Mid-Century Modern Heritage Study—Residential Places

Stage 2 Details Assessments

Draft Report

Report prepared for Bayside City Council

October 2019
Report Register

The following report register documents the development and issue of the report entitled ‘Mid-Century Modern Heritage Study—Residential Places’, undertaken by Context in accordance with its quality management system.

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Context
Introduction

Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Architects and creative people of all fields were drawn to Beaumaris’ large tracts of bushy land by the bay in the postwar period, and the strong design community that emerged had a visible impact on the suburb. Renowned architect and critic Robin Boyd further remarked that at the time, at least 60 percent of houses were built utilising the principles of contemporary planning and design.

Council adopted the Bayside Heritage Action Plan 2017 (‘the Plan’) in June 2017. The Plan set out as a high priority action the preparation of a Mid-Century Modern Heritage Study with a particular focus on the Beaumaris area. At the time the Plan was adopted, Council requested interim heritage controls to be applied to 51 properties that had previously been identified as having potential heritage significance. The interim controls were to be applied through Amendments C158 and C159, however in April 2018, Council resolved to abandon the study and the request for interim controls due to strong community opposition. Council resolved to proceed with a voluntary nomination process where homeowners were invited to nominate their home in order for Council to consider heritage protection for the property.

This report comprises the Stage 2 detailed assessments for residential places voluntarily nominated for assessment. It includes an overview of the methodology, findings and recommendations, as well as citations for the nominated individual properties.

Key Findings

The key findings of the ‘Mid-Century Modern Heritage Study—Residential Places’ are:

- There are nine individual heritage places assessed to be of local significance (see Appendix A.1).
- There are three places that were initially identified and subsequently researched but not recommended for the Heritage Overlay as they do not meet the threshold for local significance (Appendix A.2).
- ‘Rendell House’, 33 Clonmore Street, Beaumaris, was found to have the potential to be of State significance (Criterion D) and warrants nomination to the Victorian Heritage Register (VHR).

Recommendations

It is recommended that the Bayside City Council:

- Adopt the ‘Mid-Century Modern Heritage Study—Residential Places’ and include it as a Reference Document in the Planning Scheme;
- Implement the ‘Mid-Century Modern Heritage Study—Residential Places’ by:
Context

- Adding the places assessed as being of local significance, listed in Appendix A.1, to the Heritage Overlay of the Bayside Planning Scheme with the schedule entries shown in the place citations.

- Pursue a VHR nomination for ‘Rendell House’, 33 Clonmore Street, Beaumaris, via an application to Heritage Victoria.
Context
1.0 Introduction

1.1 Background and brief

In July 2017, Council resolved to adopt the *Bayside Heritage Action Plan 2017* (‘the Plan’) and commence the preparation of a Mid-Century Modern Heritage Study with a particular focus on the Beaumaris area. At the time the Plan was adopted, Council requested interim heritage controls to be applied to 51 properties that had previously been identified as having potential heritage significance. The interim controls were to be applied through Amendments C158 and C159, however in April 2018, Council resolved to abandon the study and the request for interim controls due to strong community opposition. Council resolved to proceed with a voluntary nomination process where homeowners were invited to nominate their home in order for Council to consider heritage protection for the property.

David Helms (David Helms Heritage Planning) undertook a Stage 1 preliminary assessment of the 14 houses that were voluntarily nominated by their owners for inclusion in this study. Of the 14 nominated properties, 11 were recommended to proceed to Stage 2 detailed assessments, which form the basis of this report.

This report also considers an additional place, 29 Scott Street, Beaumaris, which was nominated for inclusion in the study after the completion of the Stage 1 preliminary assessment. Context undertook a preliminary assessment of the property and found it warranted inclusion in the Stage 2 detailed assessments. The preliminary assessment for this property is included at section 3.2 of this report.

1.2 Project team

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Mark Huntersmith, Consultant
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1.3 Acknowledgments

The assistance of the following people is gratefully acknowledged:

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Tom Vercoe, Bayside City Council
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Fiona Austin
Donna Blackwood
Laura Beilby
Helen Bradnam
David Conomy
Ron Morris
Eleanor Philpotts
Jo Pritchard
Ken Rendell
Denise Rook
1.4 Study limitations

The key limitations of the study are:

- The study has relied upon a voluntary-nomination process which has determined the scope of properties being investigated and assessed.

- In some cases, comparisons have been drawn between places within the study and unnominated places located within the City of Bayside that do not have existing Heritage Overlays. This was where they provided a direct comparison in terms of their architectural providence, style or type or due to their geographic proximity to the subject site in question. Recommendations regarding such unnominated places was beyond the scope of this report.

- Internal and external visual inspections were carried out from the ground for all but one property. Roof access and high level access was not available.

- 113 Dalgetty Road was only investigated externally from the public domain, meaning that only the front façade and partial side elevations were viewed.
2.0 Contextual History

This section provides the historical and thematic context for the suburb of Beaumaris, a residential suburb located 20 kilometres south-east of Melbourne, sited on Port Phillip Bay. The neighbouring suburbs are Black Rock, Cheltenham and Mentone.

2.1 Locality history

2.1.1 First Peoples and early settlement

Prior to white contact, the Bunurong (or Boon Wurrung) people, often referred to by settlers as ‘the coastal tribe’, occupied the land along the coast of Port Phillip Bay, Westernport Bay and the southern Ocean. After the rapid expansion of Melbourne and the colony of Victoria, the Bunurong were dispossessed of their land and their population declined markedly due to introduced diseases and the catastrophic impact of white settlement.\(^1\) Significant Aboriginal archaeological sites survive at Beaumaris.

One of the first settlers to come to the area was James Bickford Moysey. Moysey leased a run in 1845 which he named 'Beaumaris Park', where he built a cottage.\(^2\) The name Beaumaris is believed to derive from the name of a Welsh coastal town where the Beau Marais castle had been built by Edward I—a possible reference to Moysey's Welsh roots.\(^3\) A number of fishermen worked along this coastal area from the late-nineteenth century, some of whom erected shacks in the coastal scrub at Ricketts Point.

By the 1880s, the Beaumaris boasted a hotel, post office, a store and a civic hall. Although Beaumaris sat beyond the rail extension to Sandringham (completed in 1889), the town became known as a bayside 'resort' to residents from the established inner suburbs of Melbourne.\(^4\) In 1888 a horse-drawn tram service offered public transport through Black Rock and on to Beaumaris, which encouraged further residential development.\(^5\) The Beaumaris Park subdivision was offered for sale in 1888, advertised as the 'beauty spot of the colony'.\(^6\)

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\(^2\) Beaumaris Modern 2017.


\(^5\) Victorian Places 2015.

\(^6\) Argus 4 April 1888:3.
A boat shed and jetty were constructed around 1901, and a kiosk operated at Ricketts Point from the 1920s. The prestigious Royal Melbourne Golf Club established a course nearby by 1931, adding to the perception of the area as a bayside retreat. The first school was opened in the Beaumaris Hall in 1914, and in the same year the horse-tram service ended. By 1919, an electric tram serviced Sandringham to Black Rock, but a later connection to Beaumaris in 1926 was short-lived, lasting only five years. By the 1930s, the Black Rock–Beaumaris Progress League had been established, with the intention of attracting more visitors to the area. Contemporary reports stated house prices were always high, and predicted that the area was to eventually become a rival to Toorak. In 1933 the town was described as having a post office, concert hall and swimming baths in addition to the hotel.

### 2.1.2 Postwar development

In 1939, the Dunlop Rubber Company bought up a large portion of the still-undeveloped Beaumaris with plans of building a new factory and ‘garden city’ to house their workers. Postwar economic

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8 Victorian Places 2015.
9 Victorian Places 2015.
10 Victorian Places 2015.
shortages, as well as restrictions placed on the company by the City of Sandringham, meant that the factory was economically unviable and the plans were abandoned.  

Figure 2. The proposed Dunlop ‘garden city’ for Beaumaris. (Source: Ward 1989: 78)

A large bushfire in 1944 had destroyed many of the original houses in Beaumaris, leaving the area relatively undeveloped in the 1950s. The large tracts of bushy land by the bay became a focal point for ‘architects and creative people of all fields, including writers, artists, actors, fashion designers, graphic designers, fabric designers, ceramicists and lighting designers.’ These creative people were attracted to the natural landscapes and the ready availability of land on which to build new homes that expressed their aesthetic preoccupations. The subdivision of the large Dunlop Rubber Company site in the 1950s provided further opportunities for new homes. One of the first architects to purchase land for their own home, Eric Lyon, recounted that during the 1950s, over fifty architects were living in Beaumaris; presumably most had designed their own homes. Included in this number of architects are prominent figures such as Robin Boyd, Peter McIntyre, Neil Clerehan, John Baird, Anatol Kagan, David Godsell and Peter Carmichael. Additionally, significant industrial designers called Beaumaris home, including Donald Brown who started BECO lights, which featured in many of the homes in the area. The strong design community had a visible impact on suburb, as is evidenced by a quote

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16 Beaumaris Modern 2017.
17 Victorian Places 2015.
18 Victorian Places 2015.
attributed to Robin Boyd, in which Beaumaris is described as having ‘the greatest concentration of interesting houses in the metropolitan area’.19

New residents were active in establishing a progress association and building community facilities. The Beaumaris Tree Preservation Society, established in 1953, advocated for the retention of indigenous plantings in gardens and unmade residential streets, and as a result Beaumaris has maintained much of its natural coastal landscape.20 In line with the rapid development of the decade, the Beaumaris High School was founded in 1958, followed by the Beaumaris North Primary School in 1959.21 The Catholic Church purchased land from Dunlop, and set about establishing a church and school (Stella Maris) that were opened in 1956.22 A shopping centre developed on South Concourse and North Concourse in the 1950s and 1960s.

Local architects were making use of the new materials and prefabricated building components emerging at the time, including the Boyd-designed Stegbar Window Wall. The era also saw the spread of features such as carports, and flat and skillion roofs, large eaves, and considered use of bright colour and pattern.23 Robin Boyd further remarked that at the time, at least 60 per cent of houses were built with the principles of contemporary planning and design.24 This ‘new architecture’ is believed to form the core of Beaumaris’ architectural heritage.25

2.1.3 References


Herald, as cited.


2.2 Mid-Century Modernism in Beaumaris

With the destructive fires of 1944 and land banking that occurred with the Dunlop Rubber Company in the 1950s, much of the suburban development in Beaumaris did not occur until the post...
war years. As such, most of the housing stock in the locality was constructed in the postwar era, with Modernist architecture of this period making a strong contribution to Beaumaris' identity.

2.2.1 Modernism in domestic architecture

Modernism was a movement that occurred in the first half of the twentieth century, its roots in British and European avant-garde art movements such as Futurism, Constructivism, Expressionism and De Stijl. It had a far-reaching impact on all aspects of cultural life during this time, including art, music, writing and, of course, architecture.\(^{26}\)

With the overarching principle ‘form follows function’, coined by American Architect Louis Sullivan, modernism promoted expression of structural systems as well as simplicity and clarity in composition. Applied decoration was generally avoided in favour of visual interest created by the rhythmic patterns of structural elements and fenestration. A strong emphasis on the vertical lines and horizontal banding of such elements is a common hallmark of modernist architectural composition.

Modernist houses frequently adopted a ‘machine aesthetic’ using industrially processed materials such as steel, concrete and glass and prefabricated elements. The use of long-span structural frames and lintels meant that buildings no longer relied on load-bearing walls and greater areas of glazing were possible.

These structural developments brought a new freedom to the expression of walls, windows, and roofs as independent design elements and a similar freedom to the planning of interior spaces. Open floor plans were common, reflecting a new informality in shared living areas and a greater connection with the outdoors than promoted in most residences of previous generations.

