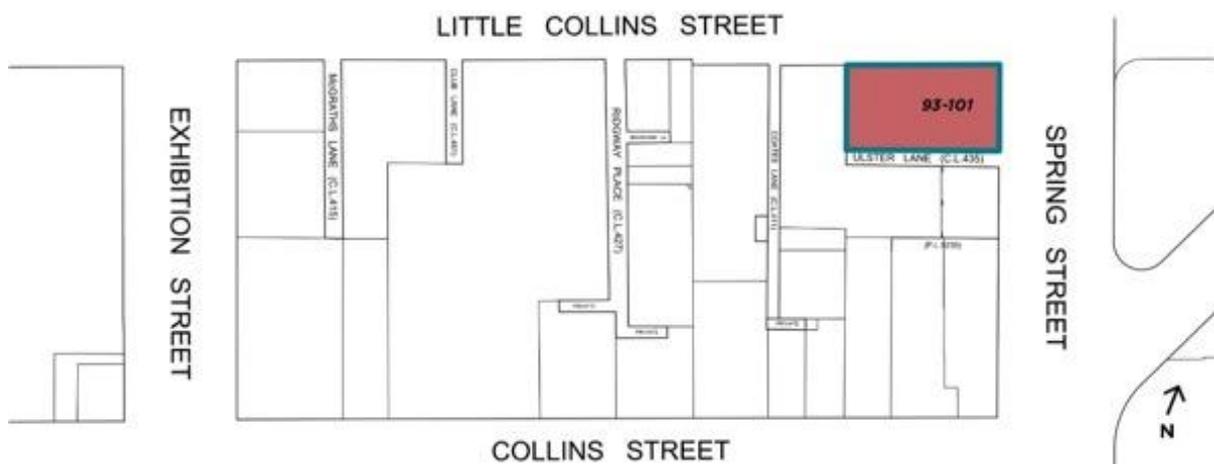


<b>SITE NAME</b>	Treasury Gate
<b>STREET ADDRESS</b>	93-101 Spring Street, Melbourne
<b>PROPERTY ID</b>	108982



<b>SURVEY DATE:</b> November 2018		<b>SURVEY BY:</b> Context	
<b>HERITAGE INVENTORY</b>	N/A	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	Ungraded
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Moore & Hammond Pty Ltd	<b>BUILDER:</b>	Leighton Contractors Pty Ltd
<b>DEVELOPMENT PERIOD:</b>	Postwar Period (1945-1975)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1971

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style 1.9 Beyond the curtain wall 1.10 Brutalism and brickwork
5 Living in the city centre	5.1 Housing and lodging

## LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	Hotels and lodgings
1920s	Hotels
1960s	Car parks, retail, office, residential

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** Refer to map

## SUMMARY

Designed by architects Moore and Hammond in 1971, this modern residential apartment building is an early example of this building type in Melbourne. It is distinctly modernist in form and aesthetic, and suggestive of the Brutalist style in its deliberate expression of concrete and brick.

## CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

### Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

**Beyond the curtain wall**

The dominant glass box design of the late 1950s was challenged in the 1960s as the shortcomings of the fully glazed curtain wall became apparent – in particular its poor thermal performance – and new technologies became available. Advances in concrete technology, including the development of precast concrete, impacted greatly on both the appearance and structure of the commercial tower form from the 1960s onwards.

By the mid-1960s, architects were experimenting with a range of solid cladding materials for tower buildings including precast concrete, stone, reconstituted stone, tile and brick, as well as various metals for cladding, screening and detailing. A number of buildings continued to adopt true curtain wall construction; however, a different aesthetic was created by the use of solid external cladding in place of the typically glazed spandrels of the 1950s. This aesthetic is evident in a number of existing buildings in the city centre including the Guardian Building at 454-456 Collins Street (1960-61), with its stone-faced precast concrete panelled facades.

Concrete advances saw an increase in the use of reinforced column and slab construction in 1960s multi-storey building design, however concrete-encased steelwork also continued to be used. Some buildings incorporated structural elements in their main facades (for example load-bearing precast concrete panels or structural mullions) so were therefore not of true curtain wall construction. The structural nature of these facades was not necessarily apparent to the observer and the buildings continued to display the well-established repetitive characteristics of the true curtain wall façade, such as at Australia-Netherlands House, 468-478 Collins Street, designed by Peddle Thorp & Walker in association with Meldrum & Partners (c1968-70).

