

HERITAGE CITATION

Flats, 1-6/16 Clive Street, Brighton East



Figure 1. Units 1-6/16 Clive Street, Brighton East (GJM Heritage, April 2021).

DATE: November 2021 - Draft

FLATS, 1-6/16 CLIVE STREET, BRIGHTON EAST

Place Type: Flats	Architect: Not known
Construction Date: 1959-60	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

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 subdivided³ land in the 1930s⁴ 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

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 migration¹⁰ 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.

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 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

Developing Higher-Density Living Options

After World War II, higher density living became increasingly popular in suburban Melbourne, enabling larger populations to be housed economically and conveniently throughout the suburbs. Houses on suburban blocks were demolished to enable the construction of multi-storey blocks of flats (particularly in the 1950s and 1960s) and groups of single-storey villa units (in the 1960s and 1970s). The introduction of the Stratum Title in 1960 and the *Strata Title Act 1967*¹⁴ further stimulated higher density development throughout the suburbs, with units able to be sold separately for the first time.

Single-storey villa units were a particularly popular form of higher density housing in the municipalities of Brighton and Sandringham, with many groups built in the 1960s and early 1970s. This form remains a dominant housing type in the City of Bayside. Construction of this housing type required the purchase of a single or adjacent allotments and the replacement of existing houses with typically four to eight units. These were commonly constructed by builders and developers using a basic hipped-roof design and this conventional austere unit type is illustrated throughout the City of Bayside. In contrast, a Modernist approach was occasionally applied to unit design and a small number of unit developments in the municipality display these characteristics.

Although multi-storey blocks of flats were constructed in the municipalities of Brighton and Sandringham, it appears to have been a less popular form of higher density housing in the Bayside suburbs. A small number of notable examples remain to demonstrate the characteristics of this typology in the current City of Bayside.

A variation of single-storey unit housing – housing in the form of a cluster estate – was introduced in the late 1960s. Project home company, Merchant Builders Pty Ltd, was interested in increasing housing density and designed some of the earliest examples of cluster housing in Melbourne, including a development in Yuille Street, Brighton (1968).¹⁵ The work of this firm inspired other cluster estate development in the area.

Place History

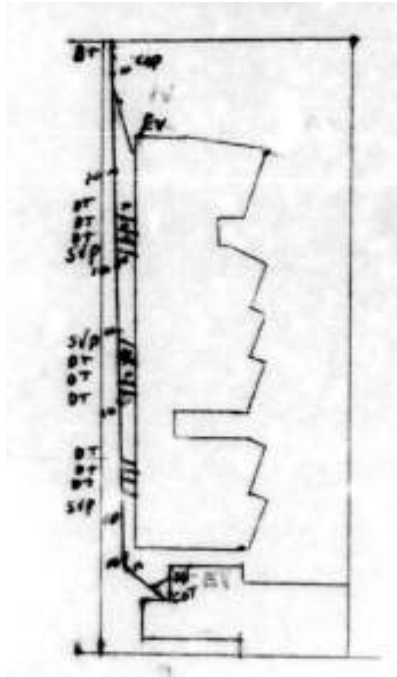
The flats at 1-6/16 Clive Street were constructed in 1959-60 for owner-occupier G Rigutto and T L Easton & Sons.¹⁶

¹⁴ R Grow & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021, p 172. This Act governed building subdivision in Victoria at the time and allowed land to be attached to titles.

¹⁵ University of Melbourne, Melbourne School of Design, *Merchant Builders, towards a new archive*, Parkville, 2015, p 6.

¹⁶ South East Water, Property Sewerage Plan, MMBW.

Figure 2. Property plan showing the footprint of the flats, amendment to drainage system in 1960 (Source: Property Sewerage Plan, MMBW)



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 flats at 16 Clive Street are located on the south side of Clive Street, between Hornby and Clinton Streets. The site is rectangular and slightly elevated from street level, with access provided at the front (northern) boundary via a single vehicular crossover, and from the rear via a narrow laneway.

The two-storey complex is of brick construction, with walls in a cream face brick above a red brick plinth to ground floor level. The unusually-shaped plan is approximately rectangular, with the eastern elevation 'saw-toothed' to maximise access to northern light via timber-framed corner windows. The roof is flat and clad in profiled metal sheeting, with projecting eaves finished with painted timber fascias and fibre cement soffits.

The principal (north) elevation comprises a bay at the western end with a large timber-framed window to each floor, with the remainder of the elevation recessed behind ground- and first-floor balconies. These balconies comprise suspended concrete floors supported by circular steel posts, between which span alternating solid panel balustrades of either a small-format tiled mosaic or pale pink terrazzo finish. Terrazzo is also used at the flights of steps that lead to the shared entries, located along the east elevation. These stairs are detailed with an adjacent raised garden bed clad with stone tiling, and a curving wrought iron balustrade. The stairs are accessed via the driveway, which extends to the rear of the complex and has a tinted concrete finish – red at the gutters and edge and green at the carriageway.

Private carports, constructed in the same cream brick as the main building, are provided at the rear of the site. A narrow lane along the western boundary provides access to a small service yard at the rear. A cantilevered concrete balcony with fitted with a metal balustrade runs along the length of the western elevation at first-floor level.

Other landscape features include the front garden wall, which matches the cream brick of the main building and is capped with a narrow, glazed brick, also used at the windowsills. The garden wall retains a neatly maintained common front yard, with terraced lawn and stone-clad edging. A bank of brick letterboxes is integrated into the garden wall at the northwest corner of the site.

Key Features:

- Modernist composition and form, including box-like form, “sawtooth” plan along the eastern elevation to maximise the northern aspect to individual dwellings, flat roof with broad eaves, expansive glazing and integrated carports.
- Modernist materials and detailing, including cream brick, concrete balconies with balustrades comprising panels of terrazzo or tiled mosaic, circular steel posts, and timber-framed windows.
- Landscape features, including low cream brick garden wall with integrated letterboxes, stone tile-clad planters, terrazzo-finished stepped entrances with steel balustrading, and tinted concrete driveway.



Figure 3. 16 Clive Street, Brighton East
(Source: nearmap, accessed September 2021)



Figure 4. Eastern elevation detail (GJM Heritage, April 2021)



Figure 5. Verandah detailing (GJM Heritage, April 2021)

Intactness/Integrity

The flats at 16 Clive Street retain a high degree of integrity in fabric, form and detail to their period of construction. The flats remain substantially intact and retain the ability to be understood and appreciated as an example of a late-1950s multi-residential development in the Post-War Modernist style.

Comparative Analysis

The introduction of the Stratum Title in 1960 and the *Strata Title Act 1967*¹⁷ stimulated higher density development throughout the suburbs, with flats and units able to be sold separately for the first time. Advertised as 'buy your own' or 'own your own', this housing type was promoted as a means of solving the severe housing shortages experienced across Melbourne following World War II, leading to an explosion of flat and unit developments in the post-war period. Multi-storey blocks of flats were constructed in the municipalities of Brighton and Sandringham; however, they appear to have been less a popular form of higher density living than the single-storey villa unit in the Bayside suburbs.

A number of multi-storey flats dating to the Post-War period remain throughout the City of Bayside. A large number of these display no particular architectural input or merit, however a small number apply a Modernist approach to their design, using brick construction, low-pitched roofs, large areas of glazing (particularly to the north) and feature panels of various decorative materials. These flats were often situated in a landscaped setting, with side driveway and associated carports.

The flats at 16 Clive Street, Brighton East are one of a small number of highly intact and well-resolved examples of Modernist flats which were built, and remain sufficiently intact, to demonstrate the characteristics of this typology within the City of Bayside. There are currently no examples of flats constructed in the post-war period included in the Heritage Overlay of the Bayside Planning Scheme on an individual basis or that are identified as contributing to the significance of a precinct. However, there are a small number of fine representative examples of this building type that have been retained with sufficient integrity to demonstrate this class of place and to reflect their importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to flat design and display a range of the principal characteristics of the style. Examples of these include:



'The Point', 1-15/405 Beach Road, Beaumaris (1959)



1-7/150 Beach Road Sandringham (1960)

¹⁷ R Grow & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021, p 172. This Act governed building subdivision in Victoria at the time and allowed land to be attached to titles.



1-4/16 Gillard Street, Brighton East (1968)

Most comparable of the above examples are the flats at 150 Beach Road, Sandringham. Like the flats at 16 Clive Street, Brighton East, the two-storey flats at 150 Beach Road comprise box-like forms which are sited to one side of a concrete-paved common driveway, have shallow-pitched roofs with broad eaves and expansive timber-framed glazing. Like this example, the flats at 16 Clive Street, Brighton East retain a high degree of integrity to their period of construction and clearly demonstrate the characteristics of the Modernist style applied to late 1950s/early 1960s flats.

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

The flats at 16 Clive Street, Brighton East are illustrative of suburban development in the City of Bayside in the post-war period when a number of multi-storey residential flats were constructed across the municipality. This type of development was largely the result of increased housing demand following World War II. The impetus for higher density living, combined with changes to strata title legislation (which allowed for the sale of individual units for the first time in Victoria), led to a proliferation of multi-unit developments in the 1960s and 1970s. The flats at 16 Clive Street clearly demonstrate this shift towards lower-cost, higher density living which characterised suburban development in what is now the City of Bayside, and across Victoria more broadly, in the post-war period.

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

The flats at 16 Clive Street, Brighton East are notable as a fine and substantially intact representative example of a residential flat building constructed in the Modern style in the City of Bayside. The flats display a range of characteristics that are typical of Post-War Modernist design, including a substantial two-storey box-like form with angled eastern walls to maximise northern sun penetration, an asymmetrical principal elevation, flat roof with broad eaves, expansive timber-framed glazing, the use of materials such as red and cream brick, concrete, tile and terrazzo, and an integrated setting of concrete driveway, low cream brick front fence and stone-faced planters.

Criterion E: Importance in displaying particular aesthetic characteristics

The flats at 16 Clive Street, Brighton East are of aesthetic significance as a well-resolved and carefully detailed example of a small flat complex constructed in the Modernist style. The building is characterised by its distinctive repetitive angled east elevation, its decorative balustrading, its integrated landscape setting and its refined detailing. 16 Clive Street, Brighton East 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 – brick front wall with integrated letterboxes and rear carports
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.

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

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.

Grow, R, & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021

Herald.

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

South East Water, Property Sewerage Plans.

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.

Flats, 16 Clive Street, Brighton East – Statement of Significance, November 2021

Heritage place: Flats, 1-6/16 Clive Street, Brighton	PS ref no.: TBC
--	-----------------



Figure 1. 16 Clive Street, Brighton East (April 2021)

What is significant?

The Flats at 1-6/16 Clive Street, Brighton East, built in 1959-60.

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

- The original external form, materials and detailing of the flat complex
- The high level of integrity to the original design of the flat complex
- Modernist composition and form, including box-like form, “sawtooth” plan along the eastern elevation to maximise the northern aspect to individual dwellings, flat roof with broad eaves, expansive glazing and integrated carports
- Modernist materials and detailing, including cream brick, concrete balconies with balustrades comprising panels of terrazzo or tiled mosaic, circular steel posts, and timber-framed windows
- Landscape features, including low cream brick garden wall with integrated letterboxes, stone tile-clad planters, terrazzo-finished stepped entrances with steel balustrading, and tinted concrete driveway.

