

HERITAGE CITATION

House, 50 Gareth Avenue, Beaumaris

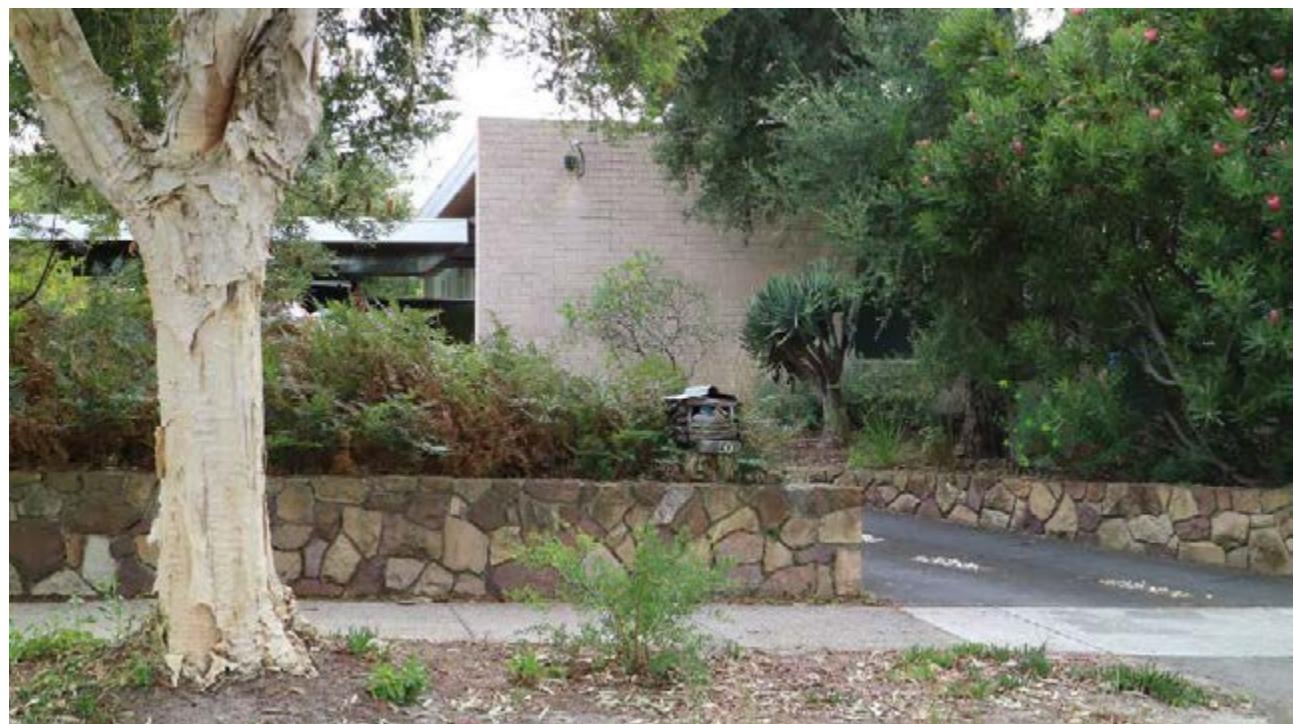


Figure 1. 50 Gareth Avenue, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

HOUSE, 50 GARETH AVENUE, BEAUMARIS

Place Type: House	Architect: Bruce Barbour
Construction Date: 1959	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 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 50 Gareth Avenue, Beaumaris was constructed in 1959 for owner, A Buchanan, to a design by architect, Bruce Barbour.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 staff. Following

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, 1965.

the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale. Buchanan continued to reside at the property into the mid-1970s.¹⁷

Research undertaken during the course of this study could not confirm the details of Bruce Barbour's career or work. He may be the same Bruce Barbour that worked for the Ministry of Housing and Construction in the 1980s.¹⁸



Figure 2. Photograph of 50 Gareth Avenue, 1960 (Beaumaris Modern)



Figure 3. Photograph of the interior of 50 Gareth Avenue, Beaumaris, 1960 (Beaumaris Modern)

¹⁷ S&M, 1974.

¹⁸ *The Age*, 14 January 1989, p 152.

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 50 Gareth Avenue, Beaumaris is located on the north side of Gareth Avenue, in close proximity to the grounds of Beaumaris Secondary College. The site is rectangular and slopes up slightly from the southern (front) boundary to the northern (rear) boundary, with access provided at the southern boundary via a single vehicular crossover.

The house is single-storey and rectangular in plan, running parallel with – and built close to – the eastern boundary. A carport is located to the west of the house, set back behind a densely vegetated front garden with raised garden beds faced with random stone, through which the driveway cuts at an oblique angle. The house is oriented to the west, terminating at the north and south in solid wing walls in a pale cream face brick, laid in stretcher bond. Between these wing walls extends a flat roof clad in profiled metal sheeting, with a broad eave extending over the extensive floor-to-ceiling glazing of the western elevation. The soffit is finished in stained timber lining boards and glazed sliding doors in this elevation provide direct access to the pool terrace, located at the northwest corner of the site. Additional highlight glazing is provided along the eastern elevation. A tea-tree fence at the rear of the carport provides privacy to this outdoor space. A chimney, comprising a simple metal tube and cone-shaped metal cowl, is located at the northern end of the eastern elevation.

The prominent double carport is integrated with the house by way of exposed steel I-beams penetrating the west elevation over the main entry. Established Australian native plantings in the front garden – including *Protea*, *Leptospermum* and *Banksia* specimens, as well as a large bed of Austral bracken – substantially obscure the house. A timber letterbox is located at the corner of the driveway.

Key Features:

- Rectangular plan presenting a severe frontage to the street and large expanses of glazing opening to the private west-facing garden.
- Modernist composition and form, including wing walls, flat roof with broad eave to the western elevation, timber-framed window wall, concealed front entrance and prominently sited integrated carport.
- Materials, including pale cream face brick, stained timber eaves lining, and expansive timber-framed windows.
- Landscape features, including native bush plantings, raised garden beds faced with random stone, freestanding timber letterbox and concrete driveway with pebble inlays.



Figure 4. 50 Gareth Avenue, Beaumaris
(Source: nearmap, accessed September 2021)



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



Figure 6. Carport (GJM Heritage, April 2021)

Intactness/Integrity

The house at 50 Gareth Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. Plans were typically rectangular and forms were box-like and low with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently placed at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction while stone facing was one of the few applied decorative finishes.

Timber-framed glazing included bands of highlight windows and full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design with high front walls, wing walls and hit-and-miss screens providing privacy; volcanic rock, brick or stone-clad retaining walls and garden beds; pebble, gravel, brick or 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. They are:



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.

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

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

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 50 Gareth Avenue in form, detailing and age of construction include:



86 Dalgetty Road, Beaumaris (Robin Boyd, 1955)



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



7 Grandview Avenue, Beaumaris (John Baird, 1960)



14 Fairway Avenue, Cheltenham (Gerald McKeown, 1961)

Like 50 Gareth Avenue, the above examples comprise simple box-like forms with horizontal emphasis, flat roofs and integrated prominent carports. They are characterised by their stark principal elevations, emphasis on privacy with expansive glazing opening onto private open space, and their low-profile forms. Like 50 Gareth Avenue, these houses all demonstrate a simplicity of design and sophisticated detailing and they retain a high degree of integrity to their period of construction. Similar to the above examples, 50 Gareth Avenue remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Like 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 – 50 Gareth 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 1959 to a design by architect Bruce Barbour, the house at 50 Gareth 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. The house at 50 Gareth Avenue clearly demonstrates this important phase in the development of the City of Bayside.

The 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 50 Gareth 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

The house at 50 Gareth 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 Bruce Barbour, 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, metal-clad flat roof with broad eave to the west, an emphasis on privacy with blank wall to the street, expansive timber-framed glazing including a window wall to the west, a prominently sited carport and low garden retaining walls clad with random stone.

Criterion E: Importance in displaying particular aesthetic characteristics

The house at 50 Gareth 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 Bruce Barbour, the house is characterised by its severe presentation to the street, its emphasis on privacy, its landscaped setting and its refined detailing. 50 Gareth Avenue demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

Grading and Recommendations

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

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

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

Extent of the Recommended Heritage Overlay

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



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

Key

- Recommended extent of HO
- Existing Heritage Overlay

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- Sands & McDougall Directory.
- State Library of Victoria (SLV), picture collection, imaged numbers as cited.
- The Age*.
- The Argus*.
- University of Melbourne, Melbourne 1945 Photo-map.
- University of Melbourne, Melbourne School of Design, *Merchant Builders, towards a new archive*, Parkville, 2015.

House, 50 Gareth Avenue, Beaumaris – Statement of Significance, November 2021

Heritage place: House, 50 Gareth Avenue, Beaumaris

PS ref no.: TBC

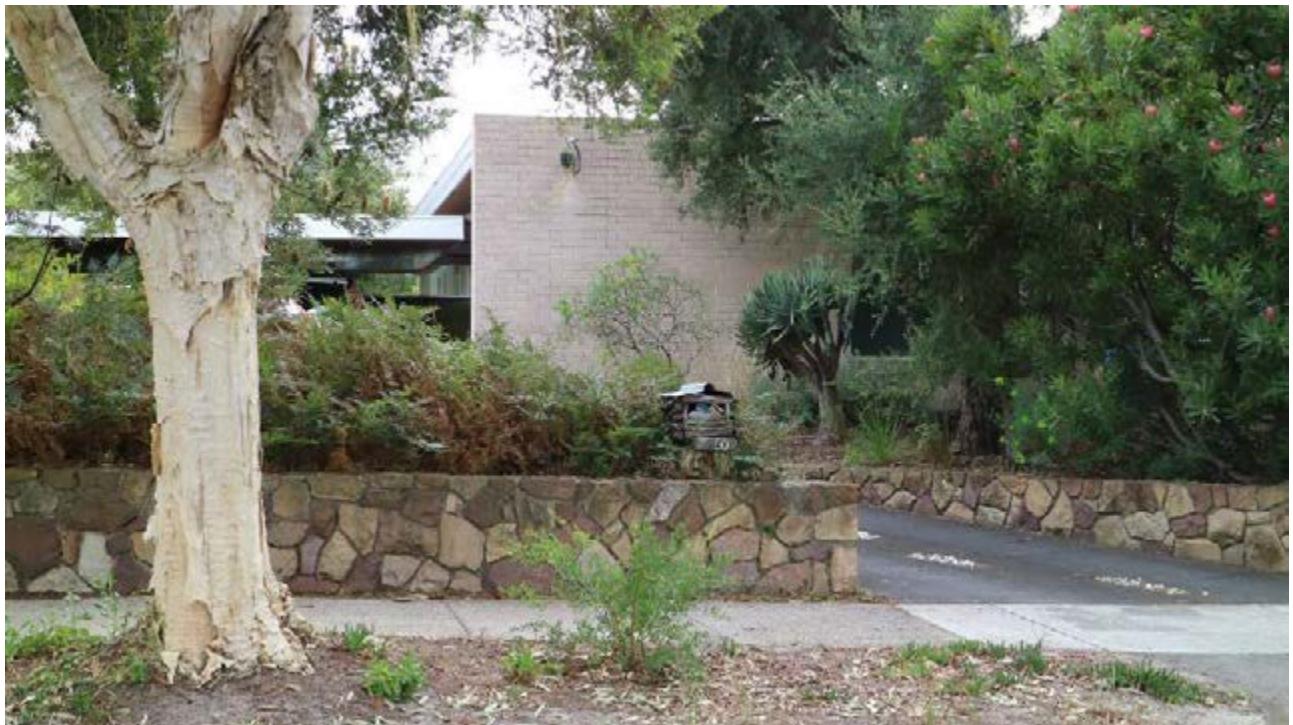


Figure 1. 50 Gareth Avenue, Beaumaris (April 2021)

What is significant?

The House at 50 Gareth Avenue, Beaumaris, built in 1959.

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 presenting a severe frontage to the street and large expanses of glazing opening to the private west-facing garden
- Modernist composition and form, including wing walls, flat roof with broad eave to the western elevation, timber-framed window wall, concealed front entrance and prominently sited integrated carport
- Materials, including pale cream face brick, stained timber eaves lining, and expansive timber-framed windows
- Landscape features, including native bush plantings, raised garden beds faced with random stone, freestanding timber letterbox and concrete driveway with pebble inlays.

Later alterations are not significant.

How is it significant?

The House at 50 Gareth Avenue, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1959 to a design by architect Bruce Barbour, the house at 50 Gareth 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. The house at 50 Gareth Avenue clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

The 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 50 Gareth Avenue clearly illustrates this important phase of development in Beaumaris (Criterion A).

The house at 50 Gareth 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 Bruce Barbour, 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, metal-clad flat roof with broad eave to the west, an emphasis on privacy with blank wall to the street, expansive timber-framed glazing including a window wall to the west, a prominently sited carport and low garden retaining walls clad with random stone (Criterion D).

The house at 50 Gareth 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 Bruce Barbour, the house is characterised by its severe presentation to the street, its emphasis on privacy, its landscaped setting and its refined detailing. 50 Gareth Avenue 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

Hellier House, 19 Gramatan Avenue, Beaumaris



Figure 1. 19 Gramatan Avenue, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

HELLIER HOUSE, 19 GRAMATAN AVENUE, BEAUMARIS

Place Type: House	Architect: Geoffrey Woodfall
Construction Date: 1960	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-Perdie 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

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

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 Gramatan Avenue, Beaumaris was constructed in 1960 for Mr and Mrs Hellier to a design by architect, Geoffrey Woodfall.¹⁶ The builder was H H Davey & Son Pty Ltd.¹⁷ The house was located on vacant land that formed part of the Dunlop-Perdieu Company subdivision. This substantial tract of land had been

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 Proposed residence for Mr & Mrs R Hellier, 19 Gramatan Avenue, Beaumaris, Victoria, January 1959, RMIT Design Archives, Accession No. 0017.2015.0010.

¹⁷ *Architecture and Arts*, August 1963, p 35.

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.

The timber-framed house, with large brick flower boxes and chimneys giving the impression of a brick structure, was designed with various rooms spaced around a central foyer. This was accessed via a sunken entrance porch. The house featured in *Architecture and Arts* in 1963, which noted its split-level design, which accommodated bedrooms on the lower level and living areas on the upper level. A carport was located to the south; the sloped roof form was determined by the site's natural grade.¹⁸

The house was listed by Woodfall 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.

The residence originally comprised a living room, dining room, kitchen and two bedrooms, with a terrace to the north-west and potential for an additional bedroom to the north. An article published in *The Age* reported that, by 1975, it had been extended to accommodate three more bedrooms, a family room and a bathroom.¹⁹ The residence was noted for its integrated setting, with plantings including tea-tree scrub, eucalypts and paperbarks. A photograph of the residence, taken soon after its construction, shows the house was built almost precisely to the original plans.

The house was advertised for sale in 1975, at which time it was described as a modern home 'built to capture sun'.²⁰ It was again advertised for sale in November 1982.²¹

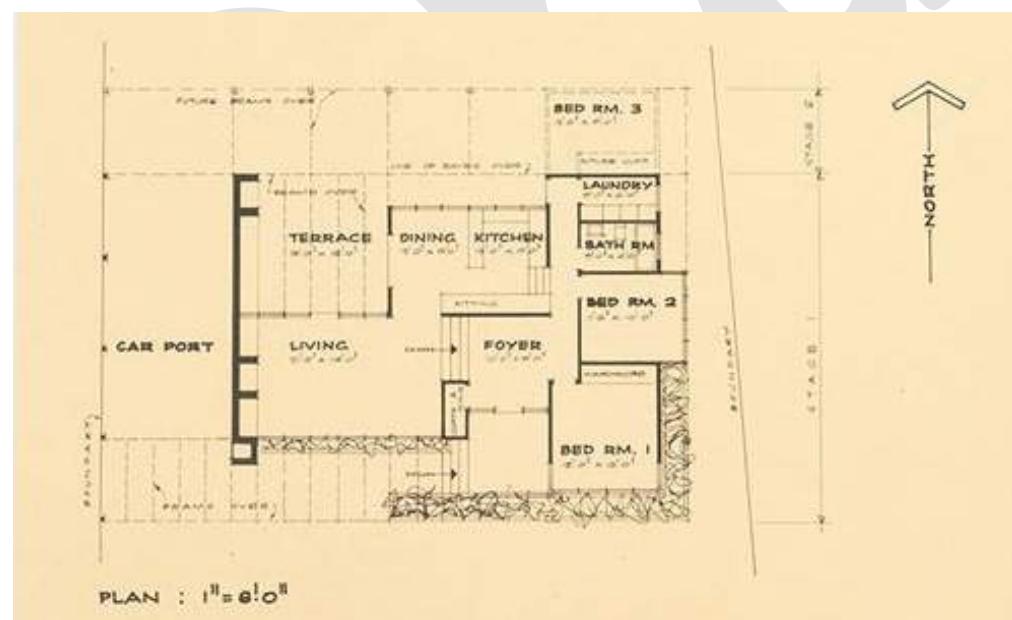


Figure 2. Plan of proposed residence at 19 Gramatan Avenue, Beaumaris, 1955
(Source: RMIT Design Archives)

¹⁸ *Architecture and Arts*, August 1963, p 35

¹⁹ *The Age*, 12 July 1975, p 31.

²⁰ *The Age*, 5 July 1975 p 37.

²¹ *The Age*, 27 November 1982, p 48.



Figure 3. Sketch of proposed residence at 19 Gramatan Avenue, Beaumaris, 1959
(Source: RMIT Design Archives)



Figure 4. House at 19 Gramatan Avenue, Beaumaris soon after construction, 1960
(Source: Peter Wille collection, State Library of Victoria)



Figure 5. House as viewed from the street, 1963 (Source: Architecture and Arts, August 1963)

gjm

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.'²² 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).²³

Historical Themes

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

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

Description

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

The house at 19 Gramatan Avenue, Beaumaris is located on the north side of Gramatan Avenue, in close proximity to its intersection with Gareth Avenue. The site is approximately rectangular and slopes gently down from the front (south) boundary to the north. Access is provided at the front boundary via a single vehicular crossover.

The house is single-storey and L-shaped in plan, with the longer wing extending north along the eastern side of the site, forming a sheltered north-west facing backyard. The front (southern) elevation comprises a prominent integrated carport (now enclosed) at the western end, and a recessed entry bay towards the eastern end behind a half-wall constructed of brick (overpainted) with inbuilt planter. In elevation, the roof reads as an elongated and asymmetrical gable; however, it actually comprises two mirrored skillions that meet at a substantial brick wall (overpainted) with incorporated chimney. Southern sections of the roof are omitted to reveal the timber roof framing, creating a pergola-like structure. Timber-framed windows extend across the

²² W Callister, 'Geoffrey Woodfall' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 773.

²³ W Callister, 'Geoffrey Woodfall' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 773.

principal and northern elevations and are built to the ceiling line, with windowheads following the angle of the skillion roof above. All walls are timber-framed with brick veneer (originally pale brown, now overpainted) laid in stretcher bond.

An additional car parking space extends forwards (south) from the original (now enclosed) carport and is defined by a timber-framed pergola structure with roof pitch reflecting that of the carport roof. The front fence comprises the original low brick wall (overpainted) with brick stanchion at the driveway entrance incorporating the letterbox and planter. A woven timber rail fence has been constructed on top of the low brick wall.

Key Features:

- Siting to maximise northern aspect.
- Modernist composition and form, including low box-like form with horizontal emphasis, shallow-pitched roof, expansive glazing and prominently sited integrated carport.
- Modernist materials and detailing, including (overpainted) brick walls, timber-framed windows, and expressed timber structural elements.
- Landscape elements including brick planters, brick stanchion with incorporated letterbox and planter at the driveway entrance and low brick garden wall.



Figure 6. 19
Gramatan Avenue,
Beaumaris (Source:
nearmap, accessed
September 2021)



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

Intactness/Integrity

The house at 19 Gramatan Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. Despite the enclosure of the original carport, construction of rear additions in the 1970s, and the overpainting of the brickwork, the house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1960s house built in the Post-War Modernist style.

Comparative Analysis

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

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

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 Gramatan 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 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 19 Gramatan 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)

Like 19 Gramatan Avenue, these places comprise simple, single-storey box-like forms with horizontal emphasis and shallow-pitched roofs which present as a gable to the street frontage. Like 19 Gramatan 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 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 Gramatan Avenue retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 19 Gramatan 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 1960 to a design by architect Geoffrey Woodfall, Hellier House at 19 Gramatan 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. Hellier House at 19 Gramatan Avenue clearly demonstrates this important phase in the development of the City of Bayside.

Hellier 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, Hellier House at 19 Gramatan 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

Hellier House at 19 Gramatan 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 Geoffrey Woodfall, 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 design, rectangular planning, low box-like form with horizontal emphasis, shallow-pitched skillion roof forms with broad eaves and open framed shading devices to rear north courtyard and front elevation, expansive timber-framed glazing including bands of windows to the front elevation and window walls to the north, contrasting expanses of unadorned brick walls, integrated carport (now enclosed), recessed entry, brick walls incorporating planters, brick stanchion at the driveway incorporating an original letterbox and planter, and low brick perimeter wall. A rear addition, front carport addition, enclosure of the original carport and overpainted brickwork do not detract from the key characteristics of the original house.

Criterion E: Importance in displaying particular aesthetic characteristics

Hellier House at 19 Gramatan 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 Geoffrey Woodfall and written up in *Architecture and Arts* in 1963, the house is characterised by its low horizontal presentation to the street, its distinctive brick planters, and its refined detailing. Hellier House at 19 Gramatan 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?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front brick walls, including integrated planters and letterbox and original carport (now enclosed)
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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



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

Key

- Recommended extent of HO
- Existing Heritage Overlay

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Architecture and Arts*.
- Callister, W, 'Geoffrey Woodfall' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 773.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
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- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
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- RMIT Design Archives.
- 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.

Hellier House, Beaumaris – Statement of Significance, November 2021

Heritage place: Hellier House, 19 Gramatan Avenue,
Beaumaris

PS ref no.: TBC



Figure 1. 19 Gramatan Avenue, Beaumaris (April 2021)

What is significant?

Hellier House at 19 Gramatan Avenue, 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 building
- The building's high level of integrity to its original design
- Siting to maximise the northern aspect
- Modernist composition and form, including low box-like form with horizontal emphasis, shallow-pitched roof, expansive glazing and prominently sited integrated carport
- Modernist materials and detailing, including (overpainted) brick walls, timber-framed windows, and expressed timber structural elements
- Landscape elements including brick planters, brick stanchion with incorporated letterbox and planter at the driveway entrance and low brick garden wall.

Later alterations and additions are not significant.

How is it significant?

Hellier House at 19 Gramatan Avenue, 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 Geoffrey Woodfall, Hellier House at 19 Gramatan 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. Hellier House at 19 Gramatan Avenue clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Hellier 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, Hellier House at 19 Gramatan Avenue clearly illustrates this important phase of development in Beaumaris (Criterion A).

Hellier House at 19 Gramatan 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 Geoffrey Woodfall, 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 design, rectangular planning, low box-like form with horizontal emphasis, shallow-pitched skillion roof forms with broad eaves and open framed shading devices to rear north courtyard and front elevation, expansive timber-framed glazing including bands of windows to the front elevation and window walls to the north, contrasting expanses of unadorned brick walls, integrated carport (now enclosed), recessed entry, brick walls incorporating planters, brick stanchion at the driveway incorporating an original letterbox and planter, and low brick perimeter wall. A rear addition, front carport addition, enclosure of the original carport and overpainted brickwork do not detract from the key characteristics of the original house (Criterion D).

Hellier House at 19 Gramatan 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 Geoffrey Woodfall and written up in *Architecture and Arts* in 1963, the house is characterised by its low horizontal presentation to the street, its distinctive brick planters, and its refined detailing. Hellier House at 19 Gramatan 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)

HERITAGE CITATION

Hales House, 22 Gramatan Avenue, Beaumaris



Figure 1. 22 Gramatan Avenue, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

HALES HOUSE, 22 GRAMATAN AVENUE, BEAUMARIS

Place Type: House	Architect: Not known
Construction Date: 1963-65	Builder: Not known
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of 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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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.

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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 22 Gramatan Avenue, Beaumaris was constructed in 1963-65 for Brian and Jillian Hales.²⁷ The brick veneer house comprised seven rooms with a carport.

Historical Themes

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

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

Description

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

The house at 22 Gramatan Avenue, Beaumaris is located on the south side of Gramatan Avenue, close to its intersection with Gareth Avenue. 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 is rectangular in plan, with a garage and carport extending off the west elevation to the west boundary. The house is of timber and masonry construction, with feature walls finished in textured grey face brick. The flat roof has broad eaves finished in a painted timber fascia. The principal (north) elevation is dominated by a timber-framed window wall with integrated main entry. The concrete driveway surface curves to form an entry patio, continuous with the driveway and carport.

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 80, Public Record Office Victoria; S&M, 1965.

The garden setting includes a lawn edged with lava rock and neatly trimmed shrubbery. The front fence comprises a low brick wall with taller timber fence above and integrated timber letterbox at the driveway entry, all overpainted.

Key Features:

- Modernist composition and form, including rectangular planning, masonry wall planes, flat roof with broad eaves, expansive timber-framed windows, and prominent carport.
- Modernist materials and detailing, including timber-framed glazing, and dark grey textured feature brick at fin wall.
- Landscape elements, including lava rock edging and front fence, and concrete paved driveway.



Figure 2. 22
Gramatan Avenue,
Beaumaris (Source:
nearmap, accessed
December 2021)



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

Intactness/Integrity

The house at 22 Gramatan Avenue, 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 1960s Small Homes Service-type residence built in the Post-War Modernist style.

Comparative Analysis

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

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

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

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

Examples that are similar in form and detailing to 22 Gramatan, Beaumaris and which also remain highly intact include:



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



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

Like 22 Gramatan Avenue, Beaumaris, these examples comprise simple box-like forms with horizontal emphasis, flat roofs with broad eaves and deep fascias and prominent integrated carports. They are characterised by their rectangular plan forms and front facades comprising brick walls with expanses of timber-framed glazing. Like 22 Gramatan Avenue, 89 Oak Street comprises a front feature wall of grey textured brickwork. The house at 22 Gramatan Avenue retains a similarly 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 home.

Similar to the examples identified above, 22 Gramatan 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 1963-65 for Brian and Jillian Hales, the house at 22 Gramatan Avenue, 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. Hales House at 22 Gramatan Avenue 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

Hales House at 22 Gramatan 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 broad eaves and deep fascia, expansive timber-framed glazing including full-height windows, integrated carport, and a feature fin wall of textured dark grey brick.

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.

