



## **Fitzroy History Society Oral History Project 2015-2017**

### **Transcript of interview with Suzanne Dance**

(interviewed by Meg Lee and Hilary McPhee from Fitzroy History Society on 3 November 2016)

Suzanne Dance completed her Architectural degree before working in the Government Architects office in Sydney where as a recent graduate, she worked in a team designing schools alongside several well-known architects.

Returning to Fitzroy in the 1970s, Suzanne became immersed in community life due in part to the Whitlam Government policies which allowed those on small incomes the opportunity to share accommodation and income and so devote time to community activism.

Separate to architectural design work in professional practices, along with her fellow professionals she fought against Council officers encouraging demolition of Fitzroy's houses, and with like-minded Councillors, established the Urban Conservation Advisory Committee and the Historic Buildings sub-committee. This committee catalogued all the buildings in Fitzroy, setting up a rating system which the Council used when redevelopment was proposed. They also prepared submissions and appeared at hearings before Fitzroy Council on all redevelopment proposals that involved significant buildings.

To assist home owners with conservation of their homes, Suzanne and others then formed the pro-bono Architectural Advice Service publishing articles and advising on preservation of the houses.

(note this transcript has been heavily edited and is substantially different to the audio interview)



## **START OF TRANSCRIPT**

Facilitator 1: This is 3 November 2017. Suzanne Dance, what brought you to Fitzroy?

Suzanne Dance: Well I suppose it was - we were living in a sort of share house in [Eltham] and there was a little bit of money to put a deposit on the street adjacent actually and I sort of liked Fitzroy. Having lived around the University as students (at one stage above Grinders coffee house in Lygon Street) ... I always loved this area and we all lived in Lygon Street and all around there and Fitzroy was a bit more affordable than Carlton. So we went first to John Street [Fitzroy] in sort of '74, I think, '73-'74, and we were there about 10 years before moving to Argyle Street.

[0:55]

I sort of grew to love the place, or I did love the inner suburbs anyway.

Facilitator 1: Just going back quickly to your university time, you graduated in '60?

Suzanne Dance: I don't know the year exactly. Somewhere around the [mid-60s].

Facilitator 1: Then went on to do more work on urbanisation or urbanism.

Suzanne Dance: Yeah, I graduated from the Architecture School. I'd worked a bit through the course, I had taken a year off and worked for Alistair Knox in Eltham because at that stage I loved all that environmental awareness.

Facilitator 1: The mud brick walls and...

Suzanne Dance: Yeah, the mud brick walls. And then when I'd graduated ...I had done a school for my final year thesis and I loved all that so when I heard about the Government Architect in New South Wales - do you want to know all this? This is a bit irrelevant.

Facilitator 1: As briefly as you like, but no it's not irrelevant.

Facilitator 2: Well it's the influences you've brought back to Fitzroy in a way.

Suzanne Dance: Mm, so I went up there and worked for the Government Architect who was probably the best employer in Australia at that time, Farmer as being an innovative and humanitarian employer and a very benign, humane sort of guy.

[2:18]



He organised the workplace into small autonomous groups instead of hierarchically and each group worked on a particular building type. There was a schools section, and we had specification writers and everything you could want, engineers. So as a new graduate suddenly I was designing this school, it was unbelievable for someone out of university, but you had this support and you had a head of team and they all backed you up. But it was just a fantastic learning experience. A lot of architects who went on to become eminent practitioners especially in New South Wales, Glenn Murcutt, Michael Dysaght, Ken Woolley, Leif Christenson, they all started there. It was because of this way of organisation.

Facilitator 1: So going back to the '70s when you arrived at John Street, what was the community like around where you lived?

Suzanne Dance: I think it was just changing, there were still a lot of Italian residents, but other houses were bought from Italians. Next door was Ian Robinson and Sue Dunstan, we had known from university. On the other side was a Maltese family. Going towards the Standard Hotel was Ken Ely who worked at Telstra. Then there was Norma and Wally who were Polish.

Opposite was Mei and Picchi who made plaster mannequins, They'd arrived in Fitzroy in the 1920's. They actually brought people out from their village put deposits on houses for them and kept them so close that some didn't speak English. They worked in an indentured sort of way. Mei was best friends with Freddy Asmussen who was the head window designer at Myers. So every now and again Freddy Asmussen used to sweep up in the Rolls Royce.

