

HERITAGE CITATION

Acott House, 26 Anita Street, Beaumaris



Figure 1. 26 Anita Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

ACOTT HOUSE, 26 ANITA STREET, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Not known |
| Construction Date: 1955 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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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, designers and young homemakers interested in the Modern aesthetic, the suburb of Beaumaris became a centre of Modern post-war housing, particularly after the release of Dunlop-Perdieu Company-owned land in the 1950s. Even before the release of this land the suburb was described by Robin Boyd in 1949 as containing ‘the greatest concentration of first-class modern domestic architecture in Australia’¹² with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.¹³

Small Homes Service

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

The initial architectural brief included a house size limit of 1000 square feet¹⁴ and the ability to fit the house on a standard block with a 50-foot frontage.¹⁵ Submitted designs were vetted by a Small Homes Committee¹⁶ and a limit of fifty sales was placed on each vetted design. Architects received payment, but not individual recognition for their designs. Contributing architects included Robin Boyd, Neil Clerehan, Frederick Romberg, Kevin Borland, Bernard Joyce and Mockridge, Stahle and Mitchell.¹⁷

The Small Homes Service bureau first opened to the public on 7 July 1947, displaying 44 sets of drawings submitted by 24 members of the RVIA.¹⁸ The range included 2- or 3- bedroom houses of timber or brick veneer construction¹⁹ and once a particular design was selected, clients received full documentation for a small fee, initially £5.

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

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

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

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

¹³ *The Age*, 24 August 1949, p 6.

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

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

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

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

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

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

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

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

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

The Small Homes Service also produced architectural publications and advertising brochures and held competitions for architects with winning designs added to their range of houses. The first of these competitions was announced in June 1953²² and attracted 76 entries.²³ The Small Homes Service continued through to the late 1970s, with houses advertised as 'Functional, comfortable, cheap to maintain...'²⁴

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

Place History

The house at 26 Anita Street, Beaumaris was constructed in 1955 for Frederick and Silva Acott.²⁷ It comprised a five-room timber-clad residence with gallery and conversation pit and a carport.²⁸ By 1986 the house was occupied by Leslie and Jean Evans.²⁹ In 1997 the house was advertised for sale, at which time it was described as a 'lovely large "Vintage Beaumaris" home', comprising three bedrooms with three additional living areas.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

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 26 Anita Street, Beaumaris is located on the south side of Anita Street. The site is rectangular and flat and access is provided at the western end of the northern boundary via a single vehicular crossover.

The house is single-storey and approximately rectangular in plan, with a shallow-pitched skillion roof with profile end presenting to the principal (north) elevation. The house is of timber-framed construction, with walls clad in timber lining. A particularly striking detail is the chimney, centrally positioned on the principal elevation, that is clad in decorative stone tiling. The main entry is accessed from the west on the side elevation,

²² *The Age*, 15 June 1953, p 6.

²³ *The Age*, 1 September 1953, p 4.

²⁴ Eg *The Age*, 14 July 1978, p 4.

²⁵ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/46.

²⁶ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/38.

²⁷ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661 P2 Unit 58, Public Record Office Victoria; S&M, 1955, 1960; *The Age*, 17 July 1961, p 13.

²⁸ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661 P2 Unit 58, Public Record Office Victoria.

²⁹ *The Age*, 27 August 1987, p 24.

³⁰ *The Age*, 6 December 1997, p 77; *The Age*, 14 December 1997, p 77.

via the driveway and what appears to be a later carport. The entry lobby projects to form a bay, and is substantially glazed in floor-to-ceiling timber-framed windows.

The surrounding gardens include several mature tree and shrub specimens that likely represent remnants of an early planting scheme. The front boundary is unfenced but lined with a garden bed edged with lava rock. Later additions have been constructed to the rear (south) elevation.

Key Features:

- Modernist composition and form, including rectilinear planning, low box-like form with horizontal emphasis, shallow-pitched skillion roof, prominent chimney, and expansive timber-framed windows.
- Modernist materials and detailing, including timber-framed glazing, timber wall cladding, and stone clad chimney.
- Landscape elements, including established garden plantings, lava rock edging and white gravel driveway.



Figure 2. 26 Anita Street (Source: nearmap, accessed December 2021)



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

Intactness/Integrity

The house at 26 Anita Street, Beaumaris retains a high degree of integrity in fabric, form and detailing to its period of construction. The original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 1950s Small Homes Service-type residence built in the Post-War Modernist style.

Comparative Analysis

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

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

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

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

is now the City of Bayside. These buildings clearly illustrate the importance of the Small Homes Service and its role in shaping the Bayside suburbs.

Examples that are similar in form and detailing to 26 Anita Street, Beaumaris and which also remain highly intact include:



12 Bolton Street, Beaumaris (1954)



105 Dalgetty Street, Beaumaris (1956-57)



22 Michael Street, Beaumaris (c1960-65)

Like 26 Anita Street, Beaumaris, these examples comprise simple box-like forms with horizontal emphasis and skillion or flat roofs with overhanging eaves. They feature expansive timber-framed glazing with windows designed to maximise access to light – a characteristic feature of Modernist housing design – and, in the case 12 Bolton Street and 105 Dalgetty Street, prominent chimneys to the principal elevation. Like these places, 26 Anita Street retains a high degree of integrity to its period of construction and remains highly intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style, as applied to a home designed to be small and affordable.

Similar to the examples identified above, 26 Anita Street, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

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

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

Built in 1955 for Frederick and Silva Acott, the house at 26 Anita Street, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Acott House remains highly intact to clearly reflect this important phase in the development of the municipality.

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

Acott House at 26 Anita Street, Beaumaris is notable as a highly intact representative example of a small Modernist suburban home constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including low box-like forms with horizontal emphasis, rectangular planning with shallow-pitched skillion roof, expressed structural elements, vertical timber cladding, expansive timber-framed glazing including full-height windows and prominent random stone-clad chimney.

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 4 below.



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

Key

-  Recommended extent of HO
-  Existing Heritage Overlay

References

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

City of Sandringham Rate and Valuation Cards, Public Record Office Victoria.

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

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

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

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

Herald.

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

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

Sands and McDougall Directory (S&M).

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Acott House, Beaumaris – Statement of Significance, December 2021

| | |
|--|------------------------|
| Heritage place: Acott House, 26 Anita Street, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 26 Anita Street, Beaumaris (November 2021)

What is significant?

Acott House at 26 Anita Street, Beaumaris, built in 1955.

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 rectilinear planning, low box-like form with horizontal emphasis, shallow-pitched skillion roof, prominent chimney, and expansive timber-framed windows
- Modernist materials and detailing, including timber-framed glazing, timber wall cladding, and stone clad chimney
- Landscape elements, including established garden plantings, lava rock edging and white gravel driveway.

Later alterations are not significant.

How is it significant?

Acott House at 26 Anita Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

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Primary sources:

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

HERITAGE CITATION

House, 40 Anita Street, Beaumaris



Figure 1. 40 Anita Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

HOUSE, 40 ANITA STREET, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Not known |
| Construction Date: 1957 | Builder: E McLean & Co |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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Project Housing

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

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

Place History

The house at 40 Anita Street, Beaumaris was constructed in 1957 by project home building company, E McLean & Co.²¹ The family company was founded in 1954 by Eric McLean, offering simple modular designs at a low cost. Architect George Spencer provided early design input before Eric’s brother, Duncan, a survey draftsman, was employed as in-house designer. E McLean & Co houses were typically finished in vertical boards or brick veneer and incorporated window walls and carports and large numbers of their houses were built across Victoria. The company ceased operations in the 1970s.²²

The brick and timber house at 40 Anita Street was first purchased by William and Wilma Martin in 1957, at which time it comprised six rooms with a garage and shed.²³ The Martin family continued to reside at the property until at least 1988.²⁴

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

¹³ *The Age*, 24 August 1949, p 6.

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

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

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

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

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

¹⁹ *The Age*, 23 May 1966, p 12.

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

²¹ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661 P2 Unit 58, Public Record Office Victoria.

²² Austin, F, Reeves, S & Alexander, A, *Beaumaris Modern*, Melbourne, 2018, p 148.

²³ *The Age*, 16 March 1957, p 38; City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661 P2 Unit 58, Public Record Office Victoria.

²⁴ *The Age*, 10 November 1988, p 29.

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 Anita Street, Beaumaris is located on the south side of Anita Street, close to its intersection with Dalgetty Road. The site is rectangular and slopes slightly up from the front (north) boundary to the south. Access is provided at the western end of the northern boundary via a single vehicular crossover.

The house is single-storey and is L-shape in plan with the long rectangular wing running parallel with the eastern boundary and a shorter wing running perpendicular to the northern boundary, positioned behind a carport. Each wing has a shallow-pitched skillion roof profile with apices where the wings meet, giving an impression of a broad, split gable end presenting to the street. Shallow eaves project to the north. The house is of mixed construction, with timber-framed and clad walls adjacent to, or above, grey face brick walls. A particularly striking detail is the larger timber-framed glazing suite at the principal elevation, with windowhead following the angle of the roof above. The main entry is centrally positioned at this elevation, accessed via a short flight of masonry steps matching the bricks of the house walls. A double carport with exposed steel framing, including webbed trusses, projects forward (north) of the principal elevation.

The surrounding garden includes several mature native tree specimens that likely represent remnants of an early planting scheme. An overpainted brick wall at the street boundary with hit-and-miss detail may be original. Some lava rock edging adjacent to the concrete driveway and a freestanding timber letterbox are likely original features. A pool and pool terrace are located to the southwest of the house, with an outbuilding at the far southeast corner of the site.

Key Features:

- Modernist composition and form, including rectilinear planning, low box-like form with horizontal emphasis, shallow-pitched skillion roof forms, prominent carport, and expansive timber-framed windows with geometrical fenestration pattern.
- Modernist materials and detailing, including timber-framed glazing, grey face brick, timber wall cladding, and expressed structural steel elements at the carport.
- Landscape elements, including native garden plantings, hit and miss brick garden wall, lava rock edging and freestanding timber letterbox.



Figure 2. 40 Anita Street, Beaumaris
(Source: nearmap, accessed December 2021)



Figure 3. Principal elevation (GJM Heritage, November 2021)

Intactness/Integrity

The house at 40 Anita Street, Beaumaris retains a high degree of integrity in fabric, form and detailing to its period of construction. The original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 1950s project home built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside for those with an appreciation of Modernist architecture and its design

principles. These houses were designed with a simplicity of structure, a sparseness of detail, and often with an eye on affordability. The project homes sector, which provided home owners with economical and contemporary housing options by offering simple, standardised designs with variations in size and plan, played an influential role in the Modern architectural response and was an invaluable tool for disseminating the virtues of Modernist residential architecture to the general public.

The plans and forms of these project home buildings were similar to those promoted through the highly popular Small Homes Service, established by the Royal Victorian Institute of Architects in 1947. Plans were typically rectangular and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting and walls were generally timber-framed and clad with timber, cement sheet or brick. Timber-framed glazing included bands of highlight windows and full-height window-walls to maximise sun penetration and to provide visual and physical connection with the outdoors.

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

Examples that are similar in form and detailing to 40 Anita Street, Beaumaris and which also remain highly intact include:



82 Pellatt Street, Beaumaris (1960)



50 Scott Street, Beaumaris (1956)



22 Weatherall Road, Cheltenham (c1965-70)

Like 40 Anita Street, Beaumaris, these examples comprise simple box-like forms with horizontal emphasis and roofs that appear as broad split gables or gables at the front elevation. They feature expansive timber-framed glazing with windows designed to maximise access to light – a characteristic feature of Modernist housing design – and prominent integrated carports. 82 Pellatt Street was also constructed by project home building company E McLean & Co.

Like these places, 40 Anita Street retains a high degree of integrity to its period of construction and remains highly intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style, as applied to a home designed to be small and affordable.

Similar to the examples identified above, 40 Anita Street, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

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

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

Built in 1957 by project home building company, E McLean & Co, the house at 40 Anita Street, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the project homes sector and the highly successful Royal Victorian Institute of Architects' Small Homes Service, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. These "small homes" were widely embraced, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. The house at 40 Anita Street remains highly intact to clearly reflect this important phase in the development of the municipality.

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

The house at 40 Anita Street, Beaumaris is notable as a highly intact representative example of a Modernist project home constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including a low box-like form with horizontal emphasis, L-shaped plan with shallow-pitched skillion roofs appearing as a broad split gable to front elevation, vertical timber cladding, expansive timber-framed glazing and prominent carport.

Grading and Recommendations

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

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

| | |
|---|-------------------------------------|
| External Paint Controls? | No |
| Internal Alteration Controls? | No |
| Tree Controls? | No |
| Outbuildings or Fences not exempt under Clause 43.01-3? | Yes – carport and front brick fence |

| | |
|----------------------------|----|
| 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

40 Anita Street, Beaumaris: Heritage Citation |

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References

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

City of Sandringham Rate and Valuation Cards, Public Record Office Victoria.

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

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

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

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

Herald.

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

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

Sands and McDougall Directory (S&M).

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

House, 40 Anita Street, Beaumaris – Statement of Significance, December 2021

| | |
|---|-----------------|
| Heritage place: House, 40 Anita Street, Beaumaris | PS ref no.: TBC |
|---|-----------------|



Figure 1. 40 Anita Street, Beaumaris (November 2021)

What is significant?

The house at 40 Anita Street, Beaumaris, built in 1957.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including rectilinear planning, low box-like form with horizontal emphasis, shallow-pitched skillion roof forms, prominent carport, and expansive timber-framed windows with geometrical fenestration pattern
- Modernist materials and detailing, including timber-framed glazing, grey face brick, timber wall cladding, and expressed structural steel elements at the carport
- Landscape elements, including native garden plantings, hit and miss brick garden wall, lava rock edging and freestanding timber letterbox.

Later alterations are not significant.

How is it significant?

The house at 26 Anita Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in 1957 by project home building company, E McLean & Co, the house at 40 Anita Street, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the project homes sector and the highly successful Royal Victorian Institute of Architects' Small Homes Service, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. These "small homes" were widely embraced, resulting in thousands of small and simple Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. The house at 40 Anita Street remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

The house at 40 Anita Street, Beaumaris is notable as a highly intact representative example of a Modernist project home constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including a low box-like form with horizontal emphasis, L-shaped plan with shallow-pitched skillion roofs appearing as a broad split gable to front elevation, vertical timber cladding, expansive timber-framed glazing and prominent carport (Criterion D).

Primary sources:

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

HERITAGE CITATION

Spencer House, 24 Balcombe Park Lane, Beaumaris



Figure 1. 24 Balcombe Park Lane, Beaumaris (GJM Heritage, October 2021).

DATE: November 2021 - Draft

SPENCER HOUSE, 24 BALCOMBE PARK LANE, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: J Carmichael |
| Construction Date: 1966 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

Many Modernist houses were built in what was the City of Sandringham, with a concentration in Beaumaris – in heavily-vegetated areas where low-cost land was readily available and council regulations were less restrictive. Attractive to architects, designers and young homemakers interested in the Modern aesthetic, the suburb of Beaumaris became a centre of Modern post-war housing, particularly after the release of Dunlop-Perdieu Company-owned land during 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

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 post-war period. 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).

Beaumaris and its environs in particular appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects including David Godsell, Ken Atkins, Eric Lyon, Rex Patrick, Charles Bricknell and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

A particularly high concentration of architect-designed houses from the 1950s and 1960s remain extant in the southern part of the current City of Bayside.

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’.¹⁴ 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.¹⁵

Place History

The house at 24 Balcombe Park Lane, Beaumaris was constructed in 1966 for Francis and Pamela Spencer to a design by architect, J Carmichael. Research undertaken during the course of the study could not confirm the details of J Carmichael’s career or work.

The house was included by Carmichael in the Royal Victorian Institute of Architects (RVIA) *Modern Houses* publication of 1964 and the RAIA *Homebuilders’ Handbook* in 1968. The RVIA and RAIA (Victorian Chapter)

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹⁵ P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirota, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).

compiled and published these lists of architect-designed houses to enable and encourage students, architects and the general public to familiarise themselves with contemporary housing ideas. Architects were invited to submit examples of their recent residential projects which they considered best represented their design work at the time.

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 24 Balcombe Park Lane is located on the east side of Balcombe Park Lane, with the rear boundary abutting Balcombe Park Reserve. The site is rectangular and flat, with access from Balcombe Park Lane provided at the northern end of the front (western) boundary via a single vehicular crossover and a garden path at the southern end of the front boundary.

The single-storey house is approximately rectangular in plan with an integrated timber-framed carport to the northern boundary. The roof is flat with a small “pop-up” gable-roofed section towards the front (west) elevation. Shallow eaves are finished with a dark stained or painted timber fascia. Walls are finished in a pale brown face brick laid in stretcher bond and the principal (west) elevation incorporates full timber-framed floor-to-ceiling height windows.

A shallow garden bed with established Australian native plantings is retained along the front boundary with a low brick garden wall that matches the walls of the house and volcanic rock edging along the path leading to the main entry. Timber gate elements at the garden path entry match the timber elements of the house proper.

Key Features:

- Rectangular plan form with private open space oriented to the north.
- Modernist composition and form, including flat roof, broad eaves, expansive timber-framed glazing and prominent integrated carport.
- Pale brown face brick construction with timber elements such as carport framing, deep fascia, window framing and entrance gate.
- Landscape elements, including brick garden walls matching the house brickwork, timber gate elements and established Australian native plantings.



