitan Park is the most recent of the five Metropolitan Parks developed by the Melbourne and Metropolitan Board of Works. It was opened to the public in November 1982. This property has historical significance, as until 1877 when the Werribee Park mansion was completed, it was the home-station of the expanding pastoral empire of Thomas and Andrew Chirnside. Their Point Cook homestead area, as yet to be

opened, is enclosed by exotic tress and still retains a nineteenth century character. The three homestead buildings are all classified by the National Trust of Australia. Located in Port Phillip Bay and closely associated with the Park is one of the few remaining good reef biosystems in the bay. It is also an important feeding ground for marine birds.

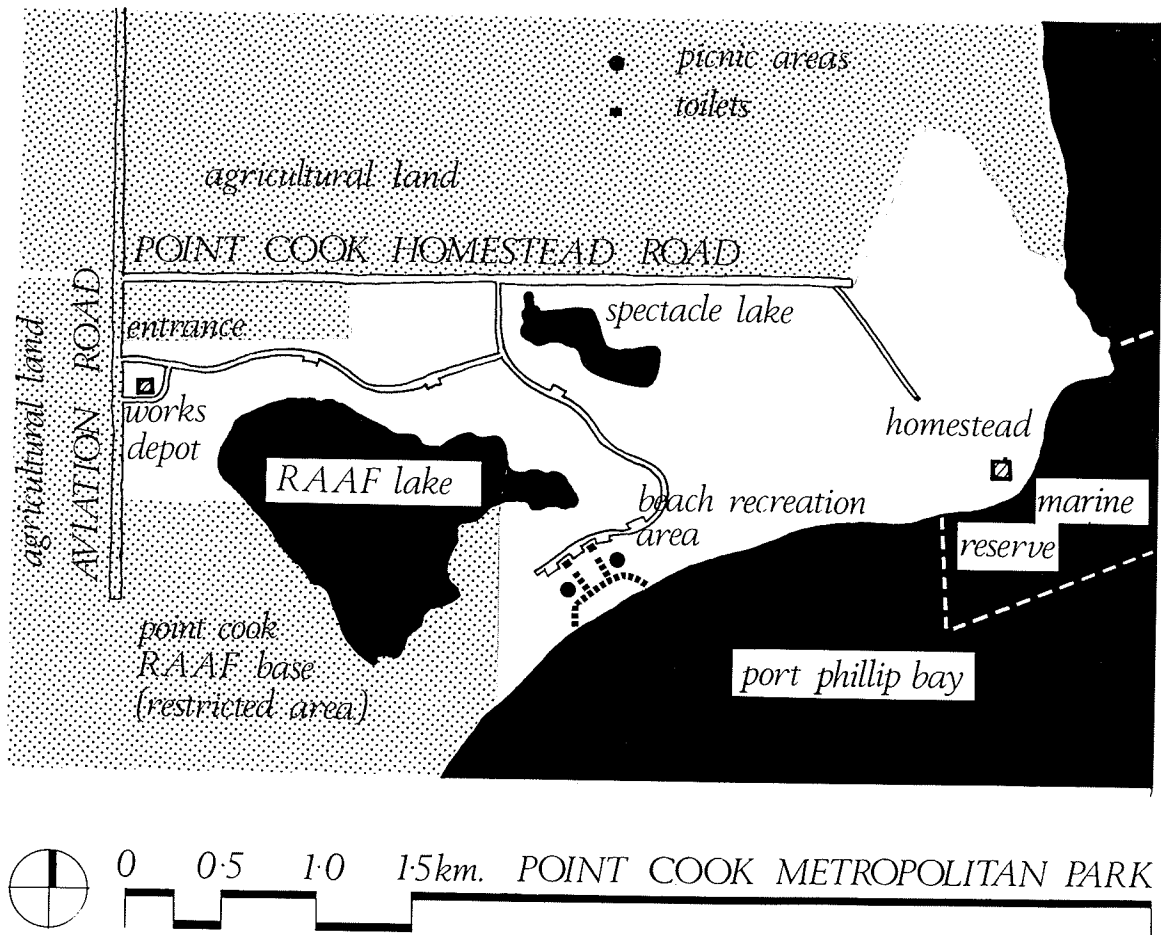


Figure 49: Point Cook Metropolitan Park -- Site Plan.

Source: Melbourne and Metropolitan Board of Works Plan Room.

The Point Cook Metropolitan Park is still in the infancy of its development and many of its attractions have restricted access. Upon completion, the Park will offer access for beach recreation, opportunities for viewing wildlife and nature conservation, enjoyment of a historical homestead, and a farm park. The Beach Recreation Area, comprising picnic facilities, swimming area, playground and carpark, is the first zone to be established; it emphasizes the coastal character of the site. A rural atmosphere, strengthened by the grazing of sheep on the open grassland areas, dominates the remainder of the Park.

Approximately 170 species of birds have been recorded on the site, with the lakes and wetlands being important for migratory birds, particularly wading birds.

Because of its coastal location, the character of this Park and the opportunities for recreation and education which it offers are vastly different to those established in other Metropolitan Parks. A detailed critique of this project is not appropriate at this time due to the early stage of Park development.

2.2.15 Queens Park, Essendon.

Mt. Alexander Road, Moonee Ponds.

Melway Reference: 28 J6.

1890 Officially recognized as a recreation reserve. Paths laid out and boundaries fenced: Designer unknown.

1897 Recognized Queens Park design: John Oliver, Curator and Landscape Designer.



Figure 50: Queens Park, Essendon -- View south across lake, 1985.

Source: Author.

Queens Park is the foremost period park in the north-west region of Melbourne. It has been the centre of outdoor social activity and entertainment since the turn of the century. Further significance is associated with this Park through its designer and curator, John Oliver, who was noted for his landscape work at the Ballarat Botanic Gardens, the Werribee Park Estate and throughout the middle suburbs of Melbourne.

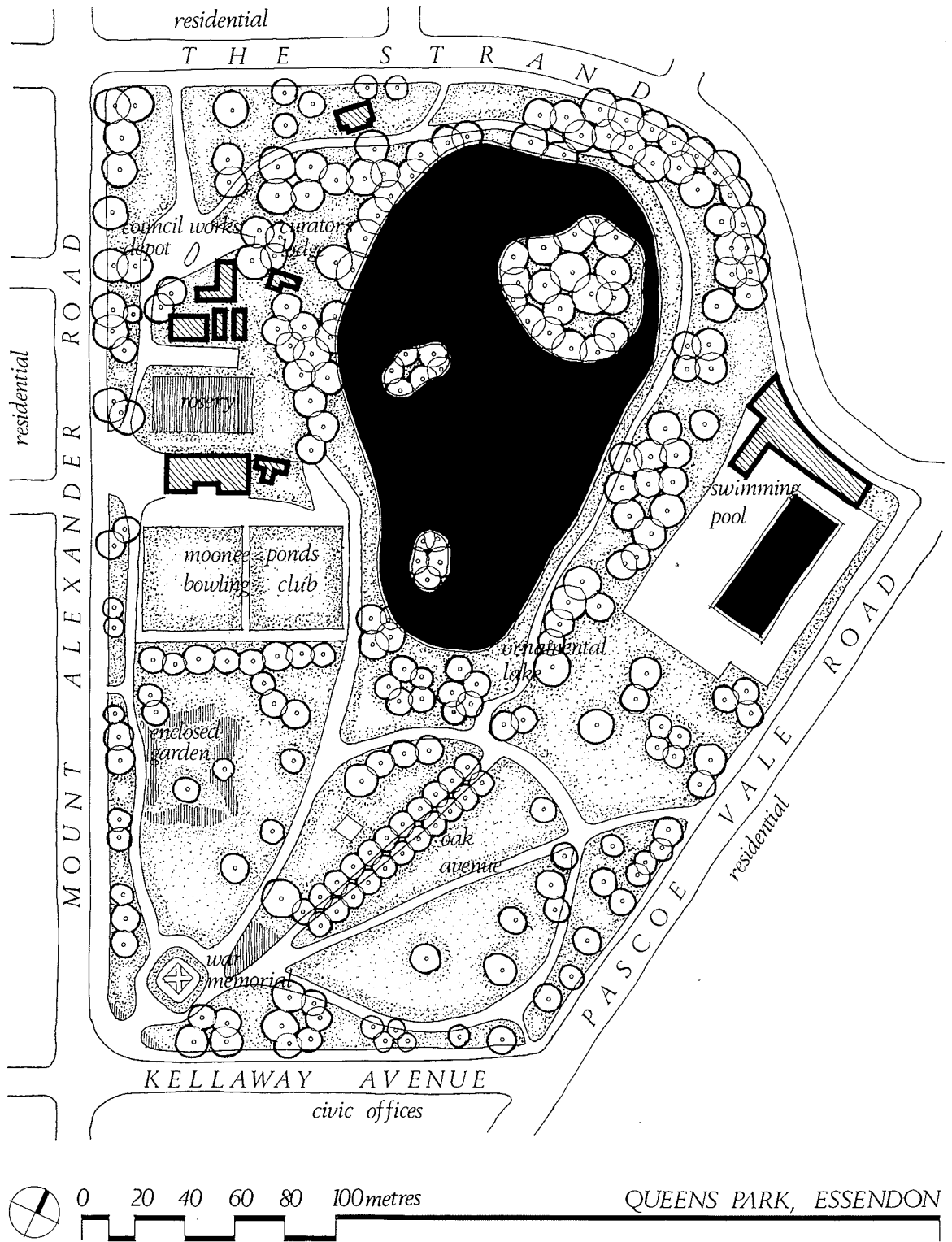


Figure 51: Queens Park, Essendon -- Site Plan.

Source: Butler, Essendon Conservation Study.

Although this site was designated as "Moonee Ponds Reserve", it was not until 1897 when it was renamed Queens Park to celebrate Queen Victoria's Golden Jubilee that major parkland development occurred. Oliver was responsible for the present sinuous layout and ornamental form of Queens Park. The plant material used, for example, Oaks (*Quercus* spp.), Elms (*Ulmus* spp.), Canary Island Palms (*Phoenix canariensis*), and Moreton Bay Figs (*Ficus macrophylla*), were typical of the period, as is the asymmetrical flowing layout, the rockeries and flower beds. The focal point of the Park remains the Lake.

Unfortunately, the visual and period character of this park, as is the case with many suburban parks, has been eroded over time due to growth of recreation and social club facilities, municipal service areas, and car parking as well as the addition of inappropriate landscape styles and plant materials. However, rotundas and similar structures on the edge of a picturesque lake, which has a framework of evergreen exotics and a backdrop of ornamental deciduous trees, typical of the landscape style developed between the 1850s and World War I, have been retained.

2.2.16 Queen Victoria Gardens.

St. Kilda Road between Alexandra and Linlithgow Avenues.

Melway Reference: 2F H8.

- 1907 Queen Victoria Memorial: James White, Sculptor.
Queen Victoria Gardens original layout: Designer unknown.
- 1920 King Edward VII Memorial: Sir Bertram McKennal, Designer.
- 1966 Floral Clock: Designer unknown.
- 1970 Queen Victoria Gardens redevelopment: Designer unknown.
- 1974 "Pathfinder" or "Hammer Thrower" sculpture: John Robinson, Sculptor.
- 1975 "Bronze Water Children" sculpture: John Robinson, Sculptor.



Figure 52: Queen Victoria Gardens -- Queen Victoria Memorial, 1985.

Source: Author.

The Queen Victoria Gardens successfully combine many examples of modern and historically significant memorials and public artworks. They were the first significant public garden given to the City of Melbourne free of the complications of joint trusteeship with the State Government. They are highly visible, located in the north-west corner of the Kings Domain on St. Kilda Road, and are the most intensively maintained public park in the City of Melbourne.

This 4.25 hectare triangular-shaped site, formerly a bare paddock given over to grazing cattle, was selected in 1905 as the location for the newly commissioned Queen Victoria Memorial. A competition staged for the design of the Memorial was won by Edinburgh-born sculptor, James White. The Memorial, unveiled in 1907, weighs 8.16 tonnes, stands 11 metres tall and was sculptured from Harcourt Granite and imported marble. At that time an ornamental lake was excavated at the foot of the statue, paths were laid and lawn sown. It is flanked by fine specimens of Canary Island Palm (*Phoenix canariensis*) and English Elm (*Ulmus procera*). In the southern corner of the Gardens stands the bronze King Edward VII Memorial, designed in 1911 by Sir Bertram McKennal, and unveiled in 1920. Immediately opposite the National Gallery of Victoria and between the King Edward VII Memorial and St. Kilda Road is the visually prominent Floral Clock. Presented to the Melbourne City Council by the Watchmakers of Switzerland as a goodwill gesture to the citizens of Melbourne in 1966, the 9.1 metre diameter clock face incorporates 7,000 plants in its design. In conjunction with the construction of the St. Kilda Road/Alexandra Avenue overpass in 1970, the Queen Victoria Gardens underwent extensive development, including the renovation of the large lake and the replacement of the gravel paths with red asphalt. Expatriate Australian sculptor, John E. Robinson, has been responsible for two pieces of modern sculpture in these Gardens. The athletic bronze figure of the "Pathfinder", or the "Hammer Thrower" as it is more commonly known, was unveiled on 8 April 1974 and stands on the west side of the Gardens adjacent to St. Kilda Road. At the top of the stream which feeds the smaller lake is positioned the 1975 sculpture of "Bronze Water Children".

The small but charming Queen Victoria Gardens combines modern and traditional features in a successful overall effect. The extensive floral display, memorials, mature Canary Island Palms (*Phoenix canariensis*) and English Elms (*Ulmus procera*) are typical design elements used in turn-of-the-century public garden design. These gardens have undergone considerable modifications since their inception. Such modifications have enhanced the Gardens with the addition of modern art objects of bronze now gracefully blending with

those historic memorials of granite and marble in the landscape. Although the Gardens are surrounded on all three sides by heavily trafficked roads, the combination of art and craft, new and old, has contributed to produce an effect of serene compatibility and tranquility.

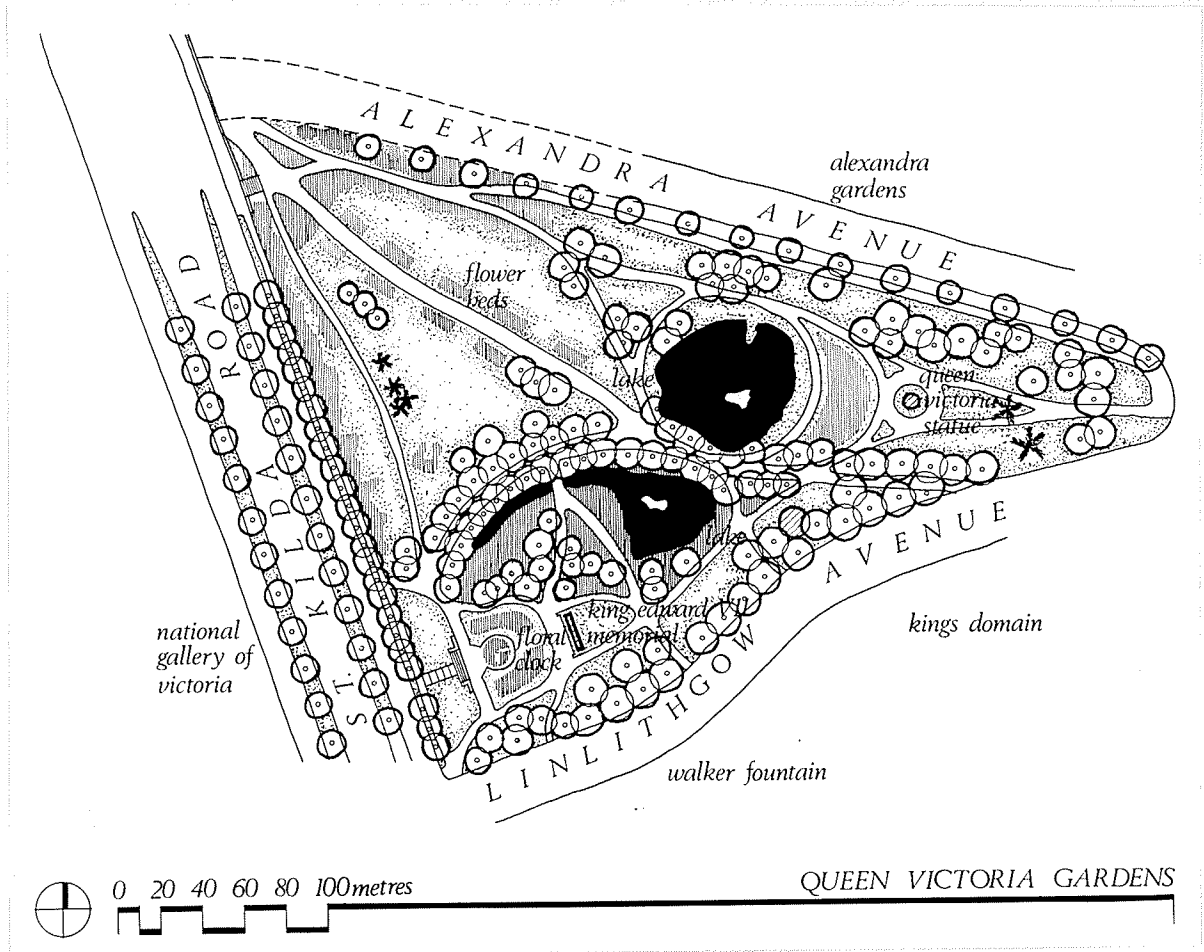


Figure 53: Queen Victoria Gardens -- Site Plan.

Source: Melbourne City Council Plan Room.

2.2.17 Royal Botanic Gardens of Melbourne.

Between Birdwood and Alexander Avenues, Melbourne.

Melway Reference: 2G B12.

- 1846 Establishment of Botanic Gardens: Superintendent C. J. Latrobe, Port Phillip District.
 Layout of original Botanic Gardens: Henry Ginn, Architect.
- 1857 - 1873 Development of Gardens: Baron Ferdinand von Mueller, Director of Botanic Gardens 1857-1873.
- 1873 - 1906 Development of Gardens: W. R. Guilfoyle, Director of Botanic Gardens 1873 - 1906.



Figure 54: Royal Botanic Gardens of Melbourne -- View across lake, 1985.

Source: Author.

The world-renowned Royal Botanic Gardens of Melbourne, located within the magnificently landscaped parklands of the Domain, are significant particularly for their

aesthetic and scientific qualities. It is a celebrated example of English landscaping traditions of the eighteenth and nineteenth centuries, as well as a fine botanical collection of over 12,000 species of living plants from around the world.

The content and layout of the Gardens today have been attributed mostly to two early Directors of the Botanic Gardens. Baron Ferdinand von Mueller, a noted German botanist, introduced a wealth of exotic trees and plants during his term as Director from 1857 to 1873. In response to public demands for the Gardens to be landscaped more as pleasure grounds than purely a botanical collection, William Guilfoyle was engaged as the Director from 1873 to 1906. He transformed the Gardens from an area in which the design was strongly influenced by scientific considerations for the plant material to the Gardens as we know them today, where aesthetic qualities have been given greater emphasis. The ornamental lake, which is the central focus of the Gardens, has been designed to reflect its surrounding landscape. Canary Island Palms (*Phoenix canariensis*) have been located on promontories of the lake, and vistas towards the lake from the sloping lawned areas are beautifully framed by the well-developed planting masses. Guilfoyle avoided straight lines, and even the straight lines of the boundaries are concealed by vegetation. The paths are winding and designed with planting so that the observer experiences sequences of short and long vistas. The nine lawn areas, which are separate and distinct in character, are seen repeatedly from different viewpoints, and together with the skilful creation of sweeping vistas, give the impression that the Gardens are infinite spaces of much beauty. The Botanic Gardens feature cast-iron arbours and seats and the rustic timber shelters dispersed throughout the site, many of which remain in near-original condition.

Guilfoyle achieved a successful compromise between the two conflicting aesthetic landscape ideals of his day in the design of the Royal Botanic Gardens of Melbourne. In the traditional landscape manner he offered vistas down to the lake, across sweeping lawns separated by curving banks of planting. To satisfy the public request for colour and his own ideal of plant textures -- both attributes of the "gardenesque" -- Guilfoyle set small circular flower beds into the lawn in such positions as to relate visually to the clumped trees and shrubs. He described his own style as "picturesque", as it was a landscape full of variety and rustic charm; yet over the years elements such as rock work and rustic structures have become overgrown and subsequently less conspicuous. Similarly, the influence of the "gardenesque" has mellowed with the growth of individual plants to form dense masses and by the loss of isolated garden beds. Nevertheless,

despite occasionally inappropriate attempts at modernization of some elements, the Royal Botanic Gardens have been maintained essentially to Guilfoyle's design. With the growth of trees and shrubs, however, the character of the Gardens has altered. Vistas have become more focussed and the element of surprise has been enhanced. As a result of the more temperate Australian climate Guilfoyle had a much greater range of plants at his disposal than the English landscape designers of the eighteenth and nineteenth centuries. He made full use of this advantage to shape the landscape in a very naturalistic manner.

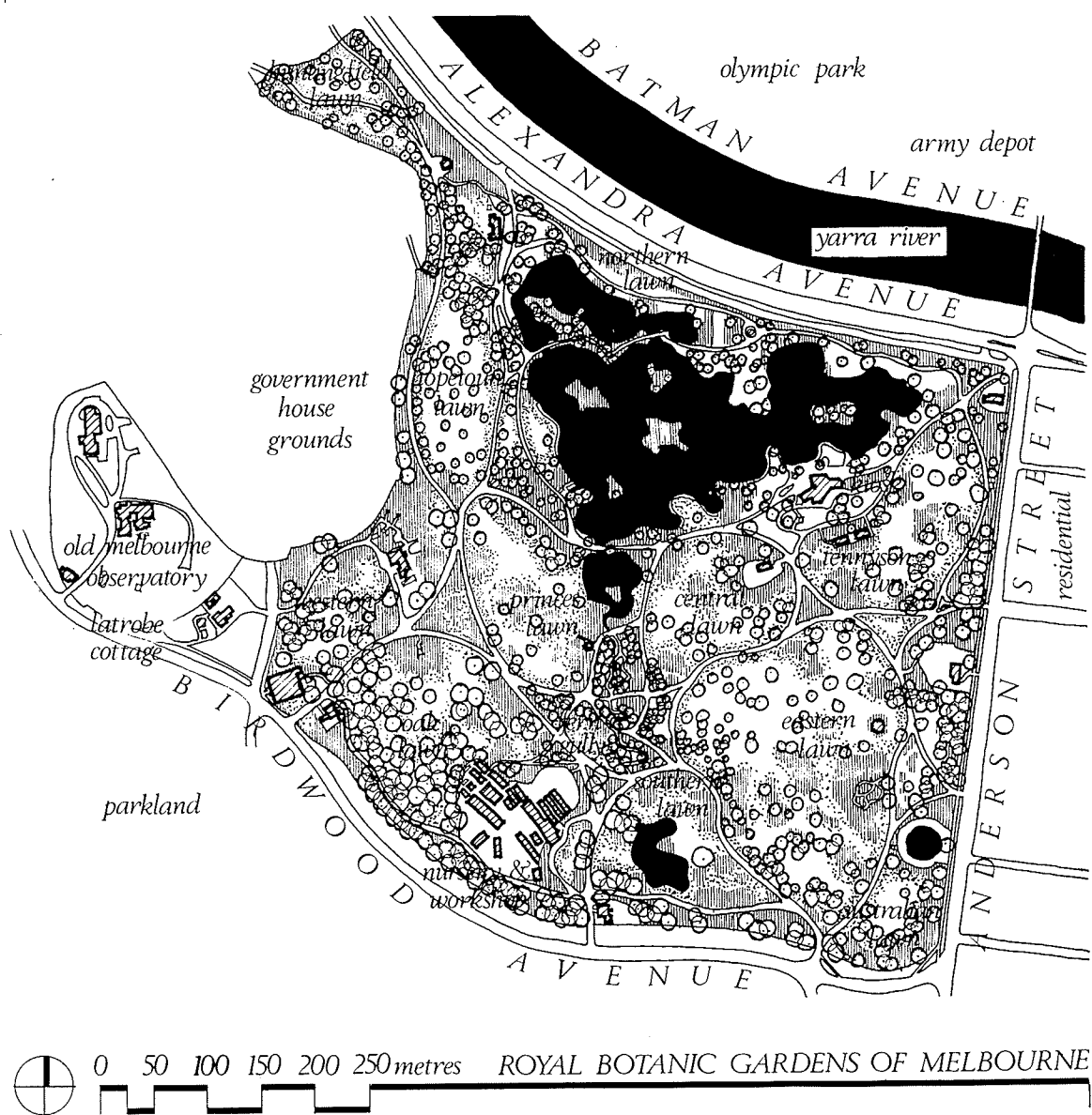


Figure 55: Royal Botanic Gardens of Melbourne -- Site Plan.

