

## HERITAGE CITATION

### House, 89 Oak Street, Beaumaris



*Figure 1. 89 Oak Street, Beaumaris (GJM Heritage, April 2021).*

DATE: November 2021 - Draft

## HOUSE, 89 OAK STREET, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Sylvia Tutt (designer)
<b>Construction Date:</b> 1962-64	<b>Builder:</b> P J & J L Turner (1991 alterations)
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’.<sup>14</sup> 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.<sup>15</sup>

### **Place History**

The house at 89 Oak Street, Beaumaris was constructed in 1962-64 to a design by Sylvia Tutt. Designed initially as a home for herself and her family the house was soon owned and occupied by Mr & Mrs L M Paynter.<sup>16</sup> Tutt was not a formally trained architect, but is known to have designed a number of houses in Beaumaris between 1955 and 1970<sup>17</sup>, including the subject property, the house at 142 Reserve Road, Beaumaris and the house at

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

<sup>15</sup> 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).

<sup>16</sup> *Australian House and Garden*, June 1966, p 108.

<sup>17</sup> Beaumaris Modern Facebook page, post dated 7 January 2019.



26 Tramway Parade<sup>18</sup>, all which she occupied with her husband Albert James (Jim) Charles Tutt<sup>19</sup> and their children, for various periods. Her known designs are praised for their logical layouts, responding to the practical requirements of running a household.

The house at 89 Oak Street 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.

The flat-roofed single-storey residence was designed by Tutt with two separate wings to accommodate bedrooms at one end and living spaces at the other (Figure 2). These wings were connected by a sun gallery, incorporating kitchen, laundry and bathroom, which created space for a private patio overlooking an enclosed garden courtyard. The courtyard, paved with concrete slabs of varying sizes, was designed for easy care. The house featured in *Australian House & Garden* in 1966 (Figure 3) where it was praised for its integration of house and carport, low maintenance front garden, and open, sun-lit kitchen design overlooking the patio (Figure 4). As owner Mrs Paynter remarked, 'because the main rooms with their glass walls look out on to the side garden and patio, I never have that 'shut-in' feeling that you get usually from four walls. I have something to look at from practically every room'.<sup>20</sup>

The house was advertised for sale in June 1989.<sup>21</sup> Three years later, in May 1991 a number of alterations were undertaken. This included the enclosure of the carport to form a garage and a new brick wall to the north boundary.<sup>22</sup> These modifications, undertaken by P J & J L Turner, had minimal impact on the house's overall design.

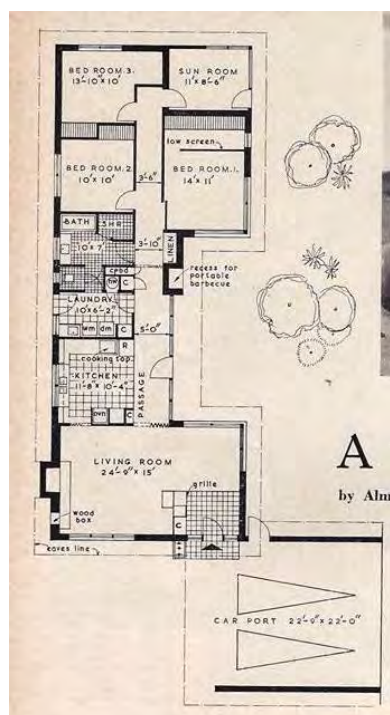


Figure 2. Site plan of the house at 89 Oak Street. North is to the right of the image (Source: *Australian House and Garden*, June 1966)

<sup>18</sup> *Australian House and Garden*, October 1966, S&M, various dates.

<sup>19</sup> Australian Electoral Rolls, 1943.

<sup>20</sup> *Australian House and Garden*, June 1966, p 24, via Modern Australia Archives, <<https://www.archivesmodaaustralia.com/2015/10/89-oak-st-beaumaris-vic/>>, accessed August 2021.

<sup>21</sup> *The Age*, 3 June 1989, p 53.

<sup>22</sup> Bayside Council Building Files, City of Sandringham, Application for Permit, 89 Oak Street, Beaumaris, 14 May 1991.



Figure 3. Front view of the house at 89 Oak Street, Beaumaris, 1966 (Source: Australian House and Garden, June 1966)

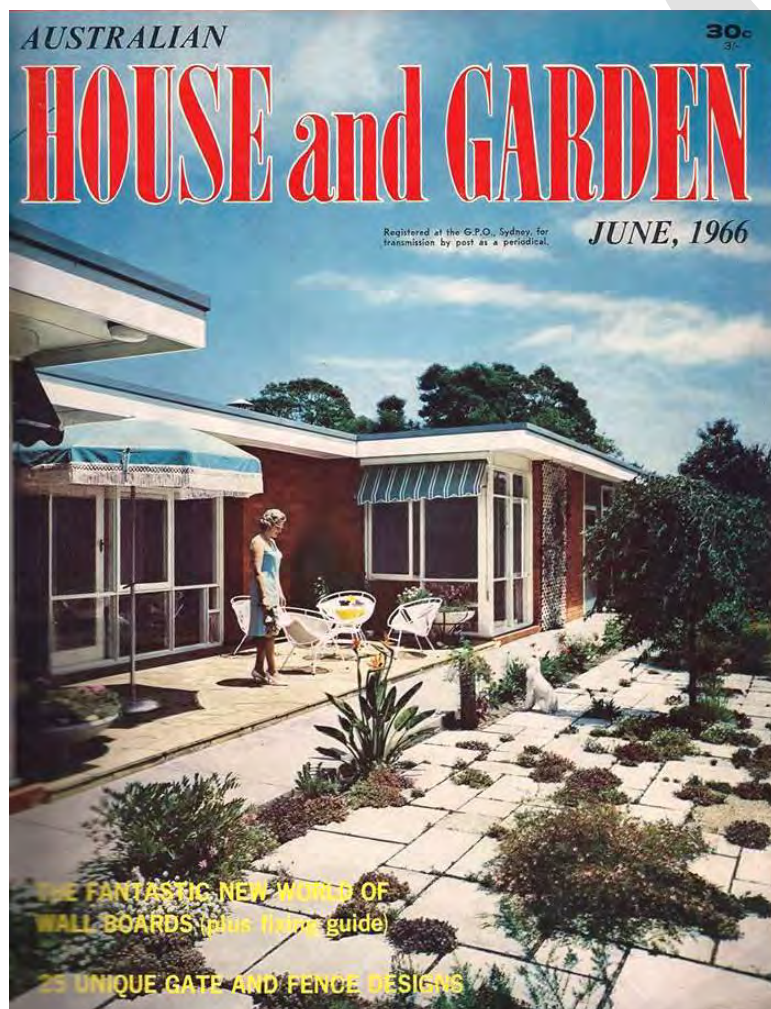


Figure 4. Cover of Australian House and Garden's June 1966 issue showing the private patio and garden courtyard to the rear (Source: Australian House and Garden, June 1966)

## 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 89 Oak Street is located on the west side of Oak Street between Cloris Avenue and Griffiths Street. Access to the site is provided via a single vehicular crossover.

The house is positioned along the southern boundary of the site and is approximately U-shaped in plan, with a shallow recess at the centre of the north elevation opening the building onto a private north-facing garden. The house is a single-storey, flat-roofed building, with a tall square chimney located at the south elevation. All roofs, including the garage roof, are clad in profiled metal sheeting and have eaves that are finished with deep painted timber fascias and fibre cement soffits.

A key feature of the principal (east) façade is the textured dark-grey brick feature wall of the carport (now enclosed to form a garage) with inset painted vertical timber louvres. This wall contrasts to the orange brick walls of the main house. The main entrance is located where the garage intersects with the main house, comprising a glazed door with sidelights, all timber-framed. A floor-to-ceiling window is centrally located on the wall to the south of the entry.

The front fence is a low garden wall in the same dark grey brick as the garage feature wall, with clipped hedge above. A pier at the driveway, constructed in similar grey brick, contains an integrated letterbox. Garden beds are edged with volcanic rock and include a variety of low-maintenance exotic plants.

### Key Features:

- Site-specific planning with north-facing orientation.
- Modernist composition and form, including low box-like form with horizontal emphasis, flat roof, prominent integrated carport (later enclosed to form a garage), and expansive timber-framed windows.
- Modernist materials and detailing, including orange face brick walls, textured, dark-grey feature brick wall with inset vertical timber louvres, painted timber fascias, and timber-framed windows.
- Landscape features, including low brick front fence of the same brick as the feature wall, and volcanic rock garden bed edging.



*Figure 5. 89 Oak Street, Beaumaris (Source: nearmap, accessed September 2021)*



Figure 6. Front garden and carport (GJM Heritage, April 2021)



Figure 7. Carport (GJM Heritage, April 2021)



Figure 8. Front facade (GJM Heritage, April 2021)



### Intactness/Integrity

The house at 89 Oak Street retains a high degree of integrity in fabric, form and detail. Despite the enclosure of the carport to form a garage, the house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1960s house built in the Post-War Modernist style.

### Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture and its design principles. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like and low with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently 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.

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

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



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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



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

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

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 89 Oak Street in form, detailing and age of construction include:



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



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

Like 89 Oak Street, the above examples comprise simple box-like forms with horizontal emphasis, flat roofs and prominent integrated carports. They are characterised by their rectangular plan forms, front facades comprising brick walls with expanses of glazing, and their siting to incorporate landscaped garden settings to the street frontage. Like 89 Oak Street, these houses demonstrate a simplicity of design and lightness of material, being of pale brick construction with expansive timber-framed windows designed to maximise natural lighting and provide connection between the indoors and outdoors – a characteristic feature of Modernist housing design. Like 89 Oak Street, the houses at 1 Sara Avenue and 24 Balcombe Park Lane are designed with site-specific orientation in mind; they are oriented to respond to the site, rather than designed to address the street. 89 Oak Street retains a similarly high degree of integrity to its period of construction as the above examples and remains substantially intact to clearly demonstrate a range of characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 89 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 1962-64 to a design by Sylvia Tutt, the house at 89 Oak Street, Beaumaris 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 for Modernist architecture and its design principles. 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. The house at 89 Oak Street makes a strong contribution to 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 89 Oak Street clearly illustrates this important phase of development in Beaumaris.

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

The house at 89 Oak 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 Sylvia Tutt, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof with deep fascias, expansive timber-framed glazing including full height windows, internal northern courtyard and prominent integrated carport (now garage) with grey textured brick front feature wall with vertical timber louvre panel.

### ***Criterion E: Importance in displaying particular aesthetic characteristics***

The house at 89 Oak 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 Sylvia Tutt and written up in *Australian House & Garden* in 1966, the house is characterised by its plan form with internal sun gallery designed to take advantage of the northern light and provide connection to the outdoors, and its refined detailing. It demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

## Grading and Recommendations

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

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

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

Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front brick garden wall and former carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No

**Extent of the Recommended Heritage Overlay**

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



## References

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

*Australian Electoral Rolls*.

*Australian House & Garden*.

Bayside Council Building Files.

Beaumaris Modern Facebook, [www.facebook.com](http://www.facebook.com), accessed August 2021.

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*Herald*.

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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.

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

# House, 89 Oak Street, Beaumaris – Statement of Significance, November 2021

Heritage place: House, 89 Oak Street, Beaumaris	PS ref no.: TBC
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Figure 1. 89 Oak Street, Beaumaris (April 2021)

## What is significant?

The House at 89 Oak Street, Beaumaris, built in 1962-64.

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
- Site-specific planning with north-facing orientation
- Modernist composition and form, including low box-like form with horizontal emphasis, flat roof, prominent integrated carport (later enclosed to form a garage), and expansive timber-framed windows
- Modernist materials and detailing, including orange face brick walls, textured, dark-grey feature brick wall with inset vertical timber louvres, painted timber fascias, and timber-framed windows
- Landscape features, including low brick front fence of the same brick as the feature wall, and volcanic rock garden bed edging.

Later alterations, including the door to the former carport, are not significant.



### ***How is it significant?***

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The House at 89 Oak Street, Beaumaris is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1962-64 to a design by Sylvia Tutt, the house at 89 Oak Street, Beaumaris 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 for Modernist architecture and its design principles. 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. The house at 89 Oak Street 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 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 89 Oak Street clearly illustrates this important phase of development in Beaumaris (Criterion A).

The house at 89 Oak 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 Sylvia Tutt, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roof with deep fascias, expansive timber-framed glazing including full height windows, internal northern courtyard and prominent integrated carport (now garage) with grey textured brick front feature wall with vertical timber louvre panel (Criterion D).

The house at 89 Oak 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 Sylvia Tutt and written up in *Australian House & Garden* in 1966, the house is characterised by its plan form with internal sun gallery designed to take advantage of the northern light and provide connection to the outdoors, and its refined detailing. It demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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



## HERITAGE CITATION

### Lee House, 82 Pellatt Street, Beaumaris



*Figure 1. 82 Pellatt Street, Beaumaris (GJM Heritage, November 2021).*

DATE: December 2021 - Draft

## LEE HOUSE, 82 PELLATT STREET, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> George Spencer
<b>Construction Date:</b> 1960	<b>Builder:</b> Eric McLean & Co
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

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was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **Project Housing**

The emergence of project housing played an influential role in the Modern architectural response to housing shortages in the post-war period and Bayside was again at the centre of its early development. Using standardised designs with variations in size and plan, project housing emerged in the 1950s to provide the average home owner with an economical and contemporary housing option. Building companies and architects collaborated to produce architect-designed houses of better quality than the average speculatively built house, with the Peninsula House, designed by Robin Boyd for Contemporary Homes Pty Ltd in 1955, amongst the earliest examples.<sup>14</sup> Founded in Beaumaris, this company had relocated to nearby Highett by 1956<sup>15</sup> and the managing directors of two other companies, E McLean & Company and Consolidated Home Industries (architect Geoffrey Woodfall, 1967),<sup>16</sup> lived in Beaumaris in houses designed and built by their respective companies.<sup>17</sup>

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

### **Place History**

The house at 82 Pellatt Street, Beaumaris was constructed in 1960 for Kenneth and Lois Lee to a design by architect, George Spencer<sup>21</sup> for project home building company, E McClean & Co in c1956.<sup>22</sup>

The family company of E McClean & Co was founded in 1954 by Eric McLean, offering simple modular designs at a low cost. Architect George Spencer provided early design input before Eric’s brother, Duncan, a survey draftsman, was employed as in-house designer. E McLean & Co houses were typically finished in vertical boards or brick veneer and incorporated window walls and carports. Large numbers of their houses were built across Victoria. The company ceased operations in the 1970s.<sup>23</sup>

The Lees’ house at 82 Pellatt Street was based on the ‘McLean Contemporary Home’, which comprised a simple rectangular plan internally divided with bedrooms to one side and living spaces to the other. A spacious

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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

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

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

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

<sup>19</sup> *The Age*, 23 May 1966, p 12.

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

<sup>21</sup> City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 59, Public Record Office Victoria.

<sup>22</sup> Beaumaris Modern Facebook, post dated 23 March 2019, <facebook.com/beaumarismodern>, accessed 3 December 2021.

<sup>23</sup> Austin, F, Reeves, S & Alexander, A, *Beaumaris Modern*, Melbourne, 2018, p 148.



lounge, running the full width of the residence, was located to the front (Figure 2). The house was located on vacant land that formed part of the Dunlop-Perdieu Company subdivision.<sup>24</sup> 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.<sup>25</sup>



Figure 2. (Source: Beaumaris Modern Facebook)

## 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 82 Pellatt Street, Beaumaris is located on the east side of Pellatt Street between Cloris Avenue and Griffiths Street. The site is rectangular and slopes slightly down from the northern boundary to the south. Access is provided at the northern end of the western boundary via a single vehicular crossover.

The house is single-storey and is rectangular in plan, with a shallow-pitched gable roof with gable end presenting to the principal (west) elevation. The gable roof extends beyond the north elevation of the house to form a prominent, integrated carport. The walls of the house are finished in a cream face brick and a modest square chimney is located at the ridgeline. A key detail is the fenestration pattern across the principal (west) elevation, which includes expansive floor-to-ceiling glazing either side of a centrally-positioned masonry wall.

<sup>24</sup> City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 58, Public Record Office Victoria.

<sup>25</sup> *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.

The glazing provides views to the exposed internal timber framing of the ceiling beyond, as well as the chimney. The main entry has been relocated to a small infilled section under the carport with doorway to the principal elevation.

The surrounding garden includes several mature tree specimens, including a large *Leptospermum*, that likely represents remnants of an early planting scheme. Bluestone garden edging along the driveway and the front boundary (which is otherwise unfenced) is also likely original.

Key Features:

- Modernist composition and form, including box-like form with horizontal emphasis, rectangular planning, shallow-pitched gable roof with broad eaves, expression of structural elements, expansive timber-framed windows, and integrated carport.
- Modernist materials and detailing, including timber-framed glazing, cream face brick, and expressed structural timber roof framing and carport framing.
- Landscape elements, including mature plantings and bluestone garden edging.



Figure 3. 82 Pellatt Street, Beaumaris  
(Source: nearmap, accessed December 2021)



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



### Intactness/Integrity

The house at 82 Pellatt Street, Beaumaris retains a high degree of integrity in fabric, form and detailing to its period of construction. Despite a minor infilling of the carport to create a relocated front entrance, the original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 1960s project home built in the Post-War Modernist style.

### Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside for those with an appreciation of Modernist architecture and its design principles. These houses were designed with a simplicity of structure, a sparseness of detail, and often with an eye on affordability. The project homes sector, which provided home owners with economical and contemporary housing options by offering simple, standardised designs with variations in size and plan, played an influential role in the Modern architectural response and was an invaluable tool for disseminating the virtues of Modernist residential architecture to the general public.

The plans and forms of these project home buildings were similar to those promoted through the highly popular Small Homes Service, established by the Royal Victorian Institute of Architects in 1947.

Plans were typically rectangular and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting and walls were generally timber-framed and clad with timber, cement sheet or brick. Timber-framed glazing included bands of highlight windows and full-height window-walls to maximise sun penetration and to provide visual and physical connection with the outdoors.

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

Examples that are similar in form and detailing to 82 Pellatt Street, Beaumaris and which also remain highly intact include:



40 Anita Street, Beaumaris (1957)



20 Emily Street, Beaumaris (1958)



24 Victor Street, Beaumaris (1959)



1 Herbert Street, Beaumaris (1962)



15 Third Street, Beaumaris (1964)

Like 82 Pellatt 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 or split 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. 40 Anita Street was also constructed by project home building company E McLean & Co.

Like the examples above, 82 Pellatt 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, 82 Pellatt 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 1960 for Kenneth and Lois Lee by project home building company, E McLean & Co, the house at 82 Pellatt Street, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the project home sector and the highly successful Royal Victorian Institute of Architects' Small Homes Service, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. These "small homes" were widely embraced, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Lee House at 82 Pellatt Street remains highly intact to clearly reflect this important phase in the development of the municipality.

Lee 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, Lee House at 82 Pellatt 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***

Lee House at 82 Pellatt Street, Beaumaris is notable as a highly intact representative example of Modernist project home constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including a low box-like form with horizontal emphasis, rectangular planning, broad shallow-pitched gable roof which extends to form an integrated carport, broad eaves, expressed structural elements, and expansive timber-framed glazing including full-height and highlight 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?	Yes – mature <i>Leptospermum</i> 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.



## References

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

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

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

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

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

*Herald*.

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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.



## Lee House, Beaumaris – Statement of Significance, December 2021

<b>Heritage place:</b> Lee House, 82 Pellatt Street, Beaumaris	<b>PS ref no.:</b> TBC
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Figure 1. 82 Pellatt Street, Beaumaris (November 2021)

### ***What is significant?***

Lee House at 82 Pellatt Street, Beaumaris, built 1960.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Modernist composition and form, including box-like form with horizontal emphasis, rectangular planning, shallow-pitched gable roof with broad eaves, expressed structural elements, expansive timber-framed windows, and integrated carport
- Modernist materials and detailing, including timber-framed glazing, cream face brick, and expressed structural timber roof framing and carport framing
- Landscape elements, including mature plantings (*Leptospermum* sp.) and bluestone garden edging.

Later alterations are not significant, including the enclosure of a portion of the carport to create a new front entrance.

### ***How is it significant?***

Lee House at 82 Pellatt Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.



### ***Why is it significant?***

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Built in 1960 for Kenneth and Lois Lee by project home building company, E McLean & Co, the house at 82 Pellatt Street, Beaumaris is illustrative of post-war development in the City of Bayside, when unprecedented demand for affordable suburban family homes combined with an increase in the appreciation of Modernist architecture and its design principles. Promoted by the project home sector and the highly successful Royal Victorian Institute of Architects' Small Homes Service, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. These "small homes" were widely embraced, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. Lee House at 82 Pellatt Street remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Lee 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, Lee House at 82 Pellatt Street, Beaumaris clearly illustrates this important phase of development in Beaumaris (Criterion A).

Lee House at 82 Pellatt Street, Beaumaris is notable as a highly intact representative example of Modernist project home constructed during the post-war period in the City of Bayside. It displays a range of characteristics that are typical of small and affordable Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including a low box-like form with horizontal emphasis, rectangular planning, broad shallow-pitched gable roof which extends to form an integrated carport, broad eaves, expressed structural elements, and expansive timber-framed glazing including full-height and highlight windows (Criterion D).

### **Primary sources:**

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

## HERITAGE CITATION

### Deutscher House, 21 Point Avenue, Beaumaris



Figure 1. 21 Point Avenue, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

## DEUTSCHER HOUSE, 21 POINT AVENUE, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> William Collinson Kerr
<b>Construction Date:</b> 1964, 1981-82 (addition)	<b>Builder:</b> T L Moorcroft (1981-82 addition)
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.*

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By 1975 the two municipalities were completely urbanised.

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<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

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was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’<sup>14</sup>. 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.<sup>15</sup>

### **Place History**

The house at 21 Point Avenue, Beaumaris was constructed in 1964 for R W Deutscher to a design by local architect, William Collinson Kerr on land previously occupied by the grand Victorian estate, The Point.<sup>16</sup> 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.<sup>17</sup> In 1919, the mansion was purchased

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

<sup>15</sup> 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).

<sup>16</sup> S&M, 1965.

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

by Thomas Turner Shaw, who left it to his son, pioneer aviator, Major Harry Turner Shaw.<sup>18</sup> The Shaw's gradually subdivided and sold the large estate, creating Point Avenue and the surrounding streets, before selling the mansion in 1959.

Drawings from 1981 show that the house constructed at 21 Point Avenue in 1964 originally comprised two splayed wings set at an angle off Point Avenue. Three bedrooms, two bathrooms, a family room and kitchen were accommodated in the eastern wing, while the western wing contained a living room and library (see Figure 4).<sup>19</sup>

The house was listed by Kerr in the RAI A *Homebuilders' Handbook* in 1968. The RAI A (Victorian Chapter) compiled and published this list of architect-designed houses to enable and encourage students, architects and the general public to familiarise themselves with contemporary housing ideas. Architects were invited to submit examples of their recent residential projects which they considered best represented their design work at the time.

The Deutscher family resided at the property into the 1970s.<sup>20</sup> In 1981-2, works were undertaken to extend the west wing of the house. The addition was designed by Kerr, for then owners Mr & Mrs A Carlin, and works were undertaken by builder, T L Moorcroft.<sup>21</sup> The extension doubled the length of the west wing and was designed to complement the house's original design. It was built to accommodate a games room.



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

<sup>18</sup> 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.

<sup>19</sup> Bayside Council Building Files, City of Sandringham, Addition to residence 21 Point Ave, Beaumaris for Mr & Mrs A Carlin, 14 October 1981.

<sup>20</sup> S&M, 1974.

<sup>21</sup> Bayside Council Building Files, City of Sandringham, Addition to residence 21 Point Ave, Beaumaris for Mr & Mrs A Carlin, 14 October 1981.



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

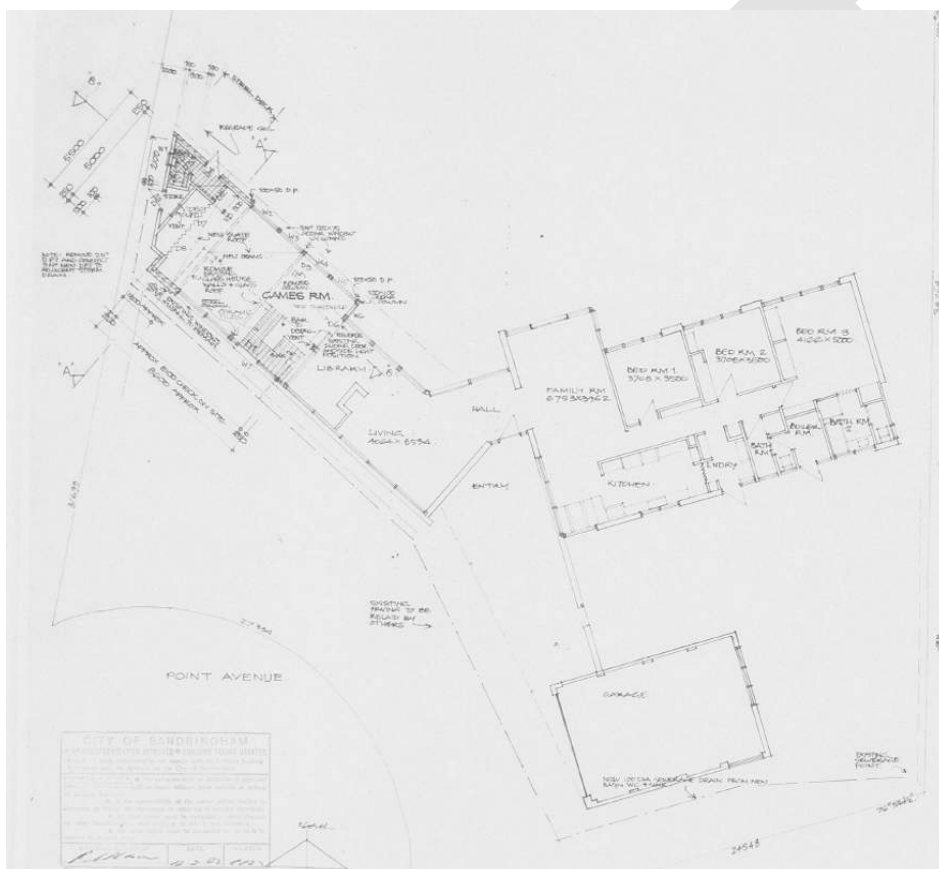


Figure 4. Plan showing the layout of the house at 21 Point Avenue, Beaumaris and the proposed extension of the west wing, 1981 (Source: Bayside Council Building Files)

### **William Collinson Kerr, architect**

William Collinson Kerr studied architecture at the University of Melbourne and established the firm William Collinson Kerr Pty Ltd, known to have operated in the 1960s and 1970s.

