

Statement of Recommendation from the Executive Director, Heritage Victoria

John Medley Building
Grattan Street, Parkville, Melbourne City
Wurundjeri Country



Executive Director recommendation

Under section 37 of the *Heritage Act 2017* (**the Act**) I recommend to the Heritage Council of Victoria (**Heritage Council**) that the John Medley Building, located on Grattan Street, Parkville, Melbourne City is not of State-level cultural heritage significance and should not be included in the Victorian Heritage Register (**VHR**).

I suggest that the Heritage Council determine that:

- The John Medley Building is not of State-level cultural heritage significance and should not be included in the VHR in accordance with section 49(1)(b) of the Act
- the recommendation and any submissions be referred to the relevant planning authority to consider the inclusion of the place or part of the place in a planning scheme in accordance with section 49(1)(c)(i) of the Act.



STEVEN AVERY
Executive Director, Heritage Victoria

Date of recommendation: 13 July 2026

Explanatory note to readers

The system of [heritage protection in Victoria](#) essentially operates at two levels.

Most heritage places in Victoria will be important at a local level to particular communities. These heritage places may be appropriate for protection by local government by means of a Heritage Overlay under the local planning scheme.

A much smaller percentage of places and objects will be important at a State level. This means that they tell an important story in the history of Victoria, rather than the history of their local area or region. places and objects of State-level cultural heritage significance may be considered for inclusion in the VHR under the Act.

The very high benchmark or 'threshold' for inclusion in the VHR is demonstrated by the fact that as of March 2024, there were just over 2,400 places of State-level significance which were included in the VHR. This compares to over 19,000 places of local-level importance protected by Victoria's 79 councils in Heritage Overlays. In other words, roughly 10% of Victoria heritage places were protected at a State-level by inclusion in the VHR compared with 90% being protected by local government.

Heritage Victoria's responsibility is to assess whether a place or object is of cultural heritage significance at the State level. Heritage Victoria cannot assess or advise as to whether a place is of local-level significance, this being a matter for local government.

This current process under the Act has been initiated to establish whether the place or object is of cultural heritage significance to the State of Victoria. Any recommendation or finding should not be seen to overshadow or outweigh any significance that the place or object may otherwise retain, particularly at the local level.

More information about heritage protection in Victoria can be found on the [Heritage Council website](#).

Cover photo image credit: <https://www.frenger.com.au/projects/john-medley-building.php>

The process from here

1. The Heritage Council publishes the Executive Director's recommendation (section 41)

The Heritage Council will publish the Executive Director's recommendation on its [website](#) for a period of 60 days.

2. Making a submission to the Heritage Council (sections 44 and 45)

Within the 60-day publication period, any person or body may make a written submission to the Heritage Council. This submission can support the recommendation, or object to the recommendation and a hearing can be requested in relation to the submission. Information about making a submission and submission forms are available on the [Heritage Council's website](#).

3. Heritage Council determination (sections 46, 46A and 49)

The Heritage Council is an independent statutory body. It is responsible for making the final determination to include or not include the place, object or land in the VHR or amend a place, object or land already in the VHR.

If no submissions are received the Heritage Council must make a determination within 40 days of the publication closing date.

If submissions are received, the Heritage Council may decide to conduct a hearing in relation to the submission. The Heritage Council must conduct a hearing if a submission requests a hearing, and that submission is made by a person or body with a real or substantial interest in the place, object or land.

If a hearing does take place, the Heritage Council must make a determination within 90 days after the completion of the hearing.

4. Obligations of owners of places, objects and land (sections 42, 42A, 42B, 42C, 42D and 43)

The owner of a place, object or land which is the subject of a recommendation to the Heritage Council has certain obligations under the Act. These relate to advising the Executive Director in writing of any works or activities that are being carried out, proposed or planned for the place, object or land.

The owner also has an obligation to provide a copy of this statement of recommendation to any potential purchasers of the place, object or land before entering into a contract.

5. Further information

The relevant sections of the Act are provided at the end of this report.

Description

The following is a description of the John Medley Building at the time of a site inspection by Heritage Victoria in June 2026.

The John Medley Building is located on the University of Melbourne's Parkville campus. It is situated at the southern end of the campus, and forms part of the main thoroughfare through the Grattan Street entrance gates (VHR H0918) towards the historic campus centre of the Old Quadrangle (VHR H0920) and the Old Arts Building (H0924).

The John Medley Building (originally called Arts South) addresses both Grattan Street and the Old Quadrangle, and both elevations are similar. The building comprises two towers, square in plan, and rising for seven storeys each. These towers are linked by a bridge over the pedestrian thoroughfare. The bridge connects the towers from the second to the fifth floors. On the Grattan Street elevation, a sign hangs obscuring the bridge's bottom level that reads 'Welcome' and 'Wominjeka'.

The towers are comprised primarily of a tan coloured brick that references the sandstone of the Old Quadrangle and Old Arts Building. The towers both feature hipped roofs, with deep eaves that continue the roof sheeting material down the soffit and fascia to the wall cladding of the upper level.

To the north and south elevations of the buildings, each tower features two cantilevered concrete bays at the end of each tower. The fenestration on this elevation features simple hole in the wall windows. The projecting bays at either end of each tower feature windows arranged in clusters of three or five with precast concrete hoods. To the last floor, where the roof material forms the external wall cladding, the windows are shorter.

The bridge is four levels. The bottom level (second floor) is set back from the rest of the bridge and features long, narrow windows cut into the grey coloured concrete. On the southern elevation these windows are obscured by the welcome sign. The second and third levels of the bridge are clad in the same concrete material as the bays to the north and south elevations. The fourth level (fifth floor) appears to be a later addition, and it features grey concrete cladding and simple square windows.

Appreciation of the northern elevation is obscured by South Lawn, which cuts off the bottom floors of the building. The landscaping to South Lawn, particularly the mature trees, obscure visibility of the building from the Old Quadrangle. However, the matching southern elevation is fully appreciable when approached from Grattan Street.

The eastern and western elevations are very simple, featuring the same tan brick cladding and rows of staggered windows.

Interiors

The building currently houses two schools — the School of Social and Political Sciences and the School of Culture and Communication — split between the upper six levels. The ground floor contains shared teaching spaces. The spaces in the bridge are shared between the two schools as study and meeting spaces, and the upper floors have been fitted out for use as offices.

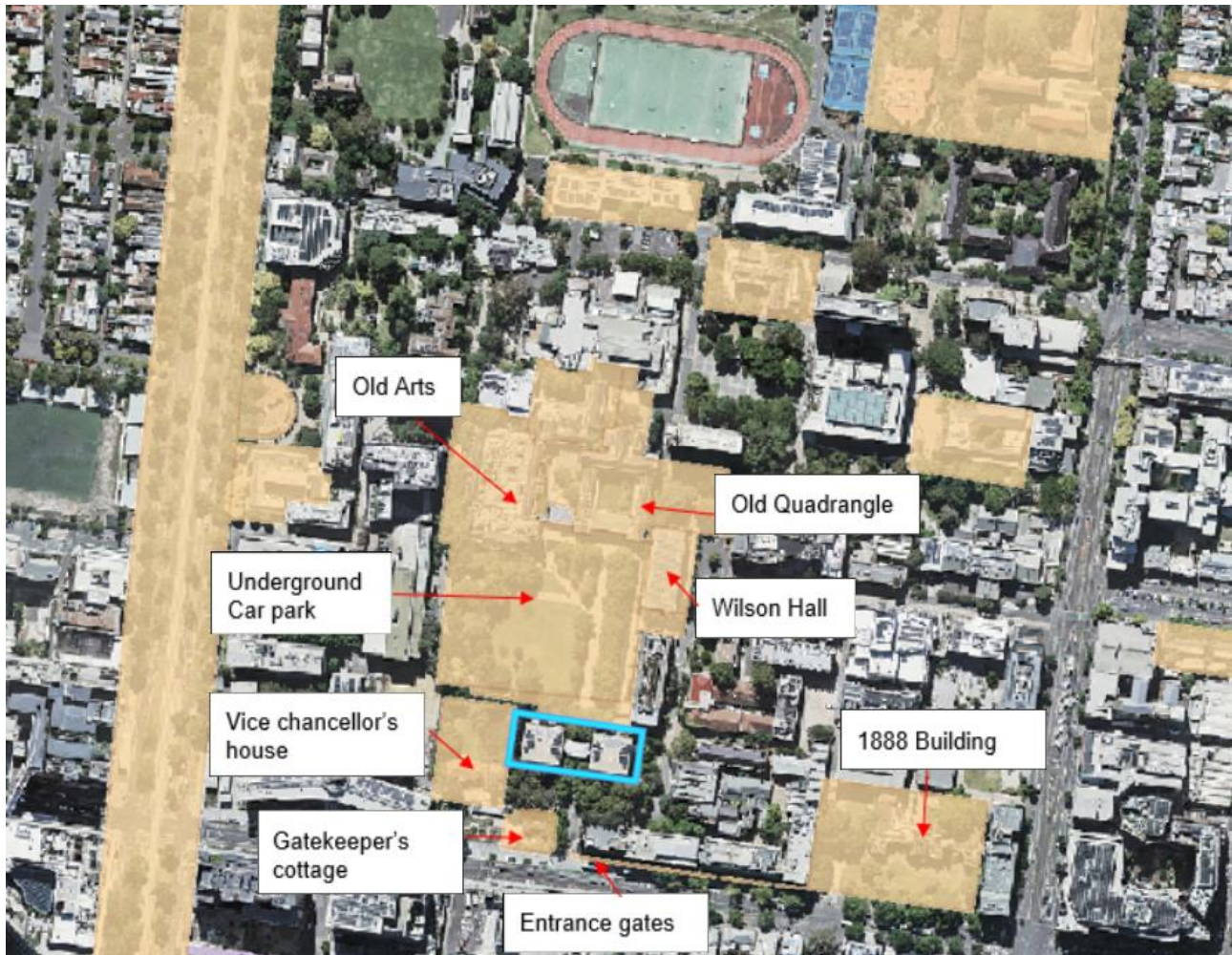
There is a large amount of substantially intact joinery and furniture in the building, including several tables and chairs. The internal layout has also been retained for the most part, in particular the arrangement of offices around the perimeter of the building on the upper floors. The fit out is reasonably intact on several floors also, featuring original timber to doors and light boxes in the hallways.

