HERITAGE CITATION

Cohen House, 14 Fairway Avenue, Cheltenham

Figure 1. 14 Fairway Avenue, Cheltenham (GJM Heritage, April 2021).

DATE: November 2021 - Draft

COHEN HOUSE, 14 FAIRWAY AVENUE, CHELTENHAM

Place Type: House	**Architect:** Burrowes and McKeown
Construction Date: 1961	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

The place documented in this citation is on the lands of the Bunurong People of the South-Eastern Kulin Nation, represented by the Bunurong Land Council Aboriginal Corporation. While this citation does not specifically consider the Aboriginal heritage values of the place, the historic and ongoing cultural importance of the Bunurong People to the City of Bayside is respectfully acknowledged.

Contextual History

The Post-War Bayside Landscape

The period from 1945 to 1975 was one of radical transformation for the former municipalities of Brighton and Sandringham, which now make up the City of Bayside.

In 1945, suburban residential development was concentrated in Brighton and parts of Brighton East in the north and along the coastal fringe of Port Phillip Bay at Hampton, Sandringham and Black Rock in the west. Some limited development was also evident adjacent to the Nepean Highway and around railway stations to the east. However, the intervening land – approximately one-third of the total area of the current municipality – was predominantly farmland south of Dendy Street, with golf courses in the central area and a large undeveloped tract of land at Beaumaris to the south.[1]

By 1975 the two municipalities were completely urbanised.

Limited housing construction during the 1930s depression and throughout World War II led to a severe shortage of housing in suburban Melbourne in the immediate post-war period, when returning servicemen, post-war migration and an optimism in Australia's future fuelled an unprecedented demand for housing. As a result, large-scale residential subdivision of under-developed parts of suburban Melbourne occurred from the late 1940s. This development occurred rapidly within the municipalities of Brighton and Sandringham, particularly on the large tracts of available land further from the coastal fringe, in suburbs such as Brighton East, Hampton East, Highett and Cheltenham and to the south in Beaumaris, where surviving rural properties were available for subdivision in the 1950s.[2]

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided[3] land in the 1930s[4] and developed an ambitious scheme for an industrial garden city.[5] The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

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[1] University of Melbourne, Melbourne 1945 Photo-map.
[2] For example, Coronet Hill and San Marino in Beaumaris and Stonehaven, Moorabbin (Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999, p 19 & Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008, p 55).
[3] *Argus* supplement, 18 November 1944.
[4] *Herald,* 2 August 1939, p 1.
[5] *Argus*, 9 December 1944, p 8.

was abandoned in 1950.[6] When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.[7]

A unique opportunity for concentrated post-war development in Brighton became possible when the Melbourne Orphan Asylum relocated from the suburb in the mid-1960s. The orphanage, which opened in 1877, was bounded by Windermere Crescent to the north, New Street to the east, Dendy Street to the south and Whyte Street to the west. After demolition of the asylum complex, the 20-acre (8 hectare) tract of land became available for residential subdivision and a number of fine Modern houses were constructed.

The post-war dream of suburban home ownership reached its peak in the 1960s in the middle ring of Melbourne's suburbs, and the suburbs of Beaumaris, Brighton East, Hampton East, Highett and Cheltenham, bear witness to this residential growth.

Housing in the Post-War Period

Following World War II, a severe shortage of building materials and labour, coupled with government restrictions on home building,[8] limited the construction of new houses demanded by the booming population. In response to these restrictive conditions, two contrasting lower-resource housing types emerged – a more conventional austere type and a Modern type.

With its L-shaped plan form and tile-clad hipped roof, the conventional austere type of housing quickly dominated the suburban landscape and, despite removal of building restrictions in 1952,[9] little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

By contrast, the Modernist house type offered a radical alternative to this conservative post-war housing type. Driven by young architects and designers embracing the Modernist architectural movement, they shunned the conservative house forms and embraced the opportunity to address housing demands in an affordable but contemporary manner. They responded to the prevailing economic constraints by experimenting with lightweight materials and simple construction methods.

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration[10] and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised new materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.[11] The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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[6] *Herald*, 29 September 1950, p 10.

[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.

[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).

[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.

[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.

[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

A New Generation of Architects and Modernist Design

A new generation of architects and designers including Robin Boyd, Neil Clerehan, Mockridge Stahle and Mitchell, John and Phyllis Murphy, James Earle, John Baird, McGlashan & Everist, Geoffrey Woodfall, David Godsell, Ken Rendell and Chancellor and Patrick, designed houses in the municipalities of Sandringham and Brighton in the 1950s and 1960s. Influenced by a broad range of both local and overseas architectural trends, the designs of these often young architects clearly embraced the functional ideals of Modernism and, in some cases, the organic architecture of American Frank Lloyd Wright (e.g. Muckle Flugga, 2 High Street, Beaumaris by Chancellor & Patrick, 1958; Godsell House, 491 Balcombe Road, Beaumaris by David Godsell, 1960; and Rendell House, 33 Clonmore St, Beaumaris by Ken Rendell, 1967).

Modern house design matured through the more affluent years of the 1960s and early 1970s and a variety of work emerged including what Professor Phillip Goad described in 1992 in his doctoral thesis as 'some of the most original expressions for the contemporary dwelling'.[12] In the more affluent and established suburbs of Brighton, Sandringham and Black Rock, refined examples of Post-War Modernist houses replaced existing houses in well-established streetscapes, particularly in the late 1960s and early 1970s. A number of these were recognised by the Royal Australian Institute of Architects (RAIA) in the annual architectural awards between 1968 and 1976 – five in Brighton, one in Hampton and two in Beaumaris.[13]

Place History

The house at 14 Fairway Avenue, Cheltenham was constructed in 1961 for accountant, Phyllis Deborah Cohen, to a design by architects, Burrows and McKeown.[14] Located in a quiet cul-de-sac bordering the Victoria Golf Course in Cheltenham, the flat-roofed clinker-brick house comprised an H-shaped plan with two wings – one comprising two bedrooms and a bathroom; the other accommodating living spaces – connected by a glazed gallery. The main entry was located at the side of the house, approached through the carport.[15]

The house featured in *Australian House & Garden* in 1963, where it was described as a "gem of modern home architecture" and praised for its careful planning that appeared "far bigger and more spacious than many larger houses".[16] The residence's landscaped setting, designed by Glen Wilson, a young protégé of Edna Walling and regular consultant to Burrows & McKeown, was also admired.[17] In 1965, the house also appeared in *Gregory's 200 Home Plan Ideas*, a guide to residential architecture across Australia.[18]

The house was also listed by Gerald McKeown & Associates in the Royal Victorian Institute of Architects (RVIA) *Modern Houses* publication of 1964 and the RAIA *Homebuilders' Handbook* in 1968. The RVIA and RAIA (Victorian Chapter) compiled and published lists of architect-designed houses to enable and encourage students, architects and the general public to familiarise themselves with contemporary housing ideas. Architects were invited to submit examples of their recent residential projects which they considered best represented their design work at the time.

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, *1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).
[14] *Australian House & Garden,* April 1963, p 43.
[15] *Australian House & Garden,* April 1963, p 42.
[16] *Australian House & Garden,* April 1963, pp 42-45.
[17] *Australian House & Garden,* April 1963, pp 42-45.
[18] B Guertner, *Gregory's 200 home plan ideas,* Sydney, 1965.

Miss Cohen continued to reside at the property until 1972 at which time it was advertised for sale.[19] The two-bedroom house was again put up for sale in 1993.[20]
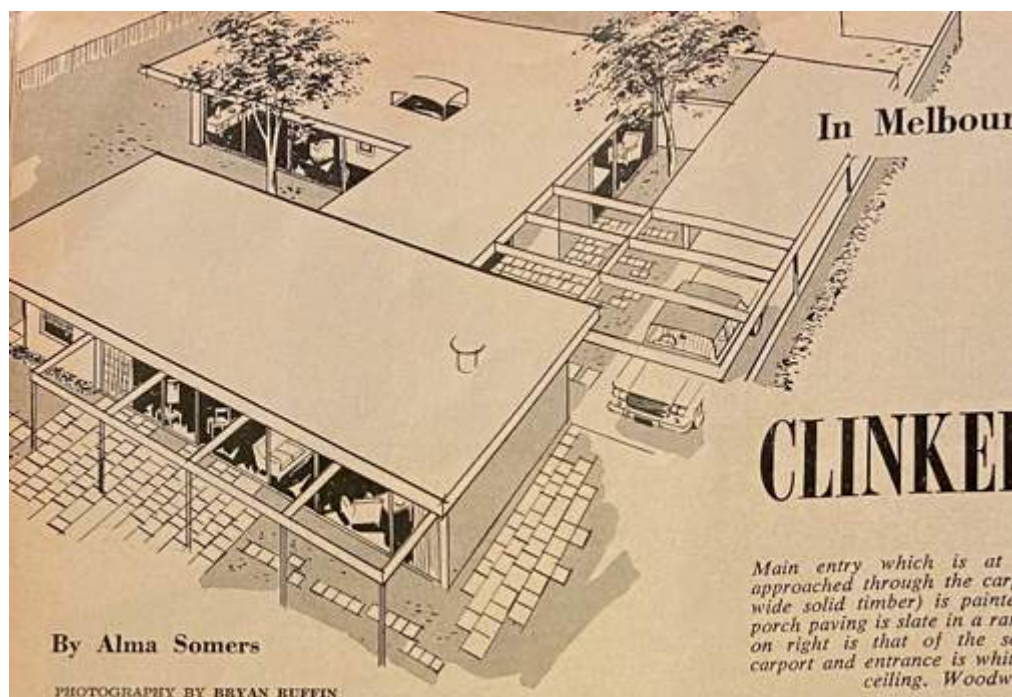

Figure 2. Sketch of the residence at 14 Fairway Avenue, 1963 (Source: Australian House & Garden, April 1963, p 42)
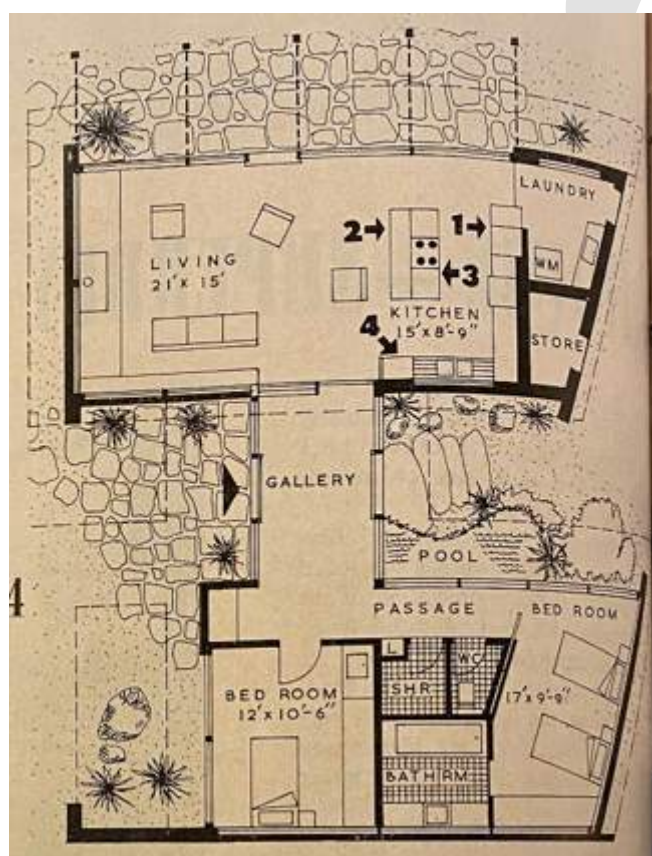

Figure 3. Site plan of the residence at 14 Fairway Avenue, 1963 (Source: Australian House & Garden, April 1963, p 42)

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[19] *The Age,* 4 November 1972, p 40.
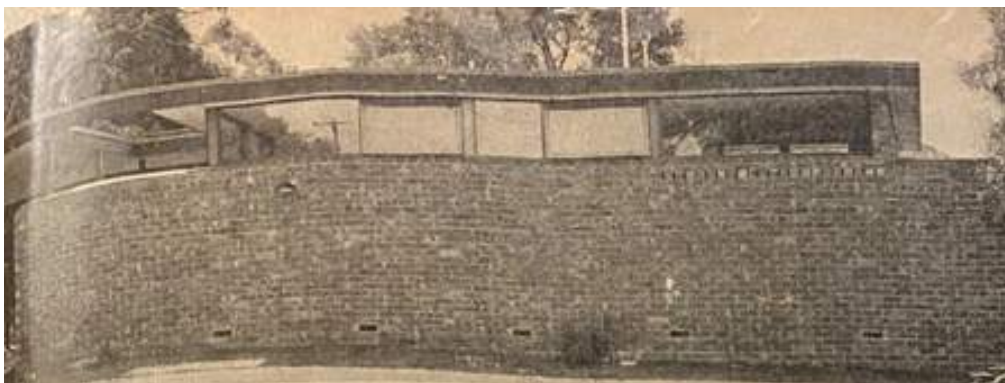[20] *The Age,* 31 July 1993, p 43.