Later alterations are not significant.

How is it significant?

The Flats at 1-6/16 Clive Street, Brighton East, are of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

The flats at 16 Clive Street, Brighton East are illustrative of suburban development in the City of Bayside in the post-war period when a number of multi-storey residential flats were constructed across the municipality. This type of development was largely the result of increased housing demand following World War II. The impetus for higher density living, combined with changes to strata title legislation (which allowed for the sale of individual units for the first time in Victoria), led to a proliferation of multi-unit developments in the 1960s and 1970s. The flats at 16 Clive Street clearly demonstrate this shift towards lower-cost, higher density living which characterised suburban development in what is now the City of Bayside, and across Victoria more broadly, in the post-war period (Criterion A).

The flats at 16 Clive Street, Brighton East are notable as a fine and substantially intact representative example of a residential flat building constructed in the Modern style in the City of Bayside. The flats display a range of characteristics that are typical of Post-War Modernist design, including a substantial two-storey box-like form with angled eastern walls to maximise northern sun penetration, an asymmetrical principal elevation, flat roof with broad eaves, expansive timber-framed glazing, the use of materials such as red and cream brick, concrete, tile and terrazzo, and an integrated setting of concrete driveway, low cream brick front fence and stone-faced planters (Criterion D).

The flats at 16 Clive Street, Brighton East are of aesthetic significance as a well-resolved and carefully detailed example of a small flat complex constructed in the Modernist style. The building is characterised by its distinctive repetitive angled east elevation, its decorative balustrading, its integrated landscape setting and its refined detailing. 16 Clive Street, Brighton East 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

Stewardson House, 28 Clonaig Street, Brighton East



Figure 1. 28 Clonaig Street, Brighton East (GJM Heritage, November 2021).

DATE: December 2021 - Draft

STEWARDSON HOUSE, 28 CLONAIG STREET, BRIGHTON EAST

Place Type: House	Architect: Adapted from design by David Dalrymple for RAlA (Victorian Chapter) Housing Competition
Construction Date: 1969	Builder: K A & J Milne
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 subdivided³ land in the 1930s⁴ 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

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 migration¹⁰ 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.

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

Project Housing

The emergence of project housing played an influential role in the Modern architectural response to housing shortages in the post-war period and the Bayside area was at the centre of its early development. Using standardised designs with variations in size and plan, project housing emerged in the 1950s to provide the average home owner with an economical and contemporary housing option. Building companies and architects collaborated to produce architect-designed houses of better quality than the average speculatively built house, with the Peninsula House, designed by Robin Boyd for Contemporary Homes Pty Ltd in 1955, amongst the earliest examples.¹⁴ Founded in Beaumaris, this company had relocated to nearby Highett by 1956¹⁵ and the managing directors of two other companies, E McLean & Company and Consolidated Home Industries (architect Geoffrey Woodfall, 1967),¹⁶ lived in Beaumaris in houses designed and built by their respective companies.¹⁷

Other project home companies operating in Melbourne in the 1960s included Leighton Homes Pty Ltd (architect Peter Hooks),¹⁸ Lend Lease Homes Pty Ltd (architect Robin Boyd, 1966),¹⁹ Vindin Soares (architect Chancellor & Patrick, 1968),²⁰ and the highly influential Merchant Builders Pty Ltd (architect Graeme Gunn), which was established in Melbourne in 1965.

Place History

The house at 28 Clonaig Street, Brighton East was constructed in 1969 for John D Stewardson to a design prepared by Austen Knox Drafting Service. The builder was K A & J Milne.²¹ The house appears to have been adapted from the V3181 project home, which was designed by David Dalrymple for Inge Bros Ltd as part of the 1968 Royal Australian Institute of Architects (Victorian Chapter) Housing Competition.²² A principal feature of the plan was that the living spaces were designed around the perimeter of the house with the wet areas (laundries, coat rooms, bathroom) positioned along a central spine.²³ The chimney to the principal elevation appears to have been a modification to the original design, forming part of the original construction of the house (Figure 2).

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ J O’Callaghan ‘Project Houses’ in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p 566.

¹⁵ *The Age*, 12 November 1955, p 42; *The Age*, 25 February 1956, p 38 & *The Age*, 31 March 1956, p 27.

¹⁶ Images dated 1967, Pictures Collection, SLV accession no. H91.244/5024.

¹⁷ Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008, p 21.

¹⁸ *The Age*, 15 November 1965, p 13; 24 May 1968, p 10; 27 December 1969, p 21.

¹⁹ *The Age*, 23 May 1966, p 12.

²⁰ Image dated 1968, Peter Wille Collection, SLV accession no. H91.244/1482.

²¹ Bayside Council Building Files, City of Brighton, Building Permit Application, 28 Clonaig Street, Brighton East, 1969.

²² Built Heritage, City of Whitehorse Post-1945 Heritage Study, June 2016, p 231.

²³ *The Age*, 20 January 1969, p 13.

In 1974, Stewardson submitted an application for proposed extensions and alterations to the rear of the property. This included a new room, a new carport and a new store running along the northern boundary. The plans were prepared by Brandon Park Drafting & Design. A pool was also proposed.²⁴

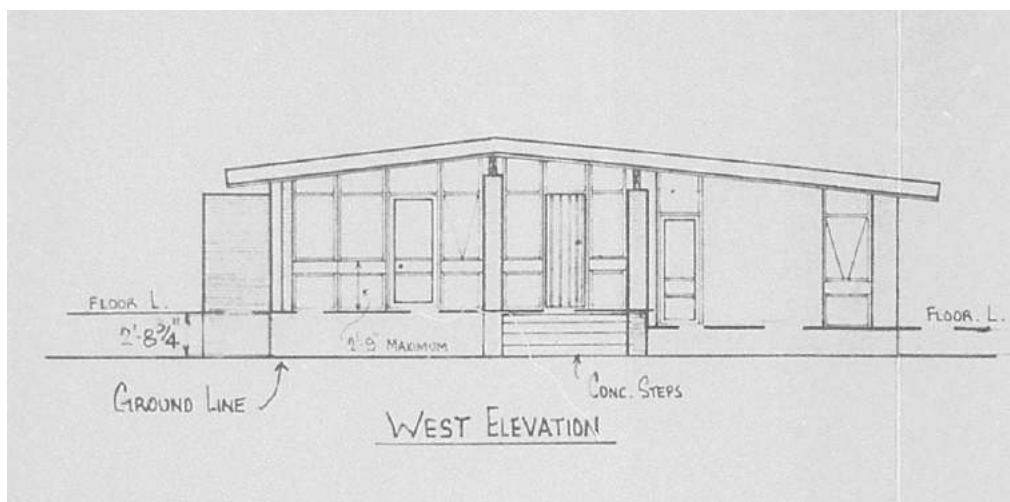


Figure 2. Drawing of the principal elevation of 28 Clonaig Street. Note the absence of the brick chimney (Source: Bayside Council Building Files)

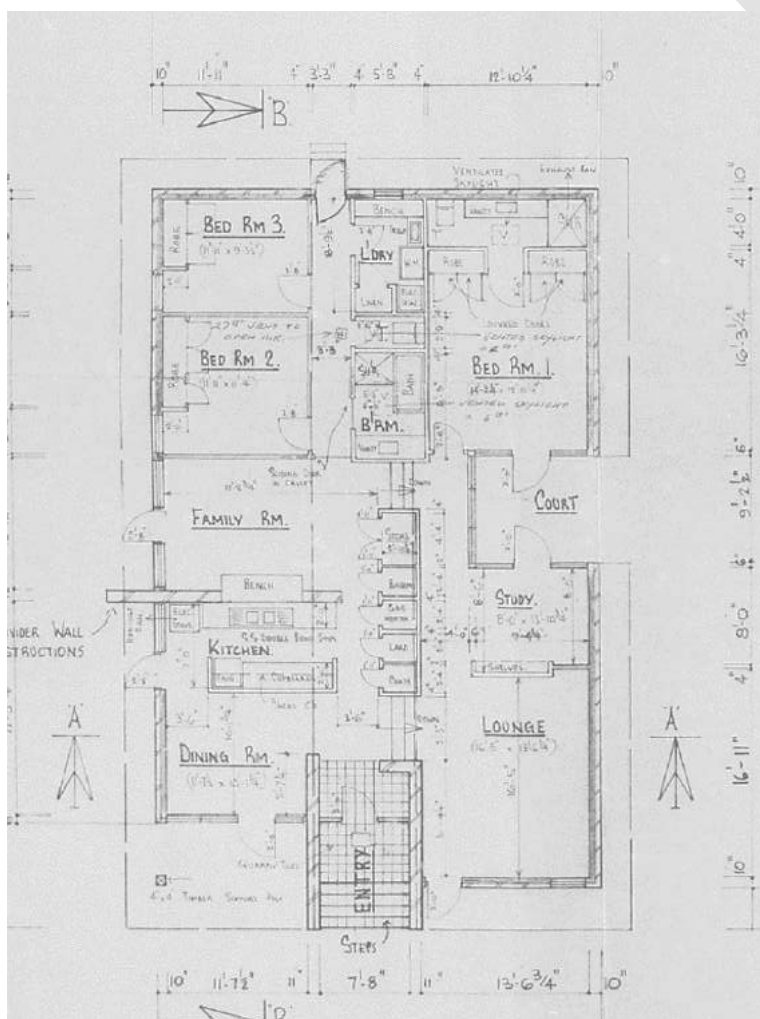


Figure 3. Site plan of 28 Clonaig Street (Source: Bayside Council Building Files)

²⁴ Bayside Council Building Files, City of Brighton, Building Permit Application, 28 Clonaig Street, Brighton East, 1974.

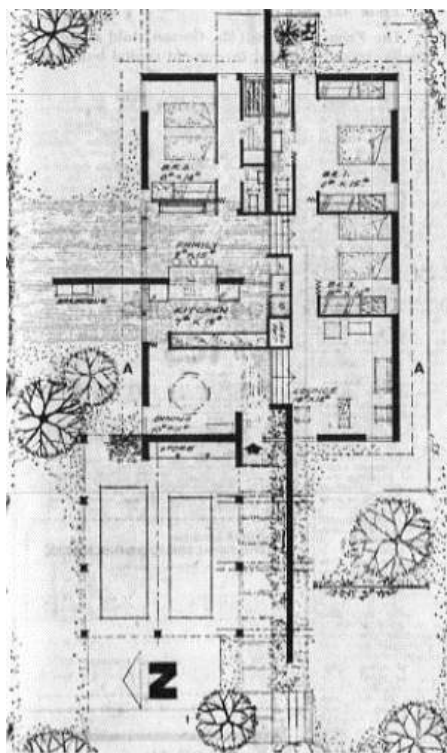


Figure 4. Plan of V3181, designed by David Dalrymple, 1968 (Source: Age, 20 January 1969, p 13)