By the late 1930s, the International Style had started to make a world-wide impact, and Australia participated in the post-World War II adoption of modern architecture. Despite the uniformity of the broad application and approach, various parts of Australia developed local expressions of the style.\(^{27}\) As well, an organic style of architecture emerged that reflected an interest in Frank Lloyd Wright. These different expressions of the modern style are examined below.

Postwar Melbourne Regional style

The regional interpretation of modern architecture in Melbourne emerged with Robin Boyd’s 1947 publication *Victorian Modern*, which sought to establish and stimulate this style of domestic architecture. The fundamental ideas underpinning the style were those of the modern movement, and these principles translated well to suburban Melbourne. The informality of open floor plans, and an integrated connection between indoor and outdoor spaces, fitted comfortably within the Australian context. Simplicity of structure, minimisation of decoration, and a repeatable structural grid made sense at a time when demand for housing was high, materials were in short supply and the financial capacity of most households was limited.

Even with material shortages and other restrictions, architects approached house design with optimism and innovation. By the late 1950s, several schemes had been implemented to provide well-designed and affordable homes for the general population, not just those who could afford to engage an architect for an individually designed project. Architects teamed up with department stores, home


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magazines and newspapers to provide replicable home-plan services. These services commonly offered a regular series of pattern books with magazines and newspapers promoting a new house plan in each weekly issue. Such plans were prepared by an architect and available, at a fraction of the normal cost. The Small Homes Service initiated by the Royal Australian Institute of Architects, and the home-plan services established by Grace Brothers and the Australian Women’s Weekly, endured into the 1960s.

Organic Architecture

Late Twentieth-Century Organic architecture drew inspiration from the forms and material qualities of nature and was largely influenced by the designs of Frank Lloyd Wright. Romantic and earthy in character, the style was highly responsive to local environments and followed design principles of articulating the truthfulness of materials and emphasising the relationship between indoor and outdoor spaces.

The Organic idiom became discernible as a distinct style in Australia in the 1960s. The style’s affinity to nature is expressed in low-slung horizontal forms; retention of natural bushland setting; and use of timber, unpainted earthy bricks and crudely dressed masonry. In form, the style applied complex use of geometry to complement the forms and structures that appear in nature. The consideration of geometry in planning, application of split-levels and interlocking forms also allowed architects to create designs that responded to, and sat unobtrusively within, the topography of their setting.
3.0 Approach and Methodology

3.1 Introduction

This study was prepared in accordance with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Heritage Significance* (rev. 2013) and the Victoria Planning Provisions Practice Note No. 1 ‘Applying the Heritage Overlay’ (2018) (the ‘Practice Note’).

*The Burra Charter* was written by the heritage professional organisation, Australia ICOMOS, in the 1970s, and has been revised several times since, most recently in 2013. This document established so-called 'values-based' assessment of heritage places, looking at their social, aesthetic, historic and scientific values. Since that time, standard heritage criteria have been based on these values. In the late twentieth century, the most commonly used standard criteria were the Australian Heritage Commission (AHC) criteria for the Register of the National Estate.

The AHC criteria have since been superseded by the Heritage Council Criteria for the Assessment of Cultural Heritage Significance (HERCON). These assessment criteria were adopted at the 1998 Conference on Heritage, and by the Heritage Council of Victoria in 2008, and are substantially based on the AHC criteria. The Practice Note recommends the use of the HERCON criteria for carrying out heritage assessments. They are set out in section 3.2.5.

The study was carried out in accordance with the set of tasks defined in Council's Brief.

3.2 Stage 1—Preliminary assessment of 29 Scott Street

As previously outlined, David Helms (David Helms Heritage Planning) undertook a Stage 1 preliminary assessment of the 14 houses voluntarily nominated by their owners for inclusion in this study. Of the 14 nominated properties, 11 were recommended to proceed to Stage 2 detailed assessments.

Council received a late submission from the property owner of 29 Scott Street to be included in the study. Context’s preliminary assessment of the property found it warranted progression to a Stage 2 assessment, as a good representative example of an architect’s own house in the Mid-Century Modern style.

3.3 Stage 2—Assessment and reporting

3.3.1 Locality and thematic histories

A locality history for Beaumaris was prepared, providing an overview of its nineteenth and twentieth-century periods of development of various kinds (residential, commercial, community). Thematic histories covering the different expressions of Modernist architecture were developed and these, together with the pertinent sections of the locality history, were expanded and drawn on in the comparative analysis sections of the citations to provide context for the accompanying examples.

3.3.2 Place histories

Individual histories were prepared for each individual place and precinct, providing answers to fundamental questions such as when the house was created/built, for whom, by whom (builder and
designer), and how it changed over time (both physically and in use). Biographical information on architects and builders was also included.

Researchers drew upon the following primary and secondary sources:

- Building permit index cards and associated plans. The City of Bayside retains some records from the former City of Sandringham.
- Previous heritage studies, including the 2010 Inter-War and Post-War study and the 1999 Thematic Environmental History
- Local histories
- Certificates of title
- Rate books
- Parish plans
- Trove and Newspapers.com newspaper searches
- State Library of Victoria online collections of historic maps, plans and photos
- University of Melbourne archives
- Sands & McDougall street directories

3.3.3 Site visit and documentation

Site visits to each house involved a detailed external and internal inspection, with the exception of 113 Dalgetty Road which was only viewed from the public domain, and recording (in notes and photographs). These visits informed the subsequent preparation of the description.

A description of each place was prepared. This set out the context (wider setting), the elements of the site (e.g., fence, garden, outbuildings), the size and massing of the building, its materials, its stylistic influence(s), features of note, any alterations and poor condition if noted.

3.3.4 Comparative analysis

Comparative analysis is an essential step to determining if a place or precinct meets the local (or State) threshold for heritage significance. The ‘Applying the Heritage Overlay’ Practice Note (2015) advises that:

... some comparative analysis will be required to substantiate the significance of each place. The comparative analysis should draw on other similar places within the study area, including those that have previously been included in a heritage register or overlay.

Comparative analysis is considered particularly important in deciding if a place is of architectural significance or of rarity value in a given area but can be applied to most place types to determine their relative importance in a locality or wider area.

For the purposes of this study, the suburb of Beaumaris was considered the minimal scope for comparative analysis to establish local significance. Since there are few comparable places dating to the postwar period with heritage protection in Beaumaris, in most cases comparisons were sought
more broadly from within the City of Bayside, and even farther afield where pertinent comparisons were not found within the municipality.

In some cases, comparisons have been drawn between places within the study and unnominated places located within the City of Bayside that do not have existing Heritage Overlays. This was where they provided a direct comparison in terms of their architectural providence, style or type or due to their geographic proximity to the subject site in question. As noted in Section 1.4 above, recommendations regarding such unnominated places was beyond the scope of this report.

In the comparative analysis process, similar places (in terms of built-date, type, and/or architectural style) already included in the Bayside Heritage Overlay were used as ‘benchmarks’ to provide a basis for comparison. Potential heritage places were compared according to a range of criteria, including how well they represented a historical theme, their architectural design quality, intactness and rarity.

Post-war heritage is an expanding area of heritage consideration and many comparative examples of Modernist houses are included in Heritage Overlays in municipalities across Melbourne. In absence of local examples with existing heritage controls the comparative analysis considers a range of similar post-war housing in other local government areas to establish an appropriate ‘benchmark’.

When the place under assessment was considered to be of equal or better quality than the ‘benchmarks’ it was judged to meet the threshold of local significance and considered worthy of inclusion in the Bayside Heritage Overlay.

Places that were found to be of a lesser quality than the ‘benchmarks’ were not recommended for inclusion in the Heritage Overlay.

3.3.5 Assessment against criteria

In accordance with the ‘Applying the Heritage Overlay’ Practice Note (2018), heritage places are no longer assigned a letter grade, but are identified as meeting either the threshold of ‘State Significance’ or ‘Local Significance’. Places of Local Significance can include places that are important to a particular community or locality. Some of the places of local significance may also be important to the entire City of Bayside, but this is not essential to meet the Local Significance threshold.

The Practice Note advises that assessment of whether a place meets the local or State threshold should be determined in relation to model heritage criteria (also known as the HERCON Criteria) which are as follows:

- **Criterion A**: Importance to the course or pattern of our cultural or natural history (historical significance).
- **Criterion B**: Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).
- **Criterion C**: Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).
- **Criterion D**: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).
- **Criterion E**: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).
- **Criterion F**: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).
Criterion G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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

In the context of these assessments, where the criteria say, ‘our cultural or natural history’, it should be understood as ‘Beaumaris’ or Bayside’s cultural or natural history.

For each place, a discussion was prepared for each of the criteria that they were considered to meet the threshold of local significance. In some cases, this discussion concluded that the place did not meet the threshold for that criterion, and was thus only of ‘local interest’.

3.3.6 Statement of significance

For each individual place found to meet the threshold of local significance for at least one of the criteria, a statement of significance was prepared, summarising the most important facts and the significance of the place/precinct.

Each statement was prepared in accordance with The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance (rev. 2013); using the HERCON criteria, and applying the thresholds of local or State significance. Each assessment is summarised in the format recommended by the ‘Applying the Heritage Overlay’ Practice Note (2018), namely:

- **What is significant?** – This section should be brief, usually no more than one paragraph or a series of dot points. There should be no doubt about the elements of the place that are under discussion. The paragraph should identify features or elements that are significant about the place, for example, house, outbuildings, garden, plantings, ruins, archaeological sites, interiors as a guide to future decision makers. Clarification could also be made of elements that are not significant. This may guide or provide the basis for an incorporated plan which identifies works that may be exempt from the need for a planning permit.

- **How is it significant?** – Using the heritage criteria above, a sentence should be included to the effect that the place is important. This could be because of its historical significance, its rarity, its research potential, its representativeness, its aesthetic significance, its technical significance and/or its associative significance. The sentence should indicate the threshold for which the place is considered important.

- **Why is it significant?** – The importance of the place needs to be justified against the heritage criteria listed above. A separate point or paragraph should be used for each criterion satisfied. The relevant criterion reference should be inserted in brackets after each point or paragraph, for example “(Criterion G)”.

3.3.7 Mapping and curtilages

The ‘Applying the Heritage Overlay’ Practice Note (2018) states in regard to mapping:

The Heritage Overlay applies to both the listed heritage item and its associated land. It is usually important to include land surrounding a building, structure, tree or feature of importance to ensure that any development, including subdivision, does not adversely affect the setting, context or significance of the heritage item. The land surrounding the heritage item is known as a ‘curtilage’ and will be shown as a polygon on the Heritage Overlay map. In many cases, particularly in urban areas and townships, the extent of the curtilage will be the whole of the property (for example, a suburban dwelling and its allotment).

However, there will be occasions where the curtilage and the Heritage Overlay polygon should be reduced in size as the land is of no significance. Reducing the curtilage and the polygon will have the potential benefit of lessening
the number of planning permits that are required with advantages to both the landowner and the responsible authority.

On this basis, the individual places recommended by this study to be mapped to the extent of the title boundaries.

3.3.8 Statutory recommendations

The statutory recommendations for places and precincts assessed to be of local significance are made in accordance with relevant policies and guidelines set out in the ‘Applying the Heritage Overlay’ Practice Note (2015).

The Practice Note describes additional controls that can be ticked in the Schedule to the Heritage Overlay for a place or precinct, including:

- External Paint Controls – to control changes to paint colours; particularly important if evidence of an early colour scheme survives; note that a planning permit is always required to paint a previously unpainted surface (e.g., face brick, render, stone, concrete, timber shingles).

- Internal Alteration Controls – to be used sparingly and on a selective basis for special interiors of high significance.

- Tree Controls – to be applied only where a tree (or trees) has been assessed as having heritage value, not just amenity value.

- Fences and Outbuildings which are not exempt from advertising planning permit applications – demolition applications for early fences and/or outbuildings that contribute to the significance of a place must be publicly advertised if this box is ticked, and the accelerated VicSmart permit process cannot be used; note that a planning permit is required to alter, demolish or replace a fence or outbuilding even if this box is not chosen, however public notice of the permit application is generally not required.