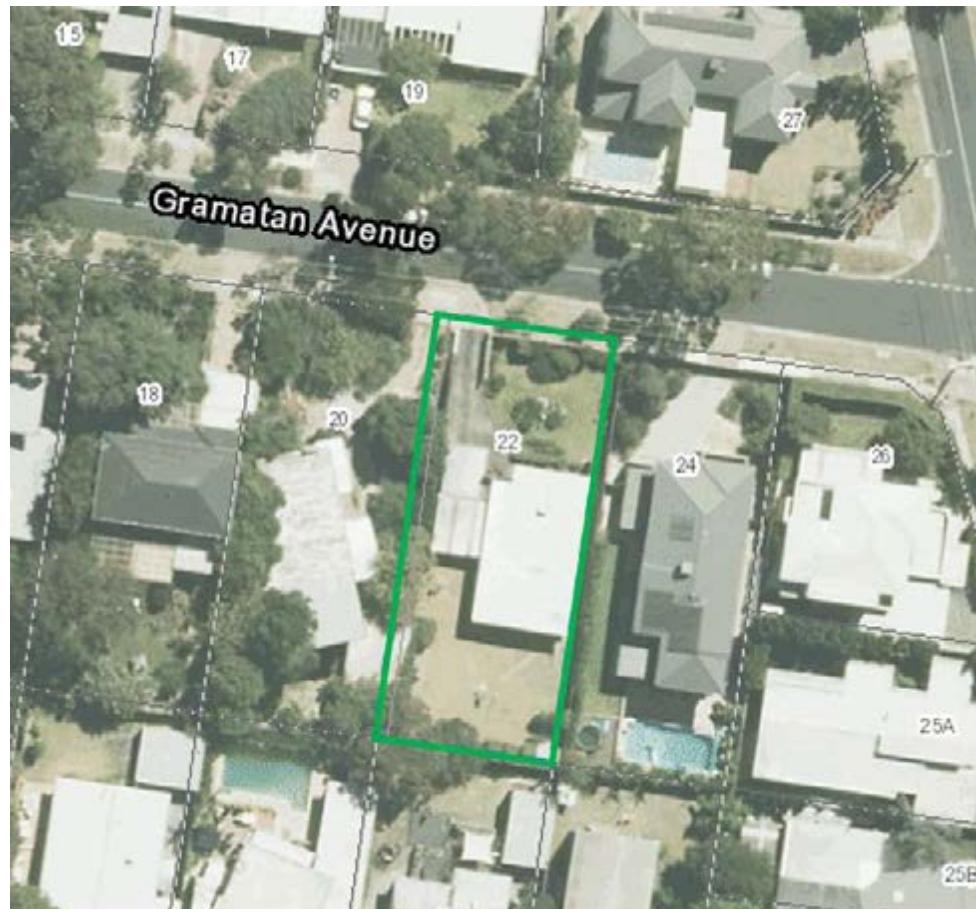


Figure 4. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

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*.
- 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.

Hales House, Beaumaris – Statement of Significance, December 2021

Heritage place: Hales House, 22 Gramatan Avenue,
Beaumaris

PS ref no.: TBC



Figure 1. 22 Gramatan Avenue, Beaumaris (November 2021)

What is significant?

Hales House at 22 Gramatan Avenue, Beaumaris, built in 1963-65.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including rectangular planning, masonry wall planes, flat roof with broad eaves, expansive timber-framed windows, and prominent carport
- Modernist materials and detailing, including timber-framed glazing, and dark grey textured feature brick at fin wall
- Landscape elements, including lava rock edging and front fence, and concrete paved driveway.

Later alterations are not significant.

How is it significant?

Hales House at 22 Gramatan Avenue, 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

Durham House, 9 Gray Court, Beaumaris



Figure 1. 9 Gray Court, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

DURHAM HOUSE, 9 GRAY COURT, BEAUMARIS

Place Type: House	Architect: Chancellor & Patrick
Construction Date: 1966-67	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

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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.

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

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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 Gray Court, Beaumaris was constructed in 1966-67 for M Durham¹⁶ to a design by noted architectural firm, Chancellor & Patrick.¹⁷

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, 1970.

¹⁷ Beaumaris Modern, <https://beaumarismodern.com.au>, accessed 8 July 2021.



Figure 2. The house at 9 Gray Court, Beaumaris soon after construction, 1967
(Source: Peter Wille collection, State Library of Victoria)



Figure 3. Rear view of the house at 9 Gray Court, Beaumaris, 1967 (Source: Peter Wille collection, State Library of Victoria)

Chancellor & Patrick, architects

David W Chancellor (1926–) and William Rex Patrick (1927–) established the prominent firm Chancellor & Patrick (1954-2003), after working together at Yuncken Freeman Bros Griffiths & Simpson. The successful and influential partnership continued for 30 years, the firm continuing after Chancellor's retirement c1982.

David Chancellor studied engineering and served in World War II before completing his architectural studies at the University of Melbourne in 1951. He undertook work experience with designer Frederick Ward, Bates Smart & McCutcheon and Professor Brian Lewis. He worked briefly for Yuncken Freeman Bros Griffiths & Simpson in 1952 before setting up in solo practice, based in Frankston.

Rex Patrick was articled to Purnell & Pearce in 1941 before completing his architectural studies at the Royal Melbourne Technical College (RMIT) in 1943-48 and the Melbourne University Architecture Atelier in 1948-

49. Patrick gained work experience with Ronald J Wilson (1944) and Yuncken Freeman Bros Griffiths & Simpson (1945-53).

Commencing in practice together in 1954, Chancellor & Patrick's catalogue of post-war work 'mediated modernism with a concern for the region and site, using traditional Australian forms and materials, combined with the Melbourne post-war interest in avant-garde experiment with plan, form and structure.'¹⁸

The firm was awarded a bronze medal as exhibitors in the 1956 Olympic Games Arts Festival in Melbourne and subsequently gained prominence for their innovative domestic architecture. A number of their residential commissions were located in beach-side municipalities, such as Mornington Peninsula, Frankston and Bayside. Key examples of their work include the iconic McCraith House at 1 Atunga Terrace, Dromana (1955), often called the 'Butterfly House', and Freiberg House at 26 Yarravale Road, Kew (1958).¹⁹ The firm continues to operate today as Chancellor Patrick & Associates.

Historical Themes

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

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

Description

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

The house at 9 Gray Court, Beaumaris is located on the northwest corner of Gray Court, which follows a circular route around a small, densely vegetated reserve. It is in close proximity to the foreshore between Beaumaris Yacht Club and Black Rock Beach. The site is large, wrapping around the rear of the adjacent lot at 11 Gray Court. The house occupies an elevated position, with the topography sloping up from the front (eastern) boundary to the northwest.

The house is predominantly single-storey and is approximately rectangular in plan, with an asymmetrically pitched gable roof form. Several sections of the roof form are offset to the north or south of the main axis of the house to complicate the roof geometry – in elevation this translates to a series of roof planes that are parallel with, but offset over one another, and which draw the eye upwards in a manner that is characteristic of Chancellor & Patrick's work. At 9 Gray Court, this effect is enhanced by both the topography of the site and the position of a massive brick chimney with angled top at the apex of the upper roof form. Despite the gradually escalating height of the roof planes, much of their surface – which is clad in slate – is visible by virtue of the low profile of the building. The roofs are finished at their edges with dark stained timber fascias and bargeboards.

In elevation, much of the principal (eastern) elevation is obscured by dense native plantings in the front garden, but oblique views of the house are obtainable from the southeast. Walls are of double brick construction, in a pale brown face brick laid in stretcher bond. Windows are expansive and timber-framed with slightly angled brick sills.

¹⁸ W Callister, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.

¹⁹ W Callister, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.

A prominent, integrated carport is positioned at the southeast corner of the house. The wing walls to the east and west are raked, including where the western wall extends southward to provide a privacy wall for the garden and main entry beyond. The east wall of the carport is truncated such that the southeast corner of the roof cantilevers substantially; exposed timber roof framing is visible under this corner.

Landscape features include garden terraces with bluestone retaining walls and dense, established native vegetation. A pool is located to the north of the house and was built contemporaneously with the house.

Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including rectangular planning, box-like forms, complex tiered roof forms with associated clerestory windows, expansive glazing, extended raked wing walls, integrated carport, and concealed entry.
- Modernist materials and detailing, including pale brown face brick, dark stained timber, expansive timber-framed windows and slate roofing.
- Landscape elements, including bluestone garden walls, established native plantings and pool terrace.

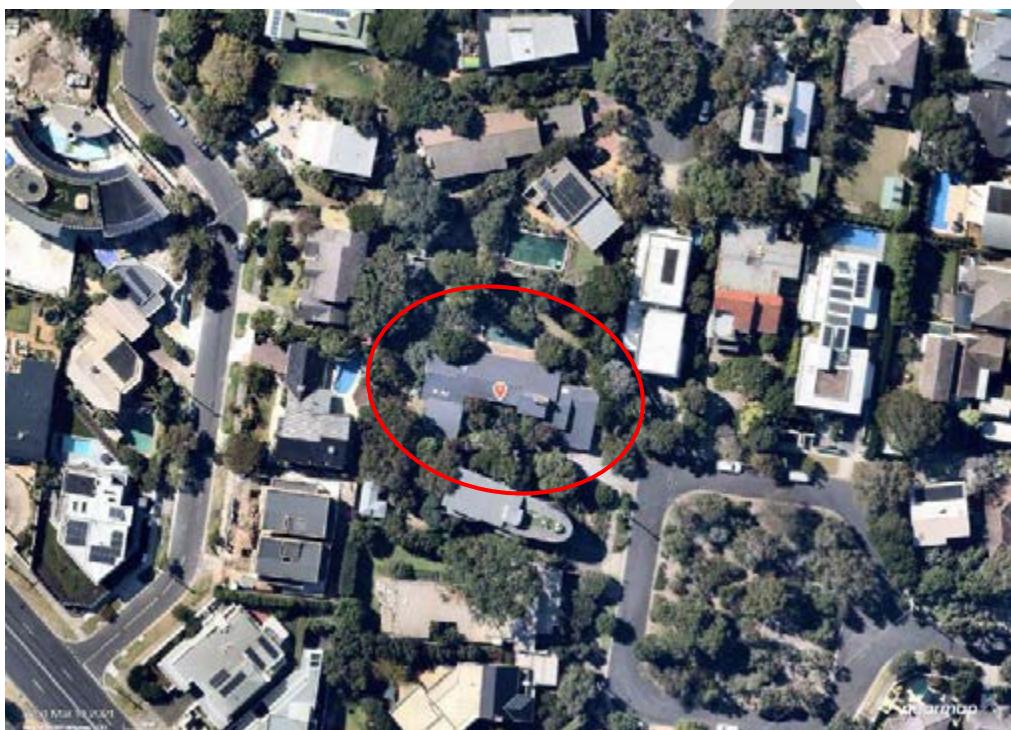


Figure 4. 9 Gray Court,
Beaumaris (Source:
nearmap, accessed
September 2021)



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

Intactness/Integrity

The house at 9 Gray Court retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1960s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles and the value of employing an architect. In the late 1960s, a shift away from the flat roofed Modernist style of the 1950s and 1960s towards more traditional roof forms and materials was evident in the work of a number of architects. Built predominantly of brick, these houses are characterised by a series of pitched roof forms – skillion, gabled or hipped – which are commonly clad in substantial materials such as tile or slate.

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. These vary in form and detailing from the house at 9 Gray Court, 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 Gray Court, Beaumaris in form, detailing and age of construction include:



5 Sandown Street, Brighton (John Baird, 1967)



3 Seaview Crescent, Black Rock (J Carmichael, 1967)



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



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



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



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



48 Hanby Street, Brighton (Geoffrey Woodfall, 1972)

Like 9 Gray Court, 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 Gray Court, 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 Gray Court, 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 architects Chancellor and Patrick, Durham House at 9 Gray Court, 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. Durham House clearly demonstrates 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

Durham House at 9 Gray Court, 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 architects Chancellor and Patrick, 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, expansive timber-framed glazing including a full-height glazing to the north, integrated carport and concealed 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 with associated clerestory windows and the use of more substantial materials such as face brick, slate and dark stained timber.

Criterion E: Importance in displaying particular aesthetic characteristics

Durham House at 9 Gray Court, 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 architects Chancellor

and Patrick, the house is characterised by its dominant and complex tiered roof forms, its emphasis on privacy and its refined detailing. Durham House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

Grading and Recommendations

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

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

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

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 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.
- Beaumaris Modern, <beaumarismodern.com.au>, accessed 8 July 2021.
- Callister, W, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- Sands and McDougall Directory.
- State Library of Victoria (SLV), picture collection.
- The Age*.
- The Argus*.
- University of Melbourne, Melbourne 1945 Photo-map.

Durham House, Beaumaris – Statement of Significance, November 2021

Heritage place: Durham House, 9 Gray Court,
Beaumaris

PS ref no.: TBC



Figure 1. 9 Gray Court, Beaumaris (April 2021)

What is significant?

Durham House at 9 Gray Court, Beaumaris, built in 1966-67.

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

- The original external form, materials and detailing of the 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, box-like forms, complex tiered roof forms with associated clerestory windows, expansive glazing, extended raked wing walls, integrated carport, and concealed entry
- Modernist materials and detailing, including pale brown face brick, dark stained timber, expansive timber-framed windows and slate roofing

- Landscape elements, including bluestone garden walls, established native plantings and pool terrace.

Later alterations are not significant.

How is it significant?

Durham House at 9 Gray Court, 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 architects Chancellor and Patrick, Durham House at 9 Gray Court, 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. Durham House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Durham House at 9 Gray Court, 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 architects Chancellor and Patrick, 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, expansive timber-framed glazing including a full-height glazing to the north, integrated carport and concealed 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 with associated clerestory windows and the use of more substantial materials such as face brick, slate and dark stained timber (Criterion D).

Durham House at 9 Gray Court, 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 architects Chancellor and Patrick, the house is characterised by its dominant and complex tiered roof forms, its emphasis on privacy and its refined detailing. Durham 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

Units 1-4/2-4 Haldane Street, Beaumaris



Figure 1. Units 1-4/2-4 Haldane Street, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

UNITS 1-4/2-4 HALDANE STREET, BEAUMARIS

Place Type: Units	Architect: Not known
Construction Date: 1965	Builder: Not known
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To the extent of the property boundary

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

Contextual History

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 within the municipality.

Place History

The four units at 2-4 Haldane Street, Beaumaris were constructed in 1965 as own-your-own villa units. The units were first advertised for sale in April 1965 and again in July 1965. They were promoted for their close proximity to shops, public transport and local bowling green, with emphasis also placed on the ‘lovely quiet tree-lined street’.¹⁶ The flats were offered for sale at £21,500 each.¹⁷

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

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

¹⁶ *The Age*, 13 April 1968, p 29; *The Age*, 6 July 1968, p 40.

¹⁷ *The Age*, 13 April 1968, 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 units at 2-4 Haldane Street are located on the east side of Haldane Street, in close proximity to the Beaumaris Bowls Club. The site comprises a flat, square-shaped double lot. Access is provided by a T-shaped common driveway with entry from Haldane Street at the centre of the front (western) boundary.

The four units are arranged around, and mirrored across, the T-shaped common driveway. The two rear units have plans that are approximately rectangular, whereas the frontmost units are approximately L-shaped in plan. Garages are not readily visible from the street, and are arranged at the rear of the front two units.

The units have shallow-pitched gable roofs that are clad in profiled metal sheeting, with shallow eaves finished with painted timber fascia and fibre cement soffits. The walls are of dark brown face brick laid in stretcher bond. Several walls, including those at the entry alcoves, are faced with decorative stone panels. The entries to each unit are accessed via short flights of concrete stairs leading to concrete verandahs with steel balustrades. Windows typically extend from slightly above floor height to the ceiling and are timber-framed and set on angled brick sills. Operable canvas awnings are mounted over some window suites.

Original landscape features appear to include the shallow garden beds lining the common concrete driveway. The painted timber fence at the front (west) boundary is a later addition.

Key Features:

- Siting, including the arrangement of the units around a common driveway with concealed garages.
- Modernist composition and form, including box-like forms, shallow-pitched gable roofs, recessed entries and large expanses of glazing.
- Materials, including dark brown face brick, painted timber fascias, profiled metal roof sheeting, decorative stone facing, retractable canvas awnings and steel balustrades.

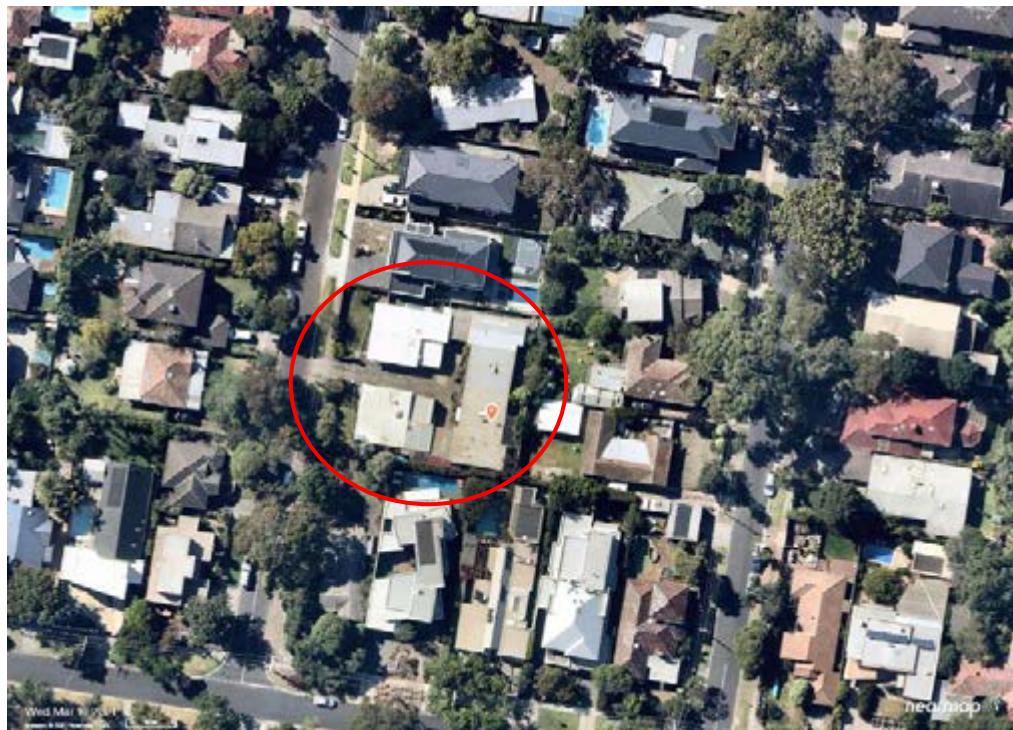


Figure 2. Units 1-4/2-4
Haldane Street,
Beaumaris (Source:
nearmap, accessed
September 2021)



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



Figure 4. Central
driveway (GJM
Heritage, April 2021)

Intactness/Integrity

The units at 2-4 Haldane Street retain a high degree of integrity in fabric, form and detail. The units remain substantially intact and retain the ability to be understood and appreciated as an example of a 1960s multi-residential development designed in the Post-War Modernist style. The high front timber fence is not original.

Comparative Analysis

The introduction of the Stratum Title in 1960 and the *Strata Title Act 1967*¹⁸ stimulated higher density development throughout the suburbs, with units able to be sold separately for the first time. Advertised as 'buy your own' or 'own your own', this housing type was promoted as a means of solving the severe housing shortages experienced across Melbourne following World War II, leading to an explosion of multi-unit developments in the post-war period. Single-storey villa units were a particularly popular form of higher density housing in the municipalities of Brighton and Sandringham, with many groups built in the 1960s and early 1970s.

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

The units at 2-4 Haldane Street, Beaumaris are one of a small number of highly intact and well-resolved examples of Modernist villa units which were built, and remain sufficiently intact, to demonstrate the characteristics of this typology within the City of Bayside. There are currently no examples of villa units constructed in the post-war period included in the Heritage Overlay of the Bayside Planning Scheme on an individual basis or that are identified as contributing to the significance of a precinct. However, there are a small number of fine representative examples of this building type that have been retained with sufficient integrity to demonstrate this class of place and to reflect their importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to villa unit design and display a range of the principal characteristics of the style. Examples of these include:



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

¹⁸ R Grow & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021, p 172. This Act governed building subdivision in Victoria at the time and allowed land to be attached to titles.



Units 1-8/175 Church Street Brighton (1964)



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



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



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

Most comparable of the above examples are the units at 94 Bay Road, Sandringham and 114 Bluff Road/14A & 14B Arkaringa Crescent, Black Rock. Like the units at 2-4 Haldane St, Beaumaris, these single-storey villas are arranged around a central driveway, are of face-brick construction with flat or shallow-pitched roofs, and have an emphasis on large expanses of glazing for natural lighting. Like these examples, the units at 2-4 Haldane Street, Beaumaris retain a high degree of integrity to their period of construction and clearly demonstrate the characteristics of the Modernist style applied to 1960s and early 1970s villa units.

Assessment against Criteria

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

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

Constructed in 1965, the four units at 2-4 Haldane Street, Beaumaris are illustrative of suburban development in the City of Bayside in the post-war period when a number of single-storey villa units were constructed across the municipality. This type of development was largely the result of increased housing demand following World War II. The impetus for higher density living, combined with changes to strata title legislation (which allowed for the sale of individual units for the first time in Victoria), led to a proliferation of multi-unit developments

in the 1960s and 1970s. The units at 2-4 Haldane Street clearly demonstrate this shift towards lower-cost, higher density living which characterised suburban development in what is now the City of Bayside, and across Victoria more broadly, in the post-war period.

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

The units at 2-4 Haldane Street, Beaumaris are notable as a substantially intact and well-resolved representative example of villa units constructed in the Post-War Modernist style in the City of Bayside. The units display a range of characteristics that are typical of this building type from this period in Bayside, and across Victoria more broadly, including their simple box-like forms with shallow-pitched gable roofs, expansive timber-framed glazing, feature panels of decorative random stone facing, common driveway with associated garages, and the use of materials such as dark brown brick and steel balustrading.

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
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 5 below.



Figure 5. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

Key

- █ Recommended extent of HO
- █ Existing Heritage Overlay

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Australian Home Beautiful*.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Grow, R, & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021.
- 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.

Units, 2-4 Haldane Street, Beaumaris – Statement of Significance, November 2021

Heritage place: Units, 1-4/2-4 Haldane Street,
Beaumaris

PS ref no.: TBC



Figure 1. 2-4 Haldane Street, Beaumaris (April 2021)

What is significant?

The Units at 2-4 Haldane Street, Beaumaris, built in 1965.

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

- The original external form, materials and detailing of the four units and associated garages
- The high level of integrity to their original design
- Siting, including the arrangement of units around a common driveway with concealed garages
- Modernist composition and form, including box-like forms, shallow-pitched gable roofs, recessed entries and large expanses of glazing
- Materials, including dark brown face brick, painted timber fascias, profiled metal roof sheeting, decorative stone facing, retractable canvas awnings and steel balustrades.

Later alterations are not significant.

How is it significant?

The Units at 2-4 Haldane Street, Beaumaris are of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Constructed in 1965, the four units at 2-4 Haldane Street, Beaumaris are illustrative of suburban development in the City of Bayside in the post-war period when a number of single-storey villa units were constructed across the municipality. This type of development was largely the result of increased housing demand following World War II. The impetus for higher density living, combined with changes to strata title legislation (which allowed for the sale of individual units for the first time in Victoria), led to a proliferation of multi-unit developments in the 1960s and 1970s. The units at 2-4 Haldane Street clearly demonstrate this shift towards lower-cost, higher density living which characterised suburban development in what is now the City of Bayside, and across Victoria more broadly, in the post-war period (Criterion A).

The units at 2-4 Haldane Street, Beaumaris are notable as a substantially intact and well-resolved representative example of villa units constructed in the Post-War Modernist style in the City of Bayside. The units display a range of characteristics that are typical of this building type from this period in Bayside, and across Victoria more broadly, including their simple box-like forms with shallow-pitched gable roofs, expansive timber-framed glazing, feature panels of decorative random stone facing, common driveway with associated garages, and the use of materials such as dark brown brick and steel balustrading (Criterion D).

Primary sources:

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

HERITAGE CITATION

Hanmer House, 19 Haldane Street, Beaumaris

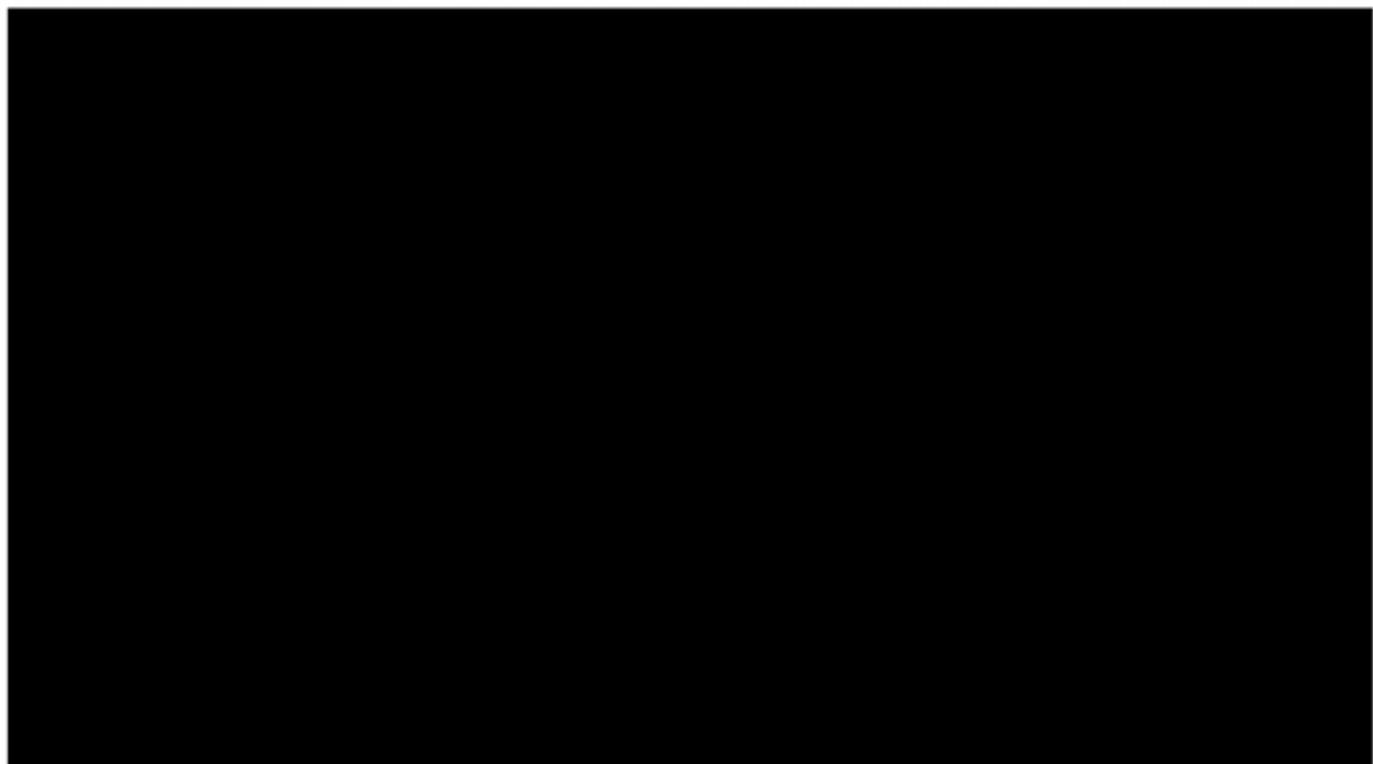


Figure 1. 19 Haldane Street, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

HANMER HOUSE, 19 HALDANE STREET, BEAUMARIS

Place Type: House	Architect: Bernard K Hanmer
Construction Date: 1960-64 (addition, 1973)	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 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 Haldane Street, Beaumaris was constructed between 1960 and 1964 to a design by architect, Bernard K Hanmer, as his own residence.¹⁶ Hanmer (1928-2018) completed his architectural studies in 1954.¹⁷ By 1960 he had commenced working in private practice, practicing as Bernard Hanmer & Associates in the

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, 1960, 1965.

