HERITAGE CITATION

Opat House, 25 Chatsworth Avenue, Brighton

Figure 1. 25 Chatsworth Avenue, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

OPAT HOUSE, 25 CHATSWORTH AVENUE, BRIGHTON

Place Type: House	**Architect:** Alistair Knox (Designer), Gordon Ford (Garden Design)
Construction Date: 1972	**Builder:** Knox & Hellemons
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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]

The 'Environmental Style' of the 1960s and 1970s

The iconic work of Frank Lloyd Wright continued to inspire a number of Melbourne architects and designers in the 1960s and the early 1970s, creating a distinctive branch of Modernism. The influence of his more organic approach to architecture is evident in residential design through this period when an increased interest in the natural environment and the changing lifestyles of the period encouraged careful responses to specific sites and their existing vegetation, including the harmonious integration of house and landscape, and the use of natural materials, such as exposed recycled brick and stained timber. The work of designer, builder and environmentalist, Alistair Knox, exemplified this natural approach to house design.

Place History

The house at 25 Chatsworth Avenue, Brighton was constructed in 1972 for solicitor Kenneth Opat and his wife Vivienne, to a design by Alistair Knox.[14] The works were undertaken by Knox and Hellemons.[15]

The garden was the work of landscape designer Gordon Ford, a pioneer of the 'bush garden' movement and long-time colleague of Alistair Knox.[16] Ford learnt the principles of naturalistic landscaping while working for noted landscape designer, Ellis Stones, in the early 1950s before commencing his own practice in 1952[17].

The house continued to be occupied by the Opat family in 2008.

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne*, 1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).
[14] Bayside Council Building Files, City of Brighton, Building Permit Application, 25 Chatsworth Avenue, Brighton, 16 May 1972 & Working drawings, 14 July 1972.
[15] Bayside Council Building Files, City of Brighton, Building Permit Application, 25 Chatsworth Avenue, Brighton, 16 May 1972.
[16] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 24.
[17] G Ford, *The Natural Australian Garden*, p 13.

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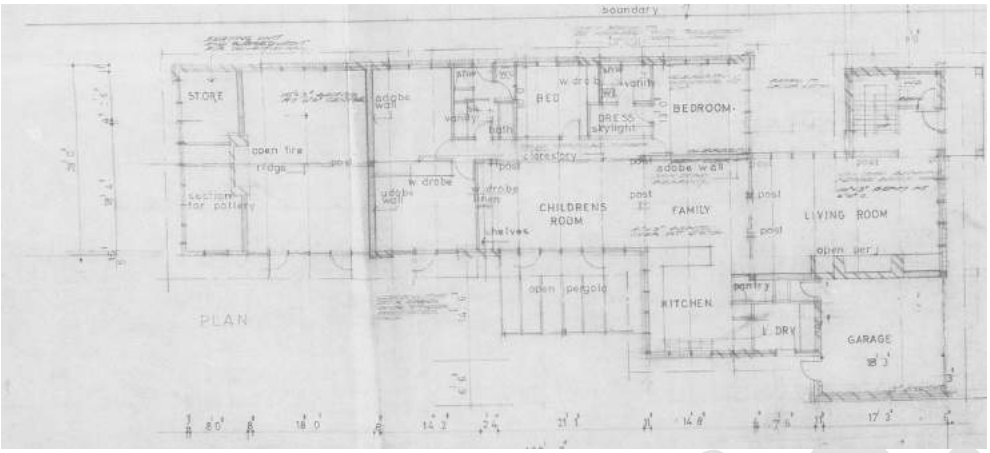

Figure 2. Working Drawing, Plan for 25 Chatsworth Avenue, Brighton. (Source: Bayside Council Building FilesBayside)

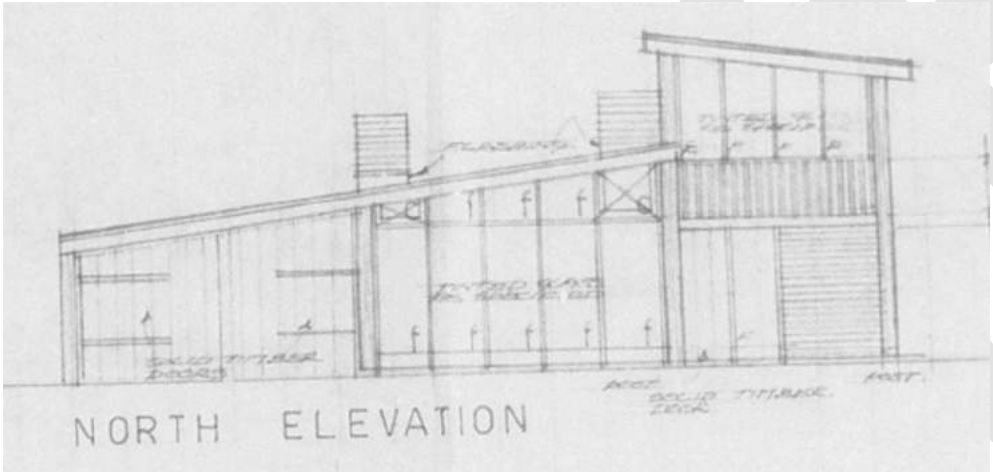

Figure 3. Working Drawing, Front Elevation for 25 Chatsworth Avenue, Brighton. (Source: Bayside Council Building Files

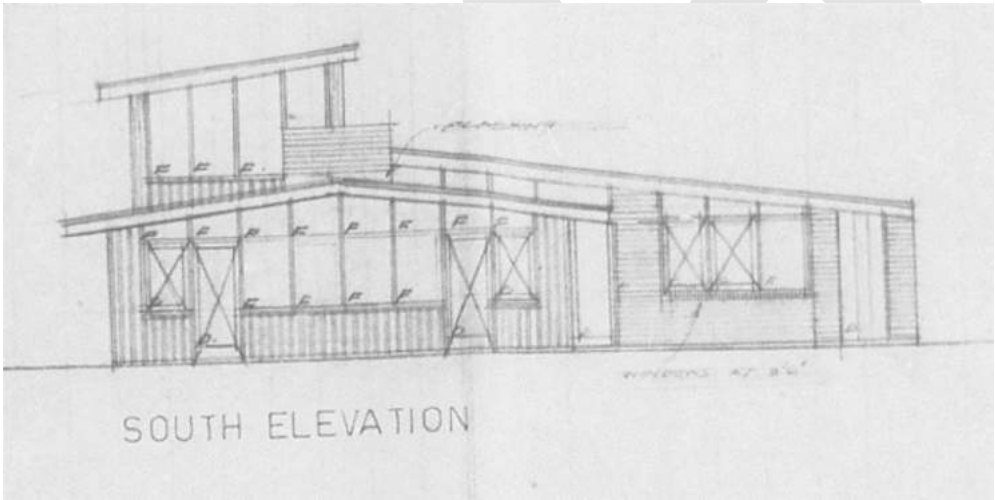

Figure 4. Working Drawing, Rear Elevation for 25 Chatsworth Avenue, Brighton. (Source: Bayside Council Building Files)

Alistair Knox, designer, builder and environmentalist

Alistair Knox was one of the leading practitioners of the earth-building movement in Australia, writing for newspapers, appearing on radio, and opening his houses to the public to promote the virtues of his design and living principles**.** Educated at Scotch College, he later took part-time pottery studies at Melbourne Technical College in 1941 before serving in World War II. Upon his return, he took up studies in architecture and building construction at Melbourne Technical College (now RMIT). His studies remained uncompleted as he began building houses with a small team in 1946. Given the shortage in conventional building materials in the post-war period, Knox considered mud-brick to be a sensible and economical alternative. An early house of timber

construction in Eaglemont was evidence of his interest in the architecture and landscape ideals of Walter Burley Griffin and the organic design principles of Frank Lloyd Wright.[18]

Knox's houses incorporated mud-brick, stone, timber, recycled bricks and salvaged materials. He frequently collaborated with landscape designers Ellis Stones, Gordon Ford and Peter Glass, who designed complementary indigenous plantings and landscapes. Knox's ideas and buildings found broad influence and acceptance in the late 1960s and 1970s. Examples of his work include houses at 25 Chatsworth Avenue, Brighton (1972), Coller House in Eltham (1974), Huggett House in Eltham (1975) and Pittard House in Research (1978-9).

Gordon Ford, Landscape Designer

Gordon Craig Ford (1918-1999) was a renowned landscape designer at the forefront of the Australian bush-garden style. Ford learnt the principles of naturalistic landscaping while working for notable landscape designer Ellis Stones in the early 1940s.[19] Stones was one of the most influential architects of Australian bush-garden design, promoting the use of rocks and native plants to create an informal effect.

Ford commenced his own practice in 1952.[20] Throughout his career, Ford collaborated with long-time colleague Alistair Knox, designer, builder & environmentalist, who also worked with landscape designers Ellis Stones and Peter Glass.[21] Ford and Knox met in the mid-1940s when both lived in Eltham, and it was through Knox's wife, Margot, that Ford met Ellis Stones.[22]

Ford's landscapes combined naturalistic layers of native plants, stone and water, to establish a natural flow with soft edges and undefined borders, rambling pathways, and an interplay between void and mass.[23]

Ford focussed on residential landscapes, but is known to have designed for major institutions, such as Monash University, in collaboration with fellow landscape designer Peter Glass, with whom he often collaborated. Ford and his wife Gwen established their own bush garden, 'Fulling', at Pitt Street, Eltham.[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] P Goad, 'Alistair Knox' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 387.
'Design and Building Career' and 'Biography' via *Alistair Knox*, <http://alistairknox.org/>, accessed June 2020.
[19] G Ford, *The Natural Australian Garden*, 1999, p 13.
[20] G Ford, *The Natural Australian Garden*, 1999, p 13.
[21] P Goad, 'Alistair Knox' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 388.
[22] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study, Stage 3*, 2008. Citation for 'Opat House, 25 Chatsworth Avenue, Brighton'.
[23] B Downes, 'Atlas of memory: Gordon Ford's natural Australian garden', in *Foreground* [published in partnership with Australian Institute of Landscape Architects], <https://www.foreground.com.au/>, accessed November 2021;
S Ryan, 'A Groundbreaking Garden' [interview with Gwen Ford], *Gardening Australia* via <http://www.abc.net.au>, accessed November 2021.
[24] B Downes, 'Atlas of memory: Gordon Ford's natural Australian garden', in *Foreground* [published in partnership with Australian Institute of Landscape Architects], <https://www.foreground.com.au/>, accessed November 2021.

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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 25 Chatsworth Avenue, Brighton is located on the south side of Chatsworth Avenue and is directly opposite the North Road Reserve. The site is rectangular and flat with access via a single vehicular crossover at the eastern end of the front (northern) boundary.

The house is a predominantly single-storey structure of brick and timber construction, with a prominent double-height skillion-roofed element over the main entry. The roof of the house proper is a shallow-pitched, elongated skillion roof sloping up to the double-height element. The roofs are clad with corrugated steel and finished with shallow eaves and stained timber fascia. Three chimneys are variously located, with only the frontmost squat recycled-brick chimney readily visible from the street.

The principal (north) elevation comprises a garage at the eastern end with the main entry to the house via a porch formed by the double-height section to the west supported on large square timber posts. The double garage door is unusually detailed to read as contiguous with the wall and both elements are clad in stained vertical timber boards. The garage doors are ledged-and-braced on large strap hinges. Expansive timber-framed windows are fitted to other walls.

The driveway is lined with reclaimed timber sleepers, and these also form a bench seat at the entry. A freestanding recycled brick pier with letterbox and timber insert is located at the northeast corner of the site. A curving garden path provides access to the entry porch through informal garden beds that are densely planted with Australian native shrubs beneath a canopy of taller spotted gums, and a large *Eucalyptus citriodora* is located immediately behind the letterbox. A row of reclaimed sleepers forms garden edging along the front boundary. A pool is located to the rear of the property.

Key Features:

- Integration of residence and landscape.
- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, shallow-pitched skillion roof, prominently-sited garage, and expansive glazing.
- 'Environmental style' Modernist materials and detailing, including recycled brick, timber (including the use of reclaimed sleepers), and timber-framed glazing.
- Landscape features, including timber-lined driveway, freestanding recycled brick letterbox, and informal garden beds with native plantings.

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Figure 5. 25 Chatsworth Avenue, Brighton (Source: nearmap, accessed September 2021)

Figure 6. Street presentation (GJM Heritage, April 2021)

Figure 7. Integrated garage (GJM Heritage, April 2021)

Intactness/Integrity

The house at 25 Chatsworth 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 1970s 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. In the 1960s and early 1970s, the iconic work of Frank Lloyd Wright continued to inspire a number of Melbourne architects and designers, who created a distinctive branch of Modernism. The influence of his more organic or "Environmental" approach to architecture is evident in residential design through this period when an increased interest in the natural environment and the changing lifestyles of the period encouraged careful responses to specific sites and their existing vegetation, including the harmonious integration of house and landscape, and the use of natural materials, such as exposed recycled brick and stained timber.

Like other Modernist houses of the period, these houses were designed to respond to the orientation or topography of each site. Integrated carports and garages were still prominently sited and entries continued to generally be recessed or concealed from view. Timber-framed glazing continued to include full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors.

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 are different in form and detailing to the house at 25 Chatsworth Avenue, Brighton and include:

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

3 Linacre Road, Hampton (HO528) (c1960)

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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.

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- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Further to the above 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. The house that is most comparable to 25 Chatsworth Avenue, Brighton in form, detailing and age of construction is the following residence, also designed by Alistair Knox:

21 Dudley Street, Brighton (Alistair Knox, 1971) (Image: https://www.realestate.com.au/sold/property-house-vic-brighton-120085153)

Both places are situated in close proximity to each other and are constructed on north-facing sites. Both houses are predominantly single-storey, constructed of red clinker brick with interlocking rectangular wings and low box-like forms. Both have shallow-pitched or flat roofs with deep, dark stained timber fascias, expansive timber-framed glazing (including full-height windows), and prominent integrated carport/garage. Both houses are set within established landscape gardens. Both these examples 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 example identified above – 25 Chatsworth Avenue, Brighton clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

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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 1972 to a design by Alistair Knox and a landscape design by Gordon Ford, Opat House at 25 Chatsworth Avenue, Brighton is 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. Opat 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

Opat House at 25 Chatsworth Avenue, Brighton 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 Alistair Knox, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning, low box-like forms with horizontal emphasis, shallow-pitched roofs with deep fascias, expansive timber-framed glazing including full-height windows, and prominent integrated garage.

Criterion E: Importance in displaying particular aesthetic characteristics

Opat House at 25 Chatsworth Avenue, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the "Environmental" Modernist style. Designed by Alistair Knox as a mature example of his work, the house is characterised by its asymmetrical, highly glazed front elevation, its use of natural or reclaimed materials, and its integrated landscape design by Gordon Ford. Opat House demonstrates the key aesthetic qualities of "Environmental" 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?	Yes
Internal Alteration Controls?	No
Tree Controls?	Yes - *Eucalyptus citriodora* and *Corymbia maculata*
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – garage, timber sleeper edging to front garden and free-standing recycled brick letterbox
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

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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

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References

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

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Herald.

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

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Opat House, Brighton – Statement of Significance, November 2021

Heritage place: Opat House, 25 Chatsworth Avenue, Brighton	**PS ref no.:** TBC

Figure 1. 25 Chatsworth Avenue, Brighton (April 2021)

What is significant?

Opat House at 25 Chatsworth Avenue, Brighton, built in 1972.

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
- Integration of residence and landscape
- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, shallow-pitched skillion roof, prominently-sited garage, and expansive glazing
- 'Environmental style' Modernist materials and detailing, including recycled brick, timber (including the use of reclaimed sleepers within the landscaping), and timber-framed glazing
- Landscape features, including timber-lined driveway, freestanding recycled brick letterbox, and informal garden beds with established native plantings.

Later alterations are not significant.

How is it significant?

Opat House at 25 Chatsworth Avenue, Brighton is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1972 to a design by Alistair Knox and a landscape design by Gordon Ford, Opat House at 25 Chatsworth Avenue, Brighton is 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. Opat House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Opat House at 25 Chatsworth Avenue, Brighton 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 Alistair Knox, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning, low box-like forms with horizontal emphasis, shallow-pitched roofs with deep fascias, expansive timber-framed glazing including full-height windows, and prominent integrated garage (Criterion D).

Opat House at 25 Chatsworth Avenue, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the "Environmental" Modernist style. Designed by Alistair Knox as a mature example of his work, the house is characterised by its asymmetrical, highly glazed front elevation, its use of natural or reclaimed materials, and its integrated landscape design by Gordon Ford. Opat House demonstrates the key aesthetic qualities of "Environmental" 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)

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HERITAGE CITATION

Winton Court, 1-8/175 Church Street, Brighton

Figure 1. Units 1-8/175 Church Street, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

WINTON COURT, 1-8/175 CHURCH STREET, BRIGHTON

Place Type: Units	**Architect:** Clarke Hopkins Clarke
Construction Date: 1964	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 required the purchase of 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 eight units at 175 Church Street, Brighton were constructed in 1964 to a design by architects Clarke Hopkins Clarke (Figure 2).[16] The units, named Winton Court, were offered for sale the same year as 'luxurious villa units' and the 'best ever built in this popular location'.[17] Each villa, priced at £11,500, comprised two or three bedrooms with living room and den, a well-planned kitchen, and individual carports (Figure 3). The development also boasted secluded courtyards and gardens and was sited in close proximity to shops and public transport.[18]

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[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, Working drawings for home units, 175 Church Street, Brighton, 10 November 1963.
[17] *The Age,* 7 November 1964, p 46.
[18] *The Age,* 17 July 1965, p 45.

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An early sales advertisement in 1965 emphasised the ideal planning of the units which afforded private living to a design seen 'only in San Francisco, America' as well as the top-quality workmanship that 'must be seen to be appreciated'.[19] Another in 1991 noted the 'pleasant private garden outlook from every main room' and the 'bright and functional' design (Figure 5).[20]

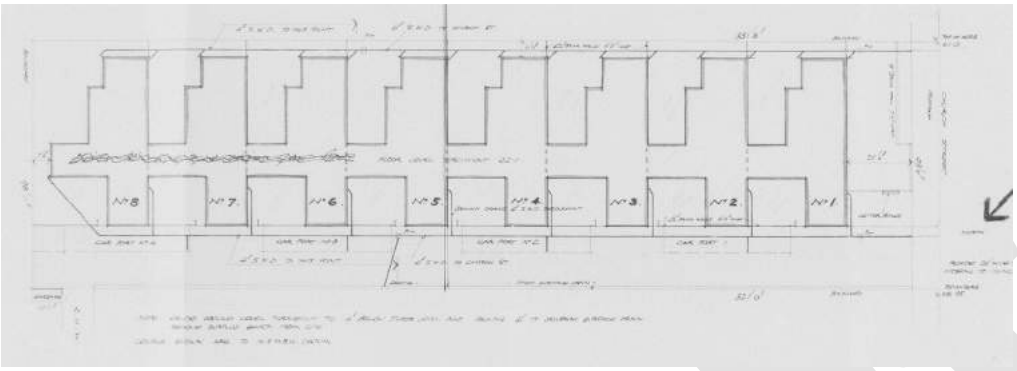

Figure 2. Site plan showing eight home units at 175 Church Street, Brighton, 1963 (Source: Bayside Council Building Files)

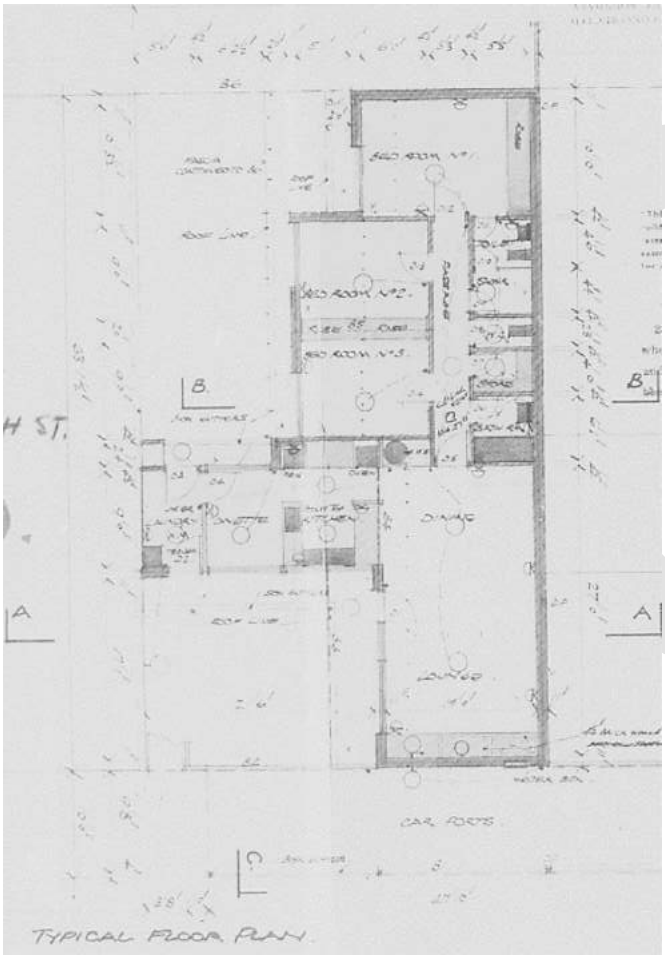

Figure 3. Plan showing the typical layout of the units, Brighton, 1963 (Source: Bayside Council Building Files)

[19] *The Age,* 22 May 1965, p 45.
[20] *The Age,* 20 July 1991, p 41.

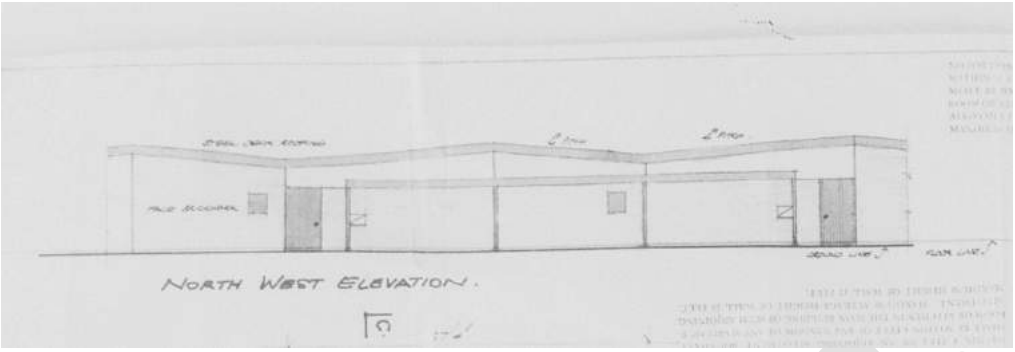

Figure 4. North-west elevation of unit, Brighton, 1963 (Source: Bayside Council Building Files)

Figure 5. Sketch showing the private garden of one of the villa units, 1991 (Source: The Age, July 1991)

Clarke Hopkins Clarke, architects

RMIT University architecture graduates Jack Clarke, David Hopkins and Les Clarke formed Clarke & Associates, later named Clarke Hopkins Clarke, in 1961. Jack Clarke was appointed director of the Royal Victorian Institute of Architects (RVIA) Small Homes Service between 1962 and 1965 and as a result, the firm received nation-wide residential commissions. The firm also took on educational projects in the 1970s, including award-winning work at Eltham College.[21] Other key commissions included the Royal Park Boys Home, Parkville (1968).

Residential projects in the post-war period are known to include Jack Clarke's own house at 18 Hutchison Avenue, Beaumaris (1956), 21 Brewster Street, Essendon (1960s), 2 Ballara Court, Brighton (1961), 14 Cavell Court, Beaumaris (1964), 2 Ramsay Street, Brighton (1964), 25 Billson Street, Brighton East (1964) and 19 Haywood Street, Beaumaris (c1969). Les Clarke's design 'Pillaroo' in Montmerency won the Housing Institute of Australia's 1978 'House of the Year'[22]. While the original directors have retired, the firm continues to operate today as ClarkeHopkinsClarke.

[21] Clarke Hopkins Clarke, 'About', <https://www.chc.com.au/about>, accessed 31 July 2021.
[22] The Urban Developer, 'Architect Les Clarke AM retires from Melbourne's ClarkeHopkinsClarke', <https://www.theurbandeveloper.com/articles/>, accessed July 2021.

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 units at 175 Church Street are located on the north-east side of Church Street, in close proximity to Middle Brighton Railway Station and the Church Street shopping precinct. The site is rectangular and slightly elevated from street level, with access provided at the western end of the site via a vehicular crossover and common driveway.

The eight units are arranged along the south-east boundary of the site, with the common driveway extending along the north-west boundary, connecting Church Street with a right-of-way at the rear of the site, accessed from Black Street. The units are of an identical T-shaped plan form, with the north-west elevation partially enclosed by covered carports. This arrangement creates private courtyards for each unit.

The units have shallow-pitched gable roofs, with gable ends presenting to the common driveway. The roofs are clad in profiled metal sheeting and finish flush with the walls to the south, east and west, where it is detailed with a wide painted timber bargeboard. This bargeboard extends across the north-west elevation to join the adjacent unit, spanning the air space across the courtyard and delineating the threshold of the unit's private space. The walls are of cream-coloured face brick, laid in stretcher bond. The carports are timber-framed with flat roofs and fibre-cement lined ceilings.

A small garden at the front (south-west) boundary, located to the south-east of the driveway entry, is formally landscaped with jasmine hedges and gardenia plantings, with bluestone edging. Letterboxes are mounted together in a long row on the adjacent garden wall of the front unit.

Key Features:

- Siting, including the arrangement of the units accessed by a common driveway.
- Modernist composition and form, including single-storey box-like forms with horizontal emphasis, shallow-pitched metal-clad gabled roofs with prominent bargeboards and fascias, private internal courtyards and prominently sited carports.
- Materials, including face brick, painted timber bargeboards, and profiled metal roof sheeting.
- Landscape features, including the common garden containing letterboxes at the site entry.

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Figure 6. Units 1-8/175 Church Street, Brighton (Source: nearmap, accessed September 2021)

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

Figure 8. Front privacy wall with letterboxes (GJM Heritage, April 2021)

Intactness/Integrity

The units at 175 Church Street, Brighton retain a high degree of integrity in fabric, form and detail to their period of construction. The units remain substantially intact and retain the ability to be understood and appreciated as an example of a 1960s multi-residential development designed in the Post-War Modernist style.

Comparative Analysis

The introduction of the Stratum Title in 1960 and the *Strata Title Act 1967*[23] stimulated higher density development throughout Melbourne's suburbs, with 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 multi-unit developments in the post-war period. 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.

A large number of single-storey villa units dating to the 1960s and 1970s remain throughout the City of Bayside. The majority of these were commonly constructed by builders and developers using a basic hipped-roof design and inexpensive materials, with no particular architectural input or merit. In contrast, a small number of villa units applied a Modernist approach to their design, using brick construction, low-pitched metal-clad roofs, large areas of glazing (particularly to the north) and feature panels of various decorative materials. These villa units were often situated in a landscaped setting, with central or side driveway and associated carports or garages.

The units at 175 Church Street, Brighton are one of a small number of highly intact and well-resolved examples of Modernist villa units 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 villa units constructed in the post-war period included in the Heritage Overlay of the Bayside Planning Scheme on an individual basis or that are 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 villa unit design and display a range of the principal characteristics of the style. Examples of these include:

Units 1-4/94 Bay Road Sandringham (1960-61)

[23] 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.

Units 1-4/2-4 Haldane Street, Beaumaris (1965)

Units 1-8/114 Bluff Road and 14A & 14B Arkaringa Crescent, Black Rock (1972)

Unit 1-6/57 Royal Avenue, Sandringham (1974)

Unit 1-6/5-7 Red Bluff Street, Black Rock (1974)

Most comparable of the above examples are the units at 57 Royal Avenue, Sandringham. Like the units at 175 Church Street, Brighton, these single-storey villas comprise a repetitive arrangement of attached brick units sited to one side of a concrete-paved common driveway with shallow-pitched gabled roofs and brick privacy walls with integrated letterboxes to the front of the property. Like this example, the units at 175 Church Street, Brighton retain a high degree of integrity to their period of construction and clearly demonstrate the characteristics of the Modernist style applied to 1960s and early 1970s villa units.

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

Winton Court at 175 Church Street, Brighton is illustrative of the suburban development in the City of Bayside in the post-war period when a number of single-storey villa units 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

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and 1970s. Winton Court 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

Winton Court at 175 Church Street, Brighton is a fine and substantially intact representative example of a villa unit development constructed in the Modern style in the City of Bayside. Designed by architects Clarke Hopkins Clarke, the units display a range of characteristics that are typical of Post-War Modernist unit design, including a repetitive arrangement of attached brick units, single-storey box-like forms with horizontal emphasis, shallow-pitched metal-clad gabled roofs with prominent bargeboards and fascias, expansive glazing including full-height windows to private internal courtyards, prominent, integrated timber-framed carports, concrete-paved common driveway, and brick privacy wall with integrated letterboxes to the front of the property.

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 – carports and front brick wall
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 9 below.

Figure 9. Recommended Extent of Heritage Overlay (Basemap Source: Vicplan)

Key

Recommended extent of HO

Existing Heritage Overlay

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References

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

Bayside City Council Building Files.

Clarke Hopkins Clarke, 'About', <https://www.chc.com.au/about>, accessed 31 July 2021.

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

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

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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.

The Urban Developer, 'Architect Les Clarke AM retires from Melbourne's ClarkeHopkinsClarke', <https://www.theurbandeveloper.com/articles/>, accessed July 2021.

University of Melbourne, Melbourne 1945 Photo-map.

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

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Winton Court, Brighton – Statement of Significance, November 2021

Heritage place: Winton Court, 1-8/175 Church Street, Brighton	**PS ref no.:** TBC

Figure 1. 175 Church Street, Brighton (April 2021)

What is significant?

Winton Court at 1-8/175 Church Street, Brighton, built in 1964.

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

- The original external form, materials and detailing of the unit complex
- The high level of integrity to the original design of the unit complex
- The arrangement of the units to the side of a common driveway
- Modernist composition and form, including single-storey box-like forms with horizontal emphasis, shallow-pitched metal-clad gabled roofs with prominent bargeboards and fascias, private internal courtyards and prominently sited carports
- Materials including face brick, painted timber bargeboards, and profiled metal roof sheeting
- Landscape features including the common garden containing letterboxes at the site entry.

Later alterations are not significant.

How is it significant?

Winton Court at 1-8/175 Church Street, Brighton, is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Winton Court at 175 Church Street, Brighton is illustrative of the suburban development in the City of Bayside in the post-war period when a number of single-storey villa units 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. Winton Court 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).

Winton Court at 175 Church Street, Brighton is a fine and substantially intact representative example of a villa unit development constructed in the Modern style in the City of Bayside. Designed by architects Clarke Hopkins Clarke, the units display a range of characteristics that are typical of Post-War Modernist unit design, including a repetitive arrangement of attached brick units, single-storey box-like forms with horizontal emphasis, shallow-pitched metal-clad gabled roofs with prominent bargeboards and fascias, expansive glazing including full-height windows to private internal courtyards, prominent, integrated timber-framed carports, concrete-paved common driveway, and brick privacy wall with integrated letterboxes to the front of the property (Criterion D).

Primary sources:

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

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HERITAGE CITATION

Widawski House, 56A Dendy Street, Brighton

Figure 1. 56A Dendy Street, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

WIDAWSKI HOUSE, 56A DENDY STREET, BRIGHTON

Place Type: House	**Architect:** Michael R E Feldhagen (architectural designer)
Construction Date: 1965	**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

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

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

By 1975 the two municipalities were completely urbanised.

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

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

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[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.

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

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

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

Housing in the Post-War Period

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

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

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

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[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.

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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 56A Dendy Street, Brighton was constructed in 1964 for Jacob and Celina Widawski to a design by architectural designer, Michael R E Feldhagen.[14] The house was constructed on the site of the former Melbourne Orphan Asylum. The Melbourne Orphan Asylum was one of the city's oldest charitable institutions, tracing its origins back to 1851. In 1876 a large site was acquired in Brighton to accommodate the growing institution, and the first buildings were constructed on the site the following year. The Orphanage operated well into the mid-twentieth century, however changing attitudes to social welfare in the 1950s saw orphaned children begin to be placed in family homes, rendering the orphanage obsolete.[15] The extensive site was subsequently sold to the Education Department in 1958 and the land gradually subdivided for residential development.[16] The orphanage building was demolished in 1963; the house at 56A Dendy Street was constructed the following year.

In 1978, a pool was constructed to the rear of the property (Figure 2).[17] The Widawski's continued to reside at the property into the 1990s.[18]

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

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

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

[14] Built Heritage, 'Michael R E Feldhagen', Dictionary of Unsung Architects; Celina and Jacob Widawski photograph by Elizabeth Gilliam, 1991-92 Accession No. H95.176/2, State Library of Victoria.

[15] Heritage Alliance, 'Lynch Crescent Precinct, Brighton', *City of Bayside Inter-War and Post-War Heritage Study,* 2008, pp 49-50.

[16] Heritage Alliance, 'Lynch Crescent Precinct, Brighton', *City of Bayside Inter-War and Post-War Heritage Study,* 2008, pp 49-50.

[17] Bayside Council Building Files, City of Sandringham, Plan for swimming pool, 56A Dendy Street, Brighton, 1978.

[18] *Australian Jewish News*, 10 February 1995, p 39.

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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).

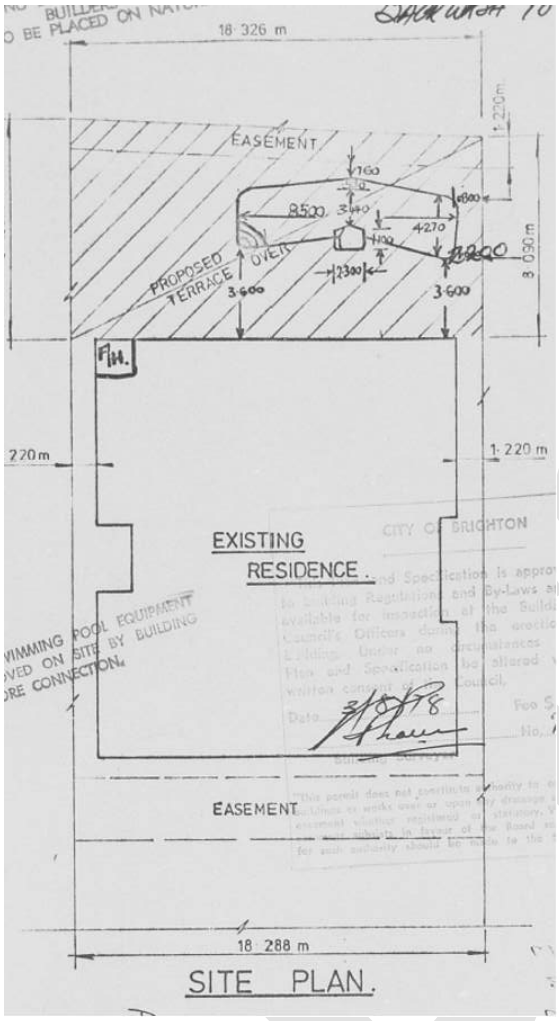

Figure 2. Plan for swimming pool at 56A Dendy Street, Brighton showing the footprint of the house, 1978 (Source: Bayside Council Building Files)

Historical Themes

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

6 Building towns, cities and the garden state

- 6.7 Making homes for Victorians

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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 56A Dendy Street, Brighton, is located on the south side of Dendy Street, between Butler and Whyte Streets. It is in close proximity to Middle Brighton Railway Station and the Church Street shopping precinct. The site is rectangular and flat, with access from Dendy Street provided at the western end of the front (northern) boundary via a single vehicular crossover.