- Included on the Victorian Heritage Register – can only be entered by Heritage Victoria.

- Prohibited uses may be permitted – this allows additional uses not normally permitted in a given zone, subject to a planning permit; it is most frequently used to give redundant buildings a wider range of future use options to ensure their long-term survival, e.g., purpose-built shops in residential areas.

- Incorporated Plan has been adopted for the place/precinct – an incorporated plan is sometimes prepared to introduce permit exemptions for a precinct, or provide specific guidance in managing a complex site.

- Aboriginal heritage place – note that Aboriginal heritage significance was not assessed as part of this study.

When making statutory recommendations, recommendations for these additional controls were made where appropriate. In cases where Tree Controls or Fence and Outbuilding exemptions are recommended, the specific elements to be protected have also been indicated for inclusion in the Schedule to the Heritage Overlay to provide clear guidance for planners and owners. For example: Tree Controls: Yes – English Oak.
3.3.9 HERMES entry

The ‘Applying the Heritage Overlay’ Practice Note (2015) specifies that:

All statements of significance should be securely stored in the HERMES heritage database.

Where a planning scheme amendment has resulted in the addition of, or amendments to, places in the Heritage Overlay, the strategic justification (that is, heritage study documentation and statements of significance) should be entered into the department’s HERMES heritage database.

This should be done once the citations have been finalised and adopted by Council. Once the associated amendment is adopted, the records of those places added to the Bayside Heritage Overlay can be made publicly visible on the Victorian Heritage Database.

Places found not meet the threshold of local significance should be entered into the HERMES database to note that they have been ‘Researched but NOT recommended’. These records are not published for the general public to see but are accessible to Council staff.
4.0 Key findings

4.1 Local significance

A total of nine places assessed are considered to meet the threshold for local significance when assessed against the HERCON criteria, and thus are worthy of protection in the Heritage Overlay.

4.2 Potential State significance

The comparative research, in conjunction with the fieldwork and citation, formed the basis of the recommendations for 33 Clonmore Street's eligibility to meet the criteria for cultural heritage significance at a state level.

‘Rendell House’ at 33 Clonmore Street, Beaumaris, has potential to meet the requirements for significance at State level and progression of its nomination to the VHR is encouraged. The building is a fine, highly intact example of postwar residential architecture in Victoria. It has potential heritage values to wider Victoria for its capacity to demonstrate principal characteristics of innovative postwar residential design. Assessment against the following HERCON criteria at State level is recommended:

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

Rendell House has the potential to satisfy the requirements of Criterion D at State level. The building is comparable to postwar residential architecture examples already on the VHR in terms of its typology, date of construction and level of integrity. Its inward facing planning, low, horizontal massing and integration within the landscape are typical of postwar residential architecture and have been well executed in the subject house. The house exhibits key characteristics of Late Twentieth Century Organic Architecture in its minimal palette of earthy materials, unification of indoor and outdoor spaces and retention of indigenous bushland setting. The highly intact interior with architect-designed furniture reinforces the design aesthetic in fabric and form.

4.3 Not of local significance

Three places identified in Stage 1 were assessed against the HERCON criteria during Stage 2 of the study and found to fall below the threshold of local significance, the rationale for which is detailed in the following table:
### Context

<table>
<thead>
<tr>
<th>Address</th>
<th>Rationale</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 384 Balcombe Road</td>
<td>This house is not distinguished by particularly high quality finishes or details, and other examples in the wider Bayside context provide better representations of post-war residential architecture. Further, its integrity is diminished by the loss of original window and door joinery, diminishing the legibility of the house as a post-war residence. Built relatively late in the post-war era, it does not demonstrate a connection with the 1950s and 1960s building development that characterise Beaumaris's housing stock, nor the phenomena of architect designed and owned houses in the area.</td>
</tr>
<tr>
<td>2. 14 Emily Street</td>
<td>This house has undergone extensive alterations, subsequently altering the proportions of the principal façade and overall form of the building, and leaving it an illegible mix of original and later details. Other examples in the wider Bayside context provide better representations of this post-war residential expansion greatly aided by the rise of project houses headed by the RVIA/Age Small Home Service.</td>
</tr>
<tr>
<td>3. 14 Gramatan Street</td>
<td>The extensively altered form of this house, which critically includes significant changes to its street-facing elevation, no longer provides a tangible expression as an example of a post-war project house by E. McLean &amp; Company.</td>
</tr>
</tbody>
</table>

No further action is recommended for these places. They are listed in Appendix A.2.
5.0 Recommendations

5.1 Introduction

This section provides key recommendations of the ‘Mid-Century Modern Heritage Study—Residential Places’. They are:


5.2 Adoption of Study

It is recommended that the Bayside City Council formally adopt the ‘Mid-Century Modern Heritage Study—Residential Places’ (2019), which comprises this report, and include this report as a Background Document in the Bayside Planning Scheme.

5.3 Implementation of Study

It recommended that the Bayside City Council implement the recommendations of this study by preparing a planning scheme amendment that will add the individual places assessed as being of local significance listed in Appendix A.1 to the Heritage Overlay of the Bayside Planning Scheme with the schedule entries as shown in the place citations. In addition to the general planning permit requirements of Clause 43.01 (Heritage Overlay), specific controls have been recommended for some individual places in accordance with Victoria Planning Provisions (VPP) Practice Note ‘Applying the Heritage Overlay’ (2018)

It is also recommended that Bayside City Council submit an application to Heritage Victoria that will:

- Pursue a VHR nomination for ‘Rendell House’ at 33 Clonmore Street, Beaumaris.
Appendix A—Assessment Findings

A.1 Places of local significance

The following individual places are recommended for inclusion in the Bayside Heritage Overlay.

<table>
<thead>
<tr>
<th>Lp</th>
<th>Place</th>
<th>No.</th>
<th>Street</th>
<th>Locality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rendell House</td>
<td>33</td>
<td>Clonmore Street</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>2</td>
<td>House</td>
<td>7</td>
<td>Coreen Avenue</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>3</td>
<td>House</td>
<td>17</td>
<td>Coronet Grove</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>4</td>
<td>House</td>
<td>113</td>
<td>Dalgetty Road</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>5</td>
<td>Philpot House</td>
<td>7</td>
<td>Grandview Avenue</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>6</td>
<td>Grutzner House</td>
<td>55</td>
<td>Haydens Road</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>7</td>
<td>Bricknell House</td>
<td>29</td>
<td>Scott Street</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>8</td>
<td>Monsbourgh House</td>
<td>153</td>
<td>Tramway Parade</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>9</td>
<td>Lyon House</td>
<td>10</td>
<td>Valmont Avenue</td>
<td>Beaumaris</td>
</tr>
</tbody>
</table>

A.2 Not of local significance—no action

No further action is recommended for the following places, which do not meet the threshold of local significance.

<table>
<thead>
<tr>
<th>Lp</th>
<th>Place</th>
<th>No.</th>
<th>Street</th>
<th>Locality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>House</td>
<td>384</td>
<td>Balcombe Road</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>2</td>
<td>House</td>
<td>14</td>
<td>Emily Street</td>
<td>Beaumaris</td>
</tr>
<tr>
<td>3</td>
<td>House</td>
<td>14</td>
<td>Gramatan Avenue</td>
<td>Beaumaris</td>
</tr>
</tbody>
</table>
Appendix B—Place Citations
RENDELL HOUSE

Prepared by: Context

Address:
33 Clonmore Street, Beaumaris

Name: ‘Rendell House’
Survey Date: 12 September 2019

Place Type: Residential
Architect: Ken Rendell

Grading: Significant
Builder: Ken Rendell

Extent of Overlay: To title boundaries
Construction Date: 1967 and 1974

Figure 3. ‘Rendell House’, 33 Clonmore Street, Beaumaris. (Source: Context, 2019)

History
‘Rendell House’ was built by, to the design of architect Ken Rendell in two successive stages in 1967-1974 (‘House Plans, 33 Clonmore Street, Beaumaris’, 1965). Rendell purchased the land in 1962 and prepared designs of the house in 1965 (CT: V5559 F753; ‘House Plans, 33 Clonmore Street, Beaumaris’). The first stage of construction for the main built form was completed in 1967 (see Figure 4). A rear wing addition, comprising an extra bedroom and playroom, and a study infilling the void between the entrance and living room on the northern elevation, were designed in 1972 and completed in 1974 (‘House Plans, 33 Clonmore Street,
Formerly part of the City of Sandringham, the property now sits within the local government authority of the City of Bayside.

Figure 4. Elevations and plan of Rendell House, 1967. (Source: ‘House Plans, 33 Clonmore Street, Beaumaris’, City of Bayside)

F G Dalgety first purchased the land that originally formed part of Crown Allotment 48 in the Parish of Moorabbin, County of Bourke, in 1864 (DCLS 1864). In 1928 George McNaught purchased and proceeded to subdivide land on Clonmore, Hume, Hotham and McNaught Streets, and Balcombe and Dalgetty Roads (CT: V5559 F753). Mary Victoria Penelope Fraser
purchased the subject site as lot 69 of the subdivision in 1929 (CT: V5604 F629). Although the subdivision of Clonmore Street occurred relatively early for Beaumaris, the land remained undeveloped until into the post-war period (Figure 5). Kenneth Read Smith became the owner in title in 1954 by which time Clonmore Street existed in a rudimentary form but few houses had been constructed in the area (CT: V5559 F753; Figure 6).

![Figure 5. Beaumaris in 1945 with approximate location of Clonmore Street. (Source: Melbourne 1945, Nathaniel Jeffrey 2015)](image1)

Development gained momentum in the 1960s. Clonmore Street was not listed in the 1955 Sands & McDougall street directory but in 1960 the street was listed with 21 residences (S&Mc 1955, 1960). By 1961, Clonmore Street road had been laid with bitumen, however it retained much of its bushland setting, with large allotments, predominately native vegetation, and only limited fencing and street curbing (see Figure 7). This had changed by 1968, when Clonmore Street and its surrounds had developed a more urbanised appearance with bitumen roads and higher level of building density (see Figure 8).

![Figure 6. Clonmore Street in 1956. (Source: ‘Melbourne 1956 Project’, Central Plan Office)](image2)

![Figure 7. Clonmore Street, looking east from Reserve Road, 1961. (Source: W L Murrell 1961, State Library Victoria: Tea-tree tracks to bitumen-surfaced streets, Accession no: H31602/43)](image3)

![Figure 8. Extract from 1968 aerial photograph showing Rendell House outlined in red. (Source: ‘Melbourne 1968 Project’, Central Plan Office)](image4)
Rendell and his wife Jill were renting a house elsewhere in Beaumaris when Rendell created the design for the subject building. Two basic principles drove the design, according to Rendell: ‘the first was keeping the trees and designing a house to provide shelter without feeling enclosed; the second was expressing the materials as they are without covering them up or changing their character’ (Austin et al, 2018:167). Rendell built a lot of the house himself and in the course of its construction two women from the Beaumaris Tree Preservation Society visited him, and asked whether he would be conserving the trees on the property. This interaction instigated Rendell’s involvement with the group, which later became known as the Beaumaris Conservation Society (Austin et al, 2018:167). Thereafter he became involved with many local initiatives that sought to preserve the indigenous landscape of Beaumaris, including the Gramatan and Long Hollow Heathlands, the landscape around the Beaumaris Library, as well, Rendell volunteered at the local indigenous plant nursery (Austin et al, 2018:167). Rendell’s conservation ethos and affinity to indigenous landscapes carries through in the design for Rendell House that reflects modernist aspirations for integration of landscape and architecture and sensitive response to siting and surrounds.

In 1988 Rendell erected an open carport on the southern elevation (‘House Plans, 33 Clonmore Street, Beaumaris’, 1988). This addition concealed much of the street façade but was executed in a style consistent with earlier built forms. In 2018, Rendell House was featured in the 2018 Beaumaris Modern publication (Austin et al, 2018). The architect and his wife have lived continuously at the property from its construction to the present day.

