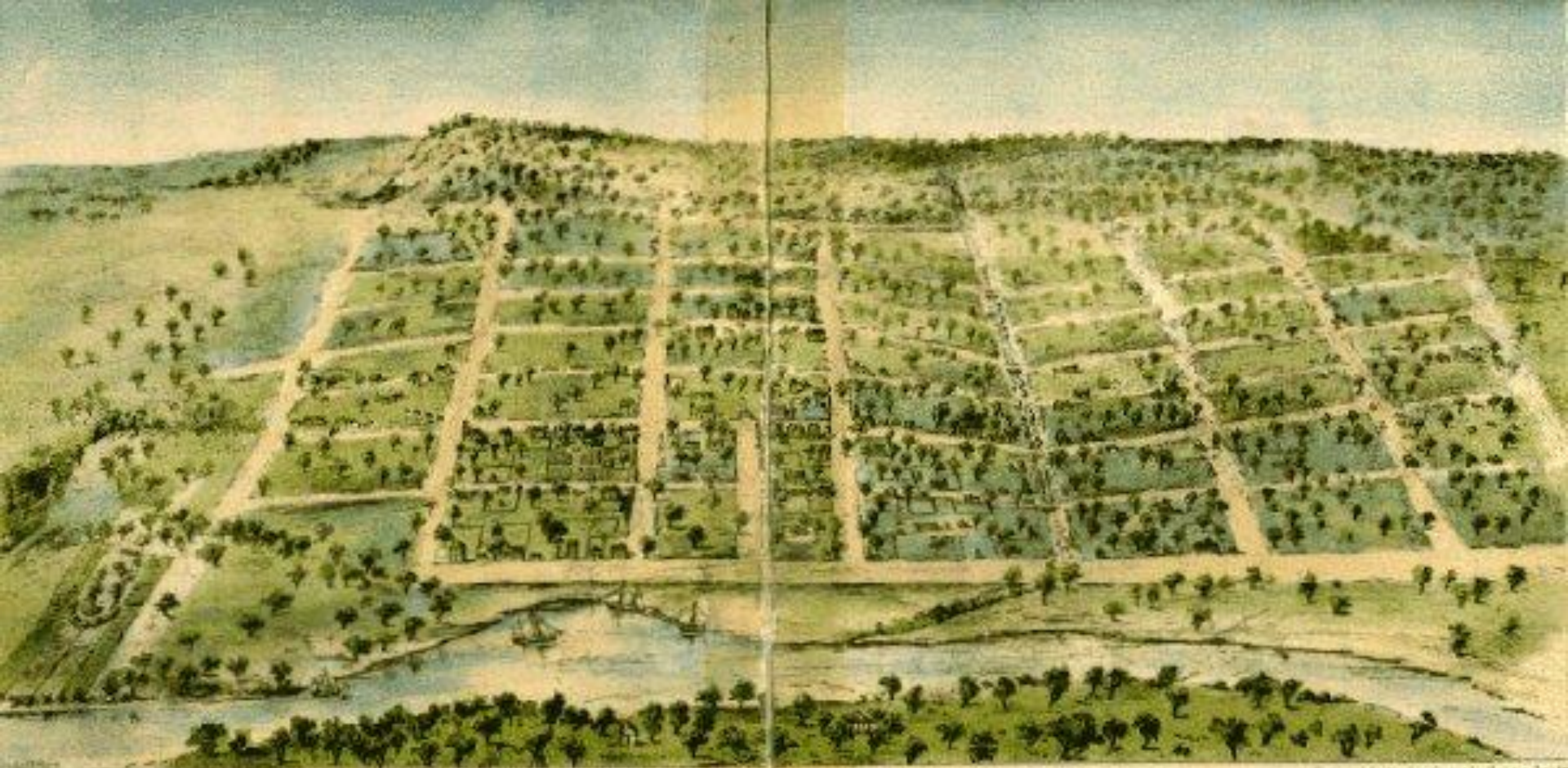


Stuart Harrison





From a sketch by the late Mr. J. H. Sturt, 1838.

MELBOURNE IN 1838. FROM THE YARRA YARRA.

Prepared by the City Council, by Messrs. Sturt.

MELBOURNE

THE CITY'S HISTORY AND DEVELOPMENT



by

MILES LEWIS

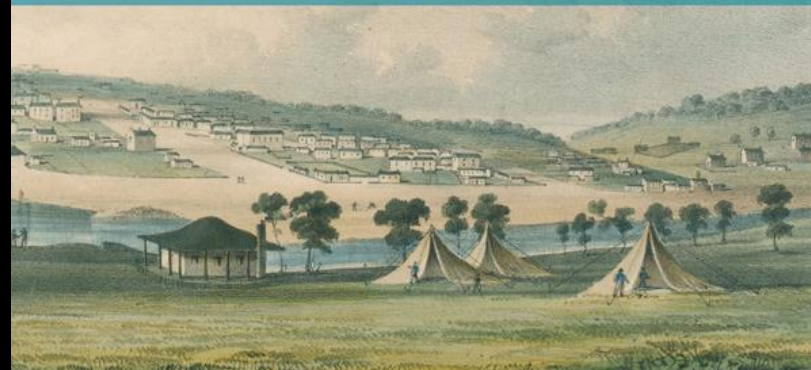
for the City of Melbourne

'[an] illuminating natural history of Melbourne...much more than an exploration of how man shaped the landscape.' *The Age*

The Place for a Village

how nature has shaped the city of Melbourne

Gary Presland



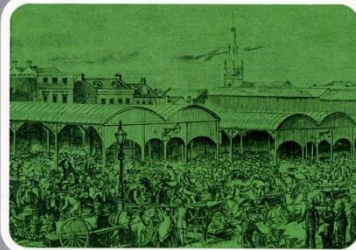
BUILDING A CITY



100 Years of Melbourne Architecture
Granville Wilson and Peter Sands

MELBOURNE MARKETS

1841-1979

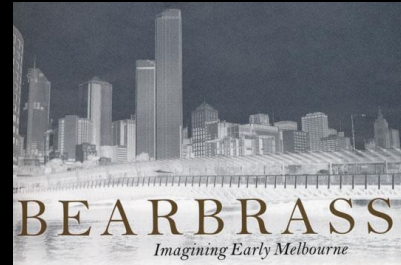
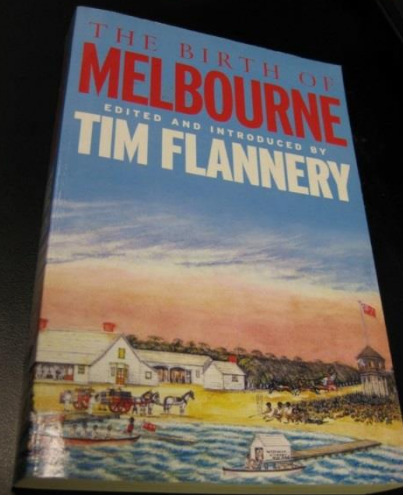


*The Story of the Fruit and Vegetable Markets
in the City of Melbourne*

EDITED BY COLIN E. COLE

THE BIRTH OF MELBOURNE

EDITED AND INTRODUCED BY
TIM FLANNERY



BEARBRASS

Imagining Early Melbourne

Robyn ANNEAR



THE STREETS OF MELBOURNE

From Early Photographs

photography design by Ian Morrison
and Tim Flannery



Early Melbourne Architecture

1840 to 1888

A Photographic Record

COMPILATION AND EDITED BY

MARIE CASEY

JOAN LINDSAY

D. A. CASEY, M.C., F.S.A.

JOHN R. FREEMAN, F.R.A.I.A.

TOM D. FREEMAN, F.R.A.I.A.

ALLAN R. HENDERSON, LL.M.