Figure 4. View of the house from Fairway Avenue, 1963 (Source: Australian House & Garden, April 1963, p 42)

Figure 5. Entry to the house, 1963 (Source: Australian House & Garden, April 1963, p 42)

Burrows & McKeown, architects

Burrows & McKeown was a Melbourne-based firm established in 1957 by Peter B Burrows (1921–) and Gerald A McKeown (1924–). McKeown served with the RAAF in World War II, before completing his studies in architecture at the University of Melbourne and working for a period with Bates Smart & McCutcheon. Burrows had been in sole practice, with an office in Collins Street, before forming a partnership with McKeown.

Their small number of known residential commissions were located in Beaumaris, Cheltenham, Bonbeach and Ringwood, some of which were published in housing journals. The firm regularly worked in collaboration with landscape designer Glen Wilson, a protégé of Edna Walling. Known projects include McKeown's own house in Linden Road, Ringwood (1959) and St Fidelis Roman Catholic Primary School, 19 Langtree Avenue, Pascoe Vale South (1961).

Historical Themes

The place illustrates the following themes as outlined in *Victoria's Framework of Historical Themes*:

> 6   Building towns, cities and the garden state
>
> - 6.7 Making homes for Victorians

Description

The following description has been prepared following an inspection from the public realm supplemented by information obtained from current and historical photography (including aerial imagery), real estate listings and publications noted in the reference section of this citation. An on-site inspection is required to confirm these details.

The house at 14 Fairway Avenue is located at the northern end of the street where it forms a court, with its western boundary abutting the Victoria Golf Club. The polygonal site is slightly elevated, with the eastern boundary tapering to the narrow front (southern) boundary. Access is provided at the front boundary via a single vehicular crossover.

The house is positioned centrally on the site, with shallow setbacks from the east and west boundaries and open space to the north and south. It is single-storey and approximately H-shaped in plan with two parallel transverse rectangular wings linked by a narrower element. East elevations of the transverse wings are chamfered at an angle parallel with the eastern boundary. Roofs are flat and clad in profiled metal sheeting.

The house presents minimal detailing to the principal (south) elevation with interior spaces oriented to the north (rear) of the site. The main living spaces are located in the northern-most wing, with full-height windows accessing the northern light. The main entry is accessed through the prominently sited carport and is screened from the street by an extension of the face clinker brick wall of the principal façade. A narrow band of highlight windows extends across the south (street) elevation above the height of the face brick wall. These windows are timber-framed, and detailed with an angled glazed dark brown brick sill. The painted timber fascia and overflashing detail emphasises the horizontal lines of the roof profile.

The front garden is unfenced and native plantings are informally arranged within garden beds edged with volcanic rock. A timber-framed pergola structure is visible at the rear (north) elevation.

Key Features:

- H-shaped floor plan to separate living zones, presenting a severe frontage to the street with large expanses of glazing opening to the north (rear) of the site.

- Modernist composition and form, including low box-like form with horizontal emphasis, flat roof, timber-framed windows, prominently sited integrated carport, and concealed front entrance.

- Materials, including dark red face brick with blueish hues, painted timber fascia and timber-framed windows.

- Informal, predominantly native landscaping incorporating volcanic rock edging.

Figure 6. 14 Fairway Avenue, Cheltenham (Source: nearmap, accessed September 2021)

Figure 7. Street presentation (GJM Heritage, April 2021)

Intactness/Integrity

The house at 14 Fairway Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1960s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site, with full advantage taken of the northerly aspect. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like with a horizontal

emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

Timber-framed glazing included bands of highlight windows and full-height north-facing window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design with high front walls and wing walls providing privacy and volcanic rock defining garden beds.

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 14 Fairway Avenue, these are generally more substantial dwellings or are of a later period of construction. They are:

451 Beach Road, Beaumaris (HO430) (Mockridge, Stahle & Mitchell, 1956)

3 Linacre Road, Hampton (HO528) (c1960)

74 Cromer Road, Beaumaris (HO475) (c1965)

Fletcher House, 8 Avonbury Court, Brighton (HO410) (Robin Boyd, 1967)

French House, 22 Alfred Street, Beaumaris (HO405) (John Baird, with Cuthbert & Partners, 1973)

Coakley House, 4 The Avenue, Hampton (HO611) (Peter Crone, 1974)

These six residences are representative of the important post-war development phase in the City of Bayside and are recognised as fine examples of the Post-War Modernist style. They are noted as follows:

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.

- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.

- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.

- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.

- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.

- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

In addition to the above, two houses – Grant House, 14 Pasadena Avenue, Beaumaris (VHR2392 & HO774) and David Godsell House, 491 Balcombe Road, Beaumaris (VHR H2379 & HO412) – have identified significance at the State-level and are included in the Victorian Heritage Register.

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 14 Fairway Avenue in form, detailing and age of construction include:

86 Dalgetty Road, Beaumaris (Robin Boyd, 1955)

7 Roosevelt Court, Brighton East (McGlashan & Everist, 1957)

50 Gareth Avenue, Beaumaris (Bruce Barbour, 1959)

7 Grandview Avenue, Beaumaris (John Baird, 1960)

Like 14 Fairway Avenue, the above examples comprise simple, single-storey box-like forms with horizontal emphasis, flat roofs and integrated prominent carports. They are characterised by their stark principal elevations, emphasis on privacy and their low-profile forms with bands of highlight windows. Like 14 Fairway Avenue, these examples are designed with privacy and site-specific orientation in mind; they are oriented to respond to the site, rather than designed to address the street. They also incorporate expansive full-height windows designed to maximise natural lighting – a characteristic feature of Modernist housing design. Like the examples above, 14 Fairway Avenue retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 14 Fairway Avenue, Cheltenham clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

Following is an assessment of the place against the recognised heritage criteria set out in *Planning Practice Note 1: Applying the Heritage Overlay* (August 2018).

Criterion A: Importance to the course or pattern of our cultural or natural history

Built in 1961 to a design by architects Burrowes and McKeown, Cohen House at 14 Fairway Avenue, Cheltenham is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. Cohen House makes a strong contribution to this important phase in the development of the City of Bayside.

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments

Cohen House at 14 Fairway Avenue, Cheltenham is notable as a substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architects Burrowes and McKeown, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, including site-specific orientation, low box-like forms with horizontal emphasis, flat roof with deep fascia, an emphasis on privacy with high brick walls and bands of highlight windows to the street, expansive full-height glazing to the north and private courtyards providing visual and physical connection between the exterior and interior, concealed entry and prominent integrated carport.

Criterion E: Importance in displaying particular aesthetic characteristics

Cohen House at 14 Fairway Avenue, Cheltenham is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architects Burrowes and McKeown and written up in *Australian House & Garden* in 1963, the house is characterised by its H-shaped plan form to maximise the northern aspect, muted presentation to the street and its refined detailing. Cohen House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

Grading and Recommendations

It is recommended that the place be included in the Heritage Overlay of the Bayside Planning Scheme as a locally significant heritage place.

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes - carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 8 below.

Figure 8. Recommended Extent of Heritage Overlay (Basemap Source: Vicplan)

Key

☐ Recommended extent of HO

▨ Existing Heritage Overlay

References

Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.

Australian House and Garden.

Built Heritage Pty Ltd, 'Burrows & McKeown' in *Dictionary of Unsung Architects*, <http://www.builtheritage.com.au/dictionary.html>, accessed 15 June 2021.

Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.

Goad, P (ed), *Judging Architecture*, North Sydney, 2003.

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Guertner, B, *Gregory's 200 home plan ideas,* Sydney, 1965.

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Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.

State Library of Victoria (SLV), picture collection, imaged numbers as cited.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

University of Melbourne, Melbourne School of Design, *Merchant Builders, towards a new archive*, Parkville, 2015.

Cohen House, Cheltenham – Statement of Significance, November 2021

Heritage place: Cohen House, 14 Fairway Avenue, Cheltenham	**PS ref no.:** TBC

Figure 1. 14 Fairway Avenue, Cheltenham (April 2021)

What is significant?

Cohen House at 14 Fairway Avenue, Cheltenham, built in 1961.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- H-shaped floor plan to separate living zones, presenting a severe frontage to the street with large expanses of glazing opening to the north (rear) of the site
- Modernist composition and form, including low box-like form with horizontal emphasis, flat roof, timber-framed windows, prominently sited integrated carport, and concealed front entrance
- Materials, including dark red face brick with blueish hues, painted timber fascia and timber-framed windows
- Informal, predominantly native landscaping incorporating volcanic rock edging.

Later alterations are not significant.

How is it significant?

Cohen House at 14 Fairway Avenue, Cheltenham is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1961 to a design by architects Burrowes and McKeown, Cohen House at 14 Fairway Avenue, Cheltenham is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. Cohen House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Cohen House at 14 Fairway Avenue, Cheltenham is notable as a substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architects Burrowes and McKeown, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, including site-specific orientation, low box-like forms with horizontal emphasis, flat roof with deep fascia, an emphasis on privacy with high brick walls and bands of highlight windows to the street, expansive full-height glazing to the north and private courtyards providing visual and physical connection between the exterior and interior, concealed entry and prominent integrated carport (Criterion D).

Cohen House at 14 Fairway Avenue, Cheltenham is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architects Burrowes and McKeown and written up in *Australian House & Garden* in 1963, the house is characterised by its H-shaped plan form to maximise the northern aspect, muted presentation to the street and its refined detailing. Cohen House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

Primary sources:

City of Bayside Post-War Modern Residential Heritage Study, GJM Heritage (2021)

HERITAGE CITATION

House, 4 Mernda Avenue, Cheltenham

Figure 1. 4 Mernda Avenue, Cheltenham (GJM Heritage, December 2021).

DATE: December 2021 - Draft

HOUSE, 4 MERNDA AVENUE, CHELTENHAM

Place Type: House	**Architect:** Not known
Construction Date: c1955-60	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

The place documented in this citation is on the lands of the Bunurong People of the South-Eastern Kulin Nation, represented by the Bunurong Land Council Aboriginal Corporation. While this citation does not specifically consider the Aboriginal heritage values of the place, the historic and ongoing cultural importance of the Bunurong People to the City of Bayside is respectfully acknowledged.

Contextual History

The Post-War Bayside Landscape

The period from 1945 to 1975 was one of radical transformation for the former municipalities of Brighton and Sandringham, which now make up the City of Bayside.