His known work comprised multi-storey office buildings in western and southern Melbourne, and residential projects throughout Victoria. A surviving commercial example is the three-storey office building at 66-68

Dudley Street, West Melbourne (c1971).<sup>22</sup> Residential commissions are known to include a house in Beleura Hill Road, Mornington (c1960s)<sup>23</sup>, and 9 Coreen Avenue, Beaumaris (c1970).

## Historical Themes

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

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

## Description

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

The house at 21 Point Avenue, Beaumaris is located on the north side of Point Avenue, at the northeast corner where the road turns to the south. It is in close proximity to the Ricketts Point Marine Sanctuary and the Beaumaris Yacht Club. The site is large and approximately rectangular, with access provided via the large driveway entry at the southwest corner of the site. Topographically, the site occupies a shallow crest and is slightly elevated from street level, but slopes away to the north and east.

The house is single-storey and comprises three long, rectangular wings projecting at irregular angles from a central entry lobby. The east and west wings are both gable-roofed and extend to their respective boundaries, whereas the south wing is a flat-roofed semi-open carport structure connected to an enclosed garage at the southern boundary. This structure is supported on round steel posts and provides shelter for the main entry. The rear wall provides privacy for the garden area beyond.

The east and west wings present gable ends over the entry lobby that are timber-panelled and fitted with louvred roof vents. The roofs are clad in slate, with eaves to all elevations. Walls are of brick construction in an unusual long and thin concrete brick. These bricks are laid in stretcher bond, and are also used for the garden walls and the chimney which is located at the approximate centre of the ridgeline of the west wing. The principal elevation of this west wing includes timber-framed clerestory glazing on an angled concrete tile sill.

The southern section of the front garden is entirely paved in red brick to provide a large driveway and carport, while the northern section is walled-in behind an informal garden bed with volcanic rock arrangements. These landscaped areas are heavily planted with Australian native and exotic species including *Leptospermum* and a mature *Eucalyptus citriodora*. A letterbox, fashioned from copper pipes and timber boxes, is located at the junction between the paved driveway area and the front garden.

### Key Features:

- Site-specific planning with angled wings to maximise the northern aspect.
- Modernist composition and form, including rectangular planning, low box-like forms with horizontal emphasis, broad shallow-pitched gable and flat roofs, expansive glazing, high privacy walls, and prominent integrated carport and garage.

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<sup>22</sup> *The Age*, 6 February 1971, p 29.

<sup>23</sup> *The Age*, 16 May 1970, p 25.



- Modernist materials and detailing, including concrete face brick, timber-framed glazing and slate roof.
- Landscape features, including native plantings, high brick privacy wall in concrete brick, volcanic rock arrangements and early or original letterbox.



*Figure 5. 21 Point Avenue, Beaumaris  
(Source: nearmap, accessed September 2021)*



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



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

### Intactness/Integrity

The house at 21 Point Avenue retains a high degree of integrity in fabric, form and detail to its period of construction. Alterations include a later 1981-82 extension, which is designed in a sympathetic manner to the original house by Kerr, who also designed the original residence. This extension 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, 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. Roofs were shallow-pitched or flat. Integrated carports were prominently placed at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

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

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

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 21 Point Avenue, 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)

Like 21 Point 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 21 Point Avenue, 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. Similar to 11-13 Lang Street, Beaumaris, the property at 21 Point Avenue, Beaumaris comprises splayed wings to maximise the northern aspect. Like the examples above, 21 Point 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 – 21 Point 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 1964 to a design by architect William Collinson Kerr, Deutscher House at 21 Point 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. Deutscher 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***

Deutscher House at 21 Point Avenue, Beaumaris is notable as a substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect William Collinson Kerr, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like forms with horizontal emphasis, broad shallow-pitched gable roof, expansive timber-framed glazing including north-facing windows and bands of highlight windows, prominent integrated carport and garage, concealed entry and high brick privacy walls. A sympathetic extension of the west wing of the house, also designed by William Collinson Kerr in 1981-82, does not detract from the key design characteristics of the original house.

### Criterion E: Importance in displaying particular aesthetic characteristics

Deutscher House at 21 Point 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 William Collinson Kerr, the house is characterised by its splayed wings to maximise the northern aspect, its broad shallow-pitched gabled roof forms and its refined detailing. Deutscher House at 21 Point Avenue, Beaumaris demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

### Grading and Recommendations

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

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	Yes – mature <i>Eucalyptus citriodora</i>
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front garden wall, 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 8 below.



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

#### Key

-  Recommended extent of HO
-  Existing Heritage Overlay

## References

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

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

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Ward, Andrew C & Associates, 'Point Avenue Area of Cultural Significance', *City of Sandringham and Conservation Study*, 1989.

# Deutscher House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Deutscher House, 21 Point Avenue, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 21 Point Avenue, Beaumaris (April 2021)*

## ***What is significant?***

Deutscher House at 21 Point Avenue, Beaumaris, built in 1964.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Site-specific planning with angled wings to maximise the northern aspect
- Modernist composition and form, including rectangular planning, low box-like forms with horizontal emphasis, broad shallow-pitched gable and flat roofs, expansive glazing, high privacy walls, and prominent integrated carport and garage
- Modernist materials and detailing, including concrete face brick, timber-framed glazing and slate roof
- Landscape features, including native plantings, high brick privacy wall in concrete brick, volcanic rock arrangements and early or original letterbox.

Later alterations and additions, including those to the west wing, are not significant.

## ***How is it significant?***

Deutscher House at 21 Point Avenue, Beaumaris is of local historical, representative (architectural), and aesthetic significance to the City of Bayside.



### ***Why is it significant?***

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Built in 1964 to a design by architect William Collinson Kerr, Deutscher House at 21 Point 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. Deutscher House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Deutscher House at 21 Point Avenue, Beaumaris is notable as a substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect William Collinson Kerr, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like forms with horizontal emphasis, broad shallow-pitched gable roof, expansive timber-framed glazing including north-facing windows and bands of highlight windows, prominent integrated carport and garage, concealed entry and high brick privacy walls. A sympathetic extension of the west wing of the house, also designed by William Collinson Kerr in 1981-82, does not detract from the key design characteristics of the original house (Criterion D).

Deutscher House at 21 Point 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 William Collinson Kerr, the house is characterised by its splayed wings to maximise the northern aspect, its broad shallow-pitched gabled roof forms and its refined detailing. Deutscher House at 21 Point Avenue, Beaumaris demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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

## HERITAGE CITATION

### Fermanis House, 1 Reid Street, Beaumaris



*Figure 1. 1 Reid Street, Beaumaris (GJM Heritage, April 2021).*

**DATE:** November 2021 - Draft

## HOUSE, 1 REID STREET, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Chancellor & Patrick
<b>Construction Date:</b> 1968	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### ***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’<sup>14</sup>. 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.<sup>15</sup>

### **Place History**

The house at 1 Reid Street, Beaumaris was constructed by 1965 for J D Fermanis to a design by architects Chancellor and Patrick.<sup>16</sup>

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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

<sup>16</sup> Beaumaris Modern Facebook, post 8 September 2015, <www.facebook.com>, accessed September 2021; House, Reid Street, Beaumaris, 1968, Accession No. H91.244/941, Peter Wille picture collection, SLV.



Figure 2. Photograph of recently completed house at 1 Reid Street, Beaumaris, 1968.  
(Source: Peter Wille collection, State Library of Victoria)



Figure 3. Photograph of recently completed house at 1 Reid Street, Beaumaris, 1968.  
(Source: Peter Wille collection, State Library of Victoria)



Figure 4. Interior photograph of house at 1 Reid Street, Beaumaris, 1968.  
(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.'<sup>17</sup>

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).<sup>18</sup> 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 1 Reid Street, Beaumaris is located on the north side of Reid Street between Reserve Road and Burgess Street. It is within 500m of Beaumaris Beach, the Ricketts Point Marine Sanctuary and the Beaumaris Life Saving Club. The subject site is rectangular and located on a slight rise, with the topography rising from the Reid Street (south) boundary to the rear (north). The site is accessed via a single vehicular crossover at the western end of the front (southern) boundary.

The house is H-shaped in plan, with two private courtyards arranged to the east and west of the central connecting wing. The connecting wing houses an internal stair and a prominent belvedere that commands

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<sup>17</sup> W Callister, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.

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

views to Port Philip Bay through expansive windows. The wing to the north of this central connecting element is two-storey, while the frontmost (southern) wing is single-storey.

On the principal (southern) elevation, a large double carport is positioned to the west, with the main entry recessed behind a wing wall to the carport's east. This elevation is dominated by the broad gable roof plane of the single-storey wing and the belvedere of the central section. All roofs comprise asymmetrical gables that terminate flush with the gable ends and form eaves to the north and south, supported on projecting rafters that continue through the interior (often visible through glazing at this junction). The walls are of double brick construction in a pale brown brick with some darker bricks throughout; however, the timber roof framing allows for entire walls to be glazed in timber-framed window walls. Brick end and wing walls are dynamically expressed either by projecting above the roofline to form gable ends, or extending forward of the eaves to form a raked garden wall.

Landscape elements include a privacy wall that encloses a front courtyard at the eastern end of the principal (southern) elevation. This privacy wall is set back from the front boundary, providing space for a rockery garden. Mature plantings are likely remnants of an original landscaping scheme and include two large *Melaleuca* sp. The bluestone paving at the driveway, which extends into the carport, and a freestanding letterbox are also likely original landscape features.

#### Key Features:

- Siting to maximise the northern aspect and prominent, highly glazed belvedere.
- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, roofs with broad eaves on exposed rafter ends, expansive glazing, clerestory windows, wing walls, internal courtyards and prominently sited and integrated double carport.
- Modernist materials and detailing, including pale brown brick, expansive timber-framed glazing, tiled roofs and dark stained timber.
- Landscape features including bluestone driveway, high brick garden wall, free-standing letterbox and mature plantings.

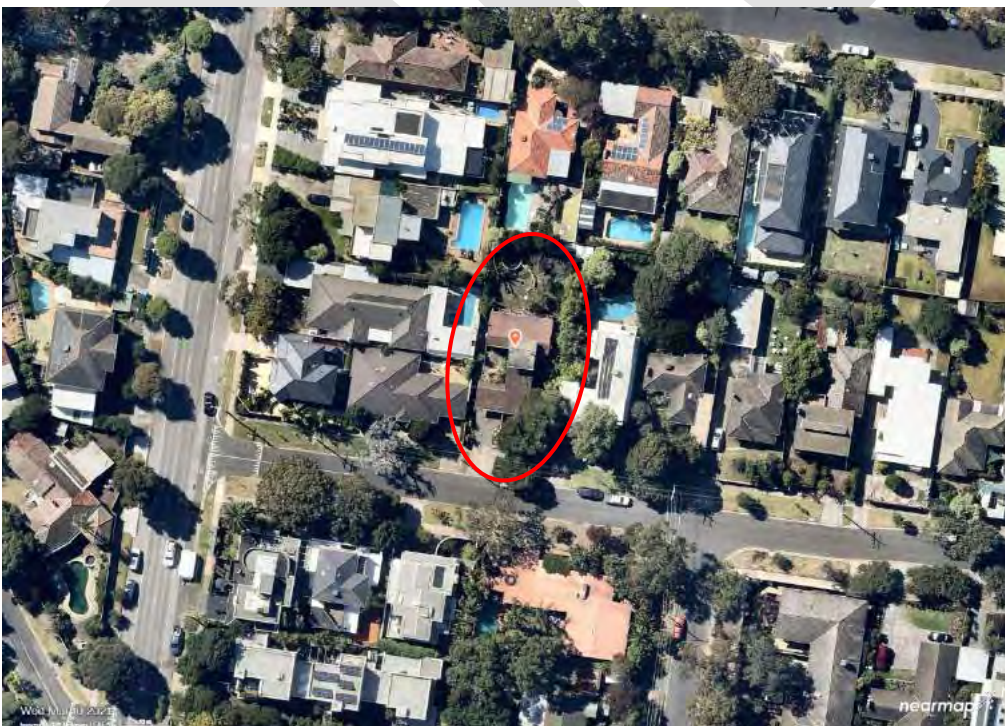


Figure 5. 1 Reid Street, Beaumaris (Source: nearmap, accessed September 2021)





*Figure 6. Pitched roof and clerestory windows (GJM Heritage, April 2021)*



*Figure 7. Carport (GJM Heritage, April 2021)*

### **Intactness/Integrity**

The house at 1 Reid 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 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 1 Reid 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 RIAA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RIAA House of the Year award in 1976.

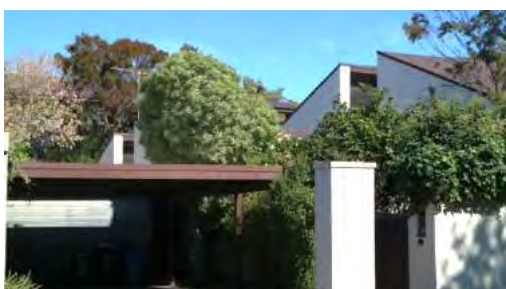
In addition to the above, two houses – Grant House, 14 Pasadena Avenue, Beaumaris (VHR2392 & HO774) and David Godsell House, 491 Balcombe Road, Beaumaris (VHR H2379 & HO412) – have identified significance at the State-level and are included in the Victorian Heritage Register.

Further to the above 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 1 Reid Street, Beaumaris in form, detailing and age of construction include:





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



5 Sandown Street, Brighton (John Baird, 1967)



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



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 1 Reid Street, 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 examples above, 1 Reid 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 – 1 Reid 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 1968 to a design by architects Chancellor and Patrick, Fermanis House at 1 Reid 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. Fermanis 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***

Fermanis House at 1 Reid 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 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, box-

like form, roofs with broad eaves and exposed rafter ends to the north and south, expansive timber-framed glazing including full-height window walls, internal courtyards, high brick garden walls including raked wing walls and prominent, integrated double carport. 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, tile and dark stained timber.

#### ***Criterion E: Importance in displaying particular aesthetic characteristics***

Fermanis House at 1 Reid 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 Chancellor and Patrick, the house is characterised by its bold street presentation of gabled roof forms, prominent glazed belvedere, and its refined detailing. Fermanis House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

#### **Grading and Recommendations**

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

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

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

#### **Extent of the Recommended Heritage Overlay**

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

Beaumaris Modern Facebook, <[www.facebook.com](http://www.facebook.com)>, accessed September 2021.

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*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.

## Fermanis House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Fermanis House, 1 Reid Street, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 1 Reid Street, Beaumaris (April 2021)*

### ***What is significant?***

Fermanis House at 1 Reid Street, Beaumaris, built in 1968.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Siting to maximise the northern aspect and prominent, highly glazed belvedere
- Modernist composition and form, including rectangular planning, box-like forms with horizontal emphasis, roofs with broad eaves on exposed rafter ends, expansive glazing, clerestory windows, wing walls, internal courtyards and prominently sited and integrated double carport
- Modernist materials and detailing, including pale brown brick, expansive timber-framed glazing, tiled roofs and dark stained timber
- Landscape features including bluestone driveway, high brick garden wall, free-standing letterbox and mature plantings.

Later alterations are not significant.

### ***How is it significant?***

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



### ***Why is it significant?***

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Built in 1968 to a design by architects Chancellor and Patrick, Fermanis House at 1 Reid 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. Fermanis House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Fermanis House at 1 Reid 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 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, box-like form, roofs with broad eaves and exposed rafter ends to the north and south, expansive timber-framed glazing including full-height window walls, internal courtyards, high brick garden walls including raked wing walls and prominent, integrated double carport. 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, tile and dark stained timber (Criterion D).

Fermanis House at 1 Reid 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 Chancellor and Patrick, the house is characterised by its bold street presentation of gabled roof forms, prominent glazed belvedere, and its refined detailing. Fermanis House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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

## HERITAGE CITATION

### Kirk House, 82 Reserve Road, Beaumaris



*Figure 1. 82 Reserve Road, Beaumaris (GJM Heritage, November 2021).*

**DATE:** December 2021 - Draft

## KIRK HOUSE, 82 RESERVE ROAD, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> John Kirk
<b>Construction Date:</b> 1961	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’<sup>14</sup>. 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.<sup>15</sup>

### **Place History**

The house at 82 Reserve Road, Beaumaris was constructed in 1961 to a design by architect, John Kirk as his own residence.<sup>16</sup> 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

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

<sup>15</sup> 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).

<sup>16</sup> City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 81, Public Record Office Victoria; S&M 1965.

for staff. Following the abandonment of the ambitious scheme in the early 1950s, the land was progressively released for sale.<sup>17</sup>

Kirk continued to reside at the property into the 2010s. Desktop research could not determine the details of the career or work of architect John Kirk. Electoral Roll information determined that John Charles L Kirk was a student in the mid-1950s, and by 1963 was listed as an architect, residing at 82 Reserve Road. The Victoria Government Gazette records that 'John L Kirk' of 82 Reserve Road, Beaumaris, registered as an architect in 1975.<sup>18</sup> He continued to be listed as an architect in the electoral rolls until at least 1980.

## 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 82 Reserve Road, Beaumaris is located on a corner site on the east side of Reserve Road and the southern side of Victor Street. The site is rectangular and slopes slightly down from the western boundary to the east. Access is provided from Victor Street via a single-vehicle cross-over.

The house is single-storey, rectangular in plan, and is oriented to the Victor Street frontage, with a shallow-pitched gable roof with gable end presenting to the principal (north) elevation. Broad eaves are clad in fibre cement sheeting and supported to the north and south on projecting, painted timber rafter ends. The western roof slope extends to form a prominent, integrated carport. The walls of the house are finished in a pale brown face brick. A particularly striking detail is the symmetrically-arranged timber-framed window wall with central main entry via French doors at the principal elevation. The highlight windows in this glazing suite provide views through to the exposed internal ceiling framing.

The garden setting is unfenced along both the Reserve Road and Victor Street boundaries, and contains dense native plantings and mature tree specimens. A freestanding letterbox is located at the driveway entry.

Key Features:

- Siting to maximise the northern aspect.
- Modernist composition and form, including low box-like form with horizontal emphasis, rectangular planning, symmetrical arrangement of architectural features at the principal elevation, shallow-pitched gable roof with broad eaves, expansive timber-framed windows, and prominent integrated carport.
- Modernist materials and detailing, including timber-framed glazing, pale brown face brick, and expressed structural timber elements including projecting timber rafter ends.

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<sup>17</sup> *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.

<sup>18</sup> Victoria Government Gazette, No. 47, 12 June 1975, 'The Register of all persons registered under the Architects Acts 1st January, 1975'.

- Landscape elements, including mature native garden plantings, concrete paved driveway and freestanding letterbox.



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



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

### Intactness/Integrity

The house at 82 Reserve Road, Beaumaris retains a high degree of integrity in fabric, form and detailing to its period of construction. The original form and detailing of the house remains highly legible and it retains the ability to be understood and appreciated as an example of a 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 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 82 Reserve Road, 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 82 Reserve Road, 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)



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

Like 82 Reserve Road 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. They are designed

with site-specific orientation in mind; oriented to respond to the site, rather than designed to address the principal street. Houses are of north-south orientation and expansive glazing is positioned to the front and rear of the building to maximise natural lighting and provide a connection between the indoors and outdoors – a characteristic feature of Modernist housing design. Like the examples above, 82 Reserve Road, 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 – 82 Reserve Road, 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 82 Reserve Road, Beaumaris was designed by architect, John Kirk 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, Kirk's design for 82 Reserve Road 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 Kirk, the house at 82 Reserve Road 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 Kirk in 1961 as his own home, the house at 82 Reserve Road, Beaumaris is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality. 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. Kirk House makes a strong contribution to this important phase in the development of the municipality.

Kirk 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, Kirk House at 82 Reserve Road, 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***

Kirk House at 82 Reserve Road, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect John Kirk, 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 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, and expansive timber-framed glazing including full-height windows.

#### ***Criterion E: Importance in exhibiting particular aesthetic characteristics***

Kirk House at 82 Reserve Road, Beaumaris is of aesthetic significance as a well resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect John Kirk, the house is characterised by its simple gabled roof form, its bold symmetrical frontage to Victor Street and its refined detailing. Kirk 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 82 Reserve Road, Beaumaris has a special association with local architect and long-time Beaumaris resident John Kirk. Designed in 1961 for himself and his family, the Kirk family resided at 82 Reserve Road from 1961 until the late 2010s.

#### **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.

Sands and McDougall Directory.

*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.

Victoria Electoral Rolls.

Victoria Government Gazette, No. 47, 12 June 1975, 'The Register of all persons registered under the Architects Acts 1st January, 1975'.

## Kirk House, Beaumaris – Statement of Significance, December 2021

<b>Heritage place:</b> Kirk House, 82 Reserve Road, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 82 Reserve Road, Beaumaris (November 2021)*

### ***What is significant?***

Kirk House at 82 Reserve Road, Beaumaris, built 1961.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Siting to maximise the northern aspect
- Modernist composition and form, including low box-like form with horizontal emphasis, rectangular planning, symmetrical arrangement of architectural features at the principal elevation, shallow-pitched gable roof with broad eaves, expansive timber-framed windows, and prominent integrated carport
- Modernist materials and detailing, including timber-framed glazing, pale brown face brick, and expressed structural timber elements including projecting timber rafter ends
- Landscape elements, including mature native garden plantings, concrete paved driveway and freestanding letterbox.

Later alterations are not significant.

### ***How is it significant?***

Kirk House at 82 Reserve Road, Beaumaris is of local historical, representative (architectural), aesthetic and associative significance to the City of Bayside.



### ***Why is it significant?***

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Designed by architect John Kirk in 1961 as his own home, the house at 82 Reserve Road, Beaumaris is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality. 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. Kirk House makes a strong contribution to this important phase in the development of the municipality (Criterion A).

Kirk 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, Kirk House at 82 Reserve Road, Beaumaris clearly illustrates this important phase of development in Beaumaris (Criterion A).

Kirk House at 82 Reserve Road, Beaumaris is notable as a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architect John Kirk, 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 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, and expansive timber-framed glazing including full-height windows (Criterion D).

Kirk House at 82 Reserve Road, Beaumaris is of aesthetic significance as a well resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect John Kirk, the house is characterised by its simple gabled roof form, its bold symmetrical frontage to Victor Street and its refined detailing. Kirk 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 82 Reserve Road, Beaumaris has a special association with local architect and long-time Beaumaris resident John Kirk. Designed in 1961 for himself and his family, the Kirk family resided at 82 Reserve Road from 1961 until the late 2010s (Criterion H).

### **Primary sources:**

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

## HERITAGE CITATION

### Tutt House, 142 Reserve Road, Beaumaris



Figure 1. 142 Reserve Road, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

## TUTT HOUSE, 142 RESERVE ROAD, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Sylvia Tutt (designer)
<b>Construction Date:</b> 1964	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’.<sup>14</sup> 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.<sup>15</sup>

### **Place History**

The house at 142 Reserve Road, Beaumaris was constructed in 1964 to a design by Sylvia Tutt as her own residence.<sup>16</sup> Violet Sylvia Tutt was not a formally trained architect, but is known to have designed a number of houses in Beaumaris between 1955 and 1970<sup>17</sup>, including the subject property, the house at 89 Oak Street,

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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

<sup>16</sup> South East Water, Property sewerage plan for 142 Reserve Road, Beaumaris, MMBW; S&M 1970.

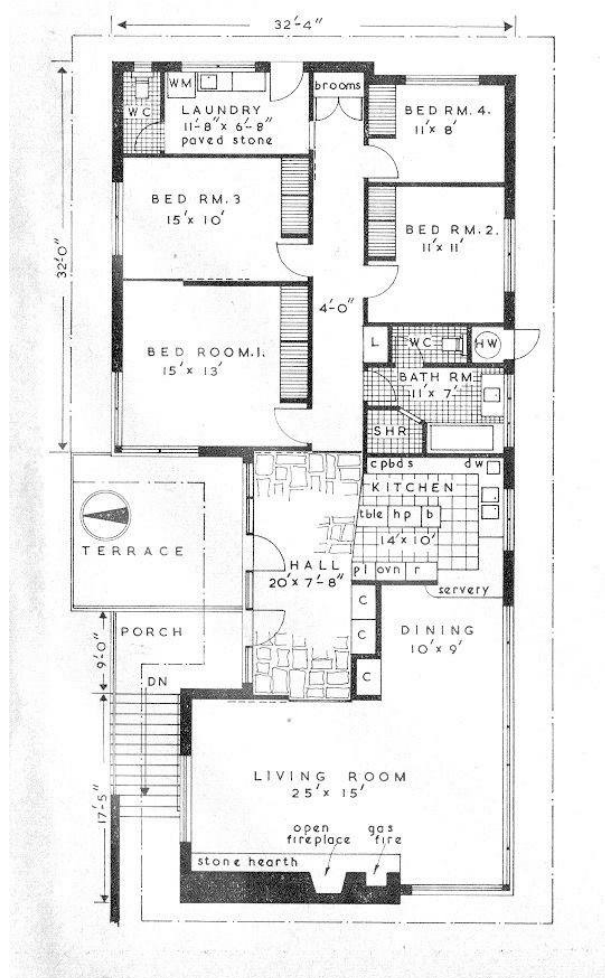
<sup>17</sup> Beaumaris Modern Facebook page, post dated 7 January 2019.