Figure 2. 24 Balcombe Park Lane, Beaumaris (Source: nearmap, accessed September 2021)



Figure 3. Recessed entry (Source: October 2021)



Figure 4. Carport and mature trees (Source: October 2021)

Intactness/Integrity

The house at 24 Balcombe Park Lane appears to retain a high degree of integrity in fabric, form and detail to its period of construction 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 and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like and low with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. They are:



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAlA 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 24 Balcombe Park Lane in form, detailing and age of construction include:



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



1 Sara Avenue, Brighton East (Harry Ernest, 1962)

Like 24 Balcombe Park Lane, the above examples comprise simple, low box-like forms with horizontal emphasis, flat roofs and prominent integrated carports. They are characterised by their rectangular plan forms, front facades comprising brick walls with expanses of glazing, and their siting to incorporate landscaped garden settings to the street frontage. Like 24 Balcombe Park Lane, these houses demonstrate a simplicity of design and lightness of material, being of pale brick construction with expansive windows designed to maximise natural lighting and provide connection between the indoors and outdoors – a characteristic feature of Modernist housing design. All are designed with site-specific orientation in mind; they are oriented to respond to the site, rather than designed to address the street. Like the examples above, 24 Balcombe Park Lane retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 24 Balcombe Park Lane, Beaumaris 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 1966 to a design by architect J Carmichael, Spencer House at 24 Balcombe Park Lane, Beaumaris 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. Beaumaris in particular appealed to many architects, designers and homemakers who were drawn to settle on low-cost, but attractive land and the suburb became a centre of Modernist residential housing in the post-war period. Spencer 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

Spencer House at 24 Balcombe Park Lane, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect J Carmichael, 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 site-specific orientation, rectangular planning, low box-like forms with horizontal emphasis, flat roof with broad eaves, expansive timber-framed glazing and prominent integrated carport.

Criterion E: Importance in displaying particular aesthetic characteristics

Spencer House at 24 Balcombe Park Lane, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect J Carmichael, the house is characterised by its integrated landscaped setting, comprising low brick garden walls and timber entrance gate – both of which match the detailing of the house – and established native plantings. This setting is incorporated into the overall design response for the property. Spencer 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 Eucalyptus species |
| Outbuildings or Fences not exempt under Clause 43.01-3? | Yes – carport, timber entrance gate and low brick garden walls |
| Prohibited Uses Permitted? | No |
| Aboriginal Heritage Place? | No |



Extent of the Recommended Heritage Overlay

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

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

City of Sandringham Rate Books, VPRS 14661/P2, Public Record Office Victoria.

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.

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.

University of Melbourne, Melbourne 1945 Photo-map.

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

Spencer House, Beaumaris – Statement of Significance, November 2021

| | |
|--|------------------------|
| Heritage place: Spencer House, 24 Balcombe Park Lane, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 24 Balcombe Park Lane, Beaumaris (October 2021)

What is significant?

Spencer House at 24 Balcombe Park Lane, Beaumaris, built in 1966.

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 plan form with private open space oriented to the north
- Modernist composition and form, including flat roof, broad eaves, expansive timber-framed glazing and prominent integrated carport
- Pale brown face brick construction with timber elements such as carport framing, deep fascia, window framing and entrance gate
- Landscape elements, including brick garden walls matching the house brickwork, timber gate elements and established Australian native plantings.

Later alterations are not significant.

How is it significant?

Spencer House at 24 Balcombe Park Lane, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1966 to a design by architect J Carmichael, Spencer House at 24 Balcombe Park Lane, Beaumaris 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. Beaumaris in particular appealed to many architects, designers and homemakers who were drawn to settle on low-cost, but attractive land and the suburb became a centre of Modernist residential housing in the post-war period. Spencer House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Spencer House at 24 Balcombe Park Lane, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect J Carmichael, 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 site-specific orientation, rectangular planning, low box-like forms with horizontal emphasis, flat roof with broad eaves, expansive timber-framed glazing and prominent integrated carport (Criterion D).

Spencer House at 24 Balcombe Park Lane, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect J Carmichael, the house is characterised by its integrated landscaped setting, comprising low brick garden walls and timber entrance gate – both of which match the detailing of the house – and established native plantings. This setting is incorporated into the overall design response for the property. Spencer 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

The Point, 1-15/405 Beach Road, Beaumaris



Figure 1. The Point, 1-15/405 Beach Road, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

THE POINT, 1-15/405 BEACH ROAD, BEAUMARIS

| | |
|--|--|
| Place Type: Flats | Architect: Not known |
| Construction Date: 1959-60 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

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

Developing Higher-Density Living Options

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

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

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

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

Place History

The flats complex at 1-15/405 Beach Road, Beaumaris was constructed in 1959-60 for Point Holdings P/L on land previously occupied by the grand Victorian mansion named ‘The Point’.¹⁶ Located in a prominent seaside position overlooking Ricketts Point, ‘The Point’ was constructed in 1890 for wine and spirit merchant and three-time Melbourne mayor, Matthew Lang.¹⁷ In 1919, the mansion was purchased by Thomas Turner Shaw,

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

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

¹⁶ South East Water, Property Sewerage Plan for 405 Beach Road, Beaumaris, 1959.

¹⁷ J Ann Hone, ‘Matthew Lang (1830-1893)’, Australian Dictionary of Biography, <https://adb.anu.edu.au/>, accessed 4 August 2021.

who later left it to his son, pioneer aviator, Major Harry Turner Shaw.¹⁸ The Shaw's gradually subdivided and sold the large estate, creating Point Avenue and the surrounding streets, before selling the mansion in 1959. The mansion was demolished the same year to make way for the construction of the existing block of flats.¹⁹ The basement of the mansion was retained and converted for recreational use for residents. In 1993 this element reportedly consisted of a games room, an open fireplace and a kitchen.²⁰

The 14 luxury own-your-own flats, overlooking a foreshore reserve of coastal banksias, comprised two or three bedrooms, lounge room, dining room, large kitchen with meals area, and private balcony with either bay or garden views.²¹ The whole development was designed to ensure that almost all of the 14 flats were sited to take advantage of the bay views.²²

A sales advertisement for one of the flats in 1984 emphasised its unique and prestigious nature and its 'gracious and beautifully proportioned main rooms'.²³ It also promoted the site's ideal location in close proximity to beach, shops and public transport.²⁴

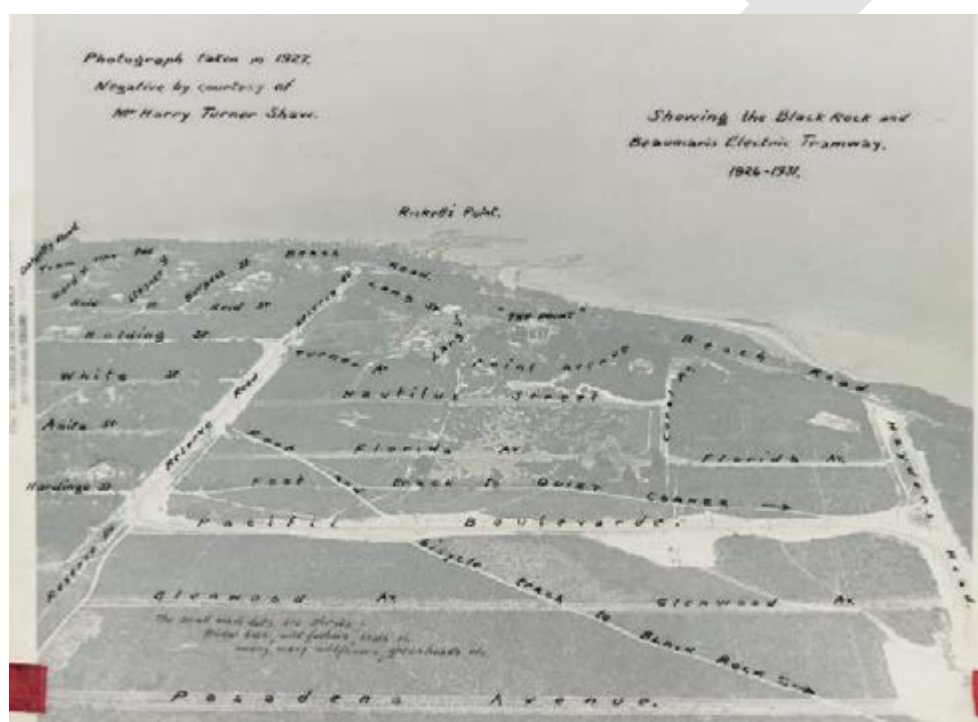


Figure 2. Aerial view of Beaumaris looking towards The Point, 1927 - overlaid to show the surrounding streets and subdivision patterns (Source: State Library of Victoria)

¹⁸ Andrew C Ward & Associates, 'Point Avenue Area of Cultural Significance', *City of Sandringham and Conservation Study*, 1989, p 122; 'The Point, Beaumaris – aerial view, Picture Victoria, ID 19580.

¹⁹ *The Age*, 28 July 1993, p 54.

²⁰ *The Age*, 28 July 1993, p 54.

²¹ *The Age*, 22 August 1959, p 43.

²² *The Age*, 28 July 1993, p 54.

²³ *The Age*, 17 November 1984, p 28.

²⁴ *The Age*, 17 November 1984, p 28.



Figure 3. Oblique aerial view looking towards The Point just prior to its demolition showing residential development, 1959

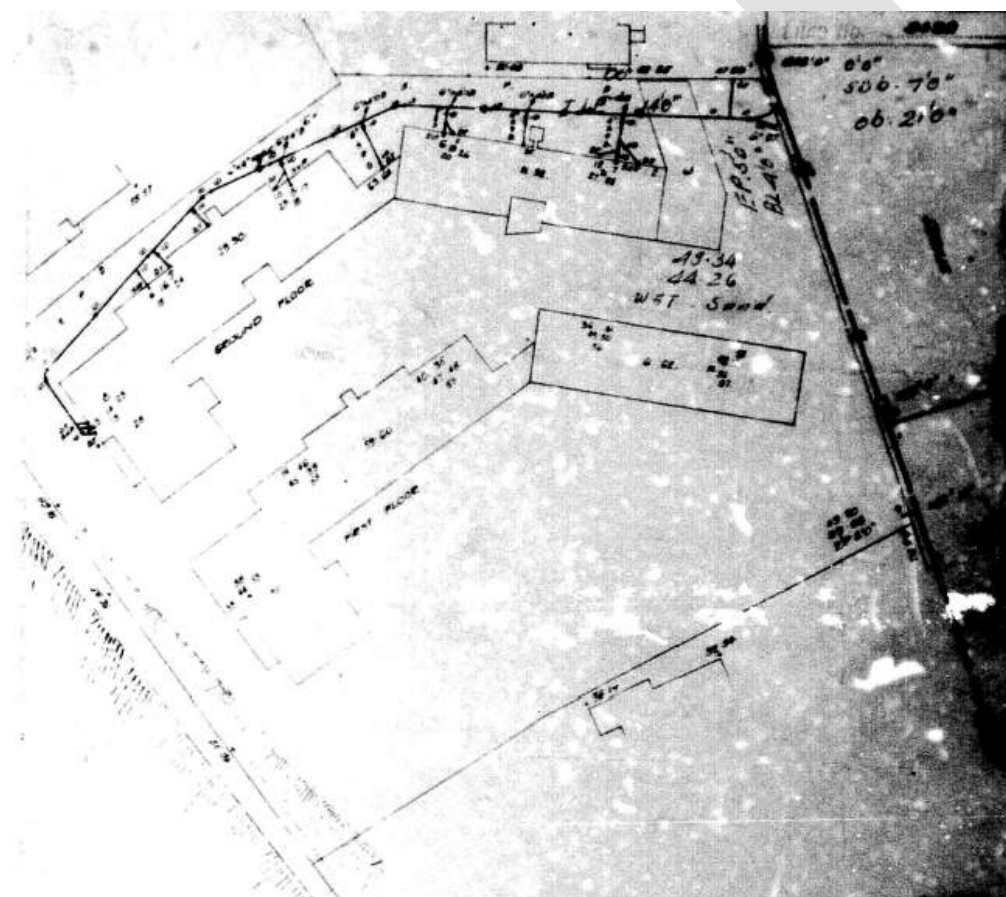


Figure 4. Sketch plan showing the layout of the flats at 405 Beach Road, Beaumaris, 1959 (Source: Property Sewerage Plan, MMBW)

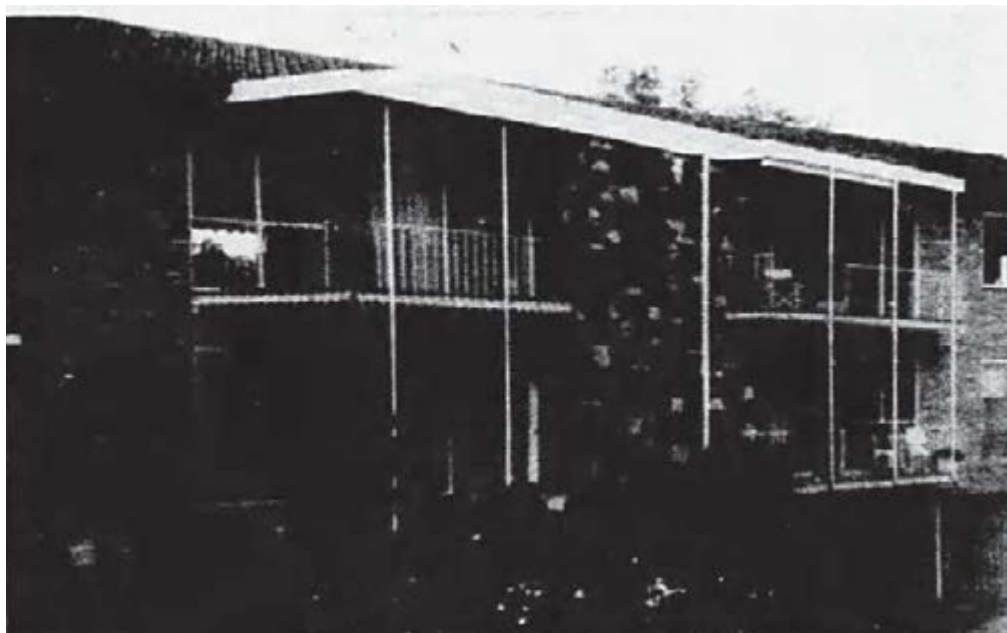


Figure 5. One of the wings at 405 Beach Road, Beaumaris, 1993 (Source: *The Age*, July 1993)

Historical Themes

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

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

Description

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

The flats at 405 Beach Road are located on the east side of Beach Road, set back behind a band of densely vegetated foreshore reserve and significantly elevated above road level. Access to the site is provided via Lang Street at the rear (east). The site occupies an elevated crest, with the topography sloping up from the Lang Street (eastern) boundary to the west, offering expansive views across Port Philip Bay. Additional access is provided from the north via Point Avenue.

The 14 flats are arranged over four, two-storey rectangular buildings that are positioned around the large site. The two westernmost buildings are attached at a perpendicular angle, forming an 'L' shape in plan, whereas the northeast and southern buildings are of discrete rectangular forms. A single lock-up garage is provided for each unit, and these are grouped in either two separate flat-roofed buildings facing the eastern boundary, or integrated under the first floor of the northeast building. A communal structure, with large rooftop terrace and rectangular stone-clad chimney, is located to the east of the southern building. A driveway curves between the buildings from the main entry at the Lang Street boundary and connects with the secondary entry from Point Avenue at the northwest corner of the site. The position of the buildings within the landscape provides for several communal garden areas, including a generous open lawn terrace at the site's southwest.

The buildings themselves are of brick construction with tiled gable roofs. Shallow projecting eaves are supported on exposed rafter ends. Five large brick chimneys are variously located across the four buildings at the eaves lines. Walls are of orange face brick laid in stretcher bond with distinct sections of decorative stone

cladding and expansive timber-framed window suites with various fenestration patterns providing visual relief to the facades. Cantilevered concrete balconies project from the main plane of the façade and are connected over the two storeys with continuous round steel poles. The balustrades to these balconies are distinctive, with a steel flat bar as a top rail and steel rod balusters that extend below the balcony floor and curve outwards.

Shallow, informally planted garden beds are arranged around the building footprints, leaving most communal spaces open and grassed. The curving driveway has a concrete finish at its eastern extent, and a gravel finish where it connects to Point Avenue. At the Lang Street boundary, a garden wall is built to match the detailing of the main buildings, with orange brick piers and plinths and steel fencing with the same curving steel rod detail as the balustrades beyond. A later automatic gate has been fitted to the main driveway entry, which is also flanked by (possibly later) historicist steel lampposts. Wrought iron lettering is mounted to the north of the driveway entry on a section of brick wall and reads 'THE POINT 405 BEACH RD.'

Key Features:

- Siting, including the arrangement of the four buildings around the curving common driveway to maximise access to bay views and communal open space.
- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, expansive glazing and prominently sited rows of garages.
- Modernist materials and detailing, including orange face brick, decorative stone cladding, and concrete and steel balconies.
- Landscape features, including curvilinear concrete driveway, communal lawn and shallow garden beds edged with brick and stone, and the red brick and steel Lang Street boundary fence with decorative lettering.



Figure 6. The Point at 405 Beach Road, Beaumaris (Source: nearmap, accessed September 2021)



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



Figure 8. Central driveway (GJM Heritage, April 2021)



Figure 9. Garages (GJM Heritage, April 2021)

Intactness/Integrity

The flats at 405 Beach Road retain a high degree of integrity in fabric, form and detail to their period of construction. The flats remain substantially intact and retain the ability to be understood and appreciated as an example of a late-1950s multi-residential development in the Post-War Modernist style.

Comparative Analysis

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

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

The flats at 405 Beach Road, Beaumaris are one of a small number of highly intact and well-resolved examples of Modernist flats which were built, and remain sufficiently intact, to demonstrate the characteristics of this typology within the City of Bayside. There are currently no examples of flats constructed in the post-war period included in the Heritage Overlay of the Bayside Planning Scheme on an individual basis or that are identified as contributing to the significance of a precinct. However, there are a small number of fine representative examples of this building type that have been retained with sufficient integrity to demonstrate this class of place and to reflect their importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to flat design and display a range of the principal characteristics of the style. Examples of these include:



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

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



1-7/150 Beach Road Sandringham (1960)



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

The flats at 405 Beach Road, Beaumaris are a large complex of residential flats set on an extensive site. Despite being different in the scale of the complex, the above examples – like 405 Beach Road – are two-storeys, comprise box-like forms and expansive glazing. The above examples all retain a high degree of integrity to their period of construction and clearly demonstrate the characteristics of the Modernist style applied to flat 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

Constructed in 1959-60, The Point at 405 Beach Road is illustrative of suburban development in the City of Bayside in the post-war period when a number of multi-storey residential flats were constructed across the municipality. This type of development was largely the result of increased housing demand following World War II. The impetus for higher density living, combined with changes to strata tile 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 late 1950s to the 1970s. The Point clearly demonstrates this shift towards lower-cost, higher density living which characterised suburban development in what is now the City of Bayside, and across Victoria more broadly, in the post-war period.