In 1945, suburban residential development was concentrated in Brighton and parts of Brighton East in the north and along the coastal fringe of Port Phillip Bay at Hampton, Sandringham and Black Rock in the west. Some limited development was also evident adjacent to the Nepean Highway and around railway stations to the east. However, the intervening land – approximately one-third of the total area of the current municipality – was predominantly farmland south of Dendy Street, with golf courses in the central area and a large undeveloped tract of land at Beaumaris to the south.[1]

By 1975 the two municipalities were completely urbanised.

Limited housing construction during the 1930s depression and throughout World War II led to a severe shortage of housing in suburban Melbourne in the immediate post-war period, when returning servicemen, post-war migration and an optimism in Australia's future fuelled an unprecedented demand for housing. As a result, large-scale residential subdivision of under-developed parts of suburban Melbourne occurred from the late 1940s. This development occurred rapidly within the municipalities of Brighton and Sandringham, particularly on the large tracts of available land further from the coastal fringe, in suburbs such as Brighton East, Hampton East, Highett and Cheltenham and to the south in Beaumaris, where surviving rural properties were available for subdivision in the 1950s.[2]

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[3] *Argus* supplement, 18 November 1944.
[4] *Herald*, 2 August 1939, p 1.
[5] *Argus*, 9 December 1944, p 8.

was abandoned in 1950.[6] When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.[7]

A unique opportunity for concentrated post-war development in Brighton became possible when the Melbourne Orphan Asylum relocated from the suburb in the mid-1960s. The orphanage, which opened in 1877, was bounded by Windermere Crescent to the north, New Street to the east, Dendy Street to the south and Whyte Street to the west. After demolition of the asylum complex, the 20-acre (8 hectare) tract of land became available for residential subdivision and a number of fine Modern houses were constructed.

The post-war dream of suburban home ownership reached its peak in the 1960s in the middle ring of Melbourne's suburbs, and the suburbs of Beaumaris, Brighton East, Hampton East, Highett and Cheltenham, bear witness to this residential growth.

Housing in the Post-War Period

Following World War II, a severe shortage of building materials and labour, coupled with government restrictions on home building,[8] limited the construction of new houses demanded by the booming population. In response to these restrictive conditions, two contrasting lower-resource housing types emerged – a more conventional austere type and a Modern type.

With its L-shaped plan form and tile-clad hipped roof, the conventional austere type of housing quickly dominated the suburban landscape and, despite removal of building restrictions in 1952,[9] little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration[10] and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.[11] The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.

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[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.

[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.

[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

Many Modern houses were built in what was the City of Sandringham, with a concentration in Beaumaris – in heavily-vegetated areas where low-cost land was readily available and council regulations were less restrictive. Attractive to architects, designers and young homemakers interested in the Modern aesthetic, the suburb of Beaumaris became a centre of Modern post-war housing, particularly after the release of Dunlop-Perdieu Company-owned land in the 1950s. Even before the release of this land the suburb was described by Robin Boyd in 1949 as containing 'the greatest concentration of first-class modern domestic architecture in Australia'[12] with 'homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building'.[13]

Small Homes Service

Set up by the Royal Victorian Institute of Architects (RVIA) in the 1940s as an architectural advisory bureau in the Melbourne CBD, the Small Homes Service aimed to bring architecturally designed houses within everyone's means. The service sought to raise public awareness regarding small house and Modern architectural design, and to provide an alternative to the houses which were being constructed by speculative builders in the suburbs of Melbourne.

The initial architectural brief included a house size limit of 1000 square feet[14] and the ability to fit the house on a standard block with a 50-foot frontage.[15] Submitted designs were vetted by a Small Homes Committee[16] and a limit of fifty sales was placed on each vetted design. Architects received payment, but not individual recognition for their designs. Contributing architects included Robin Boyd, Neil Clerehan, Frederick Romberg, Kevin Borland, Bernard Joyce and Mockridge, Stahle and Mitchell.[17]

The Small Homes Service bureau first opened to the public on 7 July 1947, displaying 44 sets of drawings submitted by 24 members of the RVIA.[18] The range included 2- or 3- bedroom houses of timber or brick veneer construction[19] and once a particular design was selected, clients received full documentation for a small fee, initially £5.

In conjunction with the bureau, a weekly "Small Homes Section" first appeared in *The Age* newspaper on 2 July 1947, including house design T22 and an accompanying article written by the Director of the Small Homes Service, Robin Boyd.[20] This newspaper section continued on a weekly basis, illustrating a house design and an accompanying article on a range of architectural design issues. This media exposure made a success of the Small Homes Service and it was a highly effective means of promoting Modern architectural design in Victoria.

The Small Homes Service boomed and by 1948 an average of 100 plans were being sold each month.

Under the directorship of Robin Boyd until 1953, Neil Clerehan to 1961, and successive directors including Jack Clarke, Daryl Jackson, John Barker and Dennis Carter,[21] thousands of Small Homes Service houses were built using a variety of functional plans as generators for form and elevation. Forms were simple, unprepossessing and intentionally unadorned, roofs were gabled, skillion or flat, and the various designs carefully considered

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[12] *The Age*, 24 August 1949, p 6, quoted from Victorian Architectural Students' paper *Smudges.*
[13] *The Age*, 24 August 1949, p 6.
[14] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/32.
[15] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.
[16] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.
[17] P Goad in Goad & Willis [ed], *The Encyclopedia of Australian Architecture*, p 633.
[18] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.
[19] House designs were identified by their construction type and bedroom number, hence T22 was a 2-bedroom timber house design no. 2 & V215 was a 2-bedroom brick veneer house, design no. 15.
[20] *The Age*, 2 July 1947, p 5, the Small Homes Section covered almost an entire page and included service plan T22.
[21] P Goad in Goad & Willis [ed], *The Encyclopedia of Australian Architecture*, p 633.

site orientation, the integration of the car, materials and finishes, and the form, relationship and placement of both living and service areas.

The Small Homes Service also produced architectural publications and advertising brochures and held competitions for architects with winning designs added to their range of houses. The first of these competitions was announced in June 1953[22] and attracted 76 entries.[23] The Small Homes Service continued through to the late 1970s, with houses advertised as 'Functional, comfortable, cheap to maintain…'[24]

The variety of plans produced by the Small Homes Service formed the basis for both architect-designed and speculatively built houses found in the suburbs of Melbourne in the late 1940s to the 1970s and formed a basic catalogue of the post-war house.[25] The functional plans produced by the service were widely used by architects and were also adopted by builders.[26] As such, although Small Homes Service houses were well documented in both *The Age* and in advertising brochures, it is difficult to distinguish these houses from other small houses designed by architects and builders, but inspired by the Small Homes Service designs.

Place History

The house at 4 Mernda Avenue, Cheltenham was constructed between 1955 and 1960, possibly for B A Reynolds.[27]

Historical Themes

The place illustrates the following themes as outlined in *Victoria's Framework of Historical Themes*:

> 6   Building towns, cities and the garden state
>
> - 6.7 Making homes for Victorians

Description

The following description has been prepared following an inspection from the public realm supplemented by information obtained from current and historical photography (including aerial imagery), real estate listings and publications noted in the reference section of this citation. An on-site inspection is required to confirm these details.

The house at 4 Mernda Avenue, Cheltenham is located on the east side of Mernda Avenue, close to its intersection with Luxmoore Street. The site is rectangular and flat and access is provided at the northern end of the western boundary via a single vehicular crossover.

The house is single-storey and is rectangular in plan, with the axes of the house are slightly offset from those of the site boundaries. The house has a shallow-pitched gable roof with gable end presenting to the principal (west) elevation with eaves lined with fibre cement sheeting. The walls of the house are finished in a cream face brick. Windows are expansive and timber-framed; a window wall occupies the eastern end of the north elevation and incorporates the main entry, which is accessed via a concrete landing. The principal (west) elevation is symmetrically composed.

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[22] *The Age*, 15 June 1953, p 6.
[23] *The Age*, 1 September 1953, p 4.
[24] Eg *The Age*, 14 July 1978, p 4.
[25] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/46.
[26] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/38.
[27] S&M, 1955; 1960.

A concrete driveway extends along the full length of the north boundary to a detached garage at the site's far northeast corner. The gardens are sparsely vegetated with later plantings and large expanses of lawn. The front (western) boundary has a low (overpainted) brick garden wall with integrated letterbox.

Key Features:

- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof, and expansive timber-framed windows.

- Modernist materials and detailing, including timber-framed glazing and cream face brick walls.

- Landscape elements, including low front brick (overpainted) garden wall with integrated letterbox, concrete driveway and separate garage.

Figure 2. 4 Mernda Avenue, Cheltenham (Source: nearmap, accessed December 2021)

Figure 3. Street presentation (GJM Heritage, November 2021)

Intactness/Integrity

The house at 4 Mernda Avenue, Cheltenham retains a high degree of integrity in fabric, form and detailing to its period of construction. The original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 1950s Small Homes Service-type residence built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside for those with an appreciation of Modernist architecture and its design principles. These houses were designed with a simplicity of structure, a sparseness of detail, and often with an eye on affordability. The Small Homes Service was an invaluable tool for disseminating the virtues of Modernist residential architecture to the general public by providing designs for simple and affordable residences for a low, one-off fee. These designs were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across Victoria in the post-war period.

The plans of these Small Homes Service-type buildings were typically rectangular and the forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting and walls were generally timber-framed and clad with timber, cement sheet or brick.

Timber-framed glazing included bands of highlight windows and full-height window-walls to maximise sun penetration and to provide visual and physical connection with the outdoors.

A large number of these Small Homes Service-type buildings remain in the municipality – particularly in Beaumaris – to demonstrate this historic trend; however, none are currently included in the Heritage Overlay of the Bayside Planning Scheme. Some of this type have been retained with a high degree of integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the importance of the Small Homes Service and its role in shaping the Bayside suburbs.

Examples that are similar in form and detailing to 4 Mernda Avenue, Cheltenham and which also remain highly intact include:

20 Emily Street, Beaumaris (1958)

1 Herbert Street, Beaumaris (1962)

Like 4 Mernda Avenue, Cheltenham these places comprise simple, single-storey box-like forms with a horizontal emphasis and shallow-pitched roofs that present as a gable to the street frontage. Like 4 Mernda Avenue, they feature full-height timber-framed glazing with expansive window walls designed to maximise natural light and provide a connection between the indoors and outdoors – a characteristic feature of Modernist housing design. Like the examples above, 4 Mernda Avenue retains a high degree of integrity to its period of construction and remains highly intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style, as applied to a home designed to be small and affordable.

Similar to the examples identified above, 4 Mernda Avenue, Cheltenham clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

Following is an assessment of the place against the recognised heritage criteria set out in *Planning Practice Note 1: Applying the Heritage Overlay* (August 2018).

Criterion A: Importance to the course or pattern of our cultural or natural history

Built in c1955-60, possibly for B A Reynolds, the house at 4 Mernda Avenue, Cheltenham is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. The house at 4 Mernda Avenue, Cheltenham remains highly intact to clearly reflect this important phase in the development of the municipality.

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments

The house at 4 Mernda Avenue, Cheltenham is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including a low box-like form with horizontal emphasis, rectangular planning, broad shallow-pitched roof presenting as a gable to the front elevation, and expansive timber-framed glazing including full-height windows.

Grading and Recommendations

It is recommended that the place be included in the Heritage Overlay of the Bayside Planning Scheme as a locally significant heritage place.

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – low brick garden wall with letterbox and garage

Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 4 below.

Figure 4. Recommended Extent of Heritage Overlay (Basemap Source: Vicplan)

Key

▢ Recommended extent of HO

▨ Existing Heritage Overlay

References

Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.

Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.