The house is approximately rectangular in plan, with a two-storey section at the front and a single-storey section at the rear. These sections are connected by a split-level entry arrangement via a bespoke timber staircase that is visible through the expansive glazing surrounding the main entry door. The roofs are flat and clad in profile metal sheeting, and are concealed behind a parapet. The principal (north) elevation is set back behind a walled private courtyard at the eastern end of the site, and a driveway at the western end leading to an open, integrated carport. A straight garden path leads to the centrally-positioned entry to the house, which is recessed under the first-floor level via a two-step landing. The western wall of this landing is clad with a decorative stone finish. Floor-to-ceiling windows on either side of the door provide views through to the entry lobby and staircase.

The first-floor level is supported over the recessed carport and entry portico on a round concrete pier. Expansive glazing at the first-floor level is organised in a tripartite arrangement, with each window suite featuring a decorative timber spandrel with repetitive horizontal rebates. At the rear wall of the carport, a window wall with an unusual staggered fenestration pattern is fitted with opaque glass. The rear (south) elevation, at the ground floor, is entirely glazed, with several panels comprising glazed sliding doors, visually and physically connecting the livings spaces in this part of the house with the rear garden and pool terrace. All windows are timber-framed, and all walls are overpainted white.

The garden wall that encloses the private front courtyard is tall (approximately 1.5m) and constructed with an unusual shallow concrete block, with approximately half of the bricks perforated with rounded rectangular openings; this wall appears to have been overpainted. The corner of the wall adjacent to the garden path is splayed, provided a shallow space for a likely original or early freestanding timber letterbox of unique design (and which appears to have been relocated from the other side of the garden path).

Key Features:

- Elevated siting with north-facing orientation.
- Modernist composition and form, including flat roof, elevated box-like form with horizonal emphasis, prominent integrated carport, expansive glazing, private front courtyard and recessed front entrance.
- Materials, including expansive timber-framed glazing (including to the rear of the carport), decorative stone cladding and original front door.
- Landscape features, including unusual perforated concrete block courtyard wall and original or early freestanding timber letterbox.

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Figure 3. 56A Dendy Road, Brighton (Source: nearmap, accessed September 2021)

Figure 4. Main entrance detail (GJM Heritage, April 2021)

Intactness/Integrity

The house at 56A Dendy Street retains a high degree of integrity in fabric, form and detail. The house remains highly 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 while stone facing was one of the few applied decorative finishes.

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)

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

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

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

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Of the examples included in the Heritage Overlay, those that most closely compare to 56A Dendy Street are 451 Beach Road, Beaumaris and 74 Cromer Road, Beaumaris. Like 56A Dendy Street, 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 56A Dendy Street 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)

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

Like 56A Dendy Street, 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 house at 51 Lynch Crescent, Brighton – also designed by Feldhagen and featuring a similar horizontal elevated

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form with deep fascia and expansive glazing – is particularly comparable to 56A Dendy Street. Like these examples, 56A Dendy Street 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 – 56A Dendy Street, Brighton 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 1965 to a design by Michael R E Feldhagen, Widawski House at 56A Dendy Street, Brighton 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. Widawski House at 56A Dendy Street makes a strong contribution to this important phase in the development of the City of Bayside.

Widawski House also has clear associations with the subdivision of the Melbourne Orphan Asylum, which provided a unique opportunity for concentrated post-war development in Brighton. Following the closure of the orphanage in the late-1950s, the land was subdivided into suburban residential allotments. As the first substantial release of vacant land in Brighton for a long period, the highly sought-after blocks immediately attracted buyers. Constructed in 1965 on an allotment within the Orphan Asylum subdivision, Widawski House clearly illustrates this important phase of development in Brighton.

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

Widawski House at 56A Dendy Street, Brighton 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 Michael R E Feldhagen, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including rectangular planning, elevated box-like form with horizontal emphasis, flat roof, expansive timber-framed glazing including full-height window bays to the upper north elevation, prominent and integrated carport, enclosed private courtyard, and decorative random stone facing.

Criterion E: Importance in displaying particular aesthetic characteristics

Widawski House at 56A Dendy Street is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by Michael R E Feldhagen, the house is characterised by its elevated and highly glazed presentation to the street and its refined detailing. Widawski 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.

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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 courtyard wall
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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

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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.

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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.

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

The Age.

The Argus.

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Widawski House, Brighton– Statement of Significance, November 2021

Heritage place: Widawski House, 56A Dendy Street, Brighton	**PS ref no.:** TBC

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

What is significant?

Widawski House at 56A Dendy Street, Brighton, built in 1965.

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 horizonal emphasis, prominent integrated carport, expansive glazing, private front courtyard and recessed front entrance
- Materials, including expansive timber-framed glazing (including to the rear of the carport), decorative stone cladding and original front door
- Landscape features, including unusual perforated concrete block courtyard wall and original or early freestanding timber letterbox.

Later alterations and additions are not significant.

How is it significant?

Widawski House at 56A Dendy Street, Brighton, is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1965 to a design by Michael R E Feldhagen, Widawski House at 56A Dendy Street, Brighton 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. Widawski House at 56A Dendy Street makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Widawski House also has clear associations with the subdivision of the Melbourne Orphan Asylum, which provided a unique opportunity for concentrated post-war development in Brighton. Following the closure of the orphanage in the late-1950s, the land was subdivided into suburban residential allotments. As the first substantial release of vacant land in Brighton for a long period, the highly sought-after blocks immediately attracted buyers. Constructed in 1965 on an allotment within the Orphan Asylum subdivision, Widawski House clearly illustrates this important phase of development in Brighton (Criterion A).

Widawski House at 56A Dendy Street, Brighton 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 Beaumaris and across Victoria more broadly, including rectangular planning, elevated box-like form with horizontal emphasis, flat roof, expansive timber-framed glazing including full-height window bays to the upper north elevation, prominent and integrated carport, enclosed private courtyard, and decorative random stone facing (Criterion D).

Widawski House at 56A Dendy Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by Michael R E Feldhagen, the house is characterised by its elevated and highly glazed presentation to the street and its refined detailing. Widawski 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)

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HERITAGE CITATION

Abrahams House, 21 Dudley Street, Brighton

Figure 1. 21 Dudley Street, Brighton (Image: https://www.realestate.com.au/sold/property-house-vic-brighton-120085153).

DATE: November 2021 - Draft

ABRAHAMS HOUSE, 21 DUDLEY STREET, BRIGHTON

Place Type: House	**Architect:** Alistair Knox & Associates (Designer)
Construction Date: 1971	**Builder:** Knox & Hellemons
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
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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]

The 'Environmental Style' of the 1960s and 1970s

The iconic work of Frank Lloyd Wright continued to inspire a number of Melbourne architects and designers in the 1960s and the early 1970s, creating a distinctive branch of Modernism. The influence of his more organic approach to architecture is evident in residential design through this period when an increased interest in the natural environment and the changing lifestyles of the period encouraged careful responses to specific sites and their existing vegetation, including the harmonious integration of house and landscape, and the use of natural materials, such as exposed recycled brick and stained timber. The work of designer, builder and environmentalist, Alistair Knox, exemplified this natural approach to house design.

Place History

The house at 21 Dudley Street, Brighton was constructed in 1971 for A V Abrahams to a design by Alistair Knox & Associates. The works were undertaken by builders Knox and Hellemons.[14] The previous house at 21 Dudley Street had been advertised for sale in 1971 as a luxury home site containing 'an old red brick attic villa in poor condition'.[15] After purchase, the existing house was demolished to enable construction of the new house.[16] Knox's design comprised a single-storey flat roofed house with two main wings – one accommodating living spaces and one accommodating bedrooms – separated by a general living space (Figures 2 and 3), with large expanses of floor-to-ceiling timber framed glazing (Figure 4).

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

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

[14] Bayside Council Building Files, City of Brighton, Building Permit Application, 21 Dudley Street, Brighton, 8 February 1971 and Working Drawings, May 1971.

[15] *The Age*, 27 March 1971, p 37.

[16] Bayside Council Building Files, City of Brighton, Building Permit Application, 21 Dudley Street, Brighton, 6 May 1971.

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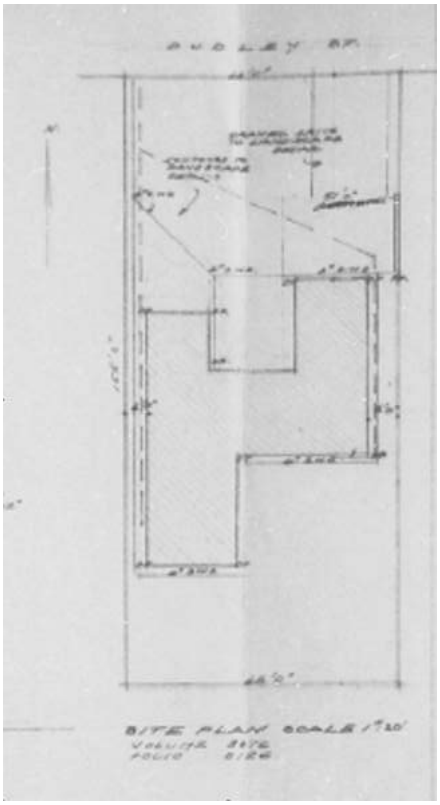

Figure 2. Site plan for 21 Dudley Street, Brighton (Source: Bayside Council Building Files)

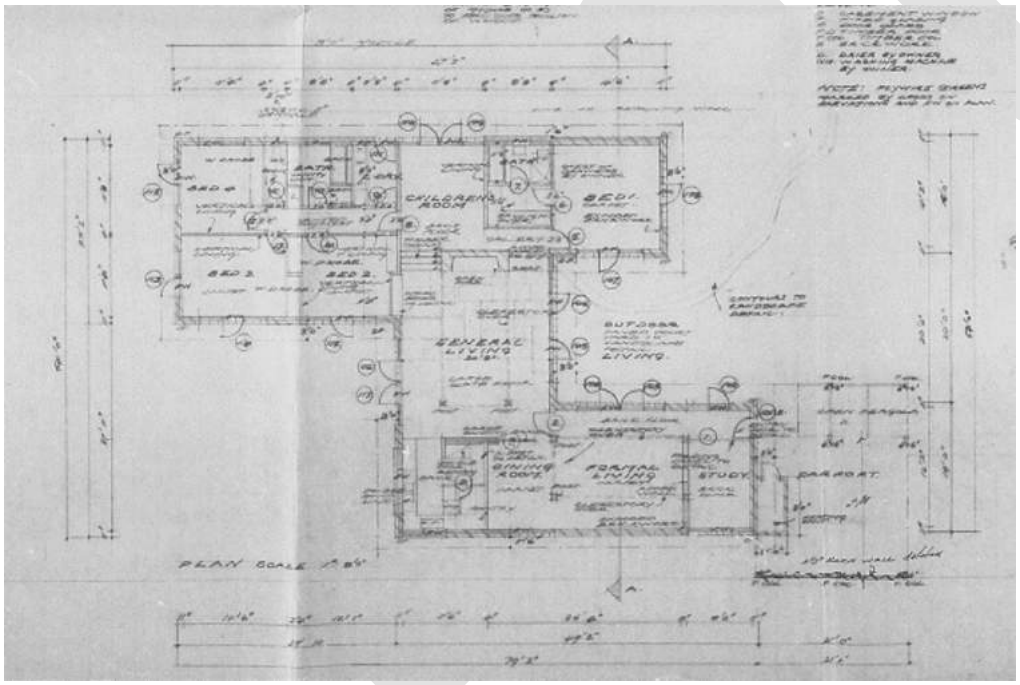

Figure 3. Working Drawing, Plan for 21 Dudley Street, Brighton (Source: Bayside Council Building Files)

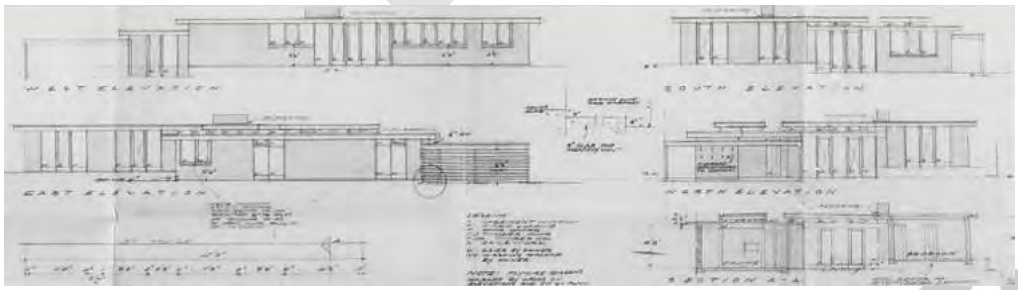

Figure 4. Working Drawing, Elevations and Section for 21 Dudley Street, Brighton (Source: Bayside Council Building Files)

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Alistair Knox, designer, builder and environmentalist

Alistair Knox was one of the leading practitioners of the earth-building movement in Australia, writing for newspapers, appearing on radio, and opening his houses to the public to promote the virtues of his design and living principles**.** Educated at Scotch College, he later took part-time pottery studies at Melbourne Technical College in 1941 before serving in World War II. Upon his return, he took up studies in architecture and building construction at Melbourne Technical College (now RMIT). His studies remained uncompleted as he began building houses with a small team in 1946. Given the shortage in conventional building materials in the post-war period, Knox considered mud-brick to be a sensible and economical alternative. An early house of timber construction in Eaglemont was evidence of his interest in the architecture and landscape ideals of Walter Burley Griffin and the organic design principles of Frank Lloyd Wright.[17]

Knox's houses incorporated mud-brick, stone, timber, recycled bricks and salvaged materials. He frequently collaborated with landscape designers Ellis Stones, Gordon Ford and Peter Glass, who designed complementary indigenous plantings and landscapes. Knox's ideas and buildings found broad influence and acceptance in the late 1960s and 1970s. Examples of his work include houses at 25 Chatsworth Avenue, Brighton (1972), Coller House in Eltham (1974), Huggett House in Eltham (1975) and Pittard House in Research (1978-9).

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 21 Dudley Street, Brighton is located on the south side of Dudley Street, within 300m of Brighton Beach. The site is rectangular and flat, and is accessed via a single vehicular crossover at the east end of the front (northern) boundary.

The house is single storey and located towards the rear of the site, with shallow setbacks to the east and west boundaries. The front setback is partially occupied by a driveway and partially by a walled, informally planted garden and lawn. In plan, the house comprises two rectangular volumes offset to the north and south from one another; the eastern volume is located closer to the front boundary, and includes an integrated carport to the north, while the western section extends almost to the southern (rear) boundary. Where the two sections join, a substantial brick chimney anchors a living space that opens to the north and south gardens. All roofs are flat and clad in profiled metal sheeting, and feature broad eaves supported on projecting rafter ends and finished with a wide, dark stained or painted timber fascia. Two rectangular sections of raised roof, with surrounding rows of highlight windows, provide additional light to living areas.

[17] P Goad, 'Alistair Knox' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 387.
'Design and Building Career' and 'Biography' via *Alistair Knox*, <http://alistairknox.org/>, accessed June 2020.

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In elevation, the walls are of red clinker face brick, and are regularly punctuated by expansive floor-to-ceiling, timber-framed windows and doors. The garden setting comprises areas of lawn, stands of large Eucalyptus trees, and informal rockeries constructed with volcanic rock. A tall garden wall at the front boundary provides privacy to the large front garden (recently demolished).

Key Features:

- Siting, including deep setback to maximise the northern aspect.
- Modernist composition and form, including box-like form with horizontal emphasis, flat-roof, expansive glazing and prominent integrated carport.
- Modernist materials and detailing, including clinker face brick and stained timber elements such as timber-framed glazing, projecting rafter ends and deep fascias.
- Landscape features including mature *Eucalyptus* sp and volcanic rock edged garden beds.

Figure 3. 21 Dudley Street, Brighton (Source: nearmap, accessed September 2021)

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

Figure 5. Mature trees (GJM Heritage, April 2021)

Intactness/Integrity

The house at 21 Dudley Street 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 1970s 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. In the 1960s and early 1970s, the iconic work of Frank Lloyd Wright continued to inspire a number of Melbourne architects and designers, who created a distinctive branch of Modernism. The influence of his more organic or "Environmental" approach to architecture is evident in residential design through this period when an increased interest in the natural environment and the changing lifestyles of the period encouraged careful responses to specific sites and their existing vegetation, including the harmonious integration of house and landscape, and the use of natural materials, such as exposed recycled brick and stained timber.

Like other Modernist houses of the period, these houses were designed to respond to the orientation or topography of each site. Integrated carports were prominently sited and entries continued to generally be recessed or concealed from view. Timber-framed glazing continued to include full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors.

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 vary in form and detailing from the house at 21 Dudley Street, Brighton and include:

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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)

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Further to the above 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. The house that is most comparable to 21 Dudley Avenue, Brighton in form, detailing and age of construction is the following residence, also designed by Alistair Knox:

25 Chatsworth Avenue, Brighton (Alistair Knox, 1972)

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Both places are situated in close proximity to one other and are constructed on north-facing sites. The houses are predominantly single-storey, constructed of red clinker brick, with interlocking rectangular wings and low box-like forms. Both have shallow-pitched or flat roofs with deep, dark stained timber fascias, expansive timber-framed glazing including full-height windows and prominent integrated carport/garage. Both houses are set within established landscape gardens. Both these examples 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 example identified above – 21 Dudley Street, Brighton 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 1971 to a design by Alistair Knox, Abrahams House at 21 Dudley Street, Brighton is 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. Abrahams 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

Abrahams House at 21 Dudley Street, Brighton 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 Alistair Knox, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning, low box-like forms with horizontal emphasis, flat roofs with broad eaves, exposed rafter ends and deep, dark stained timber fascias, expansive timber-framed glazing including full-height windows, prominent carport, and concealed, recessed entry.

Criterion E: Importance in displaying particular aesthetic characteristics

Abrahams House at 21 Dudley Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by Alistair Knox, the house is characterised by its siting to maximise the northern aspect, its use of natural materials (including brick, timber and volcanic rock) and its refined detailing. Abrahams 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

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Tree Controls?	Yes – mature *Eucalyptus sp.*
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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

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

Key

Recommended extent of HO

Existing Heritage Overlay

References

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

Bayside Council Building Files.

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

'Design and Building Career' and 'Biography' via Alistair Knox, <http://alistairknox.org/>, accessed June 2020.

Goad, P, 'Alistair Knox' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, **2012,** p 387-388.

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.

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Abrahams House, Brighton – Statement of Significance, November 2021

Heritage place: Abrahams House, 21 Dudley Street, Brighton	**PS ref no.:** TBC

Figure 1. 21 Dudley Street, Brighton (Image: https://www.realestate.com.au/sold/property-house-vic-brighton-120085153)

What is significant?

Abrahams House at 21 Dudley Street, Brighton, built in 1971.

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, including deep setback to maximise the northern aspect
- Modernist composition and form, including box-like form with horizontal emphasis, flat-roof, expansive glazing and prominent integrated carport
- Modernist materials and detailing, including red clinker face brick and dark stained timber elements such as timber-framed glazing, projecting rafter ends and deep fascias
- Landscape features including mature *Eucalyptus* sp and volcanic rock edged garden beds.

Later alterations are not significant.

How is it significant?

Abrahams House at 21 Dudley Street, Brighton is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1971 to a design by Alistair Knox, Abrahams House at 21 Dudley Street, Brighton is 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. Abrahams House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Abrahams House at 21 Dudley Street, Brighton 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 Alistair Knox, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning, low box-like forms with horizontal emphasis, flat roofs with broad eaves, exposed rafter ends and deep, dark stained timber fascias, expansive timber-framed glazing including full-height windows, prominent carport, and concealed, recessed entry (Criterion D).

Abrahams House at 21 Dudley Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by Alistair Knox, the house is characterised by its siting to maximise the northern aspect, its use of natural materials (including brick, timber and volcanic rock) and its refined detailing. Abrahams 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)

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HERITAGE CITATION

Lipson House, 3 Exon Street, Brighton

Figure 1. 3 Exon Street, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

LIPSON HOUSE, 3 EXON STREET, BRIGHTON

Place Type: House	**Architect:** Walters, Grodski & Associates
Construction Date: 1969	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 3 Exon Street, Brighton was constructed in 1969 for T Lipson[14] to a design by Walters, Grodski & Associates. The Lipson family lived in the house for over 30 years.[15]

The house was constructed on the site of the former Melbourne Orphan Asylum. The Melbourne Orphan Asylum was one of the city's oldest charitable institutions, tracing its origins back to 1851. In 1876 a large site was acquired in Brighton to accommodate the growing institution, and the first buildings were constructed on the site the following year. The Orphanage operated well into the mid-twentieth century, however changing attitudes to social welfare in the 1950s saw orphaned children begin to be placed in family homes, rendering the Orphanage obsolete.[16] The extensive site was subsequently sold to the Education Department in 1958 and the land was gradually subdivided for residential development.[17] The house at 3 Exon Street was constructed in 1969, 10 years after the Orphanage building was demolished.

A site plan for the proposed residence was included in a permit application dated 1967 (for a rear swimming pool, see Figure 2, residence shown as "proposed"). The plan of the proposed residence shows the house with a curved frontage occupying the footprint of the present house. Associated change and plant room facilities were constructed adjacent to the swimming pool at the rear of the property.

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

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

[14] Bayside Council Building Files, City of Brighton, Building Permit Application, 3 Exon Street, Brighton, 3 July 1967.

[15] S&M, 1970; Beaumaris Modern Facebook, post dated 25 October 2020.

[16] Heritage Alliance, 'Lynch Crescent Precinct, Brighton', *City of Bayside Inter-War and Post-War Heritage Study,* 2008, pp 49-50.

[17] Heritage Alliance, 'Lynch Crescent Precinct, Brighton', *City of Bayside Inter-War and Post-War Heritage Study,* 2008, pp 49-50.

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The house was offered for sale in 1998 as an 'immaculately presented solid brick family home in the heart of Brighton' comprising four bedrooms, three bathrooms, three living areas, sundrenched balconies overlooking pool, external studio (Figure 3).[18] The house is presently occupied by architect Peter Maddison and his wife.[19]

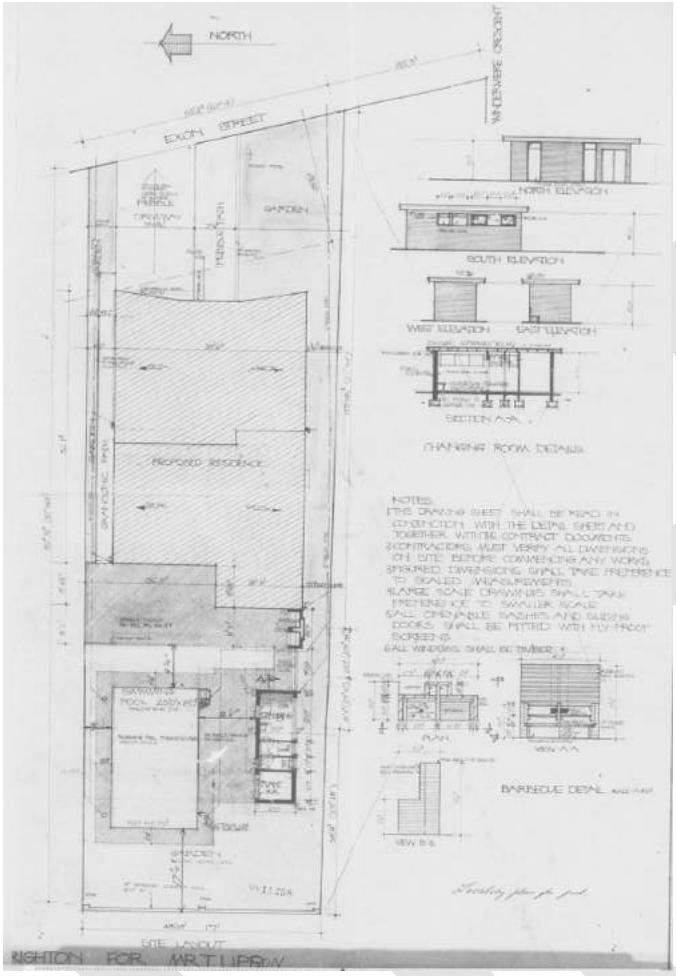

Figure 2. Drawing for 3 Exon Street, Brighton, undated (Source: Bayside Council Building Files)

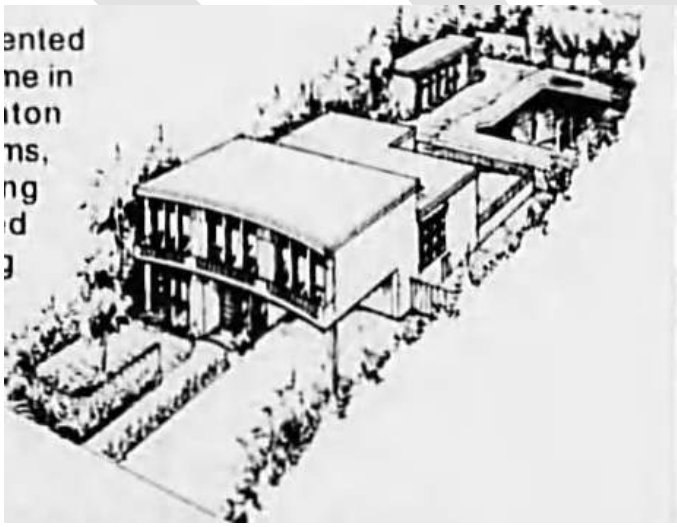

Figure 3. Illustration of 3 Exon Street, Brighton, 1998 (Source: The Age, 22 August 1998, p 275)

[18] *The Age*, 22 August 1998, p 275.
[19] https://www.news.com.au/finance/real-estate/melbourne-vic/peter-maddison-grand-designs-hosts-property-journey/news-story/472bfef5e74f3603d58c4c3002c10d6b

Walters, Grodski & Associates, architects

Robert Grodski, the son of European migrants, appears to have practiced as Walters, Grodski & Associates for a short period from the late 1960s to the mid-1970s.[20] The practice is known to have completed residential projects, such as the flats at 778 Drummond Street, Carlton (1968), units at 31 Murphy Street, Brighton (c1969) and Churchill Lodge flats, 13 Churchill Avenue, Chadstone (c1969).[21] From the late 1970s, Grodski practiced as Robert Grodski & Associates Pty Ltd, with offices in Prahran.

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 3 Exon Street is located on the west side of Exon Street between Dendy and Were Streets in Brighton. The rear (west) boundary of the property abuts Brighton Beach Primary School. The subject site is rectangular and is accessed via a single vehicular crossover at the northern end of the front (eastern) boundary.

The house is approximately centrally located on the site, with shallow setbacks to the north and south boundaries, and a large garden, including pool and pool house, to the rear. The house is rectangular in plan, with a distinctive curved front elevation. The roof is clad in what appears to be profiled metal sheeting, with broad timber-lined eaves projecting to the north, south and east. The eaves are finished in deep, dark stained or painted timber fascias.

The ground floor of the principal (east) elevation is partially concealed by a high hit-and-miss textured brick garden wall that encloses a front courtyard. A distinctive freestanding timber letterbox is positioned to the side of the courtyard wall. The northern portion of the front elevation is dominated by a recessed carport. The first floor of the house is supported above the carport on diamond-shaped concrete columns. The first-floor elevation is symmetrically composed in a tripartite arrangement, with expansive floor-to-ceiling, timber-framed glazing with inset doors. The doors provide access to a cantilevered concrete balcony that features a decorative metal balustrade. The walls of the house are of a cream face brick. The brickwork is subtly dressed at the corners with a quoin detail, and the elevation is also broken into three shallow planes that follow the concave curve of the roof above, although these angles are shallow and are only readily discernible at the junctions of brickwork, between the front window bays.

Key Features:

- Elevated siting with distinctive curved front façade.

[20] Built Heritage, *City of Glen Eira Thematic Environmental History [refresh],* 2020, p 129; *The Age*, 26 April 1969, p 40.
[21] *Australian Jewish News*, 21 February 1969, p 31.

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- Modernist composition and form, including box-like form with horizontal emphasis, flat roof with projecting eaves, expansive glazing, prominent integrated carport, recessed front entrance and enclosed front courtyard.
- Materials, including cream face brick, timber-framed glazing, metal balustrading and shaped concrete columns.
- Landscape features, including hit-and-miss garden wall and distinctive free-standing letterbox.

Figure 4. 3 Exon Street, Brighton (Source: nearmap, accessed September 2021)

Figure 5. Principal street elevation (GJM Heritage, April 2021)

Figure 6. Carport detailing (GJM Heritage, April 2021)

Intactness/Integrity

The house at 3 Exon Street, Brighton retains a high degree of integrity in fabric, form and detail. 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 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 brick 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 enclosed courtyards 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)

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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.

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- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Of the examples included in the Heritage Overlay, those that most closely compare to 3 Exon Street are 451 Beach Road, Beaumaris and 74 Cromer Road, Beaumaris. Like 3 Exon Street, these places comprise elevated box-like forms with horizontal emphasis, shallow-pitched roof forms, broad eaves 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 3 Exon Street in form, detailing and age of construction include:

171 Tramway Parade, Beaumaris (Anatol Kagan, 1960)

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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)

Like 3 Exon Street, Brighton, the above examples comprise elevated box-like forms with integrated carports sited prominently below the principal building volume. All feature shallow-pitched or flat roofs, often with broad eaves and deep fascia, and all incorporate varying patterns of timber-framed glazing designed to maximise access to light. The house at 171 Tramway Parade – with its broad overhanging eaves and front balustraded balcony – is particularly comparable to 3 Exon Street. Like these examples, 3 Exon Street 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 – 3 Exon Street, Brighton 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 to a design by architects Walters, Grodski & Associates, Lipson House at 3 Exon Street, Brighton 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. Lipson House at 3 Exon Street makes a strong contribution to this important phase in the development of the City of Bayside.

Lipson House also has clear associations with the subdivision of the Melbourne Orphan Asylum, which provided a unique opportunity for concentrated post-war development in Brighton. Following the closure of

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the Orphanage in the late-1950s, the land was subdivided into suburban residential allotments. As the first substantial release of vacant land in Brighton for a long period, the highly sought-after blocks immediately attracted buyers. Constructed in 1969 on an allotment within the Orphan Asylum subdivision, Lipson House clearly illustrates this important phase of development in Brighton.

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

Lipson House at 3 Exon Street, Brighton 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, Walters, Grodski & Associates, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning, elevated box-like form with horizontal emphasis, flat roofs with broad eaves, expansive timber-framed glazing including full-height sets of windows and doors to the upper front elevation, dark stained or painted timber detailing, cantilevered balcony with distinctive metal balustrade, prominent integrated carport with shaped concrete columns, recessed entry, and hit-and-miss front privacy wall with freestanding timber letterbox.

Criterion E: Importance in displaying particular aesthetic characteristics

Lipson House at 3 Exon Street is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architects, Walters, Grodski & Associates, the house is characterised by its elevated siting, its distinctive curved front façade and its refined detailing. Lipson 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
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

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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

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References

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

Australian Jewish News.

Bayside Council Building Files.

Beaumaris Modern Facebook, www.facebook.com, accessed August 2021.

Built Heritage, *City of Glen Eira Thematic Environmental History [refresh]*, 2020.

Casper Architecture & Design, 'History', https://casperarchitecture.com.au/profile/history/, accessed 30 June 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.

Herald.

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

O'Callaghan, J, 'Project Houses' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 566.

Sands & McDougall Directory.

The Age.

The Argus.

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Lipson House, Brighton – Statement of Significance, November 2021

Heritage place: Lipson House, 3 Exon Street, Brighton	**PS ref no.:** TBC

Figure 1. 3 Exon Street, Brighton (April 2021)

What is significant?

Lipson House at 3 Exon Street, Brighton, 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
- Elevated siting with distinctive curved front façade
- Modernist composition and form, including box-like form with horizontal emphasis, flat roof with projecting eaves, expansive glazing, prominent integrated carport, recessed front entrance and enclosed front courtyard
- Materials, including cream face brick, timber-framed glazing, metal balustrading and shaped concrete columns
- Landscape features, including hit-and-miss garden wall and distinctive free-standing letterbox.

Later alterations and additions are not significant.

How is it significant?

Lipson House at 3 Exon Street, Brighton is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1969 to a design by architects Walters, Grodski & Associates, Lipson House at 3 Exon Street, Brighton 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. Lipson House at 3 Exon Street makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Lipson House also has clear associations with the subdivision of the Melbourne Orphan Asylum, which provided a unique opportunity for concentrated post-war development in Brighton. Following the closure of the Orphanage in the late-1950s, the land was subdivided into suburban residential allotments. As the first substantial release of vacant land in Brighton for a long period, the highly sought-after blocks immediately attracted buyers. Constructed in 1969 on an allotment within the Orphan Asylum subdivision, Lipson House clearly illustrates this important phase of development in Brighton (Criterion A).

Lipson House at 3 Exon Street, Brighton 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, Walters, Grodski & Associates, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning, elevated box-like form with horizontal emphasis, flat roofs with broad eaves, expansive timber-framed glazing including full-height sets of windows and doors to the upper front elevation, dark stained or painted timber detailing, cantilevered balcony with distinctive metal balustrade, prominent integrated carport with shaped concrete columns, recessed entry, and hit-and-miss front privacy wall with freestanding timber letterbox (Criterion D).

Lipson House at 3 Exon Street is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architects, Walters, Grodski & Associates, the house is characterised by its elevated siting, its distinctive curved front façade and its refined detailing. Lipson 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

Biderman House, 45 Hanby Street, Brighton

Figure 1. 45 Hanby Street, Brighton (GJM Heritage, October 2021).