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

The Point at 405 Beach Road, Beaumaris is notable as a fine and substantially intact representative example of a residential flat complex constructed in the Modern style in the City of Bayside. The flat complex displays a range of characteristics that are typical of Post-War Modernist, including rectangular planning, substantial two-storey box-like forms with horizontal emphasis, cantilevered balconies, expansive timber-framed glazing including full-height windows, common driveways and paths, prominently sited rows of garages, and the use of materials such as orange brick, concrete, steel and decorative stone facing.

Criterion E: Importance in displaying particular aesthetic characteristics

The Point at 405 Beach Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a flat complex constructed in the Modernist style. The complex is characterised by the siting of its

two-storey forms to maximise views to the bay and communal open space, its integrated landscape setting and its refined detailing. The Point at 405 Beach Road 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 – garages and Lang Street fence |
| 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

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.

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

Hone, J Ann, 'Matthew Lang (1830-1893)', Australian Dictionary of Biography, <<https://adb.anu.edu.au/>>, accessed 4 August 2021.

Picture Victoria.

State Library of Victoria (SLV), picture collection.

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.

Ward, Andrew C & Associates, *City of Sandringham and Conservation Study*, 1989.

The Point, Beaumaris – Statement of Significance, November 2021

| | |
|---|------------------------|
| Heritage place: The Point, 1-5/405 Beach Road, Beaumaris | PS ref no.: TBC |
|---|------------------------|



Figure 1. 405 Beach Road, Beaumaris (April 2021)

What is significant?

The Point at 405 Beach Road, Beaumaris, built in 1959-1960.

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

- The original external form, materials and detailing of the flat complex
- The high level of integrity of the complex to its original design
- Siting, including the arrangement of the four buildings around the curving common driveway to maximise access to bay views and communal open space
- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, expansive glazing and prominently sited rows of garages
- Modernist materials and detailing, including orange face brick, decorative stone cladding, and concrete and steel balconies
- Landscape features, including curvilinear concrete driveway, communal lawn and shallow garden beds edged with brick and stone, and the red brick and steel Lang Street boundary fence with decorative lettering.

Later alterations, including the automatic vehicle and pedestrian gates, are not significant.

How is it significant?

The Point at 405 Beach Road, Beaumaris are of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Constructed in 1959-60, The Point at 405 Beach Road is illustrative of suburban development in the City of Bayside in the post-war period when a number of multi-storey residential flats were constructed across the municipality. This type of development was largely the result of increased housing demand following World War II. The impetus for higher density living, combined with changes to strata tile 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 late 1950s to the 1970s. The Point clearly demonstrates this shift towards lower-cost, higher density living which characterised suburban development in what is now the City of Bayside, and across Victoria more broadly, in the post-war period (Criterion A).

The Point at 405 Beach Road, Beaumaris is notable as a fine and substantially intact representative example of a residential flat complex constructed in the Modern style in the City of Bayside. The flat complex displays a range of characteristics that are typical of Post-War Modernist, including rectangular planning, substantial two-storey box-like forms with horizontal emphasis, cantilevered balconies, expansive timber-framed glazing including full-height windows, common driveways and paths, prominently sited rows of garages, and the use of materials such as orange brick, concrete, steel and decorative stone facing (Criterion D).

The Point at 405 Beach Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a flat complex constructed in the Modernist style. The complex is characterised by the siting of its two-storey forms to maximise views to the bay and communal open space, its integrated landscape setting and its refined detailing. The Point at 405 Beach Road 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

Powe House, 12 Bolton Street, Beaumaris



Figure 1. 12 Bolton Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

POWE HOUSE, 12 BOLTON STREET, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Not known |
| Construction Date: 1954 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

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

Small Homes Service

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

The initial architectural brief included a house size limit of 1000 square feet¹⁴ and the ability to fit the house on a standard block with a 50-foot frontage.¹⁵ Submitted designs were vetted by a Small Homes Committee¹⁶ and a limit of fifty sales was placed on each vetted design. Architects received payment, but not individual recognition for their designs. Contributing architects included Robin Boyd, Neil Clerehan, Frederick Romberg, Kevin Borland, Bernard Joyce and Mockridge, Stahle and Mitchell.¹⁷

The Small Homes Service bureau first opened to the public on 7 July 1947, displaying 44 sets of drawings submitted by 24 members of the RVIA.¹⁸ The range included 2- or 3- bedroom houses of timber or brick veneer construction¹⁹ and once a particular design was selected, clients received full documentation for a small fee, initially £5.

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

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

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

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

¹³ *The Age*, 24 August 1949, p 6.

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

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

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

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

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

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

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

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

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

The Small Homes Service also produced architectural publications and advertising brochures and held competitions for architects with winning designs added to their range of houses. The first of these competitions was announced in June 1953²² and attracted 76 entries.²³ The Small Homes Service continued through to the late 1970s, with houses advertised as 'Functional, comfortable, cheap to maintain...'²⁴

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

Place History

The house at 12 Bolton Street, Beaumaris was constructed in 1954 for Leonard J Powe.²⁷ At the time of its construction, the brick house comprised five rooms with a garage.²⁸

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 12 Bolton Street, Beaumaris is located on the south side of Bolton Street. The site is rectangular and slopes slightly down from the north boundary to the south. Access is provided at the western end of the northern boundary via a single vehicular crossover.

The house is single-storey and is approximately U-shaped in plan, with an internal courtyard opening to the west. The roof has a shallow-pitched skillion profile with apex at the west, and fibre cement-lined eaves to all elevations. The roof profile forms a particularly striking detail as viewed from the street. The walls of the house are finished in a pale orange face brick. A prominent broad chimney is centrally located at the north (principal) elevation with this 'massive' element contrasting with the thin angle of the roofline. Other architectural details include the expansive timber-framed glazing that extends to the floor level and turns each corner at the principal elevation. The main entry is located within the internal courtyard and is accessed via the driveway

²² *The Age*, 15 June 1953, p 6.

²³ *The Age*, 1 September 1953, p 4.

²⁴ Eg *The Age*, 14 July 1978, p 4.

²⁵ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/46.

²⁶ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/38.

²⁷ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661 P2 Unit 45, Public Record Office Victoria; S&M, 1955; 1960.

²⁸ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661 P2 Unit 45, Public Record Office Victoria; S&M, 1955; 1960.

that extends along the west boundary. A garage with detailing matching that of the house proper is located at the far southwest corner of the site.

The garden setting is dominated by the long driveway, with white gravel surface and bluestone edging. Plantings, including several mature shrubs, are neatly arranged around areas of lawn. The front boundary is unfenced. A freestanding timber letterbox is located at the far northeast corner of the site.

Key Features:

- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched skillion roof with broad eaves, broad brick chimney and expansive glazing.
- Modernist materials and detailing, including timber-framed glazing, fibre cement lined eaves, and pale orange face brick walls.
- Landscape elements, including brick garage at rear with tilt-up door, white gravel driveway and freestanding timber letterbox.



Figure 2. 12 Bolton Street, Beaumaris
(Source: nearmap, accessed December 2021)



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

Intactness/Integrity

The house at 12 Bolton Street, Beaumaris retains a high degree of integrity in fabric, form and detailing to its period of construction. The original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 1950s Small Homes Service type residence built in the Post-War Modernist style.

Comparative Analysis

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

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

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

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

Those similar in form and detailing to 12 Bolton Street, Beaumaris and which also remain highly intact include:



26 Anita Street, Beaumaris (1955)



105 Dalgetty Street, Beaumaris (1956-57)



22 Michael Street, Beaumaris (c1960-65)

Like 12 Bolton Street, Beaumaris, these examples comprise simple box-like forms with horizontal emphasis and skillion or flat roofs with overhanging eaves. They feature expansive timber-framed glazing with windows designed to maximise access to light – a characteristic feature of Modernist house design – and, in the case 26 Anita Street and 105 Dalgetty Street, prominent chimneys to the principal elevation. Like these places, 12 Bolton Street retains a high degree of integrity to its period of construction and remains highly intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style, as applied to a small home.

Similar to the examples identified above, 12 Bolton Street, Beaumaris 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 1954 for Leonard J Powe, the house at 12 Bolton Street, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Powe House remains highly intact to clearly reflect this important phase in the development of the municipality.

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

Powe House at 12 Bolton Street, Beaumaris is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including low box-like forms with horizontal emphasis, rectangular planning with shallow-pitched skillion roof, broad eaves, expansive timber-framed glazing including full-height corner windows, prominent brick chimney and concealed entry.

Grading and Recommendations

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

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

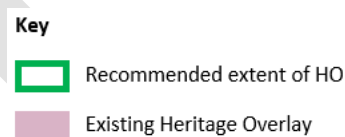
| | |
|---|--------------|
| External Paint Controls? | No |
| Internal Alteration Controls? | No |
| Tree Controls? | No |
| Outbuildings or Fences not exempt under Clause 43.01-3? | Yes - garage |
| Prohibited Uses Permitted? | No |
| Aboriginal Heritage Place? | No |

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)



References

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

City of Sandringham Rate and Valuation Cards, Public Record Office Victoria.

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

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

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

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

Herald.

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

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

Sands and McDougall Directory (S&M).

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Powe House, Beaumaris – Statement of Significance, December 2021

| | |
|--|------------------------|
| Heritage place: Powe House, 12 Bolton Street, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 12 Bolton Street, Beaumaris (November 2021)

What is significant?

Powe House at 12 Bolton Street, Beaumaris, built in 1954.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched skillion roof with broad eaves, broad brick chimney and expansive glazing
- Modernist materials and detailing, including timber-framed glazing, fibre cement lined eaves, and pale orange face brick walls
- Landscape elements, including brick garage at rear with tilt-up door, white gravel driveway and freestanding timber letterbox.

Later alterations are not significant.

How is it significant?

Powe House at 12 Bolton Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

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Powe House at 12 Bolton Street, Beaumaris is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including low box-like forms with horizontal emphasis, rectangular planning with shallow-pitched skillion roof, broad eaves, expansive timber-framed glazing including full-height corner windows, prominent brick chimney and concealed entry (Criterion D).

Primary sources:

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

HERITAGE CITATION

Crichton House, 2 Clonmore Street, Beaumaris



Figure 1. 2 Clonmore Street, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

CRICHTON HOUSE, 2 CLONMORE STREET, BEAUMARIS

| | |
|--|--|
| Place type: House | Architect: Linton W Reynolds (Woodfall & Reynolds) (1960 construction) Geoffrey Woodfall (1983 addition) |
| Construction Date: 1960, c.1983 (addition) | Builder: Keith Davenport |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded

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.

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 was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The

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.

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.

Many Modernist houses were built in what was the City of Sandringham, with a concentration in Beaumaris – in heavily-vegetated areas where low-cost land was readily available and council regulations were less restrictive. Attractive to architects, designers and young homemakers interested in the Modern aesthetic, the suburb of Beaumaris became a centre of Modern post-war housing, particularly after the release of Dunlop-Perdieu Company-owned land during 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

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).

Beaumaris and its environs in particular appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects including David Godsell, Ken Atkins, Eric Lyon, Rex Patrick, Charles Bricknell and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

A particularly high concentration of architect-designed houses from the 1950s and 1960s remain extant in the southern part of the current City of Bayside.

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’.¹⁴ 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.¹⁵

Place History

The house at 2 Clonmore Street, Beaumaris was constructed in 1960 for Ronald and Natalie Crichton to a design by architect, Lindon W Reynolds of the firm, Woodfall & Reynolds.¹⁶ The site originally formed Lot 119

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹⁵ 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).

¹⁶ Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008, p 26.

of the Dunlop Village Estate, which was subdivided in 1953 following the Dunlop-Perdieu Company's decision to abandon plans to build a factory on the land. This substantial tract of land had been purchased by the Dunlop-Perdieu Company in the 1930s for the creation of a garden city that would accommodate a factory and housing for staff.

The house at 2 Clonmore Street comprised a simple flat-roofed design, and was constructed of Mt Gambier sandstone with horizontal hardwood cladding. The siting of the house was carefully chosen to enable the retention of existing trees on the site. This can be seen in photographs of the house taken by Peter Wille soon after its construction (see Figures 2, 3 & 5).

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

In 1983 a second storey was added to accommodate the Crichton's growing family. The additions were designed by Geoffrey Woodfall's office in a style sympathetic to the original design. The Crichton's continued to reside at the house until 1996. At the time of its sale, it was described as a 'uniquely designed Mt Gambier sandstone and cedar two storey residence set on a large treed block.'¹⁷

The house was again advertised for sale in November 2000.¹⁸



Figure 2. Street presentation and carport, 1960 (Source: Peter Wille collection, State Library of Victoria)

¹⁷ *The Age*, 13 April 1996 p 69.

¹⁸ *The Age*, 11 November 2000, p 139.



Figure 3. The courtyard and treed setting, 1960 (Source: Peter Wille collection, State Library of Victoria)



Figure 4. Interior detail of the living space, 1960 (Source: Peter Wille collection, State Library of Victoria)



Figure 5. Courtyard, 1960 (Source: Peter Wille collection, State Library of Victoria)

Linton W Reynolds, architect

Linton W Reynolds (1933-2010) studied at Melbourne Technical College and is known to have worked in the Melbourne office of Stephenson & Turner in the late 1950s. In 1959 Reynolds entered into partnership with Geoffrey Woodfall, with whom he had studied at Melbourne Technical College, to form Woodfall & Reynolds. Short lived, the firm dissolved in March 1962 before the completion of the project at 2 Clonmore Street, Beaumaris. Reynolds moved to Adelaide in 1970 to take up a position in the Stephenson & Turner branch office.¹⁹

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.'²⁰ 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).²¹

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 2 Clonmore Street, Beaumaris, is located on the south side of Clonmore Street, in close proximity to the intersection with Reserve Road. The site is approximately rectangular, with the rear (south) boundary

¹⁹ Heritage Alliance, 'Crichton House, 2 Clonmore Street, Beaumaris' in *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 26.

²⁰ W Callister, 'Geoffrey Woodfall' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 773.

²¹ W Callister, 'Geoffrey Woodfall' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 773.

at an approximately 45-degree angle to the side boundaries. Access is provided at the front (north) boundary via a single vehicle crossover.

Constructed principally of Mount Gambier sandstone, the house is single-storey with a second-storey addition set back to the eastern side. It is L-shaped in plan with axes parallel to the side (east) and front (north) boundaries, forming a courtyard to the southwest of the house. The front elevation is set back behind a densely vegetated front garden and comprises an integrated carport at the eastern end and a recessed entry bay at the centre. The western portion of the elevation is ashlar sandstone, while the eastern portion is clad on two sides by previously stained timber, which has been overpainted. The floors of the entry and the carport and driveway are bluestone pavers. Narrow timber-framed highlight glazing is present below the eaves line, across all bays of the front elevation. All roofs of the house are flat, and at the ground-floor level two roof planes intersect over the entry. The roofs have broad eaves that are simply detailed with painted timber fascias and fibre cement soffits. The second-storey addition is visible beyond the single-storey front wing, and is clad in overpainted weatherboards.

Established Australian native plantings in the front garden, and large canopy trees at the rear of the house, likely represent remnants of an early or original planting scheme. The limestone letterbox structure at the approximate centre of the front boundary is a recent addition.

Key Features:

- L-shape plan presenting a severe frontage to the street and large expanses of glazing opening to the “internal” south-western courtyard.
- Siting to enable retention of native vegetation.
- Modernist composition and form, including flat roofs, broad eaves, timber-framed windows, recessed front entrance and integrated carport.
- Mount Gambier sandstone construction with timber cladding and bluestone driveway and garden paving.



Figure 6. 2 Clonmore Street, Beaumaris
(Source: nearmap, accessed September 2021)



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



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

Intactness/Integrity

The house at 2 Clonmore Street retains a high degree of integrity in fabric, form and detail to its period of construction. Alterations include a later 1983 upper-storey addition, which is designed in a sympathetic manner to the original house by an architect from the same practice that designed the original residence. This addition does not diminish the house's integrity and 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 and its design principles and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently placed at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain to demonstrate this historic

trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 2 Clonmore Street, these are generally more substantial dwellings or are of a later period of construction. They are:



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RIAA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RIAA Home 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 2 Clonmore Street in form, detailing and age of construction include:



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



50 Gareth Avenue, Beaumaris (Bruce Barbour, 1959)



7 Grandview Avenue, Beaumaris (John Baird, 1960)



14 Fairway Avenue, Cheltenham (Gerald McKeown, 1961)

Like 2 Clonmore Street, the above examples comprise simple box-like forms with horizontal emphasis, flat roofs and integrated prominent carport. They are characterised by their stark principal elevations, emphasis on privacy, and their low-profile forms with bands of narrow highlight windows to the street. Like 2 Clonmore Street, these examples all demonstrate a simplicity of design and sophisticated detailing. These examples are generally brick veneer or concrete block construction, making the stone construction of 2 Clonmore Street a distinctive feature. All are designed with privacy and site-specific orientation in mind; they are oriented to respond to the site, rather than designed to address the street. They also incorporate expansive full-height windows to internalised open space, designed to maximise natural lighting and provide connection between the indoors and outdoors – a characteristic feature of Modernist housing design. Like the examples above, 2 Clonmore Street retains a high degree of integrity to its period of construction and clearly demonstrates a range of the principal characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 2 Clonmore Street 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 1960 to a design by architect Linton W Reynolds of Woodfall & Reynolds, Crichton House at 2 Clonmore Street, Beaumaris 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 for Modernist architecture, its design principles, and the value of employing an architect. Beaumaris in particular appealed to many architects, designers and homemakers who were drawn to settle on low-cost, but attractive land and the suburb became a centre of Modernist residential housing in the post-war period. Crichton House at 2 Clonmore Street makes a strong contribution to this important phase in the development of the City of Bayside.

Crichton House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, the house at 2 Clonmore Street clearly illustrates this important phase of development in Beaumaris.