Goad, P (ed), *Judging Architecture*, North Sydney, 2003.

Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.

Herald.

Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.

O'Callaghan, J, 'Project Houses' in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012.

Sands and McDougall Directory (S&M).

State Library of Victoria (SLV), picture collection, imaged numbers as cited.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

House, 4 Mernda Avenue, Cheltenham – Statement of Significance, December 2021

Heritage place: House, 4 Mernda Avenue, Cheltenham	**PS ref no.:** TBC

Figure 1. 4 Mernda Avenue, Cheltenham (December 2021)

What is significant?

The house at 4 Mernda Avenue, Cheltenham, built c1955-1960.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof, and expansive timber-framed windows
- Modernist materials and detailing, including timber-framed glazing and cream face brick walls
- Landscape elements, including low front brick (overpainted) garden wall with integrated letterbox, concrete driveway and separate garage.

Later alterations are not significant.

How is it significant?

The house at 4 Mernda Avenue, Cheltenham is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in c1955-60, possibly for B A Reynolds, the house at 4 Mernda Avenue, Cheltenham is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. The house at 4 Mernda Avenue, Cheltenham remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

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Primary sources:

City of Bayside Post-War Modern Residential Heritage Study, GJM Heritage (2021)

HERITAGE CITATION

Patrick House, 19 Olympic Avenue, Cheltenham

Figure 1. 19 Olympic Avenue, Cheltenham (GJM Heritage, April 2021).

DATE: November 2021 - Draft

PATRICK HOUSE, 19 OLYMPIC AVENUE, CHELTENHAM

Place Type: House	**Architect:** Rex Patrick
Construction Date: 1951, 1956, 1960s	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

The place documented in this citation is on the lands of the Bunurong People of the South-Eastern Kulin Nation, represented by the Bunurong Land Council Aboriginal Corporation. While this citation does not specifically consider the Aboriginal heritage values of the place, the historic and ongoing cultural importance of the Bunurong People to the City of Bayside is respectfully acknowledged.

Contextual History

The Post-War Bayside Landscape

The period from 1945 to 1975 was one of radical transformation for the former municipalities of Brighton and Sandringham, which now make up the City of Bayside.

In 1945, suburban residential development was concentrated in Brighton and parts of Brighton East in the north and along the coastal fringe of Port Phillip Bay at Hampton, Sandringham and Black Rock in the west. Some limited development was also evident adjacent to the Nepean Highway and around railway stations to the east. However, the intervening land – approximately one-third of the total area of the current municipality – was predominantly farmland south of Dendy Street, with golf courses in the central area and a large undeveloped tract of land at Beaumaris to the south.[1]

By 1975 the two municipalities were completely urbanised.

Limited housing construction during the 1930s depression and throughout World War II led to a severe shortage of housing in suburban Melbourne in the immediate post-war period, when returning servicemen, post-war migration and an optimism in Australia's future fuelled an unprecedented demand for housing. As a result, large-scale residential subdivision of under-developed parts of suburban Melbourne occurred from the late 1940s. This development occurred rapidly within the municipalities of Brighton and Sandringham, particularly on the large tracts of available land further from the coastal fringe, in suburbs such as Brighton East, Hampton East, Highett and Cheltenham and to the south in Beaumaris, where surviving rural properties were available for subdivision in the 1950s.[2]

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided[3] land in the 1930s[4] and developed an ambitious scheme for an industrial garden city.[5] The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

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[1] University of Melbourne, Melbourne 1945 Photo-map.
[2] For example, Coronet Hill and San Marino in Beaumaris and Stonehaven, Moorabbin (Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999, p 19 & Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008, p 55).
[3] *Argus* supplement, 18 November 1944.
[4] *Herald*, 2 August 1939, p 1.
[5] *Argus*, 9 December 1944, p 8.

was abandoned in 1950.[6] When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.[7]

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[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.

[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.

[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

A New Generation of Architects and Modernist Design

A new generation of architects and designers including Robin Boyd, Neil Clerehan, Mockridge Stahle and Mitchell, John and Phyllis Murphy, James Earle, John Baird, McGlashan & Everist, Geoffrey Woodfall, David Godsell, Ken Rendell and Chancellor and Patrick, designed houses in the municipalities of Sandringham and Brighton in the 1950s and 1960s. Influenced by a broad range of both local and overseas architectural trends, the designs of these often young architects clearly embraced the functional ideals of Modernism and, in some cases, the organic architecture of American Frank Lloyd Wright (e.g. Muckle Flugga, 2 High Street, Beaumaris by Chancellor & Patrick, 1958; Godsell House, 491 Balcombe Road, Beaumaris by David Godsell, 1960; and Rendell House, 33 Clonmore St, Beaumaris by Ken Rendell, 1967).

Modern house design matured through the more affluent years of the 1960s and early 1970s and a variety of work emerged including what Professor Phillip Goad described in 1992 in his doctoral thesis as 'some of the most original expressions for the contemporary dwelling'.[12] In the more affluent and established suburbs of Brighton, Sandringham and Black Rock, refined examples of Post-War Modernist houses replaced existing houses in well-established streetscapes, particularly in the late 1960s and early 1970s. A number of these were recognised by the Royal Australian Institute of Architects (RAIA) in the annual architectural awards between 1968 and 1976 – five in Brighton, one in Hampton and two in Beaumaris.[13]

Place History

The house at 19 Olympic Avenue, Cheltenham was built in 1951 to a design by architect Rex Patrick of noted architectural firm, Chancellor & Patrick, as his own residence.[14] The house was designed and built in three stages, in 1951 and 1956, with a second-storey, featuring a gabled roof form, broad eaves and exposed rafters, added in the late 1960s. The original 1951 design appears to be one of Patrick's earliest known works, predating his partnership with David Chancellor which commenced the following year.[15]

The first section to be erected contained the main living spaces, comprising a kitchen, laundry, and a large open plan living and dining room. The second section, added in 1956, comprised three bedrooms and a bathroom. The two separate wings, composed of simple timber framed structures, were connected by a central 'entry-cum garden room' with paved floor and plantings.[16] The house featured in *Architecture & Arts* in January 1957 soon after its completion.

In the late 1960s, Patrick designed a second-storey to accommodate his growing family. This addition served as a bedroom and living area for Patrick's eldest son.[17] The Patrick family continued to reside at the property until 1978. The residence was advertised for sale the following year, at which time it was described as an architect-designed two-storey home located in a 'beautiful verdant garden setting' with two street frontages.[18] The north-facing aspect of the living spaces was highlighted. The house was auctioned again just two years later, in 1981.[19]

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, *1992*, p 5/12.

[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).

[14] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p. 92.

[15] *Architecture & Arts*, January 1957, p. 28.

[16] *Architecture & Arts*, January 1957, p. 28.

[17] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p. 92.

[18] *The Age,* 12 May 1979, p 51.
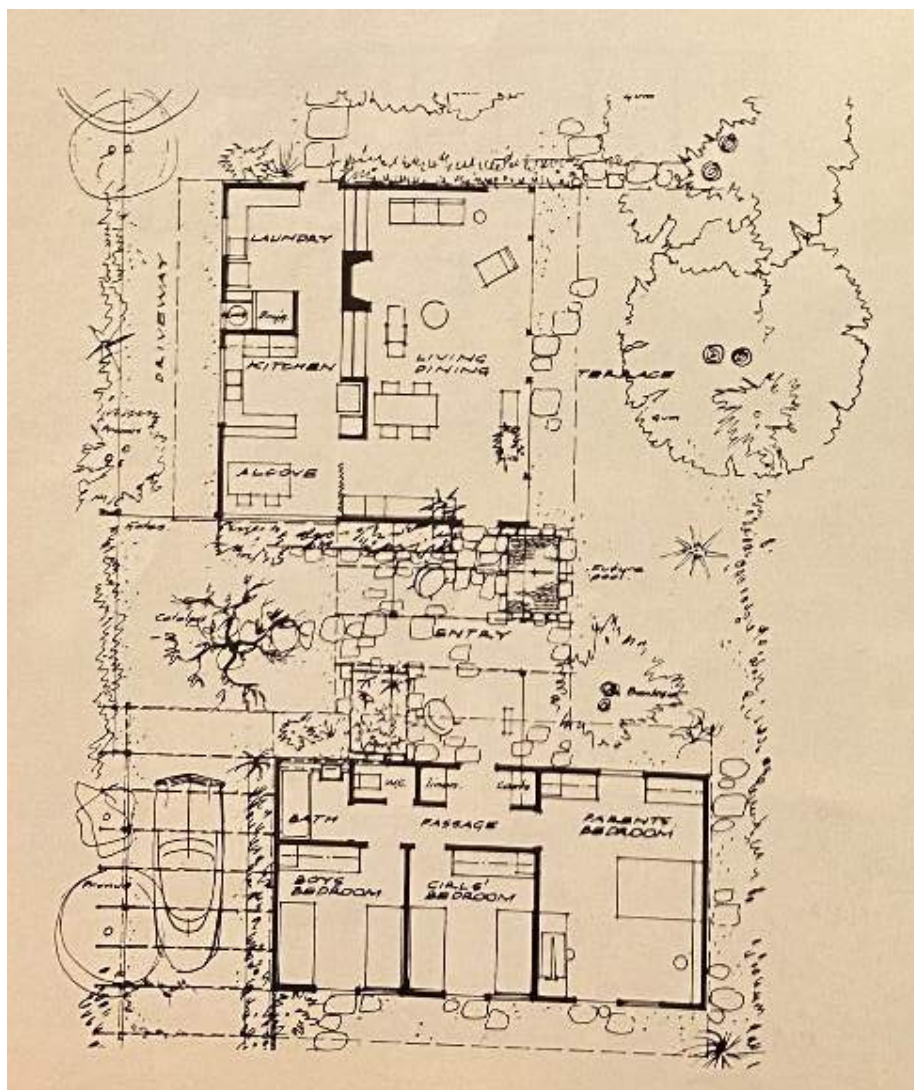
[19] *The Age,* 18 April 1981, p 55.

Figure 2. Plan of house, 1957 (Source: Architecture & Arts, January 1957)
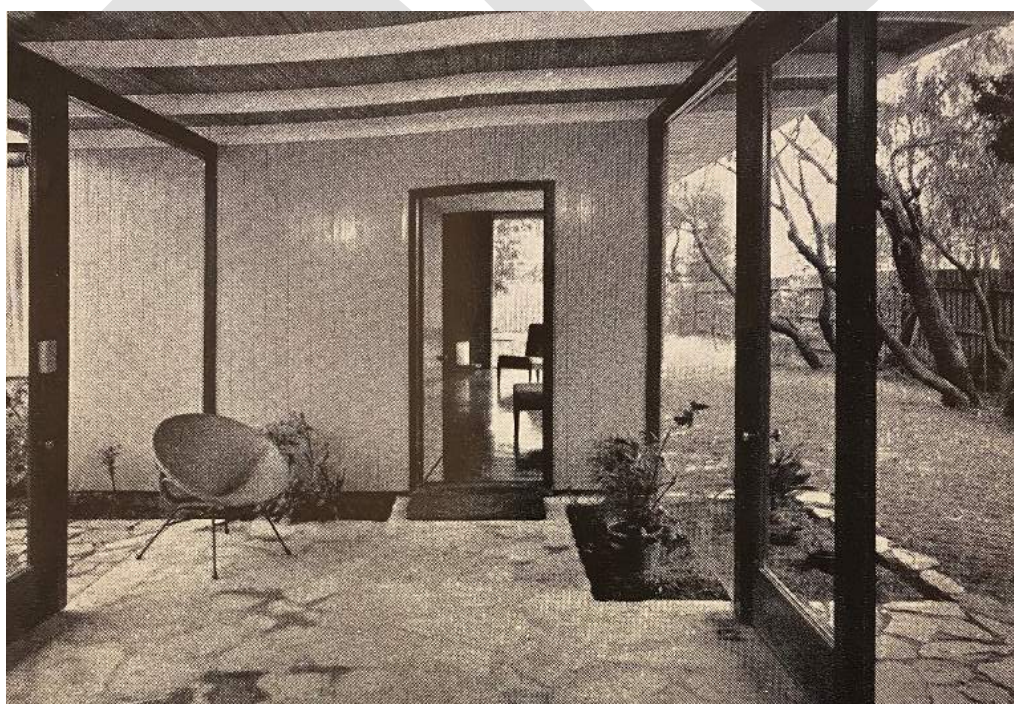

Figure 3. View into living room from entry, 1957 (Source: Architecture & Arts, January 1957)

Rex Patrick, architect

Rex Patrick was articled to Purnell & Pearce in 1941 before completing his architectural studies at the Royal Melbourne Technical College (RMIT) in 1943-48 and the Melbourne University Architecture Atelier in 1948-49. Patrick gained work experience with Ronald J Wilson (1944) and Yuncken Freeman Bros Griffiths & Simpson (1945-53).