DATE: November 2021 - Draft

BIDERMAN HOUSE, 45 HANBY STREET, BRIGHTON

Place Type: House	**Architect:** Kenneth L Edelstein
Construction Date: 1972	**Builder:** R Daniels Pty Ltd
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 45 Hanby Street, Brighton was constructed in 1972 for Mr and Mrs Abraham Biderman to a design by architect Kenneth L Edelstein.[14] The works were undertaken by builder R Daniels Pty Ltd.[15] Polish Jewish émigré Abraham Biderman was a leading manufacturer of women's fashions, trading under the name of Champs Elysees Pty Ltd.[16] Following construction in 1972, the house was reportedly used as a meeting place for fashion people and the fashion press who met in the 'wide, interconnecting living, dining and familyrooms'.[17]

The house was designed to the owners specifications – 'no wasted space, no passages or hallways, one huge open living area for large scale entertaining and family living on separate levels'[18] and was described as a 'brilliantly architect designed 3 split level prestige brick home' when first advertised for sale in 1984.[19] Of note were the landscaped gardens and quality natural materials including slate tiling and Canadian red cedar,[20] the high courtyard garden wall and double carport to the front and the stained pine sloping ceilings to all rooms, slate floors, floor-to-ceiling windows and wide, glass sliding doors to the garden.[21]

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne*, 1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).
[14] Bayside Council Building Files, City of Brighton, Building Permit Application, 45 Hanby Street, Brighton, 24 January 1972
[15] Bayside Council Building Files, City of Brighton, Building Permit Application, 45 Hanby Street, Brighton, 24 January 1972
[16] *The Age*, 14 November 1984, p 46.
[17] *The Age*, 14 November 1984, p 46.
[18] The Age, 17 November 1984, p 58.
[19] *The Age*, 3 November 1984, p 60.
[20] The Age, 3 November 1984, p 60.
[21] *The Age*, 14 November 1984, p 46.

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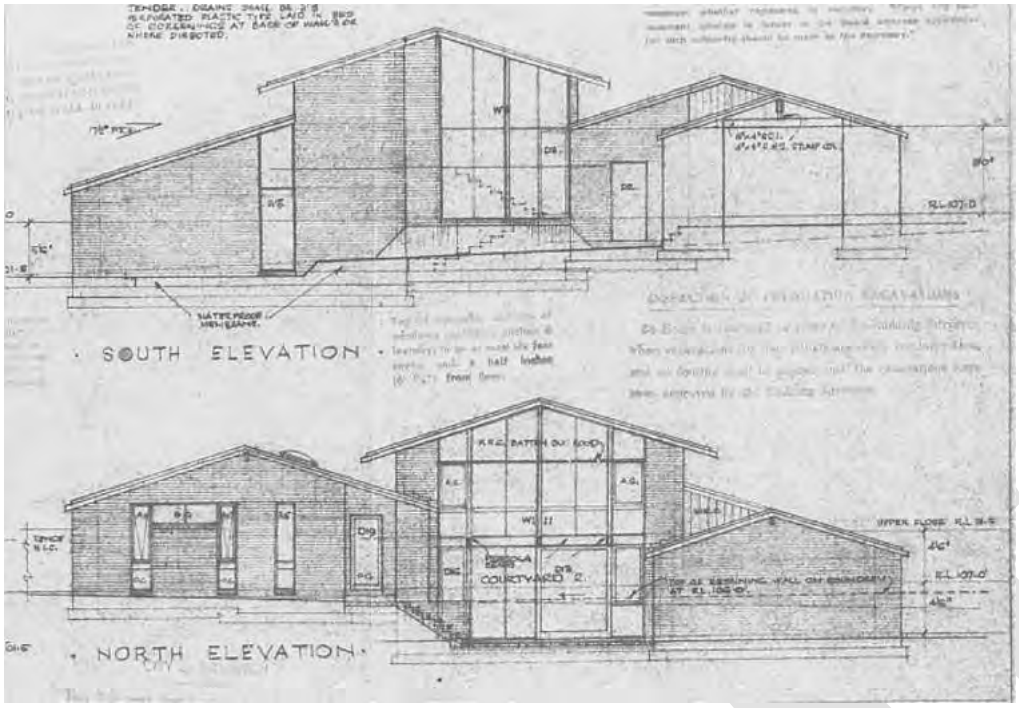

Figure 2. Working Drawing, Side Elevations for 45 Hanby Street, Brighton. (Source: Bayside Council Building Files)

Figure 3. Illustration of 45 Hanby Street, Brighton, 1984. (Source: The Age, 3 November 1984, p 60)

Figure 4. Illustration of 45 Hanby Street, Brighton, 1984. (Source: The Age, 14 November 1984, p 46)

Kenneth Edelstein, architect

Kenneth H Edelstein (1941–) was the son of Polish immigrants who arrived in Australia in the 1930s. Edelstein completed his architectural studies at the Royal Melbourne Institute of Technology in 1969. During his studies he gained work experience in London, and with prominent Melbourne firms Romberg and Boyd (1963-64) and Bates Smart and McCutcheon (1965-66).[22]

Edelstein established his own practice by 1970, with a focus on residential design. He is known to have designed 45 Hanby Street, Brighton (1972), Muller House, Flowerdale (1974), Buckle House, Kew (1974)[23], and 13 Seymour Road, Elsternwick (1974) for Ronald and Beverley Edelstein.[24] Edelstein received an RAIA Citation for 13 Seymour Road, Elsternwick in 1974[25], a concrete-block house in 1975[26], and a house at Panton Hill for the Millingens in 1978[27].

Historical Themes

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

6 Building towns, cities and the garden state

- 6.7 Making homes for Victorians

Description

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

The house at 45 Hanby Street is located on the west side of Hanby Street, between Dendy and Were Streets. The site backs onto the Whyte Street Reserve. The site is rectangular and slopes slightly down from the front (east) boundary to the rear (west). Access is via a single vehicular crossover at the southern end of the front boundary.

The house is approximately H-shaped in plan, with three distinct rectangular, gable-roofed volumes – with parallel transverse ridgelines – presenting gable ends to the north and south. The central volume is truncated to the north and south, forming sheltered courtyards. As viewed from the street, the house appears single-storey, but the slope of the site and a split-level plan provides a second-storey at the central rectangular volume. The principal (east) elevation is visually dominated by the two easternmost roof planes, which are arranged on top of, and in-plane with, one another. The roofs are clad in a dark brown, un-glazed tile, and finished at the eaves with a dark stained timber fascia. The eaves are deep, and span between sections of brick wing walls that project beyond the main plane of the elevation. All walls are of double brick construction, in a cream face brick laid in stretcher bond. The northern end of the principal elevation is concealed by a tall garden wall that encloses a front courtyard. The entry is centrally located and deeply recessed; access is via a straight garden path parallel to the driveway. A large carport occupies the southern end of the principal elevation, with

[22] RBA Architects & Conservation Consultants, 'Edelstein Residence, 13 Seymour Road, Elsternwick', in *Glen Eira Heritage Review of Elsternwick Structure Plan Area 2019, Stage 2*, 2019.
[23] RBA Architects & Conservation Consultants, 'Edelstein Residence, 13 Seymour Road, Elsternwick', in *Glen Eira Heritage Review of Elsternwick Structure Plan Area 2019, Stage 2*, 2019.
[24] *The Australian Jewish News*, 7 June 1991, p 7.
[25] *The Age*, 24 June 1974, p 13.
[26] *The Age*, 3 November 1975, p 17.
[27] *The Age*, 24 April 1978, p 14.

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the plane of the fascia and roof overhead spanning continuously across to sections of brick side wall at the south boundary. A garden gate in the wall beyond provides partial views to the south courtyard.

Original landscape features include the garden wall enclosing the front courtyard, the arrangement of the entry path and driveway separated by a garden bed and the concrete and pebble "crazy pave" treatment to the driveway. A large backyard with an established tree is provided at the rear of the house.

Key Features:

- Modernist composition and form, including rectangular planning, box-like forms, large shallow-pitched gable roof forms with deep fascia, expansive glazing to private open space, emphasis on privacy with enclosed front courtyard and minimal openings to the street frontage, prominent integrated carport and recessed entry.
- Modernist materials and detailing, including cream face brick, tiled roofs, and timber fascia.
- Landscape features, including high brick courtyard wall and concrete and pebble "crazy pave" driveway.

Figure 5. 45 Hanby Street, Brighton (Source: nearmap, accessed October 2021)

Figure 6. Carport (GJM Heritage, October 2021)

Intactness/Integrity

The house at 45 Hanby Street retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains substantially intact and it retains the ability to be understood and appreciated as an example of a 1970s 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. In the late 1960s, a shift away from the flat roofed Modernist style of the 1950s and 1960s towards more traditional roof forms and materials was evident in the work of a number of architects. Built predominantly of brick, these houses are characterised by a series of pitched roof forms – skillion, gabled or hipped – which are commonly clad in substantial materials such as tile or slate.

Like the Modernist houses that preceded them, these houses were designed to respond to the orientation or topography of each site. Integrated carports were still prominently sited and entries continued to generally be recessed or concealed from view. Timber-framed glazing continued to include full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping often remained integrated into the overall design through the use of stone, pebble, gravel, brick, 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 vary in form and detailing from the house at 45 Hanby Street, Brighton and include:

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

3 Linacre Road, Hampton (HO528) (c1960)

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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.

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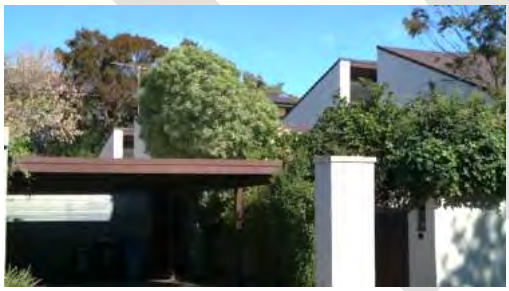
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Further to the above 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 45 Hanby Street, Brighton in form, detailing and age of construction include:

9 Gray Court, Beaumaris (Chancellor & Patrick, 1966-67)



5 Sandown Street, Brighton (John Baird, 1967)

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3 Seaview Crescent Black Rock (J Carmichael, 1967)

1 Reid Street, Beaumaris (Chancellor & Patrick, 1968)

13 Fifth Street, Black Rock (Chancellor & Patrick, 1969)

9 Coreen Avenue, Beaumaris (William Collinson Kerr, c1970)

48 Hanby Street, Brighton (Geoffrey Woodfall, 1972)

Like 45 Hanby Street, Brighton, these places demonstrate a shift away from the flat roofed Modernist style of the 1950s and 1960s towards more traditional pitched roof forms and cladding materials. These houses are characterised by the use of more substantial materials – predominantly brick walls with tile or slate-clad roofs – and dark stained fascias and timberwork. These characteristics are combined with typical Modernist characteristics such as rectangular planning, expansive glazing, prominent integrated garages or carports and concealed, recessed entries. Like the above examples, 45 Hanby Street, Brighton retains a high degree of

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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 – 45 Hanby Street, Brighton 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 1972 to a design by architect Kenneth L Edelstein, Biderman House at 45 Hanby Street, Brighton 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. Biderman 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

Biderman House at 45 Hanby Street, Brighton 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 architect Kenneth L Edelstein, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like forms, roofs with deep fascias, an emphasis on privacy with high brick garden walls, expansive timber-framed glazing including full-height window walls, prominent integrated carport and concealed, recessed entry. The house also displays characteristics that are typical of a group of Post-War Modernist houses constructed in the late 1960s and early 1970s, including pitched roof forms and the use of substantial materials such as face brick, tile and dark stained timber.

Criterion E: Importance in displaying particular aesthetic characteristics

Biderman House at 45 Hanby Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Kenneth L Edelstein, the house is characterised by its bold street presentation of complex gabled tiled roof forms, its emphasis on privacy, and its refined detailing. Biderman 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 brick 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 7 below.

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

Key

Recommended extent of HO

Existing Heritage Overlay

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References

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

Australian Institute of Architects, 'Cashmore Apartments', <https://dynamic.architecture.com.au/gallery/cgi-bin/awardssearch?option=showaward&entryno=20033070>, accessed July 2021.

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

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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.

RBA Architects & Conservation Consultants, citation for 'Edelstein Residence, 13 Seymour Road, Elsternwick', in *Glen Eira Heritage Review of Elsternwick Structure Plan Area 2019, Stage 2*, 2019.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

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Biderman House, Brighton – Statement of Significance, November 2021

Heritage place: Biderman House, 45 Hanby Street, Brighton	**PS ref no.:** TBC

Figure 1. 45 Hanby Street, Brighton (October 2021)

What is significant?

Biderman House at 45 Hanby Street, Brighton, built in 1972.

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, box-like forms, large shallow-pitched gable roof forms with deep fascia, expansive glazing to private open space, emphasis on privacy with enclosed front courtyard and minimal openings to the street frontage, prominent integrated carport and recessed entry
- Modernist materials and detailing, including cream face brick, tiled roofs, and timber fascia
- Landscape features, including high brick courtyard wall and concrete and pebble "crazy pave" driveway.

Later alterations are not significant.

How is it significant?

Biderman House at 45 Hanby Street, Brighton is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1972 to a design by architect Kenneth L Edelstein, Biderman House at 45 Hanby Street, Brighton 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. Biderman House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Biderman House at 45 Hanby Street, Brighton 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 architect Kenneth L Edelstein, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like forms, roofs with deep fascias, an emphasis on privacy with high brick garden walls, expansive timber-framed glazing including full-height window walls, prominent integrated carport and concealed, recessed entry. The house also displays characteristics that are typical of a group of Post-War Modernist houses constructed in the late 1960s and early 1970s, including pitched roof forms and the use of substantial materials such as face brick, tile and dark stained timber (Criterion D).

Biderman House at 45 Hanby Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Kenneth L Edelstein, the house is characterised by its bold street presentation of complex gabled tiled roof forms, its emphasis on privacy, and its refined detailing. Biderman 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)

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HERITAGE CITATION

Mollard House, 48 Hanby Street, Brighton

Figure 1. 48 Hanby Street, Brighton (GJM Heritage, October 2021).

DATE: November 2021 - Draft

MOLLARD HOUSE, 48 HANBY STREET, BRIGHTON

Place Type: House	**Architect:** Geoffrey Woodfall & Co.
Construction Date: 1973	**Builder:** Rivington Development Pty Ltd
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 48 Hanby Street, Brighton was constructed in 1973 for Mr and Mrs Richard Mollard to a design by architect Geoffrey Woodfall & Company.[14] The works were undertaken by Rivington Development Pty Ltd.[15]

The house was advertised for sale in 1989, described as a 'spectacular family home offering a grand lifestyle and located in one of Brighton's best streets'.[16] The house comprised a spacious split-level lounge room, separate dining room, 4 bedrooms and a study, 2 informal family rooms, floor to ceiling windows for optimum light and feature exposed brick walls.

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, *1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).
[14] Bayside Council Building Files, City of Brighton, Building Permit Application, 48 Hanby Street, Brighton, 11 June 1973.
[15] Bayside Council Building Files, City of Brighton, Building Permit Application, 48 Hanby Street, Brighton, 11 June 1973.
[16] *The Age*, 2 December 1989, p 60.

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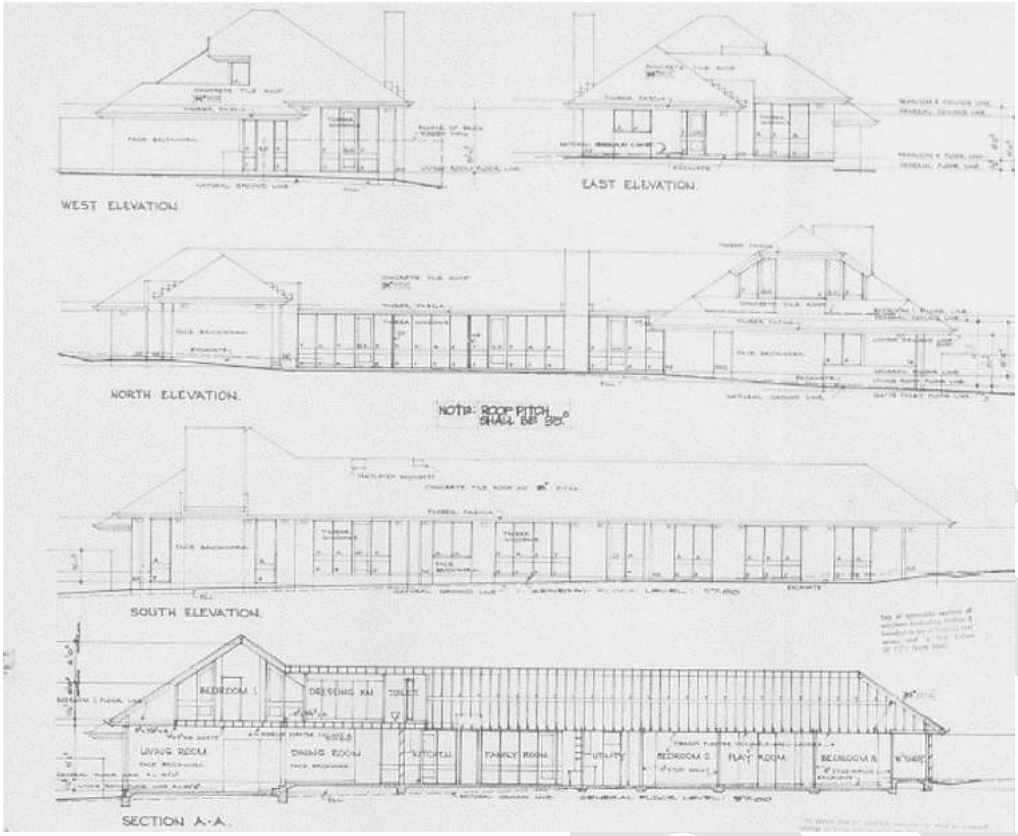

Figure 2. Working Drawings, Elevations and sections for 48 Hanby Street, Brighton (Source: Building Permit Application, City of Bayside)

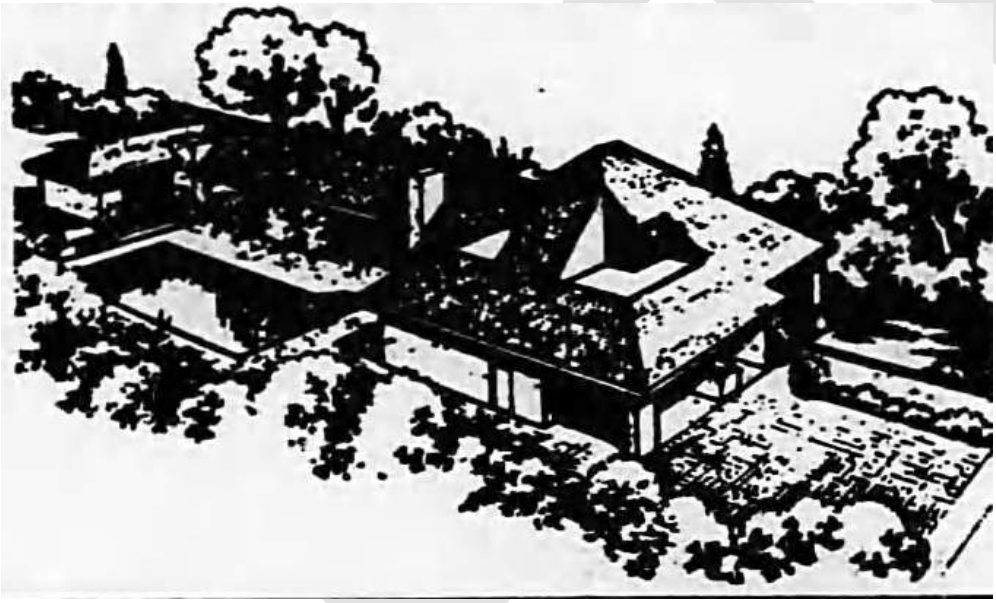

Figure 3. Illustration of 48 Hanby Street, Brighton (Source: The Age, 2 December 1989, p 60)

Geoffrey Woodfall, architect

Geoffrey Woodfall (1931–) worked as a shopfitting draftsman (1947-8) before studying architecture at the Royal Melbourne Technical College (1948-54) while also working for AS & RA Eggleston (1949-53). He completed his Bachelor of Architecture at the University of Melbourne in 1956. Work experience saw him work with Kevin Borland, Don Hendry Fulton, Peter Jorgensen, Mockridge, Stahle & Mitchell, L Hume Sherrard and Peter Wilson, between 1954 and 1957.

Woodfall registered as a practicing architect in 1955 and early in his career formed two brief partnerships, Walker & Woodfall (1956-57) and Woodfall & Reynolds (1959-62). Woodfall otherwise remained in sole

practice, focussing on domestic architecture, but also accepting some commercial and industrial commissions. His design philosophy 'centred on the creation of Australian identity through his architecture, using natural materials, an emphasis on expressed structure and sophisticated reinvigoration of the vernacular homestead theme.'[17] He was influenced by overseas architects such as Bernard Maybeck, Harwell Hamilton Harris, Richard Neutra and Frank Lloyd Wright.

Woodfall's award-winning designs include Breedon House, 34 Were Street, Brighton (1966; demolished), Rymill House, Penola, SA (1968) and Ritchie House, Woolnorth, Tasmania (1969). Other known residential projects include Wilson House, Ferny Creek (1958-59), 20 Pine Ridge, Donvale (1961), 43 Holland Road, Blackburn (1964), 39 Lochiel Avenue, Edithvale (1965), 103 Boronia Road, Vermont (1967-68), Glasser House at 15A Albany Road, Toorak (1968-69) and 48 Hanby Street, Brighton (1972).[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 48 Hanby Street, Brighton is located on the east side of Hanby Street, between Dendy and Were Streets. The site is rectangular and slopes slightly up from the front (west) boundary to the rear (east). Access is via a single vehicular crossover at the northern end of the front boundary.

The house is approximately U-shaped in plan, with a long pool terrace facing to the north. The majority of the house is single-storey but, as viewed from the street, the house reads as a two-storey mass due to a large pyramidal volume at the western wing. Here, a room is inserted into the roof space, and two north-facing balcony areas are set within the pyramidal form. Roofs to the wings beyond this are hipped, and all roofs are clad in a dark brown, un-glazed tile. Walls are of double brick construction, with a cream face brick. Two massive chimneys are located at the eaves line of the south and north elevations. Expansive full-height glazing is used throughout the house.

The principal (west) elevation is dominated by the pyramidal roof, which extends down at a steep angle to the eaves line which is finished in a dark stained timber fascia. Walls are recessed beneath the eaves line. The southern end of the principal elevation is largely obscured by a tall garden wall that encloses a front courtyard. The main entry is centrally located and deeply recessed. The northern end of the principal elevation comprises a large double carport, with the roof and eave spanning continuously and supported by a brick side wall at the north boundary. A gap between this side wall and the back wall of the carport provides side access to the pool terrace beyond.

Original landscape features appear to include the garden wall enclosing the front courtyard, built in the same cream brick as the house walls with integrated timber letterbox where the wall turns the corner at the

[17] W Callister, 'Geoffrey Woodfall' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 773.
[18] W Callister, 'Geoffrey Woodfall' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 773.

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driveway entry. The wall is slightly recessed from the front boundary, providing a shallow garden bed to the street frontage. The recessed entry arrangement adjacent to the carport is also original. Several mature Eucalyptus trees, including one at the far northwest corner of the site, likely represent remnants of an early or original planting scheme.

Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including prominent pyramidal roof form, broad eaves, north-facing pool terrace and balconies, expansive glazing, emphasis on privacy with enclosed front courtyard and minimal openings to the street, prominent integrated carport and recessed main entry.
- Modernist materials and detailing, including cream face brick, tiled roofs, dark stained timber fascia and red brick paved driveway.
- Landscape features, including high brick garden wall with integrated timber letterbox.

Figure 4. 48 Hanby Street, Brighton (Source: nearmap, accessed October 2021)

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

Figure 6. Pyramidal roof and carport (GJM Heritage, October 2021)

Intactness/Integrity

The house at 48 Hanby Street retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains substantially intact, and it retains the ability to be understood and appreciated as an example of a 1970s 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. In the late 1960s, a shift away from the flat roofed Modernist style of the 1950s and 1960s towards more traditional roof forms and materials was evident in the work of a number of architects. Built predominantly of brick, these houses are characterised by a series of pitched roof forms – skillion, gabled or hipped – which are commonly clad in substantial materials such as tile or slate.

Like the Modernist houses that preceded them, these houses were designed to respond to the orientation or topography of each site. Integrated carports were still prominently sited and entries continued to generally be recessed or concealed from view. Timber-framed glazing continued to include full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping often remained integrated into the overall design through the use of stone, pebble, gravel, brick, 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 vary in form and detailing from the house at 48 Hanby Street, Brighton and include:

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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)

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Further to the above 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 48 Hanby Street, Brighton in form, detailing and age of construction include:

9 Gray Court, Beaumaris (Chancellor & Patrick, 1966-67)

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5 Sandown Street, Brighton (John Baird, 1967)

3 Seaview Crescent Black Rock (J Carmichael, 1967)

1 Reid Street, Beaumaris (Chancellor & Patrick, 1968)

13 Fifth Street, Black Rock (Chancellor & Patrick, 1969)

9 Coreen Avenue, Beaumaris (William Collinson Kerr, c1970)

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45 Hanby Street, Brighton (Kenneth L Edelstein, 1972)

Like 48 Hanby Street, Brighton, these places demonstrate a shift away from the flat roofed Modernist style of the 1950s and 1960s towards more traditional pitched roof forms and cladding materials. These houses are characterised by the use of more substantial materials – predominantly brick walls with tile or slate-clad roofs – and dark stained fascias and timberwork. These characteristics are combined with typical Modernist characteristics such as rectangular planning, expansive glazing, prominent integrated garages or carports and concealed, recessed entries. Like the above examples, 48 Hanby Street, Brighton 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 – 48 Hanby Street, Brighton 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 1973 to a design by architect Geoffrey Woodfall, Mollard House at 48 Hanby Street, Brighton 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. Mollard 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

Mollard House at 48 Hanby Street, Brighton 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 architect Geoffrey Woodfall, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like form, north-facing pool terrace and balconies, an emphasis on privacy with high brick garden walls, expansive timber-framed glazing including full-height window walls, prominent integrated carport, and recessed entry. The house also displays characteristics that are typical of a group of Post-War Modernist houses constructed in the late 1960s and early 1970s, including pitched roof forms and the use of materials such as face brick, tiles and dark stained timber.

Criterion E: Importance in displaying particular aesthetic characteristics

Mollard House at 48 Hanby Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Geoffrey Woodfall,

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the house is characterised by its bold street presentation with prominent pyramidal-shaped roof form, its emphasis on privacy and its refined detailing. Mollard 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 brick 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 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.

Callister, W, 'Geoffrey Woodfall' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 773.

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.

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Mollard House, Brighton – Statement of Significance, November 2021

Heritage place: Biderman House, 48 Hanby Street, Brighton	**PS ref no.:** TBC

Figure 1. 48 Hanby Street, Brighton (October 2021)

What is significant?

Mollard House at 48 Hanby Street, Brighton, built in 1973.

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
- Modernist composition and form, including prominent pyramidal roof form, broad eaves, north-facing pool terrace and balconies, expansive glazing, emphasis on privacy with enclosed front courtyard and minimal openings to the street, prominent integrated carport and recessed main entry
- Modernist materials and detailing, including cream face brick, tiled roofs, dark stained timber fascia and red brick paved driveway
- Landscape features, including high brick garden wall with integrated timber letterbox.

Later alterations are not significant.

How is it significant?

Mollard House at 48 Hanby Street, Brighton is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1973 to a design by architect Geoffrey Woodfall, Mollard House at 48 Hanby Street, Brighton 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. Mollard House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Mollard House at 48 Hanby Street, Brighton 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 architect Geoffrey Woodfall, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like form, north-facing pool terrace and balconies, an emphasis on privacy with high brick garden walls, expansive timber-framed glazing including full-height window walls, prominent integrated carport, and recessed entry. The house also displays characteristics that are typical of a group of Post-War Modernist houses constructed in the late 1960s and early 1970s, including pitched roof forms and the use of materials such as face brick, tiles and dark stained timber (Criterion D).

Mollard House at 48 Hanby Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Geoffrey Woodfall, the house is characterised by its bold street presentation with prominent pyramidal-shaped roof form, its emphasis on privacy and its refined detailing. Mollard 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)

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HERITAGE CITATION

House, 35 Kinane Street, Brighton

Figure 1. 35 Kinane Street, Brighton (GJM, April 2021).

DATE: November 2021 - Draft

HOUSE, 35 KINANE STREET, BRIGHTON

Place Type: House	**Architect:** Morris & Pirrotta
Construction Date: 1975	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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]

Modernism in the 1970s

Modernist principles continued to influence house design through to the mid 1970s. A particularly distinctive Modernist house type emerged in the late 1960s, which introduced a 45-degree chamfer to both the plan and section of Modernist designs. This chamfer became a recurrent theme in the residential designs of young architects such as Edgard Pirrotta, Peter Crone and Max May and the more established architect John Baird (in partnership with John Cuthbert), leading to the term 'Chamfer style' to be subsequently applied to these houses by architectural writers.[14] When combined with concrete block construction, the angled roof forms, walls and glazing of these houses produced a Brutalist aesthetic.[15]

Place History

The house at 35 Kinane Street, Brighton was constructed in 1975 to a design by architects Morris and Pirrotta.[16] The compact site adjacent to the railway line was owned by the Victorian Railways and an existing timber house was demolished in 1972 to clear the site.[17]

The house was offered for sale in 1985 as a 'unique and most appealing architect designed contemporary brick residence – built around and opening to several high walled courtyard gardens offering the maximum in privacy, seclusion and low maintenance living.'[18] Six year later the house was again offered for sale, described as a 'striking, most individual town residence, architect designed by Morris and Pirrotta to provide ultimate

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne*, 1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirrotta, 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] *Architecture Australia*, January 1982, p 36 & P Goad, *Melbourne Architecture*, 1999, p 203.
[15] P Goad, *The Modern House in Melbourne 1945-1975*, 2012, p 7/39, Goad describes the Fletcher House, Morris & Pirrotta, 1971 as 'amongst the first accomplished images in Melbourne of International Brutalism'.
[16] *The Age*, 2 Feb 1991, p 38.
[17] Bayside Council Building Files, City of Brighton, Building Permit Application, 35 Kinane Street, Brighton, 15 July 1972.
[18] *The Age*, 29 June 1985, p 55.

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privacy and low maintenance'[19] and again in 1997, described as an 'exciting low maintenance architect designed town residence…….in this sought after beachside location'.[20]

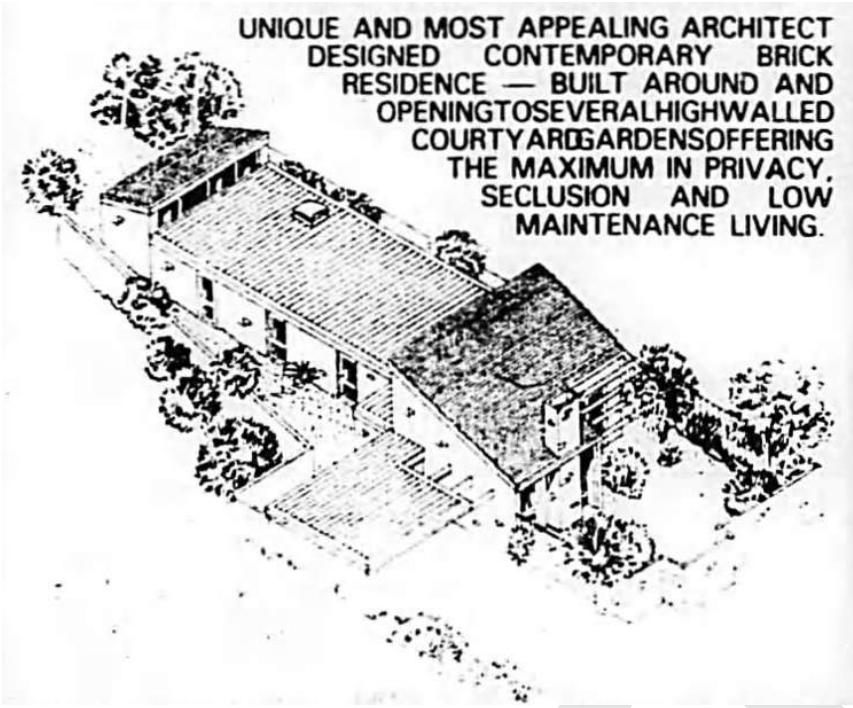

Figure 2. Illustration of 35 Kinane Street, Brighton, 1985. (Source: The Age, 29 June 1985, p 55)

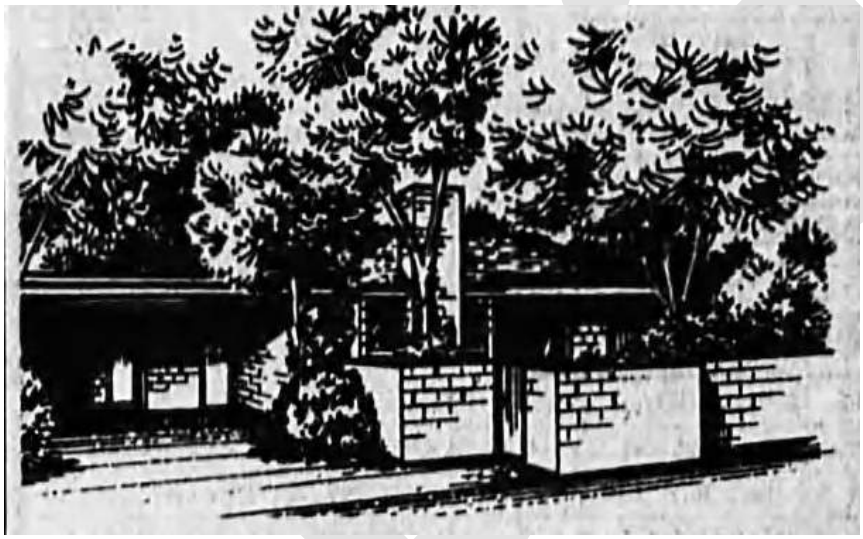

Figure 3. Illustration of 35 Kinane Street, Brighton, 1991 (Source: The Age, 2 Feb 1991, p 38)

Morris & Pirrotta, architects

Edgard Pirrotta (1944–) was born in Egypt and educated in Milan, Italy, with focus on art and architecture. Pirrotta migrated to Australia in 1962, working initially as an artist, including for architect G Stuart Warmington, for whom he designed large-scale artworks for two buildings in Sunshine in 1966 and 1967. Pirrotta completed his studies in architecture at the University of Melbourne and gained employment at the Commonwealth Department of Works. From 1971 he was a senior designer with Meldrum & Partners, where he retained the right to private practice.

[19] *The Age*, 2 Feb 1991, p 38
[20] *The Age*, 8 March 1997, p 71.

Pirrotta's first private commission was Fletcher House at 3 Rosyln Street, Brighton.[21] Pirrotta saw increased demand for residential projects following this successful commission and subsequently formed a partnership with Michael Morris, to form Morris & Pirrotta.

Morris & Pirrotta designed a number of highly regarded Brutalist houses. The most notable examples were the award winning Everist House, Bittern (1975) and Molnar House, Glen Waverley (1976), which were both widely published.[22] Another known project was the house at 9 Seattle Street, Balwyn North (1975).

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 35 Kinane Street is located on the north side of Kinane Street between the Sandringham Railway Line and New Street. The subject site is flat and triangular, with access via a single vehicular crossover at the western end of the front (southern) boundary.

The house is centrally located on a highly constrained site. It is single-storey and approximately L-shaped in plan. A small backyard is located to the northwest, and an enclosed front courtyard at the southeast.