¹⁷ *The Argus*, 12 April 1954, p 9.

early 1960s¹⁸, and as Richardson, Hanmer Pty Ltd by 1969.¹⁹ Hanmer also designed the Nissen House at 56 Cloris Avenue, Beaumaris (1961).

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.

In October 1973, Hanmer designed a small addition to his residence. This comprised a single-storey sloped roof extension to the northern (side) elevation to accommodate a study.²⁰ The estimated cost of works was \$3000. The house at the time comprised four bedrooms located to the front of the residence, with a dining room, kitchen and large living room to the rear.

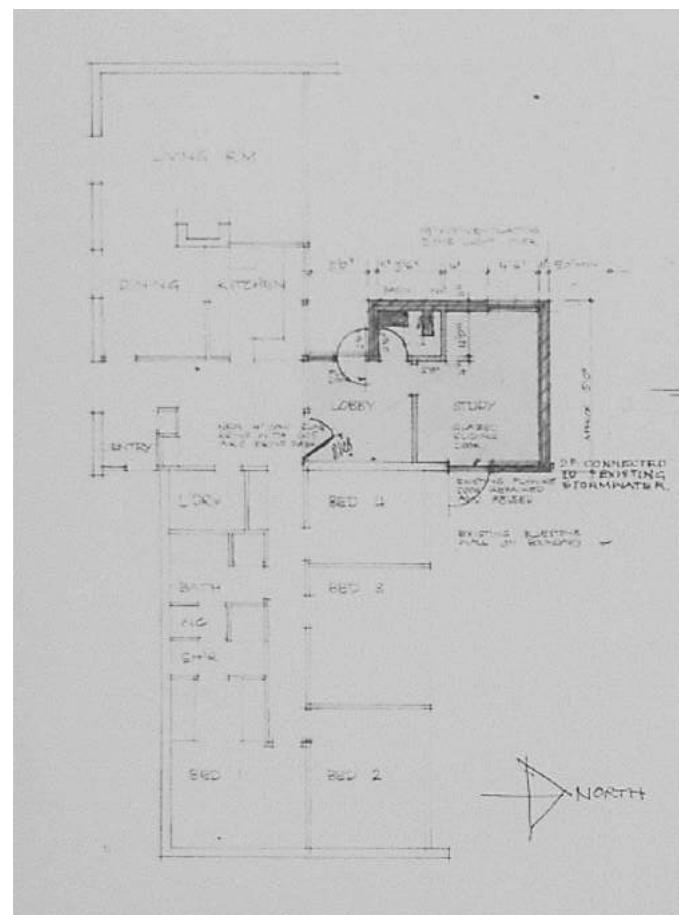


Figure 2. Working drawing for addition to 19 Haldane Street, Beaumaris, 1973
(Source: Bayside Council Building Files)

Historical Themes

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

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

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

¹⁹ *The Age*, 14 June 1969, p 61.

²⁰ Bayside Council Building Files, City of Sandringham Application for Permit for 19 Haldane Street, Beaumaris, Permit No. 755, 3 October 1973.

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 Haldane Street, Beaumaris is located on the west side of Haldane Street, between Bodley and Gibbs Streets. The site is rectangular, flat, and is accessed via a single vehicle crossover at the southern end of the eastern (front) boundary.

The house is single-storey with a broadly rectangular floor plan. The walls are orange face brick laid in stretcher bond. The shallow-pitched gable roof is symmetrical, with the ridgeline running parallel to the long (east-west) axis of the site; however, the integrated carport to the southern side of the building and the panel of floor to ceiling glazing creates a sense of asymmetry to the principal elevation.

Entry is via a door with glazed top and sidelights, accessed through the carport. Other key elements include the stained timber-lined ceiling that extends from the carport through to the living spaces of the main house, and the exposed and expressed structural members – square posts and a timber beam – at the carport.

A low timber sleeper fence to the front boundary extends (vertically) with a brush fence.

Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including low box-like form with horizontal emphasis, shallow-pitched gable roof and prominent integrated carport.
- Modernist materials and detailing, including orange face brick, large timber-framed windows, and stained timber roof lining.



Figure 3. 19 Haldane Street, Beaumaris
(Source: nearmap, accessed September 2021)

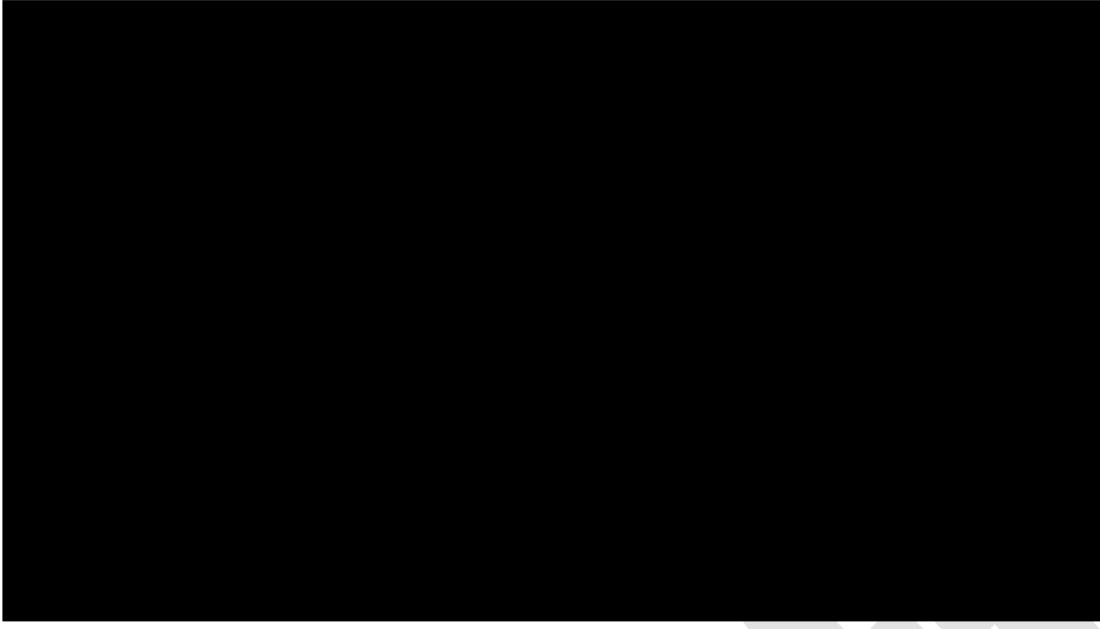


Figure 4. Street presentation (GJM Heritage, April 2021)

Intactness/Integrity

The house at 19 Haldane Street retains a high degree of integrity in fabric, form and detail to its period of construction. Alterations include the construction of a small addition to the north of the house designed by Hanmer, who also 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. 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 window-walls to maximise sun penetration and provide visual and physical connection with the outdoors.

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 19 Haldane 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 RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation the RAIA House of the Year award in 1976.

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

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 Haldane Street, Beaumaris in form, detailing and age of construction include:



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



54 Haldane Street, Beaumaris (James Earle, 1956)



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



23 Clonmore Street, Beaumaris (Eric Rice, 1961)



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

Like 19 Haldane 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 19 Haldane 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 often present minimal openings to the front elevation. Like the examples above, 19 Haldane 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 – 19 Haldane Street, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Architect's own residences in the City of Bayside

The house at 19 Haldane Street, Beaumaris was designed by architect, Bernard K Hanmer as his own residence.

Beaumaris and its environs particularly appealed to 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 and designers including David Godsell, Rex Patrick, Ken Atkins, Eric Lyon, John Baird and Ken Rendell supplemented the growing enclave of well-designed Modernist houses in the suburb.

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

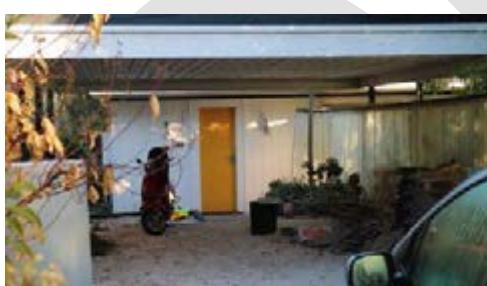


491 Balcombe Road, Beaumaris (VHR H2379 & HO412)

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



19 Olympic Avenue, Cheltenham (Rex Patrick, 1951)



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



53 Scott Street, Beaumaris (Ken Atkins, 1953)



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



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



15 Hume Street, Beaumaris (John Baird, 1957)



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

These properties, though varying in scale and form, all display characteristics which have strong associations with the Modernist style. The most comparable in terms of age and architectural form to 19 Haldane Street is 15 Hume Street, designed by architect John Baird as his own residence in 1957. Like 19 Haldane Street, Baird's design for 15 Hume Street features a simple single-storey box-like form with shallow-pitched gabled roof, designed with site-specific orientation in mind, and expansive timber-framed glazing to maximise natural lighting.

Designed by architect Bernard K Hanmer, the house at 19 Haldane Street is a substantially intact example of an architect-designed house in the City of Bayside. It is one of a small number of architect-designed and owned Modernist houses that remain in the municipality.

Assessment against Criteria

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

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

Designed by architect Bernard K Hanmer in 1960-64 as his own home, the house at 19 Haldane 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. Beaumaris in particular appealed to many architects and designers who were drawn to settle on available land that was low-cost, but attractive and provided the opportunity to experiment with Modernist principles and new construction methodologies in their own residences. The suburb became a centre of Modernist residential housing in the post-war period. Hanmer House makes a strong contribution to this important phase in the development of the municipality.

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

Hanmer House at 19 Haldane 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 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, low box-like form with horizontal emphasis, shallow-pitched metal-clad gabled roof with deep fascia which extends to form a prominent and integrated carport, expansive full-height timber-framed glazing and recessed entry.

Criterion E: Importance in displaying particular aesthetic characteristics

Hanmer House at 19 Haldane 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 Bernard K Hanmer, the house is characterised by its shallow gabled form, prominent carport with timber-lined ceiling and its refined detailing. Hanmer House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

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

Designed and constructed as his own residence, the house at 19 Haldane Street, Beaumaris has a special association with local architect and Beaumaris resident Bernard K Hanmer. Designed in 1960-64 for himself and his family, Hanmer resided at 19 Haldane Street from c1960 until at least the mid-1970s.

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 5 below.



References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Bayside Council Building Files.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- Sands and McDougall Directory.
- 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.

Hanmer House, Beaumaris – Statement of Significance, November 2021

Heritage place: Hanmer House, 19 Haldane Street,
Beaumaris

PS ref no.: TBC

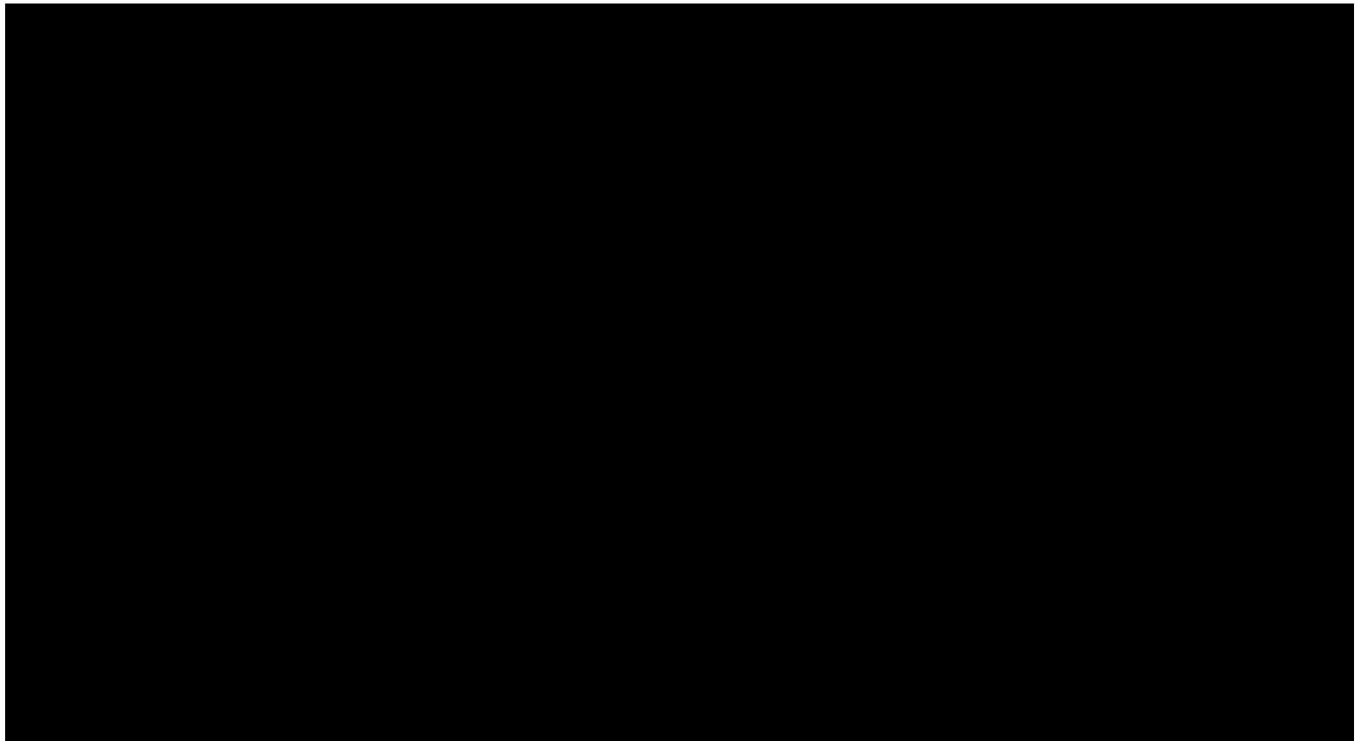


Figure 1. 19 Haldane Street, Beaumaris (April 2021)

What is significant?

Hanmer House at 19 Haldane Street, Beaumaris, built in 1960-64.

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 low box-like form with horizontal emphasis, shallow-pitched gable roof and prominent integrated carport
- Modernist materials and detailing, including orange face brick, large timber-framed windows, and stained timber roof lining.

The 1973 addition designed by Hanmer does not detract from the significance of the place. Other later alterations are not significant.

How is it significant?

Hanmer House at 19 Haldane Street, Beaumaris is of local historical, representative (architectural), aesthetic and associative significance to the City of Bayside.

Why is it significant?

Designed by architect Bernard K Hanmer in 1960-64 as his own home, the house at 19 Haldane 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. Beaumaris in particular appealed to many architects and designers who were drawn to settle on available land that was low-cost, but attractive and provided the opportunity to experiment with Modernist principles and new construction methodologies in their own residences. The suburb became a centre of Modernist residential housing in the post-war period. Hanmer House makes a strong contribution to this important phase in the development of the municipality (Criterion A).

Hanmer House at 19 Haldane 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 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, low box-like form with horizontal emphasis, shallow-pitched metal-clad gabled roof with deep fascia which extends to form a prominent and integrated carport, expansive full-height timber-framed glazing and recessed entry (Criterion D).

Hanmer House at 19 Haldane 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 Bernard K Hanmer, the house is characterised by its shallow gabled form, prominent carport with timber-lined ceiling and its refined detailing. Hanmer House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

Designed and constructed as his own residence, the house at 19 Haldane Street, Beaumaris has a special association with local architect and Beaumaris resident Bernard K Hanmer. Designed in 1960-64 for himself and his family, Hanmer resided at 19 Haldane Street from c1960 until at least the mid-1970s (Criterion H).

Primary sources:

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

HERITAGE CITATION

Hardcastle House, 54 Haldane Street, Beaumaris



Figure 1. 54 Haldane Street, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

HARDCASTLE HOUSE, 54 HALDANE STREET, BEAUMARIS

Place Type: House	Architect: James H Earle
Construction Date: 1956	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 54 Haldane Street, Beaumaris was constructed in 1956 for owner, Roy T Hardcastle AO, to a design by architect, James (Jim) Earle of Earle & Associates.¹⁶ Hardcastle continued to reside at the property at 54 Haldane Street into the mid-1970s.¹⁷

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 Royal Victorian Institute of Architects (RVIA), *Modern Houses*, Melbourne, p.33; S&M, 1960.

¹⁷ S&M, 1974.

Hardcastle was an engineer who established a consulting engineering company, Hardcastle & Richards Pty Ltd, with Harold Charles Richards in 1952. The company was responsible for the design of the King Street Bridge (1959) in Melbourne and the twin Maribyrnong River bridges (1995) and both men were major contributors to the Melbourne School of Engineering at the University of Melbourne for over 50 years.¹⁸ In 2012, Hardcastle was awarded the Ray Tonkin Award by the Heritage Council of Victoria for volunteer services to heritage in Melbourne, in recognition of more than 40 years of voluntary service to industrial and engineering heritage.¹⁹ He was also a member of the Government Building Advisory Council from 1972 and a founding member of the Historic Buildings Preservation Council in 1974, representing Engineers Australia until 1985.

The house at 54 Haldane Street 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.

The house was listed by Earle & Associates in the Royal Victorian Institute of Architect (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.

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. His 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 Gye House at 19 Florida Avenue, Beaumaris (1957) and 28 Centre Avenue, Eildon (1965).

Historical Themes

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

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

¹⁸ *The Age*, 12 October 1962, p 5; *The Age*, 4 September 1995, p 31; Melbourne School of Engineering, *Engineering a future through friendship and philanthropy: Roy Hardcastle & Harold Richards*, 6 January 2011, <https://mse150.wordpress.com>, accessed 4 August 2021.

¹⁹ Engineers Australia, <https://www.engineersaustralia.org.au/>, accessed 4 August 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 54 Haldane Street, Beaumaris is located on the east side of Haldane Street, between Griffiths and Gibbs Streets, on a flat, rectangular site. Access is provided at the southern end of the front (western) boundary via a single vehicular crossover.

The house is single-storey and, in plan, it comprises a rectangular building that is slightly offset from the axes of the site boundaries. The shallow-pitched gable roof presents the gable end to the principal (west) elevation, and is slightly elongated to the south to provide a covered side entry. The roof is clad in profiled metal sheeting, with a simple painted timber bargeboard detail at the edge. Walls are in a pale orange brick laid in stretcher bond. A large rectangular chimney is located close to the northern eave at the principal elevation, and is constructed in the same pale orange face brick as the walls. The bargeboard detail extends across the chimney breast to ensure the roofline remains unbroken.

A single garage door is the only relief in the principal (west) elevation. The pedestrian entry is located to the south of this, underneath eaves simply supported on square posts that meet the concrete path surface with a stirrup. A pergola, constructed of painted timber, extends from the principal elevation towards the front boundary.

The north elevation comprises substantial lengths of timber-framed window wall, with glazed doors inset, providing both visual and physical connection to the private open space positioned to the north of the house. Sections of this wall are clad with vertical timber lining boards, but glazing is expansive and dominant.

Mature plantings are evident to the north, east and west of the house. The front fence – a tall (approximately 1.8m) treated timber paling fence and a small section of painted breezeblocks – is not original.

Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including rectangular planning, box-like form with horizontal emphasis, shallow-pitched gable roof, timber-framed window wall to the north elevation, and prominently sited garage.
- Modernist materials and detailing, including pale orange brick and timber-framed windows.

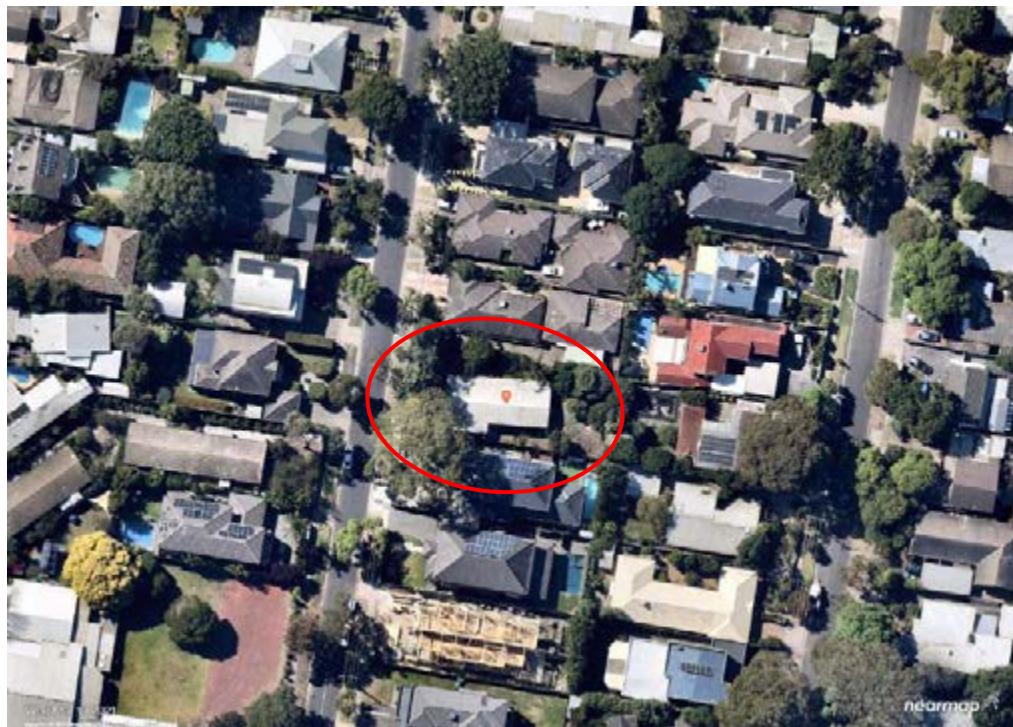


Figure 2. 54 Haldane Street, Beaumaris
(Source: nearmap, accessed September 2021)



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

Intactness/Integrity

The house at 54 Haldane Street retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

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

with lightweight sheeting. Integrated carports/garages 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.

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 54 Haldane Street, Beaumaris, 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.

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 54 Haldane Street, Beaumaris in form, detailing and age of construction include:



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



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



23 Clonmore Street, Beaumaris (Eric Rice, 1961)



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



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

Like 54 Haldane 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 54 Haldane 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, 54 Haldane 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 – 54 Haldane 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 1956 to a design by architect James H Earle, Hardcastle House at 54 Haldane 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. 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. Hardcastle House clearly demonstrates this important phase in the development of the City of Bayside.

The 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, Hardcastle 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

Hardcastle House at 54 Haldane 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 James H 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 metal-clad gabled roof, broad eaves to the north and south, expansive timber-framed north-facing glazing, prominent garage and concealed side entry.

Criterion E: Importance in displaying particular aesthetic characteristics

Hardcastle House at 54 Haldane 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 James H Earle, the house is characterised by its austere presentation to the street, its emphasis on privacy and its refined detailing. Hardcastle 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 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.
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<<http://www.builtheritage.com.au/dictionary.html>>, accessed 8 June 2021.
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- 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.
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- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- Reeves, S, 'James Earle' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 220.
- 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.

Hardcastle House, Beaumaris – Statement of Significance, November 2021

Heritage place: Hardcastle House, 54 Haldane Street,
Beaumaris

PS ref no.: TBC



Figure 1. 54 Haldane Street, Beaumaris (April 2021)

What is significant?

Hardcastle House at 54 Haldane Street, Beaumaris, built in 1956.

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, box-like form with horizontal emphasis, shallow-pitched gable roof, timber-framed window wall to the north elevation, and prominently sited garage
- Modernist materials and detailing, including pale orange brick and timber-framed windows.

Later alterations are not significant.

How is it significant?

Hardcastle House at 54 Haldane Street, Beaumaris is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1956 to a design by architect James H Earle, Hardcastle House at 54 Haldane 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. 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. Hardcastle House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

The 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, Hardcastle House clearly illustrates this important phase of development in Beaumaris (Criterion A).

Hardcastle House at 54 Haldane 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 James H 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 metal-clad gabled roof, broad eaves to the north and south, expansive timber-framed north-facing glazing, prominent garage and concealed side entry (Criterion D).

Hardcastle House at 54 Haldane 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 James H Earle, the house is characterised by its austere presentation to the street, its emphasis on privacy and its refined detailing (Criterion E).

Primary sources:

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

HERITAGE CITATION

Gluyas House, 97 Haldane Street, Beaumaris



Figure 1. 97 Haldane Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

GLUYAS HOUSE, 97 HALDANE STREET, BEAUMARIS

Place Type: House	Architect: Not known
Construction Date: 1963-64	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 97 Haldane Street, Beaumaris was constructed in 1963-64 for John and Irene Gluyas.²⁷ 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 staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.²⁸

The brick veneer house originally comprised five rooms with a carport. An additional room was added in 1968 and a swimming pool was constructed in 1973.²⁹

The Gluyas family continued to reside at the property into the late 1970s.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.

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 83, Public Record Office Victoria.

²⁸ *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.

²⁹ City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661 P2 Units 83 & 116, Public Record Office Victoria

³⁰ *The Age*, 8 November 1978, p 42.

The house at 97 Haldane Street, Beaumaris is located on the west side of Haldane Street between Cloris Avenue and Griffiths Street. The site is rectangular and slopes gradually up from the south (side) boundary to the north. Access is provided at the southern end of the eastern boundary via a single vehicular crossover.

The house is single-storey and has a complex, rectilinear plan, with a shallow-pitched gable roof with gable end presenting to the principal (east) elevation. A likely later addition to the north includes a discrete section of the roof at the centre of the house that extends to the north and finishes in a clerestory window. A roof plane also extends to the south beyond the house proper to form an integrated timber-framed carport. Shallow eaves are finished in a painted timber fascia. The house is finished in pale orange face brick. Windows are expansive, timber-framed, and typically span the full floor-to-ceiling height. They are positioned on neat, angled brick sills. The main entry is recessed beyond the carport and is illuminated by a square cut-out in the roof overhead.

A driveway extends along the south boundary to the carport. The front garden to the north of the driveway is enclosed by a tall timber fence and includes dense, mature native shrubs that may represent remnants of an original planting scheme. A freestanding timber letterbox is located at the driveway entry. An outbuilding and a later pool are arranged along the rear (west) boundary.

Key Features:

- Modernist composition and form, including low box-like form with horizontal emphasis, rectilinear planning, shallow-pitched gable roof with shallow eaves, expansive timber-framed windows, and prominent, integrated carport.
- Modernist materials and detailing, including timber-framed glazing, expressed timber structure at the carport, and pale orange face brick.
- Landscape elements, including native garden plantings and freestanding timber letterbox.