(1962-64)<sup>18</sup> and the house at 26 Tramway Parade,<sup>19</sup> which she occupied with her husband Albert James (Jim) Charles Tutt<sup>20</sup> and their children, for various periods. Her known designs are praised for their logical layouts, responding to the practical requirements of running a household, and in the case of 89 Oak Street, its C-shaped courtyard plan allowing for light-filled interior spaces.

The house at 142 Reserve Road, which featured in *Australian House & Garden* in 1966, was designed on a simple rectangular plan with bedrooms grouped at one end and living spaces, including kitchen, dining and living room, located at the front of the house (Figure 2). The house was elevated to accommodate car spaces below, with entry stairs and a porch leading to a central paved hall which separated the public and private spaces of the house (Figure 3). An enclosed north-facing terrace provided private outdoor space (Figure 4).<sup>21</sup>

The Tutts remained at the property until c1970 and by 1974, the house was occupied by A W Small.<sup>22</sup> Two years later, in 1976, alterations were made to the terrace on the north side of the house (Figure 5). The plans were drawn by H Witte.<sup>23</sup>

Figure 2. Plan showing the layout of the residence at 142 Reserve Road, Beaumaris, 1966 (*Australian House & Garden* October 1966)



<sup>18</sup> *Australian House and Garden*, June 1966, p 24.

<sup>19</sup> S&M, various dates.

<sup>20</sup> Australian Electoral Rolls, 1943.

<sup>21</sup> *Australian House and Garden*, October 1966 site plan, 30 October 2015.

<sup>22</sup> S&M, 1970, 1974.

<sup>23</sup> Bayside Council Building Files, City of Sandringham, Alterations to residence at Lot 3 Reserve Rd, Beaumaris, May 1976.



Figure 3. The residence at 142 Reserve Road, Beaumaris, 1966 (Australian House & Garden October 1966)

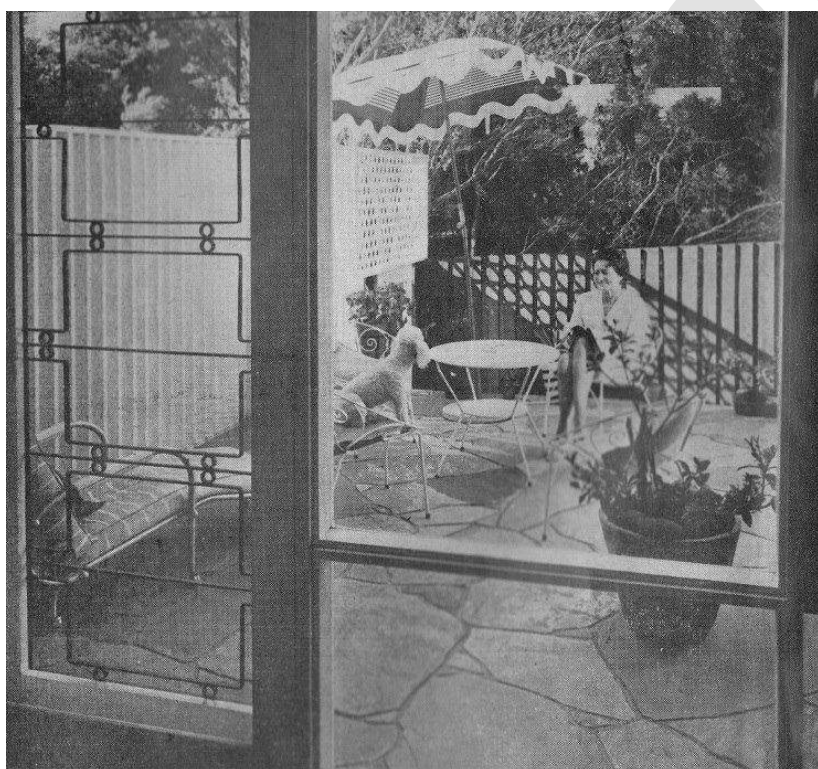


Figure 4. View to the terrace at 142 Reserve Road, Beaumaris, 1966 (Australian House & Garden October 1966)

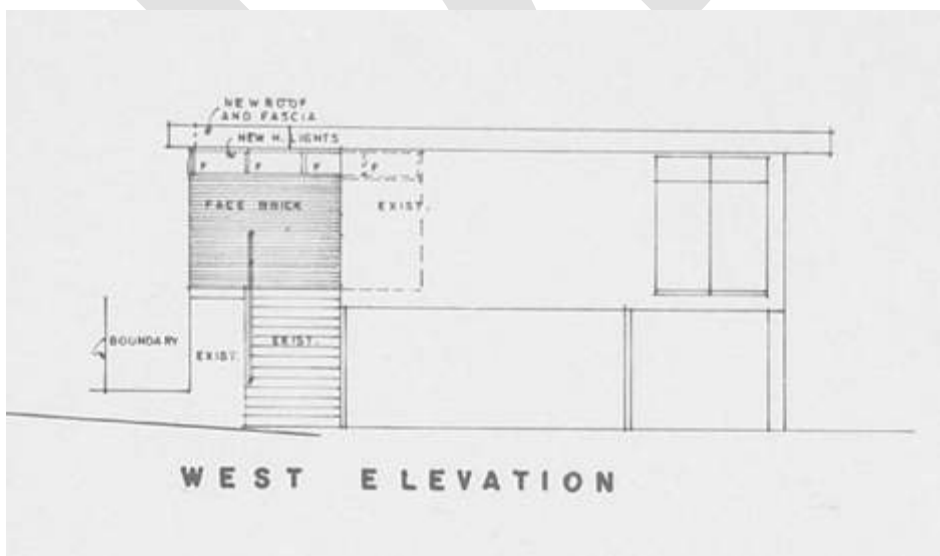


Figure 5. Drawing showing the front elevation and proposed alterations to 142 Reserve Road, Beaumaris, 1976 (Source: Bayside Council Building Files)

## 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 142 Reserve Road, Beaumaris is located on the east side of Reserve Road, in close proximity to its intersection with Balcombe Road. The site is rectangular and slopes up from the front (western) boundary to the northeast. Access is provided via a large driveway entry off Reserve Road.

The house is elevated and is rectangular in plan. The roof is flat, with broad eaves finished with a deep painted timber fascia and fibre cement soffit. Dense vegetation in the raised garden beds at the front of the site obscures much of the principal (west) elevation, however a triple carport is prominently positioned and recessed under the main volume of the house, with the elevated floor above supported on steel beams, brick side walls and round steel posts. A large front feature wall of contrasting textured grey brick, laid in stacked bond, dominates the principal elevation of the house. Pale orange face brick is used for the other walls, and for the retaining walls of the raised garden beds that flank the driveway. Large floor-to-ceiling timber-framed windows contrast with these brick elements. The main entry is accessed via a tall stone-faced stair, located to the north of the carport.

### Key Features:

- Elevated siting with deep setback and north-facing orientation.
- Modernist composition and form, including rectangular planning, flat roof with broad eaves, box-like form with horizontal emphasis, front feature wall of textured grey brick, expansive glazing, and prominent integrated carport.
- Materials, including contrasting orange and grey face brick, stone facing to stairs, timber-framed glazing, and steel structural elements.
- Landscape features, including raised garden beds matching the face brick of the house.





Figure 6. 142 Reserve Road, Beaumaris  
(Source: nearmap, accessed September 2021)

### Intactness/Integrity

The house at 142 Reserve Road retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 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 arranged around courtyards, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction.

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



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

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

Further to the above 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 142 Reserve Road in form, detailing and age of construction include:



171 Tramway Parade, Beaumaris (Anatol Kagan, 1960)





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



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



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

Like 142 Reserve Road, the above examples comprise elevated box-like forms with integrated carports prominently sited below the principal building volume. All feature shallow-pitched or flat roofs, often with broad eaves and deep fascia, and all incorporate varying patterns of timber-framed glazing designed to maximise access to light. They also feature similar landscaping responses, with gardens enclosed or defined by brick or stone retaining walls positioned to the side of driveways. 142 Reserve Road does vary stylistically from the above examples in the expression of its principal elevation, comprising a large front feature wall of contrasting textured grey brick and a single large floor-to-ceiling timber-framed corner window, rather than large expanses of timber-framed glazing in the above examples. However, like these examples, 142 Reserve Road retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 142 Reserve Road, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside. Like the examples above, 142 Reserve Road displays characteristics which have strong associations with the Modernist style and the place is a substantially intact representative example of a Post-War Modernist suburban house in the City of Bayside.

#### ***Architect's/Designer's own residences in the City of Bayside***

The house at 142 Reserve Road, Beaumaris was designed by architectural designer, Sylvia Tutt as her own residence.

A number of architect/architectural designer designed and owned Modernist houses remain in the municipality to demonstrate this historic trend, however only one example is currently included in the Heritage Overlay of the Bayside Planning Scheme (by virtue of its inclusion in the Victorian Heritage Register). This is



491 Balcombe Road, Beaumaris (VHR H2379 & HO412), which was designed by architect, David Godsell in 1960 as his own residence. This house is of State-significance as a notable example of Post-War Modernist residential architecture in Victoria.



491 Balcombe Road, Beaumaris (VHR H2379 & HO412)

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



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



53 Scott Street, Beaumaris (Ken Atkins, 1953)



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



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



15 Hume Street, Beaumaris (John Baird, 1957)



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



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

These properties, though varying in scale and form, all display characteristics which have strong associations with the Modernist style.

Designed by noted architectural designer Sylvia Tutt, the house at 142 Reserve Road, Beaumaris is a substantially intact example of an architect/architectural designer-designed house in the City of Bayside. It is one of a small number of this typology of 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***

Built in 1964 to a design by Sylvia Tutt as her own home, the house at 142 Reserve Road, Beaumaris is illustrative of post-war suburban development in the City of Bayside, when a large number of 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 them 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. Tutt 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***

Tutt House at 142 Reserve Road, Beaumaris 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

Sylvia Tutt, 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 and an elevated box-like form with horizontal emphasis, shallow-pitched flat roof with broad eaves and deep fascia, large front feature wall of contrasting textured grey brick, expansive timber-framed glazing including full-height windows, prominent integrated carport with round steel supports, and a concealed and recessed entry.

***Criterion E: Importance in displaying particular aesthetic characteristics***

Tutt House at 142 Reserve Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by Sylvia Tutt and written up in *Australian House & Garden* in 1966, the house is characterised by its austere elevated street frontage, its bold use of contrasting brickwork to the principal elevation, and its refined detailing. Tutt 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 her own residence, the house at 142 Reserve Road, Beaumaris has a special association with local architectural designer and resident Sylvia Tutt. Tutt and her family resided at 142 Reserve Road from 1964 until the early 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 – front brick 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 7 below.



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

#### Key

-  Recommended extent of HO
-  Existing Heritage Overlay



## References

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

Australian Electoral Rolls.

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Bayside Council Building Files.

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*Herald*.

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

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*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.

## Tutt House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Tutt House, 142 Reserve Road, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 142 Reserve Road, Beaumaris (April 2021)*

### ***What is significant?***

Tutt House at 142 Reserve Road, Beaumaris, built in 1964.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Elevated siting with deep setback and north-facing orientation
- Modernist composition and form, including rectangular planning, flat roof with broad eaves, box-like form with horizontal emphasis, front feature wall of textured grey brick, expansive glazing, and prominent integrated carport
- Materials, including contrasting orange and grey face brick, stone facing to stairs, timber-framed glazing, and steel structural elements
- Landscape features, including raised garden beds matching the face brick of the house.

Later alterations are not significant.

### ***How is it significant?***

Tutt House at 142 Reserve Road, Beaumaris is of local historical, representative (architectural), aesthetic and associative significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1964 to a design by Sylvia Tutt as her own home, the house at 142 Reserve Road, Beaumaris is illustrative of post-war suburban development in the City of Bayside, when a large number of 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 them 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. Tutt House makes a strong contribution to this important phase in the development of the municipality (Criterion A).

Tutt House at 142 Reserve Road, Beaumaris 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 Sylvia Tutt, 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 and an elevated box-like form with horizontal emphasis, shallow-pitched flat roof with broad eaves and deep fascia, large front feature wall of contrasting textured grey brick, expansive timber-framed glazing including full-height windows, prominent integrated carport with round steel supports, and a concealed and recessed entry (Criterion D).

Tutt House at 142 Reserve Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by Sylvia Tutt and written up in *Australian House & Garden* in 1966, the house is characterised by its austere elevated street frontage, its bold use of contrasting brickwork to the principal elevation, and its refined detailing. Tutt House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

Designed and constructed as her own residence, the house at 142 Reserve Road, Beaumaris has a special association with local architectural designer and resident Sylvia Tutt. Tutt and her family resided at 142 Reserve Road from 1964 until the early 1970s (Criterion H).

### **Primary sources:**

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



## HERITAGE CITATION

### Jennings House, 50 Scott Street, Beaumaris



Figure 1. 50 Scott Street, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft



## JENNINGS HOUSE, 50 SCOTT STREET, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Not known
<b>Construction Date:</b> 1956	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **Small Homes Service**

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

The initial architectural brief included a house size limit of 1000 square feet<sup>14</sup> and the ability to fit the house on a standard block with a 50-foot frontage.<sup>15</sup> Submitted designs were vetted by a Small Homes Committee<sup>16</sup> 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.<sup>17</sup>

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.<sup>18</sup> The range included 2- or 3- bedroom houses of timber or brick veneer construction<sup>19</sup> 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.<sup>20</sup> 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,<sup>21</sup> thousands of Small Homes Service houses were built using a variety of functional plans as generators for form and elevation. Forms were simple, unprepossessing and intentionally unadorned, roofs were gabled, skillion or flat, and the various designs carefully considered

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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

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

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

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

<sup>19</sup> 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.

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

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

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

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

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.<sup>25</sup> The functional plans produced by the service were widely used by architects and were also adopted by builders.<sup>26</sup> 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 50 Scott Street, Beaumaris was constructed in 1956 for Peter and Gwenda Jennings.<sup>27</sup> Jennings was a builder and it is likely that he constructed the house himself. The five-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.<sup>28</sup>

The house was offered for sale in December 1986, at which time it comprised a spacious living room, separate dining and casual living areas, kitchen, bathroom, three bedrooms plus study, and carports.<sup>29</sup>

## Historical Themes

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

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

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<sup>22</sup> *The Age*, 15 June 1953, p 6.

<sup>23</sup> *The Age*, 1 September 1953, p 4.

<sup>24</sup> Eg *The Age*, 14 July 1978, p 4.

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

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

<sup>27</sup> City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 58, Public Record Office Victoria.

<sup>28</sup> *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.

<sup>29</sup> *The Age*, 13 December 1986, p 54.



## 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 Scott Street, Beaumaris is located on the east side of Scott Street between Griffiths and Gibbs Streets. The site is rectangular and slopes up slightly from the front (western) boundary to the east. Access is provided at the centre of the western boundary via a single vehicular crossover.

The house is single-storey and is rectangular in plan. The roof plan is unusual in that it reads, in elevation, like a shallow-pitched gable but the two roof planes are slightly offset at the ridgeline so that they in fact intersect (split gable). The northern roof plane extends beyond the house's north elevation to form a prominent, integrated carport. A chimney is located at the eaves line of the north elevation. The broad eaves are clad with timber lining. The house is of timber-frame construction, with walls clad in what may be timber lining or a metal tray cladding. The principal elevation is double fronted, with the southern section projecting forward slightly. Expansive timber-framed windows wrap around this corner and feature across the elevation.

The surrounding gardens are densely planted and include several mature native tree specimens and established shrubs that likely represent an early planting scheme. The Y-shaped driveway organises the garden beds into distinct zones. An outbuilding is located at the far northeast corner of the site.

### Key Features:

- Modernist composition and form, including box-like form with horizontal emphasis, rectangular planning, shallow-pitched split gable roof with broad eaves, expansive timber-framed windows, and prominent integrated carport.
- Modernist materials and detailing, including timber-framed glazing, timber-lined eaves, and either timber or metal tray wall cladding.
- Landscape elements, including mature native trees.



*Figure 2. 50 Scott Street, Beaumaris (Source: nearmap, accessed December 2021)*



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

### **Intactness/Integrity**

The house at 50 Scott 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 50 Scott Street, Beaumaris and which also remain highly intact include:



40 Anita Street, Beaumaris (1957)



22 Weatherall Road, Cheltenham (c1965-70)

Like 50 Scott Street, Beaumaris, these examples comprise simple box-like forms with horizontal emphasis and roofs that appear as broad split gables at the front elevation. They feature expansive timber-framed glazing with windows designed to maximise access to light – a characteristic feature of Modernist housing design. Prominent integrated carports, which are an extension of the main roof form, feature at 22 Weatherall Road and 50 Scott Street. Like the above examples, 50 Scott 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, 50 Scott 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 for Peter and Gwenda Jennings, likely by Peter Jennings as owner-builder, the house at 50 Scott 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. Jennings House remains highly intact to clearly reflect this important phase in the development of the municipality.

Jennings 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, Jennings House at 50 Scott 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***

Jennings House at 50 Scott 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, opposing skillion roofs appearing as a broad shallow-pitched split gable roof to the front elevation and extending to form an integrated carport, 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?	Yes – mature trees 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 4 below.



Figure 4. Recommended Extent of Heritage Overlay  
(Basemap Source: Vicplan  
Note: the alignment of the aerial photo is determined by Vicplan data and is intended to cover the extent of the subject property only).

#### 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.

## Jennings House, Beaumaris – Statement of Significance, December 2021

<b>Heritage place:</b> Jennings House, 50 Scott Street, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 50 Scott Street, Beaumaris (November 2021)*

### ***What is significant?***

Jennings House at 50 Scott 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
- Modernist composition and form, including box-like form with horizontal emphasis, rectangular planning, shallow-pitched split gable roof with broad eaves, expansive timber-framed windows, and prominent integrated carport
- Modernist materials and detailing, including timber-framed glazing, timber-lined eaves, and either timber or metal tray wall cladding
- Landscape elements, including mature native trees.

Later alterations, including the front fence, are not significant.

### ***How is it significant?***

Jennings House at 50 Scott Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1956 for Peter and Gwenda Jennings, likely by Peter Jennings as owner-builder, the house at 50 Scott 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. Jennings House remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Jennings 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, Jennings House at 50 Scott Street, Beaumaris clearly illustrates this important phase of development in Beaumaris (Criterion A).

Jennings House at 50 Scott 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, opposing skillion roofs appearing as a broad shallow-pitched split gable roof to the front elevation and extending to form an integrated carport, and expansive timber-framed glazing including full-height windows (Criterion D).

### **Primary sources:**

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



## HERITAGE CITATION

### Atkins House, 53 Scott Street, Beaumaris



*Figure 1. 53 Scott Street, Beaumaris (GJM Heritage, April 2021).*

DATE: November 2021 - Draft

## ATKINS HOUSE, 53 SCOTT STREET, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Ken Atkins
<b>Construction Date:</b> 1953 (additions 1957, 1970)	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’<sup>14</sup>. 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.<sup>15</sup>

### **Place History**

The house at 53 Scott Street, Beaumaris was constructed in 1953 to a design by architect, Ken Atkins, as his own residence. The house was constructed 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.

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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



Atkins and his wife Wilma purchased the vacant lot at 53 Scott Street in 1953 following their return to Australia from the UK where they had resided for three years.<sup>16</sup> Atkins' design comprised a simple elevated box design with skillion roof angled to the north. The living area, kitchen, dining room, bedrooms and bathroom were all accommodated on the first floor, while the ground floor was used for a carport, darkroom, laundry and workshop. An additional bedroom was added in 1957 and the house was extended again in 1970 to accommodate a dining room.<sup>17</sup>

The house, with its infills of glazed and overpainted timber panels, continues to be owned by the Atkins family.

### **Ken Atkins, architect**

Ken Atkins attended the Melbourne University Architecture Atelier while working in the office of John F D Scarborough & Associates as an undergraduate architecture student from 1947. Upon graduating Atkins travelled to the UK, working with various architectural firms before returning to Melbourne in 1953 and recommencing work with Scarborough's office. In this position, he is known to have designed the main library at Monash University, and the Brownless Medical Library at the University of Melbourne, with staff architect Rae Featherstone. Ken Atkins also worked with Axel Lodewycks in the formulation of strategies for the future staged expansion of the Baillieu Library at the University of Melbourne. He continued as a partner in the office of John F D Scarborough until his retirement in 1993.<sup>18</sup>

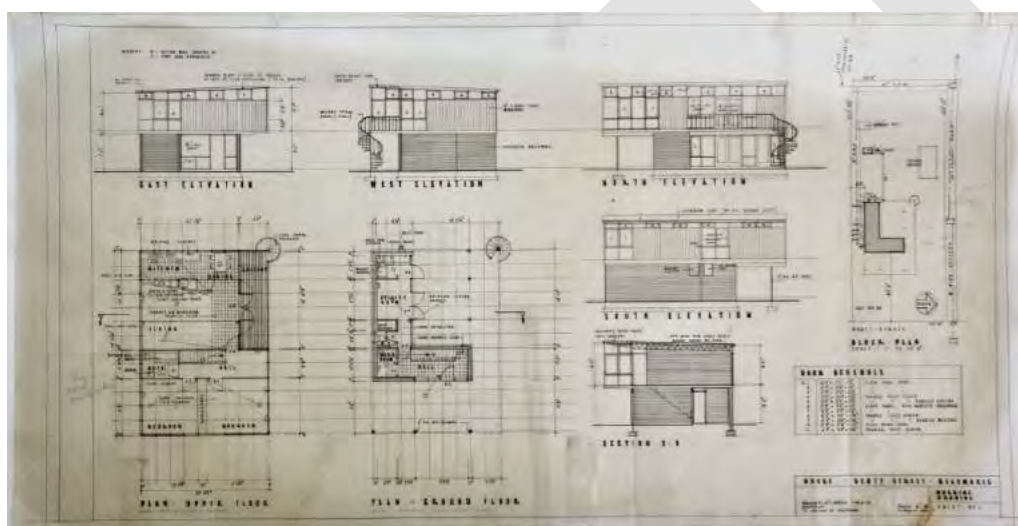


Figure 2. Working drawings showing the proposed residence at 53 Scott Street, Beaumaris, 1953 (Source: Beaumaris Modern Facebook page)

<sup>16</sup> Beaumaris Modern Facebook page, accessed [www.facebook.com](http://www.facebook.com), 2 August 2021.

<sup>17</sup> F Austin, S Reeves & A Alexander, *Beaumaris Modern*, 2018, p 77.

<sup>18</sup> K Atkins & B Axtens, 'University of Melbourne Baillieu Library - The Architects' Story' via University of Melbourne Baillieu Library, <<https://library.unimelb.edu.au/baillieu/home/about-the-baillieu/architects-story>>, accessed 29 June 2021.



*Figure 3. The house at 53 Scott Street, Beaumaris in course of erection, 1953 (Source: Beaumaris Modern Facebook page)*



*Figure 4. Atkins' residence at 53 Scott Street, Beaumaris, undated (Source: Beaumaris Modern Facebook page)*

## 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 53 Scott Street, Beaumaris is located on the west side of Scott Street, between Gibbs Street and Griffiths Street. The site on which the house is constructed is rectangular, flat, and is accessed via a single vehicle crossover at the northern end of the eastern (front) boundary.



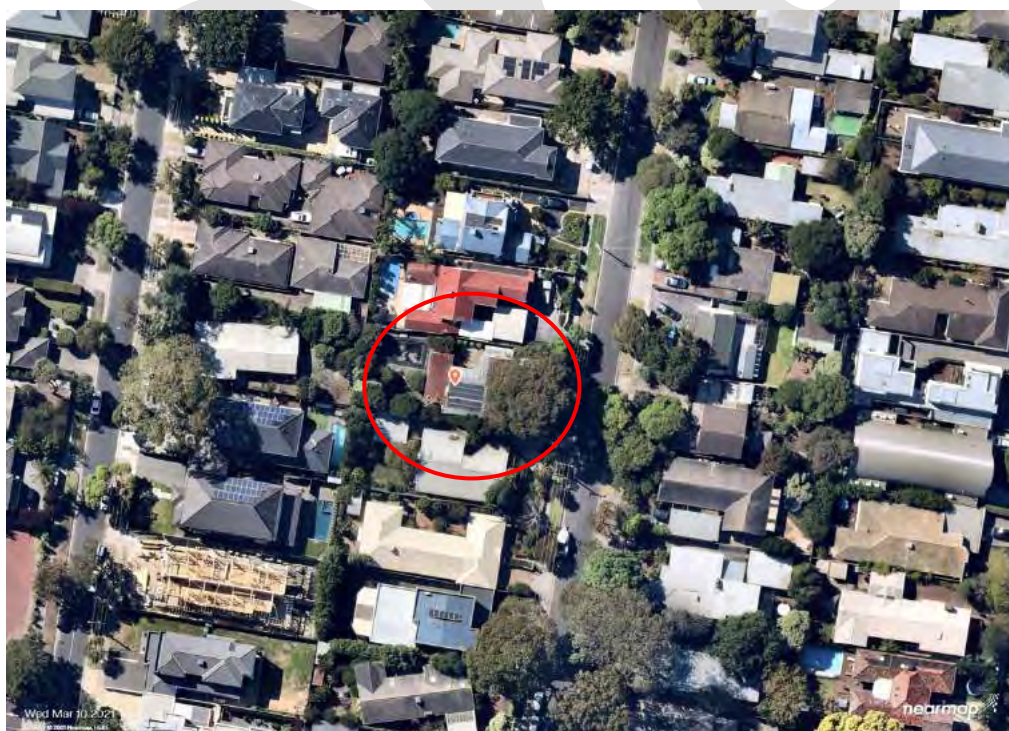
The house is two-storey and is approximately U-shaped in plan, with an internal courtyard opening to the north. The skillion roof spans the width of the house, falling from the north to the south, and is clad in what appears to be profiled metal sheeting. A large carport occupies much of the principal elevation at ground-level, with overpainted hit-and-miss brick walls providing privacy to the internal courtyard beyond. The main entry is recessed within this carport, with a large picture window adjacent to the door providing views to the entry lobby and a staircase, with webbed-truss stringer, beyond. Structurally, the house is a mix of timber- and steel-framed construction; round steel columns support I-beams and create the open carport, suspending the concrete first floor slab above. Walls are either overpainted brick, over-painted timber-lined panels, or fibre cement sheet.

