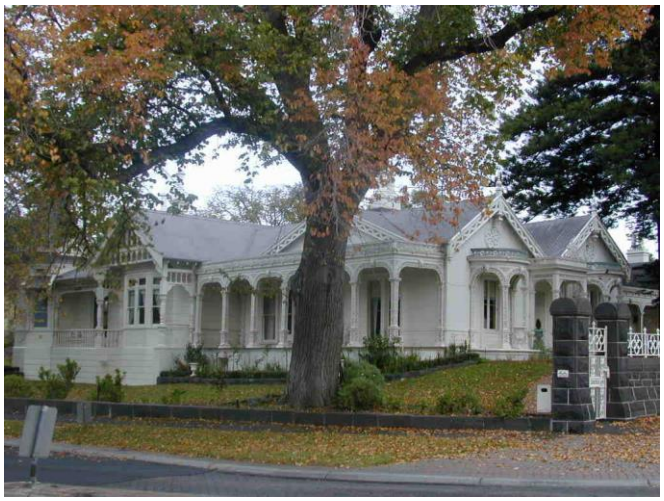
City of Greater Geelong

Heritage and Design Guidelines

1997



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CITY OF GREATER GEELONG

INFILL DEVELOPMENT

IN CONSERVATION AREAS

WHAT IS INFILL DEVELOPMENT?

Infill development is the construction of a new building in an established neighbourhood.

These guidelines are concerned with urban conservation areas or where a new building will be placed in close proximity to individually listed heritage buildings.

Talk to a planner at the City of Greater Geelong to discuss whether the guideline is relevant to a particular site. If the guideline is applicable to your site, the information in it should be carefully studied. The guideline is an outline of what the Council will take into consideration in assessing an application for development from a heritage perspective. Submission of a proposal in a form which reflects the concerns discussed in the guideline will facilitate consideration. To assist you to do this, the last page includes a numbered checklist of points that should be addressed in your application.

The aim of infill development in urban conservation areas is to create new buildings which retain and enhance the existing heritage character. To do this, the new building should both harmonise with the existing character and be a good design solution. The new building should be recessive and never visually dominate or obscure views to heritage assets. It should never copy or replicate heritage buildings. An infill development is a contemporary piece of design.

PRINCIPALS OF INFILL DESIGN

The following principals are discussed in detail in this guideline.

Existing Heritage Character

Understand the nature of the existing urban conservation area and individual heritage assets.

Analysis of the site:

Analyse the site, existing buildings on the site and the development brief.

Primary design considerations:

Use the following primary design considerations:

Setbacks

Form & massing

Height & bulk

Materials & finishes

Secondary design considerations:

Use the following secondary design considerations:

Fenestration

Colours

Front fences

Verandahs

Carports & garages

Decorative detail

Mock heritage design:

Always avoid replication of heritage buildings or elements. Devise a good contemporary design solution.

INFILL DEVELOPMENT

IN CONSERVATION AREAS

EXISTING HERITAGE CHARACTER

Consult the City of Greater Geelong Conservation Studies to learn more about the immediate heritage area and individual heritage items, which have been identified as making a contribution to it. Gain an understanding of the periods of development of the area and the way that has influenced how it appears now. Does the area mainly reflect development early this century with a series of detached bungalows on garden allotments? Was the area a Victorian worker's neighbourhood with cottages and terraces on small streets and lanes? Include in your application, a statement about the character of the Conservation Area.

The most important context to analyse in detail is the immediate one. Look at the buildings in the same street, across the road, and on the next couple of allotments adjacent to your site. Relating your design to an unusual building six streets away or the character of streets outside of the Conservation Area is pointless. It does not achieve the aim of retaining and enhancing the existing qualities of the Conservation Area.

Attention should be focussed on your street. Consider the street views for pedestrians and from vehicles. Consider views to important Geelong landmarks. Submit some photographs to illustrate the immediate area and identify in the photographs the points that you considered to be of significance in your analysis.

As a minimum requirement for the heritage aspects of the planning application submission, draw up the two neighbouring buildings on each side of the subject site (four buildings in total) or photograph them.

These drawings can be very simple but they must be accurate. Draw the elevation in outline and the plan and setback at the front of the site. Mark on critical dimensions, such as front and side setbacks, ridge line heights and heights of eaves and verandahs. Label the photographs and cross reference them to your drawings and text. Note that the requirements of the *Good Design Guidelines* and other permit requirements may mean that more than this is necessary.

Note that in some circumstances, it may be better to draw up more buildings as they may have a direct influence on design on your site.

Are any of these buildings individually identified in the Conservation Study or identified as contributing buildings? If so, pay careful attention to the qualities of these buildings as they must not be dominated by the new design.

INFILL DEVELOPMENT

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ANALYSIS OF THE SITE

Is this a clear site for development? If so, skip this section about assessing the value of the existing structure on the site, and go to the section of the development brief.

Existing buildings on the site

Does the existing building have a heritage listing? If the building has been identified in a Conservation Study as being of local or other significance, the City of Greater Geelong has an obligation to try to retain it. It is only in exceptional cases that the demolition or removal of a listed building would be considered.

In the case of contributory buildings, demolition or removal will only be supported where it is clear that the replacement building makes an equal or greater contribution to the Conservation Area. If your site has a building identified as individually significant or contributing to a Conservation Area, rather than demolition, consider adaptation with alterations and additions or construction of an additional building on site.

Regardless of whether the building has a heritage listing, it should be appraised for the opportunities and constraints it brings to the site. Consider the merits of the existing structure and whether it can be recycled successfully. It is a waste of energy, in terms of the materials and labour, to unnecessarily demolish a building available for recycling.

If the condition of the building is a major cause for concern, objectively quantify the costs of remedial works. It is no use stating that the place is a 'dump'. This could mean it just needs a fresh coat of paint or that it has been burnt out and derelict for years. Get a building practitioner or similarly qualified person to provide estimates for recification works. For example, most old buildings require restumping, repairs to the roof and rainwater disposal system and rewiring. Do not include the cost of the new jacuzzi or third bedroom, just quantify costs for essential remedial works.

This information helps in considering whether the existing building is worthy of repair. However, the need to undertake remedial works does not justify demolition of an existing building. Most older buildings will require works and this is a reasonable cost to be considered when planning development. The owner who has allowed a building to fall into disrepair has saved the costs of maintaining that building over time. A person buying a property in that condition obtains a cheaper purchase price to compensate for the lack of condition of the buildings.

In the Administrative Appeals Tribunal of Victoria Appeal No. 1993/024690, Moloney vs City of Geelong West, the Tribunal found:

> *The question to be asked is whether the owners of the land should be able to benefit from the neglect of the site. Take a situation for example where two listed buildings exist side by side and the owners each seek permits to redevelop. One building has been carefully tendered and preserved. The other has been neglected and left open to the elements and to vandals. There would be little prospect of the owners obtaining a demolition permit in the first example. Why then should the owners of the second example gain a benefit through their neglect?*

Consider the development brief for the site.

Consider objectively what you are hoping to achieve with the development and whether it can be successfully obtained on this site. Will it be an over development of the site to try to put four townhouses on this block? Does the client dream of a replica of a Georgian house that is out of keeping with the existing character of the Conservation area and contrary to Council's policy on mock historical styles? If the development goal does not fit the site, you have the wrong site and the result may be a compromise, which is unsatisfactory to all parties. Keep in mind, that the vast bulk of land in the municipality of Greater Geelong is outside Conservation Areas and these areas have distinct boundaries. There may be much better opportunities for the type of development you envisage in a neighbouring area or even in a neighbouring street.

INFILL DEVELOPMENT

IN CONSERVATION AREAS

PRIMARY DESIGN CONSIDERATIONS

Use the primary design considerations to enable the infill development to make a positive contribution to the Conservation Area.

Setbacks

The proximity of the building to the boundaries of the site should reflect the corresponding position of neighbouring buildings.

Where there is a strong regular line of setbacks from the front boundary, this should determine the placement of the new building. Refer to Fig. 1.

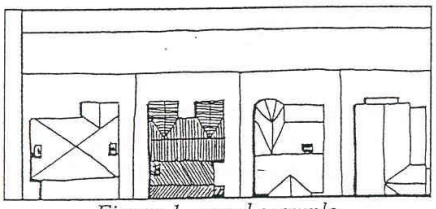

Figure 1 - good example

Where the existing setbacks are staggered or vary, there is more flexibility in siting the infill building. It should generally be placed within the range of existing setbacks shown in figure 2.

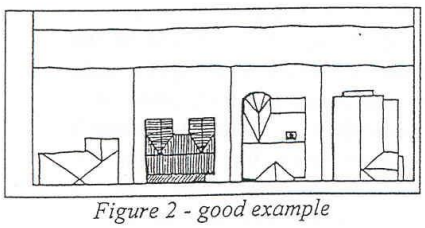

Figure 2 - good example

Setting the new building too far forward means that it will dominate the character of the existing streetscape. Setting it too far back has the effect of creating a hole, or negative space, in the existing view lines. Refer to figure 3.

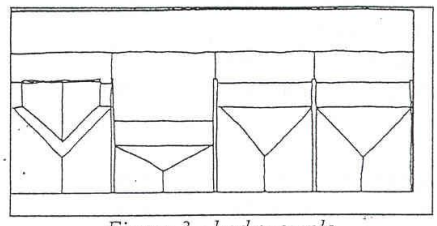

Figure 3 - bad example

The setback of the infill building from the side boundaries also strongly influences how it fits with the existing streetscape character. If buildings are detached on a garden allotment, corresponding space should be left around the infill building at the front of the site. Figure 4 shows the problem in not doing this. There may be opportunities further back from the street to build to side boundaries. If the infill building is being placed in a row of attached terraces, construction from side boundary to side boundary is appropriate. *Refer to Figure 4.*

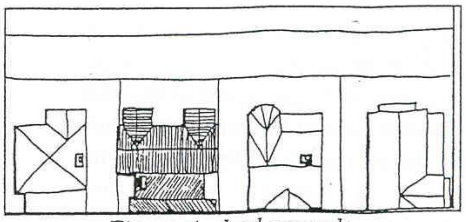

Figure 4 - bad example

INFILL DEVELOPMENT

IN CONSERVATION AREAS

FORM, MASSING, HEIGHT AND BULK

The form, massing, height and bulk of the infill building should reflect the neighbouring buildings.

If this street in the Conservation Area is predominantly single storey, then the infill building should appear single storey from the front. Use of an attic storey appearance or a taller section to the rear can still give the infill building a single storey appearance while permitting a higher development yield on the site. Refer to the guideline on additions for information on determining view lines and placements of double storey sections. (Figure 1).

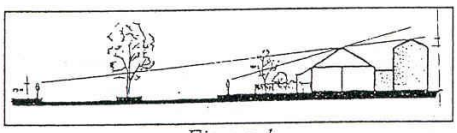

Figure 1

Draw up the surrounding buildings in elevation and determine the key building lines. These will commonly be the roof ridge-line, the springing point of the roof, verandah lines and fence lines. Other factors may be important depending on the location. *(Figure 2)*

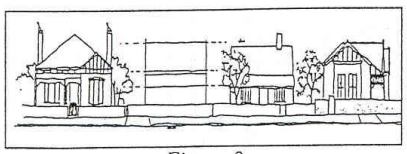

Figure 2

Many Conservation Areas have houses with roof pitches of about 30 degrees and floor to ceiling heights of over three metres. They are often constructed on timber stumps and entry to the houses may be up some stairs. The overall effect of this is that the building lines may be higher than modern homes. Many modern houses are built on a concrete slab, with a floor to ceiling height of 2.7 metres and a roof pitch of 27 degrees. If a house like this is placed in a traditional streetscape, it will appear squat, small and inappropriate compared with existing dwellings. (Figure 3)

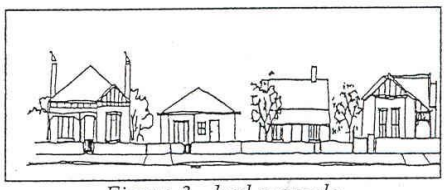

Figure 3 - bad example

The amount of facade articulation on existing buildings will also influence how well the infill fits with the streetscape. With Federation or Edwardian buildings, projecting bays break up the front facade and provide three dimensional modelling. Verandahs achieve the same effect for many other building styles. Placing a flat fronted infill building in a context like this is inappropriate. (Figure 4)

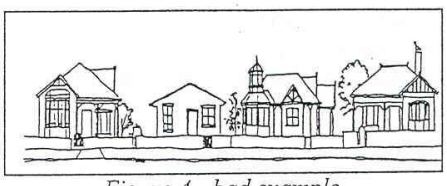

Figure 4 - bad example

INFILL DEVELOPMENT

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Similarly, breaking up the facade of the infill development into smaller components may be inappropriate in some streetscapes. Where there are large street frontages, fitting small repeated facades across the frontage (figure 1) will detract from the existing character.