Source: National Herbarium Plan Room.

2.2.18 Royal Melbourne Zoological Gardens.

Elliott Avenue, Parkville.

Melway Reference: 29 E12.

- 1861 Original Zoo design: Mr. Alfred Lynch.
1879 - 1902 Zoo development: Albert Le Souef, Zoo Director.
1902 - 1930 Zoo development: Dudley Le Souef, Zoo Director.
1930 - Zoo development: Public Works Department of Victoria.



Figure 56: Royal Melbourne Zoological Gardens -- Main Entrance, 1985.

Source: Author.

The Royal Melbourne Zoological Gardens, Australia's oldest zoo, was the subject of a design competition in 1861 which was won by Alfred Lynch. It is a unique complex in Victoria because of its use, but also its layout, landscaping and a number of buildings of architectural and historical interest.

Since its opening to the public in 1862, the Zoo has been subject to various building and landscaping programmes representing different stylistic and philosophical approaches to zoo design and operation. Only a few remnants of the original layout are intact, including a number of lawned areas with scattered specimen trees. Of major significance is the formal avenue leading north from the main entrance. The central circular and flanking garden beds are planted with changing displays of annuals in the traditional English-style. In recent years the Zoo has undergone extensive and successful improvements. There has been a trend towards the landscaping and planting in and around the animal enclosures to

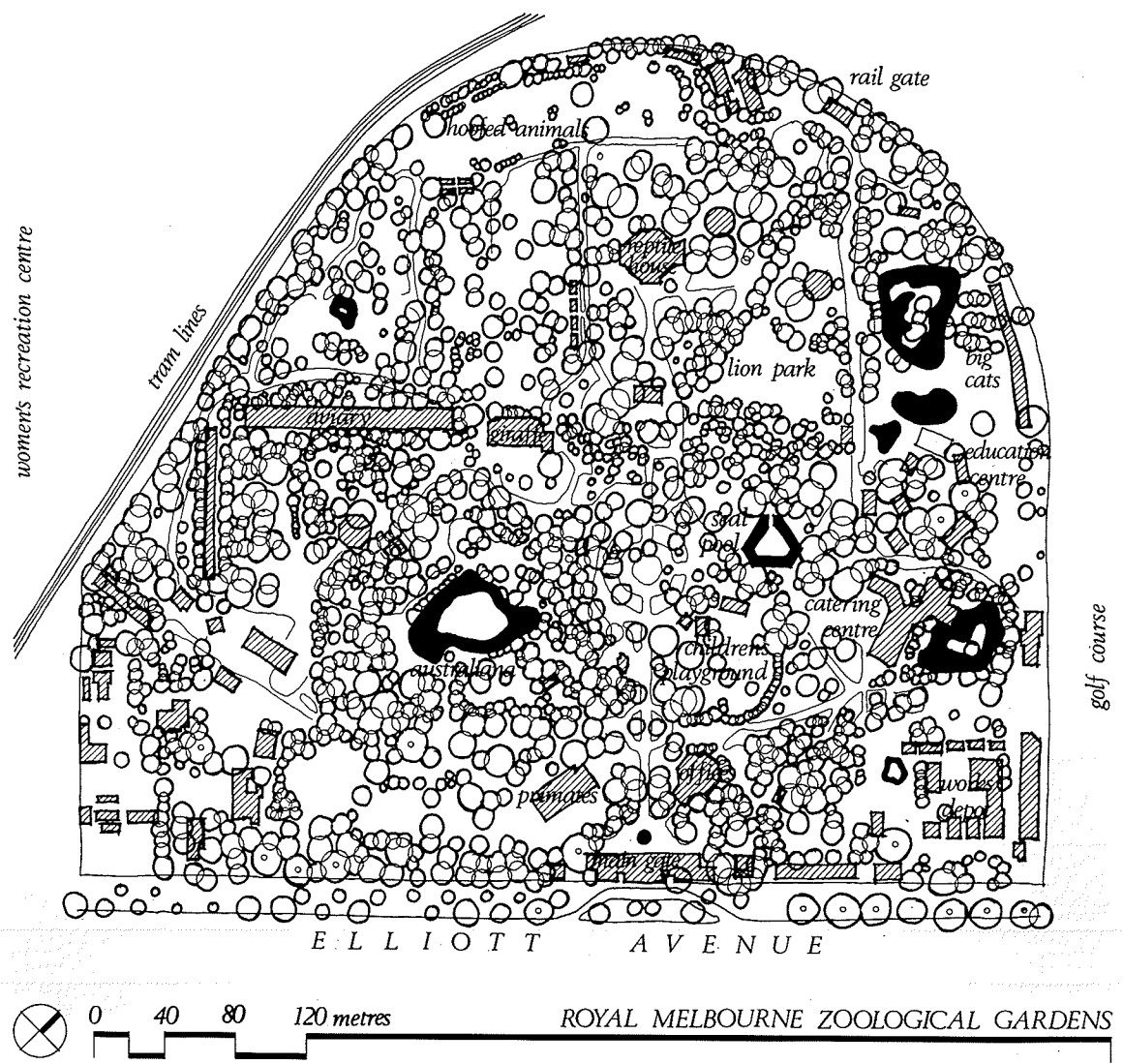


Figure 57: Royal Melbourne Zoological Gardens -- Site Plan.

Source: Royal Melbourne Zoological Gardens Plan Room.

minimize the visual impact of the enclosure structure while developing a natural habitat for the animal. To apply these concepts and also to achieve a sense of unity within the Zoo, massed Australian native planting and winding paths of gravel and brickwork have been successfully utilized in the Australian Mammal Area, the Arboreal Primate Exhibit, and the small and big cat enclosures.

The renovation and development program being implemented at the Royal Melbourne Zoological Gardens since the early 1970s has achieved great success in blending the animal enclosures into the unified landscape. Environments have been created which are not only an improvement in conditions for the animal, but which allow the viewer to observe the animal in a more natural setting.

2.2.19 Royal Park.

Flemington Road, Parkville.

Melway Reference: 2B J3.

- 1850 Temporary reservation of large area for recreation (including area now known as Royal Park): Superintendent C. J. Latrobe.
- 1850 - Numerous alienations to Parkland for other purposes.
- 1876 Park boundaries defined and permanent reservation gazetted.
- 1933 Park renovation: Melbourne City Council.
- 1977 Australian Native Garden: Grace Fraser, Landscape Architect.
- 1984 Royal Park Masterplan: Laceworks Landscape Collaborative (Brian Stafford and Ron Jones), Landscape Architects.



Figure 58: Royal Park -- View of south-west corner, 1985.

Source: Author.

In parts of Royal Park the qualities of the Australian landscape which the first European settlers encountered on arrival in Melbourne are still evident. Although not natural bushland, the open expanses of Royal Park are also significant for the contrast in landscape style of their layout compared with the more closely detailed inner-city urban parks which were designed and constructed in a similar era. Royal Park is the site of the Royal Melbourne Zoological Gardens and numerous active recreation facilities. It has, as well, served many temporary uses over the course of its existence. It has been utilized at some time by most of Melbourne's population and so has a social value not only for the local neighbourhood but for the entire metropolis.

Since its permanent reservation for public recreation in 1876, Royal Park has been the unfortunate victim of alienation, for example, the Royal Children's Hospital, the Commonwealth Serum Laboratory, etc., which has reduced its area to approximately 100 hectares. In 1933, with Royal Park in a sadly neglected condition and having most of its native trees removed, the Melbourne City Council accepted management responsibility and commenced a major reconstruction programme through beautifying the Flemington Road boundary, planting trees and grading new ovals. Numerous sporting facilities have been developed since that time, and in 1977 an Australian Native Garden, designed by noted landscape architect Grace Fraser, was opened in the eastern corner of Royal Park South. Today Royal Park exhibits a relatively informal and natural pattern to its landscaping. The site is predominantly undulating wooded grassland, and the planting is dominated by Eucalypts (*Eucalyptus* spp.), although many varieties of deciduous trees, conifers and broadleaf evergreens may be found. The major function of Royal Park is the provision of sporting facilities and many of these areas are devoid of trees. However, in most instances, trees have been planted around these facilities to give a pleasant visual backdrop.

The contrast between Royal Park and the other inner-city historic parks is readily perceived. The lack of ornamentation and informal layout to Royal Park distinguish it stylistically. As a result of its scale and the wide variety of recreation resources which it accommodates, Royal Park has developed with very few pedestrian paths and is now traversed not only by vehicular traffic but also by public transport lines. To avoid the ad hoc development of the past whilst integrating and rationalizing the various passive and active recreational uses on the site, a national competition was conducted in 1984 to prepare a masterplan for the future development of Royal Park. A syndication of Melbourne landscape architects, Laceworks Landscape Collaborative, was successful;

however, their proposal has yet to be implemented.

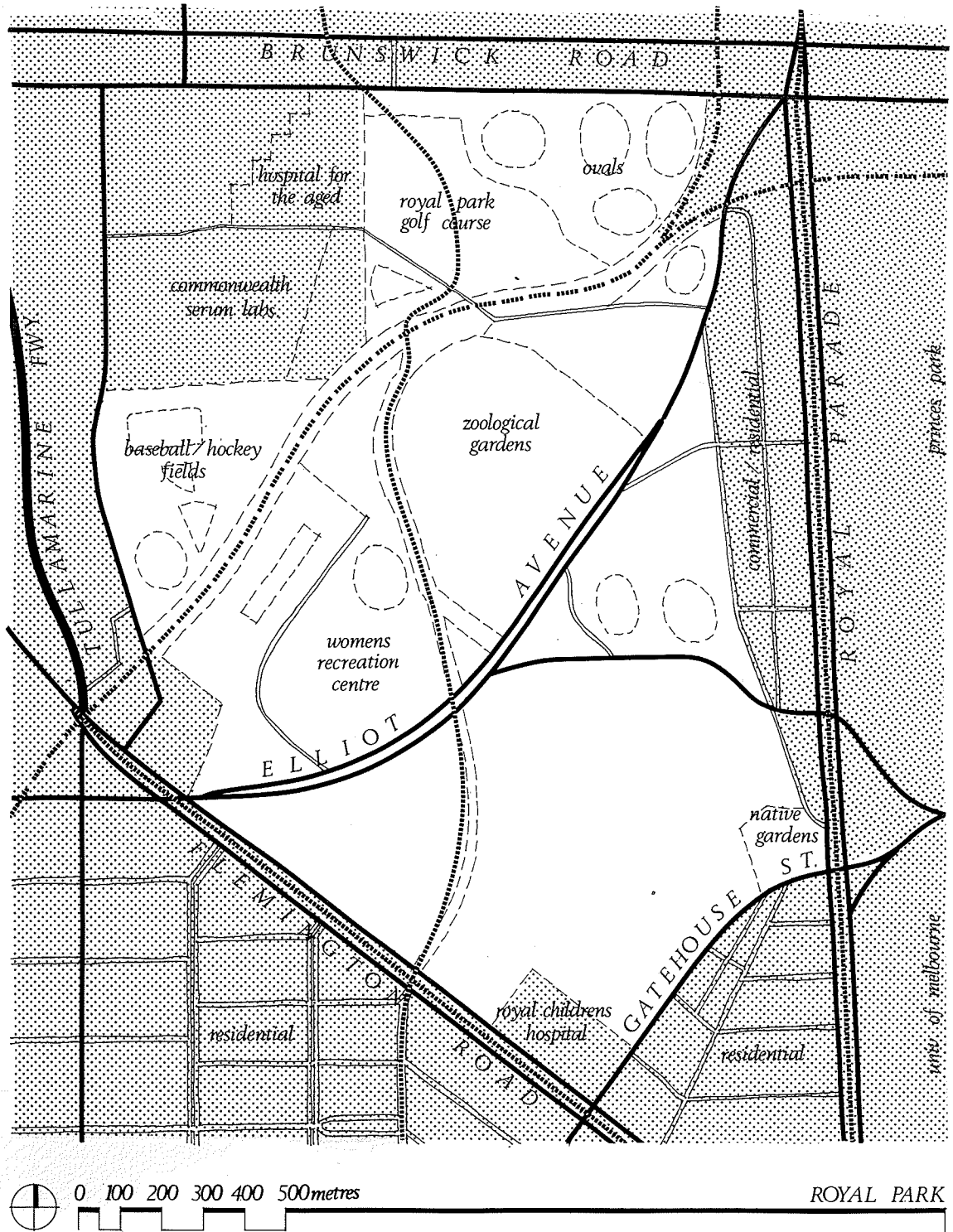


Figure 59: Royal Park -- Site Plan.

Source: Melbourne City Council Plan Room.

2.2.20 Sherbrooke Forest Park.

South of Sherbrooke and Kallista-Emerald Road, Sherbrooke.

Melway Reference: 75 K7.

1867 Dandenong Ranges declared a timber reserve.

1950 Forests Commission of Victoria designates boundaries for Sherbrooke Forest Park.

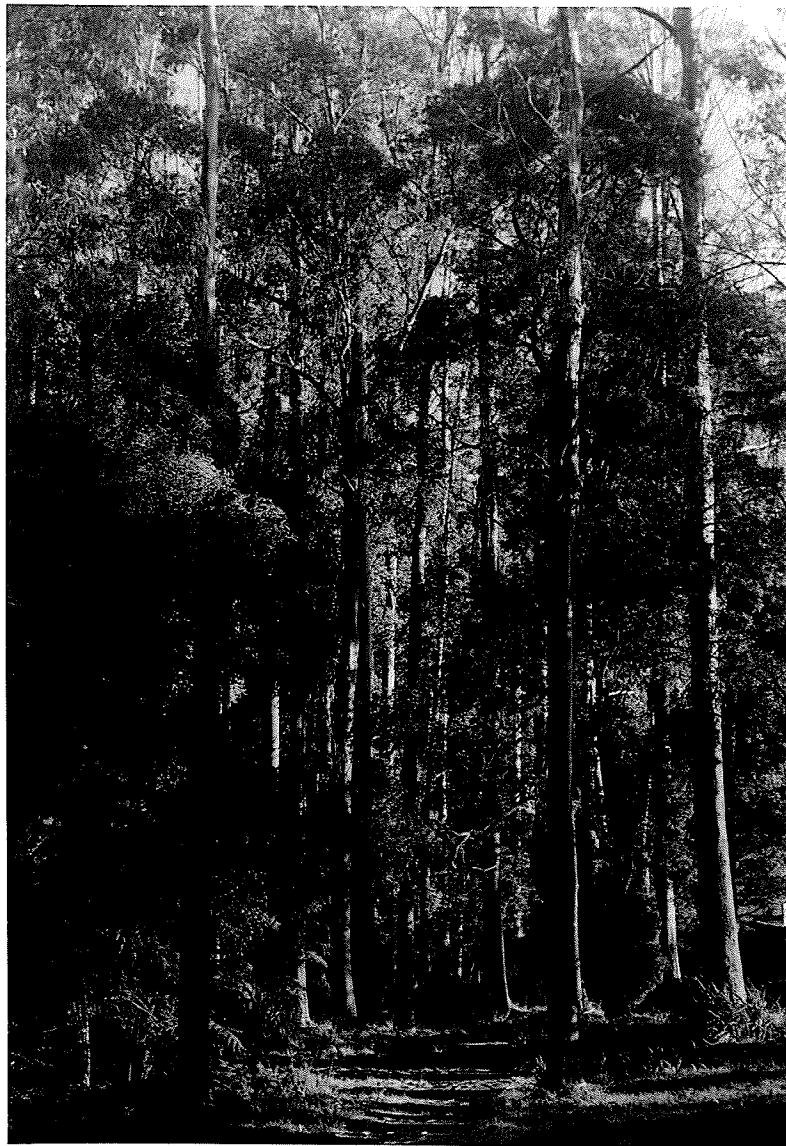


Figure 60: Sherbrooke Forest Park -- Stand of Mountain Ash (*Eucalyptus regnans*), 1985.

Source: Author.

Located about 35 kilometres east of downtown Melbourne, the Sherbrooke Forest Park is significant as one of the mountain type forests closest to the city. It contains specimens of the world's tallest hardwood tree and flowering plant, the Mountain Ash (*Eucalyptus regnans*), dense understoreys of smaller trees, shrubs, ferns and beautiful fern gullies. These conditions are ideal for many species of wildlife, particularly the lyrebird for which the Sherbrooke Forest Park is most famous.

In 1867, 10,000 hectares of forests in the Dandenong Ranges were officially declared a timber reserve. Although by 1907 most of the reserved forests had yielded a timber crop and were considered cut out, timber production did not cease until the 1940s. The Sherbrooke Forest Park was defined in 1950.

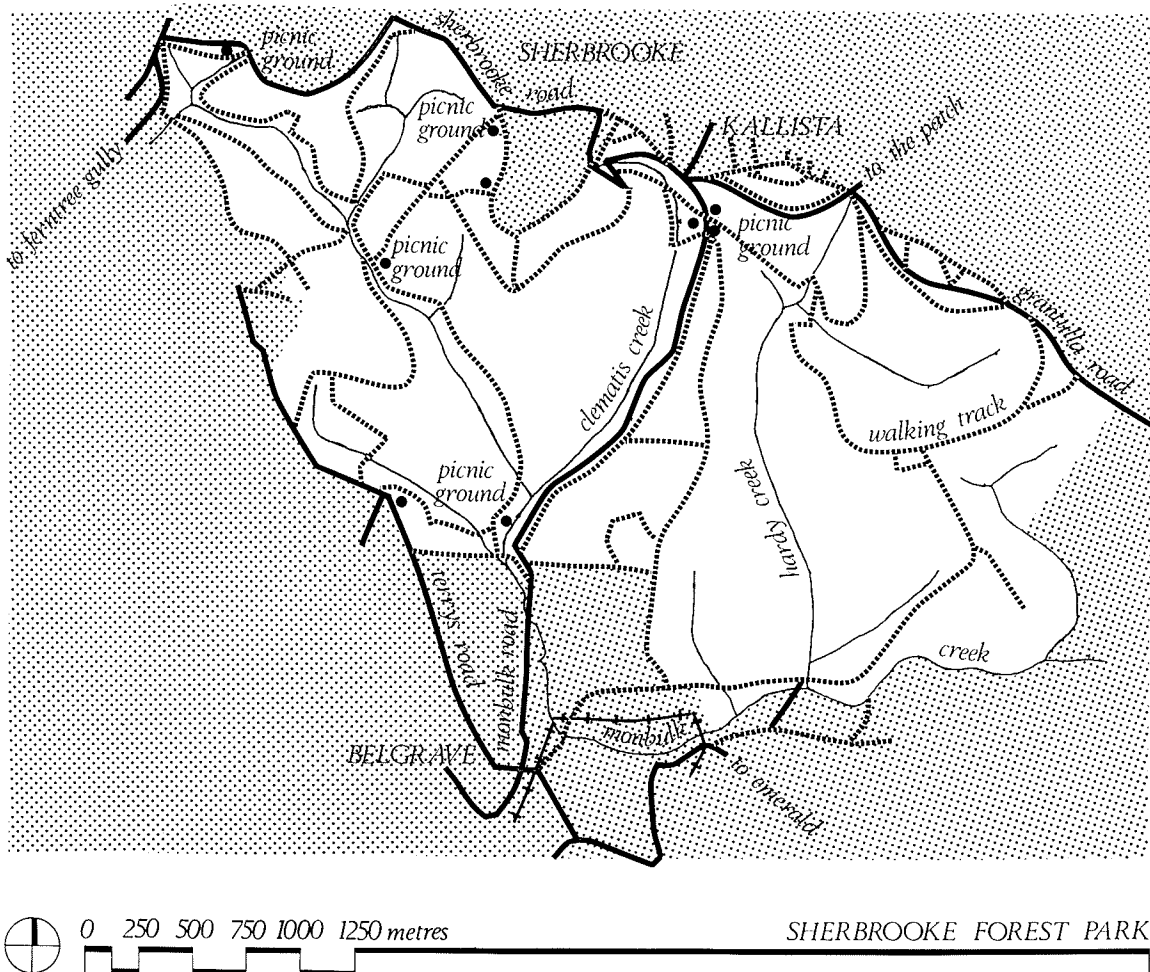


Figure 61: Sherbrooke Forest Park -- Site Plan.

Source: Forests Commission of Victoria Plan Room.

The high rainfall, combined with the deep soils and sheltered southerly slopes of the Dandenong Ranges, provides an excellent site for mountain type forests, in particular the Mountain Ash (*Eucalyptus regnans*). The Park is now managed by the Forests Commission of Victoria and is maintained as a place for recreation -- a forest where visitors can relax and enjoy an environment dominated by nature and natural processes.

To minimize disturbance to the site, carparks have been established around the perimeter of the Park. They are associated with picnic facilities and are linked by a system of walking tracks which traverse the Park. The work undertaken by the Forests Commission of Victoria in providing facilities for park users has been carried out with minimal disturbance to the natural environment. However, visible signs of wear now indicate that the high level of use is beginning to have a negative influence on the Park's well-being, and remedial measures must surely be taken in the near future.

2.2.21 Shrine of Remembrance Gardens.

St. Kilda Road, Melbourne.

Melway Reference: 2F J12.

1927 Landscaping for Shrine of Remembrance Gardens commenced:
 Designer unknown.

1928 - 1934 Shrine of Remembrance: Philip Hudson & James Wardrop,
 Architects.

1952 - 1954 Shrine of Remembrance Forecourt: E. E. Milston, Designer.

1966 Concrete approach to Shrine of Remembrance: Designer unknown.



Figure 62: Shrine of Remembrance Gardens -- View south along Approach Path to the Shrine, 1985.

Source: Author.

The Shrine of Remembrance Gardens are of significance because of their prominent location and the contribution they make in establishing a formal and spiritual setting for the Shrine of Remembrance. The forecourt design and ceremonial approach path are an

excellent example of strength and formality in landscape design.

An international design competition for the design of the Shrine of Remembrance, conducted in 1923, was won by Melbourne architects Philip Burgoyne Hudson and James Hastie Wardrop; implementation followed in 1928-34. Landscaping of the twelve hectare Gardens commenced in 1927; however, the designer is unknown. The forecourt, in the form of a cross of sacrifice and including three flagpoles, the Eternal Flame and Statuary as they stand today, was designed by E. E. Milston in 1949 to honour the men and women who gave their lives in World War II and built 1952-54. The Statuary is the tallest in Australia, measuring 17.2 metres high. The concrete ceremonial approach path and accompanying avenue of Monterey Cypress (*Cupressus torulosa*), leading north from the Shrine and completed in 1966, extend and strongly frame the vista towards the Shrine. The remainder of the Shrine of Remembrance Gardens comprises well-maintained lawns interspersed with mainly exotic deciduous trees, conifers and some eucalyptus specimens.

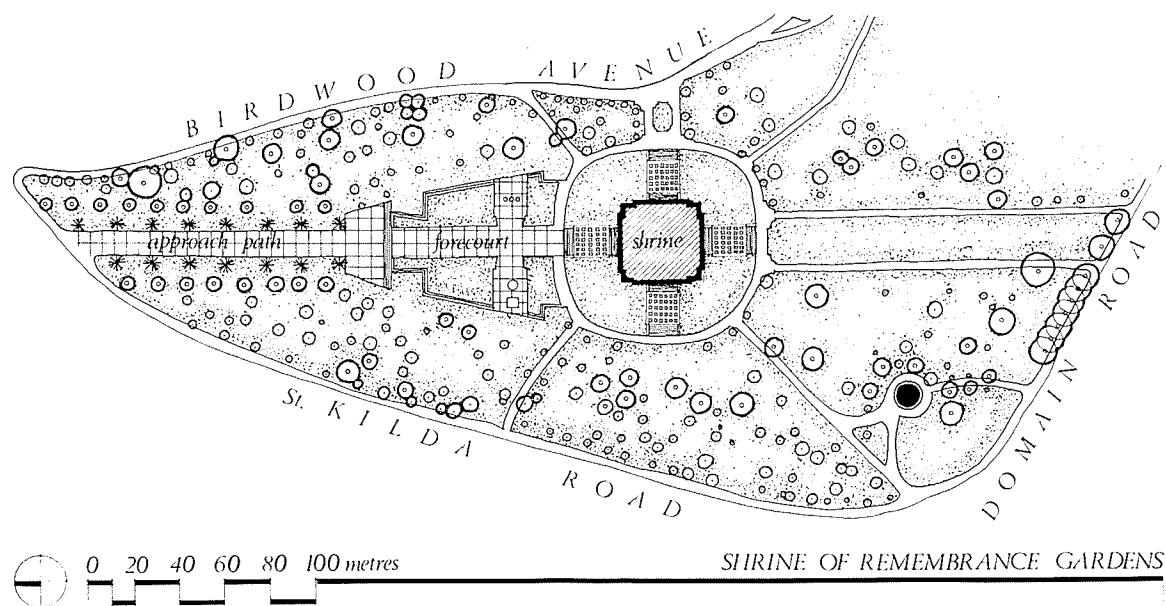


Figure 63: Shrine of Remembrance Gardens -- Site Plan.