[4:32]

Mei would come out in his impeccably dressed suit and they'd hob nob. So it was a mixed area and around that area was the old dairy which is now where the flats are in John Street and that was the home to a group of Aboriginal squatters. So the Aboriginal presence in Fitzroy then was much stronger and there were sheds, old dairy sheds. It was quite habitable in a certain way, it was sort of quite good. A little later directly at the end of John Street people like Frank Costigan came in.

We were reading about the Costigan Royal Commission and looking up the street to spot this character. Then there was the woman's refuge at the old funeral parlour on the corner of Moor Street and Fitzroy Street. Anyway, that was the immediate environment.



Facilitator 1: Was it a woman's refuge when you arrived?

Suzanne Dance: No, it wasn't. I think it was a shared house - a rooming house and it had been a funeral parlour at some time.

Facilitator 1: Can you tell us a bit more about the dairy?

Suzanne Dance: I can't really - because it wasn't an operating dairy then, it was derelict and the buildings were derelict and it sort of had the charm of the ruin.

Facilitator 2: And an open space amongst the housing.

[6:11]

Suzanne Dance: Exactly. Yes, that's right. Occasionally you'd walk across there but you had to be quite careful, you wouldn't do it after dusk. But I can't tell you about the operation of the dairy, that was before my time.

It was bought by Walter Mohr from the people who owned it, but he - I think he might still own those flats, I'm not quite sure.

Facilitator 1: Because there's another development in Moor Street, a swimming pool. So is it old Mohr?

Suzanne Dance: Oh, I know what you're talking about, yes. Yes, he did own that whole place and developed it and I think he still does. It's not the only place he owns.

[7:22]

I bought this house in Argyle Street in about '83-'84. Might've been '84.

Facilitator 2: And were you doing work with the Council then? Yes, so that's one of the big topics that we need to get to.

Suzanne Dance: Yes. ...It was the time, Whitlam had got into power in '72 and we were euphoric with a sense of possibility. It was just such a fabulous time.

And suddenly you realise you could do community things, you get money to do community projects. Things weren't just about economics and earning money, it was about doing things, contributing. So we got into the spirit of the time and inspired by friends, formed an economic union.



Because of the Whitlam euphoria, the change in government meant there was more money for people who were working in the arts, who would do work for nothing. The dole increased as well as Arts Council grants which came a little later. But because of the dole, suddenly you could work at the Pram, collect the dole and then we shared our incomes to even it out so that those earning less would not be disadvantaged.

Facilitator 2: The economic union that you're talking about was centred on the Pram, it was that one?

[8:57]

Suzanne Dance: No, not really.

Facilitator 2: The Pram was doing a version of that in a way.

Suzanne Dance: No it was a parallel thing but it just so happened that we were likeminded people. Bruce Spence and ... Yvonne and then there was the Max Gillies group which had more teachers, it was a bit wealthier. So I suppose it was sort of part of that era and...

Facilitator 2: What was the economic union doing, what were some of the projects that you were working on?

Suzanne Dance: It wasn't really a project base, it was just that we pooled our entire income and also the houses. So we had people living in our house, so we shared that house and they didn't pay rent. Then there were other houses ... every Thursday someone would [get some money]. I think we were becoming heavily vegetarian. So that was the beginning of the vegetarian, because it was cheaper probably.

Facilitator 2: It was all centred around the John Street house at that stage?

Suzanne Dance: Not exactly, there were a few houses. There was Di and Bill's [Sumner] in Bell Street between Cremorne Street and Nicholson Street on the south side – it used to have balconies, 1930s balconies. ... someone's restored the front. So it was distinctive, it's not now [laughs] – ours in John Street, and Jill Gibbs in North Melbourne.

[10:38]

We had a meal every Thursday night at one of the share houses and everyone brought their money up. Then people would say what they wanted the money for



that week and we'd discuss it. Then people took turns to be the treasurer, market shopper or grocery shopper. A group grocery store serviced a number of economic unions and distributed items to members of the group according to need. So each person had a choice of doing what they wanted with this and Tony Taylor of course went overseas, Bruce and Jenny used to sort of furnish their house and...

Facilitator 2: So there were quite substantial surpluses.

Suzanne Dance: No, not really. But every year someone got an opportunity, really, more or less. Eventually I went overseas.

But then people started having partners suggesting things like you should get an accountant, because you wouldn't have to pay tax. We'd say, but we believe in tax, and people would get cross. I'm probably idealising it, too.

Facilitator 1: But how long did it last, Sue?

Suzanne Dance: Oh, five years or something.