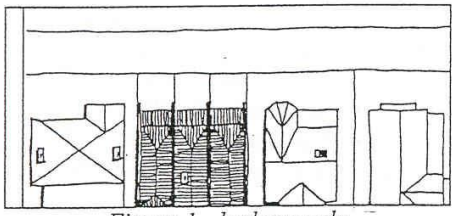

Figure 1 - bad example

However it may be possible to design the overall form of the infill building to fit within the streetscape and divide it into more than one dwelling.

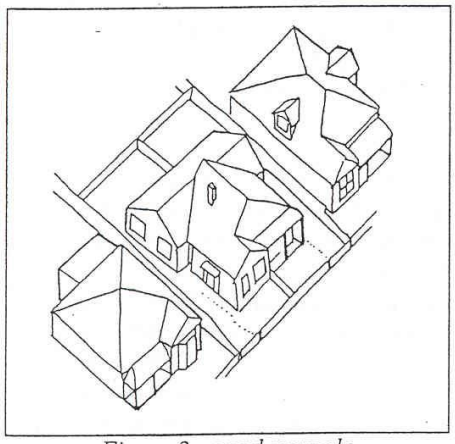

Figure 2 - good example

For townhouses or multi-unit developments, successful blending with a heritage streetscape can often be accomplished by placing units in a row down the site.

However this must be balanced with the requirements of the Good Design Guide. You are strongly advised to discuss the siting of new development with a town planner.

Your site may be eligible for special considerations so that heritage significance can be retained.

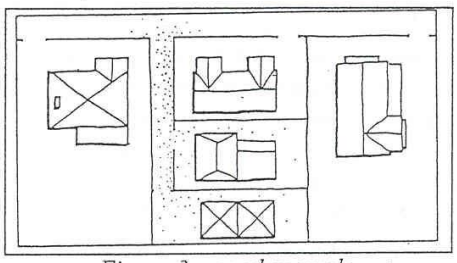

Figure 3 - good example

Another option, if the existing building on the site is of value, is to retain that building and place a new unit behind it. In this way the streetscape is maintained and there is an opportunity for infill development.

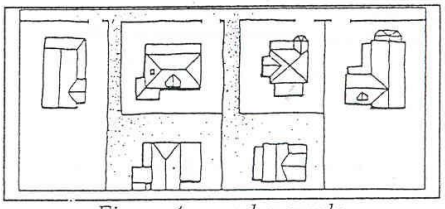

Figure 4 - good example

In many inner city locations around Geelong, there are opportunities for development of rear units to front a minor street. In this case, the qualities of the minor street should be assessed in the manner already described so that they are not comprised by the development.

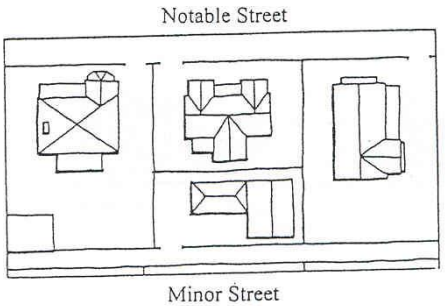

Figure 5 - good example

INFILL DEVELOPMENT

IN CONSERVATION AREAS

Materials & finishes

The materials and finishes of infill buildings should be drawn from surrounding examples within the Conservation Area and especially listed or contributory buildings near your site. In many parts of Geelong, painted timber walls were common. In these areas, painted timber should be used on infill buildings. Sometimes concerns about durability and maintenance mean that there is a desire for face brickwork. This will stand out in a timber area. A better solution is a smooth render finish, either painted or including pigments in the render so that painting is not required.

Where face brick is appropriate, care should be taken in the selection of the brick itself. Tumbled bricks with rounded edges or bricks incorporating a range of colours or glass materials are usually not appropriate. Smooth faced, square edged, even coloured pressed reds are usually a better match for traditional bricks. A sample should be submitted to Council for consideration.

In Geelong, traditional roofs from 1840 to 1940 are usually corrugated galvanised iron. Sometimes this was painted, often in red or green. The closest modern equivalent to this is corrugated galvanised steel. A zincalume finish is not suitable for Conservation Areas because of its high degree of reflectivity. Colorbond, which has prefinished colour, may be a suitable alternative in some streetscapes.

Generally, the use of old slates on new infill buildings is not encouraged. They are better kept for repairs and conservation work to authentic heritage buildings. Terracotta tiled roofs were sometimes used on Federation houses in Geelong and cement tiles were sometimes used on bungalow period buildings.

SECONDARY DESIGN CONSIDERATIONS

Use the following secondary design considerations to enable the infill development to make a positive contribution to the Conservation Area:

Fenestration

The shape and area of openings in walls is often characteristic of the period of development of the buildings. In Victorian and Edwardian times, openings were usually less than 50% of the wall surface facing the street and distributed uniformly across the façade.

Windows are usually vertical rectangles and were made a feature by timber frames, often painted in contrasting colours. Early this century, windows were often grouped. In Federation houses and Bungalows this can create a horizontal emphasis but the windows are still strongly broken up into vertical elements by timber frames. In modern styles, large areas of glass with a horizontal emphasis became popular.

For infill development the rhythm and placement of windows, along with their general shape should match characteristics of heritage buildings. The frames should be highlighted as a feature. Large areas of open glass, for example in sliding doors, is usually inappropriate for the front façade of an infill dwelling in a Conservation Area.

INFILL DEVELOPMENT

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Colours

The traditional range of colours used on heritage buildings is relatively restricted. With infill development the opportunity is available for a wider palette. The appropriate placement of colours is of greater concern than the actual colours chosen. Of course, fluorescent pink or inappropriate colours such as black, will make a building detract from a Conservation Area! An appropriate colour tonal range and placement to highlight features, which were traditionally high-lighted is the best approach. This includes window frames, doors and verandah detail.

Front Fences

Fences generate strong visual lines in the streetscape. Infill dwellings should be approximate in height, choice of materials and percentage of open area, the existing fences which make a positive contribution to the Conservation Area. The fence design should not replicate traditional styles. This is an opportunity for a successful contemporary design solution.

Verandahs

Verandahs have already been mentioned as important traditional elements which articulate front facades. Like front fences, verandahs can reflect traditional lines but still be a modern design solution.

Carports and garages

In most of Geelong's Conservation Areas, carports and garages are not traditional street elements. Even in later garden developments such as areas of detached Bungalows, outbuildings were usually sited to the rear of the property.

For this reason, carports or garages should not be dominant elements in infill development. They should be placed at least one metre behind the main front wall and have a separate roof form. Where possible they should be placed further back.

Carports and garages should not be incorporated under the general roof line or have the verandah of the house extended along their frontage. This type of attempt to integrate the carport or garage is not successful because they present a large blank face to the street. It is not possible to get appropriate façade articulation or fenestration with a carport or garage incorporated under the roof line.

Decorative detail.

There is no reason why contemporary decorative detail should be avoided with infill development. Good detailing often enriches a design. Reproduction of period detailing is inappropriate (as discussed below).

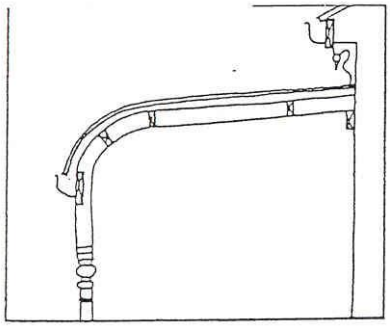
Mock heritage design

Always avoid replication of heritage buildings or elements. Devise a good contemporary design solution. Historical elements which belong to the different styles should not be applied like a random selection of items from a menu. In their proper place, traditional elements contribute to a particular building style. Stuck onto a contemporary infill development they are always out of place. Overleaf are some common examples of heritage elements to avoid on contemporary developments.

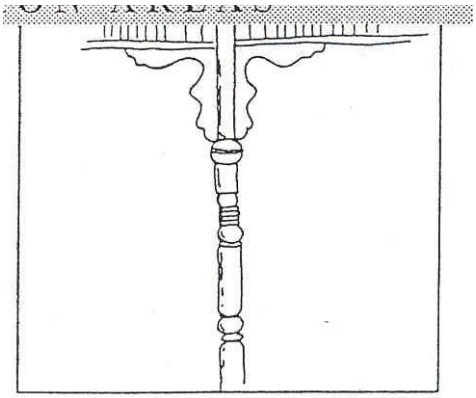
Replication of heritage buildings is also inappropriate. It detracts from the authentic examples of heritage buildings and shows a distinct lack of imagination. Consider that in 50 years, your contemporary design may be conserved as an example of good

late twentieth century design. Have faith in current design abilities and do not resort to copying.

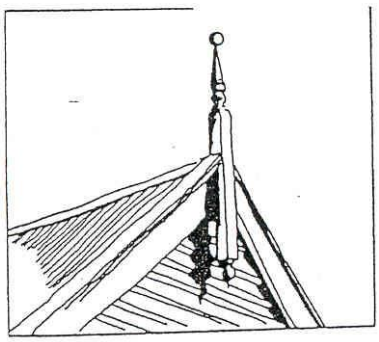
Examples of traditional elements to avoid on infill developments:



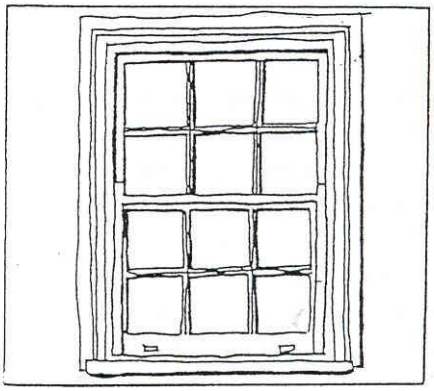
Bull nose verandahs



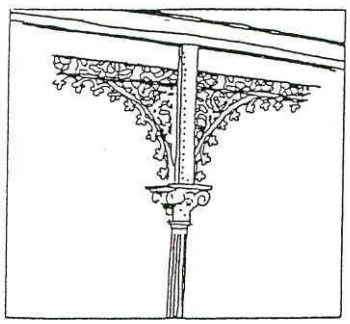
Verandah brackets and turned timber columns



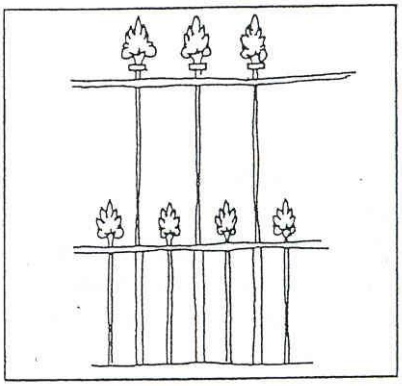
Finials



Colonial bar windows



Lacework and metal columns



Elaborate iron or timber picket heads

INFILL DEVELOPMENT

IN CONSERVATION AREAS

MAXIMISING THE POTENTIAL OF THE SITE

Checklist for your proposal for submission to Council for a planning permit.

1. A statement about the character of the Conservation Area, after reference to the conservation studies.
2. Labelled photographs to illustrate the immediate area and identified in the photographs, the points of significance in the analysis. Submit this information on A3 or A4 paper, not cards. It will be kept on Council's file for future reference.
3. As a minimum, two neighbouring buildings on each side of the subject site (four buildings in total) accurately drawn in elevation and plan to the street frontage.
4. Location on a map of nearby buildings individually identified in the Urban Conservation Study or identified as contributing buildings.
5. Analysis of the site, including:
   - Is this a clear site for development?
   - Does the existing building have a heritage listing?
   - What are the opportunities and constraints offered by the existing building.
   - objectively quantify the costs of remedial works.
   - Consider objectively what you are hoping to achieve with the development and whether it can be successfully obtained on this site.
6. Primary design considerations:
   - Setbacks
   - Form, massing, height & bulk.
   - Materials & finishes.
7. Secondary design considerations:
   - Fenestration
   - Colours
   - Front fences
   - Verandahs
   - Carports and garages
   - Decorative detail.
8. Mock heritage design.
9. Clarify any of the above with a town planner.