A broad range of design approaches became apparent in multi-storey commercial buildings of the 1960s and early 1970s. The horizontality of curtain walling was often balanced by the addition of vertical elements such as façade columns, strips or fins, which introduced textural patterns and visual strength to the facades of a number of buildings. Other multi-storey towers clearly expressed their structure externally with grid-like facades which clearly reflected the internal trabeated structural system. Sun screening provided additional patterning to facades, either as a repetitive decorative motif across the façade, as an expression of the window frames (such as at Royal Mail House, 253-267 Bourke Street designed by D Graeme Lumsden, 1961-63), in the form of balconies (as at the Melbourne Office of the Commercial Banking Company of Sydney building, 251-257 Collins Street, 1971-73), or occasionally as an entire screen attached to the exterior face of the building.

Buildings also varied with towers set within plazas or on dominant podiums. The State Savings Bank of Victoria at 45-63 Swanston Street, designed by Buchan Laird & Buchan (c1974), is one example of a building constructed with a dominant podium. Buildings were sometimes set back from the street line behind public plazas – a strategy adopted to gain council approval for additional building height and evident in the Bates Smart McCutcheon designed Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-1975) – while others were built within larger plaza spaces, such as the AMP Tower & St James Building Complex (1965-69), designed by US-based firm Skidmore Owings & Merrill (SOM).

**Brutalism and brickwork**

Brutalism was another architectural style that emerged in commercial building design in Australia as early as 1959, when Harry Seidler used off-form concrete for an eight-storey office block in Ultimo, NSW. That same year, Melbourne architect Kevin Knight (from the office of Oakley & Parkes)

prepared plans for the International Order of Oddfellows (IOOF) Building at 380 Russell Street, Melbourne that broke new ground with its banded façade of reinforced concrete spandrels.

Based on the work of modern architecture pioneer Le Corbusier, and largely inspired by his design for the *Unité d'Habitation* in Marseilles (1952), this architectural style became widely accepted internationally. Brutalism incorporated ideas of integrity in expression of materials (especially off-form concrete), structure and function, and often gave rise to dramatic sculptural forms (VHD Hoyts Cinema Centre).

Brutalism became more widespread in central Melbourne in the 1970s. The Mid City Centre at 194-200 Bourke Street (Bogle & Banfield, 1969-70), is a notable example, with its façade of chamfered concrete volumes.

During the 1960s and 70s, face brickwork also made a return with the Houston Building at 184-192 Queen Street (E & G Kollé & Associates, 1964-65), the State Savings Bank of Victoria, 233-243 Queen Street (Godfrey & Spowers, Hughes Mewton & Lobb, 1967-68) and the 13-storey Nubrik House at 269-275 William Street by architects Buchan, Laird & Buchan (1972) (NTAV 2014:22).

### **Housing and lodging**

The provision of accommodation has always been a major function of Australian city centres, and has included the establishment of hotels, hostels, boarding houses and serviced apartments, as well as terraces, flats and medium-density housing. Since the 1950s, the market sought by inner-city developers has moved to an almost exclusively middle- to higher-income group. New forms of accommodation from the 1950s replaced older buildings with high-cost, high-rise buildings for a restricted range of users (Marsden 2000:53).

The postwar era saw the introduction of apartments and flats in the well-established inner suburbs of South Yarra and St Kilda, spreading to Caulfield, Malvern, Camberwell, Hawthorn and Prahran. Victoria's first block of 'own-your-own' or 'OYO' flats were built in Hawthorn in 1949 and the subsequent introduction of strata title legislation by architect and Lord Mayor Bernard Evans led to the proliferation of this housing type from the early 1950s (Heritage Alliance 2008:23).

The apartment boom reached the inner city in the late 1960s, facilitated by the *Conveyancing (Strata Titles) Act* of 1961. An Australian innovation, the legislation allowed each lot or apartment to have its own title deed (Stent 2018). Many émigré architects, who were experienced in higher density living in Europe, specialised in apartment design. Viennese-born architect Kurt Popper, for example, built two blocks of residential flats in central Melbourne – Park Tower, 199-207 Spring Street (1969) and 13-15 Collins Street (1970) (Heritage Alliance 2008:21).