Source: Melbourne City Council Plan Room.

The Shrine dominates the southern vista along Swanston Street, being on axis and centrally located in the Shrine of Remembrance Gardens on the high ground at the corner of St.Kilda and Domain Roads. The formal symmetry, strength and permanence apparent in the design of the Shrine of Remembrance have been effectively reflected in the design

of its forecourt and ceremonial approach. The surrounding lawns and vegetation are of sufficient scale and are imminently understated, thus giving added emphasis to the Shrine and its immediate formal environs. Although it forms an important element of the Kings Domain/Royal Botanic Gardens parkland precinct, the geometrical simplicity of the Shrine of Remembrance Gardens contrasts strongly with, and consequently sets itself apart from, the free-flowing, Picturesque landscape style of its neighbours.

2.2.22 Treasury Gardens.

Wellington Parade, between Spring and Lansdowne Streets, East Melbourne.
Melway Reference: 1B Q.

- 1867 Treasury Gardens original layout: Clement Hodgkinson, Assistant Commissioner of Lands and Survey.
- 1929 Treasury Gardens restoration and remodelling: J.T.Smith, Curator of Parks & Gardens for the Melbourne City Council.
- 1965 Lake area remodelled to accommodate the President John F. Kennedy Memorial: Designer unknown.
- 1965 President John F. Kennedy Memorial: Raymond B. Ewers, Sculptor.

The Treasury Gardens are notable for its fine avenues of mature English Elms (*Ulmus procera*) and Moreton Bay Figs (*Ficus macrophylla*) and for the extent to which the original path layout and lake remains. Additional historical significance is associated with this Gardens through its original designer, Clement Hodgkinson. Since 1953 the Treasury Gardens have achieved social significance as the site of one of the finest outdoor art exhibitions in the world, the Herald Outdoor Art Show, held annually in conjunction with the Moomba Festival, a large entertainment and activity festival for the public.

The 5.8 hectare Treasury Gardens are the remnant of an 8.5 hectare site originally reserved as a precinct for new government offices. On a site which consisted of an unsightly rubbish-tip and shallow quarries, Hodgkinson overlaid a cross-diagonal path layout typical of Lands Department gardens in the mid-Victorian era in Melbourne, except that the paths were straight instead of serpentine. Displaying the typical preference for plant material which had been established by the 1860s, an extensive collection of mainly exotic conifers and evergreens was planted. Species planted included Araucarias (*Araucaria* spp.), Pines (*Pinus* spp.), Cypresses (*Cupressus* spp.), Moreton Bay Figs (*Ficus macrophylla*), Elms (*Ulmus* spp.) and Oaks (*Quercus* spp.). Familiar features of Melbourne's parks and gardens, Canary Island Palms (*Phoenix canariensis*) and Plane Trees (*Platanus* spp.), were absent. Those which appear in the Treasury Gardens today appear to date from the 1880s. To the north of the path intersection a lake was constructed. From 1890 until the Melbourne City Council accepted the management and maintenance responsibilities for the Gardens in 1929, their condition deteriorated severely. In 1929 under the direction of J. T. Smith, the Curator of Parks and Gardens,

the Treasury Gardens were restored to their original beauty. Lawns were established, some rockeries and garden walls were dismantled and a row of large Morton Bay Figs was removed. The most significant work of recent times in the Treasury Gardens has been the remodelling of the lake to accommodate the President John F. Kennedy Memorial. It is a bronze bas-relief by Frankston sculptor Raymond B. Ewers, which was unveiled on 25 March 1965.



Figure 64: Treasury Gardens, 1985.

Source: Author.

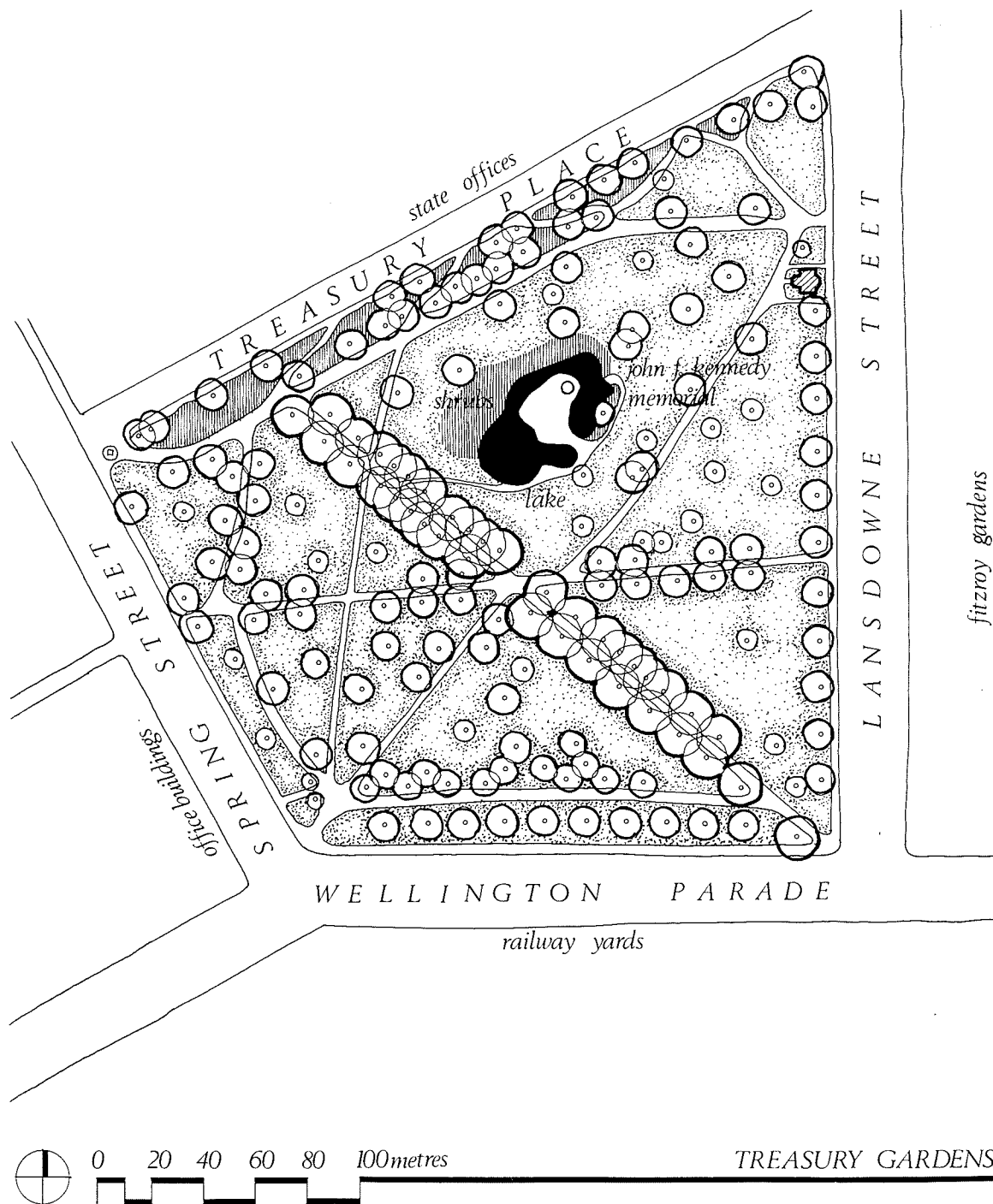


Figure 65: Treasury Gardens -- Site Plan.

Source: Melbourne City Council Plan Room.

What was once described as a water-logged gully now forms a much used garden walkway from the city to the Fitzroy Gardens and beyond. Of all the inner-city public gardens, the Treasury Gardens have been least altered by the passage of time. The pattern of intersecting paths and some of the avenues of trees are remnants of the Hodgkinson plan. Furthermore, the lake and its associated garden, although remodelled, still hold a position of prominence in determining the character of these gardens.

2.2.23 Wattle Park, Burwood.

Riversdale Road between Warrigal and Elgar Roads.

Melway Reference: 60 J2.

- 1917 Wattle Park original layout: H. H. Bell, Deputy Chairman of the Hawthorn Tramway Trust.
- 1923 Park development and beautification: A. G. Monsborough, Architect for the Melbourne and Metropolitan Tramways Board.
- 1928 Wattle Park Chalet: Designer unknown.
- 1937 Golf course: Designer unknown.



Figure 66: Wattle Park, Burwood, 1985.

Source: Author.

The planting in Wattle Park consists mostly of native Australian and New Zealand species. The section fronting onto Elgar Road is one of the few areas left in a natural state in any park within the metropolitan area. Since its establishment, Wattle Park has

achieved historical and social significance as an extremely popular meeting place for social groups.

Two years after the purchase of the site by the Hawthorn Tramway Trust in 1915, the first tentative layout was constructed, with H. H. Bell, Deputy Chairman of the Trust an active voice in this design. The Metropolitan Tramways Board absorbed the Hawthorn Tramway Trust in 1920 and has since financed, managed and developed this property. A program of development and beautification was undertaken in 1923 to the design of A. G. Monsborough, Architect for the Metropolitan Tramway Board, with a nine hole golf course being added in 1937. This 55 hectare park is comprised of a wide variety of facilities for both passive and active recreation. Although much of the original vegetation has been removed, the eastern part of the site is comprised mostly of open eucalypt woodland. The only vehicular access to the Park is via a formally planted driveway to the Chalet which is centrally located. Sporting facilities are located in the central and western portions of the site. Natural creeks, one at each end of the site, add much to the untouched appearance and character of Wattle Park.

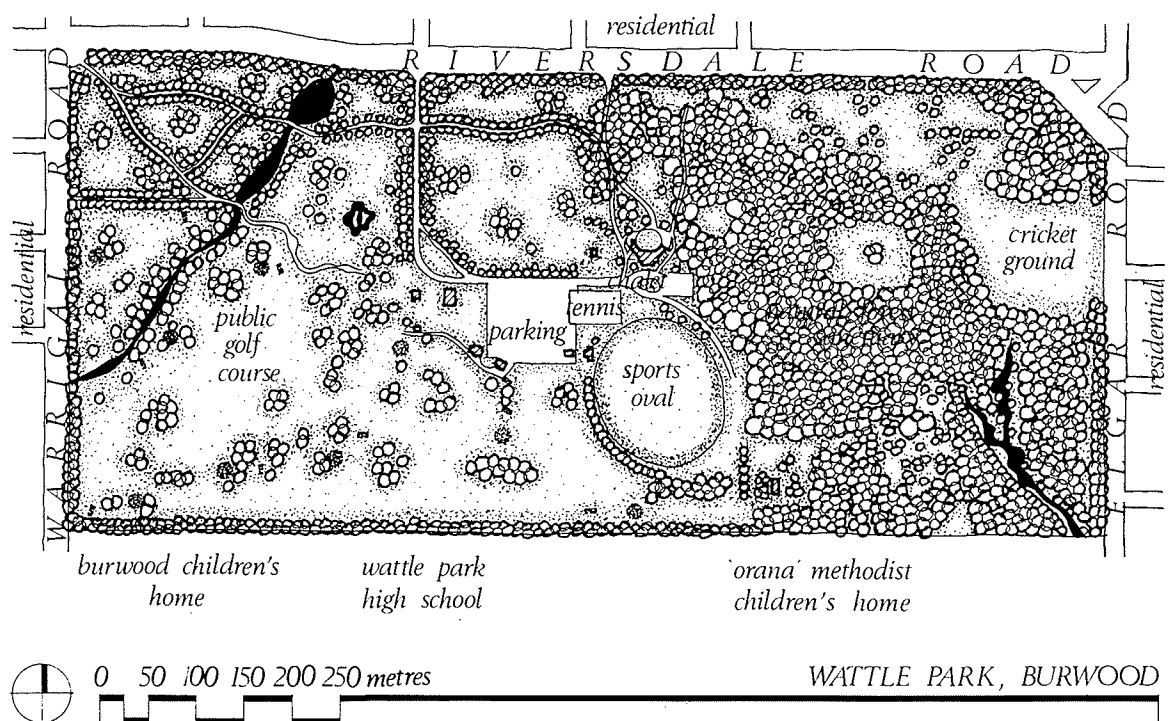


Figure 67: Wattle Park, Burwood -- Site Plan.

Source: Melbourne Tramways Board Plan Room.

Through the course of its history Wattle Park has proven to be a most highly utilized and successful outer suburban public open space. Although the Park is kept in good order, the grass is not mown as close as the lawn in historic inner-city gardens. The character developed is one where nature has been allowed to survive healthily under man's hand. Most of the planting that has been installed has been native vegetation, including that in the north-west corner where it has been planted in formal avenues. The effect created is vastly different from that formed by avenues of English trees which were, and still are, a common site in Melbourne's more established parklands and streetscapes.

2.2.24 Williamstown Botanic Gardens.

Corner of Giffard and Osborne Streets, Williamstown.

Melway Reference: 56 C11

- 1857 Williamstown Botanic Gardens original layout: Designer unknown.
1860 Gardens opened to the public.
1891 Statue of The Honourable Alfred Thomas Clark, M.L.A.: Sculptor unknown.
1907 Reorganization of Gardens: Designer unknown.
1930s Renovation of Gardens: Designer unknown.



Figure 68: Williamstown Botanic Gardens -- Main Entrance Gates, 1985.

Source: Author.

The Williamstown Botanic Gardens have a scientific and historic value as one of the earliest Botanic Gardens established in the new Colony of Victoria.

Established in 1856 as a four hectare site, they were fenced and opened to the public in 1860, and a further two hectares were added in 1865. The Gardens underwent extensive reorganization and renovation in 1907 and again in the 1930s. They now occupy an area of two hectares. It has been suggested that the Williamstown Botanic Gardens were designed by Daniel Bunce, the Curator from 1857 and the designer of the Geelong Botanic Gardens, although there is little evidence to confirm this. Records do exist which show that Baron Ferdinand von Mueller, noted Botanist and Director of the Melbourne Botanic Gardens, donated trees and shrubs to the Williamstown Botanic Gardens in 1867 and 1868, but there is no indication that he played a more substantial role in the Gardens' design. A long, straight walk focussed on a statue of Parliamentarian A.T. Clark is a

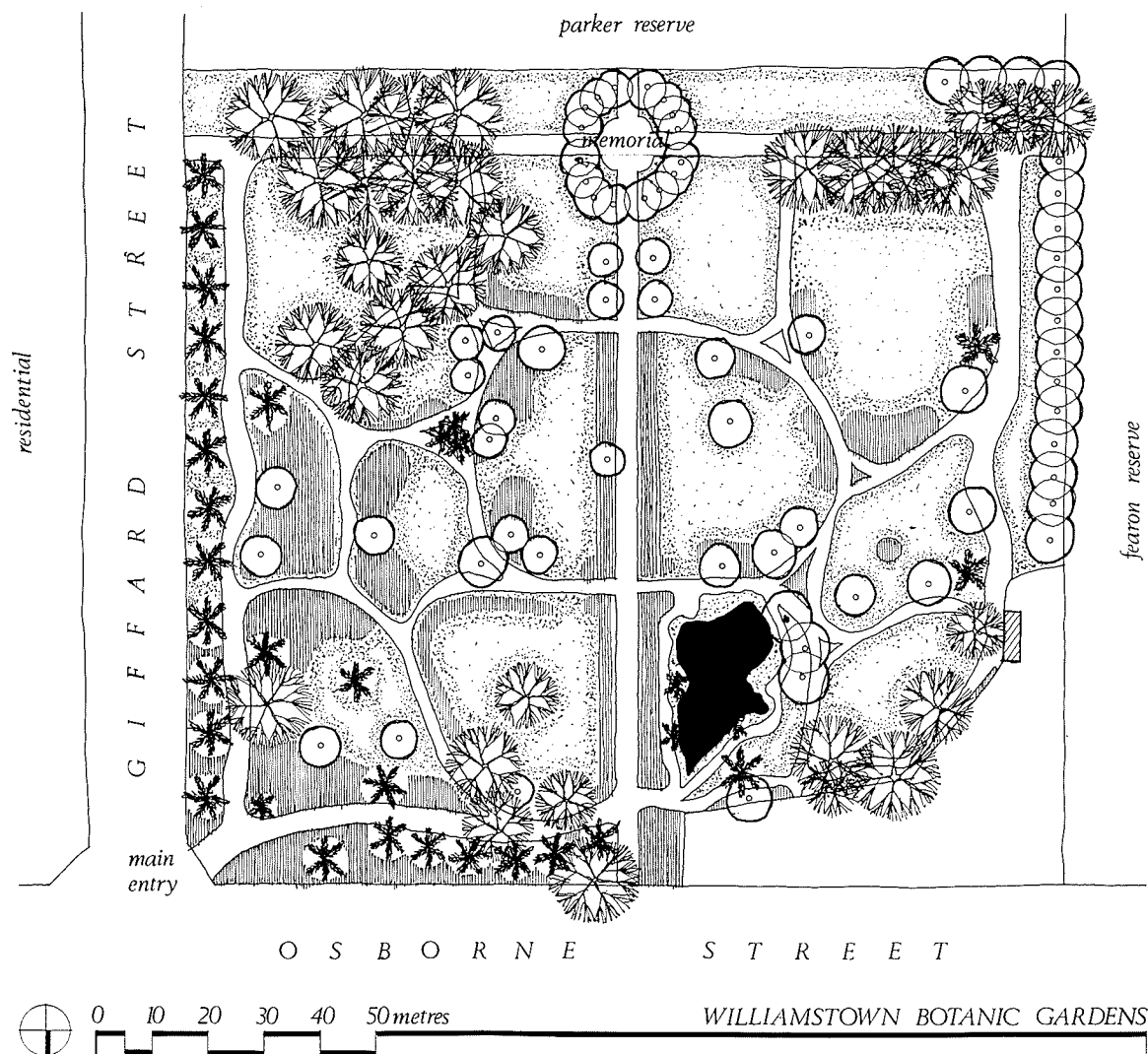


Figure 69: Williamstown Botanic Gardens -- Site Plan.

Source: Williamstown City Council Plan Room.

feature of the Gardens. This statue was erected by public subscription in 1891 to commemorate Clark's representation for Williamstown in the Legislative Assembly of Victoria from 16 March 1877 to 11 October 1887. Unfortunately, the avenue of trees lining this path has since been removed. However, the statue retains a sense of importance by its encirclement with a stand of Moreton Bay Fig (*Ficus macrophylla*).

Scattered throughout the gardens are fine examples of old Palms, Peppercorns (*Schinus molle*), and Cypresses (*Cupressus* spp.), and the annual flower beds are well maintained. Despite the loss of intricate ironwork, the main entrance gates are still of interest. Originally imported from Glasgow by Edmond Fitzgibbon for installation at his South Yarra residence (Fairlie, in Anderson Street), these elaborate cast-iron gates were brought to their present location in 1907.

The Williamstown Botanic Gardens have been subject to many changes over the years. In addition to the main avenue of trees, a gardener's cottage and a gazebo, erected in 1870, and another cottage dating from 1907 have been removed. Furthermore, the labelling of plants has deteriorated over time so that today only the large trees are tagged. Although they have diminished in area, these Gardens still exhibit a richness and diversity in planting and layout that was typical of Victorian public gardens in the late nineteenth century.

2.2.25 Yarra Valley Metropolitan Park - Westerfolds Park.

Fitzsimons Lane, Lower Plenty.

Melway Reference: 33 E2.

1980 **Master development plan: Scott and Furphy Engineers Pty Ltd.,
Landscape Consultants, and Melbourne and Metropolitan Board of
Works.**



Figure 70: Yarra Valley Metropolitan Park, Westerfolds Park, 1985.

Source: Author.

Westerfolds Park is a component of the Yarra Valley Metropolitan Park which was one of the five original parks in the Metropolitan Park System devised by the Melbourne and Metropolitan Board of Works in 1973. As with all of these parks Westerfolds Park is ideally situated and is readily accessible from the densely populated north-eastern suburban area.

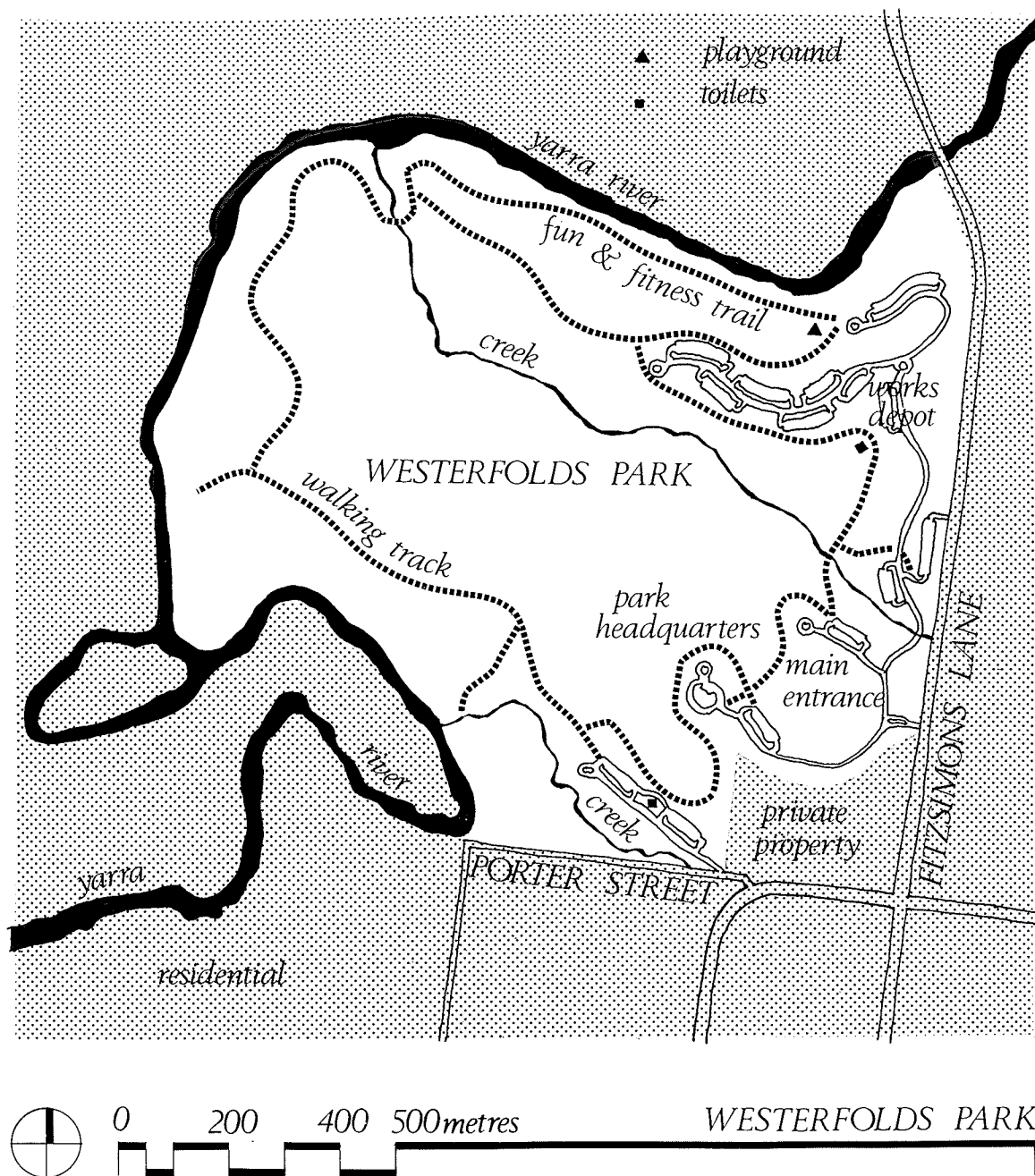


Figure 71: Yarra Valley Metropolitan Park, Westerfolds Park -- Site Plan.

Source: Melbourne and Metropolitan Board of Works Plan Room.

Upon completion, the Yarra Valley Metropolitan Park will cover 1430 hectares extending along the Yarra River, of which Westerfolds Park now comprises 123 hectares. The site is surrounded on three sides by the Yarra River, and vehicular access has been

concentrated on the eastern boundary of the site. A network of tracks for cyclists and walkers provides access to all parts of the Park. It is mostly open grassland and woodland, with the dominant tree species being Manna Gum (*Eucalyptus viminalis*) on the river bank and River Red Gum (*Eucalyptus camaldulensis*) and Yellow Gum (*Eucalyptus leucoxylon*) on the upper slopes. Eucalypts (*Eucalyptus* spp.) are now regenerating in many areas since the cessation of cattle grazing on the site. The river bank provides excellent habitat for birds, with approximately 70 species recorded in this Park. Facilities for activities such as canoeing, fishing, picnics and B-B-Q's, a fun and fitness trail and children's playground equipment have been sensitively integrated into this natural setting.