*Figure 9. Architect and house owner Ken Rendell with builders during Rendell House construction in the early 1960s. (Source: Austin et al 2018:11)*

**Ken Rendell, Architect**

Born on 17 April 1932, Ken Rendell was the second son of a clerk from Northcote. He completed studies at Melbourne Technical College before transferring to the University of Melbourne where he undertook evening classes at the Architectural Atelier. During this time, he worked as an architect at the office of industrial specialists Hassell & McDonnell. In this role he worked on high-profile factory projects International Harvester (1951-53) and Heinz (1952-55), both in Dandenong. (Austin et al, 2018: 170)
After graduating in 1957, Rendell travelled overseas and gained employment in an architectural firm in Saskatchewan, Canada, where he remained for three years working on industrial and commercial projects. While living and working in Canada, Rendell gained exposure to new architectural styles; visiting Frank Lloyd Wright houses in the USA and meeting with the architect Felix Candela in Mexico. He travelled to England and Europe before returning to Australia in 1960. (Austin et al, 2018: 170)

Back in Melbourne, Rendell obtained work with architect Don Hendry Fulton. Rendell worked at the Office of Don Hendry Fulton until the practice wound down in the 1980s. While working for there, Rendell was involved in projects including Studio 9 at the GTV9 complex in Richmond (1962), the award-winning administration building at the BP refinery at Crib Point (1965) and new municipal offices for the Shire of Rosebud (1976). Rendell worked alone for some years until retiring in the mid-1990s. (Austin et al, 2018: 170)

Description and Integrity
Set on an irregular-sized allotment, fronting Clonmore Street to the south, Rendell House has a deep setback and presents as a low-lying form with horizontal massing integrated within a bushland setting. The building is characterised by the prominent flat roof with deep eaves that is articulated from the walls, appearing to float above them. The house exhibits elements associated with late twentieth-century organic style. Characteristic of the Organic style, the design responds sensitively to the topography and boundaries of the site and is oriented on a slight angle, distinct from its neighbouring properties. Originally built as an L-shaped plan, its plan form was altered with the 1972-74 addition and now consists of three rectangular built forms arranged in a C-shape configuration. The principal built form is aligned east-west and fronts Clonmore Street. This joins a second narrow, linear form, aligned north-south, which connects with a third rectangular form creating a partially enclosed courtyard on the eastern elevation (the latter section comprises the 1972 extension). Consistent with much post-war residential architecture, the Rendell House has a concealed street frontage and linear, inward-facing planning that locates private bedroom spaces at the rear of the built form and with communal faces located toward the front with views to a partially enclosed courtyard.

The building is a single-storey post-and-beam construction of unpainted concrete bricks laid in stretcher bond with a row of header bricks distinguishing the top row. It has a low, flat decking roof that sits atop a rectangular, horizontally proportioned, highlight window that extends continuously around the perimeter of the building. The window band is punctuated by structural posts that allow the roof to be elevated from the wall planes, giving the effect of a ‘floating’ roof. Broad, projecting eaves surround the house in its entirety and are supported by exposed, extended timber rafters with Japanese influenced decorative rafter. The roof is finished with simple, narrow fascia boards concealing the roofline. Consistent with stylistic qualities of Organic architecture, the exposed rafters that reference Japanese architecture are a defining feature that is echoed in the exposed Oregon timber ceiling beams and joists visible throughout the interior. An unusual feature of the roof is the complex water-runoff system. Steel outlets project from the roof directing stormwater into the channelled garden.
Across all of its elevations, Rendell House contrasts unbroken, solid wall planes with recessed, ceiling-height glazed walls. These glazed sections meet in line with the recessed highlight windows encircling the house. In turn this creates a harmonious contrast between the light glazed sections and projecting unbroken wall surfaces that appear as solid standalone rectanguloid wall forms. The wide eaves of the horizontal roof give the effect of the roof as a distinct element hovering above the surface walls. Californian Redwood mullions divide the glazed walls into rectangular and square panes arranged in a simple yet decorative geometric pattern that balances horizontal and vertical proportions.

Like the exterior, the interior of the house utilises a minimal palate of earthy materials and articulates structural elements contributing to the sense of uniformity between indoor and outdoor elements. This is particularly evident in the treatment of the Stramit-clad ceiling, where Oregon timber beams and joists are exposed and made into a feature. In the lounge area, suspended ceiling panels designed to hold indoor plants, once again reinforce the principles of Organic architecture. Inside, the residence has unpainted face brick walls, brown polished concrete flooring and artisanal timber furnishings. Rendell designed and built much of the interior features himself including furniture and cabinetry, diamond-shaped light fittings (built into ceiling beams), moveable timber walls and a unique telephone nook with built-in seat and table. The fine joinery and high standard of the timberwork is noteworthy.

On the western elevation is the architect and owner’s woodworking studio, a simple cuboid form separated from the main structure by the carport. The studio is constructed of the same materials as the residence but does not have windows on any of its elevations. A long skylight lights the studio from above. The open carport spans much of the street façade and presents as an extension to the original wide eaves. It has a flat roof with exposed rafters supported by slender painted timber posts.
Australian bush landscaping complements Rendell House’s design, consistent with modernist architectural principles that sought to unify interior and exterior spaces. Like the interior, the landscaping is furnished with timber benches also made by Rendell. The garden is made up of a variety of mature Australian trees, many of which are indigenous banksias, shrubs, grasses as well as bluestone boulders. Concrete pavers have been laid in a manner that corresponds with the undulating topography and which merges seamlessly into garden beds and raised ground. On the eastern elevation, a semi-enclosed courtyard presents a private outdoor space to which views are oriented. Central in the courtyard is a large, raised square planter with inbuilt timber benches. From this eastern elevation, the central brick chimney, expressed as a simple block, is visible. At the front of the house is an unusual timber letterbox with Japanese influenced design, likely designed by Rendell.

![Figure 11. Western elevation. Note the gently angled terraced paving and custom made timber bench. (Source: Context 2019)](image)

![Figure 12. Courtyard on the eastern elevation. (Source: Context 2019)](image)

33 Clonmore Street, Beaumaris, is highly intact with very few changes to original and early fabric. The residence retains its original glazing pattern, window and door joinery, wall surfaces of the traditional material and early stylistic details. The bushland setting has been conserved, with original hard landscaping features intact. Built in successive stages to the design of the original owner and architect, alterations to the building, including the rear extension, built 1974, and 1988 carport, are cohesive with the original design in material, intent and style. The highly intact interior with architect-designed furniture reinforces the design aesthetic in fabric and form.

**Comparative Analysis**

The following comparative analysis is broken into two sections, the first of which addresses mid-century modernism and the late twentieth-century organic architectural idiom in Beaumaris. The second part incorporates examples of this style outside Bayside.

**Mid-century modernism and late twentieth-century organic architecture in Beaumaris**

Despite the land subdivision in the late nineteenth and the early twentieth centuries in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the post-war period. The large tracts of bushy land by the bay became a focal point for architects and creative people of all fields, who were attracted to the natural landscapes and the ready availability of land on which to build new homes that expressed their aesthetic preoccupations (Beaumaris Modern 2017). The strong design community had a visible impact on the suburb, as is evidenced by a quote attributed to architect and influential critic Robin Boyd, in which Beaumaris is described as having “the highest concentration of first class modern domestic architecture in Australia” (Age 24 August 1949: 6). Many architects and designer/builders constructed their own
homes in Beaumaris during the 1950s and 1960s. One of the first architects to purchase land there for their own home, Eric Lyon, recounted that during the 1950s, over fifty architects were living in Beaumaris; presumably most had designed their own homes. Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period.

Fewer examples still exist of the style of mid-century modernism to which Rendell House is most clearly aligned: that being the late twentieth-century expression of organic architecture. This architectural style drew inspiration from the forms and material qualities of nature and was largely influenced by the designs of the important American architect, Frank Lloyd Wright. Romantic and earthy in character, organic architecture was highly responsive to local environments and followed design principles of articulating the truthfulness of materials and emphasising the relationship between indoor and outdoor spaces.

The organic idiom became discernible as a distinct style in Australia in the 1960s. The style’s affinity to nature is expressed in low-slung horizontal forms; retention of natural bushland setting; and use of timber, unpainted earthy bricks and crudely dressed masonry. In form, the style applied complex use of geometry to complement the forms and structures that appear in nature. The consideration of geometry in planning, application of split-levels and interlocking forms also allowed architects to create designs that responded to, and sat unobtrusively within, the topography of their setting.

One comparable example in regard to its date of construction, simple internal plan, stylistic influence and as a residence designed for and by the architect includes the Godsell House at 491 Balcombe Road, Beaumaris (HO412, H2379). Listed on the Victorian Heritage Register, Godsell House is of architectural significance at State level. The house is an interesting example of early 1960s organic architecture. It is characterised by the use of earthy materials and finishes and architectural forms that recall the work of Wright. It is also important as an example of the work of the late David Godsell, particularly as it was designed as the architect's own house. Like the Rendell House, the Godsell House is an example of houses designed by architects for their own families in Beaumaris. It exhibits a similarly high level of design innovation, experimentation and tailoring of the residence to the local context.

A similar treatment of materials and contrasting planar surfaces is discernible in both the Godsell House and Rendell House. In both examples, unbroken face brick surfaces are complemented by glazed expanses creating a harmonious distinction between transparency and solidity, weight and light. The stylistic influence of Frank Lloyd Wright is legible in Godsell and Rendell House, particularly in the prominent, roofs, with their deep eaves that are articulated above solid walls with strips of glazing. This commonality evidences shared sources of inspiration that were influencing design in Beaumaris in the 1960s.
Late Twentieth-Century Organic in other municipalities

Rendell House compares favourably to Heide II (HO161 – Banyule, H1494), designed by David McGlashan in 1967. Both are refined example of Late Twentieth Century Organic Architecture style with high levels of integrity and intactness. Like Rendell House, Heide II follows the Modernist architectural idiom of maintaining the ‘truthfulness of materials’, this is legible in the earthy finishes and muted, minimal palette of materials. Treatment of materials is consistent in both interior and exterior surfaces, creating a sense of unity between indoor and out spaces. This relationship between the external and internal is reinforced with the addition of Japanese-influenced courtyards and in the strategic placement of ceiling-height glazed openings framing outward views of natural bush-like settings. Formally, Rendell House has similarities to Heide II as flat-roofed structure contrasting recessed glazed sections with unbroken rectangular wall planes.

![Figure 14. VHR H1494, HO161 Banyule, Heide II, 7 Templestowe Road, Bulleen (1967). (Source: HERMES)](image-url)

The design of Rendell House is also comparable to the Ernest Fooks House in Caulfield North which also exhibits stylistic qualities of organic architecture. Designed in 1964 by Ernest Fooks as his own home the Fooks House was completed in 1966. Typical of much residential modernist architecture, the street frontages of both Fooks House and Rendell House are low-lying cubic forms with flat roofs concealed behind mature native trees, with deep setbacks and recessed entrances underneath open carports. This inward facing planning is typical of architectural responses to privacy in the post-war period. There is a correlation too between the simple, linear planning of both Fooks’ and Rendell’s designs. As architect owned-and-designed houses, there is a strong sense of cohesiveness between the exterior and interior in fabric and form, with both examples retaining highly intact interiors.
Discussion
Rendell House is a refined example of an architect designed-and-owned residence in Beaumaris in the style of late twentieth century organic architecture. It compares favourably to the examples above in terms of its high level of integrity and intactness. Rendell House expresses key characteristics of late twentieth century organic architecture in its responsiveness to and integration with the indigenous landscape; in the application of ‘honesty of the materials’ principle; articulation of structural elements; highlight windows extending around the perimeter of the house and low unbroken horizontal roofline.
Assessment Against Criteria

Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

Rendell House is a refined example of late twentieth-century domestic architecture designed for and by a Melbourne architect in Beaumaris. The suburban response to privacy, horizontal formal emphasis of the building and its integration within the landscape are typical of residential architecture of this period and have been well handled in design of the subject house. The house exhibits key characteristics of late twentieth century organic architecture.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

33 Clonmore Street, Beaumaris, is a highly intact, refined example of Post-War residential architecture that demonstrates the influence of late twentieth century organic architecture. Key characteristics of this style are apparent in the building’s low, horizontal form integrated into the landscape, its unbroken, horizontal roofline with projecting rafters, highlight windows, use of earthy materials, and retention of Australian vegetation and ‘bushland character’. The design focus on maintaining and enhancing the relationship of internal and external spaces is also a key indicator of this style. The high standard of timberwork and joinery (internally and externally) enhances the aesthetic qualities of the place.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Bayside’s history (associative significance).

