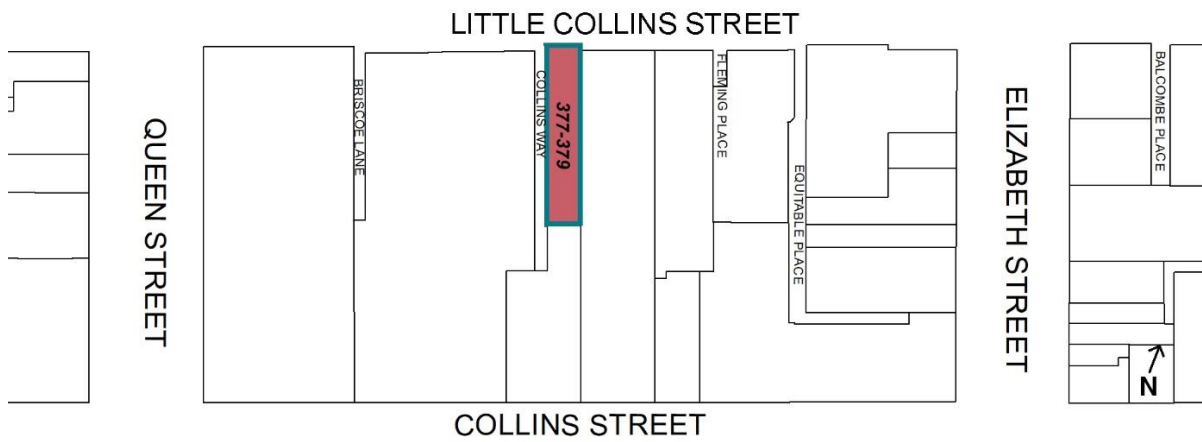


SITE NAME	Collins Gate
STREET ADDRESS	377-379 Little Collins Street Melbourne
PROPERTY ID	105930



SURVEY DATE: October 2018		SURVEY BY: Context	
HERITAGE INVENTORY	H7822-1717	EXISTING HERITAGE OVERLAY	No
PLACE TYPE	Individual Heritage Place	PROPOSED CATEGORY	Significant
DESIGNER / ARCHITECT / ARTIST:	Grainger, Little, Barlow & Hawkins	FORMER GRADE	C
		BUILDER:	Not known
DEVELOPMENT PERIOD:	Interwar Period (c.1919- c.1940)	DATE OF CREATION / MAJOR CONSTRUCTION:	1924

THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
HISTORIC THEMES	DOMINANT SUB-THEMES
5 Building a Commercial City	5.5 Developing a large, city-based economy
10 Shaping cultural life	10.1 Arts and creative life in the city

LAND USE

HISTORIC LAND USE	
Archaeological block no: 44	Inventory no: 717
Character of Occupation: Commercial, Residential	
First land sale 1837, Part Allotment 4, Block 13, Hugh Maclean	
1839 Williamson	Building possibly on this site
1840 Hoddle	
1855 Kearney	
1866 Cox	
1877 Dove	Two- storey building and three-storey building, jeweller; fishing tackle.
1880 Panorama	
1888 Mahlstedt	Two- storey building and three-storey building
1905/6 Mahlstedt	As above
THEMATIC MAPPING AND LAND USE	
1890s	Not able to be determined
1920s	Retail and Offices
1960s	Retail and Offices

RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Extent of overlay: Refer to map

SUMMARY

Collins Gate, 377-379 Little Collins Street Melbourne, was built in 1924 to a design by architects Grainger, Little, Barlow & Hawkins in the interwar Chicagoesque style. Collins Gate was constructed as an investment property for William Baillieu, who, with others, operated businesses linked to three Broken Hill mining companies from the neighbouring building Collins House, built in 1910. The building housed a number of tenants and had a long-term association with jewelers and gallery owners Koziminsky. As a tenant from 1927 to 1976, the Koziminsky business (established in Melbourne in 1851) operated from the building for almost 50 years.