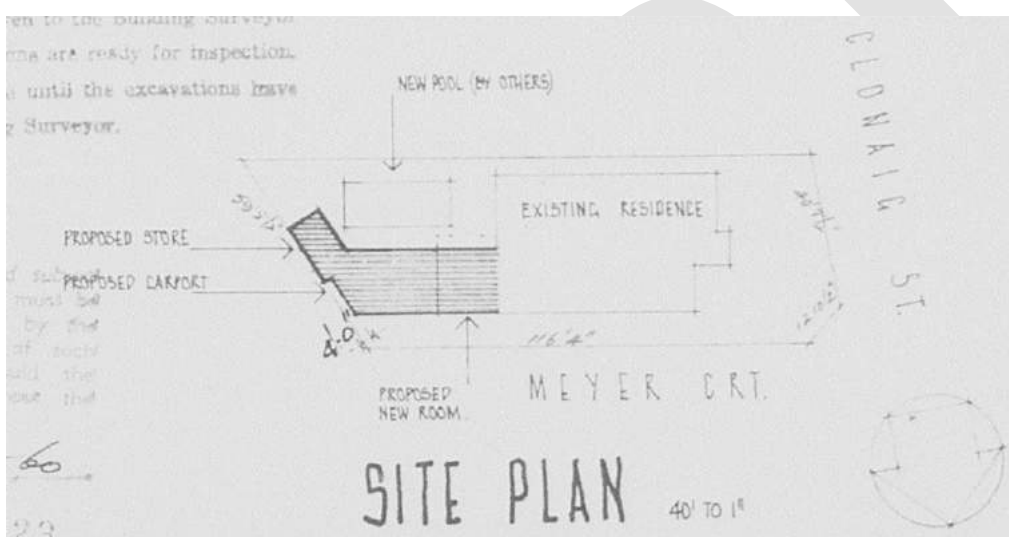


Figure 5. Site plan for proposed extension, 1974 (Bayside Council Building Files)

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

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 28 Clonaig Street, Brighton East is located on a corner site on the east side of Clonaig Street and the south side of Meyer Court. The site is flat and polygonal with an acute angle at the rear (eastern) boundary. Access is provided at the southern end of the western boundary via a single vehicular crossover, with secondary access at the eastern end of the northern (Meyer Court) boundary.

The house is single-storey and is approximately rectangular in plan, with a shallow-pitched gable roof with gable end presenting to the principal (west) elevation. The house is of masonry construction, with walls finished in a pale brown face brick. A particularly striking detail is the expression of the junction of the roof beams and the double brick wing walls at the principal elevation. The eaves are broad and lined with fibre cement sheeting. A brick chimney is prominently located on the principal elevation, creating an asymmetry to this elevation. Expansive timber-framed window walls span between the expressed wing walls at this elevation, including at a centrally-positioned and slightly elevated main entry.

The surrounding garden is mostly paved with red brick. A tall garden wall along both the Clonaig Street and Meyer Court boundaries is constructed in the same pale brown face brick as the house, however the gates at the southwest corner of the site are later additions. A later pool is located at the far southeast corner of the site.

Key Features:

- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, and expansive timber-framed windows.
- Modernist materials and detailing, including timber-framed glazing, pale brown face brick walls, and expressed structural elements.
- Landscape elements, including garden wall matching the walls of the house.



Figure 6. 28 Clonaig Street, Brighton East
(Source: nearmap, accessed December 2021)



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

Intactness/Integrity

The house at 28 Clonaig Street, Brighton East 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 project home-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 project homes sector, which provided home owners with economical and contemporary housing options by offering simple, standardised designs with variations in size and plan, played an influential role in the Modern architectural response and was an invaluable tool for disseminating the virtues of Modernist residential architecture to the general public.

The plans and forms of these project home buildings were similar to those promoted through the highly popular Small Homes Service, established by the Royal Victorian Institute of Architects in 1947. Plans were typically rectangular and 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 project home and Small Homes Service-type buildings remain in the municipality 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 project home sector and the Small Homes Service and their role in shaping the Bayside suburbs.

Examples that are similar in form and detailing to 28 Clonaig Street, Brighton East and which also remain highly intact include:



20 Emily Street, Beaumaris (1958)



24 Victor Street, Beaumaris (1959)



82 Pellatt Street, Beaumaris (1960)



113 Dalgetty Road, Beaumaris (c1961-62) (Image: Context PL)



1 Herbert Street, Beaumaris (1962)

Like 28 Clonaig Street, Brighton East these places comprise simple, single-storey box like forms with a horizontal emphasis and shallow-pitched roofs which 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 wing walls. Like the examples above, 28 Clonaig Street 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, 28 Clonaig Street, Brighton East 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 1969 for John D Stewardson, the house at 28 Clonaig Street, Brighton East 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 project homes sector and the highly successful Royal Victorian Institute of Architects' Small Homes Service, 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. Stewardson House at 28 Clonaig Street 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

Stewardson House at 28 Clonaig Street, Brighton East 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 Brighton East and across Victoria more broadly, including a low box-like form with horizontal emphasis, rectangular planning, broad shallow-pitched gable roof, broad eaves and deep fascia, expressed structural elements, expansive timber-framed glazing including full-height windows, and matching brick 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 – brick garden walls
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.

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.

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.

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Stewardson House, Brighton East – Statement of Significance, December 2021

Heritage place: Stewardson House, 28 Clonaig Street, Brighton East

PS ref no.: TBC



Figure 1. 28 Clonaig Street, Brighton East (November 2021)

What is significant?

Stewardson House at 28 Clonaig Street, Brighton East, built in 1969.

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, and expansive timber-framed windows.
- Modernist materials and detailing, including timber-framed glazing, pale brown face brick walls, and expressed structural elements.
- Landscape elements, including garden wall matching the walls of the house.

Later alterations are not significant.

How is it significant?

Stewardson House at 28 Clonaig Street, Brighton East is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in 1969 for John D Stewardson, the house at 28 Clonaig Street, Brighton East 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 project homes sector and the highly successful Royal Victorian Institute of Architects' Small Homes Service, 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. Stewardson House at 28 Clonaig Street remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Stewardson House at 28 Clonaig Street, Brighton East 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 Brighton East and across Victoria more broadly, including a low box-like form with horizontal emphasis, rectangular planning, broad shallow-pitched gable roof, broad eaves and deep fascia, expressed structural elements, expansive timber-framed glazing including full-height windows, and matching brick garden wall (Criterion D).

Primary sources:

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

HERITAGE CITATION

Pruzanski & Jenkie Houses, 32 Clonaig Street & 1 Meyer Court, Brighton East



Figure 1. 32 Clonaig Street (top) & 1 Meyer Court (bottom), Brighton East (GJM, April 2021).

DATE: November 2021 - Draft

PRUZANSKI & JENKIE HOUSES, 32 CLONAIG STREET & 1 MEYER COURT, BRIGHTON EAST

Place Type: House (pair)	Architect: Not known
Construction Date: c1970	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 subdivided³ land in the 1930s⁴ 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

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 migration¹⁰ 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.

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 pair of houses at 32 Clonaig Street and 1 Meyer Court, Brighton East were constructed by 1970 for Ted and Keila Pruzanski and Abe and Rosa Jenkie respectively.¹⁴ Ted Pruzanski and Rosa Jenkie were brother and sister.¹⁵

Max S Meyer lived at an earlier house at 32 Clonaig Street in 1960¹⁶, and by 1965 this house had been demolished and Meyer Court had been formed.¹⁷

The house at 32 Clonaig Street was advertised for sale in 1980 as an ‘outstanding two-storey brick luxury residence superbly architect designed and master built. Magnificently appointed, craftsman features and most elegant throughout.’¹⁸ 1 Meyer Court was advertised for sale in 1987 as an ‘impressive two storey brick modern home with pool.’¹⁹

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 S&M, 1970.

¹⁵ *Australian Jewish News*, 12 March 1976, p 23.

¹⁶ S&M, 1960.

¹⁷ S&M, 1965.

¹⁸ *The Age*, 6 December 1980, p 59.

¹⁹ *Australian Jewish News*, 18 December 1987, p 46.

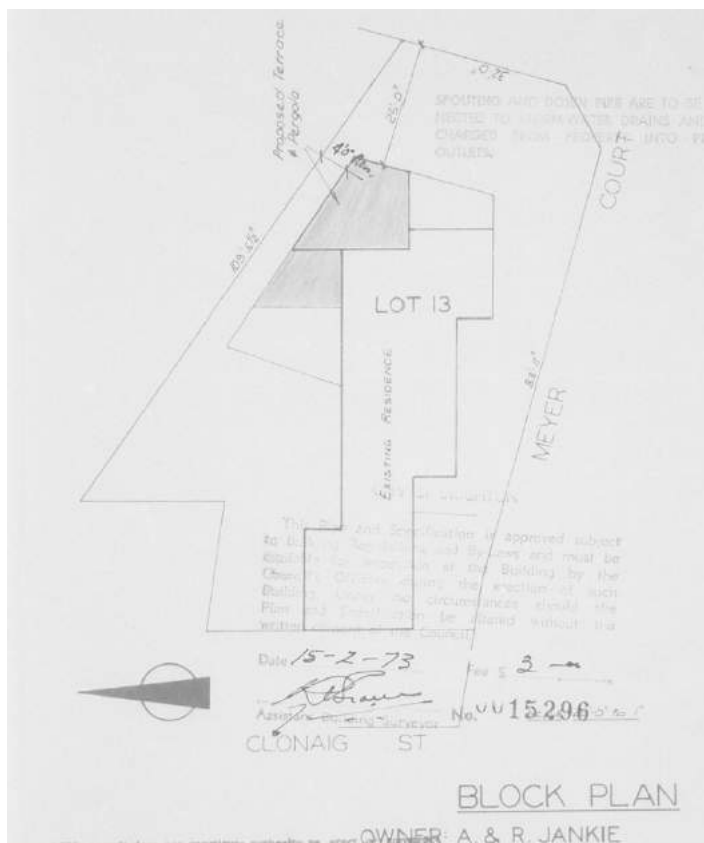


Figure 2. Drawing, Block Plan, 1 Meyer Court, Brighton East, showing outline of house, 1973. (Source: Bayside Council Building Files)



Figure 3. Illustration of 1 Meyer Court, 1987. (Source: Australian Jewish News, 18 December 1987, p 46)

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 houses at 32 Clonaig Street and 1 Meyer Court, Brighton East are located on the northeast corner of the intersection of Clonaig Street and Meyer Court, in close proximity to Elster Creek and Landcox Park. 32 Clonaig Street has a frontage to Clonaig Street to the west, but is accessed from Meyer Court to the south. 1 Meyer Court is located to the east of 32 Clonaig Street, and fronts Meyer Court to the south and east.

32 Clonaig Street is a rectangular block, with a double vehicle crossover at the far southeast corner via Meyer Court. 1 Meyer Court is a polygonal block with the northern boundary set at an oblique angle from the western, eastern and southern boundaries. Each house has a semi-detached garage, and these garages share a party wall at the property boundary.

The house at 32 Clonaig Street is aligned to the axes of the property boundaries and is approximately centrally located, with shallow setbacks to the north and south, and a garden and pool terrace to the west. The axis of the house at 1 Meyer Court, in contrast, is slightly offset from the site boundaries, with the irregularly-shaped backyard providing space for a pool and a garden that wraps around to the east of the house. Both houses are approximately rectangular in plan.

Both houses are two-storey, with flat roofs clad in profiled metal sheeting. The roofs have broad eaves that are finished with painted timber fascias and timber-lined soffits. The walls of the houses are orange brick laid in stretcher bond, except at a panel of the principal (southern) elevation of 1 Meyer Court, where a decorative pattern is created by slightly offsetting individual bricks from the main plane of the wall. Decorative relief is also found at the entrance lobbies of both houses, where the walls (and at 1 Meyer Court, the verandah floor) are faced with decorative stone. Windows are expansive and timber-framed, with simple angled brick sills. Some window suites on the south elevations of the houses, such as at the stairwell of 32 Clonaig Street and the entrance lobby of 1 Meyer Court, span the full height of the building.