N/A
Statement of Significance

What is Significant?
33 Clonmore Street, Beaumaris, constructed 1967 and extended in 1972, designed and built by architect Ken Rendell is significant.

The significant fabric includes its:
- principal built form and layout, horizontal roofline;
- exposed rafters, brick chimney; face brick wall planes, recessed glazed walls and highlight windows, pattern of fenestration and timber joinery;
- natural landscape setting with Australian native and indigenous plants; partially enclosed courtyard and original and early hard landscaping.

How is it significant?
Rendell House at 33 Clonmore Street, Beaumaris is of local architectural (representative) and aesthetic significance to the City of Bayside.

Why is it significant?
Rendell House is an intact example of a post-war residential house designed and built for an architect in Beaumaris. It exhibits features consistent with architect-designed residential; architecture in Melbourne’s post-war suburbs. These include the horizontal treatment of the façade, inward facing planning, responsiveness to site topography, and retention of native landscape. (Criterion D)

The dwelling is a fine example of late twentieth century organic architecture with elements of the Melbourne Regional style. It exhibits a high degree of craftsmanship and considered design creating cohesiveness and connecting internal and external spaces. Notable features include the exposed structural elements, minimal palette of earthy materials, and contrasting treatment of surface materials (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.

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

<table>
<thead>
<tr>
<th>External Paint Colours</th>
<th>Is a permit required to paint an already painted surface?</th>
<th>Yes</th>
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<td>Is the place included on the Victorian Heritage Register?</td>
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<tr>
<td>Incorporated Plan</td>
<td>Does an Incorporated Plan apply to the site?</td>
<td>No</td>
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<tr>
<td>Outbuildings and fences exemptions</td>
<td>Are there outbuildings and fences which are not exempt from notice and review?</td>
<td>Yes – woodworking studio</td>
</tr>
<tr>
<td>Prohibited uses may be permitted</td>
<td>Can a permit be granted to use the place for a use which would otherwise be prohibited?</td>
<td>No</td>
</tr>
<tr>
<td>Aboriginal Heritage Place</td>
<td></td>
<td>No</td>
</tr>
</tbody>
</table>
Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?

Identified By
Property owner of 33 Clonmore Street, Beaumaris.

References


Department of Crown Lands and Survey (DCLS) 1864, Parish of Moorabbin, County of Bourke'. State Library Victoria: Parish maps of Victoria.

*Herald*, as cited.

‘House Plans, 33 Clonmore Street, Beaumaris’, held by City of Bayside.


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Murrell, W. L. 1961, Clonmore Street, looking east from Reserve Road*’. State Library Victoria: Tea-tree tracks to bitumen-surfaced streets, Accession no: H31602/43.

HOUSE

Prepared by: Context

Address: 7 Coreen Avenue, Beaumaris

<table>
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<th>Survey Date: September 2019</th>
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<td>Builder: -</td>
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<tr>
<td>Extent of Overlay: To title boundaries</td>
<td>Construction Date: c.1955</td>
</tr>
</tbody>
</table>

Figure 16. 7 Coreen Avenue, Beaumaris. (Source: Context, 2019)

History
The house at 7 Coreen Avenue, Beaumaris was built by 1956. The site was originally part of Crown Allotment 48 at Parish of Moorabbin, County of Bourke (CT:V8179 F497). Lot 48 was approximately 289 acres in size and was under the ownership of F. G. Dalgety in 1864 (DCLS 1864). In the nineteenth century and the early twentieth century, residential development in Beaumaris concentrated on the southern end, near the coastal line and a short-lived tramway. Dunlop Rubber Australia Ltd acquired the majority of undeveloped areas of Beaumaris by the 1940s, for its prospective plans for new factory and accommodation for more than 2000 staff in a ‘garden village’. The plan was withheld during World War II. From 1951, when their plans for a garden village proved unrealistic under the post-war circumstances, the Dunlop Rubber Australia Ltd progressively sold the land.
First subdivided in the 1920s, the land parcels in Coreen Avenue retained the early configuration without further subdivision while under the ownership of Dunlop Rubber Australia between 1944 and 1954 (CT:V5386 F029). In July 1955, local builder Murray Edwin Le Leu purchased the subject site (CT:V8116 F260). Le Leu had owned or occupied at least five different locations in Beaumaris area during the 1950s, including sites in Coreen Avenue, Dalgetty Road, Scott Street and Tramway Parade (CT:V8116 F260; V8179 F497; S&Mc 1955, 1960). Building sites in Beaumaris were a popular source of investment or many, as the land value greatly increased during the 1950s. From 1954 to 1955, for instance land sale value of home sites in unmade streets of Beaumaris more than doubled, in one case increasing from £700 to £1780 (Argus 25 November 1955:30).

Peter Walter Hecht, manufacturer and his wife Eve Ruth acquired the subject site in November 1955. An aerial photograph of Beaumaris dated February 1956 shows the current residence on the site (‘Beaumaris 1956’). While it is unclear whether the house was built by Le Leu or the Hechts, it is believed that the subject timber house was built to a modified version of a plan provided by the Small Homes Service (SHS), which was operated by the Royal Victorian Institute of Architects (RVIA in conjunction with the Age newspaper. Established in 1947, and headed by architect Robin Boyd until 1953, the Small Homes Service provided building plans and advice to aspired homeowners, who would not otherwise have the means to consult an architect. The service, which by 1956 had a collection of 260 house plans designed by 80 different Melbourne architects, sold the working drawings and specifications of the house designs for a nominal fee. It also provided free professional advice on matters pertaining to building a house. SHS encouraged modifications and reversal of plans, to suit individual preference (Small Homes Service 1953; Home-builders’ Handbook ’57 1957:10).

The floor plan of the subject house bears great resemblances with ‘courtyard houses’ T345 and T366 (see Figure 17, Figure 18 and Figure 19). Both having a skillion roof combined with a flat-roofed section rather than a gable roof, T366 was a later (1957), slightly smaller variant of 52-foot wide T345 (1953), designed to be accommodated in the ubiquitous 50-foot block (Age 5 November 1956:6; 12 August 1957:8). Both T345 and T366 had the main rooms grouped around a central courtyard, which was envisioned to be an outdoor sunroom (Age 11 April 1955:7). A 1956 Age article noted that since the launch of the first courtyard house T345 in 1953, the concept had become widely accepted by 1956, noting also that Contemporary Home Pty Ltd, led by McLean brothers, had recently built a T345 house in Scott Street, Beaumaris (Age 14 May 1956:7). 7 Coreen Avenue has a living room that is considerably smaller than shown in the plans of T345 or T366, to allow space to accommodate an open carport under the same roof structure.
The façade and overall form of 7 Coreen Avenue have high degree of similarities with the late-1950s SHS designs with a gable roof and rectangular footprints: V333, V269 or T3104 (see Figure 23). These variations of low-gabled houses are likely to be designs by Neil Clerehan, the second director of Small Homes Service. Clerehan designed far more SHS houses than any other individual architects, being credited for approximately 130 designs out of 432 recorded examples (Edquist & Black 2005:70). Major influence for these plans was his own 1954 project known as ‘Dream House’, built as a demonstration house in Surrey Hills (see Figure 23). It opened for public viewing in 1955 and earned huge publicity before finally being given away as first prize in a quiz competition (Reeves 2010:26; Age 14 March 1955:6). The winner urged Clerehan to withdraw the specific design from its planned inclusion in the Small Homes Service range and Clerehan obliged with an exception of a replica built in Hampton in 1956 (Reeves 2010:26). Instead, variations of low-gabled house designs were subsequently launched from late 1956 and gained great popularity by the end of the decade (Age 8 October 1956:8; 25 January 1960:8).
While there is no single SHS design found to match 7 Coreen Avenue, the house exhibits many typical elements of these SHS designs. Completed before February 1956, prior to the introduction of V333 in late 1956, 7 Coreen Avenue might have been built to a modified plan of T345 combined with the gable-roof design. Key characteristics of SHS design seen in the subject house include elements such as inclusion of open carport under the single low gable roof structure, projecting wings on the either side of the entrance, asymmetric façade arrangements with a window wall section only in the living area, and the specific location of living, sleeping and service areas around the courtyard.

The SHS house plans focused on provision of economic building schemes for individual homeowners. As a cost-cutting method, house plans with smaller floor space often recommended construction in stages, emphasising possibilities for future extension (Age 11 August 1958:8). Since the completion, 7 Coreen Avenue has been extended to the rear in stages. In 1973, a fourth bedroom, which was to be accessed through the rearmost bedroom, was added to the north-western corner of the residence (BP). The courtyard became enclosed when new family and dining rooms were added in 1985. At the same time, the fourth bedroom was also converted to a study and laundry (BP). More recent works involve further internal alterations as well as the addition of a master bedroom with an en suite, timber decks and pergola in the backyard in 2009. The new bedroom is connected to the main residence through a new corridor.
Description and Integrity

7 Coreen Avenue, Beaumaris is a single-storey weatherboard residence with an asymmetric low gable roof, completed by 1956. The residence exhibits a modular aesthetic typically seen in the Small Homes Service designs created by Royal Victorian Institute of Architects (RVIA) in conjunction with the Age.

Originally positioned closer to the street, the house is oriented towards the east. The house initially had a rectangular footprint with a central courtyard, with rooms arranged around the courtyard. Initially, living and dining rooms were provided on the north, with three bedrooms on the south and the service area at the rear. The living space and a bedroom located on the either side of the main entrance. There is an original brick party wall that wraps around the corner of original living and dining rooms.

It features a full height window wall section in the living area, whilst the bedroom is enclosed by solid timber and brick walls with a smaller opening towards the street on the other side of the entrance. Such contrast between more enclosed private and service areas and living spaces with extensive glazing and open plan is typical arrangements of the modernist houses.

Internally, the rafter beams are exposed throughout the whole original gable roof structure. The internal courtyard is planted with a deciduous tree. The stone paving is c1980s addition. Additional openings were created to the walls enclosing the courtyard, with some original openings extended. Rear additions are also constructed of weatherboard of very similar profile that is sympathetic to the original. These additions are connected to the original residence in a seamless manner. A number of new openings have been introduced to the original part of the house, and some glazing has been replaced, but these changes are not visible from the street. The door to the entrance is not original. Original fireplace and brick chimney are intact.

The low gable roof has been extended over the additions, and the 2009 bedroom has a skillion roof. The roofs are clad in corrugated iron.

The main gable stretches over to the garage, which was originally an open carport with timber posts (BP). New eaves were added along the northern elevation. Front garden and backyard has been reconstructed recently. Outbuildings in the backyard are also later additions.