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

Crichton House at 2 Clonmore Street, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect Linton W Reynolds of Woodfall & Reynolds, 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 site-specific orientation, rectangular planning, box-like forms with horizontal emphasis, flat roof with broad eaves and deep fascias, bands of highlight windows, expansive timber-framed glazing opening onto an “internal” courtyard, recessed front entry and prominent integrated carport, as well as the use of solid masonry (sandstone) with contrasting timber cladding. A sympathetic two-storey addition designed by Geoffrey Woodfall’s office in 1983 does not detract from the key design characteristics of the original house.

Criterion E: Importance in displaying particular aesthetic characteristics

Crichton House at 2 Clonmore Street, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Linton W Reynolds of Woodfall & Reynolds, the house responds to its location through its deliberate siting to maintain and incorporate remnant native trees into the overall design response. Characterised by its severe presentation to the street, emphasis on privacy and refined detailing, it 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 – to extent of remnant native vegetation |
| 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 9 below.



Figure 9. 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.

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.

Herald.

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

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

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

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

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

Crichton House, Beaumaris – Statement of Significance, November 2021

| | |
|---|------------------------|
| Heritage place: Crichton House, 2 Clonmore Street, Beaumaris | PS ref no.: TBC |
|---|------------------------|



Figure 1. 2 Clonmore Street, Beaumaris (April 2021)

What is significant?

Crichton House at 2 Clonmore Street, Beaumaris, built in 1960.

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

- The original external form, materials and detailing of the house
- The high level of integrity to its original design
- L-shape plan presenting a severe frontage to the street and large expanses of glazing opening to the “internal” south-western courtyard
- Siting to enable retention of native vegetation
- Modernist composition and form, including flat roofs, broad eaves, timber-framed windows, recessed front entrance and integrated carport
- Mount Gambier sandstone construction with timber cladding and bluestone driveway and garden paving.

Later alterations and additions are not significant. The 1983 addition, while not contributory to the significance of the place, is sympathetic to the original design.

How is it significant?

Crichton House at 2 Clonmore Street, Beaumaris, is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1960 to a design by architect Linton W Reynolds of Woodfall & Reynolds, Crichton House at 2 Clonmore Street, Beaumaris 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 for Modernist architecture, its design principles, and the value of employing an architect. Beaumaris in particular appealed to many architects, designers and homemakers who were drawn to settle on low-cost, but attractive land and the suburb became a centre of Modernist residential housing in the post-war period. Crichton House at 2 Clonmore Street makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Crichton House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, the house at 2 Clonmore Street clearly illustrates this important phase of development in Beaumaris (Criterion A).

Crichton House at 2 Clonmore Street, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect Linton W Reynolds of Woodfall & Reynolds, 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 site-specific orientation, rectangular planning, box-like forms with horizontal emphasis, flat roof with broad eaves and deep fascias, bands of highlight windows, expansive timber-framed glazing opening onto an “internal” courtyard, recessed front entry and prominent integrated carport, as well as the use of solid masonry (sandstone) with contrasting timber cladding. A sympathetic two-storey addition designed by Geoffrey Woodfall’s office in 1983 does not detract from the key design characteristics of the original house (Criterion D).

Crichton House at 2 Clonmore Street, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Linton W Reynolds of Woodfall & Reynolds, the house responds to its location through its deliberate siting to maintain and incorporate remnant native trees into the overall design response. Characterised by its severe presentation to the street, emphasis on privacy and refined detailing, it 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

Halliday House, 23 Clonmore Street, Beaumaris



Figure 1. 23 Clonmore Street, Beaumaris (GJM Heritage, April 2021).

SITE VISIT REQUIRED

DATE: November 2021 - Draft

HALLIDAY HOUSE, 23 CLONMORE STREET, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Eric W Rice |
| Construction Date: 1961 | Builder: J R Osborne |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

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

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).

Beaumaris and its environs in particular appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects including David Godsell, Ken Atkins, Eric Lyon, Rex Patrick, Charles Bricknell and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

A particularly high concentration of architect-designed houses from the 1950s and 1960s remain extant in the southern part of the current City of Bayside.

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’¹⁴. 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.¹⁵

Place History

The house at 23 Clonmore Street, Beaumaris was constructed in 1961 for owners, John and Jennifer Halliday, to a design by architect, Eric Rice.¹⁶ The builder for the works was J R Osborne.¹⁷ The house was located on vacant land that formed part of the Dunlop-Perdieu Company subdivision. This substantial tract of land had been purchased by the Dunlop-Perdieu Company in the 1930s for the creation of a garden city that would

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹⁵ P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirota, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).

¹⁶ RVIA, *Modern Houses*, p 33; S&M, 1965.

¹⁷ *Australian House & Garden*, August 1963, p 42.

accommodate a factory and housing for staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.

Mr Halliday was a commercial printer and Mrs Halliday was a printmaker, painter and ceramicist. She was also a member of the Beaumaris Art Group. The couple commissioned brother-in-law and architect Rice to design their new home in Clonmore Street on a well-vegetated block. The brief for Rice was for a 'three-bedroom house with maximum communication between the internal and external space and in a garden setting' which retained the existing tea-trees and native grasses at the front of the property.¹⁸

Rice designed the house as a long rectangle with floor-to-ceiling windows facing the main garden to allow for the penetration of sun and light to the house. The house was positioned close to the south-east side boundary to maximise the garden setting and take advantage of the northern aspect.¹⁹ The house comprised a living room, three bedrooms, a kitchen and bathroom with a gallery running along the north-western elevation.

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

In 1968, the living room was enlarged to provide more space for the family. The Halliday family continued to reside at the property into the 2000s.²⁰

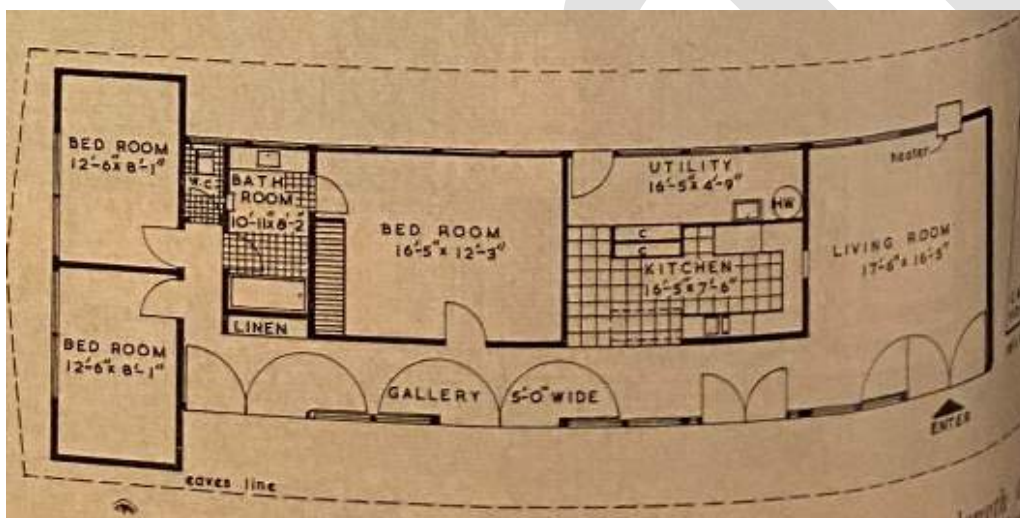


Figure 2. Site plan showing the layout of the house, 1963 (Source: *Australian House & Garden*, August 1963, p 42)

¹⁸ *Australian House & Garden*, August 1963, p 42.

¹⁹ *Australian House & Garden*, August 1963, p 42.

²⁰ F Austin, S Reeves & A Alexander, *Beaumaris Modern*, 2018, p 101.



Figure 3. Front view of the house, 1963
(Source: *Australian House & Garden*, August 1963, p 97)



Figure 4. Mrs Halliday on the patio which runs the full length of the house, 1963
(Source: *Australian House & Garden*, August 1963, p 43)

Eric W Rice, architect

Eric William Rice was born on 1 April 1929. He commenced his architectural studies at the Melbourne Technical College before transferring to the Melbourne University Architectural Atelier in 1949. Rice registered as an architect in 1953 at which time he was employed in the office of Seabrook, Fildes & Hunt. In December 1955, Rice embarked on an 18-month overseas tour with new wife, Margaret Halliday, where he gained professional experience in London. The Rices returned to Melbourne in 1957, at which time Rice commenced his own architectural practice in South Yarra. By the end of the 1960s, Rice practiced as Eric W Rice & Associates.²¹ In 1976 he entered into partnership with architect Ignaz Dörner, a Viennese émigré.²²

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

****Site visit required for photographs and description**

The house at 23 Clonmore Street is located on the north side of Clonmore Street, between McNaught and Hume Streets. The site is rectangular and slopes up from the front boundary to the northeast. Access is provided at the front boundary via a single vehicle crossover.

The house is single-storey and, in plan, comprises a single long rectangular building built parallel and close to the east boundary.

Key Features:

- Siting to maximise retention of remnant tea-trees.
- Composition and form, including XXX
- Materials, including XXX
- Landscape elements, including mature remnant tea-trees and brick-paved driveway.

²¹ *The Age*, 14 June 1969, p 86; 1 December 1971, p 36.

²² F Austin, S Reeves & A Alexander, *Beaumaris Modern*, 2018, p 104.



Figure 5. 23 Clonmore Street, Beaumaris
(Source: nearmap, accessed September 2021)

SITE VISIT REQUIRED

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

Intactness/Integrity

TBC

The house at 23 Clonmore Street appears to retain a high degree of integrity in fabric, form and detail. Despite minor alterations in the late-1960s, the house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1960s Post-War modernist house.

Comparative Analysis

TBC

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 23 Clonmore Street, Beaumaris, these are generally more substantial dwellings or are of a later period of construction. They include:



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

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

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 23 Clonmore Street, Beaumaris in form, detailing and age of construction include:**



54 Haldane Street, Beaumaris (James Earle, 1956)



242 Beach Road, Black Rock (Robin Boyd, 1954)



11-13 Lang Street, Beaumaris (Yuncken Freeman, 1957)



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



21 Point Avenue, Beaumaris (William Collinson Kerr, 1964)

Like 23 Clonmore Street, Beaumaris, 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. Like 23 Clonmore Street, these examples are designed with site-specific orientation in mind; oriented to respond to the site, rather than designed to address the street. They have long north-facing side elevations with window walls to maximise natural lighting and provide a connection between the indoors and outdoors – a characteristic feature of Modernist housing design – and most often present minimal openings to the front elevation. Like the examples above, 23 Clonmore Street, Beaumaris 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 – 23 Clonmore Street, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

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

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

Built in 1961 to a design by architect Eric W Rice, Halliday House at 23 Clonmore Street, Beaumaris has a clear association with 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 bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Halliday House clearly demonstrates this important phase in the development of the City of Bayside.

Halliday House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Halliday House clearly illustrates this important phase of development in Beaumaris.

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

Halliday House at 23 Clonmore Street, Beaumaris is notable as a substantially intact representative example of suburban housing constructed during the post-war period in the City of Bayside. Designed by architect Eric Rice, 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 site-specific orientation, rectangular planning, low box-like form, shallow-pitched metal-clad flat roof with broad eaves to the north, expansive north-facing full-height glazing providing visual and physical connection between the exterior and interior, and concealed entry.

Criterion E: Importance in displaying particular aesthetic characteristics

Halliday House at 23 Clonmore Street, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Eric Rice and written up in *Australian House & Garden* in 1963, the house is characterised by its siting within remnant tea-trees, its emphasis on privacy, and its refined detailing. 23 Clonmore Street, Beaumaris 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 <i>Melaleuca alternifolia</i> |
| 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 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.
- Austin, F, Reeves S and Alexander A, *Beaumaris Modern*, Melbourne, 2018.
- Australian House & Garden*.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- Royal Australian Institute of Architects (RAIA), *Homebuilders' Handbook*, 1968.
- Royal Victorian Institute of Architects (RVIA), *Modern Houses*, 1964.
- Sands and McDougall Directory.
- The Age*.
- The Argus*.
- University of Melbourne, Melbourne 1945 Photo-map.

Halliday House, Beaumaris – Statement of Significance, November 2021

| | |
|--|------------------------|
| Heritage place: Halliday House, 23 Clonmore Street, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 23 Clonmore Street, Beaumaris (April 2021)

****Site visit required for photographs and description**

What is significant?

Halliday House at 23 Clonmore Street, Beaumaris, built in 1961.

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

- The original external form, materials and detailing of the house
- The high level of integrity to its original design
- Siting to maximise retention of remnant tea-trees
- TBC

Later alterations and additions are not significant.

How is it significant?

Halliday House at 23 Clonmore Street, Beaumaris, is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1961 to a design by architect Eric W Rice, Halliday House at 23 Clonmore Street, Beaumaris has a clear association with 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 bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the

Modern aesthetic and it became a centre of Modernist post-war housing. Halliday House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Halliday House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Halliday House clearly illustrates this important phase of development in Beaumaris (Criterion A).

Halliday House at 23 Clonmore Street, Beaumaris is notable as a substantially intact representative example of suburban housing constructed during the post-war period in the City of Bayside. Designed by architect Eric Rice, 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 site-specific orientation, rectangular planning, low box-like form, shallow-pitched metal-clad flat roof with broad eaves to the north, expansive north-facing full-height glazing providing visual and physical connection between the exterior and interior, and concealed entry (Criterion D).

Halliday House at 23 Clonmore Street, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Eric Rice and written up in *Australian House & Garden* in 1963, the house is characterised by its siting within remnant tea-trees, its emphasis on privacy, and its refined detailing. 23 Clonmore Street, Beaumaris 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

Nissen House, 56 Cloris Avenue, Beaumaris



Figure 1. 56 Cloris Avenue, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

NISSEN HOUSE, 56 CLORIS AVENUE, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Bernard K Hanmer |
| Construction Date: 1961 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

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

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).

Beaumaris and its environs in particular appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects including David Godsell, Ken Atkins, Eric Lyon, Rex Patrick, Charles Bricknell and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

A particularly high concentration of architect-designed houses from the 1950s and 1960s remain extant in the southern part of the current City of Bayside.

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’¹⁴. 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.¹⁵

Place History

The house at 56 Cloris Avenue, Beaumaris was constructed in 1961 for Dr and Mrs M Nissen to a design by architect, Bernard K Hanmer. The house was located on vacant land that previously formed part of the Dunlop-Perdieu subdivision. This substantial tract of land had been purchased by the Dunlop-Perdieu company in the 1930s for the creation of a garden city that would accommodate a factory and housing for staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹⁵ P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirota, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).

The house featured in *Australian House & Garden* soon after its construction. The article praised its split-level design, open planned living and high ceilings, noting that the entry hall and living room were located on one level, with the dining room, kitchen, laundry and den located on a lower level. Bedrooms were located on the upper floor, leading from a gallery which overlooks the living areas. Expansive windows to the living room were designed to maximise the light, overlooking the front patio and a garden court, which was screened from the street by a high wall of cement bricks.¹⁶

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

By 1970, the house was occupied by F G Quinn. The split level three-bedroom residence was advertised for sale in 1995 and again in 2000.¹⁷ Auction notices promoted the 'floods of natural light' afforded by the large expanses of glazing installed along the primary elevation of the house.

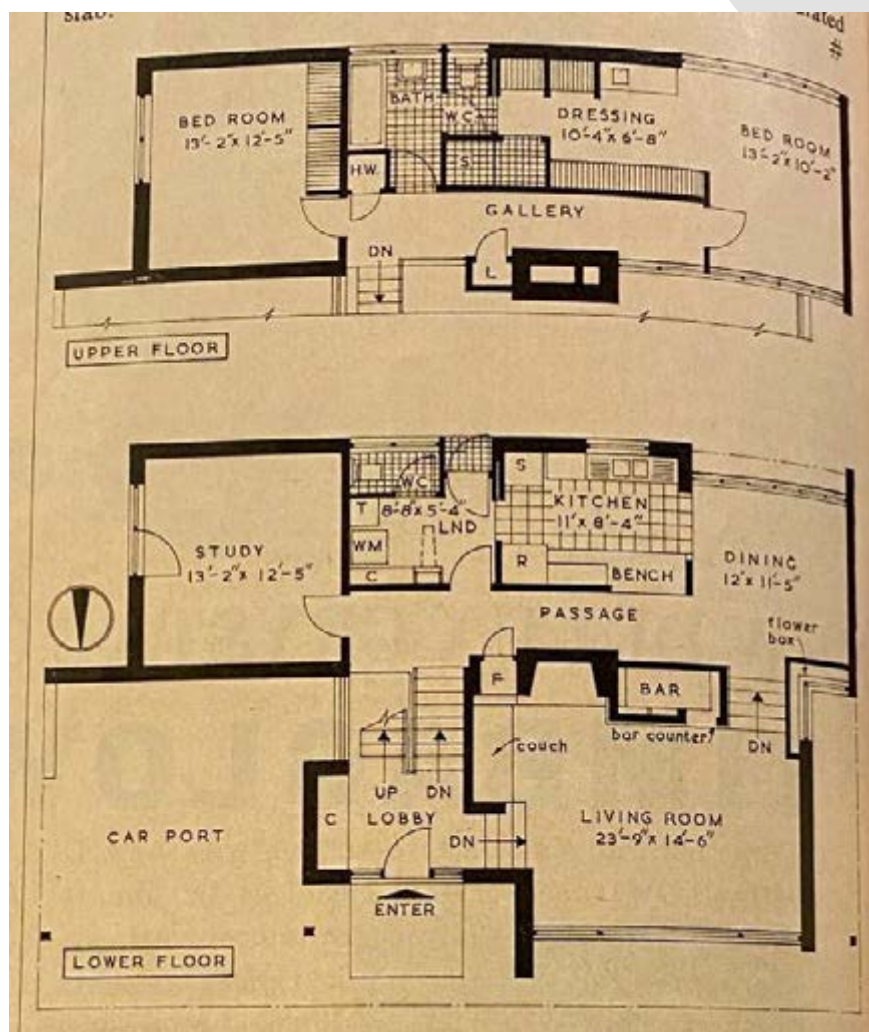


Figure 2. Site plan showing the layout of the house, 1963
(Source: *Australian House & Garden*, September 1963, p 33)

¹⁶ *Australian House & Garden*, September 1963, p 33.