Expansive glazing is prominently featured on the principal elevation, with almost the entire first floor wall comprising windows with some panels infilled with timber cladding or fibre cement sheet. These windows are timber-framed and the fenestration pattern is rectilinear. Highlight windows are featured on the north elevation and at the ground floor of the east elevation.

Informal plantings of Australian natives along the front boundary form the only screening to the property, which is unfenced. The driveway is brick paving, with an area directly in front of the entry door under the carport finished in formed concrete squares in a checkerboard pattern, with half of the squares inlaid with coloured pebbles.

#### Key Features:

- U-shaped floor plan with north-facing courtyard.
- Modernist composition and form, including box-like form with horizontal emphasis, shallow-pitched skillion roof, expansive glazing, prominent undercroft carparking and recessed ground-floor entrance.
- Materials, including timber cladding (overpainted), fibre-cement sheet, large-format and highlight timber-framed windows, hit and miss brick walls, and expressed structural elements including round steel posts and I-beams.



*Figure 5. 53 Scott Street, Beaumaris  
(Source: nearmap, accessed September 2021)*



Figure 6. North elevation (GJM Heritage, April 2021)

### Intactness/Integrity

The house at 53 Scott Street retains a high degree of integrity in fabric, form and detail to its 1970s form and presentation. Additions undertaken in 1957 and 1970 (presumably also to designs by Ken Atkins who continued to own the property) are highly sympathetic to the original form and detailing of the house. The house remains sufficiently intact to be understood and appreciated as an example of a Post-War Modernist house.

### 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 arranged around courtyards, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently placed at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

Timber-framed glazing included bands of highlight windows and full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design 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 53 Scott Street, 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)

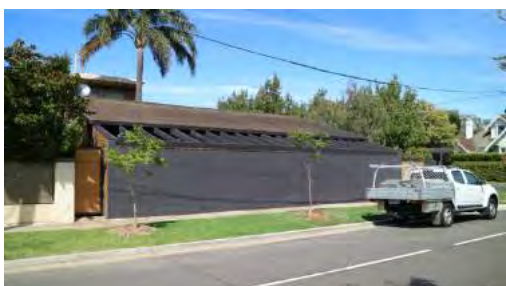




3 Linacre Road, Hampton (HO528) (c1960)



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 53 Scott Street in form, detailing and age of construction include:



15 Mariemont Avenue, Beaumaris (John Baird, 1955)



11 Summerhill Road, Beaumaris (Neil Clerehan, 1958)



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

Like 53 Scott Street, these examples comprise simple elevated box-like forms that incorporate prominent carports below the principal building volume. They feature expansive timber-framed glazing with full-height windows designed to maximise access to light, and incorporate expressed structural elements such as round steel posts and I-beams. Like these examples, 53 Scott Street retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 53 Scott 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 53 Scott Street, Beaumaris was designed by architect, Ken Atkins 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, 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 (by virtue of its inclusion in the Victorian Heritage Register). This is 491 Balcombe Road, Beaumaris (VHR H2379 & HO412), which was designed by architect, David Godsell in 1960 as his own residence. This house is of State-level significance as a notable example of Post-War Modernist residential architecture in Victoria.



491 Balcombe Road, Beaumaris (VHR H2379 & HO412)

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





19 Olympic Avenue, Cheltenham (Rex Patrick, 1951)



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



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)





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. The most comparable in terms of age and architectural form to 53 Scott Street is 15 Hume Street, designed by architect John Baird as his own residence in 1957, though 53 Scott Street is a more substantial, two-storey building. Like 53 Scott Street, 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 Ken Atkins, the house at 53 Scott 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 Ken Atkins in 1953 as his own home, the house at 53 Scott 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. Atkins House makes a strong contribution to this important phase in the development of the municipality.

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, Atkins 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***

Atkins House at 53 Scott Street, Beaumaris 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 Ken Atkins, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like form, shallow metal-clad skillion roof, asymmetrical composition with horizontal emphasis, expressed structural elements including steel posts and beams, expansive timber-framed glazing including window walls and horizontal bands of highlights, recessed entry, and prominent integrated carport.

### ***Criterion E: Importance in displaying particular aesthetic characteristics***

Atkins House at 53 Scott Street, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed and altered by architect Ken Atkins, the house is characterised by its bold elevated street frontage and its refined detailing. Atkins 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 53 Scott Street, Beaumaris has a special association with local architect and long-time Beaumaris resident Ken Atkins. Designed in 1953 for himself and his family and altered in stages to accommodate his family's needs, Atkins resided at 53 Scott Street from 1953 until his death. The house remains in the Atkins' family ownership.

### **Grading and Recommendations**

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

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

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



### **Extent of the Recommended Heritage Overlay**

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



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

#### **Key**

-  Recommended extent of HO
-  Existing Heritage Overlay

## References

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

Atkins, K, & B Axtens, 'University of Melbourne Baillieu Library - The Architects' Story' via University of Melbourne Baillieu Library, <<https://library.unimelb.edu.au/baillieu/home/about-the-baillieu/architects-story>>, accessed 29 June 2021.

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

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

*Herald*.

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

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

*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.

## Atkins House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Atkins House, 53 Scott Street, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 53 Scott Street, Beaumaris (April 2021)*

### ***What is significant?***

Atkins House at 53 Scott Street, Beaumaris, built in 1953, with additions in 1957 and 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 floor plan with north-facing courtyard
- Modernist composition and form, including box-like form with horizontal emphasis, shallow-pitched skillion roof, expansive glazing, prominent undercroft carparking and recessed ground-floor entrance
- Materials, including timber cladding (overpainted), fibre-cement sheet, large-format and highlight timber-framed windows, hit and miss brick walls, and expressed structural elements including round steel posts and I-beams.

### ***How is it significant?***

Atkins House at 53 Scott Street, Beaumaris is of local historical, representative (architectural), aesthetic and associative significance to the City of Bayside.

### ***Why is it significant?***

Designed by architect Ken Atkins in 1953 as his own home, the house at 53 Scott 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. Atkins House makes a strong contribution to this important phase in the development of the municipality (Criterion A).

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

Atkins House at 53 Scott Street, Beaumaris 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 Ken Atkins, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, box-like form, shallow metal-clad skillion roof, asymmetrical composition with horizontal emphasis, expressed structural elements including steel posts and beams, expansive timber-framed glazing including window walls and horizontal bands of highlights, recessed entry, and prominent integrated carport (Criterion D).

Atkins House at 53 Scott Street, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed and altered by architect Ken Atkins, the house is characterised by its bold elevated street frontage and its refined detailing. Atkins 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 53 Scott Street, Beaumaris has a special association with local architect and long-time Beaumaris resident Ken Atkins. Designed in 1953 for himself and his family and altered in stages to accommodate his family's needs, Atkins resided at 53 Scott Street from 1953 until his death. The house remains in the Atkins' family ownership (Criterion H).

#### **Primary sources:**

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

## HERITAGE CITATION

### Andrews House, 78 Scott Street, Beaumaris



*Figure 1. 78 Scott Street, Beaumaris (GJM Heritage, April 2021).*

DATE: November 2021 - Draft

## ANDREWS HOUSE, 78 SCOTT STREET, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> John & Phyllis Murphy with G Stuart Warmington
<b>Construction Date:</b> 1955	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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 and designers clearly embraced the functional ideals of Modernism and, in some cases, the organic architecture of American Frank Lloyd Wright (e.g. Muckle Flugga, 2 High Street, Beaumaris by Chancellor & Patrick, 1958; Godsell House, 491 Balcombe Road, Beaumaris by David Godsell, 1960; and Rendell House, 33 Clonmore St, Beaumaris by Ken Rendell, 1967).

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’<sup>14</sup>. 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.<sup>15</sup>

### **Place History**

The house at 78 Scott Street, Beaumaris was constructed in 1955 for Bruce and Eleanor Andrews to a design by architects, John and Phyllis Murphy, with G Stuart Warmingtton.<sup>16</sup> The house was located on vacant land that previously 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

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

<sup>15</sup> 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).

<sup>16</sup> Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, DRAFT, 2008, p 76.

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

The house at 78 Scott Street comprised a T-shaped plan with open-planned living spaces located to the front and a narrower wing accommodating three bedrooms to the rear.<sup>17</sup> The Andrews' resided at the house until the mid-1960s when they relocated to New Zealand.

A number of alterations were proposed for the property in the ensuing years, including the installation of a brick chimney and fireplace and the erection of a carport in 1981 for then owners Mr and Mrs P Hart (Figures 2 & 3), though it appears these works were not undertaken.<sup>18</sup>

In 1984, new owners Mr and Mrs S Goss built a second-storey addition at a cost of \$4000. This addition, set back at the rear of the house, comprised a shallow gabled timber structure with an east-facing balcony. The plans were prepared by Jeff Clayton & Associates and the builder for the works was R Blackmore (Figure 4).<sup>19</sup> The house was advertised for sale the following year. The illustration at Figure 5 shows the new addition to the rear.<sup>20</sup>

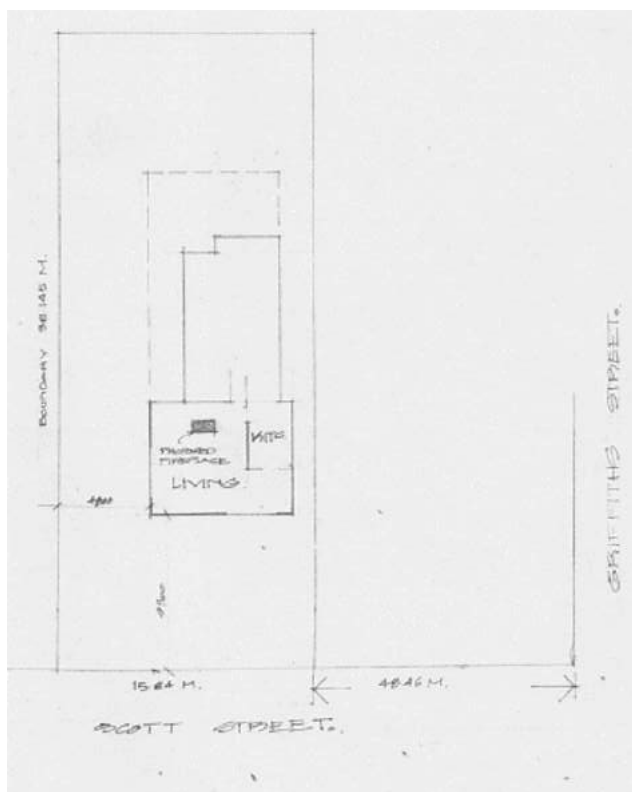


Figure 2. Working drawings showing the original T-shaped form of the residence, 1981 (Source: Bayside Council Building Files)

<sup>17</sup> Bayside Council Building Files, City of Sandringham Application for Permit, 78 Scott Street, Beaumaris, 6 May and 3 August 1981.

<sup>18</sup> Bayside Council Building Files, City of Sandringham Application for Permit, 78 Scott Street, Beaumaris, 6 May and 3 August 1981.

<sup>19</sup> Bayside Council Building Files, City of Sandringham Application for Building Approval, 78 Scott Street, Beaumaris, October 1984.

<sup>20</sup> *The Age*, 7 December 1985, p 51.

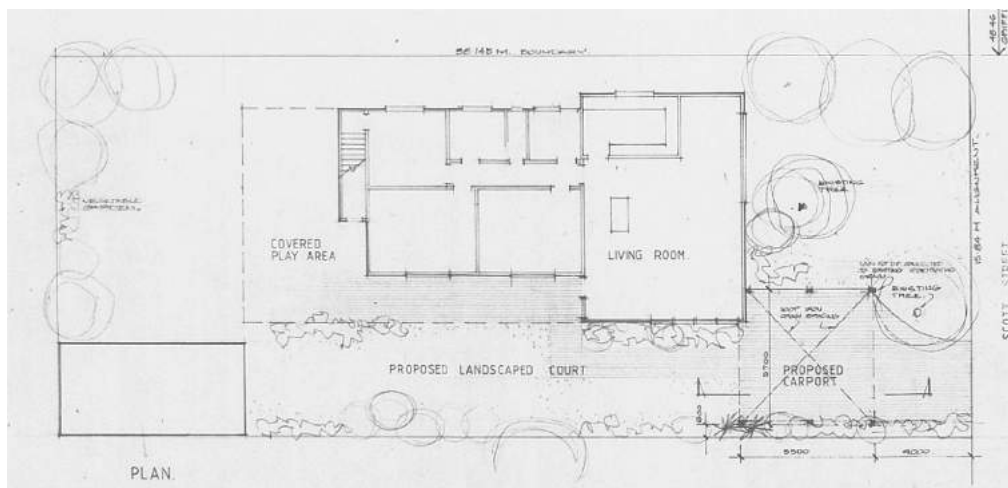


Figure 3. Site plan showing the proposed carport to the front of the property, 1981 (Source: Bayside Council Building Files)



Figure 4. Drawings showing the proposed second storey addition, 1984 (Source: Bayside Council Building Files)



Figure 5. Illustration showing the newly completed second storey addition, 1985 (Source: The Age, 7 December 1985)

### John & Phyllis Murphy, with G Stuart Warmington, architects

John G Murphy (1920-2004) and Phyllis C Slater (1924-) married and established the architectural firm John and Phyllis Murphy in 1950. John Murphy was the son of Melbourne architect Gordon Murphy, partner of the firm Cowper, Murphy & Appleford. In 1938 John Murphy commenced his architectural studies at Swinburne Technical College and worked in his father's firm in 1939 before joining the Army Survey Corps in 1940 and serving in World War II. He returned to his studies at Melbourne Technical College (now RMIT) from 1944-46. Phyllis Slater commenced her architectural studies at the Melbourne Technical College in 1942 before

transferring to the Melbourne University Architecture Atelier in 1944-45. From 1945 she worked for two years with Yuncen Freeman Bros, Griffiths & Simpson. John and Phyllis travelled Europe in 1947 and upon their return in 1948, they both enrolled at the University of Melbourne and completed their architectural studies in 1950.<sup>21</sup>

John and Phyllis Murphy, who worked from home for much of their careers, soon employed young architect G Stuart Warmington, whose name often appears in collaboration on designs.<sup>22</sup> The firm specialised in small-scale residential projects. In response to materials restrictions during the post-war period, designs were often 'lightweight construction that used materials such as plywood in new ways, and was thus aligned to the so-called Melbourne School of structural-functional work'<sup>23</sup> which included the work of Peter McIntyre and Robin Boyd. Their residential work, 'always understated, functionally responsible, and humanist in outlook and finish' earned the firm a national reputation and was published widely.<sup>24</sup> Known examples of their work include the houses at 3 Snowden Place, Canterbury (1952), 59 Valley Parade, Glen Iris (1953), 141 Belford Road, Kew (1954), 9 Hume Street, Kew (1954), 94 Normanby Road, Kew (1955), maisonettes at 21 Redan Street, St Kilda (1958) and Bolobek at 370 Mount Macedon Road, Macedon (1970).

In 1958 the pair were involved in the establishment of the National Trust (Vic) and subsequently took on a number of heritage and conservation projects, such as the restoration of Emu Bottom Homestead, Racecourse Road, Sunbury (1969). The firm acted as the National Trust's official architects for more than twenty years.<sup>25</sup>

## 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 78 Scott Street, Beaumaris is located on the east side of Scott Street, close to the intersection with Griffiths Street. The site is rectangular and slopes gently up from the front (western) boundary to the east. Access is provided at the northern end of the front boundary via a single vehicular crossover.

The house is single-storey, with a later second-storey addition at the rear. It is approximately T-shaped in plan and has a shallow-pitched gable roof form with gable end presenting to the side boundaries. An eave is supported on projecting rafter ends at the principal (west) elevation, whereas the roof finishes flush at the gable ends. The roof is clad in profiled metal sheeting.

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<sup>21</sup> J Willis, 'John and Phyllis Murphy', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 481.

<sup>22</sup> Heritage Alliance, 'Andrews house, 78 Scott Street, Beaumaris' in *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 76.

<sup>23</sup> J Willis, 'John and Phyllis Murphy', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 481.

<sup>24</sup> University of Melbourne, 'Citation – Phyllis Constance Murphy', <[https://about.unimelb.edu.au/\\_\\_data/assets/file/0018/15921/murphy.pdf](https://about.unimelb.edu.au/__data/assets/file/0018/15921/murphy.pdf)>, accessed 24 June 2021.

<sup>25</sup> Heritage Alliance, 'Andrews house, 78 Scott Street, Beaumaris' in *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 76.



At the southeast corner of the building, a two-storey addition that is approximately square in plan also features a shallow-pitched gable roof clad in profiled metal sheeting, with ridgeline parallel to that of the larger ground floor roof. The addition is not readily visible from the street.

The house is of timber frame construction, and walls are clad in vertical timber lining boards. The gauge of the boards differs on the side (south) elevation, where it is narrower than the shiplap or shadowline detail on the principal (west) elevation. A simple, square, red brick chimney is visible beyond the principal elevation. A large timber-framed window suite is asymmetrically positioned at the southern end of the principal (west) elevation. The north elevation includes expansive glazing to the paved garden along the northern boundary.

The driveway surface and front timber fence are later alterations. Mature plantings in the front garden likely represent remnants of an early planting scheme. The rear garden also retains substantial tree specimens that may date to an early planting scheme. A large, rectangular, gable-roofed outbuilding is aligned along the north boundary at the far northeast corner of the site.

#### Key Features:

- Site-specific orientation to maximise the northern aspect.
- Modernist composition and form, including low box-like form with horizontal emphasis, shallow-pitched gabled roof, and expansive glazing.
- Modernist materials and detailing, including vertical timber cladding and timber-framed windows.

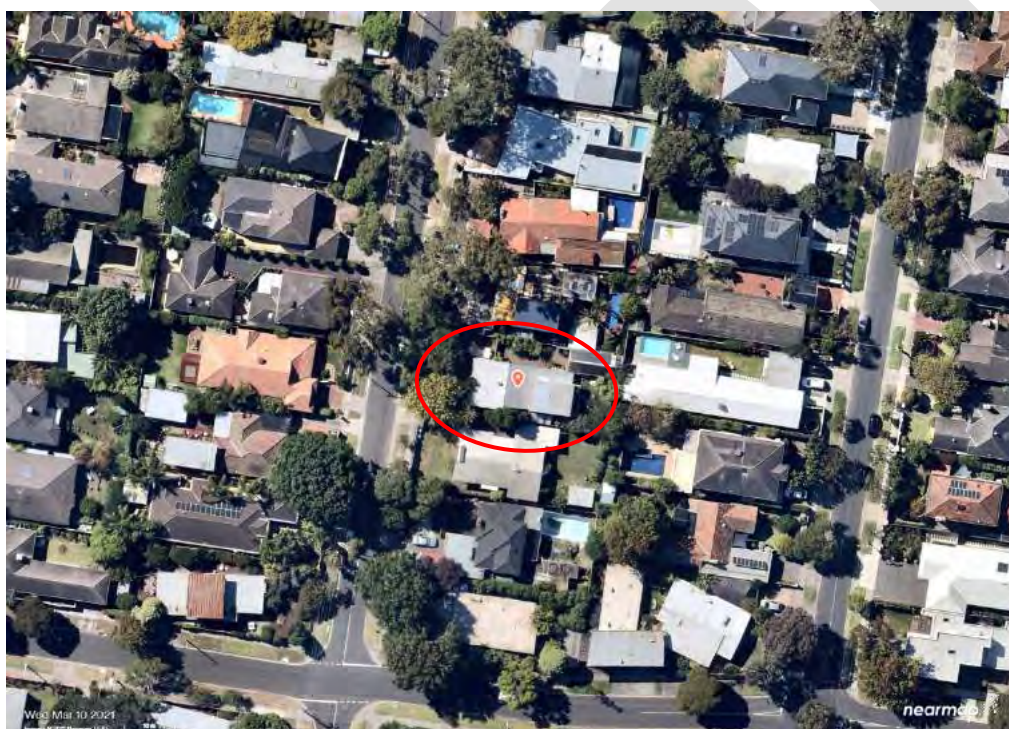


Figure 6. 78 Scott Street, Beaumaris  
(Source: nearmap, accessed September 2021)



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

### Intactness/Integrity

The house at 78 Scott Street retains a high degree of integrity in fabric, form and detail to its period of construction. Alterations include a second-storey addition set back at the rear of the house, which was completed in 1984. Despite this addition, 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. 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.

Many Post-War Modernist houses in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain 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 78 Scott 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)

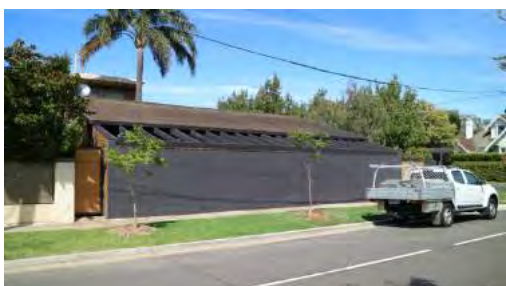




3 Linacre Road, Hampton (HO528) (c1960)



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



54 Haldane Street, Beaumaris (James Earle, 1956)



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





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



23 Clonmore Street, Beaumaris (Eric Rice, 1961)



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

Like 78 Scott Street, Beaumaris, these places comprise simple, box-like forms with horizontal emphasis and shallow-pitched gabled roofs. They 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 minimal openings to the front elevation. Like the examples above, 78 Scott 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 – 78 Scott Street, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

### **Assessment against Criteria**

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

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

Built in 1955 to a design by architects John & Phyllis Murphy, with G Stuart Warmington, the Andrews House at 78 Scott 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 Andrews House clearly demonstrates this important phase in the development of the City of Bayside.

The Andrews 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, Andrews House at 78 Scott Street clearly illustrates this important phase of development in Beaumaris.

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

Andrews House at 78 Scott Street, Beaumaris is a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architects John & Phyllis Murphy, with G Stuart Warmington, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form, shallow-pitched metal-clad gabled roof, groups of full height windows facing private open space to the north, and the use of materials such as vertical timber cladding. A second-storey addition made to the rear of the house does not detract from the key characteristics of the original house.

***Criterion E: Importance in displaying particular aesthetic characteristics***

Andrews House at 78 Scott 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 John & Phyllis Murphy, with G Stuart Warmington, the house is characterised by its low box-like form, shallow-pitched gabled roof and its refined detailing. Andrews 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 8 below.



Figure 8. Recommended Extent of Heritage Overlay  
(Basemap Source: Vicplan.  
Note: the alignment of the aerial photo is determined by Vicplan data).

#### Key

-  Recommended extent of HO
-  Existing Heritage Overlay

## References

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

Bayside Council Building Files.

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

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

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

*Herald*.

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

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*The Age*.

*The Argus*.

University of Melbourne, 'Citation – Phyllis Constance Murphy',  
<<https://about.unimelb.edu.au/data/assets/file/0018/15921/murphy.pdf>>, accessed 24 June 2021.

University of Melbourne, Melbourne 1945 Photo-map.

Willis, J, 'John and Phyllis Murphy', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 481.



## Andrews House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Andrews House, 78 Scott Street, Beaumaris	<b>PS ref no.:</b> TBC
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Figure 1. 78 Scott Street, Beaumaris (April 2021)

### ***What is significant?***

Andrews House at 78 Scott Street, Beaumaris, built in 1955.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Site-specific orientation to maximise the northern aspect
- Modernist composition and form, including low box-like form with horizontal emphasis, shallow-pitched gabled roof, and expansive glazing
- Modernist materials and detailing, including vertical timber cladding and timber-framed windows.

Later alterations, including the two-storey rear addition, are not significant.

### ***How is it significant?***

Andrews House at 78 Scott Street, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

Built in 1955 to a design by architects John & Phyllis Murphy, with G Stuart Warmington, the Andrews House at 78 Scott 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 Andrews House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

The Andrews 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, Andrews House at 78 Scott Street clearly illustrates this important phase of development in Beaumaris (Criterion A).

Andrews House at 78 Scott Street, Beaumaris is a substantially intact representative example of Modernist suburban housing constructed during the post-war period in the City of Bayside. Designed by architects John & Phyllis Murphy, with G Stuart Warmington, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form, shallow-pitched metal-clad gabled roof, groups of full height windows facing private open space to the north, and the use of materials such as vertical timber cladding. A second-storey addition made to the rear of the house does not detract from the key characteristics of the original house (Criterion D).