As evidenced in Westerfolds Park, conservation of the bushland and farmland to provide habitat for bird, animal and plant life while providing facilities to meet the recreational demands of the public has proven to be a most successful park development concept. The design and detailing of this Park have enabled large numbers of visitors to make use of the facility without significant deterioration of the site.

- | | |
|--------------------------------------|---------------------------------------|
| 1 ALEXANDRA GARDENS/WALKER FOUNTAIN | 14 POINT COOK METROPOLITAN PARK |
| 2 BATMAN PARK | 15 QUEENS PARK, ESSENDON |
| 3 CARLTON GARDENS | 16 QUEEN VICTORIA GARDENS |
| 4 CATANI GARDENS | 17 ROYAL BOTANIC GARDENS OF MELBOURNE |
| 5 CENTENNIAL GARDENS/GROLLO FOUNTAIN | 18 ROYAL MELBOURNE ZOOLOGICAL GARDEN |
| 6 CENTRAL PARK, MALVERN | 19 ROYAL PARK |
| 7 JELLS PARK | 20 SHERBROOKE FOREST PARK |
| 8 FAWKNER PARK | 21 SHRINE OF REMEMBRANCE GARDENS |
| 9 FITZROY COMMUNITY OVAL | 22 TREASURY GARDENS |
| 10 FITZROY GARDENS/DOLPHIN FOUNTAIN | 23 WATTLE PARK, BURWOOD |
| 11 FLAGSTAFF GARDENS | 24 WILLIAMSTOWN BOTANIC GARDEN |
| 12 BRIMBANK PARK | 25 WESTERFOLDS PARK |
| 13 PARLIAMENT GARDENS/COLES FOUNTAIN | |

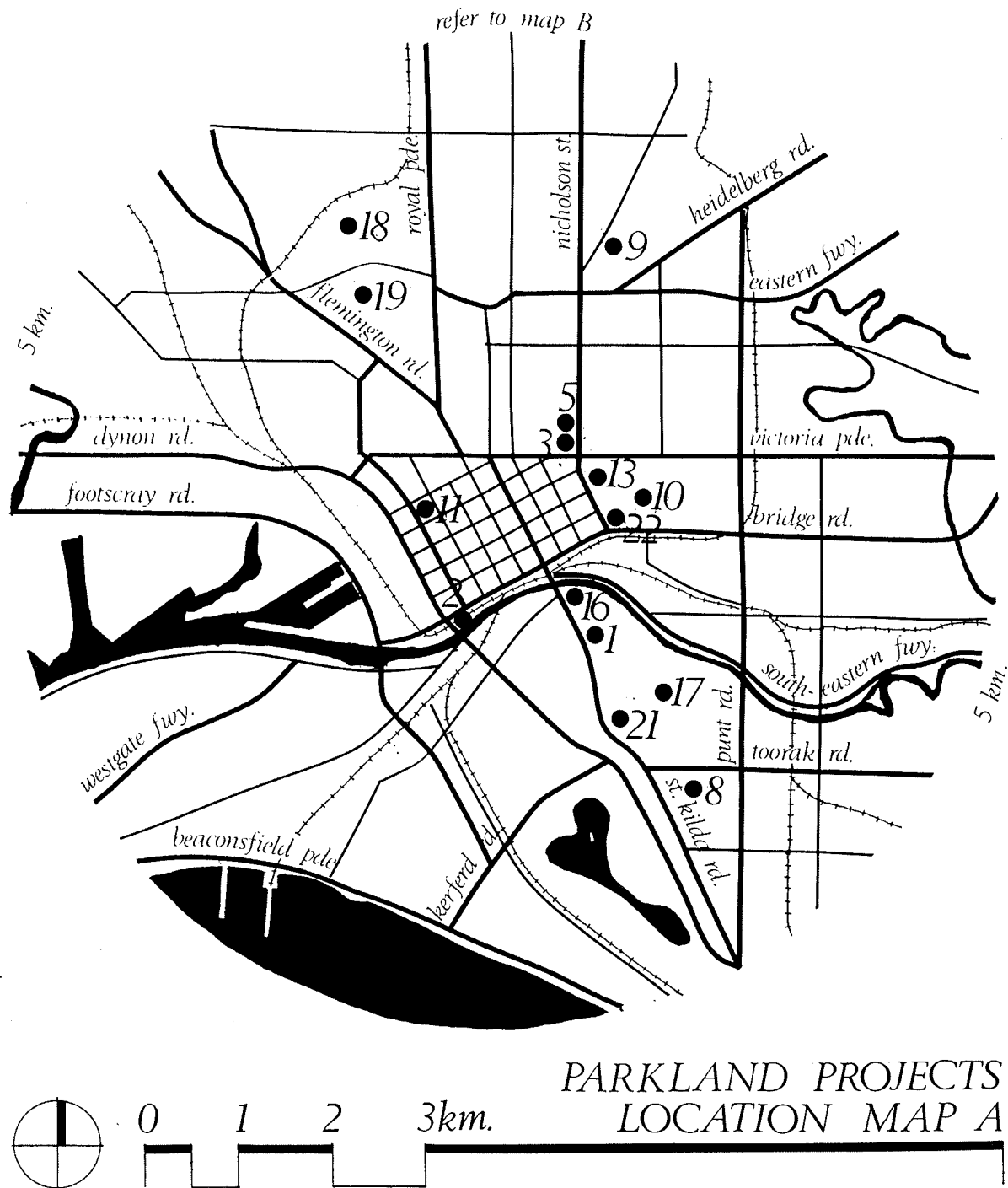
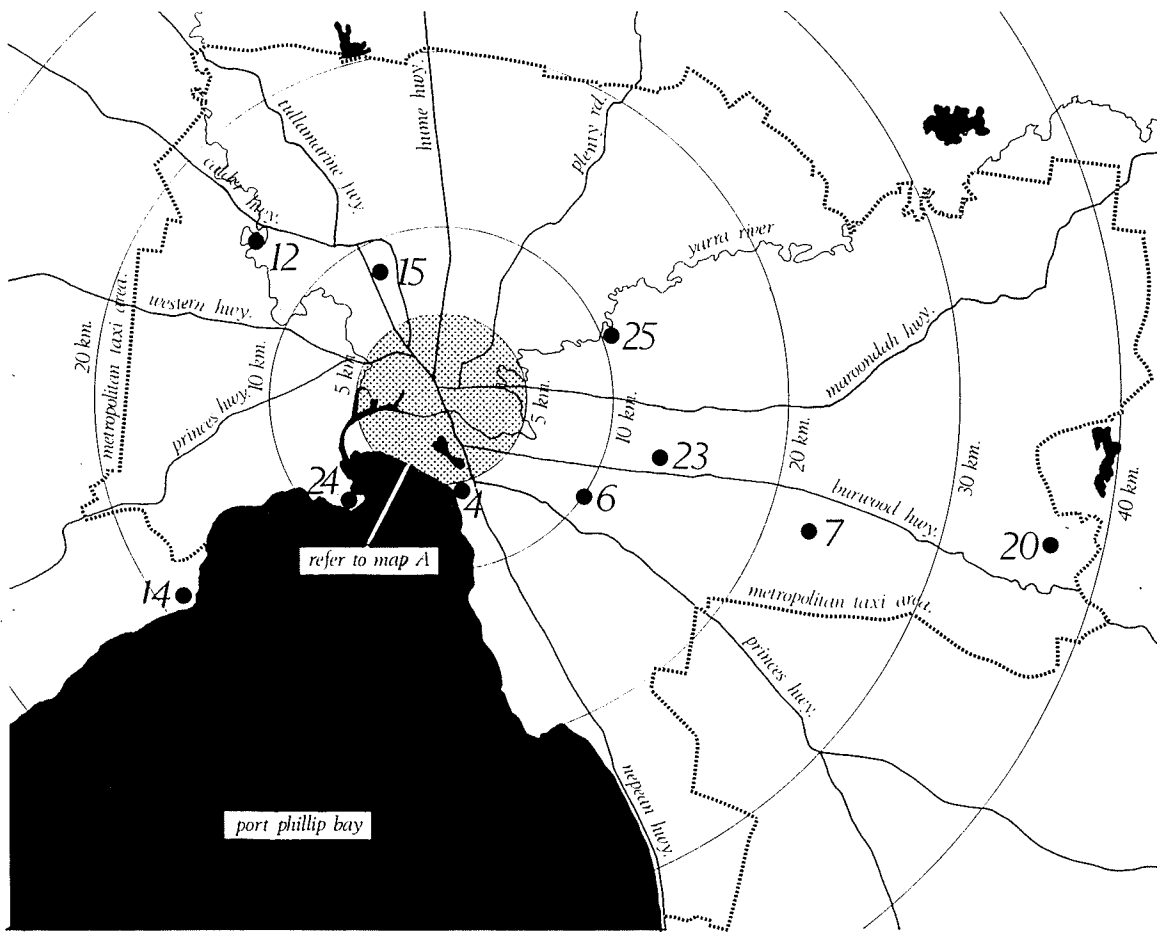


Figure 72: Public Parkland Projects -- Location Map A.

Source: Melway Greater Melbourne Street Directory No. 15.

Legend

- | | |
|--------------------------------------|---------------------------------------|
| 1 ALEXANDRA GARDENS/WALKER FOUNTAIN | 14 POINT COOK METROPOLITAN PARK |
| 2 BATMAN PARK | 15 QUEENS PARK, ESSENDON |
| 3 CARLTON GARDENS | 16 QUEEN VICTORIA GARDENS |
| 4 CATANI GARDENS | 17 ROYAL BOTANIC GARDENS OF MELBOURNE |
| 5 CENTENNIAL GARDENS/GROLLO FOUNTAIN | 18 ROYAL MELBOURNE ZOOLOGICAL GARDENS |
| 6 CENTRAL PARK, MALVERN | 19 ROYAL PARK |
| 7 JELLS PARK | 20 SHERBROOKE FOREST PARK |
| 8 FAWKNER PARK | 21 SHRINE OF REMEMBRANCE GARDENS |
| 9 FITZROY COMMUNITY OVAL | 22 TREASURY GARDENS |
| 10 FITZROY GARDENS/DOLPHIN FOUNTAIN | 23 WATTLE PARK, BURWOOD |
| 11 FLAGSTAFF GARDENS | 24 WILLIAMSTOWN BOTANIC GARDEN |
| 12 BRIMBANK PARK | 25 WESTERFOLDS PARK |
| 13 PARLIAMENT GARDENS/COLES FOUNTAIN | |



PARKLAND PROJECTS
LOCATION MAP B

Figure 73: Public Parkland Projects -- Location Map B.

Source: Melway Greater Melbourne Street Directory No. 15.

2.3 RESIDENTIAL PROJECTS.

The projects documented in this section are as follows:

- 2.3.1 Como.
- 2.3.2 Rippon Lea.
- 2.3.3 St. Vincent Place, Albert Park.
- 2.3.4 Vermont Park Cluster Housing Development.
- 2.3.5 Werribee Park.

2.3.1 Como.

Como Avenue, South Yarra.

Melway Reference: 2M C4.

- 1846 - 1874 **Como mansion: Designer unknown.**
- 1857 - 1866 **Original garden layout: William Sangster, Designer.**
- 1911 - 1921 **Subdivision of property.**
- 1959 **Management of Como transferred to National Trust of Australia (Victoria).**



Figure 74: Como, 1985.

Source: Author.

The gardens of Como are significant as a setting for one of Melbourne's most distinguished mid-Victorian houses. Como has important historical associations with several prominent early Melbourne families, and the house and garden were the centre of the city's social life in Victorian and Edwardian times. Additional significance is attributed

to these gardens as they were designed by William Sangster, the principal designer of the garden at Rippon Lea, which is widely acclaimed as the finest remaining nineteenth century garden in Australia. As well, noted landscape designers Ellis Stones and Eric Hammond have undertaken design commissions in the Como garden.

Although it retains its basic nineteenth century structure, the Como estate has been modified and reduced in size from 20 hectares, including 6 hectares of formal gardens, orchards and ornamental plantations in the 1860s, to the present area of 2.6 hectares. In the manner of the English landscape school of the late eighteenth century, the gardens are a deliberately contrived landscape sequence from the gates, with a winding drive culminating in a canopy of trees and the sudden view of the house.

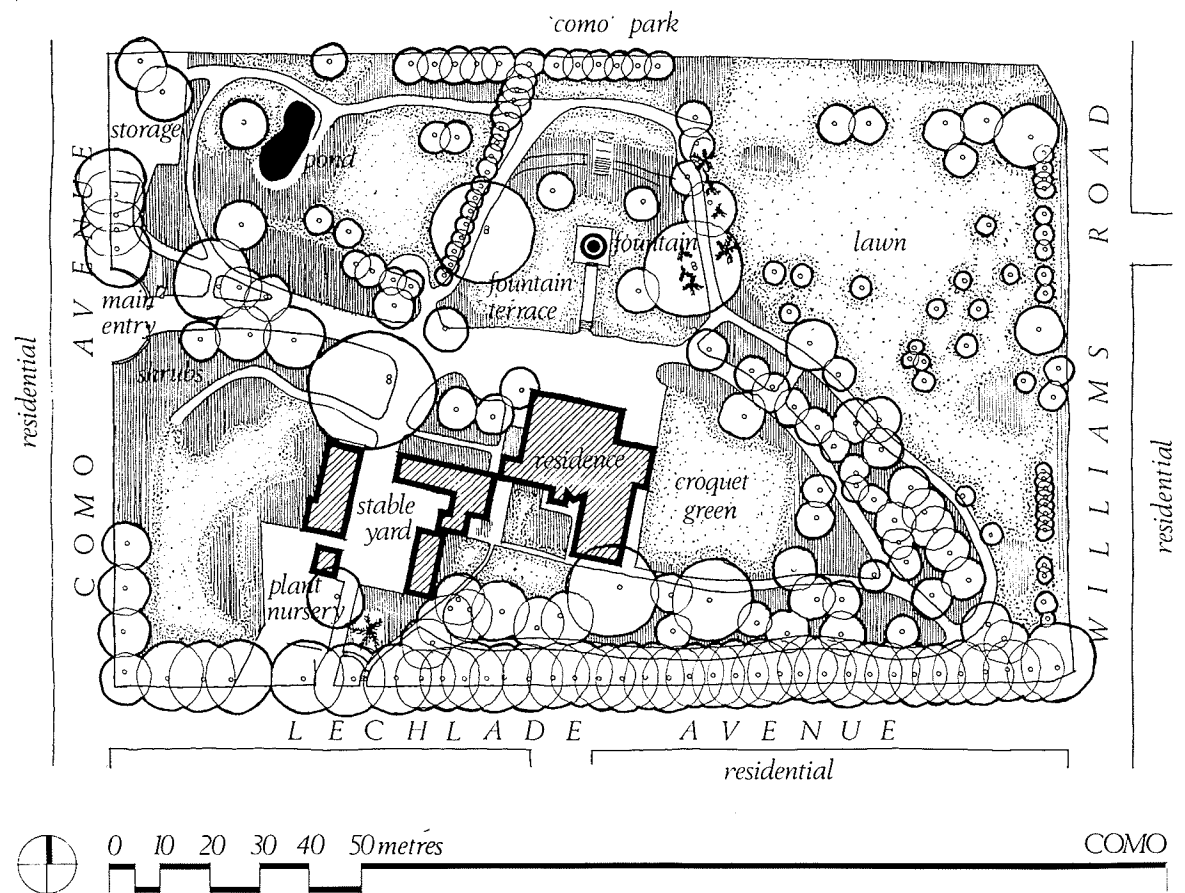


Figure 75: Como -- Site Plan.

Source: National Trust of Australia (Victoria).

Typical of the planting surrounding mid-Victorian mansions, the gardens contain fine maturing species of Moreton Bay Figs (*Ficus macrophylla*), Araucarias (*Araucaria* spp.) and Camellias (*Camellia* spp.). Two sides of the main gardens and house are still sheltered and defined by a hedge of Monterey Cypress (*Cupressus macrocarpa*). The fountain terrace, with its axial path system, the croquet green, borders of the main drive, and the inner courtyard are important aspects of the garden which have been maintained in their original character.

Since assuming responsibility for Como in 1959, the National Trust of Australia (Victoria) has instituted sympathetic improvements which have consolidated the compartmented garden style. In some of the more shaded areas of lawn, dense beds of Ivy (*Hedera helix*), a favourite plant of the Victorians, have been planted for ease of maintenance. A generous sweep of lawn has replaced the vegetable garden in the south-west corner of the property. In addition, a tennis court and rose garden in the north-west corner were removed in the 1960's for the development of the water garden designed by Ellis Stones. Clearly at variance with the intentions of earlier designers, views to and from the house have been closing off imperceptibly through the growth of vegetation over time. However, the property remains representative of a young and struggling colony and the growth of a metropolis to maturity. The gardens at Como are eclectic, having no single identifiable landscape style. This is consistent with many of the grand estates established in nineteenth century Melbourne, and as such, Como remains a tribute to the landscape style and standards of that period.

2.3.2 Rippon Lea.

Hotham Street, Elsternwick.

Melway Reference: 67 F2.

- 1868 - 1887 Rippon Lea mansion: Reed & Barnes, Architects.
1868 - 1880s Original garden laid out. Fernery, lookout tower and associated garden buildings constructed: Designers unknown.
1880s Gardens remodelled: William Sangster, Designer.
1930s Ballroom, swimming pool and pergola: Designer unknown.
1974 Management of Rippon Lea transferred to National Trust of Australia (Victoria).
1980 Lookout tower restored.

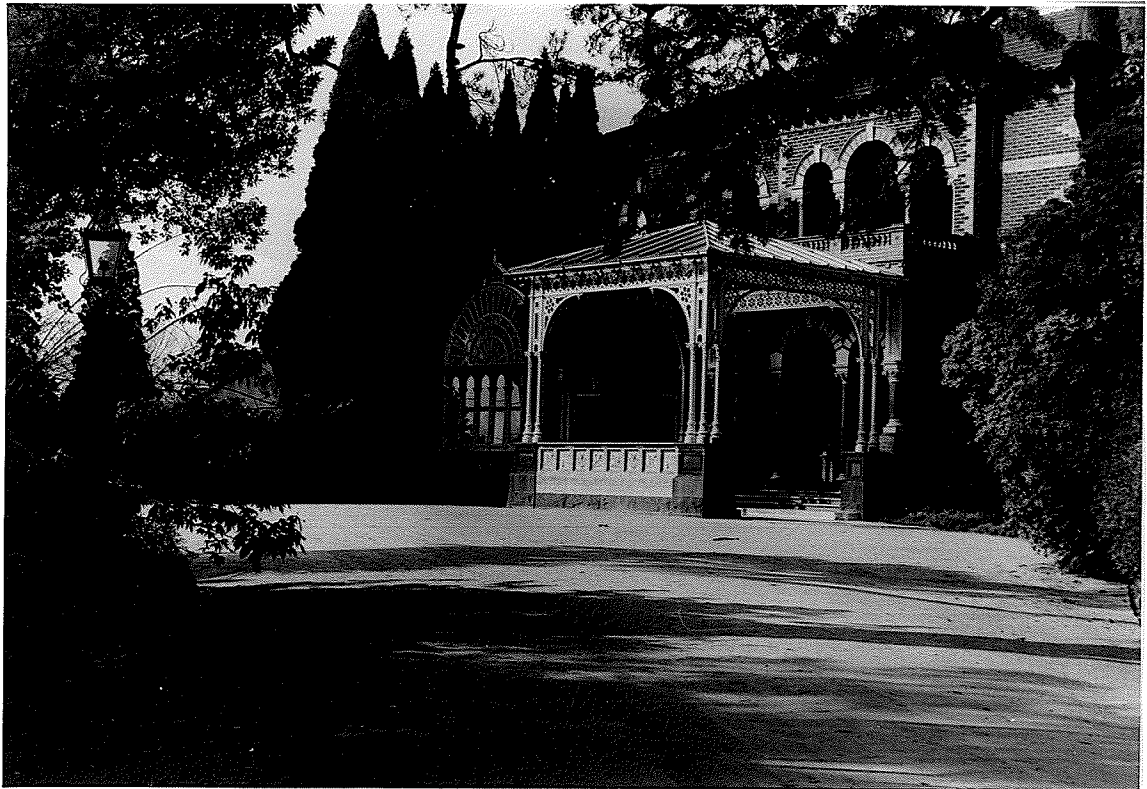


Figure 76: Rippon Lea -- View along entrance path to mansion and conservatory, 1985.

Source: Author.

Built in 1868 for Sir Frederick Sargood, Australia's leading softgoods merchant and manufacturer, Rippon Lea is the finest existing example of nineteenth century landscape taste as used to provide ornamental grounds to a suburban mansion in Australia. Of particular interest on the estate is a cast iron and timber slatted fernery, one of the largest ever to be constructed in a private garden. Rippon Lea is one of the most intact properties in the care of the National Trust of Australia (Victoria).

The Rippon Lea gardens, covering 5.6 hectares today, were originally laid out in the 1860s as a complex series of interlocking geometric shapes comprising mostly paths and garden beds. However, they now remain much as they were after remodelling in the 1880s. Their design is now attributed to William Sangster (who was also responsible for Como), although many experts had previously attributed the design to the then Director of the Melbourne Botanic Gardens, William Guilfoyle, arguing that the design had all the hallmarks of his design palette. The grounds are entered along a winding gravel drive lined with Oaks (*Quercus* spp.), evergreen native Moreton Bay Figs (*Ficus macrophylla*) and dense shrubbery. Views are offered across the expansive Western Lawn, which is fringed with mature trees including the above species, English Elms (*Ulmus procera*) and several large Monterey Cypresses (*Cupressus macrocarpa*), Canary Island Palm (*Phoenix canariensis*) and Desert Fan Palm (*Washingtonia filifera*) to the recently restored lookout tower. From that vantage point, one can view the picturesque lake complete with cacti and succulent-covered islands, waterfall and grotto, cast iron bridges, octagonal summer houses and boatshed, and other rustic garden buildings of landscape and architectural interest, all forming the setting for the polychrome brick Romanesque-style mansion. On the eastern boundary of the site, a rose garden and an orchard of historically significant fruit varieties are being cultivated. A cladding of vines and creepers softens the lines of the framing and lattice screening of the fernery. The whole area is slightly sunken and meandering through are paths and streams amongst a luxuriant planting of ground and tree ferns, palms and other plants.

The overall effect of the Rippon Lea gardens is one of considerable beauty and opulence, with an overriding sense of spaciousness. The gardens reflect an Australian attempt to follow in the landscape tradition of early nineteenth century English estates, in the formal avenue of Oaks (*Quercus* spp.), the immense sweep of lawn, and the separate garden areas with their own distinctive characters which create the impression of even greater spaciousness. The numerous ornamental features, such as the lake, the fernery and lookout, reflect a "gardenesque" mood and create conscious successive vistas,

encouraging pedestrian circulation around the garden. Richness and diversity, the play of textures and colours against each other, and the careful display of individual trees are aspects of Victorian plant selection and garden design that are still evident at Rippon Lea.