Facilitator 1: What were some of the communal things you did?

[12:17]

Suzanne Dance: Well that was the communal thing, really - but you mean the people in the group? ...No, we didn't really actually embark on projects, that was our project actually.

Facilitator 2: Which is a way of life rather than a project based thing.

Suzanne Dance: It was, yeah. But it did enable everyone to do things, other things that they wanted to accomplish because we were quite a disparate group of individuals. But I suppose that was the climate in which you thought about class and about the privileges you'd had which you'd always taken for granted, you didn't realise they were a privilege. So we wondered what we could do architecturally.

[14:03]

Well there was a whole bunch of creative thinking people got onto Council, local Labor prepared to sort of adapt to the times in a sense. I don't know how deliberate it was, but it happened. So they were full of innovative community based ideas one of which was to employ a Social Planner. Jenny Wills was perfect, and with Winsome McCaughey and others she instigated the Childcare



Cooperatives and decided that her office should be in a shopfront rather than in the Townhall. Council owned that supermarket in Brunswick Street where Bul is now and Peter Elliott and I did the design for its conversion to the Social Planning Office.

The newly formed Fitzroy Legal Service who'd been further up Brunswick Street on the corner of Moor and Brunswick moved down to social planning. Then we decided that there was advice that we could give people about buildings, about repairs on buildings, and run in a similar way to the Legal Service, and the Fitzroy Housing Repair Advisory Service was begun

Facilitator 2: So did this overlap with the program that Barry Pullen was talking about where there was a real attempt to stop land, stop developers saying that houses were unfit to be inhabited? Did it overlap with that?

Suzanne Dance: Oh yes, that was the Housing Commission who were slapping orders on houses that shouldn't have been demolished, that were mendable and so on.

[16:45]

Yes, it was perhaps a part of that. But the slum clearance had happened but we were still fighting to save houses, and this was a way to do it. Volunteers prepared and published articles once a month on topics such as 'replacing sash cords in double hung windows', and 'repairing verandahs'.

Facilitator 2: Yes, it was very do it yourself stuff.

Suzanne Dance: That's right. The aim was to give free advice to people who may not have been able to employ professionals with a view to preserving nineteenth century housing stock. We paid an employee who organised a roster of volunteer architects and builders who worked in the office and sometimes site visits.

[18:04]

Facilitator 1: So from that shopfront of the social planning, office then there was the Urban Conservation Advisory Committee, did that come from that beginning?

Suzanne Dance: Yeah it did. In the early days there wasn't a building surveyor, there was a City Engineer and he had absolutely no idea of the appreciation of nineteenth century architecture in Fitzroy. I mean he just should be blasted. So there was continual struggles between him and the councillors and the community because he was



handing out demolition permits. The struggles happened in meetings and on the picketing, There was a big scene where Macdonald's is on the corner of Smith and Victoria Streets because that was a wonderful, wonderful house. I wasn't working in Collingwood, but it was part of the whole scene.

[19:26]

And then the straw that broke the camel's back was the demolition permit he issued for what turned out to be Alfred Deakin's house in George Street. He didn't even know and that's what enraged Louise Elliott and other Councillors as well. The event triggered the UCAC, the Urban Conservation Advisory strategy. The Historic Buildings sub-committee was set-up with the first consisting of Jane Lennon, Gordon Loader, (he was an architect) Ray Tonkin, Peter Lovell, Peter Elliott, myself and Louise Elliott as the Councillor.

To begin with our first task was to catalogue all the buildings in Fitzroy, because we realised we had to set a sort of rating system and say these buildings are not to be touched at all, and others are to be discussed with us, and this is the committee that you discuss it with.

Facilitator 2: Do you have a year when you did this, do you know?

Suzanne Dance: Well I think '74 was when we started the Architectural Advice Service. Then the councillors formalised it into this sub-committee, and driven mainly by Louise because she was the most forceful of the councillors.

[21:00]

Some of them weren't interested in buildings but were interested in other things. We divided Fitzroy into areas and every morning before work from eight o'clock until ten we would walk around our designated areas rating them visually, taking photos and recording the information on cards. I think we gave them rough gradings as they were. ...So it was, it was fantastic.

Facilitator 2: You were photographing and rating. Where's all that documentation?

Suzanne Dance: The other strategy the sub-committee recommended to Council was that they appoint a City Planner. The first was Harry Bechervaise, I think the first to an inner city suburb. That was a way of actually coming in over the Engineer - they couldn't sack him because he was a Council appointee. So all the cards went into





Harry's office and then he hired some historic building oriented architects Jacob, Lewis and Vines. We were on this selection committee.