STYLES

RECOGNISING HERITAGE HOUSES

WHAT IS A BUILDING STYLE?

Throughout the development of Geelong, houses have shared characteristics, which were popular at different times. Although variations occurred within any time period, forms, proportions, features and materials can be identified as having common characteristics, which contribute to an overall recognisable style.

Most houses will exhibit only some of the characteristics of a style. This will mean they appear different to the illustrations in this guide. It is common for houses to have features from more than one style. This may provide a clue to the time when they were constructed as they may reflect changing tastes. Other houses have been extended at a later date and the new addition may be in another style. The sketches are intended as an indication of features, which can be used to identify each style. Buildings which do not fall into any of the stylistic categories discussed are not in any way inferior to those shown here. The classification system is limited and can not hope to capture the richness and diversity of our built heritage.

The names and dates given to styles vary widely across Australia. This reflects regional developments of styles and can give rise to some confusion. The most comprehensive Australian guide on the subject is: ***A Pictorial Guide to Identifying Australian Architecture*** by Apperly, Irving and Reynolds (Angus & Robertson, NSW, 1989).

It is intended that this guideline on styles supplements information in other Geelong guidelines.

When choosing an appropriate fence or front fence or designing an addition to your house, it is important to understand the existing style. It also assists in analysing streetscapes for the design of infill developments.

WHY IDENTIFY HOUSE STYLES?

Our streets are the public face of Geelong. As people go from place to place, they are surrounded by buildings, the products of our ancestors. Being able to appreciate styles conveys information about periods of development and the tastes and lifestyles of Geelong people. It allows appreciation of individual house design and the precincts and neighbourhoods, which contribute to the character of Geelong.

Understanding the style of your own house enables more informed decision making when it comes to conserving or altering the building. It allows evaluation of the key characteristics of the house and to design additions which build on the existing attributes. Knowledge of styles also allows you to place your home in the context of the development of your neighbourhood.

COMMON STYLES

Victorian Period c1840 to c1890

⇒ Georgian/Regency Revival

⇒ Early Victorian

⇒ Late Victorian

⇒ Italianate

Federation Period c1890 to c1920

⇒ Edwardian

⇒ Federation

Inter-War Period c1915 to c1940

⇒ Bungalow

Post War Period c1940 to c1960

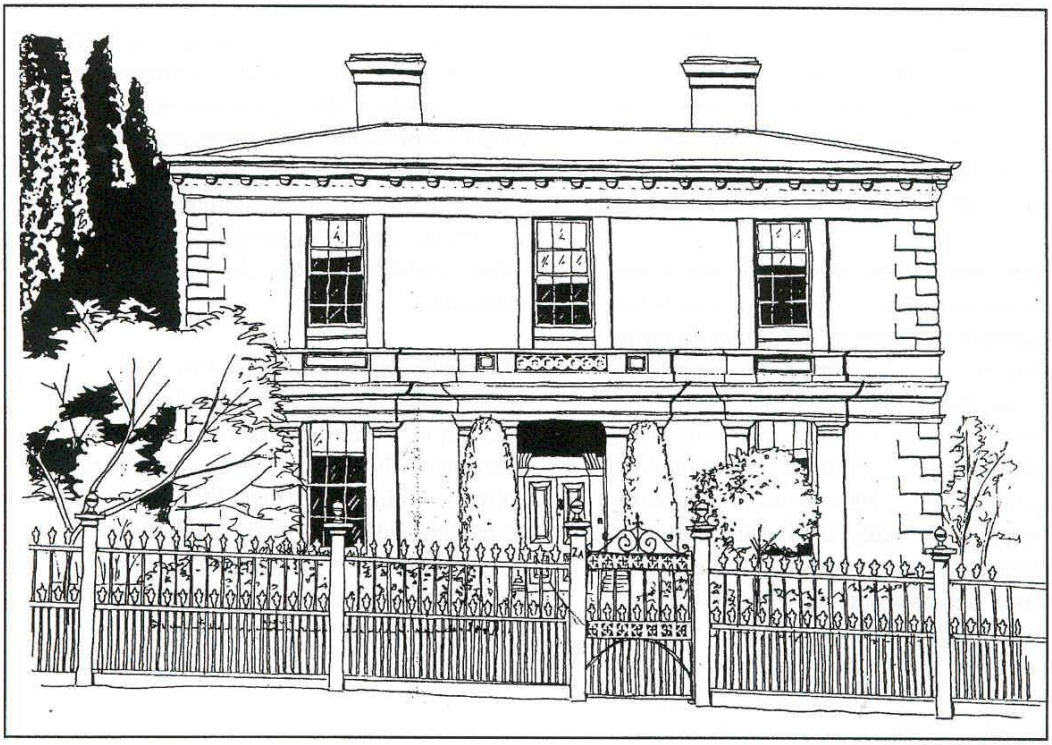
⇒ Waterfall Front

⇒ Modern

STYLES

RECOGNISING HERITAGE HOUSES

GEORGIAN/REGENCY REVIVAL



Earlier examples of this style are seen in Sydney and Hobart as Old Colonial Georgian and Regency from 1788 to c1840. The Georgian/Regency Revival is relatively rare in Geelong and throughout Victoria. The few Georgian/Regency Revival houses in Geelong were predominantly built in the 1840s and 1850s. They were constructed on very large blocks (in rural areas at the time) with formal gardens.

Generally, Georgian and Regency have many characteristics in common. Regency tends towards greater facade articulation with projecting mouldings and quoins, and sometimes the use of wings or pediments to break up blocks.

Key Characteristics

⇒ Symmetrical facades

⇒ Simple rectangular plan forms

⇒ Medium pitched roof, often concealed by parapets usually slate or galv. corrugated iron

⇒ Close or boxed eaves

⇒ Rectangular sash windows with small panes

⇒ Simple chimneys

⇒ Smooth textured walls of exposed masonry or rendered finish

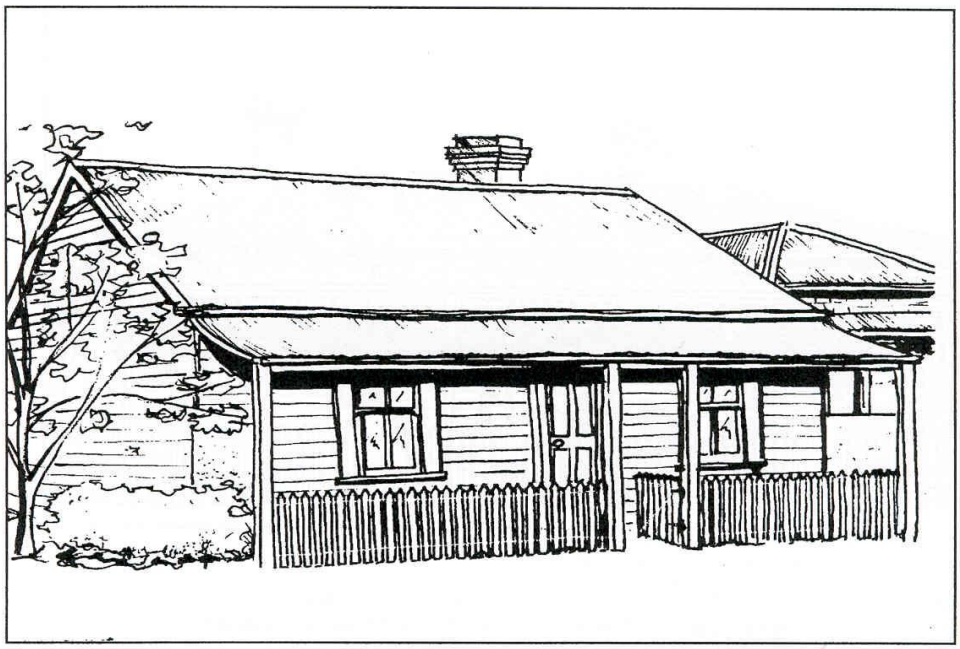
⇒ Subtle projections to frame facade features

⇒ Corners often treated with quoins

STYLES

RECOGNISING HERITAGE HOUSES

EARLY VICTORIAN



Early Victorian style was popular from the 1840s to the late 1870s. It is seen in simple workers cottages in Geelong. These may be attached in a terrace or more commonly in Geelong free standing. They can be masonry or timber and single or double fronted.

Key Characteristics

⇒ Symmetrical, simple facades

⇒ Hipped or gabled roofs, often of 30 degrees pitch, usually slate or corrugated iron

⇒ Occasionally Morewood & Rogers iron roof tiles or shingle roofs remain under more recent cladding

⇒ Guttering usually ogee or half round with circular down pipes

⇒ Timber walls, usually square or beaded edged weatherboards

⇒ Masonry walls, usually bricks in decorative bond patterns, stone or smooth render with ruled ashlar markings

⇒ Verandah forms included skillion, ogee and concave

⇒ Simple iron lacework or timber valences to timber verandah columns

⇒ Rectangular timber framed, double hung, windows, occasionally casement windows

⇒ Four panelled front doors, commonly with highlight

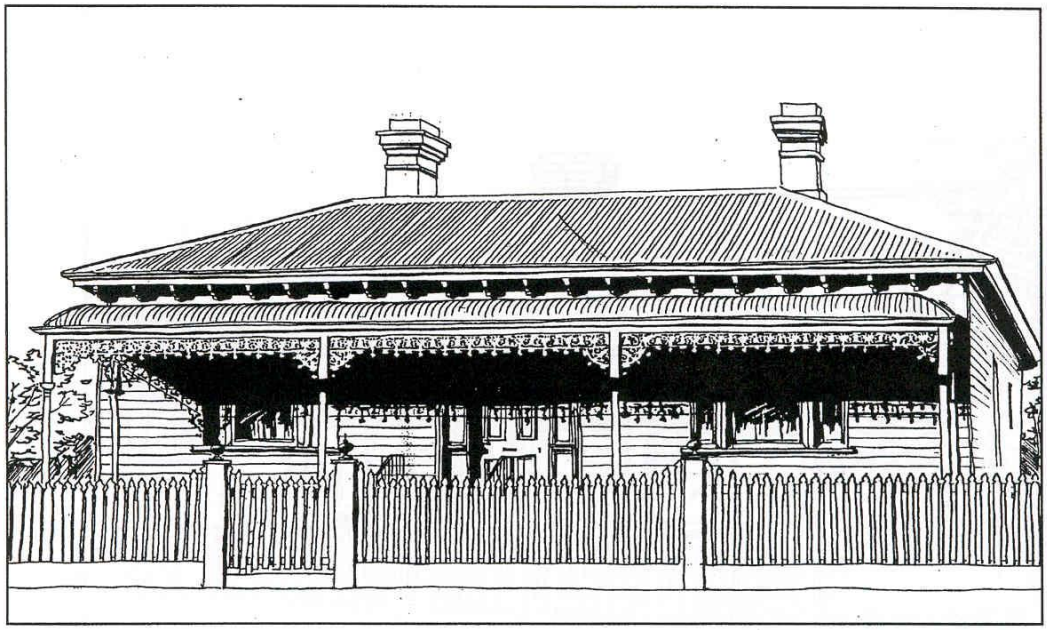
⇒ Decorative timber joinery or render moulding to openings

⇒ Simple chimneys unpainted

STYLES

RECOGNISING HERITAGE HOUSES

LATE VICTORIAN



Late Victorian houses from the 1880s and 1890s are more decorative that the Early Victorian style. These decades were periods of relative prosperity and a greater desire for display of ornament. Even a simple example, such as the one illustrated, incorporated lacework to the verandah, increased glazing and often elaborate paint schemes.

They are predominantly single storey, free standing examples in Geelong, although they occasionally also occur as single or double storey terraces. They can be masonry or timber and single or double fronted.

Key Characteristics

⇒ Symmetrical, simple facades

⇒ Hipped or gabled roofs, often of 30 degrees pitch, usually slate or galv. corrugated iron, sometimes concealed behind parapets.