The entries to both houses are close to the boundaries. At 32 Clonaig Street, a cantilevered roof protects the recessed and raised entry porch, which is accessed via a short garden path flanked by raised garden beds. At 1 Meyer Court the entry porch extends well beyond the front elevation with a partially translucent roof cover and integrated planter box. Both entries have varnished timber doors (at 32 Clonaig Street this appears to be the original door with distinctive contrasting diamond-pattern inserts) with adjacent floor-to-ceiling windows which reveal internal staircases, both with distinctive shaped timber balusters.

Landscape features include low brick garden walls to the front (south) boundaries, and plantings of cactus and succulent specimens. The taller timber fence at 32 Clonaig Street appears to have been added to the original low brick wall. A freestanding, stone-clad letterbox is located to the east of the entry at 1 Meyer Court.

Key Features:

- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, flat roofs with broad eaves, expansive glazing and prominent double garages.
- Materials, including orange face brick, expansive timber-framed windows, decorative panels of raised brickwork and random stone facing.
- Landscape features, including low brick garden walls and freestanding letterbox at 1 Meyer Court.



Figure 4. 32 Clonaig Street (left) and 1 Meyer Court (right), Brighton East (Source: nearmap, accessed October 2021)



Figure 5. Recessed entry of 32 Clonaig Street (Source: GJM Heritage, April 2021)



Figure 6. Recessed entry of 1 Meyer Court (Source: GJM Heritage, April 2021)

Intactness/Integrity

The houses at 32 Clonaig Street and 1 Meyer Court retain a high degree of integrity in fabric, form and detail to their period of construction. The houses remain substantially intact and retain the ability to be understood and appreciated as examples of 1970s houses 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, principally for those with an appreciation of Modernist architecture and its design principles. These houses were designed with a simplicity of structure and a sparseness of detail. Plans were typically rectangular, and forms were box-like with a horizontal emphasis. Shallow-pitched roofs were clad with lightweight sheeting. Integrated carports and garages were prominently sited while entries were commonly recessed. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction while stone facing was one of the few applied decorative finishes.

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

Many Post-War Modernist houses 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. These vary in form and detailing from the houses at 32 Clonaig Street & 1 Meyer Court, Brighton East, and include:



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 RIAA 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 examples, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay of the Bayside Planning Scheme 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 comparable to 32 Clonaig Street & 1 Meyer Court in form, detailing and age of construction are:



51 Lynch Crescent, Brighton (Michael R E Feldhagen, c1964-65)



56A Dendy Street, Brighton (Michael R E Feldhagen, 1965)



3 Exon Street, Brighton (Walter, Grodski & Associates, 1969)

Like 32 Clonaig Street & 1 Meyer Court, the above examples comprise two-storey box-like forms with flat roofs and broad eaves and varying patterns of expansive timber-framed glazing including full-height windows to maximise access to light. These houses clearly address the street and feature a range of applied decorative materials including panels of stone facing. Unlike these elevated houses with undercroft double carports, the pair of houses at 32 Clonaig Street & 1 Meyer Court have prominent attached double garages. However, like the above examples, 32 Clonaig Street & 1 Meyer Court retain a high degree of integrity to their period of construction and remain 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 – 32 Clonaig Street & 1 Meyer Court, Brighton East clearly demonstrate 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 c1970 for brother and sister Ted Pruzanski and Rosa Jenkie, the pair of houses at 32 Clonaig Street & 1 Meyer Court, Brighton East are illustrative of post-war suburban development in the City of Bayside, when a large number of Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture and its design principles. The pair of houses at 32 Clonaig Street & 1 Meyer Court make 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

The Pruzanski and Jenkie Houses at 32 Clonaig Street & 1 Meyer Court, Brighton East are notable as substantially intact representative examples of Modernist suburban houses constructed during the post-war period in the City of Bayside. The two houses display a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton East and across Victoria more broadly, including rectangular planning, box-like forms with horizontal emphasis, flat roofs with broad eaves, expansive timber-framed glazing including full-height windows, prominent double garages and decorative panels of raised brickwork and random stone facing.

Criterion E: Importance in displaying particular aesthetic characteristics

The Pruzanski and Jenkie Houses at 32 Clonaig Street & 1 Meyer Court, Brighton East are of aesthetic significance as well-resolved and carefully detailed examples of suburban houses constructed in the Modernist style. The houses are characterised by their similar, but subtly different, forms and architectural expression, and their refined detailing. Pruzanski and Jenkie Houses demonstrate 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 – garages and low brick garden walls
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)

Key

-  Recommended extent of HO
-  Existing Heritage Overlay

References

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

Australian Jewish News.

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.

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

Grow, R, & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021.

Herald.

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

Sands and McDougall Directory.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Pruzanski & Jenkie Houses, Brighton East – Statement of Significance, November 2021

Heritage place: Pruzanski & Jenkie Houses, 32 Clonaig Street & 1 Meyer Court, Brighton East	PS ref no.: TBC
--	------------------------



Figure 1. 32 Clonaig Street (top) & 1 Meyer Court (bottom), Brighton East (April 2021)

What is significant?

Pruzanski & Jenkie Houses at 32 Clonaig Street & 1 Meyer Court, Brighton East, built c1970.

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

- The original external form, materials and detailing of the two buildings
- The high level of integrity to the original design of the two buildings

- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, flat roofs with broad eaves, expansive glazing and prominent double garages
- Materials, including orange face brick, expansive timber-framed windows, decorative panels of raised brickwork and random stone facing
- Landscape features, including low brick garden walls and freestanding letterbox at 1 Meyer Court.

Later alterations are not significant.

How is it significant?

Pruzanski & Jenkie Houses at 32 Clonaig Street & 1 Meyer Court, Brighton East are of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in c1970 for brother and sister Ted Pruzanski and Rosa Jenkie, the pair of houses at 32 Clonaig Street & 1 Meyer Court, Brighton East are illustrative of post-war suburban development in the City of Bayside, when a large number of Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture and its design principles. The pair of houses at 32 Clonaig Street & 1 Meyer Court make a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

The Pruzanski and Jenkie Houses at 32 Clonaig Street & 1 Meyer Court, Brighton East are notable as substantially intact representative examples of Modernist suburban houses constructed during the post-war period in the City of Bayside. The two houses display a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton East and across Victoria more broadly, including rectangular planning, box-like forms with horizontal emphasis, flat roofs with broad eaves, expansive timber-framed glazing including full-height windows, prominent double garages and decorative panels of raised brickwork and random stone facing (Criterion D).

The Pruzanski and Jenkie Houses at 32 Clonaig Street & 1 Meyer Court, Brighton East are of aesthetic significance as well-resolved and carefully detailed examples of suburban houses constructed in the Modernist style. The houses are characterised by their similar, but subtly different, forms and architectural expression, and their refined detailing. Pruzanski and Jenkie Houses demonstrate 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

Rottem House, 2 Davey Avenue, Brighton East



Figure 1. 2 Davey Avenue, Brighton East (GJM Heritage, April 2021).

DATE: November 2021 - Draft

ROTTEM HOUSE, 2 DAVEY AVENUE, BRIGHTON EAST

Place Type: House	Architect: Michael R E Feldhagen (architectural designer)
Construction Date: 1968	Builder: S Rottem
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 subdivided³ land in the 1930s⁴ 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

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 migration¹⁰ 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.

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, fine 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 2 Davey Avenue, Brighton was constructed in 1968 for Shalom H Rottem¹⁴ to a design by architectural designer Michael Feldhagen and Associates.¹⁵ Rottem was also the builder for the works.¹⁶

Michael Richard Ernest Feldhagen (1932-2013) was born in Breslau, now Wrocław, Poland and studied architecture at the Berlin University of Arts in the early 1950s before migrating with his family to Melbourne in 1958. He initially obtained a position with the Housing Commission of Victoria, before working for fellow European émigré architect Ernest Fooks by 1960. Feldhagen did not register as an architect in Victoria, and instead practiced as an 'architectural designer'. Like other European émigré architects, he can be attributed with bringing modern European architectural ideas to Australian design.

Feldhagen established his own practice by 1963, becoming M Feldhagen & Associates Pty Ltd in 1967. Many of his projects were located in the inner south-east suburbs, where he based his offices. His work comprised some small-scale industrial projects, but he established a reputation as a residential designer, with clients often from the Jewish community. His known residential commissions include 30 Aroona Road, Caulfield North (1963), 656 Orrong Road, Toorak (1964), 17 Sycamore Street, Caulfield South (1968), 2 Davey Avenue, Brighton East (1968), 51 Lynch Crescent, Brighton (c1964-5), 19 Morrice Street, Caulfield (c1969), and Feldhagen's own residence at 685 Mount Dandenong Road, Kilsyth (1969).

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 Pirota, 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 *The Age*, 4 November 1987, p 24 (death notice for Shalom Rottem).

¹⁵ Bayside Council Building Files, City of Brighton, Building Permit Application for 2 Davey Avenue, Brighton East, 5 April 1968 and Working Drawings, dated 9 February 1968.

¹⁶ Bayside Council Building Files, City of Brighton, Building Permit Application for 2 Davey Avenue, Brighton East, 5 April 1968.

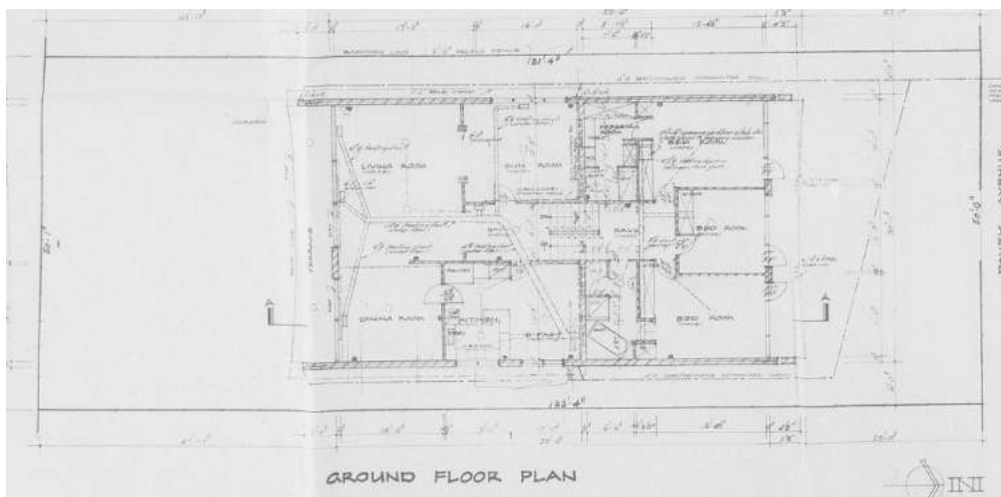


Figure 2. Ground floor plan for proposed residence at 2 Davey Avenue, Brighton (Source: Bayside Council Building Files)