[22:35]

Jacob, Lewis and Vines did the South Fitzroy Study which identified the significance of individual buildings.

Facilitator 2: You managed to cover the whole of South Fitzroy?

Suzanne Dance: Yeah. ...Yeah. I don't know where the cards are now, but they did their own rating study.

Facilitator 2: You were going around with Jacob Lewis and Vines?

Suzanne Dance: Yes. We then thought our work on the committee was done.

Facilitator 1: How did that relate to the demolition of the slums?

Suzanne Dance: That was in the '60s when the Housing Commission, just performed windscreen surveys they used to call them. Oh that's a slum, that's a slum.

[23:34]

After that, people from UCAC discovered that St Vincent's hospital had territorial ambitions which it was thought would see them buying up and demolishing houses around their site which were the earliest dwellings remaining in Melbourne.

We realised that the most endangered building was Glass Terrace erected in 1854, and were on the verge of demolition though we - well, mainly Gordon Loader, Rosemary Kiss, me, Ray Sumner, Ray Tonkin, Peter Lovell, Trevor Huggard and Louise Elliot, and representatives of the National Trust got together and made cases for their retention to the Historic Buildings Council established by the Hamer Government in 1974.

[24:45]

We suddenly realised we could use that legislation to protect a number of other buildings, Barcelona Terrace, Royal Terrace, Mononia in Brunswick Street, and Osborne House; but we had to prepare these cases - it took ages. Each of us had a



role and we prepared these documents over the years to present at the Historic Buildings' Council.

Glass Terrace. So we got in the odd extra person. Devonshire Arms Hotel right in the heart of St Vincent's territory. Belvedere on the corner of Brunswick Street. When the Academy mooted demolishing Archbishop Gould's house and possibly the Joseph Reed Chapel in Palmer Street we embarked successfully with Frances O'Neil, an historian on a case to register this site. I subsequently did a Conservation Study for the new owners of Glass Terrace and it became social housing.

Facilitator 1: You won the day, Sue, they still exist.

Suzanne Dance: We won all of those, yes.

Facilitator 1: Yes, how many years did that take?

Suzanne Dance: Several years because everyone worked over a decade

Facilitator 1: We're in 1974?

Suzanne Dance: To the mid eighties.

[26:12]

Facilitator 1: That's quite an achievement, Sue.

Suzanne Dance: It was. Well it was a terrific group, really, and we just sort of fell into these little roles which became a bit formulaic but sort of exciting. I mean we all egged one another on ....

Facilitator 2: Once you felt you were actually winning these struggles...

Suzanne Dance: Mm, it was a good...

Facilitator 1: Was it a formal process? I mean did you have to present?

Suzanne Dance: Sometimes it took a whole day, sometimes more. Because we used to get the National Trust as well. There was a guy called Warwick Forge who was a lawyer in the National Trust, so we'd organised for them to make a presentation as well. Because - and if you had some special interest group that was relevant to the building the submission had to gather everything together. So we sort of worked together.



[27:34]

Facilitator 1: Did it disband because there was no further need for it, or what?

Suzanne Dance: Well the South Fitzroy study happened and then the Cain Government was in and the Minister for Planning, who was terrific, was Evan Walker. He introduced state-based graded Conservation areas - at least in Fitzroy, and I think we became superfluous as local heritage was protected. We all breathed a sigh of relief and sat back and said righto, that's the end of that, we're protected.

Facilitator 1: So can we change focus a little bit to the Council at that time? Was it a full Labor council or not? Did you interact with local council and have their support behind all of this as well?

Suzanne Dance: Oh yes, you had to.

Facilitator 1: Can you talk about the nature of, changing nature of the Council?

Suzanne Dance: I'm a bit hazy around that, actually.

[29:15]

Facilitator 2: You were running your own practice during all this?

Suzanne Dance: Yes.

Facilitator 1: All of you involved were, yes.

Suzanne Dance: Yeah, everyone was working.

Facilitator 1: One particularly bitter loss was the terrace that was demolished on the corner of Victoria Parade and Gore Street.

Suzanne Dance: Oh, that's Blanche Terrace. It was a big fight, but it was saved.

Facilitator 1: No, this has gone. There are now brand new, well apartments built on that site when the terrace was demolished without approval.