⇒ Decorative brackets to eaves

⇒ Guttering usually ogee or half round with circular down pipes

⇒ Timber walls, usually square or beaded edged weatherboards

⇒ Masonry walls, usually bricks in decorative bond patterns often with tuck pointing, stone or smooth render with ruled ashlar markings

⇒ Verandah forms included skillion, ogee and convex

⇒ Iron lacework with timber or iron columns to verandahs

⇒ Rectangular timber framed, double hung, windows, commonly with side lights

⇒ Four panelled front doors, commonly with highlight and sidelights

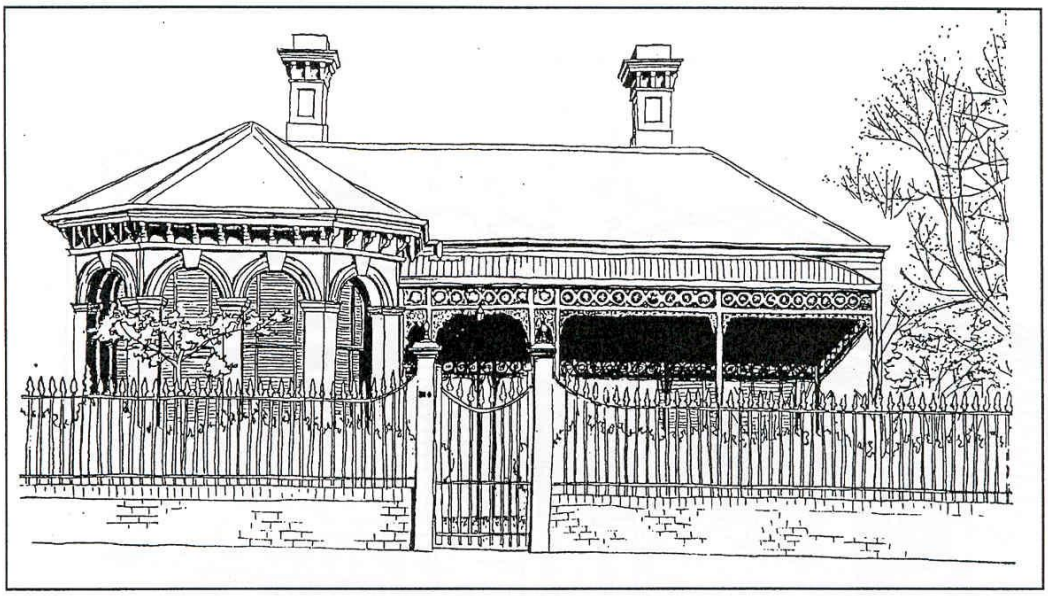
⇒ Decorative timber joinery or render moulding to openings

⇒ More complex chimneys with patterned brickwork or painted render.

STYLES

RECOGNISING HERITAGE HOUSES

ITALIANATE



The Italianate style was favoured for houses throughout the Victorian period from c1840 to c1890. Many examples, like the National Trust property Rippon Lea in Elsternwick, feature towers and asymmetrical facades. In Geelong houses, this asymmetrical quality is often reflected in projecting gable wings with faceted bays. Some houses, like the one illustrated, retain symmetry but are dominated in their composition by the projecting faceted rooms. Towards the end of the Victorian period, the houses tended to become more ornate with increased lacework, eaves decoration and stringcourses and window decoration.

Key Characteristics

⇒ Asymmetrical facades or symmetrical facades with one major asymmetrical element, such as a tower or projecting bay

⇒ Towers often square with pyramidal tower roof

⇒ Projecting faceted bays often octagonal

⇒ Hipped or gabled roofs, often of medium pitch, usually slate or galv. corrugated iron

⇒ Guttering usually ogee or half round with circular down pipes

⇒ Masonry walls, usually bricks in decorative bond patterns and polychromatic colours, stone or smooth render with ruled ashlar markings, many timber examples in Geelong.

⇒ Verandah forms included skillion and concave, or arcaded or colonnaded loggias

⇒ Detailing and decoration followed Early and Late Victorian styles with later examples becoming more ornate and Italianate having a greater emphasis on string courses and eaves decoration

⇒ Chimney reflected the amount of decoration generally with later examples being elaborate.

STYLES

RECOGNISING HERITAGE HOUSES

EDWARDIAN

Edwardian timber houses c1890-1915 are common in Geelong, although examples in brick or stone are also seen. The houses are usually detached and double fronted, often on garden allotments. Timber ornament is often highlighted with decorative paint schemes. Sometimes Early Victorian cottages were converted to the Edwardian style with the addition of a gabled bay to the street frontage and the introduction of timber ornament.

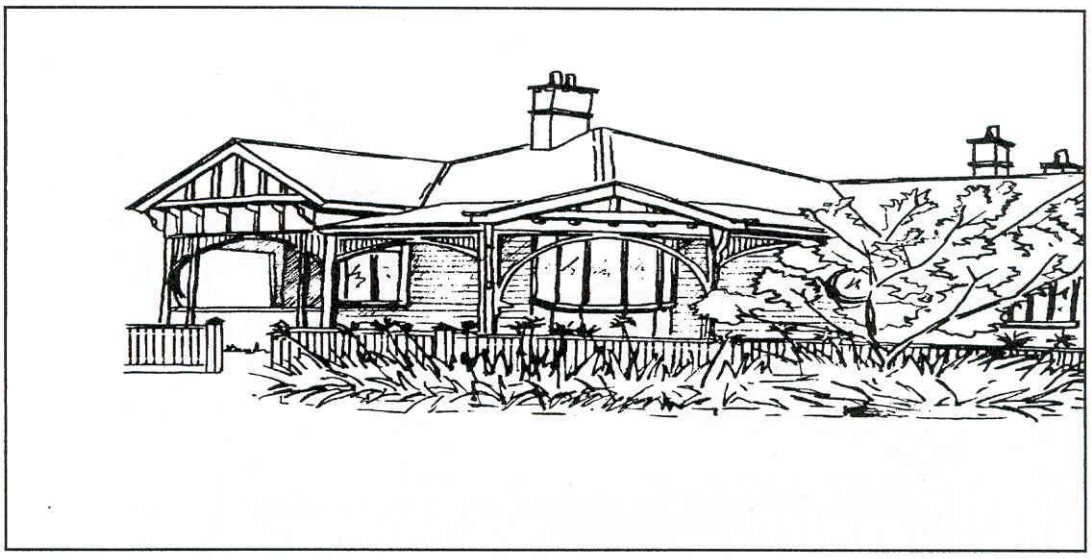
Key Characteristics

- ⇒ Asymmetrical facades
- ⇒ Roof often a combination of a hip and a projecting gable, usually 30 degrees pitch, and corrugated iron
- ⇒ Timber or masonry walls or smooth render
- ⇒ Verandah forms included skillion and convex
- ⇒ Timber fretwork to verandah, turned or plain timber posts
- ⇒ Rectangular timber framed, double hung or casement windows, often paired or in threes
- ⇒ Four panelled front doors, commonly with highlight and sidelights
- ⇒ Decorative timber joinery around openings
- ⇒ Eaves brackets, decorative gable infill and timber brackets to window canopies
- ⇒ Chimneys – red brick, plain or with brick string courses and/or strapping.

STYLES

RECOGNISING HERITAGE HOUSES

FEDERATION



Federation houses have an emphasis on their three-dimensional qualities rather than presenting a front facade to the street in the manner of Victorian houses. The extensive use of verandahs, projecting wings and bays breaks up the facade and often emphasizes diagonal elements. A complex roof-line, often picturesquely studded with tall chimneys, gargoyles, ridge cappings and other decorative features was favoured.

In Victoria, the combination of tuck-pointed red bricks with Marseilles terracotta roof tiles was common. Geelong has several outstanding timber examples of the Federation style.

Key Characteristics

⇒ Asymmetrical with the emphasis on the overall form rather than the front facade

⇒ Focus is often on the diagonal with a projecting gable or window bay

⇒ Complex roof lines of intersecting hips and gables, often with a picturesque silhouette of decorative tall brick chimneys with chimney pots, ridge cappings and occasionally attic balconies or dormer windows

⇒ Timber walls with corrugated iron roofs, or masonry or render walls with rough cast to gable infill and terracotta Marseilles tiled roofs

⇒ Verandahs often extend around most sides of the building and may be incorporated under the roof form or as separate roofs

⇒ Elaborate timber valences to verandahs, often with arches

⇒ Rectangular timber framed, double hung or casement windows, often paired or in threes

⇒ Small circular porthole windows are common

⇒ Windows not under verandahs usually have hoods of ripple iron and decorative supporting timber brackets

⇒ Panelled front doors, may incorporate glazing, commonly with highlight and sidelights

⇒ Decorative timber joinery around openings Eaves brackets prominent and decorative infill to gables often incorporating rough cast

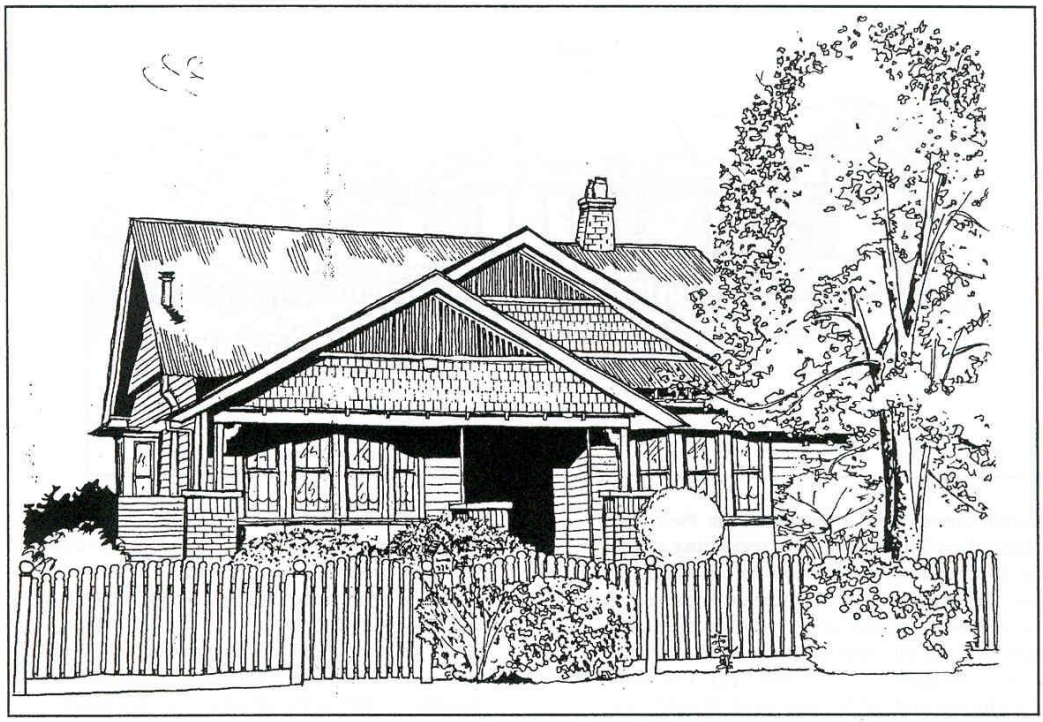
⇒ Lead lighting in upper lights of windows and doors and the sidelights of doors, often Art Nouveau or Australiana motifs

⇒ Chimneys of exposed brick with brick or render strapping, part stuccoed for contrast.

STYLES

RECOGNISING HERITAGE HOUSES

BUNGALOW



Bungalows are one of the more common housing types in Geelong. They date from the Inter-War period when building costs were high and buildings had less decoration. The broad roof gable roof form usually dominates the Bungalow, creating a cosy, protected domestic quality. The houses often feature natural materials, like stained timbers and pebble finishes. Bungalows are commonly freestanding with wide garden allotments, which allow a side driveway and garages or outbuildings.

Key Characteristics

⇒ One or more gables, either perpendicular or parallel to the street frontage, which dominate the overall form of the building, roof usually 25 degrees or steeper

⇒ Emphasis on the weight of the roof, by brackets, detailing to the large gable ends, including roughcast, timber shingles and strapwork, also exposed rafter ends, decorative gable infill treatments, geometric ventilators

⇒ Roofs clad in galv. corregated iron or tiled with Marseilles terracotta or cement tiles, walls often masonry and rough cast render, square edged or bullnose weatherboards often stained dark, influence of Arts & Crafts movement on natural materials and finishes

⇒ Deep porches with 'flat' roofs giving a horizontal emphasis, supported by tapered masonry pillars or grouped sturdy timber posts, balustrade wall with render capping or timber top rail

⇒ Chimneys expressed externally as large masonry elements, face brick or roughcast.