HISTORICAL CONTEXT

Building a commercial city

Developing a large, city-based economy

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2). From the beginning, merchants formed one of the principal groups in Melbourne. The Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities, mercantile offices and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

As Melbourne developed through the nineteenth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

After the end of World War One in 1918, Melbourne, like other Australian cities, experienced an economic boom. In the first decades of the twentieth century, the last residents moved out of Melbourne city to the new suburbs, with the booming retail and manufacturing sectors rapidly taking up city properties. By 1921, 38 per cent of Melbourne's workers were employed in industry and the growth of manufacturing stimulated urban growth. By the end of the 1920s, Melbourne's population had reached one million people (Marsden 2000:29-30). Workshops, offices and small factories increasingly took over the city centre.

From the 1920s, multi-level office buildings were constructed in the city, some designed by architects, to meet the continued demand for office space by the growing service sectors associated with the retail and manufacturing boom.

Development in the city slowed with the widespread economic depression of the late 1920s and early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially remodelled to create new office, commercial and industrial spaces, and also for use by government.

Shaping cultural life

Arts and creative life in the city

Melbourne's colonial society sought to reproduce the cultural life that they were familiar with at home. In the 1850s it built grand theatres and an opera house. European-born artists and photographers transferred their talents to the colonial city and established successful studios. The work of colonial artists, such as Wilbraham Liardet and S T Gill, provided an historical record of the development of the city (Context 2012:74).

The National Gallery of Victoria and its attached Gallery School was based at the Public Library and National Gallery and Museum building from 1861. The National Gallery School was located on La Trobe Street, near the corner of Russell Street. Many well-known Melbourne artists trained and taught here in the late nineteenth and early twentieth centuries, including Frederick McCubbin, Max Meldrum and Clarice Beckett. The premises of the influential Victorian Artists' Society were acquired in 1892, and remains in use in Albert Street, East Melbourne (Context 2012:74).

Picture dealers and commercial art galleries were also established in the city centre, many of which were associated with artists' suppliers and frame makers, such as Buxton's Artistic Stationery Co (Galbally 2008).

As Melbourne's wealth increased, especially during the 1880s, a number of international art dealers established temporary branches in Melbourne: Koekkek & Co specialised in German art, while London's fashionable Grosvenor Gallery sent out British art. Except for the Melbourne Athenaeum, most galleries closed during the economic depression of the early 1890s (Galbally 2008).

After World War One, as Anne Galbally writes,

S. H. Gill established the Fine Art Society Gallery at 100 Exhibition Street in 1918 and the Sedon Galleries opened in a space above Robertson & Mullens bookshop in Elizabeth Street in the early 1920s. Decoration Galleries operated in Collins Street for four years from 1920 to 1924 before being rocked by the scandal of police intervention at an exhibition of Norman Lindsay etchings. The Joshua McClelland Print Room opened in 1927 as the Little Gallery in Little Collins Street and moved to 81 Collins Street in 1935, specialising in early Australian art, furniture and silver (Galbally 2008).

The postwar years of the 1950s and 1960s saw a significant growth in the creation of and interest in local art, and, in addition to art being shown in basements and retail outlets, a plethora of commercial galleries opened in the city and suburbs (Galbally 2008).

SITE HISTORY

The subject site, part of Allotment 4, Block 13, City of Melbourne, was first sold to Hugh Maclean in 1837. By 1839, a building possibly existed on the site, and between 1877 and 1910, a two- and three-storey building was located on the site (Fels, Lavelle & Mider 1993, Inventory no 717; Mahlstedt Map section 1, no. 14, 1910).

Plans for the subject building at 377-379 Little Collins Street, known as Collins Gate, indicate that at the time of construction in 1925 William Baillieu was the owner of the site. Grainger, Little, Barlow & Hawke were listed as the architects for the building, however no builder was named (see Figure 1). Constructed as an investment property for Baillieu, the building was designed to maximise its narrow rectangular block. It housed offices on the upper levels and shops on the ground floor (see Figure 2 and Figure 4) (PROV VRPS, 11201/1, item 86).