Although marketed as a glamorous and convenient lifestyle, high-rise city apartment living was not popularly embraced. Exhibition Towers, an 11-storey residential building located at the north-west corner of Exhibition Street and Little Lonsdale Street, was designed and built as a residential and commercial building. Constructed in 1968-69 to a design by Kenneth McDonald & Associates, the building was an endeavour to provide 'OYO' flats in the city centre. 'High prices, high bills and Melbourne's conservative living style' contributed to difficulties in finding buyers for the units and the building was converted to the Courtesy Inn Motel in 1971 (*Age* 17 February 1971:3). It was also reported in 1971 that Park Tower was using its tenants' car spaces as a public car park and the flats were being let on short-term leases. Similarly, the two-month-old 13-15 Collins Street apartments

contemplated filling its lower four floors with shops, offices and medical practices (*Age* 17 February 1971:3, Figure 8).

In 1974, the MCC introduced a policy to encourage residents back to the city through the construction of a variety of residential typologies. However, because development was market driven, it was predominantly offices and retail spaces that were constructed in the city centre (Marsden 2000:54, 112).

## **SITE HISTORY**

The land at 93-101 Spring Street was part of the Crown Allotment 9, Section 9, purchased by A McKillop. Located on the corner of Spring and Little Collins streets, the site was associated with hotels dating from the 1850s. The Ulster Family Hotel or Ulster Hotel was established on the site in the 1850s and was later renamed as the New Treasury Hotel in 1876 (S&Mc 1859-1876).

The New Treasury Hotel was sold in 1950 and again in 1967. An auction notice in 1967 described the site as having an investment potential suited for a maximum high-rise redevelopment (*Age* 12 August 1950:35; *Age* 18 October 1967:np). The property was sold for \$42 a square foot, approximately one third of the estimated value (*Age* 8 June 1971:19).

In 1969, the project group Treasury Gate Pty Ltd was established to develop the block at a cost of more than \$5 million (*Age* 25 October 1969:7). Treasury Gate Pty Ltd was formed by a number of local businesses including:

- J V Edgar & Co Pty Ltd, project consultants and managing agents,
- Moore & Hammond Pty Ltd, architects,
- Rider Hunt & Partners, quantity surveyors,
- W L & W L Meinhardt, structural engineers,
- Kuttner Collins & Partners, mechanical engineers,
- R Terenyi & Associates, electrical engineers,
- Leighton Contractors Ltd, building contractors, and
- Russell Kennedy & Cook, solicitors (J V Edgar & Co Pty Ltd 1969).

J V Edgar & Co Pty Ltd was initially declared as the sole selling agency, and later partnered with Abercromby & Beatty Pty Ltd and K Gardner & Lang Pty Ltd (*Age* 7 July 1973:5).

J Edgar told the *Age* in 1971 that the project would be different from earlier city apartments, which struggled to attract local residents still reluctant to buy inner-city residences. Edgar emphasised that, while other early apartments were aimed at city workers, 93-101 Spring Street was designed as a premium apartment building targeted at a higher income bracket (*Age* 17 February 1971:12).

Designed by architects Moore & Hammond, the 28-floor block comprised 19 residential floors, four levels of office spaces, a recreation floor, ground level retail floor and three levels of underground parking areas (Figure 1). According to the pre-development building catalogue provided by J V Edgar Pty Ltd, smaller sized duplexes were part of the original plan, but were not proceeded with (J V Edgar Pty Ltd c1969:5). The building opened in May 1971 (*Age* 24 April 1971:50).

The top five residential levels were reserved for penthouses apartments, with two apartments per floor on levels 20 to 23, and a single roof penthouse on level 24. The roof penthouse was to be developed and designed to the purchaser's own requirements (J V Edgar Pty Ltd c1969:6). The penthouse apartments, featuring more windows than typical units, were designed for panoramic views over the city.



Figure 1. The development plan for 93-101 Spring Street, with floor levels coloured over the elevation plan in different shades as per proposed uses (Source: J V Edgar Pty Ltd c1969:9).

From levels 12 to 19, two different types of apartments were planned, each on either the north or south side of the building, and centred on a service core of lifts and stairs. The floor plans of the apartments varied slightly to allow good views in all directions. Some differences applied in internal organisation: both A and B type of apartments had two bedrooms, one with an en-suite and the other with a dressing room; two bathrooms and a guest powder room; den; living room; dining room; kitchen; entrance hall; and a lobby and balcony facing Spring Street. The dining, living and hall areas were separated by slide screens for more internal flexibility (J V Edgar Pty Ltd c1969:4). These plans were able to be amended as per the buyer's requests.