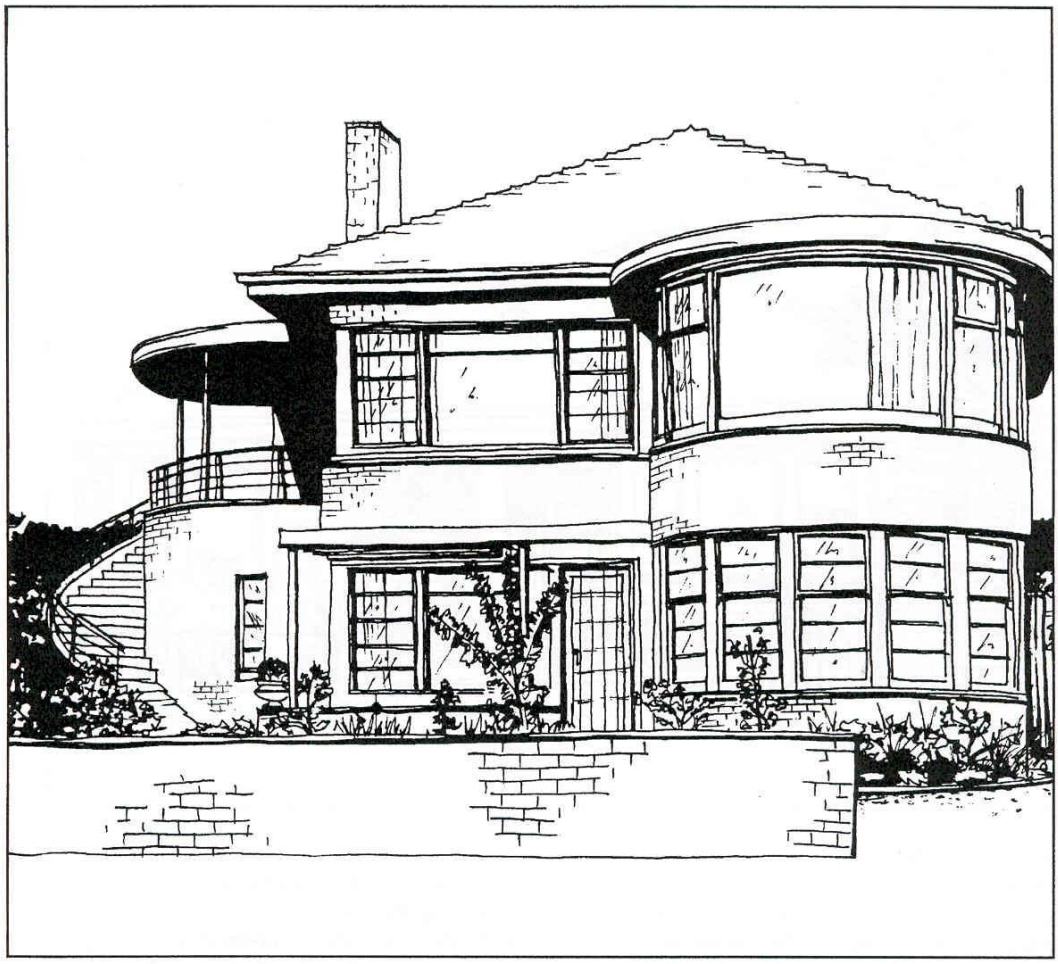
⇒ Timber framed windows, often small and rectangular in form, casement or double hung with fixed panes, grouped in wide bands, bay windows are common

⇒ Front doors often glazed in top section and timber below, leadlight with art nouveau or Australiana motifs

STYLES

RECOGNISING HERITAGE HOUSES

WATERFALL FRONT



European modern architecture of the 1920s and 1930s departed from the styles of the past in favour of 'functionalism' and 'clean lines'.

After the Second World War, the streamlined effect of horizontal bands of glazing and contrasting materials, and simple geometric shapes was transferred into the more popular housing domain. Triple fronted brick veneer houses were built in Geelong. Those with undulating facades due to curved glazed bays and porches became known as Waterfall Fronts.

Key characteristics

⇒ Asymmetrical massing with the emphasis on horizontal lines broken by some vertical motifs, such as chimneys and stairways.

⇒ Brick veneer construction, tiled roofs with low pitches, often hidden by parapets.

⇒ Streamlined horizontal bands contrasting glazing with masonry or render, known as 'ribbon' windows.

⇒ Large areas of glass, often featuring curved glazing to bays, timber or metal framed windows, corner window placement.

⇒ Flat roof porches, cantilevered decks, hoods and horizontal string courses.

⇒ Elevation of buildings, steps and decks with metal railings.

STYLES

RECOGNISING HERITAGE HOUSES

MODERN

Immediately following the War, there were shortages of materials and skilled labour and tight government regulation on domestic building. From the 1950s onwards, the housing market expanded rapidly with modern technology and mass production promising a new era in building. In Melbourne, the Age Small Home Service published well-designed affordable modern homes and this trend was followed around the country.

Throughout this period, the triple fronted brick veneer, which characterises so many of the suburbs gained in popularity. The houses had light, spacious accommodation, were generally well constructed and easy to maintain.

Key characteristics

⇒ Asymmetrical massing with emphasis on horizontal lines.

⇒ Brick veneer construction, hipped, concrete tiled roofs with low pitches.

⇒ Horizontal bands contrasting glazing with brickwork.

⇒ Large areas of glass, often featuring grouped windows, timber or metal framed, and corner window placement.

⇒ Flat roofed porches, steps and decks with metal railings.

ADDITIONS

FOR HERITAGE BUILDINGS

DESIGNING AN ADDITION

Some heritage buildings need adaptation to suit contemporary lifestyles. These changes must be sensitively managed so that they do not detract from the existing cultural significance of the heritage place.

Often the best approach is to design an addition, which can house modern facilities but retains the integrity of the significant building fabric. To achieve this, it is necessary to retain the visual dominance of the heritage part of the property by careful design and placement of an addition.

If the design of the addition is completely different to the existing building, it will not visually relate to this site. However, an addition should not slavishly copy the existing as it is a piece of contemporary design. The addition should be good architecture in its own right.

If the addition uses old building materials, or exactly replicates details of the existing building, then it may create confusion as to its age. It is preferable for the addition to be clearly seen as another stage in the development of the site, which sits well with the earlier authentic heritage part.

Aim to create harmony between the contemporary design of the addition and the heritage asset. The design characteristics of the heritage building can be used to generate the contemporary addition. This guideline discusses the impact on the setting, the impact on significant building fabric and designing the scale and bulk of the addition. Materials, finishes and detailing are discussed.

These guidelines on 'additions for heritage buildings' are based on the principles, processes and practices of the IOMOS *Burra Charter.*

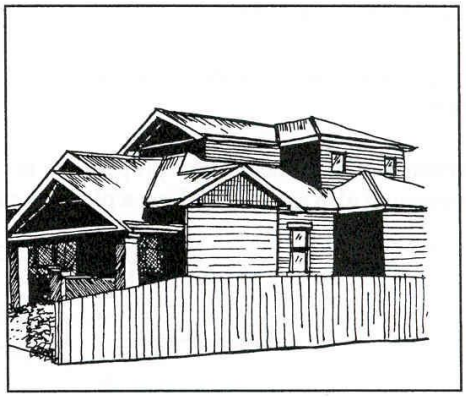


Figure 1

Figure 2

Two successful examples of adding a second storey. The design of the addition complements the existing characteristics of the heritage building.

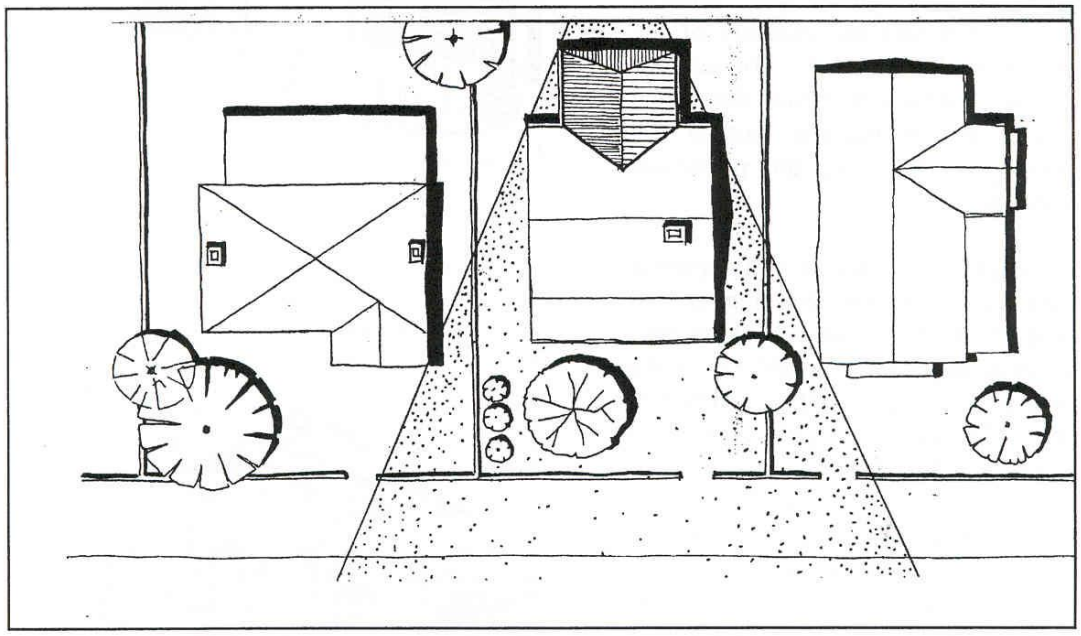
ADDITIONS

FOR HERITAGE BUILDINGS

IMPACT ON SETTING

Before adding to a heritage-listed building or a property within a Conservation Area, consider the possible impact of the addition on views to the heritage property, its context and setting.

Establish viewing lines to the property to act as a guide in planning the addition. These sketches will also assist in making a planning permit application to Council.



Viewing lines in plan

Drawing the viewing lines to the property in plan helps to establish a footprint within which an addition could be placed with minimal impact on the heritage values.

Firstly accurately measure the existing building in plan, its location on the property and the location of footpaths and roads. In conservation areas, it is necessary to draw the outline of the neighbouring building or two on each side. If trees are important to the placement of the addition, these should also be shown. At this stage a site plan has been produced. It can also be used to show site conditions such as prevailing winds, good aspects for views, winter sun and summer shading.

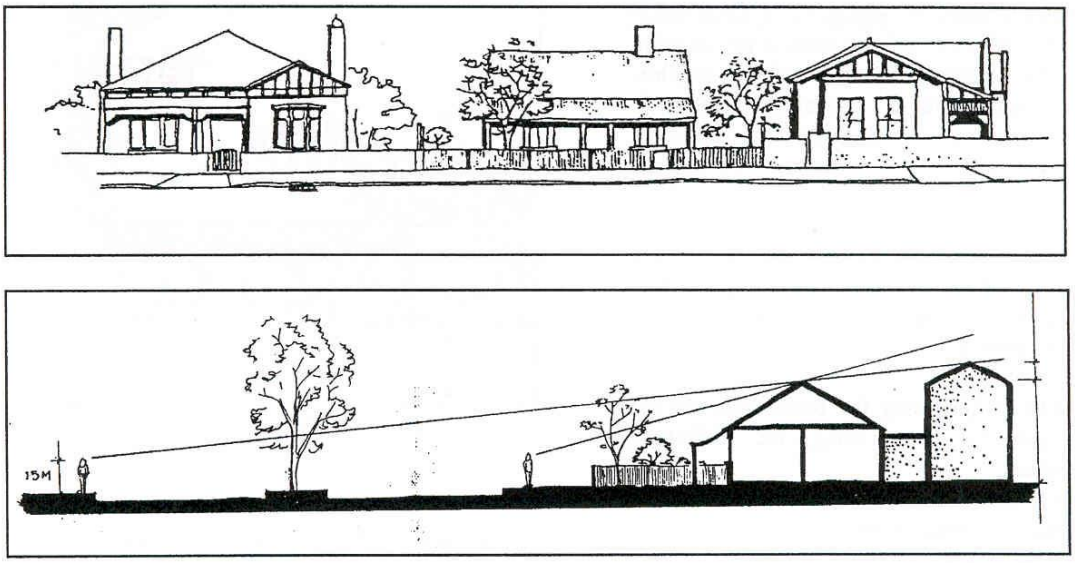
Next consider the positions where the best views are gained of the building and mark these on your plan. Perhaps they are from the footpath directly opposite or from an angle past a neighbouring property.