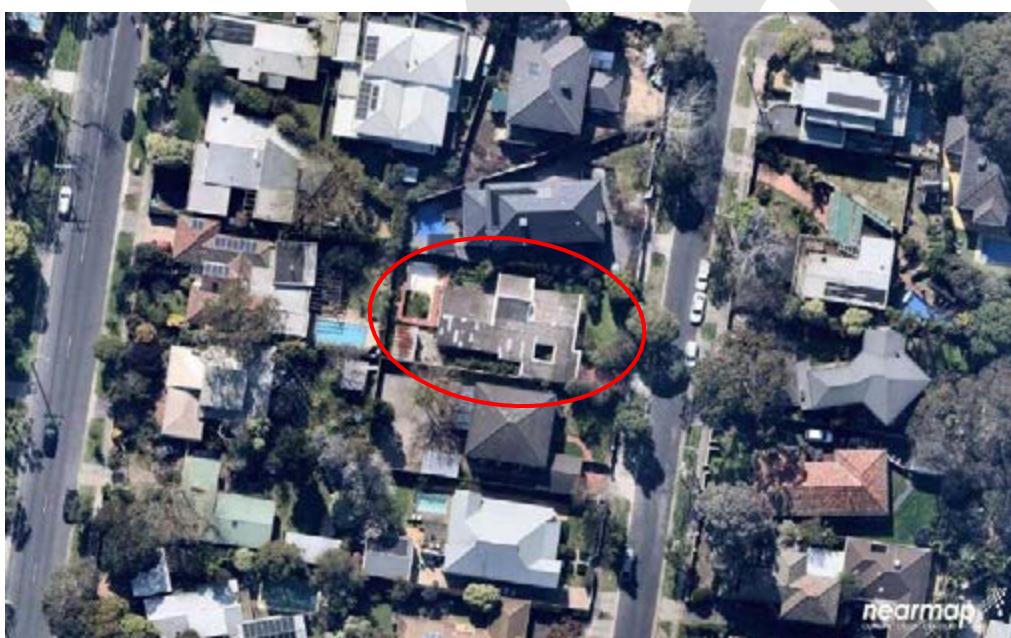


Figure 2.97 Haldane Street, Beaumaris
(Source: nearmap, accessed December 2021)



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

Intactness/Integrity

The house at 97 Haldane 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 1960s Small Homes Service-type residence built in the Post-War Modernist style.

Comparative Analysis

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

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

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

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

Examples that are similar in form and detailing to 97 Haldane Street, Beaumaris and which also remain highly intact include:



20 Emily Street, Beaumaris (1958)



24 Victor Street, Beaumaris (1959)



82 Pellatt Street, Beaumaris (1960)



1 Herbert Street, Beaumaris (1962)



15 Third Street, Beaumaris (1964)

Like 97 Haldane Street, Beaumaris these places comprise simple, single-storey box like forms with a horizontal emphasis and shallow-pitched roofs that extend to form an integrated carport and present as a gable to the street frontage. They feature expansive full-height windows designed to maximise access to natural light – a characteristic feature of Modernist housing design – and expressed structural elements, such as exposed

rafters and timber posts and beams. Like the examples above, 97 Haldane 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, 97 Haldane 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 1963-64 for John and Irene Gluyas, the house at 97 Haldane 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. Gluyas House at 97 Haldane Street remains highly intact to clearly reflect this important phase in the development of the municipality.

Gluyas House at 97 Haldane 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, the house at 97 Haldane 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

Gluyas House at 97 Haldane 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, expansive timber-framed glazing including full-height windows, and recessed 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 - carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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



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

Key

- Recommended extent of HO
- Existing Heritage Overlay

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
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- State Library of Victoria (SLV), picture collection, imaged numbers as cited.
- The Age*.
- The Argus*.
- University of Melbourne, Melbourne 1945 Photo-map.

Gluyas House, Beaumaris – Statement of Significance, December 2021

Heritage place: Gluyas House, 97 Haldane Street,
Beaumaris

PS ref no.: TBC



Figure 1. 97 Haldane Street, Beaumaris (November 2021)

What is significant?

Gluyas House at 97 Haldane Street, Beaumaris, built in 1963-64.

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 low box-like form with horizontal emphasis, rectilinear planning, shallow-pitched gable roof with shallow eaves, expansive timber-framed windows, and prominent, integrated carport
- Modernist materials and detailing, including timber-framed glazing, expressed timber structure at the carport, and pale orange face brick
- Landscape elements, including native garden plantings and freestanding timber letterbox.

Later alterations are not significant.

How is it significant?

Gluyas House at 97 Haldane Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in 1963-64 for John and Irene Gluyas, the house at 97 Haldane 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. Gluyas House at 97 Haldane Street remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Gluyas House at 97 Haldane 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, the house at 97 Haldane Street, Beaumaris clearly illustrates this important phase of development in Beaumaris (Criterion A).

Gluyas House at 97 Haldane 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, expansive timber-framed glazing including full-height windows, and recessed and concealed entry (Criterion D).

Primary sources:

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

HERITAGE CITATION

Gooch House, 19 Haywood Street, Beaumaris



Figure 1. 19 Haywood Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

GOOCH HOUSE, 19 HAYWOOD STREET, BEAUMARIS

Place Type: House	Architect: Clarke Hopkins Clarke
Construction Date: 1969-70	Builder: Not known
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of 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 designer 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, fine examples of Post-War Modernist houses replaced existing houses in well-established streetscapes, particularly in the late 1960s and early 1970s. A number of these were recognised by the Royal Australian Institute of Architects (RAIA) in the annual architectural awards between 1968 and 1976 – five in Brighton, one in Hampton and two in Beaumaris.¹⁵

Place History

The house at 19 Haywood Street, Beaumaris was constructed in the 1969–70 for David and Fayette Gooch to a design by architect Neil Biggin of architectural firm, Clarke Hopkins Clarke.¹⁶ The house comprised three

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, post dated 24 September 2015, <facebook.com/beaumarismodern>, accessed 29 November 2021.

bedrooms, a large dining and living area with a terrace to the north, and sun room to the rear. A carport was located to the front of the property.¹⁷

Minor alterations were made to the rear of the residence in 1987.¹⁸ The house was first offered for sale in 2015.¹⁹

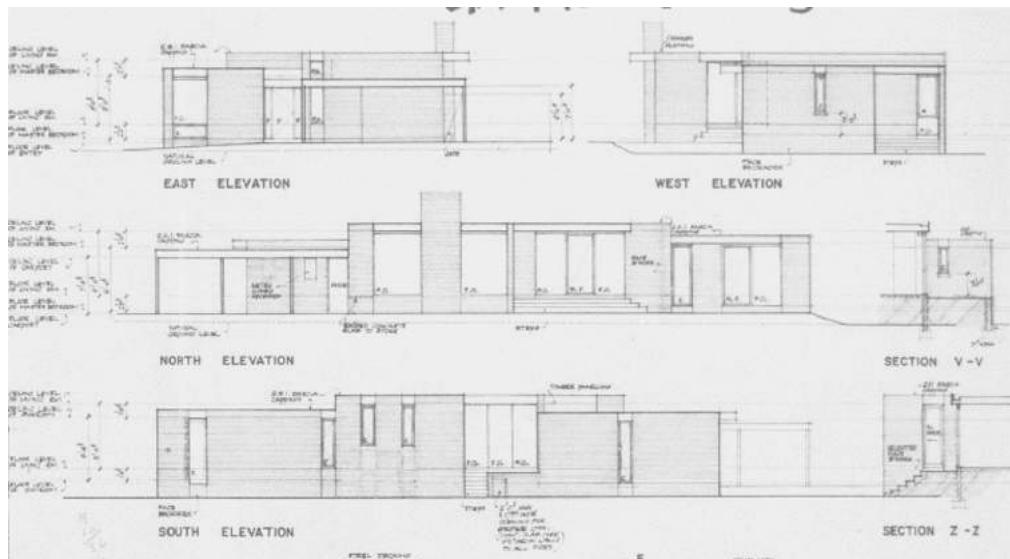


Figure 2. Working drawings, elevations for 19 Haywood Street, Beaumaris, 1969 (Source: Bayside Council Building Files)

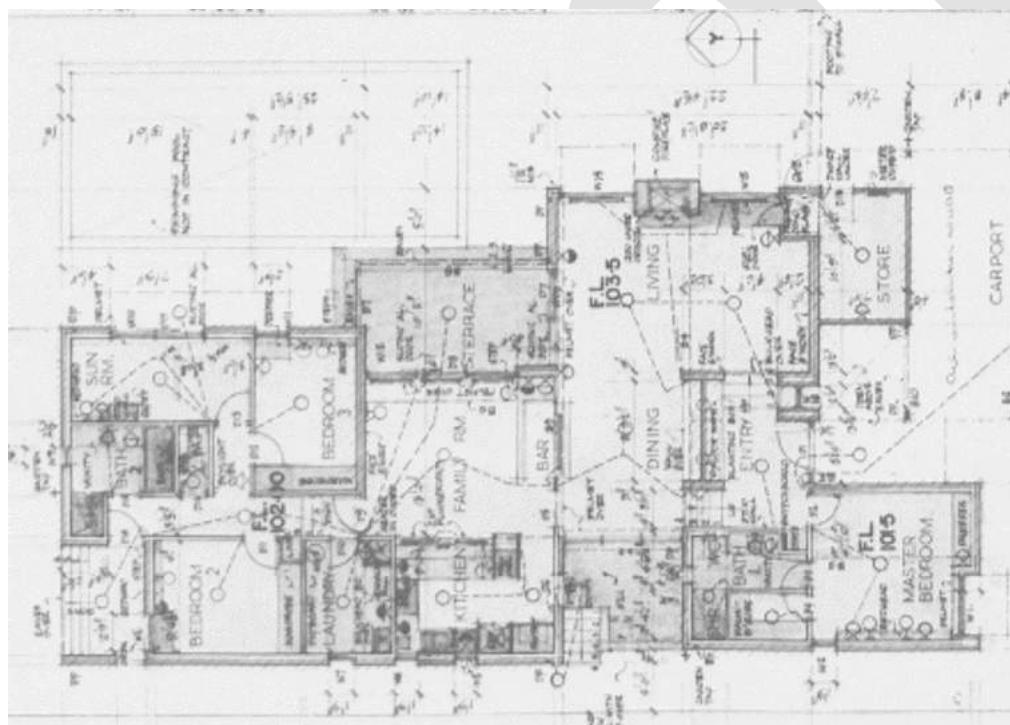


Figure 3. Site plan showing the layout of the house, 1969. North is to the top of the image (Source: Bayside Council Building Files)

¹⁷ Bayside Council Building Files, Working drawings for 19 Haywood Street, Beaumaris, 17 April 1969.

¹⁸ Bayside Council Building Files, Proposed alterations to residence at 19 Haywood Street, Beaumaris, 1987.

¹⁹ 19 Haywood Street, Beaumaris, <https://www.realestate.com.au/property//19-haywood-st-beaumaris-vic-3193>, accessed 29 November 2021.

Clarke Hopkins Clarke, architects

RMIT University architecture graduates Jack Clarke, David Hopkins and Les Clarke formed Clarke & Associates, later named Clarke Hopkins Clarke, in 1961. Jack Clarke was appointed director of the Royal Victorian Institute of Architects (RVIA) Small Homes Service between 1962 and 1965 and as a result, the firm received nationwide residential commissions. The firm also took on educational projects in the 1970s, including award-winning work at Eltham College.²⁰ Other key commissions included the Royal Park Boys Home, Parkville (1968).

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

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 Haywood Street is located on the west side of Haywood Street, immediately south of the Victoria Golf Club. The site is rectangular and flat, and access is provided at the northern end of the eastern boundary via a single vehicular crossover.

The house is single-storey and comprises several rectilinear volumes in plan, with flat, parapeted roofs. The house is of masonry construction, with pale brown face brick walls forming a series of intersecting, perpendicular planes. A massive brick chimney at the north elevation is constructed in matching brick.

The principal (east) elevation has a low profile and is asymmetrically composed around a centrally-positioned and deeply recessed entry, which is access via a timber-framed canopied walkway that connects to the projecting carport. A gap between the various roof planes provides for a small planted courtyard to be positioned at the entry. Other details include the expansive glazing which, except for a strip of windowhead dressed with stone tiles, span the full floor-to-ceiling height.

The front garden is unfenced and sparsely planted, with a large lawn area adjacent to a brick-paved driveway. Two large *Eucalyptus* trees flank the driveway entry at the boundary and likely represent remnants of an original planting scheme. A privacy wall, matching the main walls of the house, with timber gate, screens views from the street to the north elevation. A pool is located at the far northwest corner of the site.

²⁰ Clarke Hopkins Clarke, 'About', <<https://www.chc.com.au/about>>, accessed 31 July 2021.

²¹ The Urban Developer, 'Architect Les Clarke AM retires from Melbourne's ClarkeHopkinsClarke', <<https://www.theurbandeveloper.com/articles/>>, accessed July 2021.

Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including rectilinear planning, low box-like form with horizontal emphasis, flat roofs extending to broad eaves with deep fascias above windows, expansive timber-framed windows, deeply recessed main entrance, and prominently sited carport.
- Modernist materials and detailing, including expansive glazing, painted timber fascias, face brick masonry construction, stone cladding detail to windowheads, and expressed structural timber elements to the carport and entry walkway.
- Landscape elements, including brick paved driveway and two mature *Eucalyptus* flanking the driveway entry.



Figure 4. 19 Haywood Street, Beaumaris
(Source: nearmap, accessed December 2021)



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



Figure 6. Carport and recessed entry (GJM Heritage, November 2021)

Intactness/Integrity

The house at 19 Haywood Street, Beaumaris 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 late 1960s/early 1970s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site, with full advantage taken of the northerly aspect. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like and low with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction.

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

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



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



9 Merton Avenue, Brighton (Ernest Fooks, 1968)



40 Sussex Street, Brighton (Neil Clerehan, 1970)



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



28 Gladstone Street, Sandringham (Neil Clerehan, 1973)

Like 19 Haywood Street, these places comprise single-storey box-like forms with horizontal emphasis, flat roofs, prominent integrated carports, and enclosed courtyards. Like 19 Haywood Street, these examples all are designed with privacy and site-specific orientation in mind; oriented to respond to the site, rather than designed to address the street. They feature extensive full-height north-facing windows designed to maximise natural lighting and provide a connection between the indoors and outdoors – a characteristic feature of Modernist housing design. Like the examples above, 19 Haywood 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 – 19 Haywood 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 1969-70 to a design by architects Clarke Hopkins Clarke, the Gooch House at 19 Haywood 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. Gooch House at 19 Haywood Street makes a strong contribution to this important phase in the development of the City of Bayside.

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

Gooch House at 19 Haywood Street, 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 architects Clarke Hopkins Clarke, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof extending to broad eaves with deep fascias above windows, expansive glazing including full-height windows to the north, prominent integrated carport, and recessed entry.

Criterion E: Importance in displaying particular aesthetic characteristics

Gooch House at 19 Haywood 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 renowned architects Clarke Hopkins Clarke, the house is characterised by its low-profile and muted presentation to the street, its orientation to maximise the northern aspect, and its refined detailing. Gooch 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 <i>Eucalypt sp.</i> In front garden
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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



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

Key

- █ Recommended extent of HO
- █ Existing Heritage Overlay

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Bayside Council Building Files.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Grow, R, & S Reeves, *MELMO - Modernist Architecture in Melbourne*, 2021.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- The Age*.
- University of Melbourne, Melbourne 1945 Photo-map.

Gooch House, Beaumaris – Statement of Significance, December 2021

Heritage place: Gooch House, 19 Haywood Street,
Beaumaris

PS ref no.: TBC



Figure 1. 19 Haywood Street, Beaumaris (November 2021)

What is significant?

Gooch House at 19 Haywood Street, Beaumaris, built in 1969-70.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Siting to maximise the northern aspect
- Modernist composition and form, including rectilinear planning, low box-like form with horizontal emphasis, flat roofs extending to broad eaves with deep fascias above windows, expansive timber-framed windows, deeply recessed main entrance, and prominently sited carport
- Modernist materials and detailing, including expansive glazing, painted timber fascias, face brick masonry construction, stone cladding detail to windowheads, and expressed structural timber elements to the carport and entry walkway
- Landscape elements, including brick paved driveway and two mature *Eucalyptus* flanking the driveway entry.

Later alterations are not significant.

How is it significant?

Gooch House at 19 Haywood Street, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1969-70 to a design by architects Clarke Hopkins Clarke, the Gooch House at 19 Haywood 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. Gooch House at 19 Haywood Street makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Gooch House at 19 Haywood Street, 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 architects Clarke Hopkins Clarke, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Brighton and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof extending to broad eaves with deep fascias above windows, expansive glazing including full-height windows to the north, prominent integrated carport, and recessed entry (Criterion D).

Gooch House at 19 Haywood 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 renowned architects Clarke Hopkins Clarke, the house is characterised by its low-profile and muted presentation to the street, its orientation to maximise the northern aspect, and its refined detailing. Gooch 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

Macmillan House, 1 Herbert Street, Beaumaris



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

DATE: December 2021 - Draft

MACMILLAN HOUSE, 1 HERBERT STREET, BEAUMARIS

Place Type: House	Architect: Not known
Construction Date: 1962	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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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 1 Herbert Street, Beaumaris was constructed in 1962 for Douglas J Macmillan.²⁷ The five-roomed brick veneer 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 staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.²⁸

The house was advertised for sale in 1987, at which time it comprised a lounge with open fireplace 'leading to dining and family area', three bedrooms, bathroom, laundry and carport.²⁹

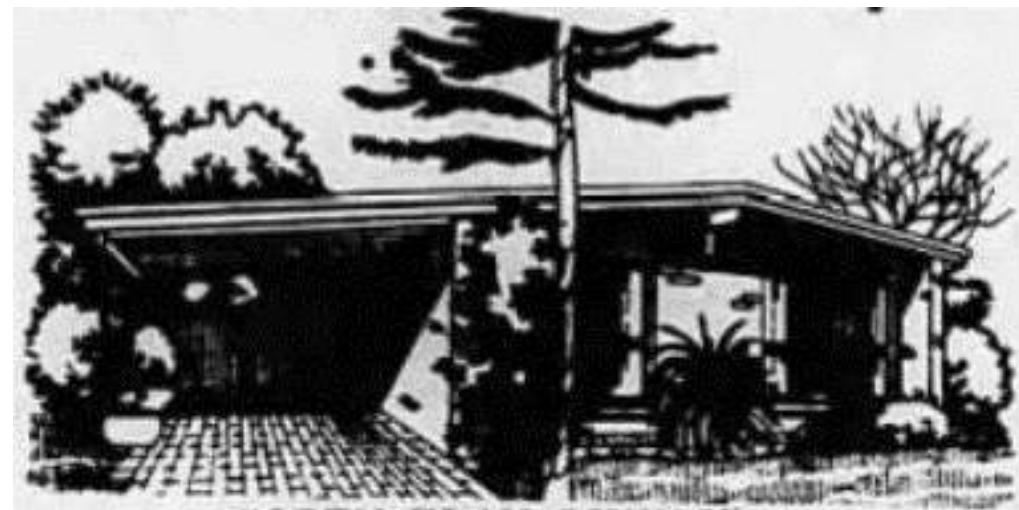


Figure 2. Illustration of 1 Herbert Street, Beaumaris (Source: *Age*, 6 June 1987, p 43)

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 Units 52 and 81, Public Record Office Victoria.

²⁸ *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.

²⁹ *The Age*, 6 June 1987, p 43.

Historical Themes

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

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

Description

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

The house at 1 Herbert Street, Beaumaris is located on the north side of Herbert Street, close to its intersection with Agnes and Edith Streets. The site is rectangular and slopes slightly up from the front (south) boundary to the north. Access is provided at the western end of the southern 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. Its axes are slightly offset from those of the site boundaries. The gable roof extends beyond the east elevation of the house to form a prominent, integrated carport. The walls of the house are finished in orange face brick and a modest square chimney is located at the ridgeline. The principal (north) elevation of the house features expansive floor-to-ceiling glazing either side of a centrally-positioned feature masonry wall, finished in textured orange brick. The glazing provides views to the exposed internal timber framing of the ceiling beyond, as well as the chimney. Floor-ceiling-glazing is also evident on the western elevation.

The surrounding gardens include several mature tree specimens that likely represent an early planting scheme. Lava rock garden edging, especially along the front boundary (which is otherwise unfenced), and the paving at the driveway are also likely original. A garden shed is located at the far northeast corner of the site.

Key Features:

- Modernist composition and form, including rectangular planning, box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, expansive timber-framed windows, and prominent integrated carport.
- Modernist materials and detailing, including timber-framed glazing, orange face brick, textured orange brick feature wall, and expressed structural timber roof framing.
- Landscape elements, including mature trees, lava rock garden edging and concrete paved driveway.

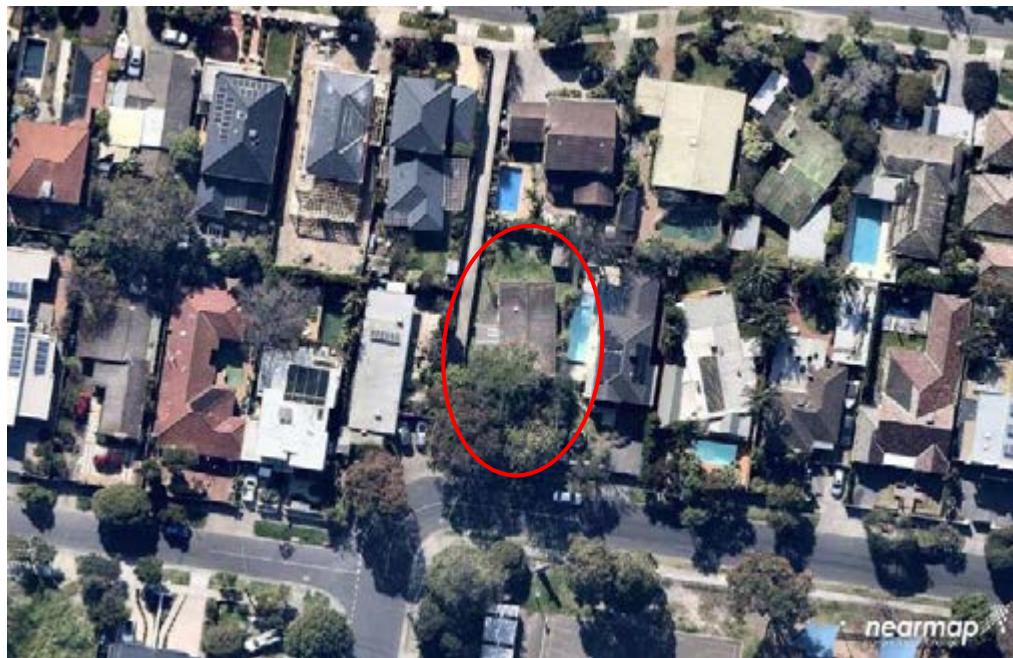


Figure 3. 1 Herbert Street, Beaumaris
(Source: nearmap, accessed December 2021)



Figure 4. Front elevation (GJM Heritage, November 2021)

Intactness/Integrity

The house at 1 Herbert 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 1960s Small Homes Service-type residence built in the Post-War Modernist style.

Comparative Analysis

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

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

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

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

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

Examples that are similar in form and detailing to 1 Herbert Street, Beaumaris and which also remain highly intact include:



18 Hume Street, Beaumaris (1957)



20 Emily Street, Beaumaris (1958)



24 Victor Street, Beaumaris (1959)



82 Pellatt Street, Beaumaris (1960)



15 Third Street, Beaumaris (1964)

Like 1 Herbert Street, Beaumaris these places comprise simple, single-storey box like forms with a horizontal emphasis and shallow-pitched roofs that extend to form an integrated carport and present as a gable to the street frontage. They feature expansive timber-framed glazing with windows designed to maximise access to natural light – a characteristic feature of Modernist housing design – and expressed structural elements, such as exposed rafters and wing walls. Like the examples above, 1 Herbert 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, 1 Herbert 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 1962 for Donald J Macmillan, the house at 1 Herbert 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. Macmillan House remains highly intact to clearly reflect this important phase in the development of the municipality.

Macmillan 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, Macmillan House at 1 Herbert 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

Macmillan House at 1 Herbert 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 textured 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?	Yes – mature tree sp.
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes - carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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

Macmillan House, Beaumaris – Statement of Significance, December 2021

Heritage place: Macmillan House, 1 Herbert Street, Beaumaris	PS ref no.: TBC
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Figure 1. 1 Herbert Street, Beaumaris (November 2021)

What is significant?

Macmillan House at 1 Herbert Street, Beaumaris built in 1962.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including rectangular planning, box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, expansive timber-framed windows, and prominent integrated carport
- Modernist materials and detailing, including timber-framed glazing, orange face brick, textured orange brick feature wall, and expressed structural timber roof framing
- Landscape elements, including mature trees, lava rock garden edging and concrete paved driveway.

Later alterations are not significant.

How is it significant?

Macmillan House at 1 Herbert Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in 1962 for Donald J Macmillan, the house at 1 Herbert 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. Macmillan House remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Macmillan 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, Macmillan House at 1 Herbert Street, Beaumaris clearly illustrates this important phase of development in Beaumaris (Criterion A).

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Primary sources:

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

HERITAGE CITATION

Muckle Flugga, 2 High Street, Beaumaris



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

DATE: November 2021 - Draft

MUCKLE FLUGGA, 2 HIGH STREET, BEAUMARIS

Place Type: House	Architect: Chancellor & Patrick
Construction Date: 1958	Builder: Hanson & Sons
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

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

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

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.

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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).

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

‘Muckle Flugga’, at 2 High Street, Beaumaris was constructed in 1958 for Mr and Mrs Burgess to a design by noted architectural firm, Chancellor & Patrick. The builder was Hanson & Sons.¹⁶ The house was named ‘Muckle Flugga’, which derived from the Gaelic word meaning ‘much light’ and was also the name of what was once the northernmost lighthouse of the British Isles, located at the northern tip of the Shetland Islands.

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 Bayside Council Building Files, City of Sandringham Application for Permit, 2 High Street, Beaumaris, 31 January 1958.