Andrews House at 78 Scott 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 John & Phyllis Murphy, with G Stuart Warmington, the house is characterized by its low box-like form, shallow-pitched gabled roof and its refined detailing. Andrews House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

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**Primary sources:**

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

## HERITAGE CITATION

### Weate House, 11 Summerhill Road, Beaumaris



*Figure 1. 11 Summerhill Road, Beaumaris (GJM Heritage, April 2021).*

DATE: November 2021 - Draft

## WEATE HOUSE, 11 SUMMERHILL ROAD, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Neil Clerehan
<b>Construction Date:</b> 1958	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.



was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’.<sup>14</sup> 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.<sup>15</sup>

### **Place History**

The house at 11 Summerhill Road, Beaumaris was constructed in 1958 for Gordon and Loris Weate to a design by architect, Neil Cleheran. The couple purchased the last undeveloped lot in Summerhill Road and, through the Royal Victorian Institute of Architects (RVIA) Small Homes Service, commissioned architect Neil Clerehan to design the residence.<sup>16</sup> Cleheran was the Director of the Small Homes Service at the time. The house

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

<sup>15</sup> 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).

<sup>16</sup> Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 116.

comprised a flat-roofed elevated residence with a carport below, and which employed large expanses of glazing to capture natural light.

The Weate family continued to reside at the house until the late 1960s.<sup>17</sup> The house was subsequently occupied by Hugh Widdendorp, co-director of an electrical company of the same name. It was advertised for sale in 1976 for \$89,500.<sup>18</sup>

### **Neil Clerehan, architect**

Neil Clerehan (1922-2017) commenced his architectural studies at Melbourne Technical College (now RMIT) in 1940 and completed them at the University of Melbourne in 1950. His studies were interrupted by his service in World War II, during which he became firm friends with fellow architecture student Robin Boyd.

Clerehan established his own practice in 1949, his first commission being Barton House in East Brighton (1951). In 1952 he travelled the United States, working in New York as a housing consultant within the United Nations Secretariat. Travelling widely, he visited architects such as Frank Lloyd Wright, Paul Rudolph and Philip Johnson.<sup>19</sup>

Upon his return to Melbourne in 1953, Clerehan resumed private practice and replaced Robin Boyd as director of the RVIA Small Homes Service (1954-61). In this position he wrote weekly articles for *The Age* and designed a large number of sample house plans, including 'The Age Dream Home' in 1954-5, a demonstration home that was built in Surrey Hills. In private practice, Clerehan's Modernist residential designs were planned for convenience, with open plans, generous glazing and discreet privacy from the street. Notable examples include Victor Gibson House, Brighton (1954), Younger Court townhouses, Kew (1957), Victor Insulwool Demonstration House, Blackburn (1957), Gillam-Quigley House in Mount Eliza (1960), and Clerehan's own house at Fawkner Street, South Yarra (1958).

### **Historical Themes**

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

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

### **Description**

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

The house at 11 Summerhill Road, Beaumaris is located on the west side of Summerhill Road on a rectangular and flat site, with access provided at the northern end of the front (eastern) boundary via a single vehicle crossover. The house is set back from the street behind a densely vegetated front garden.

The house is two-storey and rectangular in plan, with a deck at the first-floor level extending to the north of the main house. A section of the ground floor at the northeast corner of the building is recessed to provide a semi-open carport space, with additional parking under the elevated deck to the north of the house.

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<sup>17</sup> *The Age*, 16 November 1968, p 30.

<sup>18</sup> *The Age*, 13 November 1976, p 48.

<sup>19</sup> P Goad, 'Neil Clerehan', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 155.

The house has a flat roof clad in what appears to be profiled metal sheeting. An unusual eave runs the full length of the north elevation, with sections of roof cladding omitted to expose the painted timber framing and to allow light to penetrate. The sections of eave over the windows are clad and provide shading from the north sun. To the east and west elevations, the roof edge is dressed with a painted timber fascia that is nearly flush with the walls. The first-floor projects beyond the ground floor walls and is supported on circular steel posts. The walls of the first floor are clad in a pre-cast concrete tile, while the ground floor walls are clad in painted vertical timber lining boards. Expansive timber-framed glazing at the first floor of the north elevation spans the full floor-to-ceiling height.

The front boundary is unfenced, and simply treated with bluestone garden edging. Mature eucalyptus trees are located at the far southeast corner of the site, close to the elevated northern deck, and several mature trees are evident at the rear of the house, all of which may represent remnants of an original 'bush' garden scheme. A steel stair with simple balustrade provides direct access from the elevated deck to the rear garden. The gravel driveway follows an arc to the carport.

#### Key Features:

- Site-specific planning with north-facing orientation.
- Modernist composition and form, including rectangular planning, box-like form, flat roof, wide pergola-like eaves with "patchwork" lining, expansive glazing, integrated carport and concealed front entrance.
- Materials, including pre-cast concrete cladding, vertical timber cladding, timber rafters and beams, steel posts, and expansive timber-framed windows.
- Landscape features, including mature *Eucalyptus sp.*



Figure 2. 11  
Summerhill Road,  
Beaumaris (Source:  
nearmap, accessed  
September 2021)





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

### Intactness/Integrity

The house at 11 Summerhill Road retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 1950s Post-War Modernist house.

### Comparative Analysis

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

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

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.

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 Summerhill Road in form, detailing and age of construction include:



53 Scott Street, Beaumaris (Ken Atkins, 1953)



15 Mariemont Avenue, Beaumaris (John Baird, 1955)





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

Like 11 Summerhill Road, Beaumaris the examples above comprise simple elevated box-like forms that incorporate carports below the principal building volume. They feature expansive timber-framed glazing with full-height windows designed to maximise access to light and incorporate expressed structural elements such as round steel posts and I-beams. Like these examples, 11 Summerhill Road retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 11 Summerhill Road, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

### **Assessment against Criteria**

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

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

Built in 1958 to a design by architect Neil Clerehan, Weate House at 11 Summerhill Road, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Weate 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***

Weate House at 11 Summerhill Road, Beaumaris is notable as a fine and substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Neil Clerehan, 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, elevated box-like form, flat roof with flush fascia and projecting pergola-like eave to the north with lined sections above windows, recessed lower-level with projecting north balcony supported on steel posts, expansive timber-framed glazing across the front elevation and in full-height groups across the north elevation, prominent and integrated carport, and the use of materials such as precast concrete cladding, vertical timber cladding and steel posts and balustrade.

#### ***Criterion E: Importance in displaying particular aesthetic characteristics***

Weate House at 11 Summerhill Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by renowned architect Neil Clerehan, the house is characterised by its strong, elevated box-like form, its unusual precast concrete



cladding and eaves treatment, and its refined detailing. Weate 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>Eucalyptus</i> sp.
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.

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

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

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Goad, P, 'Small Homes Services' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 632-34.

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

*Herald*.

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

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

Royal Victorian Institute of Architects (RVIA), *24 Plans, Small Homes Service: Special Modern Home Folder*, 1959.

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

*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.

## Weate House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Weate House, 11 Summerhill Road, Beaumaris	<b>PS ref no.:</b> TBC
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Figure 1. 11 Summerhill Road, Beaumaris (April 2021)

### ***What is significant?***

Weate House at 11 Summerhill Road, 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
- Site-specific planning with north-facing orientation
- Modernist composition and form, including rectangular planning, box-like form, flat roof, wide pergola-like eaves with "patchwork" lining, expansive glazing, integrated carport and concealed front entrance
- Materials, including pre-cast concrete cladding, vertical timber cladding, timber rafters and beams, steel posts, and expansive timber-framed windows
- Landscape features, including mature *Eucalyptus sp.*

Later alterations are not significant.

### ***How is it significant?***

Weate House at 11 Summerhill Road, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1958 to a design by architect Neil Clerehan, Weate House at 11 Summerhill Road, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Weate House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Weate House at 11 Summerhill Road, Beaumaris is notable as a fine and substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Neil Clerehan, 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, elevated box-like form, flat roof with flush fascia and projecting pergola-like eave to the north with lined sections above windows, recessed lower-level with projecting north balcony supported on steel posts, expansive timber-framed glazing across the front elevation and in full-height groups across the north elevation, prominent and integrated carport, and the use of materials such as precast concrete cladding, vertical timber cladding and steel posts and balustrade (Criterion D).

Weate House at 11 Summerhill Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by renowned architect Neil Clerehan, the house is characterised by its strong, elevated box-like form, its unusual precast concrete cladding and eaves treatment, and its refined detailing. Weate House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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



## HERITAGE CITATION

### Smith House, 16 Surf Avenue, Beaumaris



*Figure 1. 16 Surf Avenue, Beaumaris (GJM, April 2021).*

DATE: November 2021 - Draft

## SMITH HOUSE, 16 SURF AVENUE, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Baird, Cuthbert & Partners
<b>Construction Date:</b> 1973-74	<b>Builder:</b> Demandre Pty Ltd
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### ***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’.<sup>14</sup> 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.<sup>15</sup>

### ***Modernism in the 1970s***

Modernist principles continued to influence house design through to the mid 1970s. A particularly distinctive Modernist house type emerged in the late 1960s, which introduced a 45-degree chamfer to both the plan and section of Modernist designs. This chamfer became a recurrent theme in the residential designs of young architects such as Edgard Pirrotta, Peter Crone and Max May and the more established architect John Baird (in partnership with John Cuthbert), leading to the term ‘Chamfer style’ to be subsequently applied to these

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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



houses by architectural writers.<sup>16</sup> When combined with concrete block construction, the angled roof forms, walls and glazing of these houses produced a Brutalist aesthetic.<sup>17</sup>

### Place History

The house at 16 Surf Avenue, Beaumaris was constructed in 1973-74 for the company Demandre Pty Ltd, to a design by architects Baird, Cuthbert and Partners.<sup>18</sup> The works were undertaken by Demandre Pty Ltd.<sup>19</sup> This commission, named the Smith House,<sup>20</sup> coincided with Baird, Cuthbert and Partners receiving *The Age*/RAIA Bronze Medal for House of the Year in 1973 for the French House, 22 Alfred Street, Beaumaris (HO450).<sup>21</sup> The Smith House, 16 Surf Avenue, Beaumaris was subsequently awarded a Citation in *The Age*/RAIA House of the Year competition three years later, in 1976.<sup>22</sup>

Smith House was advertised for sale in 1978, at which time it was described as an 'outstanding modern residence, architect-designed by John Baird, House of the Year Award 1976.'<sup>23</sup> Noted at this time was the house's northern orientation, cathedral ceilings, timber feature walls and double garage. Three years later the house was again offered for sale, described as a 'magnificent architect-designed, five-year-old executive four bedroom brick residence'<sup>24</sup> and the following year as an 'outstanding modern contemporary style solid brick home .... architect designed and built to the highest standards in workmanship and materials.'<sup>25</sup> Timber panelled walls, exposed brickwork and slate floors were all noted features.



Figure 2. Illustration of 16 Surf Avenue, Beaumaris, 1982.

(Source: *The Age*, 31 July 1982, p 41)

<sup>16</sup> *Architecture Australia*, January 1982, p 36 & P Goad, *Melbourne Architecture*, 1999, p 203.

<sup>17</sup> P Goad, *The Modern House in Melbourne 1945-1975*, 2012, p 7/39, Goad describes the Fletcher House, Morris & Pirrotta, 1971 as 'amongst the first accomplished images in Melbourne of International Brutalism'.

<sup>18</sup> Bayside Council Building Files, City of Sandringham, Building Permit Application, 16 Surf Avenue, Beaumaris, 12 October 1973.

<sup>19</sup> Bayside Council Building Files, City of Sandringham, Building Permit Application, 16 Surf Avenue, Beaumaris, 12 October 1973.

<sup>20</sup> Named 'Smith House' in awards listing in Goad, *Judging Architecture*, p 291.

<sup>21</sup> Goad (ed), *Judging Architecture*, p 290.

<sup>22</sup> Goad (ed), *Judging Architecture*, p 291.

<sup>23</sup> *The Age*, 18 Nov 1978, p 52.

<sup>24</sup> *The Age*, 5 Sep 1981, p 51.

<sup>25</sup> *The Age*, 27 Feb 1982, p 49.

### **John Baird/ Baird, Cuthbert & Partners, architects**

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', a design competition for the 'Ideal Home'.<sup>26</sup> 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).<sup>27</sup>

In 1969 Baird partnered with John Cuthbert, establishing Baird & Cuthbert (later Baird, Cuthbert & Partners). The firm primarily focused on residential commissions, located throughout Victoria. Baird won the Bronze Medal for the RIAA Victoria 'House of the Year' in 1973 (for the Leonard French House & Studio, 22 Alfred Street, Beaumaris), and received citations in the same award in 1975 for the so-called 'Low Energy House', Flinders. In the late 1970s Colin Mitchell became a partner in the firm, which was renamed Baird Cuthbert Mitchell Pty Ltd. The firm was 'widely acknowledged as pre-eminent leaders in the field of energy-efficient residential design'<sup>28</sup>.

### **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 16 Surf Avenue, Beaumaris is located on the east side of Surf Avenue, within 250m of the foreshore between Black Rock and Beaumaris beaches. The subject site is rectangular and slopes down from the front (western) boundary to the rear (eastern) boundary. Access is via a single vehicular crossover at the southern end of the front boundary.

The house is two-storeys and is approximately rectangular in plan, but is comprised of three distinct volumes. In elevation, the southern and northern volumes have flat roofs, while the central volume has a steep-pitched skillion roof form falling to the north. All roofs are clad in profiled metal sheeting, and all walls are of unfinished concrete block. A tall, massive chimney is located at the centre of the northern elevation of the house.

The principal (west) elevation is dominated by a broad double garage. The main pedestrian entry is positioned to the north of this, deeply recessed and accessed via a long, narrow corridor with raked glazing overhead.

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<sup>26</sup> 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)

<sup>27</sup> Built Heritage Pty Ltd, 'John Baird', Dictionary of Unsung Architects, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 8 June 2021.

<sup>28</sup> Built Heritage Pty Ltd, 'John Baird', Dictionary of Unsung Architects, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 8 June 2021.

A tall (approximately 1.5m) concrete block wall matching the walls of the house encloses the front courtyard at the site's northwest corner, and a boundary wall separates the driveway from the neighbouring block. An angled timber letterbox reflecting the pitch of the chamfers to the house is hung at the driveway entry. Mature trees, including two mature palm trees and a large *Syzygium* sp. may represent remnants of an original planting scheme.

Key Features:

- Siting-specific planning with north-facing orientation.
- 'Chamfer-style' composition and form, including rectangular planning, bold angled forms, a combination of flat and skillion roof forms, prominent integrated garage and enclosed front courtyard.
- Modernist materials and detailing, including concrete block walls, profiled metal roofing, and raked glazing.
- Landscape features including walled front courtyard, concrete paved driveway, and original angled timber letterbox.



Figure 3. 16 Surf Avenue, Beaumaris  
(Source: nearmap, accessed September 2021)

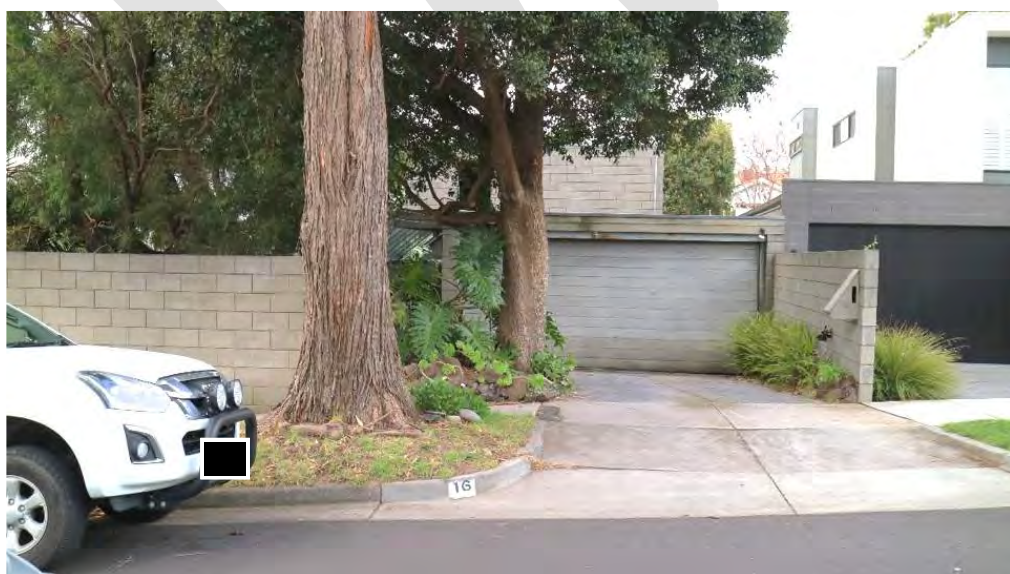


Figure 4. Street presentation (GJM Heritage, April 2021)



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

### **Intactness/Integrity**

The house at 16 Surf 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 1970s house built in the Post-War Modernist style.

### **Comparative Analysis**

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles and the value of employing an architect. In the late 1960s, a particularly distinctive Modernist house type emerged which introduced a 45-degree chamfer to both the plan and section of Modernist designs. This chamfer became a recurrent theme in the residential designs of architects such as Edgard Pirrotta, Peter Crone, Max May and John Baird (in partnership with John Cuthbert), leading to the term 'Chamfer style' to be subsequently applied to these houses by architectural writers. When combined with concrete block construction, the angled roof forms, walls and glazing of these houses produced a Brutalist aesthetic.

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

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





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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

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

Of the examples included in the Heritage Overlay, those that most closely compare to 16 Surf Avenue, Beaumaris are the French House 22 Alfred Street, Beaumaris (also by John Baird with Cuthbert & Partners) and the Coakley House, 4 The Avenue, Hampton. Like 16 Surf Avenue, Beaumaris, these places are built in concrete block and comprise steep-pitched profiled metal-clad roof forms, angled walls, high front walls and courtyards and – like them – received an RIAA award.

Further to the above examples, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay of the Bayside Planning Scheme have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance 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 16 Surf Avenue, Beaumaris in form, detailing and age of construction include:



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



3 Roslyn Street, Brighton (Edgard Pirrotta, 1971)



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

Like 16 Surf Avenue, Beaumaris, the above examples demonstrate the 'Chamfer style', combining 45-degree angles to roofs and walls with more typical Modernist characteristics such as expansive glazing, high privacy walls, prominently sited carports/garages and recessed or concealed entrances. The distinctive use of concrete block construction at 16 Surf Avenue, Beaumaris is particularly comparable to 3 Roslyn Street, Brighton and 35 Kinane Street, Brighton. As noted above, 16 Surf Avenue, Beaumaris received an RAI A Citation in 1976. 3 Roslyn Street, Brighton received the Bronze Medal for House of the Year in 1972 and 42 North Road, Brighton received a Citation that same year. Like these examples, 16 Surf 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 – 16 Surf 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 1973-74 to a design by architects Baird, Cuthbert & Partners, Smith House at 16 Surf 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. Smith House at 16 Surf 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***

Smith House at 16 Surf 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 architects Baird, Curthbert & Partners, 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, expansive north-facing glazing, prominent integrated garage, high privacy walls to the front courtyard, recessed front entry, and angled timber letterbox to the south boundary wall. The house also displays a range of characteristics that are typical of a distinctive group of Post-War Modernist houses constructed in the early 1970s – the ‘Chamfer style’ – including bold angled forms, prominent steep skillion roof, angled glazing, and the use of materials such as concrete block and steel tray decking.

***Criterion E: Importance in displaying particular aesthetic characteristics***

Smith House at 16 Surf Avenue, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style with Brutalist characteristics. Designed by architects Baird, Cuthbert & Partners, the house is characterised by its bold angled concrete block forms and prominent steep-pitched steel-deck clad roof. Awarded a citation in *The Age*/RAIA House of the Year competition in 1976, Smith 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 – garage and front courtyard and driveway walls with letterbox
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No





### Extent of the Recommended Heritage Overlay

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



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

#### Key

-  Recommended extent of HO
-  Existing Heritage Overlay

## References

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

Bayside Council Building Files.

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

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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.

## Smith House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Smith House, 16 Surf Avenue, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 16 Surf Avenue, Beaumaris (April 2021)*

### ***What is significant?***

Smith House at 16 Surf Avenue, Beaumaris, built in 1973-74.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Site-specific planning with north-facing orientation
- 'Chamfer-style' composition and form, including rectangular planning, bold angled forms, a combination of flat and skillion roof forms, prominent integrated garage and enclosed front courtyard
- Modernist materials and detailing, including concrete block walls, profiled metal roofing, and raked glazing
- Landscape features including walled front courtyard, concrete paved driveway, and original angled timber letterbox.

Later alterations are not significant.

### ***How is it significant?***

Smith House at 16 Surf Avenue, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1973-74 to a design by architects Baird, Cuthbert & Partners, Smith House at 16 Surf 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. Smith House at 16 Surf Avenue makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Smith House at 16 Surf 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 architects Baird, Cuthbert & Partners, 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, expansive north-facing glazing, prominent integrated garage, high privacy walls to the front courtyard, recessed front entry, and angled timber letterbox to the south boundary wall. The house also displays a range of characteristics that are typical of a distinctive group of Post-War Modernist houses constructed in the early 1970s – the ‘Chamfer style’ – including bold angled forms, prominent steep skillion roof, angled glazing, and the use of materials such as concrete block and steel tray decking (Criterion D).

Smith House at 16 Surf Avenue, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in its Modernist style with Brutalist characteristics. Designed by architects Baird, Cuthbert & Partners, the house is characterised by bold angled concrete block forms and prominent steep-pitched steel-deck clad roof. Awarded a citation in *The Age*/Royal Australian Institute of Architects ‘House of the Year’ competition in 1976, Smith House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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



## HERITAGE CITATION

### Wright House, 2 Te Hongi Court, Beaumaris



*Figure 1. 2 Te Hongi Court, Beaumaris (GJM Heritage, November 2021).*

**DATE:** December 2021 - Draft

## WRIGHT HOUSE, 2 TE HONGI COURT, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Not known
<b>Construction Date:</b> 1960	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

## Place History

The house at 2 Te Hongi Court, Beaumaris was constructed in 1960 for Ronald and Henrietta Wright.<sup>14</sup> The two-storey brick and timber house replaced an earlier four-roomed timber house on the site.<sup>15</sup> Te Hongi Court was developed from the mid-1950s on the site of Te Hongi, a large timber house that occupied a sizeable tract of land with a frontage to Beach Road.<sup>16</sup> The property was subdivided in the early 1950s and in 1953 14 allotments were offered for sale. The allotments featured a ‘complete panorama of Port Phillip Bay and the You Yangs’ and were marketed as ‘some of the highest land in the district’.<sup>17</sup>

The house at 2 Te Hongi Court was auctioned in 1991, at which time it comprised a lounge room, dining room, family room, four bedrooms, two bathrooms, a double garage and an in-ground swimming pool.<sup>18</sup> A number of alterations were made to the property in the early 2010s. This included the construction of a deck to the rear and new stairs to the front. The rear deck was extended in 2021.<sup>19</sup>

## 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 Te Hongi Court, Beaumaris is located at the southern end of the court on a site that is approximately triangular and which slopes away to the south. Access is provided from Te Hongi Court via a single vehicular crossover.

The house is two-storeys and is rectangular in plan, with two flat roofs with broad eaves and deep fascias arranged at different levels over two distinct and split volumes. The house is of mixed masonry and timber construction, with (overpainted) face brick walls to the lower sections and timber-framed walls, clad with

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

<sup>14</sup> City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 118, Public Record Office Victoria; S&M, 1955; 1960.

<sup>15</sup> City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 57, Public Record Office Victoria.

<sup>16</sup> *The Age*, 1 August 1953, p 28.

<sup>17</sup> *The Age*, 1 August 1953, p 28.

<sup>18</sup> *The Age*, 2 November 1991, p 46.

<sup>19</sup> Nearmap aerial photographs, 2009-2021, <nearmap.com>, accessed 8 December 2021.



timber lining, to the upper levels. A mezzanine entry, located at the centre of the principal elevation and accessed via later timber stairs and decking, links the house's split-levels. The western volume of the house is dominated at the upper-level by an expansive floor-ceiling window wall, while a carport (more recently enclosed to form a carport) is integrated into the house below and is access by a sloping driveway.

The surrounding gardens are planted with native trees and shrubs and the front garden is unfenced. A pool is located at the rear of the property.

#### Key Features:

- Modernist composition and form including low box-like form with horizontal emphasis, split-level rectangular planning, flat roofs with broad eaves and deep fascias, expansive windows, and prominently sited carport (now garage).
- Modernist materials and detailing, including timber-framed glazing, face brick (overpainted), and vertical timber wall cladding.



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

#### Intactness/Integrity

The house at 2 Te Hongi Court, Beaumaris retains a high degree of integrity in fabric, form and detailing to its period of construction. The house remains substantially intact and, despite the alterations to the carport (enclosed to form a garage) and the construction of a new entry stair and rear deck, 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 and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting and integrated carports were prominently placed at the front of the house. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

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

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



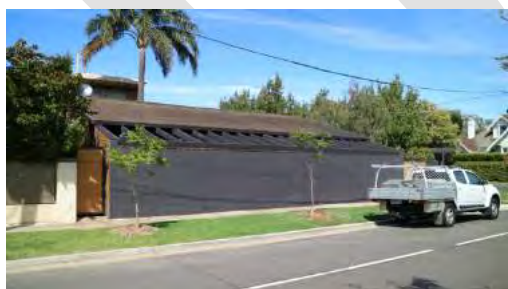
451 Beach Road, Beaumaris (HO430) (Mockridge, Stahle & Mitchell, 1956)



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 RIAA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RIAA House of the Year award in 1976.