Overlooking the city down Little Collins Street, the fifth-floor recreation space featured a heated swimming pool, a sauna, a Cabana reception area with a bar, entertaining facilities, and a gymnasium. There were also studio apartments and one-bed caretaker flats for in-house staff (J V Edgar Pty Ltd c1969:7).

On the ground floor, the entrance to the residences and underground car park were accessed from Spring Street, while the offices were accessed from an entrance on Little Collins Street. The offices and commercial spaces were numbered 1-15 Little Collins Street.

The offices on the first to fourth floors featured simple open workspaces measuring 73.6 by 129.8 feet, surrounding a central service core of lifts, stairs and toilets.

During the development phase, the property was known as '93-101 Spring Street'. The name Treasury Gate first appeared in the newspapers from the mid-1970s, and mostly referred to the office spaces (*Age* 11 December 1975:31).

Initially priced at \$100,000, some of the apartments remained unsold for years, and subsequently the selling price of the north-facing middle-level flats dropped to around \$70,000. However, the inner-city housing market rapidly grew during the following decades. In 1988, a typical fifteenth floor apartment was expected to yield a resale price nearing \$1 million, when a higher-quality apartment of a similar size in Toorak were being sold for around \$800,000 (*Age* 12 July 1988:21).

The building at 93-101 Spring Street was home to some prestigious individuals, including Robert Holmes a Court, Australia's first billionaire, who owned the roof penthouse; Sir Rupert and Lady Kathleen Clarke, who owned an apartment on the fifteenth floor; and Sir Ian and Lady Potter, who owned a double-size and extensively terraced apartment on the lower levels (*Age* 12 July 1988:21).

#### *Moore & Hammond, architects*

Within a few years after the establishment of his sole practice in the mid-1950s, David Moore (1928-1983) elevated one of his staff, Theodore Hammond (1929-2006), into partnership. Moore & Hammond remained in practice until 1974, when each of the two partners decided to pursue sole practice (Built Heritage n.d.).

Moore & Hammond became a limited liability company in 1967, and with its expertise in the design of high-rise apartment blocks, the practice became one of Melbourne's leading exponents of this typology. Moore & Hammond designed innumerable inner suburban examples, especially in Toorak and South Yarra. The 25-storey tower at 93-101 Spring Street completed in 1971 was one of the much-publicised projects of the partnership. The partnership dissolved a few years later in early 1974 (Built Heritage n.d.).

Moore remained in practice for another decade as the head of David Moore & Company, until his sudden death in 1983. Hammond continued practice under his own name, later merging with another firm to become Theo Hammond & Partners, Grant Heath & Wood. Hammond died in 2006 (Built Heritage n.d.).

#### **SITE DESCRIPTION**

This 28-storey building was designed as a combined office and residential complex. Built in two parts, the lower section (podium) has six storeys and is built to property boundaries. It was designed to provide retail accommodation at ground level with office spaces above. The upper section is comprised of a 19-storey residential tower which is set back from both street frontages. Three levels of carparking are located below the street and a plant room remains on top of the building.

Constructed of a reinforced concrete frame, the building is distinctly modernist in its form and aesthetic, and suggestive of the brutalist style in its deliberate expression of concrete and brick.

At ground level, shop fronts are recessed behind a colonnade of squared concrete columns that are on the Little Collins Street elevation. Much of the glazing is original, with some minor modifications

evident. A glazed entry foyer for the upper level apartments fronts Spring Street. Tiled steps rise from the street to the enclosed entry porch. The distinctive wide timber handrail and ribbed metal cladding are intact. A cantilevered canopy extends over the footpath. Entry to the offices and the carpark are located on the Spring Street elevation.

Above ground level, the podium is characterised by regular vertical banding, formed of bands of brown face brickwork separated by bands of bronze aluminium framed windows set over concrete spandrels. The whole arrangement is carefully designed with brickwork set onto precast concrete ledges across the face.

A horizontal concrete band runs across the top of the podium level and functions as a balustrade to an open terrace and recreational level for the apartment tower.

The tower is characterised by horizontal bands of exposed concrete that face Spring Street and function as balustrades for the open balconies at both edges of the building. Through the centre of the building, the concrete bands are incorporated into an enclosed section for each apartment, projecting slightly below bronze aluminium window sections and brown brick pillars at each level.

On either side of the building, windows are incorporated into the brown brick façade on the upper levels. Windows correspond with the arrangement of penthouse apartments and penthouses at the top of the building, designed to provide panoramic views across the park and the city at these levels.

A squared brown brick plant room sits at the top of the building and is detailed with a simple relief brickwork pattern.