Original plans, dating to October 1957, show Chancellor & Patrick employed their distinctive style to the design of the house, which comprised a flat-roofed and latin cross-shaped plan that was elevated to provide space for a carport below. The design took advantage of the elevated site by placing the primary living spaces, comprising three bedrooms, a dining room, living room and kitchen, at the first floor. A lookout above provided unimpeded views to the bay and a central stair hall provided access to each level. Alterations were undertaken in 1968 which saw the infilling of the ground floor under the western end of the house to accommodate a sitting room and the enclosing of the open deck above.¹⁷

The Burgess family continued to reside at the property into the 2000s.¹⁸

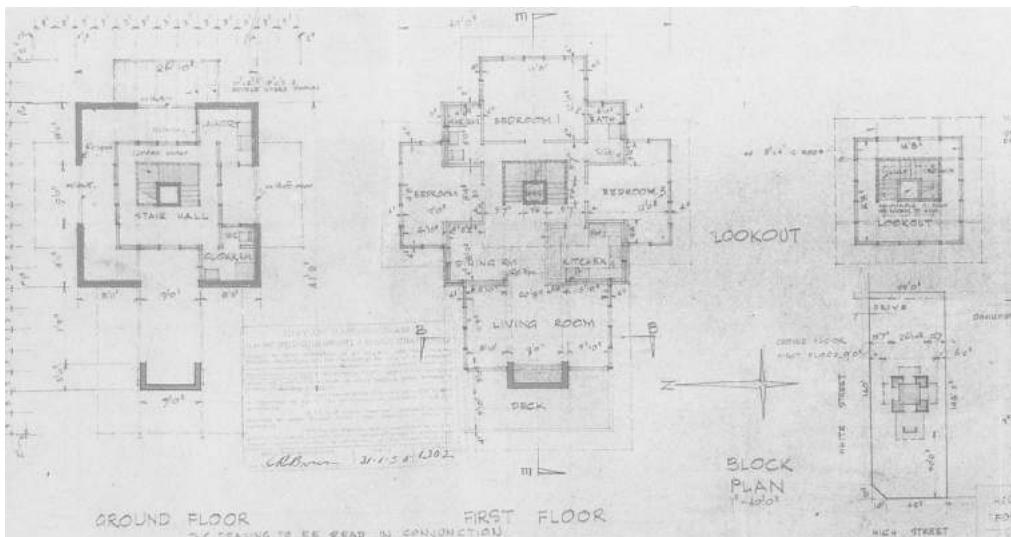


Figure 2. Plans showing the layout of the house at 2 High Street, Beaumaris, 1957 (Source: Bayside Council Building Files)



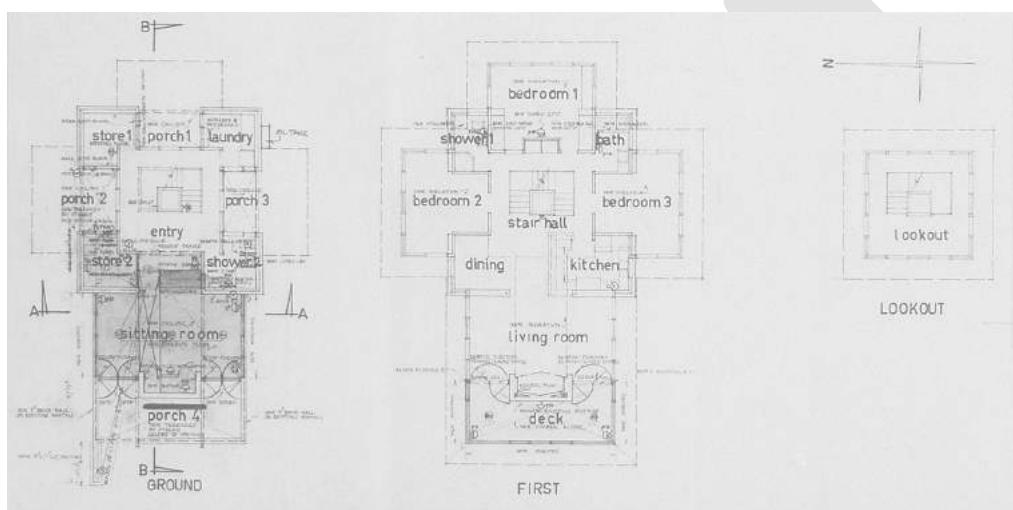
Figure 3. The house at 2 High Street, Beaumaris soon after completion, 1958 (Source: Peter Wille collection, State Library of Victoria)

¹⁷ Bayside Council Building Files, City of Sandringham Application for Permit, 2 High Street, Beaumaris, 20 April 1968.

¹⁸ Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 61.



*Figure 4. The house at 2 High Street, Beaumaris soon after completion, 1958
(Source: Peter Wille collection, State Library of Victoria)*



Figures 5. Plan showing alterations to the house at 2 High Street, Beaumaris, 1968 (Source: Bayside Council Building Files)

Chancellor & Patrick, architects

David W Chancellor (1926–) and William Rex Patrick (1927–) established the prominent firm Chancellor & Patrick (1954–2003), after working together at Yuncken Freeman Bros Griffiths & Simpson. Their successful and influential partnership continued for 30 years, the firm continuing after Chancellor's retirement c1982.

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

David Chancellor studied engineering and served in World War II before completing his architectural studies at the University of Melbourne in 1951. He undertook work experience with designer Frederick Ward, Bates Smart & McCutcheon and Professor Brian Lewis. He worked briefly for Yuncken Freeman Bros Griffiths & Simpson in 1952 before setting up in solo practice, based in Frankston.

Commencing in practice together in 1954, Chancellor & Patrick's catalogue of post-war work 'mediated modernism with a concern for the region and site, using traditional Australian forms and materials, combined with the Melbourne post-war interest in avant-garde experiment with plan, form and structure.'¹⁹

The firm was awarded a bronze medal as exhibitors in the 1956 Olympic Games Arts Festival in Melbourne and subsequently gained prominence for their innovative domestic architecture. A number of their residential commissions were located in beach-side municipalities, such as Mornington Peninsula, Frankston and Bayside. Key examples of their work include the iconic McCraith House at 1 Atunga Terrace, Dromana (1955), often called the 'Butterfly House', and Freiberg House at 26 Yarravale Road, Kew (1958).

Beyond residential design, the firm's scope of projects encompassed churches, banks, hospitals, kindergartens and ongoing projects for Monash and La Trobe universities in the 1960s and '70s.²⁰ The firm continues to operate today as Chancellor Patrick & Associates.

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 High Street, Beaumaris is located on the east side of High Street, on the southeast corner of its intersection with White Street. The site is elevated and rectangular, with the principal access provided from White Street, via a single vehicle crossover at the eastern end of the northern boundary and a separate pedestrian entry.

The house is two-storeys – with a "lookout" protruding up from the first floor – and is cruciform in plan. The roofs are shallow hipped and clad in metal sheeting, with broad eaves to all elevations. The eaves are finished with a slightly angled painted timber fascia, mitred at the corners, and fibre-cement soffits.

In elevation, the building comprises a central cream brick "core" with cantilevered wings projecting at the first floor. The cantilevered wings are timber-framed and fitted with expansive glazing that wraps around the entire floor, including mitred corner windows, with weatherboard cladding below. The "lookout" protrudes from the crossing point of the cantilevered wings with clerestory windows wrapping around all four elevations. A rectangular chimney, constructed in cream brick, is located at the ridgeline of the western wing.

The main entry comprises a triple screen door arrangement, with geometric rectilinear motifs (not original) It is not clear if the original door with flanking sidelights remains recessed behind the screen. The entry is accessed via a short concrete stair and pebble mix garden path, which is flanked by a low rock wall lining the northern boundary. A high timber framed and battened fence (which replaced the original timber framed fence with tea-tree infill panels) screens the eastern garden.

¹⁹ W Callister, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.

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

The carport has been enclosed with a metal roller door and includes cursive metal lettering above that reads “Muckle Flugga NLB” (“NLB” allegedly stands for “Northern Light Board”).²¹

Key Features:

- Elevated siting with striking crucifix plan form and prominent “lookout”.
- Modernist composition and form, including tiered and cantilevered box-like forms creating a cruciform arrangement, shallow pitched roof forms with broad eaves, and expansive wrap-around glazing.
- Modernist materials and detailing, including cream brick, horizontal timber cladding, and expansive, timber-framed windows.
- Landscape elements, including volcanic rock retaining walls, separate carport/garage and free-standing letterbox.

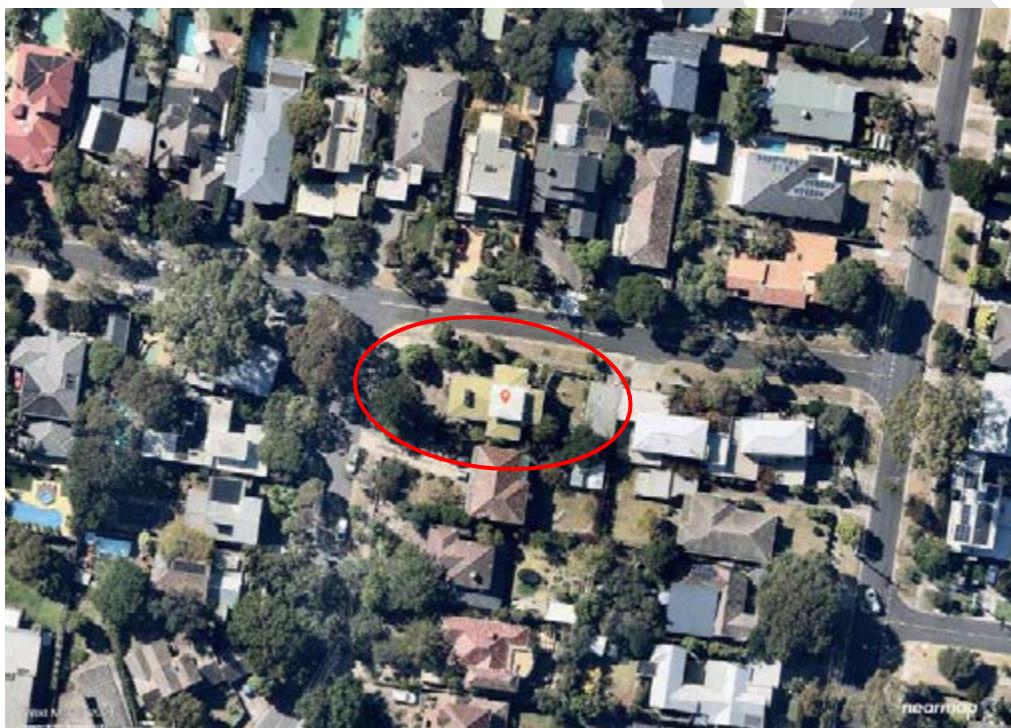


Figure 6. 2 High Street, Beaumaris
(Source: nearmap, accessed September 2021)

²¹ Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 61.



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



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

Intactness/Integrity

The house at 2 High Street retains a high degree of integrity in fabric, form and detail to its period of construction. Changes made to the western end of the house (infilling of the western end of the ground floor and enclosure of deck above) do not detract from the key design intent of the original house. The house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

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

sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction.

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. These vary in form and detailing to the house at 2 High Street, 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.

Of the above examples, those that most closely compare to 2 High Street, Beaumaris are the houses at 3 Linacre Road, Hampton and David Godsell House at 491 Balcombe Road, Beaumaris (see below). Like 2 High Street, Beaumaris, these places are designed in a style that recalls the Prairie style work of Frank Lloyd Wright and are characterised by box-like forms with a horizontal emphasis, and shallow-pitched or flat roofs with wide-spreading eaves and horizontal bands of windows.



David Godsell House, 491 Balcombe Road, Beaumaris (VHR H2379 & HO412) (1960-61, additions 1970s and studio 1966) (Image: VHD)

50 Wells Road, Beaumaris, also designed by Chancellor & Patrick at a similar time, also displays some similar characteristics to 2 High Street, Beaumaris:



50 Wells Road, Beaumaris (Chancellor & Patrick, 1956-57) (Image: SLV Peter Willie Collection, FL16270361_1956-59_01)

Both houses are constructed of cream brick, comprise multiple low-pitched or flat roof planes with broad eaves, have expansive timber-framed glazing, and have prominent pop-up/third-storey elements.

Like the examples above, 2 High 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 – 2 High 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 to a design by architects Chancellor & Patrick, Muckle Flugga at 2 High 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. 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. Muckle Flugga clearly demonstrates 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

Muckle Flugga at 2 High Street, 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. Prominently sited on an elevated corner site and designed by architects Chancellor & Patrick, 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, tiered box-like forms with horizontal emphasis, low-pitched roofs with broad eaves, sloping fascia, expansive timber-framed glazing including continuous bays of timber-framed and mitred windows, and the use of materials such as cream brick, horizontal timber cladding and volcanic rock for garden retaining walls. Changes made to the western end of the house (closure of the ground floor at the western end and deck above), do not detract from the key characteristics of the original house.

Criterion E: Importance in displaying particular aesthetic characteristics

Muckle Flugga at 2 High 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 architects Chancellor & Patrick, the house recalls the Prairie style of Frank Lloyd Wright and is characterised by its striking cruciform plan created by a series of projecting bays, and its prominent "lookout". Muckle Flugga remains as a refined, substantial and highly intact example of Chancellor & Patrick's body of work within the municipality and demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

Grading and Recommendations

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

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – carport/garage and stone 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 9 below.

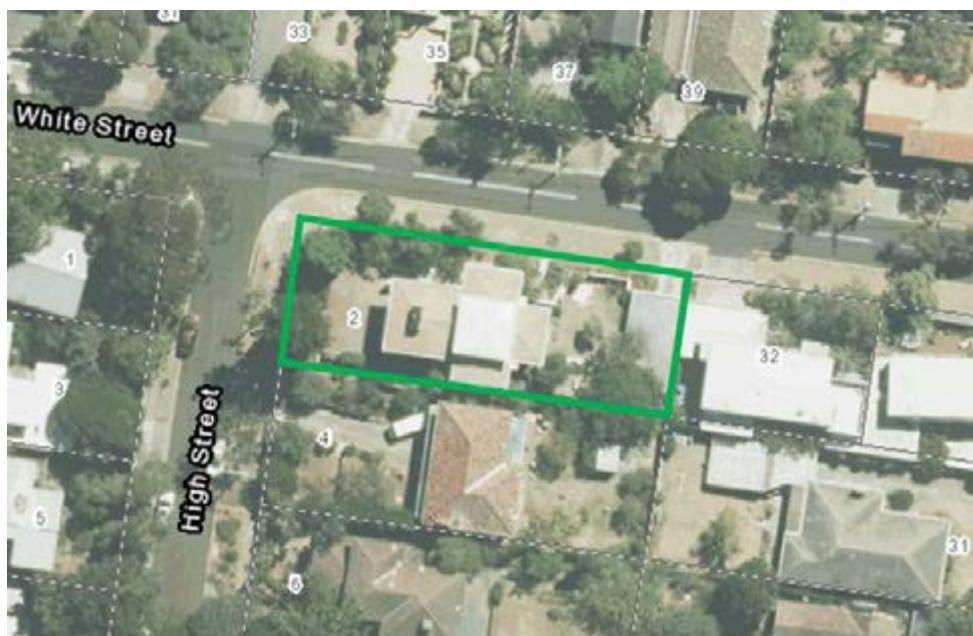


Figure 9. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

Key

- Recommended extent of HO
- Existing Heritage Overlay

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Bayside Council Building Files.
- Callister, W, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- State Library of Victoria (SLV), picture collection.
- The Age*.
- The Argus*.
- University of Melbourne, Melbourne 1945 Photo-map.

Muckle Flugga, Beaumaris – Statement of Significance, November 2021

Heritage place: Muckle Flugga, 2 High Street, Beaumaris	PS ref no.: TBC
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Figure 1. 2 High Street, Beaumaris (April 2021)

What is significant?

Muckle Flugga, 2 High 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
- Elevated siting with striking crucifix plan form and prominent "lookout"
- Modernist composition and form, including tiered and cantilevered box-like forms creating a cruciform arrangement, shallow pitched roof forms with broad eaves, and expansive wrap-around glazing
- Modernist materials and detailing, including cream brick, horizontal timber cladding, and expansive, timber-framed windows
- Landscape elements, including volcanic rock retaining walls, separate carport/garage and free-standing letterbox.

Later alterations are not significant.

How is it significant?

Muckle Flugga, 2 High Street, Beaumaris is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1958 to a design by architects Chancellor & Patrick, Muckle Flugga at 2 High 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. 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. Muckle Flugga clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Muckle Flugga at 2 High Street, 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. Prominently sited on an elevated corner site and designed by architects Chancellor & Patrick, 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, tiered box-like forms with horizontal emphasis, low-pitched roofs with broad eaves, sloping fascia, expansive timber-framed glazing including continuous bays of timber-framed and mitred windows, and the use of materials such as cream brick, horizontal timber cladding and volcanic rock for garden retaining walls. Changes made to the western end of the house (enclosure of the ground floor at the western end and deck above), do not detract from the key characteristics of the original house (Criterion D).

Muckle Flugga at 2 High 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 architects Chancellor & Patrick, the house recalls the Prairie style of Frank Lloyd Wright and is characterised by its striking cruciform plan created by a series of projecting bays, and its prominent "lookout". Muckle Flugga remains as a refined, substantial and highly intact example of Chancellor & Patrick's body of work within the municipality and 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

Baird House, 15 Hume Street, Beaumaris



Figure 1. 15 Hume Street, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

BAIRD HOUSE, 15 HUME STREET, BEAUMARIS

Place Type: House	Architect: John Baird
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-Perdie 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 15 Hume Street, Beaumaris was constructed in 1957 to a design by architect John Baird as his own residence.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

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, 1960.

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.

The house was listed by Baird 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.

Baird continued to reside at the property into the 1980s.¹⁷ The house was auctioned for sale in 1988, at which time it was marketed as an 'elevated open pavilion designed sun-drenched home in landscaped garden setting'.¹⁸ The following year it was advertised as a home 'designed to enhance natural light'.¹⁹

In 2021 the property is undergoing a series of alterations and additions. These changes are primarily located at the rear of the original built form and appear to be largely sympathetic to the original dwelling. Baird's design remains evident from the street frontage.

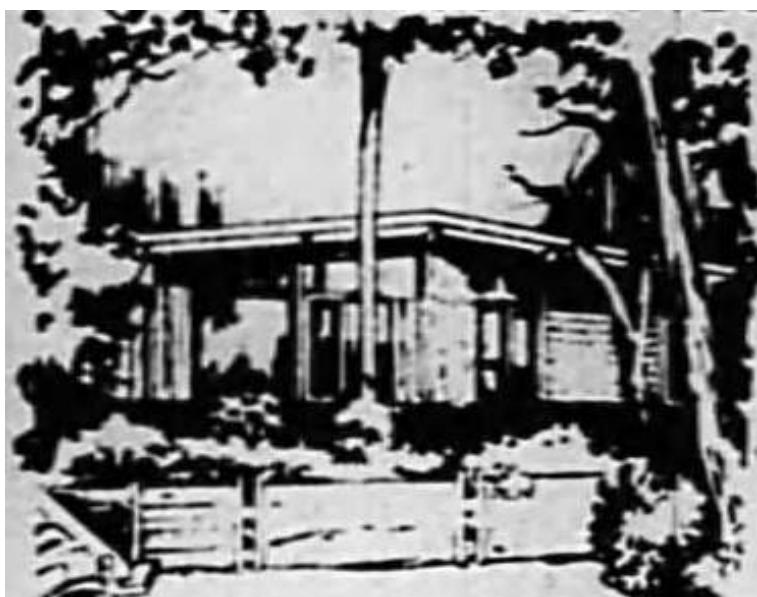


Figure 2. Illustration
of the house at 15
Hume Street,
Beaumaris, 1989
(Source: *The Age*, 11
February 1989)

John Baird, architect

John William Baird (1924-2010) studied architecture at the Royal Melbourne Technical College (now RMIT) and completed a Diploma of Architecture at the University of Melbourne in 1956. He obtained a position with Bates Smart & McCutcheon, where he primarily worked on multi-storey commercial projects. During this period Baird also designed his own house at 15 Hume Street, Beaumaris (1957), a house at 15 Mariemont Avenue, Beaumaris (1957), and received a commendation in the 1957 'Ideal Home Competition' design competition for the 'Ideal Home'.²⁰ He later established his own practice, focusing on residential projects in

¹⁷ S&M, various.

¹⁸ *The Age*, 7 December 1988, p 51.

¹⁹ *The Age*, 11 February 1989, p 52.

²⁰ The Ideal Home competition was part of the Ideal Home Show, held at the Exhibition Building in May 1957. The competition, held in conjunction with the Royal Victorian Institute of Architects (RVIA), was 'for the design of a house suitable for a husband and wife with a family of two young children, not exceeding 1100 square feet and capable of erection for £3500 to £4000'. Baird's design received a meritorious mention with a £100 prize (*The Age*, 11 April 1957, p.3).

the 1960s, many of which were located in the neighbouring suburbs of Beaumaris, where he lived. A notable design was an arts and crafts centre at Beaumaris North State School (1966).²¹

In 1973, Baird won the Bronze Medal for the RAIA Victoria 'House of the Year' (for the Leonard French House & Studio, 22 Alfred Street, Beaumaris), and received citations in the same award in 1975 (for the so-called 'Low Energy House', Flinders) and in 1976 (for Smith House at 16 Surf Avenue, Beaumaris).

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 15 Hume Street, Beaumaris is located on the north side of Hume Street between Clonmore Street and Dalgetty Road. The site is rectangular and slopes up from the front (southern) boundary to the north. Access is provided at the western end of the front boundary via a single vehicular crossover.

The house is single-storey and set back from the front boundary behind a mature garden of Australian natives. The house is rectangular in plan, with a shallow-pitched gable roof with gable end presenting to the principal (south) elevation. The house is of timber-frame construction and is slightly elevated on stumps, with timber structural elements expressed throughout. A particularly striking detail is the post-and-beam framing that projects forward to support the eave at the principal elevation, and is entirely visible due to fixed glazing directly abutting the structural members. The eaves are lined with stained timber. Below a transom, a window wall is fitted, with some infill panels clad in vertical timber cladding. The main entry is at this elevation, accessed via a slightly-elevated timber deck.

The surrounding gardens are densely planted and include several mature native tree specimens that likely represent an early planting scheme. More recent additions are located to the rear of the house, and a later carport structure has been added near the front boundary at the southwest corner of the site.

Key Features:

- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, and expansive timber-framed windows.
- Modernist materials and detailing, including timber-framed glazing, timber-lined eaves, timber wall cladding, and expressed structural timber elements.
- Landscape elements, including native garden plantings and freestanding metal letterbox.

²¹ Built Heritage Pty Ltd, 'John Baird', Dictionary of Unsung Architects, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 8 June 2021.



Figure 3. 15 Hume Street, Beaumaris
(Source: nearmap, accessed September 2021)



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

Intactness/Integrity

The house at 15 Hume Street retains a high degree of integrity in fabric, form and detailing to its period of construction. Despite changes predominantly to the rear of the house as well as a new carport structure, 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 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 for those with an appreciation of Modernist architecture and its design principles. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses responded to the orientation, topography or existing vegetation of each site, 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 and 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 to provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design.

Many of these Post-War Modernist houses remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 15 Hume Street, Beaumaris, these are generally more substantial dwellings or are of a later period of construction. They are:



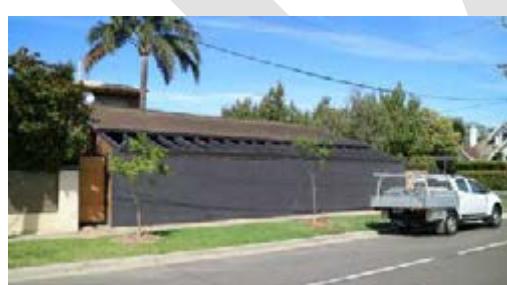
451 Beach Road, Beaumaris (HO430) (Mockridge, Stahle & Mitchell, 1956)



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. Examples that are most comparable to 15 Hume Street, Beaumaris in form, detailing and age of construction include:



19 Florida Avenue, Beaumaris (James Earle, 1957)



6 Norwood Avenue, Brighton (Keith Batchelor, 1958)



19 Gramatan Avenue, Beaumaris (Geoffrey Woodfall, 1960)

Like 15 Hume 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 15 Hume Street, 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 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, 15 Hume 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 – 15 Hume Street, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Architect's own residences in the City of Bayside

The house at 15 Hume Street, Beaumaris was designed by renowned architect, John Baird as his own residence.

Beaumaris and its environs particularly appealed to 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, Rex Patrick, Ken Atkins, Eric Lyon, Rex Patrick, and Ken Rendell supplemented the growing enclave of well-designed modernist houses in the area.

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



491 Balcombe Road, Beaumaris (VHR H2379 & HO412)

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

Examples of these include:



19 Olympic Avenue, Cheltenham (Rex Patrick, 1951)



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



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



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



53 Scott Street, Beaumaris (Ken Atkins, 1953)



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



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

These properties, though varying in scale and form, all display characteristics which have strong associations with the Modernist style. Like the above examples, Baird's design for 15 Hume Street features a simple box-like form with horizontal emphasis, expansive timber-framed glazing and expressed structural elements including timber posts and beams.

Designed by architect John Baird, the house at 15 Hume Street is a substantially intact example of an architect-designed house in the City of Bayside. It is one of a small number of architect-designed and owned Modernist houses that remain in the municipality.

Assessment against Criteria

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

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

Designed by architect John Baird in 1957 as his own home, the house at 15 Hume 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. Beaumaris in particular appealed to

many architects and designers who were drawn to settle on available land that was low-cost, but attractive and provided the opportunity for architects to experiment with Modernist principles and new construction methodologies in their own residences. The suburb became a centre of Modernist residential housing in the post-war period. Baird House makes a strong contribution to this important phase in the development of the municipality.

Baird 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, Baird 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

Baird House at 15 Hume 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 John Baird, 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 form with horizontal emphasis, shallow-pitched metal-clad gabled roof with broad front gable, expressed structural elements including timber posts and beams, and expansive timber-framed glazing.

Criterion E: Importance in displaying particular aesthetic characteristics

Baird House at 15 Hume 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 renowned architect John Baird as his own residence, the house is characterised by its low broad gabled form, its expressed timber structure, and its refined detailing. 15 Hume Street, Beaumaris demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

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

Designed and constructed as his own residence, the house at 15 Hume Street, Beaumaris has a special association with renowned local architect and long-time Beaumaris resident John Baird. Designed in 1957 for himself and his family, Baird resided at 15 Hume Street from 1957 until the late 1980s.

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 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.
- Built Heritage Pty Ltd, 'John Baird', *Dictionary of Unsung Architects*,
<<http://www.builtheritage.com.au/dictionary.html>>, accessed 8 June 2021.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
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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.
- 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.

Baird House, Beaumaris – Statement of Significance, November 2021

Heritage place: Baird House, 15 Hume Street,
Beaumaris

PS ref no.: TBC



Figure 1. 15 Hume Street, Beaumaris (October 2021)

What is significant?

Baird House at 15 Hume, 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 rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof with broad eaves, and expansive timber-framed windows
- Modernist materials and detailing, including timber-framed glazing, timber-lined eaves, timber wall cladding, and expressed structural timber elements
- Landscape elements, including native garden plantings and freestanding metal letterbox.

Later alterations and additions are not significant.

How is it significant?

Baird House at 15 Hume, Beaumaris is of local historical, representative (architectural), aesthetic and associative significance to the City of Bayside.

Why is it significant?

Designed by architect John Baird in 1957 as his own home, the house at 15 Hume 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. Beaumaris in particular appealed to many architects and designers who were drawn to settle on available land that was low-cost, but attractive and provided the opportunity for architects to experiment with Modernist principles and new construction methodologies in their own residences. The suburb became a centre of Modernist residential housing in the post-war period. Baird House makes a strong contribution to this important phase in the development of the municipality (Criterion A).

Baird 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, Baird House clearly illustrates this important phase of development in Beaumaris (Criterion A)

Baird House at 15 Hume 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 John Baird, 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 form with horizontal emphasis, shallow-pitched metal-clad gabled roof with broad front gable, expressed structural elements including timber posts and beams, and expansive timber-framed glazing (Criterion D).

Baird House at 15 Hume 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 renowned architect John Baird as his own residence, the house is characterised by its low broad gabled form, its expressed timber structure, and its refined detailing. 15 Hume Street, Beaumaris demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

Designed and constructed as his own residence, the house at 15 Hume Street, Beaumaris has a special association with renowned local architect and long-time Beaumaris resident John Baird. Designed in 1957 for himself and his family, Baird resided at 15 Hume Street from 1957 until the late 1980s (Criterion H).

Primary sources:

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

HERITAGE CITATION

Leckey House, 18 Hume Street, Beaumaris



Figure 1. 18 Hume Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

LECKEY HOUSE, 18 HUME STREET, BEAUMARIS

Place Type: House	Architect: Not known
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 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 18 Hume Street, Beaumaris was constructed in 1957 for John and Barbara Leckey.²⁷ The six-roomed timber 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 staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.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 18 Hume Street, Beaumaris is located on the south side of Hume Street between Clonmore Street and Dalgetty Road. The site is triangular and slopes down from the front (northern) boundary to the south. Access is provided at the eastern end of the northern boundary via a single vehicular crossover.

The house is single-storey and is U-shaped in plan, with an internal courtyard opening up to the east. It has a single-skin shallow-pitched gable roof with gable end presenting to the principal (north) elevation. The thinness of the roof profile is a key feature of the house. The eastern roof plane extends beyond the house

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 39, Public Record Office Victoria; S&M, 1955; 1960.