A large carport (now enclosed to create habitable space), with a concrete paved, open car parking space to the south, occupies the western end of the front (south) elevation. To the east of this is the main house, which comprises three volumes: to the south is a prominent skillion-roofed section with north-facing clerestory windows; to the north is a smaller skillion-roofed section with south-facing clerestory windows; and in between is a flat-roofed rectangular volume. Both skillion roofs have been re-roofed in corrugated zincalume sheeting and the flat carport roof and the roof of the central rectangular section of the house appear to be clad in profiled metal sheeting. All walls are of unfinished concrete block construction.

A tall chimney is located at the centre of the south elevation of the house. The chimney breast is flanked by large floor-to-ceiling windows that open to an enclosed front courtyard.

A timber letterbox and timber street number sign are integrated into the concrete block courtyard wall, close to a gated pedestrian entry near the driveway.

Key Features:

- Site-specific planning to maximise the northern aspect on a constrained site.
- 'Chamfer style' composition and form including bold angled forms, prominent steep skillion roofs, expansive glazing including full-height and clerestory windows, prominently sited carport (now enclosed) and high privacy walls to enclose the front courtyard.

[21] S Reeves, 'Edgard Pirrotta' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 542.
[22] S Reeves, 'Edgard Pirrotta' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 542.

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- Modernist materials and detailing, including concrete block walls.

Figure 4. 35 Kinane Street, Brighton (Source: nearmap, accessed September 2021)

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

Figure 6. View to house from east showing angled roof form (GJM Heritage, April 2021)

Intactness/Integrity

The house at 35 Kinane Street retains a high degree of integrity in fabric, form and detail to its period of construction. While the carport has been enclosed to create habitable space, its original form remains legible. In totality, the house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1970s 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. In the late 1960s, a particularly distinctive Modernist house type emerged which introduced a 45-degree chamfer to both the plan and section of Modernist designs. This chamfer became a recurrent theme in the residential designs of architects such as Edgard Pirrotta, Peter Crone, Max May and John Baird (in partnership with John Cuthbert), leading to the term 'Chamfer style' to be subsequently applied to these houses by architectural writers. When combined with concrete block construction, the angled roof forms, walls and glazing of these houses produced a Brutalist aesthetic.

Like the Modernist houses that preceded them, these houses were designed to respond to the orientation or topography of each site. Integrated carports were still prominently sited and entries continued to generally be recessed or concealed from view. Timber-framed glazing continued to include full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping often remained integrated into the overall design response through the use of stone, pebble, gravel, brick, 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)

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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.

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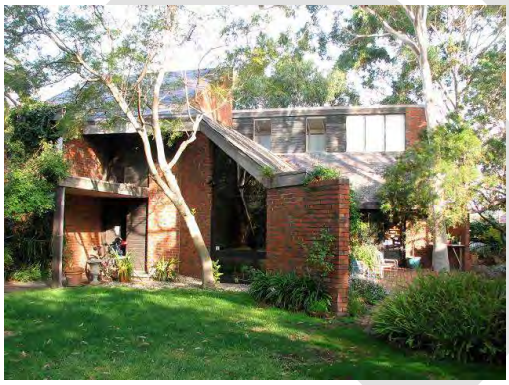
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Of the examples included in the Heritage Overlay, those that most closely compare to 35 Kinane Street, Brighton, are French House, 22 Alfred Street, Beaumaris and the Coakley House, 4 The Avenue, Hampton. Like 35 Kinane Street, Brighton, these places are built in concrete block and comprise steep-pitched roof forms, high front walls and courtyards.

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 35 Kinane Street, Brighton in form, detailing and age of construction include:



42 North Road, Brighton (Peter Crone, 1970) (Source: Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Draft Stage 3 Report, 2008]

3 Roslyn Street, Brighton (Edgard Pirrotta, 1971)

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16 Surf Avenue, Beaumaris (John Baird, 1976)

Like 35 Kinane Street, Brighton, the above examples demonstrate the late Modernist 'Chamfer style', combining 45-degree angles to roofs, walls and glazing with more typical modernist characteristics including rectangular planning, box-like forms, expansive glazing and high privacy walls. The use of concrete block construction at 35 Kinane Street, Brighton is particularly comparable to 3 Roslyn Street, Brighton (also designed by Edgard Pirrotta) and 16 Surf Avenue, Beaumaris. Like these examples, 35 Kinane Street, Brighton 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 – 35 Kinane Street, Brighton 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 1975 to a design by architects Morris & Pirrotta, the house at 35 Kinane Street, Brighton 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. The house at 35 Kinane Street 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

The house at 35 Kinane Street, Brighton 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, Morris & Pirrotta, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like forms, expansive glazing including full-height windows, prominent carport (now enclosed) and high privacy walls to the front with integrated letterbox. The house also displays a range of characteristics that are typical of a distinctive group of Post-War Modernist houses constructed in the late 1960s and early 1970s – the 'Chamfer style' – including bold angled forms, prominent steep skillion roofs with clerestory windows and the use of materials such as concrete block.

Criterion E: Importance in displaying particular aesthetic characteristics

The house at 35 Kinane Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style with Brutalist characteristics. Designed by architects Morris & Pirrotta, the house is characterised by its bold angled concrete block forms and prominent

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steep-pitched skillion roofs. The house at 35 Kinane Street, Brighton 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 fence and former carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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

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

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.

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.

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House, 35 Kinane Street, Brighton – Statement of Significance, November 2021

Heritage place: House, 35 Kinane Street, Brighton	**PS ref no.:** TBC

Figure 1. 35 Kinane Street, Brighton (April 2021)

What is significant?

The House at 35 Kinane Street, Brighton, built in 1975.

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 on a constrained site
- 'Chamfer style' composition and form including bold angled forms, prominent steep skillion roofs, expansive glazing including full-height and clerestory windows, prominently sited carport (now enclosed) and high privacy walls to enclose the front courtyard
- Modernist materials and detailing, including concrete block walls.

Later alterations, including the enclosing of the carport, are not significant.

How is it significant?

The House at 35 Kinane Street, Brighton is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1975 to a design by architects Morris & Pirrotta, the house at 35 Kinane Street, Brighton 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. The house at 35 Kinane Street makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

The house at 35 Kinane Street, Brighton 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, Morris & Pirrotta, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like forms, expansive glazing including full-height windows, prominent carport (now enclosed) and high privacy walls to the front with integrated letterbox. The house also displays a range of characteristics that are typical of a distinctive group of Post-War Modernist houses constructed in the late 1960s and early 1970s – the 'Chamfer style' – including bold angled forms, prominent steep skillion roofs with clerestory windows and the use of materials such as concrete block (Criterion D).

The house at 35 Kinane Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style with Brutalist characteristics. Designed by architects Morris & Pirrotta, the house is characterised by its bold angled concrete block forms and prominent steep-pitched skillion roofs. The house at 35 Kinane Street, Brighton 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)

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HERITAGE CITATION

Roubicek House, 51 Lynch Crescent, Brighton

Figure 1. 51 Lynch Crescent, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

ROUBICEK HOUSE, 51 LYNCH CRESCENT, BRIGHTON

Place Type: House	**Architect:** Michael R E Feldhagen (architectural designer)
Construction Date: c1964-65	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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A New Generation of Architects and Modernist Design

A new generation of architects and architects 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 and designers 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 51 Lynch Crescent, Brighton was constructed in c1964-5 for owner, O Roubicek, to a design by architectural designer, Michael R E Feldhagen.[14]

The house was constructed on the site of the former Melbourne Orphan Asylum. The Melbourne Orphanage was one of the city's oldest charitable institutions, tracing its origins back to 1851. In 1876 a large site was acquired in Brighton to accommodate the growing institution, and the first buildings were constructed on the site the following year. The Melbourne Orphanage operated well into the mid-twentieth century, however changing attitudes to social welfare in the 1950s saw orphaned children begin to be placed in family homes, rendering the orphanage obsolete.[15]

The extensive site was subsequently sold to the Education Department in 1958 and the land gradually subdivided for residential development. Lynch Crescent was formed in 1961 with the original subdivision comprising 16 allotments along its north-east side; by 1963 eight new lots had been created on the western side of the crescent. The orphanage building was demolished the same year. The subdivision was the first substantial release of vacant land in Brighton for a long period and immediately attracted buyers.[16]

51 Lynch Crescent was purchased by O Roubicek in 1963, who commissioned Michael R E Feldhagen to design a modern home for the site. Feldhagen's design comprised a flat-roofed rectilinear form elevated to accommodate a double carport below and employed a range of natural materials including stone facing and rock-faced marble. The residence was accessed by way of an entry hall at basement level with a central lobby at the upper level providing separation between the living areas at one end and the bedrooms at the other.

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

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

[14] S&M, 1970; City of Sandringham, Proposed residence at Lynch Crescent, Brighton, 7 December 1963.

[15] Heritage Alliance, 'Lynch Crescent Precinct, Brighton', *City of Bayside Inter-War and Post-War Heritage Study,* 2008, pp 49-50.

[16] Heritage Alliance, 'Lynch Crescent Precinct, Brighton', *City of Bayside Inter-War and Post-War Heritage Study,* 2008, pp 49-50.

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The residence comprised three bedrooms, including a master bedroom with a dressing room, a spacious kitchen with breakfast nook and a large lounge and family room which opened onto a terrace.[17]

The Roubicek family continued to reside at the property into the mid-1970s.[18]

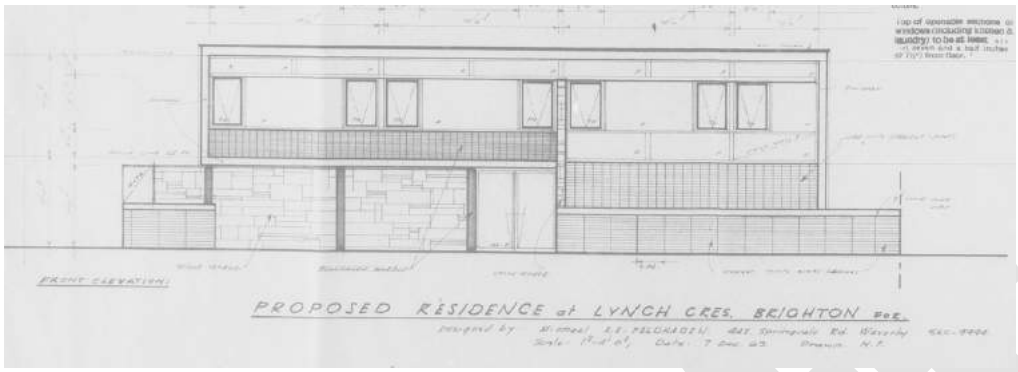

Figure 2. Drawing showing the proposed residence at 51 Lynch Crescent, Brighton, 1963 (Source: Bayside Council Building Files)

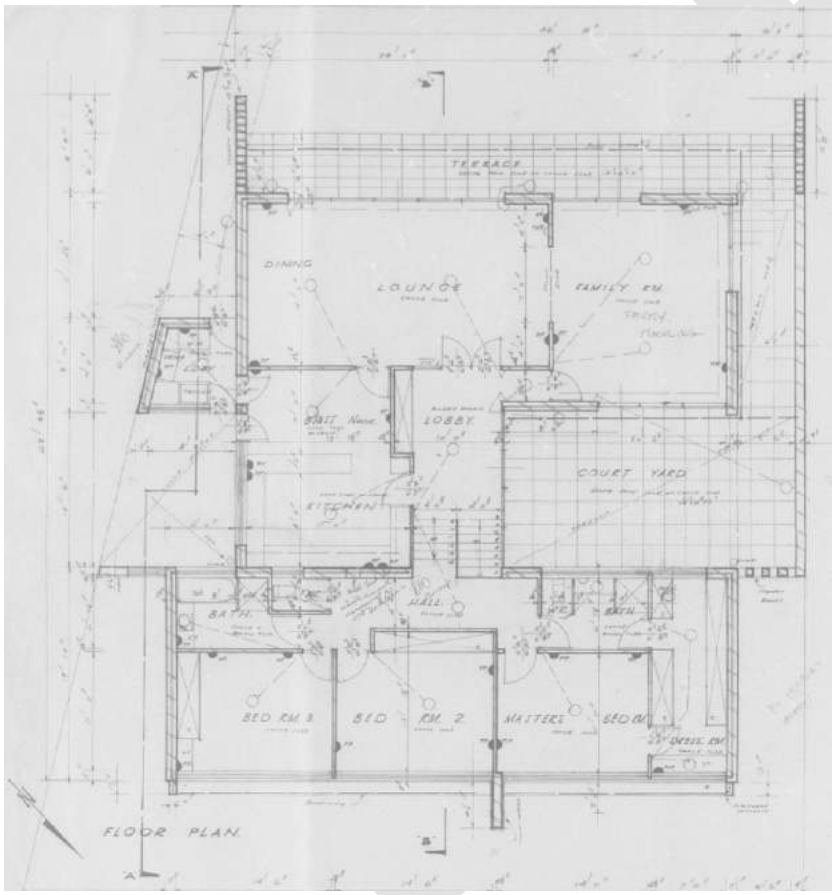

Figure 3. Plan showing the proposed layout of the residence at 51 Lynch Crescent, Brighton, 1963 (Source: Bayside Council Building Files)

Michael R E Feldhagen, architectural designer

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

[17] Bayside Council Building Files, City of Sandringham, Proposed residence at Lynch Crescent, Brighton, 7 December 1963.
[18] S&M, 1974.

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), 56A Dendy Street, Brighton (1965), 17 Sycamore Street, Caulfield South (1968), 2 Davey Avenue, Brighton East (1968), 19 Morrice Street, Caulfield (c1969), and Feldhagen's own residence at 685 Mount Dandenong Road, Kilsyth (1969).

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 51 Lynch Crescent, Brighton is located on the south-west side of Lynch Crescent between Butler Street and Windermere Crescent, opposite the intersection with Tracey Crescent. The site is flat and approximately rectangular. Access is provided at the front boundary via a wide crossover.

The house is two-storey and approximately U-shaped in plan, with an internal courtyard opening to the north. The front wing of the 'U' is two-storeys in height, and the rear wing is single-storey; the connecting wing includes a rectangular section that extends above the first-floor roof height and is fitted with clerestory glazing. All roofs are clad in what appears to be profiled metal sheeting, are flat and are concealed behind a shallow overflashed parapet.

The first floor is supported over a large carport on round concrete columns, clad with rock-faced marble tiles (see Figure 2), and beams with an unusual tapered detail. A recessed central entry, which is entirely glazed and provides views through to the entry lobby and distinctive timber stair beyond, is accessed through the carport. The carport and entrance are separated from the northern section of the principal elevation by a prominent stone-faced wing wall that spans up to the transom of the windows in the first-floor wall above. The rear wall of the carport is also faced with stone, and the driveway and carport surface is paved with pebble mix concrete. The first-floor elevation is recessed slightly and reads as a single elevated rectangular mass that is interrupted only by the asymmetrically placed decorative wing wall at the entry. Above a spandrel datum, timber-framed window suites extend to ceiling height across the full width of the elevation. The spandrel itself is finished with a decorative rock-faced marble tile.

The front garden landscaping comprises raised terraces on either side of the wide driveway. The southern terrace is a later addition; the northern terrace previously had pale orange face brick walls that matched that of the ground-floor, northern section of the principal elevation of the house, but these planter walls have been more recently rendered. All plantings are recent.

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Key Features:

- U-shaped plan form with internal north-facing courtyard.
- Modernist composition and form, including flat roof, elevated box-like form with horizontal emphasis, prominent integrated undercroft carport, expansive glazing and concealed front entrance.
- Expression of structural elements, including concrete columns and beams to the carport, and stone-clad wing wall.
- Materials, including pale orange face brick, expansive timber-framed windows, and decorative stone facing and marble tiles.

Figure 4. 51 Lynch Crescent, Brighton (Source: nearmap, accessed September 2021)

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

Intactness/Integrity

The house at 51 Lynch Crescent retains a high degree of integrity 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, principally 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 responded to the orientation, topography or existing vegetation of each site, with full advantage taken of the northerly aspect. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like with a horizontal emphasis. Shallow-pitched roofs were clad with lightweight sheeting. Integrated carports were prominently sited at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. 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 were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. These include:

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

3 Linacre Road, Hampton (HO528) (c1960)

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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.

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- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

In additional 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 above examples, those that most closely compare to 51 Lynch Crescent are 451 Beach Road, Beaumaris and 74 Cromer Road, Beaumaris. Like 51 Lynch Crescent, these places comprise elevated box-like forms with shallow-pitched roof forms, and feature expanses of timber-framed window glazing and expressed structural elements such as steel posts and concrete beams.

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 51 Lynch Crescent in form, detailing and age of construction include:

171 Tramway Parade, Beaumaris (Anatol Kagan, 1960)

142 Reserve Road, Beaumaris (Sylvia Tutt, 1964)

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

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

Like 51 Lynch Crescent, 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 incorporate varying patterns of expansive timber-framed glazing designed to maximise access to light, as well as structural elements such as round steel posts and I-beams. The house at 56A Dendy Street, Brighton – also designed by Feldhagen and comprising a similar low-profile, elevated horizontal form with flat roof and rows of timber-framed windows – is particularly comparable to 51 Lynch Crescent. Both remain as fine and intact examples of Feldhagen's work in the municipality. Like the above examples, 51 Lynch Crescent 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 – 51 Lynch Crescent, Brighton 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 c1964-65 to a design by architectural designer Michael Feldhagen, Roubicek House at 51 Lynch Crescent, Brighton is 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. Roubicek House makes a strong contribution to this important phase in the development of the City of Bayside.

The house also has clear associations with the subdivision of the Melbourne Orphan Asylum, which provided a unique opportunity for concentrated post-war development in Brighton. Following the closure of the orphanage in the late-1950s, the land was subdivided into suburban residential allotments. As the first substantial release of vacant land in Brighton for a long period, the highly sought-after blocks immediately attracted buyers. Constructed in c1964-65 on an allotment within the Orphan Asylum subdivision, the Roubicek House clearly illustrates this important phase of development in Brighton.

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

Roubicek House at 51 Lynch Crescent, Brighton is notable as a fine and 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 Feldhagen, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, elevated box-like form with horizontal emphasis, shallow-pitched roof, expansive timber-framed glazing including a continuous band of windows across the front elevation and glazing to the north-facing courtyard, prominent and integrated undercroft carport with beam and column

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supports, recessed glazed entry, and the use of decorative materials such as stone facing and rock-faced marble tiling.

Criterion E: Importance in displaying particular aesthetic characteristics

Roubicek House at 51 Lynch Crescent, Brighton 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 Feldhagen, the house is characterised by its elevated and strong horizontal presentation to the street and its refined detailing. Roubicek 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?	No
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

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

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

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Roubicek House, Brighton – Statement of Significance, November 2021

Heritage place: Roubicek House, 51 Lynch Crescent, Brighton	**PS ref no.:** TBC

Figure 1. 51 Lynch Crescent, Brighton (April 2021)

What is significant?

Roubicek House at 51 Lynch Crescent, Brighton, built in c1964-65.

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
- U-shaped plan form with internal north-facing courtyard
- Modernist composition and form, including flat roof, elevated box-like form with horizontal emphasis, prominent integrated undercroft carport, expansive glazing and concealed front entrance
- Expression of structural elements, including concrete columns and beams to the carport, and stone-clad wing wall
- Materials, including pale orange face brick, expansive timber-framed windows, and decorative stone facing and marble tiles.

Later alterations are not significant.

How is it significant?

Roubicek House at 51 Lynch Crescent, Brighton is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in c1964-65 to a design by architectural designer Michael Feldhagen, Roubicek House at 51 Lynch Crescent, Brighton is 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. Roubicek House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

The house also has clear associations with the subdivision of the Melbourne Orphan Asylum, which provided a unique opportunity for concentrated post-war development in Brighton. Following the closure of the orphanage in the late-1950s, the land was subdivided into suburban residential allotments. As the first substantial release of vacant land in Brighton for a long period, the highly sought-after blocks immediately attracted buyers. Constructed in c1964-65 on an allotment within the Orphan Asylum subdivision, the Roubicek House clearly illustrates this important phase of development in Brighton (Criterion A).

Roubicek House at 51 Lynch Crescent, Brighton is notable as a fine and 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 Feldhagen, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, elevated box-like form with horizontal emphasis, shallow-pitched roof, expansive timber-framed glazing including a continuous band of windows across the front elevation and glazing to the north-facing courtyard, prominent and integrated undercroft carport with beam and column supports, recessed glazed entry, and the use of decorative materials such as stone facing and rock-faced marble tiling (Criterion D).

Roubicek House at 51 Lynch Crescent, Brighton 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 Feldhagen, the house is characterised by its elevated and strong horizontal presentation to the street and its refined detailing. Roubicek 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)

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HERITAGE CITATION

Grace House, 9 Merton Avenue, Brighton

Figure 1. 9 Merton Avenue, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

GRACE HOUSE, 9 MERTON AVENUE, BRIGHTON

Place Type: House	**Architect:** Ernest Fooks
Construction Date: 1969-70	**Builder:** Club Terrace Sawmills PL
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 9 Merton Avenue, Brighton was constructed in 1969-70 for Lesley and Sadie Grace to a design by architect, Ernest Fooks.[14] A permit application had been made for demolition of the existing house on the site in April 1969 and demolition was completed by August that year.[15] Fooks' design for 9 Merton Avenue comprised a long, largely rectangular plan with private courtyard and carport to the street frontage and entry along the western boundary (Figures 2 to 4). Bedrooms were located to the front of the house with living spaces opening to a sundeck, garden and swimming pool at the rear. Grace was a sawmiller and had operated his timber merchant business from premises in Dandenong Road, Clayton since the mid-1950s. His company, Club Terrace Sawmills PL was listed as the builder/owner for the house at 9 Merton Avenue.[16] The Graces remained at 9 Merton Avenue until the late 1980s.[17]

The house was advertised for sale in 1989/90, at which time it was described as an 'impressive family residence designed by acclaimed architect, accentuating light open plan living (Figure 5).'[18]

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne*, 1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).
[14] Bayside Council Building Files, City of Brighton, Building Permit Application, 9 Merton Avenue, Brighton, 11 July 1967, Proposal Drawing and Working Drawings, 2 June 1969.
[15] Bayside Council Building Files, City of Brighton, Building Permit Application, 9 Merton Avenue, Brighton, 15 April 1969.
[16] Bayside Council Building Files, City of Brighton, Building Permit Application, 9 Merton Avenue, Brighton, 11 July 1969.
[17] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 72.
[18] *The Age*, 22 November 1989, p 50.

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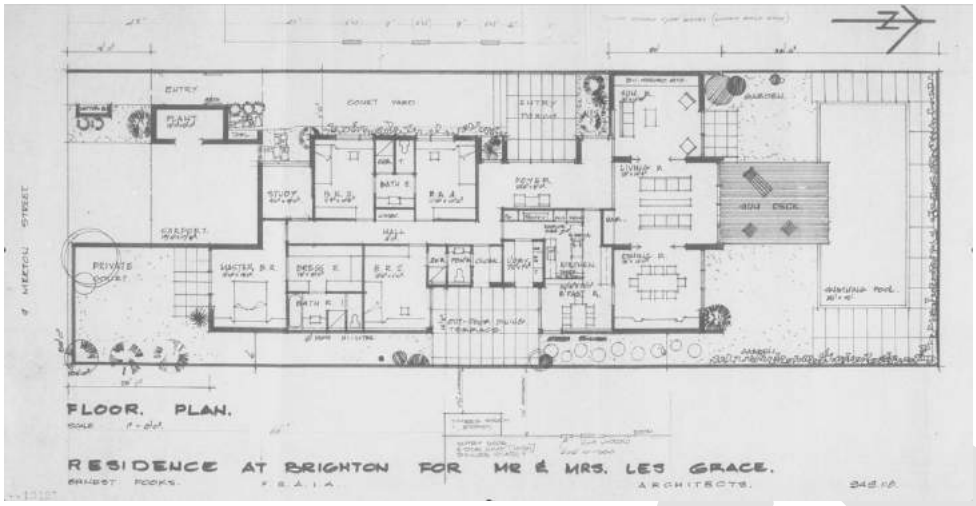

Figure 2. Plan for 9 Merton Avenue, Brighton (Source: Bayside Council Building Files)

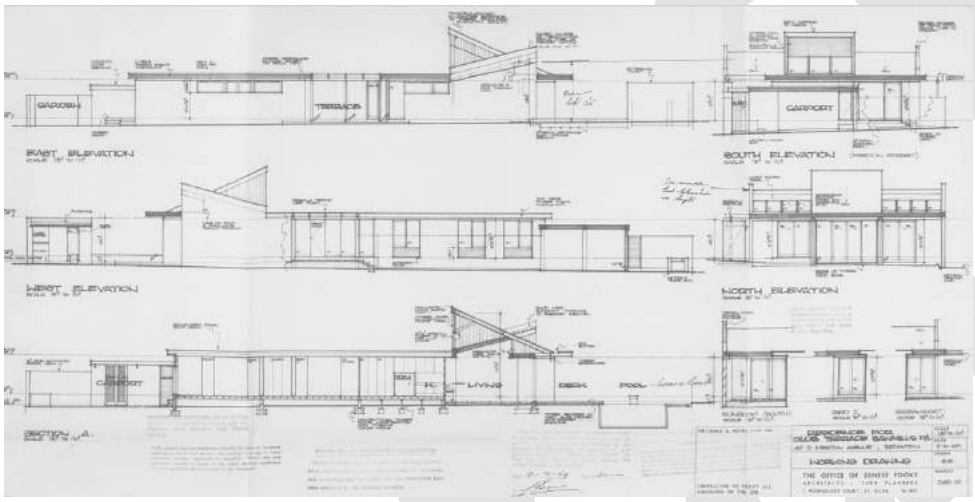

Figure 3. Elevations and sections (revised drawings indicate that the skillion roofs at the rear were changed to the present raised roof form before construction) for 9 Merton Avenue, Brighton (Source: Bayside Council Building Files)

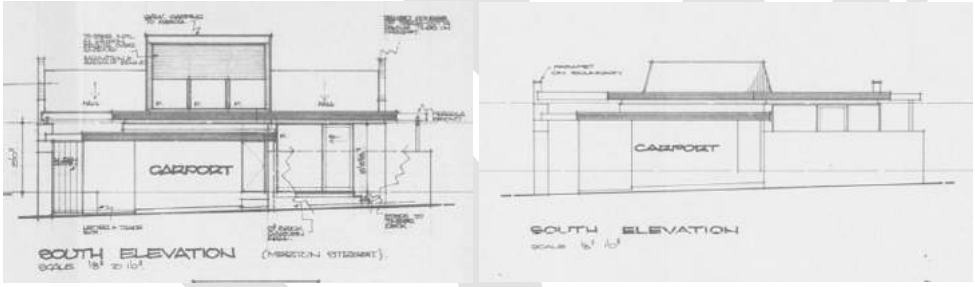

Figure 4. Front elevation & front elevation with revised roof for 9 Merton Avenue, Brighton (Source: Bayside Council Building Files)

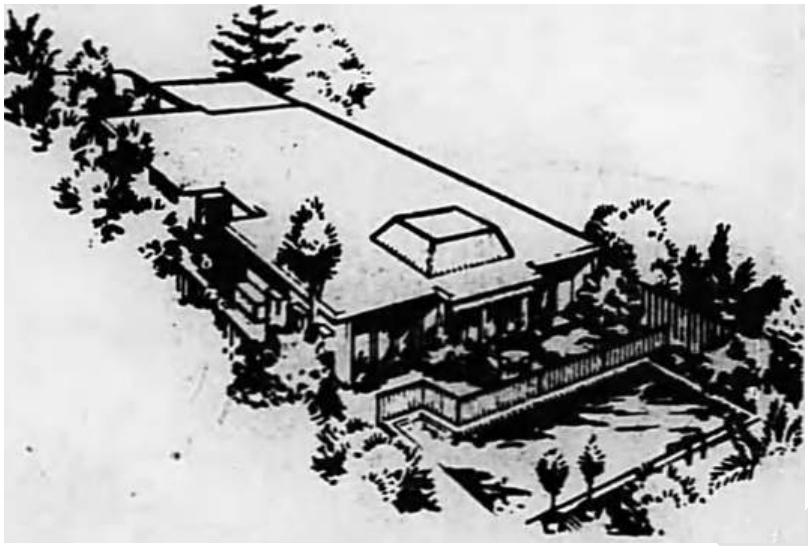

Figure 5. Illustration of 9 Merton Avenue, Brighton, 1989 (Source: The Age, 25 November 1989, p 63)

Figure 6. Illustration of 9 Merton Avenue, Brighton, 1990 (Source: The Age, 24 February 1990, p 52)

Ernest Fooks, architect

Dr Ernest Fooks (1906-85) was born Ernst Fuchs in Bratislava, in the former Czechoslovakia. He completed his architectural studies at the Technical University in Vienna in 1929 and in 1932 obtained a doctorate in Technical Sciences, majoring in Town Planning, and established his own practice. Fooks emigrated to Melbourne in 1939 and obtained a position as Assistant Town Planner at the Housing Commission of Victoria. In 1944 he was appointed the first lecturer in Town and Regional Planning at Melbourne Technical College (now RMIT). Like other European émigré architects, Fooks can be attributed with bringing modern European architectural ideas to Australian design.

Fooks established his own practice in 1948, and gained prominence for his modernist residential designs, both flats and houses. His client base was largely from the Melbourne Jewish community, many of whom were also European émigrés. His early house designs were often relatively modest single-storey houses, becoming larger in scale and more ambitious in the 1960s.[19] Notable examples include the house at 20 Lansell Avenue, Toorak, which was awarded 'Home of the Year' by *Australian House and Garden* in 1966[20] and his own house at 32 Howitt Road, Caulfield North (1966).[21]

[19] H Edquist, 'Ernest Fooks' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 259.
[20] *The Australian Jewish News,* 15 April 1966, p 4.
[21] H Edquist, 'Ernest Fooks' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 259.

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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 9 Merton Avenue is located on the north side of Merton Avenue, within 500m of the foreshore between Elwood and Brighton Beaches. The subject site is rectangular and flat, and is accessed via a single vehicular crossover at the west end of the front (south) boundary.

The house is located approximately centrally on the site, with the rear (north) setback almost entirely occupied by a pool terrace. Shallow setbacks from the east and west boundaries provide pedestrian access and light penetration into the residence. The house is approximately rectangular in plan, with a recess in the east elevation providing a small courtyard. The roof is flat, with shallow eaves to all elevations finished in a painted timber fascia. A rectangular section with unusual mansard roof element is located at the north end of the roof.

In elevation, the house is arranged to maximise privacy, with a prominent double carport (enclosed to form a garage) and an enclosed courtyard comprising the principal (south) elevation. The walls are constructed in a heavily textured white brick with glazed terracotta tiles capping the brickwork and concrete tiles paving the short driveway and the garden path. A timber letterbox is integrated into the courtyard wall, and a small square garden bed, edged with volcanic rock, features a single mature conifer.

Key Features:

- Rectangular floorplan presenting a severe frontage to the street and large expanses of glazing opening to the north (rear) pool terrace.
- Modernist composition and form, including box-like forms, flat roof, private front courtyard, concealed and recessed main entrance and prominent integrated carport (now enclosed to create a garage).
- Modernist materials and detailing, including white textured face brick, deep timber fascia, expansive timber-framed windows and volcanic rock edging to the garden bed.

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Figure 7. 9 Merton Avenue, Brighton (Source: nearmap, accessed September 2021)

Figure 8. Street presentation (GJM Heritage, April 2021)

Intactness/Integrity

The house at 9 Merton Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. The later enclosure of the carport to form a garage is the principal alteration. Notwithstanding this change, the house remains substantially intact and retains the ability to be understood and appreciated as an example of a house built in the Post-war Modernist style.

Comparative Analysis

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

rectangular, with zoned wings arranged around courtyards, and forms were box-like 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 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 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. These 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)

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

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

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

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Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 9 Merton Avenue in form, detailing and age of construction include:

9 Wolseley Grove, Brighton (McGlashan & Everist, 1967)

40 Sussex Street, Brighton (Neil Clerehan, 1970)

28 Gladstone Street, Sandringham (Neil Clerehan, 1973)

1 Hutchison Avenue, Beaumaris (S G L Baker, 1970)

Like 9 Merton Avenue, these places comprise single-storey box-like forms with horizontal emphasis, flat roofs, prominent integrated carports and enclosed courtyards. Like 9 Merton Avenue, these examples are all 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 north-facing 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, 9 Merton Avenue, Brighton 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.

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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 – 9 Merton Avenue, Brighton 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 1969-70 to a design by architect Ernest Fooks, Grace House at 9 Merton Avenue, Brighton 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. Grace House at 9 Merton Avenue 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

Grace House at 9 Merton Avenue, Brighton 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 architect Ernest Fooks, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof with shallow eaves and broad painted fascia, an emphasis on privacy with high brick walls and internal courtyards, prominent integrated carport (now enclosed to form garage), concealed entry, integrated timber letterbox, and the use of materials such as heavily textured white bricks.

Criterion E: Importance in displaying particular aesthetic characteristics

Grace House at 9 Merton Avenue, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Ernest Fooks, the house is characterised by its severe presentation to the street, its emphasis on privacy, and its refined detailing. Grace 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 courtyard wall and garage (former carport)
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

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Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 9 below.

Figure 9. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

Key

Recommended extent of HO

Existing Heritage Overlay

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References

Edquist, H, 'Ernest Fooks' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 258-59.

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

Australian Home Beautiful.

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.

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O'Callaghan, J, 'Project Houses' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 566.

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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.

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Grace House, Brighton – Statement of Significance, November 2021

Heritage place: Grace House, 9 Merton Avenue, Brighton	**PS ref no.:** TBC

Figure 1. 9 Merton Avenue, Brighton (April 2021)

What is significant?

Grace House at 9 Merton Avenue, Brighton, built in 1969-70.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Rectangular floorplan presenting a severe frontage to the street and large expanses of glazing opening to the north (rear) pool terrace
- Modernist composition and form, including box-like forms, flat roof, private front courtyard, concealed and recessed main entrance and prominent integrated carport (now enclosed to create a garage)
- Modernist materials and detailing, including white textured face brick, deep timber fascia, expansive timber-framed windows and volcanic rock edging to the garden bed.

Later alterations – including the garage door – are not significant.

How is it significant?

Grace House at 9 Merton Avenue, Brighton is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1969-70 to a design by architect Ernest Fooks, Grace House at 9 Merton Avenue, Brighton 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. Grace House at 9 Merton Avenue makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Grace House at 9 Merton Avenue, Brighton 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 architect Ernest Fooks, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof with shallow eaves and broad painted fascia, an emphasis on privacy with high brick walls and internal courtyards, prominent integrated carport (now enclosed to form garage), concealed entry, integrated timber letterbox, and the use of materials such as heavily textured white bricks (Criterion D).