Patrick (1927–) established the prominent firm Chancellor & Patrick (1954-2003), with David W Chancellor (1926–) after working together at Yuncken Freeman Bros Griffiths & Simpson. The successful and influential partnership continued for 30 years, the firm continuing after Chancellor's retirement in c1982. Commencing in practice together in 1954, Chancellor & Patrick's catalogue of post-war work 'mediated modernism with a concern for the region and site, using traditional Australian forms and materials, combined with the Melbourne post-war interest in avant-garde experiment with plan, form and structure.'[20] Key examples of their work include the iconic McCraith House at 1 Atunga Terrace, Dromana (1955), often called the 'Butterfly House', and Freiberg House at 26 Yarravale Road, Kew (1958).

Historical Themes

The place illustrates the following themes as outlined in *Victoria's Framework of Historical Themes*:

> 6   Building towns, cities and the garden state
>
> - 6.7 Making homes for Victorians

Description

The following description has been prepared following an inspection from the public realm supplemented by information obtained from current and historical photography (including aerial imagery), real estate listings and publications noted in the reference section of this citation. An on-site inspection is required to confirm these details.

The house at 19 Olympic Avenue, Cheltenham is located on the west side of Olympic Avenue on a rectangular, flat site that is accessed via a single vehicular crossover at the southern end of the front (eastern) boundary. The house is two-storeys and is set back behind a tall tea-tree fence.

The house is broadly H-shaped in plan, comprising two wings connected by a recessed entry lobby, which is accessed through an integrated single carport located to the south of the main house. The frontmost (easternmost) wing is rectangular and spans nearly the full width of the site, whereas the rear wing is approximately square in plan. This arrangement allows for internal courtyards to the north and south of the entry lobby and maximisation of the northern aspect. A pergola extends from the rear (west) elevation, and some outbuildings are located along the southern boundary of the rear garden.

The house is of timber-framed construction with walls clad in vertical timber lining boards (ground and first floor), or painted fibre cement sheet (first floor). A key detail is the expressed timber framing – or possibly half-timbering – at the first floor. All roofs are shallow gables and are clad in (later) corrugated metal sheeting, with deep eaves to all elevations. The profile of the roof plane at the second-storey is carefully detailed, with gutters around all edges (including the raked edges) and very shallow timber fascias, to create an impression of thinness. Expansive glazing is featured at the ground floor and a picture window flanked by casement windows is featured at the first floor. Rafters are exposed and expressed at the carport and at the eaves of the

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[20] W Callister, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.

first floor, which is also finished with unusual timber-lined and stained panels that have a downpipe fitted to them.

Key Features:

- Site-specific orientation to maximise the northern aspect.

- Modernist composition and form, including rectangular planning, low box-like forms, shallow pitched gabled roofs with broad eaves, expansive glazing, concealed and recessed entry and prominently sited integrated carport.

- Modernist materials and detailing, including vertical timber and cement sheet cladding, expansive timber-framed windows, and expressed structural elements including timber frames and rafters.

Figure 4. 19 Olympic Avenue, Cheltenham (Source: nearmap, accessed September 2021)

Figure 5. Street presentation showing addition and integrated carport (GJM Heritage, April 2021)

Intactness/Integrity

The house at 19 Olympic Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. Alterations include a later 1960s upper-storey addition, which is designed in a sympathetic manner to the original house by Rex Patrick himself. This addition does not diminish the house's integrity and it retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses responded to the orientation, topography or existing vegetation of each site, with full advantage taken of the northerly aspect. Plans were typically rectangular, with zoned wings, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently placed at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

Timber-framed glazing included bands of highlight windows and full-height north-facing window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design with high front walls, wing walls and hit-and-miss screens providing privacy.

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 19 Olympic Avenue, Cheltenham, these are generally more substantial dwellings or are of a later period of construction. They are:

451 Beach Road, Beaumaris (HO430) (Mockridge, Stahle & Mitchell, 1956)

3 Linacre Road, Hampton (HO528) (c1960)

74 Cromer Road, Beaumaris (HO475) (c1965)

Fletcher House, 8 Avonbury Court, Brighton (HO410) (Robin Boyd, 1967)

French House, 22 Alfred Street, Beaumaris (HO405) (John Baird, with Cuthbert & Partners, 1973)

Coakley House, 4 The Avenue, Hampton (HO611) (Peter Crone, 1974)

These six residences are representative of the important post-war development phase in the City of Bayside and are recognised as fine examples of the Post-War Modernist style as follows:

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.

- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.

- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.

- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.

- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.

- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

In addition to the above, two houses – Grant House, 14 Pasadena Avenue, Beaumaris (VHR2392 & HO774) and David Godsell House, 491 Balcombe Road, Beaumaris (VHR H2379 & HO412) – have identified significance at the State-level and are included in the Victorian Heritage Register.

19 Olympic Avenue, Cheltenham was constructed to designs by Rex Patrick of the firm Chancellor & Patrick as his own residence. It was built in three stages in 1951, 1956 and the late 1960s – the second stage was a wing constructed to the front of the original wing and the third stage was a dominant first-storey addition placed perpendicular to the existing wings and characterised by a shallow-pitched gabled roof with broad eaves and exposed rafter ends. The original house, with 1956 addition, was characterised by rectangular planning and low box-like forms with horizontal emphasis, shallow-pitched gabled roofs, vertical timber cladding, expansive glazing including north-facing window wall, an internal courtyard, prominent integrated carport and concealed entry. A number of these Modernist characteristics remain clearly visible at the existing house. The 1960s addition displays additional and distinctive Modernist characteristics, such as broad eaves and expressive structure, evident at other houses designed by Chancellor & Patrick in the City of Bayside, including 2 High Street, Beaumaris and 50 Wells Road, Beaumaris. The staged nature of the design of this building means there are no useful comparators within the municipality.

However, together with the above examples, and a number of substantially intact and well-resolved examples of the Post-War Modernist type not currently included in the Heritage Overlay of the Bayside Planning Scheme, 19 Olympic Avenue, Cheltenham has been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside.

Architect's own residences in the City of Bayside

The house at 19 Olympic Avenue, Cheltenham was designed by architect, Rex Patrick as his own residence.

A number of architect-designed and owned Modernist houses remain in the municipality to demonstrate this historic trend, however only one example is currently included in the Heritage Overlay of the Bayside Planning Scheme (by virtue of its inclusion in the Victorian Heritage Register). This is 491 Balcombe Road, Beaumaris (VHR H2379 & HO412), which was designed by architect, David Godsell in 1960 as his own residence. This house is of State-significance as a notable example of Post-War Modernist residential architecture in Victoria.

491 Balcombe Road, Beaumaris (VHR H2379 & HO412)

In addition to Godsell House, there are a small number of other substantially intact and well-resolved examples of architect's own residences not currently included in the Heritage Overlay. Examples of these include:

29 Scott Street, Beaumaris 1952 (Charles Bricknell, 1952) (Image: Context Pty Ltd)

53 Scott Street, Beaumaris (Ken Atkins, 1953)

10 Valmont Avenue, Beaumaris 1952 (Eric Lyon, 1952 & 1957)

153 Tramway Parade, Beaumaris (Ronald G Monsborough, 1957)

15 Hume Street, Beaumaris (John Baird, 1957)

19 Haldane Street, Beaumaris (B K Hanmer, 1960-65)

33 Clonmore Street, Beaumaris (Ken Rendell, 1964-67)

These properties, though varying in scale and form, all display characteristics which have strong associations with the Modernist style. The most comparable in terms of age and architectural form to 19 Olympic Avenue are 29 Scott Street, designed by architect Charles Bricknell as his own residence in 1952, and 10 Valmont Avenue, designed by architect Eric Lyons as his own residence in 1952/1957. Like 19 Olympic Avenue, these examples feature simple box-like forms with shallow-pitched gabled roofs, prominent, integrated carports and expansive timber-framed glazing to maximise natural lighting. These examples are all designed with site-specific orientation in mind.

Designed by architect Rex Patrick, the house at 19 Olympic Avenue is a substantially intact example of an architect-designed house in the City of Bayside. It is one of a small number of architect-designed and owned Modernist houses that remain in the municipality.

Assessment against Criteria

Following is an assessment of the place against the recognised heritage criteria set out in *Planning Practice Note 1: Applying the Heritage Overlay* (August 2018).

Criterion A: Importance to the course or pattern of our cultural or natural history

Designed by architect Rex Patrick in three stages (1951, 1956 and 1960s) as his own home, Patrick House at 19 Olympic Avenue, Cheltenham is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside area appealed to many architects who were drawn to settle on available land that was low-cost, but attractive and provided the opportunity for architects to experiment with Modernist principles and new construction methodologies in their own residences. These bayside suburbs became a centre of Modernist residential housing in the post-war period. Patrick House makes a strong contribution to this important phase in the development of the municipality.

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments

Patrick House at 19 Olympic Avenue, Cheltenham is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed in three stages by architect Rex Patrick, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like forms, shallow-pitched gabled roofs, broad eaves, expressed structural elements such as timber framing and rafters, expansive full-height timber-framed glazing, concealed and recessed entry, prominently sited integrated carport, and the use of materials such as vertical timber cladding.

Criterion E: Importance in displaying particular aesthetic characteristics

Patrick House at 19 Olympic Avenue, Cheltenham is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed in three stages by architect Rex Patrick of the noted firm Chancellor and Patrick and featured in *Architecture & Arts* in 1957, the house is characterised by its expressed structural elements, expansive glazing and its refined detailing. Patrick House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

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

Designed and constructed as his own residence, the house at 19 Olympic Avenue, Cheltenham has a special association with local architect and resident Rex Patrick, of noted architectural firm Chancellor and Patrick. Designed in three stages for himself and his family, Patrick resided at 19 Olympic Avenue from 1951 until 1978.

Grading and Recommendations

It is recommended that the place be included in the Heritage Overlay of the Bayside Planning Scheme as a locally significant heritage place.

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No

Outbuildings or Fences not exempt under Clause 43.01-3?	Yes - carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 7 below.

Figure 7. Recommended Extent of Heritage Overlay (Basemap Source: Vicplan. Note: the alignment of the aerial photo is determined by Vicplan data).

Key

- Recommended extent of HO
- Existing Heritage Overlay

References

Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.

Architecture & Arts.

Callister, W, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.

Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.

Goad, P (ed), *Judging Architecture*, North Sydney, 2003.

Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.

Herald.

Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Patrick House, Cheltenham – Statement of Significance, November 2021

Heritage place: Patrick House, 19 Olympic Avenue, Cheltenham	**PS ref no.:** TBC

Figure 1. 19 Olympic Avenue, Cheltenham (April 2021)

What is significant?