²⁸ *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.

proper to form a prominent, integrated carport with timber-clad workshop along the east boundary. Broad eaves extend to the north and protect a large, recessed window wall which occupies most of the principal (north) elevation. The main entry is at this elevation, accessed via a slightly-elevated patio. The house is of mixed construction, with (overpainted) face brick masonry side walls and painted vertical timber-cladding elsewhere. An overpainted chimney is located along the west elevation at the eaves line.

The surrounding gardens include several mature tree specimens that may represent an early planting scheme. Lava rock is used to form the garden edging.

Key Features:

- Modernist composition and form, including rectilinear planning, low box-like form with horizontal emphasis, thin profile shallow-pitched gable roof form with broad eaves, expansive timber-framed windows, and prominent integrated carport.
- Modernist materials and detailing, including timber-framed glazing, face brick (overpainted), vertical timber wall cladding, and expressed structural timber elements.
- Landscape elements, including lava rock arrangements.



Figure 2. 18 Hume Street, Beaumaris
(Source: nearmap, accessed December 2021)



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

Intactness/Integrity

The house at 18 Hume 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 18 Hume Street, Beaumaris and which also remain highly intact include:



7 Coreen Avenue, Beaumaris (c1955) (Image: Context PL)



24 Victor Street, Beaumaris (1959)



82 Pellatt Street, Beaumaris (1960)



1 Herbert Street, Beaumaris (1962)



22 Harold Street, Sandringham (1963-64)

Like 18 Hume Street, Beaumaris these places comprise simple, single-storey box -like forms with a horizontal emphasis and shallow-pitched roofs that extend to form an integrated carport and present as a gable to the street frontage. They feature expansive timber-framed glazing with windows designed to maximise access to natural light – a characteristic feature of Modernist housing design – and expressed structural elements, such as exposed rafters and wing walls. Like the examples above, 18 Hume 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, 18 Hume 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 for John and Barbara Leckey, the house at 18 Hume 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. Leckey House remains highly intact to clearly reflect this important phase in the development of the municipality.

Leckey 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, Leckey House at 18 Hume 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

Leckey House at 18 Hume 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, U-shaped

plan, broad shallow-pitched gable roof which extends to form an integrated carport, broad eaves, expressed structural elements, vertical timber and brick cladding, and expansive timber-framed glazing including full-height windows.

Grading and Recommendations

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

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes - 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*.
- 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.

Leckey House, Beaumaris – Statement of Significance, December 2021

Heritage place: Leckey House, 18 Hume Street,
Beaumaris

PS ref no.: TBC



Figure 1. 18 Hume Street, Beaumaris (November 2021)

What is significant?

Leckey House at 18 Hume 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, thin profile shallow-pitched gable roof form with broad eaves, expansive timber-framed windows, and prominent integrated carport
- Modernist materials and detailing, including timber-framed glazing, face brick (overpainted), vertical timber wall cladding, and expressed structural timber elements
- Landscape elements, including lava rock arrangements.

Later alterations are not significant.

How is it significant?

Leckey House at 18 Hume Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in 1957 for John and Barbara Leckey, the house at 18 Hume 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. Leckey House remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Leckey 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, Leckey House at 18 Hume Street, Beaumaris clearly illustrates this important phase of development in Beaumaris (Criterion A)

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Primary sources:

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

HERITAGE CITATION

Roberts House, 1 Hutchison Avenue, Beaumaris



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

DATE: November 2021 - Draft

ROBERTS HOUSE, 1 HUTCHISON AVENUE, BEAUMARIS

Place Type: House	Architect: S G L Baker
Construction Date: 1970	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 designer 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, fine examples of Post-War Modernist houses replaced existing houses in well-established streetscapes, particularly in the late 1960s and early 1970s. A number of these were recognised by the Royal Australian Institute of Architects (RAIA) in the annual architectural awards between 1968 and 1976 – five in Brighton, one in Hampton and two in Beaumaris.¹⁵

Place History

The house at 1 Hutchison Avenue, Beaumaris was constructed in 1970 for John and Pamela Roberts to a design by architect S G L Baker. The Roberts’ first settled in Beaumaris in c1950 and the house at 1 Hutchison Avenue was the fifth house they occupied in that suburb. They remained at the house until the late 1980s.¹⁶ John Roberts became one of three managing directors of the project housing company, Consolidated Home

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*, November 1970 pp 17-20.

Industries Ltd, when it was re-structured in 1962.¹⁷ Based in Braeside, the new company styled itself as 'Melbourne's leading publicly-owned home building organisation'¹⁸ and, within a few years, had expanded into Canberra, Sydney and Brisbane. Architects were engaged to design their houses, including Sydney-based S G L Baker from 1968.¹⁹

Baker's design for 1 Hutchison Avenue comprised a shallow U-shaped plan designed around a large courtyard, accommodating four bedrooms, a study, family room, kitchen and an open-planned living and dining room (Figure 3). The house featured in the *Australian Home Beautiful* in November 1970. The article admired the 'open air approach involving courtyards, view focusing screens and unexpected vistas'.²⁰

A sale notice for the brick veneer house in 1993 highlighted a large north-facing, landscaped courtyard around which all rooms were centred.²¹ At the time of sale it was described as a 'spacious and fastidiously maintained family home with many architectural features'.²² The new owners extended the living/dining space in 1995, infilling a portion of the north courtyard.²³



Figure 2. Street presentation, 1970
(Source: *Australian Home Beautiful*, November 1970, p 20)



Figure 3. Site plan showing the layout of the house (Source: *Australian Home Beautiful*, November 1970, p 20)

¹⁷ *The Age*, 27 January 1962, p 7.

¹⁸ Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 65.

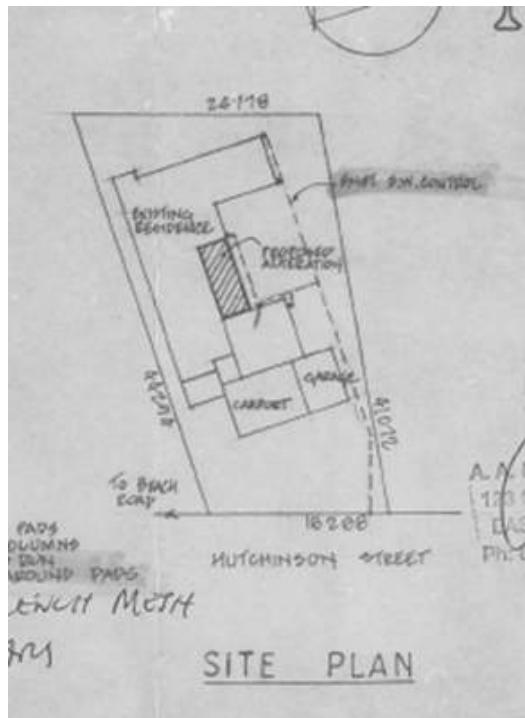
¹⁹ Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 65.

²⁰ *Australian Home Beautiful*, November 1970 p 20.

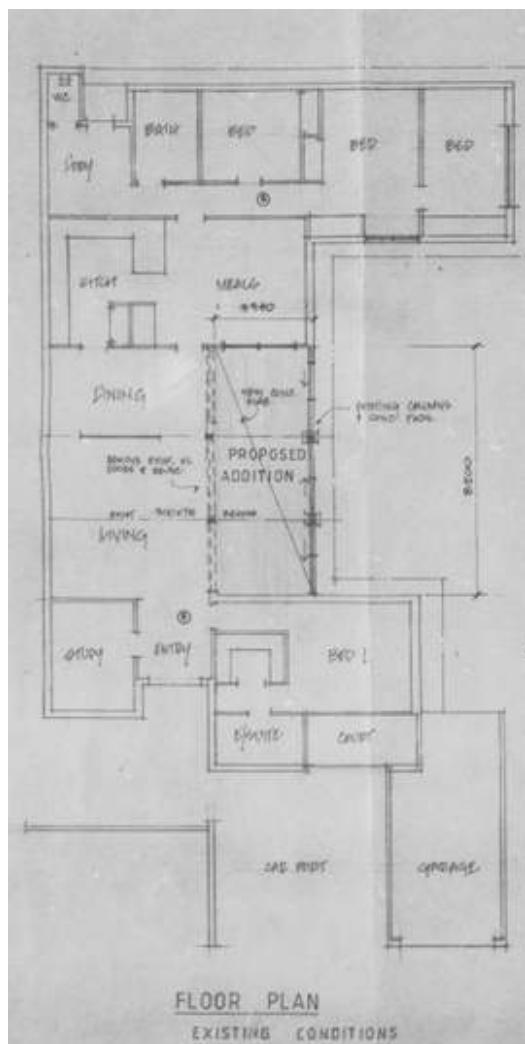
²¹ *The Age*, 20 February 1993, p 44.

²² *The Age*, 12 December 1992, p 41.

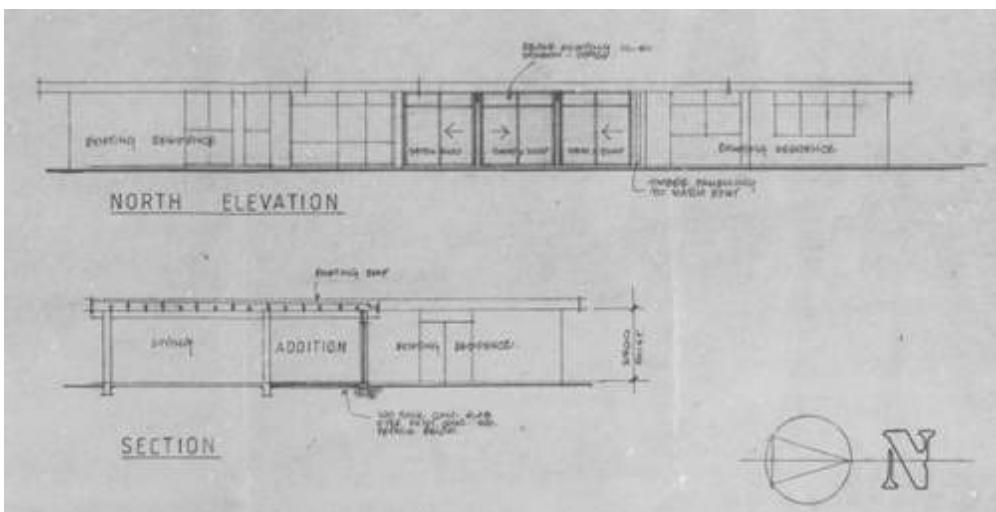
²³ Bayside Council Building Files, City of Sandringham Building Permit Application, 1 Hutchison Avenue, Beaumaris, 15 January 1995.



*Figure 4. Site plan showing location of addition, 1995.
(Source: Bayside Council Building Files)*



*Figure 5. Plan showing addition, 1995.
(Source: Bayside Council Building Files)*



*Figure 6. Elevation
and section showing
addition, 1995.
(Source: Bayside
Council Building Files)*

S G L Baker, architect

Stanley George Lister (Bill) Baker (1920-2003) was born in Mullumbimby, New South Wales, and served in the air force during World War II. Following his discharge in 1946, Baker studied an architectural course at the Sydney Technical College and upon completion in 1949 was employed as a draftsman in Sydney. In 1950 Baker became an associate of the RAIA, but concurrently worked as a commercial airline pilot for QANTAS throughout the 1950s. From the mid-1950s Baker partnered with architect Arthur Edward Levido, forming Levido & Baker. The office focused on residential commissions, primarily located in Sydney's northern suburbs, some of which were published. In c1964 Baker left QANTAS to focus on a solo architectural career. Inspired by architecture he had encountered through his travels to Japan and Hawaii, Baker often incorporated oriental and Polynesian-style elements in his residential designs of the late 1960s and early 1970s.

In 1968 Baker commenced work with leading Melbourne-based project homes company Consolidated Homes Industries Ltd, preparing a number of standard designs. Baker designed the house at 1 Hutchison Avenue for Consolidated Homes Industries' managing director John H D Roberts. Baker relocated back to New South Wales in c1970.²⁴

Historical Themes

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

- 6.7 Making homes for Victorians

²⁴ Built Heritage Pty Ltd, 'S G L (Bill) Baker', *Dictionary of Unsung Architects*, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 8 June 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 1 Hutchison Avenue, Beaumaris is located on the western side of Hutchison Avenue, within 100m of the Beaumaris Beach Foreshore Reserve. The subject site is accessed from the eastern boundary via a wide crossover from Hutchison Avenue.

The house is single-storey and approximately U-shape in plan, wrapping around a substantial north-facing courtyard. The roof is flat and clad in what appears to be profiled metal sheeting, with broad eaves finished with deep painted timber fascias and a fibre cement soffit detailed with timber battens. The carport roof (now enclosed to form a garage) is supported on exposed timber rafters to create a “floating roof” effect. The rafters connect externally with timber posts to the west of the carport to form a sheltered walkway approach to the concealed and screened main entry along the side of the carport. The walls are of textured pale brown face brick. No windows are visible from the street, with the east elevation dominated by two enclosed garages; the northernmost is secured with an original tilt-up door, and the southernmost has been enclosed with a later roller door.

It is understood that the rear wall of the former carport contains a “doorway with a pair of multi-paned opaque glazed doors, suggestive of traditional *shoji* screens”²⁵ and that matching panels can be found on each side of the steel tilt-up garage door.

Landscape features include a pebble mix concrete driveway and adjacent garden beds with arrangements of stone boulders. Plantings include both exotic and native species. A brick privacy wall that matches the house encloses part of the front garden, creating a private courtyard near the entry.

Key Features:

- U-shaped plan form around a private north-facing courtyard.
- Modernist composition and form, including low box-like form with horizontal emphasis, flat roof with broad eaves, expansive timber-framed glazing opening onto private open space, concealed and recessed front entrance and prominent integrated carport.
- Modernist materials and detailing, including pale brown textured face brick, exposed dark stained or painted timber beams, deep timber fascias and timber framed windows.
- Landscape features including a privacy wall to screen the entrance and boulder arrangement within the front garden beds.

²⁵ Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 65.



Figure 7. 1 Hutchinson Street, Beaumaris
(Source: nearmap, accessed September 2021)



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



Figure 9. Recessed entry (GJM Heritage, April 2021)

Intactness/Integrity

The house at 1 Hutchison Avenue, Beaumaris retains a high degree of integrity in fabric, form and detail to its period of construction. Despite the enclosure of the original carport with a roller door and the infilling of a portion of the north-facing courtyard, the house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1970s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site, with full advantage taken of the northerly aspect. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like and low with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction.

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. These 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, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 1 Hutchison Avenue in form, detailing and age of construction include:



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



9 Merton Avenue, Brighton (Ernest Fooks, 1968)



40 Sussex Street, Brighton (Neil Clerehan, 1970)



28 Gladstone Street, Sandringham (Neil Clerehan, 1973)

Like 1 Hutchinson Street, these places comprise single-storey box-like forms with horizontal emphasis, flat roofs, prominent integrated carports and enclosed courtyards. Like 1 Hutchinson Street, these examples all are designed with privacy and site-specific orientation in mind; oriented to respond to the site, rather than designed to address the street. They feature extensive full-height north-facing windows designed to maximise natural lighting and provide a connection between the indoors and outdoors – a characteristic feature of Modernist housing design. Like the examples above, 1 Hutchinson Street, Beaumaris retains a high degree of integrity to its period of construction and, despite the enclosure of the carport and the infilling of a portion of the courtyard, 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 – 1 Hutchinson 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 1970 to a design by architect S G L Baker, Roberts House at 1 Hutchison Avenue, 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. Roberts House at 1 Hutchison Avenue makes a strong contribution to this important phase in the development of the City of Bayside.

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

Roberts House at 1 Hutchison 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 S G L Baker, 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 flat roof with broad eaves and deep timber fascia, expansive timber-framed glazing including window wall to north-facing courtyard, prominent integrated carport (enclosed with later door) and garage (with original tilt-up door), and concealed, recessed entry.

Criterion E: Importance in displaying particular aesthetic characteristics

Roberts House at 1 Hutchinson 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 S G L Baker for the managing director of leading project housing company, Consolidated Home Industries Ltd, and written up in *Australian Home Beautiful* in 1970, the house is characterised by its low-profile and muted presentation to the street, its emphasis on privacy, and its refined detailing drawing on Japanese design influences. Roberts House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

Grading and Recommendations

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

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – carport & 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 10 below.



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

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Australian Home Beautiful*.
- Bayside Council Building Files.
- Built Heritage Pty Ltd, 'S G L (Bill) Baker', *Dictionary of Unsung Architects*, <http://www.builtheritage.com.au/dictionary.html>, accessed 8 June 2021.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- 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.

Roberts House, Beaumaris – Statement of Significance, November 2021

Heritage place: Roberts House, 1 Hutchison Avenue,
Beaumaris

PS ref no.: TBC



Figure 1. 1 Hutchison Avenue, Beaumaris (April 2021)

What is significant?

Roberts House, 1 Hutchison Avenue, Beaumaris, built in 1970.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- U-shaped plan form around a private north-facing courtyard
- Modernist composition and form, including low box-like form with horizontal emphasis, flat roof with broad eaves, expansive timber-framed glazing opening onto private open space, concealed and recessed front entrance and prominent integrated carport
- Modernist materials and detailing, including pale brown textured face brick, exposed dark stained or painted timber beams, deep timber fascias and timber framed windows
- Landscape features including a privacy wall to screen the entrance and boulder arrangements within the front garden beds.

Later alterations and additions are not significant.

How is it significant?

Roberts House, 1 Hutchison Avenue, Beaumaris is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1970 to a design by architect S G L Baker, Roberts House at 1 Hutchison Avenue, 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. Roberts House at 1 Hutchison Avenue makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Roberts House at 1 Hutchison 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 S G L Baker, 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 flat roof with broad eaves and deep timber fascia, expansive timber-framed glazing including window wall to north-facing courtyard, prominent integrated carport (enclosed with later door) and garage (with original tilt-up door), and concealed, recessed entry (Criterion D).

Roberts House at 1 Hutchinson 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 S G L Baker for the managing director of leading project housing company, Consolidated Home Industries Ltd, and written up in *Australian Home Beautiful* in 1970, the house is characterised by its low-profile and muted presentation to the street, its emphasis on privacy, and its refined detailing drawing on Japanese design influences. Roberts 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

Clarke House, 18 Hutchison Avenue, Beaumaris



Figure 1. 18 Hutchison Avenue, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

CLARKE HOUSE, 18 HUTCHISON AVENUE, BEAUMARIS

Place Type: House	Architect: John (Jack) Edward Clarke
Construction Date: 1956, 1986 (rear addition)	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 18 Hutchison Avenue, Beaumaris was constructed in 1956 for architect and VFL footballer John (Jack) Edward Clarke.¹⁶ The house was designed by Clarke as his own residence and the design was incorporated into *The Age/Royal Victorian Institute of Architects (RVIA) Small Homes Service* as Plan No V368 in 1962 (Figures 2 and 3).¹⁷ A key feature of the design was its adoption of the principles of solar planning,

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 *The Age*, 31 May 1986, p 39.

¹⁷ Beaumaris Modern Faceboook, post dated 18 April 2018 <facebook.com/beaumarismodern>, accessed 6 December 2021; *Age*, 23 July 1962 p 10.

'turning its back in the form of blank brick walls to south and the street, and opening up of its living areas to north and the privacy of the back garden'.¹⁸ Clarke's family continued to reside at the property for 30 years before the house was offered for sale for the first time in 1986.¹⁹

Additions were made to the house during the family's 30-year occupancy, including a rear addition with second living area and conversation pit at ground level and bedroom and study above, accessed by a spiral staircase.²⁰

A 1986 newspaper article titled 'The houses that Jack (architect and footballer) built' described the house as 'still futuristic', 'built mostly of timber but using a lot of glass' with a "land bridge" in timber decking'.²¹ A detailed description of the house layout in 1986 was also provided.

The house was sold again in May 2018, and listed for sale in September 2020.

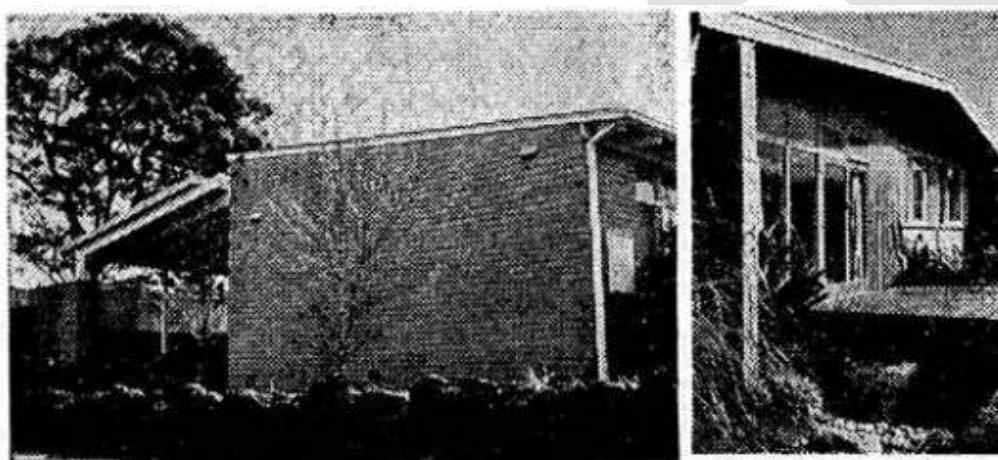


Figure 2. Jack Clarke's home design incorporated as Plan No V368 (Source: Age, 23 July 1962, p 10)

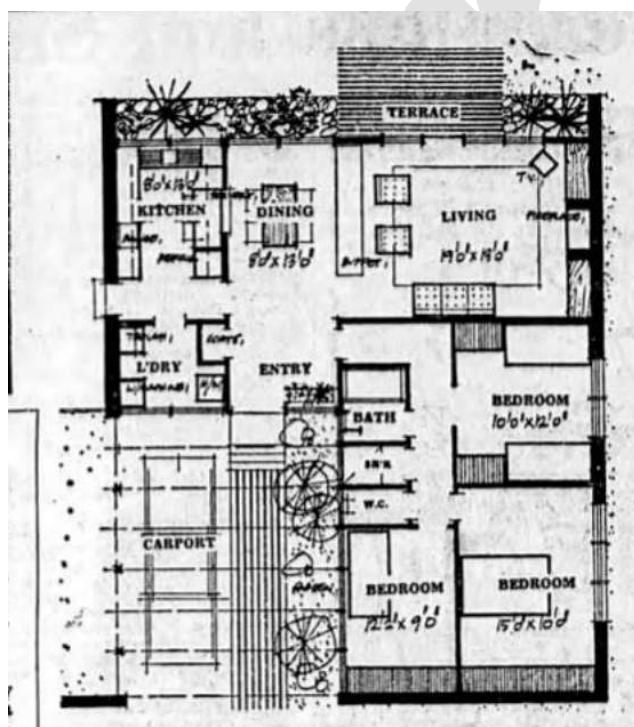


Figure 3. Jack Clarke's home design incorporated as Plan No V368 (Source: Age, 23 July 1962, p 10)

¹⁸ Age, 23 July 1962, p 10.

¹⁹ The Age, 31 May 1986, p 39.

²⁰ The Age, 31 May 1986, p 39.

²¹ The Age, 31 May 1986, p 39.



Figure 4. 18 Hutchison Avenue viewed from the street, 1986
(Source: Age, 31 May 1986, p 39)

John (Jack) Clarke, architect

Jack Clarke was a graduate of architecture at RMIT University. Together with David Hopkins and Les Clarke, he formed Clarke & Associates, later called Clarke Hopkins Clarke, in 1961.²² Clarke was appointed director of the RVIA Small Homes Service between 1962 and 1965.²³

Jack Clarke was also a well-known Victorian Football League player who had an enduring connection with the Essendon Football Club. He played for the club from 1951 to 1964 and coached the team from 1968 to 1970. Jack's younger brother was the well-known Australian athlete, Ron Clarke.²⁴

Residential projects in the post-war period undertaken by Clarke Hopkins Clarke include 21 Brewster Street, Essendon (1960s), 2 Ballara Court, Brighton (1961), 14 Cavell Court, Beaumaris (1964), 2 Ramsay Street, Brighton (1964), 25 Billson Street, Brighton East (1964) and 19 Haywood Street, Beaumaris (c1969).

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

²³ Beaumaris Modern, post dated 12 September 2021, <facebook.com/beaumarismodern>, accessed 6 December 2021.

²⁴ Age, 31 May 1986, p 39.

Description

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

The house at 18 Hutchison Avenue, Beaumaris is located on the north side of Hutchison Avenue, near its intersection with Cromer Road and in close proximity to Beaumaris Beach. The site is rectangular and slopes up from the front (southern) boundary to the north. Access is provided at the eastern end of the southern boundary via a single vehicular crossover.

The house is predominantly single-storey and is approximately L-shaped in plan, with a shallow-pitched gable roof spanning nearly the full width of the site, with the gable end presenting to the principal (south) elevation. The house is of timber and face brick construction, with timber roof beams expressed at the carport. The carport roof stops short of the ridgeline, allowing light to filter through to the entry "land bridge" – an elevated timber boardwalk – and the adjacent feature wall, which is clad in diagonal timber lining (overpainted). The entry itself is centrally positioned and comprises a large glazing suite with solid timber door. The walls around the entry are clad in vertical timber boards (overpainted).

Other windows are typically timber-framed and expansive, spanning the full floor-to-ceiling height, with wider transoms than mullions. Walls are in a pale brown face brick (overpainted), and feature projecting brick sills. Garden walls at the south and west boundaries match the walls of the main house. Other landscape features include informally arranged lava rock boulders and edging. A pool, surrounded by brick paving, is located in the rear garden.

The 1986 addition to the north is partially visible from the street, and is readily distinguishable from the 1956 fabric due to the steeply pitched profile of the roof and the diagonal timber wall cladding (overpainted).

Key Features:

- Site-specific orientation to maximise the northern aspect and to emphasise private open space.
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof, expansive timber-framed windows, recessed front entrance, and prominently sited carport.
- Modernist materials and detailing, including expressed structural timber elements, face brick walls (overpainted), timber wall lining, and expansive timber-framed glazing.
- Landscape elements, including garden walls, timber "land bridge", brick paved driveway and lava rock features.



Figure 5. 18 Hutchison Avenue, Beaumaris
(Source: nearmap, accessed December 2021)



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

Intactness/Integrity

The house at 18 Hutchison Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. Despite changes largely to the rear of the house (designed by Clarke himself) and overpainting of the brick and timberwork, the original form and detailing of the house remains highly legible and retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site, with full advantage taken of the northerly aspect. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like and low with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction.

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

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 18 Hutchison 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 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 the RAIA award in 1976.

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

In addition to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Those that are most comparable to 18 Hutchison 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 18 Hutchison 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 18 Hutchison 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 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, 18 Hutchison 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 – 18 Hutchison Avenue, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Architect's own residences in the City of Bayside

The house at 18 Hutchison Avenue, Beaumaris was designed by architect, Jack Clarke as his own residence.

Beaumaris and its environs particularly appealed to 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, Rex Patrick, Ken Atkins, Eric Lyon, Rex Patrick, and Ken Rendell supplemented the growing enclave of well-designed modernist houses in the area.