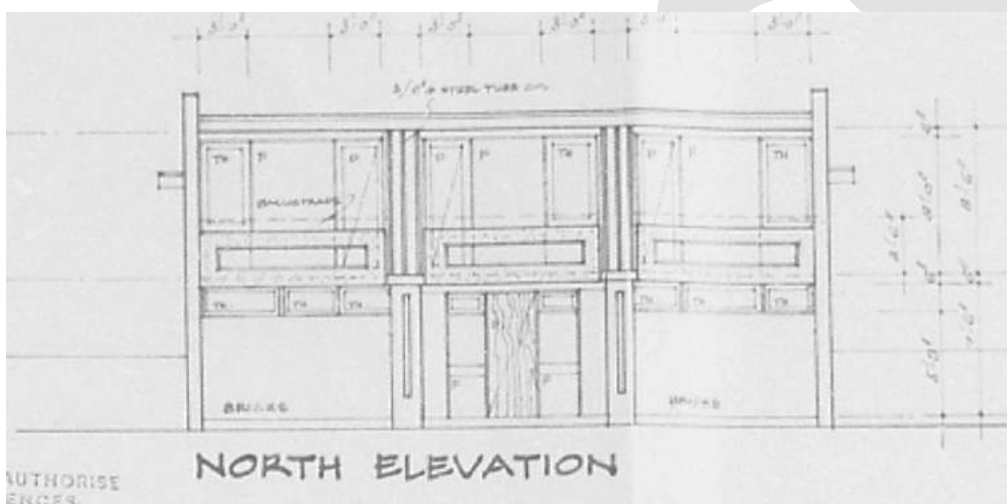


Figure 3. Front elevation for proposed residence at 2 Davey Avenue, Brighton (Source: Bayside Council Building Files)

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

Description

The house at 2 Davey Avenue, Brighton East, is located on the south side of Davey Avenue, close to the intersection with Hawthorn Road. The subject site is rectangular and flat, and is accessed via a single vehicular crossover at the centre of the front (northern) boundary.

The house is located approximately centrally on the site, with shallow setbacks to the east and west boundaries and a large rear garden. The front setback is dominated by a white pebble-mix concrete apron which provides access to undercroft carparking. The house is split-level and is rectangular in plan. The roofs are flat and clad in profile metal sheeting, with the side (east and west) walls of the front section of the house extending above the roofline to form shallow parapets. In elevation, these side walls bookend a timber-lined eave that projects to the north and is finished in a deep painted timber fascia. The walls are of a pale orange face brick.

The principal (north) elevation is composed in a rigidly symmetrical, tripartite arrangement over two levels. The lower level comprises undercroft carparking, with timber louvres set into the eastern and western walls. Car parking bays are located at the eastern and western ends while the main entry to the residence is recessed

at the centre of the undercroft and comprises a timber door with decorative vertical rebate motifs, flanked by broad timber-framed fluted glass sidelights. This entry is accessed by passing between two narrow, curved garden beds edged in slate and planted with succulents, and then between two massive, shaped concrete columns that support the level above.

A partially-cantilevered concrete balcony extends across the full length of the upper level and is accessed via one of three doors set within expansive floor-to-ceiling glazing arranged along this elevation. The balustrade is concrete, with a rectangular strip open at the centre, and is broken into three parts by two sets of narrow steel struts, grouped in threes in-plane with the shaped concrete columns below.

Landscape features that may represent remnants of an original garden scheme include the rock edging to the informally-planted garden beds in the front garden and a freestanding timber letterbox located immediately west of the driveway entry.

Key Features:

- Elevated siting with north-facing orientation.
- Modernist composition and form, including flat roof, elevated box-like form with horizontal emphasis, prominent integrated carport, expansive glazing and recessed front entrance.
- Modernist materials and detailing, including pale orange face brick, shaped concrete columns and balustrading, timber eaves lining and expansive timber-framed glazing.
- Landscape features including pebble mix driveway, rock-edged garden beds, and freestanding letterbox.

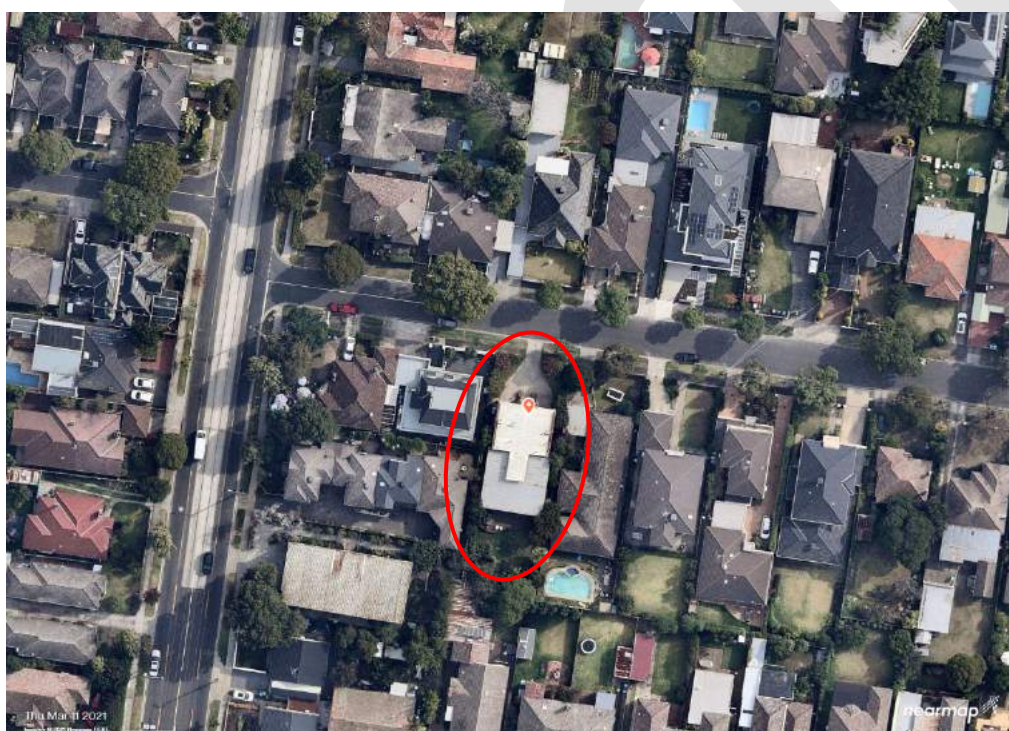


Figure 4. 2 Davey Avenue, Brighton East
(Source: nearmap, accessed September 2021)



Figure 5. Street presentation (GJM Heritage, April 2021)



Figure 6. Main entrance detail (GJM Heritage, April 2021)

Intactness/Integrity

The house at 2 Davey 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, and its design principles. 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. Plans were typically rectangular and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited while entries were commonly recessed or concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction.

Timber-framed glazing included full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design with concrete paving, and integrated or freestanding individually-designed letterboxes.

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 to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. These include:



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 RIAA 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 RIAA 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.

Of the examples included in the Heritage Overlay, those that most closely compare to 2 Davey Avenue are 451 Beach Road, Beaumaris and 74 Cromer Road, Beaumaris. Like 2 Davey Avenue, these places comprise elevated box-like forms with horizontal emphasis, shallow-pitched roof forms, and extensive timber-framed glazing.

Further to the above examples, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay of the Bayside Planning Scheme 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 2 Davey Avenue in form, detailing and age of construction include:



171 Tramway Parade, Beaumaris (Anatol Kagan, 1960)



142 Reserve Road, Beaumaris (Sylvia Tutt, 1964)



51 Lynch Crescent, Brighton (Michael R E Feldhagen, c1964-65)



56A Dendy Street, Brighton (Michael R E Feldhagen, 1965)



3 Exon Street, Brighton (Walter, Grodski & Associates, 1969)

Like 2 Davey Avenue, the above examples comprise elevated box-like forms with integrated carports prominently sited below the principal building volume. All feature shallow-pitched or flat roofs and all incorporate varying patterns of expansive timber-framed glazing designed to maximise access to light. The houses at 51 Lynch Crescent and 56A Dendy Street – also designed by Feldhagen and featuring similar horizontal elevated forms with deep fascia and expansive glazing – are particularly comparable to 2 Davey Avenue. Like these examples, 2 Davey 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 – 2 Davey Avenue, Brighton East 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 1968 to a design by Michael R E Feldhagen, Rottem House at 2 Davey Avenue, Brighton East is illustrative of post-war suburban development in the City of Bayside, when a large number of Modernist houses were constructed across the municipality principally for those with an appreciation of Modernist architecture and its design principles. Rottam 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

Rottem House at 2 Davey Avenue, Brighton East 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 architectural designer Michael R E Feldhagen, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton East and across Victoria more broadly, including rectangular planning, elevated box-like form with horizontal emphasis, flat roofs, expansive timber-framed glazing including full-height window bays to the upper north elevation, prominent integrated carport, recessed entry and the use of materials such as brick, concrete, timber and steel.

Criterion E: Importance in displaying particular aesthetic characteristics

Rottem House at 2 Davey Avenue, Brighton East is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architectural designer, Michael R E Feldhagen, the house is characterised by its elevated and highly glazed presentation to the street, its prominent undercroft car parking, its distinctive concrete and steel balustrading and its refined detailing. Rottem House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard. The house remains as a fine and intact example of Michael Feldhagen's body of work within the municipality.

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 – rock edged garden beds

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.



References

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

Australian Jewish News.

Bayside Council Building Files.

Built Heritage Pty Ltd, 'Michael R E Feldhagen', *Dictionary of Unsung Architects*, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 1 July 2021.

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.

Grow, R, & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021.

Herald.

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Rottem House, Brighton East – Statement of Significance, November 2021

Heritage place: Rottem House, 2 Davey Avenue, Brighton East	PS ref no.: TBC
--	------------------------



Figure 1. 2 Davey Avenue, Brighton East (April 2021)

What is significant?

Rottem House at 2 Davey Avenue, Brighton East, built in 1968.

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

- The original external form, materials and detailing of the house
- The high level of integrity to its original design
- Elevated siting with north-facing orientation
- Modernist composition and form, including flat roof, elevated box-like form with horizontal emphasis, prominent integrated carport, expansive glazing and recessed front entrance
- Modernist materials and detailing, including pale orange face brick, shaped concrete columns and balustrading, timber eaves lining and expansive timber-framed glazing
- Landscape features including pebble mix driveway, rock-edged garden beds, and freestanding letterbox.

Later alterations are not significant.

How is it significant?

Rottem House at 2 Davey Avenue, Brighton East, is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1968 to a design by Michael R E Feldhagen, Rottem House at 2 Davey Avenue, Brighton East is illustrative of post-war suburban development in the City of Bayside, when a large number of Modernist houses were constructed across the municipality principally for those with an appreciation of Modernist architecture and its design principles. Rottem House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Rottem House at 2 Davey Avenue, Brighton East 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 architectural designer Michael R E Feldhagen, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton East and across Victoria more broadly, including rectangular planning, elevated box-like form with horizontal emphasis, flat roofs, expansive timber-framed glazing including full-height window bays to the upper north elevation, prominent integrated carport, recessed entry and the use of materials such as brick, concrete, timber and steel (Criterion D).

Rottem House at 2 Davey Avenue, Brighton East is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architectural designer, Michael R E Feldhagen, the house is characterised by its elevated and highly glazed presentation to the street, its prominent undercroft car parking, its distinctive concrete and steel balustrading and its refined detailing. Rottem House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard. The house remains as a fine and intact example of Michael Feldhagen's body of work within the municipality (Criterion E).