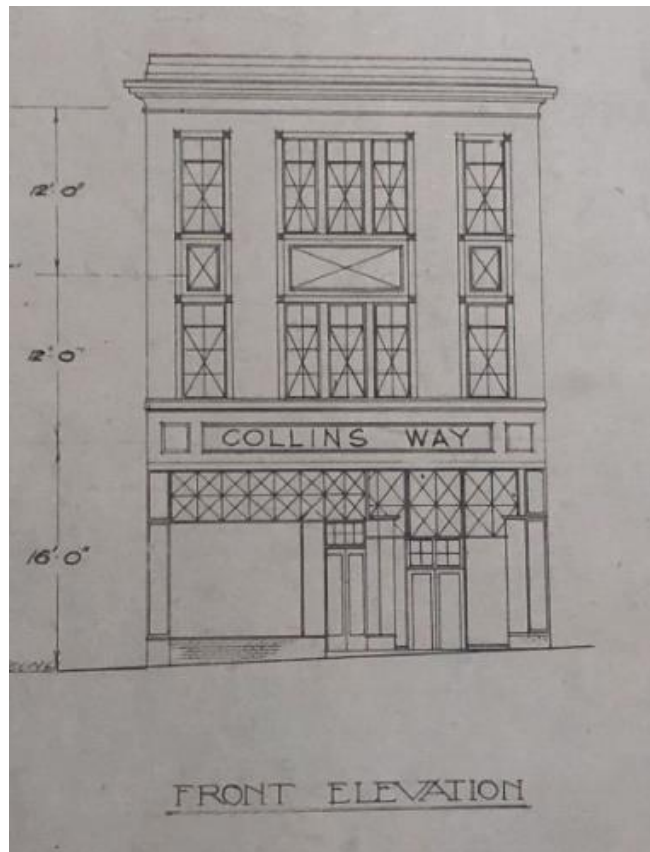


Figure 1. Original Little Collins Street elevation drawings in 1923. (Source: PROV VPRS 11200/1, item 804)



Figure 2. Showing an impression of the subject building in 1925. (Source: Herald 21 October 1925: 16)

In October 1925, the *Herald* reported that the Collins House extension (the subject building at 377-379 Collins Street, Collins Gate) was nearing completion:

The addition will provide further facilities to the portion of Collins House which flanks Little Collins street. There will be four storeys to the new building, which will be constructed of reinforced concrete, and it will contain first-class accommodation on all floors, designed in keeping with the parent structure, the fittings throughout being of the same high standard. The building, which will be named Collins Gate, is designed to accommodate the overflow of tenants applying for offices in Collins House [at 360 Collins Street]. Collins Gate will be separated from Collins House by an asphalted right-of-way. The entrance will be on the western side, and the building will be approachable from Collins street through Collins House. The architects for the addition are Messrs Barlow and Hawkins (Herald 21 October 1925:16).

In 1910, the substantial eight- and six-storey Collins House was constructed for Baillieu on land at 360-366 Collins Street, adjacent to the subject site, which extended to the rear to 381-389 Little Collins Street. The architects were Butler & Bradshaw. The Collins House and Collins Gate buildings were connected by a gangway (see Figure 3; Figure 4).

William Baillieu was a notable figure in Victorian society. Born in Queenscliff in 1859, Baillieu rose in society through his work as an auctioneer and estate agent as W L Baillieu & Co. In 1901, William Baillieu was elected to the Victorian Legislative Council, where he sat as a non-party member (Poynter 1979). Baillieu had significant interests in mining through his involvement with Broken Hill, as well as interests in the Melbourne Electricity Co. (Poynter 1979).