In the offices, original built-in shelving has been retained. The academic offices also have narrow cupboards and lockable cabinets as built in features of the shelving. The floor treatment varies between floors and demonstrates different phases of refurbishment to individual floors.

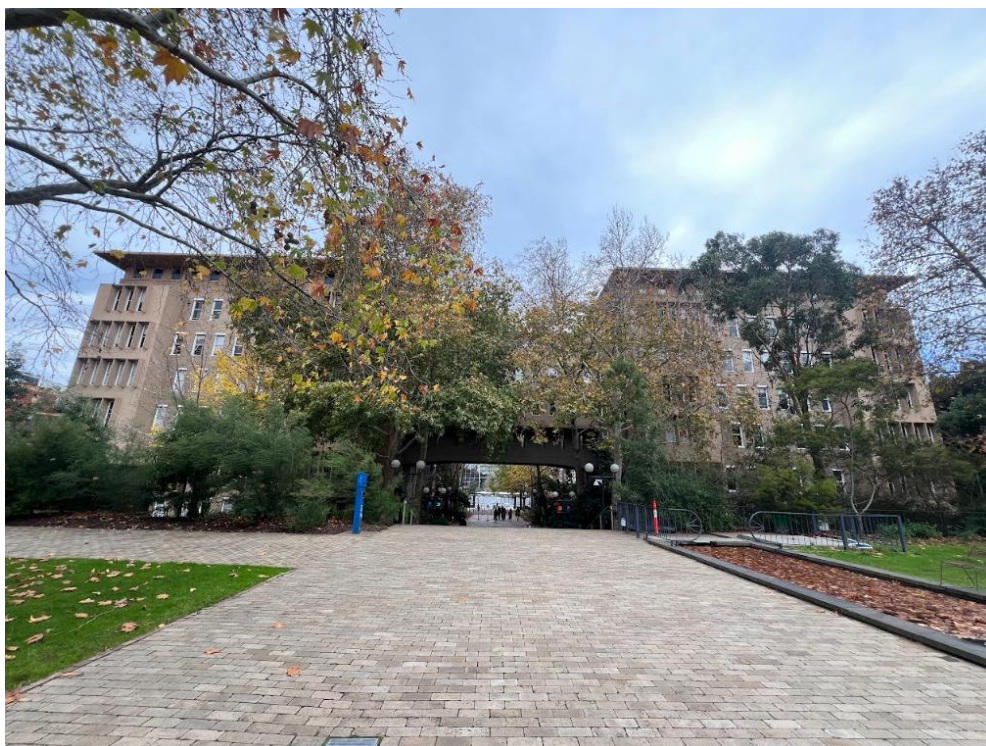
Offices are arranged around the perimeter of each tower, with a services shaft at the centre of each tower which houses stairs and a lift for each tower. Bathrooms are also located within this shaft at half floors between levels and accessible from the stairwells.

Diagram of main elements

This diagram indicates the location of the John Medley Building (outlined in blue) on the university campus, and its relationship to other VHR sites.



Description images



2026, John Medley Building northern elevation, viewed from the South Lawn. Source: Heritage Victoria.



2026, John Medley Building southern elevation. Source: [Fait accompli?](#) | [Butterpaper](#).



2026, John Medley Building western elevation of west tower. Source: Heritage Victoria.



2026, View from the East Tower looking towards the West Tower, fifth floor addition to the bridge visible. Source: Heritage Victoria.



2026, East Tower, viewed from ground level in front of the South Lawn. West Tower obscured by trees. Source: Heritage Victoria.



2026, Roof detail. Source: Heritage Victoria.



2026, Concrete cantilevered bays on west tower, with precast concrete window hoods. Source: Heritage Victoria.



2026, Entry to the East Tower. Source: Heritage Victoria.

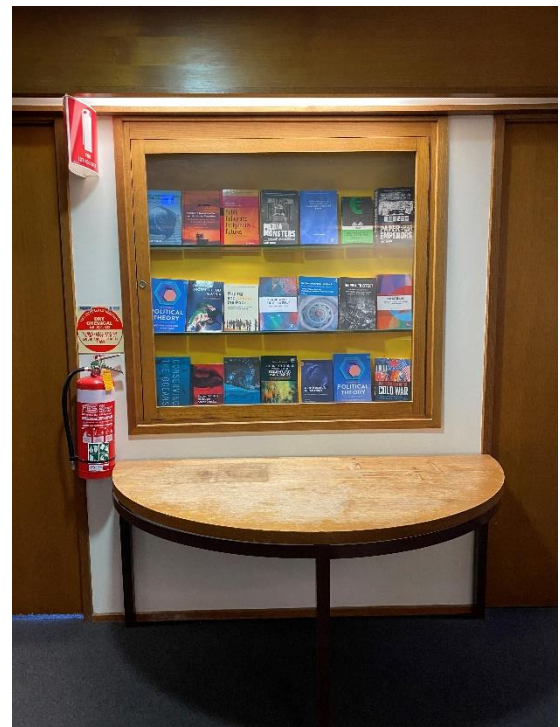


2026, Entry to the West Tower, bridge visible overhead. Source: Heritage Victoria.

Interiors



2026, Original fixtures including pigeonholes retained. Source: Heritage Victoria.



2026, Early/original furniture and display cases. Source: Heritage Victoria.



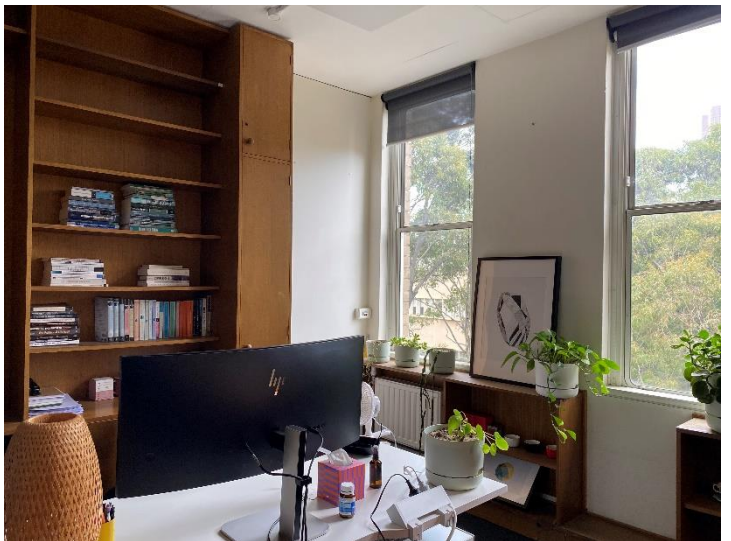
2026, Original strip lighting, encased in timber boxes & doors survive in many hallways. Source: Heritage Victoria.



2026, Early/original desks and shelving. Source: Heritage Victoria.



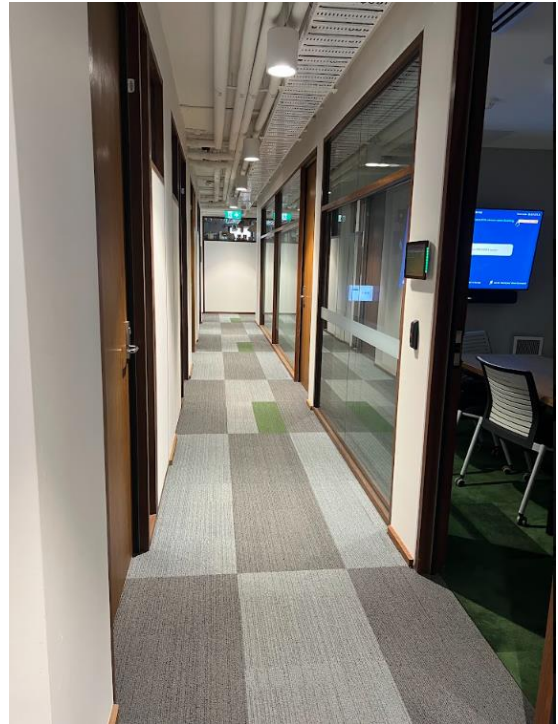
2026, Typical original joinery to an office with lockable drinks cabinet detail. Source: Heritage Victoria.



2026, Typical original joinery to an office with narrow cupboard detail. Source: Heritage Victoria.



2026, Typical office fit out in bridge space. Source: Heritage Victoria.



2026, Recent fit out on the sixth floor. Source: Heritage Victoria.

History

Statement of Country

The John Medley Building is located on Wurundjeri Country. Wurundjeri Country includes the city of Melbourne (Narm) and an area extending north to the Great Dividing Range and beyond, west to the Werribee River, and east to Mount Baw Baw.