[30:33]

Suzanne Dance: Yes, I think that's the Vicpower site, that's the one the engineer opposite stretched from Gore to that corner. That was the grand stately mansion and it

happened a bit before me. Jane Lennon was really big in that and the unions did come in but I wasn't that involved.

Facilitator 2: Go back to the neighbourhood of this house, because I think that would be... On the actual work outside the house. What the neighbourhood was like here. Argyle Street has cropped up in some of our other interviews.

Suzanne Dance: Oh, really?

Facilitator 2: So it's terribly interesting to have a sense of what you and Jason found when you bought in, '80s did you say?

Suzanne Dance: Yeah, 1984. So this was owned by a Greek family and it was a flat and kitchen downstairs and a flat and kitchen upstairs. The ground floor of 99 Argyle Street was part of originally three bluestone cottages and in 1873 the guy who owned them built the brick upper storey. He was a stonemason and he added the second storey on this one and those remained as little cottages. This Italian family bought all of them and then in the seventies they demolished one to make it a garage. Those were the days.

[32:11]

Then next door to the east was a cream brick veneer freestanding dwelling which eventually became the Aboriginal Childcare Centre part of the Social Planning Office initiated RED scheme. There were several more childcare centres with each taking a particular character; there was this one here for Aborigines, there was one in Gore Street basically for Greek people, and one in North Fitzroy turned out to be basically Turkish. So it was quite interesting the way they had their own character.

Facilitator 2: RED scheme money ran them, yeah.

Suzanne Dance: ...via the State Government, or even the Council I think, because the idea was always to do away with the State Government control.

This was the Aboriginal co-op. Next door to that was a Chilean family who'd escaped from the Allende Government and they had a boarding house of about six Chilean single guys who lived out the back. They used to roll home at 3:00 in the morning singing these Chilean songs, drunk out of their mind. They'd been at the Hogar, the Spanish Club on Johnston Street.



She was the most exquisite looking woman and her family lived in the house in the front. Next door at about the same time I came, there was Bronwyn Little, a painter and I don't know who she bought from. Then next door to her was Judy Bartosy.

[34:12]

On the south east corner of Brunswick Street and Argyle Street in the seventies there'd been a 'Divine Light' health food store under the Shawcross Building, owned by an immigrant from Greece, and on the other corner a hairdresser in a shop that was owned by a Greek guy. Then next door to him in the eighties was Polyester Record and Bookshop, then a pair of shops where a Greek couple ran a family belt manufacturing shop

Facilitator 1: A leather works in the area?

Suzanne Dance: Oh yeah, then a mask shop, a dental technician and next door to them a guitar shop. Then there was the Rhumbarella, a cafe started by the De Clario family. Opposite under the Red Triangle Billiards was the Pink Lady Chocolate factory

Facilitator 2: The Red Triangle was there, of course, in the '70s? Yes.

Facilitator 1: Sue, I just want to take you back to Wal Mohr. He lived in Moor Street I believe.

Suzanne Dance: Oh, yeah. ... Mm, and still lives there I think, doesn't he? We had a bit of a 'run-in' over the so called Beswicke Building at the corner of Brunswick and Greeves Streets, He and a syndicate owned six of the eight terraced shops, and given his reputation for development we were worried that they were going to redevelop it. We were very worried that this iconic building would be undermined by any interventions. So we appeared at the Historic Buildings' Council against him and his syndicate of owners. The owners of the other two terraces, the one with the Black Cat cafe and its neighbour to the south, Christine Abraham's gallery....

[37:02]

...were actually owned by the Abraham's family and they were very supportive of the building's registration. They were so sweet.

Christine's family came from Germany post-War. Her father had had diamonds drilled into some teeth of him and his wife in Germany. They were weavers, and made socks and during the war were hidden in the basement of a gentile family.



Christine who was the blonde blue-eyed one was the one who went foraging for food. If she was lucky she would bring back a potato, that would be their food for the day.

Anyway then, I don't know if it was after the War or if they escaped, but they went to Manchester where they were selling off some weaving machinery cheaply. He brought it to Australia and set it up in the Black Cat and made socks. Somehow or other in the back of my mind I have a feeling it might've been Red Robin, but it may not have been. Anyway, they made socks. So they were very keen for the building to be registered but Wal Mohr and his cohorts weren't.

Facilitator 1: We've been talking to Barry Pullen and he talked a lot about the genesis of the Fitzroy Residents' Association.

[38:53]

Suzanne Dance: Oh yes, that's another stream.