¹⁷ *The Age*, 4 February 1995, p 55; *The Age*, 12 February 2000, p 197.



Figure 3. The open planned living spaces on the lower level, 1963 (Source: *Australian House & Garden*, September 1963, p 33)



Figure 4. Illustration of 56 Cloris Avenue, 2000 (Source: *The Age*, 12 February 2000)

Bernard K Hanmer, architect

Bernard K Hanmer (1928-2018) completed his architectural studies in 1954.¹⁸ By 1960 he had commenced working in private practice, practicing as Bernard Hanmer & Associates in the early 1960s¹⁹, and as Richardson, Hanmer Pty Ltd by 1969.²⁰ Known projects include the subject property at 56 Cloris Avenue, Beaumaris (1961) and his own house at 19 Haldane Street, Beaumaris (c1960-64).

¹⁸ *The Argus*, 12 April 1954, p 9.

¹⁹ *The Age*, 2 July 1960, p 50; University of Melbourne, Melbourne School of Design, *Merchant Builders, towards a new archive*, Parkville, 2015, p 18.

²⁰ *The Age*, 14 June 1969, p 61.

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 56 Cloris Avenue, Beaumaris is located on the south side of Cloris Avenue between Oak and Pellatt Streets, in close proximity to Stella Maris Primary School. The site is accessed at the front boundary via a single vehicular crossover and pedestrian gate.

The house is positioned approximately centrally on the site with the front setback containing driveway access to a now enclosed carport to the east, and a pool terrace to the west. A large backyard is sited to the southwest corner of the site. The house is rectangular in plan, with the long axis running parallel to the front (northern) boundary, and a later two-storey rear addition extending from the eastern end of the southern elevation. The original volume of the house has a split-level plan, focused around the central entry level. Expansive timber-framed glazing to the north and south elevations – including timber-framed sliding glass doors at ground-level and north-facing clerestory windows – enable visual and physical connection between the living areas and the pool terrace to the north and backyard to the south.

The clerestory windows, set within the shallow-pitched skillion roof, are punctuated by a large chimney that is constructed in a narrow, textured dark grey brick. Other materials include stained timber lining boards to the eaves of the north elevation, and (now overpainted) brick walls. An integrated carport at the eastern end of the principal (north) elevation has been converted to habitable space and is screened with a horizontal timber cladding. The front fence is a later tall, painted timber fence with later metal gates.

Key Features:

- Modernist composition and form, including split-level rectangular planning, box-like form with horizontal emphasis, shallow-pitched roofs incorporating clerestory windows, expansive glazing to private open space, and prominent, integrated carport (now enclosed).
- Modernist materials and detailing, including (overpainted) face brick walls, contrasting narrow textured grey bricks for the chimney, stained timber eaves lining, and expansive timber-framed windows.



Figure 5. 56 Cloris Avenue, Beaumaris
(Source: nearmap, accessed September 2021)



Figure 6. Front courtyard and pool deck
(<https://www.realestate.com.au/property/56-cloris-ave-beaumaris-vic-3193>)

Intactness/Integrity

The house at 56 Cloris Avenue retains a fair degree of integrity in fabric, form and detail to its period of construction. While the carport has been enclosed, the brickwork has been overpainted and a rear extension constructed to the south of the original building, the original form and detailing of the house remains sufficiently intact 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, 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. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

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

Many Post-War Modernist houses were built 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. They are:



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

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

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 56 Cloris Avenue, Beaumaris in form, detailing and age of construction include:



19 Florida Avenue, Beaumaris (James Earle, 1957)



15 Hume Street, Beaumaris (John Baird, 1957)



6 Norwood Avenue, Brighton (Keith Batchelor, 1958)



19 Gramatan Avenue, Beaumaris (Geoffrey Woodfall, 1960)

Like 56 Cloris Avenue, Beaumaris, these places comprise simple box-like forms with horizontal emphasis and are designed with site-specific orientation in mind, orientated to respond to the site, rather than designed to address the street. These sites are of north-south orientation and expansive glazing is placed to the front and rear to maximise natural lighting and provide a connection between the indoors and outdoors – a characteristic feature of Modernist house design. Unlike the above houses, 56 Cloris Avenue has a split roof placed transversely across the site, with a prominent and continuous band of clerestory windows facing north. However, like the examples above, 56 Cloris Avenue, Beaumaris 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 – 56 Cloris Avenue, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

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

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

Built in 1961 to a design by architect Bernard K Hanmer, Nissen House at 56 Cloris Avenue, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Nissen House clearly demonstrates this important phase in the development of the City of Bayside.

Nissen House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Nissen House clearly illustrates this important phase of development in Beaumaris.

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

Nissen House at 56 Cloris Avenue, Beaumaris is a substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Bernard K Hanmer, 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 site-specific orientation, rectangular planning, box-like form with horizontal emphasis, shallow-pitched skillion roofs and associated clerestory glazing, expansive timber-framed glazing to private open space, a contrasting solid chimney element to the front elevation, and the use of materials such as a narrow textured grey brick.

Criterion E: Importance in displaying particular aesthetic characteristics

Nissen House at 56 Cloris Avenue, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Bernard K Hanmer and featured in *Australian House & Garden* soon after its construction, the house is characterised by its split-level design with prominent band of north-facing clerestory windows, and its refined detailing. Nissen 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? | 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 7 below.



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

Key

-  Recommended extent of HO
-  Existing Heritage Overlay

References

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

Australian House & Garden.

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.

University of Melbourne, Melbourne 1945 Photo-map.

Nissen House, Beaumaris – Statement of Significance, November 2021

| | |
|--|------------------------|
| Heritage place: Nissen House, 56 Cloris Avenue, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 56 Cloris Avenue, Beaumaris (April 2021)

What is significant?

Nissen House at 56 Cloris Avenue, Beaumaris, built in 1961.

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

- The original external form, materials and detailing of the building
- The building's fair level of integrity to its original design
- Modernist composition and form, including split-level rectangular planning, box-like form with horizontal emphasis, shallow-pitched roofs incorporating clerestory windows, expansive glazing to private open space, and prominent, integrated carport (now enclosed)
- Modernist materials and detailing, including (overpainted) face brick walls, contrasting narrow textured grey bricks for the chimney, stained timber eaves lining, and expansive timber-framed windows.

Later alterations and additions are not significant.

How is it significant?

Nissen House at 56 Cloris Avenue, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1961 to a design by architect Bernard K Hanmer, Nissen House at 56 Cloris Avenue, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Nissen House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Nissen House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Nissen House clearly illustrates this important phase of development in Beaumaris (Criterion A)

Nissen House at 56 Cloris Avenue, Beaumaris is a substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Bernard K Hanmer, 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 site-specific orientation, rectangular planning, box-like form with horizontal emphasis, shallow-pitched skillion roofs and associated clerestory glazing, expansive timber-framed glazing to private open space, a contrasting solid chimney element to the front elevation, and the use of materials such as a narrow textured grey brick (Criterion D).

Nissen House at 56 Cloris Avenue, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Bernard K Hanmer and featured in *Australian House & Garden* soon after its construction, the house is characterised by its split-level design with prominent band of north-facing clerestory windows, and its refined detailing. Nissen 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

Mahoney House, 9 Coreen Avenue, Beaumaris



Figure 1. 9 Coreen Avenue, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

MAHONEY HOUSE, 9 COREEN AVENUE, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: William Collinson Kerr |
| Construction Date: c1966-67 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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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).

Beaumaris and its environs in particular appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects including David Godsell, Ken Atkins, Eric Lyon, Rex Patrick, Charles Bricknell and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

A particularly high concentration of architect-designed houses from the 1950s and 1960s remain extant in the southern part of the current City of Bayside.

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’¹⁴. 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.¹⁵

Place History

The house at 9 Coreen Avenue, Beaumaris was constructed in c1966-67 for the Mahoney family to a design by architect William Collinson Kerr.¹⁶ The house was located on vacant land that formed part of the Dunlop-Perdieu Company subdivision. This substantial tract of land had been purchased by the Dunlop-Perdieu Company in the 1930s for the creation of a garden city that would accommodate a factory and housing for

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹⁵ 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).

¹⁶ Beaumaris Modern website archives; Beaumaris Modern Facebook, 29 September 2015.

staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.

Kerr designed the single-storey house on a cruciform plan with four wings built around a central kitchen. The separate wings accommodated a lounge room, a living room, a sleeping wing comprising three bedrooms, a bathroom and a laundry, and a garage. A squash court was constructed to the south-west of the property (Figure 2).

The Mahoney family continued to own and reside at the property until 2015.¹⁷

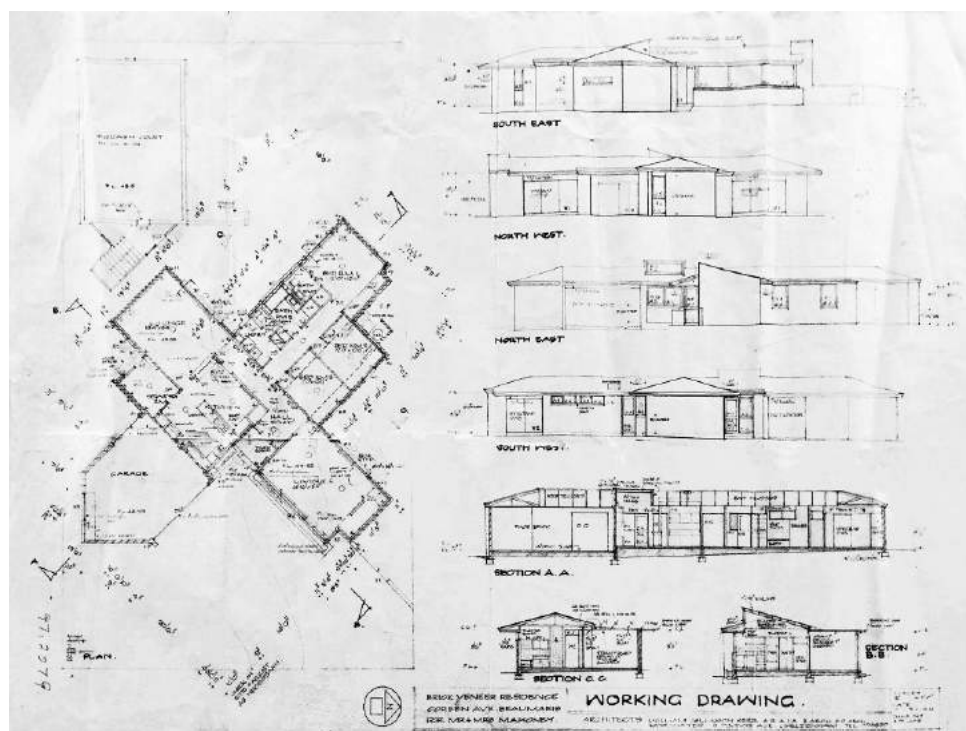


Figure 2. Working drawings of the proposed residence at 9 Coreen Avenue, Beaumaris, 1964 (Beaumaris Modern Facebook, 29 September 2015)

William Collinson Kerr, architect

William Collinson Kerr studied architecture at the University of Melbourne and established the firm William Collinson Kerr Pty Ltd, which is known to have operated in the 1960s and 1970s. His known work comprised multi-storey office buildings in West and South Melbourne, and residential projects throughout Victoria. A surviving commercial example is the three-storey office building at 66-68 Dudley Street, West Melbourne (c1971).¹⁸ Residential commissions are known to include 21 Point Avenue, Beaumaris (1964), a house in Beleura Hill Road, Mornington (c1960s)¹⁹, and the subject property at 9 Coreen Avenue, Beaumaris (c1966-67).

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

¹⁷ Beaumaris Modern Facebook, 20 October 2015.

¹⁸ *The Age*, 6 February 1971, p 29.

¹⁹ *The Age*, 16 May 1970, p 25.

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 Coreen Avenue, Beaumaris is located on the west side of Coreen Avenue on a rectangular and flat site that is accessed via a single vehicular crossover at the centre of the front (eastern) boundary.

The house has a striking cruciform plan and is single-storey with a mix of hipped and gable roof forms with skillion-roofed dormers with clerestory windows. All roofs are clad in an unusual flat brown tile, with a carefully detailed, integrated copper and timber gutter and dark stained fascia at the eaves. This fascia is wide and raked, and forms a prominent horizontal visual element. The eaves themselves are deep and lined with timber.

The angle of the cruciform plan is such that open-spaces are oriented to the north, south, east and west, forming internal courtyards to the north, south and west, and driveway access to the east. The main entry is located at the east-facing angle, recessed deep under the eave and flanked by raised pale brown brick garden beds that are integrated with the brick walls of the house. Large bands of timber-framed windows are arranged on angled brick sills. An integrated garage forms the southeast wing of the building. A massive brick chimney anchors the northeast corner, and features a raked top capped with tiles.

Additional structures are located to the southwest of the house including a large, double-height brick building that houses a squash court. A pool and pool terrace are located to the northwest, aligned parallel with the axes of the house.

Landscape elements in the front garden include informal garden beds to the north and south, featuring large volcanic boulder arrangements and established native trees and shrubs that likely represent remnants of an original garden scheme.

Key Features:

- Siting to maximise the northern aspect and private open space.
- Modernist composition and form, including cruciform plan, box-like forms with horizontal emphasis, hipped and gabled roofs with broad eaves and deep, raked fascia, expansive glazing and prominent integrated garage.
- Modernist materials and detailing, including pale brown brick, roof tiles, expansive timber-framed windows and dark stained timber elements.
- Landscape features including informal garden beds with volcanic rock boulders and remnant native plantings.



Figure 3. 9 Coreen Avenue, Beaumaris
(Source: nearmap, accessed September 2021)



Figure 4. Front elevation and garage
(GJM Heritage, April 2021)

Intactness/Integrity

The house at 9 Coreen 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 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 or 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. 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 9 Coreen Avenue, Beaumaris and include:



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the 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 9 Coreen Avenue, Beaumaris in form, detailing and age of construction include:



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



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)



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



48 Hanby Street, Brighton (Geoffrey Woodfall, 1972)

Like 9 Coreen Avenue, Beaumaris, 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, 9 Coreen Avenue, Beaumaris 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 Coreen Avenue, Beaumaris 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 1966-67 to a design by architect William Collinson Kerr, Mahoney House at 9 Coreen Avenue, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Mahoney House clearly demonstrates this important phase in the development of the City of Bayside.

Mahoney House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Mahoney House at 9 Coreen Avenue clearly illustrates this important phase of development in Beaumaris.

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

Mahoney House at 9 Coreen Avenue, Beaumaris 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 William Collinson Kerr, 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, low box-like forms with horizontal emphasis, roofs with broad eaves and deep, raked fascias, expansive timber-framed glazing and contrasting sections of unadorned brickwork including integrated planter box, prominent integrated garage, and deeply 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, tile and dark stained timber.

Criterion E: Importance in displaying particular aesthetic characteristics

Mahoney House at 9 Coreen Avenue, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect William Collinson Kerr, the house is characterised by its complex hipped, gabled and skillion dormer roof forms, its unusual angled street presentation and its refined detailing. Mahoney 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 native trees in front garden |
| Outbuildings or Fences not exempt under Clause 43.01-3? | Yes – 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 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.

Beaumaris Modern Facebook, <www.facebook.com>, accessed September 2021.

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

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

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

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

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

Herald.

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Mahoney House, Beaumaris – Statement of Significance, November 2021

| | |
|--|------------------------|
| Heritage place: Mahoney House, 9 Coreen Avenue, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 9 Coreen Avenue, Beaumaris (April 2021)

What is significant?

Mahoney House at 9 Coreen Avenue, Beaumaris, built in c1966-67.

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
- Siting to maximise the northern aspect and private open space
- Modernist composition and form, including cruciform plan, box-like forms with horizontal emphasis, hipped and gabled roofs with broad eaves and deep, raked fascia, expansive glazing and prominent integrated garage
- Modernist materials and detailing, including pale brown brick, expansive timber-framed windows and dark stained timber elements
- Landscape features including informal garden beds with volcanic rock boulders and remnant native plantings.

Later alterations and additions are not significant.

How is it significant?

Mahoney House at 9 Coreen Avenue, Beaumaris, is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1966-67 to a design by architect William Collinson Kerr, Mahoney House at 9 Coreen Avenue, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Mahoney House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Mahoney House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Mahoney House at 9 Coreen Avenue clearly illustrates this important phase of development in Beaumaris (Criterion A).

Mahoney House at 9 Coreen Avenue, Beaumaris 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 William Collinson Kerr, 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, low box-like forms with horizontal emphasis, roofs with broad eaves and deep, raked fascias, expansive timber-framed glazing and contrasting sections of unadorned brickwork including integrated planter box, prominent integrated garage, and deeply 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, tile and dark stained timber (Criterion D).

Mahoney House at 9 Coreen Avenue, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect William Collinson Kerr, the house is characterised by its complex hipped, gabled and skillion dormer roof forms, its unusual angled street presentation and its refined detailing. Mahoney 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

Dearie House, 14 Cromer Road, Beaumaris



Figure 1. 14 Cromer Road, Beaumaris (GJM Heritage, October 2021).

DATE: November 2021 - Draft

DEARIE HOUSE, 14 CROMER ROAD, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Kevin Knight (1953); OMG (2016-18 addition) |
| Construction Date: 1953, 2018 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

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

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).

Beaumaris and its environs in particular appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects including David Godsell, Ken Atkins, Eric Lyon, Rex Patrick, Charles Bricknell and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

A particularly high concentration of architect-designed houses from the 1950s and 1960s remain extant in the southern part of the current City of Bayside.

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’¹⁴. 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.¹⁵

Place History

The house at 14 Cromer Road, Beaumaris was constructed in 1953 for Ronald and Patricia Dearie to a design by architect, Kevin Knight.¹⁶ Dearie operated a hydro pump company, which distributed high-pressure hydro

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹⁵ 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).