The area now known as Royal Park, Parkville and the University of Melbourne has been continuously occupied by the Wurundjeri people for thousands of years. The Wurundjeri people continued to camp in the area into the 1840s.¹ On this landscape, the Wurundjeri held ceremonies with the neighbouring Kulin language groups including the Bunurong, Wadawurrung and Taungurung peoples.²

The Yoorrook Justice Commission (2025) has recorded how colonisation caused irreparable damage to First Peoples in Victoria.³ The establishment of the University of Melbourne in 1853 contributed to the dispossession of First Peoples, through the restriction of access to land, removal of significant waterways such as Bouverie Creek, the theft and display of Aboriginal cultural belongings without consent, and the propagation of racist theories and frameworks that marginalised First Peoples.⁴

The Wurundjeri continue to live, work, practise culture and manage land and waters around Parkville.

Postwar development at the University of Melbourne

The University of Melbourne was established in 1853 and over subsequent decades multiple buildings were constructed. In the nineteenth century these included Old Arts (H0924), the Old Quadrangle and Law School (H0920), Old Physics (H0923), and the Gatekeeper's Cottage (H0919), among others.

During World War II there was no new construction at the University of Melbourne. However, Vice-Chancellor John Medley (1938-51) collaborated with architect John Scarborough and Professor of Geology and Mineralogy, Herbert St John Summers, to produce a series of plans for the Parkville campus in 1945.⁵ Anticipating the demands of postwar reconstruction and health sciences, Medley prioritised new facilities for medicine, biochemistry, engineering, and architecture. In 1948, Professor of Architecture Brian Lewis also prepared a Master Plan that envisaged the construction of tall slab blocks around the perimeter of the university, providing accommodation for expanding faculties while retaining the historic open centre of the university.⁶

Neither plan was implemented. Postwar material shortages and soaring student enrolment meant new construction continued to be limited. However, key themes from both plans informed the construction of new facilities from the 1960s onwards.

The Australian Universities Commission

From 1945 onwards, the allocation of federal funding became a major driver of campus development. In March 1944, the introduction of the Commonwealth Reconstruction Training Scheme enabled returned servicemen and servicewomen to complete university and technical training by covering tuition fees and providing living allowances. The scheme also provided grants for construction of new university buildings to accommodate the influx of students.⁷

In 1957, a Committee of Inquiry into the Future of Australian Universities (The Murray Report) recommended the provision of additional funding to universities to cope with the projected increase to student enrolments.⁸ In 1959, the

¹ Ross L. Jones, James Waghorne and Marcia Langton (eds), *Dhoombak Goobgoowana A History of Indigenous Australia and the University of Melbourne Volume 1: Truth* (Melbourne University Press, 2024), 7.

² Jones et al, *Dhoombak Goobgoowana*, 51-2.

³ Yoorrook Justice Commission, *Truth be Told*, 2025, <https://www.yoorrook.org.au/reports-and-recommendations/reports/yoorrook-official-public-record>.

⁴ Yoorrook Justice Commission, *Truth be Told*, 2025; Jones et al, *Dhoombak Goobgoowana*, 8.

⁵ George Tibbits, *The Planning and Development of the University of Melbourne: An Historical Outline* (The University of Melbourne: The History of the University Unit, 2000), 78.

⁶ George Tibbits and Philip Goad, *Architecture on Campus: A Guide to the University of Melbourne and its Colleges* (Carlton: Melbourne University Press, 2003), 68-69.

⁷ Australian Universities Commission. *Report of the Australian Universities Commission on Australian Universities 1958-1963* (Government of the Commonwealth of Australia, October 1960), 5, <http://nla.gov.au/nla.obj-2769291261>.

⁸ Stephen Lake et al, "A Brief History of Australian Universities," *Social Alternatives* 41, no.1 (2022): 9, https://socialalternatives.com/wp-content/uploads/2022/04/LAKE-et-al-SA_41_1.pdf.

report's recommendations were adopted in full and the Australian Universities Commission (AUC) was to administer further funding in three-year periods (known as a triennium).⁹

Funding in any given triennium was allocated to specific schools and buildings, rather than according to a broader campus plan. As a result, development occurred on a project-by-project basis, and previously open spaces became potential construction sites for expanding faculties.

On the University of Melbourne's Parkville campus, expansion was constrained by its city location. In response, the university began to build upwards, embracing the tall slab block of Brian Lewis' 1948 Master Plan. The Faculty of Medicine consolidated its position in the southwestern corner of the campus with four such buildings. The Faculty of Engineering had designs on the present site of the John Medley Building to construct a 'wall' of engineering slab blocks around Old Engineering.¹⁰ Similar pressures were evident elsewhere on campus. To the north, the construction of the Raymond Priestley and Redmond Barry buildings reached new heights, the latter being the tallest university building in Australia at the time of its construction.

By the late 1960s, demand for teaching space placed increasing pressure on undeveloped sites, including the future location of the John Medley Building, originally known as Arts South.

Roy Grounds

Sir Roy Grounds was a graduate of the Melbourne University Architectural Atelier, and part of the leading architectural partnership Grounds, Romberg and Boyd from 1953-1962.

During these years, Grounds developed an interest in large scale projects, culminating in his work at the National Gallery of Victoria (NGV), which earned him the Royal Australian Institute of Architects' Gold Medal in 1968, and a knighthood in 1969.¹¹ In his design for the NGV, Grounds expressed an interest in hybrid historical references, through the Neo-Classical palazzo form and Oriental detailing such as the floating eaves above continuous clerestory windows.¹² These references would be replicated at the John Medley Building.

John Scarborough

John F.D. Scarborough was a modernist architect who had an enduring relationship with the University. In addition to his campus plans, he designed major university buildings including the Baillieu Library (1957-9), the Economics and Commerce building (1961) and the Brownless Biomedical Library (1966).¹³ Notably, he also designed several other university libraries. For Arts South, Scarborough acted as executive architect while Roy Grounds acted as the design architect.¹⁴

Arts South

Funding for Arts South had been obtained through the Australian Universities Commission 1967-69 Triennium. The building was to house part of the Arts Faculty, which had outgrown its accommodation in New Arts (Babel), and was also scattered across Redmond Barry, the old commerce building, Microbiology, and an old professor's house.¹⁵ Roy Grounds began designing Arts South in 1968.

Grounds' design placed Arts South on the main axis between the Old Quadrangle and the original entrance gates, with the two towers and connecting overhead bridge forming a large gateway to the historic centre of the campus. The design

⁹ Tibbits, *The Planning and Development of the University of Melbourne*, 78.

¹⁰ Tibbits and Goad, *Architecture on Campus*, 82.

¹¹ Conrad Hamann, "Sir Roy Burman Grounds," in *Australian Dictionary of Biography*, (National Centre of Biography, Australian National University, 2007), accessed 2 June 2026, <https://adb.anu.edu.au/biography/grounds-sir-roy-burman-12571>.

¹² <https://docomomoaustralia.com.au/ngv/>

¹³ Tibbits and Goad, *Architecture on Campus*, 77, 85, 89.

¹⁴ *Report of The University of Melbourne Buildings Committee John Medley Building (Arts South) External Architect – Completion of Unsatisfactory Items*, July 18, 1974, [2007.0041] Central Registry Correspondence Files, UMA-IT-000062473, University of Melbourne Archives.

¹⁵ Australian Universities Commission. *Third Report of the Australian Universities Commission on Australian Universities 1964-1969* (Government of the Commonwealth of Australia, September 1966), 109, from <http://nla.gov.au/nla.obj-2771802354>.

was not without criticism. Internally, other faculties pushed for the building to be located further to the north.¹⁶ The chosen location interrupted the engineering school's plans for the site and prevented further expansion of the medical school.¹⁷

Externally, the AUC criticised the design for its lack of usable space. The twin tower design was unusual. Previous designs approved by the Commission had typically been the modest and efficient slab block variety such as Microbiology or Economics and Commerce.¹⁸

Despite a difficult negotiation with the AUC during the design phase,¹⁹ Arts South was under construction from 1969.²⁰ The final design was slightly altered from early iterations, with a different roof design and the provision of an additional level within a modified roof design. The essential twin tower and bridge form remained the same due, in part, to a submission by the University Buildings Committee defending the cost and sensitivity of the design to one of the last major open spaces on campus.²¹

The building opened in 1971 to little critical or public recognition. In 1972, the fourth floor opened as the University's Art Gallery and the building was renamed the John Medley Building after the deceased vice-chancellor (1938-1951).

The building demonstrates themes in Grounds' NGV design, including the palazzo-like composition, wide projecting eaves, and incorporation of historical references. The building reflects an interest in the Italian Neo-Liberty movement, which advocated for reintroduction of historical references to modernist design.²² The material palette consists of metal decking to the roof, which is carried down the eaves to the wall cladding of the top floor, concrete bays with precast concrete window hoods, and a base structure of tan brick that references the sandstone of the Old Quadrangle and Old Arts Building.

The 1970 Master Plan

In 1971, the University Council approved a campus wide plan by Bryce Mortlock, which subsequently became known as the 1970 Master Plan. The 1970 Master Plan was a concerted effort by the university to slow construction and intervene to protect outdoor spaces and the spaces between buildings. Its realisation was aided by circumstance. By the early 1970s, grants for the construction of new campus buildings began to slow, commensurate with the slowing of postwar growth.²³

The first construction within the parameters of this plan was the South Lawn and Underground Car Park (VHR H1004). The tan brick of the South Lawn paths was to become a uniform material treatment at the University. The construction of the Underground Car Park had an immediate impact on the setting of the John Medley Building.