Then draw a line from the best viewing positions past the building plan as shown in the sketch above. This defines the extent of the space available to site the addition.

The sketch should be accurately drawn to scale. Even more importantly, critical dimensions must be marked on the plan.

ADDITIONS

FOR HERITAGE BUILDINGS



Viewing lines in elevation

Determining the viewing lines in elevation helps to establish a building height within which an addition could be placed with minimal impact on the existing property and adjacent properties.

Draw up the building in elevation perpendicular to the front boundary. More than one elevation may be needed if the roof line is irregular. Make sure the height measurements are accurate and correctly draw the existing roof pitch. Note these dimensions on the drawing. Later these drawings can be used to document the addition when it is designed.

Next refer to your previous plan and the positions where the best views are gained of your building. Draw these positions onto your elevations at the correct distance away. Show the front garden, footpaths and road in elevation for these good viewing positions.

Draw a stick figure on the opposite footpath. Eye level is usually taken as about 1.5 metres and should be marked on the stick figure. Draw a line from this position past the building silhouette. This indicates the height of the space available to site the addition. Refer to the sketch above.

Repeat the process where the roof line alters or where there are other viewing positions to consider. It is also useful to show adjacent properties in section to help assess the impact on their forms.

Remember

The viewing lines in plan and elevation establish a suitable area for the addition from the heritage perspective. Normal building and planning permit requirements, such as boundary setbacks and reducing overshadowing to neighbours, will also apply.

ADDITIONS

FOR HERITAGE BUILDINGS

IMPACT ON SIGNIFICANT FABRIC

Deciding on where to join or connect the addition joins with the existing heritage building requires careful consideration. The building fabric in this position may be significant and damage to it, or alteration of the fabric, may need to be avoided.

Footings, sub-floor ventilation, the wall surface and any features like windows, the gutter line and springing point for the roof may all need to be protected.

Consider emphasising the break between the old and the new using the following techniques:

- ⇒ setting the new wall line back from the existing by at least 100mm;
- ⇒ using an expansion joint, a recess or a full height opening to create a visual break;
- ⇒ using a glazed link to create a reasonably transparent join; and
- ⇒ keeping the addition below the existing eaves at the joining point so that the new roof line is less dominant.

Details of the way the connection is designed will usually be required as part of planning permit applications.

SCALE & BULK OF THE ADDITION

Utilising roof space

Many traditional styles of housing in Geelong can readily be adapted with an attic storey addition within the existing roof space. Most roofs of 30 degrees pitch or greater should be checked for the capacity to include an attic storey. Federation style houses with their complex roofs are particularly suitable. Where possible, place the attic windows to the side or rear of the house.

The proportions of new roofs or glazing to the attic storey should be drawn from the existing house. Decorative details can often be included in a simplified manner without exactly copying the existing.

Successful examples like the three figures on the right look like they are part of the original design. On closer inspection, simple detailing establishes the attic as new work.

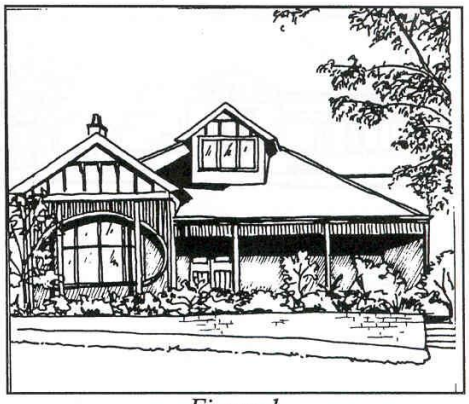


Figure 1

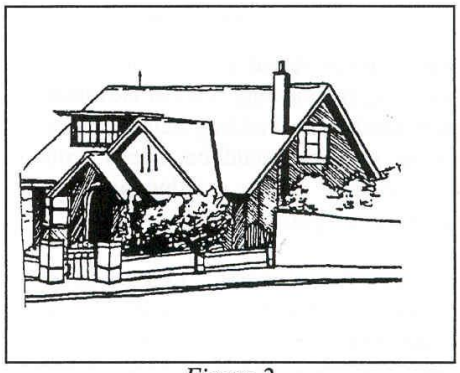


Figure 2

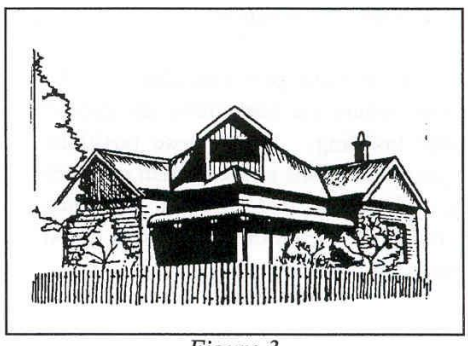


Figure 3

ADDITIONS

FOR HERITAGE BUILDINGS

REAR ADDITIONS

Apart from attic style or minor additions, it is rare to successfully add to the front of a heritage building. Usually there is a lack of space and it would involve major compromises to the existing heritage fabric.

It is also important to consider the characteristics of the streetscape in planning the addition. A conservation area with strong visual lines of repeating roof forms, like those illustrated in Figure 1 and found in many streets in Geelong West, may mean that additions must be invisible from the street. The use of view lines, already discussed in this guideline, can help to conceal the addition.

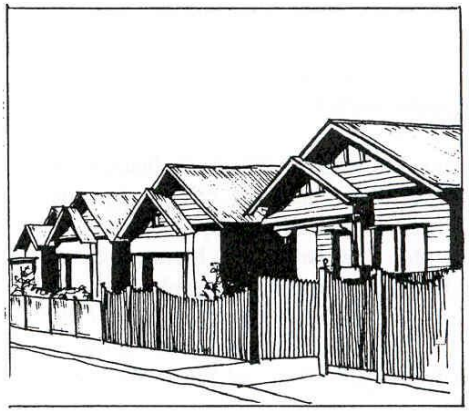


Figure 1

Many additions are placed at the rear of the existing building. This often allows for a larger scale addition if the setback means that the existing building screens the impact.

Major additions of a size comparable to, or greater than, the existing building should be treated as a separate visual entity. They may be joined by a link. The examples illustrated in Figure 2 demonstrates the visual separation of the addition from the heritage building.

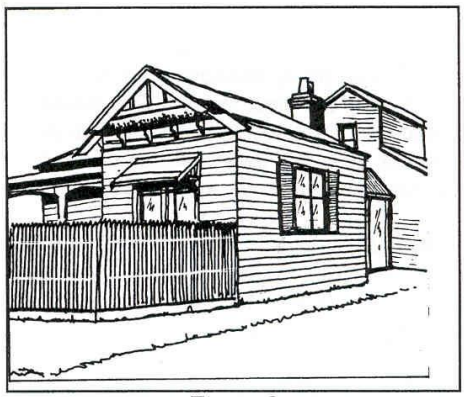


Figure 2

Note that the roof form and massing of the addition is a central design factor with the existing heritage building. The detailing and materials offer opportunities for expressing contemporary design in the addition.

Figure 3 shows the importance of the same roof form and smaller massing in integrating the addition with the original.

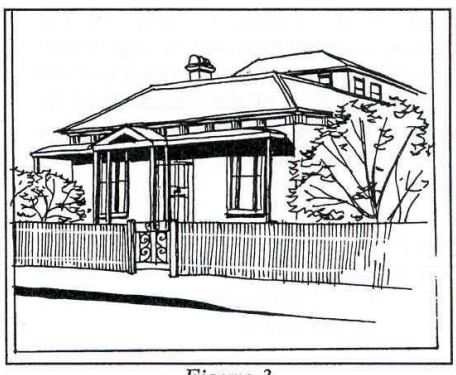


Figure 3

ADDITIONS

FOR HERITAGE BUILDINGS

ADDING A SECOND STOREY

The addition of a second storey to a heritage building must be carefully designed. Compared to additions within the roof space or to the rear, the second storey addition will have a greater impact.

In all cases, it is inappropriate to replicate what is already existing and just raise it by one level. The problem with this approach is that it confuses the new with the heritage asset, making it difficult for people to understand the addition as a later chapter in the history of the site.

The second floor addition must not dominate the existing building. The building is significant because of its existing character and this should not be overwhelmed. To achieve this, the second storey additions must be sited well back from the street facade. This should be a distance of about five metres shown in figure 2 or back to a transverse ridge line or intersecting gable, for example as shown in figure 3.

A set back from the side walls of the existing building is also required. This creates subservient proportions for the second storey. Refer to figure 1.

The roof form of the addition should match the existing. Getting the pitch and the roof cladding material to match are essential. The complexity of the form of the addition should also match the existing building. For a bungalow, a simple form may be appropriate. For Federation style, it may be better to break up the overall form of the second storey by using a number of projecting bays.

Look at the two examples illustrated on page 1 of these guidelines.

Use existing roof space and minimal floor to ceiling heights to keep the overall height as low as possible. Lining the roof space is often effective in achieving this.

Figure 1

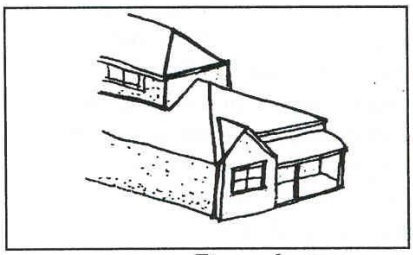


Figure 2

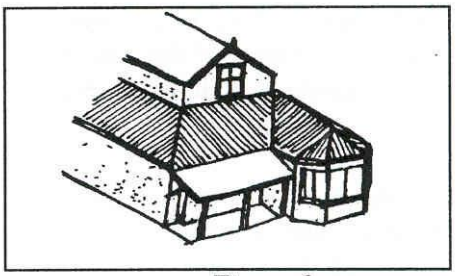


Figure 3

Materials and finishes for additions should reflect the existing building. It is not always necessary to copy the existing. Tinted or painted render over a light-weight construction is often a good alternative for additions to masonry buildings. Timber additions are usually the most appropriate for timber dwellings.

Where a second storey is being added to a heritage building, it is important that the roof cladding is appropriate. Generally, use galv. corrugated steel to match iron roofs or colorbond where the roof has been renewed. Because of its highly reflective nature, zincalume is usually not permitted in Conservation Areas. In all cases where there is run off from a new roof

to an old roof, compatability of materials should be considered.

IS THE FENCE IMPORTANT?

Before altering or demolishing a fence, assess its heritage value.

Research the history of the fence.

Establish whether the fence is the original on the site or whether it has been associated with this property for a long time. Speak to local people and find old photographs of the property. Try the Geelong Historic Records Centre.

Check if the fence is identified in an Conservation Study?

Look at the Conservation Studies held by the City of Greater Geelong. Talk to a planner and check the individual property listings to see if the fence has been noted as an important feature.

Consider the qualities of the fence.

Is the fence rare, particularly old or unusual for the skill or materials used to make it? Does it make an important contribution to a heritage place? Figure 1 shows an important Geelong fence. For advice on assessing the qualities of the fence, refer to the references in this guideline and speak to a conservation practitioner or the Council's Heritage and Design Advisor.

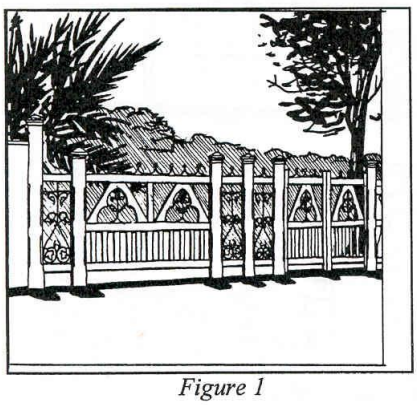


Figure 1

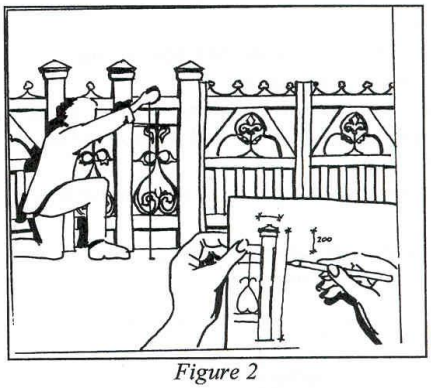


Figure 2

CAN THE FENCE BE RETAINED?