Grace House at 9 Merton Avenue, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Ernest Fooks, the house is characterised by its severe presentation to the street, its emphasis on privacy, and its refined detailing. Grace 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)

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HERITAGE CITATION

Abrahams House, 42 North Road, Brighton

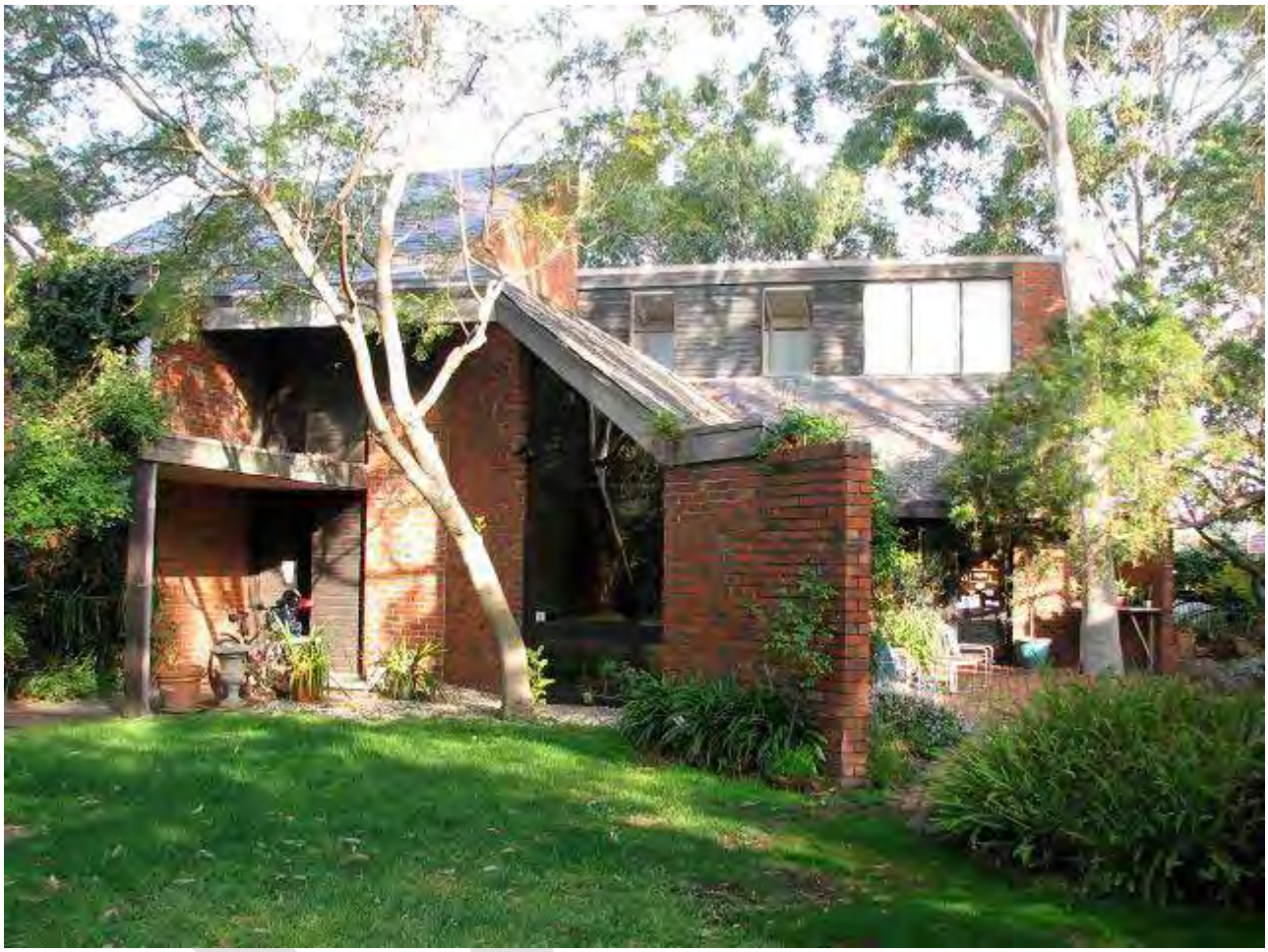

Figure 1. 42 North Road, Brighton (Source: Heritage Alliance, City of Bayside Inter-War and Post-War Heritage Study, Draft Stage 3 Report, 2008).

DATE: November 2021 - Draft

ABRAHAMS HOUSE, 42 NORTH ROAD, BRIGHTON

Place Type: House	**Architect:** Peter Crone
Construction Date: 1970	**Builder:** J & M Oppy
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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; 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]

Modernism in the 1970s

Modernist principles continued to influence house design through to the mid 1970s. A particularly distinctive Modernist house type emerged in the late 1960s, which introduced a 45-degree chamfer to both the plan and section of Modernist designs. This chamfer became a recurrent theme in the residential designs of young architects such as Edgard Pirrotta, Peter Crone and Max May and the more established architect John Baird (in partnership with John Cuthbert), leading to the term 'Chamfer style' to be subsequently applied to these houses by architectural writers.[14] When combined with concrete block construction, the angled roof forms, walls and glazing of these houses produced a Brutalist aesthetic.[15]

Place History

The house at 42 North Road, Brighton was constructed in 1972 for solicitor Julian Abrahams and his wife Jeanette to a design by architect, Peter Crone.[16] The works were undertaken by builders J and M Oppy.[17] The Abrahams family commissioned a number of houses in Brighton – Julian's father commissioned architect I G Anderson to design a house in Elwood Street in 1935 and architect Guilford Bell to design a house in St Ninians Road in 1970 (altered or demolished), while Julian's brother commissioned Daryl Jackson to design a beach house in Seacombe Grove in 1979.[18]

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne*, 1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirrotta, 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] *Architecture Australia*, January 1982, p 36 & P Goad, *Melbourne Architecture*, 1999, p 203.
[15] P Goad, *The Modern House in Melbourne 1945-1975*, 2012, p 7/39, Goad describes the Fletcher House, Morris & Pirrotta, 1971 as 'amongst the first accomplished images in Melbourne of International Brutalism'.
[16] Bayside Council Building Files, City of Brighton, Building Permit Application, 42 North Road, Brighton, 8 May 1971.
[17] Bayside Council Building Files, City of Brighton, Building Permit Application, 42 North Road, Brighton, 8 May 1971.
[18] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 50.

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The architect Peter Crone was an acquaintance of Jeanette Abrahams[19] and the Abrahams' house was one of his earliest house designs.[20] Initially designed for a site acquired by the clients in Sussex Street, Brighton, the proposal was transferred to the larger North Road site after the Abrahams purchased the land[21] and demolished the existing house.[22] Abrahams House was awarded a Citation in *The Age*/ RAIA 'House of the Year' competition in 1972 and was described as 'A house designed for entertaining with interlocking vertical and horizontal living spaces enclosed by sloping slate roofs and angled brick walls.'[23] It was listed in *Architect* in November 1972 for this award.[24] Built of clinker brick with a slate-clad roof, this large house was designed with a gallery overlooking an internal space with chamfered ceiling and a 45-degree front wall. The house also featured in *The Age* soon after its construction, which noted the sloping slate roofs and angled brick walls which enclosed the vertical and horizontal living spaces. The 'cathedral-style space of the living room' was of particular note as being ideal for entertaining.[25]

The house remained in Abrahams family ownership in 2008.[26]

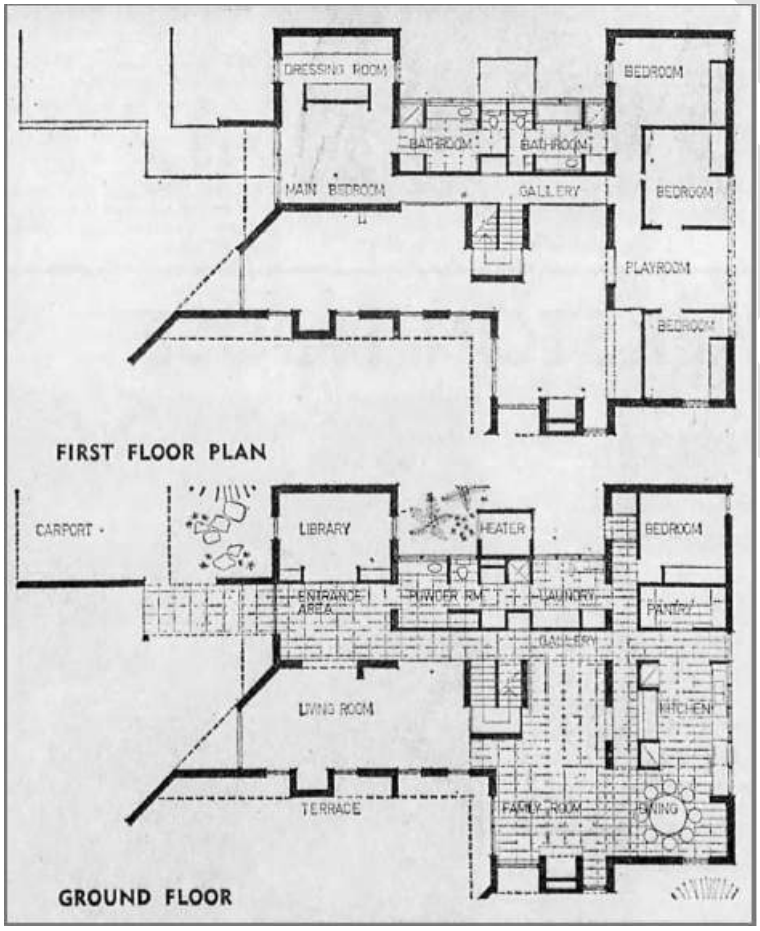

Figure 2. Ground and First Floor Plans of 42 North Road, Brighton. (Source: The Age, 27 Nov 1972, p 16)

[19] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 50.
[20] Goad, p 7/38.
[21] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 50.
[22] Bayside Council Building Files, Application for Demolition Permit, dated 25 May 1971.
[23] *Architect*, Nov-Dec 1972, p 17.
[24] *Architect*, Nov-Dec 1972, p 17.
[25] *The Age,* 27 November 1972, p.16.
[26] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 50.

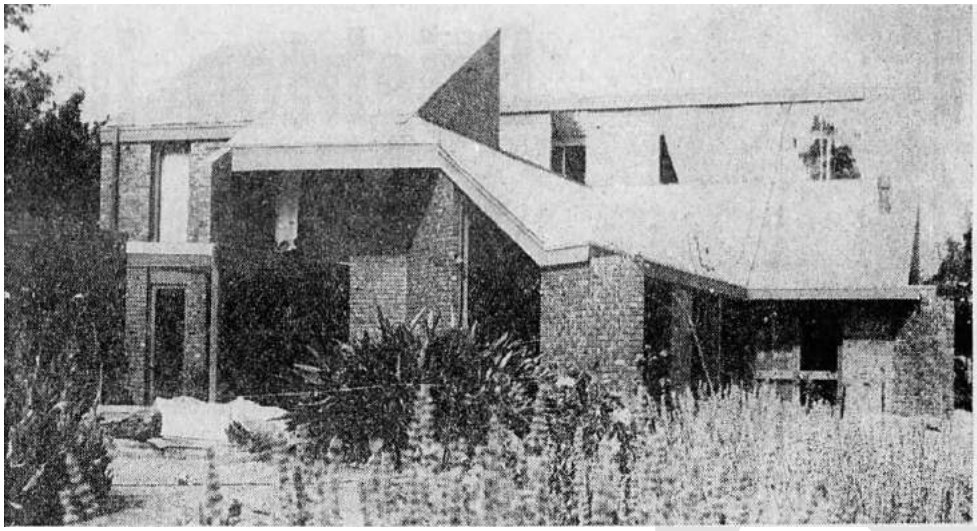

Figure 3. Photograph of 42 North Road, Brighton. (Source: The Age, 27 Nov 1972, p 16)

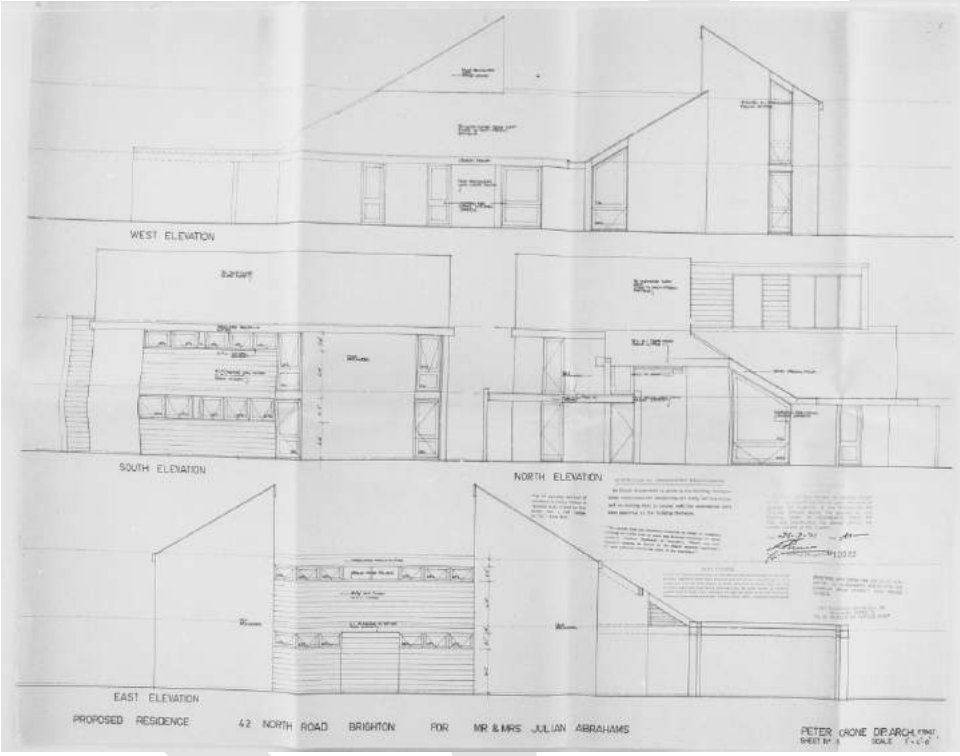

Figure 4. Working Drawings, Elevations for 42 North Road, Brighton. (Source: Bayside Council Building Files)

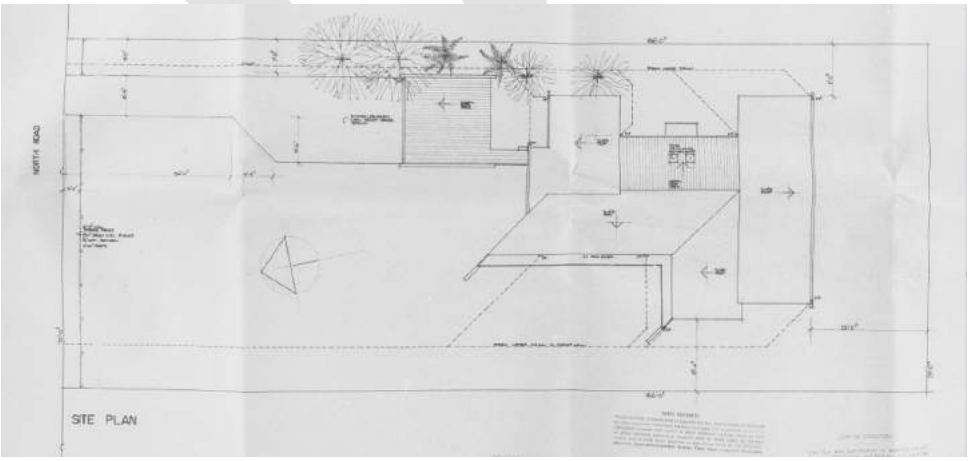

Figure 5. Working Drawings, Site Plan for 42 North Road, Brighton, 1971. (Source: Bayside Council Building Files)

Peter Crone, architect

Peter Crone (1944-2021) completed his studies in architecture at the Royal Melbourne Institute of Technology (now RMIT University) in 1970. While studying, he worked for Bates Smart McCutcheon (1965-66) and Bernard Joyce (1966-71). Under Joyce he is known to have worked on the house design for artist Les Mason at 1 Chavasse Street, Brighton (1970; attributed to Joyce). Crone's first private residential commission was Abrahams House at 42 North Road, Brighton. Both houses received citations in *The Age*/RAIA Victoria 'House of the Year' competition in 1972.[27]

In 1972-73, Crone travelled overseas on a scholarship to study the works of Modernist architect Le Corbusier. Upon his return to Melbourne, he partnered with Max May for a short period between 1974-77. The pair focused on Modernist house design, a theme which Crone continued after the partnership ceased. A number of Crone's house designs were recognised for their innovation, including Eraut House, Belgrave (1974), which 'harnessed the chamfered, timber style then popular in Melbourne to a bold and monumental scale … paralleling Le Corbusier and United States architect Robert Venturi'[28]. Other prominent residential designs include Huebner House at 464 Mount Dandenong Tourist Road, Olinda (1974) which won the RAIA Victoria 'House of the Year' award in 1975[29], Coakley House, 4 The Avenue, Hampton (1976)[30] which won a citation in the RAIA Victoria 'Home of the Year' award in 1976 and Porritt House at 44 Osborne Drive, Mt Martha (1978) which received a citation in the 1980 RAIA awards. Crone continued in private practice until his retirement in 2018.

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 42 North Road is located on the south side of North Road, on a large, rectangular block. It is accessed via a single vehicular crossover at the eastern end of the front (northern) boundary. The two-storey house is largely obscured by a tall (approximately 2m high) wall to the front boundary, and by dense, mature vegetation on all sides.

The house comprises a series of steeply sloped, slate-clad, skillion-roofed volumes, forming a complex and irregular arrangement with an almost "jagged" appearance in elevation. The roof profiles are emphasized by continuous lengths of wide, unpainted timber fascia. The walls are of face clinker brick with sections of horizontal timber cladding. Expansive timber-framed floor-to-ceiling and clerestory windows provide natural light into all internal spaces.

[27] Heritage Alliance, 'Abrahams House, 42 North Road, Brighton' in *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 49-50.
[28] C Hamann, 'Peter Crone', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 183.
[29] *The Age*, 20 October 1975, p 16.
[30] *The Age*, 30 April 1979, p 18.

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A double carport is located at the northeast corner of the house, with the main entry recessed to the west. A west-facing courtyard is paved in brick to match the walls of the house, as is the driveway and carport. The maturity of the tree plantings that surround the house indicate that they were likely planted as an early garden scheme.

Key Features:

- 'Chamfer style' composition and form, including angled walls, bold angled forms with prominent steep skillion roofs and clerestory windows, deep timber fascias, expansive glazing including full height and double-height windows, internal courtyards creating by wing walls, and prominent integrated carport.
- Modernist materials and detailing, including face clinker brick, timber cladding and fascias, and expansive timber-framed windows.
- Landscape features including garden wall matching the walls of the house and mature tree plantings.

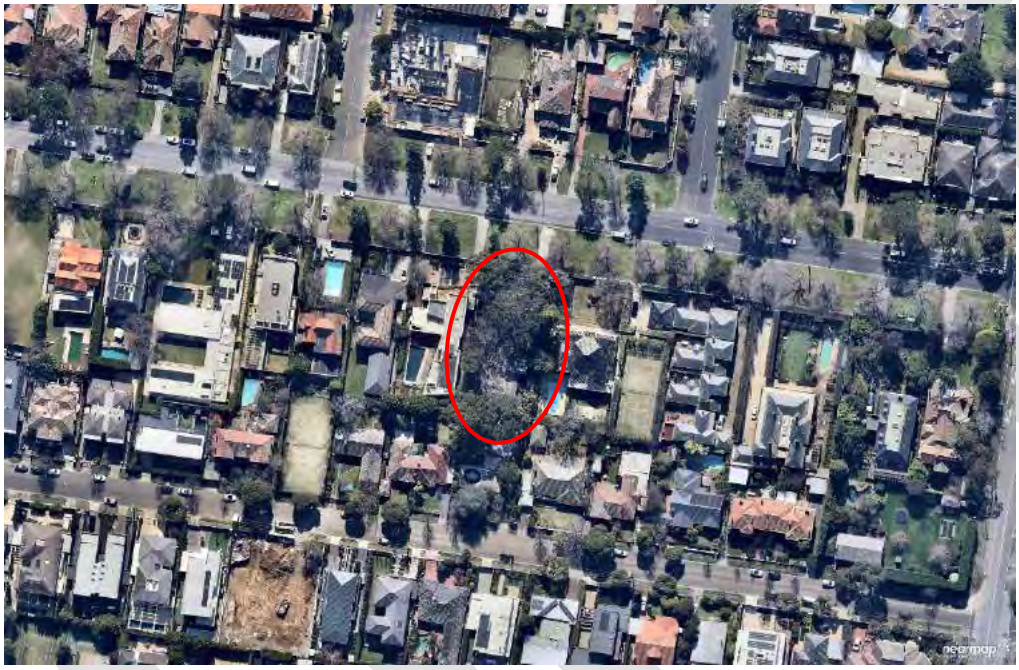

Figure 6. 42 North Road, Brighton (Source: nearmap, accessed September 2021)

Intactness/Integrity

The house at 42 North Road retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 1970s 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. In the late 1960s, a particularly distinctive Modernist house type emerged which introduced a 45-degree chamfer to both the plan and section of Modernist designs. This chamfer became a recurrent theme in the residential designs of architects such as Edgard Pirrotta, Peter Crone, Max May and John Baird (in partnership with John Cuthbert), leading to the term 'Chamfer style' to be subsequently applied to these houses by architectural writers.

Like the Modernist houses that preceded them, these houses were designed to respond to the orientation or topography of each site. Integrated carports were still prominently sited and entries continued to generally be

recessed or concealed from view. Timber-framed glazing continued to include bands of windows and full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping often remained integrated into the overall design response through the use of stone, pebble, gravel, brick, 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 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)

draft

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

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

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

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Of the examples included in the Heritage Overlay, those that most closely compare to 42 North Road, Brighton are French House, 22 Alfred Street, Beaumaris and the Coakley House, 4 The Avenue, Hampton (also designed by Peter Crone). Like 42 North Road, Brighton, these places comprise steep-pitched roof forms, angled walls, high front walls and courtyards and, like them, also received an RAIA award, a Citation in 1972.

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 42 North Road, Brighton in form, detailing and age of construction include:

3 Roslyn Street, Brighton (Edgard Pirrotta, 1971)

35 Kinane Street, Brighton (Morris & Pirrotta, 1975)

16 Surf Avenue, Beaumaris (John Baird, 1976)

Like 42 North Road, Brighton, the above examples demonstrate the 'Chamfer style', combining 45-degree angles to roofs and walls with more typical Modernist characteristics including rectangular planning, box-like forms, expansive glazing and high privacy walls. As noted above, 42 North Road, Brighton received a RAIA Citation in 1972; that same year 3 Roslyn Street, Brighton received the Bronze Medal for 'House of the Year'. Like the above examples, 42 North Road, Brighton 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 – 42 North Road, Brighton clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

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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 1970 to a design by architect Peter Crone, Abrahams House at 42 North Road, Brighton 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. Abrahams House at 42 North Road 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

Abrahams House at 42 North Road, Brighton 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 architect Peter Crone, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning and box-like forms, deep timber fascias, expansive timber-framed glazing including full height windows, internal courtyards, prominent integrated carport, concealed entry, high front privacy wall, and the use of materials such as horizontal timber cladding and clinker brickwork. The house also displays a range of characteristics that are typical of a distinctive group of Post-War Modernist houses constructed in the late 1960s and early 1970s – the 'Chamfer style' – in Brighton and across Victoria more broadly, including angled walls, bold angled forms and prominent steep skillion roofs with clerestory windows.

Criterion E: Importance in displaying particular aesthetic characteristics

Abrahams House at 42 North Road, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Peter Crone as one of the earliest examples of his residential work, the house is characterised by its bold angled forms and complex arrangement of prominent steep-pitched skillion roofs. Awarded a Royal Australian Institute of Architects Citation in 1972 for 'House of the Year', Abrahams 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 fence and carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

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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

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References

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

Architect.

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.

Hamann C, 'Peter Crone' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Melbourne 2012.

Herald.

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Draft

Abrahams House, Brighton – Statement of Significance, November 2021

Heritage place: Abrahams House, 42 North Road, Brighton	**PS ref no.:** TBC

Figure 1. 42 North Road, Brighton (Source: Heritage Alliance, City of Bayside Inter-War and Post-War Heritage Study, Draft Stage 3 Report, 2008)

What is significant?

Abrahams House at 42 North Road, Brighton, built in 1970.

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
- 'Chamfer style' composition and form, including angled walls, bold angled forms with prominent skillion roofs and clerestory windows, deep timber fascias, expansive glazing including full height windows, internal courtyards creating by wing walls, and prominent integrated carport
- Modernist materials and detailing, including face clinker brick, timber cladding and fascias, and expansive timber-framed windows
- Landscape features including tall garden wall matching the walls of the house and mature tree plantings.

Later alterations are not significant.

How is it significant?

Abrahams House at 42 North Road, Brighton is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1970 to a design by architect Peter Crone, Abrahams House at 42 North Road, Brighton 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. Abrahams House at 42 North Road makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Abrahams House at 42 North Road, Brighton 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 architect Peter Crone, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning and box-like forms, deep timber fascias, expansive timber-framed glazing including full height windows, internal courtyards, prominent integrated carport, concealed entry, high front privacy wall, and the use of materials such as horizontal timber cladding and clinker brickwork. The house also displays a range of characteristics that are typical of a distinctive group of Post-War Modernist houses constructed in the late 1960s and early 1970s – the 'Chamfer style' – in Brighton and across Victoria more broadly, including angled walls, bold angled forms and prominent steep skillion roofs with clerestory windows (Criterion D).

Abrahams House at 42 North Road, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Peter Crone as one of the earliest examples of his residential work, the house is characterised by its bold angled forms and complex arrangement of prominent steep-pitched skillion roofs. Awarded a Royal Australian Institute of Architects Citation in 1972 for 'House of the Year', Abrahams 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)

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HERITAGE CITATION

Fox House, 6 Norwood Avenue, Brighton

Figure 1. 6 Norwood Avenue, Brighton (GJM Heritage, October 2021).

DATE: November 2021 - Draft

HOUSE, 6 NORWOOD AVENUE, BRIGHTON

Place Type: House	**Architect:** Keith Batchelor
Construction Date: 1958	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 ofgten 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 6 Norwood Avenue, Brighton was constructed in 1958 for Mr J H Fox to a design by architect, Keith Batchelor. Fox resided at the property until at least 1974.[14] No information could be found on the career or work of architect Keith Batchelor.

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 6 Norwood Avenue, Brighton is located on the south side of Norwood Avenue, in close proximity to Brighton Beach. The site is rectangular and flat, with access provided at the western end of the front boundary via a single vehicular crossover.

The house is single-storey and – in plan – comprises two rectangular volumes slightly off-set from each other. At the north (street) frontage, the western volume projects forwards to form a prominent and integrated

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

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

[14] S&M, 1974.

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carport, while the eastern volume is set back behind a tall garden wall and private front garden. At the south (rear) of the property, the eastern volume projects to the south while the western volume is recessed.

The house features a shallow-pitched gable roof clad in profiled metal sheeting, with projecting eaves lined with fibre cement sheeting in a textured "chequerboard" finish. Eaves are finished with painted timber fascias. The carport section of the roof is simply supported on circular steel posts. The walls of the house are (overpainted) brick and match the tall (approximately 2m) garden wall that encloses the private front garden. The front wall of the house at the rear of the carport is detailed with a random stone cladding. Expansive timber-framed glazing connects the interior spaces to this garden. A brick wing wall along the west boundary defines the carport boundary, but stops short of meeting the carport roof, which is elevated above the top of the wall by short circular steel posts.

A low front garden wall of stacked stone creates a shallow front garden bed. A freestanding geometric letterbox is positioned at an angle at the entrance to the driveway. The driveway itself is paved with red bricks laid in a basket-weave pattern with contrasting lengths of crazy stone paving.

Key Features:

- Siting, including private (walled) open space to the north.
- Modernist composition and form, including low box-like form with horizontal emphasis, shallow-pitched gable roof, expansive glazing and prominent, integrated carport.
- Modernist materials and detailing, including (overpainted) face brick, decorative stone cladding, steel posts, and timber-framed windows.
- Landscape features, including tall garden wall, stacked stone garden beds, free-standing letter box, and brick and concrete 'crazy paving' to the driveway and carport.

Figure 2. 6 Norwood Avenue, Brighton (Source: nearmap, accessed October 2021)

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Figure 3. Carport (Source: GJM Heritage, October 2021)

Intactness/Integrity

The house at 6 Norwood Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

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

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 6 Norwood Avenue, Brighton, these are generally more substantial dwellings or are of a later period of construction. They include:

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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)

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

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 6 Norwood Avenue, Brighton in form, detailing and age of construction include:

19 Florida Avenue, Beaumaris (James Earle, 1957)

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15 Hume Street, Beaumaris (John Baird, 1957)

19 Gramatan Avenue, Beaumaris (Geoffrey Woodfall, 1960)

Like 6 Norwood Avenue, Brighton, these places comprise simple, single-storey box-like forms with horizontal emphasis and shallow-pitched gabled roofs which present as a gable to the street front. They are designed with site-specific orientation in mind; oriented to respond to the site, rather than designed to address the street. Sites are of north-south orientation and expansive glazing is positioned to the front and rear of the site to maximise natural lighting and provide a connection between the indoors and outdoors – a characteristic feature of Modernist housing design. Like the examples above, 6 Norwood Avenue, Brighton 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 – 6 Norwood Avenue, Brighton 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 1958 to a design by architect Keith Batchelor, Fox House at 6 Norwood Avenue, Brighton 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. Fox 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

Fox House at 6 Norwood Avenue, Brighton 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 architect Keith Batchelor, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation with private open space to the north, rectangular planning, low box-like form with horizontal emphasis, shallow-pitched

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gabled roof with broad eaves, an emphasis on privacy with high brick walls to the street, expansive timber-framed glazing, prominent integrated carport and freestanding letterbox.

Criterion E: Importance in displaying particular aesthetic characteristics

Fox House at 6 Norwood Avenue, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Keith Batchelor, the house is characterised by its high garden wall providing private north-facing open space, prominent integrated carport, and its refined detailing. Fox 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 fence 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

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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.

Sands and McDougall Directory.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

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Fox House, Brighton – Statement of Significance, November 2021

Heritage place: Fox House, 6 Norwood Avenue, Brighton	**PS ref no.:** TBC

Figure 1. 6 Norwood Avenue, Brighton (October 2021)

What is significant?

Fox House at 6 Norwood Avenue, Brighton, built in 1958.

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, including private (walled) open space to the north
- Modernist composition and form, including low box-like form with horizontal emphasis, shallow-pitched gable roof, expansive glazing and prominent, integrated carport
- Modernist materials and detailing, including (overpainted) face brick, decorative stone cladding, steel posts, and timber-framed windows
- Landscape features, including tall garden wall, stacked stone garden beds, free-standing letter box, and brick and concrete 'crazy paving' to the driveway and carport.

Later alterations are not significant.

How is it significant?

Fox House at 6 Norwood Avenue, Brighton is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1958 to a design by architect Keith Batchelor, Fox House at 6 Norwood Avenue, Brighton 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. Fox House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Fox House at 6 Norwood Avenue, Brighton 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 architect Keith Batchelor, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation with private open space to the north, rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gabled roof with broad eaves, an emphasis on privacy with high brick walls to the street, expansive timber-framed glazing, prominent integrated carport and freestanding letterbox (Criterion D).

Fox House at 6 Norwood Avenue, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Keith Batchelor, the house is characterised by its high garden wall providing private north-facing open space, prominent integrated carport, and its refined detailing. Fox 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)

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HERITAGE CITATION

Fletcher House, 3 Roslyn Street, Brighton

Figure 1. 3 Roslyn Street, Brighton (GJM, April 2021).

DATE: November 2021 - Draft

FLETCHER HOUSE, 3 ROSLYN STREET, BRIGHTON

Place Type: House	**Architect:** Edgard Pirrotta
Construction Date: 1971, 1975 (addition)	**Builder:** A & M Kleinert
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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]

Modernism in the 1970s

Modernist principles continued to influence house design through to the mid 1970s. A particularly distinctive Modernist house type emerged in the late 1960s, which introduced a 45-degree chamfer to both the plan and section of modernist designs. This chamfer became a recurrent theme in the residential designs of young architects such as Edgard Pirrotta, Peter Crone and Max May and the more established architect John Baird (in partnership with John Cuthbert), leading to the term 'Chamfer style' to be subsequently applied to these houses by architectural writers.[14] When combined with concrete block construction, the angled roof forms, walls and glazing of these houses produced a Brutalist aesthetic.[15]

Place History

The house at 3 Roslyn Street, Brighton was constructed in 1971 for solicitor Bruce Fletcher and his wife Suzanne to a design by young architect Edgard Pirrotta.[16] The works were undertaken by builder A & M Kleinert.[17] Fletcher had previously lived in an award-winning Robin Boyd-designed house that was built for his father Norman in the late 1960s[18] and, according to Bruce Fletcher, this experience 'influenced his architectural awareness and prompted his decision to appoint his own architect'.[19]

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

[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirrotta, 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] *Architecture Australia*, January 1982, p 36 & P Goad, *Melbourne Architecture*, 1999, p 203.

[15] P Goad, *The Modern House in Melbourne 1945-1975*, 2012, p 7/39, Goad describes the Fletcher House, Morris & Pirrotta, 1971 as 'amongst the first accomplished images in Melbourne of International Brutalism'.

[16] Bayside Council Building Files, City of Brighton, Building Permit Application, 3 Roslyn Street, Brighton, 22 February 1971.

[17] Bayside Council Building Files, City of Brighton, Building Permit Application, Roslyn Street, Brighton, 22 February 1971.

[18] Fletcher House, 8 Avonbury Court (corner St Kilda Street), Brighton (HO410) was built for Norman Fletcher and received the RAIA House of the Year Citation in 1969, *The Age*, 27 Nov 1972, p 15.

[19] *The Age*, 27 Nov 1972, p 15.

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Fletcher House was one of Pirrotta's first residential projects and it was pivotal in the evolution of post-war house design in the 1970s.[20] The young architect was provided with the opportunity to develop a design based on specified functional requirements,[21] and produced a highly innovative house design of bold angled concrete block forms and skylit gallery spine of angled glazing. The design was awarded *The Age*/RAIA Bronze Medal for House of the Year in 1972 from 52 houses reviewed that year.[22] The house subsequently received accolades and publicity, featuring in newspapers, magazines and publications, including Norman Day's *Modern Houses Melbourne* (1976) and Howard Tanner's *Australian Housing in the Seventies* (1976).

On receiving the award, Pirrotta explained that architects needed to be aggressive to be effective and suggested that "architectural fashions should not be imported from other countries. We must solve our own environmental problems."[23] He held the view that "We can no longer afford to be sympathetic to the suburban environment because there is nothing left to blend into"[24] and this is clearly achieved in the bold angled concrete block volumes, prominent steel deck-clad roofs and angled glazed linear circulation spine of the two-level Fletcher House.