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¹⁶ Ray Marginson, interviewed by Robyn Sloggett, "Developing the cultural collections of the University of Melbourne," *University of Melbourne Collections*, issue 3 (2008): 5-6, https://library.unimelb.edu.au/_data/assets/pdf_file/0011/1378820/collections3.pdf.

¹⁷ Tibbits and Goad, *Architecture on Campus*, 82.

¹⁸ Australian Universities Commission. *Second Report of the Australian Universities Commission on Australian Universities 1961-1966* (Government of the Commonwealth of Australia, August 1963), 91, from <http://nla.gov.au/nla.obj-2428163894>.

¹⁹ Tibbits, *The Planning and Development of the University of Melbourne*, 92.

²⁰ "Tenders," *The Age*, 7 June 1969, <https://login.ezproxy.slv.vic.gov.au/login?url=https://www.proquest.com/hnpaustraliancollection/newspapers/june-7-1969-page-46-96/docview/2520600374/sem-2?accountid=13905>.

²¹ *Buildings Committee Meeting Notes*, May 6, 1968, [2007.0041] Central Registry Correspondence Files, UMA-IT-000061978, University of Melbourne Archives.

²² Hamann, "Sir Roy Burman Grounds."

²³ Stephen Lake et al, "A Brief History of Australian Universities," 10.

Hamann, Conrad, "Modern Architecture in Melbourne: The Architecture of Grounds, Romberg and Boyd 1927-1971." PhD, Monash University, 1978.

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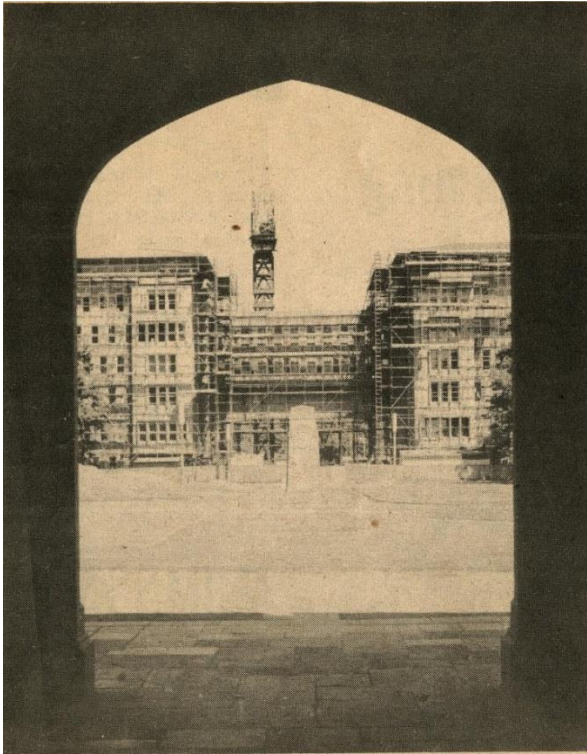
Tibbits, George, *The Planning and Development of the University of Melbourne: An Historical Outline*, The University of Melbourne: The History of the University Unit, 2000.

Historical images

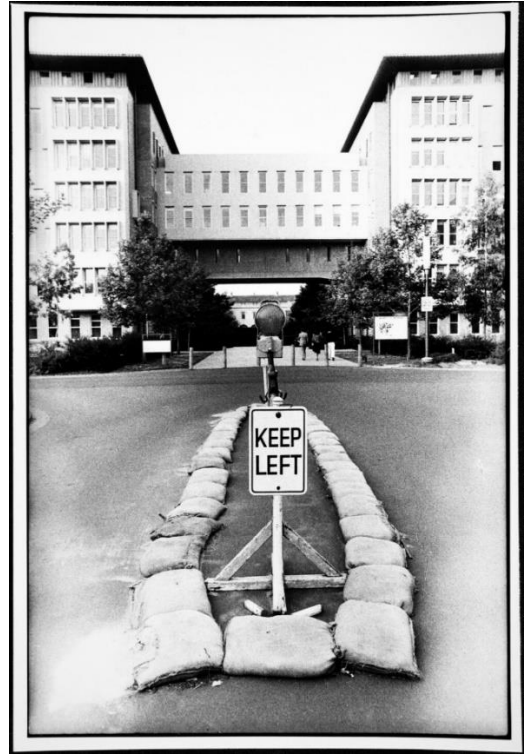


1967, Photograph of a perspective drawing of the John Medley Building, Melbourne University [Alternative scheme for JMB, note the differing fenestration, alternative bridge & roof, and the absence of the cantilevered bays, window hoods, and overhanging eaves].

Source: SLV, In collection: Collection of commissioned photographs by various photographers of houses, flats, commercial and educational buildings by Sir Roy Grounds, Mewton & Grounds, and Grounds Romberg & Boyd.



1971, John Medley Building from the cloisters, University of Melbourne, 14 May 1971. Source: Farrago Volume 49, No. 11, University of Melbourne Archives.



1960-1999, John Medley Building [Southern elevation, view under bridge reveals the Law Building], Source: University of Melbourne Archives, UMA-ITE-2003000302450.



c.1971, Arts South (John Medley Building) [JMB northern elevation soon after completion, prior to the construction of the Underground Car Park]. Source: University of Melbourne Archives, UMA-ITE-2003000302453.

Further information

Registered Aboriginal Party information

The John Medley Building is located on Wurundjeri Country.

Under the *Aboriginal Heritage Act 2006*, the Registered Aboriginal Party for this land is the Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation.

Victorian Aboriginal Heritage Register

The place is not in an area of Aboriginal cultural heritage sensitivity.

(June 2026)

Integrity

The integrity of the place is very good. The cultural heritage values of the John Medley Building can be easily read in the extant fabric.

The John Medley Building is legible as a postwar university building. It retains its original layout of offices and classrooms.

(June 2026)

Intactness

The intactness of the place is very good.

The original layout and fit out is retained on some floors, including built in shelving in offices, doors, and overhead timber framed strip lighting in hallways. The building also houses a large collection of original/early furniture.

(June 2026)

Condition

The condition of the place is very good.

Alterations to the John Medley Building have been minimal and in keeping with the building's intended use.

(June 2026)

Note: The condition of a place or object does not influence the assessment of its cultural heritage significance. A place or object may be in very poor condition and still be of very high cultural heritage significance. Alternatively, a place or object may be in excellent condition but be of low cultural heritage significance.

Other information

Heritage Overlay

There is no Heritage Overlay for the place.

Other relevant planning scheme overlays

The place is subject to the following environmental and landscape overlays.

- Environmental Significance Overlay – Schedule 2 (ESO2 – Exceptional Trees)

Other Listings

The John Medley Building is included in the Australian Institute of Architects (Victoria) Register of Twentieth Century Buildings.

Other Names

At the time of its opening the John Medley Building was known as Arts South. On campus maps, it is also referred to as Building 191.

Date of construction/creation

1971

Architect/Builder/Designer/Maker

Sir Roy Grounds, John F.D. Scarborough

Architectural style

Late Twentieth Century (c.1960-c.2000) Modernist

Statutory requirements under section 40

Terms of the recommendation (section 40(3)(a))

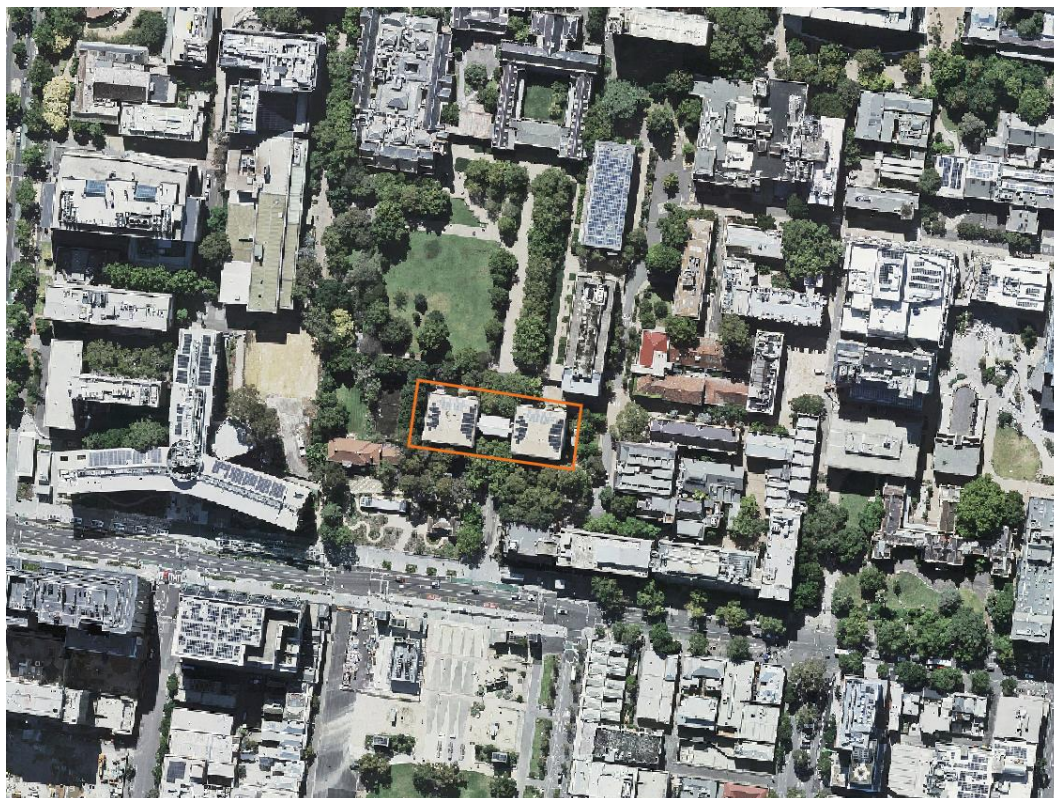
The Executive Director recommends that the John Medley Building is not included in the VHR.