## **INTEGRITY**

The building retains a high level of integrity. Alterations have occurred at the top penthouse apartment level where glazed panels have been inserted into the corner balcony sections. Some modifications have occurred to the shopfronts at ground level.

## **COMPARATIVE ANALYSIS**

There are no residential towers from the postwar period in central Melbourne on the Heritage Overlay for the City of Melbourne. A group of four residential towers is included in this study. All are relatively intact examples of a new building type that emerged in the late postwar period (late 1960s – early 1970s).

### **Other Post-War Modernist residential buildings in the Hoddle Grid**

There are a small number of buildings in the Hoddle Grid within the City of Melbourne which were constructed in the same period and display similar characteristics to Treasury Gate. These are detailed below.



Park Tower, 199-207 Spring Street (Kurt Popper, 1969)  
(Interim HO1263)



Exhibition Towers, 287-293 Exhibition Street (Kenneth  
McDonald & Associates, 1969-71)



- Apartment Building, 13-15 Collins Street (Kurt Popper, 1970) (Interim HO1265, & currently included as a Significant place in Collins East Precinct HO504)

### Analysis

Like Treasury Gate, all three buildings were designed as modernist buildings with structural concrete frames supporting curtain walls of repetitive glazed elements and masonry spandrels. In each case, primary aesthetic interest is derived from the expression of structure and materials (brick, concrete, glass) and the arrangement of structural elements (windows, balconies). There is a consistency to the arrangement of levels between all four buildings with retail/commercial spaces provided at podium level.

Treasury Gate compares favourably with the other examples of residential apartment buildings. It is a highly intact example of the type demonstrating key characteristics including a modern form and

aesthetic, and provision of high-class residential accommodation in the city. The building has a number of notable features including the external detailing of the podium style base, the colonnade along Little Collins Street, the intact modernist entry foyer, and the finely detailed façade.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b>                  Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b>                  Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b>                  Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b>                  Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b>                  Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b>                  Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b>                  Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b>                  Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** Ungraded

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**Central City Heritage  
Review 1993** Ungraded

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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**Central City Heritage  
Review 2011** Ungraded

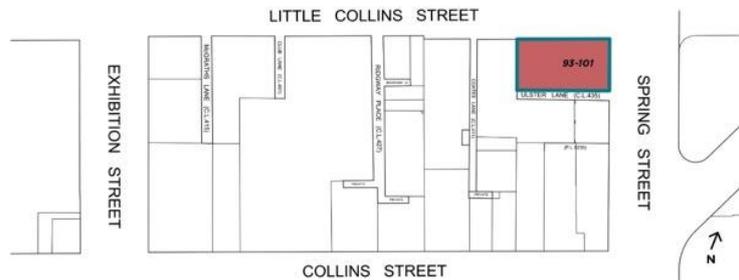
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Treasury Gate



**PS ref no:** HOXXXX



### What is significant?

Treasury Gate at 93-101 Spring Street, Melbourne, built in 1971 to a design by architectural firm Moore and Hamond Pty Ltd.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing; and
- The building's high level of integrity to its original design.

Later alterations are not significant.

### How it is significant?

Treasury Gate at 93-101 Spring Street, Melbourne is of local historical, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

Treasury Gate is historically significant as one of the first wave of high-rise residential apartments constructed in the Melbourne CBD from the late 1960s, and before the introduction of a Victorian government policy in 1971 that directed where growth in Melbourne's housing supply could take place. (Criterion A)

Treasury Gate is a notable example of a new building typology that emerged in the late 1960s and early 1970s – the modern high-rise residential apartment building. Treasury Gate is also notable for its mixed-use typology with offices, retail and residential situated at different levels in the same building. A podium built to the property boundaries at the lower levels also accommodates a colonnade with retail spaces at

ground level, six levels of offices above, and a recessed tower section with luxury residential living. 93-101 Spring Street is also notable for its high level of integrity. (Criterion D)

Treasury Gate is aesthetically significant for its demonstration of modernism in mixed use apartment design. A notable attribute is the generous distribution of space for ground floor retail behind a colonnade on Little Collins Street. Aesthetically 93-101 Spring Street is significant for its composition and articulation of the various functions of retail, office and residential within a unifying material palette of face brickwork and concrete. Intact architectural detail extends to the distinctive wide timber handrail, ribbed metal cladding, bronze-coloured aluminium glazing frames and a cantilevered canopy. (Criterion E)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