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

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 2 Te Hongi Court in form and detailing include:





53 Scott Street, Beaumaris (Ken Atkins, 1953)



15 Mariemont Avenue, Beaumaris (John Baird, 1955)



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

Like 2 Te Hongi Court, the examples above comprise simple elevated box-like forms that incorporate carports below the principal building volume. They feature expansive timber-framed glazing with full-height windows designed to maximise access to light. Like these examples, 2 Te Hongi Court retains a high degree of integrity to its period of construction and, despite the enclosure of the carport to create a garage, 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 Te Hongi 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 1960 for Ronald and Henrietta Wright, the house at 2 Te Hongi Court, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of 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. Wright House at 2 Te Hongi Court 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***

Wright House at 2 Te Hongi Court, Beaumaris is notable as a substantially 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 Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including rectangular split-level planning, elevated box-like form with horizontal emphasis and integrated garage (former carport) below, flat roofs with broad eaves and deep fascias, expansive timber-framed glazing including full-height windows to the front and rear elevations, and the use of brick and vertical timber cladding.

***Criterion E: Importance in exhibiting particular aesthetic characteristics***

Wright House at 2 Te Hongi Court, Beaumaris is of aesthetic significance as a well resolved and carefully detailed example of a suburban house constructed in the Modernist style. The house is characterised by its bold elevated street frontage with prominent use of floor-to-ceiling glazing, and its refined detailing. Wright 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 3 below.



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

#### Key

-  Recommended extent of HO
-  Existing Heritage Overlay

## References

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

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.

Nearmap.

Sands and McDougall Directory (S&M).

*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.

## Wright House, Beaumaris – Statement of Significance, December 2021

<b>Heritage place:</b> Wright House, 2 Te Hongi Court, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 2 Te Hongi Court, Beaumaris (November 2021)*

### ***What is significant?***

Wright House at 2 Te Hongi Court, 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
- Modernist composition and form including low box-like form with horizontal emphasis, split-level rectangular planning, flat roofs with broad eaves and deep fascias, expansive windows, and prominently sited carport (now garage)
- Modernist materials and detailing, including timber-framed glazing, face brick (overpainted), and vertical timber wall cladding.

Later alterations, including the front and rear decking and the garage doors, are not significant.

### ***How is it significant?***

Wright House at 2 Te Hongi Court, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

Built in 1960 for Ronald and Henrietta Wright, the house at 2 Te Hongi Court, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of 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. Wright House at 2 Te Hongi Court clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Wright House at 2 Te Hongi Court, Beaumaris is notable as a substantially 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 Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including rectangular split-level planning, elevated box-like form with horizontal emphasis and integrated garage (former carport) below, flat roofs with broad eaves and deep fascias, expansive timber-framed glazing including full-height windows to the front and rear elevations, and the use of brick and vertical timber cladding (Criterion D).

Wright House at 2 Te Hongi Court, Beaumaris is of aesthetic significance as a well resolved and carefully detailed example of a suburban house constructed in the Modernist style. The house is characterised by its bold elevated street frontage with prominent use of floor-to-ceiling glazing, and its refined detailing. Wright House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

**Primary sources:**

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

## HERITAGE CITATION

### Mollar House, 28 Towers Street, Beaumaris



*Figure 1. 28 Towers Street, Beaumaris (GJM Heritage, April 2021).*

DATE: November 2021 - Draft

## MOLLAR HOUSE, 28 TOWERS STREET, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Borland, Trewenack & Brooks
<b>Construction Date:</b> 1957	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’<sup>14</sup>. 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.<sup>15</sup>

### **Place History**

The house at 28 Towers Street, Beaumaris was constructed in 1957 for Geoffrey and Patricia Mollar to a design by architects Borland, Trewenack & Brooks.<sup>16</sup> A photograph of the house taken soon after its completion shows the house was designed as a single-storey flat roofed building with large expanses of glazing to the street frontage and a projecting carport (Figure 2).

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

<sup>15</sup> 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).

<sup>16</sup> Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 120.

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

The Mollar family continued to own the property into the 2000s and it remains highly intact to its original construction.



Figure 2. The house at 28 Towers Street, Beaumaris, 1957 (Source: Peter Wille collection, State Library of Victoria)

### **Borland, Trewenack & Brooks, architects**

Kevin W Borland (1926-2000) studied technical drawing and building construction part time at Melbourne Technical College in 1941-42, while working in a junior position at the offices of Best Overend. He completed his secondary education at University High School in 1943 and commenced studying architecture at the University of Melbourne the following year, before joining the Royal Australian Naval Reserve. He completed his architectural studies in 1950, and a Diploma in Town and Regional Planning in 1951 and worked for a short period in Sydney with Harry Seidler<sup>17</sup> before returning to Melbourne to work in the offices of Mockridge Stahle & Mitchell. In 1952, Borland, together with John and Phyllis Murphy, Peter McIntyre and engineer Bill Irwin, entered and won the national competition for the Olympic Swimming and Diving Stadium for the Melbourne Olympic Games (built 1954-56), one of Melbourne's most celebrated modern structures. Borland's early residential works, which focused on modernist residential design and exhibition design, often reflected his admiration of the works of Harry Seidler and Walter Gropius.

Between 1955 and 1965 Borland partnered with Geoff Trewenack (1927-1998), forming Borland & Trewenack. The firm focused primarily on residential and commercial commissions, a key project being MacHutchison House in Park Orchards (1959). A partner joined the firm, establishing Borland, Trewenack & Brooks. The 1968 RAlA *Homebuilders' Handbook* recorded a number of residential projects designed by the firm in the 1950s

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<sup>17</sup> Heritage Alliance, 'House (Mollar House), 28 Towers Street, Beaumaris' in *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 120.

and early 1960s, located in greater Melbourne. A majority of these houses have since been demolished. One remaining example is the subject property at 28 Towers Street, Beaumaris (1957).

## Historical Themes

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

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

## Description

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

The house at 28 Towers Street, Beaumaris is located on the south side of Towers Street close to the intersection with Shands Street. The site is rectangular and flat and access is provided at the western end of the front boundary via a single vehicular crossover.

The house is single-storey with a deep setback from the front (north) boundary. It is rectangular in plan, with a narrow, integrated carport which extends north over the driveway towards the front boundary. The roof is flat with eaves to the south and shallow parapets to the north, east and west. Three discrete sections of the roof are omitted to reveal the rafters and provide light to courtyards located at the eastern and western sides of the house.

The entire north elevation comprises floor-to-ceiling glazing, with side walls in a cream face brick. Entry is accessed through the carport at the west side of the front elevation. The carport is prominently positioned, with square timber posts exposed and expressed. The base of the posts have been modified with stirrups. A brick-paved driveway connects to the concrete floor of the carport and the front of the property.

The front garden is unfenced and planted with mature Australian native species that likely represent remnants of an original planting scheme.

### Key Features:

- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, flat roof, internal private courtyards, prominent front carport and expansive glazing.
- Modernist materials and detailing, including cream-coloured face brick, expansive timber-framed windows and timber-framing to the carport.
- Landscape elements, including native plantings in front garden, brick paved driveway and concrete paved carport.





Figure 3. 28 Towers Street, Beaumaris  
(Source: nearmap, accessed September 2021)



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

### Intactness/Integrity

The house at 28 Towers Street retains a high degree of integrity in fabric, form and detail to its period of construction. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

### Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside. These houses were designed with a simplicity of structure and a sparseness of detail. Plans were typically rectangular, with zoned wings, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently placed at the front of the house while entries were commonly recessed and concealed from view.



Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

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

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 28 Towers 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. An example that is comparable to 28 Towers Street, Beaumaris in form, detailing and age of construction is:



148 Weatherall Road, Cheltenham (C R Crook, 1955-56)

Like 28 Towers Street, Beaumaris, 148 Weatherall Road, Cheltenham is characterised by its rectangular planning and box-like form with flat or shallow-pitched roof. Both houses are located on sites with a north-south orientation but they do not specifically take advantage of the north-facing elevation to provide a connection between the outdoors and indoors. They also have carports or garages that are set apart from the simple rectangular forms of the main house. Both properties retain a high degree of integrity to their period of construction and remain substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other example identified above – 28 Towers 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 Borland, Trewenack & Brooks, Mollar House at 28 Towers 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. Mollar 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***

Mollar House at 28 Towers 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 architects Borland, Trewenack & Brooks, 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, box-like form with horizontal emphasis, shallow-pitched metal-clad flat roof, expansive timber-framed glazing including a full-height window wall to the northern (principal) elevation, internal courtyards and prominent front carport.

**Criterion E: Importance in displaying particular aesthetic characteristics**

Mollar House at 28 Towers 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 Borland, Trewenack & Brooks, the house is characterised by its prominent carport, highly glazed street presentation to the street and its refined detailing. Mollar House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

**Grading and Recommendations**

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

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	Yes – mature native trees in the 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 5 below.



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

**References**



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

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

Evans, D, 'Architects' Group', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 28-29.

Evans, D, 'Kevin Borland', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 98-99.

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.

## Mollar House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Mollar House, 28 Towers Street, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 28 Towers Street, Beaumaris (April 2021)*

### ***What is significant?***

Mollar House at 28 Towers 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 rectangular planning, low box-like form with horizontal emphasis, flat roof, internal private courtyards, prominent front carport and expansive glazing
- Modernist materials and detailing, including cream-coloured face brick, expansive timber-framed windows and timber-framing to the carport
- Landscape elements, including native plantings in front garden, brick paved driveway and concrete paved carport.

Later alterations are not significant.

### ***How is it significant?***

Mollar House at 28 Towers Street, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1957 to a design by architects Borland, Trewenack & Brooks, Mollar House at 28 Towers 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. Mollar House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Mollar House at 28 Towers 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 architects Borland, Trewenack & Brooks, 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, box-like form with horizontal emphasis, shallow-pitched metal-clad flat roof, expansive timber-framed glazing including a full-height window wall to the northern (principal) elevation, internal courtyards and prominent front carport (Criterion D).

Mollar House at 28 Towers 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 Borland, Trewenack & Brooks, the house is characterised by its prominent carport, highly glazed street presentation to the street and its refined detailing. Mollar House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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

## HERITAGE CITATION

### Whybrow House, 132 Tramway Parade, Beaumaris



*Figure 1. 132 Tramway Parade, Beaumaris (GJM Heritage, April 2021).*

DATE: November 2021 - Draft



## HOUSE, 132 TRAMWAY PARADE, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Ronald G Monsbourgh
<b>Construction Date:</b> 1962	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’.<sup>14</sup> 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.<sup>15</sup>

### **Place History**

The house at 132 Tramway Parade, Beaumaris was constructed in 1962 for R J Whybrow to a design by architect, Ronald G Monsborough.<sup>16</sup> 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

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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

<sup>16</sup> Built Heritage Pty Ltd, ‘Ronald G Monsborough’ in *Dictionary of Unsung Architects*, < <http://www.builtheritage.com.au/dictionary.html>>, accessed June 2021.

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

### **Ronald G Monsborough, architect**

Ronald (Ron) G Monsborough (1932-2007) was born into a family of architects, his father being George Alfred Monsborough and brother, Alan Gordon Monsborough. Ron Monsborough studied architecture at what became RMIT and subsequently worked with Harry Winbush, the school's Head of Architecture. He was registered as an architect in 1958, at which time he lived in Beaumaris.

Monsborough established his own practice in 1962, as Ronald G Monsborough & Associates. He initially focused on residential projects, with projects including the subject property (1962) and his own house at 153 Tramway Parade (1958). However, it was in cinema design that Monsborough became an expert, specialising in the field for over 30 years from the early 1960s.

Monsborough had several designs in the collection of the Royal Victorian Institute of Architects (RVIA) Small Homes Service. An award-winning design for the 1969 Small Homes Service competition was subsequently built at 9 Shalimar Court, Vermont South as part of the display village called the 'Blue Flame Project'. The design was subsequently included in the Small Homes Service catalogue as standard design V438.<sup>17</sup>

### **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 132 Tramway Parade, Beaumaris is located on the east side of Tramway Parade between Cloris Avenue and Griffiths Street. The site is rectangular and flat, with access provided at the front (western) boundary via a single vehicular crossover.

The house is single-storey and centrally located on the site, with the principal (western) elevation set back approximately 13.5m from the front boundary. A large double carport projects in front of the house and is built along the south (side) boundary, with open courtyard beyond.

In plan, the house comprises three rectangular sections that intersect with, but are offset from, one another. The rearmost (northeast) section appears to have a slightly different roof cladding and may represent a later addition. A detached studio is located at the far southeastern corner of the site.

The flat roof has projecting eaves to the north, but is flush with the east, south and west elevations and simply detailed at the edge with a painted timber fascia. The walls are constructed in a narrow, heavily textured dark grey brick, with wing wall extending to the north boundary to provide privacy to the garden beyond. This wing wall is perforated by way of omitting bricks at regular intervals. A large floor-to-ceiling window is centrally

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<sup>17</sup> Built Heritage Pty Ltd, 'Ronald G Monsborough' in Dictionary of Unsung Architects, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 29 June 2021.



positioned on the west elevation. Entry is recessed behind the frontmost section of the house via a straight concrete path, partially covered by a cantilevered section of the carport roof. Other details include exposed square timber posts which support the carport and the stained timber ceiling lining of the carport.

All vegetation has been removed from the front garden and it is unfenced. A later chimney has been installed at the approximate intersection of the two easternmost built forms.

#### Key Features:

- Site-specific planning to maximise the northern aspect.
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, flat roof, prominent integrated carport, internal courtyards, and expansive windows.
- Modernist materials and detailing, including dark grey textured brick, painted timber fascias, and timber-framed windows.



Figure 2. 132  
Tramway Parade,  
Beaumaris (Source:  
nearmap, accessed  
November 2021)



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



Figure 4. Street presentation c2015  
(Source: <https://www.realestate.com.au/sold/property-house-vic-beaumaris-120136809>)

### Intactness/Integrity

The house at 132 Tramway Parade retains a high degree of integrity in fabric, form and detail. The house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1960s house built in the Post-War Modernist style.

### Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses 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.

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.

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. They are noted as follows:

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

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

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 132 Tramway Parade in form, detailing and age of construction include:



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





50 Gareth Avenue, Beaumaris (Bruce Barbour, 1959)



7 Grandview Avenue, Beaumaris (John Baird, 1960)



14 Fairway Avenue, Cheltenham (Gerald McKeown, 1961)



86 Dalgetty Road, Beaumaris (Robin Boyd, 1955)

Like 132 Tramway Parade, the above examples comprise simple, single-storey box-like forms with flat roofs and prominent carports. They are characterised by their austere principal elevations, emphasis on privacy and their low-profile horizontal forms. Like 132 Tramway Parade, these examples are designed with privacy and site-specific orientation in mind; they are oriented to respond to the site, rather than designed to address the street. They also incorporate expansive full-height windows designed to maximise natural lighting – a characteristic feature of Modernist housing design. Like the examples above, 132 Tramway Parade 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 – 132 Tramway Parade clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

## Assessment against Criteria

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

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

Built in 1962 to a design by architect Ronald R Monsborough, Whybrow House at 132 Tramway Parade, Beaumaris is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. Beaumaris in particular appealed to many architects, designers and homemakers who were drawn to settle on low-cost, but attractive land and the suburb became a centre of Modernist residential housing in the post-war period. Whybrow House makes a strong contribution to this important phase in the development of the City of Bayside.

The house also has clear associations with the 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, Whybrow 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***

Whybrow House at 132 Tramway Parade, Beaumaris is notable as a substantially intact representative example of suburban housing constructed during the post-war period in the City of Bayside. Designed by architect, Ronald R Monsborough, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roofs with broad eaves to the north, expansive timber-framed glazing, prominent front carport, and the use of materials such as narrow-profile grey textured bricks for walls and privacy screen to the north.

### ***Criterion E: Importance in displaying particular aesthetic characteristics***

Whybrow House at 132 Tramway Parade, 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 Ronald R Monsborough, the house is characterised by its austere presentation to the street, its use of narrow-profile textured grey brick, and its refined detailing. Whybrow 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 and 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 5 below.



## References

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

Built Heritage Pty Ltd, 'Ronald G Monsborough' in *Dictionary of Unsung Architects*, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 29 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.

University of Melbourne, Melbourne 1945 Photo-map.



## Whybrow House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Whybrow House, 132 Tramway Parade, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 132 Tramway Parade, Beaumaris (April 2021)*

### ***What is significant?***

Whybrow House at 132 Tramway Parade, 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
- Site-specific planning to maximise the northern aspect
- Modernist composition and form, including rectangular planning, low box-like form with horizontal emphasis, flat roof, prominent integrated carport, internal courtyards, and expansive windows
- Modernist materials and detailing, including dark grey textured brick, painted timber fascias, and timber-framed windows.

Later alterations are not significant.

### ***How is it significant?***

Whybrow House at 132 Tramway Parade, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

Built in 1962 to a design by architect Ronald R Monsborough, Whybrow House at 132 Tramway Parade, Beaumaris is illustrative of post-war suburban development in the City of Bayside, when a large number of

architect-designed Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. Beaumaris in particular appealed to many architects, designers and homemakers who were drawn to settle on low-cost, but attractive land and the suburb became a centre of Modernist residential housing in the post-war period. Whybrow House makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

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

Whybrow House at 132 Tramway Parade, Beaumaris is notable as a substantially intact representative example of suburban housing constructed during the post-war period in the City of Bayside. Designed by architect, Ronald R Monsborough, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including site-specific orientation, rectangular planning, low box-like form with horizontal emphasis, flat roofs with broad eaves to the north, expansive timber-framed glazing, prominent front carport, and the use of materials such as narrow-profile grey textured bricks for walls and privacy screen to the north (Criterion D).

Whybrow House at 132 Tramway Parade, 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 Ronald R Monsborough, the house is characterised by its austere presentation to the street, its use of narrow-profile textured grey brick, and its refined detailing. Whybrow House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

**Primary sources:**

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

## HERITAGE CITATION

### Pike House, 165-167 Tramway Parade, Beaumaris



*Figure 1. 165-167 Tramway Parade, Beaumaris (GJM Heritage, April 2021).*

**DATE:** November 2021 - Draft

## PIKE HOUSE, 165-167 TRAMWAY PARADE, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Allan Pike (assumed)
<b>Construction Date:</b> 1956	<b>Builder:</b> Allan Pike
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.



was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

## Place History

The house at 165-167 Tramway Parade, Beaumaris was constructed in 1956 by builder, Allan W Pike as his own residence. It is likely that the house was also designed by Pike. The house was located on vacant land that previously 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.



Figure 2. Site plan for 165 Tramway Parade dated 5 September 1969 showing outline of residence (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

<sup>12</sup> *The Age*, 24 August 1949, p 6, quoted from Victorian Architectural Students' paper *Smudges*.

<sup>13</sup> *The Age*, 24 August 1949, p 6.

## 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 165-167 Tramway Parade, Beaumaris is located on the west side of Tramway Parade, close to the intersection with Cloris Avenue. The site is an elevated, rectangular double block that slopes steeply up from the front (eastern) boundary to the northwest. Access is provided at the southern end of the front boundary via a single vehicular crossover and sloping concrete driveway, with pedestrian access located at the northern end of the front boundary via a narrow garden path.

The house is three-storeys and is approximately L-shaped in plan, with the axes of the building offset from the site boundaries by approximately 30 degrees. Roofs are flat with eaves finished in painted timber fascias and unusual slotted fibre cement soffits, presumably designed to ventilate the shallow roof space.

The main entry is on the first-floor level at the internal corner of the L-shaped plan, and is accessed via a steel stair with concrete treads. Cantilevered concrete balconies extend across the full length of the eastern elevation, wrapping around the wing that projects towards the street. The balconies and the entry stair are fitted with a steel balustrade with a sine-wave motif. A massive and prominent random-stone-clad chimney visually connects the three levels near the main entry. Glazing is expansive with timber-framed windows prominently featured on all elevations of the first and second levels. Side and wing walls are of brick construction, since overpainted. A carport with tilt-up door is located at the southern end of the principal (east) elevation.

The surrounding gardens are densely planted. A mid-height brick retaining wall, curved to accommodate the driveway and overpainted white, forms the fence at the front boundary. A large *Eucalyptus* sp. at the southeast corner of the site may pre-date the house. A small gate at the pedestrian entry matches the detailing of the steel balcony balustrades.

### Key Features:

- Modernist composition and form, including tiered box-like forms with a horizontal emphasis, shallow-pitched roofs with eaves finished in deep fascias, expansive glazing and prominent integrated carport/garage.
- Modernist materials and detailing, including expansive timber-framed windows, decorative stone-clad chimney, and decorative steel balustrading to concrete steps and balconies.
- Landscape elements, including brick retaining wall to the front boundary and garden gate with detailing to match the balcony balustrades.



Figure 3. 165-167 Tramway Parade, Beaumaris (Source: nearmap, accessed September 2021)



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

### Intactness/Integrity

The house at 165-167 Tramway Parade 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. 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, 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. Landscaping was commonly integrated into the overall design with front walls, wing walls and hit-and-miss screens providing privacy.

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



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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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

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

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

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

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. A house that is comparable to 165-167 Tramway Parade, Beaumaris in form, detailing and age of construction is:



175-177 Tramway Parade, Beaumaris (Unknown, 1960)

Like 165-167 Tramway Parade, Beaumaris, the above place comprises rectangular planning, tiered box-like forms with horizontal emphasis, flat roofs with broad eaves and deep fascias, expansive timber-framed glazing including full-height window walls, and the use materials such as vertical timber cladding and decorative stone facing. Like 175-177 Tramway Parade, the above residence 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 example identified above – 165-167 Tramway Parade, 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, by owner-builder Allan Pike, Pike House at 165-167 Tramway Parade, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of 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. Pike House clearly demonstrates this important phase in the development of the City of Bayside.

Pike 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, Pike 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***

Pike House at 165-167 Tramway Parade, 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. Constructed by owner-builder Allan Pike, 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, shallow-pitched roof with broad eaves and deep fascias, expansive timber-framed glazing including fully glazed window walls, prominent integrated carport and the use of materials such as vertical timber cladding, decorative stone facing and curved steel balustrading and gate.

***Criterion E: Importance in displaying particular aesthetic characteristics***

Pike House at 165-167 Tramway Parade, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Constructed by owner-builder Allan Pike, the house is characterised by its multi-level, highly glazed presentation to the street and its refined detailing. Pike House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

**Grading and Recommendations**

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

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

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes – front brick wall with steel gate
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.

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.

*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.

## Pike House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Pike House, 165-167 Tramway Parade, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 165-167 Tramway Parade, Beaumaris (April 2021)*

### ***What is significant?***

Pike House at 165-167 Tramway Parade, 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
- Modernist composition and form, including tiered box-like forms with a horizontal emphasis, shallow-pitched roofs with eaves finished in deep fascias, expansive glazing and prominent integrated carport/garage
- Modernist materials and detailing, including expansive timber-framed windows, decorative stone-clad chimney, and decorative steel balustrading to concrete steps and balconies
- Landscape elements, including brick retaining wall to the front boundary and garden gate with detailing to match the balcony balustrades.

Later alterations are not significant.

### ***How is it significant?***

Pike House at 165-167 Tramway Parade, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1956, by owner-builder Allan Pike, Pike House at 165-167 Tramway Parade, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of 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. Pike House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

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

Pike House at 165-167 Tramway Parade, 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. Constructed by owner-builder Allan Pike, 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, shallow-pitched roof with broad eaves and deep fascias, expansive timber-framed glazing including fully glazed window walls, prominent integrated carport and the use of materials such as vertical timber cladding, decorative stone facing and curved steel balustrading and gate (Criterion D).

Pike House at 165-167 Tramway Parade, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Constructed by owner-builder Allan Pike, the house is characterised by its multi-level, highly glazed presentation to the street and its refined detailing. Pike House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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



## HERITAGE CITATION

### House, 166 Tramway Parade, Beaumaris



Figure 1. 166 Tramway Parade, Beaumaris (GJM Heritage, April 2021).

DATE: November 2021 - Draft

## HOUSE, 166 TRAMWAY PARADE, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Ray Berg
<b>Construction Date:</b> 1953	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’.<sup>14</sup> 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.<sup>15</sup>

### **Place History**

The house at 166 Tramway Parade, Beaumaris was built in 1953 to a design by architect, Ray Berg. 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.

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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



The brick veneer house, designed in a 'semi-contemporary style', comprised a front patio with stone flooring, a large entrance hall, large open-plan lounge/dining room, tiled kitchen and bathroom and three bedrooms, with a double garage.<sup>16</sup> When the house was advertised for sale in 1957 attention was drawn to its impressive setting 'built on [the] highest point in the area, with bay views to Dromana'.<sup>17</sup>

### **Ray Berg, architect**

Ray Berg was born Raymond Schmerberg (1913-88) and was encouraged to become an architect by Percy Everett, then the principal of Brunswick Technical School, at which Berg took architectural subjects. At the same time, Berg undertook articles with EJ & KB Keogh and Percy Everett, before winning the Royal Victorian Institute of Architects (RVIA) Scholarship to study at the University of Melbourne Architectural Atelier, where he obtained a series of honours, including the John Grice Prize in 1935. After completing his studies in 1935, Berg worked for Marcus Martin and the atelier director Leighton Irwin, where he became a senior designer. He travelled to London in 1939, working for Louis de Soissons and Brian O'Rorke.