MELBOURNE

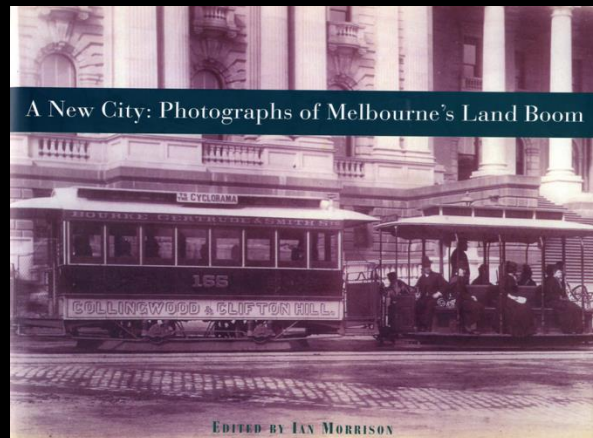
John Batman's Village

AGNES PATON BELL



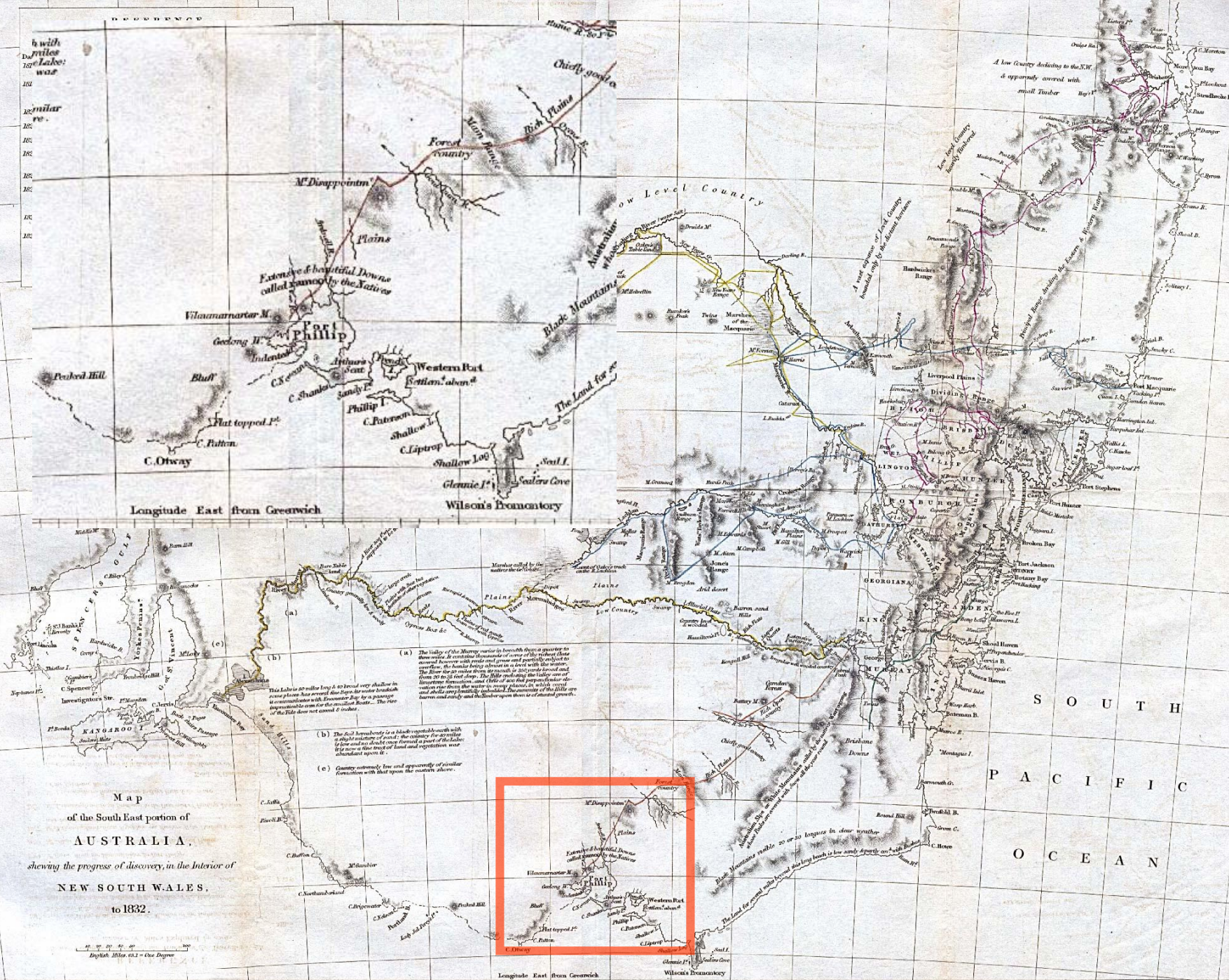
THE ENCYCLOPEDIA OF MELBOURNE

edited by Andrew Brown-May & Shurlee Swain

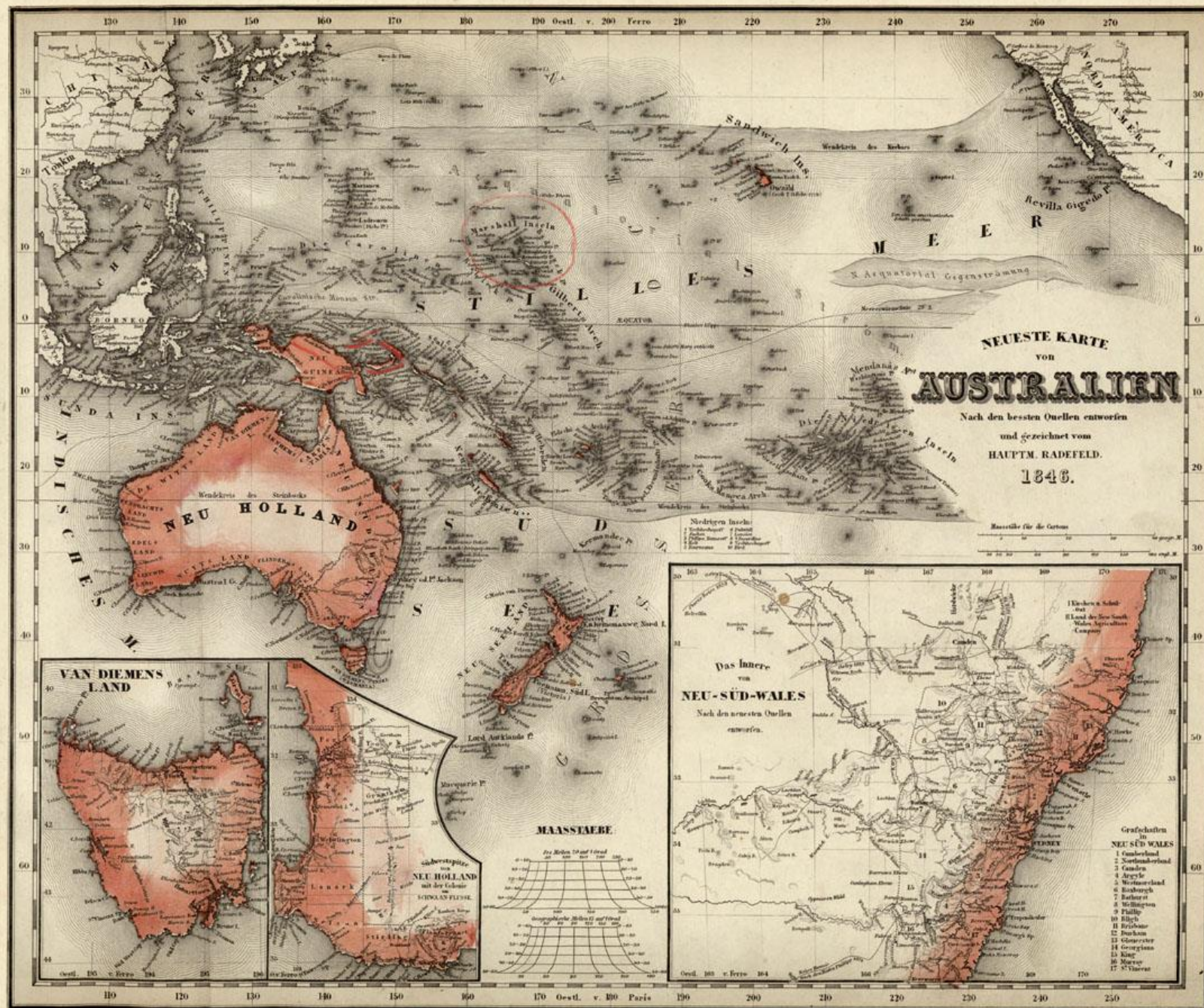


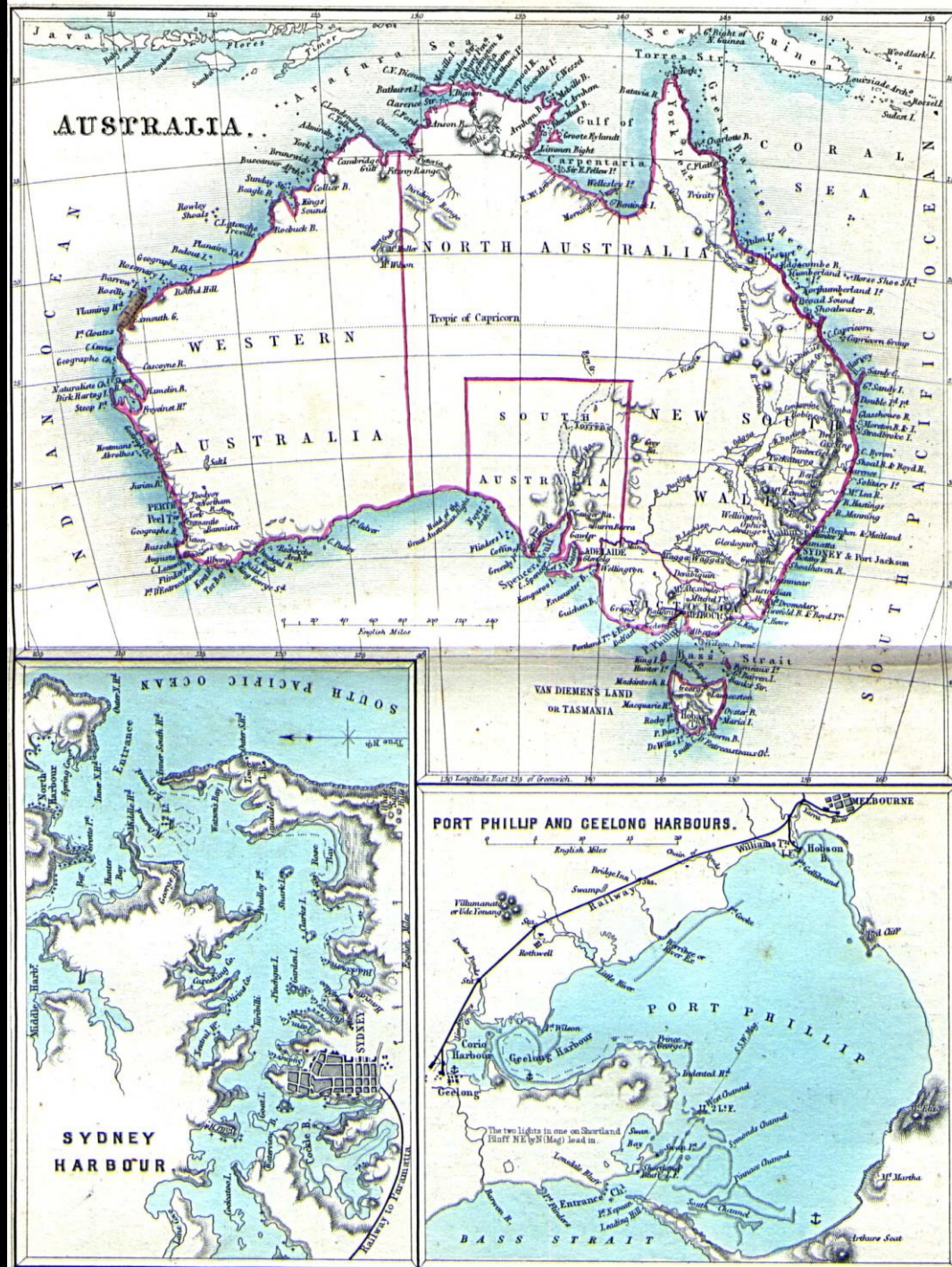
A New City: Photographs of Melbourne's Land Boom