Patrick House at 19 Olympic Avenue, Cheltenham, built in 1951 (with extensions and additions in 1956 and the 1960s by Patrick).

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Site-specific orientation to maximise the northern aspect
- Modernist composition and form, including rectangular planning, low box-like forms, shallow pitched gabled roofs with broad eaves, expansive glazing, concealed and recessed entry and prominently sited integrated carport
- Modernist materials and detailing, including vertical timber and cement sheet cladding, expansive timber-framed windows, and expressed structural elements including timber frames and rafters.

Post 1960s alterations, including the rear outbuildings, are not significant.

How is it significant?

Patrick House at 19 Olympic Avenue, Cheltenham is of local historical, representative (architectural), aesthetic and associative significance to the City of Bayside.

Why is it significant?

Designed by architect Rex Patrick in three stages (1951, 1956 and 1960s) as his own home, Patrick House at 19 Olympic Avenue, Cheltenham is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside area appealed to many architects who were drawn to settle on available land that was low-cost, but attractive and provided the opportunity for architects to experiment with Modernist principles and new construction methodologies in their own residences. These bayside suburbs became a centre of Modernist residential housing in the post-war period. Patrick House makes a strong contribution to this important phase in the development of the municipality (Criterion A).

Patrick House at 19 Olympic Avenue, Cheltenham is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed in three stages by architect Rex Patrick, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like forms, shallow-pitched gabled roofs, broad eaves, expressed structural elements such as timber framing and rafters, expansive full-height timber-framed glazing, concealed and recessed entry, prominently sited integrated carport, and the use of materials such as vertical timber cladding (Criterion D).

Patrick House at 19 Olympic Avenue, Cheltenham is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed in three stages by architect Rex Patrick of the noted firm Chancellor and Patrick and featured in *Architecture & Arts* in 1957, the house is characterised by its expressed structural elements, expansive glazing and its refined detailing. Patrick House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

Designed and constructed as his own residence, the house at 19 Olympic Avenue, Cheltenham has a special association with local architect and resident Rex Patrick, of noted architectural firm Chancellor and Patrick. Designed in three stages for himself and his family, Patrick resided at 19 Olympic Avenue from 1951 until 1978 (Criterion H).

Primary sources:

City of Bayside Post-War Modern Residential Heritage Study, GJM Heritage (2021)

HERITAGE CITATION

House, 22 Weatherall Road, Cheltenham

Figure 1. 22 Weatherall Road, Cheltenham (GJM Heritage, November 2021).

DATE: December 2021 - Draft

HOUSE, 22 WEATHERALL ROAD, CHELTENHAM

Place Type: House	**Architect:** Not known
Construction Date: c1965-70	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

The place documented in this citation is on the lands of the Bunurong People of the South-Eastern Kulin Nation, represented by the Bunurong Land Council Aboriginal Corporation. While this citation does not specifically consider the Aboriginal heritage values of the place, the historic and ongoing cultural importance of the Bunurong People to the City of Bayside is respectfully acknowledged.

Contextual History

The Post-War Bayside Landscape

The period from 1945 to 1975 was one of radical transformation for the former municipalities of Brighton and Sandringham, which now make up the City of Bayside.

In 1945, suburban residential development was concentrated in Brighton and parts of Brighton East in the north and along the coastal fringe of Port Phillip Bay at Hampton, Sandringham and Black Rock in the west. Some limited development was also evident adjacent to the Nepean Highway and around railway stations to the east. However, the intervening land – approximately one-third of the total area of the current municipality – was predominantly farmland south of Dendy Street, with golf courses in the central area and a large undeveloped tract of land at Beaumaris to the south.[1]

By 1975 the two municipalities were completely urbanised.

Limited housing construction during the 1930s depression and throughout World War II led to a severe shortage of housing in suburban Melbourne in the immediate post-war period, when returning servicemen, post-war migration and an optimism in Australia's future fuelled an unprecedented demand for housing. As a result, large-scale residential subdivision of under-developed parts of suburban Melbourne occurred from the late 1940s. This development occurred rapidly within the municipalities of Brighton and Sandringham, particularly on the large tracts of available land further from the coastal fringe, in suburbs such as Brighton East, Hampton East, Highett and Cheltenham and to the south in Beaumaris, where surviving rural properties were available for subdivision in the 1950s.[2]

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided[3] land in the 1930s[4] and developed an ambitious scheme for an industrial garden city.[5] The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

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[1] University of Melbourne, Melbourne 1945 Photo-map.
[2] For example, Coronet Hill and San Marino in Beaumaris and Stonehaven, Moorabbin (Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999, p 19 & Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008, p 55).
[3] *Argus* supplement, 18 November 1944.
[4] *Herald*, 2 August 1939, p 1.
[5] *Argus*, 9 December 1944, p 8.

was abandoned in 1950.[6] When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.[7]

A unique opportunity for concentrated post-war development in Brighton became possible when the Melbourne Orphan Asylum relocated from the suburb in the mid-1960s. The orphanage, which opened in 1877, was bounded by Windermere Crescent to the north, New Street to the east, Dendy Street to the south and Whyte Street to the west. After demolition of the asylum complex, the 20-acre (8 hectare) tract of land became available for residential subdivision and a number of fine Modern houses were constructed.

The post-war dream of suburban home ownership reached its peak in the 1960s in the middle ring of Melbourne's suburbs, and the suburbs of Beaumaris, Brighton East, Hampton East, Highett and Cheltenham, bear witness to this residential growth.

Housing in the Post-War Period

Following World War II, a severe shortage of building materials and labour, coupled with government restrictions on home building,[8] limited the construction of new houses demanded by the booming population. In response to these restrictive conditions, two contrasting lower-resource housing types emerged – a more conventional austere type and a Modern type.

With its L-shaped plan form and tile-clad hipped roof, the conventional austere type of housing quickly dominated the suburban landscape and, despite removal of building restrictions in 1952,[9] little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

By contrast, the Modernist house type offered a radical alternative to this conservative post-war housing type. Driven by often young architects and designers embracing the Modernist architectural movement, they shunned the conservative house forms and embraced the opportunity to address housing demands in an affordable but contemporary manner. They responded to the prevailing economic constraints by experimenting with lightweight materials and simple construction methods.

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration[10] and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.[11] The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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[6] *Herald*, 29 September 1950, p 10.

[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.

[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).

[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.

[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.

[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

Many Modern houses were built in what was the City of Sandringham, with a concentration in Beaumaris – in heavily-vegetated areas where low-cost land was readily available and council regulations were less restrictive. Attractive to architects, designers and young homemakers interested in the Modern aesthetic, the suburb of Beaumaris became a centre of Modern post-war housing, particularly after the release of Dunlop-Perdieu Company-owned land in the 1950s. Even before the release of this land the suburb was described by Robin Boyd in 1949 as containing 'the greatest concentration of first-class modern domestic architecture in Australia'[12] with 'homes which have risen above the trials of current shortages…exemplifying the unpretentious, logical approach to building'.[13]

Small Homes Service

Set up by the Royal Victorian Institute of Architects (RVIA) in the 1940s as an architectural advisory bureau in the Melbourne CBD, the Small Homes Service aimed to bring architecturally designed houses within everyone's means. The service sought to raise public awareness regarding small house and Modern architectural design, and to provide an alternative to the houses which were being constructed by speculative builders in the suburbs of Melbourne.

The initial architectural brief included a house size limit of 1000 square feet[14] and the ability to fit the house on a standard block with a 50-foot frontage.[15] Submitted designs were vetted by a Small Homes Committee[16] and a limit of fifty sales was placed on each vetted design. Architects received payment, but not individual recognition for their designs. Contributing architects included Robin Boyd, Neil Clerehan, Frederick Romberg, Kevin Borland, Bernard Joyce and Mockridge, Stahle and Mitchell.[17]

The Small Homes Service bureau first opened to the public on 7 July 1947, displaying 44 sets of drawings submitted by 24 members of the RVIA.[18] The range included 2- or 3- bedroom houses of timber or brick veneer construction[19] and once a particular design was selected, clients received full documentation for a small fee, initially £5.

In conjunction with the bureau, a weekly "Small Homes Section" first appeared in *The Age* newspaper on 2 July 1947, including house design T22 and an accompanying article written by the Director of the Small Homes Service, Robin Boyd.[20] This newspaper section continued on a weekly basis, illustrating a house design and an accompanying article on a range of architectural design issues. This media exposure made a success of the Small Homes Service and it was a highly effective means of promoting Modern architectural design in Victoria.

The Small Homes Service boomed and by 1948 an average of 100 plans were being sold each month.

Under the directorship of Robin Boyd until 1953, Neil Clerehan to 1961, and successive directors including Jack Clarke, Daryl Jackson, John Barker and Dennis Carter,[21] thousands of Small Homes Service houses were built using a variety of functional plans as generators for form and elevation. Forms were simple, unprepossessing and intentionally unadorned, roofs were gabled, skillion or flat, and the various designs carefully considered

[12] *The Age*, 24 August 1949, p 6, quoted from Victorian Architectural Students' paper *Smudges.*

[13] *The Age*, 24 August 1949, p 6.

[14] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/32.

[15] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.

[16] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.

[17] P Goad in Goad & Willis [ed], *The Encyclopedia of Australian Architecture*, p 633.

[18] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.

[19] House designs were identified by their construction type and bedroom number, hence T22 was a 2-bedroom timber house design no. 2 & V215 was a 2-bedroom brick veneer house, design no. 15.

[20] *The Age*, 2 July 1947, p 5, the Small Homes Section covered almost an entire page and included service plan T22.

[21] P Goad in Goad & Willis [ed], *The Encyclopedia of Australian Architecture*, p 633.

site orientation, the integration of the car, materials and finishes, and the form, relationship and placement of both living and service areas.

The Small Homes Service also produced architectural publications and advertising brochures and held competitions for architects with winning designs added to their range of houses. The first of these competitions was announced in June 1953[22] and attracted 76 entries.[23] The Small Homes Service continued through to the late 1970s, with houses advertised as 'Functional, comfortable, cheap to maintain…'[24]

The variety of plans produced by the Small Homes Service formed the basis for both architect-designed and speculatively built houses found in the suburbs of Melbourne in the late 1940s to the 1970s and formed a basic catalogue of the post-war house.[25] The functional plans produced by the service were widely used by architects and were also adopted by builders.[26] As such, although Small Homes Service houses were well documented in both *The Age* and in advertising brochures, it is difficult to distinguish these houses from other small houses designed by architects and builders, but inspired by the Small Homes Service designs.

Place History

The house at 22 Weatherall Road, Cheltenham was constructed between 1965 and 1970, possibly for T G Burkitt.[27]

Historical Themes

The place illustrates the following themes as outlined in *Victoria's Framework of Historical Themes*:

> 6   Building towns, cities and the garden state
>
>   - 6.7 Making homes for Victorians

Description

The following description has been prepared following an inspection from the public realm supplemented by information obtained from current and historical photography (including aerial imagery), real estate listings and publications noted in the reference section of this citation. An on-site inspection is required to confirm these details.

The house at 22 Weatherall Road, Cheltenham is located on the south side of Weatherall Road between Reserve Road and Morey Road. The site is rectangular and slopes down from the front (northern) boundary to the south. Access is provided at the eastern end of the northern boundary via a single vehicular crossover.

The house is single-storey and is approximately rectangular in plan, with a shallow-pitched gable roof with gable end presenting to the principal (north) elevation. The eastern roof slope extends to the eastern boundary, beyond the main face of the eastern elevation, to provide an integrated and prominent carport. Post-and-beam framing is expressed over the recessed main entry at the north elevation. The walls of the house are finished in a pale orange face brick with timber-framed window walls dominating much of the principal (northern) elevation. Beneath a highlight window at the projecting bay of the principal elevation, a feature wall with stone cladding extends to the east.