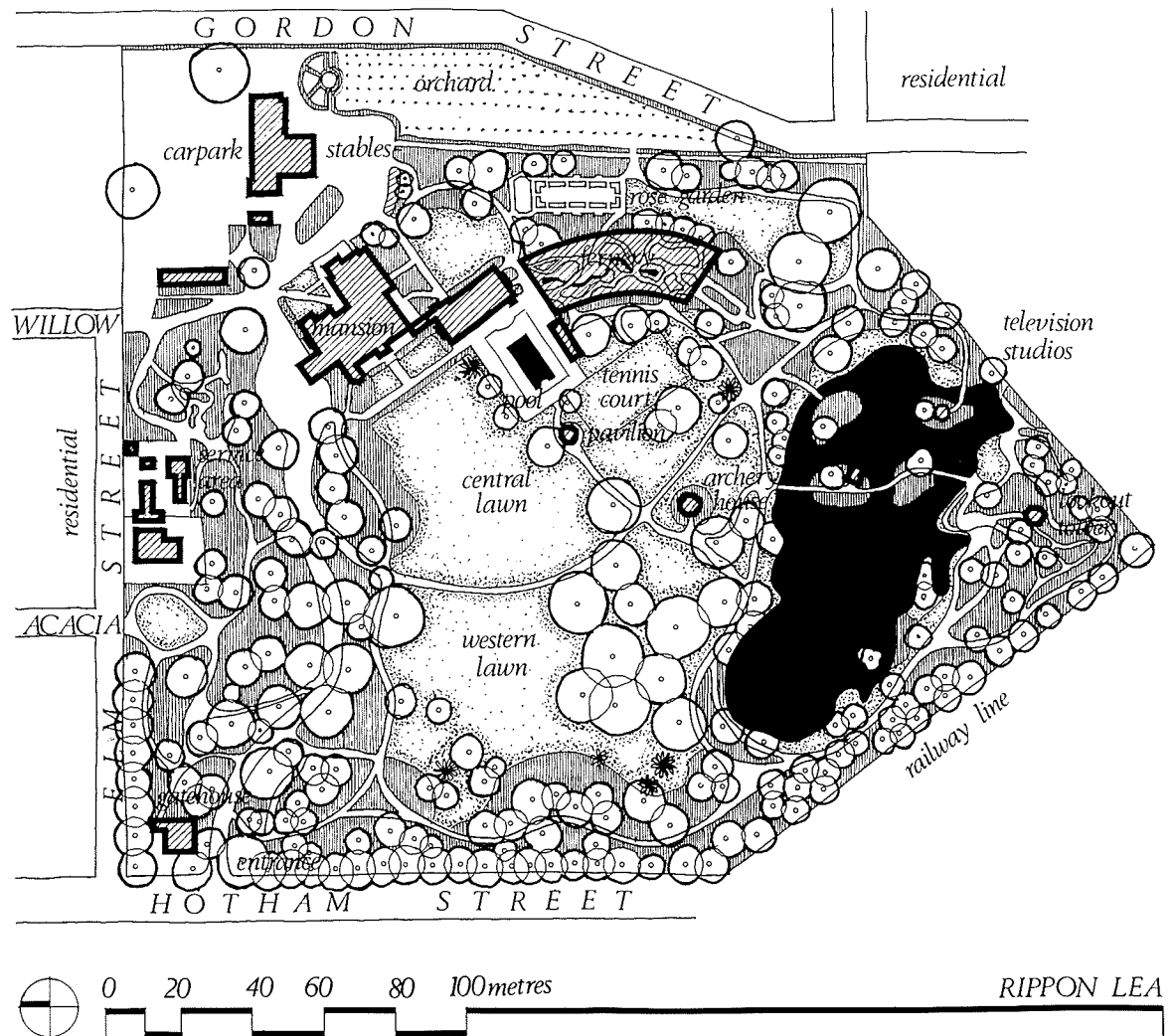


Figure 77: Rippon Lea -- Site Plan.

Source: National Trust of Australia (Victoria), The Garden of Rippon Lea.

2.3.3 St. Vincent Place, Albert Park.

St. Vincent Place, Albert Park.

Melway Reference: 2K A5.

1857 **St. Vincent Place subdivision layout: Clement Hodgkinson,
Department of Crown Lands and Survey.**

1866 **First residences constructed.**

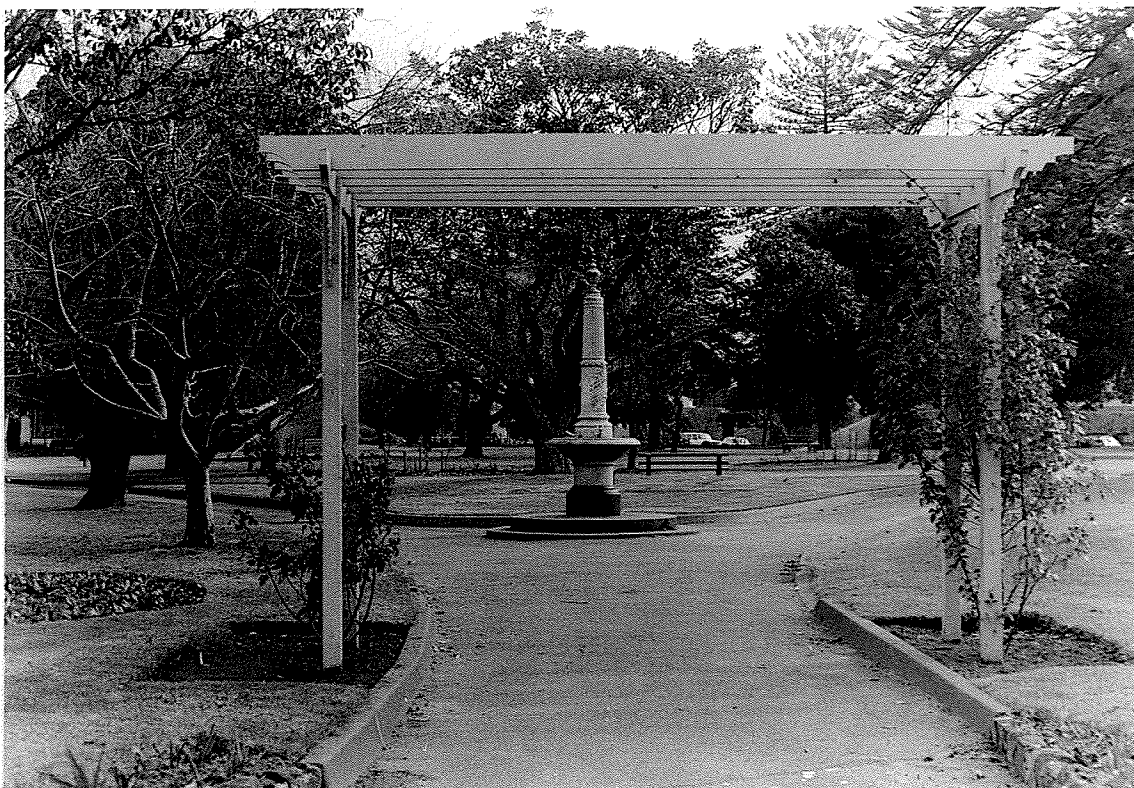


Figure 78: St. Vincent Gardens, 1985.

Source: Author.

St. Vincent Place is Melbourne's grandest residential square, being one of the first areas designed to reflect similar squares in England. It has added significance in its designer, Clement Hodgkinson.

This precinct is a fine example of how the planners of early Melbourne integrated small urban parks into residential subdivisions in an attempt to promote a better class of

housing. It has been set out in a series of wide, semi-circular streets lined with mature specimens of English Elm (*Ulmus procera*) and Canary Island palm (*Phoenix canariensis*), radiating from each end of a central parkland, St. Vincent Gardens. The Gardens today exhibit predominantly exotic trees, shrubs and isolated flower beds distributed in an eclectic manner. Unfortunately the planting, detailing of paths, furniture and structures have suffered during recent attempts at "modernization". Furthermore, inclusion of sporting facilities such as tennis and bowling clubs, most likely after the 1920s, has not been undertaken in sympathy with the general character of the precinct.

Although the character of the surrounding residential buildings has been maintained, the unco-ordinated and inappropriate nature of the planting and detailing in the Gardens has severely influenced the overall impact of this development.

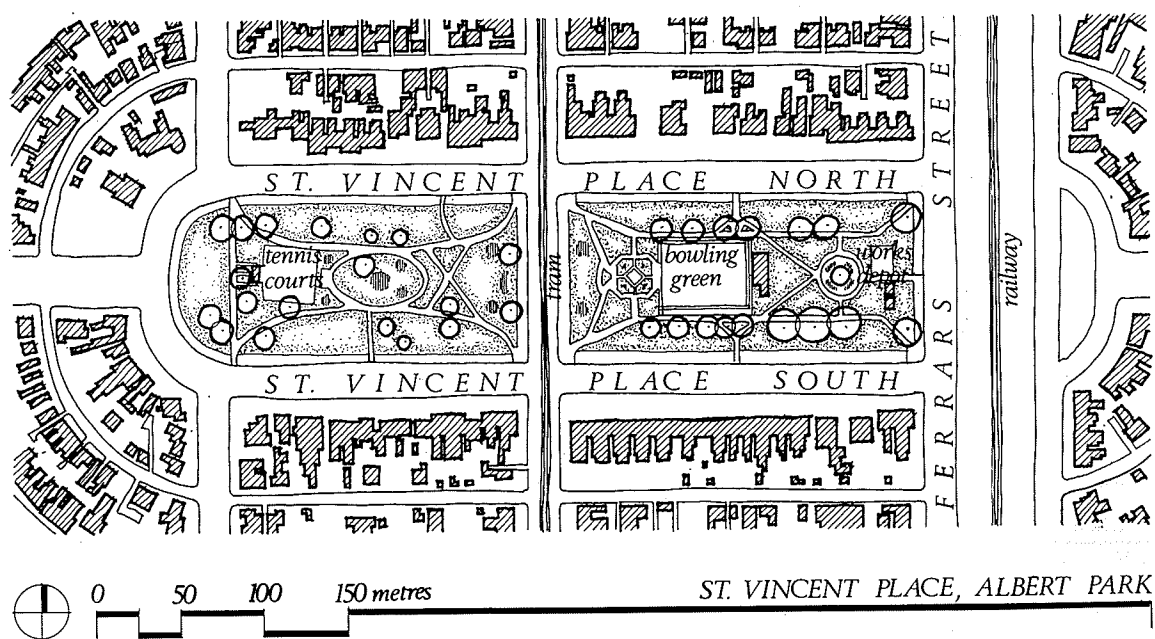


Figure 79: St. Vincent Place -- Site Plan.

Source: St. Kilda City Council Plan Room.

2.3.4 Vermont Park Cluster Housing Development.

Burwood Highway, between Hanover and Terrara Roads, Vermont South.

Melway Reference: 62 H7.

1974 - 1976 Design of Vermont Park: Tract Consultants Australia Pty. Ltd.,
Landscape Architects.

1976 - 1978 Construction of Vermont Park: Merchant Builders,
Builder/Developer.

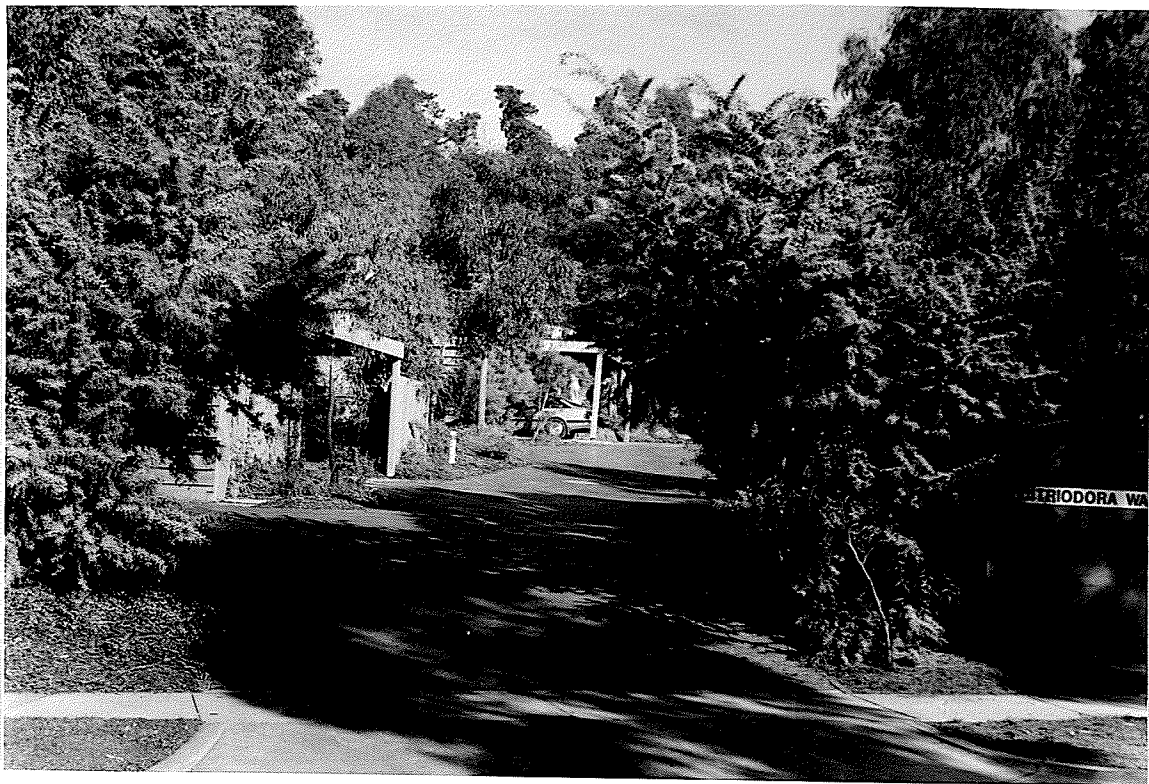


Figure 80: Vermont Park Cluster Housing Development -- Citriodora Walk, 1985.

Source: Author.

Vermont Park, designed by the Melbourne-based landscape architectural firm of Tract Consultants Australia Pty. Ltd., was the first cluster housing development in Victoria following introduction of the 1975 Victorian Cluster Housing Act. This new legislation provided for major alternatives in housing developments. Previous housing projects of this scale were completed under strata title legislation which necessitated, for example, the

linking of all buildings and the completion of all buildings before sales could commence. Furthermore, the new Act required that landscape plans must be prepared by a qualified landscape architect.

Formerly an orchard, the 4.0 hectare site with its north/south orientation, rectangular shape, and slight slope down to the north was ideally suited to a cluster development. The 43 houses on the site are grouped around five access courts off Burwood Highway to the south and off Woodleigh Crescent to the north. Each court has a distinctive character through the choice of dominant planting, which in each case is of the eucalyptus genus. This avoids monotony and provides a recognizable identity without the random jungle of planting in the usual suburban street. By using a large number of trees, and by staggering the alignment of the houses, the designers have created the illusion that the houses are set in a forest. Two belts of mature Radiata Pine (*Pinus radiata*) existing on the site were retained for historic continuity and to contribute to a sense of spatial enclosure.

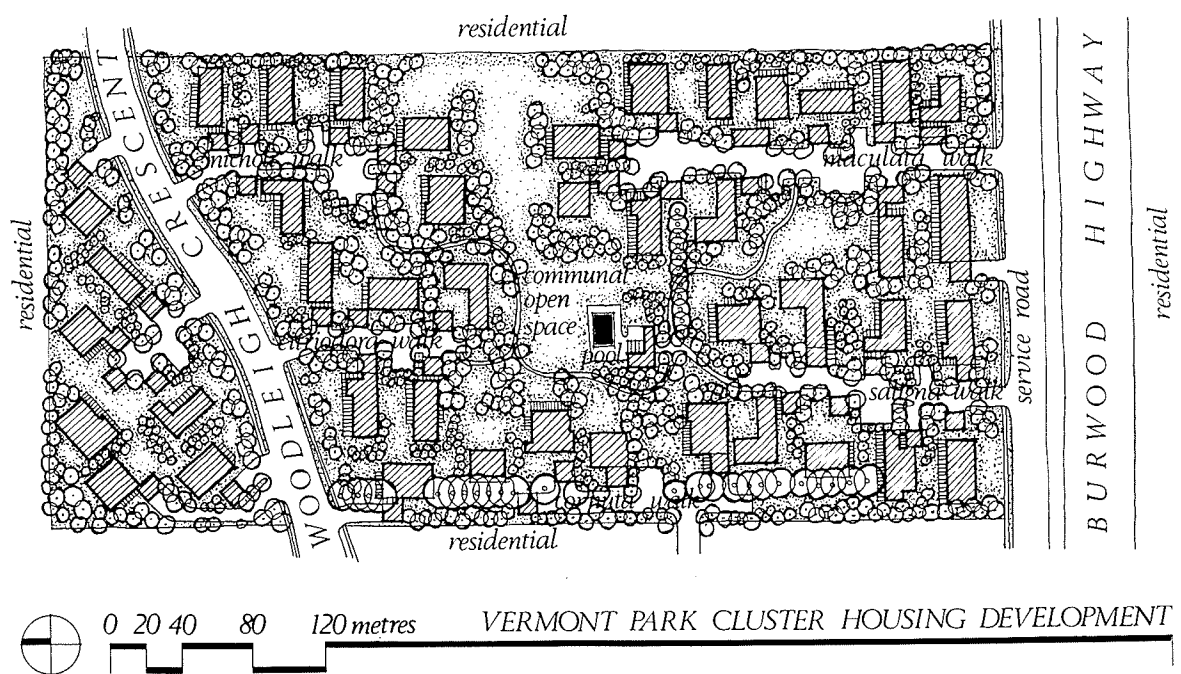


Figure 81: Vermont Park Cluster Housing Development -- Site Plan.

Source: Tract Consultants Australia Pty. Ltd.

The houses were designed by two architectural firms, Terry Dorrough of Sydney and Gunn Hayball of Melbourne, and exhibit a pleasant visual harmony with one another and the landscape. They have been sited to take advantage of the micro-climatic factors while ensuring that privacy is achieved. A Community Centre and swimming pool are centrally located, with community open space flowing through the centre of the clusters and to the eastern boundary where it links up with the Council-maintained open space of the adjoining estate. The access courts are paved but kerbs and gutters are avoided to maintain a pedestrian-oriented character. Australian native planting is then used to soften the edges. Crushed rock pathways which connect courts by way of the central Community Centre and open space are carefully graded and concealed by low earth forms bordering them. Fences have been used only to divide private areas from the communal open space and to provide windbreaks.

The intent of the designers of Vermont Park was to provide an alternative to typical subdivision development while respecting characteristics of suburban developments such as extensive gardens. This has been very successfully achieved with a fine integration of buildings and landform. Through the sharing of facilities, it has encouraged an enrichment of social interaction at the local level, thereby giving a "sense of community" so often lacking in conventional suburban developments. Although there was an initial hesitancy on the part of buyers due to this radical new housing concept and concern regarding the lack of privacy, the properties of Vermont Park are now keenly sought after as providing a most desirable housing environment. The establishment of quick-growing Australian native planting, and the sensitive siting and design of the houses and community open space and facilities, have successfully contributed to minimizing potential disadvantages of cluster housing.

2.3.5 Werribee Park.

K Road, Werribee.

Melway Map Reference No: 201 B3.

- 1857 Original Werribee Park Homestead - Designer unknown.
- 1874 - 1877 Werribee Park Mansion - James Henry Fox, Architect.
Werribee Park Gardens - Designer unknown.
- 1923 - 1973 Corpus Christi College, Seminary for Catholic Priests.
- 1923 - 1925 Enlargement of Mansion and remodelling of Gardens: Students of
Corpus Christi College.
- 1973 Property purchased by the Government of Victoria.
- 1985 Management of Werribee Park transferred to Melbourne and
Metropolitan Board of Works for Metropolitan Park.
- 1985 State Rose Garden - Design by Public Works Department of Victoria.

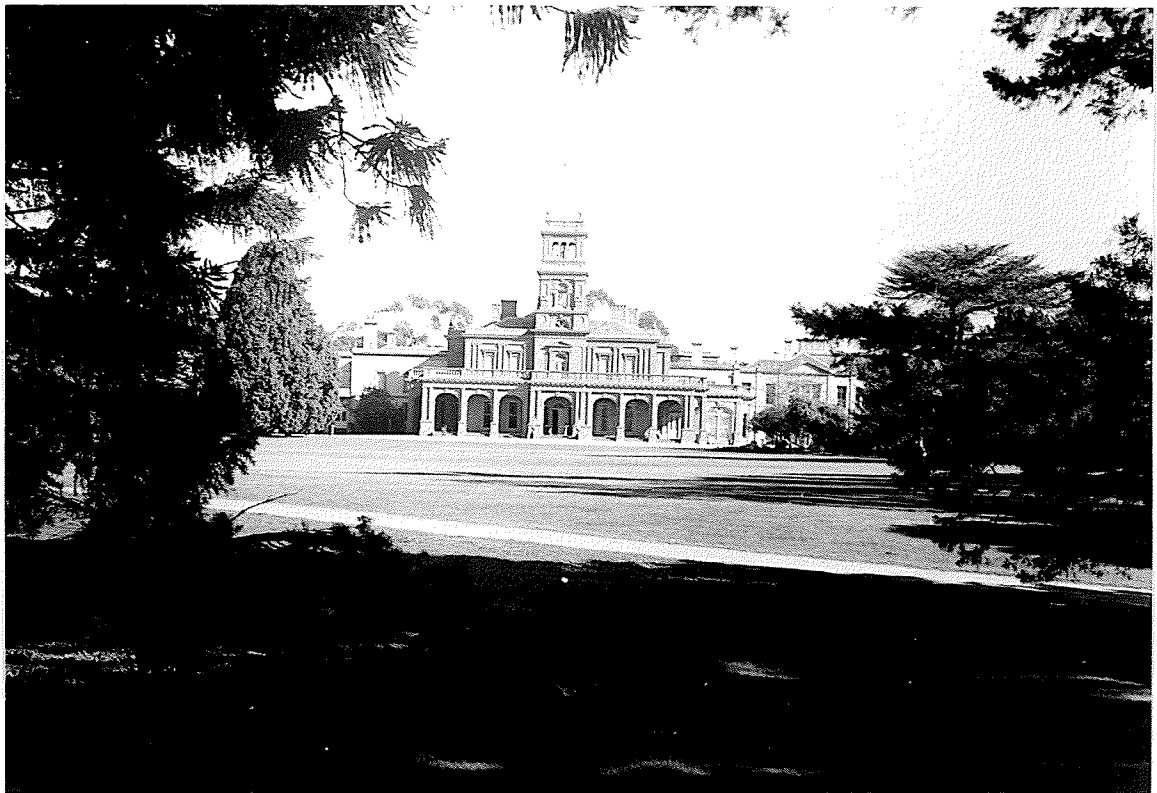


Figure 82: Werribee Park mansion, 1985.

Source: Author.

The Werribee Park mansion and surrounding gardens are an example of successful attempts by settlers to translate the traditional English country house and formal gardens to the young, affluent but inhospitable environment of Victoria. The design and planting of the grounds reflect the taste of the late Victorian period and suggest the scale of entertainments and flamboyant, though shortlived, squinting lifestyle enjoyed by the Victorian-era gentry. Further significance is associated with this property through the presence of one of the earliest Australian "ha-ha" walls encircling the original 1857 homestead. Formed of a rock retaining wall and associated ditch, the "ha-ha" wall kept livestock at a distance from the house and garden without interrupting the view with fencing.

Located 30 kilometres south-west of Melbourne, Werribee Park forms part of the estate established by Andrew and Thomas Chirnside which, in 1880, comprised 33,000 hectares of the Werribee-Point Cook area. The Government of Victoria purchased Werribee Park from the Catholic Church in 1973 and undertook substantial improvement and restoration works. In 1985 responsibility for management of the property was transferred to the Melbourne and Metropolitan Board of Works. It is currently being developed as the sixth in a network of Metropolitan Parks.

The Italianate mansion, constructed of bluestone and faced with freestone, is buffered from the windy and treeless plains by ten hectares of formal gardens surrounding it. Entrance to the gardens is through an impressive set of cast-iron gates set next to a small lodge and along a curving tree-lined gravel path which opens to allow a dramatic view of the mansion. A parkland setting has been created to focus vistas towards the mansion and dominant tower. It is comprised of approximately 350 species of trees including Oaks (*Quercus* spp.), Cupresses (*Cupressus* spp.) and Araucarias (*Araucaria* spp.), established on sweeping lawns and in more informal areas of grassland, shrubberies, gravel paths and an ornamental lake. The man-made lake and island grotto, together with a recently installed floral parterre cut into the lawn adjacent to the Mansion to replicate that originally in existence, are particularly fine examples and stylistically indicative of the late-Victorian period in Victoria's landscape history. In 1985 the first of a three stage State Rose Garden was constructed adjacent to the north-east portion of the formal gardens. After completion, this element should form another elaborate focus to the Werribee Park garden.

Although there is little documented evidence to support the claim, the design of the

Werribee Park gardens is often attributed to William Guilfoyle, former Director of the Royal Botanic Gardens of Melbourne. Many design features at Werribee Park, such as the focussing of views across the sweeping lawns to distant objects, the selection of plant material, and the ornamental lake and grotto, are consistent in style and character with much of Guilfoyle's work during the latter half of the nineteenth century. The gardens at Werribee Park, although relatively simple in design, are grand in scale and without parallel in Australia.