On his return to Melbourne, Berg lectured at the University of Melbourne from 1949 until 1962. He continued in private practice while teaching, but only undertook a small number of commissions. During this period, he is known to have designed a house at 51 Panoramic Road, North Balwyn (1950), his own modernist home at 11 Rochester Street, Kew (1953; demolished), a house on the Boulevard, Ivanhoe (1954), and the notable triangular-plan Hall House, Dandenong Road, Clayton (1953; demolished) with Hubert (Hub) Waugh, with whom he briefly partnered.<sup>18</sup>

In 1962 Berg formed a partnership with fellow staff member Douglas Alexandra (1922-2000). Berg was RVIA president (1957-59), RAIA President (1964-65) and in 1974 was awarded the RAIA Gold Medal. He retired in 1983.<sup>19</sup>

### **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 166 Tramway Parade, Beaumaris is located on the east side of Tramway Parade, between Balcombe Road and Cloris Avenue. The site is rectangular and slopes steeply up from the west (Tramway Parade) boundary to the east. It is accessed via a single vehicle crossover at the centre of the front boundary.

The house is two-storey and is set back approximately 10m from the front (west) boundary. It is approximately U-shaped in plan, with a small internal courtyard opening to the east. The roof is a shallow gable, presenting the flush gable end to the principal elevation. A prominent feature of this elevation is the carport, which is

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<sup>16</sup> *The Age*, 10 April 1957, p 20.

<sup>17</sup> *The Age*, 10 April 1957, p 20.

<sup>18</sup> P Goad, 'Ray Berg' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 80.

<sup>19</sup> P Goad, 'Ray Berg' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, p 80.

centrally positioned and accessed via a steep, straight concrete driveway. Pedestrian entry is provided to the north of the driveway via a brick-paved garden step and a staircase, with steel balustrade to an entrance space at first-floor level set behind fixed pane glazing.

The walls are constructed of overpainted brick laid in stretcher bond, and the roof is clad in what appears to be profile sheet metal. Expansive glazing is prominently featured at the principal (west) elevation, with large fix-paned, full-height windows. These windows are timber-framed and the fenestration pattern is rectilinear. A profiled steel sheet cladding is applied to the spandrel of the central window suite.

A large *Eucalyptus* tree at the centre of the front garden may represent a remnant of an early planting scheme. Other original landscaping features include the brick retaining walls, and volcanic rock arrangements.

#### Key Features:

- Elevated siting with deep setback.
- Modernist composition and form, including box-like form with horizontal emphasis, shallow gable roof, centrally positioned and prominent undercroft carport, and expansive glazing.
- Materials, including brick walls, timber-framed windows and steel balustrades.
- Brick garden retaining walls.

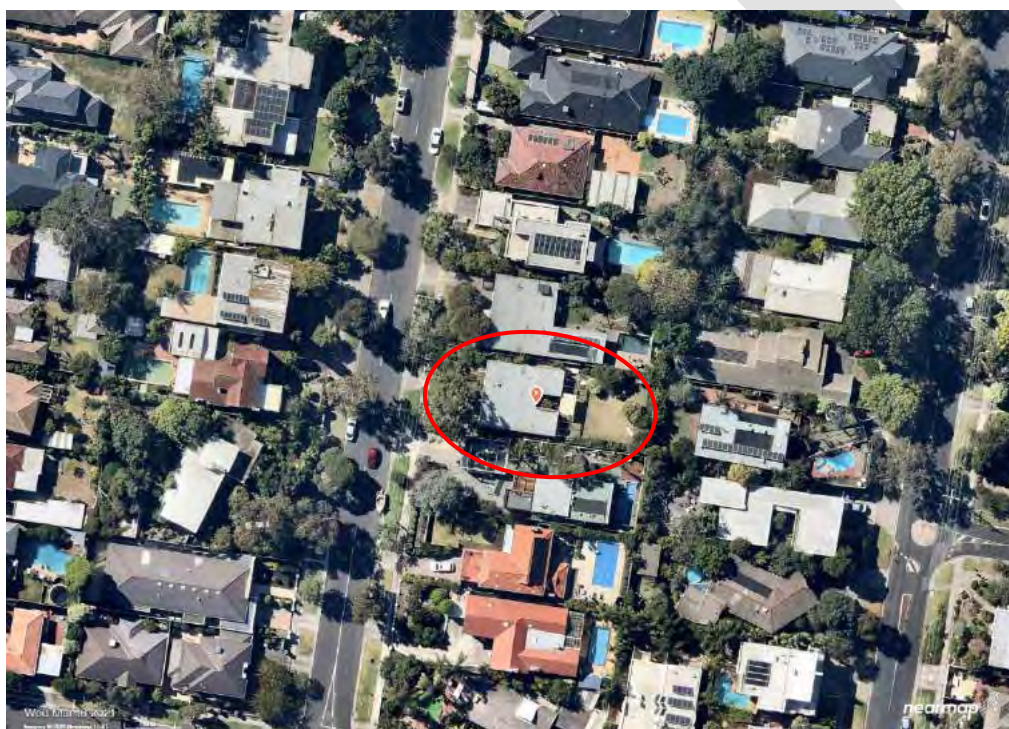


Figure 2. 166  
Tramway Parade,  
Beaumaris (Source:  
nearmap, accessed  
September 2021)



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

### Intactness/Integrity

The house at 166 Tramway Parade, Beaumaris retains a high degree of integrity in fabric, form and detail to its period of construction. Despite overpainting of the brick walls, 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. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like, with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited 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 full-height window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design.

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these houses remain to demonstrate this historic trend; however only a small number are currently included in the Heritage Overlay of the Bayside Planning Scheme. In contrast to the house at 166 Tramway Parade, these are all more substantial dwellings or are of later period of construction. They are:





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



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



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



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



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



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

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

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

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 166 Tramway Parade in form, detailing and period of construction include:



53 Scott Street, Beaumaris (Ken Atkins, 1953)



15 Mariemont Avenue, Beaumaris (John Baird, 1955)



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

Like 166 Tramway Parade, the examples above comprise simple elevated box-like forms that incorporate prominent carports below the principal building volume. They feature shallow-pitched or flat roof forms and expansive timber-framed glazing designed to maximise access to light. The landscaped settings of 15 Mariemont Avenue and 55 Haydens Road are particularly comparable to 166 Tramway Parade. Like these examples, 166 Tramway Parade 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 – 166 Tramway Parade, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

### Assessment against Criteria

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

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

Built in 1953 to a design by architect Ray Berg, the house at 166 Tramway Parade, 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 166 Tramway Parade clearly demonstrates this important phase in the development of the City of Bayside.

The house at 166 Tramway Parade, 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 166 Tramway Parade 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 166 Tramway Parade, Beaumaris 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 Ray Berg, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including rectangular planning, elevated box-like presentation to the street frontage with integrated carport below, expansive timber-framed glazing creating a highly geometric façade, and shallow-pitched metal-clad gabled roof.

**Criterion E: Importance in displaying particular aesthetic characteristics**

The house at 166 Tramway Parade, 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 Ray Berg, the house is characterised by its bold elevated street frontage and its refined detailing. 166 Tramway 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 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 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.

Built Heritage Pty Ltd, 'Raymond Berg', *Dictionary of Unsung Architects*, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 2 July 2021.

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

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

*Herald*.

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

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

*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.



## House, 166 Tramway Parade, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> House, 166 Tramway Parade, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 166 Tramway Parade, Beaumaris (April 2021)*

### ***What is significant?***

The House at 166 Tramway Parade, Beaumaris, built in 1953.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Elevated siting with deep setback
- Modernist composition and form, including box-like form with horizontal emphasis, shallow gable roof, centrally positioned and prominent undercroft carport, and expansive glazing
- Materials, including brick walls, timber-framed windows and steel balustrades
- Brick garden retaining walls.

Later alterations are not significant.

### ***How is it significant?***

The House at 166 Tramway Parade, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1953 to a design by architect Ray Berg, the house at 166 Tramway Parade, 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 166 Tramway Parade clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

The House at 166 Tramway Parade, 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 166 Tramway Parade clearly illustrates this important phase of development in Beaumaris (Criterion A).

The House at 166 Tramway Parade, Beaumaris 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 Ray Berg, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Beaumaris and across Victoria more broadly, including rectangular planning, elevated box-like presentation to the street frontage with integrated carport below, expansive timber-framed glazing creating a highly geometric façade, and shallow-pitched metal-clad gabled roof (Criterion D).

The House at 166 Tramway Parade, 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 Ray Berg, the house is characterised by its bold elevated street frontage and its refined detailing. 166 Tramway demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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

## HERITAGE CITATION

### Ahernn House, 171 Tramway Parade, Beaumaris



*Figure 1. 171 Tramway Parade, Beaumaris (GJM Heritage, April 2021).*

DATE: November 2021 - Draft

## AHERN HOUSE, 171 TRAMWAY PARADE, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Anatol Kagan
<b>Construction Date:</b> 1960	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.



was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### **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’.<sup>14</sup> 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.<sup>15</sup>

### **Place History**

The house at 171 Tramway Parade, Beaumaris was constructed in 1960 for J A Ahern to a design by architect, Anatol Kagan.<sup>16</sup> 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

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

<sup>15</sup> 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).

<sup>16</sup> Beaumaris Modern, S&M, 1965.

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 two-storey residence, situated on an elevated site, was advertised for sale nine years after its construction, at which time it was described as a 'superb architect-design' home with a large dining room, study and two bedrooms, as well as a double carport located below the house and a swimming pool.<sup>17</sup>



Figure 2. The house at 171 Tramway Parade, undated (Source: Beaumaris Modern)

### **Anatol Kagan, architect**

Anatol Kagan (1913-2009) was born in St Petersburg, Russia before moving to Berlin and completing his architectural studies at the Berlin Technische Hochschule in 1938. He emigrated to Melbourne in 1938 and worked for several firms prior to World War II, including Hugh & Arthur Peck and Seabrook & Fildes, and worked as the in-house architect of Australian Consolidated Industries (ACI), designing a number of buildings for their Spotswood factory. Like other European émigré architects, Kagan can be attributed with bringing modern European architectural ideas to Australian design.

Kagan established his own practice in 1941, working with a fellow Russian émigré for one year before the war stalled private architectural practice.<sup>18</sup>

Kagan recommenced his own practice in 1949, as Anatol Kagan & Associates, taking on some commercial and industrial commissions, but specialising in large, luxurious modern homes in the 1950s, often for wealthy emigrants in the inner eastern suburbs. His houses were 'site-specific, functionalist exemplars; soaring modernist compositions of glass, timber and brick.'<sup>19</sup> Notable works include houses at 36 Stawell Street, Kew (1952) and Yarravale Road, Kew (1953). Other known examples include the houses at 11 White Lodge Court, Kew (c1951), 29 Holroyd Street, Kew (c1950s), 8 Carnsworth Avenue, Kew (c1953), Lind House, 450 Dandenong Road, Caulfield North (1954-55) and 13 The Belvedere, Kew (c1957).

<sup>17</sup> *The Age*, 26 April 1969, p 30.

<sup>18</sup> Built Heritage Pty Ltd, 'Anatol Kagan', Dictionary of Unsung Architects, <<http://www.builtheritage.com.au/dictionary.html>>, accessed 24 June 2021.

<sup>19</sup> C Townsend, 'Anatol Kagan' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 378.

In 1953, in partnership with Ernest Fooks, Kagan won the commission for the first stage of Mt Scopus Memorial College, Burwood, the first modern purpose-built Jewish school in Australia. One of Kagan's most prominent designs was his competition entry for the Sydney Opera House, which he designed during a brief stay in Sydney in 1957. He moved to Sydney in 1960.

## 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 171 Tramway Parade, Beaumaris is located on the west side of Tramway Parade, between Hardy Grove and Cloris Avenue. The site is rectangular and rises steeply from the front (eastern) boundary to the rear (west). Access is provided at the front boundary via a single vehicle crossover.

The house is two-storey and L-shaped in plan with the wing extending to the west along the south boundary likely being a later addition. The house is roofed with a very shallow butterfly roof with internal gutter running approximately north-south, with broad eaves to the front elevation. The eaves are lined with stained timber boards and are finished with thin painted timber fascias. Walls are of brick construction – the front elevation has more recently been rendered and the side elevations have been overpainted.

An integrated undercroft carport is located under the northeast corner of the first-floor level, which is elevated on round columns. The main entry is adjacent to the carport and is defined by a change in the ceiling treatment – stained timber lining boards – and a shallow recess behind the main plane of the front elevation. It comprises a timber-framed door suite with a wire screen door with fanlight above and a large fixed-pane window to the left.

At the first floor, expansive timber-framed glazing occupies almost the entire wall surface. A cantilevered concrete floor projects to form a long balcony with tubular steel balustrade.

In the front garden, random stone walling forms a series of terraces to manage the steep incline from the front boundary to the elevated house site. The driveway at the northern end of the site is steep and paved with concrete. A letterbox of individual design remains extant at the far northern end of the east boundary.

### Key Features:

- Elevated siting with deep setback.
- Modernist composition and form, including rectangular planning, box-like form with horizontal emphasis, prominent integrated carport, recessed front entrance, shallow-pitched butterfly roof with broad timber-lined eaves and expansive glazing.
- Materials, including brick walls (overpainted/rendered), timber-framed windows, timber-lined eaves, suspended concrete first floor and tubular steel balcony balustrade.
- Landscape elements, including the random stone garden terrace walls and early letterbox.



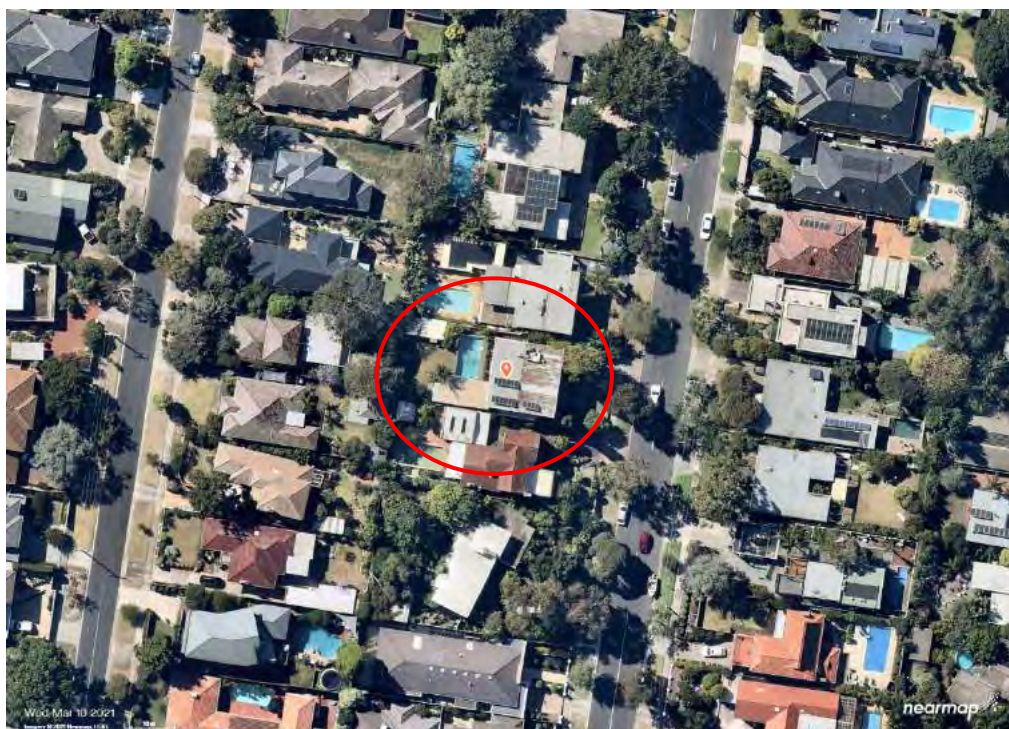


Figure 3. 171  
Tramway Parade,  
Beaumaris (Source:  
nearmap, accessed  
September 2021)



Figure 4. Principal  
street elevation (GJM  
Heritage, April 2021)



Figure 5. Garden  
setting (GJM Heritage,  
April 2021)

### Intactness/Integrity

The house at 171 Tramway Parade retains a high degree of integrity in fabric, form and detail to its period of construction. A key change has been the rendering of the brickwork on the front elevation and overpainting of the side walls. Despite these alterations, the house remains substantially intact and retains the ability to be understood and appreciated as an example of a 1960s Post-War Modernist house.

### Comparative Analysis

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, or to provide more affordable housing for those on moderate incomes. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses responded to the orientation, topography or existing vegetation of each site. Plans were typically rectangular and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited while entries were commonly recessed or concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid brick masonry construction. A diverse range of clay and concrete bricks were available for wall construction while stone facing was one of the few applied decorative finishes.

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

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

Of the examples included in the Heritage Overlay, those that most closely compare to 171 Tramway Parade are 451 Beach Road, Beaumaris and 74 Cromer Road, Beaumaris. Like 171 Tramway Parade, these places comprise elevated box-like forms with shallow-pitched roof forms, broad eaves and extensive timber-framed glazing.

Further to the above examples, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay of the Bayside Planning Scheme have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 171 Tramway Parade in form, detailing and age of construction include:



142 Reserve Road, Beaumaris (Sylvia Tutt, 1964)



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





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



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

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

Ahern 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, Ahern House at 171 Tramway Parade 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***

Ahern House at 171 Tramway Parade, Beaumaris is notable as a fine and substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Anatol Kagan, 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, a two-storey box-like form with horizontal emphasis, shallow-pitched butterfly roof with broad timber-lined eaves, expansive timber-framed glazing including an entire window wall to the upper front elevation, prominent and integrated carport, recessed entry, cantilevered front balcony with steel balustrade, and random stone retaining garden walls.

***Criterion E: Importance in displaying particular aesthetic characteristics***

Ahern House at 171 Tramway Parade, 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 Anatol Kagan, the house is characterised by its elevated and highly glazed presentation to the street and its refined detailing. Ahern 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 – terraced stone 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.

*Australian Home Beautiful*.

Built Heritage Pty Ltd, 'Anatol Kagan', *Dictionary of Unsung Architects*,  
<<http://www.builtheritage.com.au/dictionary.html>>, accessed 24 June 2021.

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

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University of Melbourne, Melbourne 1945 Photo-map.

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



## Ahern House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Ahern House, 171 Tramway Parade, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 171 Tramway Parade, Beaumaris (April 2021)*

### ***What is significant?***

Ahern House at 171 Tramway Parade, 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
- Elevated siting with deep setback
- Modernist composition and form, including rectangular planning, box-like form with horizontal emphasis, prominent integrated carport, recessed front entrance, shallow-pitched butterfly roof with broad timber-lined eaves and expansive glazing
- Materials, including brick walls (overpainted/rendered), timber-framed windows, timber-lined eaves, suspended concrete first floor and tubular steel balcony balustrade
- Landscape elements, including the random stone garden terrace walls and early letterbox.

Later alterations are not significant.

### ***How is it significant?***

Ahern House at 171 Tramway Parade, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1960 to a design by architect Anatol Kagan, Ahern House at 171 Tramway Parade, 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. Ahern House at 171 Tramway Parade makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Ahern 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, Ahern House at 171 Tramway Parade clearly illustrates this important phase of development in Beaumaris (Criterion A).

Ahern House at 171 Tramway Parade, Beaumaris is notable as a fine and substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Anatol Kagan, 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, a two-storey box-like form with horizontal emphasis, shallow-pitched butterfly roof with broad timber-lined eaves, expansive timber-framed glazing including an entire window wall to the upper front elevation, prominent and integrated carport, recessed entry, cantilevered front balcony with steel balustrade, and random stone retaining garden walls (Criterion D).

Ahern House at 171 Tramway Parade, 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 Anatol Kagan, the house is characterised by its elevated and highly glazed presentation to the street and its refined detailing. Ahern House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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



## HERITAGE CITATION

### Deutscher House, 175-177 Tramway Parade, Beaumaris



*Figure 1. 175-177 Tramway Parade, Beaumaris (GJM Heritage, October 2021).*

DATE: November 2021 - Draft

## DEUTSCHER HOUSE, 175-177 TRAMWAY PARADE, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Not known
<b>Construction Date:</b> 1960	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.



was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

## Place History

The house at 175-177 Tramway Parade, Beaumaris was constructed in 1960 for owners, Mr & Mrs K Deutscher.<sup>14</sup> The house was located on vacant land that previously 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.

Later marketed as ‘a touch of Beverly Hills’ and a ‘Garden of Eden’, the expansive H-shaped residence comprised a full height entry foyer featuring a waterfall cascading down a natural stone wall, alongside four bedrooms, a spacious living room flowing into a casual living area and dining room, and a ‘luxuriously fitted’ kitchen on the ground floor.<sup>15</sup> A billiards room with library and bar was located on the upper level. In 1978, a small addition was erected for the Deutscher family at the front of the house.<sup>16</sup> The works were carried out by builder, Ellison Rigby PL.

The ‘magnificent family home’ was advertised for sale in 1989 and again in 2000. The 15,000sq ft of ‘botanical beauty’ and heated swimming pool with diving board in ‘lush tropical setting’ were amongst the house’s key selling points.<sup>17</sup>

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

<sup>14</sup> S&M 1960, 1965; Property Sewerage Plan, MMBW.

<sup>15</sup> *The Age*, 10 February 1990, p 50; *The Age*, 19 February 2000, p 203.

<sup>16</sup> Bayside Council Building Files, City of Sandringham, Application for Permit, 175 Tramway Parade, Beaumaris, 25 July 1978.

<sup>17</sup> *The Age*, 2 December 1989, p 54; *The Age*, 19 February 2000, p 203.

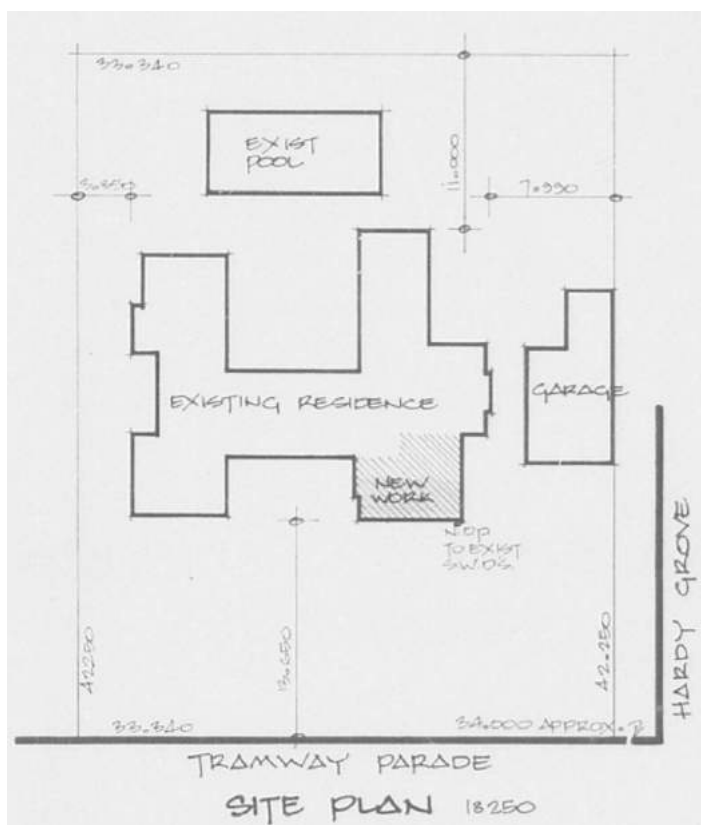


Figure 2. Site plan for 175-177 Tramway Parade, Beaumaris showing the layout of the residence and the proposed new addition, 1978 (Source: Bayside Council Building Files)

## Historical Themes

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

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

## 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 175-177 Tramway Parade is located on the west side of Tramway Parade between Hardy Grove and Cloris Avenue. The site is a large, rectangular and flat double block, with access from Tramway Parade provided at the northern end of the front (eastern) boundary via a single vehicular crossover.

The house comprises a single-storey 'H'-shaped ground floor plan, with an approximately rectangular second-storey positioned over the horizontal axis of the 'H.' Roofs are flat with broad timber-lined eaves finished with a deep timber fascia with rebated horizontal shadowline detail. Windows are expansive and timber-framed. The originally cream brick walls of the ground floor have been rendered, and the walls of the first floor are clad with vertical timber boards that appear to have been stripped and stained.

The entry is located centrally on the principal (east) elevation, set within a bay that extends over both levels and which features thin textured grey brick and full-height window walls. The entry itself is set under a portico with suspended concrete roof supported on grey brick piers, and elevated on a concrete landing. The wall adjacent to the entry portico (also constructed of thin textured grey brick) is a chimney which extends above

the roofline to form an important vertical element tying the massing of the house together. This architectural device is repeated at the north elevation.

A pool is located in the rear garden to the west of the house and several mature trees and shrubs in both the rear and front gardens may represent remnants of an original planting scheme.

Key Features:

- Modernist composition and form, including two-storey box-like form with horizontal emphasis, flat roofs with broad eaves and deep fascias, and expansive glazing.
- Modernist materials and detailing, including vertical timber cladding to the upper-storey, thin textured grey brick to the central entry bay and chimney, and expansive timber-framed windows.