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



491 Balcombe Road, Beaumaris (VHR H2379 & HO412)

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

Examples of these include:



19 Olympic Avenue, Cheltenham (Rex Patrick, 1951)



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



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



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



53 Scott Street, Beaumaris (Ken Atkins, 1953)



18 Hume Street, Beaumaris (John Baird, 1957)



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



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

These properties, though varying in scale and form, all display characteristics which have strong associations with the Modernist style. Like the above examples, Clarke's design for 18 Hutchison Avenue features a simple box-like form with horizontal emphasis, expansive timber-framed glazing and expressed structural elements including timber posts and beams.

Designed by architect Jack Clarke, the house at 18 Hutchison Avenue is a substantially intact example of an architect-designed house in the City of Bayside. It is one of a small number of architect-designed and owned Modernist houses that remain in the municipality.

Assessment against Criteria

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

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

Designed by architect Jack Clarke in 1956 as his own home, the house at 18 Hutchison Avenue, 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. Beaumaris in particular appealed to many architects and designers who were drawn to settle on available land that was low-cost, but attractive and provided the opportunity for architects to experiment with Modernist principles and new construction methodologies in their own residences. The suburb became a centre of Modernist residential housing in the post-war period. Clarke House makes a strong contribution to this important phase in the development of the municipality.

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

Clarke House at 18 Hutchison 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 Jack Clarke, 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 with deep exposed rafters, an emphasis on privacy with high brick walls to the street and neighbouring property, expansive glazing and recessed entry with timber decked entry "laid

bridge". A sensitively sited rear addition designed by Clarke does not detract from the original design of the house.

Criterion E: Importance in displaying particular aesthetic characteristics

Clarke House at 18 Hutchison 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 renowned architect Jack Clarke, the house is characterised by its asymmetrical, shallow-pitched gabled roof presentation to the street, its timber and stone entry "land bridge" and its refined detailing. The design of the house was incorporated into *The Age*/ RVIA Small Homes Service as Plan No V368 in 1962. Clarke House at 18 Hutchison Avenue, Beaumaris demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

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

Designed and constructed as his own residence, the house at 18 Hutchison Avenue, Beaumaris has a special association with local architect and long-time Beaumaris resident Jack Clarke. Designed in 1956 for himself and his family, Clarke resided at 18 Hutchison Avenue for 30 years. As director of RVIA Small Homes Service between 1962 and 1965, Clarke played an important role in the promotion of affordable architect-designed Modernist house design in Victoria.

Grading and Recommendations

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

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front brick fence and lava rock 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 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.
- Beaumaris Modern Facebook, <facebook.com/beaumarismodern>, accessed 6 December 2021.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- The Age*.
- University of Melbourne, Melbourne 1945 Photo-map.

Clarke House, Beaumaris – Statement of Significance, December 2021

Heritage place: Clarke House, 18 Hutchison Avenue,
Beaumaris

PS ref no.: TBC



Figure 1. 18 Hutchison Avenue, Beaumaris (November 2021)

What is significant?

Clarke House at 18 Hutchison Avenue, Beaumaris, built in 1956.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Site-specific orientation to maximise the northern aspect and to emphasise private open space
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, shallow-pitched gable roof, expansive timber-framed windows, recessed front entrance, and prominently sited carport
- Modernist materials and detailing, including expressed structural timber elements, face brick walls (overpainted), timber wall lining, and expansive timber-framed glazing
- Landscape elements, including garden walls, timber "land bridge", brick paved driveway and lava rock features.

Later alterations are not significant. The sensitively sited rear addition designed by Clarke does not detract from the significance of the place.

How is it significant?

Clarke House at 18 Hutchison Avenue, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Designed by architect Jack Clarke in 1956 as his own home, the house at 18 Hutchison Avenue, 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. Beaumaris in particular appealed to many architects and designers who were drawn to settle on available land that was low-cost, but attractive and provided the opportunity for architects to experiment with Modernist principles and new construction methodologies in their own residences. The suburb became a centre of Modernist residential housing in the post-war period. Clarke House makes a strong contribution to this important phase in the development of the municipality (Criterion A).

Clarke House at 18 Hutchison 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 Jack Clarke, 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 with deep exposed rafters, an emphasis on privacy with high brick walls to the street and neighbouring property, expansive glazing and recessed entry with timber decked entry "land bridge". A sensitively sited rear addition designed by Clarke does not detract from the original design of the house (Criterion D).

Clarke House at 18 Hutchison 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 renowned architect Jack Clarke, the house is characterised by its asymmetrical, shallow-pitched gabled roof presentation to the street, its timber and stone entry "land bridge" and its refined detailing. The design was incorporated into *The Age/Royal Victorian Institute of Architects (RVIA) Small Homes Service* as Plan No V368 in 1962. Clarke House at 18 Hutchison Avenue, Beaumaris demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

Designed and constructed as his own residence, the house at 18 Hutchison Avenue, Beaumaris has a special association with local architect and long-time Beaumaris resident Jack Clarke. Designed in 1956 for himself and his family, Clarke resided at 18 Hutchison Avenue for 30 years. As director of the RVIA Small Homes Service between 1962 and 1965, Clarke played an important role in the promotion of affordable architect-designed Modernist house design in Victoria (Criterion H).

Primary sources:

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

HERITAGE CITATION

House, 11-13 Lang Street, Beaumaris



Figure 1. 11-13 Lang Street, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

HOUSE, 11-13 LANG STREET, BEAUMARIS

Place Type: House	Architect: Yuncken Freeman
Construction Date: 1957	Builder: D N Holderness P/L (1973 addition)
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of 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 11-13 Lang Street, Beaumaris was constructed in 1957 to a design by noted architectural firm, Yuncken Freeman, on land previously occupied by the grand Victorian estate, 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

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, 1965.

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

Turner Shaw, who left it to his son, pioneer aviator, Major Harry Turner Shaw.¹⁸ The Shaws gradually subdivided and sold the large estate, creating Point Avenue and the surrounding streets, including Lang Street before selling the mansion in 1959.

Photographs taken by Wolfgang Sievers soon after the completion of the house at 11-13 Lang Street show the original form of the residence. The single-storey timber and brick house was set within a landscaped setting with a paved courtyard to the rear and large expanses of glazing to the side elevations to capture the natural light. In 1973, a small addition, comprising a sauna and a garage, was constructed to the rear of the property for owner J N Hannan by Palliser Association.¹⁹ The builder for these works was D N Holderness P/L with the cost of works estimated at \$11,000.

The residence was advertised for sale in December 1989, at which time it was described as 'one of the district's finest home sites in a coveted beachside location'.²⁰ Four years later, in mid-1993, a number of alterations and additions were undertaken (see Figure 6). These works modified the narrow passageway linking the two wings through the construction of a family room at the junction of the house's original two wings. Some additional alterations were made to the rear of the southern wing. The house was sold in 1999, with advertisements promoting its harmony, light and space.²¹

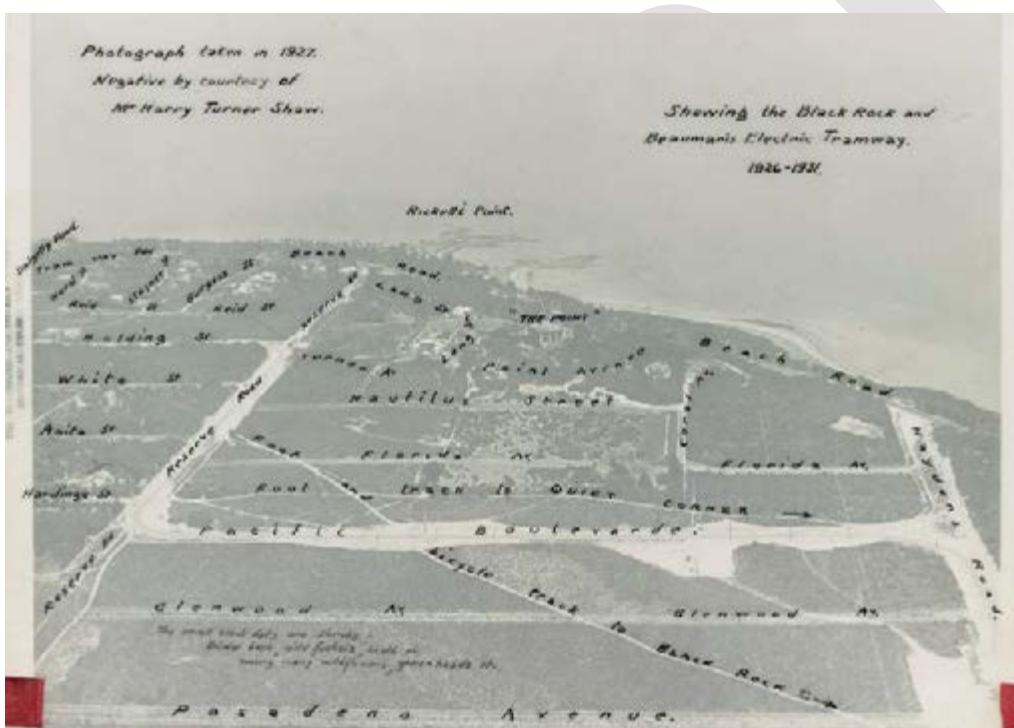


Figure 2. Aerial view of Beaumaris looking towards The Point, 1927 showing the surrounding streets and subdivision patterns (Source: State Library of Victoria)

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 Bayside Council Building Files, City of Sandringham Application for Permit, 11-13 Lang Street, Beaumaris, 25 February 1976.

²⁰ *The Age*, 12 December 1989, p 12.

²¹ *The Age*, 15 September 1999, p 94.



Figure 3. Oblique aerial view looking towards The Point just prior to its demolition, 1959 (Source: Bayside Library Service)



Figure 4. View of the house from Lang Street, 1957 (Source: Wolfgang Sievers, National Library of Australia BIB ID 3506492)

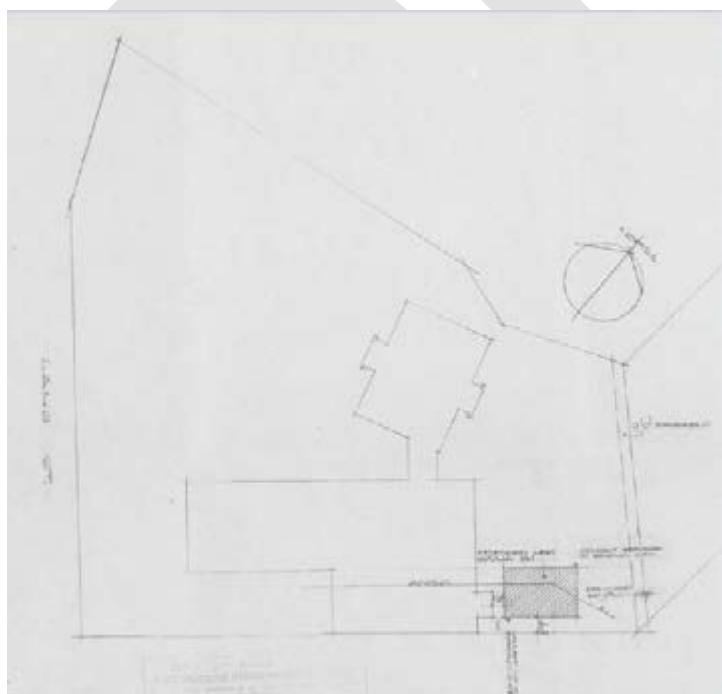
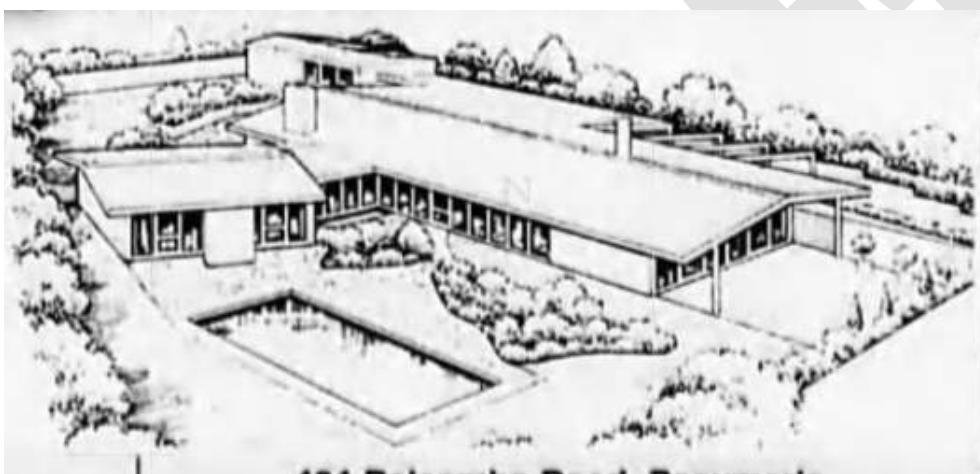


Figure 5. Permit application drawing showing the original form and layout of the house comprising two separate wings connected by a narrow passageway, 1973 (Source: Bayside Council Building Files)



*Figure 6. Building approval drawing showing the proposed alterations to 11-13 Lang Street, 1993
(Source: Bayside Council Building Files)*



*Figure 7. Illustration looking east from Lang Street, 1999
(Source: The Age, 11 September 1999)*

Yuncken Freeman, architects

Yuncken Freeman, one of the largest architectural firms in Australia by the late 1960s,²² was established in 1933 by Otto (Rob) Yuncken (1903-51) and brothers John Freeman (1898-62) and Tom Freeman (1904-71). The three studied architecture at the University of Melbourne Architecture Atelier and worked in the office of A & K Henderson before establishing their own practice, Yuncken, Freeman & Freeman. They soon took on their former colleague William B Griffiths (1907-91) as a partner, and in 1945 their employee Roy Simpson was also made partner, establishing Yuncken Freeman Bros, Griffiths & Simpson.

In the post-war period, the firm's portfolio included residential designs, 'Operation Snail' (a large prefabrication project for pre-cut houses overseen by Simpson for the Victorian State Government) and works to the Preston and Northcote Community Hospital, Preston (1951). Residential projects during this period included the houses at 33 King Street, Ivanhoe East (1949) and 7 Trawelia Avenue, Toorak (1955).

Following Yuncken's death in 1951, Barry Patten (1927-2003) and John Gates (1924-96) joined as partners, focussing on commercial projects for the firm. Residential work was carried on by John and Tom Freeman. Working with Simpson, they designed the highrise flats 'Fairlie', 34 Anderson Street, South Yarra (c1961) and 'Cranlana' in Toorak (continuing from the mid-1930s).

²² P Goad, 'Yuncken Freeman' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 781.

In 1960, John Yuncken joined as partner and in 1962 the firm changed its name to Yuncken Freeman. Partners Gates and Patten were responsible for eight major office towers built in Melbourne between 1956 and 1976. Notable examples of the firm's residential work during this period 'Kilpara' apartments at 703 Orrong Road, Toorak (c1971). The firm's vast catalogue of work also encompassed educational and religious commissions.

At its peak, the firm had offices in Melbourne, Sydney, Adelaide, Albury, Darwin and Hong Kong, training many young architects in the 1960s and '70s. The partners within the practice varied until the late 1980s, when the firm was dissolved.²³

Historical Themes

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

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

Description

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

The house at 11-13 Lang Street, Beaumaris is located on the east side of Lang Street in close proximity to the Ricketts Point foreshore and the Beaumaris Yacht Club. The site is large and polygonal, tapering to the east, and slopes gradually down from the front (western) boundary to the southeast. The site is largely concealed from public view by tall fencing along the western boundary. Access is provided at the southern end of the front boundary via a single vehicular crossover. The integrated garage is located on the southern boundary.

The house is single-storey and, in plan, comprises a large, broadly rectangular volume with a smaller rectangular wing projecting at an angle to the north.

Both volumes of the house have shallow-pitched gable roofs with broad eaves simply detailed with a painted timber fascia and fibre cement soffit. The originally white or pale cream face brick walls appear to have been overpainted. Expansive floor-to-ceiling glazing of the northern elevation of the main rectangular volume and the western elevation of the northern wing connects the interior to the large lawn and swimming pool at the northwest of the site.

Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including low box-like forms with horizontal emphasis, shallow-pitched gable roofs, broad eaves, expansive glazing and integrated garage.
- Modernist materials and detailing, including expansive timber-framed glazing and face brick walls (overpainted)
- Landscape features including expansive lawn and pool terrace to the north.

²³ P Goad, 'Yuncken Freeman' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 782-3.



Figure 8. 11-13 Lang Street, Beaumaris
(Source: nearmap, accessed September 2021)



Figure 9. Street presentation (GJM Heritage, April 2021)

Intactness/Integrity

The house at 11-13 Lang Street retains a high degree of integrity in fabric, form and detail to its period of construction. Despite modifications in the 1990s, including the widening of the passageway linking the two wings, additions to the rear, and overpainting of the brickwork, 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, with zoned wings, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports and garages were prominently sited 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. 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.

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 11-13 Lang 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)



23 Clonmore Street, Beaumaris (Eric Rice, 1961)



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



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

Like 11-13 Lang 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 11-13 Lang 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. In comparison to these places, the street-front gable at 11-13 Lang Street presents as a glazed wall but is concealed behind a high privacy wall. Like the examples above, 11-13 Lang 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 – the house at 11-13 Lang 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 to a design by architects Yuncken Freeman, the house at 11-13 Lang 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. 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. The house at 11-13 Lang Street clearly demonstrates this important phase in the development of the City of Bayside.

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

The house at 11-13 Lang Street, 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. Located on a large site and designed by architects Yuncken Freeman, 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, shallow-pitched gabled roofs with broad eaves, expansive timber-framed glazing including full-height window walls providing visual and physical connection between the house and garden to the north, integrated garage and concealed, recessed side entry. Various alterations made to the house do not detract from the key design characteristics of the original house.

Criterion E: Importance in displaying particular aesthetic characteristics

The house at 11-13 Lang 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 noted architects Yuncken Freeman, the house is characterised by its floor plan to maximise the northern aspect, its emphasis on privacy and its refined detailing. 11-13 Lang 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?	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 10 below.



Figure 10. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan.
Note: the alignment of the boundary is slightly distorted due to the angle of the aerial, but the intention is for inclusion of site bound by the property boundaries only).

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
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- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- Hone, J Ann, 'Matthew Lang (1830-1893)', Australian Dictionary of Biography, <<https://adb.anu.edu.au/>>, accessed 4 August 2021.
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- Sievers, Wolfgang, [Exterior view] house in Beaumaris, Victoria; architects Yuncken Freeman [picture] / Wolfgang Sievers 1957, <<http://nla.gov.au/obj-161188048>>, accessed September 2021.
- The Age*.
- The Argus*.
- University of Melbourne, Melbourne 1945 Photo-map.

House, 11-13 Lang Street, Beaumaris – Statement of Significance, November 2021

Heritage place: House, 11-13 Lang Street, Beaumaris

PS ref no.: TBC



Figure 1. 11-13 Lang Street, Beaumaris (April 2021)

What is significant?

The House at 11-13 Lang 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
- Siting to maximise the northern aspect
- Modernist composition and form, including low box-like forms with horizontal emphasis, shallow-pitched gable roofs, broad eaves, expansive glazing and integrated garage
- Modernist materials and detailing, including expansive timber-framed glazing and face brick walls (overpainted)
- Landscape features including expansive lawn and pool terrace to the north.

Later alterations and additions are not significant.

How is it significant?

The House at 11-13 Lang Street, 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 architects Yuncken Freeman, the house at 11-13 Lang 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. 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. The house at 11-13 Lang Street clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

The house at 11-13 Lang Street, 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. Located on a large site and designed by architects Yuncken Freeman, 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, shallow-pitched gabled roofs with broad eaves, expansive timber-framed glazing including full-height window walls providing visual and physical connection between the house and garden to the north, integrated garage and concealed, recessed side entry. Various alterations made to the house do not detract from the key design characteristics of the original house (Criterion D).

The house at 11-13 Lang 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 noted architects Yuncken Freeman, the house is characterised by its floor plan to maximise the northern aspect, its emphasis on privacy and its refined detailing. 11-13 Lang 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

House, 15 Mariemont Avenue, Beaumaris



Figure 1. 15 Mariemont Avenue, Beaumaris, (GJM Heritage, April 2021).

DATE: November 2021 - Draft

HOUSE, 15 MARIEMONT AVENUE, BEAUMARIS

Place Type: House	Architect: John Baird
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-Perdie 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 15 Mariemont Avenue, Beaumaris was constructed in 1955, likely for owner, J Ross, to a design by architect, John Baird.¹⁶

Mariemont Avenue was developed from the early 1950s on the site of San Marino, an early property that occupied a large tract of land between Cromer Road and Wells Road. In the late 1930s the estate was acquired

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 and Post-War Heritage Study*, Vol 1, 2008, p 56; S&M 1960.

by Francis Dillon who named the existing house on the site, San Marino. In the immediate post-war period Dillon began to subdivide his property for residential development. The first stage, gazetted in August 1951, included 53 allotments with frontages to Wells and Cromer Roads and two newly formed streets – Mariemont Avenue and Folkstone Crescent. The former comprised 17 allotments along the elevated north side and 6 lots on the south side, with the remainder subdivided in 1957.¹⁷



Figure 2. The house at 15 Mariemont Avenue, Beaumaris soon after completion, 1955 (Source: Peter Wille, State Library of Victoria)

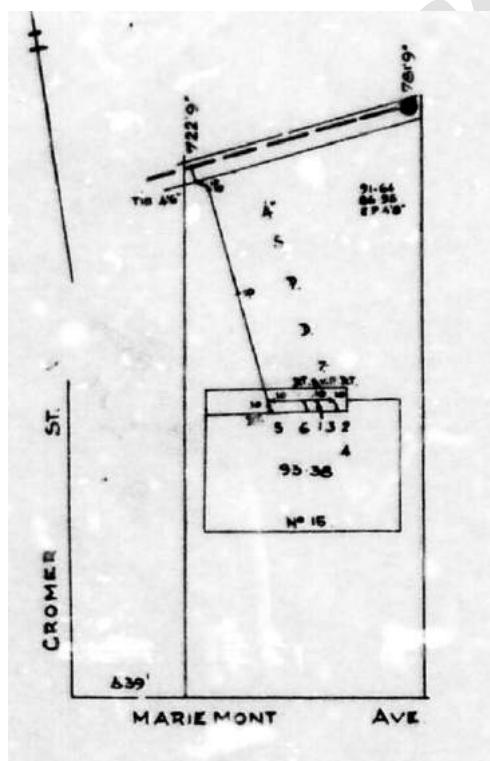


Figure 3. Property plan showing the footprint of the house, 1960 (Source: Property Sewerage Plan, MMBW)

¹⁷ Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 54.

John Baird, architect

John William Baird (1924-2010) studied architecture at the Royal Melbourne Technical College (now RMIT) and completed a Diploma of Architecture at the University of Melbourne in 1956. He obtained a position with Bates Smart & McCutcheon, where he primarily worked on multi-storey commercial projects. During this period Baird also designed his own house at 15 Hume Street, Beaumaris (1957), the subject house at 15 Mariemont Avenue, Beaumaris (1957), and received a commendation in the 1957 Ideal Home Competition design competition for the 'Ideal Home'.¹⁸ He later established his own practice, focusing on residential projects in the 1960s, many of which were located in the neighbouring suburbs of Beaumaris, where he lived. A notable design was an arts and crafts centre at Beaumaris North State School (1966).¹⁹

In 1973, Baird won the Bronze Medal for the RAIA Victoria 'House of the Year' (for the Leonard French House & Studio, 22 Alfred Street, Beaumaris), and received citations in the same award in 1975 (for the so-called 'Low Energy House', Flinders) and 1976 for Smith House at 16 Surf Avenue, Beaumaris.

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 15 Mariemont Avenue, Beaumaris is located on the north side of Mariemont Avenue on an elevated, rectangular site that slopes up steeply from the Mariemont Avenue (southern) boundary to the rear (northern) boundary. Access is provided at the western end of the front boundary via a single vehicular crossover and steep concrete driveway, with adjacent pedestrian stair.

The house is two-storeys and is set back approximately 11m from the front (southern) boundary. It is approximately rectangular in plan and has a shallow-pitched gable roof form with gable end presenting to the principal (south) elevation. The roof here is flush with the main plane of the elevation with shallow eaves to the east and west elevations. The roof is clad in what appears to be profiled metal sheeting, and the edges are simply dressed in white overflashing and a narrow white bargeboard. The house is of brick construction, featuring a pale orange brick laid in stretcher bond.

The principal elevation is articulated in four parts. The central two bays connect the pedestrian approach to the house with the main entry. A simple, non-original timber balustrade is at first-floor level, beyond which a timber-framed window wall is recessed beneath a timber-lined eave. The easternmost bay of the elevation is face brick, with a later window inserted at the first-floor level. The westernmost bay is dominated by a window wall at the first-floor level and open carport below. The composition of this elevation, whilst not strictly

¹⁸ The Ideal Home competition was part of the Ideal Home Show, held at the Exhibition Building in May 1957. The competition, held in conjunction with the Royal Victorian Institute of Architects (RVIA), was 'for the design of a house suitable for a husband and wife with a family of two young children, not exceeding 1100 square feet and capable of erection for £3500 to £4000'. Baird's design received a meritorious mention with a £100 prize (*The Age*, 11 April 1957, p.3)

¹⁹ Built Heritage Pty Ltd, 'John Baird', Dictionary of Unsung Architects, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 8 June 2021.

symmetrical, uses highly ordered yet simple geometry. This order extends to the detailing of the window wall fenestration, where the upper transoms align across the central and westernmost window walls. The windowheads all follow the angle of the gabled roof directly above.

The driveway is steep and straight and formed in concrete with an adjacent concrete stair. Substantial volcanic rock retaining walls retain the landscape at the front (south) boundary and along the length of the driveway. Mature Australian native plantings, including a large *Eucalyptus* sp., in the front garden may represent remnants of an early planting scheme.

Key Features:

- Elevated siting with deep setback.
- Modernist composition and form, including box-like form with horizontal emphasis, shallow gable roof, geometry across the principal façade, expansive glazing, deep recesses to the central bays at both levels, and prominent integrated carport.
- Modernist materials, including pale orange brick walls and timber-framed windows.
- Expression of structural elements, including wing walls and the continuous post spanning from the ground to the roof ridgeline at the centre of the principal elevation.
- Volcanic rock retaining walls to front garden.