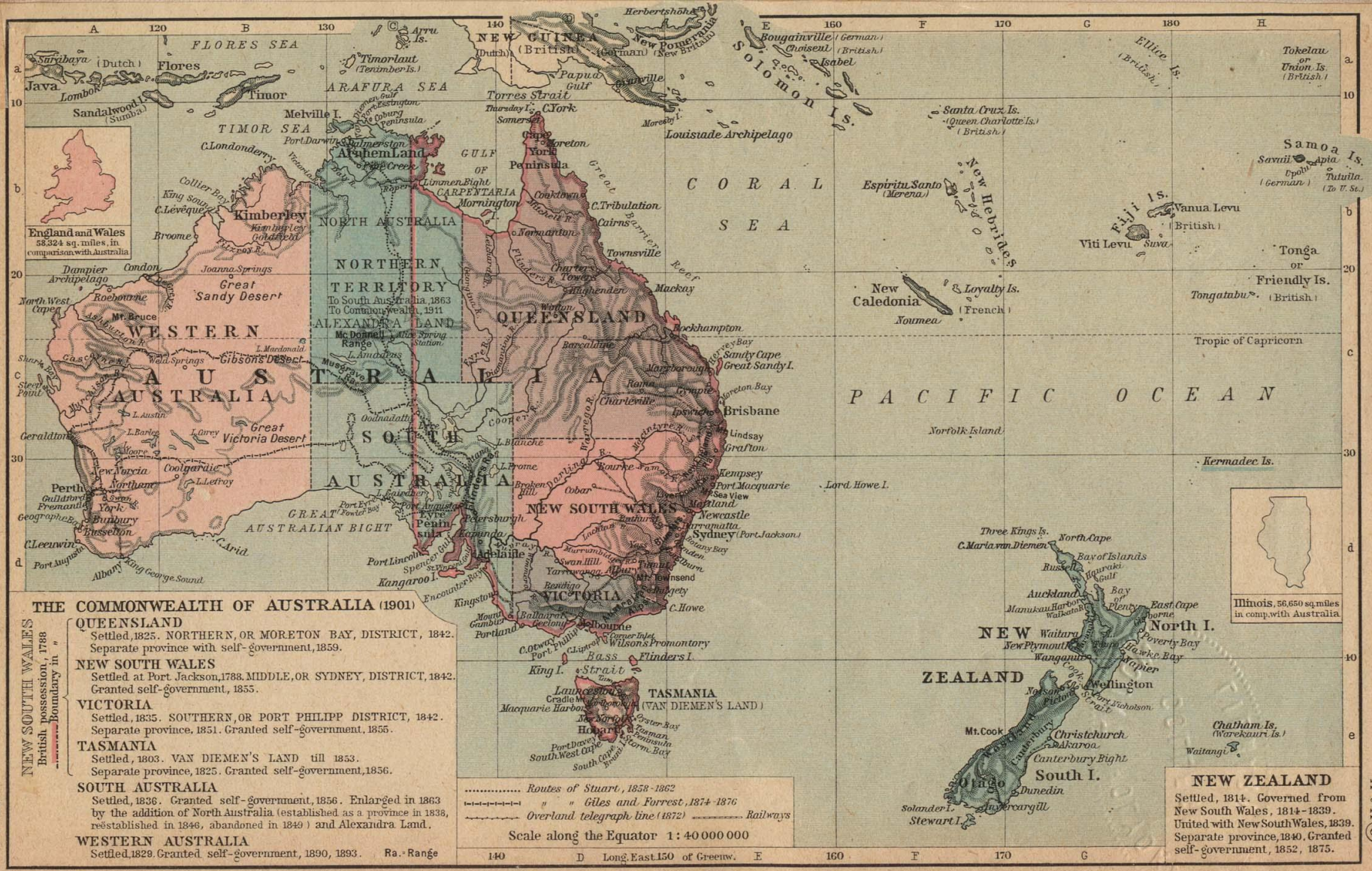
EDITED BY IAN MORRISON











1923

Showing state division as at 1901 Federation and original 1788 land possession

The 'fathers' of Melbourne



**John Pascoe
Fawkner**

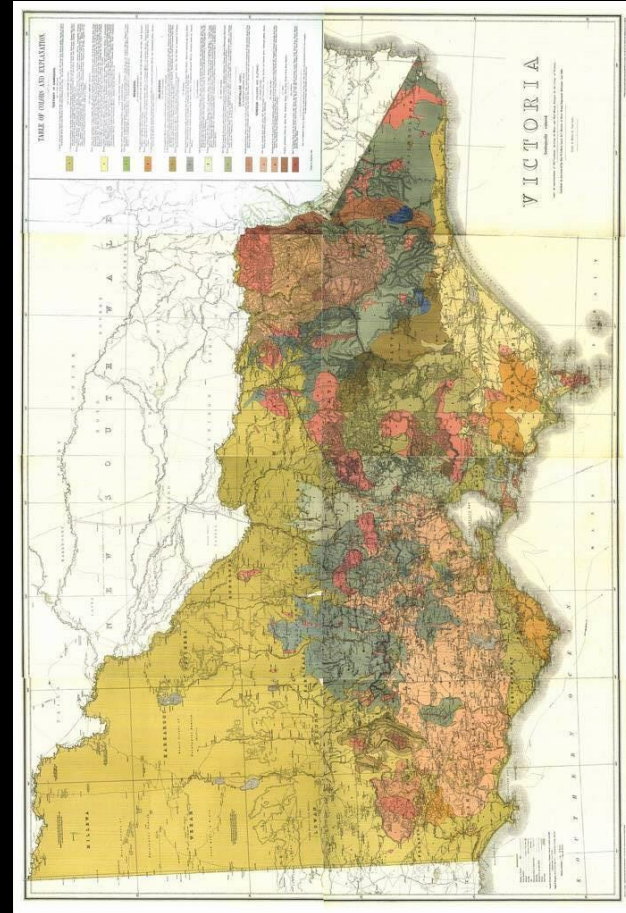


John Batman

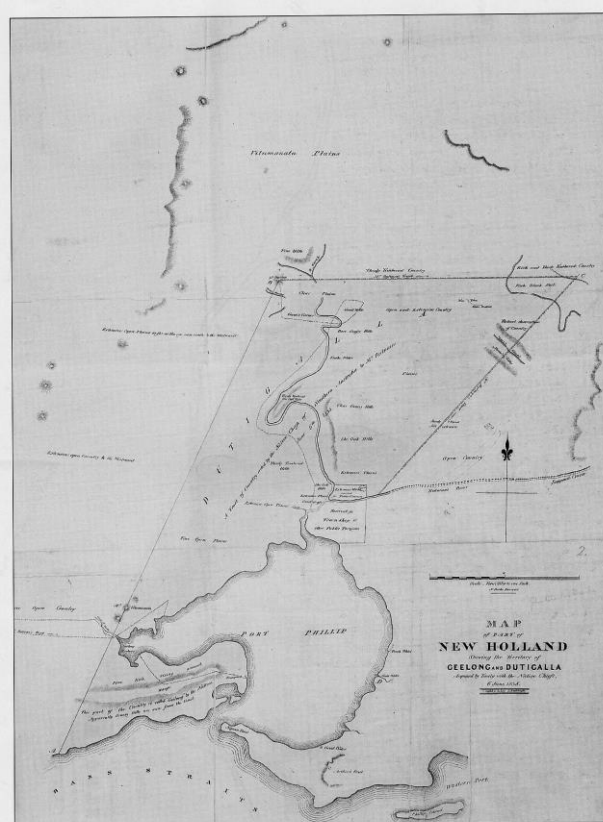
Victoria & Victoria



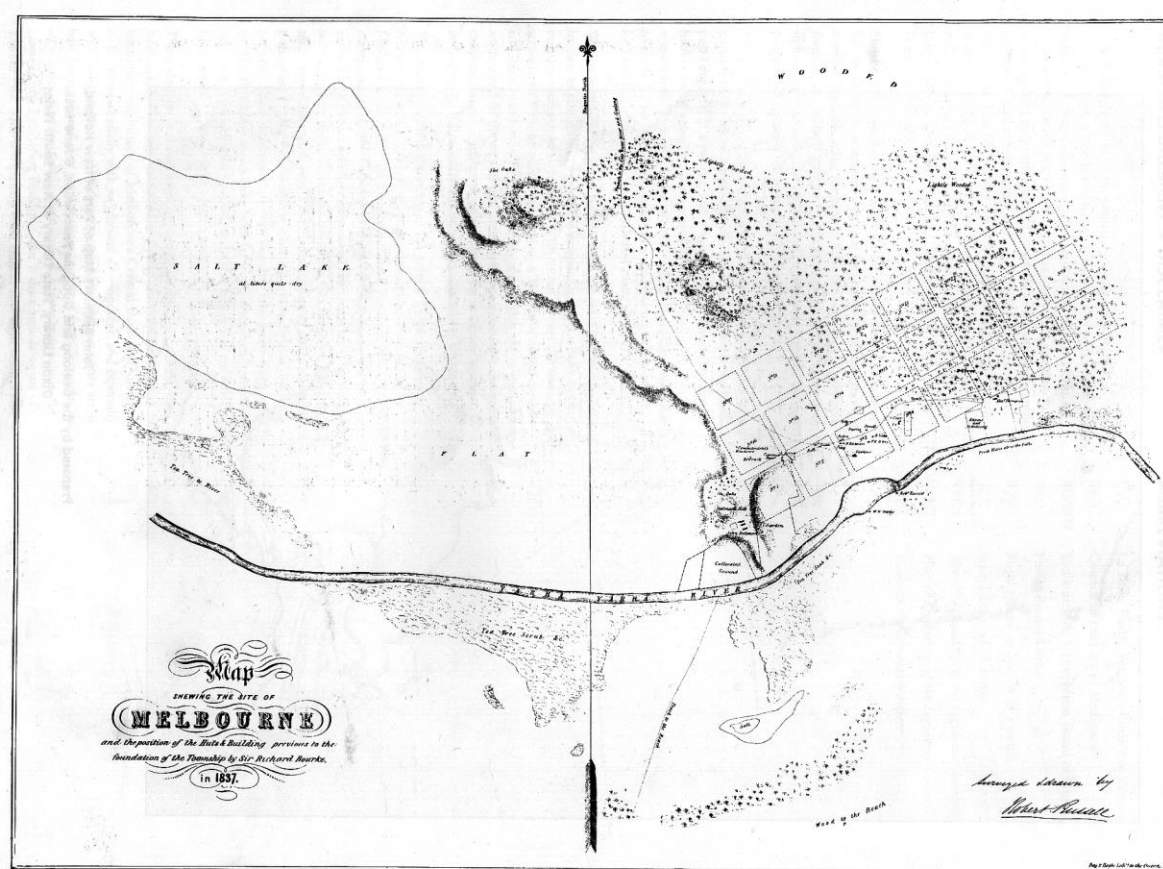
Queen Victoria, born 1819
Monarch 1837-1901



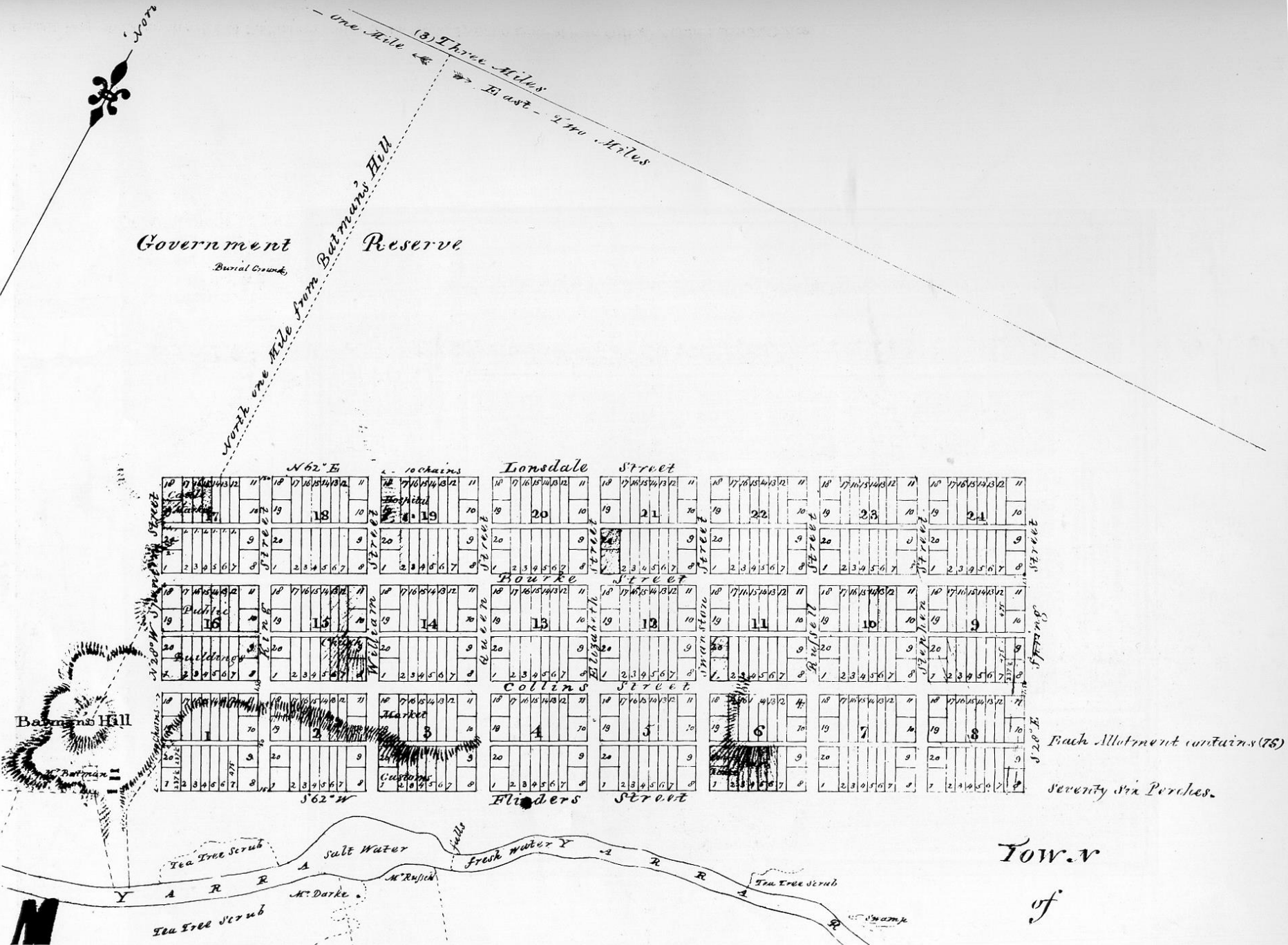
Victoria, settled 1835
A colony 1851-1901