The building was home to the notable Kozminsky jewellers and gallery for almost 50 years, from 1927-76, where regular art shows were held. Simon Kozminsky, a Polish immigrant from Prussia, opened a jewellery store on the corner of Elizabeth and Bourke streets in 1851. In 1921, after Simon's death in 1916, his brother, Isidore Kozminsky took over the business and opened a gallery in York House at 294-298 Little Collins Street, where a collection of antiquities, art curios, pictures, bronzes, coins, china, glassware and Jacobean furniture were exhibited and sold (*Argus* 9 July 1923:7). In 1927, he moved the gallery to the Collins Gate building, opening as Isidore Kozminsky Pty Ltd Antiquarian and Art Experts. Kozminsky also sold antique jewellery (*Argus* 23 July 1927:30; *Argus*, 14 March 1928:21). By the late 1930s, the business was known as Kozminsky's Gallery (*Argus* 7 June 1938:1). The gallery exhibited works by a number of well-known artists until its closure in 1976, when the business moved to 421 Bourke Street. Australian artists shown at the Collins Gate gallery included the New Melbourne Art Club in 1941; Edith Holmes in 1943; Julius and Tina Wentcher in 1945; Arthur Boyd in 1949; Lorraine Whiting in 1949 and Geoffrey Brown in 1954 (Centre for Australian Art). Kozminsky jewellers continue to operate today in a number of Victorian locations, with the largest store at Level 2, 349 Collins Street.

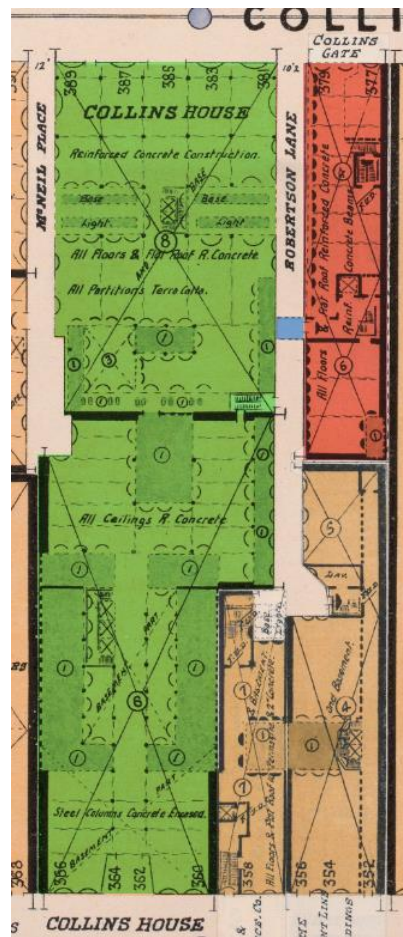


Figure 3. Mahlstedt fire survey plan published in 1925, showing the newly built Collins Gate (shaded in red) next the Collins House first built in 1910 (shaded in Green), and the gangway (shaded in blue) connecting the two buildings over Collins Way (formerly Robertson Lane). (Source: Mahlstedt Map section 1, no 14, 1925)

In 1947, Collins Gate was acquired by Electrolytic Zinc Co of Australasia Ltd to provide the company with space for office expansion. Collins Gate was described at the time as ‘a modern four and six storied building, on land nine by 45 metres (30 by 150 feet), on the south side of Little Collins [Street], and on the east of Collins House’ (*Argus* 28 November 1947:3)

Various businesses were housed in the building at 377-379 Little Collins Street until 1997 (*Age* 5 April 1997:172). The building was refurbished, and additional floors added in 1998 when it was subdivided and turned into a residential building with the ground-floor retail spaces retained (CoMMaps; *Age* 8 August 1998:199). The advertisement for the redevelopment detailed that the top floor contained a two-storey two-bedroom apartment, and the rest of the building comprised one- and two-bedroom apartments priced over \$300,000. It was said to be a ‘luxurious modern new apartment in charming Art Deco [sic] style older building...generous windows make this apartment light and airy overlooking the open space of Collins Gate’ (*Age* 8 August 1998:199).