Primary sources:

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

HERITAGE CITATION

Flats 1-4/16 Gillard Street, Brighton East



Figure 1. Flats 1-4, 16 Gillard Street, Brighton East (GJM Heritage, April 2021).

DATE: November 2021 - Draft

FLATS, 1-4/16 GILLARD STREET, BRIGHTON EAST

Place Type: Flats	Architect: David Sapir & Associates
Construction Date: 1968	Builder: H R Hooper
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 subdivided³ land in the 1930s⁴ 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

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 migration¹⁰ 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.

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

Developing Higher-Density Living Options

After World War II, higher density living became increasingly popular in suburban Melbourne, enabling larger populations to be housed economically and conveniently throughout the suburbs. Houses on suburban blocks were demolished to enable the construction of multi-storey blocks of flats (particularly in the 1950s and 1960s), and groups of single-storey villa units (in the 1960s and 1970s). The introduction of the Stratum Title in 1960 and the *Strata Title Act 1967*¹⁴ further stimulated higher density development throughout the suburbs, with units able to be sold separately for the first time.

Single-storey villa units were a particularly popular form of higher density housing in the municipalities of Brighton and Sandringham, with many groups built in the 1960s and early 1970s. This form remains a dominant housing type in the City of Bayside. Construction of this housing type required the purchase of a single or adjacent allotments and the replacement of existing houses with typically four to eight units. These were commonly constructed by builders and developers using a basic hipped-roof design and this conventional austere unit type is illustrated throughout the City of Bayside. In contrast, a Modernist approach was occasionally applied to unit design and a small number of unit developments in the municipality display these characteristics.

Although multi-storey blocks of flats were constructed in the municipalities of Brighton and Sandringham, it appears to have been a less popular form of higher density housing in the Bayside suburbs. A small number of notable examples remain to demonstrate the characteristics of this typology in the City of Bayside.

A variation of single-storey unit housing – housing in the form of a cluster estate – was introduced in the late 1960s. Project home company, Merchant Builders Pty Ltd, was interested in increasing housing density and designed some of the earliest examples of cluster housing in Melbourne, including a development in Yuille Street, Brighton (1968).¹⁵ The work of this firm inspired other cluster estate development in the area.

Place History

The four flats at 16 Gillard Street, Brighton East were constructed in 1968 for R & M Gluck of 6 Ward Street, East Brighton to a design by architect David Sapir & Associates.¹⁶ The two-storey block of four flats was built by H R Hooper.¹⁷

¹⁴ R Grow & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021, p 172. This Act governed building subdivision in Victoria at the time and allowed land to be attached to titles.

¹⁵ University of Melbourne, Melbourne School of Design, *Merchant Builders, towards a new archive*, Parkville, 2015, p 6.

¹⁶ Bayside Council Building Files, City of Brighton, Building Permit Application, 16 Gillard Street, Brighton East, 26 November 1968 & Working drawings, May & Sept 1968.

¹⁷ Bayside Council Building Files, City of Brighton, Building Permit Application, 16 Gillard Street, Brighton East, 26 November 1968.

The flats were advertised for rent the following year as 'luxury flats'¹⁸ comprising 2 and 3 bedrooms, spacious lounges, family kitchens, tiled bathrooms, laundries and carports.



Figure 2. Proposal sketch, front elevation, dated May 1968 (Source: Bayside Council Building Files)

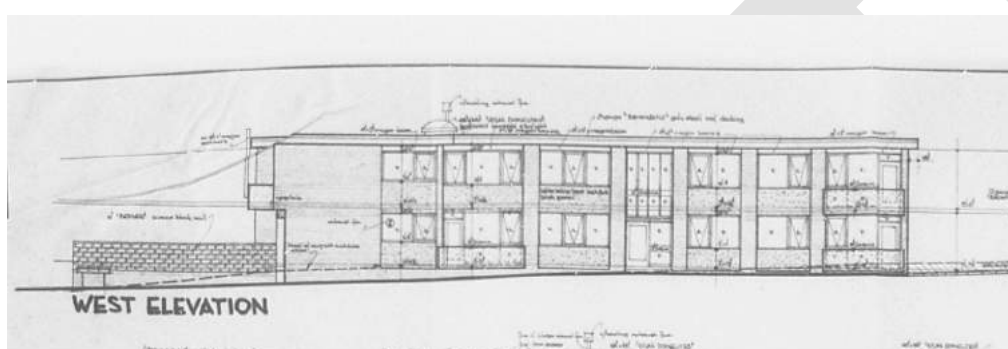


Figure 3. Working Drawings, West elevation for Units at 16 Gillard Street, Brighton (Source: Bayside Council Building Files)

David Sapir & Associates, architect

David Sapir (1933-1995) registered as an architect in Victoria in 1958. Establishing David Sapir & Associates, he is known to have taken on residential and commercial commissions. His residential projects encompassed houses and flats¹⁹, an example being the flats at 16 Gillard Street, Brighton East (1968). Other known projects include the drive-in bottle shop at 64 Foster Street, Dandenong (1967)²⁰. In the 1970s Sapir established an association with the Commonwealth Savings Bank of Australia, designing new branches at 14-16 Brice Avenue, Mooroolbark (1975)²¹ and 264-266 Springvale Road, Springvale (1978)²², and additions and alterations to the branches at 18 Derby Road, Caulfield East (1978)²³ and 9 Rose Street, Essendon (1982).²⁴

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

¹⁸ *The Age*, 16 July 1969, p 22.

¹⁹ *The Australian Jewish News*, 7 December 1973, p 22; 30 June 1978, p 37; *The Age*, 24 May 1969, p 74; 2 September 1970, p 25.

²⁰ Heritage Alliance, Survey of Post-War Built Heritage in Victoria: Stage One, Volume 1, 2008, p 87.

²¹ *The Age*, 18 October 1975, p 92.

²² *The Age*, 18 March 1978, p 111.

²³ *The Age*, 18 February 1978, p 145.

²⁴ *The Age*, 12 June 1982, p 63.

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 flats at 16 Gillard Street are located on the south side of Gillard Street between Hornby and Clinton Streets on a flat and rectangular site. The flats at the rear are accessed via a single vehicular crossover at the western end of the boundary to Gillard Street, and the frontmost (northernmost) flats have their own, separate crossover and driveway.

The building is two-storeys with a flat roof clad in profiled metal sheeting and broad eaves finished with deep painted timber fascias and fibre cement soffits. Walls are of brick construction in a dark brown face brick except at the spandrels beneath window suites, where the brick is a textured, light cream face brick. Windows are expansive and timber-framed, typically extending up to ceiling height.

In elevation, the building differs from the symmetrical composition shown in the proposal drawings; instead the principal elevation demonstrates an asymmetry with the central section including a balcony (with carport below) that projects from the bay at the eastern end of the elevation. The balcony has a solid, rendered concrete balustrade and three striking vertical motifs that are positioned off-centre and span from the balustrade to above the roofline. They appear to comprise single parallel, straight lengths of steel batten, painted white and fixed at the balustrade and the fascia. Another distinctive architectural feature is the concrete post and beam structure that supports the first-floor level over the carport. This structure has curved corner junctions and extends across the driveway.

Landscape features include the driveway arch structure, a hollow concrete block garden wall that partially encloses the front garden, a large tree (Jacarandah) at the northeast corner of the site, a mature palm tree at the south boundary, and established hedge plantings along the common driveway. The concrete driveway surfaces and a short length of pebble mix concrete path are likely also original.

Key Features:

- Modernist composition and form, including box-like form with horizontal emphasis, flat roof with broad eaves and deep fascia, expansive glazing, steel batten motif, decorative concrete post and beam structure providing an entrance archway to the shared side driveway and associated carports.
- Modernist materials and detailing, including brown brick, textured cream brick, concrete, steel battens, and expansive timber-framed windows.
- Landscape features including hollow concrete block wall, pebble mix path and concrete driveway.



Figure 4. 16 Gillard Street, Brighton East
(Source: nearmap, accessed September 2021)



Figure 5. Street presentation showing hollow concrete block wall (GJM Heritage, April 2021)



Figure 6. Driveway and contrasting brickwork (GJM Heritage, April 2021)

Intactness/Integrity

The flats at 16 Gillard Street retain a high degree of integrity in fabric, form and detail to their period of construction. The flats remain highly intact and retain the ability to be understood and appreciated as an example of a 1970s multi-residential development in the Post-War Modernist style.

Comparative Analysis

The introduction of the Stratum Title in 1960 and the *Strata Title Act 1967*²⁵ stimulated higher density development throughout the suburbs, with flats and units able to be sold separately for the first time. This housing type was promoted as a means of solving the severe housing shortages experienced across Melbourne following World War II, leading to an explosion of flat and unit developments in the post-war period. Multi-storey blocks of flats were constructed in the municipalities of Brighton and Sandringham; however, they appear to have been a less popular form of higher density living than the single-storey villa unit in the Bayside suburbs.

A number of multi-storey flats dating to the Post-War period remain throughout the City of Bayside. A large number of these display no particular architectural input or merit, however a small number apply a Modernist approach to their design, using brick construction, low-pitched roofs, large areas of glazing (particularly to the north) and feature panels of various decorative materials. These flats were often situated in a landscaped setting, with side driveway and integrated carports.

The flats at 16 Gillard Street, Brighton East are one of a small number of highly intact and well-resolved examples of Modernist flats which were built, and remain sufficiently intact, to demonstrate the characteristics of this typology within the City of Bayside. There are currently no examples of flats constructed in the post-war period included in the Heritage Overlay of the Bayside Planning Scheme on an individual basis or that are identified as contributing to the significance of a precinct. However, there are a small number of fine representative examples of this building type that have been retained with sufficient integrity to demonstrate this class of place and to reflect their importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to flat design and display a range of the principal characteristics of the style. Examples of these include:



'The Point', 1-15/405 Beach Road, Beaumaris (1959)

²⁵ R Grow & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021, p 172. This Act governed building subdivision in Victoria at the time and allowed land to be attached to titles.



1-6/16 Clive Street, Brighton East (1960)



1-7/150 Beach Road Sandringham (1960)

The flats at 16 Gillard Street, Brighton East are a small complex of four residential flats, situated in a residential setting, which are designed to appear as a single house on a standard-sized block. Like 16 Gillard Street, the above examples are two-storeys, comprise box-like forms with a horizontal emphasis, and expansive glazing. These examples all retain a high degree of integrity to their period of construction and clearly demonstrate the characteristics of the Modernist style applied to 1960s flats.

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

The flats at 16 Gillard Street, Brighton East are illustrative of the suburban development in the City of Bayside in the post-war period when a number of multi-storey residential flats were constructed across the municipality. This type of development was largely the result of increased housing demand following World War II. The impetus for higher density living, combined with changes to strata title legislation (which allowed for the sale of individual units for the first time in Victoria), led to a proliferation of multi-unit developments in the 1960s and 1970s. The flats at 16 Gillard Street clearly demonstrate this shift towards lower-cost, higher density living which characterised suburban development in what is now the City of Bayside, and across Victoria more broadly, in the post-war period.