7 Coreen Avenue is largely intact with a few changes to the original or early structure visible from the street. Changes to the street frontage involve the installation of new door and new garage. While the rear additions from 1973, 1985 and 2009 are entirely invisible from the street, the provision of more rooms was also representative of the concept of Small Homes Service that encouraged the homeowners to start building their homes with a smaller floor space and to add more rooms in the future as required. The residence also retains its single-storey scale and form. Overall, 7 Coreen Avenue has high integrity.
Comparative Analysis
Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite the land subdivision in the late nineteenth and the early twentieth century in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the postwar period. Even with material shortages and other restrictions, architects approached house design with optimism and innovation. By the late 1950s, a number of schemes had been implemented to provide well-designed and affordable homes possible for the general population, not just those who could afford to engage an architect for an individually designed project. There were thousands of homes constructed under the Small Homes Service and other alike off-shelf project
homes across Victoria. While many of the published examples in the municipality are confirmed demolished, it is not known exactly how many of these were built, and how many survive in the City of Bayside. Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period.

Along with Bayside, other middle-ring municipalities including Whitehorse, Glen Eira and Boroondara experienced significant growth in the postwar years. Architects approached house design with optimism and innovation in these areas, despite material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to most postwar houses being constructed at the time, which were simply scaled-down versions of the 1940s prototypes. The informality of open floor plans and the direct relationship between interior spaces and landscape all fitted comfortably in the Australian context, and this coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, materials were in short supply and money to spend on houses was low.

Given the similar patterns of development in other middle-ring suburbs, and subsequent proliferation of mid-century modern homes in these areas, it is considered appropriate to look for comparators outside Beaumaris and the City of Bayside. Looking further afield to Whitehorse, Glen Eira and Boroondara, there are several residences that can be compared to 7 Coreen Avenue, Beaumaris, in terms of period and architectural style, form and intactness, though few are recognised with an Individual Heritage Overlay.

Although a large number of houses were built through the Small Homes Service, examples of an unsupervised, modest-scaled Small Homes Service residence are under-represented in any municipality, and there is none listed in City of Bayside. Due to the lack of architectural recognition, completed SHS examples were rarely documented in any form. In Beaumaris, SHS houses were once a very common housing type, however, are increasingly at risk. Many published SHS examples in the suburb (including 2 Tramway Parade, 55 Scott Street, 57 Scott Street and 6 Scott Street) have been confirmed demolished.

The following comparative examples are split into two groups. The first is a selection of known surviving SMS homes in the City of Bayside, these have been selected as rare published examples of SMS houses or as comparative examples included within this study. The second group of comparisons is group of SMS homes within other municipalities that either have or have been recommended for individual Heritage Overlays. This second group will provide the comparative benchmark for the assessment of 7 Coreen Avenue, Beaumaris.

*Small Home Service Homes in Bayside and Beaumaris*

8 Bronte Court, Hampton (Figure 26) and Bray House, 33 Scott Street, Beaumaris (Figure 27) are notable examples local of constructed house types that were promoted in the *Age.*

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**Figure 26. 8 Bronte Court, Hampton.** (Source: Reeves 2010:26)

**Figure 27. Bray House at 33 Scott Street, Beaumaris, built to the SHS plan T345.** (Source: Age 11 April 1955:8)
Built in 1956, 8 Bronte Court, Hampton was a copy of the 1954 house known as ‘Dream House’ designed by Neil Clerehan (then director of the Small Homes Service) as a demonstration house in Surrey Hills. The Dream House opened for public viewing in 1955 and earned huge publicity before finally being given away as first prize in a quiz competition (Reeves 2010:26; Age 14 March 1955:6). At the winners behest, Clerehan removed the plan for the Small Homes Service range, but this extra replica was erected in 1956 (Reeves 2010:26). The house is currently not on the Heritage Overlay.

Bray House at 33 Scott Street, Beaumaris, was built c.1954-55 to the SHS plan T345 by Contemporary Home builders. It was a rare example of a set of plans published with illustrations of a built example. While hundreds of plans were illustrated in the weekly SHS column, completed examples were seldom included (Heritage Alliance 2008:140). Originally, Bray House characterised by its central courtyard, which was envisioned to be an outdoor sunroom. Having its rooms grouped around the courtyard, T345 was a design with a skillion roof to the front, combined with a flat-roofed rear section (Age 11 April 1955:7). A recent aerial photograph from 2019 indicates that the central courtyard has been infilled, and the roof was replaced with a simple gable (Nearmap 2019).

113 Dalgetty Road, Beaumaris (Figure 28) and 14 Emily Street, Beaumaris (Figure 29) are comparative examples of SMS homes included in the current study.

113 Dalgetty Road, Beaumaris is a single-storey cream brick residence with an asymmetric low gable roof, built c.1962. The design and floor plans are similar to the SHS design V333 launched in 1956. 113 Dalgetty Road is remarkably intact with very few changes visible from the street. It is recommended for inclusion in the City of Bayside’s HO.

14 Emily Street, Beaumaris, is a single storey lightweight timber framed residence built in 1957 to a design by King & Reynolds industrial and home designers. Possibly adapted from a Small Homes Service plan (T292) published in the Age in March 1957, this modest and simply detailed home reflects the Small Home Services ethos. 14 Emily Street is generally intact with some changes visible to original or early fabric. Successive building programs have altered and added to the original floor plan and have included a second storey addition that is visible from the public domain. As a result, while a representative example of its type, it does not reach the threshold for individual heritage significance.

Small Home Service Homes in other municipalities
The following three examples of SMS home either have existing individual Heritage Overlays or have been recommended for inclusion in an individual Heritage Overlay.
The Kunciunas residence, 65 Esdale Street, Nunawading (Figure 30) was designed by Bolius Kunciunas and built by Lomax Engineering Pty Ltd. Born in Lithuania and arriving in Melbourne in 1949, Kunciunas built this new house for himself and his family in 1960, while working in the office of architects Leslie M Perrot & Partners.

Kunciunas subsequently submitted his design for inclusion in the range of standard plans offered by the Small Homes Service, finally introduced into the range under the code V374. Kunciunas’s plan was published in the weekly SHS column on 8 October 1962. The place is included in Whitehorse Planning Scheme HO295.

The Barton residence at 56 Thomas Street, Brighton East (Figure 31) was constructed in two stages in 1950 (southern wing) and 1964 (northern wing). It was the first house designed by Neil Clerehan in collaboration with one of the original occupants Norman Barton, after he set up as a sole practitioner. Barton was undertaking architectural studies in 1950, and was responsible for the second part added in 1964.

The brick house consists of two opposing and asymmetric, skillion roofed wings (north and south) which meet form the impression of a low gable roof. The addition complemented the design of the original section, as was often allowed for at the time due to the various building restrictions (RBA 2019:2).

The Barton residence was recommended for inclusion in the Heritage Overlay of the City of Glen Eira as an individually significant place in 2019.

The Bunbury house, 300 Balwyn Road, Balwyn North (Figure 32) was designed by Robin Boyd for Austin E and Alice Bunbury in 1949. It was his first substantial project following the initiation of the Small Homes Service in 1947. The Bunbury House represents a development of the core principles of the Small Homes Service and is included in Boroondara planning Scheme HO616.
Discussion

The above examples are comparable to the subject house, having various elements representative of the Small Homes Service ethos for providing modern house designs at an affordable price.

The replica of the 1954 Dream House 8 Bronte Court, Hampton (City of Bayside, no protection), built in 1956, is the only surviving example of the celebrated project house of the 1950s. It exhibits some key design elements that the second director of SHS Neil Clerehan had repeated in a number of later SHS plans dating from the mid- to late 1950s. Its juxtaposition of the lightweight window wall and solid wall panels, low-lying form and use of low gable roof are the elements also observed from 7 Coreen Avenue, built shortly after the public competition for Dream House in 1955.

Bray House at 33 Scott Street, Beaumaris (City of Bayside, no protection), was built c.1954-55 to the SHS plan T345. While it was one of very rare completed examples of the type published in the Age weekly column for SHS, it has now lost the central courtyard, which was the principle element of T345, known as the ‘courtyard house’. 7 Coreen Avenue is a better representative example of the courtyard house designs such as T345 or T366, retaining the early footprint in the front section of the residence.

113 Dalgetty Road, Beaumaris, also assessed as part of this study, is probably more closely comparable, having a very similar street elevation with a low gable and window wall section in the living area. While both examples have high degree of architectural similarities, the main differences are the construction materials and the floor plans. 113 Dalgetty Road was built in brick and has a rectangular footprint, while 7 Coreen Avenue is a weatherboard house built to a design with a central courtyard.

14 Emily Street, Beaumaris, is another example of modestly detailed project home that reflects the key SHS concepts, however, due to its second storey addition and loss of early details, it is somewhat less legible as the type, and found to fall below the thresholds for local significance.

In other municipalities, Kunciunas residence at 65 Esdale Street, Nunawading (City of Whitehorse HO295), Barton residence at 56 Thomas Street, Brighton East (City of Glen Eira, recommended as individual place), and Bunbury house at 300 Balwyn Road, Balwyn North (City of Boroondara HO616) are examples of modestly-scaled postwar houses that were designed by architects who were associated with the SHS during the formative years of the service. They reflect typical SHS design elements and philosophy. Kunchiunas residence (1950, extended in 1960) was introduced under the SHS range as V374 after the completion. Bunbury residence (1947) and Barton residence (1950, extended in 1964), respectively designed by two successive directors of the Small Homes Service Robin Boyd and Neil Clerehan, represent the core principles of the SHS such as the affordability, simplicity in design, and provision of new lifestyle through compact and open floor plans and extensive glazing. These are characteristics that are also represented in 7 Coreen Avenue.

As the SHS promoted customisable designs, it was a highly common practice to modify the standard plans to accommodate requirements of individuals. Also, various ways of cost-cutting construction informed many owners to build their homes in stages. 7 Coreen Avenue has a hybrid design that adopted a courtyard house plan in combination with the gabled frontage. The modification of the standard design and extensions over time is highly representative of the core ideas of the service.
Assessment Against Criteria

Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).

7 Coreen Avenue, Beaumaris, is historically significant as it demonstrates one type of postwar residential architecture derived from popular publications in the 1950s and 60s, in this case the Age Small Homes Service. The service was one of several schemes implemented in the postwar period that provided well-designed and affordable homes for the general population, not just those who could afford to engage an architect for an individually designed project.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

7 Coreen Avenue, Beaumaris, is a largely intact, highly representative example of a project home that reflects key ideas and design elements of the Age and the Royal Victorian Institute of Architect (RVIA) Small Homes Service. While the City of Bayside is known to have been a popular new suburb during the postwar period, the affordable, architect-designed Small Homes Service range aided the high demand for residential development in the area, with initiatives for cost effective, architecturally designed homes to a wide audience. The house’s modified floor plan suggesting its unsupervised construction also adds a further layer of cultural interest. In this case, 7 Coreen Avenue has a living room that is considerably smaller than other SHS standard courtyard house designs, to allow space to accommodate an open carport under the same roof structure.

7 Coreen Avenue, Beaumaris, represents an intact example of a Small Homes Service house with its design elements attributed to popular plans introduced through the service. The house initially had a rectangular footprint with a central courtyard, with rooms arranged around the courtyard, which was the core element of SHS’s courtyard houses. Its street frontage also exhibits typical characteristics of low-gabled houses that feature a section of floor to ceiling window wall, which was influenced by Neil Clerehan’s 1954 Dream House and repeated in a number of later SHS variations. The house also incorporates design elements that are recognisable and important in the SHS range, including the design of efficient, open floor plans, floor to ceiling glazing and integration of the carport under the continuing roof structure.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).
CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Bayside’s history (associative significance).

N/A
Statement of Significance

What is Significant?
7 Coreen Avenue, Beaumaris, built in c.1955 to a modified Small Homes Service plan, is significant.

Significant elements include the:
- original and early form and scale as well as layout that incorporates an internal courtyard;
- original weatherboard walls, low gable roof, brick chimney and party walls, early glazing pattern and timber joinery; and
- stylistic detailing including window wall and exposed beams in the original part of the residence.

How is it significant?
7 Coreen Avenue, Beaumaris, is of local historical and architectural (representative) significance to the City of Bayside.