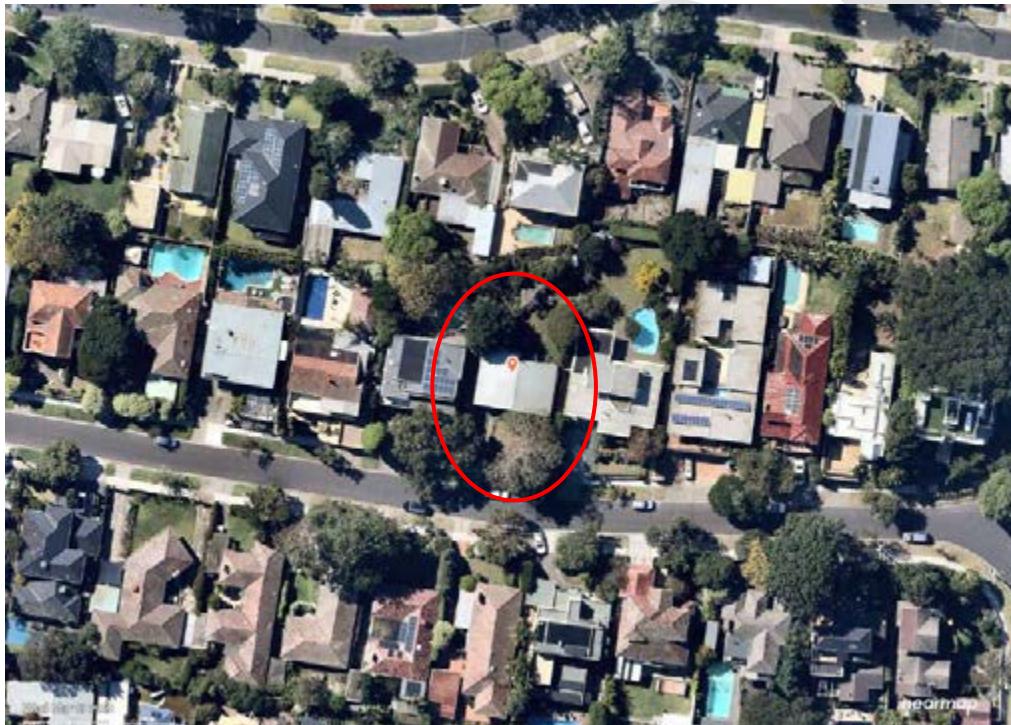


Figure 4. 15
Mariemont Avenue,
Beaumaris (Source:
nearmap, accessed
March 2021)



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

Intactness/Integrity

The house at 15 Mariemont Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. Alterations include the insertion of a window into the easternmost bay of the street elevation and replacement of first floor balustrading with timber. Despite these modifications, the house remains substantially intact to its period of construction and retains the ability to be clearly 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. Plans were typically rectangular, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction.

Timber-framed glazing included full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design with wing walls and hit-and-miss screens providing privacy; volcanic rock-lined retaining walls and garden beds; pebble, gravel, brick or concrete paving, and integrated or freestanding individually-designed letterboxes.

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



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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.

Like French House at 22 Alfred Street, Beaumaris, 15 Mariemont Avenue was designed by John Baird; however, French House is a much later example of Baird's work and adopts a very different design approach to 15 Mariemont Avenue. It is therefore not a useful comparator, except to demonstrate the breadth of Baird's work in the area over a long period.

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 15 Mariemont Avenue in form, detailing and age of construction include:



166 Tramway Parade, Beaumaris (Ray Berg, 1953)



53 Scott Street, Beaumaris (Ken Atkins, 1953)



55 Haydens Road, Beaumaris (Mockridge, Stahle & Mitchell, 1958)

Like 15 Mariemont Avenue, the examples above present to the street as elevated box-like forms that incorporate carports below the principal building volume. They feature shallow-pitched or flat roof forms and expansive timber-framed glazing with full-height windows designed to maximise access to light. The landscaped settings of 166 Tramway Parade and 55 Haydens Road are particularly comparable to 15 Mariemont Avenue. Like these examples, 15 Mariemont Avenue retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

15 Mariemont Avenue also shares some stylistic similarities with another of Baird's designs at 15 Hume Street, Beaumaris. While not of an elevated form or of brick construction, 15 Hume Street is also designed with a shallow-pitched roof, extensive timber-framed glazing and expressed structural elements.



15 Hume Street, Beaumaris (John Baird, 1957)

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 – 15 Mariemont 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 1955 to a design by architect John Baird, the house at 15 Mariemont 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. The house at 15 Mariemont Avenue clearly demonstrates this important phase in the development of the City of Bayside.

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

The house at 15 Mariemont Avenue is notable as a fine and substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect John Baird, 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 its site-specific orientation, rectangular planning, elevated presentation to the street frontage with horizontal emphasis, prominently sited and integrated carport, expansive timber-framed glazing, shallow-pitched gabled roof, expressed structural elements including wing walls, vertical posts and concrete slab, brick construction and the extensive use of volcanic rock retaining walls for landscaping.

Criterion E: Importance in displaying particular aesthetic characteristics

The house at 15 Mariemont Avenue is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect John Baird, the house is characterised by its bold elevated street frontage and its refined detailing. 15 Mariemont Avenue is set within an integrated landscaped setting comprising substantial volcanic rock retaining walls and a native garden. 15 Mariemont Avenue remains as a refined and substantially intact example of John Baird's body of work within the municipality.

Grading and Recommendations

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

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front volcanic rock retaining 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 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.
- Built Heritage Pty Ltd, 'John Baird', *Dictionary of Unsung Architects*,
<http://www.builtheritage.com.au/dictionary.html>, accessed 8 June 2021.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- Sands and McDougall Directory.
- State Library of Victoria (SLV), picture collection, imaged numbers as cited.
- The Age*.
- The Argus*.
- University of Melbourne, Melbourne 1945 Photo-map.

House, 15 Mariemont Avenue, Beaumaris – Statement of Significance, November 2021

Heritage place: House, 15 Mariemont Avenue,
Beaumaris

PS ref no.: TBC



Figure 1. 15 Mariemont Avenue, Beaumaris (April 2021)

What is significant?

The House at 15 Mariemont Avenue, 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
- Elevated siting with deep setback
- Modernist composition and form, including box-like form with horizontal emphasis, shallow gable roof, geometry across the principal façade, expansive glazing, deep recesses to the central bays at both levels, and prominent integrated carport
- Modernist materials, including pale orange brick walls and timber-framed windows
- Expression of structural elements, including wing walls and the continuous post spanning from the ground to the roof ridgeline at the centre of the principal elevation
- Volcanic rock retaining walls to front garden.

Later alterations are not significant.

How is it significant?

The House at 15 Mariemont Avenue, Beaumaris is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

Why is it significant?

Built in c1964-65 to a design by architectural designer Michael Feldhagen, Roubicek House at 51 Lynch Crescent, Brighton is illustrative of post-war suburban development in the City of Bayside, when a large number of Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture and its design principles. Roubicek House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

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

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

Roubicek House at 51 Lynch Crescent, Brighton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architectural designer Michael Feldhagen, the house is characterised by its elevated and strong horizontal presentation to the street and its refined detailing. Roubicek House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard. The house remains as a fine and intact example of Michael Feldhagen's body of work within the municipality (Criterion E).

Primary sources:

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

HERITAGE CITATION

House, 22 Michael Street, Beaumaris



Figure 1. 22 Michael Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

HOUSE, 22 MICHAEL STREET, BEAUMARIS

Place Type: House	Architect: Not known
Construction Date: c1960-65	Builder: Not known
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To the extent of the property boundary

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

Contextual History

The Post-War Bayside Landscape

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

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

By 1975 the two municipalities were completely urbanised.

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

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of 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

Place History

The house at 22 Michael Street, Beaumaris was constructed between 1960 and 1965, possibly for J S Bain.²⁵ The 'contemporary style' home was advertised for sale in 1978 at which time it comprised a spacious living room with adjoining dining area, three bedrooms, a kitchen, heated swimming pool, timber sundeck and carport and garage.²⁶ The house was listed for sale again two years later.²⁷

Historical Themes

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

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

Description

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

The house at 22 Michael Street, Beaumaris is located on the east side of Michael Street, close to its intersection with Cave Street. The site is rectangular and flat and access is provided at the northern end of the western boundary via a single vehicular crossover.

The house is single-storey and is approximately rectangular in plan, with a shallow-pitched skillion roof with apex at the north. The eaves are lined in fibre cement sheeting. The walls of the house are finished in a cream face brick and expansive timber-framed glazing is neatly arranged along the principal (west) elevation, with timber-cladding to the infill panels above the windowheads. A simply framed carport extends forward from the house to the north boundary. The main entry is at the side (north) elevation, accessed via the carport.

The garden is simply planted with mature, clipped shrubs and large expanses of lawn. The front fence is a later addition and a garage, probably later, is located at the rear, far northeast corner of the site and accessed via the concrete driveway that extends along the north boundary.

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 S&M, 1960; 1965.

²⁶ *The Age*, 25 February 1978, p 44.

²⁷ *The Age*, 24 May 1980, p 43.

Key Features:

- Modernist composition and form, including low box-like form with horizontal emphasis, rectangular planning, shallow-pitched skillion roof with broad eaves, expansive timber-framed windows, and prominently sited carport.
- Modernist materials and detailing, including timber-framed glazing, cream face brick, and timber-lined infill panels.

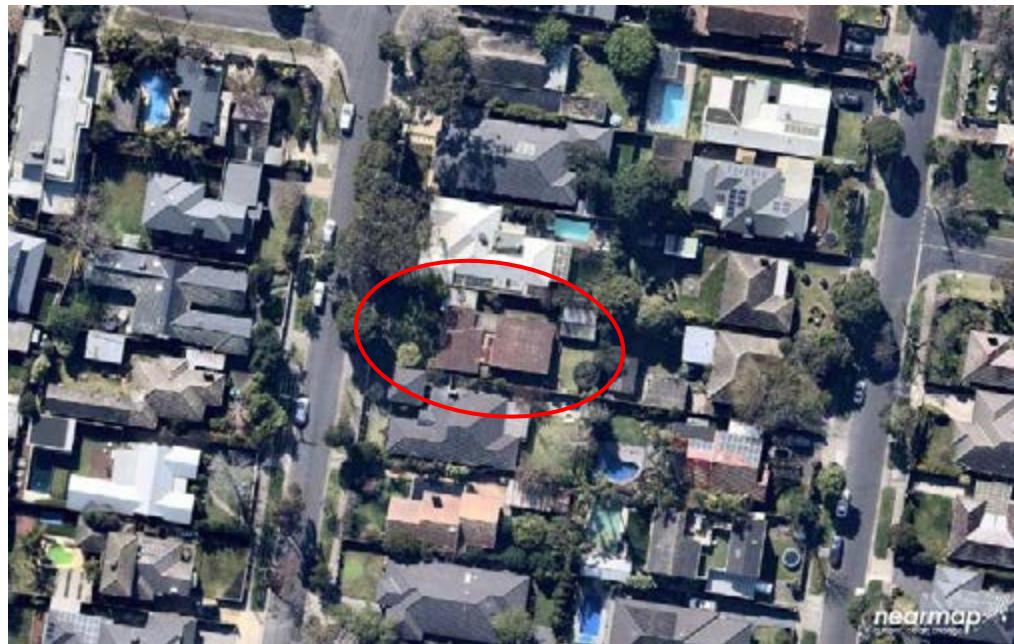


Figure 2. 22 Michael Street, Beaumaris
(Source: nearmap, accessed December 2021)



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

Intactness/Integrity

The house at 22 Michael 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 1960s Small Homes Service-type residence built in the Post-War Modernist style.

Comparative Analysis

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

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

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

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

Examples that are similar in form and detailing to 22 Michael Street, Beaumaris and which also remain highly intact include:



12 Bolton Street, Beaumaris (1954)



26 Anita Street, Beaumaris (1955)



105 Dalgetty Street, Beaumaris (1956-57)

Like 22 Michael 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. Like these places, 22 Michael 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, 22 Michael 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 c1960-65, possibly for J S Bain, the house at 22 Michael 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. The house at 22 Michael Street, Beaumaris remains highly intact to clearly reflect this important phase in the development of the municipality.

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

The house at 22 Michael 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, shallow-pitched skillion roof with broad eaves, cream face brick with vertical timber cladding above windows, expansive timber-framed glazing, integrated carport, 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 - carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

Extent of the Recommended Heritage Overlay

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



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

Key

- Recommended extent of HO
- Existing Heritage Overlay

References

- Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.
- Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.
- Goad, P (ed), *Judging Architecture*, North Sydney, 2003.
- Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.
- Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.
- Herald*.
- Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.
- O'Callaghan, J, 'Project Houses' in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012.
- Sands and McDougall Directory (S&M).
- State Library of Victoria (SLV), picture collection, imaged numbers as cited.
- The Age*.
- The Argus*.
- University of Melbourne, Melbourne 1945 Photo-map.

House, 22 Michael Street, Beaumaris – Statement of Significance, December 2021

Heritage place: House, 22 Michael Street, Beaumaris

PS ref no.: TBC



Figure 1. 22 Michael Street, Beaumaris (November 2021)

What is significant?

The house at 22 Michael Street, Beaumaris, built c1960-1965.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including low box-like form with horizontal emphasis, rectangular planning, shallow-pitched skillion roof with broad eaves, expansive timber-framed windows, and prominently sited carport
- Modernist materials and detailing, including timber-framed glazing, cream face brick, and timber-lined infill panels.

Later alterations are not significant.

How is it significant?

The house at 22 Michael Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in c1960-65, possibly for J S Bain, the house at 22 Michael 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. The house at 22 Michael Street, Beaumaris remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

The house at 22 Michael 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, shallow-pitched skillion roof with broad eaves, cream face brick with vertical timber cladding above windows, expansive timber-framed glazing, integrated carport, and concealed entry (Criterion D).

Primary sources:

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

HERITAGE CITATION

Manning House, 25 Oak Street, Beaumaris



Figure 1. 25 Oak Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

MANNING HOUSE, 25 OAK STREET, BEAUMARIS

Place Type: House	Architect: Jon Friedrich for the RAIA Housing Service
Construction Date: 1972-73	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 changed its name to the Royal Australian Institute of Architects (RAIA) (Victorian Chapter) "Architects Housing Service" in 1967²⁴ and the service continued through to the late 1970s, with houses advertised as 'Functional, comfortable, cheap to maintain...'²⁵

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.²⁶ The functional plans produced by the service were widely used by architects and were also adopted by builders.²⁷ 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 25 Oak Street, Beaumaris was constructed in 1972-73 for Donald and Penelope Manning to a plan by the RAIA (Victorian Chapter) Architects Housing Service.²⁸ The V423 plan was designed by architect, Jon Friedrich for *The Age/RAIA Housing Service Competition* in 1969.²⁹ This four-bedroom design was considered 'good for a narrow block' with a tile roof incorporating a highlight at the ridge which admitted a 'soft light to the high ceilinged living spaces'.³⁰ Comprising a simple rectangular plan form with gabled roof presenting as a split gable to the front elevation, the living and family spaces were designed around the central kitchen with the four bedrooms located to the rear of the residence. A flat-roofed carport was positioned to the north.³¹

The house was advertised for sale in August 1997.³² It was listed for sale again in October 2021.³³

²² *The Age*, 15 June 1953, p 6.

²³ *The Age*, 1 September 1953, p 4.

²⁴ *The Age*, 23 June 1969

²⁵ Eg *The Age*, 14 July 1978, p 4.

²⁶ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/46.

²⁷ P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/38.

²⁸ Bayside Council Building Files, City of Sandringham, Building Permit Application, 25 Oak Street, Beaumaris, 7 December 1972; City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 118, Public Record Office Victoria.

²⁹ Beaumaris Modern Facebook, post dated 21 October 2021, <facebook.com/beaumarismodern>, accessed 3 December 2021.

³⁰ Advertisement for Plan No V423, Beaumaris Modern Facebook, post dated 21 October 2021, <facebook.com/beaumarismodern>, accessed 3 December 2021

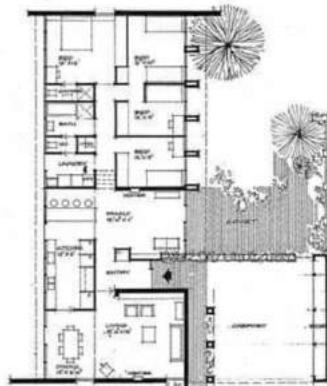
³¹ Bayside Council Building Files, City of Sandringham, Building Permit Application, 25 Oak Street, Beaumaris, 7 December 1972.

³² *The Age*, 30 August 1997, p 103.

³³ Beaumaris Modern Facebook, post dated 21 October 2021, <facebook.com/beaumarismodern>, accessed 3 December 2021.

Four Bedroom Designs

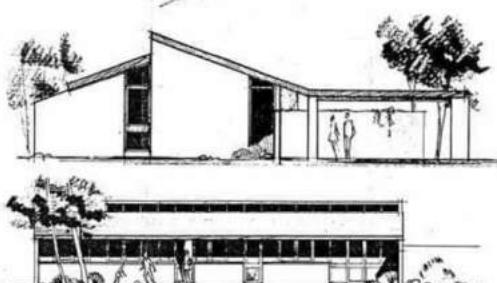
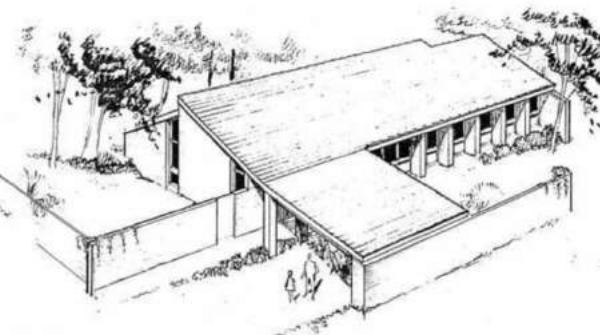
GOOD FOR A NARROW BLOCK



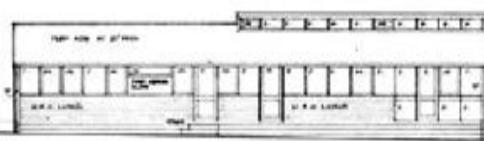
Plan No. V423: A four bedroom design by Beaumaris. This plan has a width of only 7.62 metres but fits comfortably on a narrow block.

The house incorporates a highlight at the ridge, admitting a soft light to the high ceilinged living room. All bedrooms and other areas are planned around the central kitchen and entry for efficiency.

The house has an area of 142.13 square metres, and measures 19.49 metres long.

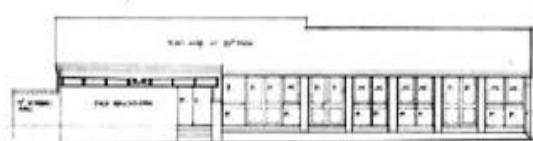


ONE-EIGHTH INCH TO ONE FOOT



ELEVATION A

ELEVATION B



ELEVATION C

ELEVATION D

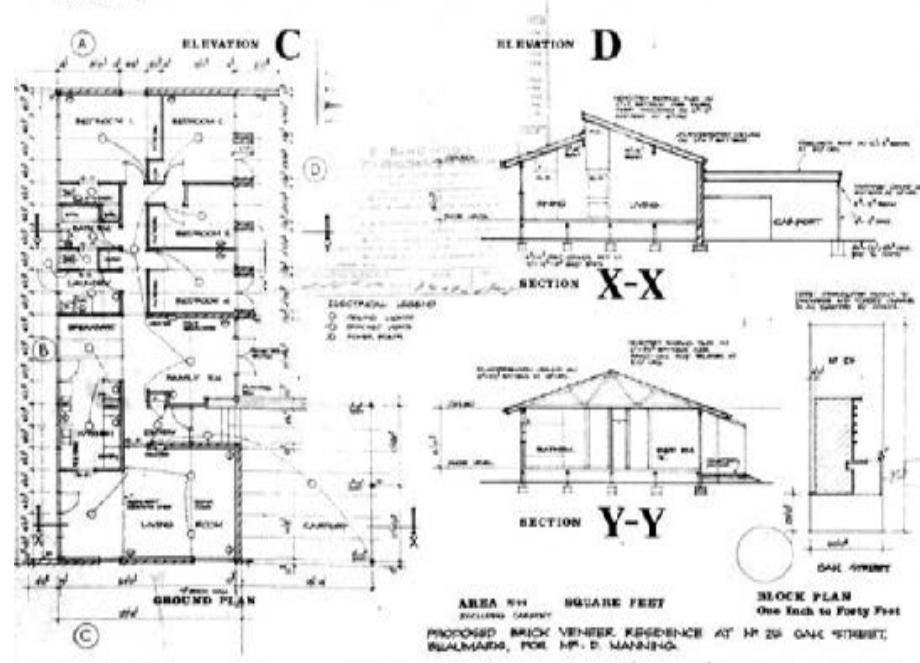


Figure 2.
Advertisement for
Plan No V423 (Source:
Beaumaris Modern
Facebook)

Figure 3. Permit
application drawings
for 25 Oak Street,
Beaumaris (Source:
Bayside Council
Building Files)

Historical Themes

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

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

Description

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

The house at 25 Oak Street, Beaumaris is located on the west side of Oak Street between Gibbs and Bodley Streets. The site is rectangular and slopes slightly up from the front (eastern) boundary to the west. Access is provided at the northern end of the eastern boundary via a single vehicular crossover.

The house is single-storey and is rectangular in plan. The gable roof form is split at the front northern section to accommodate a south-facing clerestory window. The principal elevation is double-fronted, with the northern bay projecting forward to emphasise the split roof profile. A timber-framed flat-roofed carport is located to the immediate north of the house, and protects the main entry which is recessed at this side (north) elevation. A vertical timber louvered screen is evident at the rear of the carport, adjacent to the entry. The walls of the house are finished in a pale brown face brick and the expansive floor-to-ceiling timber-framed windows have windowheads that typically follow the angle of the roof above.

The surrounding gardens include several mature tree specimens that may represent an early planting scheme. The front garden fence is composed in timber with a plinth and piers in face brick that matches the walls of the house. A lava rock arrangement is located adjacent to the driveway. A detached outbuilding is located along the southern boundary at the rear.

Key Features:

- Modernist composition and form, including rectangular planning, split gable roof with clerestory windows, expansive timber-framed windows, recessed entry and prominent integrated carport.
- Modernist materials and detailing, including timber-framed glazing, pale brown face brick walls, vertical timber louvered feature wall within the carport, and expressed structural timber elements.
- Landscape elements, including lava rock arrangement at driveway entrance and brick garden wall matching the house.

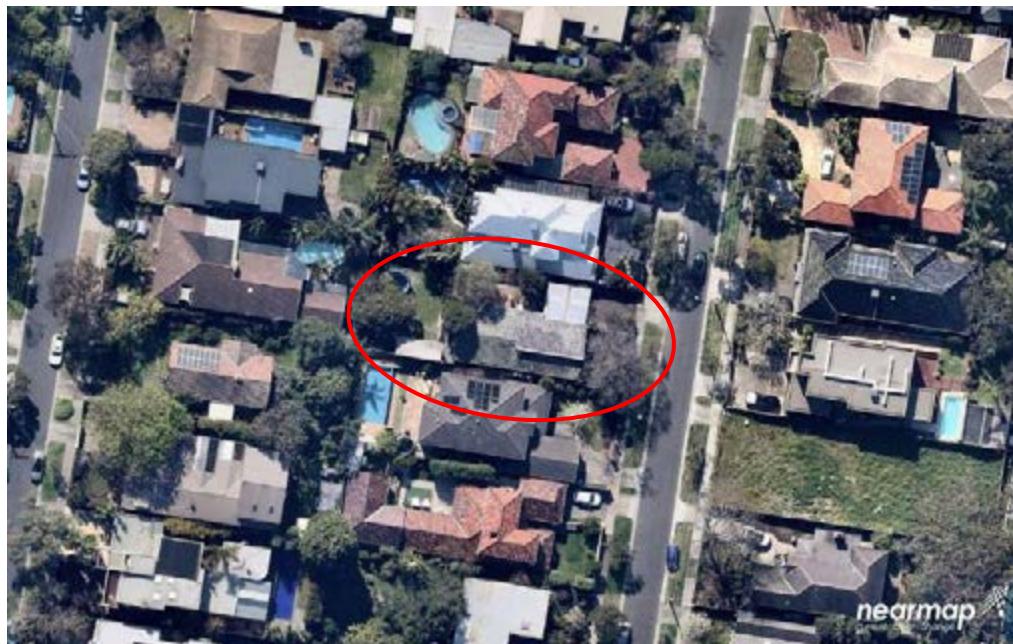


Figure 4. 25 Oak Street, Beaumaris
(Source: nearmap, accessed December 2021)



Figure 5. Clerestory windows (GJM Heritage, November 2021)

Intactness/Integrity

The house at 25 Oak 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 1970s Small Homes Service 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 25 Oak Street, Beaumaris and which also remain highly intact include:



21 Vardon Avenue, Beaumaris (c1965-70)

Like 25 Oak Street, Beaumaris this example comprises a simple box-like form with horizontal emphasis, rectangular planning, a prominent integrated carport and minimal glazing to the front elevation.

Constructed in 1972-73, 25 Oak Street is a late Small Homes Service design which differs in appearance from the earlier types more widely found in the municipality. It displays architectural characteristics which became popular in Modern residential design in the late 1960s, including prominent pitched roof forms with associated clerestory windows, single full-height windows with angled heads, and the use of more solid materials such as tile cladding for roofs, extensive use of brick, and dark stained timber.

Examples which display these characteristics and which also remain highly intact include:



3 Seaview Crescent Black Rock (J Carmichael, 1967)



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



16-20 Yuille Street, Brighton (Merchant Builders, 1967-68)

Like these places, 25 Oak 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 house designed to be small and affordable.

Similar to the examples identified above, 25 Oak 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 1972-73 for Donald and Penelope Manning, the house at 25 Oak 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 RVIA's Small Homes Service (subsequently known as the RAIA [Victorian Chapter] Architects Housing Service), simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Manning House – built to the V423 plan by architect Jon Friedrich, 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

Manning House at 25 Oak 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 RVIA's Small Homes Service (and subsequently the RAIA [Victorian Chapter] Architects Housing Service), including a low box-like form with

horizontal emphasis, rectangular planning, split gable roof and associated row of clerestory windows, expressed structural elements, expansive timber-framed glazing including full-height windows, integrated carport with vertical louvre panel, and matching brick and timber fence. The house also displays characteristics that are typical of a group of Post-War Modernist houses constructed in the late 1960s and early 1970s, including pitched roof forms with associated clerestory windows and the use of materials such as face brick, tiles and dark stained timber.

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

Extent of the Recommended Heritage Overlay

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



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

Key

- Recommended extent of HO
- Existing Heritage Overlay

References

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- O'Callaghan, J, 'Project Houses' in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012.
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Manning House, Beaumaris – Statement of Significance, December 2021

Heritage place: Manning House, 25 Oak Street,
Beaumaris

PS ref no.: TBC



Figure 1. 25 Oak Street, Beaumaris (November 2021)

What is significant?

Manning House at 25 Oak Street, Beaumaris, built 1972-73.

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, split gable roof with clerestory windows, expansive timber-framed windows, recessed entry and prominent integrated carport.
- Modernist materials and detailing, including timber-framed glazing, pale brown face brick walls, vertical timber louvered feature wall within the carport, and expressed structural timber elements.
- Landscape elements, including lava rock arrangement at driveway entrance and brick garden wall matching the house.

Later alterations are not significant.

How is it significant?

Manning House at 25 Oak Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

Why is it significant?

Built in 1972-73 for Donald and Penelope Manning, the house at 25 Oak 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 (subsequently known as the Royal Australian Institute of Architects [Victorian Chapter] Architects Housing Service), simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Manning House – built to the V423 plan by architect Jon Friedrich, remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Manning House at 25 Oak 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 subsequently the Royal Australian Institute of Architects (Victorian Chapter) Architects Housing Service), including a low box-like form with horizontal emphasis, rectangular planning, split gable roof and associated row of clerestory windows, expressed structural elements, expansive timber-framed glazing including full-height windows, integrated carport with vertical louvre panel, and matching brick and timber fence. The house also displays characteristics that are typical of a group of Post-War Modernist houses constructed in the late 1960s and early 1970s, including pitched roof forms with associated clerestory windows and the use of materials such as face brick, tiles and dark stained timber (Criterion D).

Primary sources:

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