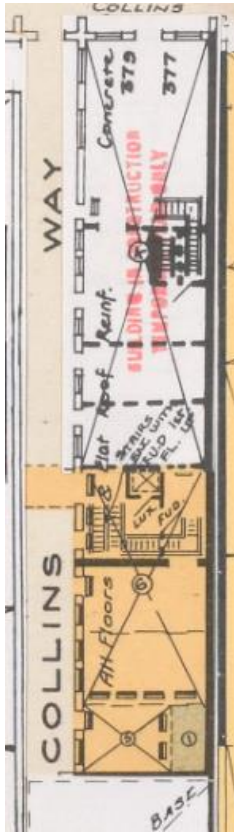


Figure 4. Subject site in 1948, showing Collins Gate. (Source: Mahlstedt Map Section 1, no. 14, 1948).

Grainger, Little, Barlow & Hawkins, architects

Marcus Reginald Barlow (1890–1954) was amongst Melbourne’s most prolific architects of the interwar period. He entered partnerships with John Grainger between 1914 and 1917 and with John Little in 1917–1922, before forming a practice with F G B Hawkins in the years 1922 to 1924; from 1925 to 1927 Barlow was a sole practitioner. Barlow’s work was heavily influenced by domestic and commercial architecture in the United States and he promoted the bungalow as a modern style before turning his attention to city architecture including Temple Court, Collins Street (1925) and the celebrated Manchester Unity Building, on the corner of Collins and Swanston Street (1932). Barlow’s streamlined Moderne buildings included the Century Building (1938–1940) and the Manchester Unity Oddfellows Building (1941), both in Swanston Street (Schrader 2012:66).

SITE DESCRIPTION

Located on the southern side of Elizabeth and Queen streets, 377-379 Little Collins Street was originally constructed in 1925 as a four-storey commercial corner building in the interwar Chicagoesque style, with some aspects of the Georgian Revival style. It exhibits the pilasters and spandrels, large windows, strong base and cornice of the former style but is somewhat eclectic in its overall use of a range of stylistic devices (for example pyramidal raised panels to the spandrels) that provide three-dimensional interest to the façade rather than the simple configuration of projecting pilasters and recessed spandrels. The building has a narrow frontage to Little Collins Street, but is on a very deep block that extends a considerable distance along Collins Way. Towards the rear of the building it connects with a masonry flat arch across Collins Way with the words ‘Collins Gate’ set out in the rendered finish.

The original building was refurbished and extended in 1998, including the addition of three storeys using a diverse range of forms over the roof and attachments to the upper sections of the side walls to Collins Way.

The principal façade of the building to Little Collins Street, and its return along the northern part of Collins Way, creates a three-dimensional corner element which exhibits a consistency of geometry, windows and decorative elements. These elevations are distinguished from the elongated rear section along Collins Way, which is simpler in design and has a setback from the front section. Both sections are of painted render, probably over loadbearing brickwork walls, and retain their original multi-pane steel framed windows, with some operable sashes as the building predates the use of air conditioning. The façade is notable for the application of lettering to the spandrel at the first-floor level setting out 'No. 377', 'COLLINS GATE' and 'No.379'.

A three storey extension constructed in 1998 surmounts the original building above the parapet, but the additional floors are highly geometric and utilise a range of forms and materials that contrast dramatically with the formality of the original building. The additional elements include new balconies and 'oriel' elements attached to the upper sections of the building fronting Collins Way.

INTEGRITY

The original 'Collins Gate' building is largely intact with some changes visible to original or early fabric. The building retains its original pilasters, fenestrations, defined building base and cornice, moulded spandrel panels and multipaned steel-framed windows. Alterations include the addition of three storeys to the top of the building. This extension utilises a range of forms and materials that do not overwhelm the original building, leaving the original built form clearly legible. Integrity is lower along the Collins Way elevation, particularly towards the rear, where steel Juliet balconies have been added and some windows replaced. At the street level, shop fronts have been altered over time.

Additions above the fourth level, new ground-level shopfronts and the post-1998 additions including steel balconies and oriel windows have not resulted in a major adverse impact on the integrity of the place. Overall the building is of high integrity.