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

The flats at 16 Gillard Street, Brighton East are notable as a fine and substantially intact representative example of a small residential flat building constructed during the post-war period in the City of Bayside. Designed by architects David Sapir & Associates, the flats display a range of characteristics that are typical of Post-War Modernist design, including a two-storey box-like form with asymmetrical principal elevation, flat roof with broad eaves and deep fascia, expansive timber-framed glazing, shared driveway, integrated carports and the use of contrasting materials such as brown brick, textured cream brick, concrete and steel to articulate the front elevation.

Criterion E: Importance in displaying particular aesthetic characteristics

The flats at 16 Gillard Street, Brighton East are of aesthetic significance as a well-resolved and carefully detailed example of a small flat complex constructed in the Modernist style. Designed by architects David Sapir & Associates, the building is characterised by its distinctive balustrading, contrasting brickwork, expansive glazing and its refined detailing. The flats at 16 Gillard Street, Brighton East 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 – front wall and carports
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.

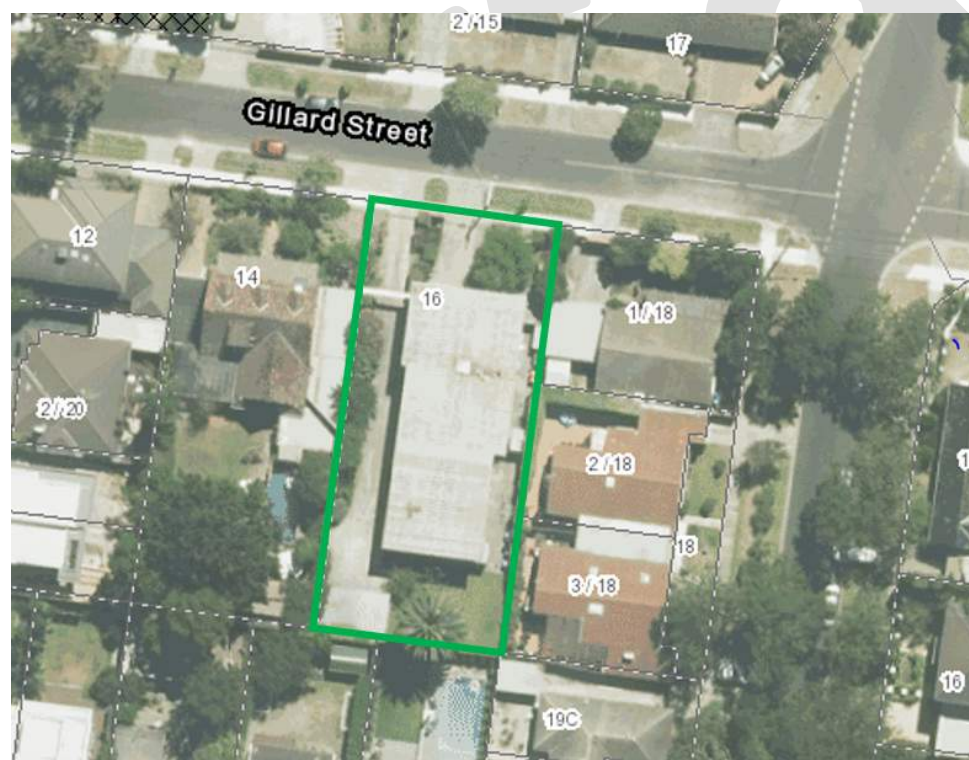




Figure 7. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

Key

-  Recommended extent of HO
-  Existing Heritage Overlay

References

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

Bayside Council Building Files.

Built Heritage Pty Ltd, 'Sol Sapir', *Dictionary of Unsung Architects*,
<<http://www.builtheritage.com.au/dictionary.html>>, accessed 31 July 2021.

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.

Grow, R, & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021.

Herald.

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

Heritage Alliance, *Survey of Post-War Built Heritage in Victoria: Stage One*, Volume 1, 2008.

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.

Flats, 16 Gillard Street, Brighton East – Statement of Significance, November 2021

Heritage place: Flats, 1-4/16 Gillard Street, Brighton East	PS ref no.: TBC
--	------------------------



Figure 1. 16 Gillard Street, Brighton East (April 2021)

What is significant?

The Flats at 16 Gillard Street, Brighton East, built in 1968.

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

- The original external form, materials and detailing of the flats
- The high level of integrity to their original design
- Modernist composition and form, including box-like form with horizontal emphasis, flat roof with broad eaves and deep fascia, expansive glazing, steel batten motif, decorative concrete post and beam structure providing an entrance archway to the shared side driveway and associated carports
- Modernist materials and detailing, including brown brick, textured cream brick, concrete, steel battens, and expansive timber-framed windows
- Landscape features including hollow concrete block wall, pebble mix path and concrete driveway.

Later alterations and additions are not significant.

How is it significant?

The Flats at 16 Gillard Street, Brighton East are of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

The Flats at 16 Gillard Street, Brighton East are illustrative of the suburban development in the City of Bayside in the post-war period when a number of multi-storey residential flats were constructed across the municipality. This type of development was largely the result of increased housing demand following World War II. The impetus for higher density living, combined with changes to strata title legislation (which allowed for the sale of individual units for the first time in Victoria), led to a proliferation of multi-unit developments in the 1960s and 1970s. The flats at 16 Gillard Street clearly demonstrate this shift towards lower-cost, higher density living which characterised suburban development in what is now the City of Bayside, and across Victoria more broadly, in the post-war period (Criterion A).

The flats at 16 Gillard Street, Brighton East are notable as a fine and substantially intact representative example of a small residential flat building constructed during the post-war period in the City of Bayside. Designed by architects David Sapir & Associates, the flats display a range of characteristics that are typical of Post-War Modernist design, including a two-storey box-like form with asymmetrical principal elevation, flat roof with broad eaves and deep fascia, expansive timber-framed glazing, shared driveway, integrated carports and the use of contrasting materials such as brown brick, textured cream brick, concrete and steel to articulate the front elevation (Criterion D).

The flats at 16 Gillard Street, Brighton East are of aesthetic significance as a well-resolved and carefully detailed example of a small flat complex constructed in the Modernist style. Designed by architects David Sapir & Associates, the building is characterised by its distinctive balustrading, contrasting brickwork, expansive glazing and its refined detailing. The flats at 16 Gillard Street, Brighton East 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

Barry House, 7 Roosevelt Court, Brighton East



Figure 1. 7 Roosevelt Court, Brighton East (GJM Heritage, April 2021).

DATE: November 2021 - Draft

BARRY HOUSE, 7 ROOSEVELT COURT, BRIGHTON EAST

Place Type: House	Architect: McGlashan & Everist
Construction Date: 1957	Builder: R J Smith
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 subdivided³ land in the 1930s⁴ 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

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 migration¹⁰ 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.

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 7 Roosevelt Court, Brighton East was constructed for James and Janice Barry in 1957 to a design by architects, McGlashan & Everist. The house was one of the earliest commissions for the architectural partnership.¹⁴ McGlashan & Everist employed a simple and restrained palette of materials in the design of the residence, which comprised a central kitchen, north-facing living areas opening onto a terrace, an open stone fireplace and den with stone floor and fireplace.¹⁵

The house was listed by McGlashan & Everist 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 these 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.

The Barry's continued to reside at the property until 1971. It was advertised for sale in September that year, at which time it was described as ‘a really delightful contemporary architect-designed brick residence’.¹⁶ The new owners constructed a swimming pool to the rear of the house before it was again put up for sale in 1975.¹⁷

McGlashan & Everist, architects

McGlashan & Everist was formed by David McGlashan (1927-97) and Neil Everist (1929–) in 1955, soon after they graduated from the University of Melbourne. The partners were part of the generation of innovative

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 Pirota, 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 & Post-War Heritage Study*, 2008, p 58.

¹⁵ *Australian Jewish News*, 24 September 1971, p 30.

¹⁶ *Australian Jewish News*, 24 September 1971, p 30.

¹⁷ *The Age*, 18 January 1975, p 42.

young architects that led changes in attitudes to lifestyle and nature, by building for Australian cultural and environmental conditions, integrating inventive designs and natural environments.

The firm's early works included the subject property at 7 Roosevelt Court, Brighton East (1957), Osborne House, Portsea (1960) and Reed House, Aspendale (1961). The partners soon worked collaboratively from two offices in Melbourne and Geelong. From the 1960s, McGlashan & Everist both travelled extensively to the United States, Japan and Scandinavia. They particularly responded to the residential designs of US architects Frank Lloyd Wright, Richard Neutra, Edward Larrabee Barnes and Philip Johnson, as well as the Bauhaus principles of simplicity and elegance, open planning and light, and modular design.

In 1963 they were awarded the RVIA Victorian Medal for Grimwade House at 28-54 Dundas Street, Rye (1960) and in 1968 they were awarded the RAIA Victorian Architecture Bronze Medal for the 'Best building in all categories erected in Victoria,' for their celebrated design of the John and Sunday Reed House, Bulleen (1963-7; now known as Heide II, part of Heide Museum, VHR H1494).

The founding partners retired in 1997. The firm continues to practice under McGlashan Everist Pty Ltd.¹⁸

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 7 Roosevelt Court is located on the north side of Roosevelt Court, south-west of the Brighton Public Golf Course. The site is rectangular and slopes down slightly from the west to the east, with access provided at the western end of the front boundary via a single vehicle crossover.

The house is single storey with a T-shaped plan form. A prominent double carport projects towards the front (southern) boundary. The house is largely concealed from public view by a tall concrete brick garden wall along the south boundary.

The house has a flat roof clad in profiled metal sheeting supported on exposed timber beams. A narrow band of highlight windows are arranged between exposed rafter ends along the eastern portion of the front elevation. The walls are of concrete brick construction laid in stretcher bond. Windows are timber-framed.

A short gravel driveway leads to the paved carport, through which the recessed front door is accessed. The adjacent length of garden wall features perforated/hit and miss detailing that provide glimpses to the (later) pool terrace that occupies the front yard. A paved patio is located to the northeast of the house.

Key Features:

- Siting to maximise the northern aspect and with an emphasis on privacy.

¹⁸ J Trimble, 'McGlashan & Everist' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 441-42.

- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, flat roof, recessed front entrance and prominent integrated carport.
- Modernist materials and detailing, including concrete face brick, perforated/hit and miss brickwork to the front wall, exposed timber beams and timber-framed windows.



*Figure 2. 7 Roosevelt Court, Brighton East
(Source: nearmap, accessed September 2021)*



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



*Figure 4. Carport
(GJM Heritage, April 2021)*

Intactness/Integrity

The house at 7 Roosevelt Court retains a high degree of integrity in fabric, form and detail to its period of construction. Some modification and reconfiguration of the front wall and vehicle accessway has occurred since its construction and a pool has been constructed within the front enclosed courtyard. Notwithstanding these changes, the house remains substantially 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, 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, 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. A diverse range of clay and concrete bricks were available for wall 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 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 7 Roosevelt Court, 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 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.