Figure 3. 175-177  
Tramway Parade,  
Beaumaris (Source:  
nearmap, accessed  
October 2021)



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





*Figure 5. Detail of front elevation (GJM Heritage, October 2021)*

### **Intactness/Integrity**

The house at 175-177 Tramway Parade retains a high degree of integrity in fabric, form and detail. Alterations include a small addition at the front of the house, which was constructed in 1978 and the rendering of the original cream brick walls. Despite these alterations, 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. These houses were designed with a simplicity of structure and a sparseness of detail. Plans were typically rectangular, with zoned wings, and forms were box-like with a horizontal emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

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

Many Post-War Modernist houses constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s 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 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. A house that is comparable to 175-177 Tramway Parade, Beaumaris in form, detailing and age of construction is:



165-167 Tramway Parade, Beaumaris (Allan Pike, owner-builder, 1956)

Like 175-177 Tramway Parade, Beaumaris, the above place comprises rectangular planning, multi-storey box-like forms with horizontal emphasis, flat roofs with broad eaves and deep fascias, expansive timber-framed glazing including full-height window walls, and the use of materials such as vertical timber cladding and decorative cladding. Like 165-167 Tramway Parade, 175-177 Tramway Parade, 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 example identified above – 175-177 Tramway Parade, 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, Deutscher House at 175-177 Tramway Parade, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of 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. Deutscher House clearly demonstrates this important phase in the development of the City of Bayside.

Deutscher 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, Deutscher 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***

Deutscher House at 175-177 Tramway Parade, 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. 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, two-storey box-like forms with horizontal emphasis, flat roofs with broad eaves and deep fascia, expansive timber-framed glazing including full-height window walls, and materials such as vertical timber cladding and thin textured grey brick.

#### ***Criterion E: Importance in displaying particular aesthetic characteristics***

Deutscher House at 175-177 Tramway Parade, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Set on a double allotment, the house is characterised by its broad and highly glazed street presentation to the street, its feature panels of thin textured grey brick, and its refined detailing. Deutscher House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

### Grading and Recommendations

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

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

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



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



**Extent of the Recommended Heritage Overlay**

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



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

**Key**

-  Recommended extent of HO
-  Existing Heritage Overlay

## References

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

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.

South East Water, Property Sewerage Plans.

*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.

# Deutscher House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Deutscher House, 175-177 Tramway Parade, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 175-177 Tramway Parade, Beaumaris (October 2021)*

## ***What is significant?***

Deutscher House at 175-177 Tramway Parade, 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
- Modernist composition and form, including two-storey box-like form with horizontal emphasis, flat roofs with broad eaves and deep fascias, and expansive glazing
- Modernist materials and detailing, including vertical timber cladding to the upper-storey, thin textured grey brick to the central entry bay and chimney, and expansive timber-framed windows.

Later alterations and additions are not significant.

## ***How is it significant?***

Deutscher House at 175-177 Tramway Parade, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

### ***Why is it significant?***

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Built in 1960, Deutscher House at 175-177 Tramway Parade, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of 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. Deutscher House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

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

Deutscher House at 175-177 Tramway Parade, 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. 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, two-storey box-like forms with horizontal emphasis, flat roofs with broad eaves and deep fascia, expansive timber-framed glazing including full-height window walls, and materials such as vertical timber cladding and thin textured grey brick (Criterion D).

Deutscher House at 175-177 Tramway Parade, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Set on a double allotment, the house is characterised by its broad and highly glazed street presentation to the street, its feature panels of thin textured grey brick, and its refined detailing. Deutscher House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

### **Primary sources:**

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



## HERITAGE CITATION

### House, 21 Vardon Avenue, Beaumaris



Figure 1. 21 Vardon Avenue, Beaumaris (GJM Heritage, November 2021).

DATE: December 2021 - Draft

## HOUSE, 21 VARDON AVENUE, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Not known
<b>Construction Date:</b> c1965-70	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> 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.

<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### ***Small Homes Service***

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

The initial architectural brief included a house size limit of 1000 square feet<sup>14</sup> and the ability to fit the house on a standard block with a 50-foot frontage.<sup>15</sup> Submitted designs were vetted by a Small Homes Committee<sup>16</sup> 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.<sup>17</sup>

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.<sup>18</sup> The range included 2- or 3- bedroom houses of timber or brick veneer construction<sup>19</sup> 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.<sup>20</sup> 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,<sup>21</sup> 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

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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

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

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

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

<sup>19</sup> 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.

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

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



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

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

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.<sup>25</sup> The functional plans produced by the service were widely used by architects and were also adopted by builders.<sup>26</sup> 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 21 Vardon Avenue, Beaumaris was constructed between 1965 and 1970, possibly for B W Thorburn.<sup>27</sup>

## Historical Themes

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

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

## Description

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

The house at 21 Vardon Avenue, Beaumaris is located on the west side of Vardon Avenue on a rectangular and flat site. Access is provided at the southern end of the eastern boundary via a single vehicular crossover.

The house is single-storey and is approximately rectangular in plan, with its axes slightly offset from those of the site boundaries to maximise the northern aspect. Unusually, the south elevation 'intersects' with the southern boundary: the southwest corner of the house is chamfered against the boundary and the southeast corner extends to meet and align with the boundary. The shallow-pitched gable roof extends beyond the south elevation of the house proper to form a prominent, integrated carport.

The house is finished in a dark grey face brick, with the timber roof structure expressed at the carport and the north eave. A prominent chimney is positioned slightly north of the ridgeline at the principal (east) elevation,

<sup>22</sup> *The Age*, 15 June 1953, p 6.

<sup>23</sup> *The Age*, 1 September 1953, p 4.

<sup>24</sup> Eg *The Age*, 14 July 1978, p 4.

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

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

<sup>27</sup> S&M, 1965; 1970.

and is constructed in a narrow profile grey feature brick that extends across the northern section of this wall. The entry is recessed at the side (south) elevation and accessed via the carport.

The front garden is unfenced and densely planted, including with several mature shrubs that may represent an early planting scheme. A garden path with rock edging provides direct access to the north side of the house. A freestanding timber letterbox is located at the far southeast corner of the site and may be original. A pool occupies the northern section of the rear garden.

Key Features:

- Orientation and plan-form to maximise the northern aspect.
- Modernist composition and form, including low box-like form with horizontal emphasis, rectangular planning, shallow-pitched gable roof, recessed main entrance, and prominent and integrated carport.
- Modernist materials and detailing, including timber-framed glazing, expressed structural timber elements, textured dark grey face brick, and narrow-profile grey brick to chimney and feature wall on the principal elevation.
- Landscape elements, including mature garden plantings, rock edging and freestanding timber letterbox.



*Figure 2. 21 Vardon Avenue, Beaumaris  
(Source: nearmap, accessed December 2021)*



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

### **Intactness/Integrity**

The house at 21 Vardon 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.

An example that is similar in form and detailing to 21 Vardon Street, Beaumaris and which also remains highly intact is:



97 Haldane Street, Beaumaris (1963-64)

Like 21 Vardon Avenue, Beaumaris, this example comprises a simple box-like form with horizontal emphasis, rectangular planning, a prominent integrated carport which is located within the main broad gable roof and minimal glazing to the street elevation. Like this place, 21 Vardon Avenue retains a high degree of integrity to its period of construction and remains highly intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style, as applied to a home designed to be small and affordable.

Similar to the example identified above, 21 Vardon 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 c1965-70, possibly for P W Thorburn, the house at 21 Vardon 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 RVIA's Small Homes Service as well as the project homes sector in Victoria, simple architecturally-designed residences were available to prospective homeowners at an affordable price for the first time. The designs of these "small homes" were widely embraced and were used and adapted by architects, builders and owner-designers, resulting in thousands of small Modernist homes being constructed across what is now the City of Bayside – and Victoria more broadly – in the post-war period. The house at 21 Vardon Avenue, 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 21 Vardon Avenue, 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, a



windowless front elevation with feature panel and chimney of narrow-profile feature brickwork, and a recessed main 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?	Yes - carport
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.

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, 21 Vardon Avenue, Beaumaris – Statement of Significance, December 2021

Heritage place: House, 21 Vardon Avenue, Beaumaris

PS ref no.: TBC



Figure 1. 21 Vardon Avenue, Beaumaris (November 2021)

### What is significant?

The house at 21 Vardon Avenue, Beaumaris, built c1965-70.

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

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Orientation and plan-form to maximise the northern aspect
- Modernist composition and form, including low box-like form with horizontal emphasis, rectangular planning, shallow-pitched gable roof, recessed main entrance, and prominent and integrated carport
- Modernist materials and detailing, including timber-framed glazing, expressed structural timber elements, textured dark grey face brick, and narrow-profile grey brick to chimney and feature wall on the principal elevation
- Landscape elements, including mature garden plantings, rock edging and freestanding timber letterbox.

Later alterations are not significant.

### ***How is it significant?***

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The house at 21 Vardon Avenue, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.

### ***Why is it significant?***

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Built in c1965-70, possibly for P W Thorburn, the house at 21 Vardon 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. The house at 21 Vardon Avenue, Beaumaris remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

The house at 21 Vardon Avenue, 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, a windowless front elevation with feature panel and chimney of narrow-profile feature brickwork, and a recessed main entry (Criterion D).

### **Primary sources:**

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



## HERITAGE CITATION

### Longworth House, 24 Victor Street, Beaumaris



*Figure 1. 24 Victor Street, Beaumaris (GJM Heritage, November 2021).*

**DATE:** December 2021 - Draft

## LONGWORTH HOUSE, 24 VICTOR STREET, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Not known
<b>Construction Date:</b> 1959	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> 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.

<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### ***Small Homes Service***

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

The initial architectural brief included a house size limit of 1000 square feet<sup>14</sup> and the ability to fit the house on a standard block with a 50-foot frontage.<sup>15</sup> Submitted designs were vetted by a Small Homes Committee<sup>16</sup> 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.<sup>17</sup>

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.<sup>18</sup> The range included 2- or 3- bedroom houses of timber or brick veneer construction<sup>19</sup> 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.<sup>20</sup> 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,<sup>21</sup> 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

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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

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

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

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

<sup>19</sup> 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.

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

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



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

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

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.<sup>25</sup> The functional plans produced by the service were widely used by architects and were also adopted by builders.<sup>26</sup> 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 24 Victor Street, Beaumaris was constructed in 1959 for Eric and Sylvia Longworth.<sup>27</sup> 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.<sup>28</sup>

The house was advertised for sale in June 2000, at which time it comprised four bedrooms and three living areas overlooking a rear garden with inground pool.<sup>29</sup> Its 'second to none' location 'overlooking extensive parklands' was a key selling point.<sup>30</sup> An accompanying illustration shows the residence's expansive north-facing windows and integrated carport (Figure 2).

<sup>22</sup> *The Age*, 15 June 1953, p 6.

<sup>23</sup> *The Age*, 1 September 1953, p 4.

<sup>24</sup> Eg *The Age*, 14 July 1978, p 4.

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

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

<sup>27</sup> City of Sandringham Rate and Valuation Cards, South Ward, VPRS 14661, P2 Unit 52, Public Record Office Victoria; S&M, 1960.

<sup>28</sup> *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.

<sup>29</sup> *The Age*, 3 June 2000, p 137.

<sup>30</sup> *The Age*, 15 July 2000, p 127.



Figure 2. Illustration of 24 Victor Street, Beaumaris (Source: Age, 15 July 2000, p 127)

## Historical Themes

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

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

## Description

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

The house at 24 Victor Street, Beaumaris is located on the south side of Victor Street opposite the Beaumaris Reserve. The site is approximately rectangular and slopes slightly up from the front (northern) boundary to the south. Access is provided at the western end of the northern boundary via a single vehicular crossover.

The house is single-storey and is rectangular in plan, with a shallow-pitched gable roof with gable end presenting to the principal (north) elevation. The western roof plane extends to the west boundary beyond the west elevation of the house proper to form a prominent, integrated carport. The timber rafters on this section of the roof are exposed and supported at the west boundary on a series of discrete brick piers. The walls of the house are finished in a pale brown face brick. Expansive floor-to-ceiling timber-framed glazing is symmetrically arranged across the principal elevation. The main entry is at side (west) elevation, accessed via the carport.

The surrounding gardens include several mature tree and shrub specimens that may represent an early planting scheme. The front garden is fenced with a more recent composite brick and timber fence with integrated letterbox. Garden beds are lined with lava rock and the driveway is edged with timber sleepers. A pool is located to the rear of the house.

Key Features:

- Modernist composition and form, including low box-like form with horizontal emphasis, rectangular planning, shallow-pitched gable roof, expansive timber-framed windows, and prominent integrated carport.
- Modernist materials and detailing, including pale brown face brick walls, timber-framed glazing, and expressed structural elements.
- Landscape elements, including lava rock edging to garden beds.



Figure 3. 24 Victor Street, Beaumaris  
(Source: nearmap, accessed December 2021)



Figure 4. Carport  
(GJM Heritage, November 2021)



### **Intactness/Integrity**

The house at 24 Victor 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 24 Victor Street, Beaumaris and which also remain highly intact include:



20 Emily Street, Beaumaris (1958)



82 Pellatt Street, Beaumaris (1960)





1 Herbert Street, Beaumaris (1962)



22 Harold Street, Sandringham (1961)

Like 24 Victor 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, 24 Victor 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, 24 Victor 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 1959 for Eric and Sylvia Longworth, the house at 24 Victor 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 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. Longworth House remains highly intact to clearly reflect this important phase in the development of the municipality.

Longworth 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, Longworth House at 24 Victor 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**

Longworth House at 24 Victor 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, 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 5 below.



Figure 5. Recommended Extent of Heritage Overlay  
(Basemap Source: Vicplan  
Note: the alignment of the aerial photo is determined by Vicplan data).

**Key**

Recommended extent of HO

Existing Heritage Overlay

## References

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

# Longworth House, Beaumaris – Statement of Significance, December 2021

<b>Heritage place:</b> Longworth House, 24 Victor Street, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 24 Victor Street, Beaumaris (November 2021)*

## ***What is significant?***

Longworth House at 24 Victor Street, 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
- Modernist composition and form, including low box-like form with horizontal emphasis, rectangular planning, shallow-pitched gable roof, expansive timber-framed windows, and prominent integrated carport
- Modernist materials and detailing, including pale brown face brick walls, timber-framed glazing, and expressed structural elements
- Landscape elements, including lava rock edging to garden beds.

Later alterations are not significant.

## ***How is it significant?***

Longworth House at 24 Victor Street, Beaumaris is of local historical and representative (architectural) significance to the City of Bayside.



### ***Why is it significant?***

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Built in 1959 for Eric and Sylvia Longworth, the house at 24 Victor 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. Longworth House remains highly intact to clearly reflect this important phase in the development of the municipality (Criterion A).

Longworth 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, Longworth House at 24 Victor Street, Beaumaris clearly illustrates this important phase of development in Beaumaris (Criterion A).

Longworth House at 24 Victor 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, and expansive timber-framed glazing including full-height windows (Criterion D).

### **Primary sources:**

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

## HERITAGE CITATION

### Iggulden House, 50 Wells Road, Beaumaris



*Figure 1. 50 Wells Road, Beaumaris, (GJM Heritage, April 2021).*

**DATE:** November 2021 - Draft

## IGGULDEN HOUSE, 50 WELLS ROAD, BEAUMARIS

<b>Place Type:</b> House	<b>Architect:</b> Chancellor & Patrick
<b>Construction Date:</b> 1956	<b>Builder:</b> Not known
<b>Recommendation:</b> Include in the Heritage Overlay	<b>Extent of Overlay:</b> 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.<sup>1</sup>

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.<sup>2</sup>

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided<sup>3</sup> land in the 1930s<sup>4</sup> and developed an ambitious scheme for an industrial garden city.<sup>5</sup> 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

<sup>1</sup> University of Melbourne, Melbourne 1945 Photo-map.

<sup>2</sup> 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).

<sup>3</sup> *Argus* supplement, 18 November 1944.

<sup>4</sup> *Herald*, 2 August 1939, p 1.

<sup>5</sup> *Argus*, 9 December 1944, p 8.

was abandoned in 1950.<sup>6</sup> 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.<sup>7</sup>

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,<sup>8</sup> 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,<sup>9</sup> little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration<sup>10</sup> 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.<sup>11</sup> The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

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<sup>6</sup> *Herald*, 29 September 1950, p 10.

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

<sup>8</sup> 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 ft<sup>2</sup> (111.5 m<sup>2</sup>) and timber houses to 1200 ft<sup>2</sup> (111.5 m<sup>2</sup>) (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).

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

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

<sup>11</sup> 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’<sup>12</sup> with ‘homes which have risen above the trials of current shortages...exemplifying the unpretentious, logical approach to building’.<sup>13</sup>

### ***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’<sup>14</sup>. 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.<sup>15</sup>

### **Place History**

The house at 50 Wells Road, Beaumaris was constructed in 1956-57 to a design by noted architectural firm, Chancellor & Patrick. The house was commissioned by the Iggulden family as their family residence. John Manners Iggulden was an engineer and novelist who was born in Brighton and studied in the nearby bayside

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

<sup>13</sup> *The Age*, 24 August 1949, p 6.

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

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

suburbs of Gardenvale and Hampton before he and his wife, Helen, purchased the double block of land in Wells Road, Beaumaris.<sup>16</sup>

The house, set on a prominent site, was designed on a vast T-shaped plan over four levels, with a basement (designed to accommodate a squash court), ground floor, first floor and lookout with butterfly roof form. The house was planned with living spaces on the ground floor and bedrooms above, with the lookout commanding a panoramic view of the bay and the Dandenong Ranges.<sup>17</sup> A grotto, centrally located on the ground floor, was lit naturally by an open well extending down three storeys from the lookout. The proposed squash court, located to the north, was omitted when construction began. Later owners constructed a large two-storey addition in this location in the 1980s.

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

The Iggulden family resided at 50 Wells Road for 20 years before selling the property in 1974.<sup>18</sup> It was advertised for sale again in 1982, at which time it was marketed as a 'totally "individual" architect-designed' brick home with an 'interior of interesting aspects and security and seclusion'.<sup>19</sup>



Figure 2. The house at 50 Wells Road, Beaumaris soon after completion, 1957 (Source: Peter Wille collection, State Library of Victoria)

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<sup>16</sup> Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, 2008, p 128.

<sup>17</sup> *Architecture & Arts*, August 1957, p 33.

<sup>18</sup> *The Age*, 2 December 1974, p 14.

<sup>19</sup> *The Age*, 24 November 1982, p 35.



*Figure 3. The house at 50 Wells Road, Beaumaris soon after completion as seen from street, 1957 (Source: Peter Wille collection, State Library of Victoria)*



*Figure 4. Design sketch of 50 Wells Road, Beaumaris by Chancellor & Patrick, 1957 (Source: Architecture & Arts, 1957)*

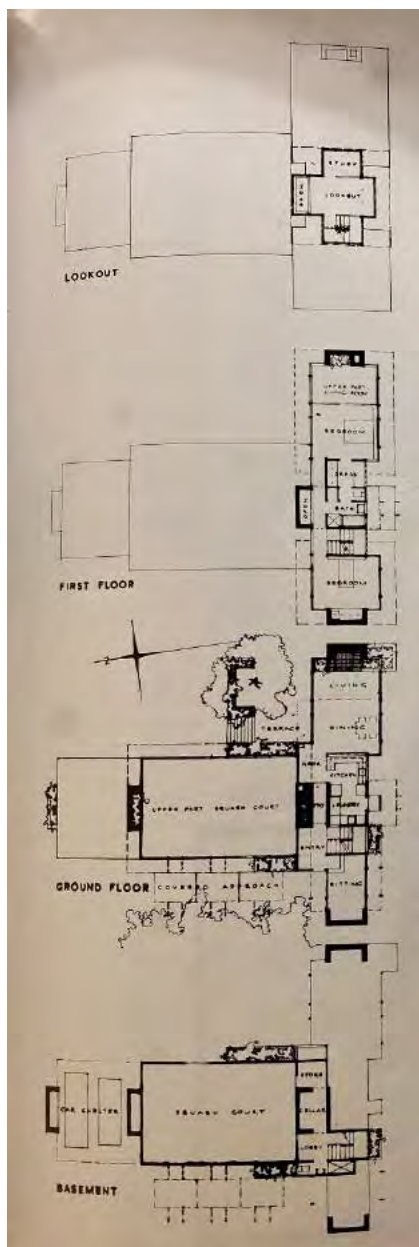


Figure 5. Floor plans of 50 Wells Road, Beaumaris, 1957 (Source: Architecture & Arts, 1957)

### **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.'<sup>20</sup>

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).<sup>21</sup> 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 50 Wells Road, Beaumaris is located on the east side of Wells Road, in close proximity to Illaroo Reserve. The site is an elevated, rectangular double block that slopes up from the front (western) boundary to the southeast. Access is provided at the northern end of the front boundary via a single vehicular crossover and unmade driveway. Pedestrian access is provided via a narrow, winding brick garden stair.

The house is T-shaped in plan and extends over three-storeys with a fourth-storey "lookout". With the exception of the "lookout", the roofs are flat with broad eaves supported on timber beams, with deep painted timber fascias and fibre cement soffits. The "lookout" has a striking butterfly roof form.

The walls comprise massive cream brick bays, with expansive timber-framed glazing and spandrel panels extending between these bays. The "lookout" has glazed walls to all elevations.

The surrounding gardens are densely planted and include several mature native tree specimens that likely represent an early planting scheme. Volcanic rock is used extensively to create terracing and a rockery at the front garden.

### Key Features:

- Elevated siting with striking butterfly roofed "lookout".
- Modernist composition and form, including rectangular planning, tiered box-like forms, flat and butterfly roofs with broad eaves, and fully-glazed window walls.
- Modernist materials and detailing, including cream brick, expansive timber-framed glazing and expressed timber elements.

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

<sup>21</sup> W Callister, 'Chancellor & Patrick' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 139.

- Landscape elements, including volcanic rock retaining walls.



Figure 6. 50 Wells Road, Beaumaris  
(Source: nearmap, accessed September 2021)



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

### Intactness/Integrity

The house at 50 Wells Road appears to retain a high degree of integrity in fabric, form and detail to its period of construction. Alterations include the construction of a large two-storey addition to the north in the 1980s in the location where a two-storey element (including squash court) was originally planned by Chancellor & Patrick. This addition does not diminish the design intent of the house and it retains the ability to be understood and appreciated as an example of a 1950s house built in the Post-War Modernist style.

### Comparative Analysis

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

principles, and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site, 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. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction. A diverse range of clay and concrete bricks were available for wall construction.

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

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 50 Wells Road, 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, 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. The house that is comparable to 50 Wells Road, Beaumaris in form, detailing and age of construction is:



2 High Street, Beaumaris (Chancellor & Patrick, 1958)

Like 50 Wells Road, Beaumaris, this place was designed by architects Chancellor & Patrick at a similar time and it displays some similar characteristics, including rectangular planning and box-like forms. Constructed in cream brick, both houses comprise multiple shallow-pitched or flat roof planes with broad eaves, expansive timber-framed glazing and have prominent “lookout” elements. Like the 2 High Street, 50 Wells Road, 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 example identified above – 50 Wells Road, Beaumaris clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

### **Assessment against Criteria**

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

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

Built in 1956 to a design by architects Chancellor & Patrick, Iggulden House at 50 Wells Road, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Iggulden 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***

Iggulden House at 50 Wells Road, 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 elevated 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 site-specific design for orientation and topography, rectangular planning, tiered box-like forms, flat and butterfly roofs with broad eaves and deep fascias, expansive timber-framed glazing including fully glazed window walls, and the use of materials such as cream brick and volcanic rock (for garden retaining walls). Later additions to the north do not detract from the key design characteristics of the original house.

### Criterion E: Importance in displaying particular aesthetic characteristics

Iggulden House at 50 Wells Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architects Chancellor & Patrick as an early example of their work, and written up in *Architecture & Arts* in 1957, the house is characterised by its massive brick bays which contrast with large areas of glazing, its flat roofs with broad eaves and its distinctive and prominent butterfly-roofed “lookout”. Iggulden House remains as a refined and substantially 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 – volcanic rock garden 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 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 & Arts*.

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

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State Library of Victoria (SLV), picture collection.

*The Age*.

*The Argus*.

University of Melbourne, Melbourne 1945 Photo-map.

## Iggulden House, Beaumaris – Statement of Significance, November 2021

<b>Heritage place:</b> Iggulden House, 50 Wells Road, Beaumaris	<b>PS ref no.:</b> TBC
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*Figure 1. 50 Wells Road, Beaumaris (April 2021)*

### ***What is significant?***

Iggulden House at 50 Wells Road, 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
- Elevated siting with striking butterfly roofed "lookout"
- Modernist composition and form, including rectangular planning, tiered box-like forms, flat and butterfly roofs with broad eaves, and fully-glazed window walls
- Modernist materials and detailing, including cream brick bays, expansive timber-framed glazing and expressed timber elements
- Landscape elements, including volcanic rock retaining walls.

Later alterations and additions are not significant.

### ***How is it significant?***

Iggulden House at 50 Wells Road, Beaumaris is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.



### ***Why is it significant?***

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Built in 1956 to a design by architects Chancellor & Patrick, Iggulden House at 50 Wells Road, Beaumaris has a clear association with post-war suburban development in the City of Bayside when a large number of architect-designed Modernist houses were constructed across the municipality. The bayside suburb of Beaumaris was particularly attractive to architects, designers and young homemakers interested in the Modern aesthetic and it became a centre of Modernist post-war housing. Iggulden House clearly demonstrates this important phase in the development of the City of Bayside (Criterion A).

Iggulden House at 50 Wells Road, 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 elevated 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 site-specific design for orientation and topography, rectangular planning, tiered box-like forms, flat and butterfly roofs with broad eaves and deep fascias, expansive timber-framed glazing including fully glazed window walls, and the use of materials such as cream brick and volcanic rock (for garden retaining walls). Later additions to the north do not detract from the key design characteristics of the original house (Criterion D).

Iggulden House at 50 Wells Road, Beaumaris is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architects Chancellor & Patrick as an early example of their work, and written up in *Architecture & Arts* in 1957, the house is characterised by its massive brick bays which contrast with large areas of glazing, its flat roofs with broad eaves and its distinctive and prominent butterfly-roofed “lookout”. Iggulden House remains as a refined and substantially 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:**

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