Facilitator 1: So how did that interact with the groups you have been talking about?

Suzanne Dance: It really started before I came to Fitzroy and others would be more reliable on this, All those people I mentioned who were on the Council, I have a feeling they might've either started there, and it was possibly contemporaneous with its Carlton equivalent.

I did become involved when Dot Redding and Peter Batchelor moved into Young Street and discovered 'venue noise' particularly the Rainbow Hotel who were pumping it out at that stage. Then Geoff Barbour became its chairperson and I became secretary for a few years. So it was Dot Redding who actually started it up again, that's probably in the '90s.

[41:11]

Facilitator 2: Was the Fitzroy Historical Association parallel with the Residents Association or were they two quite distinct...

Suzanne Dance: Laurie O'Brien and June Senyard and Allan Willingham would be better on this, but my recollection was that the Society grew out of the 'Lost and Found Exhibition of 1986 and the Fitzroy book 'Fitzroy, Melbourne's First Suburb' 1989.



So it took two years or so because we advertised for locals to bring photos in and had to vet them. Then we had to get photographers to blow them up and stuff like that

Facilitator 2: The publication came out at that time yes.

Suzanne Dance: The publication, and at the end of the exhibition the History Society, Mary Lewis and Bruno so and then out of that exhibition grew the book. Because people started writing captions for the photos and they were in themes. I think I did the layout for the exhibition, hung some of the photos. But we employed someone to get it together and anyway, the themes that are in the book had their genesis in a way in the themes in the exhibition.

[43:01]

Facilitator 1: It's a very expensive book, even second hand.

Suzanne Dance: Is it expensive?

Facilitator 2: ...weighs a ton, it's on very heavy paper.

Suzanne Dance: Yes, it is.

Facilitator 1: So is there anything we've overlooked? Is there anything you would like to add, can I prompt you a little bit?

Suzanne Dance: Yeah.

Facilitator 1: Laurie O'Brien says she remembers your particular work with Glass Terrace and South Fitzroy Conservation Plan, as you said before.

Suzanne Dance: Well Glass Terrace, we registered it but still I think St Vincents wanted to buy it and I think that's how it all began. We got wind that they did and then we realised why they would've wanted the site. So we were still worried that they would take over the terrace.

I mean we didn't mind them using the terraces but it was dangerous. Because their CEO that we went up against was a tough egg and at that stage I knew Dimity Reed moved into the Ministry of Housing in the State Government. The Cain Government had built it up as opposed to today when it's non-existent.

But it was a good government department, good architecture department.



[44:44]

Suzanne Dance: I didn't know what the government was doing, I mean you can never predict anything absolutely. But that seemed to put a little stopper in St Vincent's plans.

Facilitator 1: Sue, just going back to the other question, was there anything else you would like to add in the themes of your life and times?

Suzanne Dance: It'd be nice if there was overall planned urban development of Fitzroy and also guidelines for height limits, set-backs and streetscapes and I know that probably it's quite hard for the Council.

Facilitator 2: Why is it harder for it now?

Suzanne Dance: Because of VCAT, which we all thought was a big saviour - a Citizens court with the protagonists appearing without barristers. Now, the developers just go for everything, the Council is powerless really. So VCAT has been able to overturn any decision Councils make. It's become a developer's tribunal.

[46:26]

Facilitator 2: ...and it's so expensive for citizen's to respond.

Suzanne Dance: I think it happened under the Liberal government. I mean it's really high now, but when it first started you didn't pay anything to object.

Facilitator 1: What is it now? \$250

Suzanne Dance: It's more than that.

Facilitator 2: It's much more than that and it's just gone up again, that's what made me notice it. But no, it's dire I think.

Suzanne Dance: Yeah, it is.... Then when developers bring in top notch bullies you could say, barristers, and the community hand around the hat and collect sort of - well I think for the 'cheesegrater' development down here we collected \$12,000 which was quite a lot. But that doesn't buy you a top notch barrister by any means and that went for 10 days...

Facilitator 1: With much change in design?

Suzanne Dance: Very little. I think they took a storey off.





[47:32]

Look, the scheme did change. The first time we went to VCAT the design was changed and it was lowered and simplified.

Then something happened to the developer, he ran out of money or something so it was sold to another developer who got another architect who sort of imitated parts of the first architect and somehow or other - I think we objected the second time, too and it was all so horrible.

Facilitator 1: Thanks very much Sue.

**END OF TRANSCRIPT**