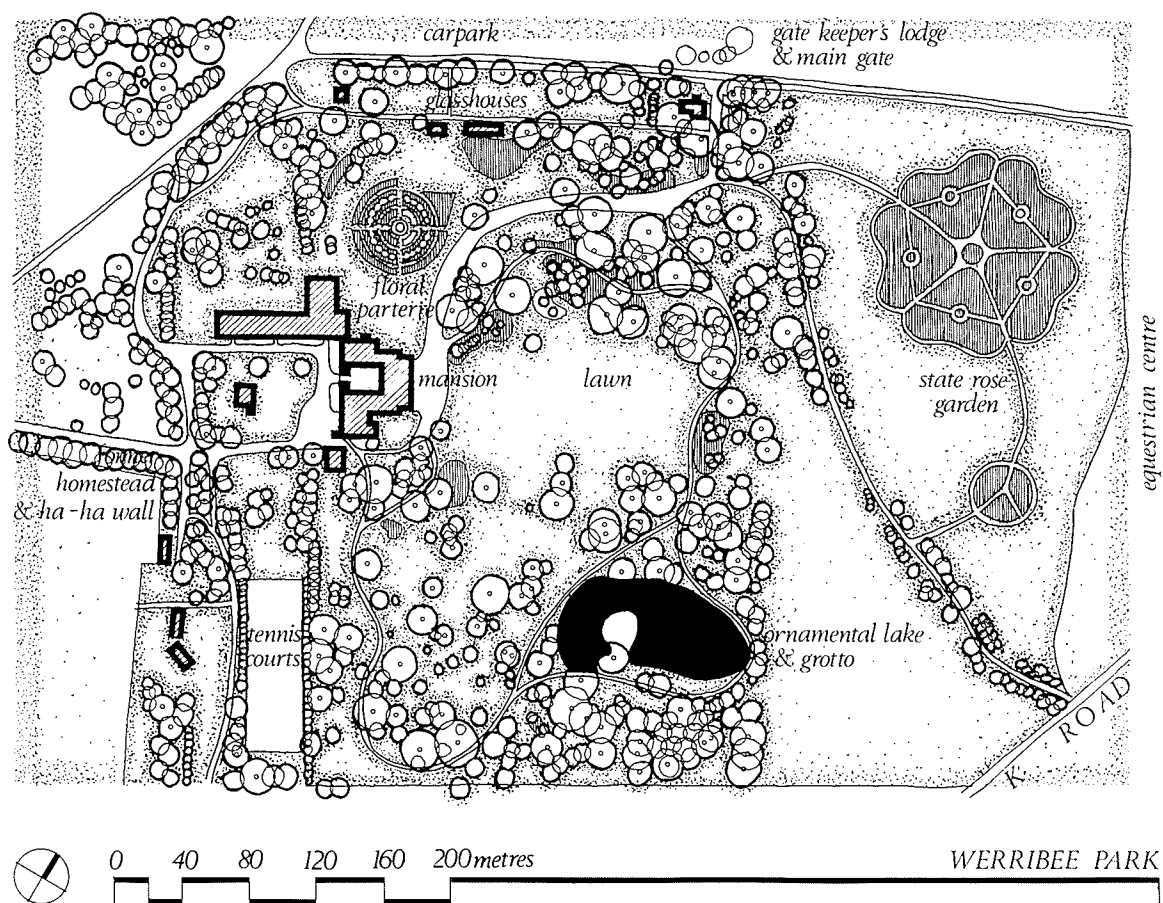
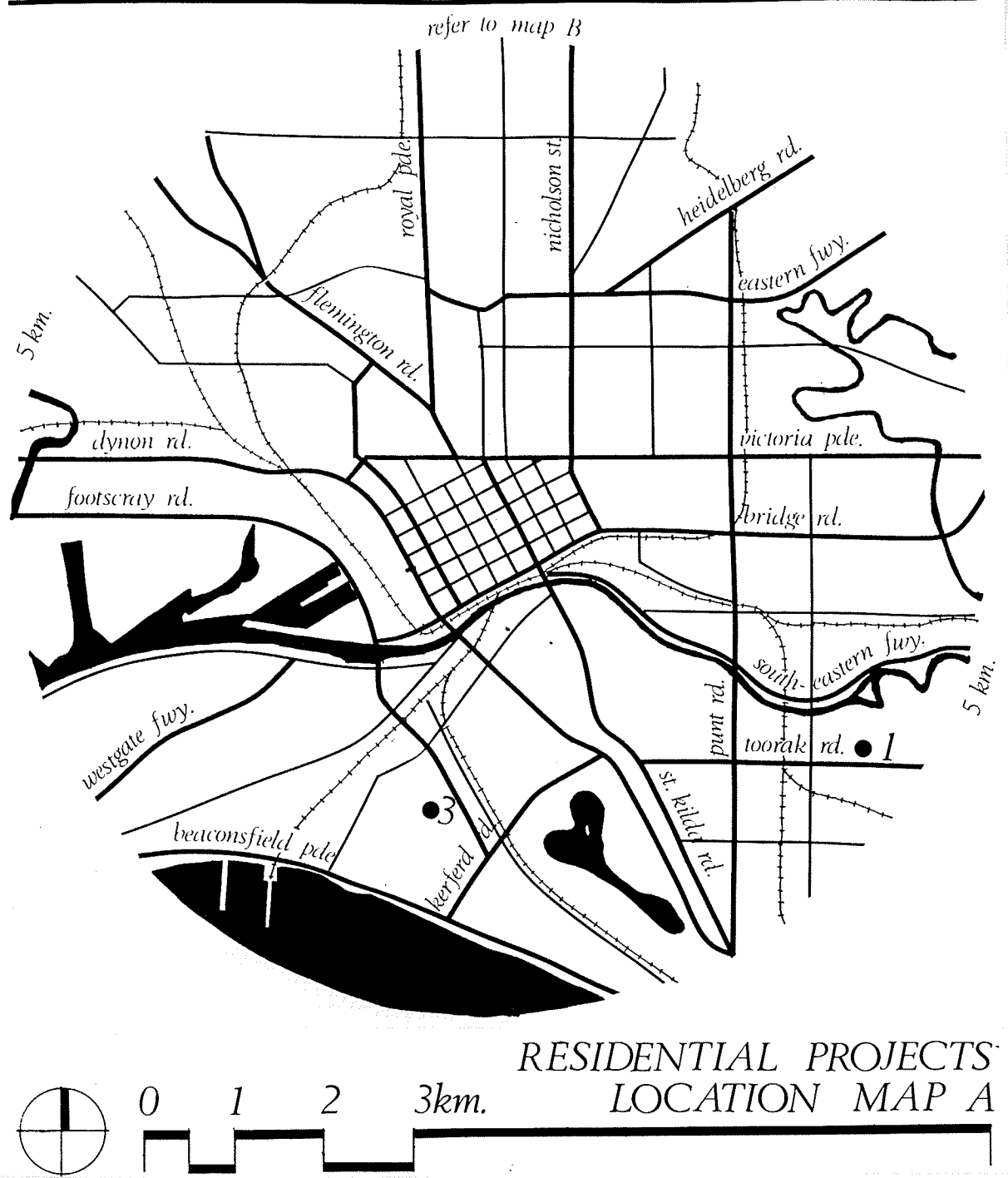


Figure 83: Werribee Park -- Site Plan.

Source: Public Works Department of Victoria Plan Room.

- 1 COMO
- 2 RIPPON LEA
- 3 ST. VINCENT PLACE, ALBERT PARK
- 4 VERMONT PARK CLUSTER HOUSING DEVELOPMENT
- 5 WERRIBEE PARK



RESIDENTIAL PROJECTS LOCATION MAP A

Figure 84: Residential Projects -- Location Map A.

Source: Melway Greater Melbourne Street Directory No. 15.

legend

- 1 COMO
- 2 RIPPON LEA
- 3 ST. VINCENT PLACE, ALBERT PARK
- 4 VERMONT PARK CLUSTER HOUSING DEVELOPMENT
- 5 WERRIBEE PARK

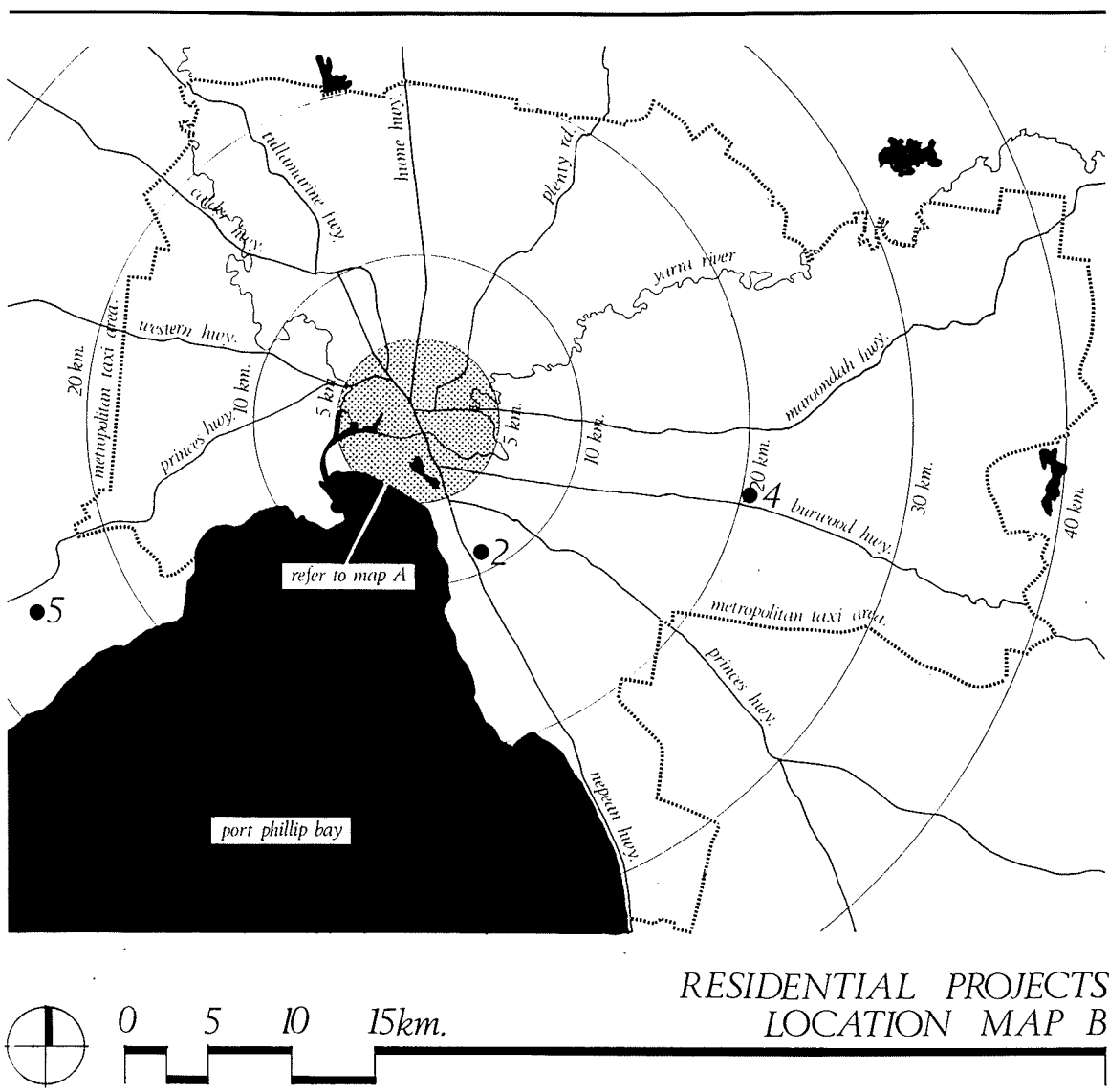


Figure 85: Residential Projects -- Location Map B.

Source: Melway Greater Melbourne Street Directory No. 15.

2.4 COMMERCIAL/INSTITUTIONAL PROJECTS.

The projects documented in this section are as follows:

- 2.4.1 Bourke Street Pedestrian Mall.
- 2.4.2 Georges Fountain.
- 2.4.3 Mc Killop Street.
- 2.4.4 Melbourne City Square.
- 2.4.5 University of Melbourne Campus.

2.4.1 Bourke Street Pedestrian Mall.

Bourke Street, between Swanston and Elizabeth Streets, Melbourne.

Melway Reference: 1A H8.

1983 Bourke Street Pedestrian Mall: Perrot Lyon Matheson Pty. Ltd., in conjunction with Yuncken Freeman Pty. Ltd., Architects.



Figure 86: Bourke Street Pedestrian Mall -- View towards the west, 1985.

Source: Author.

The Bourke Street Pedestrian Mall is a significant example of the attempt to create more pedestrian areas to offset the dominance of the motor vehicle in downtown Melbourne. It provides an attractive public open space which, apart from the City Square and the small Post Office Square, was lacking in the central business district. Besides carrying heavy pedestrian concentrations, the Mall is located in an area of historical significance, with direct access to one of Melbourne's exceptional nineteenth century buildings, the General Post Office (1859-1907), and to the oldest arcade in the city, the Royal Arcade (1869).

The function of the Mall is to provide a location where shoppers and office workers can feel relaxed in pleasant surroundings. It is not, however, a location for events which would generate large numbers of people. The Mall was designed for retail-oriented promotions; for larger public gatherings the City Square is more suitable. The design concept is simple. The footpaths and road were paved from building line to building line with polychromatic swirls of red, brown and cream brick paving. Although the distinction between road and footpath has gone, the tramlines remain and trams move slowly through the Mall. Tentacled stanchions serve the dual purpose of providing a tramway wire support system and lighting. Fixed furnishings include seating alcoves, drinking fountains, telephone booths, information kiosk and flag poles. The vandal-proof seats, constructed from reinforced concrete and finished with terra cotta tiles, are electrically heated to ensure that they are used in various seasons and safe for the general public. They are enclosed in planter boxes built with the backs to the trams and facing shop windows.

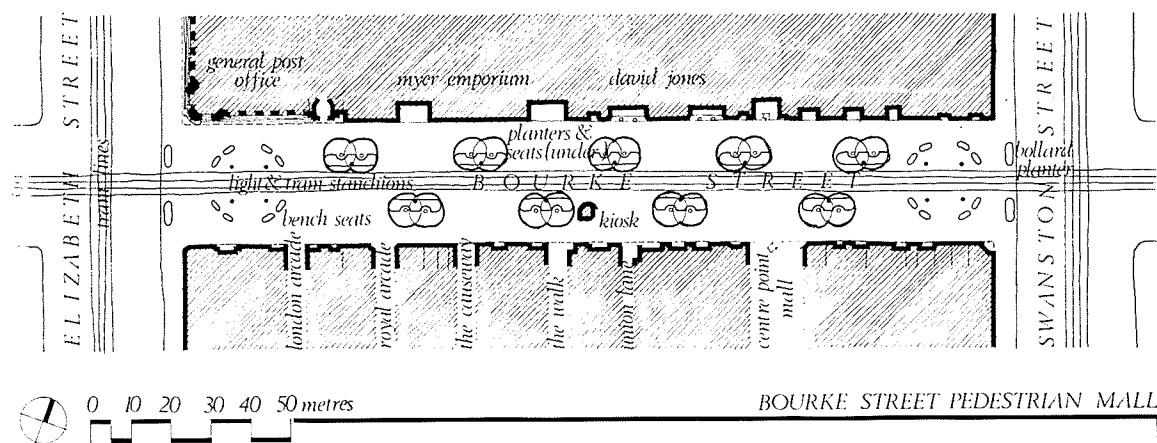


Figure 87: Bourke Street Pedestrian Mall -- Site Plan.

Source: Melbourne City Council Plan Room.

The Mall reverses one of downtown Melbourne's basic urban patterns -- a grid of east-west main streets and another grid of north-south arcades -- by attempting to weld them together in one place. The arcades, which end at Bourke Street, are a most important asset of the City, but unfortunately, have been poorly linked to the new fabric. An opportunity to do this has been lost as the swirling paving patterns do not address the position of the arcades. The light and tram standards, although innovative and decorative, interrupt one of Melbourne's premier vistas from the west end of Bourke Street through

the Mall and up to Parliament House. The terra cotta tiled seats, planter tubs and information booth appear cold and unwelcoming during the winter months, but they are a practical design to weather the heavy use and variable climate of a major city. On a more positive note, the Bourke Street Pedestrian Mall is a major improvement for pedestrians in the central business district of Melbourne.

2.4.2 Georges Fountain.

Located in Scots Church, Collins Street, Melbourne.

Melway Reference: 1A K9.

1873 - 1874 Scots Church: Joseph Reed & Barnes, Architects.

1979 Georges Fountain: Peter Staughton, Architect.

1981 Official opening of Georges Fountain: Hon. Lindsay Thompson,
Premier of Victoria.

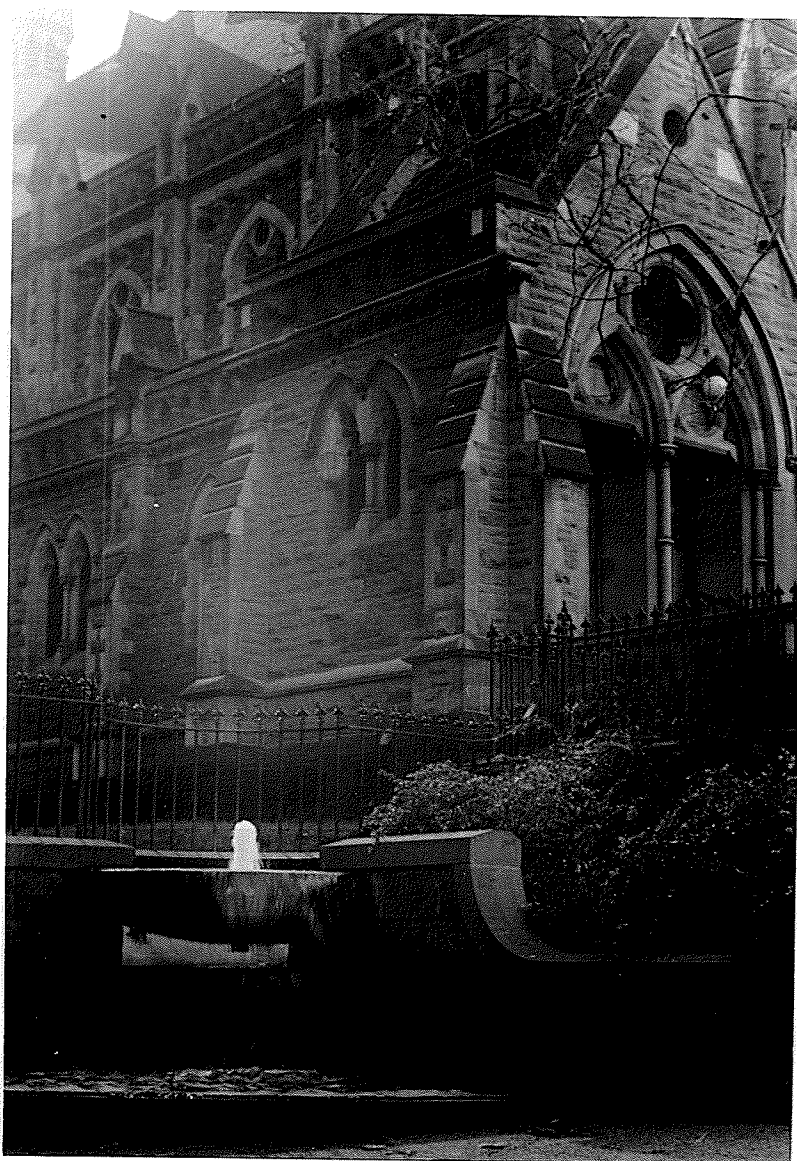


Figure 88: Georges Fountain, 1985.

Source: Author.

Located on land owned by Scots Church, between the historically important Assembly Hall and Scots Church, this fountain derives its significance from its aesthetic value. It is a modern fountain constructed of materials selected to blend in with Scots Church which is styled in Gothic Revival. The Georges Fountain was sponsored by Georges Australia Ltd to commemorate the Centenary of its Collins Street store, and is one of five fountains in Melbourne established by the Fountains Trust of Victoria between 1977 and 1982.

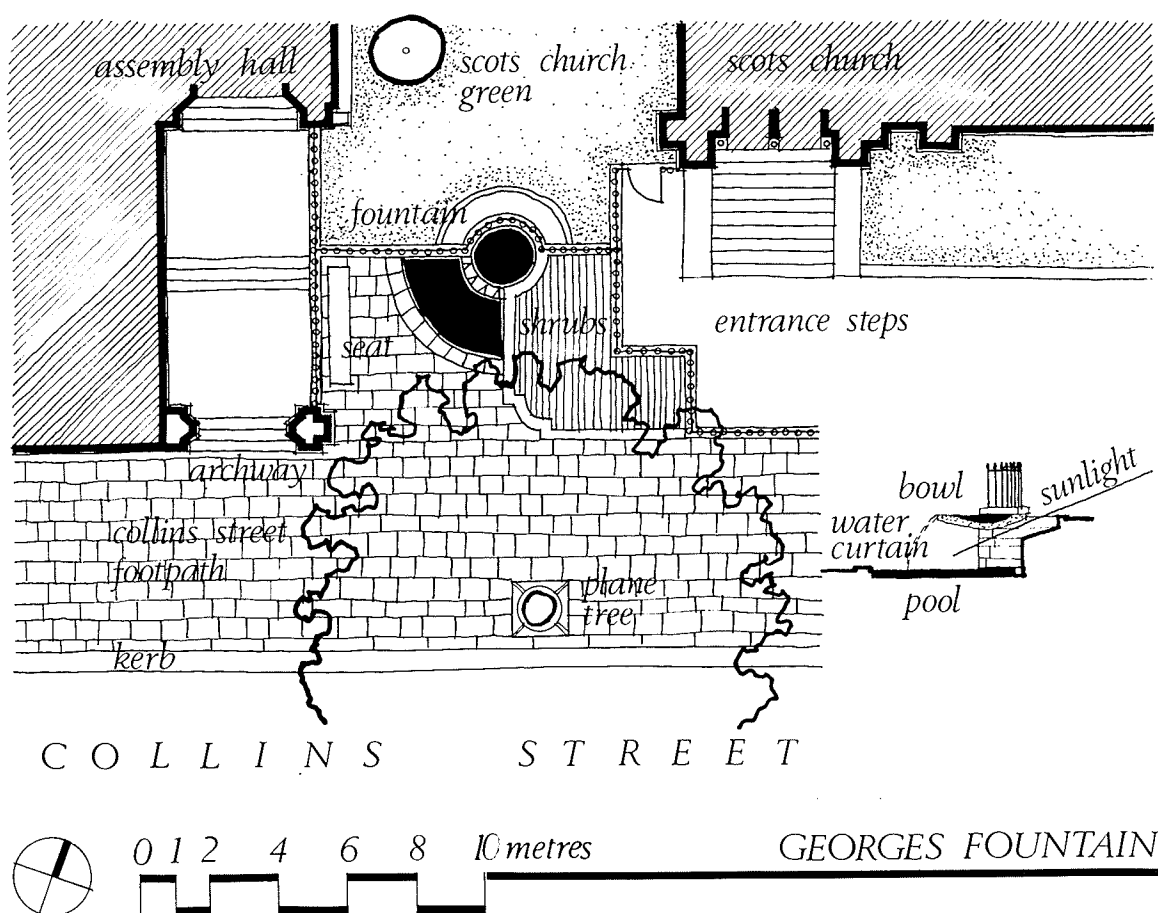


Figure 89: Georges Fountain -- Site Plan.

Source: Department of Conservation, Forests and Crown Lands.

The fountain features a curtain of water, created by an adjustable bronze lip around the edge of the saucer, overflowing into a pool below. An opening at the back of the fountain allows natural and artificial light to highlight the curtain of water. The saucer is supported at the intersection of two 1.2 metre high retaining walls. The walls are constructed of

sandstone, capped in sawn basalt and topped with iron railing, with materials and detailing matching those in Scots Church. The Georges Fountain was designed by architect Peter Staughton, who was also responsible for recent restoration work on Scots Church.

Although the fountain is small and set back, it is spatially linked with the busy pedestrian thoroughfare of Collins Street by the continuation of the exposed aggregate concrete tile paving of the Collins Street footpath into the fountain courtyard. The sensitive manner in which the Georges Fountain has been nestled into the Scots Church environs makes it a delightful addition to the Collins Street streetscape.

2.4.3 Mc Killop Street.

Mc Killop Street, Melbourne.

Melway Reference: 1A F8.

1985 **Mc Killop Street Upgrade: Ministry for Planning and Environment, in conjunction with the City of Melbourne, Landscape Architects and Engineers.**



Figure 90: Mc Killop Street -- View towards Bourke Street, 1985.

Source: Author.

Mc Killop Street is one of a series of 'little' streets and lanes to be upgraded by the Ministry for Planning and Environment in conjunction with the Melbourne City Council as part of a comprehensive pedestrian network in the Central Business District. Other projects included in this series are Hardware Lane, Banana Alley and Flinders Walk, and Chinatown-Bourke Hill.

This precinct was first subdivided in the late 1830s, with most of the existing buildings in Mc Killop Street dating from the 1840s to the 1860s. It was originally a neighbourhood of blacksmiths, grain stores, coach builders and veterinary surgeons. Today these buildings are occupied by commercial business, smaller offices, specialist shops, galleries and studios. They are mostly three storey bluestone and red brick buildings, generally in good condition, and are of interest not only for their age, but for good craftsmanship, crude bluestone decoration and minute scale. Although vehicles are permitted access to Mc Killop Street, design detailing strongly defines zones within which they may not circulate. The street has been paved from building line to building line with a combination of red brick and sawn bluestone tiles. The sawn bluestone paving intersects with the building and ground surface, and along with bollards, raised-brick tree pits and Victorian-style light standards, strongly designates pedestrian-only precincts.