COMPARATIVE ANALYSIS

Structural steel and reinforced concrete framing became a popular building method in interwar Melbourne, inspired by Chicagoan architecture in the late nineteenth and early twentieth centuries. Departing from load-bearing brick walls, many 1920s examples employed these new building materials allowing for larger more prominent windows while also facilitating increased building heights. Most of the buildings during the early interwar period were designed in the interwar Commercial Palazzo or Chicagoesque styles, both of which derived from the rebuilding of the core area of Chicago after the 1871 fire.

Although they were characterised by an expressed structural system of concrete columns and floor plates, these examples typically adopted understated classical detailing in the form of a solid horizontal base, expressed (sometimes rusticated) pilasters, projecting cornices and decorative mouldings.

The following examples are comparable with 377-379 Little Collins Street, being of a similar use, scale, location and/or construction date. The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

482-484 Bourke Street, 1926 (Interim HO1241 – Recommended as significant in the Hoddle Grid Heritage Review)

482-484 Bourke Street is a four-storey commercial building originally built for the Victorian Amateur Turf Club (later known as the Melbourne Racing Club). The building façade features classical styling associated with the classical revival styles of the interwar period.



Figure 5. 482-484 Bourke Street, built in 1926. (Source: iHeitage)

480 Bourke Street, 1925 (Interim HO1242 – Recommended as significant in the Hoddle Grid Heritage Review)

Four storey concrete office building with ground level retail. Designed in the Renaissance Revival style and built in 1925 to a design by A & K Henderson, Alsop & Martin.



Figure 46. 480 Bourke Street, built in 1925.

Former Union Bank, 351-357 Elizabeth Street 1926-1927 (HO1019)

A five-storey rendered brick bank building. Designed by Butler & Martin in the Commercial Palazzo style and built for the Union Bank by Thompson & Chalmers in 1928.



Figure 5. 351-357 Elizabeth Street, built in 1926-27.

Hardware House, 386-392 Little Bourke Street, 1926 (Significant in HO1205 Guildford & Hardware Laneways Precinct)

The six-storey corner building was built in 1926 for the new club premises for the Hardware Club, which was originally formed in the mid-1890s as a social club for members of the hardware trade. Within a year, it had 148 members, and within ten years, it boasted over 1000 members. It was designed by architect J V Ward and Constructed by the Concrete Building Company.



Figure 6. 386-392 Little Bourke Street, built in 1926.

377-379 Little Collins Street is a low scale and (notwithstanding the 1998 additions) highly intact example of a Chicagoesque style commercial building. While similar to other examples in central Melbourne, it demonstrates a greater degree of decoration and detailing than is usual for the style.

The building is comparable to the HO listed Former Union Bank at 351-357 Elizabeth Street, with pilasters and spandrels, large windows, strong base and cornice that are typical of the Chicagoesque style, although the latter building is of a larger scale and lacks the fine detail of 377-379 Little Collins Street. The HO listed building at 480 Bourke Street is also comparable, is of a similar scale and is on

a corner site, allowing for a three-dimensional corner element which exhibits a consistency of geometry, windows and decorative elements. Both buildings incorporate classical elements, including a decorative cornice and regular pattern of large multi-pane windows, although the latter building features flush facades rather than the configuration of pilasters and spandrels typical of the style.

ASSESSMENT AGAINST CRITERIA

✓ **CRITERION A**
Importance to the course or pattern of our cultural or natural history (historical significance).

CRITERION B
Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

CRITERION C
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

✓ **CRITERION D**
Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

✓ **CRITERION E**
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

CRITERION F
Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

CRITERION G
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

CRITERION H
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

RECOMMENDATIONS

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

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

MELBOURNE PLANNING SCHEME

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

OTHER

N/A

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PREVIOUS STUDIES

**Central Activities District
Conservation Study 1985** D

**Central City Heritage
Study 1993** C

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

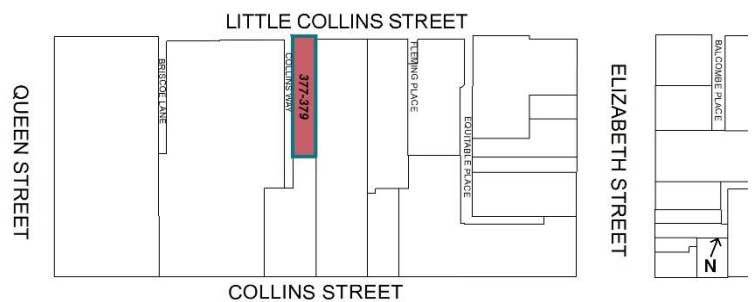
**Central City Heritage
Review 2011** Ungraded

STATEMENT OF SIGNIFICANCE

Heritage Place: Collins Gate



PS ref no: HOXXXX



What is significant?