¹⁶ Beaumaris Modern Facebook, 5 October 2014 and 27 July 2017.

pumps, valves and fittings, from the residence.¹⁷ The Dearie family continued to reside at the property into the 2000s.¹⁸

Extensive renovations were undertaken in 2016-18. These works, which involved the construction of a contemporary addition to the side (east) and rear (south), were designed to maintain the look and feel of the original design.¹⁹ The renovations were designed by architect, Matt Green of OMG.²⁰ These works also involved the erection of a new timber boundary fence, refacing of the chimney with stone and installation of a new capping, and the removal of a number of trees.



Figure 2. The house at 14 Cromer Road, c 1955 (Source: Beaumaris Modern Facebook, 27 July 2017)

Kevin Knight, architect

Kevin Knight was born in 1922. He was awarded a scholarship to study architecture and engineering at the Royal Melbourne Institute of Technology (RMIT) before transferring to the University of Melbourne to complete an architectural design subject. He worked in the offices of Clive Lord and Harry Winbush while studying. After World War II he worked in London for two years before returning to Melbourne and becoming a partner in the Melbourne-based firm of Oakley and Parkes in 1956. In this role he was responsible for the design of the Brighton Municipal Offices (1959).²¹ He continued to practice in the 2010s.

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

¹⁷ *The Age*, 13 December 1975, p 103.

¹⁸ S&M, various; 'Mid-century modern house sensitively updated for 21st century living', *Lunchbox Architect*, <<https://www.lunchboxarchitect.com/featured/dearie-residence-mid-century-modern-house-beaumaris-omg-architects/>>, accessed 15 October 2021.

¹⁹ Beaumaris Modern Facebook comment on original post, 27 July 2017.

²⁰ Beaumaris Modern Facebook, 23 October 2019; Approved permit drawings for additions and alterations to 14 Cromer Road, dated June 2016, OMG, Bayside City Council Building Files.

²¹ D Casamento, 'Biography of Brighton's Municipal Offices', 1 June 2013, *agenda matters*, <<https://agendamatters.wordpress.com/2013/06/01/biography-of-brightons-municipal-offices/>>, accessed 15 October 2021.

Description

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

The house at 14 Cromer Road, Beaumaris is located on the east side of Cromer Road at the southeast corner of its intersection with Hutchison Avenue. The site is rectangular and flat and is accessed via a single vehicle crossover at the far eastern end of the northern elevation, off Hutchison Avenue. The house, while addressed to Cromer Road, is oriented to Hutchison Avenue to the north.

The house is single-storey and is set back from the northern boundary, with a plunge pool and walled car parking space located to the east of the house. Living spaces are arranged in two wings connected by a centrally positioned entry lobby; the eastern wing includes a substantial addition positioned to the east of the original house.

The roof is flat and clad in profiled metal sheeting, presenting a thin horizontal profile to the street elevations, with the slightly taller later addition visible beyond. Timber rafter ends are exposed and support projecting eaves. Walls are clad in vertical timber cladding which has been overpainted. A chimney is located at the principal entry, centrally positioned at the internal corner of the original L-shaped plan. The upper portion has been refaced with stone and fitted with a flue. Windows are timber-framed with rectilinear fenestration patterns. The northern elevation is dominated by a band of windows across the full length of the elevation, and a large picture window (with fanlights above) adjacent to the entry door that provides views to the interior and entry lobby.

A large *Fraxinus* sp. located immediately northeast of the house, a large *Acer* sp. tree to the north of the house, and two large native trees to the west of the house likely represent remnants of an early planting scheme. The boundaries feature a later battened timber fence.

Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, flat roof, expansive glazing (particularly to the north) and recessed main entry.
- Modernist materials and detailing, including vertical timber wall cladding, expansive timber-framed windows, feature panels of stonework, and profiled metal roofing.



*Figure 3. 14 Cromer Road, Beaumaris
(Source: nearmap, accessed October 2021)*



Figure 4. Street presentation from north-east showing later addition (GJM Heritage, October 2021)



Figure 5. Street presentation from north-west (GJM Heritage, October 2021)

Intactness/Integrity

The house at 14 Cromer Road retains a high degree of integrity in fabric, form and detail to its period of construction. Alterations include a later rear addition, which is sensitively-sited and designed in a sympathetic manner to the original house. This addition does not diminish the house's integrity and it retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site. Plans were typically rectangular, with zoned wings, and forms were box-like and low with a horizontal emphasis. Shallow-pitched or flat roofs clad with lightweight sheeting and entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

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

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



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

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

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



Lyon House, 10 Valmont Avenue, Beaumaris (Eric Lyon, 1951)
(Image: Beaumaris Modern)

Like 14 Cromer Road, 10 Valmont Avenue, Beaumaris is prominently located on a corner site and comprises a simple box-like form with horizontal emphasis, flat roof and external vertical timber cladding. Both houses are designed with site-specific orientation in mind; oriented to respond to the site, rather than designed to address the street, with expansive glazing to maximise light penetration. Like 10 Valmont Avenue, 14 Cromer Road 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 Post-War 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 – 14 Cromer Road, Beaumaris 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 1953 to a design by architect Kevin Knight, Dearie House at 14 Cromer Road, Beaumaris 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 for Modernist architecture, its design principles, and the value of employing an architect. Beaumaris in particular appealed to many architects, designers and homemakers who were drawn to settle on low-cost, but attractive land and the suburb became a centre of Modernist residential housing in the post-war period. Dearie 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

Dearie House at 14 Cromer Road, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect Kevin Knight, 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 site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof, expansive north-facing timber-framed glazing, and the use of materials such as vertical timber cladding and feature stonework. Changes made to the rear of the house not detract from the key characteristics of the original house.

Criterion E: Importance in displaying particular aesthetic characteristics

Dearie House at 14 Cromer Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Kevin Knight, the house is characterised by its simple form, extensive glazing to its north-facing elevation, and its refined detailing. Dearie 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? | 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

References

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

Australian Home Beautiful.

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Casamento, D, 'Biography of Brighton's Municipal Offices', 1 June 2013, *agenda matters*, <
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Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.

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

'Mid-century modern house sensitively updated for 21st century living', *Lunchbox Architect*, <
<https://www.lunchboxarchitect.com/featured/dearie-residence-mid-century-modern-house-beaumaris-omg-architects/>>, accessed 15 October 2021.

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

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

Dearie House, Beaumaris – Statement of Significance, November 2021

| | |
|--|------------------------|
| Heritage place: Dearie House, 14 Cromer Road, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 14 Cromer Road, Beaumaris (October 2021)

What is significant?

Dearie House at 14 Cromer Road, Beaumaris, built in 1953.

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, low box-like form with horizontal emphasis, flat roof, expansive glazing (particularly to the north) and recessed main entry
- Modernist materials and detailing, including vertical timber wall cladding, expansive timber-framed windows, feature panels of stonework, and profiled metal roofing.

Later alterations and additions are not significant.

How is it significant?

Dearie House at 14 Cromer Road, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1953 to a design by architect Kevin Knight, Dearie House at 14 Cromer Road, Beaumaris 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 for Modernist architecture, its design principles, and the value of employing an architect. Beaumaris in particular appealed to many architects, designers and homemakers who were drawn to settle on low-cost, but attractive land and the suburb became a centre of Modernist residential housing in the post-war period. Dearie House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Dearie House at 14 Cromer Road, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect Kevin Knight, 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 site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof, expansive north-facing timber-framed glazing, and the use of materials such as vertical timber cladding and feature stonework. Changes made to the rear of the house not detract from the key characteristics of the original house (Criterion D).

Dearie House at 14 Cromer Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Kevin Knight, the house is characterised by its simple form, extensive glazing to its north-facing elevation, and its refined detailing. Dearie 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

Stegley House, 86 Dalgetty Road, Beaumaris



Figure 1. 86 Dalgetty Road, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

STEGLEY HOUSE, 86 DALGETTY ROAD, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Robin Boyd |
| Construction Date: 1955 | Builder: McDonald (reputedly) |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

Many Modernist houses were built in what was the City of Sandringham, with a concentration in Beaumaris – in heavily-vegetated areas where low-cost land was readily available and council regulations were less restrictive. Attractive to architects, designers and young homemakers interested in the Modern aesthetic, the suburb of Beaumaris became a centre of Modern post-war housing, particularly after the release of Dunlop-Perdieu Company-owned land during 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

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).

Beaumaris and its environs in particular appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects including David Godsell, Ken Atkins, Eric Lyon, Rex Patrick, Charles Bricknell and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

A particularly high concentration of architect-designed houses from the 1950s and 1960s remain extant in the southern part of the current City of Bayside.

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’.¹⁴ 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.¹⁵

Place History

The house at 86 Dalgetty Road, Beaumaris was constructed in 1955 to a design by renowned architect, Robin Boyd.¹⁶ The house was located on vacant land that formed part of the Dunlop-Perdieu Company subdivision. This substantial tract of land had been purchased by the Dunlop-Perdieu Company in the 1930s for the creation

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹⁵ 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).

¹⁶ S&M, 1955 & 1960.

of a garden city that would accommodate a factory and housing for staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.

The house at 86 Dalgetty Road featured a 'window wall', a product devised by Robin Boyd and manufactured by Brian Stegley of Stegbar. Stegbar was founded in Melbourne in 1946 by Stegley and George Barrow to manufacture clock cases and office furniture.¹⁷ They commenced timber window manufacture in 1950 and in 1953 launched the 'window wall' in collaboration with Boyd, a modular structural window framing system which enhanced the flow of air and natural light into homes.¹⁸ The house at 86 Dalgetty Street was reputedly designed by Boyd to test the viability and potential of the new product on project homes.¹⁹ The window wall remained in situ 2018.²⁰

The house, marketed as a 'Robin Boyd Dream Home' with 'every comfort and convenience for luxury living', was a simple, modest and cost-effective design.²¹ It originally comprised five rooms set within in a natural setting. The large window wall spanned the northern elevation of the house, providing ample light to the open-planned living spaces. Originally called the Stegley House or McDonald House (reputedly after the builder), the house was purchased during the course of its erection by Alan and Rose Browne.²² The house remained in the Browne family for approximately 40 years.²³

Following its sale in the early 2000s, the new owners undertook extensive works – including re-stumping, re-roofing, re-plumbing, and repairing windows – to improve the condition of the house. An extension was also added to its southern side in 2016, which accommodated an additional bedroom, a rumpus room, and a bathroom and laundry.²⁴



Figure 2. The northern elevation of the house, showing the Stegbar window wall, undated (Source: Beaumaris Modern)

¹⁷'Our History', Stegbar, <https://www.stegbar.com.au/>, accessed 27 July 2021.

¹⁸ R Grow, *Melmo*, 2021, p 81.

¹⁹ F Austin, S Reeves & A Alexander, *Beaumaris Modern*, 2018, p 41.

²⁰ F Austin, S Reeves & A Alexander, *Beaumaris Modern*, 2018, pp 39-49.

²¹ *The Age*, 26 January 1957, p. 34.

²² F Austin, S Reeves & A Alexander, *Beaumaris Modern*, 2018, p 41.

²³ F Austin, S Reeves & A Alexander, *Beaumaris Modern*, 2018, p 41.

²⁴ F Austin, S Reeves & A Alexander, *Beaumaris Modern*, 2018, pp 41-2.

Robin Boyd, architect

Robin Gerard Penleigh Boyd (1919-71) was an architect, author and critic, and one of Australia's most influential voices within the architectural profession. Born in Melbourne, Boyd took his articles with A & K Henderson while also studying architecture at the Melbourne Technical College (now RMIT University) and the Melbourne University Architecture Atelier.²⁵ He commenced his career in writing and architectural critique as the founding editor of *Smudges* (1939-42), with Roy Simpson and Peter Newell, and writing for the Victorian Architecture Students Society journal *Lines*.

Boyd's first design was constructed in Murrumbeena in 1938, a studio for his artist cousin Arthur Boyd. He served in World War II and upon his return registered as an architect in 1946. Key works from this period include the Howard Pettigrew House, Kew (1946) and Boyd's own house at 666 Riversdale Road, Camberwell (1947).

In 1947 Boyd wrote *Victorian Modern*, the first history of Modern architecture in Victoria, which would become a landmark publication. Between 1947 and 1953 Boyd was director of the Royal Victorian Institute of Architects (RVIA) Small Homes Service, writing weekly articles for *The Age* which promoted the service and progressive Modern residential design. It was also in 1947 that Boyd commenced in sole practice, designing a series of innovative and experimental houses, such as 'The house of tomorrow' (1949) for the Red Cross Homes Exhibition at the Royal Exhibition Building, Melbourne.

In 1952 Boyd published his second book, *Australia's home: its origins, builders and occupiers*, another national bestseller. He was also the founding editor of *Cross-Section*, a periodical published by the University of Melbourne's School of Architecture, where Boyd had also begun teaching.

Boyd partnered with Roy Grounds and Frederick Romberg in 1953, forming Grounds, Romberg & Boyd, who would gain prominence for progressive Modern architecture. Boyd took on residential commissions, but is also known to have designed the Southgate Fountain, Melbourne (1957-60), Black Dolphin Motel, Merimbula, NSW (1958), and Tower Hill Natural History Centre (1961-70). He also designed a series of project houses, for project builders Consolidated Homes Industries, and continued writing for the press.²⁶

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 86 Dalgetty Road, Beaumaris is located on the east side of Dalgetty Road opposite the intersection with Emily Street. The site is rectangular, flat, and is accessed via a single vehicle crossover at the southern end of the western boundary.

²⁵ N Clerehan, 'Robin Gerard Boyd (1919-1971)', *Australian Dictionary of Biography*, <adb.anu.edu.au>, accessed 21 September 2021.

²⁶ P Goad, 'Robin Boyd' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, pp 100-103.

The house is single-storey and is set back from the front (western) boundary behind a tall brick wall. It comprises two volumes: the front (westernmost) volume is approximately square in plan with a very shallow-pitched (nearly flat) roof with a flush and painted timber fascia detail at the walls; the rear (easternmost) volume is rectangular in plan and slightly offset from the axis of the site, with a low-pitched gable roof. These two volumes are connected by a narrower room that serves as the entry space, accessed through the carport.

The entire north elevation of the rear volume consists of a timber-framed window wall which overlooks a raised timber deck and a narrow garden with mature Australian native plantings. The eaves at this elevation project to partially shelter this area.

The house appears to be a timber-framed structure with brick veneer that has been bagged and painted white. Roofs are clad in (later) profiled metal sheeting, and windows are timber-framed with rectilinear fenestration patterns. The driveway is paved in red brick, while the carport demonstrates the restrained, understated detailing that matches that of the main house with the structural elements – timber beams and square posts – exposed and expressed, and the flat roof finished in a painted timber fascia to match the main house. The carport roof does not extend to the south elevation of the house; instead, the beams are exposed and allow light penetration, implying the pedestrian route to the main entry of the house beyond.

Later additions have been constructed along the south elevation of the house.

Key Features:

- Siting, including the setback of the house behind a private courtyard and the orientation of the rear wing to maximise northern exposure for the Stegbar window wall.
- Modernist composition and form, including north-facing timber-framed Stegbar window wall, the articulation of the entryway between the two main building volumes, low-profile roof forms and prominent integrated carport with expressed timber beams.
- Materials, including brick veneer, (later) profiled metal roof cladding, timber-framed windows, painted timber fascia, and brick paving to driveway.



Figure 3. 86 Dalgetty Road, Beaumaris
(Source: nearmap, accessed September 2021)



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



Figure 5. Carport (GJM Heritage, April 2021)

Intactness/Integrity

The house at 86 Dalgetty Road retains a high degree of integrity in fabric, form and detail to its period of construction. Despite the addition of a sensitively sited extension to the south, the house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

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

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 86 Dalgetty Road, these are generally more substantial dwellings or are of a later period of construction. They include:



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

Like Fletcher House at 8 Avonbury Court, Brighton, Stegley House was designed by Robin Boyd. Both places adopt an austere presentation to the street frontage and comprise low, box-like forms with a strong horizontal emphasis. However, Fletcher House is a later example of Boyd's work and demonstrates a shift away from the flat-roof house form evident in the later post-war period. In combination, the two properties help to demonstrate the breadth of Boyd's work during his career.

86 Dalgetty Road also shares some similarities with the house at 451 Beach Road, Beaumaris (HO430). Although of a more substantial, two-storey form, the Mockridge, Stahle & Mitchell design also features a full-height north-facing window-wall to maximise natural lighting and to provide visual and physical connection with the outdoors. Unlike Dalgetty Road however, which is deliberately oriented away from the street to maximise privacy and to take advantage of the northern aspect, 451 Beach Road is prominently sited and elevated above the street level.

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 86 Dalgetty Road in form, detailing and age of construction include:



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



50 Gareth Avenue, Beaumaris (Bruce Barbour, 1959)



7 Grandview Avenue, Beaumaris (John Baird, 1960)

Like 86 Dalgetty Road, these places comprise simple, single-storey box-like forms with horizontal emphasis, flat or low-pitched roofs, prominent integrated carports and enclosed courtyards. 7 Grandview Avenue, which is particularly comparable to 86 Dalgetty Road, also comprises a single-storey flat-roofed design with an integrated open carport to the side and wing wall enclosing a front courtyard. Like 86 Dalgetty Road, the northern elevation of 7 Grandview Avenue features a timber-framed window wall, comprising a combination of windows, panel glazed doors and highlights, to maximise natural lighting.

Like 86 Dalgetty Road, these houses all demonstrate a simplicity of design and lightness of material. All are designed with privacy and site-specific orientation in mind; oriented to respond to the site, rather than designed to address the street. Like the examples above, 86 Dalgetty Road 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 – 86 Dalgetty Road, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Designed by renowned architect and architectural critic, Robin Boyd, the house at 86 Dalgetty Road is of additional importance as one of the earliest applications of the innovative Stegbar window wall.

Assessment against Criteria

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

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

Built in 1955 to a design by renowned architect Robin Boyd, Stegley House at 86 Dalgetty Road, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Stegley House at 86 Dalgetty Road clearly demonstrates this important phase in the development of the City of Bayside.

Stegley House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Stegley House at 86 Dalgetty Road clearly illustrates this important phase of development in Beaumaris.