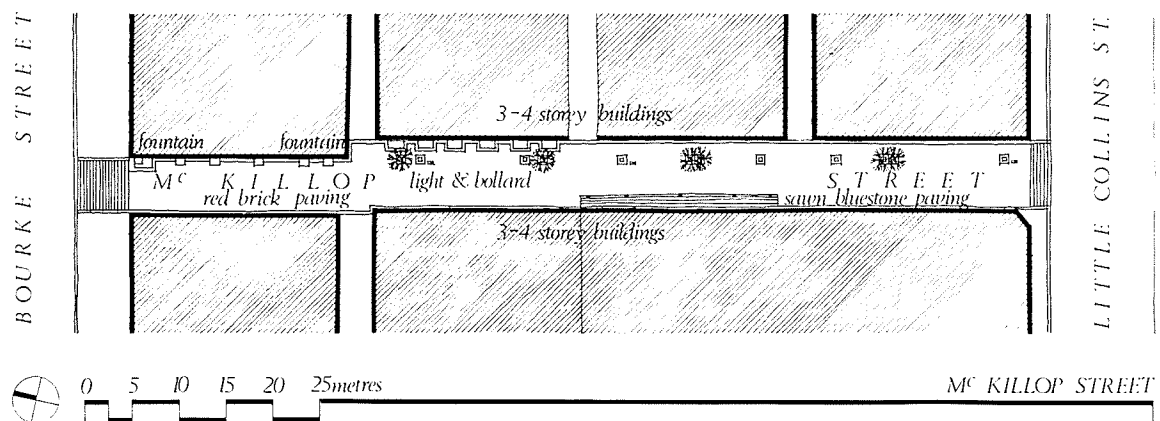


Figure 91: Mc Killop Street -- Site Plan.

Source: Melbourne City Council Plan Room.

Melbourne's 'little' streets and service lanes are healthy contrasts to the wider main streets and form well-used and interesting pedestrian concourses within and between main city blocks. Mc Killop Street is narrow (6 - 7.5 metres wide), with high spaces (up to 4 storeys), but is still within pedestrian comprehension, and large enough to allow sun and light to penetrate for some hours of each day. The selection of paving materials has been critical to the success of this design. The red brick and sawn bluestone are most appropriate for pedestrian scale and durability and are historically sympathetic with Melbourne's original building and paving materials. The deciduous street trees, a vital and

unique part of Melbourne's streetscape, are integral parts of the Mc Killop Street design. Although still early in their development, they seasonally orientate the pedestrian and perform visual functions due to their location on the street. Their colour and scale contribute to humanizing this pedestrianized space. The free-standing cast-iron light standards are authentic reproductions of a nineteenth century kerosene lantern and are most suitable in this streetscape context, both for character and for their highly efficient general and ground lighting ability. The Melbourne City Council and the Ministry for Planning and Environment have realized the potential in these 'little' streets for the development of an exquisite, pedestrian-oriented movement system across most of the Central Business District. Mc Killop Street is a fine example of the implementation of their planning policies.

2.4.4 Melbourne City Square.

Corner Swanston and Collins Street, Melbourne.

Melway Reference: 1A J10.

- 1976 National architectural competition for design of City Square.
1978 - 1980 Melbourne City Square: Denton, Corker, Marshall. Architects.
1980 Official opening of City Square: Her Royal Majesty, Queen Elizabeth II.



Figure 92: Melbourne City Square, 1985.

Source: Author.

The Melbourne City Square has major social and historical significance as a site for the celebration of special National, State and Civic occasions. It provides a focal point for the city's activities, both formal and spontaneous, a meeting place for city shoppers and tourists and generally a place of enjoyment for the people of Melbourne. It is an important visual link between two of Melbourne's historic buildings, the Victorian Classical Melbourne Town Hall (1867-70) designed by Reed and Barnes and the Gothic Revival

St. Paul's Cathedral (1880-91) designed by William Butterfield, and distant views of the Shrine of Remembrance in St. Kilda Road. In 1976 a national architectural competition was conducted to select a designer and scheme for the development of the site. The Melbourne architectural firm of Denton, Corker, Marshall was successful in this competition organized by the Melbourne City Council in consultation with the Royal Australian Institute of Architects (Victorian Chapter). The City Square was the winning submission in that competition.

The City Square is designed on two levels. The upper level contains outdoor cafes overlooking the Fountain Place, shopping arcade and activity areas of the Main Square on the lower level. A "spillway" water feature tumbling down to a central pool provides a strong visual link between the two main levels. A glazed canopy on the upper level suggests the nineteenth century arcades of Melbourne. On the south end of the lower level, a sitting mound and amphitheatre flank the central axis of the City Square defined by the reflecting pool and echoing the axis of the adjacent St. Pauls Cathedral. The development of the Plaza Theatre as an extension to the Main Square creates continuous public space from the outdoor area to an indoor public space on the mainfloor of the Plaza, it also provides a year-round facility which includes a tavern and shopping arcade. The extensive use of established Plane trees (*Platanus* sp.) and the inclusion of a 20 metre high Oak tree (*Quercus* sp.) in Fountain Place give the City Square a consistent deciduous tree planting theme. Sawn bluestone (basalt), a traditional Melbourne paving material, is used exclusively to provide an excellent non-slip paving surface, as sculptural elements in the water feature, and as a finish to walls and seating areas. The yellow painted steel sculpture, "The Vault" by Ron Robertson-Swann, was originally located in the north-west corner of the Main Square and provided a strong, colourful focus to the site. The sculpture was too "contemporary" for public taste, and after much heated debate and storms of protest over its suitability for the City Square, it was removed in 1982 to Batman Park. An early feature of the City Square, a giant video screen fixed to the Regent/Plaza Theatre wall above the perspex-glazed canopy, was removed due to financial considerations.

The development of the City Square is possibly the most exciting and ambitious project ever undertaken by the City Council. It has become a landmark of Melbourne reflecting both the character of the City and its people. It combines an informal relaxing place with a retailing component, while catering for entertainment and both formal and an unstructured public gatherings. This winning design reinforces the presence of the Town

Hall and St. Paul's Cathedral, creates an informal image and an atmosphere of space, and recognizes the processional avenue of Swanston Street and the dignity of old Melbourne. Occupying the area bounded by Swanston Street, Flinders Lane, Regent Place and Collins Street, it is ideally located within the existing major pedestrian movements to and from Flinders Street Railway Station, and it adjoins the predominant land uses of entertainment and retailing within the Central Business District. It is visually prominent and well served by trams and other public transport. The differences of levels in the City Square not only create interest but also allow easy viewing of different activities by more people. Young people take advantage of the steps for easy seating. Amphitheatres and the deliberate arranging of the surface of the Square provide venues for band music, street theatre and other forms of entertainment. The planting provides consistency of shade and texture and injects colour with the change of seasons, as well as recognizing the historical street and park tree planting in Melbourne. Unfortunately, some of the colour and vitality of the City Square were lost with the removal of "The Vault" and the giant video screen.

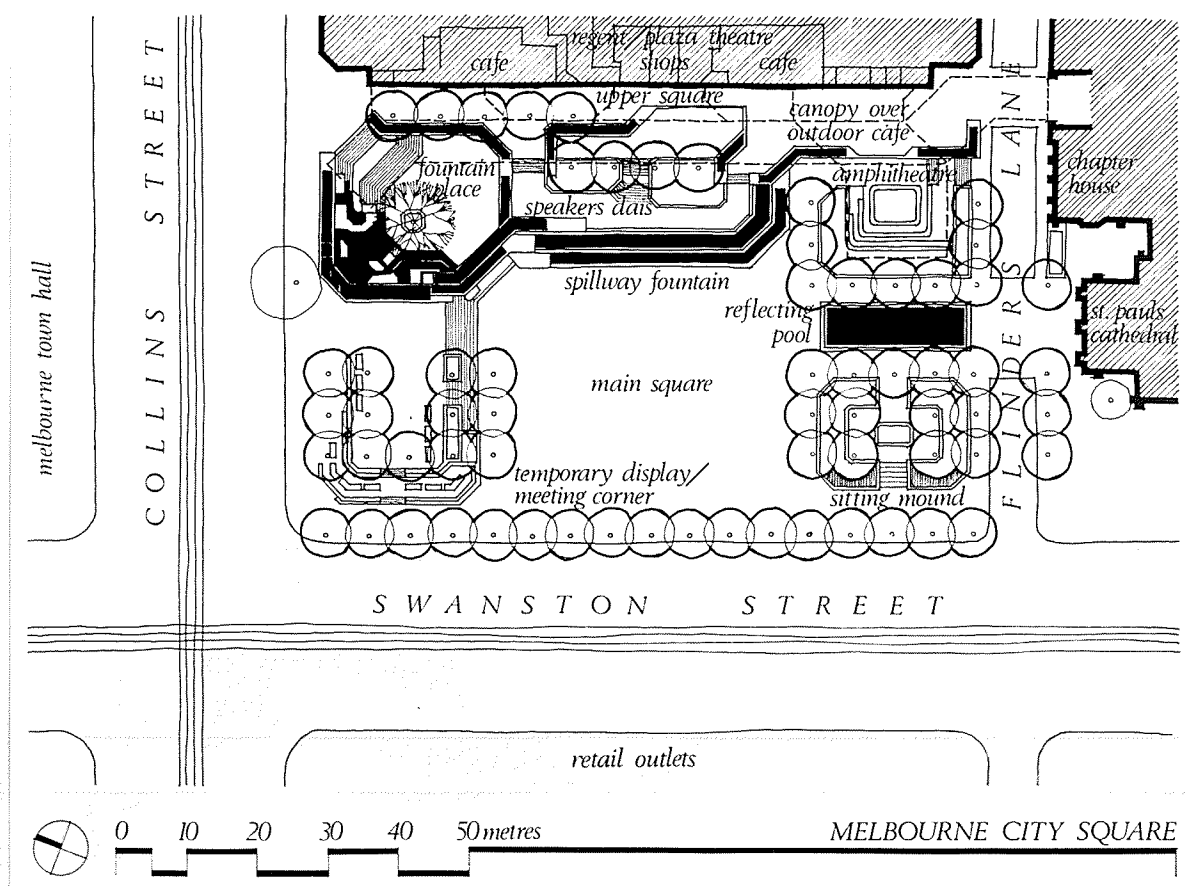


Figure 93: Melbourne City Square -- Site Plan.

Source: Melbourne City Council Plan Room.

2.4.5 University of Melbourne Campus.

Between Royal Parade and Swanston Street, Parkville.

Melway Reference: 2B D6.

- 1854 **Construction of first building on University of Melbourne campus.**
- 1970 **Master Plan Report: Anchor Mortlock Murray & Woolley Pty. Limited, Architects and Planners.**
- 1971- **Continuing programme of landscape development of the University of Melbourne campus.**
- 1971 **Underground carpark and South Lawn: Rayment and Associates, Landscape Architect. Loder & Bayley, Engineers.**
- 1974 **Landscape Elements Report: Anchor Mortlock Murray & Woolley Pty. Limited, Architects and Planners.**
- 1980 **Professors' Walk/Union Building Extensions: Carol Frank-Mas & Associates, Landscape Architect.**

The University of Melbourne campus, a site of 19 hectares with a student population of 16,000, is prominent as a fine example of campus master planning. Over the years, the grounds of the University of Melbourne had become overcrowded, vehicular traffic and parking had become a major problem and the diversity of styles and materials in campus buildings and landscape materials had produced a lack of harmony and many awkward spaces on campus. The Master Plan for the future development of the University was prepared in 1970; it was followed in 1974 by the Landscape Elements Report, by the Sydney firm of Anchor Mortlock Murray & Woolley Pty. Limited. As funds became available, prominent Australian landscape architects and designers were engaged to implement a phased landscape development programme in accordance with the recommendations of these plans, resulting in the creation of a functional, attractive and unified campus. Although many fine examples of landscape design are now evident in the courtyards, walks and other open spaces of the University of Melbourne, the South Lawn is particularly significant for its aesthetic appeal and the innovative nature of its design.

In accordance with the Master Plan Report 1970, the larger precincts on the campus have been given a bold landscape treatment integrating them with the major axials and walkways. In the smaller, more intimate courts and static places, the principles adopted allowed an expression of their individual quality, in relation not only to the planting

schemes but also to the overall landscape treatment. The quality of spaciousness and order has been restored by banishing cars underground and limiting their access to the campus, thereby creating a more pedestrian-oriented environment. The extensive use of brick paving, with contrast at particular places by the use of bluestone and slate, has been a most effective means of linking the great diversity of spaces and architectural styles and of giving some unity to the University grounds. Australian native planting and varieties introduced to the country have been used. Along the main axials and in more crowded areas, Plane trees (*Platanus* sp.) have been extensively planted. Shrubberies are mostly native species, while ground covers have been used in preference to colourful displays of annuals. Graphic systems, landscape furniture and lighting have been co-ordinated to assist in the overall landscape integration.

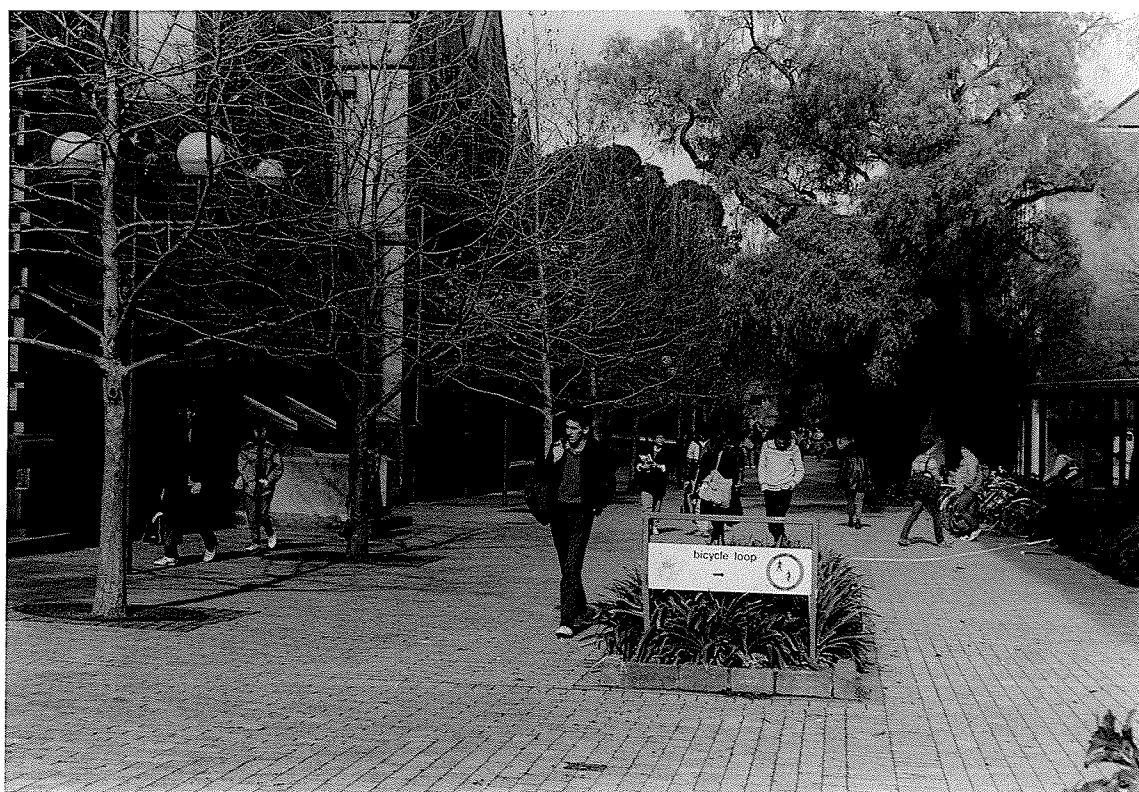


Figure 94: University of Melbourne -- Professors'Walk.

Source: Author.

South Lawn.

The South Lawn on the roof of the underground carpark, designed by Rayment & Associates, is the major open space in the group of linked courts and forms the most

important pedestrian precinct in the University. Prior to 1971 it was a large open space sloping towards the south, intersected by roads lined with parked cars. The underground carpark, designed with a roof of hyperbolic paraboloid shells to support the landscaped plaza above, provided space for 400 cars, and the new South Lawn was created free of roads and traffic. Simplicity has been achieved with brick-paved promenades, a large lawn and avenues of Cyprus Planes (*Platanus orientalis* 'digitata'). The trees are spaced to coincide with the supporting columns of the carpark roof. These deciduous trees give consistent form to the area, enable views across the lawns, define circulation, provide shade in summer and allow distant views to the historically important Law School in winter.

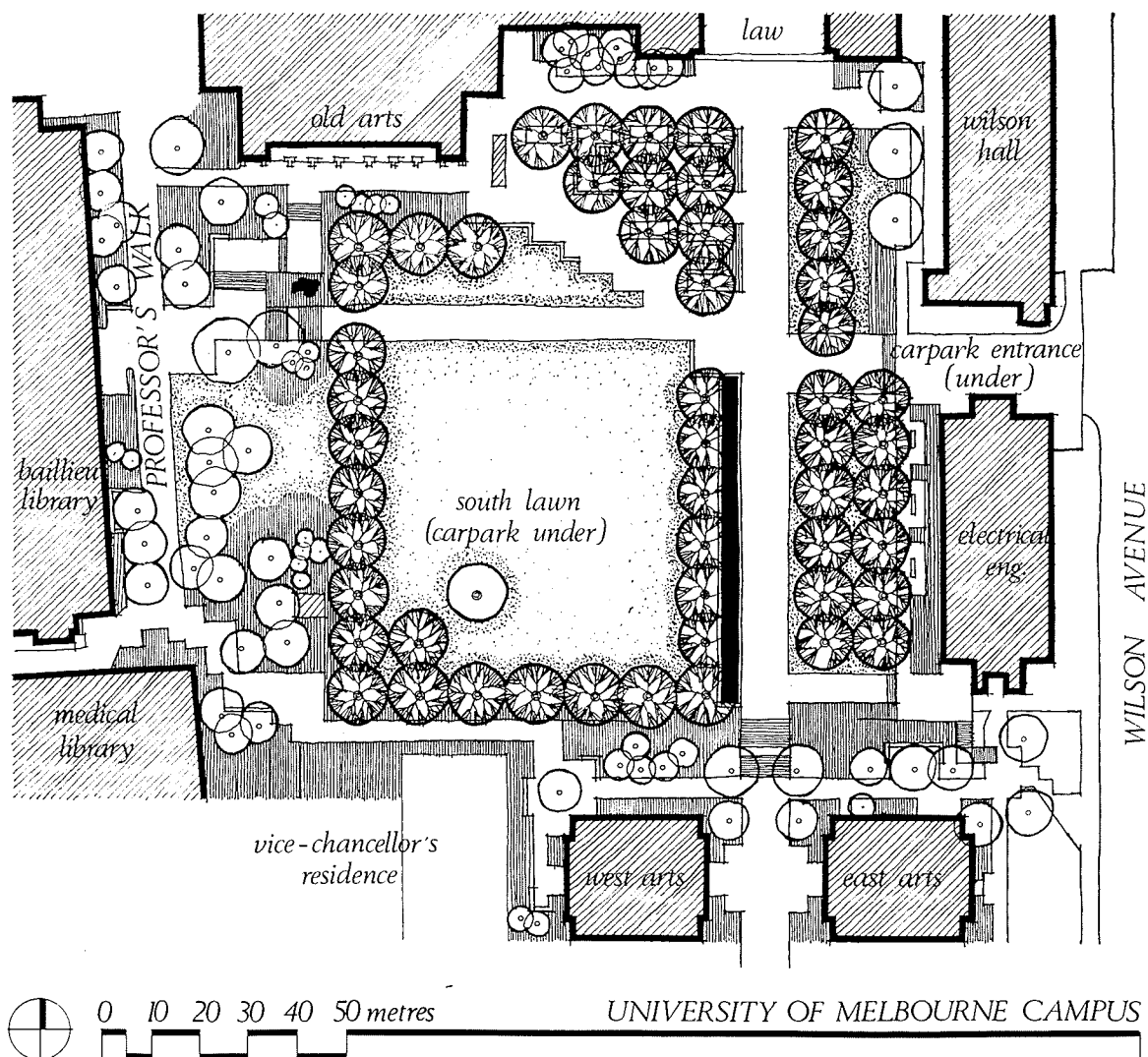


Figure 95: University of Melbourne, South Lawn -- Site Plan.

Source: Ron Rayment and Associates, Landscape Architects.

The reflecting pool, apart from aesthetics, directs foot traffic and prevents diagonal short-cutting. The transition between the level South Lawn and the natural slope of the site to the west and south has been effected partly by walls and partly with embankments and steps. Opposite the Baillieu Library, the existing large trees have been preserved as part of the landscape treatment of the embankment. This area was one of the last projects undertaken by the noted Australian landscape designer Ellis Stones. The brick-paved walkway extending north past the Baillieu Library to the entrance of University House, known as Professors' Walk, was designed by Carol Frank-Mas & Associates. The finely detailed paving, for which the University of Melbourne is now widely acclaimed, is of particular interest in this area.

The adherence to the Master Plan and its associated landscape guidelines has enabled the development of the campus to proceed in a fully co-ordinated and orderly fashion. A landscape has been created which allows a wide variety of activities to take place, from processions, concerts and other performances in the more formal areas, to sitting, studying talking and other contemplative activities in the less formal areas. The effect of the brick paving, the astute selection of both native and introduced vegetation and the policy of blending the best of the inherited landscape with the new are key elements in the success of the Master Plan developments. These components have physically and visually linked buildings and open spaces of diverse eras, while harmonizing them with one another and the campus environment.