Why is it significant?
7 Coreen Avenue, Beaumaris, is significant as one of the early postwar houses built in Beaumaris, and therefore demonstrates the particular development phase of Beaumaris in the 1950s and 1960s, during a time when there was a great demand for housing supply in metropolitan Melbourne. 7 Coreen Avenue, Beaumaris, is a largely intact, highly representative example of a project home that reflects key ideas and design elements of the Age and the Royal Victorian Institute of Architect (RVIA) Small Homes Service, which focused on provision of affordable, yet fine house designs that could be tailored to the local context. While Beaumaris is known to have been a popular new suburb during the postwar period, the affordable, architect-designed Small Homes Service range aided the high demand for residential development in the area, with initiatives for cost effective, architecturally designed homes to a wide audience. The house’s modified floor plan suggesting its unsupervised construction also adds a further layer of cultural interest. In this case, 7 Coreen Avenue has a living room that is considerably smaller than other SHS standard courtyard house designs, to allow space to accommodate an open carport under the same roof structure. (Criteria A and D)

7 Coreen Avenue, Beaumaris, represents an intact example of a Small Homes Service house with its design elements attributed to popular plans introduced through the service. The house initially had a rectangular footprint with a central courtyard, with rooms arranged around the courtyard, which was the core element of SHS’s courtyard houses. Its street frontage also exhibits typical characteristics of low-gabled houses that feature a section of floor to ceiling window wall, which was influenced by Neil Clerehan’s 1954 Dream House and repeated in a number of later SHS variations. The house also incorporates design elements that are recognisable and important in the SHS range, including the design of efficient, open floor plans, floor to ceiling glazing and integration of the carport under the continuing roof structure. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.

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

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**Identified By**
Property owner of 7 Coreen Avenue, Beaumaris.

**References**

Age, as cited.


*Australian Home Beautiful*, as cited.

Built Heritage Pty Ltd 2016, ‘citation for Kunciunas Residence (former)’, prepared for the City of Whitehorse.


Land Victoria. Certificates of Title (CT), as cited.


**HOUSE**

Prepared by: Context

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<tr>
<td>Architect:</td>
<td>R Milton Johnson (Engineer)</td>
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<td>Significant</td>
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<td>To title boundaries</td>
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![Figure 33. 17 Coronet Grove, Beaumaris. (Source: Context, 2019)](image_url)

**History**

The subject dwelling was built in two stages, in 1956-59 and 1965 for owner Raymond Milton Johnson, civil engineer (CT: V7955 F197; S&Mc 1955, 1960; ‘House Plans, 17 Coronet Grove, Beaumaris’, 1965). Johnson’s engineering practice was responsible for the 1965 extension, and it is highly likely that Johnson also designed the 1956-59 structure, although the location of the original building plans is not known (‘House Plans, 17 Coronet Grove, Beaumaris’, 1965).

The subject land comprising 17 Coronet Grove, Beaumaris, originally formed part of Crown Allotment 31 within the Parish of Moorabbin, City of Sandringham, first purchased by James Atkinson (DCLS 1864). Like many areas in Beaumaris, Coronet Grove was not subdivided until the early 1950s (CT: V7891 F128). An aerial photograph shows that, by 1945, some of the
bushland surrounding the subject site had been cleared, a narrow road established and some development on adjacent streets had occurred (Figure 34). Coronet Grove first appears in the Sands and McDougall street directory of 1955, with only two listed properties on the street that year (S&Mc 1955). Coronet Grove, as it exists in its current formation, had taken shape by 1956 (compare Figure 34 and Figure 35).

In 1952 Roy Harold Arthur Carrick, builder, purchased the land adjoining Coronet Grove which he proceeded to subdivide and sell the following year (CT: V7891 F128). William Rupert Burnester purchased the subject site as Lot 2 of the subdivision of Crown Allotment 31 in 1953 but shortly after (1955) sold the vacant lot to Milton Johnson and his wife Sylvia Johnson (CT: V7891 F128).
Only two houses had been erected on the Grove in 1955, but by 1960 this figure had increased to eleven, including the subject property (S&Mc 1955, 1960). Coronet Grove retained its ‘tea tree track’ character in 1961 but by 1968, bitumen and curbing had been laid and the Grove had become more densely populated and yielding a more urbanised appearance (see Figure 36 and Figure 37).

Builder H H Meville carried out significant works in 1965 to the design of owner Milton Johnson (BP 2518, 3356). These works include the erection of the carport, convex canopy portico roof, bluestone walling and the installation of the swimming pool. A significant extension was also made to the northern elevation during these works. This alteration involved extending the house plan on both the upper and lower levels on the northern elevation to be in line with the existing brickwork (see Figure 38). The existing roofline was extended in line with the original balustrading, which had been retained and reused from the deck of the original building (‘House Plans, 17 Coronet Grove, Beaumaris’ 1965). The holes of the hit and miss brick screen were filled on the inside skin as part of this extension. Internally, several reconfigurations were made at this time including the removal and subsequent addition of a replacement staircase. (‘House Plans, 17 Coronet Grove, Beaumaris’ 1965). No other significant changes have been made to the exterior since then.

The house was advertised for auction in 1981 and described as an architect-designed modern family home although there is no evidence to suggest it was architect-designed (Age, 25 February 1981:37).
R. (Raymond) Milton Johnson, Engineer

R. (Raymond) Milton Johnson was a civil engineer who had obtained his qualifications from the University of Melbourne, where he was a student at Trinity College, in 1946 (*Argus* 7 June 1946: 10; *Herald* 31 March 1949: 21). Johnson went on to further graduate-level study in civil engineering at Harvard University in 1947 (*Argus* 14 November 1947: 8). Johnson was the son of Harry Raymond Johnson, an architect, who was himself the son and grandson of architects (*Argus* 7 June 1946: 10; Johnson and Tibbits 2005). R. Milton Johnson’s great-grandfather, George Raymond Johnson, had been a notable Victorian era architect, significant town halls such as those at Collingwood, North Melbourne and Daylesford, the Old Colonists’ Association building in Fitzroy North and the original Austin Hospital buildings being examples of his work.

Johnson evidently had some involvement in the construction of housing stock around Melbourne. In June 1956, the office of R. Milton Johnson, Civil Engineer, invited tenders for the construction of a group of weatherboard houses in Footscray. Milton Johnson & Associates consulting engineers had a practice on Collins Street, Melbourne from 1965 (*Age* 16 June 1965: 39).

Description and Integrity

17 Coronet Grove, Beaumaris is a linear two-level brick house set on a large, elevated square with its eastern elevation fronting Coronet Grove. The street has a steep decline towards its northern end, and the subject building has split levels to accommodate this topography, with two levels on the northern and one level on the southern ends. The front yard and nature strip have mulched garden beds spotted with bluestone boulders and small-medium sized plantings. A secondary driveway extends up the southern end of the street elevation. The building is typical of mid-century suburban residential architecture. It has a low-lying cuboid form with horizontal massing, long, unbroken roofline, inward facing planning, and a relatively concealed street frontage. The design emphasis on privacy is reinforced by the elaborateness and openness of its northern elevation which is arguably the principal elevation of the house. Its northern elevation orients views to the private, recreational space of the yard allows northern light into the interior.
The dwelling has load bearing walls of painted brick with a flat deck roof. An open carport with decorative geometric trusses delineates the division between ground and first levels across half of the street facade. The other side of the façade is concealed by an early or original bluestone wall that forms a private courtyard to the within the front yard which has been lightly terraced with bluestone boulders. A central, bluestone stepped path leads to the main entrance that comprises ceiling height varnished timber doors sheltered beneath a convex portico with varnished timber soffit. Only two windows are visible from street vantage; two large, square, recently added aluminium frames punctuate the northern end of the eastern elevation, arranged in parallel formation on the ground and upper levels. Full length glazed openings are partially visible behind the bluestone courtyard wall.

On its northern elevation, the dwelling presents as a two-level façade composed predominately of glazed surfaces on both levels, with a low pitch gable roof and deep eaves finished with solid, plain fascia boards. A narrow deck on the upper level has simple metal balustrading (retained and reused from the original 1950s deck) interspersed with timber posts. The window joinery on both levels is timber, extending from floor to ceiling height on the upper floor, and hip to ceiling height on the lower level. The sills of the lower level windows are angled bricks. The division of the glazed panes features narrow, horizontally set bands atop large square panes on upper and lower levels. The lower level has a single opening and the upper level has two. This elevation overlooks a lawn area and deep swimming pool that retains the original 1965 diving board, tiles and edging. On this side, the carport is enclosed by a rough-cut bluestone wall. The more elaborate treatment of this elevation reinforces the design emphasis on inward facing planning that centralises the recreational space of the backyard (see Figure 39).

The western elevation has a terraced garden paved with random rubble stone and a staircase joining lower and upper levels. It has a simpler façade than the northern elevation. The upper level features an enclosed sunroom with fibro cement sheeting underneath square, timber-
framed strip awning windows with rectangular highlight windows above. The lower level includes a small brick pool shed concealed by a bluestone wall and windowless, painted face brick wall with infilled hit-and-miss brickwork feature wall from the 1965 extension (consistent with the eastern elevation). An original or early rotary clothes hoist is extant on the upper lawn area. The enclosed sunroom wraps around to the southern elevation, which has a paved terrace and projecting brick wing, containing the ensuite to the master bedroom. The brick section retains the 1950s hit-and-miss brickwork feature wall in its original (unfilled) formation.

Figure 40. Western elevation of 17 Coronet Grove, Beaumaris. (Source: Context 2019).

Internally, the building retains early and original features including varnish timber lined entrance hall with barrel-vaulted varnished timber ceiling, several original doors and door handles, limewash timber wall linings, original light fittings; built in cabinets; stairs and balustrading; and timber kitchen cabinetry.

17 Coronet Grove is highly intact with very few changes visible to the c.1956 and 1965 fabric and design. The building retains the original pattern of fenestration with good evidence of early joinery, wall surfaces of the traditional material, low gable deck roof, early plan formation, and terraced landscaping. It retains mid-century decorative details including hit-and-miss brickwork, geometric trusses, 1965 swimming pool and diving board and rubble stone paving. Although the hit-and-miss brickwork walls have been partially infilled, the original design effect is legible.

Comparative Analysis
Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite the land subdivision in the late nineteenth and the early twentieth century in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the postwar
period. Even with material shortages and other restrictions, architects approached house design with optimism and innovation. By the late 1950s, a number of schemes had been implemented to provide well-designed and affordable homes possible for the general population, not just those who could afford to engage an architect for an individually designed project. There were thousands of homes constructed under the Small Homes Service and other alike off-shelf project homes across Victoria. While many of the published examples in the municipality are confirmed demolished, it is not known exactly how many of these were built, and how many survive in the City of Bayside. Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period.

Along with Bayside, other middle-ring municipalities including Whitehorse, Glen Eira and Boroondara experienced significant growth in the postwar years. Architects approached house design with optimism and innovation in these areas, despite material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to most postwar houses being constructed at the time, which were simply scaled-down versions of the 1940s prototypes. The informality of open floor plans and the direct relationship between interior spaces and landscape all fitted comfortably in the Australian context, and this coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, materials were in short supply and money to spend on houses was low.

Given the similar patterns of development in other middle-ring suburbs, and subsequent proliferation of mid-century modern homes in these areas, it is considered appropriate to look for comparators outside Beaumaris and the City of Bayside. Looking further afield to Glen Eira and Boroondara, two residences that can be compared to 17 Coronet Grove, Beaumaris in terms of period and architectural style, form and intactness are considered.

Mid-century modernism in Bayside and Beaumaris

Land in Beaumaris was subdivided in the late-nineteenth and early-twentieth centuries, but the majority of its housing stock was not built until the postwar period. The large tracts of bushy land by the bay became a focal point for architects and creative people of all fields, who were attracted to the natural landscapes and the ready availability of land on which to build new homes that expressed their aesthetic preoccupations (Beaumaris Modern 2017).