John Batman's Map of Part of New Holland,
Prepared by the Geelong and Dutigalla Association, 6 June 1835,
Dixon Library, State Library of New South Wales

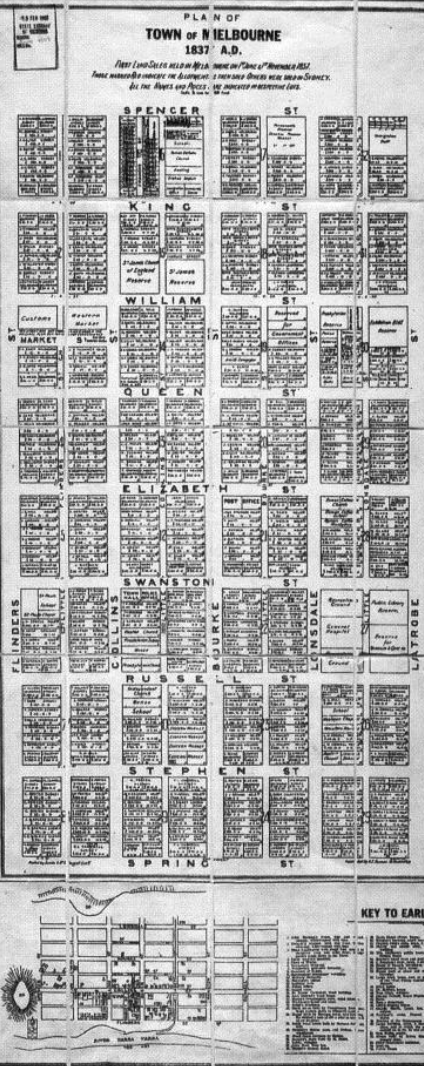


Robert Russell, Map showing the site of Melbourne, 1837 (Map M/20 Sydney) Central Plan Office - Public Records Office



HISTORICAL MEMORANDA

[This section contains numerous small, dense text blocks, likely historical records or memoranda, arranged in a grid-like fashion.]



HISTORICAL MEMORANDA

[This section contains numerous small, dense text blocks, likely historical records or memoranda, arranged in a grid-like fashion.]

ALPHABETICAL LIST OF PURCHASERS

[This section contains a list of names of early settlers, arranged alphabetically.]

KEY TO EARLY MELBOURNE - 1838

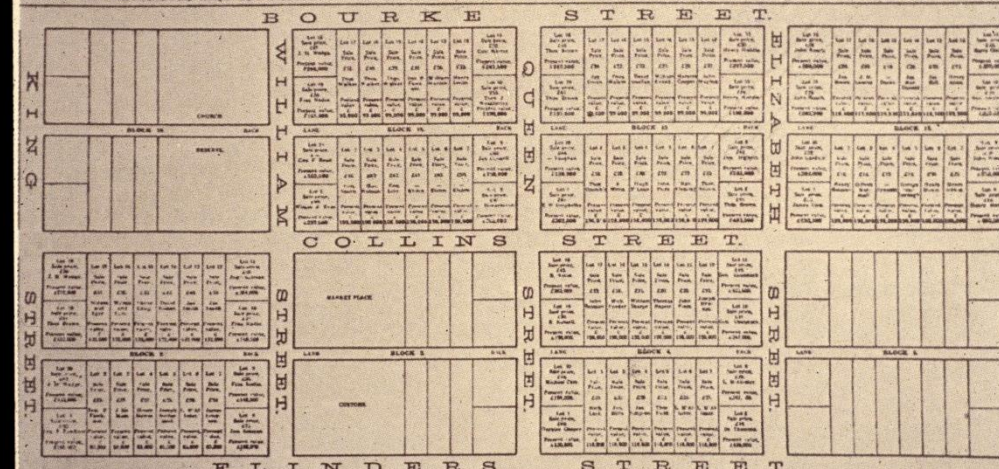
[This section contains a key to the map, explaining the symbols and abbreviations used.]

THE FIRST LAND SALE IN MELBOURNE.

AN INTERESTING HISTORICAL EVENT

ALLOTMENTS SOLD BY PUBLIC AUCTION, WITH THE NAMES OF THE PURCHASERS AND OF THE PRICES, JUNE 1, 1837.

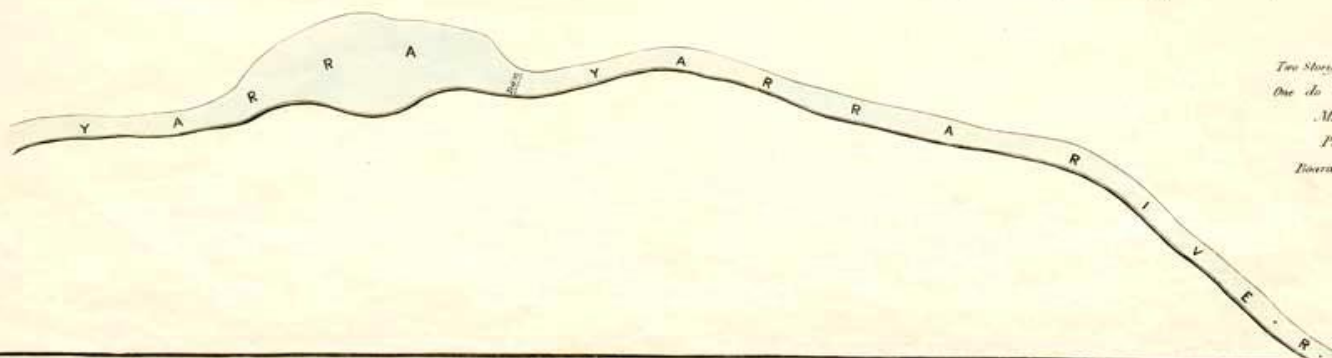
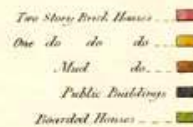
[Small text at the top of the map area, likely a note about the map's accuracy or the auction details.]

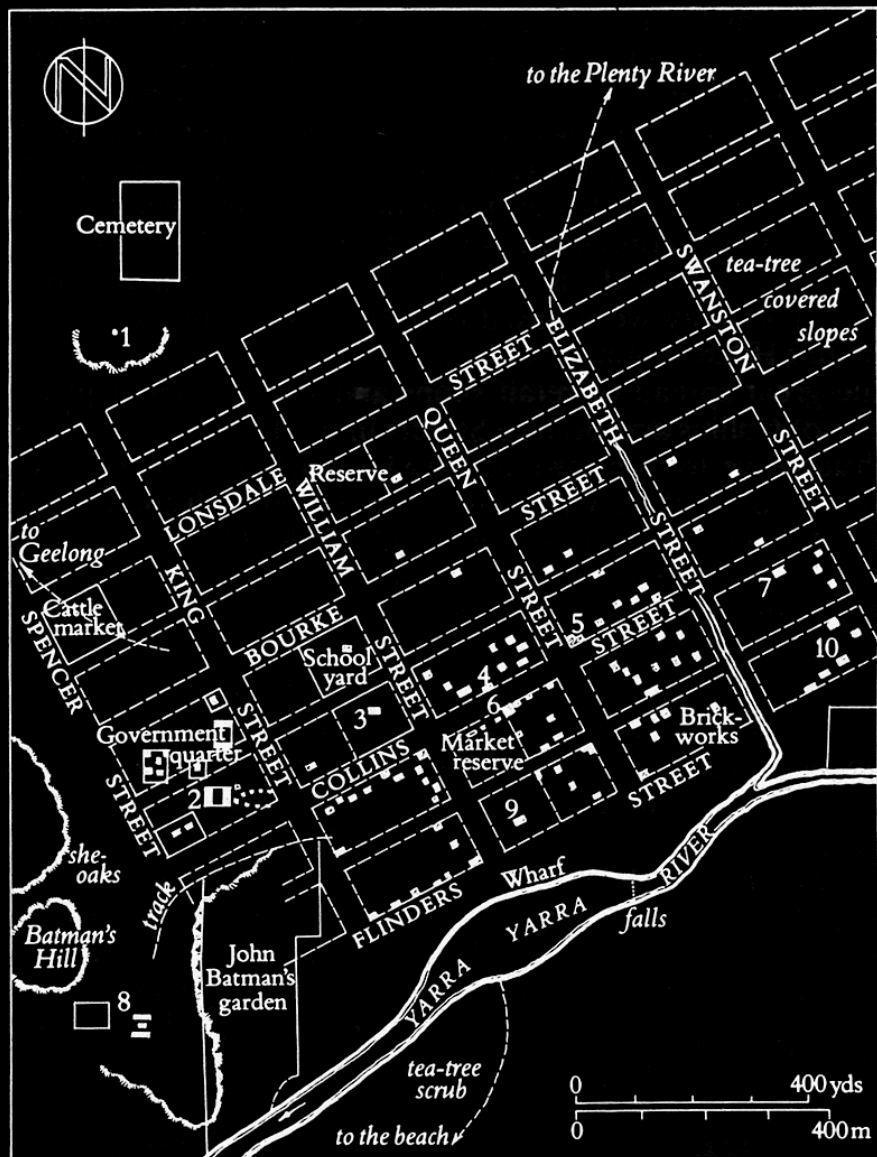


[Small text at the bottom of the map area, likely a note about the map's accuracy or the auction details.]