The design of Fletcher House was highly influential and multiple designs of a similar character were produced by architects in the following years. In 1981 architectural critic Ian McDougall described the Fletcher House as an early example of the 'walled city house', suggesting the building

> *domesticated the vocabulary of grey, concrete block, steel deck and abstract geometry. This house was the inspiration for many in the mid-seventies, most notably the Coakley House (1976). The anti-street and abstract expression conveys a sense of order, rationalism and self-control.*[25]

An addition was made to the rear of the house in 1975 to designs by architects Morris and Pirrotta using a similar architectural vocabulary.[26] Located at the southern boundary, proposal drawings indicate that this addition initially provided a games room and change rooms for an associated pool.[27] This extension was later described as containing a family room and guest double bedroom and bathroom.[28]

The family remained at the house for twenty years and it was first offered for sale in 1995.[29] Noted at the time for its ingenious use of space, private courtyards and gardens and the carefully arranged windows to contain the northern view and allow light from the south,[30] the house was described as an 'award-winning family home' with five bedrooms, two ensuites, study, formal lounge and dining room, bar, family room, games room/teenage retreat, 836 square metres of established gardens and swimming pool.[31]

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[20] S Reeves 'Edgard Pirrotta' in Goad & Willis, *The Encyclopedia of Australian Architecture*, p 542.
[21] *The Age*, 27 Nov 1972, p 15.
[22] *The Age*, 27 Nov 1972, p 15.
[23] *The Age*, 27 Nov 1972, p 15.
[24] *Architect*, November-December 1972, p 17.
[25] *The Age*, 10 Nov 1981, p 23.
[26] Bayside Council Building Files, City of Brighton, Building Permit Application, Roslyn Street, Brighton, December 1975.
[27] Bayside Council Building Files, City of Brighton, Proposed additions for 3 Roslyn Street, Brighton.
[28] *The Age*, 20 May 1995, p 41.
[29] *The Age*, 13 May 1995, p 47 & 20 May 1995, p 41.
[30] *The Age*, 20 May 1995, p 41.
[31] *The Age*, 13 May 1995, p 47.

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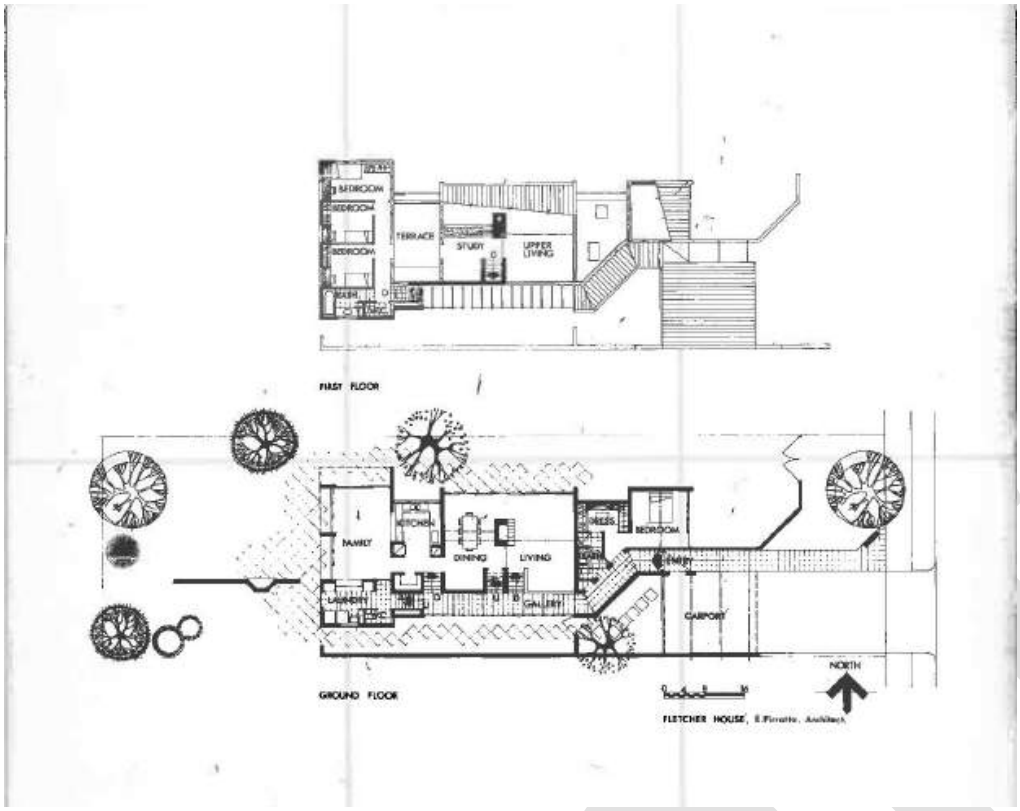

Figure 2. Plans of 3 Roslyn Street, Brighton, 1976 (Source: Day, pp 46-47)

Figure 3. Photograph of 3 Roslyn Street, Brighton, 1976 (Source: Day, pp 46-47)

Figure 4. Axonometric of 3 Roslyn Street, Brighton. (Source: Tanner, p 47)

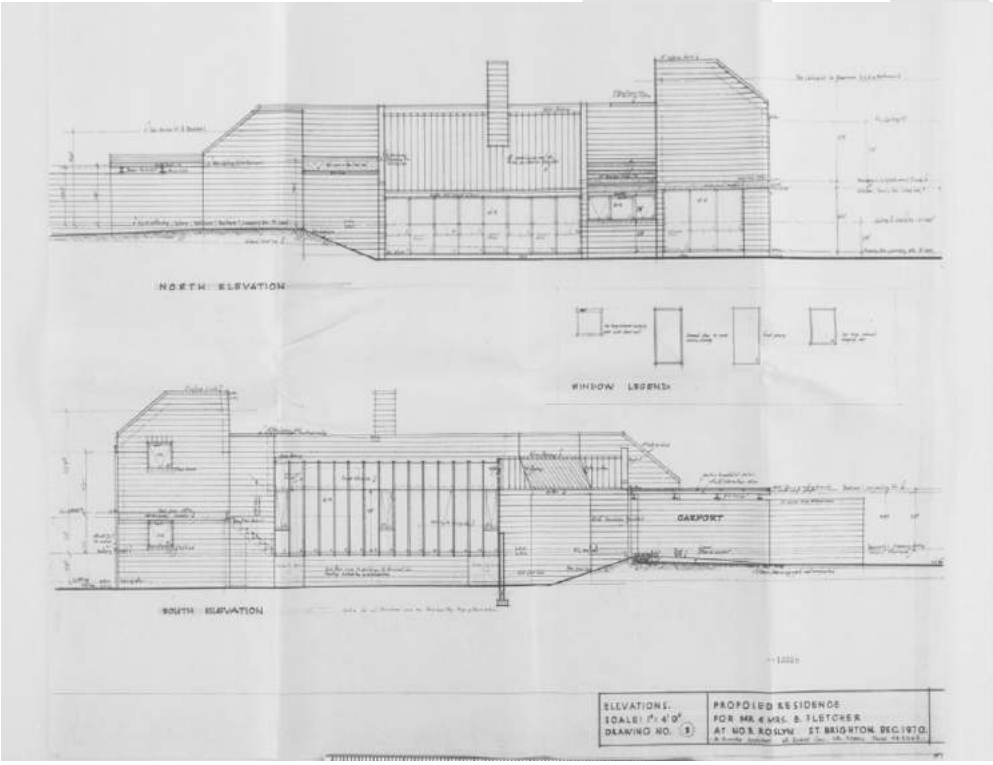

Figure 5. Working Drawings, Elevations, 1970. (Source: Bayside Council Building Files)

Edgard Pirrotta / Morris & Pirrotta, architects

Edgard Pirrotta (1944–) was born in Egypt and educated in Milan, Italy, where he had an interest in art and architecture. Pirrotta migrated to Australia in 1962, working initially as an artist, including for architect G Stuart Warmington, for whom he designed large-scale artworks for two buildings in Sunshine, in 1966 and 1967. Pirrotta completed his studies in architecture at the University of Melbourne and gained employment at the

Commonwealth Department of Works. From 1971 he was a senior designer with Meldrum & Partners, where he retained the right to private practice.

Pirrotta's first private commission was Fletcher House at 3 Rosyln Street, Brighton.[32] Pirrotta saw increased demand for residential projects following this successful commission and subsequently formed a partnership with Michael Morris, to form Morris & Pirrotta.

Morris & Pirrotta designed a number of highly regarded Brutalist-style houses. The most notable examples were the award winning Everist House, Bittern (1975) and Molnar House, Glen Waverley (1976), which were both widely published.[33] Another known project was the house at 9 Seattle Street, Balwyn North (1975).

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 3 Roslyn Street, Brighton is located on the west side of Roslyn Street, between Yuille Street and South Road. The subject site is rectangular and flat and accessed is via a single vehicular crossover at the southern end of the front (eastern) boundary.

The house is two-storeys with a rectilinear but irregularly shaped plan comprising several rectangular volumes connected by a cranked hallway that runs the length of the southern elevation. In elevation, the dynamic arrangement of these volumes is exaggerated by a series of parapets, several of which are raked to the pitch of adjacent sections of skillion roof. A large chimney is centrally located and is framed by the two-storey section of the house behind.

All walls, including the parapets, are of unfinished concrete block, and the roofs are clad in profiled metal sheeting. The hallway is predominantly glazed with cranked glazing. Windows are expansive and often span the full floor-to-ceiling height.

The principal elevation is partially obscured by a walled courtyard to the north. The main entry is centrally positioned and recessed, and is accessed via an open double carport with raked concrete block side wall and timber-framed flat roof. The timber framing extends to form a pergola near the entry. A single-storey later addition, clad in black standing-seam metal cladding, has been inserted within the front courtyard.

A large pool terrace and later additions occupy most of the rear. Several mature palm trees along the north boundary may represent remnants of an original planting scheme. A freestanding concrete block letterbox to the north of the driveway entry is set at a 45-degree angle to the front boundary, and is original but has recently been overpainted.

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[32] S Reeves, 'Edgard Pirrotta' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 542.
[33] S Reeves, 'Edgard Pirrotta' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 542.

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Key Features:

- Site-specific planning with an emphasis on privacy and maximising the northern aspect.
- 'Chamfer-style' composition and form, including bold angled forms, raked parapets, prominent steep skillion roofs, expansive glazing including full-height window walls to a north-facing courtyard, high privacy walls, and prominent integrated carport.
- Modernist materials and detailing, including concrete block walls and steel tray decking roof.
- Landscape features including freestanding concrete block letterbox and garden walls matching the walls of the house.

Figure 6. 3 Roslyn Street, Brighton (Source: nearmap, accessed September 2021)

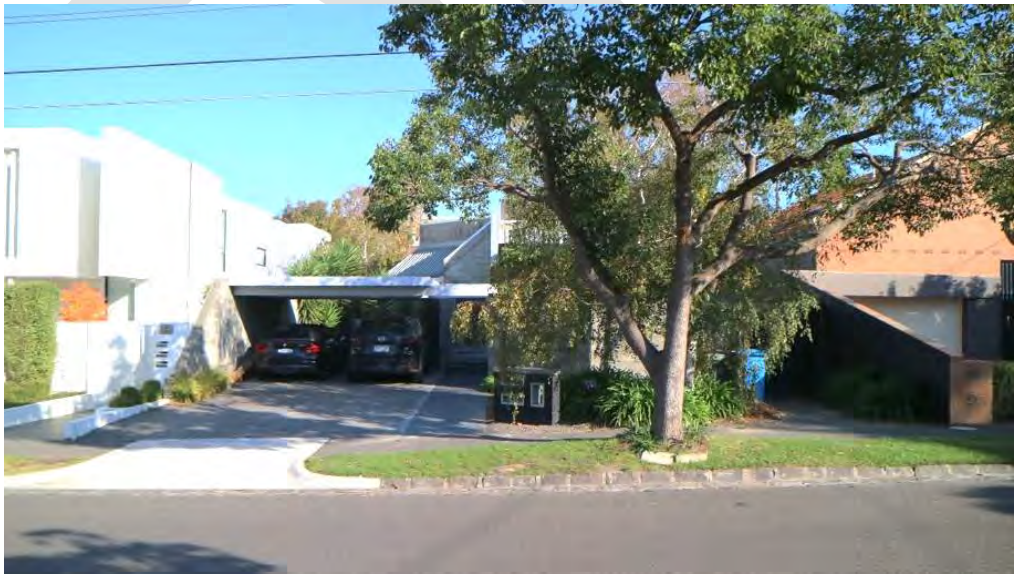

Figure 7. Street presentation (GJM Heritage, April 2021)

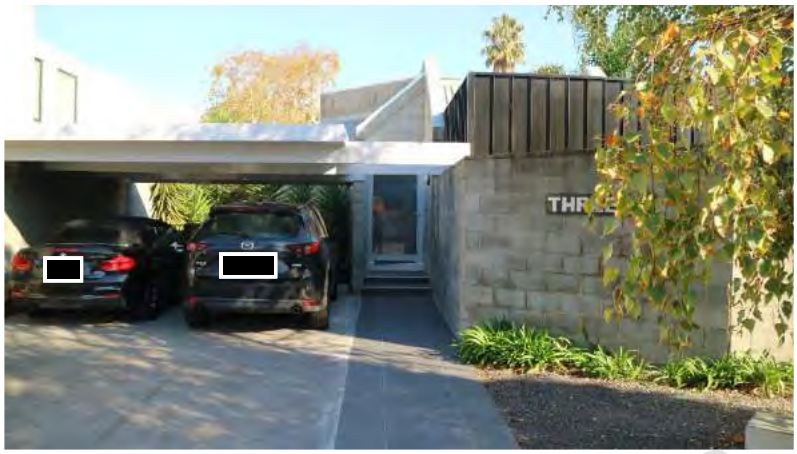

Figure 8. Carport (GJM Heritage, April 2021)

Figure 9. Angled roofs (GJM Heritage, April 2021)

Intactness/Integrity

The house at 3 Roslyn Street retains a high degree of integrity in fabric, form and detail to its period of construction. Alterations include a 1975 addition to the rear, which is designed in a sympathetic manner to the original house by the same architect that designed the original residence. A further addition has been made to the front of the residence, enclosing the front courtyard with a dark standing-seam metal form. Despite its presence on the front elevation, it reads as a discrete and later element that does not diminish the house's original design intent. The house retains the ability to be understood and appreciated as an example of a 1970s 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. In the late 1960s, a particularly distinctive Modernist house type emerged which introduced a 45-degree chamfer to both the plan and section of Modernist designs. This chamfer became a recurrent theme in the residential designs of architects such as Edgard Pirrotta, Peter Crone, Max May and John Baird (in partnership with John Cuthbert), leading to the term 'Chamfer style' to be subsequently applied to these houses by architectural writers. When combined with concrete block construction, the angled roof forms, walls and glazing of these houses produced a Brutalist aesthetic.

Like the Modernist houses that preceded them, these houses were designed to respond to the orientation or topography of each site. Integrated carports were still prominently sited and entries continued to generally be recessed or concealed from view. Timber-framed glazing continued to include full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping often

remained integrated into the overall design response through the use of stone, pebble, gravel, brick, concrete paving, and integrated or freestanding individually-designed letterboxes.

Many Post-War Modernist houses 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 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)

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

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Of the examples included in the Heritage Overlay, those that most closely compare to 3 Roslyn Street, Brighton are French House, 22 Alfred Street, Beaumaris and the Coakley House, 4 The Avenue, Hampton. Like 3 Roslyn Street, Brighton, these places are built in concrete block and comprise steep-pitched steel deck-clad roof forms, angled walls, a central spine or gallery, high front walls and courtyards. 3 Roslyn Street, Brighton predates 22 Alfred Street, Beaumaris and 4 The Avenue, Hampton and – like them – received an RAIA award.

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

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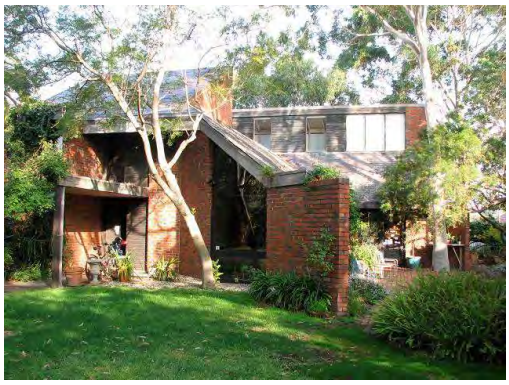
in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 3 Roslyn Street in form, detailing and age of construction include:



42 North Road, Brighton (Peter Crone, 1970) [Source: Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Draft Stage 3 Report, 2008]

35 Kinane Street, Brighton (Morris & Pirrotta, 1975)

16 Surf Avenue, Beaumaris (John Baird, 1976)

Like 3 Roslyn Street, the above examples demonstrate the 'Chamfer style', combining 45-degree angles to roofs, walls and glazing along with more typical Modernist characteristics such as expansive glazing, high privacy walls, prominently sited carports and recessed or concealed entrances. The distinctive use of concrete block construction at 3 Roslyn Street is particularly comparable to 35 Kinane Street, Brighton and 16 Surf Avenue, Beaumaris. As noted above, 3 Roslyn Street received the RAIA Bronze Medal for House of the Year in 1972. That same year, 42 North Road, Brighton received a Citation and 16 Surf Avenue, Beaumaris received a Citation in 1976. Like these examples, 3 Roslyn Street, Brighton 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 – 3 Roslyn Street, Brighton clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

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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 1971 to a design by architect Edgard Pirrotta, the Fletcher House at 3 Roslyn Street, Brighton 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. Fletcher House at 3 Roslyn Street 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

Fletcher House at 3 Roslyn Street, Brighton is notable as a fine and substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Edgard Pirrotta, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, expansive glazing including full-height window walls to a north-facing courtyard, high privacy walls and prominent integrated carport. The house also displays a range of characteristics that are typical of a distinctive group of Post-War Modernist houses constructed in the early 1970s – the 'Chamfer style' – including bold angled forms with raked parapets, prominent steep skillion roofs, cranked glazing to a linear spine gallery and the use of materials such as concrete block and steel tray decking.

Pirrotta's design for Fletcher House was considered highly influential and multiple designs of a similar character were produced by architects in the following years. A sympathetic addition designed by Morris & Pirrotta in 1975, and a more recent addition to the front courtyard, do not detract from the key design intent of the original house.

Criterion E: Importance in displaying particular aesthetic characteristics

Fletcher House at 3 Roslyn Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style with Brutalist characteristics. Designed by young architect Edgard Pirrotta as one of the earliest examples of his residential work, the house is characterised by bold angled concrete block forms and prominent steep-pitched steel-deck clad roofs. Awarded the RAIA Bronze Medal for House of the Year in 1972, the innovative and distinctive design was widely publicised in newspapers, magazines and in two seminal local publications in 1976 – Norman Day's *Modern Houses Melbourne* and Howard Tanner's *Australian Housing in the Seventies* – and strongly influenced house design in the 1970s. Fletcher 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

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Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front fence 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 10 below.

Figure 10. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

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Recommended extent of HO

Existing Heritage Overlay

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References

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

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

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O'Callaghan, J, 'Project Houses' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 566.

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Tanner H, *Australian Housing in the Seventies*, Sydney 1976.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

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Fletcher House, Brighton– Statement of Significance, November 2021

Heritage place: Fletcher House, 3 Roslyn Street, Brighton	**PS ref no.:** TBC

Figure 1. 3 Roslyn Street, Brighton (April 2021)

What is significant?

Fletcher House at 3 Roslyn Street, Brighton, built in 1971 with 1975 addition.

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

- The 1975 external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Site-specific planning with an emphasis on privacy and maximising the northern aspect
- 'Chamfer-style' composition and form, including bold angled forms, raked parapets, prominent steep skillion roofs, expansive glazing including full-height window walls to a north-facing courtyard, high privacy walls, and prominent integrated carport
- Modernist materials and detailing, including concrete block walls and steel tray decking roof
- Landscape features including freestanding concrete block letterbox and garden walls matching the walls of the house.

Later alterations and additions, including the addition in the front courtyard, are not significant.

How is it significant?

Fletcher House at 3 Roslyn Street, Brighton is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1971 to a design by architect Edgard Pirrotta, the Fletcher House at 3 Roslyn Street, Brighton 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. Fletcher House at 3 Roslyn Street makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Fletcher House at 3 Roslyn Street, Brighton is notable as a fine and substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Edgard Pirrotta, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, expansive glazing including full-height window walls to a north-facing courtyard, high privacy walls and prominent integrated carport. The house also displays a range of characteristics that are typical of a distinctive group of Post-War Modernist houses constructed in the early 1970s – the 'Chamfer style' – including bold angled forms with raked parapets, prominent steep skillion roofs, cranked glazing to a linear spine gallery and the use of materials such as concrete block and steel tray decking (Criterion D).

Pirrotta's design for Fletcher House was considered highly influential and multiple designs of a similar character were produced by architects in the following years. A sympathetic addition designed by Morris & Pirrotta in 1975, and a more recent addition to the front courtyard, do not detract from the key design intent of the original house (Criterion D).

Fletcher House at 3 Roslyn Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style with Brutalist characteristics. Designed by young architect Edgard Pirrotta as one of the earliest examples of his residential work, the house is characterised by bold angled concrete block forms and prominent steep-pitched steel-deck clad roofs. Awarded the RAIA Bronze Medal for House of the Year in 1972, the innovative and distinctive design was widely publicised in newspapers, magazines and in two seminal local publications in 1976 – Norman Day's *Modern Houses Melbourne* and Howard Tanner's *Australian Housing in the Seventies* – and strongly influenced house design in the 1970s. Fletcher 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)

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HERITAGE CITATION

Paynter House, 5 Sandown Street, Brighton

Figure 1. 5 Sandown Street, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

PAYNTER HOUSE, 5 SANDOWN STREET, BRIGHTON

Place Type: House	**Architect:** John Baird (Cuthbert, Baird & Partners)
Construction Date: 1967	**Builder:** Not known
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 5 Sandown Street, Brighton was constructed in 1967 for businessman, Winston Paynter and his family, to a design by architect, John Baird.[14] The block of land had formerly comprised a sunken garden associated with the neighbouring property at 3 Sandown Street; the land was subdivided and sold to Paynter in 1965.[15]

For the Paynter's new bayside residence, John Baird proposed a two-storey building designed to take advantage of the small site and the ocean views and to provide separate and private spaces for parents and children.[16] The plan comprised a series of discrete zones: the ground floor accommodated a garage/store in one section; a kitchen, dining and sunroom and a master bedroom and living room in another, and a final section that included a second-storey with two children's bedrooms and a rumpus room. The design also incorporated clerestory windows for winter sun, an upstairs balcony, outdoor terraces and courtyards, and a front garden walled for wind protection and privacy. The materials palette was chosen 'to preserve the sunwashed seaside flavour of the area' with concrete block walls finished with a cement and lime wash, roofs clad in recycled slate, and external timberwork utilising western red cedar.[17] The house was featured in *Australian Home Beautiful* in 1968 soon after its completion, where it was praised as a 'notable achievement' and 'as modern as the day, yet avoiding any jarring contrast with the houses around it'.[18] The 'dramatic' split roof, masterfully-planned kitchen and 'bright airy sunroom' were also greatly admired.[19]

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne*, 1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).
[14] *Australian Home Beautiful*, December 1968, p 20.
[15] *Australian Home Beautiful*, December 1968, p 22; Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study,* 2008, p 60.
[16] *Australian Home Beautiful*, December 1968, p 22.
[17] *Australian Home Beautiful*, December 1968, p 22.
[18] *Australian Home Beautiful*, December 1968, p 20.
[19] *Australian Home Beautiful*, December 1968, p 22.

The house was listed by Baird in the RAIA *Homebuilders' Handbook* in 1968. The RAIA (Victorian Chapter) compiled and published this list 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.

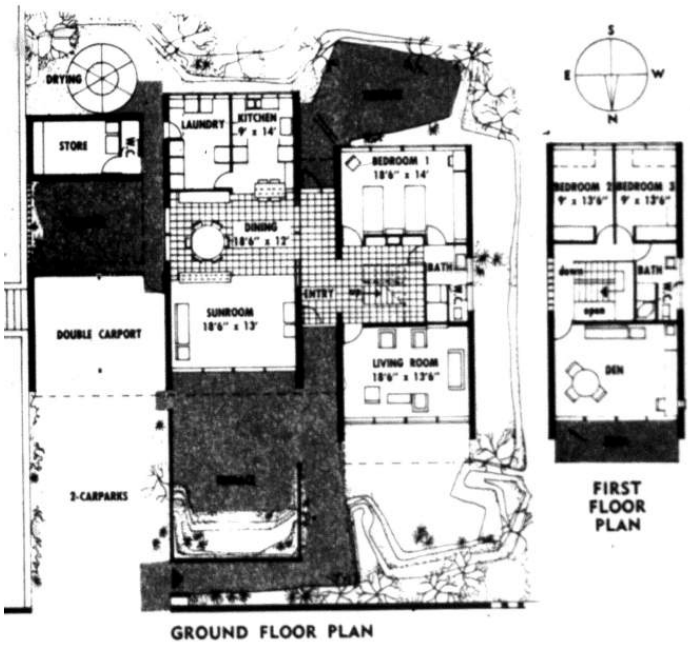
The house was advertised for sale in 1978. Its proximity to the beach and 'superb views' of the yacht harbour and Port Phillip Bay were key selling points.[20]

Figure 2. The house at 5 Sandown Street, Brighton soon after construction, 1967 (Source: Peter Wille collection, State Library of Victoria)

Figure 3. The house at 5 Sandown Street, Brighton soon after construction, 1967 (Source: Peter Wille collection, State Library of Victoria)

[20] *The Age,* 15 November 1978, p 36.

Figure 4. The house at 5 Sandown Street, Brighton soon after construction, 1967 (Source: Peter Wille collection, State Library of Victoria)



20. The Australian HOME BEAUTIFUL, December, 1968

Figure 5. Site plan showing the layout of the house, 1968 (Source: Australian Home Beautiful, December 1968)

John Baird, architect

John William Baird (1924-2010) studied architecture at the Royal Melbourne Technical College (now RMIT) and completed a Diploma of Architecture at the University of Melbourne in 1956. He obtained a position with Bates Smart & McCutcheon, where he primarily worked on multi-storey commercial projects. During this period Baird also designed his own house at 15 Hume Street, Beaumaris (1957) and a house at 15 Mariemont Avenue, Beaumaris (1957), and received a commendation in the 1957 'Ideal Home Competition' design

competition for the 'Ideal Home'.[21] He later established his own practice, focusing on residential projects in the 1960s, many of which were located in the neighbouring suburbs of Beaumaris, where he lived. A notable design was an arts and crafts centre at Beaumaris North State School (1966).[22]

In 1969 Baird partnered with John Cuthbert, establishing Baird & Cuthbert (later Baird, Cuthbert & Partners). The firm primarily focused on residential commissions, located throughout Victoria. Baird won the Bronze Medal for the RAIA Victoria 'House of the Year' in 1973 (for the Leonard French House & Studio, 22 Alfred Street, Beaumaris), and received citations in the same award in 1975 for the so-called 'Low Energy House', Flinders. In the late 1970s Colin Mitchell became a partner in the firm, which was renamed Baird Cuthbert Mitchell Pty Ltd. The firm was 'widely acknowledged as pre-eminent leaders in the field of energy-efficient residential design'[23].

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 5 Sandown Street, Brighton is located on the south side of Sandown Street, in close proximity to the Brighton Foreshore Reserve. The site is flat and approximately rectangular, with access provided at the eastern end of the front (northern) boundary via a single vehicular crossover.

The house comprises three rectangular volumes: the eastern volume comprises a single-storey, flat-roofed carport, garage and pergola structure; the central volume is also single-storey and is set back slightly to the south to maximise the northern aspect to the living spaces; and the western volume is two-storeys with north-facing balcony. The central and western volumes each comprise pairs of steeply pitched split skillion-roofs clad in slate, forming clerestory windows between.

The building is constructed of limewashed concrete block with the north and south walls expansively glazed with floor-to-ceiling timber-framed window suites. Glazed timber-framed sliding doors open onto the first-floor balcony with timber balustrade.

A tall front garden wall, matching the walls of the house, creates an enclosed courtyard that is heavily vegetated with mature exotic and native plant species. A letterbox is integrated into the side of the garden wall. Pedestrian access comprises a brick-paved pathway leading to the recessed front entry.

[21] The Ideal Home competition was part of the Ideal Home Show, held at the Exhibition Building in May 1957. The competition, held in conjunction with the Royal Victorian Institute of Architects (RVIA), was 'for the design of a house suitable for a husband and wife with a family of two young children, not exceeding 1100 square feet and capable of erection for £3500 to £4000'. Baird's design received a meritorious mention with a £100 prize (*The Age,* 11 April 1957, p.3)

[22] Built Heritage Pty Ltd, 'John Baird', Dictionary of Unsung Architects, <http://www.builtheritage.com.au/dictionary.html>, accessed 8 June 2021.

[23] Built Heritage Pty Ltd, 'John Baird', Dictionary of Unsung Architects, <http://www.builtheritage.com.au/dictionary.html>, accessed 8 June 2021.

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Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including rectangular planning with zoned wings, flat and steep-pitched skillion roof forms with clerestory windows, full-height window walls, private front courtyard, prominent integrated carport, and concealed and recessed entry.
- Modernist materials and detailing, including concrete block, slate roofs, expansive timber-framed windows and dark stained timber.
- Landscape features including high brick privacy front wall, brick paving and integrated letterbox.

Figure 6. 5 Sandown Street, Brighton (Source: nearmap, accessed September 2021)

Figure 7. Pitched roofs and prominent carport (GJM Heritage, April 2021)

Intactness/Integrity

The house at 5 Sandown Street retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 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. In the late 1960s, a shift away from the flat roofed Modernist style of the 1950s and 1960s towards more traditional roof forms and materials was evident in the work of a number of architects. Built predominantly of brick, these houses are characterised by a series of pitched roof forms – skillion, gabled or hipped – which are commonly clad in substantial materials such as tile or slate.

Like the Modernist houses that preceded them, these houses were designed to respond to the orientation or topography of each site. Integrated carports were still prominently sited and entries continued to generally be recessed or concealed from view. Timber-framed glazing continued to include full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping often remained integrated into the overall design through the use of stone, pebble, gravel, brick, 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 vary in form and detailing from the house at 5 Sandown Street, Brighton and include:

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

3 Linacre Road, Hampton (HO528) (c1960)

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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.

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- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Further to the above 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 5 Sandown Street, Brighton in form, detailing and age of construction include:

9 Gray Court, Beaumaris (Chancellor & Patrick, 1966-67)

3 Seaview Crescent, Black Rock (J Carmichael, 1967)

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1 Reid Street, Beaumaris (Chancellor & Patrick, 1968)

13 Fifth Street, Black Rock (Chancellor & Patrick, 1969)

9 Coreen Avenue, Beaumaris (William Collinson Kerr, c1970)

45 Hanby Street, Brighton (Kenneth L Edelstein, 1972)

48 Hanby Street, Brighton (Geoffrey Woodfall, 1972)

Like 5 Sandown Street, Brighton, these places demonstrate a shift away from the flat roofed Modernist style of the 1950s and 1960s towards more traditional pitched roof forms and cladding materials. These houses are characterised by the use of substantial materials – predominantly brick walls with tile or slate-clad roofs – and dark stained fascias and timberwork. These characteristics are combined with typical Modernist characteristics such as rectangular planning, expansive glazing, prominent integrated garages or carports and concealed, recessed entries. Like the above examples, 5 Sandown Street, Brighton retains a high degree of integrity to its

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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 – 5 Sandown Street, Brighton 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 1967 to a design by architect John Baird (Cuthbert, Baird & Partners), Paynter House at 5 Sandown Street, Brighton 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. Paynter 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

Paynter House at 5 Sandown Street, Brighton 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 architect John Baird (Cuthbert, Baird & Partners), it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning with zoned wings, box-like forms, expansive glazing including full-height window walls to the north and south, prominent integrated carport, concealed and recessed entry, and high brick privacy wall to front boundary with integrated letterbox. The house also displays characteristics that are typical of a group of Post-War Modernist houses constructed in the late 1960s and early 1970s, including pitched roof forms with associated glazing and the use of more substantial materials such as concrete block, slate and dark stained timber.

Criterion E: Importance in displaying particular aesthetic characteristics

Paynter House at 5 Sandown Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect John Baird (Cuthbert, Baird & Partners) and written up in *Australian Home Beautiful* in 1968, the house is characterised by its limewashed blockwork starkly contrasting with its bold slate-clad skillion roof forms, and its refined detailing. Paynter 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

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Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front concrete block fence, carport and garage
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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

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

Key

Recommended extent of HO

Existing Heritage Overlay

References

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

Australian Home Beautiful.

Built Heritage Pty Ltd, 'John Baird', Dictionary of Unsung Architects, <http://www.builtheritage.com.au/dictionary.html>, accessed 8 June 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.

Herald.

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

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

The Age.

The Argus.

The Australian Jewish News.

University of Melbourne, Melbourne 1945 Photo-map.

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Paynter House, Brighton– Statement of Significance, November 2021

Heritage place: Paynter House, 5 Sandown Street, Brighton	**PS ref no.:** TBC

Figure 1. 5 Sandown Street, Brighton (April 2021)

What is significant?

Paynter House at 5 Sandown Street, Brighton, built in 1967.

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
- Modernist composition and form, including rectangular planning with zoned wings, flat and steep-pitched skillion roof forms with clerestory windows, full-height window walls, private front courtyard, prominent integrated carport, and concealed and recessed entry
- Modernist materials and detailing, including concrete block, slate roofs, expansive timber-framed windows and dark stained timber
- Landscape features including high brick privacy front wall, brick paving and integrated letterbox.

Later alterations are not significant.

How is it significant?

Paynter House at 5 Sandown Street, Brighton is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1967 to a design by architect John Baird (Cuthbert, Baird & Partners), Paynter House at 5 Sandown Street, Brighton 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. Paynter House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Paynter House at 5 Sandown Street, Brighton 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 architect John Baird (Cuthbert, Baird & Partners), it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning with zoned wings, box-like forms, expansive glazing including full-height window walls to the north and south, prominent integrated carport, concealed and recessed entry, and high brick privacy wall to front boundary with integrated letterbox. The house also displays characteristics that are typical of a group of Post-War Modernist houses constructed in the late 1960s and early 1970s, including pitched roof forms with associated glazing and the use of more substantial materials such as concrete block, slate and dark stained timber (Criterion D).