Always record the fence fully first.

Take photographs of the whole fence and its details. Make drawings, trace details to make templates and record all measurements, as illustrated in figure 2. Lodge a copy of the record with the Geelong Historic Records Centre and with Council. It adds to the collective knowledge about fences in our region and may allow an important fence to be accurately recreated at a later date.

Assess why deterioration occurred.

What parts of the fence have deteriorated and why?
Typical areas of failure are:

- ⇒ Timber posts rotting in the ground;
- ⇒ Horizontal timber rails rotting;
- ⇒ Rusting wire or metal features;
- ⇒ Loss of decorative detail;
- ⇒ Inadequate foundations supporting masonry fences;
- ⇒ Ground movement causing cracks or bulges in masonry; and
- ⇒ Mortar deterioration to masonry joints.

Retain as much of the original fabric as possible. [It is better to have an original and worn looking fence, which is maintained in working condition than a brand new replica.]

FENCES

DESIGNING NEW FENCES

Can the problems be rectified?

Consider:

⇒ Lowering the garden bed against the fence; (needed in figure 1)

⇒ Splicing in new sections of timber and retaining most of the old wood; (needed in figure 2)

⇒ Copying existing parts to recreate those that are missing;

⇒ Pouring new concrete footings; and

⇒ Repointing mortar joints.

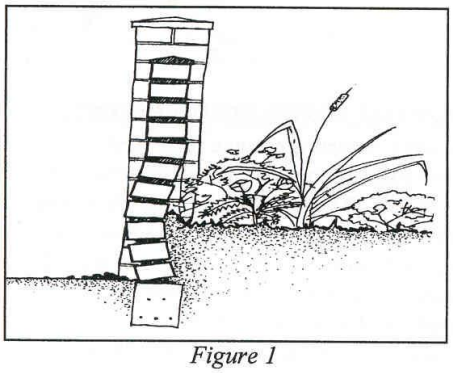


Figure 1

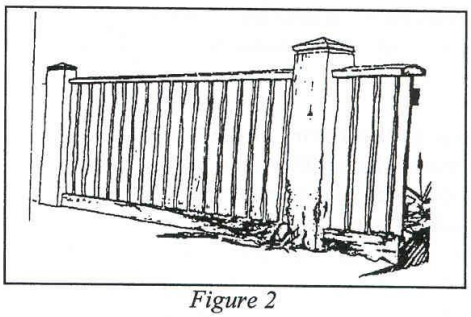


Figure 2

Get help with the necessary skills and materials

Some sources are:

-the reference guideline in this series;

-Council's Heritage and Design Advisor;

-Council's list of trades people;

-Building Surveyors, and others in the building industry; and

-by observation of other similar fences.

Good references to consult are National Trust Technical Bulletin 8.1 *(Fences & Gates*) by Richard Peterson and *Getting the Details Right: Restoring Australian Houses 1890s – 1920s* by Ian Evans and the NSW Dept. of Planning. These books have accurate details of heritage fences, such as heights and materials. Speak to a planner about looking at a reference copy.

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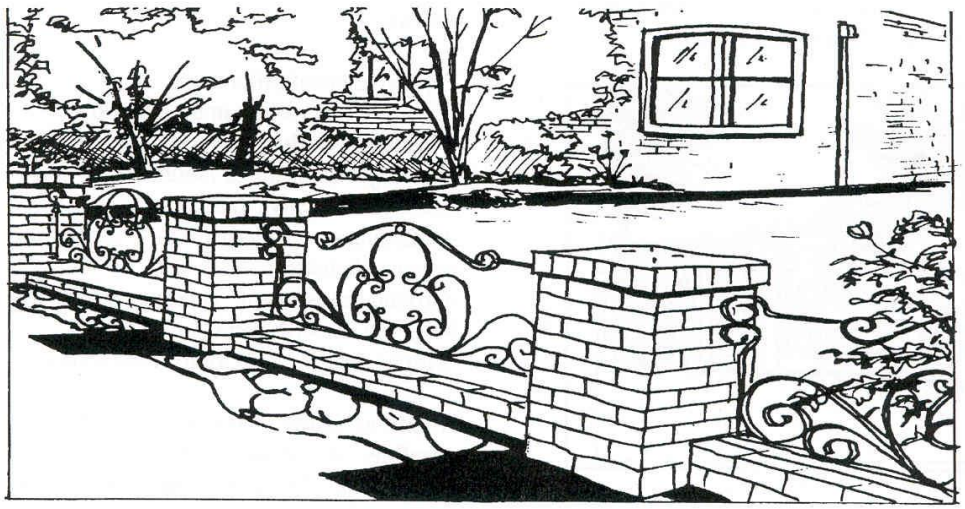


Figure 3

FENCES

RETAINING SIGNIFICANT FENCES

NEW FENCES FOR HERITAGE PROPERTIES

Before designing a new fence at a historic property consider the options.

Recreate a previous fence.

Research a previous fence by speaking to local people and finding old photographs of the property. Try the Geelong Historic Records Centre. Establish whether the fence was the original on the site or whether it had been associated with the property for a long time.

A past fence should not necessarily be recreated. If an old fence is being recreated, it should be done accurately.

Build a new fence appropriate to the style of the heritage property.

Identify the style, or the mixture of styles, in the building. To do this use the Heritage & Design Guideline on styles in this series, references on building styles from the local library (make sure that they are relevant to Geelong), consult the Conservation Studies held by Council or talk to the Heritage and Design Advisor or another person familiar with local building styles.

Research the range of fence types appropriate to the style of building. For every period of development, more than one style of fencing was popular. Consider the choices and how they suit functional requirements. Try to research unusual options rather than just the typical examples.

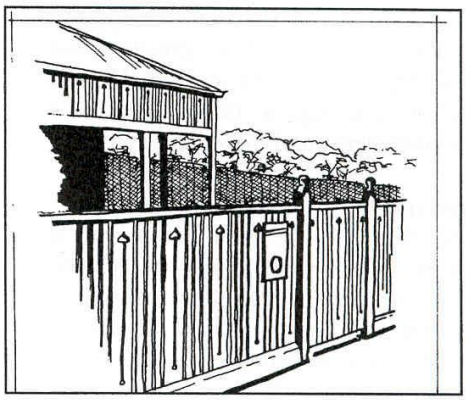


Figure 1

Adapt fences to the individual property.

Create an individual design for a period style fence by customising a standard style using design features from the existing building. It should be stylistically accurate in heights, proportioning and materials but individual details can be incorporated to make the fence special.

Verandah fretwork, balustrade patterns or decorative eaves brackets can be good sources of cut-out decorations for timber fences as illustrated in figure 1. Masonry buildings may include decorative masonry courses, contrasting colours or mortar treatments which can be repeated on a fence as shown in figure 2.

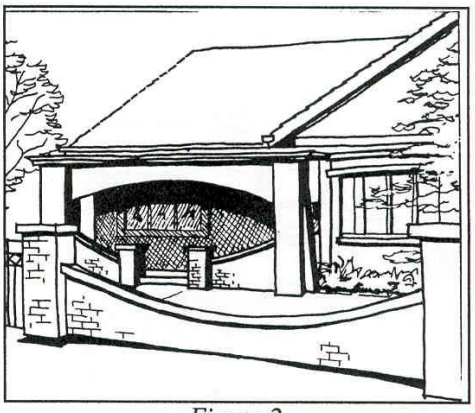


Figure 2

FENCES

RETAINING SIGNIFICANT FENCES

NEW FENCES IN CONSERVATION AREAS

Individual fences contribute greatly to the overall appearance of the locality. In most parts of Geelong, a front fence is a traditional element of the streetscape.

Assess qualities of existing fences

Assess fences in the street by looking at patterns in heights and placement, visibility through the fences and in materials and design. Draw inspiration from the best authentic examples which enhance the character of the conservation area.

Height

A tall, solid fence can dramatically change the vista by limiting views, and altering characteristic street lines established by the repetition of existing fence heights. Refer to Figure 1.

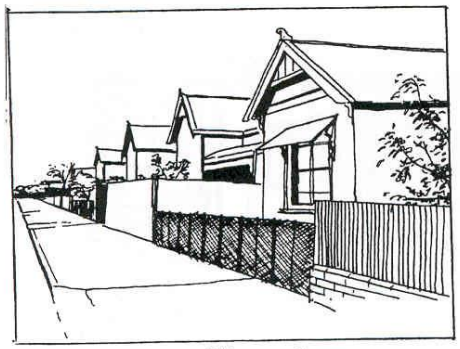


Figure 1

Increasing the height of traditional fence styles detracts from their appearance. Fences from each period are reasonably consistent in height. Popular traditional styles, such as timber pickets and woven wire fences were low. Research the correct proportions of traditional fences in Geelong before considering using them.

Planning permits will usually not be given for a fence, which is higher or more elaborate than is suited to the style of the house. Fences in Conservation Areas are rarely over 1300mm in height.

Placement

The placement of fences along the front boundary or set back with planting can be a strong visual street element. Keep the placement of new fences consistent with the established traditional line.

Figure 2

Visibility and security

Examine existing fences to establish the degree of visibility through them. Traditional styles were often designed to emphasise the garden qualities of a setting so the fence permitted good views through. If this is a concern with new fences, the design of the fence should not be made less transparent but it can be backed by hedges or dense plantings. From a security aspect, the police and Neighbourhood Watch recommended that visual contact with the street is retained through fences. Refer to Figure 2. Installation of automatically activated security lighting is another way of increasing the security of your front yard.

FENCES

RETAINING SIGNIFICANT FENCES

Materials and finishes

The materials and finishes of a new fence should not be highly reflective or overwhelm existing fences in a conservation area. If the streetscape has some consistency, it is important to retain this quality. For corrugated steel fences, like 'ripple iron', zincalume is unacceptable as it is too reflective. Iron palisade fences, like the one illustrated right, are rare in Geelong.

Noise

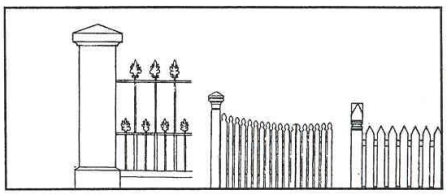
Solid masonry walls which enclose a building may reduce street noise but only on rare occasions. Put an opening in the wall, like a letterbox or gate, and the noise insulation is immediately reduced. Solid masonry front fences will not assist where lower fences face neighbouring properties or where the source of noise is elevated. Dense planting behind fences may help. There are more effective ways of reducing street noise, such as double glazing windows, so tall solid fences will not be permitted in conservation areas on the basis of noise reduction.

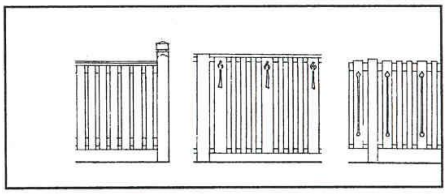
Requirements for Permits

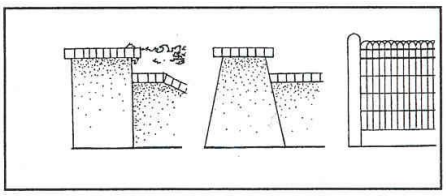
The Building Code of Australia has requirements for fences, including visibility through fences and for heights to be in keeping with neighbouring fences, which are similar to this guide. A new fence may require both a planning and a building permit if it is within a conservation area or on an individually listed heritage property.

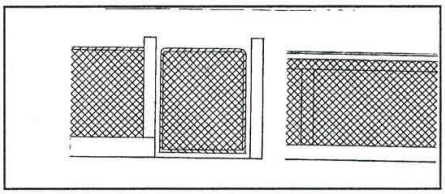
Simple contemporary designs

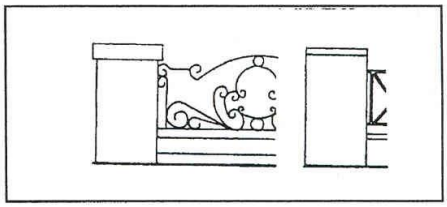
For new fences to suit developments in urban conservation areas, simple contemporary design is best. Use heights, placements, degree of visibility, materials and finishes to reflect the existing streetscape character. However, do not copy a traditional fence as this is an opportunity to do something new.