From Actual Survey by
J. WILLIAMSON SUR.^R

R. Clint, Engineer, Sydney

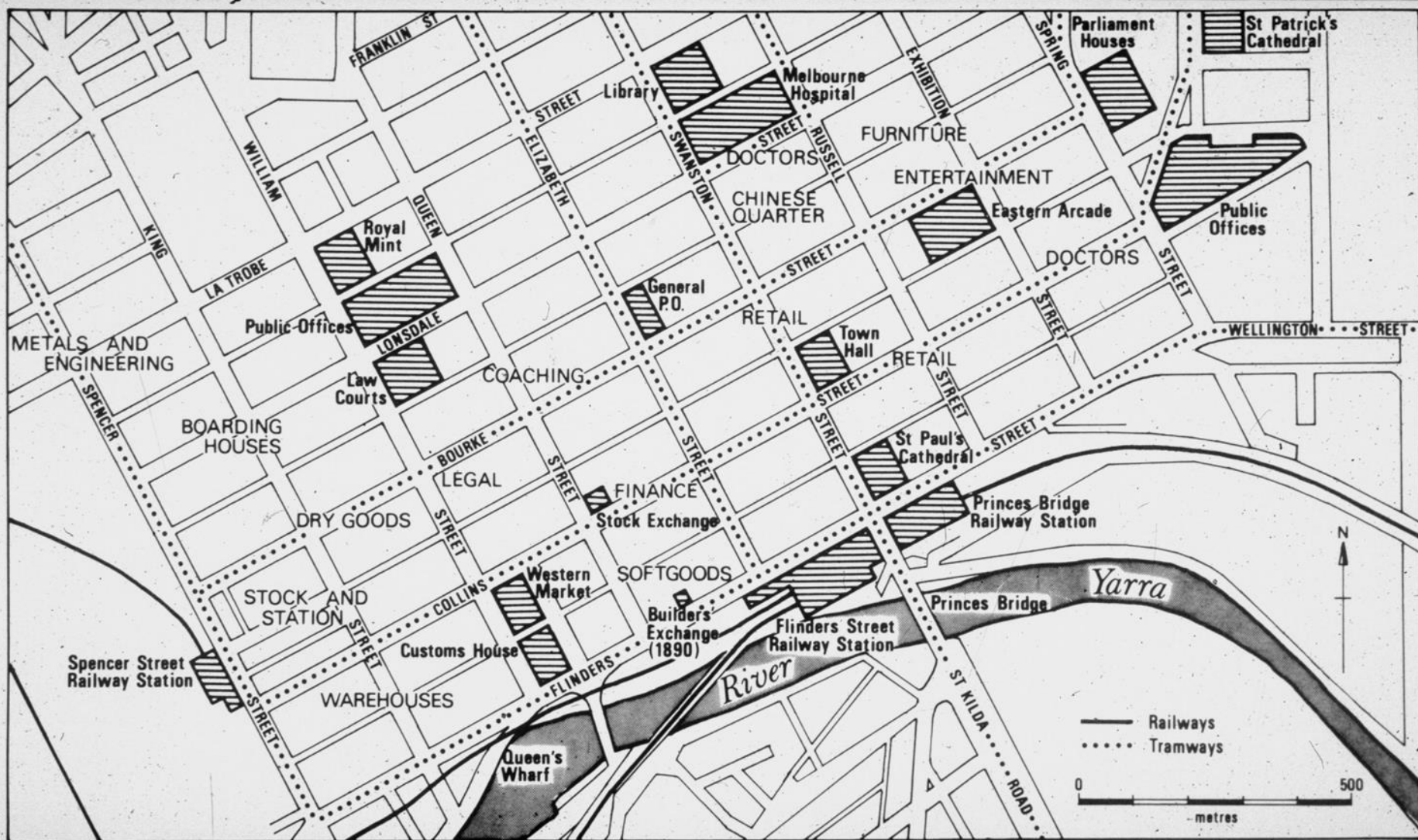


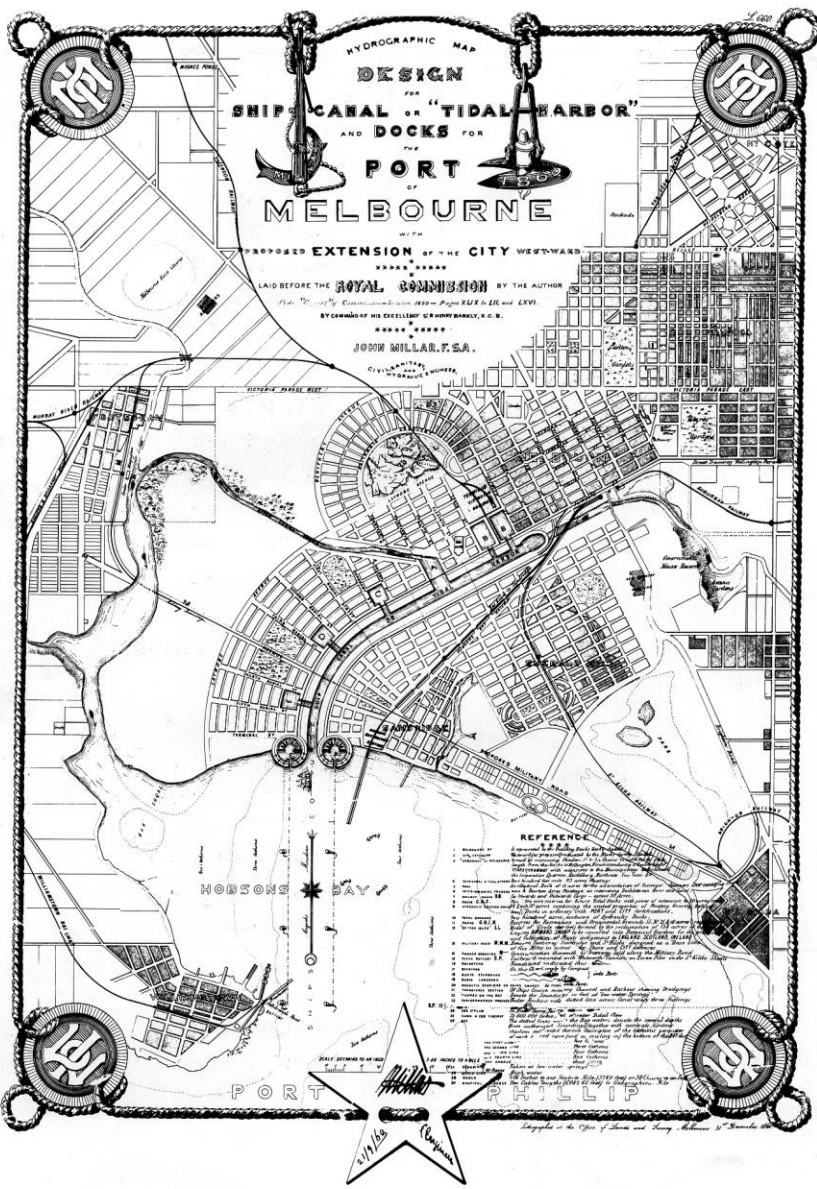


Melbourne in 1840

- 1 Flagstaff. 2 The Army and Mounted Police barracks. 3 St James's Church.
 4 The Lamb Inn. 5 Dr Cotter's surgery, formerly the Angel Inn.
 6 The Melbourne Club house, originally Fawkner's Hotel.
 7 The Clarence Hotel, later the Port Phillip Bank. 8 John Batman's house.
 9 The Custom-house. 10 'Yarra House', John Hodgson's mansion,
 subsequently the Port Phillip Club house.



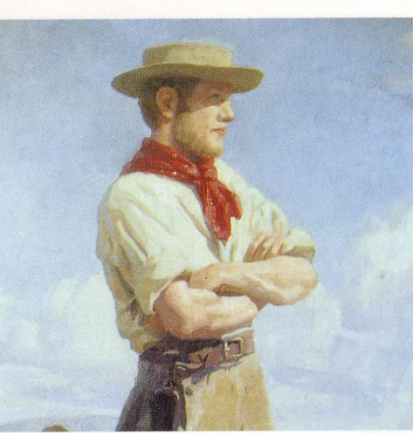




John Millar, Design for Ship canal or 'tidal harbor' and docks for the Port of Melbourne, Submitted to the Royal Commission of 1860, Central Plan Office - Public Record Office

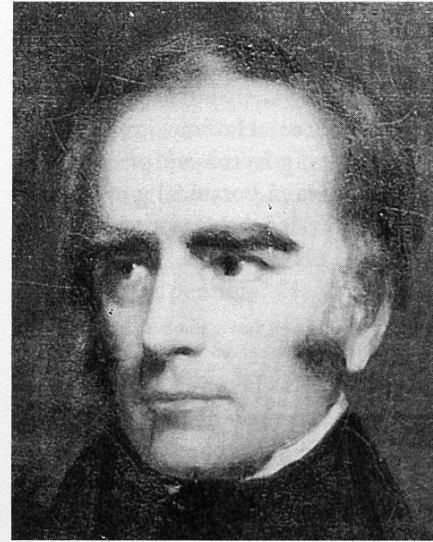
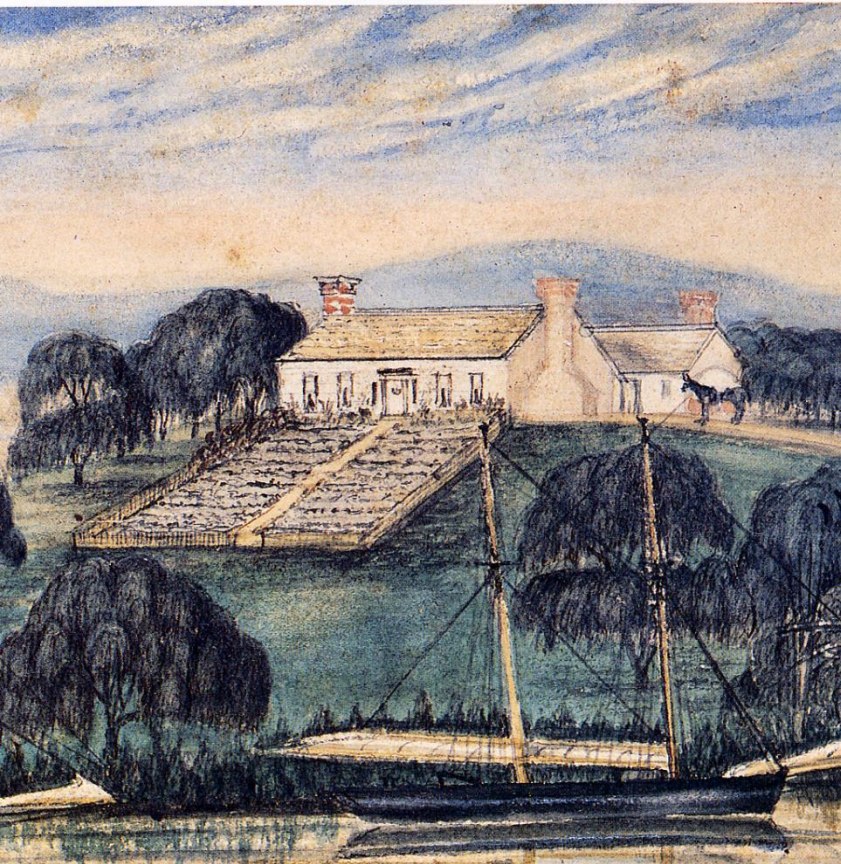
Kearney's 1855 sectional map of the town.





John Batman attained heroic stature during the Victorian centenary celebrations of 1934, when W. B. McInnes painted what was thought to be his likeness, using an old sketch of Batman's profile and the torso of a descendant, 17-year-old Leslie Weire. (Melbourne City Council).

The originally prosperous 20-acre Batman farm, shown in this Liardet painting, was taken over by the government without proper compensation. Batman's Hill was later levelled to make way for Spencer Street railway station. (La Trobe Collection).



Four major figures who controlled Melbourne's early destiny: Sir George Gipps, Governor of New South Wales from 1838-46; Sir Charles FitzRoy, Governor from 1846-55; William Lonsdale, Police Magistrate from 1836-9 and Sub-Treasurer from 1840-50; and Charles Joseph La Trobe, Superintendent from 1839-50.

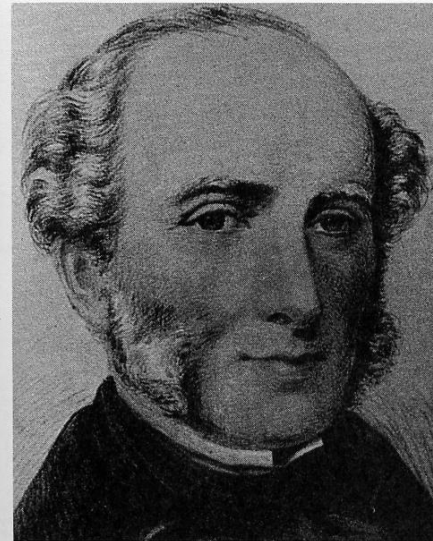
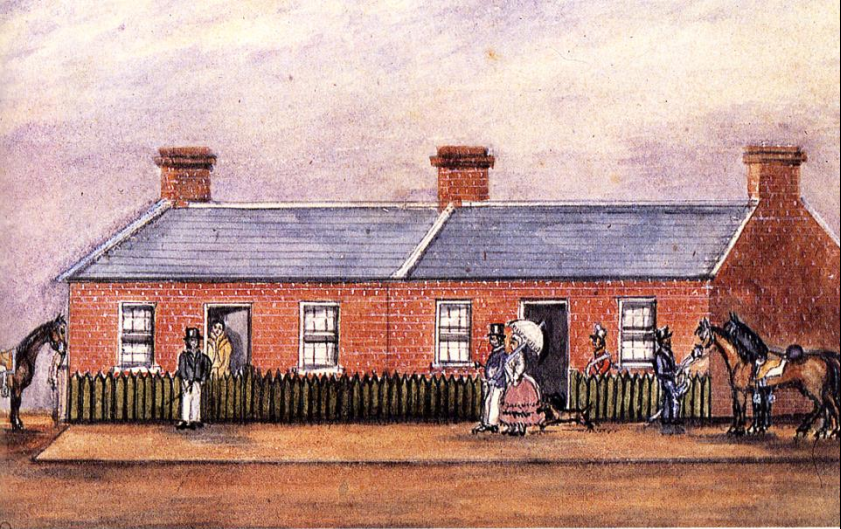