Collins Gate at 377-379 Little Collins Street, Melbourne, a four-storey commercial building built in 1924 to a design of Grainger, Little, Barlow & Hawkins.

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

- The original building form and scale;
- The original pattern of fenestration and decoration, including cornice and lettering;
- The external wall surfaces of cement render and paint; and
- The original multipaned steel-framed windows; and
- The decoration to the principal elevation including the original pilasters and cornice.

Later additions above the fourth level, new ground level shopfronts and other alterations such as the insertion of steel balconies are not significant.

How it is significant?

Collins Gate at 377-379 Little Collins Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

Why it is significant?

Collins Gate at 377-379 Little Collins Street, built in 1925, is historically significant for the evidence it provides of Melbourne's post-World War One demand for office space from service sectors related to the growth of manufacturing and retail development in the 1920s. During the economic boom of the 1920s, an increasing number of commercial enterprises constructed architect designed multi-storey premises in the city. Collins Gate was constructed as an investment property for William Baillieu, who,

with others, operated businesses linked to three Broken Hill mining companies from the neighbouring building Collins House, built in 1910. The Collins House Group exercised significant financial and political power in Australian society for the following decades. Collins Gate is historically significant for its long-term association Melbourne jewelry and gallery business Koziminsky. As a tenant from 1927 to 1976, the Koziminsky business (established in Melbourne in 1851) operated from the building for almost 50 years. From this location the business sold antique jewelry and by the 1930s the business became known as Koziminky's Gallery. The Gallery exhibited works by a number of well-known artists. Australian artists shown at the Collins Gate gallery included the New Melbourne Art Club in 1941; Edith Holmes in 1943; Julius and Tina Wentcher in 1945; Arthur Boyd in 1949; Lorraine Whiting in 1949 and Geoffrey Brown in 1954 (Centre for Australian Art). (Criterion A)

Collins Gate at 377-379 Little Collins Street is significant as a largely intact example of the wave of development in central Melbourne during the early interwar period that replaced the low scale masonry buildings dating from the late nineteenth and early twentieth century. This early wave of building most commonly utilised the interwar Commercial Palazzo or Chicagoesque styles. These styles employed the engineering benefits of steel and concrete frame structures to maximise window areas and to provide flexibility for external articulation and decoration. The use of reinforced concrete structural frames allowed these buildings to be constructed to greater heights, with larger windows and more open floor areas, than earlier load bearing building systems. The building retains key characteristics of the style. (Criterion D)

Collins Gate at 377-379 Little Collins Street is of aesthetic significance as a low scale, and (notwithstanding the 1998 additions) highly intact example of the interwar Chicagoesque style. The Little Collins Street section is particularly notable and somewhat eclectic. While similar to many other examples of the Chicagoesque style in central Melbourne, it demonstrates a greater degree of decoration and details than is usual for the style. Its use of a range of stylistic devices provides three-dimensional interest to the façade (for example pyramidal raised panels to the spandrels), rather than the simple configuration of projecting pilasters and recessed spandrels. The façade is notable for the application of lettering to the spandrel at first floor level setting out 'No. 377', 'COLLINS GATE' and 'No.379'. The rear section is more utilitarian in its minimal use of decorative detail but with large windows. Despite the irregular geometry and materiality of the 1998 additions, the original building is clearly legible and is not overwhelmed by the additional forms, and the outcome is an interesting albeit very eclectic composition. (Criterion E)

Primary source

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