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

Stegley House at 86 Dalgetty Road, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect Robin Boyd, 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 site-specific orientation, low box-like forms with horizontal emphasis, shallow-pitched metal-clad flat roofs with deep fascia, expansive timber-framed glazing including a north-facing window wall, concealed and recessed entry, prominent integrated carport and high brick front wall forming a private courtyard. A sensitively-sited addition to the south does not detract from the key design characteristics of the original house.

Criterion E: Importance in displaying particular aesthetic characteristics

Stegley House at 86 Dalgetty Road, Beaumaris 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 Robin Boyd in part as a means of testing the viability and potential of the Stegbar modular structural window framing system, the house is characterised by its emphasis on privacy and its refined detailing. Stegley 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? | Yes – maintain original white painted external walls |
| Internal Alteration Controls? | No |
| Tree Controls? | No |
| Outbuildings or Fences not exempt under Clause 43.01-3? | Yes – front wall and carport |
| Prohibited Uses Permitted? | No |
| Aboriginal Heritage Place? | No |

Extent of the Recommended Heritage Overlay

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

Austin, F, Reeves, S & Alexander, A, *Beaumaris Modern*, Melbourne, 2018.

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.

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Grow, R, *Melmo*, Melbourne, 2021.

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

'Our History', *Stegbar*, www.stegbar.com.au, accessed 27 July 2021.

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Stegley House, Beaumaris – Statement of Significance, November 2021

| | |
|---|------------------------|
| Heritage place: Stegley House, 86 Dalgetty Road, Beaumaris | PS ref no.: TBC |
|---|------------------------|



Figure 1. 86 Dalgetty Road, Beaumaris (April 2021)

What is significant?

Stegley House at 86 Dalgetty Road, Beaumaris, built in 1955.

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
- Siting, including the setback of the house behind a private courtyard and the orientation of the rear wing to maximise northern exposure for the Stegbar window wall
- Modernist composition and form, including north-facing timber-framed Stegbar window wall, the articulation of the entryway between the two main building volumes, low-profile roof forms and prominent integrated carport with expressed timber beams
- Materials, including bagged and painted brick veneer, (later) profiled metal roof cladding, timber-framed windows, painted timber fascia, and brick paving to driveway.

Later alterations and additions are not significant, including the additions to south constructed in 2016.

How is it significant?

Stegley House at 86 Dalgetty Road, Beaumaris, is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1955 to a design by renowned architect Robin Boyd, Stegley House at 86 Dalgetty Road, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Stegley House at 86 Dalgetty Road clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Stegley House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Stegley House at 86 Dalgetty Road clearly illustrates this important phase of development in Beaumaris (Criterion A).

Stegley House at 86 Dalgetty Road, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect Robin Boyd, 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 site-specific orientation, low box-like forms with horizontal emphasis, shallow-pitched metal-clad flat roofs with deep fascia, expansive timber-framed glazing including a north-facing window wall, concealed and recessed entry, prominent integrated carport and high brick front wall forming a private courtyard. A sensitively-sited addition to the south does not detract from the key design characteristics of the original house (Criterion D).

Stegley House at 86 Dalgetty Road, Beaumaris 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 Robin Boyd in part as a means of testing the viability and potential of the Stegbar modular structural window framing system, the house is characterised by its emphasis on privacy and its refined detailing. Stegley 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

Kelly House, 105 Dalgetty Road, Beaumaris

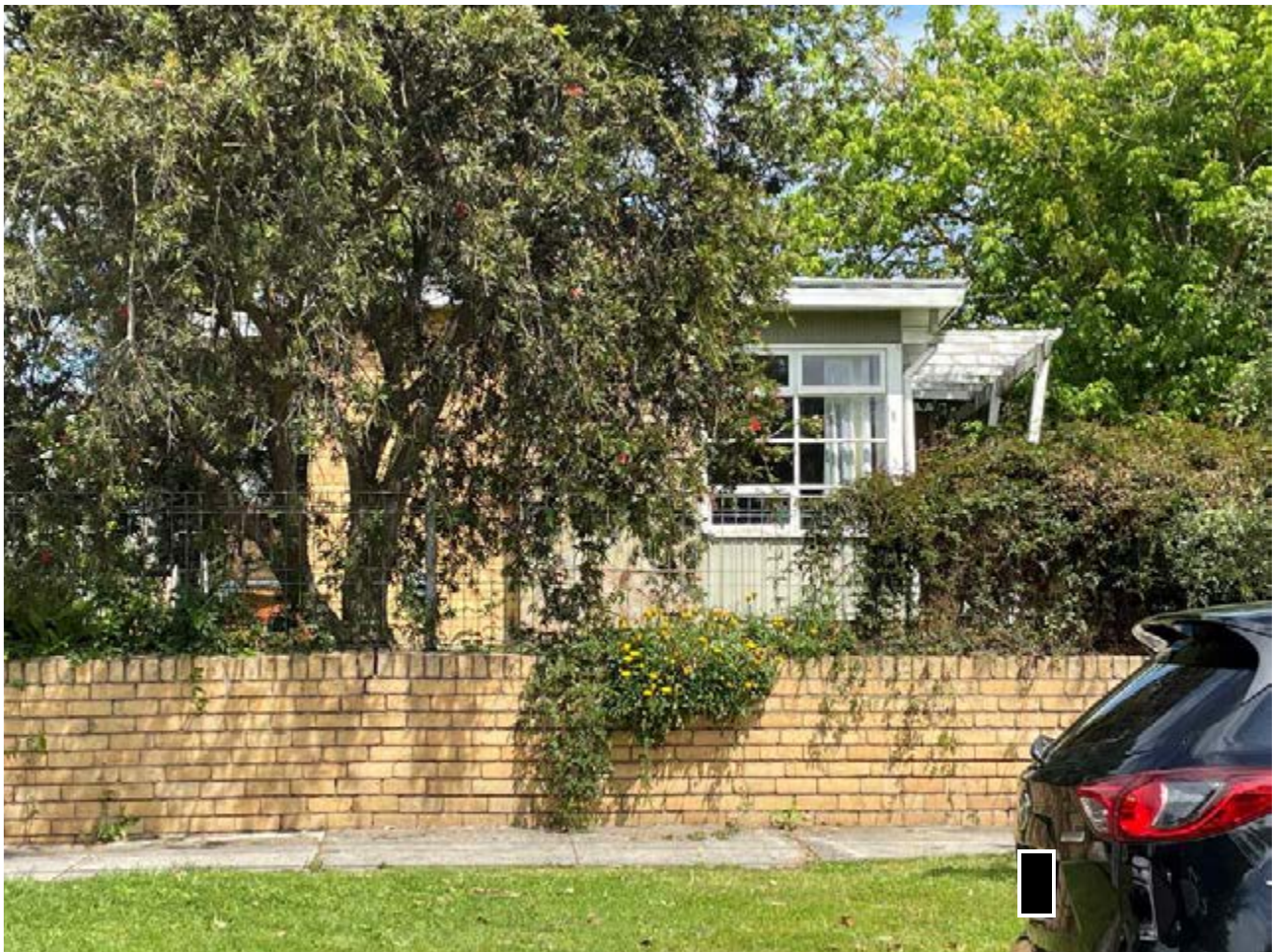


Figure 1. 105 Dalgetty Road, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

KELLY HOUSE, 105 DALGETTY ROAD, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Not known |
| Construction Date: 1956-57 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

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

Small Homes Service

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

The initial architectural brief included a house size limit of 1000 square feet¹⁴ and the ability to fit the house on a standard block with a 50-foot frontage.¹⁵ Submitted designs were vetted by a Small Homes Committee¹⁶ and a limit of fifty sales was placed on each vetted design. Architects received payment, but not individual recognition for their designs. Contributing architects included Robin Boyd, Neil Clerehan, Frederick Romberg, Kevin Borland, Bernard Joyce and Mockridge, Stahle and Mitchell.¹⁷

The Small Homes Service bureau first opened to the public on 7 July 1947, displaying 44 sets of drawings submitted by 24 members of the RVIA.¹⁸ The range included 2- or 3- bedroom houses of timber or brick veneer construction¹⁹ and once a particular design was selected, clients received full documentation for a small fee, initially £5.

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

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

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

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

¹³ *The Age*, 24 August 1949, p 6.

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

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

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

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

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

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

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

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

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

The Small Homes Service also produced architectural publications and advertising brochures and held competitions for architects with winning designs added to their range of houses. The first of these competitions was announced in June 1953²² and attracted 76 entries.²³ The Small Homes Service continued through to the late 1970s, with houses advertised as 'Functional, comfortable, cheap to maintain...'²⁴

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

Place History

The house at 105 Dalgetty Road, Beaumaris was constructed in 1956-7 for Lorne and Meryll Kelly.²⁷ The five roomed brick veneer and timber-clad house was located on vacant land that formed part of the Dunlop-Perdieu Company subdivision.²⁸ This substantial tract of land had been purchased by the Dunlop-Perdieu Company in the 1930s for the creation of a garden city that would accommodate a factory and housing for staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.²⁹

The house was offered for sale in 1997, at which time it was described as an 'original and fastidiously maintained brick veneer home on elevated land'.³⁰ It comprised three bedrooms, a den, two bathrooms and a carport and garage.³¹

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

²² *The Age*, 15 June 1953, p 6.

²³ *The Age*, 1 September 1953, p 4.

²⁴ Eg *The Age*, 14 July 1978, p 4.

²⁵ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/46.

²⁶ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/38.

²⁷ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 52, Public Record Office Victoria.

²⁸ S&M, 1955, 1960.

²⁹ *Herald*, 29 September 1950, p 10; *Rydges*, June 1945, p 415 via Beaumaris Conservation Society, 'Dunlop Rubber Company's Plans for Beaumaris 1939-45', <<https://www.bcs.asn.au>>, accessed August 2021.

³⁰ *The Age*, 2 August 1997, p 97.

³¹ *The Age*, 2 August 1997, p 97.

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 105 Dalgetty Road, Beaumaris is located on the west side of Dalgetty Road between Victor and Herbert Streets. The site is approximately rectangular and slightly elevated from Dalgetty Road. Access is provided at the northern end of the eastern boundary via a single vehicular crossover.

The house is single-storey and is approximately rectangular in plan, with a shallow wing extending to the north from its centrepoint. The axes of the house are slightly offset from those of the site boundaries. The roof is flat, with shallow eaves clad with fibre cement sheeting to all elevations. A stone-clad chimney is centrally positioned at the principal elevation, with the fascia passing in front of the chimney to emphasise the thin horizontal profile of the roof. The house is of mixed construction, with several walls in a cream face brick and others in a painted vertical timber cladding. A particularly striking detail is the timber post-and-beam framing that projects from the north elevation to form a pergola structure. Below this framing, an expansive window suite is fitted and this turns the corner to the principal (east) elevation. The main entry is located along the side (north elevation) of the house, and is accessed via the pergola walkway.

The surrounding gardens include several mature tree and shrub specimens that likely represent an early planting scheme. A garage is located at the far northwest corner of the site, and is accessed via a long concrete driveway that runs along the north boundary. Garden edging and the front garden wall are in the same cream face brick as is used in the house.

Key Features:

- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, flat roof with eaves, prominent chimney, and expansive timber-framed windows.
- Modernist materials and detailing, including timber-framed glazing, fibre cement-lined eaves, vertical timber wall cladding, cream face brick, stone-cladding to chimney, and expressed structural timber elements to create a pergola structure.
- Landscape elements, include the concrete-paved driveway, detached brick garage, and garden edging and walls matching those of the house.



Figure 2. 105 Dalgetty Road, Beaumaris (Source: nearmap, accessed December 2021)



Figure 3. 105 Dalgetty Road viewed from driveway (GJM Heritage, November 2021)

Intactness/Integrity

The house at 105 Dalgetty Road, Beaumaris retains a high degree of integrity in fabric, form and detailing to its period of construction. The original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 1950s Small Homes Service-type residence built in the Post-War Modernist style.

Comparative Analysis

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

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

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

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

is now the City of Bayside. These buildings clearly illustrate the importance of the Small Homes Service and its role in shaping the Bayside suburbs.

Examples that are similar in form and detailing to 105 Dalgetty Road, Beaumaris and which also remain highly intact include:



12 Bolton Street, Beaumaris (1954)



26 Anita Street, Beaumaris (1955)



22 Michael Street, Beaumaris (c1960-65)

Like 105 Dalgetty Street, Beaumaris, these examples comprise simple box-like forms with horizontal emphasis and skillion or flat roofs with overhanging eaves. They feature expansive timber-framed glazing with windows designed to maximise access to light – a characteristic feature of Modernist house design – and, in the case 12 Bolton Street and 26 Anita Street, prominent chimneys to the principal elevation. Like these places, 105 Dalgetty Street retains a high degree of integrity to its period of construction and remains highly intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style, as applied to a home designed to be small and affordable.

Similar to the examples identified above, 105 Dalgetty Road, Beaumaris 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 1956-57 for Lorne and Meryll Kelly, the house at 105 Dalgetty Road, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Kelly House remains highly intact to clearly reflect this important phase in the development of the municipality.

Kelly House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Kelly House at 105 Dalgetty Road clearly illustrates this important phase of development in Beaumaris.

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

Kelly House at 105 Dalgetty Street, Beaumaris is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including a low box-like form with horizontal emphasis, rectangular planning, flat roof with shallow eaves, vertical timber cladding and cream brick veneer, expansive timber-framed glazing including corner windows, prominent random stone-clad chimney, concealed entry and matching cream brick fence.

Grading and Recommendations

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

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

| | |
|---|------------------------------------|
| External Paint Controls? | No |
| Internal Alteration Controls? | No |
| Tree Controls? | No |
| Outbuildings or Fences not exempt under Clause 43.01-3? | Yes – garage and 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 4 below.



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

Key

-  Recommended extent of HO
-  Existing Heritage Overlay

References

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

Beaumaris Conservation Society, 'Dunlop Rubber Company's Plans for Beaumaris 1939-45', <<https://www.bcs.asn.au>>, accessed August 2021.

City of Sandringham Rate and Valuation Cards, Public Record Office Victoria.

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

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

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

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

Herald.

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

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

Sands and McDougall Directory (S&M).

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Kelly House, Beaumaris – Statement of Significance, December 2021

| | |
|--|------------------------|
| Heritage place: Kelly House, 105 Dalgetty Road, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 105 Dalgetty Road, Beaumaris (November 2021)

What is significant?

Kelly House at 105 Dalgetty Road, Beaumaris, built in 1956-57.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, flat roof with eaves, prominent chimney, and expansive timber-framed windows
- Modernist materials and detailing, including timber-framed glazing, fibre cement-lined eaves, vertical timber wall cladding, cream face brick, stone-cladding to chimney, and expressed structural timber elements to create a pergola structure
- Landscape elements, include the concrete-paved driveway, detached brick garage, and garden edging and walls matching those of the house.

Later alterations are not significant.

How is it significant?

Kelly House at 105 Dalgetty Road, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in 1956-57 for Lorne and Meryll Kelly, the house at 105 Dalgetty Road, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Kelly House remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Kelly House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Kelly House at 105 Dalgetty Road clearly illustrates this important phase of development in Beaumaris (Criterion A).

Kelly House at 105 Dalgetty Street, Beaumaris is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including a low box-like form with horizontal emphasis, rectangular planning, flat roof with shallow eaves, vertical timber cladding and cream brick veneer, expansive timber-framed glazing including corner windows, prominent random stone-clad chimney, concealed entry and matching cream brick fence (Criterion D).

Primary sources:

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

HERITAGE CITATION

Murphy House, 20 Emily Street, Beaumaris



Figure 1. 20 Emily Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

MURPHY HOUSE, 20 EMILY STREET, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: Not known |
| 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 subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

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

Small Homes Service

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

The initial architectural brief included a house size limit of 1000 square feet¹⁴ and the ability to fit the house on a standard block with a 50-foot frontage.¹⁵ Submitted designs were vetted by a Small Homes Committee¹⁶ and a limit of fifty sales was placed on each vetted design. Architects received payment, but not individual recognition for their designs. Contributing architects included Robin Boyd, Neil Clerehan, Frederick Romberg, Kevin Borland, Bernard Joyce and Mockridge, Stahle and Mitchell.¹⁷

The Small Homes Service bureau first opened to the public on 7 July 1947, displaying 44 sets of drawings submitted by 24 members of the RVIA.¹⁸ The range included 2- or 3- bedroom houses of timber or brick veneer construction¹⁹ and once a particular design was selected, clients received full documentation for a small fee, initially £5.

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

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

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

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

¹³ *The Age*, 24 August 1949, p 6.

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

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

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

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

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

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

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

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

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

The Small Homes Service also produced architectural publications and advertising brochures and held competitions for architects with winning designs added to their range of houses. The first of these competitions was announced in June 1953²² and attracted 76 entries.²³ The Small Homes Service continued through to the late 1970s, with houses advertised as 'Functional, comfortable, cheap to maintain...'²⁴

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

Place History

The house at 20 Emily Street, Beaumaris was constructed in 1958 for Rodney Murphy who purchased the land from James and Wilma Illingworth.²⁷ The five-roomed brick veneer house was located on vacant land that formed part of the Dunlop-Perdieu Company subdivision.²⁸ This substantial tract of land had been purchased by the Dunlop-Perdieu Company in the 1930s for the creation of a garden city that would accommodate a factory and housing for staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.²⁹

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 20 Emily Street, Beaumaris is located on the south side of Emily Street, close to its intersection with Dalgetty Road. The site is rectangular and flat and access is provided at the eastern end of the northern boundary via a single vehicular crossover.

The house is single-storey and is rectangular in plan, with a shallow-pitched gable roof with gable end presenting to the principal (north) elevation. The gable extends beyond the east elevation of the house to the

²² *The Age*, 15 June 1953, p 6.

²³ *The Age*, 1 September 1953, p 4.

²⁴ Eg *The Age*, 14 July 1978, p 4.

²⁵ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/46.

²⁶ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/38.

²⁷ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 58, Public Record Office Victoria.

²⁸ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 58, Public Record Office Victoria.