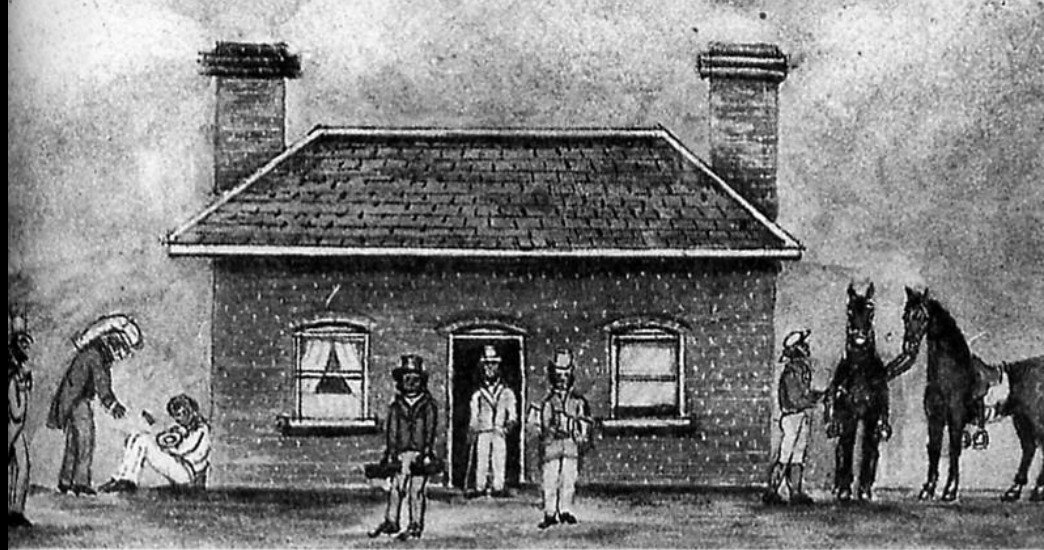
Plate 1 'The Settlement' November 1836 by Robert Russell, 1880 La Trobe Collection State Library of Victoria



Plate 2 Queens Wharf 1864 La Trobe Collection State Library of Victoria

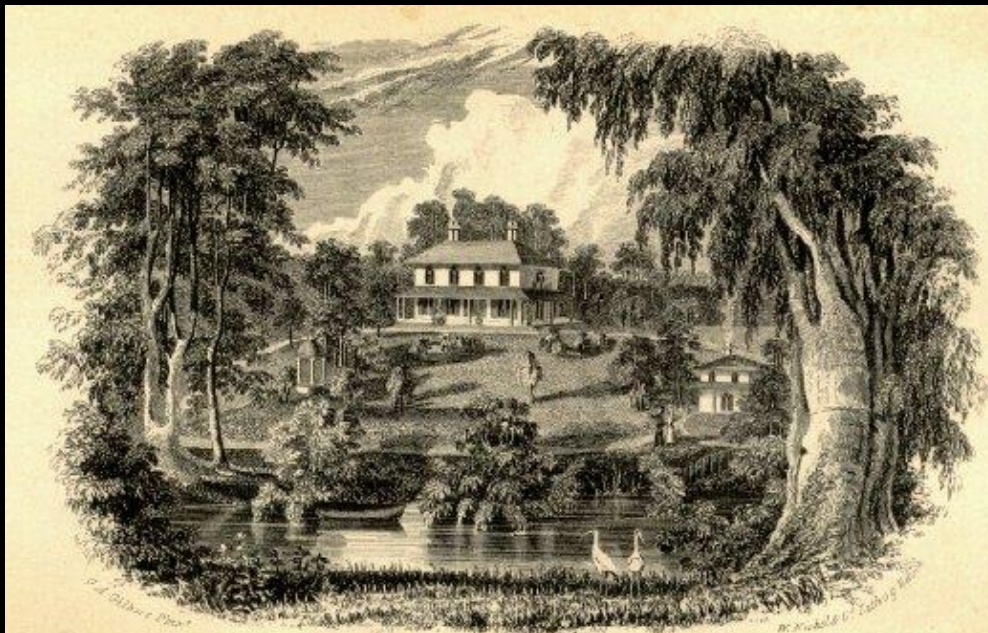


Liardet's painting shows the main government offices in Little Collins Street rented until early 1842. The section on the left was used by William Lonsdale as the Sub-Treasury office. La Trobe occupied the section at right, guarded by a soldier. Both men kept horses ready for trips around Melbourne.



David Kelsh's first post office in Little Collins Street was used for rapidly increasing volumes of mail up to July 1841. Liardet's painting shows customers departing with letters and newspapers. (La Trobe Collection).

Below, Liardet's scene of the first post office near the Yarra River, where Mrs Martha Baxter performed most of the postal duties. The water barrel on the roof no doubt supplied sufficient pressure for running water inside the building. (La Trobe Collection).



VILLA ON THE YARRA NEAR MELBOURNE





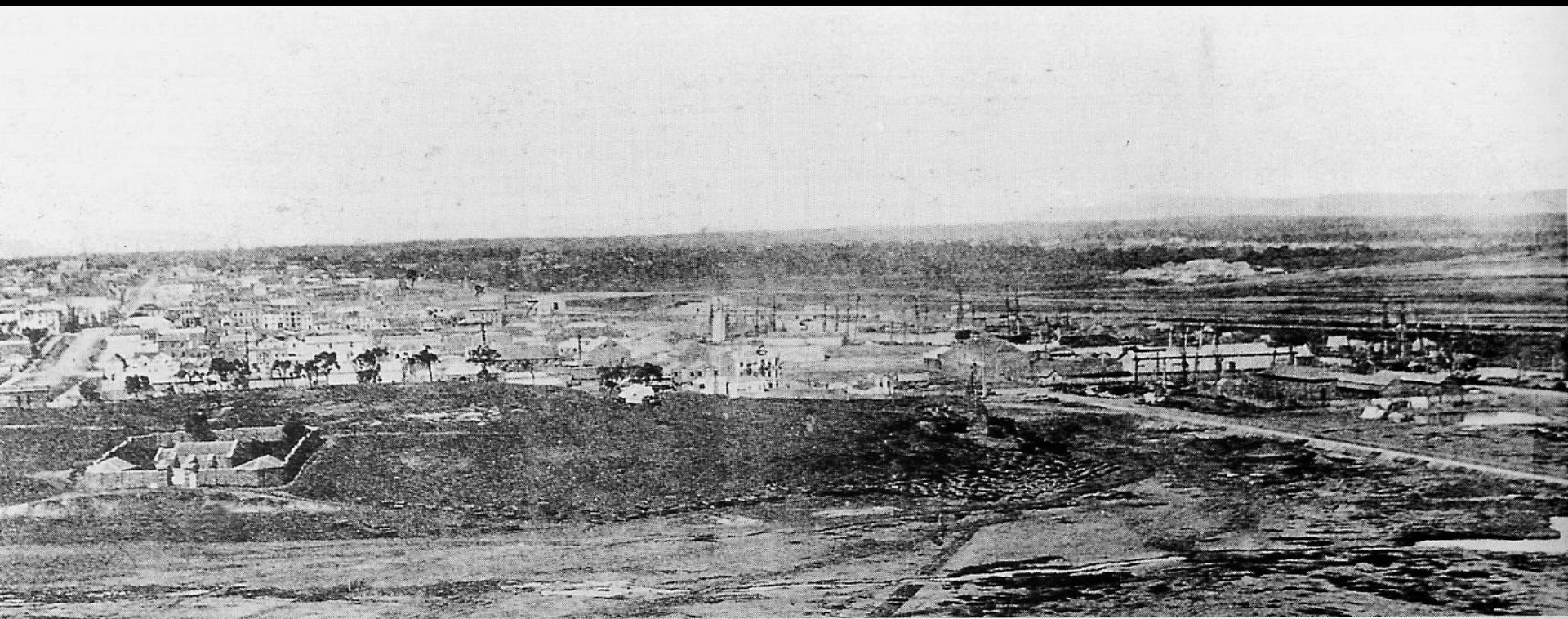
Attractive houses on large blocks lined the city end of Brunswick Street, Fitzroy, when this scene was painted in the 1840s by Mrs Sarah Bunbury, wife of the Harbour Master. (La Trobe Collection).



South Yarra was divided and sold as farmlets in 1840. This scene at Punt Road in the 1850s shows that comparatively little subdivision had occurred by then. The punt-keeper's cottage can be seen at left on the south bank.



Collins Street, looking west over Elizabeth Street, showing canvas awnings c. 1854 La Trobe Collection State Library of Victoria



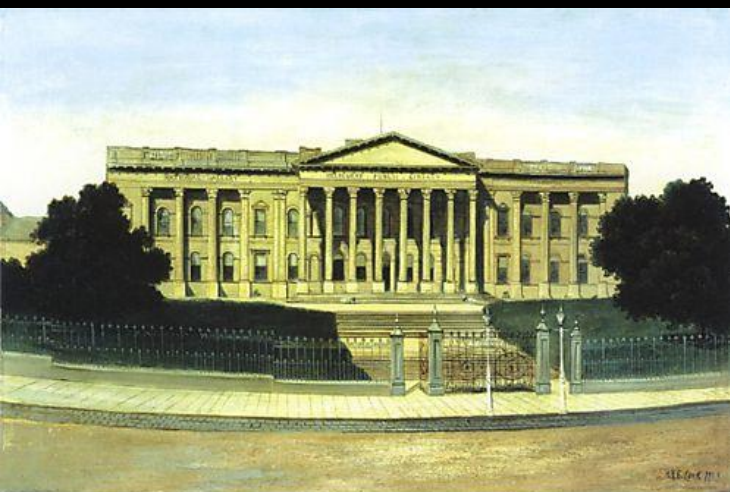
View of Melbourne from the chimney of the new gasworks looking east and showing Batman's Hill (centre left) with the powder magazine c. 1856 Royal Historical Society of Victoria Collection



The Laying of the foundation stone – Melbourne Town Hall 29 November 1867 City of Melbourne Archives



Reed & Barnes, Melbourne Town Hall, 1870



H.N.E. Cook, artist. Melbourne Public Library. 1883. Oil on canvas. H84.135.
La Trobe Picture Collection.

Joseph Reed, State Library of Victoria, Swanston St, 1852-4 (stage 1)

FREE, SECULAR AND DEMOCRATIC

BUILDING THE PUBLIC LIBRARY 1853–1913

Explore the story of the Library's first 60 years with these rarely viewed drawings, paintings, photos and objects from our Free, secular and democratic exhibition. They illustrate key historical chapters, from founding vision to architectural development, the building of the collection and the influence of the cultural institutions which shared the Library site.

Highlights include Nicholas Chevalier's splendid vision of the Library, John Gould's exquisite *Birds of Australia* and extraordinary photos of the construction of the iconic dome.

This exhibition is part of the Library's 2012–13 Dome Centenary celebrations.

DOME 100
CENTENARY 2013

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THE ARCHITECTURAL FRAME



QUEEN'S HALL



BUILDING THE COLLECTION



THE INTERCOLONIAL EXHIBITION



THE MUSEUMS



THE ART GALLERY AND SCHOOLS



THE DOMED READING ROOM



**State Library
of Victoria**

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Other SLV websites ...