Information to identify the place or object or land (section 40(3)(b))

Name: The John Medley Building

Location: The University of Melbourne, Grattan Street, Parkville, Melbourne City

Location diagram



Reasons for the recommendation, including an assessment of the State-level cultural heritage significance of the place (section 40(3)(c))

Following is the Executive Director's assessment of the John Medley Building against the tests set out in [The Victorian Heritage Register Criteria and Thresholds Guidelines \(2022\)](#). A place or object must be found by the Heritage Council to meet Step 2 of at least one criterion to meet the State level threshold for inclusion in the VHR.

CRITERION A: Importance to the course, or pattern, of Victoria's cultural history.

Step 1 Test for Criterion A

No.	Test	Yes/No	Reason
A1)	Does the place/object have a clear association with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history?	Yes	The place has a clear association with the following in Victoria's cultural history: Postwar development of universities.
A2)	Is the event, phase, period, process, function, movement, custom or way of life of historical importance, having made a strong or influential contribution to Victoria?	Yes	This phase is of historical importance having made a strong and influential contribution to Victoria. This phase is important as a period during which new universities were being established, and existing universities were expanded. This was to accommodate the student population increase in part due to the Commonwealth Reconstruction Training Scheme and later, the enrolment of the postwar baby boomer generation. New universities were also established in Victoria in response to the Murray Report and subsequent reports from the Australian Universities Commission.
A3)	Is there evidence of the association to the event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history?	Yes	There is evidence of the association between the place and the postwar development of universities. The association between this phase and the John Medley Building is evidenced by the construction of a substantial university building to a design by a notable architect, towards the end of the postwar period. The building was constructed using funds from the Australian Universities Commission and demonstrates the intensive construction program on campus in this period.

If A1, A2 and A3 are all satisfied, then Criterion A is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	Yes	Criterion A is likely to be relevant.
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Step 2 State-level test for Criterion A

No.	Test	Yes/No	Reason
SA1)	Does the place/object allow the clear association with the event, phase, period, process, function, movement, custom or way of life of historical importance to be understood better	No	The John Medley Building does not allow this phase to be better understood than most other places or objects with substantially the same association in Victoria. This phase of postwar development at universities was characterised by extensive development. This led to the

than most other places or objects in Victoria with substantially the same association?

construction of numerous buildings in metropolitan Melbourne and across Victoria, as well as the establishment of entirely new universities at La Trobe and Monash.

There are numerous places across Victoria with an association with the historical phase 'Postwar development of universities'. The John Medley Building is a reasonably intact example of postwar development on campus, as an attractive, modernist design that features the palazzo form of Roy Grounds' National Gallery Design, with a material palette that appropriately references the university's sandstone buildings.

The John Medley Building is a local landmark on Grattan Street and represents an important phase in the University of Melbourne's development. However, when considered in the context of all universities in the State, this building does not demonstrate the postwar development at universities across Victoria to be better understood than places and objects with substantially the same association.

If SA1 is satisfied, then Criterion A is likely to be relevant at the State level

Executive Director's Response:

No

Criterion A is not likely to be relevant at the State level.

CRITERION B: Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Step 1 Test for Criterion B

No.	Test	Yes/No	Reason
B1)	Does the place/object have a clear association with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history?	Yes	The place has a clear association with the following historical phases which are of importance in Victoria's cultural history: Postwar development of universities.
B2)	Is there evidence of the association to the historical phases etc identified at B1)?	Yes	There is evidence of the association between the place and these historical phases: The association between this phase and the John Medley Building is evidenced by the construction of a substantial university building to a design by a notable architect, towards the end of the postwar period. The building was constructed using funds from the Australian Universities Commission and evidences the rapidity of campus construction in this period.
B3)	Is there evidence that place/object is rare or uncommon, <u>or</u> has rare or uncommon features?	No	B3(i) There is no evidence that the place is rare or uncommon. This historical phase is characterised by rapid construction of new university buildings to accommodate the postwar enrolment boom. As such, there were many of these

buildings that were constructed on the University of Melbourne Parkville campus, as well as at other Victorian universities.

B3(ii) There is no evidence that the place has rare or uncommon features.

While the two-tower design is of interest, there is a lot of variation within this class. The two-tower design cannot be said to constitute rarity any more than the minor variations at other postwar university buildings.

If B1, B2 AND B3 are satisfied, then Criterion B is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	No	Criterion B is not likely to be relevant.
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CRITERION C: Potential to yield information that will contribute to an understanding of Victoria's cultural history.

Step 1 Test for Criterion C

No.	Test	Yes/No	Reason
C1)	Does physical fabric and/or documentary evidence and/or associated oral history or cultural narratives relating to the place/object indicate a likelihood that the place/object contains evidence of cultural heritage significance that is not currently visible and/or well understood or available from other sources?	No	No reliable or verifiable physical, documentary, or oral history evidence exists to provide a reasonable indication that physical evidence of research potential may be present.
C2)	And, from what we know of the place/object, is the physical evidence likely to be of an integrity and/or condition that it could yield information through detailed investigation?	N/A	

If both C1 AND C2 are satisfied, then Criterion C is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	No	Criterion C is not likely to be relevant.
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CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural places and objects

Step 1 Test for Criterion D

No.	Test	Yes/No	Reason
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D1)	Is the place/object one of a class of places/objects that has a clear association with an event, phase, period, process, function, movement, custom or way of life in Victoria's history?	Yes	The John Medley Building belongs to the class of postwar university buildings. This class has a clear association with the postwar development of universities.
D2)	Is the event, phase, period, process, function, movement, custom or way of life of historical importance, having made a strong or influential contribution to Victoria?	Yes	This phase is of historical importance having made a strong and influential contribution to Victoria. This phase is important as a period when new universities were established, and existing universities were expanded to accommodate the subsequent population increase.
D3)	Are the principal characteristics of the class evident in the physical fabric of the place/object?	Yes	The principal characteristics of the class are evident in the physical fabric of the place. Although there is variation within the class, buildings are often: • substantial in scale and footprint • multi-storey, sometimes high rise • reflective of architectural modernism • designed by a leading architect or architectural firm • of light-coloured brick • landmarks or highly prominent.

If D1, D2 AND D3 are satisfied, then Criterion D is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	Yes	Criterion D is likely to be relevant.
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Step 2 State-level test for Criterion D

No.	Test	Yes/No	Reason
SD1)	Is the place/object a notable (fine, influential or pivotal) example of the class in Victoria?	No	Across Victoria, a large number of postwar university buildings survive. Many are substantial buildings designed by prominent architects and can be considered to demonstrate the principal characteristics of the class. This is indicative of the historical phase, where an intensive period of development led universities to erect new buildings for growing student numbers. The University of Melbourne alone has a strong collection of buildings from the class. This includes Wilson Hall (VHR H1012) and the Beaurepaire Centre (VHR H1045), as well as the Redmond Barry, Raymond Priestley and Medicine Buildings. Other campuses in Victoria, particularly Monash and La Trobe Universities which were newly established in response to the Murray Report and subsequent reports from the Australian Universities Commission, also retain strong collections of postwar buildings. The purpose of this assessment is to examine the State-level heritage values of the John Medley Building – as an individual building within the context of all postwar university buildings in Victoria, of which there are many. Individual buildings may well be of heritage significance to their campuses, institutions, or localities. However, the sheer number of surviving buildings, and their tendency to architectural distinction, means that within the class, the threshold test for state-level cultural heritage significance under Criterion D as it is set out in the Criteria and Threshold Guidelines must be carefully applied.

In this context, the John Medley Building is not a notable example within the class of postwar university buildings within Victoria. It cannot be considered fine, influential or pivotal.

A fine example

Displays a large number or range of characteristics that are typical of the class.

As a substantial building designed by a leading architect, the John Medley Building displays a number of characteristics of the class. This is typical of postwar university buildings.

Displays the principal characteristics of the class in a way that allows the class to be easily understood/appreciated.

The John Medley Building allows these characteristics to be understood. It is readily identifiable as a postwar university building and largely retains its layout and original fixtures and furniture.

For a place to meet the state-level test for Criterion D it must also

display characteristics that are of a higher quality or historical relevance than are typical of places/objects in the class.

The John Medley Building has characteristics that are distinctive, considered, and of architectural interest. This includes its two-tower form, linking bridge and provision of an entryway to the university.

Many buildings within the class have design characteristics of equivalent quality. This includes examples such as the Redmond Barry, Raymond Priestley and Medicine Building and Earth Sciences Building (University of Melbourne), Menzies College (La Trobe University) and several at RMIT (see comparisons). Some examples are particularly substantial, such as the 11-storey Menzies Building at Monash University (included in the Heritage Overlay of the Monash Planning Scheme). Others demonstrate particularly high-quality characteristics, such as the Robert Blackwood Hall (Monash University), also designed by Grounds, Menzies College (La Trobe University), the precinct of medical buildings, comprising Medicine, Microbiology, and the Howard Florey Institute (University of Melbourne), and the tall slab blocks of the 1960s such as Raymond Priestley or Redmond Barry (University of Melbourne).

Although in some areas the John Medley Building is reasonably intact, including to the interior, intactness is not indicative of fineness.

The appreciation of its architectural values has been diminished by changes to the setting soon after the building's completion, as evidenced by historical photographs earlier in this report.

The John Medley Building was designed by a prominent architect, Roy Grounds. However it is not generally recognised amongst his most accomplished works. This includes the National Gallery of Victoria (VHR H1499) and Grounds House (VHR H1963), both of which are included in the VHR. Grounds also completed buildings at Monash (Robert Blackwood Hall, 1970) and La Trobe (East Lecture Theatre Complex, 1968). It was common of universities in this era to commission leading architects working in a modernist vein, and the John Medley building is typical in this regard.

Postwar growth at universities was slowing by the early 1970s, and this phase was reaching its end when the John Medley Building was completed in 1971. As a late-stage example of the phase the John Medley Building cannot be considered a particularly historically relevant example of this phase. Early

buildings constructed through the Australian Universities Commission grants such as the Baillieu Library or the Redmond Barry Building, or early Medical buildings built under AUC grants and reflecting the postwar expansion of health sciences might be considered more historically relevant.

An influential example

There is no evidence that the John Medley Building influenced the design and construction of other buildings within the class. The John Medley Building was built in 1971, as federal funding for new university buildings was winding down. As one of the later stage buildings in this historical phase, it did not directly influence the construction of any other buildings.

A pivotal example

The John Medley Building is not a pivotal example of the class. It is representative of the postwar phase of university building. The same could be said of many university buildings in Victoria.

If SD1 is satisfied, then Criterion D is likely to be relevant at the State level

Executive Director's Response:	No	Criterion D is not likely to be relevant at the State level.
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CRITERION E: Importance in exhibiting particular aesthetic characteristics.

Step 1 Test for Criterion E

No.	Test	Yes/No	Reason
E1)	Does the physical fabric of the place/object clearly exhibit particular aesthetic characteristics?	Yes	The physical fabric of the place clearly exhibits aesthetic characteristics associated with postwar modernism. These particular aesthetic characteristics relate to the monumental scale of the building, the variation of fenestration across the primary facades, including the use of precast concrete hoods to windows, and the wide exaggerated eaves to the roof. In addition, the bridge and tower design forms a large entry portal to the University, adding a sense of ceremony to the axis between the Old Quadrangle and university entrance gates. They demonstrate Grounds particular interests in integration of modernist architecture and historicist references, particularly his interest in the Italian Neo-Liberty movement, which advocated for historical reference to have a place in modernist design.

If E1 is satisfied, then Criterion E is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	Yes	Criterion E is likely to be relevant.
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Step 2 State-level test for Criterion E

No.	Test	Yes/No	Reason
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SE1)	Are the aesthetic characteristics 'beyond the ordinary' or are outstanding as demonstrated by: - Evidence from within the relevant discipline (architecture, art, design or equivalent); and/or - Critical recognition of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline within Victoria; and/or - Wide public acknowledgement of exceptional aesthetic qualities of the place/object in Victoria expressed in publications, print or digital media, painting, sculpture, songs, poetry, literature, or other media?	No	There is no evidence that the aesthetic characteristics at the place are 'beyond the ordinary' or are outstanding. The John Medley Building was met with relative silence on its completion, like many of Grounds' later institutional works. There has been very little acknowledgement of the John Medley Building's aesthetic qualities by the wider public. While the building has significant ceremonial and aesthetic meaning for past and present students and faculty members, the building's architectural and design qualities have received limited public or disciplinary recognition, suggesting that the aesthetic qualities of the John Medley Building do not exceed those of the class of postwar university buildings.
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If SE1 is satisfied, then Criterion E is likely to be relevant at the State level

Executive Director's Response:	No	Criterion E is not likely to be relevant at the State level.
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CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Step 1 Test for Criterion F

No.	Test	Yes/No	Reason
F1)	Does the place/object contain physical evidence that clearly demonstrates creative or technical achievement for the time in which it was created?	No	The John Medley Building does not contain physical evidence that clearly demonstrates creative or technical achievement for the time in which it was created. The John Medley Building explores similar design themes to those Roy Grounds explored throughout his career. The design and construction appear to be consistent with other buildings within the class, and postwar buildings more generally.
F2)	Does the physical evidence demonstrate a high degree of integrity?	NA	

If **both** F1 and F2 are satisfied, then Criterion F is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	No	Criterion F is not likely to be relevant.
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CRITERION G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons

Step 1 Test for Criterion G

No.	Test	Yes/No	Reason
G1)	Does the place/object demonstrate social value to a community or cultural group in the present day in the context of its cultural heritage significance? Evidence must be provided for all three facets of social value listed here:		
i)	Existence of a community or cultural group; <u>and</u>	Yes	There is evidence that a community or cultural group exists.
ii)	Existence of a strong attachment of a community or cultural group to the place or object; <u>and</u>	Yes	There is evidence of a strong attachment of the University of Melbourne student and faculty, both past and present, to John Medley Building in the present day. The John Medley Building has symbolic meaning for past and present students. Thousands of students and staff have worked, studied and socialised in the building since its establishment. When entering from Grattan Street the John Medley Building provides a ceremonial entrance to the campus, enhanced in the present day by the 'Welcome / Wominjeka' banner to the southern façade. The attachment is demonstrated by many students electing to take their graduation photos under the bridge of the John Medley Building. It is likely that various faculty members share this attachment to the building, evidenced by media coverage of the building's demolition. Staff reactions to the proposed demolition highlight the value of the building to this community.
iii)	Existence of a time depth to that attachment.	Yes	There is evidence of the attachment dating to the building's opening in 1971. The John Medley Building has been home to the Arts faculty since it opened, originally named Arts South.

If all facets of G1 are satisfied, then Criterion G is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	Yes	Criterion G is likely to be relevant.
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Step 2 State-level test for Criterion G

No.	Test	Yes/No	Reason
SG1)	Is there evidence that the social value resonates across the broader Victorian community as part of a story that contributes to Victoria's identity?	No	SG1(i) The social value of the John Medley Building is part of a story in Victoria that contributes to Victoria's identity. Universities have been important to the development of Victoria's academic and cultural life, and the John Medley Building is part of this story. SG1(ii) There is no evidence that the social value of the John Medley Building to the University of Melbourne

community resonates across the broader Victorian community.

It is expected that graduates of any institution feel some level of attachment to the physical sites of their education. It is likely that many former and present students and staff members from many institutions across Victoria feel an affinity for the built environments that serviced their education. This is true of many buildings at all universities. While the John Medley Building clearly resonates with the University of Melbourne past and present students and faculty, it cannot be said that this attachment resonates across the broader Victorian community.

If all facets of SG1 are satisfied, then Criterion G is likely to be relevant at the State level

Executive Director's Response:	No	Criterion G is not likely to be relevant at the State level.
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CRITERION H: Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

Step 1 Test for Criterion H

No.	Test	Yes/No	Reason
H1)	Does the place/object have a direct association with a person, or group of persons who has made a strong or influential contribution in their field of endeavour?	Yes	H1(i) There is a direct association between the John Medley Building and Roy Grounds, and numerous noted academics. a) Roy Grounds designed the John Medley Building. b) The John Medley Building also has an association with numerous academics as the site at which they produced influential works. Some of the notable academics include Manning Clark, Geoffrey Blainey, Graeme Davison, Lloyd Robson, Greg Denning, Janet McCalman, Stuart MacIntyre, and Bernard Smith, among others. H1(ii) The person has made a strong or influential contribution in their field. a) Roy Grounds was an eminent modernist architect, responsible for the National Gallery of Victoria and Arts Centre, as well as myriad modernist houses. His contributions to the field of architecture were recognised in 1969 when he was awarded the Royal Australian Institute of Architecture (RAIA)'s Gold Medal and he was knighted. In 1969, he was made a life fellow of the RAIA. b) The above academics have made significant contributions to their fields of study, mostly related to history.

H2)	Is there evidence of the association between the place/object and the person(s)?	Yes	There is evidence of the association between the John Medley Building and Roy Grounds. Roy Grounds is credited as the design architect for the scheme. The evidence of the association between the John Medley Building and the above academics is their many numerous works which were written at the John Medley Building.
H3)	Does the association relate: • directly to achievements of the person(s); <u>and</u> • to an enduring and/or close interaction between the person(s) and the place/object?	No	H3(i) The association between the John Medley Building and Roy Grounds relates directly to the achievements of the person. a) The John Medley Building relates to the achievements of Roy Grounds as a building designed by Grounds in the period immediately following the National Gallery of Victoria commission and reflects similar design interests. b) As the home of the University's Faculty of Arts academic departments since 1971, the John Medley Building has been the site of the creation of these academics' influential texts. H3(ii) The association does not relate to a close and enduring interaction between the John Medley Building and Roy Grounds. a) While the John Medley Building demonstrates Roy Grounds' design capabilities, it cannot be said to be a close or enduring interaction. Grounds was involved in the design of the building over a period of just 5 years, and there is no evidence that Grounds had any further attachment to the building after its completion. Grounds House (VHR H1963), which Grounds designed and resided in, and the National Gallery of Victoria (VHR H1499), which he worked on for many years, better demonstrate a close and enduring attachment. The Executive Director notes that it is not usual practice to automatically recognise the association of buildings with their architects under Criterion H at the State level. This would result in a situation where there was a justification for including every surviving building designed by an important architect in the VHR. This criterion is generally reserved for instances where the association is particularly close or enduring, such as architects' own homes, or the building is a particularly outstanding or iconic example of their oeuvre. b) While the John Medley Building has an association with many influential and notable academics, this is the nature of all universities and does not set the building apart from numerous other places in Victoria. Most of these academics have also had

appointments at other universities in Victoria, and the same could be said of Arts faculty buildings at other university campuses. The relationship between universities and academics does not indicate a close and enduring interaction.

If all facets of H1, H2 AND H3 are satisfied, then Criterion H is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	No	Criterion H is not likely to be relevant.
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Comparisons

The following were selected as comparators to the John Medley Building because it is important to understand the breadth of postwar university buildings. While there are only a small number of postwar university buildings in the Victorian Heritage Register, the class itself is not small. The following comparisons demonstrate the volume of places within the class, even when the examples have not yet been recognised.

Postwar university buildings in the VHR

Only two of the postwar buildings at the University of Melbourne are included in the VHR. There are no postwar buildings at the La Trobe University Bundoora campus included in the VHR, and only one postwar building at Monash University's Clayton campus. This is partly due to the convention of allowing a generation to pass before places and objects come into being recognised as heritage.

WILSON HALL

156-292 GRATTAN STREET, PARKVILLE, MELBOURNE CITY

VHR H1012

Wilson Hall was designed by Bates, Smart and McCutcheon and opened in 1956, marking the advent of modernism on the University of Melbourne campus. Built to replace the earlier hall of the same name, Wilson Hall was the first in a series of progressive architectural designs that transformed the character of the university in the 1950s.



BEAUREPAIRE CENTRE

THE UNIVERSITY OF MELBOURNE, 156 - 292 GRATTAN STREET, PARKVILLE, MELBOURNE CITY

VHR H1045

The Beaurepaire Centre was designed by Eggleston, Macdonald and Secomb and opened in 1957. It is architecturally significant as an example of the International style. The building houses three main components, a swimming pool, trophy hall, and a gymnasium. The design features a bold but simply expressed portal frame structure, forming a series of free-span bays over the 25-metre pool and amenities.



RELIGIOUS CENTRE

BUILDING 9 MONASH UNIVERSITY, 1-131 WELLINGTON ROAD, CLAYTON, MONASH CITY

VHR H2188

The Monash Religious Centre was designed by John Mockridge, of Mockridge Stahle and Mitchell and built between 1967 and 1968. The Religious Centre is of architectural significance as a fine example of a religious building of the 1960s. It reflects the changing demographics of universities, and the recognition of many religious traditions. This was built as a sacred space that could be used by all. It is notable for its centralised, circular plan, reflective of Roy Grounds' experiments with geometry, and symbolising unity, eternity and ecumenism.



Postwar university buildings in heritage overlays

Walter Boas Building (University of Melbourne)

Wilson Avenue, Parkville

HO334, Melbourne Planning Scheme

The Walter Boas Building on the Parkville campus. It is a three-storey cream brick building designed in 1948 and completed in 1953. It was built to house the CSIRO Division of Tribophysics (Materials Science), which grew in importance during wartime and into the postwar period. The building is significant for its associations with the CSIRO and expressive of the immediate post-war austerity period. Stylistically, it has more in common with buildings of the interwar period at the University of Melbourne, rather than postwar buildings.



Earth Sciences Building (McCoy Building) (University of Melbourne)

253–283 Elgin Street, Carlton

HO1392, Melbourne Planning Scheme

The Earth Sciences Building at the University of Melbourne was constructed in 1975–77 to a design by Eggleston, Macdonald and Secomb. It exhibits the influence of Brutalism on the design of university buildings in the era and has a strong street presence. Located on Elgin Street, it represents an era when the University of Melbourne was expanding beyond its traditional boundaries.



Menzies Building (Monash University)

1-131 Wellington Road, Clayton North

HO84, Monash Planning Scheme

The Menzies Building was designed by Eggleston, MacDonald and Secomb and stage one was completed in 1963 and extended in 1965 and 1975. It was the first landmark building at the Monash University campus in Clayton, which began admitting students in 1960. At 12 storeys and 175 metres long, it remains a substantial landmark and demonstrates the demands placed on higher education in the postwar period. Monash University was only the second university established in Victoria after the University of Melbourne.



RMIT Buildings 51, 56 and 57 (RMIT University)

80–92 Victoria Street and 33–89 Lygon Street, Carlton

HO1398, Melbourne Planning Scheme

These three buildings in the south of Carlton were constructed by RMIT between 1972 and 1983 and were designed by Demaine Russell Trundle Armstrong and Orton. The three buildings are unified by their monumental red brick volumes, substantial footprints and large expanses of red brick walls.



Roy Grounds buildings in the VHR

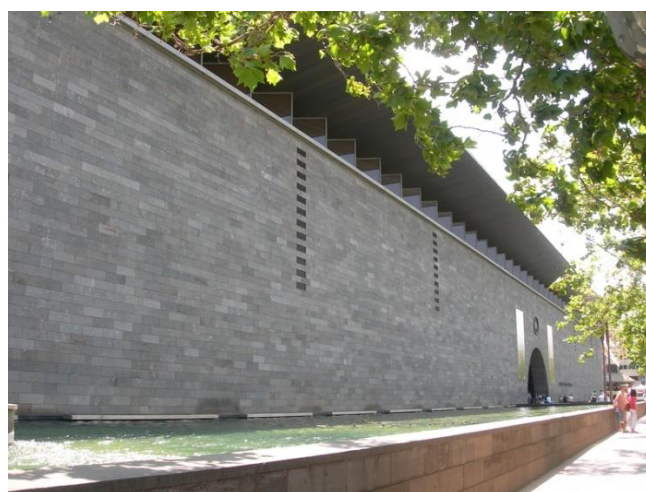
Two of Roy Grounds' other works in the VHR reflect similar themes to those explored by Grounds at the John Medley Building. The historical references of the John Medley Building, as exemplified by the wide projecting eaves and clerestory windows are also evident in Grounds' work on the National Gallery and his own residence.

NATIONAL GALLERY OF VICTORIA

180 ST KILDA ROAD, SOUTHBANK, MELBOURNE CITY

VHR H1499

The National Gallery of Victoria (NGV International) was designed by Roy Grounds and opened in 1968. It is architecturally and historically significant to Victoria. It is significant for its monumental scale and bold geometric form. The Arts Centre complex demonstrates Grounds' role as a pioneer of modernist design. When it opened in 1968 it set new standards for exhibition layout, art storage and conservation and represented a new era in public architecture. The large projecting eaves and zigzagging clerestory windows demonstrate the Eastern influences on Grounds' design work, while the overall form of the building gives the impression of a Neo-Classical palazzo.



GROUND'S HOUSE

24 HILL STREET, TOORAK, STONNINGTON CITY

VHR H1963

The Roy Grounds House and Flats at 24 Hill Street Toorak was designed by noted architect Roy Grounds with a front residence for himself and his wife, and a string of four investment units behind. The plan is striking in its geometry, a hallmark of Grounds' work in the 1950s, and features a perfect square plan with a circular courtyard at its centre.

Grounds House predates the NGV and the John Medley Building, but reflects similar design thinking through the geometric plan, projecting eaves and clerestory windows.



Postwar university buildings not in the VHR

The class of postwar university buildings is a large and extensive class well represented on all university campuses in Victoria. There was very intensive development on university campuses in Victoria during this period, and entire universities such as Monash and La Trobe were established in response to advice from the Australian Universities Commission. Existing universities were given large sums of funding to keep up with demands of soaring postwar student enrolment. The following list of postwar buildings not included in the VHR is not exhaustive but an attempt to collate some of the more useful examples for comparative purposes.

RAYMOND PRIESTLEY BUILDING

The University of Melbourne, Parkville

Not in the VHR, not in the HO

Built between 1967-1970, the Raymond Priestley Building was designed by staff architect Rae Featherstone to house the university's administrative functions. The floating cornice and fake balconies have something in common with the John Medley Building, but the overall form appears to originate from the tall slab blocks of Brian Lewis' 1948 Master Plan. The centrally located administrative block is described in *Architecture on Campus* as a 'high rise palazzo' that forms the seat of power within the university. It is also one of the few tall buildings built in the centre of the campus in this period.



REDMOND BARRY BUILDING

The University of Melbourne, 17 Spencer Rd, Parkville

Not in the VHR, not in the HO

The Redmond Barry Building was designed by staff architect Rae Featherstone, in collaboration with Eggleston MacDonald & Secomb between 1959-1961. It was intended to provide low-cost accommodation to the expanding humanities and sciences departments. It was one of the earliest realisation of Brian Lewis' 1948 Master Plan that aimed at locating tall buildings around the perimeter of campus, and envisaged departments as 'tenants' within tall blocks. The building was the tallest university building in Australia, noted in the AUC Report of 1960, and mirrors the high-rise development of central Melbourne.



MENZIES COLLEGE

La Trobe University, Menzies Dr, Bundoora

Not in the VHR, not in the HO

Designed by Robin Boyd between 1968 and 1969, the Menzies College at La Trobe highlights the concurrent growth of residential colleges to provide accommodation for the burgeoning university populations. Menzies College is one of the most striking architect designed residential colleges in Melbourne, comprising multi-storeyed blocks arranged around a rectangular courtyard. Menzies College speaks to the establishment of a new university (La Trobe) to keep up with soaring student enrolments, as recommended by the AUC, as well as the frequency of architect-designed education facilities in this period.



ROBERT BLACKWOOD HALL

Monash University, 49 Scenic Boulevard, Clayton

Not in the VHR, not in the HO

Robert Blackwood Hall was built between 1969 and 1971 by architect Roy Grounds at the Monash University campus in Clayton. It is a notable project of Grounds' featuring a window by Leonard French, a tapestry by Roger Kemp and German pipe organ. The hall is said to be one of the best acoustic halls in the Southern Hemisphere.



Summary of Comparisons

The VHR includes a small number of postwar university buildings. They include early examples of the class and the most architecturally distinguished examples. They enable the class to be particularly well understood and demonstrate greater historical relevance than most other examples.

While the John Medley Building is a refined and attractive example of a postwar university building, it could not be considered architecturally notable when compared to examples already included in the VHR. The John Medley Building is a late-stage example of typical postwar construction on campus and therefore cannot be considered influential or pivotal. The examples of postwar university buildings included in the VHR such as Wilson Hall or the Beaurepaire Centre demonstrate the State-level threshold for such buildings.

Of the examples of postwar university buildings included in Heritage Overlays, the John Medley Building is the most comparable with places in this category. Examples such as Walter Boas, which has more in common with later examples of interwar buildings, or the RMIT buildings 51, 56 and 57 are late examples of their class but nonetheless tell an important story about the development of their respective campuses.

There are several examples of buildings that have not been subject to a significance assessment, either locally or at the state level, that may warrant further consideration. The Executive Director notes that this class is represented in the VHR by only three buildings, and that the class is much larger than these places indicate. While the John Medley Building does not meet the threshold as an architecturally or historically significant example of this period of university campus development, examples such as Menzies College (La Trobe University), Redmond Barry Building (University of Melbourne), Menzies Building (Monash University) or Robert Blackwood Hall (Monash University) highlight that there are architecturally distinguished and historically significant examples that have not been assessed for the VHR.

Finally, Roy Grounds was a prolific architect of this period whose oeuvre includes many designs for both residential and institutional buildings. The National Gallery of Victoria and Grounds House are the most notable of Grounds' designs. Grounds House received the Victorian Architecture Medal, and the National Gallery and Cultural Centre project spanned over 20 years of Grounds' career and is Grounds' best-known work. Both are included in the VHR. In this context, the John Medley building presents as a less notable example of Grounds' work. The themes and approach that defined Grounds' design ethos are best expressed in his house and the NGV, rather than the John Medley Building, although the building does share similar references.

Appendix 1: Important information for owners and interested parties

Heritage Council determination (section 49)

The Heritage Council is an independent statutory body that will make a determination on this recommendation under section 49 of the Act. It will consider the recommendation after a period of 60 days from the date the notice of recommendation is published on its [website](#) under section 41.

Making a submission to the Heritage Council (section 44)

Within the period of 60 days, any person or body may make a submission to the Heritage Council regarding the recommendation and request a hearing in relation to that submission. Information about making a submission and submission forms are available on the [Heritage Council's website](#). The owner can also make a submission about proposed permit exemptions (Section 40(4)(d)).

Consideration of submissions to the Heritage Council (section 46)

(1) The Heritage Council must consider—

- (a) any written submission made to it under section 44; and
- (b) any further information provided to the Heritage Council in response to a request under section 45.

Conduct of hearings by Heritage Council in relation to a recommendation (section 46A)

(1) The Heritage Council may conduct a hearing in relation to a recommendation under section 37, 38 or 39 in any circumstances that the Heritage Council considers appropriate.

(2) The Heritage Council must conduct a hearing if—

- (a) a submission made to it under section 44 includes a request for a hearing before the Heritage Council; and
- (b) the submission is made by a person or body with a real or substantial interest in the place, object or land that is the subject of the submission.

Determinations of the Heritage Council (section 49)

(1) After considering a recommendation that a place, object or land should or should not be included in the Heritage Register and any submissions in respect of the recommendation and conducting any hearing, the Heritage Council may—

- (a) determine that the place or object is of State-level cultural heritage significance and is to be included in the Heritage Register; or
- (ab) in the case of a place, determine that—
 - (i) part of the place is of State-level cultural heritage significance and is to be included in the Heritage Register; and
 - (ii) part of the place is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or
- (ac) in the case of an object, determine that—
 - (i) part of the object is of State-level cultural heritage significance and is to be included in the Heritage Register; and
 - (ii) part of the object is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or
- (b) determine that the place or object is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or

- (c) in the case of a recommendation in respect of a place, determine that the place or part of the place is not to be included in the Heritage Register but—
 - (i) refer the recommendation and any submissions to the relevant planning authority or the Minister administering the Planning and Environment Act 1987 to consider the inclusion of the place or part of the place in a planning scheme in accordance with the objectives set out in section 4(1)(d) of that Act; or
 - (ii) determine that it is more appropriate for steps to be taken under the Planning and Environment Act 1987 or by any other means to protect or conserve the place or part of the place; or
 - (ca) in the case of a recommendation in respect of an object nominated under section 27A, determine that the object, or part of the object, is to be included in the Heritage Register if it is integral to understanding the cultural heritage significance of a registered place or a place the Heritage Council has determined to be included in the Heritage Register; or
 - (d) in the case of a recommendation in respect of additional land nominated under section 27B, determine that the additional land, or any part of the additional land, is to be included in the Heritage Register if—
 - (i) the State-level cultural heritage significance of the place, or part of the place, would be substantially less if the additional land or any part of the additional land which is or has been used in conjunction with the place were developed; or
 - (ii) the additional land or any part of the additional land surrounding the place, or part of the place, is important to the protection or conservation of the place or contributes to the understanding of the place.
- (2) The Heritage Council must make a determination under subsection (1)—
- (a) within 40 days after the date on which written submissions may be made under section 44; or
 - (b) if any hearing is conducted, within 90 days after the completion of the hearing.
- (3) A determination made under subsection (1)(a), (ab), (ac), (ca) or (d)—
- (a) may include categories of works or activities which may be carried out in relation to a place, object or land, or part of a place, object or land, for which a permit under this Act is not required, if the Heritage Council considers that the works or activities would not harm the cultural heritage significance of the place, object or land; and
 - (b) must include a statement of the reasons for the making of the determination.
- (4) If the Heritage Council determines to include a place, or part of a place, in the Heritage Register, the Heritage Council may also determine to include land that is not the subject of a nomination under section 27B in the Heritage Register as part of the place if—
- (a) the land is ancillary to the place; and
 - (b) the person who owns the place, or part of the place—
 - (i) is the owner of the land; and
 - (ii) consents to its inclusion.
- (5) If a member of the Heritage Council makes a submission under section 44 in respect of a recommendation, the member must not take part in the consideration or determination of the Heritage Council.
- (6) The Heritage Council must notify the Executive Director of any determination under this section as soon as practicable after the determination.

Obligations of owners (section 42, 42A, 42B, 42C, 42D)

42 Obligations of owners—to advise of works, permits etc. on foot when statement of recommendation given

- (1) The owner of a place, object or land to whom a statement of recommendation has been given must advise the Executive Director in writing of—

- (a) any works or activities that are being carried out in relation to the place, object or land at the time the statement is given; and
- (b) if the place, object or land is a place or additional land, any application for a planning permit or a building permit, or any application for an amendment to a planning permit or a building permit, that has been made in relation to the place or additional land but not determined at the time the statement is given; and
- (c) any works or activities that are proposed to be carried out in relation to the place, object or land at the time the statement is given.

(2) An advice under subsection (1) must be given within 10 days after the statement of recommendation is given under section 40.

42A Obligations of owners before determination or inclusion in the Heritage Register—to advise of permits

(1) This section applies if—

- (a) an owner of any of the following is given a statement of recommendation—
 - (i) a place or object nominated under section 27;
 - (ii) an object nominated under section 27A;
 - (iii) land nominated under section 27B; and
- (b) any of the following occurs within the statement of recommendation period in relation to the place, object or land—
 - (i) the making of an application for a planning permit or a building permit;
 - (ii) the making of an application for an amendment to a planning permit or a building permit;
 - (iii) the grant of a planning permit or building permit;
 - (iv) the grant of an amendment to a planning permit or building permit.

(2) The owner must advise the Executive Director in writing of—

- (a) the making of an application referred to in subsection (1)(b)(i) or (ii), within 10 days of the making of the application; or
- (b) a grant referred to in subsection (1)(b)(iii) or (iv), within 10 days of the owner becoming aware of the grant.

42B Obligations of owners before determination or inclusion in the Heritage Register—to advise of activities

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) within the statement of recommendation period it is proposed that activities that could harm the place, object or land be carried out.

(2) The owner, not less than 10 days before carrying out the activities, must advise the Executive Director in writing of the proposal to do so.

42C Obligations of owners before determination or inclusion in the Heritage Register—to advise of proposal to dispose

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) within the statement of recommendation period a proposal is made to dispose of the whole or any part of the place, object or land.

(2) The owner, within 10 days after entering into an agreement, arrangement or understanding for the disposal of the whole or any part of the place, object or land, must advise the Executive Director in writing of the proposal to do so.

42D Obligations of owners before determination or inclusion in the Heritage Register—requirement to give statement to purchaser

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) the owner proposes to dispose of the whole or any part of the place, object or land within the statement of recommendation period.

(2) Before entering into an agreement, arrangement or understanding to dispose of the whole or any part of the place, object or land during the statement of recommendation period, the owner must give a copy of the statement of recommendation to the person who, under the proposed agreement, arrangement or understanding, is to acquire the place, object or land or part of the place, object or land.

Owners of places and objects must comply with obligations (section 43)

An owner of a place, object or land who is subject to an obligation under section 42, 42A, 42B, 42C or 42D must comply with that obligation.

Penalty: In the case of a natural person, 120 penalty units;
 In the case of a body corporate, 240 penalty units.