Paynter House at 5 Sandown Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect John Baird (Cuthbert, Baird & Partners) and written up in *Australian Home Beautiful* in 1968, the house is characterised by its limewashed blockwork starkly contrasting with its bold slate-clad skillion roof forms, and its refined detailing. Paynter 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)

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HERITAGE CITATION

McGibbony House, 18 South Road, Brighton

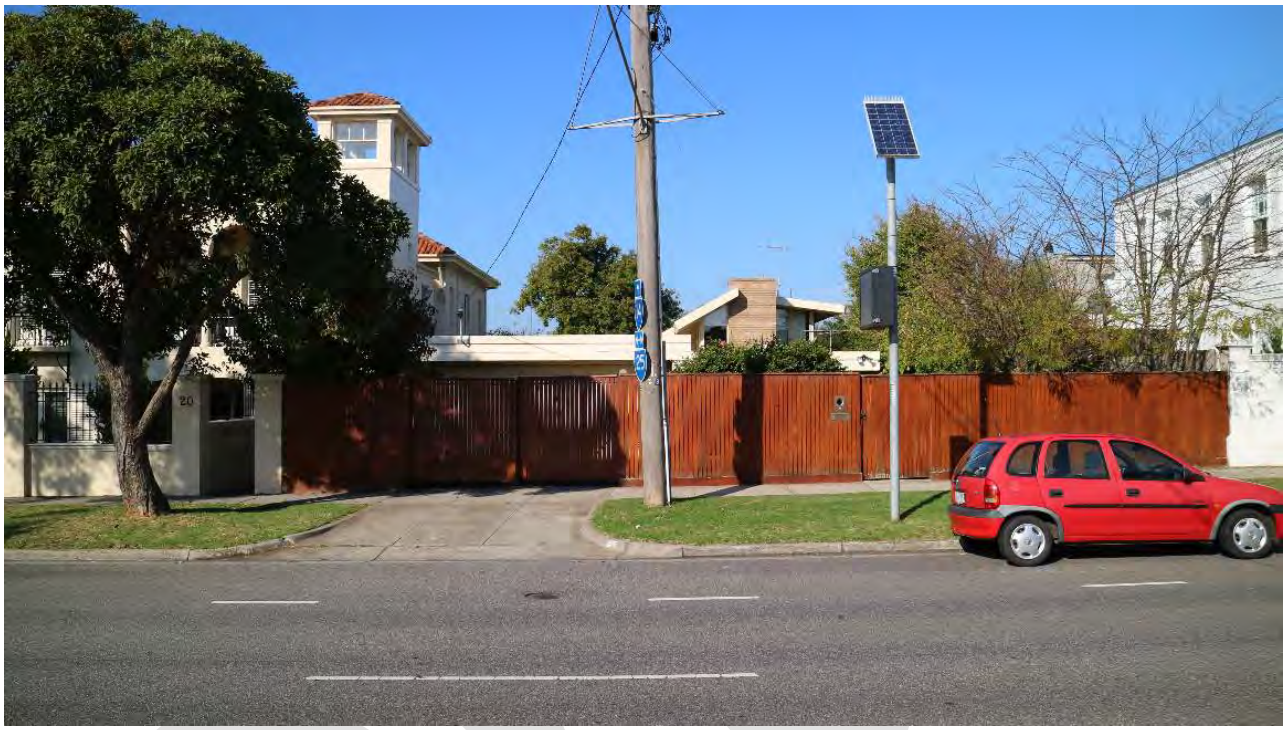

Figure 1. 18 South Road, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

MCGIBBONY HOUSE, 18 SOUTH ROAD, BRIGHTON

Place Type: House	**Architect:** David Godsell
Construction Date: 1968	**Builder:** M & W Rawlings
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 18 South Road, Brighton was constructed in 1968 for Mr & Mrs John McGibbony to a design by architect, David Godsell. The works were undertaken by builders M & W Rawlings.[14]

The house was advertised for sale in 1983, described as a 'superb Ultra-Modern residence featuring low maintenance living in most convenient location'.[15] Features of the solid brick house included a slate paved reception foyer and huge cathedral ceilings.[16] A three-car garage was constructed at the east side of the forecourt of the house in 1992.[17]

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

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

[14] Bayside Council Building Files, City of Brighton, Building Permit Application, 18 South Road, Brighton, undated

[15] *The Age*, 19 February 1983, p 39.

[16] *The Age*, 19 March 1983, p 40.

[17] Bayside Council Building Files, City of Brighton, Building Permit Application, 18 South Road, Brighton, undated.

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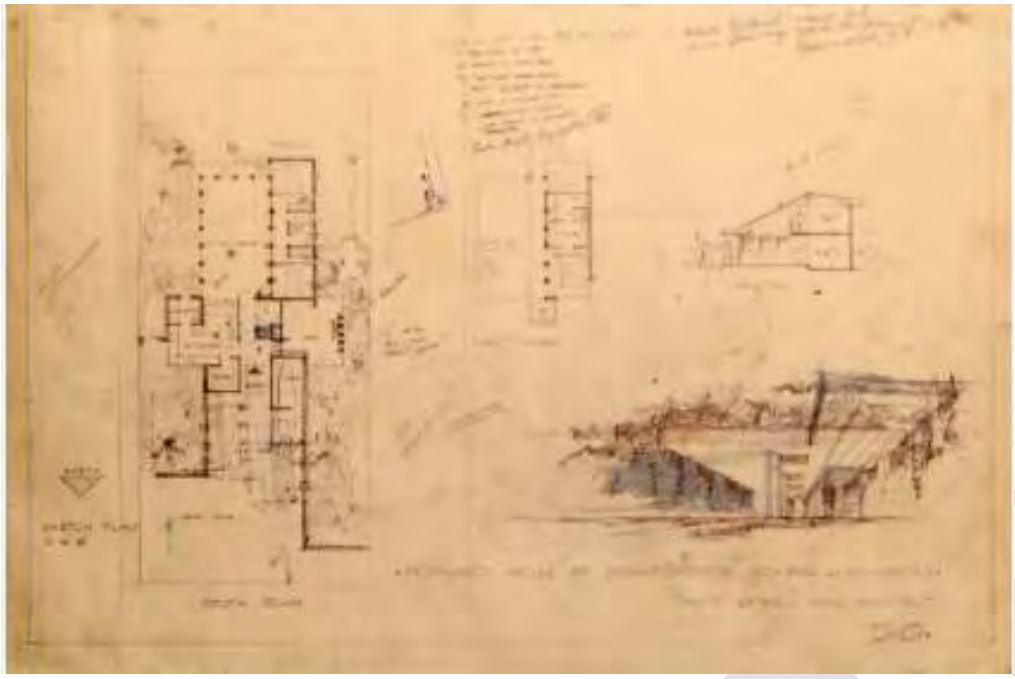

Figure 2. Ink and pencil sketch drawing of proposed house at 18 South Road, Brighton for Mr & Mrs J McGibbony, 1968 (Source: RMIT Design Archives)

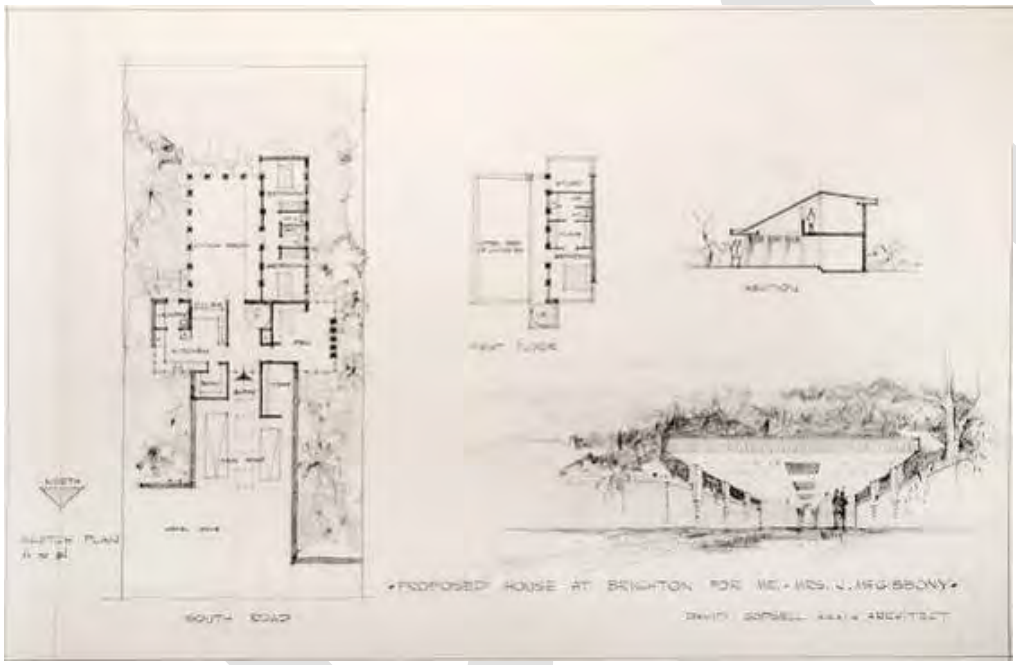

Figure 3. Pencil drawing of proposed house at 18 South Road, Brighton for Mr & Mrs J McGibbony, 1968 (Source: RMIT Design Archives)

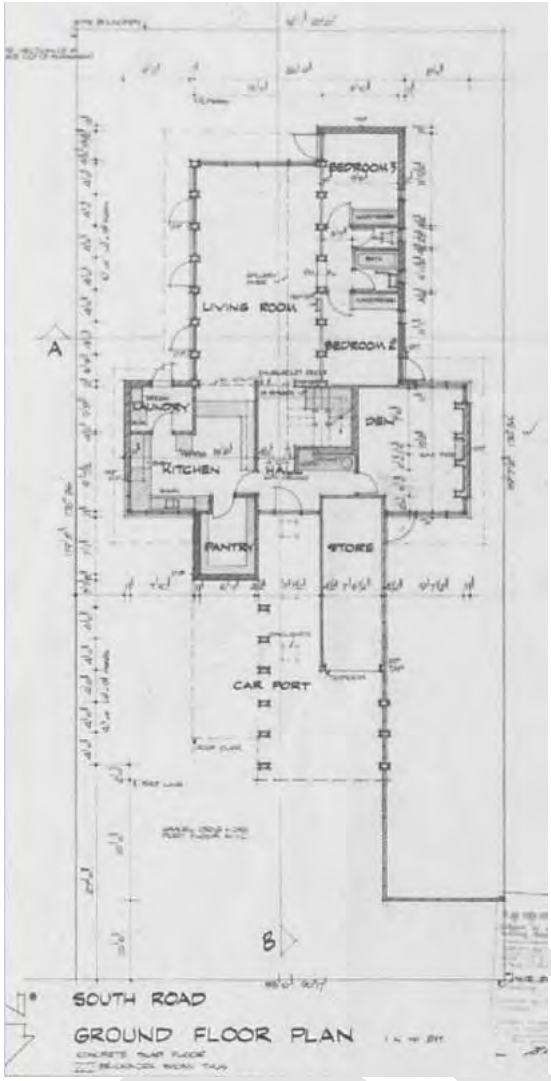

Figure 4. Ground floor plan for residence at 18 South Road, Brighton, undated (Source: Bayside Council Building Files)

Figure 5. Photograph of 18 South Road, Brighton soon after completion, 1968 (Source: Peter Wille collection, State Library of Victoria)

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Figure 6. Photograph of 18 South Road, Brighton soon after completion, 1968 (Source: Peter Wille collection, State Library of Victoria)

Figure 7. Illustration of 18 South Road, Brighton, 1983 (Source: The Age, 19 March 1983, p 40)

David Godsell, architect

David B Godsell (1930-86) arrived in Australia in 1943 and studied architecture at the University of Melbourne Architectural Atelier (1951-54). He gained practical experience at ICI, Shell, the State Rivers & Water Supply Commission and Arnold Bridge & Associates. While studying, Godsell worked in the offices of Marcus Martin and Guilford Bell, working with the latter from 1953 to 1960.

Godsell established his own practice in 1960. He was influenced by the works of Frank Lloyd Wright and by traditional Japanese architecture, its asymmetry and the use of the modular tatami mat. He was also inspired by Ananda Coomaraswamy's *The transformation of nature in art* (1956), which examined the ways in which patterns of nature are used in art.

One of Godsell's most prominent residential designs was his own house at 491 Balcombe Road, Beaumaris (1960-72). Other known residential projects include 8 Lynette Avenue, Beaumaris (1958), a house in Hampton Street, Brighton (1963), 18 South Road, Brighton (1968) and units at 38 Prahran Grove, Elsternwick (1965-66).[18]

[18] P McMahon, 'David Godsell' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 279-80.

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 18 South Road, Brighton is located on the south side of South Road, between New Street and Hoyt Street, within 500m of Brighton Beach. The site is rectangular and flat, and is accessed via a single vehicular crossover at the eastern end of the front (northern) boundary. The house is located towards the rear of the site, with the front (north) setback partially enclosed by an original brick garden wall to form a courtyard, and a later tall timber fence that extends across the length of the front boundary.

The house has a broadly cruciform plan form, that is single-storey at the front (north) and two-storeys at the rear (south). Roofs to the single-storey section are flat with broad painted timber fascia at the eaves, whereas the roof of the two-storey volume comprises two asymmetrical roof planes, pitched at different angles, that meet at a massive masonry element at the north elevation. These roofs also have wide painted timber fascias, with broad eaves all-round. The walls of the house are of pale brown brick laid in stretcher bond. Windows are expansive and timber-framed.

The entry is accessed under a carport roof which floats above the garden wall, supported on a pair of unusual corbelled brick pilasters. A storeroom with roller door to the west of the main entry is also accessed through this carport. To the east of this entry arrangement, an earlier carport has been extended forward and enclosed with a garage door.

Key Features:

- Siting to encompass private open space to the north.
- Modernist composition and form, including low-box-like forms with horizontal emphasis, flat and pitched roof forms with broad eaves and deep fascias, expansive glazing, prominent integrated carport (now enlarged and enclosed), and private north-facing courtyard.
- Modernist materials and detailing, including pale brown brick, timber fascia, and expansive timber framed windows.
- Landscape features, including high brick privacy walls.

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Figure 8. 18 South Road, Brighton (Source: nearmap, accessed October 2021)

Figure 9. 18 South Road, Brighton (Source: https://www.realestate.com.au/sold/property-house-vic-brighton-115244275)

Intactness/Integrity

The house at 18 South Road, Brighton retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains substantially intact and, despite the alterations to the carport and the erection of a high timber fence, it retains the ability to be understood and appreciated as an example of a 1960s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site, with full advantage taken of the northerly aspect. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like and low with a horizontal emphasis. Shallow-pitched or flat roofs – and later steeply pitched skillion 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. A diverse range of clay and concrete bricks were available for wall construction.

Expansive 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. These 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)

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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.
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- 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.

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Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 18 South Road in form, detailing and age of construction include:

9 Wolseley Grove, Brighton (McGlashan & Everist, 1967)

9 Merton Avenue, Brighton (Ernest Fooks, 1968)

40 Sussex Street, Brighton (Neil Clerehan, 1970)

28 Gladstone Street, Sandringham (Neil Clerehan, 1973)

Like 18 South Road, Brighton these places comprise single-storey box-like forms with horizontal emphasis, flat roofs, prominent integrated carports and enclosed front courtyards. Like 18 South Road, these examples are designed with privacy in mind; oriented to respond to the site, rather than designed to address the street. They feature extensive full-height windows which provide a connection between the indoors and outdoors – a characteristic feature of Modernist housing design. In contrast to the above examples, 18 South Road comprises a two-storey rear section which is finished with a striking asymmetrical arrangement of pitched roofs. However, like the examples above, 18 South Road, Brighton retains a high degree of integrity to its

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period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Architect David Godsell produced other highly distinctive houses in the City of Bayside including the David Godsell House, 491 Balcombe Road, Beaumaris in 1960-61 and the house at 1 Regent Street, Brighton East in 1963; however, these earlier houses clearly recall the Prairie style of Frank Lloyd Wright in a manner which is less evident at 18 South Road. 1 Regent Street, Brighton East has also been heavily altered and its original form and detailing compromised.

491 Balcombe Road, Beaumaris (VHR H2379 & HO412) (1960-61)

1 Regent Street, Brighton East (1963)

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 – 18 South Road, Brighton 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 architect David Godsell, McGibbony House at 18 South Road, Brighton 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. McGibbony 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

McGibbony House at 18 South Road, Brighton 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 architect David Godsell, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning, low box-like forms with horizontal emphasis, sections of flat roof with broad eaves and deep fascias, expansive timber-framed glazing, the use of pale brown brick for walls, prominent integrated carport (now enlarged and enclosed), recessed entry, and high brick privacy walls to enclose a north-facing courtyard.

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Criterion E: Importance in displaying particular aesthetic characteristics

McGibbony House at 18 South Road, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect David Godsell, the house is characterised by its austere presentation to the street with an emphasis on privacy, its distinctive asymmetrical arrangement of rear pitched roofs that are clearly visible from the street, and its refined detailing. McGibbony 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 brick garden wall
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 10 below.

Figure 10. Recommended Extent of Heritage Overlay (Basemap Source: Vicplan)

Key

Recommended extent of HO

Existing Heritage Overlay

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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.

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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.

McMahon, P, 'David Godsell' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 279-80.

RMIT Design Archives.

State Library of Victoria (SLV), picture collection.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

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McGibbony House, Brighton – Statement of Significance, November 2021

Heritage place: McGibbony House, 18 South Road, Brighton	**PS ref no.:** TBC

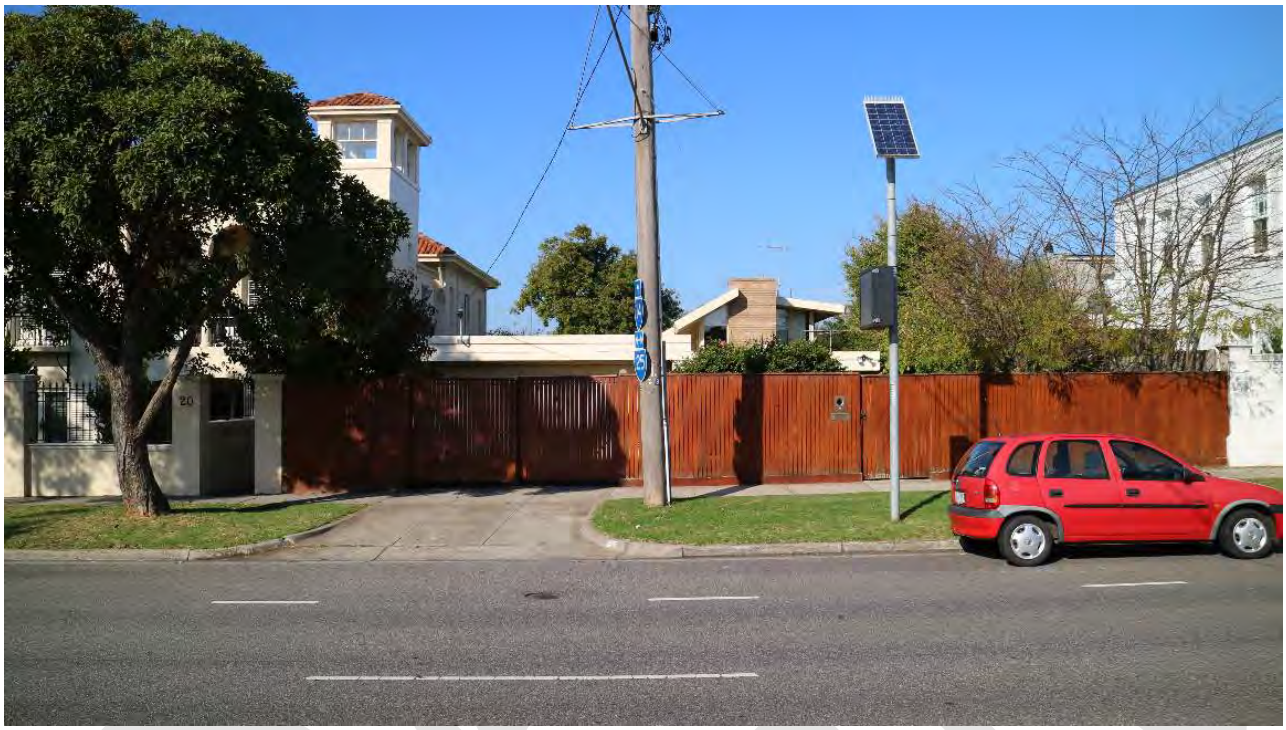

Figure 1. 18 South Road, Brighton (April 2021)

What is significant?

McGibbony House at 18 South Road, Brighton, 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 building
- The building's high level of integrity to its original design
- Siting to encompass private open space to the north
- Modernist composition and form, including low-box-like forms with horizontal emphasis, flat and pitched roof forms with broad eaves and deep fascias, expansive glazing, prominent integrated carport (now enlarged and enclosed), and private north-facing courtyard
- Modernist materials and detailing, including pale brown brick, timber fascia, and expansive timber framed windows
- Landscape features, including high brick privacy walls.

Later alterations, including the garage and front timber fence, are not significant.

How is it significant?

McGibbony House at 18 South Road, Brighton 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 architect David Godsell, McGibbony House at 18 South Road, Brighton 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. McGibbony House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

McGibbony House at 18 South Road, Brighton 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 architect David Godsell, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including rectangular planning, low box-like forms with horizontal emphasis, sections of flat roof with broad eaves and deep fascias, expansive timber-framed glazing, the use of pale brown brick for walls, prominent integrated carport (now enlarged and enclosed), recessed entry, and high brick privacy walls to enclose a north-facing courtyard (Criterion D).

McGibbony House at 18 South Road, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect David Godsell, the house is characterised by its austere presentation to the street with an emphasis on privacy, its distinctive asymmetrical arrangement of rear pitched roofs that are clearly visible from the street, and its refined detailing. McGibbony 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)

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HERITAGE CITATION

Sayle House, 40 Sussex Street, Brighton

Figure 1. 40 Sussex Street, Brighton (GJM Heritage, October 2021).

DATE: November 2021 - Draft

SAYLE HOUSE, 40 SUSSEX STREET, BRIGHTON

Place Type: House	**Architect:** Neil Clerehan
Construction Date: 1970	**Builder:** G T Nixon
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 40 Sussex Street, Brighton was constructed in 1969 for Dr and Mrs T O Sayle to a design by architect Neil Clerehan. The works were undertaken by builder G T Nixon.[14] An application for a permit to demolish an existing house on the site was made on 7 June 1968.[15] When advertised for sale in 1986, the house was described as a 'superior prestige brick residence' noting the excellent northerly orientated family living room opening to a secluded sunny courtyard[16]

Figure 2. Illustration of 40 Sussex Street, Brighton. (Source: The Age, 18 September 1986, p 32)

[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] Bayside Council Building Files, City of Brighton, Building Permit Application, 40 Sussex Street, Brighton, 11 March 1969.
[15] Bayside Council Building Files, City of Brighton, Building Permit Application, 40 Sussex Street, Brighton, 7 June 1968.
[16] *The Age*, 13 September 1986, p 54.

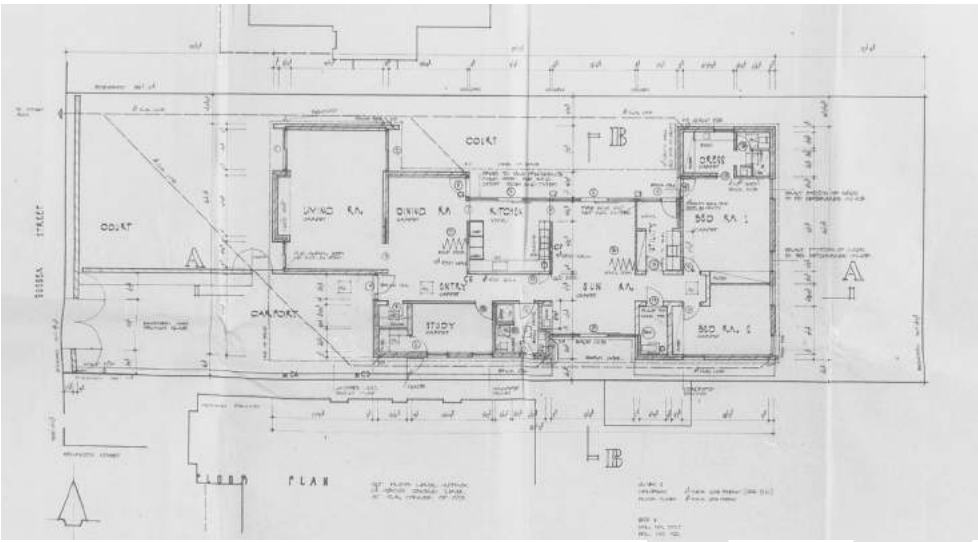

Figure 3. Working Drawing, Plan for 40 Sussex Street, Brighton. (Source: Bayside Council Building Files)

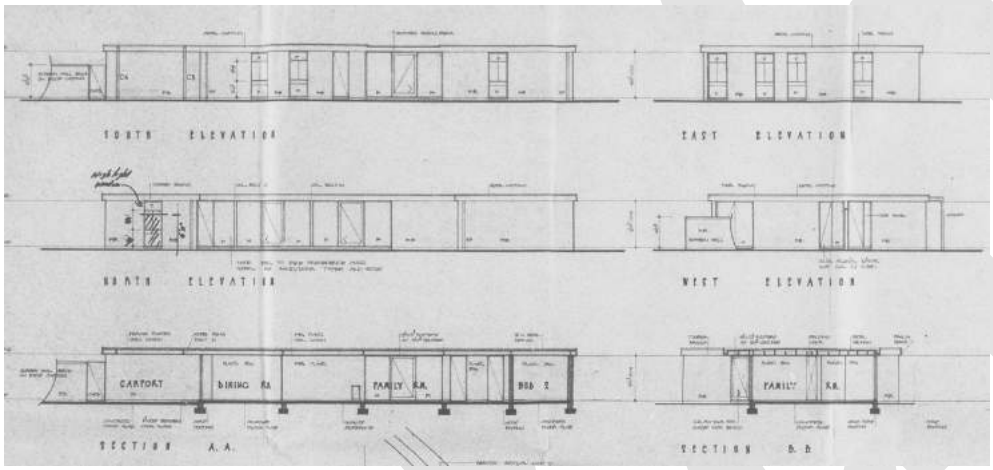

Figure 4. Working Drawing, Elevations and Sections for 40 Sussex Street, Brighton. (Source: Bayside Council Building Files)

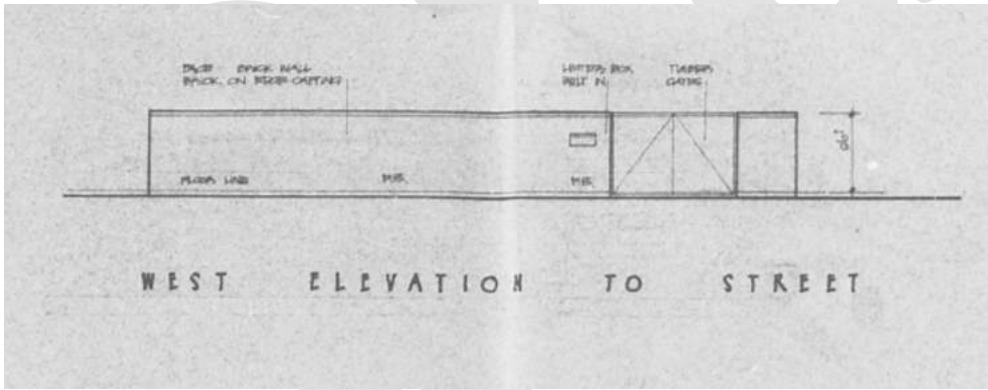

Figure 5. Working Drawing, Street Elevation for 40 Sussex Street, Brighton. (Source: Bayside Council Building Files)

Neil Clerehan, architect

Neil Clerehan (1922-2017) commenced his architectural studies at Melbourne Technical College (now RMIT) in 1940 and completed them at the University of Melbourne in 1950. His studies were interrupted by his service in World War II, during which he became firm friends with fellow architecture student Robin Boyd.

Clerehan established his own practice in 1949, with his first commission being Barton House in East Brighton (1951). In 1952 he travelled the United States, working in New York as a housing consultant within the United Nations Secretariat. Travelling widely, he visited architects such as Frank Lloyd Wright, Paul Rudolph and Philip

Johnson.[17] Upon his return to Melbourne in 1953, Clerehan resumed private practice and replaced Robin Boyd as director of the Royal Victorian Institute of Architects (RVIA) Small Homes Service (1954-61). In this position he wrote weekly articles for *The Age* and designed a large number of sample house plans, including '*The Age* Dream Home' in 1954-5, a demonstration home that was built in Surrey Hills. In private practice, Clerehan's Modernist residential designs were planned for convenience, with open plans, generous glazing and discreet privacy from the street.

From 1964 Clerehan resumed practice as Neil Clerehan & Associates, continuing to produce high quality Modern houses, such as the Clive Ross Fenner House, 228 Domain Road, South Yarra (1964) which won the 1967 RVIA Victorian Architecture Medal, the Dewar House in Brighton (1971-84), and his own second house at Walsh Street, South Yarra (1968). He also produced two designs for Sydney project house builders Pettit & Sevitt, which became two of the firm's most successful designs.

Clerehan served as editor of *Architect* from 1971, and was president of RAIA Victoria in 1975-76, of which he was made a Life Fellow in 1977. From the 1970s, Clerehan's interest in historic buildings saw him involved in the National Trust (Vic), the Council for the Historic Environment (president in 1977), and as a member of the Victorian Historic Buildings Council. In 2008 he was awarded an honorary Doctor of Architecture by the University of Melbourne.[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 40 Sussex Street, Brighton is located on the east side of Sussex Street between Park and Wellington Street, within 400m of Brighton Beach. The subject site is rectangular and flat, and is accessed via a single vehicular crossover at the southern end of the front (western) boundary.

The house is single-storey and is approximately U-shaped in plan around a north-facing courtyard. The roof is flat and clad in what appears to be profiled metal sheeting, with eaves finished with a deep painted timber fascia and fibre cement soffit. The eave is broader over the north-facing courtyard to protect the fully-glazed walls below. Full floor-to-ceiling height windows are also featured on the principal (west) elevation behind a tall privacy wall. Walls are of a pale brown face brick laid in stretcher bond. A prominently sited carport projects forward of the principal elevation and the main entrance is accessed through the carport.

Original landscape features include square concrete tiles that pave the driveway and carport, crazy stone paving to the north-facing internal courtyard, and a timber letterbox set into the garden wall to the north of the driveway entry. Later additions have been constructed at the rear, and date to c.2010.

[17] P Goad, 'Neil Clerehan', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 155.
[18] P Goad, 'Neil Clerehan', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 155.

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Key Features:

- Site-specific planning with north-facing orientation.
- Modernist composition and form, including rectangular floor plan, low box-like form with horizontal emphasis, flat roof, private front courtyard, expansive glazing and prominent integrated carport.
- Modernist materials and detailing, including pale brown face brick, expansive floor-to-ceiling windows and painted timber fascias.
- Landscape features including paving treatments, garden wall matching walls of the house and integrated timber letterbox.

Figure 6. 40 Sussex Street, Brighton (Source: nearmap, accessed September 2021)

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

Intactness/Integrity

The house at 40 Sussex Street, Brighton 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 1970s house built in the Post-War Modernist style.

Comparative Analysis

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

Expansive 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. These are:

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

3 Linacre Road, Hampton (HO528) (c1960)

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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.

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- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 40 Sussex Street in form, detailing and age of construction include:

9 Wolseley Grove, Brighton (McGlashan & Everist, 1967)

9 Merton Avenue, Brighton (Ernest Fooks, 1968)

1 Hutchison Avenue, Beaumaris (S G L Baker, 1970)

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28 Gladstone Street, Sandringham (Neil Clerehan, 1973)

Like 40 Sussex Street, these places comprise single-storey box-like forms with horizontal emphasis, flat roofs, prominent integrated carports and enclosed courtyards. They 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 north-facing 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, 40 Sussex Street, Brighton 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 – 40 Sussex Street, Brighton 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 1970 to a design by architect Neil Clerehan, Sayle House at 40 Sussex Street, Brighton 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. Sayle House at 40 Sussex Street 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

Sayle House at 40 Sussex Street, Brighton 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 architect Neil Clerehan, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof with deep fascias and broad eaves to the north, expansive glazing including full-height window walls to a broad northern courtyard, an emphasis on privacy with high front garden wall with integrated timber letterbox, prominent integrated carport, concealed entry and crazy stone paving to the courtyard.

Criterion E: Importance in displaying particular aesthetic characteristics

Sayle House at 40 Sussex Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by renowned architect Neil Clerehan, the house is characterised by its low-profile, emphasis on privacy, and its refined detailing. Sayle House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

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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 privacy 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 8 below.

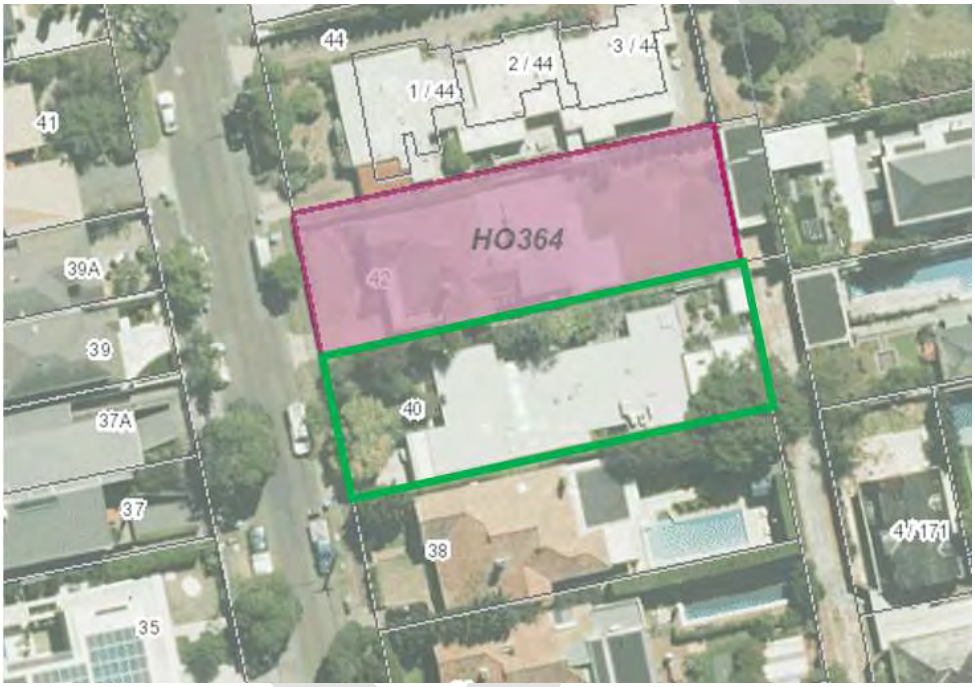

Figure 8. Recommended Extent of Heritage Overlay (Basemap Source: Vicplan)

Key

Recommended extent of HO

Existing Heritage Overlay

References

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

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

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Goad, P, 'Vale Neil Clerehan, 1922-2017' via ArchitectureAU, <https://architectureau.com/articles/vale-neil-clerehan-1922-2017/>, accessed June 2021.

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

O'Callaghan, J, 'Project Houses' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 566.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

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Sayle House, Brighton – Statement of Significance, November 2021

Heritage place: Sayle House, 40 Sussex Street, Brighton	**PS ref no.:** TBC

Figure 1. 40 Sussex Street, Brighton (October 2021)

What is significant?

Sayle House at 40 Sussex Street, Brighton, built in 1970.

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 with north-facing orientation
- Modernist composition and form, including rectangular floor plan, low box-like form with horizontal emphasis, flat roof, private front courtyard, expansive glazing and prominent integrated carport
- Modernist materials and detailing, including pale brown face brick, expansive floor-to-ceiling windows and painted timber fascias
- Landscape features including paving treatments, garden wall matching walls of the house and integrated timber letterbox.