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[22] *The Age*, 15 June 1953, p 6.
[23] *The Age*, 1 September 1953, p 4.
[24] Eg *The Age*, 14 July 1978, p 4.
[25] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/46.
[26] P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/38.
[27] S&M, 1965; 1970.

The surrounding gardens include several mature native tree specimens that may represent an early planting scheme. A concrete-paved driveway runs along the east boundary and in front of the house to provide an additional parking space and turning circle in the front garden. A freestanding timber letterbox is located to the immediate west of the driveway entry and may represent an original feature.

Key Features:

- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, expansive timber-framed windows, and prominent and integrated carport.

- Modernist materials and detailing, including timber-framed glazing, pale orange face brick walls, timber-lined eaves, and expressed structural timber elements.

- Landscape elements, including concrete paved driveway and freestanding timber letterbox.

Figure 2. 22 Weatherall Road, Cheltenham (Source: nearmap, accessed December 2021)

Intactness/Integrity

The house at 22 Weatherall Road, Cheltenham retains a high degree of integrity in fabric, form and detailing to its period of construction. The original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 1960s Small Homes Service type residence built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside for those with an appreciation of Modernist architecture and its design principles. These houses were designed with a simplicity of structure, a sparseness of detail, and often with an eye on affordability. The Small Homes Service was an invaluable tool for disseminating the virtues of Modernist residential architecture to the general public by providing designs for simple and affordable residences for a low, one-off fee. These designs were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across Victoria in the post-war period.

The plans of these Small Homes Service-type buildings were typically rectangular and the forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting and walls were generally timber-framed and clad with timber, cement sheet or brick.

Timber-framed glazing included bands of highlight windows and full-height window-walls to maximise sun penetration and to provide visual and physical connection with the outdoors.

A large number of these Small Homes Service-type buildings remain in the municipality – particularly in Beaumaris – to demonstrate this historic trend; however, none are currently included in the Heritage Overlay of the Bayside Planning Scheme. Some of this type have been retained with a high degree of integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the importance of the Small Homes Service and its role in shaping the Bayside suburbs.

Examples that are similar in form and detailing to 22 Weatherall Road, Cheltenham and which also remain highly intact include:

20 Emily Street, Beaumaris (1958)

24 Victor Street, Beaumaris (1959)

82 Pellatt Street, Beaumaris (1960)

1 Herbert Street, Beaumaris (1962)

15 Third Street, Beaumaris (1964)

Like 22 Weatherall Road, Cheltenham these places comprise simple, single-storey box like forms with a horizontal emphasis and shallow-pitched roofs that extend to form an integrated carport and present as a gable to the street frontage. They feature expansive timber-framed glazing with windows designed to maximise access to natural light – a characteristic feature of Modernist housing design – and expressed structural elements, such as exposed rafters and metal or timber posts and beams. Similar to 15 Third Street, 22 Weatherall Road also includes a front feature wall that extends to form a privacy wall to screen the rear garden.

Like the examples above, 22 Weatherall Road retains a high degree of integrity to its period of construction and remains highly intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style, as applied to a home designed to be small and affordable.

Similar to the examples identified above, 22 Weatherall Road clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

Following is an assessment of the place against the recognised heritage criteria set out in *Planning Practice Note 1: Applying the Heritage Overlay* (August 2018).

Criterion A: Importance to the course or pattern of our cultural or natural history

Built in c1965-70, possibly for T G Burkitt, the house at 22 Weatherall Road, Cheltenham is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful RVIA's Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. The house at 22

Weatherall Road remains highly intact to clearly reflect this important phase in the development of the municipality.

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments

The house at 22 Weatherall Road, Cheltenham is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, as promoted by the RVIA's Small Homes Service and the project homes sector, including a low box-like form with horizontal emphasis, rectangular planning, broad gable roof which extends to form an integrated carport, broad eaves, expansive timber-framed glazing including full-height windows, and highlight windows above a stone-clad front feature wall which extends to form a garden wall.

Grading and Recommendations

It is recommended that the place be included in the Heritage Overlay of the Bayside Planning Scheme as a locally significant heritage place.

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes - carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 3 below.

Figure 3. Recommended Extent of Heritage Overlay (Basemap Source: Vicplan)

Key

□ Recommended extent of HO

▨ Existing Heritage Overlay

References

Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.

Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.

Goad, P (ed), *Judging Architecture*, North Sydney, 2003.

Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.

Herald.

Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.

O'Callaghan, J, 'Project Houses' in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012.

Sands and McDougall Directory (S&M).

State Library of Victoria (SLV), picture collection, imaged numbers as cited.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

House, 22 Weatherall Road, Cheltenham – Statement of Significance, December 2021

Heritage place: House, 22 Weatherall Road, Cheltenham	**PS ref no.:** TBC

Figure 1. 22 Weatherall Road, Cheltenham (November 2021)

What is significant?

The house at 22 Weatherall Road, Cheltenham, built c1965-70.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, expansive timber-framed windows, and prominent and integrated carport
- Modernist materials and detailing, including timber-framed glazing, pale orange face brick walls, timber-lined eaves, and expressed structural timber elements
- Landscape elements, including concrete paved driveway and freestanding timber letterbox.

Later alterations are not significant.

How is it significant?

The house at 22 Weatherall Road, Cheltenham is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in c1965-70, possibly for T G Burkitt, the house at 22 Weatherall Road, Cheltenham is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. The house at 22 Weatherall Road remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

The house at 22 Weatherall Road, Cheltenham is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including a low box-like form with horizontal emphasis, rectangular planning, broad gable roof which extends to form an integrated carport, broad eaves, expansive timber-framed glazing including full-height windows, and highlight windows above a stone-clad front feature wall which extends to form a garden wall (Criterion D).

Primary sources:

City of Bayside Post-War Modern Residential Heritage Study, GJM Heritage (2021)

HERITAGE CITATION

Trusteel House, 148 Weatherall Road, Cheltenham

Figure 1. 148 Weatherall Road, Cheltenham, (GJM Heritage, April 2021).

DATE: November 2021 - Draft

TRUSTEEL HOUSE, 148 WEATHERALL ROAD, BEAUMARIS

Place Type: House	Architect: Charles R Cook, Trusteel Corporation of Australia & New Zealand (designer)
Construction Date: 1955-56	Builder: Not known
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To the extent of the property boundary

The place documented in this citation is on the lands of the Bunurong People of the South-Eastern Kulin Nation, represented by the Bunurong Land Council Aboriginal Corporation. While this citation does not specifically consider the Aboriginal heritage values of the place, the historic and ongoing cultural importance of the Bunurong People to the City of Bayside is respectfully acknowledged.

Contextual History

The Post-War Bayside Landscape

The period from 1945 to 1975 was one of radical transformation for the former municipalities of Brighton and Sandringham, which now make up the City of Bayside.

In 1945, suburban residential development was concentrated in Brighton and parts of Brighton East in the north and along the coastal fringe of Port Phillip Bay at Hampton, Sandringham and Black Rock in the west. Some limited development was also evident adjacent to the Nepean Highway and around railway stations to the east. However, the intervening land – approximately one-third of the total area of the current municipality – was predominantly farmland south of Dendy Street, with golf courses in the central area and a large undeveloped tract of land at Beaumaris to the south.[1]

By 1975 the two municipalities were completely urbanised.

Limited housing construction during the 1930s depression and throughout World War II led to a severe shortage of housing in suburban Melbourne in the immediate post-war period, when returning servicemen, post-war migration and an optimism in Australia's future fuelled an unprecedented demand for housing. As a result, large-scale residential subdivision of under-developed parts of suburban Melbourne occurred from the late 1940s. This development occurred rapidly within the municipalities of Brighton and Sandringham, particularly on the large tracts of available land further from the coastal fringe, in suburbs such as Brighton East, Hampton East, Highett and Cheltenham and to the south in Beaumaris, where surviving rural properties were available for subdivision in the 1950s.[2]

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided[3] land in the 1930s[4] and developed an ambitious scheme for an industrial garden city.[5] The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

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[1] University of Melbourne, Melbourne 1945 Photo-map.

[2] For example, Coronet Hill and San Marino in Beaumaris and Stonehaven, Moorabbin (Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999, p 19 & Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008, p 55).

[3] *Argus* supplement, 18 November 1944.

[4] *Herald,* 2 August 1939, p 1.

[5] *Argus*, 9 December 1944, p 8.

was abandoned in 1950.[6] When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.[7]

A unique opportunity for concentrated post-war development in Brighton became possible when the Melbourne Orphan Asylum relocated from the suburb in the mid-1960s. The orphanage, which opened in 1877, was bounded by Windermere Crescent to the north, New Street to the east, Dendy Street to the south and Whyte Street to the west. After demolition of the asylum complex, the 20-acre (8 hectare) tract of land became available for residential subdivision and a number of fine Modern houses were constructed.

The post-war dream of suburban home ownership reached its peak in the 1960s in the middle ring of Melbourne's suburbs, and the suburbs of Beaumaris, Brighton East, Hampton East, Highett and Cheltenham, bear witness to this residential growth.

Housing in the Post-War Period

Following World War II, a severe shortage of building materials and labour, coupled with government restrictions on home building,[8] limited the construction of new houses demanded by the booming population. In response to these restrictive conditions, two contrasting lower-resource housing types emerged – a more conventional austere type and a Modern type.

With its L-shaped plan form and tile-clad hipped roof, the conventional austere type of housing quickly dominated the suburban landscape and, despite removal of building restrictions in 1952,[9] little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

By contrast, the Modernist house type offered a radical alternative to this conservative post-war housing type. Driven by young architects and designers embracing the Modernist architectural movement, they shunned the conservative house forms and embraced the opportunity to address housing demands in an affordable but contemporary manner. They responded to the prevailing economic constraints by experimenting with lightweight materials and simple construction methods.

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration[10] and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.[11] The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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[6] *Herald*, 29 September 1950, p 10.

[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.

[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).

[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.

[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.

[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

Place History

The house at 148 Weatherall Road, Cheltenham was constructed in 1955-56 for Charles R Cook, an English engineer and manager of the Trusteel Corporation.[12] The Trusteel Corporation was a UK-based steel fabrication firm, which expanded its operations to Australia and New Zealand in the early 1950s when it received an order from the Victorian State Government for a series of packaged steel hospitals in regional centres throughout the State. The company's first hospital opened in Wodonga in 1954. As reported in the *Herald* in 1953, the Trusteel system was:

> *not prefabrication but a new development of traditional construction, providing efficient easily assembled fireproof framing for all lighter types of buildings…Unlike prefabricated building, a Trusteel unit offers full flexibility in design and finish.'[13]*

Materials used to finish a Trusteel building ranged from brick veneer walls and tiled roofs, to weatherboard walls and asbestos cement roofs. Following Cook's arrival in Australia, he proposed to build a family home in Cheltenham using leftover steel-frame components from Trusteel projects. The steel-framed house at Weatherall Road, with its butterfly roof form, comprised three bedrooms located in the front portion of the house, with living spaces to the rear.[14] Cook and his family resided at the house (originally designated as 94 Weatherall Road) until his death in 1966.

Figure 2. Working drawing for Trusteel House for C R Cook at 148 Weatherall Road, Cheltenham, 27 August 1954 (Source: Bayside Council Building Files)

Historical Themes

The place illustrates the following themes as outlined in *Victoria's Framework of Historical Themes*:

6   Building towns, cities and the garden state

        - 6.7 Making homes for Victorians

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[12] Heritage Alliance, *City of Bayside Inter-War and Post-War Study,* 2008, p 7; Bayside Council Building Files, Working drawing for Trusteel House for C R Cook at 148 Weatherall Road, Cheltenham, 27 August 1954.
[13] '*The Herald,* 24 July 1953, p 8.
[14] Bayside Council Building Files, Working drawing for Trusteel House for C R Cook at 148 Weatherall Road, Cheltenham, 27 August 1954.