State Library of Victoria







Joseph Reed, State Library of Victoria, Swanston St, 1854

Knight and Kerr, Parliament House,
Spring St, designed 1856
Built 1856-1891



Knight and Kerr,
Parliament
House, Spring
St, 1856

Built 1856-91

Upper House



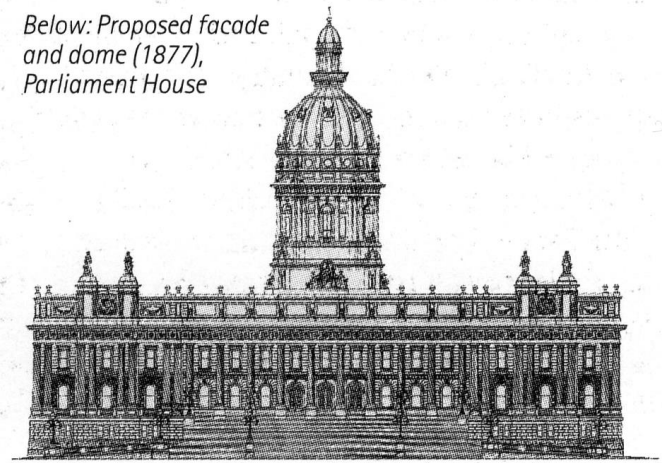
Knight and Kerr, Parliament House,
Spring St, 1856
Built 1856-91



Leeds Town Hall, Leeds, UK
Cuthbert Brodrick, 1858



*Below: Proposed facade
and dome (1877),
Parliament House*



Monument of Vittorio Emanuele II,
erected 1895-1911 (Rome, Italy)





JJ Clark, (Old) Treasury Building, Spring St, 1858-62

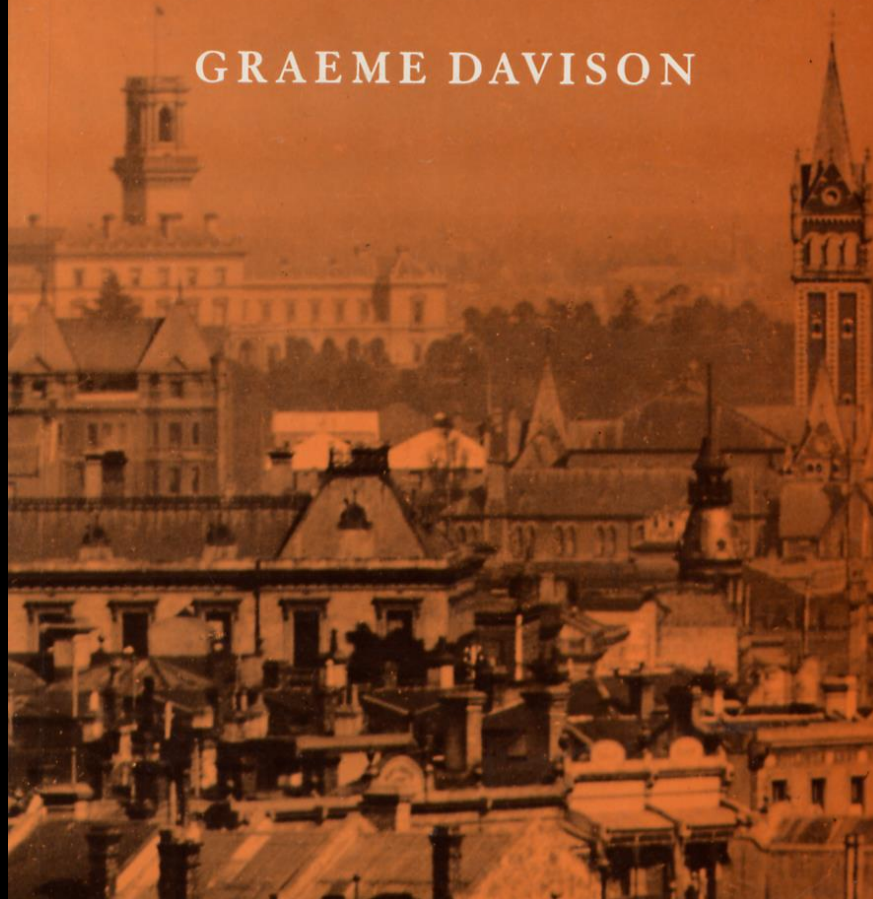


JJ Clark, (Old) Treasury Building, Spring St, 1858-62

The Rise and Fall of

MARVELLOUS
MELBOURNE

GRAEME DAVISON





The Australian Building
Oakden, Addison and Kemp,
1887-89

photograph C.B. Walker
1889



Filippo Brunelleschi ,
Florence Dome, 1418-
1446

Reed & Barnes, Melbourne Exhibition Building, 1880



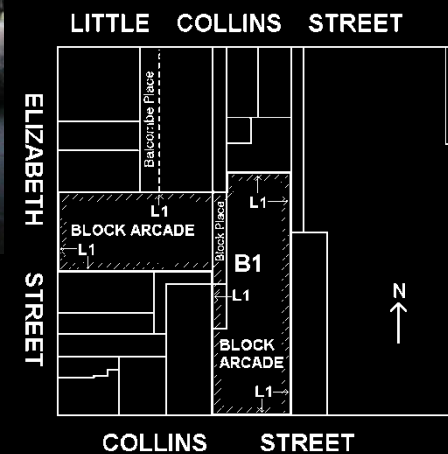
Comparing South Melbourne Town Hall (1880, top)
– Charles Web; with Collingwood Town Hall (1890,
left) – Arthur Johnson
– as per Tibbetts

Australian Club, Lloyd Taylor/ Wilson & Charlesworth, 1879-1893





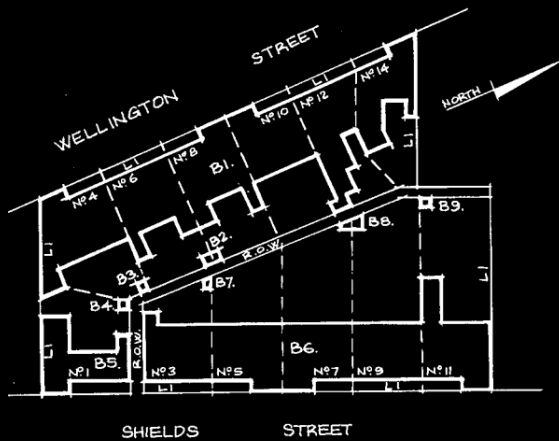
George De Lacy Evans, Sum Kum Lee
Building, Lt. Bourke St, 1888



Twentyman & Askew, Block Arcade, Collins/Elizabeth St, 1891



Walter Law, Medley Hall,
Drummond St, Carlton, 1892



William G. Wolf, Nathan's Terrace,
Shields/Wellington St, Flemington, 1888



William G. Wolf, Canterbury
Mansions (originally Malone's
Family Hotel), Canterbury, 1889



Lomond Hotel. 1888
Oakden, Addison & Kemp
cnr Nicholson St & Blyth St
East Brunswick

1888

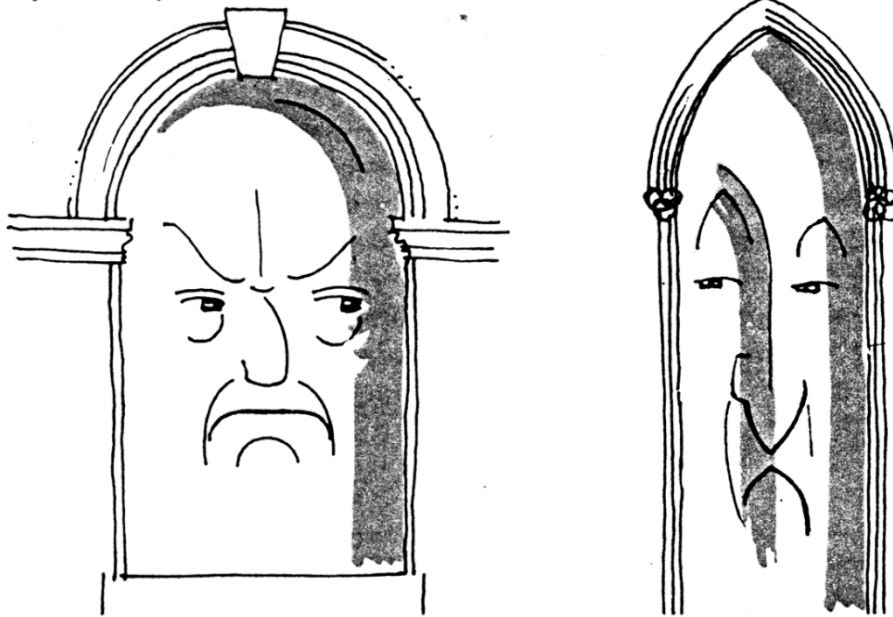




Federal Coffee Palace,
555 Collins St, Melbourne
(demolished 1973)
Ellerker and Kilburn, William Pitt,
1888

THE BATTLE OF THE STYLES

Still all public buildings and nearly all commercial ones refrained from using Gothic. Architects, churchmen and laymen were so sharply divided on the Classical-versus-Gothic question that it became known as *The Battle of the Styles*.



Gothic Revival in Melbourne – the Cathedrals



St Patrick's Cathedral (Catholic), Melbourne,
William Wardell
1858-1940



St Paul's Cathedral (Anglican), Melbourne,
William Butterfield
1880-91, 1912 (choir), 1926-31 (spires)

Gothic Revival in Melbourne – the Banks



ANZ 'Gothic Bank' (former ES&A Bank)
cnr Collins St and Queen St, Melbourne
William Wardell, 1883-84
and
Former Stock Exchange,
376-380 Collins St
William Pitt, 1888-91



Bank of New Zealand (originally National Mutual
Life Building, cnr Collins St and Queen St,
Melbourne
Wright, Reed & Beaver, 1887-91



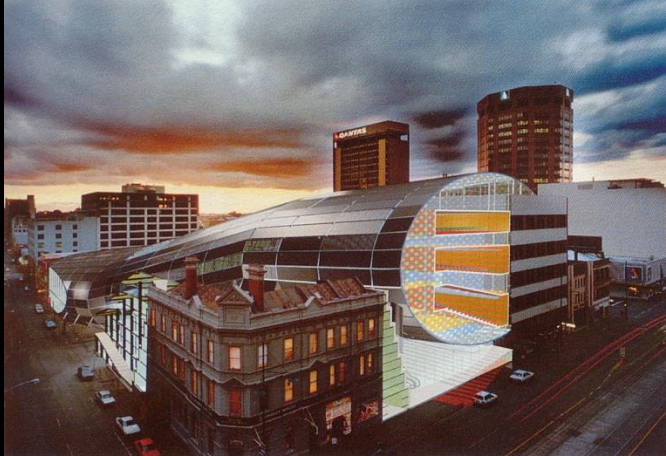






Figure 74 (see p. 65)

KPR, School, Stage 2: cloister, south end



Facing page: St Joseph's, Box Hill North

Jennifer Taylor

Jennifer Taylor, Department of Architecture, The University of Sydney

More passion in the suburbs

The church of St Joseph is a small, strangely sensitive building in the Melbourne suburb of Box Hill North. It comes from the office of Edmond and Corrigan, principal designer Peter Corrigan, and was completed in 1976. Corrigan speaks of the building as being vulnerable and the word is appropriate. Vulnerable is an unusual adjective to apply to architecture but it provides the clue to the gentle and moving quality of this uncommon building. St Joseph's warrants close attention as a successful work from a serious theorist.

Corrigan's counter-establishment stand has generated a level of critical debate that was aroused by Richard Munday's somewhat colourful "Passion in the Suburbs" article on the Resurrection Church at Keysborough in 1977¹. In recent years his work has been given considerable coverage both in Australia and abroad. Despite this, Corrigan is not always understood. The intellectual content of the work suffers from overinterpretation, and his non-conforming ideas, and sometimes behaviour, have brought a level of notoriety that counters credibility. He is correctly known as a talented showman and a highly involved designer, but not always recognised as one of the most incisive and inventive minds in architecture in Australia today.