- 1 BOURKE STREET PEDESTRIAN MALL
- 2 GEORGES FOUNTAIN
- 3 M^c KILLOP STREET
- 4 MELBOURNE CITY SQUARE
- 5 UNIVERSITY OF MELBOURNE CAMPUS

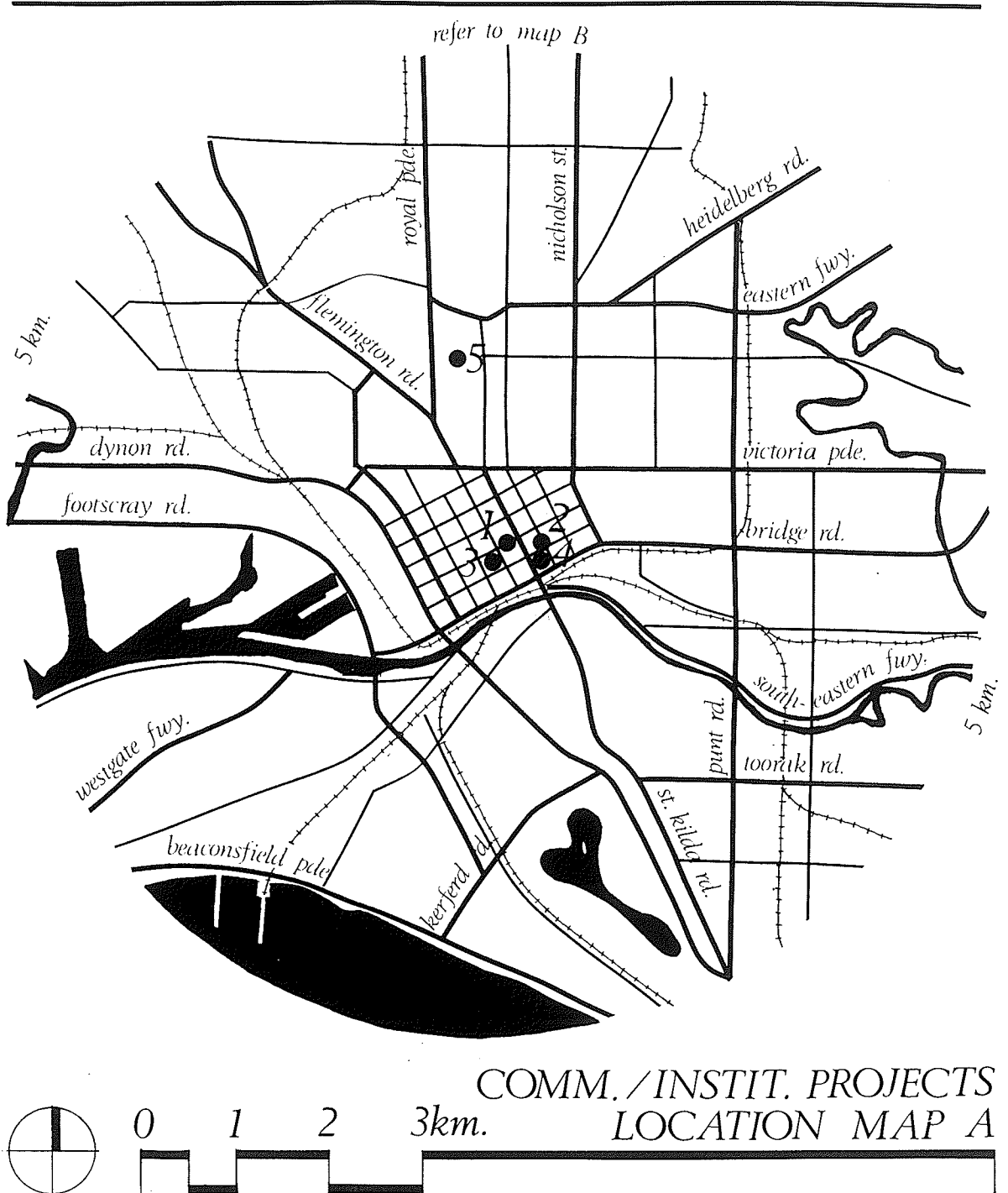
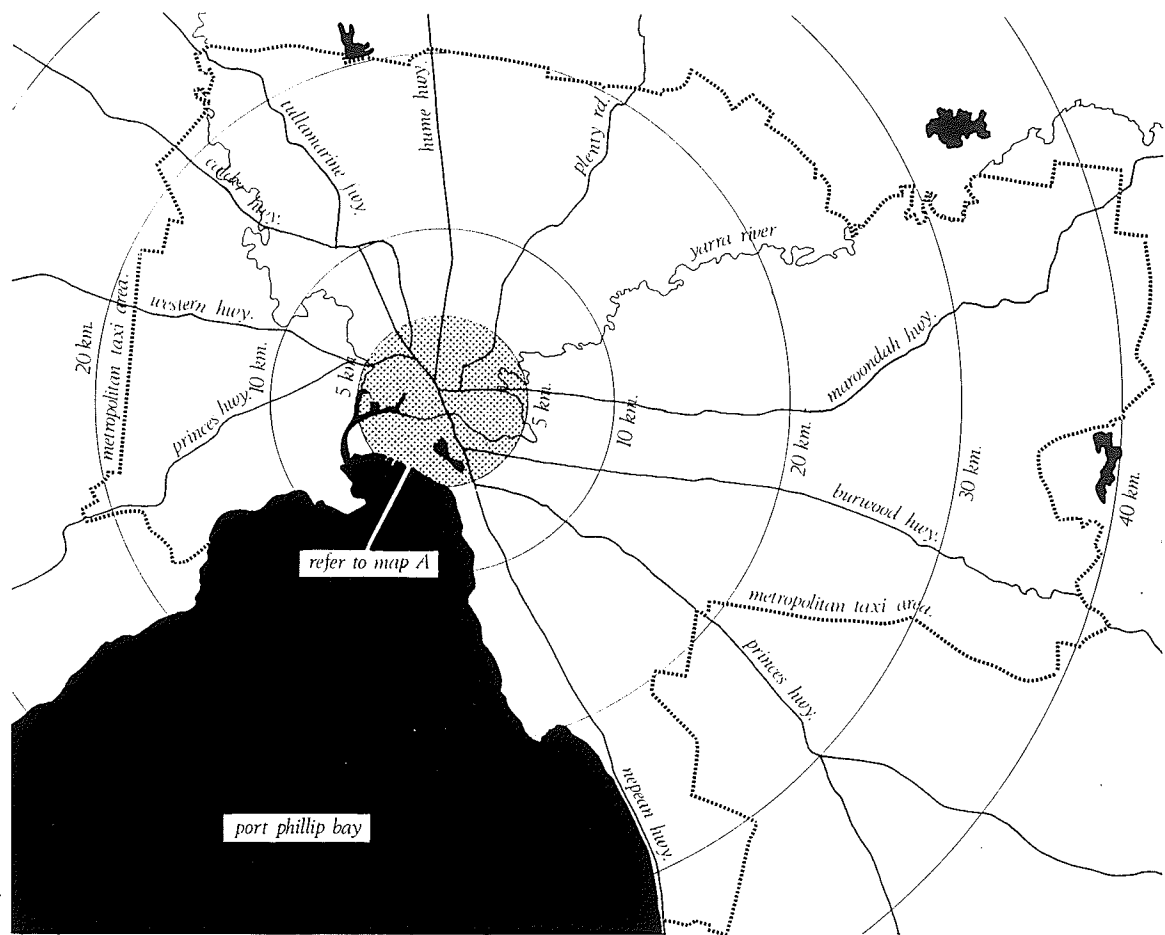


Figure 96: Commercial/Institutional Projects -- Location Map A.

Source: Melway Greater Melbourne Street Directory No. 15.

legend

- 1 BOURKE STREET PEDESTRIAN MALL
- 2 GEORGES FOUNTAIN
- 3 M^c KILLOP STREET
- 4 MELBOURNE CITY SQUARE
- 5 UNIVERSITY OF MELBOURNE CAMPUS



COMM./INSTIT. PROJECTS
LOCATION MAP B

Figure 97: Commercial/Institutional Projects -- Location Map B.
Source: Melway Greater Melbourne Street Directory No. 15.

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3.0 CONCLUSION.

Human needs for energy, shelter, social relationships and security are definite requisites to physical and psychological health. In the urban world, parks and open spaces are often the backdrop or setting for the search to satisfy these needs. Access to open space, while at the same time remaining close to other people, is a central value in the modern urban society. This has usually been justified in psychological terms with the claim that "...the role of open space was to refresh the mind and soothe the nerves of the people." [31] Furthermore, public open space makes a significant contribution to the character and appearance of a city. Research has indicated that "...few urban physical features are as important in defining how we perceive our surroundings as are parks, open plazas, and the green boundaries and riverbanks." [32]

Public open spaces are vitally important in cities, particularly those with a population and temperate climate such as Melbourne. Not only do they offer health and recreational benefits all year round, they are a much needed oasis in summer -- an oasis to which one may escape from or in which one may maximize the use of the sun's rays. Collectively, Melbourne's public open spaces add character and charm to the city while providing a "breathing space" for its many inhabitants.

It is evident through this study that over the years, the design styles, uses and characteristics of these public open spaces have evolved through a number of identifiable developmental phases. Each generation has felt free to adapt the existing spaces and create new facilities to meet current needs and tastes. Recurrent themes in the preceding chapters indicate that many of the specifics of this open space evolution can be cast in a more general framework. Although parallels may be drawn with other cities within Australia and around the world, a number of the components of this evolutionary framework are unique to Melbourne. This chapter will examine the major findings of this study which constitute important elements within that framework.

3.1 EARLY INFLUENCES ON PUBLIC OPEN SPACE.

Development of the original public open spaces in Melbourne can be attributed to the beliefs and actions of a few enlightened and influential personalities, the most prominent of which were Governor C.J.Latrobe and Surveyor-General Robert Hoddle. During the second half of the nineteenth century, with the introduction of experts like Clement Hodgkinson, a Civil Engineer from England; James Sinclair, a landscape gardener trained in Scotland and England; and William Guilfoyle, who was greatly influenced through his

apprenticeship to his father who had worked in England with the renowned Sir Joseph Paxton and Thomas Knight, the existing historic public open spaces came to fruition. All of these personalities were "outsiders" with different cultural and aesthetic backgrounds. They brought to Australia landscape attitudes, theories and practices which had their roots by and large in England of the eighteenth and nineteenth centuries. As an overall response to the environment, and at the same time as a reflection of various perceptions and ideal images that were imposed in Victoria, the gardens that were created often combined elements of a number of landscape styles from those periods.

It is important to note that most of the designers or people prominent in the development of these gardens and other public open spaces of Melbourne, up until the 1960s, had very little formal education in landscape design. Surveyors, engineers, botanists, nurserymen, horticulturalists, illuminators and decorators were among the many backgrounds represented. As a consequence, their designs of open space often reflected their specific professional bias.

3.2 USE OF PUBLIC OPEN SPACE.

During the last 130 years, the use of public parkland in Melbourne has altered dramatically with the changing lifestyles and demands of its population. The historic parklands were originally designed for a limited range of genteel pursuits such as walking, picnicking and listening to band performances. During the 1920s and 1930s these open spaces were converted, and newly developed parkland was designed to allow for more flexible use, with an emphasis on provision for active recreation. This transition has continued to the present day, with the construction of facilities in open parkland landscapes designed to provide for a wider range of active and passive recreational pursuits. The increasing population and accompanying suburban sprawl have created a demand for public open space in the outer suburbs which is being met principally through the development of the Metropolitan Parks System by the Melbourne and Metropolitan Board of Works.

Through the course of its history Melbourne's open spaces have been the subject of considerable alienation for other uses such as residential sub-division, hospitals, government facilities, etc. In addition, the recreation movement of the 1920s and 1930s saw the inclusion of tennis clubs, bowling clubs, swimming pools, etc., which have taken over a large segment of these lands for the benefit of a few. Unfortunately, in many

instances, the sites have been unable to absorb these new facilities, resulting in a deterioration to the historic integrity, change in character and loss of amenity in the public open space. As a direct result, people concerned for the future of these parks and gardens have developed a general attitude of having to defend them against any form of change or development. In comparison with the nineteenth century, the public today are much more mobile, and have a wider range of recreational activities and facilities available to them. The areas surrounding the historic inner-city gardens are not as densely populated as during the nineteenth century with the result that, except at lunchtimes and on infrequent special occasions, these open spaces are now under-utilized recreational assets. Unless action is taken to develop them in accordance with present needs and current lifestyles for the use and appreciation by the widest group of citizens, while still preserving their historic integrity, their future will remain in jeopardy.

Until the last decade few efforts were made to develop open spaces in Melbourne's commercial locations. As in other areas of the world, the domination of the motor vehicle over the pedestrian has caused remedial action to be taken. The creation of pedestrianized public open spaces such as Melbourne City Square, Bourke Street Pedestrian Mall, McKillop Street, and numerous suburban pedestrian malls, has proven to be most desirable, not only for their aesthetic and recreational value, but also as a means of improving the commercial viability of the immediate precincts. Often associated with these projects are eating establishments, retail outlets, outdoor entertainment, and other activities designed to attract the shopper or office worker.

It must be recognized that Melbourne's climate plays a strong role in the use and success of its public open spaces. Unlike many cities of the world, the climate in Melbourne allows the use of these facilities during most months of the year. In attempting to maximize the number of users and uses, designers are now considering means by which to improve the comfort of the public open spaces during winter, for example, by heating benches in the Melbourne City Square and the Bourke Street Pedestrian Mall.

3.3 WATER IN THE LANDSCAPE.

Water is an important physical and psychological element in the design of Melbourne's public open spaces. Ornamental lakes, drinking fountains and elaborate decorative fountains were frequently employed as focal points in the design of its nineteenth century gardens. They provide detail and quality to a space, sound effects, visual variation and

much needed cooling qualities during the summer months. Through the actions of the Fountains Trust of Victoria, and in projects such as the Melbourne City Square and the University of Melbourne Campus, water is again becoming a prominent feature in public open space design.

The potential of Melbourne's natural water systems as sites for public open space is now being realized. The Metropolitan Parks system, co-ordinated by the Melbourne and Metropolitan Board of Works, is being developed along the Yarra River, Maribyrnong River and Dandenong Creek corridors, and Port Phillip Bay, in a manner which provides great recreational possibilities while also respecting the natural environment in which it is located.

Until recently, the downtown core of Melbourne has been divorced from the Yarra River by railway yards and warehouse/docking facilities.

To the early 1980s....the city reaches were little more than a backyard drain and there were large tracts of blighted riverside land, many in government ownership. The bay was neglected and its esplanade frontage a minor freeway. The connection between the city, the river and bay was tortuous, convoluted and ugly.... [33]

Public open space projects such as Batman Park, Banana Alley and Flinders Walk are now being undertaken and will provide better access to the Yarra River from the downtown side, thereby allowing exploitation of this natural watercourse with open space, and strengthening the relationship between it and downtown. Similarly, boulevard and other open space projects are proposed to link the city to the bay.

The ever-increasing population of Melbourne is exerting great pressure on the public open space facilities fronting Port Phillip Bay, particularly during the summer months. Local municipalities are currently engaged in a series of beach restoration projects and the provision of new facilities such as bicycle paths, picnic areas and parkland to meet the demands of this population.

3.4 THE IMPACT OF LANDSCAPE ARCHITECTS.

An increase in awareness of the community to environmental issues, and the return of expatriate Australians who had studied landscape architecture overseas, particularly in the U.S.A. and Britain, contributed to the establishment of the profession and the development of education programmes in landscape architecture in Melbourne during the

development of education programmes in landscape architecture in Melbourne during the late 1960s. Their development has continued to the present day, and, as a result, the effects on the design of Melbourne's public open space have been considerable. Generally, landscape architects have been instrumental in improving the quality of design and detailing of public open spaces in Melbourne.

In recent years, in addition to parkland projects, landscape architects have taken a much more active role in commercial and institutional open space projects. Corporations and institutions are well aware of the importance of the environment and their image, not only to their markets, but also to the employees and other users of the facilities. For that reason, they are increasingly utilizing the expertise of landscape architects to assist in creating appealing environments based on high quality design.

Although ideas from overseas continue to be adapted and infused, landscape architects are now beginning to contribute to the development of public open space that reflects a "sense of place" to the Australian situation. This is in part due to local education and the overall influence of the profession. To date, however, this evolution is still incomplete and an easily identifiable Australian landscape style has yet to be realized.

The profession of landscape architecture is now in a position to influence very dramatically the future open space development of Melbourne. Most municipalities and government agencies employ landscape architects, and it is through their work that immediate results may be felt in public open space design. The opportunity now exists, should the desire exist, for the professional association to educate the public to the value of these sites and to the contributions made by designers to the community through their work.

3.5 HERITAGE AWARENESS AND THE CONSERVATION OF PUBLIC OPEN SPACE.

Although there has long been an interest in the architectural heritage of Melbourne it was not until the 1960s that positive measures were taken in the researching and conservation of Melbourne's historic landscapes. Significant contributions were made by the National Trust of Australia (Victoria) in particular, who have done much to heighten the public's awareness to our landscape heritage through the conservation and opening of private historic gardens at Rippon Lea and Como, sponsorship and publication of documents

such as Peter Watt's Historic Gardens of Victoria [34], and conducting conferences and seminars focussing on historic landscape preservation, conservation and restoration.

During the last few years, the issue of the conservation of historic open spaces has arisen with regard to the future uses and development of the historic public gardens in the City of Melbourne, most notably the Fitzroy Gardens, Treasury Gardens, Carlton Gardens, Flagstaff Gardens and Parliament Gardens. These gardens have been considered "...as culturally important artifacts worthy of preservation by virtue of their historic significance...". [35] However, "...they are historically important more for their complex associations with Melbourne's development than for the elements which remain which are genuinely old." [36]

It is the nature of gardens and the landscape that they are constantly changing. These historic public gardens represent 130 years of continuous change through growth and decay and human intervention. Because they are a product of Melbourne's urban culture "...and reflect generally held attitudes and public tastes they are susceptible to changes which are typical of modern urban societies." [37]

The idea that these gardens should be conserved or restored as period landscapes frozen in time is considered impractical as it "...would satisfy very few people and would be wasteful of a valuable community asset." [38] However, the sense of place must be recognized, retained and respected, not everywhere but in outstanding examples and according to established criteria. These examples need be retained for their aesthetic unity, overall design character and representative qualities. In the other cases, if the gardens are to survive as vital components of the urban scene, they must respond to changes. To maximize their value as recreational resources, contemporary designed recreation facilities are necessary. At the same time, a balance should be achieved by conserving the best of the landscape elements which have importance as historic remnants, as culturally or scenically significant memorials, or as design or horticultural features which dominate the man-made landscape. Elements such as mature trees, original path layouts, fountains, garden furniture and structures, may be of significance and worthy of retention. Their value may also be maintained in society through creating an awareness of the history of the gardens.

3.6 DEVELOPMENT OF AN AUSTRALIAN LANDSCAPE STYLE.

Australian landscape design is still some way from finding a style that expresses the maturity of a definite regional identity. We have no tradition or history that has not been influenced by English and American or, since post-war immigration, by European influence. Furthermore, with the advent of international travel, better communication, educational experiences of designers and expectations of users, it is understandable that influences upon this young country would be significant. Each major urban area of Australia has been affected to various degrees by its outside ethnic population and by other social and cultural influences, so this lack of homogeneity within the population is characteristic of the cities and country as a whole. While the origins of Melbourne's first public gardens found their roots in eighteenth and nineteenth century England, the more recently designed public open spaces reflect more of the "International Style". Projects such as the Melbourne City Square and the Bourke Street Pedestrian Mall contain design details and elements which are appropriate to the urban landscape of downtown Melbourne but do not exhibit qualities which distinguish them from similar projects in other major cities of the world. There are also few consistent themes or characteristics linking newly developed public open space projects. As such, a recognizable "sense of place" is not present.

The designs of Melbourne's historic parks and gardens were generally governed not only by what was considered desirable, but also by the nature of the existing vegetation and the availability in the colony of a suitable variety of other species. In the early stages of these open spaces, selected indigenous vegetation was usually supplemented with a wide variety of native species including Eucalypts (*Eucalyptus* spp.), Acacia (*Acacia* spp.), Pittosporum (*Pittosporum* spp.) and She-Oaks (*Grevillea robusta*). The decision to retain some of the natives rested on more than necessity.

The alleged hostility of European settlers to their Australian environment in general, and their particular aversion to Australian plants for use in landscape design, seem inaccurate as a description of early attitudes in Melbourne. On the contrary, there was a widespread interest in local plants at least until the 1870s, and considerable willingness to experiment with them in a variety of situations. [39]

Nevertheless, the desire to transfer the English landscape ideals into the Melbourne parklands and streets is evidenced by the extensive plantings of exotic Elms (*Ulmus* spp.), Oaks (*Quercus* spp.), Plane Trees (*Platanus* spp.) and Canary Island Palms

macrophylla) and Araucarias (*Araucaria* spp.), these exotic species contribute to a unifying character and appearance in these open spaces. As a consequence, the creation of a distinctly Australian landscape style was denied.

There has been a rise in popularity in use of native plant material since the early 1970s. Ecological soundness and local context are usually the arguments advanced to promote the Australian 'bush garden' style, even in very heavily populated urban open spaces. Australian plants are now so frequently selected that it sometimes looks as if the rather limited range of exotic plants used to adorn gardens and public open spaces in the past has been replaced by an equally limited range of native plants -- native, that is, to Australia, but rarely indigenous to the disturbed site where they are planted.

Regardless of the trend to the use of Australian plant material, exotic trees, particularly the Oriental Plane (*Platanus orientalis*), have been employed as specimen and avenue trees in recent downtown public open space projects including the Melbourne City Square, Centennial Gardens and the University of Melbourne Campus. They are usually supplemented with native shrubs and ground covers. As well as the aesthetic and serviceable qualities of these exotic trees such as shade in summer, light in winter, colour in the fall, they are significant and identifiable in the cohesive context of reflecting on historical elements of Melbourne's open space design. This combination of plant material is both aesthetically pleasing and practically suited to the Melbourne climate, historical background, user requirements and general conditions.

But what is the answer in our quest for a landscape style that is appropriate to the Melbourne circumstance? The increased use of Australian plant material in Melbourne's open spaces makes an important contribution, but on its own will not achieve a recognizable 'Melbourne' character in public open space design. Among other considerations, landscape designers of our public open spaces must address local landforms, culture, climate and population demands, and respond accordingly. It may be that this current "International Style" is a phase through which Melbourne's public open space evolution must pass before establishing a landscape character and identity which is its own.

3.7 FUTURE STUDY.

This document is intended to contribute to heightening the awareness of the public to their open spaces. To continue this thrust it is desirable that further historical research be conducted into those significant individuals who have contributed to Melbourne's open space development. Although several books and reports have been published for the general public on the works of Edna Walling [40], few documents have been published which focus on other key influences such as William Guilfoyle, James Sinclair, Clement Hodgkinson and Ellis Stones. Furthermore, detailed research on individual historic landscape sites would provide a more thorough understanding of their significance and importance to the open spaces of Melbourne.

In general, historical research into the landscape heritage of Melbourne is still in its infancy. Very little documented evidence was available to explain designers' concepts for many of the projects studied. An understanding of those concepts is needed to evaluate more critically the success or suitability of the designer's solution. For the benefit of future generations, it is recommended that present-day designers of public open space be encouraged to fully document, describe and publish their design concepts and solutions, at least for major works. To this date very few studies have examined the evolution of the public open spaces of Melbourne in any depth further than that addressed in this study. A lack of available reference material prevented further analysis to be included in this document. To have a more extensive knowledge of Melbourne's public open space development it is necessary that additional research be conducted on that aspect of the designed landscape.

As a means by which to study examples of the art and profession of landscape architecture in Melbourne, this study concentrated solely on those projects defined to be public open space. The challenge now exists for a similar study to be undertaken which examines open space projects which are not publicly accessible, for example, industrial estates, private residences and schools. Especially in recent years, the profession of landscape architecture has been active in these areas; documentation and recognition of that work are desirable for study by future generations.

This study has been selective. It has detailed major public open spaces and described their forms through the analysis of the overall development of Melbourne's public open space in terms of its landscape history, as against the important social and economic factors that

influenced its growth. To maintain its usefulness as an educational document it may be appropriate to consider updating it on a regular basis so that recent projects and any relevant and freshly uncovered historical evidence can be included.

Melbourne retains many great physical assets, including its public open spaces, some of which are legacies of the skill and foresight of the city's founding fathers. It is most important that we continue to maintain and improve these facilities and provide new public open space which will contribute to the social, cultural and economic well-being of Melbourne. This will only be possible with the cooperation of the users and managers of those public open spaces, that is, the responsible authorities, design professionals and the general public.

4.0 FOOTNOTES.

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Interviewees.

The following people were interviewed in Melbourne between May and August 1985:

Stephen Calhoun.	Landscape Architect. Tract Consultants Australia Pty. Ltd.
Robert Doyle.	Manager -- City Square. Melbourne City Council.
David Dunstan.	Historian. Heritage Unit. Ministry for Planning and Environment.
Jim Earle.	Architect/Landscape Architect. Earle Greenway Taylor Pty. Ltd.
Bruce Echberg.	Landscape Architect. Urban Initiatives.
Geoff Floyd.	Strategic Planning Section. Melbourne City Council.
Justin Francis.	Heritage Unit. Ministry for Planning and Environment.
Carol Frank-Mas.	Landscape Architect. Carol Frank-Mas & Associates.
Stuart Green.	Landscape Architect. Green Dale & Wright.
John Grinpukle.	Property Architect. National Trust of Australia (Victoria).
John Hawker.	Horticulturalist. National Herbarium.
Peter Hornage.	Metropolitan Parks Division. Melbourne and Metropolitan Board of Works.
Paul Laycock.	Landscape Architect.
Phillip Leahy.	Historian/Landscape Architect.
Mark McWha.	Landscape Architect. Gerner Sanderson Faggetter Cheesman.
Wendy Morris.	Ministry for Planning and Environment.
Allan Northey.	Assistant Director. Department of Conservation, Forests and Lands.

Jeremy Pike.	Senior Lecturer, School of Environmental Planning, University of Melbourne.
Ron Rayment	Ron Rayment and Associates, Landscape Architects,
Tim Robertson.	Historian/Research Officer. Melbourne City Council.
Graham Shaw.	Architect/Landscape Architect. Graham Shaw & Partners.
Mike Smith.	Landscape Architect. Loder & Bayley.
Russell Smith.	Architect. University of Melbourne.
Malcolm Snow.	Urban Design Unit. Ministry for Planning and Environment.
Ray Tonkin.	Heritage Unit. Ministry for Planning and Environment.
Mary Wallace.	Landscape Architect. National Trust of Australia (Victoria).
John Wright.	Landscape Architect. Green Dale & Wright.
Rodney Wulff.	Landscape Architect. Tract Consultants Australia Pty. Ltd.
Allan Wyatt.	Landscape Architect. Allan Wyatt Pty.Ltd.

6.0 APPENDICES.

Peter Jordan. #5172383

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OPEN SPACES OF MELBOURNE.
DOCUMENTATION OF SELECTED PROJECTS.

Project:

Negative No.:
Aspect:

/

Date of Photo:

/

/ 85

Project Type:

Address:

Suburb:

Postcode:

Melway Reference:

Access:

Public Transport:

Facilities:

Activities:

Designer:

Date of Design:

Date of Construction:

Subsequent Works/Additions/Alterations:

Drawings/Illustrations:

/

Original Ownership/Management:

Present Ownership/Management:

Integrity/Present Condition:

Related Buildings/Streetscapes:

Significance:

Local []

Regional []

State []

National []

World []

Bibliography:

History/Special Interest:

Citation: