



**Guidelines for Alterations and Additions  
to Dwellings in Heritage Areas in Hobsons Bay  
2006**

**Developed for Hobsons Bay City Council  
by Helen Lardner Conservation & Design Pty Ltd**

**Adopted by Hobsons Bay City Council 27 June 2006**

## ABOUT THE GUIDELINES



Victorian/Edwardian Heritage Precinct Figure 1

### Purpose

The *Hobsons Bay Heritage Study 2006* has identified many residential heritage areas that range from predominantly Victorian areas within Williamstown, to Edwardian and Interwar areas in Spotswood and Newport, as well as postwar Housing Commission Estates in Newport and Williamstown North.

The heritage of Hobsons Bay is highly valued by the community and there is strong support for controls and policy to protect and conserve places of identified heritage significance.

It is therefore important to conserve the distinctive and sometimes unique historic characteristics that contribute to the individual identity and sense of place of neighbourhoods within Hobsons Bay.

### Objectives

- To ensure that new development is of a high quality design that creatively interprets and responds positively to the historic context provided by the heritage place or those in the surrounding area.
- To ensure new development becomes a valued addition, which complements the aesthetic qualities of a heritage place or precinct.
- To ensure new development does not distort historic evidence of heritage places by copying or reproducing historic styles or detailing.
- To ensure that new development does not visually dominate a heritage place or precinct.
- To ensure new development responds positively to special features such as views, vista, significant vegetation and landmarks.

### Where to they apply?

These guidelines apply to the construction of alterations and additions to dwellings within a Heritage Overlay under the Hobsons Bay Planning Scheme. They apply to both contributory and non-contributory places.

They do not apply to infill development, which is the subject of separate guidelines.

### What do they do?

The guidelines provide assistance to residents by explaining what Council will take into consideration when assessing a planning application for dwelling alterations and additions from a heritage perspective. They will be considered in conjunction with other relevant State and local planning policies and controls such as Rescode.

The guidelines encourage owners of dwellings within a heritage area to ensure that alterations and additions will not adversely affect the valued heritage characteristics of their own dwelling (if it is identified as a contributory place) or the precinct where it is located.

If thinking about making changes to your dwelling you should contact Council to establish whether it is included in the Heritage Overlay and whether a permit is required to undertake any development including demolition, alterations or to construct a new dwelling.

You can also enlist the help of the Heritage Advisor at an early stage. The Heritage Advisor is employed by Council to provide advice free of charge as part of the Council's commitment to the heritage of Hobsons Bay.

You may also need to establish whether your dwelling may require additional permits other than from Hobsons Bay City Council, such as places on the Victorian Heritage Register, which is administered by Heritage Victoria.



Postwar Heritage Precinct

Figure 2

## SOURCES OF HELP



Streetscape landscaping Figure 3

### Hobsons Bay City Council

To determine whether your dwelling is within a Heritage Overlay Precinct or whether you need a planning permit contact:

**City of Hobsons Bay Planning Department**  
115 Civic Parade PO Box 21 Altona 3018  
Ph: 9932 1160 Fax: 9932 1090

Further technical information and advice specifically related to how your property can be altered while retaining its heritage significance can be obtained from the Heritage Advisor at the Council. Speak to a planner at the Council to make an appointment.

### Other Contacts

As well as being able to inform you as to whether your dwelling is listed, the following organisations are good sources of information regarding a range of heritage matters.

- **Heritage Victoria**  
Ph: 9637 9475  
  
[www.heritage.vic.gov.au](http://www.heritage.vic.gov.au)
- **National Trust of Australia (Victoria)**  
Ph: 9654 4711  
[www.natrust.com.au](http://www.natrust.com.au)
- **The Australian Heritage Commission**  
Ph: 02 6274 2111  
[www.ahc.gov.au](http://www.ahc.gov.au)
- **Aboriginal Affairs**  
Ph: 9412 7777  
[www.nre.vic.gov.au](http://www.nre.vic.gov.au)

### Historical Information

The *Hobsons Bay Heritage Study 2006* contains information about how and why heritage places and precincts in the municipality are important. It includes citations for over 300 individual heritage places throughout the city as well as over 20 heritage precincts.

Copies of the *Hobsons Bay Heritage Study 2006* can be obtained by contacting the **Strategic Development Unit** on **9932 1109**.

Other sources of local historical information:

- Local History section of your local library.
- Historical Societies.

Heritage Victoria can provide you with a list of heritage architects experienced in providing advice on making alterations to dwellings.



Early Modern Figure 4

### Understanding Style Features

There are numerous publications that can assist with providing architectural terms for building elements. These will assist in understanding the significant features of your dwelling and are usually available at libraries. Some of these are as follows:

- Apperly, Irving, Reynolds, A Pictorial Guide to Identifying Australian Architecture, Styles and Terms from 1788 to the Present., Angus & Robertson, Australia, 1989.
- Harris, Cyril. M, Illustrated Dictionary of Historic Architecture, Dover Publications, New York, 1977.
- John Fleming, Hugh Honour, Nikolaus Pevsner, The Penguin Dictionary of Architecture, Great Britain, 1966.

## UNDERSTANDING SIGNIFICANCE



Spanish Mission

Figure 5

### What is special about your place?

It is important to understand the heritage importance of your dwelling and the character of the surrounding area before making changes. Your individual dwelling or area may be important because of their aesthetic, architectural, historic, scientific, or social value to past, present or future generations.

Hobsons Bay contains a diverse range of heritage dwellings, from the humble 1850s timber cottage to the more austere 1940s Early Modern dwelling (Refer to Figure 4). Williamstown contains many early timber dwellings and later Victorian dwellings representing the early settlement of this area and early construction techniques, while the Newport area contains a large collection of Federation and Bungalow style houses indicating the boom in this area during the 1900s due to the establishment of local industries. Of interest also in the Newport area are the 1940s Housing Commission developments (Refer to Figures 2, 13, 14), which exhibit strong visual homogeneity and demonstrate Housing Commission planning practices of the time with curved streets and central parks.



Unusual example in Hobsons Bay area Figure 6

### What are some common housing styles?

There are particular housing styles in the City of Hobsons Bay, which commonly occur. These styles have been identified as; Victorian, Edwardian/Federation, Bungalow and Early Modern and they represent the major development phases in the area. The styles exhibit common characteristics giving certain character to a street or area.

Understanding the style of your house and character of your street is the first step towards ensuring that any alterations and additions will be sympathetic.

Often dwellings exhibit features of more than one style as they may cross over two periods. These dwellings are important too as they represent a transition in construction methods and architectural detailing reflecting changing social values. It is also possible that an early building, such as a Victorian cottage, may have a significant alteration made in a much later period.

It is important to be able to identify the features that would be significant to your particular dwelling.

The following sheets outline the common features of the major building styles that occur within the Hobsons Bay area. They are by no means exhaustive as there are significant buildings that are unusual and will not fit into these styles. Your Heritage Advisor can assist in identifying the characteristic and important elements of your dwelling.

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

**STYLE VICTORIAN c1840 - c1890**



Early Victorian

Figure 7

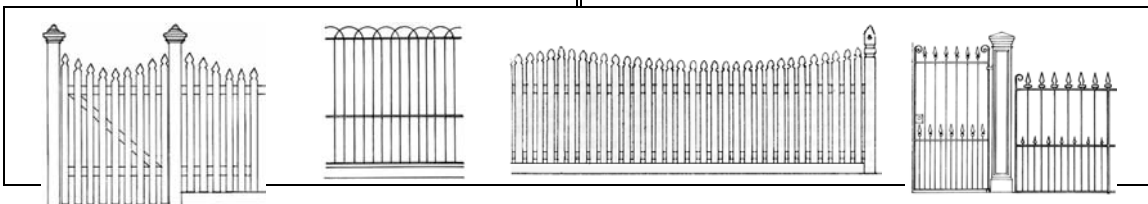
**Victorian style key characteristics**

- Symmetrical, simple facades.
- Hipped or gabled roofs, often of 30 degrees pitch, usually slate or galvanized iron.
- Guttering usually ogee or half round with circular down pipes.
- Timber walls usually square or beaded edged weatherboards.
- Verandah forms included skillion, ogee and concave.
- Simple iron lacework or timber valences to timber verandah columns.
- Rectangular timber framed, double hung windows, occasionally casement windows.
- Four paneled front doors, commonly with highlight.
- Simple unpainted chimneys.

**Late Victorian differences**

- Four paneled front doors often had sidelights as well as highlights.
- Double hung windows in later Victorian dwellings commonly had sidelights.
- More complex chimneys with patterned brickwork or painted render in later Victorian.
- Decorative timber joinery or render moulding to openings.
- Iron lacework with timber or iron columns to verandahs.

**Typical Victorian fence styles**



**Key alteration issues**

- Early Victorian timber cottages common in Williamstown are small but adaptable as there is often sufficient room at the rear for an addition.
- As these dwellings are often weatherboard, extensions should also be clad in timber.
- Victorian dwellings often have rear access from a Right of Way.

**Paint colours**

The walls of Victorian dwellings were often painted or rendered to simulate stone. Therefore they were often sandstone or ochre colours. Joinery was painted in creams, light stone, rich brown, Indian red, Brunswick green. Gutters and downpipes were often painted in dark shades employed on the doors and windows. A wood-grain finish was often used for doors and windows.



Late Victorian

Figure 8

**STYLE EDWARDIAN & FEDERATION c1890 – c1915**



Figure 9 Edwardian

**Edwardian/Federation style key characteristics**

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

**Federation differences**

- Asymmetrical with the emphasis on the overall form and three dimensional qualities rather than the front facade.
- Focus is often on the diagonal with a projecting gable or window bay.
- Complex rooflines of intersecting hips and gables with tall chimneys.
- As well as timber walls with corrugated iron roofs, masonry or render walls with terracotta Marseilles tiled roofs.
- Leadlighting.

**Key alteration issues**

- Be careful not to copy decorative details from the original dwelling in the addition as it detracts from the original details.

**Paint colours**

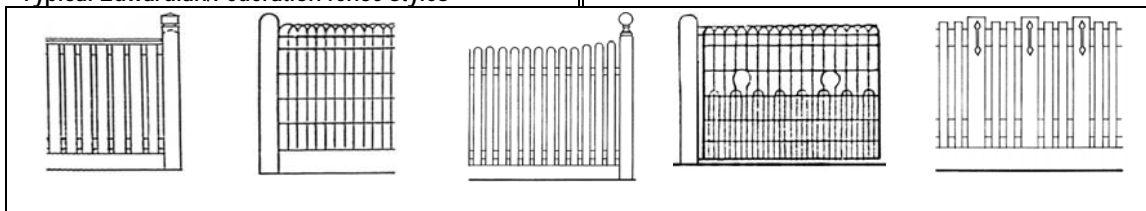
Walls of Edwardian/Federation dwellings, if painted were yellow cream, ochre wash, cement render and a greater use of browns. The predominant colour for joinery and details was red with cream, yellow ochre, dark brown and softer green trims. The exterior details were often picked out in a combination of a light and dark tone. The two predominant colour schemes for this style were shades of green or shades of cream to buff.



Federation

Figure 10

**Typical Edwardian/Federation fence styles**



**STYLE BUNGALOW c1910 – c1930**



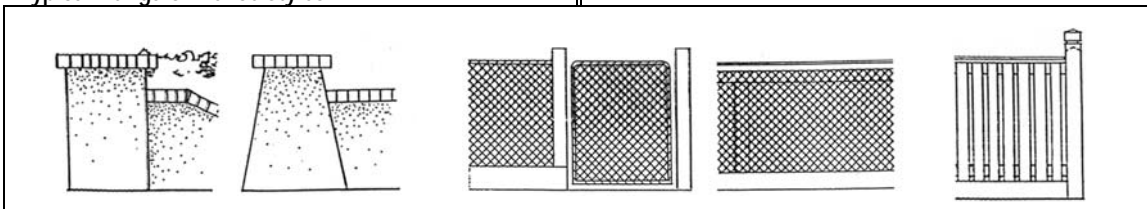
California Bungalow

Figure 11

**Bungalow style key characteristics**

- One or more gables, either perpendicular or parallel to the street frontage, which dominate the overall form of the building, roof usually 25 degrees or steeper.
- Emphasis on the weight of the roof, by brackets, detailing to the large gable ends, including roughcast, timber shingles and strap work, also exposed rafter ends.
- Roofs clad in galvanized corrugated iron or tiled with cement or ceramic tiles.
- Walls often masonry and rough cast render, square edged or bull nose weatherboards.
- Deep porches with flat roofs giving a horizontal emphasis, supported by masonry pillars or grouped sturdy timber posts.
- Chimneys expressed externally as large masonry elements, face brick or roughcast with terracotta chimney pots.
- Timber framed windows often small and rectangular in form, casement or double hung with fixed panes, grouped in wide bands.

**Typical Bungalow fence styles**



- Front doors often glazed in top section and timber below.
- Leadlight common.

**Key alteration issues**

- The weight of the large tiled roofs does not easily permit the removal of load bearing walls.
- On dwellings containing a main gable roof with ridge parallel to the street as in Figure 12 there is difficulty in providing an attic or first floor addition that will not detract from the street elevation.
- Many Bungalows in the Hobsons Bay area do not have side driveways or rear Right of Ways so parking might be limited to the street.

**Paint colours**

Exterior colour schemes of California Bungalows usually consisted of no more than two colours. Common colours for woodwork were brown, cream and green. Rendered walls had a natural slurry unpainted finish or were painted an off-white, beige or pale cream. There was often dark staining of timber rather than painting. Elaborate timberwork was not used on the exterior of these dwellings. Shingles, posts and trim were painted in the darker shade of the chosen scheme and rafters, fascia boards, bargeboards and panels were all painted in a lighter colour.



California Bungalow

Figure 12

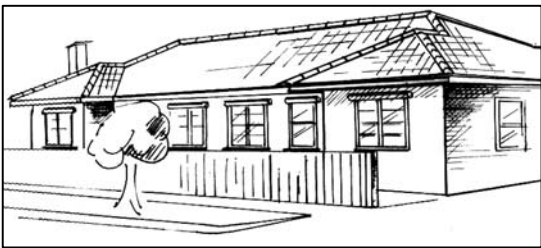
**STYLE EARLY MODERN 1940s**



Early Modern Housing Commission Figure 13

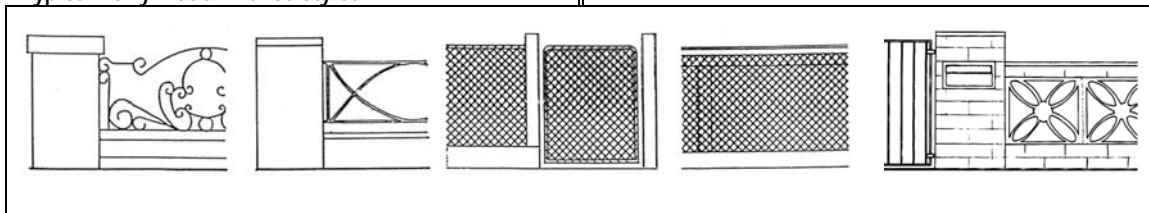
**Early Modern style key characteristics**

- Commonly semi detached pairs.
- Brick veneer construction, rendered or face brick finish.
- Hipped concrete or ceramic tile roofs, often with protruding hipped bay.
- Rectangular timber framed double hung windows, single long window or in pairs. Corner windows are common.
- Simple, often dominant straight face brick chimneys.
- No verandah, but commonly skillion porches, which are a continuation of the roofline and large eaves overhang.
- Minimal decorative elements.
- The Housing Commission dwellings of this type were often developed in groups at one time with curved streets and central parks. The street landscaping in these is also distinct with concrete paved roads, basalt kerbs and driveways.
- Consistently low fences.



Early Modern Housing Commission Figure 14

**Typical Early Modern fence styles**



**Key alteration issues**

- Because of their simple design, and exposed nature any alterations to the facade are obvious.
- The visual homogeneity of the Housing Commission developments requires extra care with additions and appropriate fence types.
- Consideration should be given to significant views from parks as well as the street.

**Paint colours**

These buildings were often not painted as contrasting brick colours were often used for decoration instead. Decorative detail was minimal and trims and window frames were painted in creams or off. Rendered walls were commonly painted off white.



Early Modern Figure 15



**ALTERATIONS & ADDITIONS DESIGN CONSIDERATIONS**

**What is important to retain?**

Before commencing a design for alterations you need to gain an understanding of the significance of your individual property, the elements which contribute to this significance, and its contribution to the streetscape value of the area. Understanding this can also assist in identifying areas of the site and building that can undergo alterations.

For example, if your house is important as part of a group of intact bungalows like in Agg Street Newport, it may be the view from the street, the garden setting, the style of the house and its original front fence which are significant. The rear of the house may be readily adapted or may give the option of partial demolition.

Writing a checklist outlining the important elements of your dwelling can be helpful in providing the parameters for the design of alterations. Drawing a floor plan marking the areas of significance, like in Figure 16, can also assist in identifying areas available for adaptation.

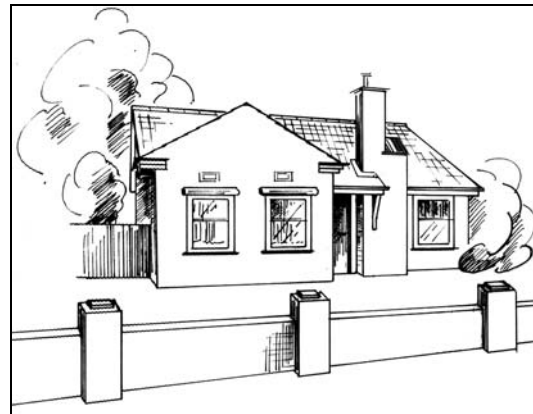
You may wish to engage a suitably qualified heritage architect to advise you on the significant areas of your property that should be retained. In all cases, while doing this analysis, you should make a time to discuss your project with Council's Heritage Advisor. The analysis should also be included in your permit application.

The aim is to retain the significant aspects of your house and make changes in the least significant areas.

**Dealing with unusual examples**

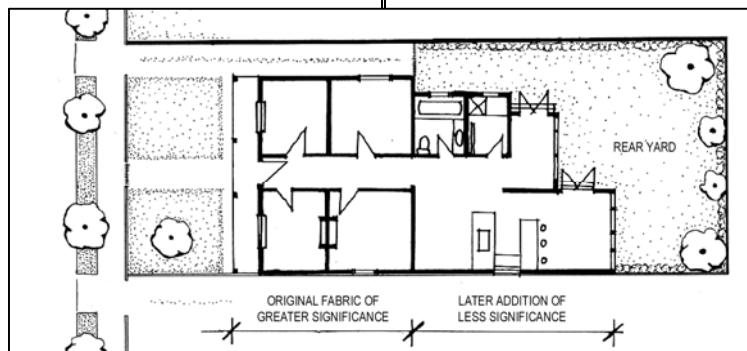
Sometimes the significance of your dwelling may not be obvious. It may be an unusual style like the straw house in Figure 17 below or be significant for historical rather than aesthetic reasons. Your dwelling may use an unusual material or have an important garden. Look for the unusual and consult the Hobsons Bay Heritage Advisor for advice.

Once it has been established why your dwelling may be unusual and the significant elements that make it so, alterations and additions should respect these unusual qualities.



Straw House, Altona

Figure 17



Identifying areas for adaptation

Figure 16

**ALTERATIONS & ADDITIONS DESIGN CONSIDERATIONS**

**Importance of street frontage/public space**

One of the key considerations in making alterations to a dwelling within a Heritage Overlay is the effect the alteration will have on the streetscape. It is the streetscape view that is often the most important element to retain and alterations should aim to minimise visual intrusion on the streetscape. Alterations should not obscure the understanding and character of a heritage area. This includes the key views of your dwelling as well as setbacks, fences, kerbs and trees.

**Can additions/alterations be visible from the street?**

Alterations to the front appearance of the building and significant roofline (visible from the street) should be avoided, unless returning the building to a significant earlier or original appearance. Additions should have minimum visibility from the street. View lines need to be protected to ensure the contributory elements of the place and adjoining properties are not obscured.

Assessing the visibility of proposed additions from the street is one technique used to determine the likely impact a proposal will have on the significance of a building and heritage area. Where works are of negligible or no visibility from the street, they are considered to have little impact on the significance of the streetscape.

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

**Corner sites**

If your property is located on a corner, there are more sight lines to take into consideration. Careful design of the addition on all street elevations is required.

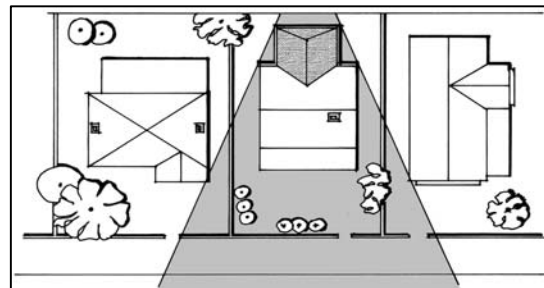
**Determining potential visibility**

**Side views**

To determine the appropriate building envelope for an addition which minimises visibility from the street undertake the following and refer to Figure 18:

- accurately draw a plan of your dwelling and adjacent properties showing existing front and side setbacks.
- draw view lines from standing positions in the street past adjacent properties into your property.

This will give an area of the site available for an addition that will minimise visibility from the street.



Determining side sight lines

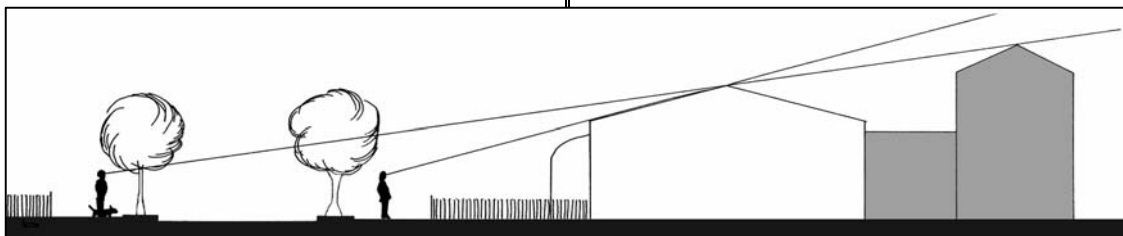
Figure 18

**Height views.**

To determine the appropriate height of an addition which minimises visibility from the street undertake the following and refer to Figure 19:

- accurately draw your dwelling and street in section noting heights of the existing building.
- draw view lines from eye level (1.7 m above ground level) on the opposite side of the street over your existing roof form and to the rear of your property.

This will give an appropriate height for a second storey addition that will minimise visibility from the street.



Sight lines drawn to determine visibility of the addition from the street

Figure 19

## ADDITIONS DESIGN CONSIDERATIONS

### Do not dominate

It is not always possible to add to a dwelling in a way that will not be seen from the street. The design of an addition, which is visible within a heritage area, is very important. It must retain the visual dominance of the significant elements of the heritage place and the significant aspects of the heritage precinct.

For example an addition should not overwhelm the form of the dwelling and a new element such as a garage should not dominate the streetscape. Alterations should be recessive to the significant dwelling and streetscape.

This can be achieved by retaining existing setbacks and working within the building envelope as determined previously.

The relationship with the adjacent buildings should be preserved.

### Rear additions

Many additions are placed at the rear of the existing building. A rear addition that is not visible from the street is the preferable option when considering adding to your dwelling. It will have less impact on the street elevation of the significant dwelling and the character of the heritage area. This also often allows for a larger scale addition, if the setback means that the existing building screens the impact. These sorts of additions however require a large back yard or a sacrifice of back yard space.

### How should the addition be connected?

Major additions of a size comparable to or greater than, the existing building should be treated as a separate visual entity or by forming a visual break. This can be achieved by the following:

- Set the new wall line back from the existing walls.
- Recess part of the wall or use a change in materials.
- Create a link between the old and the new.

It may also be appropriate for the new addition to be lower in height so that it is under projecting eaves.

### Side additions

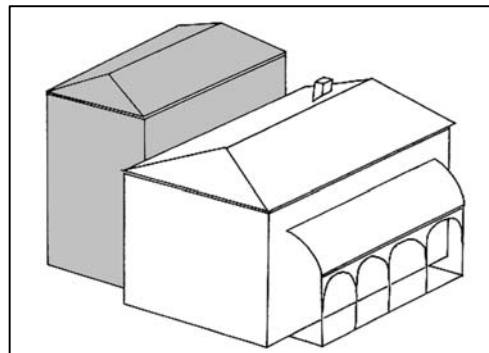
Additions to the sides of dwellings are strongly discouraged and only allowable if set well back from the street elevation.

### Roof form of additions

The appropriate roof for an addition depends on the style of the dwelling as well as how visible the addition will be from the street.

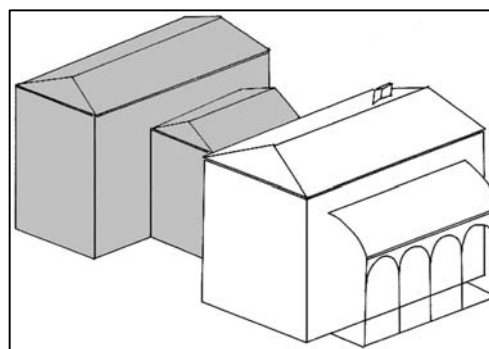
Generally the most appropriate roof form is one that matches the existing. Getting the pitch and the roof cladding material to match are essential. The massing however should be smaller.

The existing roof form visible from the street should not be altered by the addition.



Side setbacks of addition

Figure 20



Link to addition

Figure 21



## ADDING A SECOND STOREY

### When is adding a second storey appropriate?

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

If an attic storey is not possible, the addition of a second storey can be appropriate when there is sufficient space to site the addition well back from the street facade with minimal obstruction on the significant fabric of the existing dwelling. A two storey rear addition can often be concealed from view behind the original, single storey frontage of a significant dwelling. Because many heritage houses have a raised timber floor on stumps, high ceilings and a steeply pitched roof the overall building is often of considerable height.

The advantage of an addition hidden to the rear is that it offers greater design freedom. However, care must be taken with the overall form and the materials, as oblique views are often available even when most of the bulk is concealed.

### Setbacks

The second floor addition must not dominate the existing building. The building is significant because of its existing character and this should not be overwhelmed. To achieve this, the second storey additions must be sited well back from the street facade. This should also be behind the ridgeline of the main roof form of the existing dwelling.

A setback from the side walls of the existing building is also required. This creates subservient proportions for the second storey.

Major additions of a size comparable to, or greater than, the existing building should be treated as a separate visual entity. They may be joined by a link as shown in Figure 21.

### Height

There is no specific height recommended for additions to heritage dwellings, the main concern being minimal visibility from the street. Each case is individual and should take into consideration the following:

- The height and number of storeys of adjacent buildings. The addition should not be higher than adjacent buildings in the street.
- Achieve minimal visibility of the addition from the street by designing within the building envelope determined by sight lines.
- The roof form of the significant section of the dwelling.

The following methods could be used to reduce the overall height of your addition and will be considered by Council in assessing your design:

- Set down the floor level of the rear addition by using a concrete slab.
- Use minimal floor to ceiling heights. Ceiling heights can in a lot of cases be lower than in the original section.
- Provide a raked ceiling line following the roofline to further reduce heights.

It should be noted that provision of windows to the street elevation of the addition would not be possible in most cases. If the windows are to be successful they need to clear the ridgeline of the existing roof. To achieve this, the addition will need to be higher and will consequently be more visible from the street. Window proportions required for these situations are often inappropriate. Windows for additions should therefore be accommodated in the rear or side elevations of additions.





## DETAILS OF ADDITIONS/ALTERATIONS

### Distinguishing Old from New

Generally, there are two main approaches that can be taken to the style of the addition. Firstly, an addition can be in a similar style to the original building but with simplified details so it can be distinguished as new work. Another approach is to design the new work in a contemporary manner that relates to the existing section in terms of location, bulk, form and materials.

In both cases, it is important to distinguish the new work from the existing building. In altering a heritage house, you are adding a chapter to its history. The extension itself needs to be successfully designed, aesthetically and functionally. As an objective, consider that in 50 years, your contemporary design may be conserved as an example of good twenty first century design.

If choosing to blend your addition into the existing building, a careful observer should still be able to distinguish the later work. Part of valuing the history of the site is to appreciate its development. Use old building materials carefully and slightly simplify, rather than replicate, details so that confusion is not created as to whether the addition forms part of the original building.

### Materials

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

### Do not mock the original

Always avoid replication of heritage elements. Reproduced elements are often incorrect in proportion and materials. They obscure the understanding of the history and age of the place.

Simple detailing to the addition is encouraged so the addition does not detract from significant elements of the existing building.

### Fenestration

The fenestration for additions and alterations visible from the street should have similar proportions to the existing significant windows. They should suit the style of the building and should be constructed in similar materials. The detailing of new windows should be simpler to distinguish them from the originals. The use of reflective glass should be avoided.

### Reinstatement of original details/elements

Original elements or details such as a verandah or valence should only be reinstated if there is enough evidence to do so accurately. The same proportions of elements and quality of materials should be used.

The date of the reinstatement should be discretely placed on the reconstructed element.

### Exterior painting

Colour schemes for heritage dwellings should relate to the period and style of construction and the character of the streetscape and heritage area. Most paint suppliers now provide a *Heritage* range of colours and can provide assistance in choice of schemes.

It is not the colour that is necessarily the most important consideration, but the placement of the colours. Always obtain paint samples so you can look at the colours together and against your dwelling.

Previously unpainted surfaces should not be painted.

Where possible reinstate early paint schemes. Refer to the style section of these guidelines for information on the types of colours used for particular housing styles.

Talk to the Hobsons Bay Heritage Advisor if you are unsure of appropriate colour schemes.

The above painting guidelines are also relevant for fences.

### Paint removal

- Do not sandblast as a method of paint removal. Use a non-abrasive method of removal undertaken by experienced contractors.
- Paint removal is encouraged where bricks are bi-chrome or polychrome underneath, but only after a test patch is removed to the satisfaction of the Heritage Advisor.



**GOOD & BAD EXAMPLES**



Figure 22 Good example of an addition

**Reasons why good**

- Set back behind main roof.
- Similar roof form.
- Simple detailing.
- No windows on street elevation.



Figure 24 Bad example of an addition

**Reasons why bad**

- Overwhelms significant dwelling.
- Not setback sufficiently from street elevation.
- Extensive alterations to original fabric (roof).



Figure 23 Good example of an addition

**Reasons why good**

- Similar roof form to significant dwelling.
- Set back from street elevation.
- Simple detailing.
- Does not dominate streetscape or significant dwelling.



Figure 25 Bad example of an addition

**Reasons why bad**

- Obscures the understanding of the original form.
- Not set behind main roofline.
- Windows on street elevation.
- Too dominant in streetscape.

## GARAGES/CARPORTS/ VEHICLE CROSSOVERS AND PARKING AREAS

### CARPORTS/GARAGES

Carports and garages, although often open structures, can have a substantial visual impact in comparison to dwellings. Retention of original carports/garages is encouraged.

#### Location of carports/garages

Location of carport/garages in the front setback of dwellings is not favoured. All options for location of parking at the rear or side of properties should be explored. If locating the carport/garage at the side of property they should be setback from the front facade by at least two metres.

Position carports/garages at the rear of properties utilising lane ways or side street access. Refer to Figure 26 for a bad example of a carport, which dominates the streetscape.

Avoid attaching the carport/garage to the dwelling and ensure that it appears as a separate visual entity. Continuing an existing wall without a break or change of materials to form a garage is not acceptable.

#### Form and details of carports/garages

The carport/garage should be of a simple design so as not to dominate the street facade. As a general rule they should be at a smaller scale than the dwelling and should not contain elaborate ornamentation.

As is the case with additions, do not copy decorative details from the dwelling as this detracts from the significance.

Double garages are not favoured due to their size and bulk. Where doors are required, plain tilt up timber faced doors are preferred. Roller doors require greater heights, and this needs to be taken into consideration in design.



Bad example of a new carport

Figure 26

### VEHICLE CROSSOVERS AND OFF-STREET PARKING AREAS

Vehicle crossovers and off-street parking areas can have detrimental impacts on both heritage places and precincts. They are generally not original features of heritage streetscapes and can result in additional hard surfaces and reduced landscaped nature strip and front garden areas.

Vehicle crossovers in front of properties and associated parking areas within the front setback of properties are discouraged in heritage areas, particularly contributory heritage places. If possible, vehicle access should be via existing Right Of Ways to the rear or side of a property to minimise the impact on the streetscape.

Vehicle crossovers and parking areas within frontages exist in some heritage precincts in Hobsons Bay. The existence of these facilities should not be used to justify additional inappropriate crossovers/ parking areas as incremental approval of inappropriate development can result in significant impacts to heritage streetscapes over time.



## FENCES

### FENCES

Research the existing fence and establish its age or whether it is the original fence. Retain as much of the original fabric as possible. It is better to have an original and worn looking fence, which is maintained in working condition than to have a brand new replica.

#### Recreating a previous fence

Only recreate a previous fence if there is enough evidence of its original appearance and if it is to be recreated accurately. This includes using the same proportions and quality of materials as previously used.

#### Building a new fence

Build a new fence appropriate to the style of the heritage dwelling and surrounding properties if it is needed. Research the range of fence types appropriate to the style of your dwelling. Refer to the style guide in these guidelines. Use technical references such as *Fences and Gates c.1840-1925, National Trust Technical Bulletin 8.1* or talk to your Heritage Advisor for advice on a suitable design.

New fences should retain heights, the relation of solid to opening and materials consistent with the street.

The new fence should be stylistically accurate in proportioning and materials but replication of historical detailing is not appropriate. Individual details can be incorporated to make the fence special.

High solid fences are not acceptable as they can dramatically change the streetscape character by limiting views and altering characteristic street lines established by repetition of existing fence heights. Fences in conservation areas are rarely over 1300mm in height and no new fences should be over this height.

Fence colours should suit the style of the dwelling and be in keeping with the streetscape.







## CHECKLISTS

### Owners checklist for design of alterations/additions

- Visit Council, talk to a Town Planner.
- Determine whether your dwelling is in a heritage area or of individual significance.
- Identify the cultural heritage significance of the dwelling, street and area.
- Explore alternatives.
- Meet with Heritage Advisor to discuss ideas.
- Roughly sketch some alternatives.
- Is further advice needed from the advisor?
- Draw up plans for addition/alterations and include your analysis of heritage issues.
- Submit Application to Council.

### Additional documents required if your planning application is heritage related

- Statement about heritage qualities of the heritage area and the house.
- Existing conditions, plan and elevations.
- Photos of existing conditions.
- Streetscape elevations (with addition).

### Planners checklist for assessment of alterations/additions

- Does it dominate original dwelling or streetscape?
- Original elements not altered or removed?
- Simplified details?
- New distinguishable from old?
- Sympathetic in form, scale and materials to adjacent buildings?
- Sight lines, side and elevation?
- Evidence of alternatives explored? (eg. is rear addition possible rather than second storey).
- No mock details?
- Setbacks from side of existing dwelling?
- Fence appropriate.
- Colour scheme appropriate.
- Carport/garage/vehicle crossover/off-street parking appropriate.
- If reinstating elements, has enough evidence been provided?