Later alterations, including those to the rear, are not significant.

How is it significant?

Sayle House at 40 Sussex Street, Brighton is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1970 to a design by architect Neil Clerehan, Sayle House at 40 Sussex Street, Brighton 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. Sayle House at 40 Sussex Street makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Sayle House at 40 Sussex Street, Brighton 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 architect Neil Clerehan, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof with deep fascias and broad eaves to the north, expansive glazing including full-height window walls to a broad northern courtyard, an emphasis on privacy with high front garden wall with integrated timber letterbox, prominent integrated carport, concealed entry and crazy stone paving to the courtyard (Criterion D).

Sayle House at 40 Sussex Street, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by renowned architect Neil Clerehan, the house is characterised by its low-profile, emphasis on privacy, and its refined detailing. Sayle 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)

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HERITAGE CITATION

Mylius House, 9 Wolseley Grove, Brighton

Figure 1. 9 Wolseley Grove, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

MYLIUS HOUSE, 9 WOLSELEY GROVE, BRIGHTON

Place Type: House	**Architect:** McGlashan & Everist (original house), David Godsell (1972 addition)
Construction Date: 1967, 1972 (addition)	**Builder:** F L Gyngell (1972 addition)
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 9 Wolseley Grove, Brighton was constructed in 1967 for Charles and June Mylius, to a design by architectural firm, McGlashan & Everist. The Mylius House was largely designed by David McGlashan, who ran the firm's Melbourne office. Wolseley Grove was dominated by eucalypt trees and McGlashan's plan for the house was designed to retain as many trees as possible. In this way, the design resolved with a U-shaped plan, with a central vista and interlocking courtyards and alcoves – not unlike the design of *Heide II*, which was being developed at the same time. The Mylius House was built entirely in brick, with brick walls left unfinished internally and even a brick floor.[14] A photograph of the house taken soon after its completion indicates that the brick wall enclosing the front garden to the street was erected to replace the timber paling fence after the initial construction of the house (Figure 2).

The house was occupied by the Mylius family for about a decade before they sold it to the Cuming family. The Cumings continued to retain ownership into the 2000s.[15] In 1972, the family commissioned architect, David Godsell, to design a small addition at the front east corner of the house to accommodate a hobby room. The works were undertaken by builder, F L Gyngell.[16]

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[12] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, *1992*, p 5/12.
[13] P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).
[14] Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study,* 2008, p 136.
[15] Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study,* 2008, p 136.
[16] City of Brighton, Mr & Mrs C H Mylius, House at 9 Wolseley Grove, Brighton, 4 September 1966.

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Figure 2. The house at 9 Wolseley Grove, Brighton soon after construction, 1967 (Source: Peter Wille collection, State Library of Victoria)

Figure 3. The house at 9 Wolseley Grove, Brighton soon after construction, 1967 (Source: Peter Wille collection, State Library of Victoria)

Figure 4. Internal view showing the brick floors and walls, 1967 (Source: Peter Wille collection, State Library of Victoria)

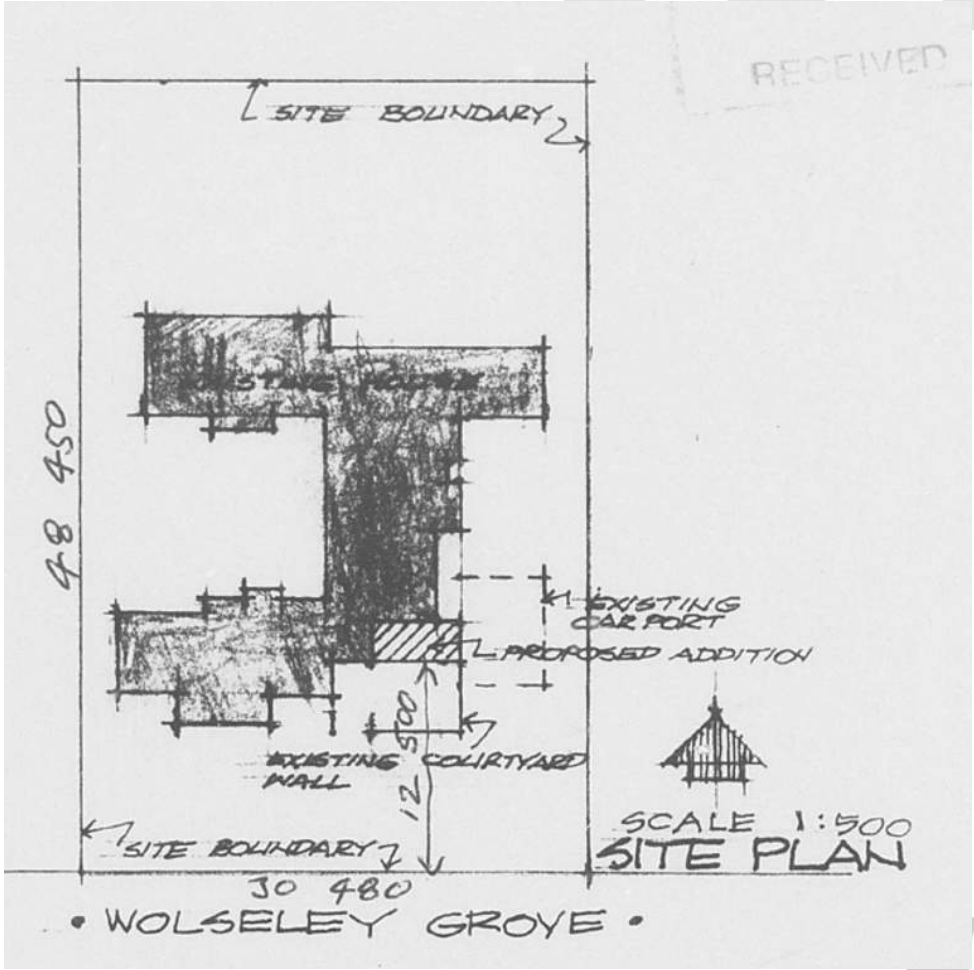

Figure 5. Site plan showing the layout of the residence and proposed addition at its north-east corner, 1972 (Source: Bayside Council Building Files)

McGlashan & Everist, architect

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 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 houses 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 Royal Victorian Institute of Architects (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.[17]

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 9 Wolseley Grove, Brighton is located on the north side of Wolseley Grove between New Street and Little Moffat Lane. The subject site is a large double block and is flat and rectangular, with access provided at the eastern end of the front (southern) boundary via a single vehicular crossover.

The house is single-storey and approximately H-shaped in plan with two separate internal courtyards to the east and west and a deep setback to the north. All roofs are flat with shallow eaves finished in a painted timber fascia.

The presentation of the house to Wolseley Grove is austere with no visible doors or windows. The entry is deeply recessed within the site, accessed via a covered walkway/corridor. Walls are of brick construction in a pale brown brick laid in stretcher bond. Much of the western part of the principal (southern) elevation is concealed behind a tall garden wall constructed in the same brick as the walls of the house. The eastern extent of the front boundary is unfenced, with informal garden beds and random volcanic rock arrangements on either side of the paved driveway, which leads to a prominently sited carport. What appears to be the original

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

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freestanding timber letterbox is located to the immediate east of the driveway. Other landscape features include a number of mature native plantings which form a canopy over the site.

Key Features:

- Site-specific orientation with private courtyards allowing for retention of remnant native vegetation.
- H-shaped floorplan presenting an austere frontage to the street and large expanses of glazing opening to the north (rear) and to internal courtyards.
- Modernist composition and form, including north-facing orientation, flat roof, private front courtyard, prominent integrated carport and concealed main entrance.
- Modernist materials and detailing, including pale brown brick walls, dark stained or painted timber fascias, and expansive timber-framed windows.
- Landscape features including front garden walls matching those of the house, freestanding timber letterbox, and mature remnant native plantings.

Figure 6. 9 Wolseley Grove, Brighton (Source: nearmap, accessed September 2021)

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

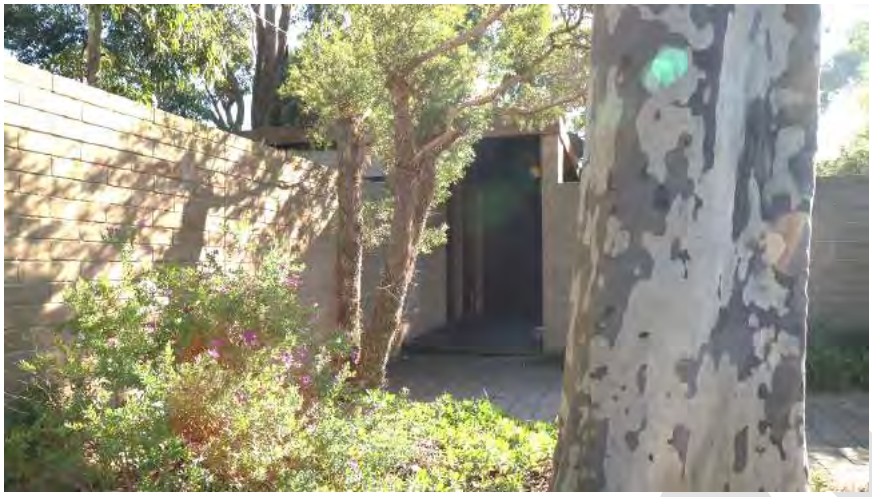

Figure 8. Mature native plantings and recessed entry (GJM Heritage, April 2021)

Intactness/Integrity

The house at 9 Wolseley Grove retains a high degree of integrity in fabric, form and detail to its period of construction. The small sensitively-designed addition by David Godsell to the north-east corner of the house is sited behind the front courtyard wall and does not adversely affect the overall integrity of the original design. The house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1960s house built in the Post-War Modernist style.

Comparative Analysis

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

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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)

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA House of the Year award in 1976.

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

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 9 Wolseley Grove in form, detailing and age of construction include:

9 Merton Avenue, Brighton (Ernest Fooks, 1968)

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40 Sussex Street, Brighton (Neil Clerehan, 1970)

28 Gladstone Street, Sandringham (Neil Clerehan, 1973)

1 Hutchison Avenue, Beaumaris (S G L Baker, 1970)

Like 9 Wolseley Grove, these places comprise single-storey box-like forms with horizontal emphasis, flat roofs, prominent integrated carports and enclosed courtyards. They 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 north-facing 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, 9 Wolseley Grove, Brighton 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 – 9 Wolseley Grove, Brighton 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 1967 to a design by architects McGlashan & Everist, the Mylius House at 9 Wolseley Grove, Brighton 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. Mylius House at 9 Wolseley Grove makes a strong contribution to this important phase in the development of the City of Bayside.

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

Mylius House at 9 Wolseley Grove, Brighton 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 and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like forms with horizontal emphasis, stepped flat roofs with shallow eaves and deep timber fascias, an emphasis on privacy with unadorned brick walls and internal courtyards, expansive timber-framed glazing with full-height windows to the north, prominent integrated carport and deeply recessed entry.

Criterion E: Importance in displaying particular aesthetic characteristics

Mylius House at 9 Wolseley Grove, Brighton 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, the house is characterised by its severe presentation to the street, its emphasis on privacy and retention of remnant vegetation, and its refined detailing. Mylius 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?	Yes – mature remnant *Eucalyptus sp.*
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – carport and brick garden walls
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

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Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 9 below.

Figure 9. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

Key

Recommended extent of HO

Existing Heritage Overlay

Draft

References

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

Bayside Council Building Files.

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

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

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

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Herald.

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

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

The Age.

The Argus.

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

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Mylius House, Brighton – Statement of Significance, November 2021

Heritage place: Mylius House, 9 Wolseley Grove, Brighton	**PS ref no.:** TBC

Figure 1. 9 Wolseley Grove, Brighton (April 2021)

What is significant?

Mylius House at 9 Wolseley Grove, Brighton, built in 1967.

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 and the 1972 addition designed by David Godsell
- The building's high level of integrity to its original design
- Site-specific orientation with private courtyards allowing for retention of remnant native vegetation
- H-shaped floorplan presenting an austere frontage to the street and large expanses of glazing opening to the north (rear) and to internal courtyards
- Modernist composition and form, including north-facing orientation, flat roof, private front courtyards, prominent integrated carport and concealed main entrance
- Modernist materials and detailing, including pale brown brick walls, dark stained or painted timber fascias, and expansive timber-framed windows
- Landscape features including front garden walls matching those of the house, freestanding timber letterbox, and mature remnant native plantings.

Later alterations are not significant.

How is it significant?

Mylius House at 9 Wolseley Grove, Brighton is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1967 to a design by architects McGlashan & Everist, the Mylius House at 9 Wolseley Grove, Brighton 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. Mylius House at 9 Wolseley Grove makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Mylius House at 9 Wolseley Grove, Brighton 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 and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like forms with horizontal emphasis, stepped flat roofs with shallow eaves and deep timber fascias, an emphasis on privacy with unadorned brick walls and internal courtyards, expansive timber-framed glazing with full-height windows to the north, prominent integrated carport and deeply recessed entry (Criterion D).

Mylius House at 9 Wolseley Grove, Brighton 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, the house is characterised by its severe presentation to the street, its emphasis on privacy and retention of remnant vegetation, and its refined detailing. Mylius 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)

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HERITAGE CITATION

Townhouses, 1-8/16-20 Yuille Street, Brighton

Figure 1. 16-20 Yuille Street, Brighton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

TOWNHOUSES, 1-8/16-20 YUILLE STREET, BRIGHTON

Place Type: Townhouses	**Architect:** Graeme Gunn, Ellis Stones (landscape)
Construction Date: 1967-68	**Builder:** Merchant Builders
Recommendation: Include in the Heritage Overlay	**Extent of Overlay:** To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

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

[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.

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

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

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

Housing in the Post-War Period

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

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

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

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

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[6] *Herald*, 29 September 1950, p 10.
[7] Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
[8] Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).
[9] P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.
[10] Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
[11] P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

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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 this development in Yuille Street, Brighton (1968).[15] The work of this firm inspired other cluster estate development in the area.

Place History

The cluster townhouse development at 16-20 Yuille Street, Brighton was constructed in two stages in 1967 and 1968 to designs by architect, Graeme Gunn, for Merchant Builders. The first stage, completed in 1967 at No 16, comprised two x single-storey dwellings and two x two-storey houses. The second stage, completed in 1968 on the adjacent site at No 20, consisted of three x single-storey courtyard houses and one x two-storey house.

Merchant Builders was one of Australia's most influential project house-building companies, established in 1965 by David Yencken and John Ridge to address a perceived gap in the market for quality, medium-cost

[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.

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housing in Australia. Yencken and Ridge, and the firm's consultant architect Graeme Gunn and landscape architect Ellis Stones, were deeply interested in how to increase density in Melbourne's suburbs without losing the connection with landscape, and promoted the idea that house, interiors, landscape and site should be harmoniously integrated by top design professionals.[16]

Their cluster housing projects promoted this integration of architecture, landscape setting, shared space, native planting, environmental design, and interior design. The development at 16-20 Yuille Street, Brighton was one of the company's earliest cluster developments. Designed for higher density living, the project was 'one of the first attempts in Melbourne to build a group of houses of real architectural quality and relate them in an overall development'.[17] As with the majority of Merchant Builders' early designs, the landscape was designed by noted landscape designer, Ellis Stones. The Yuille Street development comprised eight townhouses ranging from three to four bedrooms.[18] The development coincided with the introduction of the *Strata Titles Act 1967*.

Marketing for the Yuille Street development highlighted its various design principles, including siting, landscaping and privacy:

> *The Brighton Project houses … have been designed and sited so that all the houses have variety and individuality and so that no house intrudes on its neighbours. Windows of two-storey houses, for example, do not look down on the gardens of other houses, and brick walls separate the gardens of each house from its neighbours…The site as a whole and the individual gardens have been landscaped by Mr Ellis Stones.*[19]

A review of the development in *Cross-Section* praised the 'comfortable sense of community and urbanity without monotony' and the clever siting of the house which 'makes each domain entirely private and pleasantly spacious' despite being 'tightly packed on a small site'.[20]

[16] Melbourne School of Design, *Towards a new archive,* 2015, p 61.
[17] Melbourne School of Design, *Towards a new archive,* 2015, p 84.
[18] Drawings for 'Flat development Yuille Street, Brighton for Merchant Builders Pty Ltd', April 1968.
[19] Melbourne School of Design, *Towards a new archive,* 2015, p 84.
[20] *Cross Section*, No 197, March 1969.

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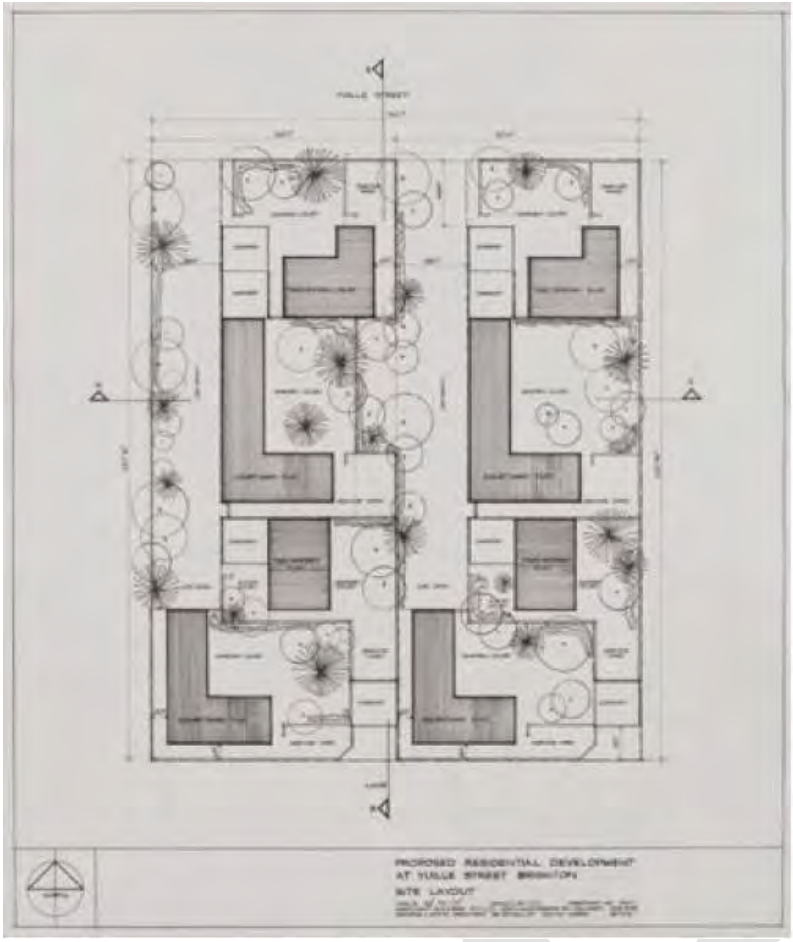

Figure 2. Site plan showing proposed development at Yuille Street, Brighton, 1967 (Source: Melbourne School of Design, Towards a new archive)

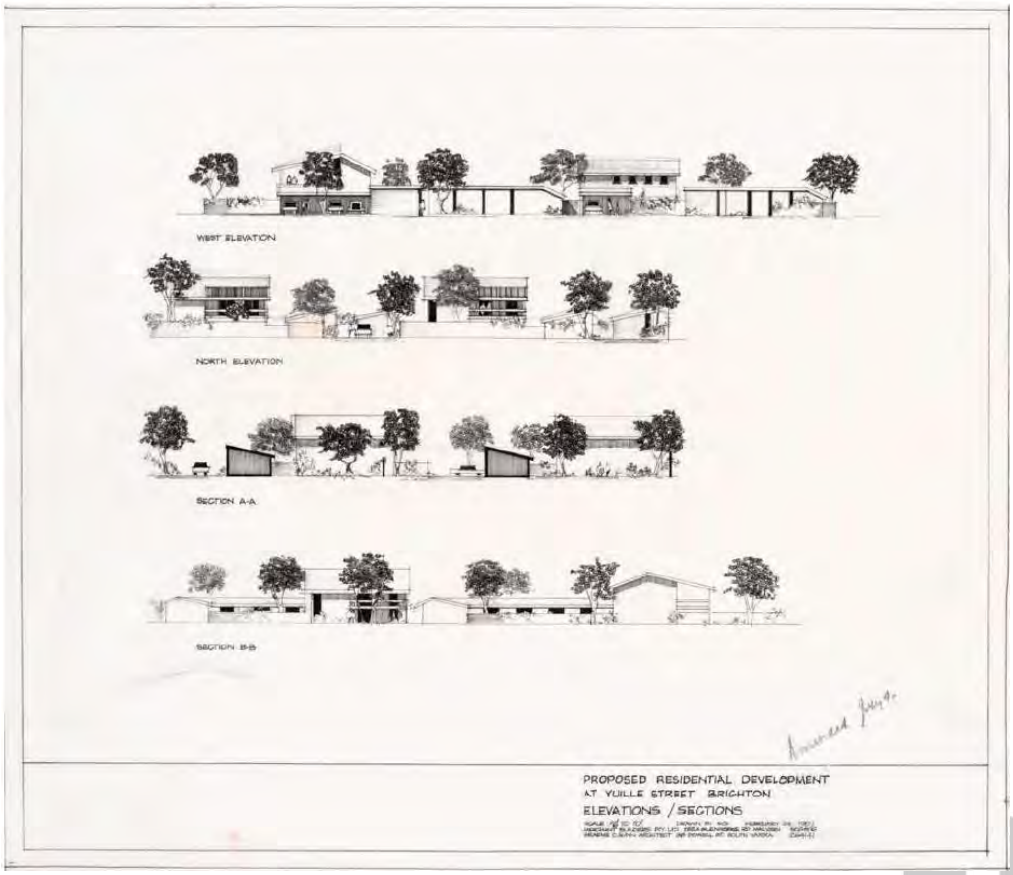

Figure 3. Drawings showing elevations and sections of proposed townhouses at Yuille Street, Brighton, 1967 (Source: Melbourne School of Design, Towards a new archive)

Figure 4. The development at 16-20 Yuille Street, Brighton soon after construction, 1967 (Source: Peter Wille collection, State Library of Victoria)

Figure 5. The development at 16-20 Yuille Street, Brighton soon after construction, 1967 (Source: Peter Wille collection, State Library of Victoria)

Figure 6. The development at 16-20 Yuille Street, Brighton soon after construction, 1967 (Source: Peter Wille collection, State Library of Victoria)

Merchant Builders, project builders

In the 1960s a range of Australian building companies offered a new concept in residential construction – project houses. These architect-designed houses promised better quality design than the average speculatively built house.[21] Founded in 1965 by David Yencken and John Ridge, Merchant Builders was established to address a perceived gap in the market for quality, medium-cost housing in Australia. Yencken and Ridge aspired to reform the design of suburban housing and drew on their past business experience in motels and the timber and construction industries to adopt a comprehensive approach to design, integrating architecture, landscape and interiors.[22] Initially, the company was closely associated with architect Graeme Gunn, who was the sole consultant architect until 1969[23]. Gunn's initial project house designs included the 'Terrace', the 'Studio', the 'Courtyard', the 'Cellar' and the 'Two Storey'.[24]

The firm's designs promoted:

> *… an emerging aesthetic of low-profile buildings in the landscape, the zoning of family living, indoor-outdoor links, passive energy features and a 'natural' palette of colours and tonings and native planting, introduced by landscape designer Ellis Stones.*[25]

In 1969 the company also offered 'special houses', one-off designs that were sometimes based on a design from the project-housing range.[26]

Later architects that worked with the company included Peter Carmichael, Daryl Jackson, Charles Duncan, David McGlashan, Terry Dorrough, Barry Gray, Leo de Jong and Peter Sandow. The company was also associated with landscape and interior designers such as Ellis Stones, Nexus and Tract.[27] A key innovation of the firm was the cluster housing subdivisions of 'Elliston' in Rosanna (1969), 'Winter Park' in Doncaster (1970-75) and 'Vermont Park' in Vermont (1976).[28]

Merchant Builders' houses were marketed across south-eastern Australia. The company set new benchmarks for residential architecture in the country, encouraging inclusion of landscape, indigenous planting, site planning and interiors as a total package, which resulted in various architectural, environmental and design awards.[29]

Yencken left Merchant Builders in 1982 and after 1987 Merchant Builders was sold to a series of companies before AV Jennings acquired the company's intellectual property in 1991.[30]

Historical Themes

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

6 Building towns, cities and the garden state

- 6.7 Making homes for Victorians

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[21] R Quilford, 'Merchant Builders: Celebrating a Fifty-Year Legacy', in University of Melbourne's *Pursuit*, <https://pursuit.unimelb.edu.au/articles/merchant-builders-celebrating-a-fifty-year-legacy>, accessed May 2020.
[22] A Gartner, 'Merchant Builders' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 451.
[23] A Gartner, 'Merchant Builders' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 451
[24] J O'Callaghan and C Pickett, *Designer Suburbs, Architects and affordable homes in Australia*, Sydney, 2012, p 138.
[25] A Gartner, 'Merchant Builders' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 451.
[26] J O'Callaghan and C Pickett, *Designer Suburbs, Architects and affordable homes in Australia*, Sydney, 2012, p 139.
[27] A Gartner, 'Merchant Builders' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 451.
[28] A Gartner, 'Merchant Builders' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 451.
[29] R Quilford, 'Merchant Builders: Celebrating a Fifty-Year Legacy', in University of Melbourne's *Pursuit*, <https://pursuit.unimelb.edu.au/articles/merchant-builders-celebrating-a-fifty-year-legacy>, accessed May 2020.
[30] J O'Callaghan and C Pickett, *Designer Suburbs, Architects and affordable homes in Australia*, Sydney, 2012, p 144.

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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 townhouses at 16-20 Yuille Street are located on the south side of Yuille Street, within 500m of Brighton Beach. The subject site is large and rectangular, and is accessed via two vehicular crossovers: one at the approximate centre of the front (north) boundary and another at the far western end of the site.

The townhouses are arranged so that each has direct access to one of two internal driveways. The townhouses are loosely mirrored across the centreline of the site and each represents a variation on one of two plans; a two-storey rectangular plan, or a single-storey L-shaped plan. While differing in scale and siting, the individual townhouses retain an overall consistency of form and material and are characteristic of the Merchant Builders' aesthetic. They are of pale brown brick construction with contrasting dark stained timber to the fascia, eaves lining, window and door frames, and balcony balustrades. Flat or prominent skillion roof forms, with profiled metal cladding, have either shallow eaves or are set flush with the wall surface. Timber beams are expressed at the carports. Windows are arranged in-plane with one another where they are positioned on ground and first floors, with timber panelling to the spandrels between. The windows themselves appear to be either fixed or awning style, and typically have exaggerated transoms. Doors are similarly detailed and are often integrated into the windowset. Clerestory and vertical strip windows are also employed.

The internal space of each townhouse connects visually with a private outdoor space. Established trees are located around the site and include a large *Eucalyptus* sp. at the central driveway entry. Landscape elements include the alignment of the driveways, and the tall (approximately 1.5m) garden walls at the north boundary.

Key Features:

- Site-specific planning, with the townhouses arranged around internal driveways and oriented to avoid overlooking of neighbours.
- Modernist composition and form, including rectangular planning, box-like forms, steep-pitched skillion and flat roofs with shallow eaves, private courtyards enclosed by high privacy walls and prominently sited integrated carports.
- Materials, including pale brown brick, expansive timber-framed glazing and dark stained or painted timber elements.
- Remnants of Ellis Stones' landscape design including tall garden walls, white gravel driveway, use of boulders within garden beds and established Australian native and European plantings.

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Figure 7. 16-20 Yuille Street, Brighton (Source: nearmap, accessed September 2021)

Figure 8. Townhouses from Yuille Street (north) (GJM Heritage, April 2021)

Intactness/Integrity

The townhouses at 16-20 Yuille Street retain a high degree of integrity in fabric, form and detail to their period of construction. The townhouses remain highly intact and retain the ability to be understood and appreciated as an example of a 1960s project home townhouse development.

Comparative Analysis

The townhouses at 16-20 Yuille Street, Brighton are of note as a substantially intact example of a 1960s cluster townhouse development. Designed by influential building company, Merchant Builders, it is one of a number of cluster developments that were designed and constructed across Victoria in the post-war period.

From the 1950s, well-known architects such as Robin Boyd, Graeme Gunn and Peter McIntyre began to focus their attention and skills on the concept of affordable homes. Working closely with project builders in an effort to provide lower-cost options, these architects began designing smaller, deceptively simple houses that offered economical and contemporary options suited to a suburban family lifestyle.

Merchant Builders pioneered the introduction of energy efficient, environmentally friendly, architect-designed project homes in Victoria in the 1960s and 1970s. The company's designs were based on a number of strong design principles which included:

- An integrated relationship between house and site;
- Energy conservation through the application of passive design principles and solar-energy technology;
- Interconnectivity between indoor and outdoor spaces; and
- Simplicity in design.[31]

Merchant Builders' contribution to cluster developments included grouped housing developments at 17 Sorrett Avenue, Malvern (1967), the subject property at Yuille Street, Brighton (1967-68); Molesworth Street, Kew (1968); and on a larger scale, Winter Park, Doncaster (1969).[32]

No examples of post-war cluster or townhouse developments are currently included in the Heritage Overlay of the Bayside Planning Scheme on an individual basis or as a contributory element of a precinct. Stylistically there are some similarities with the development at 5-7 Red Bluff Street, Black Rock with both adopting bold skillion roof forms with an emphasis on privacy:

Unit 1-6/5-7 Red Bluff Street, Black Rock (1974)

Characterised by a careful consideration of siting, orientation and the use of natural materials such as exposed brick and stained timber, the cluster townhouse development at 16-20 Yuille Street is one of the earliest examples of the cluster housing typology in Victoria. Designed by architect Graeme Gunn, with landscape design by Ellis Stones, the Merchant Builders townhouses at 16-20 Yuille Street, Brighton are important as a highly intact example of a 1960s cluster townhouse development.

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 cluster townhouse development at 16-20 Yuille Street, Brighton has a clear association with the project homes industry in Victoria in the post-war period. Designed by architect Graeme Gunn for influential project home building company Merchant Builders in two stages between 1967 and 1968, 16-20 Yuille Street, Brighton is an early example of cluster townhouse development which became widespread across Victoria in the late 1960s and 1970s following changes to the *Strata Titles Act 1967.* The townhouses demonstrate the shift towards more affordable housing and higher density living, which characterised suburban development throughout Melbourne in the late-twentieth century.

[31] J O'Callaghan & C Pickett, *Designer Suburbs, Architects and affordable homes in Australia,* 2012, p vii.
[32] Melbourne School of Design, *Towards a new archive,* 2015, p 6.

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

The cluster townhouse development at 16-20 Yuille Street, Brighton is notable as a fine and substantially intact representative example of a townhouse development constructed in the Post-War Modernist style in the City of Bayside. Designed by architect Graeme Gunn and landscape architect Ellis Stones for influential project housing company, Merchant Builders, the development displays a range of characteristics that are typical of Post-War Modernist design from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like forms, expansive glazing including full-height window walls, internal courtyards, prominent integrated carports, associated landscaping, and high brick privacy walls with integrated letterboxes to the front of the property. The townhouses also display characteristics that are more typical of Post-War Modernist residential design in the late 1960s and early 1970s, including pitched roof forms with associated clerestory glazing and the use of materials such as face brick and dark stained timber.

Criterion E: Importance in displaying particular aesthetic characteristics

The cluster townhouse development at 16-20 Yuille Street, Brighton is a well-resolved and carefully-designed example of an architect-designed cluster development of the 1960s and 1970s. Designed by architect Graeme Gunn and landscape architect Ellis Stones for influential project housing company, Merchant Builders and written up in University of Melbourne publication *Cross-Section* in 1969, the townhouses – comprising eight buildings built to simple standardised designs – are characterised by their careful siting for both privacy and maximum natural light, their landscaped setting and their refined detailing. The cluster townhouse development at 16-20 Yuille Street, Brighton 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?	Yes – established *Eucalyptus sp.*
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front walls and carports
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

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Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 9 below.

Figure 9. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

Key

Recommended extent of HO

Existing Heritage Overlay

Draft

References

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Draft

Townhouses, 16-20 Yuille Street, Brighton – Statement of Significance, November 2021

Heritage place: Townhouses, 1-8/16-20 Yuille Street, Brighton	**PS ref no.:** TBC

Figure 1. 16-20 Yuille Street, Brighton (April 2021)

What is significant?

The Townhouses at 16-20 Yuille Street, Brighton, built in 1967-68.

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

- The original external form, materials and detailing of the eight townhouses and associated carports
- The high level of integrity to their original design
- Site-specific planning, with the townhouses arranged around internal driveways and oriented to avoid overlooking of neighbours
- Modernist composition and form, including rectangular planning, box-like forms, steep-pitched skillion and flat roofs with shallow eaves, private courtyards enclosed by high privacy walls and prominently sited integrated carports
- Materials, including pale brown brick, expansive timber-framed glazing and dark stained or painted timber elements
- Remnants of Ellis Stones' landscape design including tall garden walls, white gravel driveway, use of boulders within garden beds and established Australian native and European plantings.

Later alterations are not significant.

How is it significant?

The Townhouses at 16-20 Yuille Street, Brighton are of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

The cluster townhouse development at 16-20 Yuille Street, Brighton has a clear association with the project homes industry in Victoria in the post-war period. Designed by architect Graeme Gunn for influential project home building company Merchant Builders in two stages between 1967 and 1968, 16-20 Yuille Street, Brighton is an early example of cluster townhouse development which became widespread across Victoria in the late 1960s and 1970s following changes to the *Strata Titles Act 1967.* The townhouses demonstrate the shift towards more affordable housing and higher density living, which characterised suburban development throughout Melbourne in the late-twentieth century (Criterion A).

The cluster townhouse development at 16-20 Yuille Street, Brighton is notable as a fine and substantially intact representative example of a townhouse development constructed in the Post-War Modernist style in the City of Bayside. Designed by architect Graeme Gunn and landscape architect Ellis Stones for influential project housing company, Merchant Builders, the development displays a range of characteristics that are typical of Post-War Modernist design from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like forms, expansive glazing including full-height window walls, internal courtyards, prominent integrated carports, associated landscaping, and high brick privacy walls with integrated letterboxes to the front of the property. The townhouses also display characteristics that are more typical of Post-War Modernist residential design in the late 1960s and early 1970s, including pitched roof forms with associated clerestory glazing and the use of materials such as face brick and dark stained timber (Criterion D).

The cluster townhouse development at 16-20 Yuille Street, Brighton is a well-resolved and carefully-designed example of an architect-designed cluster development of the 1960s and 1970s. Designed by architect Graeme Gunn and landscape architect Ellis Stones for influential project housing company, Merchant Builders and written up in University of Melbourne publication *Cross-Section* in 1969, the townhouses – comprising eight buildings built to simple standardised designs – are characterised by their careful siting for both privacy and maximum natural light, their landscaped setting and their refined detailing. The cluster townhouse development at 16-20 Yuille Street, Brighton demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

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