In addition 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 7 Roosevelt Court in form, detailing and age of construction include:



86 Dalgetty Road, Beaumaris (Robin Boyd, 1955)



50 Gareth Avenue, Beaumaris (Bruce Barbour, 1959)



7 Grandview Avenue, Beaumaris (John Baird, 1960)



14 Fairway Avenue, Cheltenham (Gerald McKeown, 1961)

Like 7 Roosevelt Court, these places comprise simple, single-storey box-like forms with horizontal emphasis, flat roofs, integrated prominent carports and enclosed courtyards. Like 7 Roosevelt Court, these examples all demonstrate a simplicity of design and sophisticated detailing. All are designed with privacy and site-specific orientation in mind; oriented to respond to the site, rather than designed to address the street. They feature extensive full-height windows designed to maximise natural lighting and provide a connection between the indoors and outdoors – a characteristic feature of Modernist housing design. Like the examples above, 7 Roosevelt Court 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 – 7 Roosevelt Court, Brighton East 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 1957 to a design by architects McGlashan & Everist, the Barry House at 7 Roosevelt Court, Brighton East 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. Barry House at 7 Roosevelt Court, Brighton East 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

Barry House at 7 Roosevelt Court, Brighton East 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 McGlashan & Everist, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton East and across Victoria more broadly, including site-specific orientation, low box-like form with horizontal emphasis, flat roof with exposed timber beams, an emphasis on privacy with high brick walls and band of highlight windows to the street, expansive timber-framed full-height glazing to the north, prominent integrated carport, and the use of materials such as concrete bricks for the house and garden walls including a perforated/hit and miss screen.

Criterion E: Importance in displaying particular aesthetic characteristics

Barry House at 7 Roosevelt Court, Brighton East is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by renowned architects McGlashan & Everist as one of the earliest examples of their work, the house is characterised by its severe

presentation to the street, its emphasis on privacy, and its refined detailing. Barry 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 – front wall and 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 5 below.



Figure 5. 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 Jewish News.

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.

Royal Australian Institute of Architects (RAIA) *Homebuilders' Handbook*, 1968.

Royal Victorian Institute of Architects (RVIA), *Modern Houses*, 1964.

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

The Age.

The Argus.

Trimble, J 'McGlashan & Everist' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 441-42.

University of Melbourne, Melbourne 1945 Photo-map.

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

Barry House, Brighton East – Statement of Significance, November 2021

Heritage place: Barry House, 7 Roosevelt Court, Brighton East	PS ref no.: TBC
--	------------------------



Figure 1. 7 Roosevelt Court, Brighton East (April 2021)

What is significant?

Barry House at 7 Roosevelt Court, Brighton East, built in 1957.

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
- Siting to maximise the northern aspect and with an emphasis on privacy
- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, flat roof, recessed front entrance and prominent integrated carport
- Modernist materials and detailing, including concrete face brick, perforated/hit and miss brickwork to the front wall, exposed timber beams and timber-framed windows.

Later alterations, including the pool in the southern courtyard, are not significant.

How is it significant?

Barry House at 7 Roosevelt Court, Brighton East is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1957 to a design by architects McGlashan & Everist, the Barry House at 7 Roosevelt Court, Brighton East 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. Barry House at 7 Roosevelt Court, Brighton East makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Barry House at 7 Roosevelt Court, Brighton East 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 McGlashan & Everist, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton East and across Victoria more broadly, including site-specific orientation, low box-like form with horizontal emphasis, flat roof with exposed timber beams, an emphasis on privacy with high brick walls and band of highlight windows to the street, expansive timber-framed full-height glazing to the north, prominent integrated carport, and the use of materials such as concrete bricks for the house and garden walls including a perforated/hit and miss screen (Criterion D).

Barry House at 7 Roosevelt Court, Brighton East is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by renowned architects McGlashan & Everist as one of the earliest examples of their work, the house is characterised by its severe presentation to the street, its emphasis on privacy, and its refined detailing. Barry 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

Hirsh House, 1 Sara Avenue, Brighton East



Figure 1. 1 Sara Avenue, Brighton East (GJM Heritage, April 2021).

DATE: November 2021 - Draft

HIRSH HOUSE, 1 SARA AVENUE, BRIGHTON EAST

Place Type: House	Architect: Harry Ernest
Construction Date: 1962	Builder: Martin Sachs
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 subdivided³ land in the 1930s⁴ 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

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 migration¹⁰ 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.

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 1 Sara Avenue, Brighton East was constructed in 1962 for Jack and Shirley Hirsh to a design by architect, Harry Ernest. The builder for the works was Martin Sachs. The unusually wide site allowed Ernest to design the house to run the full width of the property so all rooms had north facing windows. Prominent eaves provided protection from the summer sun. The Hirsh family resided at the house (originally numbered 3 Sara Avenue) for four years before moving to Caulfield.¹⁴ The house was subsequently occupied by J Allen.¹⁵

The house was included by H Ernest & 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 these 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.

Harry Ernest, architect

Harry Ernest (1930–) completed his architectural studies at the University of Melbourne in 1953 before commencing work with architects, Stephenson & Turner and Roy Grounds. Ernest established his own practice in 1955. His first commission, a four-storey office block ‘Chelsea House’ on Flemington Road, North Melbourne (1956), was praised as Melbourne’s first office building with curtain walling to all four sides.¹⁶ Ernest’s practice focused on residential projects, with some larger-scale community and commercial projects, often commissioned by a network of clients from Melbourne’s Jewish community. His first house, designed for his

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 Pirota, 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 S&M, 1965; Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 62.

¹⁵ S&M 1970, 1974.

¹⁶ National Trust of Australia (Victoria), *Melbourne's Marvellous Modernism*, 2014, p 5.

parents in Kew, was published in Neil Clerehan's book *Best Australian Houses*.¹⁷ Other commissions undertaken by Ernest included the sports centre for the Judaen League of Victoria in Alma Road, East St Kilda (1963), the Beth Weizmann Community Centre in St Kilda Road (1968)¹⁸ and Latrobe Photographic Studios at 152 Little Lonsdale Street, Melbourne (1964).¹⁹

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 1 Sara Avenue, Brighton East is located on the north side of Sara Avenue, in close proximity to the grounds of Brighton Secondary College and Brighton Public Golf Course. The site is a rectangular and flat double block, with access provided at the western end of the front (southern) boundary via a double-width vehicular crossover and adjacent pedestrian path.

The house is single-storey with a recently constructed second-storey addition to the rear, and is approximately L-shaped in plan with the long axis spanning nearly the full width of the front boundary. The shorter section of the 'L' extends towards the northwest, framing a rear pool terrace. The principal (southern) elevation is set back from the front boundary, providing for a double driveway, unfenced garden and entry path at the western end and a private front garden, behind a later fence, at the eastern end.

The house has a flat roof with a projecting eave and painted timber fascia detail. At the principal elevation this fascia detail is continuous and unbroken, emphasizing the horizontal plane of the roof. Walls are of brick construction, in a pale orange face brick laid in stretcher bond. The recessed entrance is signalled by a tall, random stone-clad feature wall. The front door is stained timber and is flanked by full-height fixed-pane windows. The stone-clad feature wall penetrates through the front glazing to prevent views from the street into the living spaces. The double carport is prominently positioned to the west of the main entry. A small, square chimney is located at the eaves line of the east elevation.

The garden path is flanked by garden beds and a freestanding letterbox.

Key Features:

- Site-specific planning to maximise the northern aspect.
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, flat roof, and prominent integrated carport.

¹⁷ Heritage Alliance, 'Hirsh House, 1 Sara Avenue, Brighton East' in *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 62.

¹⁸ Heritage Alliance, 'Hirsh House, 1 Sara Avenue, Brighton East' in *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 62.

¹⁹ National Trust of Australia (Victoria), *Melbourne's Marvellous Modernism*, 2014, p 73.

- Modernist materials and detailing, including pale orange face brick, expansive timber-framed glazing, prominent random stone-clad feature wall, low front garden beds flanking the garden path, and original letterbox.



Figure 2. 1 Sara Avenue, Brighton East
(Source: nearmap, accessed September 2021)



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

Intactness/Integrity

The house at 1 Sara Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. Despite the addition of a sensitively-designed addition, 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. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like and low 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 or 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 window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design.

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 to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. 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 RIAA 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, 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 1 Sara Avenue in form, detailing and age of construction include:



89 Oak Street, Beaumaris, (Sylvia Tutt, 1962-64)



24 Balcombe Park Lane, Beaumaris (J Carmichael, 1966)

Like 1 Sara Avenue, Brighton East, the above examples comprise simple box-like forms with horizontal emphasis, flat roofs and prominent integrated carports. They are characterised by their rectangular plan forms, front facades comprising brick walls with expanses of glazing, and their siting to incorporate landscaped garden settings to the street frontage. Like 1 Sara Avenue, these houses demonstrate a simplicity of design and lightness of material, being of light-coloured brick construction with expansive windows designed to maximise natural lighting and provide connection between the indoors and outdoors – a characteristic feature of Modernist housing design. All are designed with site-specific orientation in mind; they are oriented to respond to the site, rather than designed to address the street. Like the examples above, 1 Sara Avenue retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of 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 – 1 Sara Avenue, Brighton East 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 1962 to designs by architect Harry Ernest, Hirsh House at 1 Sara Avenue, Brighton East 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 principally for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. Hirsh 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

Hirsh House at 1 Sara Avenue, Brighton East 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 architect, Harry Ernest, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton East and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof with broad eaves, fully glazed window walls, recessed entry, prominent and integrated double carport, and random stone-faced privacy wall. A sensitively-designed two-storey addition does not detract from the key design characteristics of the original house.

Criterion E: Importance in displaying particular aesthetic characteristics

Hirsh House at 1 Sara Avenue, Brighton East is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Harry Ernest, the house is characterised by its long, low-profile street presentation, striking random-stone clad feature wall, and its refined detailing. Hirsh 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 – front stone-clad garden wall and 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 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.

Heritage Alliance, 'Hirsh House, 1 Sara Avenue, Brighton East' in *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 61-62. The citation includes an interview with the architect.

National Trust of Australia (Victoria), *Melbourne's Marvellous Modernism, A Comparative Analysis of Post-War Modern Architecture in Melbourne's CBD 1955 -1975*, 2014.

Royal Australian Institute of Architects (RAIA) Homebuilders' Handbook, 1968.

Royal Victorian Institute of Architects (RVIA) Modern Houses, 1964.

Sands & McDougall Directory.

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.

Hirsh House, Brighton East – Statement of Significance, November 2021

Heritage place: Hirsh House, 1 Sara Avenue, Brighton East	PS ref no.: TBC
--	------------------------



Figure 1. 1 Sara Avenue, Brighton East (April 2021)

What is significant?

Hirsh House at 1 Sara Avenue, Brighton East, built in 1962.

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 planning to maximise the northern aspect
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, flat roof, and prominent integrated carport
- Modernist materials and detailing, including pale orange face brick, expansive timber-framed glazing, prominent random stone-clad feature wall, low front garden beds flanking the garden path, and original letterbox.

Later alterations and the second-storey addition are not significant.

How is it significant?

Hirsh House at 1 Sara Avenue, Brighton East is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1962 to designs by architect Harry Ernest, Hirsh House at 1 Sara Avenue, Brighton East 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 principally for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. Hirsh House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Hirsh House at 1 Sara Avenue, Brighton East 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 architect, Harry Ernest, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton East and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof with broad eaves, fully glazed window walls, recessed entry, prominent and integrated double carport, and random stone-faced privacy wall. A sensitively-designed two-storey addition does not detract from the key design characteristics of the original house (Criterion D).

Hirsh House at 1 Sara Avenue, Brighton East is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Harry Ernest, the house is characterised by its long, low-profile street presentation, striking random-stone clad feature wall, and its refined detailing. Hirsh 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)