Description

The following description has been prepared following an inspection from the public realm supplemented by information obtained from current and historical photography (including aerial imagery), real estate listings and publications noted in the reference section of this citation. An on-site inspection is required to confirm these details.

The house at 148 Weatherall Road, Cheltenham is located on the south side of Weatherall Road, between Parkside and Church Streets, opposite the Cheltenham Recreation Reserve. The site slopes gently down from the front (northern) boundary to the rear (southern) boundary. Access is provided at the eastern end of the front boundary via a single vehicular crossover and concrete driveway.

The house is single-storey and rectangular in plan with two distinct façade bays off-set from each other on the east-west axis. The main entry is set back on the northern elevation of the rear-most façade bay. Side walls to the east and west of these bays are clad in cream face brick laid in stretcher bond, which end in wing walls that taper to a narrow base, as viewed from the east or west.

The roof of the house is a shallow-pitched butterfly form, with gutter running approximately east-west and apices to the north and south. The roof is clad in profiled metal sheeting and features shallow eaves, with the eaves to the principal (north) elevation supported on rafters. A tapered chimney constructed in a dark grey textured concrete brick, is prominently positioned at the junction of the two façade bays, on the east elevation.

Other features include the painted vertical timber boards above and below the groups of timber-framed windows to the principal elevation as well as above the entry door suite, which comprises a timber door with sidelights and toplights. A garage, which is recessed along the eastern boundary beyond the main house, features the same detailing as the house and a tilt-up garage door, with coloured checkerboard pattern finish. A secondary parking space is provided by a later carport addition, positioned in front of the garage.

Landscape features include the low front garden wall (which comprises a brick wall with soldier course laid in a dog-toothed pattern) and the use of volcanic rock as garden bed edging. A substantial pool with separate spa is located to the rear of the house.

Key Features:

- Structural steel framing.

- Modernist composition and form, including low box-like forms, shallow-pitched butterfly roof, tapered brick wing walls and chimney, exposed rafter ends, and recessed front entry.

- Modernist materials and detailing, including vertical timber cladding, cream brick and contrasting textured grey brick for the chimney, and timber-framed windows.

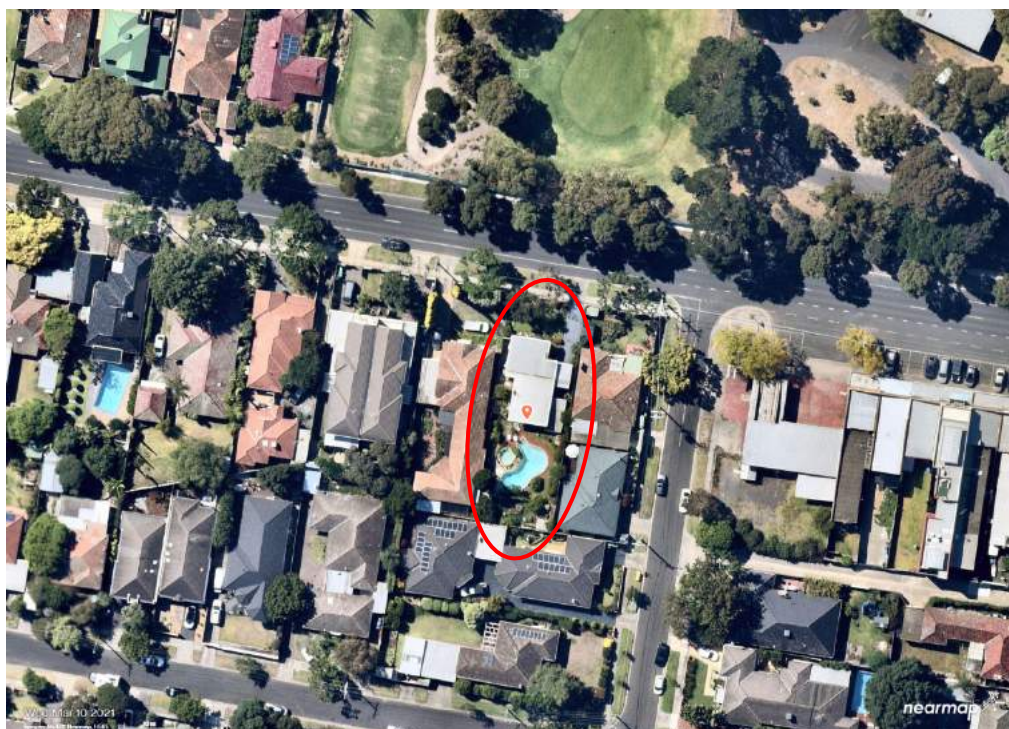- Landscape elements, including brick front wall and volcanic rock garden bed edging.

Figure 3. 148 Weatherall Road, Cheltenham (Source: nearmap, accessed September 2021)

Figure 4. Street presentation (GJM Heritage, April 2021)

Figure 5. Detailed street presentation (GJM Heritage, April 2021)

Intactness/Integrity

The house at 148 Weatherall Road retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside. These houses were designed with a simplicity of structure and a sparseness of detail. Plans were typically rectangular, with zoned wings, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting and main entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

Timber-framed glazing included bands of windows and north-facing window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design with matching garden walls.

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 148 Weatherall Road, Cheltenham, these are generally more substantial dwellings or are of a later period of construction. They are:

451 Beach Road, Beaumaris (HO430) (Mockridge, Stahle & Mitchell, 1956)

3 Linacre Road, Hampton (HO528) (c1960)

74 Cromer Road, Beaumaris (HO475) (c1965)

Fletcher House, 8 Avonbury Court, Brighton (HO410) (Robin Boyd, 1967)

French House, 22 Alfred Street, Beaumaris (HO405) (John Baird, with Cuthbert & Partners, 1973)

Coakley House, 4 The Avenue, Hampton (HO611) (Peter Crone, 1974)

These six residences are representative of the important post-war development phase in the City of Bayside and are recognised as fine examples of the Post-War Modernist style as follows:

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.

- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.

- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.

- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.

- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.

- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

In addition to the above, two houses – Grant House, 14 Pasadena Avenue, Beaumaris (VHR2392 & HO774) and David Godsell House, 491 Balcombe Road, Beaumaris (VHR H2379 & HO412) – have identified significance at the State-level and are included in the Victorian Heritage Register.

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. An example that is comparable to 148 Weatherall Road, Cheltenham in form, detailing and age of construction is:

28 Towers Street, Beaumaris (Kevin Borland, 1957)

Like 148 Weatherall Road, Cheltenham, 28 Towers Street, Beaumaris is characterised by its rectangular planning and box-like form with a flat or shallow-pitched roof. It is located on a site with a north-south orientation, but does not specifically take advantage of the north-facing elevation to provide a connection between the outdoors and indoors. Both have garages which are set apart from the simple rectangular forms of the main house.

148 Weatherall Road, Cheltenham differs from the above place – and other Modernist houses in the municipality – by being an early example of steel-frame construction rather than timber. In this regard, the property does not appear to have a comparator in the City of Bayside, and few comparators in suburban Melbourne.[15]

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other example identified above – 148 Weatherall Road, Cheltenham clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

Following is an assessment of the place against the recognised heritage criteria set out in *Planning Practice Note 1: Applying the Heritage Overlay* (August 2018).

Criterion A: Importance to the course or pattern of our cultural or natural history

Built in 1955-56, Trusteel House at 148 Weatherall Road, Cheltenham is illustrative of post-war suburban development in the City of Bayside, when a large number of Modernist houses were constructed across the municipality. Bayside suburbs, such as Cheltenham, appealed to many architects, designers and homemakers

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[15] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 71.

who were drawn to settle on available land that was low-cost, but attractive and provided an opportunity to experiment with Modernist principles and new construction methodologies. Designed by Charles R Cook, engineer and manager of the Trusteel Corporation as his own residence, Trusteel House makes a strong contribution to this important phase in the development of the City of Bayside.

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments

Trusteel House at 148 Weatherall Road, Cheltenham is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by engineer, Charles R Crook, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, including rectangular planning, low box-like forms, shallow-pitched butterfly roof with broad eaves to the north, garage and front fence in matching brick, and the use of materials including vertical timber boards, cream brick and contrasting textured grey brick.

Criterion E: Importance in displaying particular aesthetic characteristics

Trusteel House at 148 Weatherall Road, Cheltenham is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by engineer, Charles R Crook using steel components from the Trusteel Corporation projects, the house is characterised by its use of contrasting materials and its subtle and refined detailing. Trusteel House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

Criterion F: Importance in demonstrating a high degree of creative or technical achievement at a particular period

Trusteel House at 148 Weatherall Road, Cheltenham is of technical significance as an early application of steel framing to house construction. Houses were typically timber-framed or of masonry construction in the mid-1950s and the use of steel was unusual and experimental at the time.

Grading and Recommendations

It is recommended that the place be included in the Heritage Overlay of the Bayside Planning Scheme as a locally significant heritage place.

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – garage and front brick garden wall
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 6 below.

*Figure 6. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)*

Key

☐ Recommended extent of HO

▨ Existing Heritage Overlay

References

Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.

Bayside Council Building Files.

Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.

Goad, P (ed), *Judging Architecture*, North Sydney, 2003.

Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Trusteel House, Cheltenham – Statement of Significance, November 2021

Heritage place: Trusteel House, 148 Weatherall Road, Cheltenham	**PS ref no.:** TBC

Figure 1. 148 Weatherall Road, Cheltenham (April 2021)

What is significant?

Trusteel House at 148 Weatherall Road, Cheltenham, built in 1955-56.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Structural steel framing.
- Modernist composition and form, including low box-like forms, shallow-pitched butterfly roof, tapered brick wing walls and chimney, exposed rafter ends, and recessed front entry
- Modernist materials and detailing, including vertical timber cladding, cream brick and contrasting textured grey brick for the chimney, and timber-framed windows
- Landscape elements, including brick front wall and volcanic rock garden bed edging.

Later alterations are not significant.

How is it significant?

Trusteel House at 148 Weatherall Road, Cheltenham is of local historical, representative (architectural), aesthetic and technical significance to the City of Bayside.

Built in 1955-56, Trusteel House at 148 Weatherall Road, Cheltenham is illustrative of post-war suburban development in the City of Bayside, when a large number of Modernist houses were constructed across the municipality. Bayside suburbs, such as Cheltenham, appealed to many architects, designers and homemakers who were drawn to settle on available land that was low-cost, but attractive and provided an opportunity to experiment with Modernist principles and new construction methodologies. Designed by Charles R Cook, engineer and manager of the Trusteel Corporation as his own residence, Trusteel House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Trusteel House at 148 Weatherall Road, Cheltenham is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by engineer, Charles R Crook, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Cheltenham and across Victoria more broadly, including rectangular planning, low box-like forms, shallow-pitched butterfly roof with broad eaves to the north, garage and front fence in matching brick, and the use of materials including vertical timber boards, cream brick and contrasting textured grey brick (Criterion D).

Trusteel House at 148 Weatherall Road, Cheltenham is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by engineer, Charles R Crook using steel components from the Trusteel Corporation projects, the house is characterised by its use of contrasting materials and its subtle and refined detailing. Trusteel House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

Trusteel House at 148 Weatherall Road, Cheltenham is of technical significance as an early application of steel framing to house construction. Houses were typically timber-framed or of masonry construction in the mid-1950s and the use of steel was unusual and experimental at the time (Criterion F).

Primary sources:

City of Bayside Post-War Modern Residential Heritage Study, GJM Heritage (2021)