GLOSSARY

FACADES

ASYMMETRICAL FAÇADE – a face of a building that lacks symmetry through not necessarily balance.

SYMMETRICAL FAÇADE – a face of a building that is symmetrical.

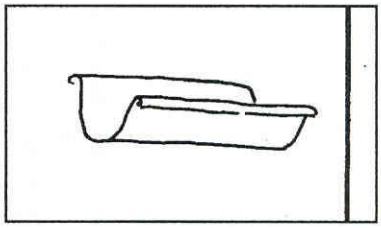
FAÇADE – The front or face of a building.

POLYCHROMATIC (colour scheme) – Multicoloured. Usually applied to masonry of several different brick or stone colours.

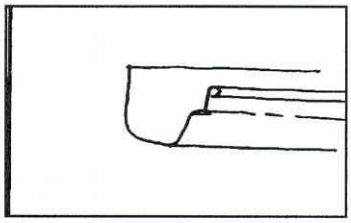
GLOSSARY

GUTTERS

HALF ROUNDED GUTTERS



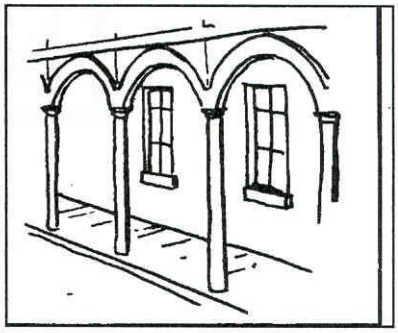
ODGEE GUTTERING



LOGGIAS

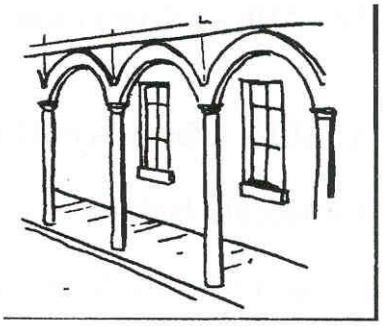
ARCADED LOGGIA – a row of arches carried on columns or piers forming an open-sided arcade or gallery.

Whether or not it has arches, if it is open sided and supported on columns, it is a COLONNADED LOGGIA.



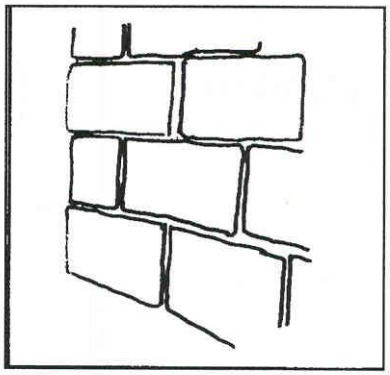
GLOSSARY

LOGGIAS
COLONNADED LOGGIA – a row of arches carried on columns or piers forming an open-sided arcade or gallery.

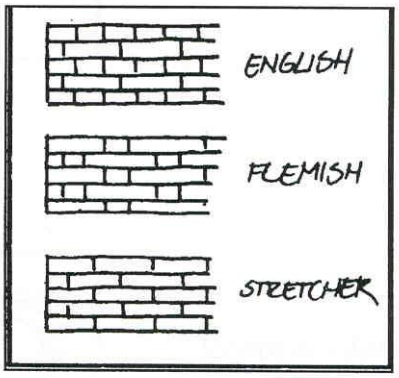


MASONRY

MASONRY

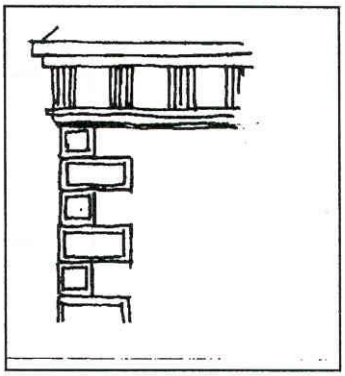


BOND PATTERNS – English Bond, Flemish Bond and strelcher bond.

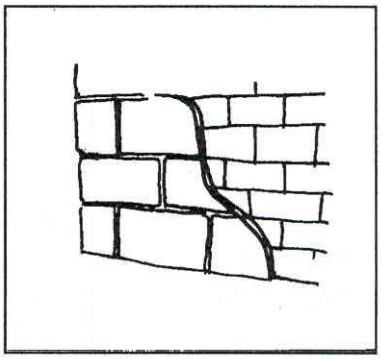


GLOSSARY

QUOINS – The external angle or corner of a building, particularly when emphasised or decorated.

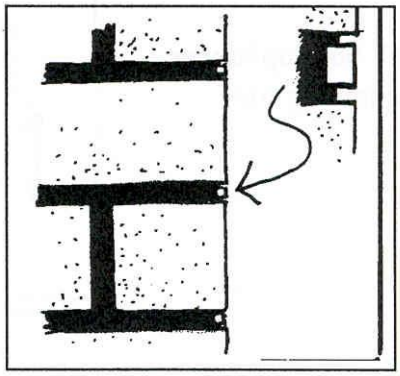


RULED ASHLAR RENDER



STRING COURSES – a moulding or projecting band running horizontally across a façade.

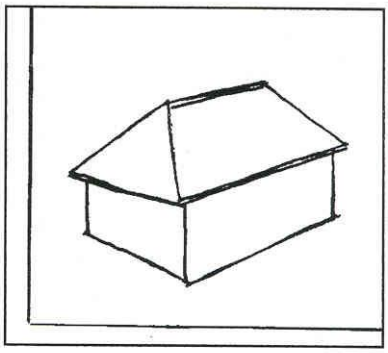
TUCK POINTING – a decorative treatment of masonry joints.



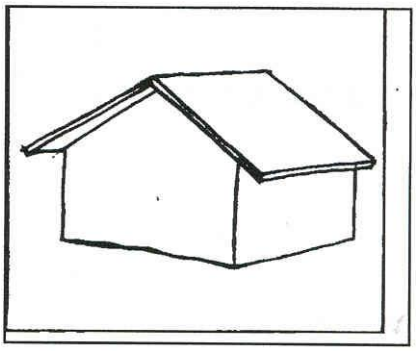
GLOSSARY

ROOFS AND PARAPETS

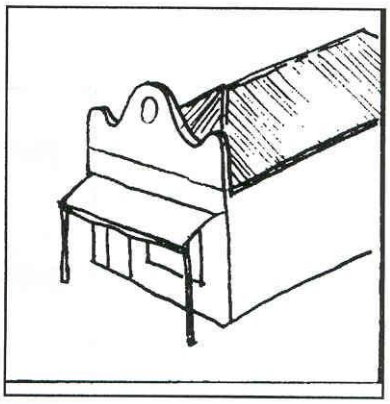
HIP ROOF



GABLE ROOF – pitched roof consisting of two roofing plains.



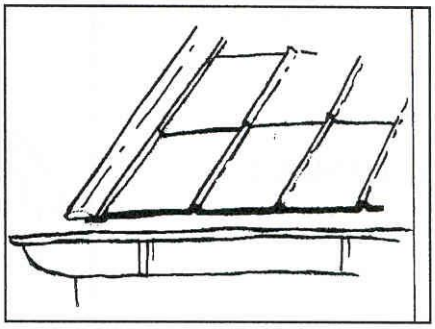
PARAPET – a wall built up higher than the line of the joining roof.



GLOSSARY

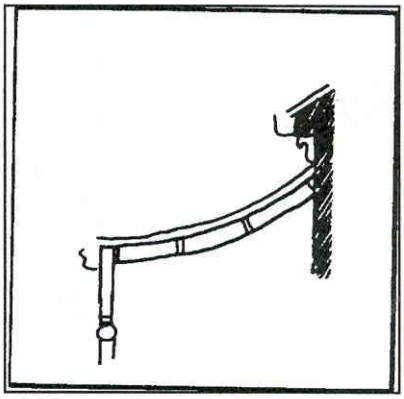
ROOFS AND PARAPETS

MOORWOOD & ROGERS ROOF TILES

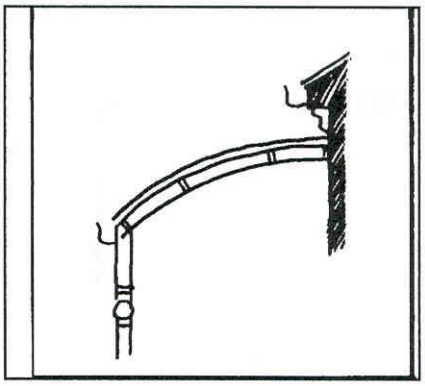


VERANDAHS

CONCAVE VERANDAH



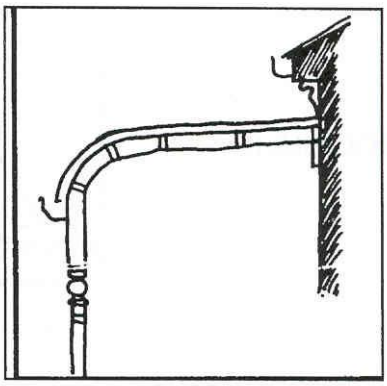
CONVEX VERANDAH



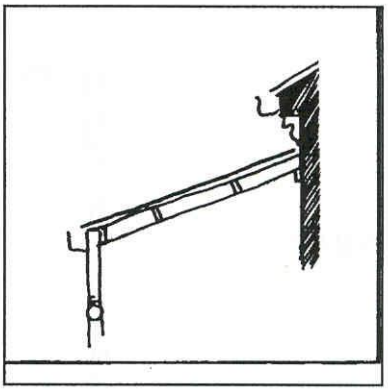
GLOSSARY

VERANDAHS

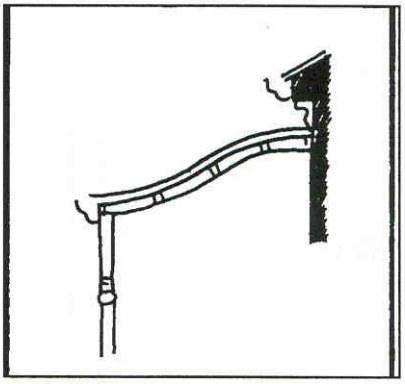
BULLNOSED VERANDAH



SKILLION VERANDAH



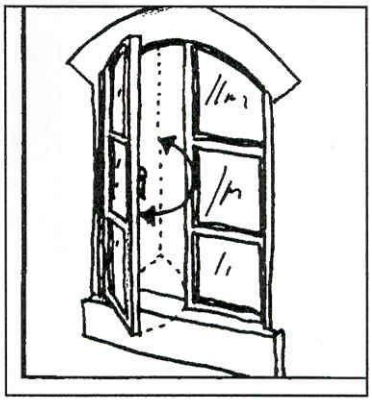
OGEE VERANDAH



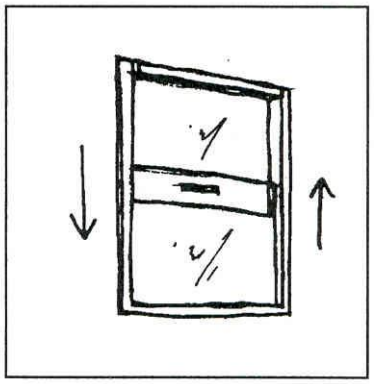
GLOSSARY

WINDOWS

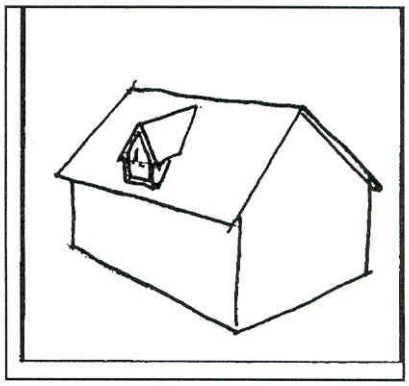
CASEMENT WINIDOW – a window hinged on one of its vertical edges so as to open inwards or outwards. Often called a 'French Window'.



DOUBLE HUNG WINDOW



DORMER WINDOW – a vertical window with its own roof and side walls projecting from a larger sloping roof.



SASH WINDOW – a window consisting of two or more vertical sliding sashes, usually counter weighted.

GLOSSARY

SIDE LIGHTS AND HIGHLIGHTS