²⁹ *Herald*, 29 September 1950, p 10; *Rydges*, June 1945, p 415 via Beaumaris Conservation Society, 'Dunlop Rubber Company's Plans for Beaumaris 1939-45', <https://www.bcs.asn.au>, accessed August 2021.

eastern boundary to form a prominent, integrated carport. The house itself is of brick and timber construction, with walls in a pale grey face brick. A modest square chimney is located at the ridgeline. A particularly striking detail is the fenestration pattern across the principal (north) elevation, which includes expansive floor-to-ceiling glazing wrapping around a centrally-positioned masonry wall. The glazing provides views to the exposed internal timber framing of the ceiling beyond, as well as the chimney. The main entry is at this elevation, accessed via a slightly-elevated stone-clad patio. Secondary entry is provided through the carport.

The surrounding gardens are densely planted and include several mature tree and shrub specimens that may represent an early planting scheme. An outbuilding at the far southeast corner of the site appears to be an early addition. The front fence comprises a low painted timber square picket fence.

Key Features:

- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, expressed structural elements, expansive timber-framed windows, and integrated carport.
- Modernist materials and detailing, including timber-framed glazing, pale grey face brick, and expressed structural timber elements.

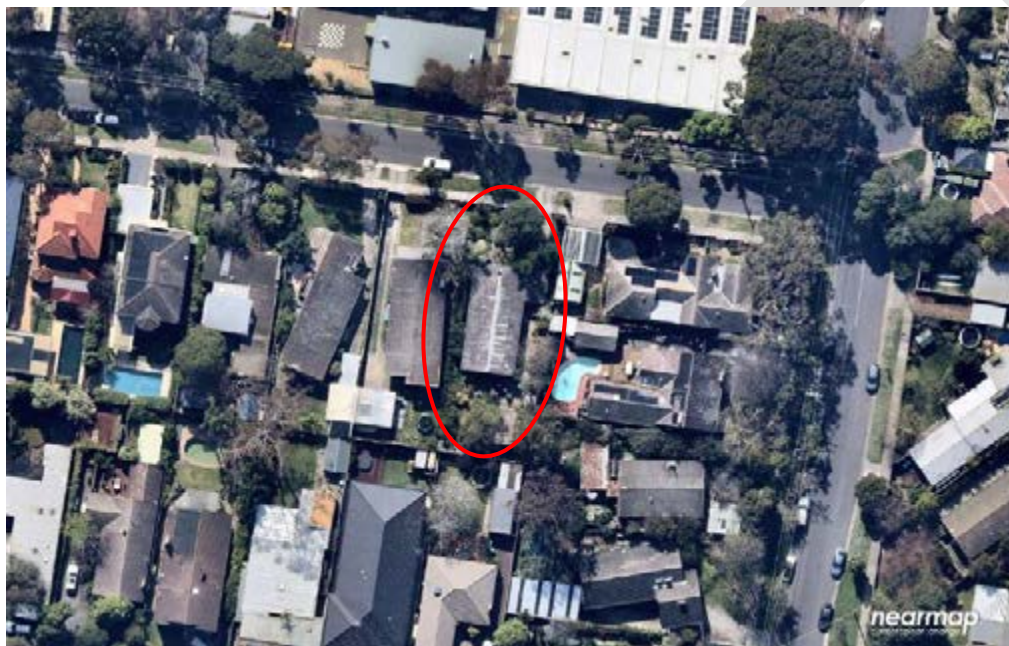


Figure 2. 20 Emily Street, Beaumaris
(Source: nearmap, accessed December 2021)



Figure 3. Front elevation (GJM Heritage, November 2021)

Intactness/Integrity

The house at 20 Emily Street, Beaumaris retains a high degree of integrity in fabric, form and detailing to its period of construction. The original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 1950s Small Homes Service-type residence built in the Post-War Modernist style.

Comparative Analysis

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

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

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

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

is now the City of Bayside. These buildings clearly illustrate the importance of the Small Homes Service and its role in shaping the Bayside suburbs.

Examples that are similar in form and detailing to 20 Emily Street, Beaumaris and which also remain highly intact include:



24 Victor Street, Beaumaris (1959)



82 Pellatt Street, Beaumaris (1960)



1 Herbert Street, Beaumaris (1962)



15 Third Street, Beaumaris (1964)

Like 20 Emily Street, Beaumaris these places comprise simple, single-storey box-like forms with horizontal emphasis and shallow-pitched roofs that extend to form an integrated carport and present as a gable to the street frontage. They feature expansive timber-framed glazing with windows designed to maximise access to natural light – a characteristic feature of Modernist housing design – and expressed structural elements, such as exposed rafters and wing walls. Like the examples above, 20 Emily Street retains a high degree of integrity to its period of construction and remains highly intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style, as applied to a home designed to be small and affordable.

Similar to the examples identified above, 20 Emily Street, Beaumaris 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 for Rodney Murphy, the house at 20 Emily Street, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Murphy House remains highly intact to clearly reflect this important phase in the development of the municipality.

Murphy House at 20 Emily Street, Beaumaris also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Murphy House at 20 Emily Street, Beaumaris clearly illustrates this important phase of development in Beaumaris.

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

Murphy House at 20 Emily Street, Beaumaris is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including a low box-like form with horizontal emphasis, rectangular planning, broad shallow-pitched gable roof which extends to form an integrated carport, broad eaves, expressed structural elements, expansive timber-framed glazing including full-height and highlight windows, and a grey brick front feature wall.

Grading and Recommendations

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

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

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

Extent of the Recommended Heritage Overlay

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



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

Key

Recommended extent of HO

Existing Heritage Overlay

References

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

City of Sandringham Rate and Valuation Cards, Public Record Office Victoria.

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.

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

Sands and McDougall Directory (S&M).

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

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Murphy House, Beaumaris – Statement of Significance, December 2021

| | |
|---|------------------------|
| Heritage place: Murphy House, 20 Emily Street, Beaumaris | PS ref no.: TBC |
|---|------------------------|



Figure 1. 20 Emily Street, Beaumaris (November 2021)

What is significant?

Murphy House at 20 Emily Street, Beaumaris, 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
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, expressed structural elements, expansive timber-framed windows, and integrated carport
- Modernist materials and detailing, including timber-framed glazing, pale grey face brick, and expressed structural timber elements.

Later alterations are not significant.

How is it significant?

Murphy House at 20 Emily Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in 1958 for Rodney Murphy, the house at 20 Emily Street, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the highly successful Royal Victorian Institute of Architects' Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Murphy House remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Murphy House at 20 Emily Street, Beaumaris also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s and 60s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Murphy House at 20 Emily Street, Beaumaris clearly illustrates this important phase of development in Beaumaris (Criterion A).

Murphy House at 20 Emily Street, Beaumaris is notable as a highly intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, as promoted by the Royal Victorian Institute of Architects' Small Homes Service and the project homes sector, including a low box-like form with horizontal emphasis, rectangular planning, broad shallow-pitched gable roof which extends to form an integrated carport, broad eaves, expressed structural elements, expansive timber-framed glazing including full-height and highlight windows, and a grey brick front feature wall (Criterion D).

Primary sources:

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

HERITAGE CITATION

Gye House, 19 Florida Avenue, Beaumaris



Figure 1. 19 Florida Avenue, Beaumaris, (GJM Heritage, April 2021).

DATE: November 2021 - Draft

GYE HOUSE, 19 FLORIDA AVENUE, BEAUMARIS

| | |
|--|--|
| Place Type: House | Architect: James H Earle |
| Construction Date: 1957 | Builder: Not known |
| Recommendation: Include in the Heritage Overlay | Extent of Overlay: To the extent of the property boundary |

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

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

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

Housing in the Post-War Period

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

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

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

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

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

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

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

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

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

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).

Beaumaris and its environs in particular appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects including David Godsell, Ken Atkins, Eric Lyon, Rex Patrick, Charles Bricknell and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

A particularly high concentration of architect-designed houses from the 1950s and 1960s remain extant in the southern part of the current City of Bayside.

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’¹⁴. 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.¹⁵

Place History

The house at 19 Florida Avenue, Beaumaris was constructed in 1957 for Neville and Nancy Gye to designs by architect, James Earle.¹⁶ The house was located on vacant land that formed part of the Dunlop-Perdieu Company subdivision. This substantial tract of land had been purchased by the Dunlop-Perdieu Company in

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

¹³ *The Age*, 24 August 1949, p 6.

¹⁴ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹⁵ 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).

¹⁶ *Australian Home Beautiful*, July 1961, p 7.

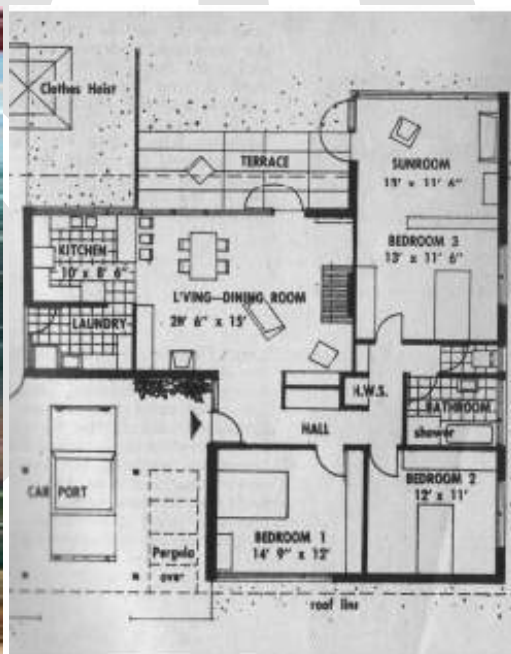
the 1930s for the creation of a garden city that would accommodate a factory and housing for staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.

Mr and Mrs Gye purchased the vacant block of land in Florida Avenue for £750 following subdivision, and engaged James Earle to design a simple Modern home on the site after spending months studying houses in the surrounding bayside suburbs that were being constructed.¹⁷ The house comprised a central open-plan living and dining room which opened onto a terrace, with bedrooms positioned around the perimeter to the east and south. The north elevation was almost entirely glazed with broad eaves for sun protection, while an attached wing provided a combined sunroom/bedroom.¹⁸ One major aspect of the design was the retention of as many tea-trees as possible, with the removal of only those trees required to make room for the house. The cost of the build was £6,000.¹⁹

The house was completed in December 1957 and featured in *Australian Home Beautiful* in 1961, which praised its 'green lawns, mellowed bricks on the carport, gravel on the drive, grey bricks in the wall, and tee tree carefully preserved during the building, [which] all fit this home into its setting'. It also noted how 'ordinary building materials, plus space and colour have been put together'.²⁰

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

The house remained in the Gye family into the 2000s, remaining largely intact to its original construction.



Figures 2 & 3. Cover of *Australian Home Beautiful* showing the terrace and exterior of the house; Floorplan, 1961 (Source: *Australian Home Beautiful*, July 1961)

¹⁷ *Australian Home Beautiful*, July 1961, p 7.

¹⁸ *Australian Home Beautiful*, July 1961, pp 5-6.

¹⁹ *Australian Home Beautiful*, July 1961, p 7.

²⁰ *Australian Home Beautiful*, July 1961, p 7.



Figure 4. Illustration of 19 Florida Avenue, Beaumaris, 1961 (Source: *Australian Home Beautiful*, July 1961)



Figure 5. View of the kitchen and living room showing the floor-to-ceiling windows looking onto the terrace, 1961 (Source: *Australian Home Beautiful*, July 1961)

James H Earle, architect

James Heward Earle (1927-2014) commenced his architectural studies at the Melbourne Technical College (now RMIT) in 1945, before transferring to the University of Melbourne and graduating in 1951. During this period he worked for architects Stephenson & Turner, before travelling and studying overseas. Upon his return he worked for the firms Muir & Shepherd and Hassell & McConnell.

In 1953 Earle opened his own practice. Throughout his career, he partnered with various architects, forming Earle & Bunbury with Arthur Bunbury (1955-60), Earle, Shaw & Partners with Grahame Shaw (1967-72) and

Earle, Greenway, Taylor Pty Ltd with Kel Greenway and Terrence Taylor (1978-1985). In the intervening periods, the firm operated under the name Earle & Partners.

Earle's practice was initially best known for small-scale residential commissions, some of which were published for their modern designs. These were located in suburbs such as Balwyn, Toorak and Beaumaris, and in regional Victoria. Examples include the house at 54 Haldane Street, Beaumaris (1956) and 28 Centre Avenue, Eildon (1965). In the 1960s commissions were varied, including residential and ecclesiastical projects, as well as hospitals, schools and flats. Under the partnership Earle, Shaw & Partners (1967-72), the scope of projects broadened, to also encompass site planning and landscape design. The firm ceased operation in 2007.

Earle was a key figure in the development of local planning schemes and the formation of the Australian Institute of Landscape Architects. He was made a Member of the Order of Australia in 1981 in recognition of his service to architecture.²¹

Historical Themes

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

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

Description

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

The house at 19 Florida Avenue is located on the north side of Florida Avenue on a flat, rectangular site. Access is provided at the western end of the front (southern) boundary via a single vehicular crossover.

The house is single-storey and is approximately L-shaped in plan, with a shallow-pitched gable roof clad in corrugated cement sheeting presenting the gable end to the principal (southern) elevation. Shallow eaves extend to the east, west and south, with broad eaves to the north protecting expansive north-facing windows. Eaves are timber-lined and finished in a painted timber fascia. Walls are in a pale grey face brick laid in stretcher bond.

The principal elevation is asymmetrical, with the roof extending over an integrated carport positioned to the west, and a floor-to-ceiling window suite positioned slightly west of the ridgeline. The pedestrian entry is recessed under the carport. Structural elements, such as the timber rafters and square posts at the carport, are exposed and expressed.

Mature tea-tree plantings are evident to the north, west and south of the house. The fence at the front boundary is a later addition.

Key Features:

- Siting to retain established tea-trees and maximise the northern aspect.

²¹ S Reeves, 'James Earle' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 220; Built Heritage Pty Ltd, 'James Earle', *Dictionary of Unsung Architects*, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 8 June 2021.

- Modernist composition and form, including low box-like form, shallow-pitched gable roof, asymmetrical principal elevation, and prominent integrated carport.
- Modernist materials and detailing, including pale grey brick, timber structural elements, and expansive timber-framed windows.
- Mature remnant Australian native plantings (*Melaleuca alternifolia*, tea tree).



Figure 6. 19 Florida Avenue, Beaumaris
(Source: nearmap, accessed September 2021)



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



Figure 8. Principal elevation to street
(GJM Heritage, April 2021)



Figure 9. Carport
(GJM Heritage, April 2021)

Intactness/Integrity

The house at 19 Florida 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 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 and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

Timber-framed glazing included full-height north-facing window-walls to maximise sun penetration and to 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. In contrast to the house at 19 Florida Avenue, Beaumaris, these are generally more substantial dwellings or are of a later period of construction. They include:



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

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

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 19 Florida Avenue, Beaumaris in form, detailing and age of construction include:



15 Hume Street, Beaumaris (John Baird, 1957)



6 Norwood Avenue, Brighton (Keith Batchelor, 1958)



19 Gramatan Avenue, Beaumaris (Geoffrey Woodfall, 1960)

Like 19 Florida Avenue, Beaumaris, 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. Like 19 Florida Avenue, these examples 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 both 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, 19 Florida Avenue, Beaumaris 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 – 19 Florida Avenue, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

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

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

Built in 1957 to a design by architect James H Earle, Gye House at 19 Florida Avenue, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and

it became a centre of Modernist post-war housing. Gye House at 19 Florida Avenue clearly demonstrates this important phase in the development of the City of Bayside.

Gye House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Gye House at 19 Florida Avenue clearly illustrates this important phase of development in Beaumaris.

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

Gye House at 19 Florida Avenue, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect James Earle, 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 site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gabled roof, asymmetrical front elevation with integrated carport under extended gabled roof, expansive glazing under broad eaves to the north, and recessed entry.

Criterion E: Importance in displaying particular aesthetic characteristics

Gye House at 19 Florida Avenue, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect James Earle and written up in *Australian Home Beautiful* in 1961, the house is characterised by its asymmetrical, shallow-pitched gabled roof presentation to the street, its refined detailing and the remaining remnant tea trees. Gye House at 19 Florida Avenue, Beaumaris 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 – remnant <i>Melaleuca alternifolia</i> (tea-tree) |
| 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 10 below.



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

Key

-  Recommended extent of HO
-  Existing Heritage Overlay

References

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Gye House, Beaumaris – Statement of Significance, November 2021

| | |
|--|------------------------|
| Heritage place: Gye House, 19 Florida Avenue, Beaumaris | PS ref no.: TBC |
|--|------------------------|



Figure 1. 19 Florida Avenue, Beaumaris (April 2021)

What is significant?

Gye House at 19 Florida Avenue, Beaumaris, built in 1957.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Siting to retain established tea-trees and maximise the northern aspect
- Modernist composition and form, including low box-like form, shallow-pitched gable roof, asymmetrical principal elevation, and prominent integrated carport
- Modernist materials and detailing, including pale grey brick, timber structural elements, and expansive timber-framed windows
- Mature remnant Australian native plantings (*Melaleuca alternifolia*, tea tree).

Later alterations are not significant.

How is it significant?

Gye House at 19 Florida Avenue, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1957 to a design by architect James H Earle, Gye House at 19 Florida Avenue, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Gye House at 19 Florida Avenue clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Gye House also has clear associations with the concentration of post-war residential development that occurred in Beaumaris in the 1950s following the release of an extensive tract of land owned by the Dunlop-Perdieu Company. When the land was offered for sale, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne. Constructed on a vacant allotment purchased from the Dunlop-Perdieu Estate, Gye House at 19 Florida Avenue clearly illustrates this important phase of development in Beaumaris (Criterion A).

Gye House at 19 Florida Avenue, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect James Earle, 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 site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gabled roof, asymmetrical front elevation with integrated carport under extended gabled roof, expansive glazing under broad eaves to the north, and recessed entry (Criterion D).

Gye House at 19 Florida Avenue, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect James Earle and written up in *Australian Home Beautiful* in 1961, the house is characterised by its asymmetrical, shallow-pitched gabled roof presentation to the street, its refined detailing and the remaining remnant tea trees. Gye House at 19 Florida Avenue, Beaumaris 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)