The theory

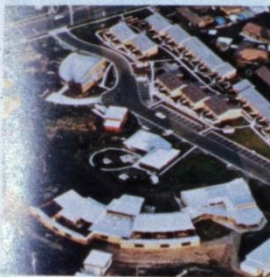
Corrigan's thesis is well known but stands repeating. He is seeking an identifiable, unpretentious Australian architecture to be achieved within the limited economic scope accorded the average building. This he believes can be accomplished by respecting the everyday life patterns of the majority of the Australian people, those who live in the belts of suburbia, and by drawing on those inexpensive elements of their world for the imagery of architecture. Given his background at Yale under the tutorage of Robert Venturi, this attitude is not surprising. What is surprising is that he has been virtually alone in Australia in his adherence to this contention as the philosophical basis for design.

The influence on Corrigan from his North American experiences in the late sixties and early seventies is clear in his

concepts. In spirit the Box Hill church is closely related to Venturi's restrained early works, and evident are parallel means such as the delineating steel frame of the church and Venturi's steel frame outline of the Benjamin Franklin House in Philadelphia. On the other hand, Corrigan's intensity about his architecture sets it apart from the sophisticated and often contrived essays of his American mentors. The complexity of his work does seem to arise from the intentional irresolution of the relationships of the particular spaces rather than from artifice and contrivance for its own sake. The constructed works lack the ironic overtones that contribute to the American projects' appeal to the intellectual elite.

It is common parlance and practice today to aim for visual integration of new work by adapting motifs and materials derived from existing adjacent buildings. On evidence, this in no way guarantees success. Corrigan's words may seem to support this idea although this is not the kind of compatibility for which he is looking. He uses forms and textures that are familiar, while not necessarily local in origin, in the hope that this familiarity will make the users feel comfortable and "at home" in the new buildings. When applied to institutional buildings this is also debatable. It represents an aim for the antithesis of the awesome or exciting environments of the church, opera and movie house of other years. Nevertheless, it is the basis for the development of St Joseph's church and Corrigan's complex of buildings at Keysborough. Yet the architecture of both is anything but commonplace. For all of Corrigan's sincerity, the buildings do not quite fit the polemics and are better because of it.

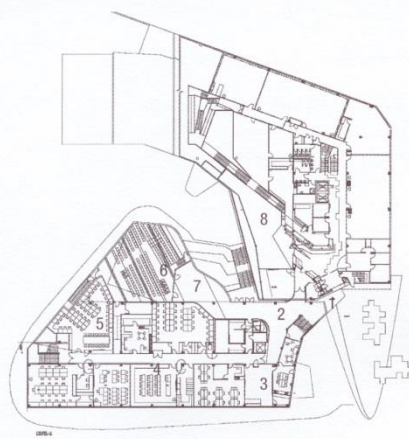
Keysborough is the more self-conscious and the far more clever solution. Here the bold forms and strong colours of the church group contrast with the uniform standard houses of the surrounding suburbia. The loosely structured complex of vigorous buildings provides contrast and stimulation rather than accord and harmony. Its success comes not from banality but from the freedom afforded by the drama and causal ad-hocism of the architecture.



Site, Resurrection Church, Keysborough



Site, Resurrection Church, Keysborough

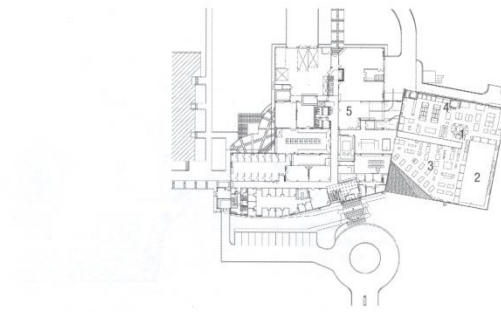


Key

- 1 Entry
- 2 Foyer
- 3 Indigenous studies
- 4 Multi-media training
- 5 Art and design
- 6 Lecture theatre
- 7 Gallery
- 8 Stage 1

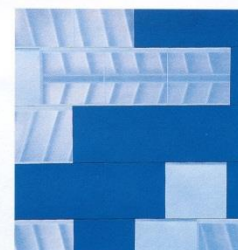
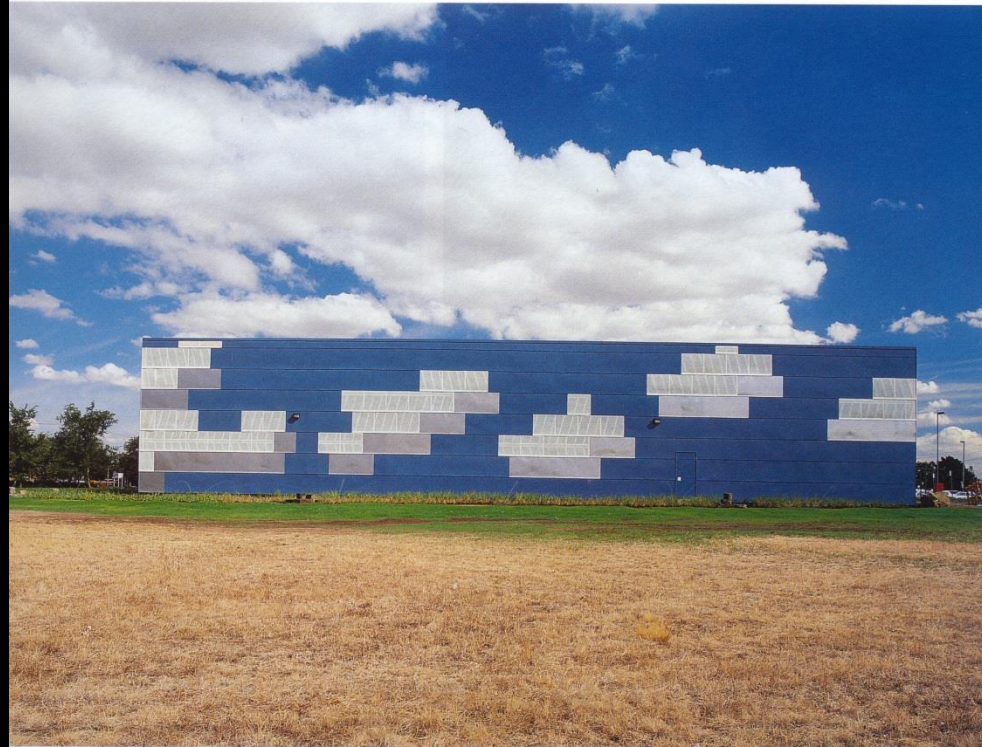


school, Victoria University,
 campus
 s. Structural, Civil and Service
 t Wilson Irwin & Johnson. Quantity
 e & Woolard. Certification Consultant
 & Partners. Builder Behmer & Wright.
 evor Mein.



Plan Key

- 1 House frames
- 2 Sandpit
- 3 Work shop
- 4 Welding
- 5 Stage 1



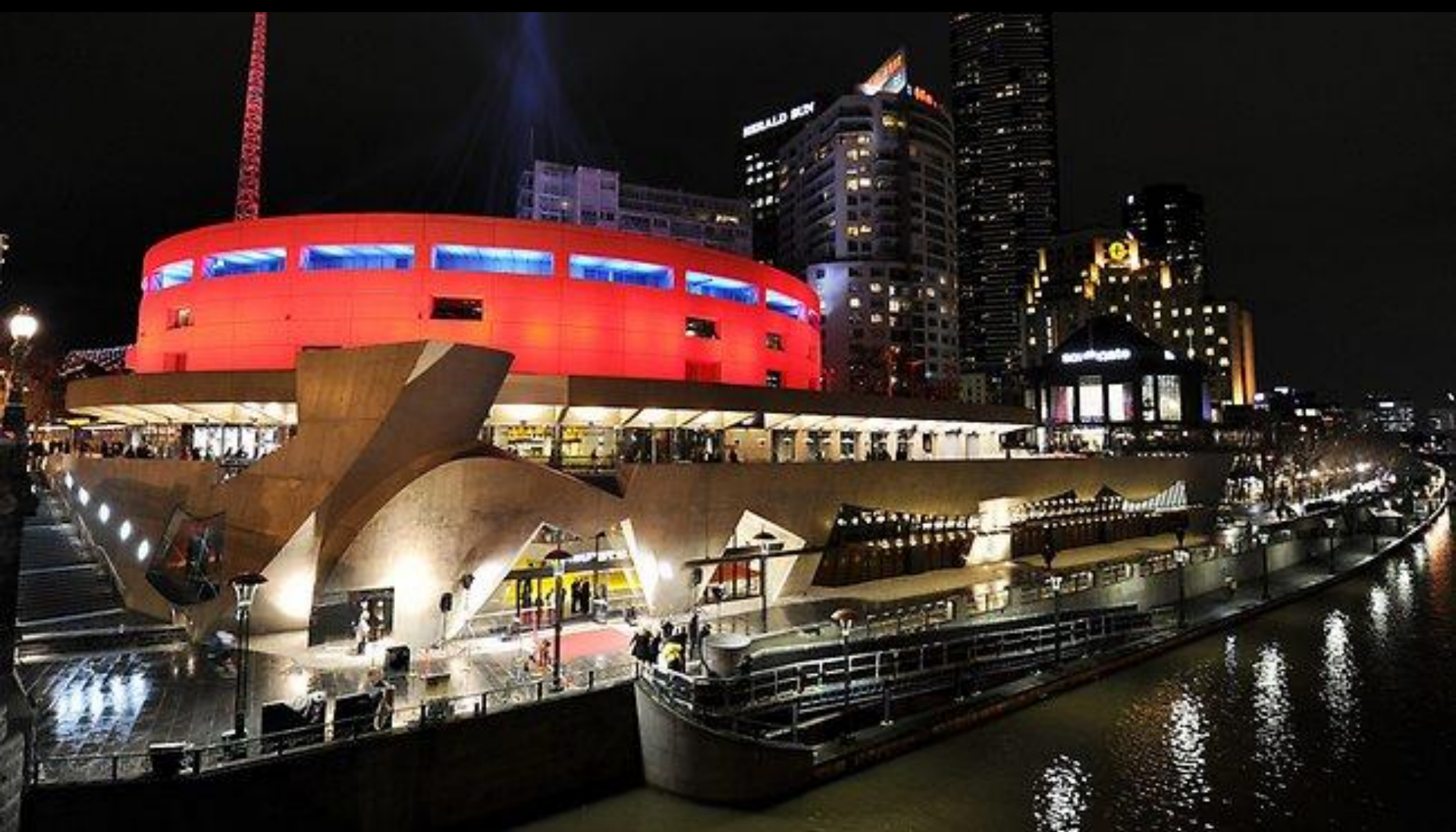












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Essays / The Hon. Peter Batchelor · Peter Corrigan
Ross Jenner · Ian McDougall · Richard Mills
Simon Phillips · Howard Raggatt · Naomi Stead
Photos / Peter Bennetts · Earl Carter
John Gollings



Architecture

Australia



DCM's Melbourne museum
Brisbane arts
Cox Rayner up north
James Grose's new office
Daniel Libeskind



Above Aerial view, showing the museum's location in the Carlton Gardens and its relation to the towers of the Melbourne CBD. Below The museum from the south side of the gardens. The central blade, on the museum's north-south axis, shelters the Forest Gallery.



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MAJOR PROJECTS



Architecture Australia



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Donovan Hill's Domesticity
Murcutt Lewin Lark at Arthur Boyd's Riversdale
Melbourne's New Gates and Bridges
Brisbane's Shady Scenarios