Privacy became a desirable quality for the suburban Mid-century house, and architectural responses to this are expressed through inward-facing planning, the use of walled courtyards, and principal elevations being oriented away from the street. Stylistically, 17 Coronet Grove does not present as a pure example of a distinctive style but does exhibit some principal characteristics of the Melbourne Regional style and of postwar housing more broadly. These are expressed in the building’s low, horizontal form, glazed walling conveying a sense of openness and lightness, contrasted with large sections of unbroken planar surfaces of painted brick. Exposed rafters underlying widely projecting eaves is also an indicator of Postwar Melbourne Regional style.

A defining feature of many postwar residential designs was the integration of the building within its setting and desire to blur divisions between indoor and outdoor spaces. This idea influenced many Modernist styles, including Organic Architecture and Melbourne Regional style. It was realised in designs through the inclusion of courtyards, pergolas and expansive windows and generous decks. Split levels, platforms, and terraced gardens were incorporated into designs to accommodate the topography into the building design. Interiors often featured the same or similar palette of materials and finishes to the exteriors, reinforcing. These innovations generated the effect of the building being integrated within its setting and supported ideas of living with the landscape.

The integration of indoor and outdoor spaces corresponded with lifestyle changes that resulted in a greater utilisation of yards. Yards became zoned for outdoor living, largely focusing on comfort and leisure. The notion of casualness, or ‘good life’ was central to this change (Goad
The postwar gardens saw the emergence of new elements including swimming pool, external kitchen, external carports and outdoor rooms delineated by pergolas and decks (Goad 2002:250).

Despite the prevalence of postwar houses in the area, Heritage Overlay coverage in Beaumaris is limited and postwar houses are significantly underrepresented. One comparable place in the City of Bayside is the former Bridgford House at 242 Beach Road, Black Rock (Figure 41). Built in 1954 to a design by Robin Boyd, this house has a shallow gable roof and horizontal massing and is planned to promote a strong relationship between internal living spaces and private open space. Its formal configuration emphasises seclusion of these spaces from the public realm. Like 17 Coronet Grove, it has front façade that conceals sheltered courtyard areas. Both dwellings have their principal facades oriented north to allow natural light into the interior and share an inward-facing sensibility and emphasis on recreation. Outdoor spaces in both residences feature paved rubble masonry, open pergolas and walled courtyards.

Other comparisons include two residences in Beaumaris designed by architect John Baird and built in 1957: the Ross Residence at 15 Mariemont Avenue (Figure 42), and Baird Residence, at 15 Hume Street (Figure 43).

Both the Ross Residence and the subject dwelling are sited on elevated lots with low bluestone walls use to gently terrace the front gardens. They feature stepped paths leading to a central entrance, relatively uncommon in mid-century residences which often feature side entrances, or entrances directed through open carports. The Ross Residence presents a more open street frontage with large glazed sections, a narrow deck on the upper level and low-pitched gable expressed with a narrow fascia board. The prominent glazed streets façades of Ross Residence and Baird House are more comparable to the northern elevation of the subject site than its street facing elevation. Baird Residence is directly comparable for its glazed wall with vertical timber mullions, exposed rafters, broad eaves and low-pitched gable end. Unlike the subject building, the Baird residence is a timber construction.
Figure 42. Ross Residence at 15 Mariemont Avenue, Beaumaris, shortly after the completion (left) and in 2007 (right). (Source: Wille c1950-71, SLV; Built Heritage Pty Ltd 2007)

Figure 43. Baird Residence at 15 Hume Street, Beaumaris. The main southern (upper) and northern (lower) elevations in 2006. (Source: realestate.com.au 2006)

*Mid-century modernism in other municipalities*

Lind House, 450 Dandenong Road, Caulfield North (Figure 44) is a 1959 two-storey butterfly-roofed Modernist free-standing house, sited centrally within a trapezoidal block. It is listed in the VHR (H2387) and is within Glen Eira Planning Scheme HO 156.

Lind House was designed by Russian-born, émigré architect, Anatol Kagan, for Leo Lind and his wife Dorothy. It was constructed over the period of 1954-55. The dining room features floor-to-ceiling timber-framed windows which contain banks of alternating narrow panes of fixed ripple-glass and solid timber panels in a zig-zag plan arrangement, with the panes of glass angled to face towards the north-east.

8 Carnsworth Avenue, Kew (Figure 45) also designed by Anatol Kagan, uses a mixed palette of naturally finished materials and neutral colours with more restraint expressions compared with use of colour and smooth finish commonly observed many examples of 1950s modernist houses. Constructed in 1954, the double-storey residence features glazed panel windows to both street and rear elevations. The house is significant within Boroondara HO530.
Discussion
The above local examples are comparable to 17 Coronet Grove in terms of their location, date of construction (mid to late 1950s), form and relationship between indoor and outdoor spaces. They share a similar horizontal massing and a low-pitched gable roof and represent a prevalent building typology in the local area.

The houses designed by Anatol Kagan in Glen Eira and Boroondara use a similar mix of contrasting materials and modern design motifs to 17 Coronet Grove, assembling them in a more considered and carefully composed way than at the subject site. While the design of 17 Coronet Grove is not as architecturally coherent it is a good illustration of the popularisation of modern architecture and the use of modern design ‘features’ to enliven residential design of this period.

Like the examples above, 17 Coronet Grove demonstrates the integration of indoor and outdoor spaces, expressed in its expansive glazed surfaces, courtyards and pergola. The subject place compares favourably to these examples in its high levels of integrity and intactness. The architect designed Bridgford House and Baird Residence and the houses by Anatol Kagan are more refined examples than the subject building with greater stylistic coherency. Overall, however, the subject building is a good representative example of mid-century modern residential architecture.

Assessment Against Criteria
Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).
N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).
N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).
N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

17 Coronet Grove is an intact, highly representative example of mid-century modern residential architecture with some elements of the Post-War Melbourne Regional Style. The house retains its original or early elements and is clearly legible example of its architectural typology. Its key design elements that are representative of this period and style include: its extensive window wall system oriented towards the north; its simple form with horizontal massing and an unbroken roofline; exposed structural elements; use of contrasting materials and texture; the integration of the house within on the site’s topography and the paved, terraced landscaping. Its architectural emphasis on privacy and inward facing planning are archetypical of suburban residential architecture from this period.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).
Context

N/A

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Bayside's history (associative significance).

N/A
Statement of Significance

What is Significant?
17 Coronet Grove, Beaumaris, constructed between 1955-59 and 1965 to the design of R Milton Johnson, is significant.

Significant fabric includes its:
- cuboid built form and linear, inward facing planning, low pitched deck roof, wide eaves, exposed rafters, rectangular, inward facing plan form, extensive window wall system, brick wall plains, pattern of fenestration
- open garage with early trussing, bluestone, boulders, walls and path, portico canopy roof, early and original timber joinery, and
- Swimming pool and diving board.

How is it significant?
17 Coronet Grove is of local architectural (representative) significance to the City of Bayside.

Why is it significant?
17 Coronet Grove is a largely intact, highly representative example of mid-century modernist residential architecture with some reference to Post-War Melbourne Regional style. Very few changes to original or early elements are visible. The residence reflects the profound influence of modernist styles in Post-War Victorian suburbs and its modest interpretation in domestic architecture. Its key design elements representative of this type include its extensive window wall system oriented towards the north; its simple form with horizontal, unbroken roofline; exposed structural elements and use of contrasting materials and texture; the integration of the house within on the site’s topography and the paved, terraced landscaping. Its architectural emphasis on privacy and inward facing planning are archetypical of suburban residential architecture from this period. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.

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

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<td>Can a permit be granted to use the place for a use which would otherwise be prohibited?</td>
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Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?

Identified By
Property owner of 17 Coronet Grove, Beaumaris.

References
Argus, as cited.


City of Bayside. Building permit card (BP) for 17 Coronet Grove, Beaumaris, held by City of Bayside.


Herald, as cited.

‘House Plans, 17 Coronet Grove, Beaumaris’, held by City of Bayside,


Land Victoria. Certificates of Title (CT), as cited.


Sands & McDougall (S&Mc). Melbourne and Suburban Directories, as cited.
HOUSE

Prepared by: Context

Address:
113 Dalgetty Road, Beaumaris

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Figure 46. 113 Dalgetty Road, Beaumaris. (Source: Context, 2019)

History
The house at 113 Dalgetty Road, Beaumaris was built between 1960 and 1963. The site was originally part of Crown Allotment 48 at Parish of Moorabbin, County of Bourke (CT:V8179 F497). Lot 48 was approximately 289 acres in size and was under the ownership of F. G. Dalgety in 1864 (DCLS 1864). Dalgetty Road, an early north-south thoroughfare within the Allotment 48, was constructed by 1880 (Age 27 January 1880:3).

In the nineteenth century and the early twentieth century, however, residential development in Dalgetty Road concentrated on the southern end, near the coastline and a short-lived tramway. Dunlop Rubber Australia Ltd acquired the majority of undeveloped areas of Beaumaris by the 1940s, for its prospective plans for new factory and accommodation for more than 2000 staff in a ‘garden village’. The plan was withheld during World War II. From 1951, when their plans for a garden village proved unrealistic under the postwar circumstances, the Dunlop Rubber Australia Ltd progressively sold the land.
Following the re-subdivision of the neighbourhood in 1955, Dunlop Rubber Australia sold the subject site to Murray Edwin Le Leu, local builder, in December 1957 (CT:V8179 F497). Le Leu had owned or occupied at least five different locations in Beaumaris area during the 1950s, including sites in Coreen Avenue, Dalgetty Road, Scott Street and Tramway Parade (CT:V8116 F260; V8179 F497; S&Mc 1955, 1960). Building sites in Beaumaris were a popular source of investment or many, as the land value greatly increased during the 1950s. From 1954 to 1955, for instance land sale value of home sites in unmade streets of Beaumaris more than doubled, in one case increasing from £700 to £1780 (Argus 25 November 1955:30). By 1961, Dalgetty Road was paved in bitumen, yet was still retaining much of its bushland characteristics (see Figure 47).

Figure 47. View of Dalgetty Road with Charlotte Road on left in 1961. Note one of few remaining native trees. (Source: Murrell 1961)

Following Le Leu, the subject property changed hands several times between 1958 and 1962 (CT:V8179 F497). 113 Dalgetty Road was still undeveloped in 1960, by when residential development in the same block had already commenced (S&Mc 1960). The subject house was constructed by c.1962, as the existing earliest record indicates that the residence was occupied in 1963 by the then owner Eric Roy Smart, butcher (CT:V8179 F497; ER 1963).

Because of its distinctive design, it is believed that the subject brick house was built to a modified version of a plan provided by the Small Homes Service (SHS), which was operated by the Royal Victorian Institute of Architects (RVIA in conjunction with the Age newspaper. Established in 1947, and headed by architect Robin Boyd until 1953, the Small Homes Service provided building plans and advice to aspiring homeowners, who would not otherwise had the means to consult an architect. The service, which by 1956 had a collection of 260 house plans designed by 80 different Melbourne architects, sold the working drawings and specifications of the house designs for a nominal fee. It also provided free professional advice on matters pertaining to building a house. SHS encouraged modifications and reversal of plans, to suit individual preference (Small Homes Service 1953; Home-builders’ Handbook ’57 1957:10).

The façade and overall form of 113 Dalgetty Road have high degree of similarity with the late-1950s SHS designs having a gable roof and rectangular footprints: V333, V269 or T3104 (see Figure 48, Figure 49 and Figure 50). These variations of low-gabled houses are likely to be designs by Neil Clerehan, the second director of Small Homes Service. Clerehan designed far more SHS houses than any other individual architects, being credited for approximately 130 designs out of 432 recorded examples (Edquist & Black 2005:70). Major influence for these plans
was his own 1954 project known as ‘Dream House’, built as a demonstration house in Surrey Hills (see Figure 55). It opened for public viewing in 1955 and earned huge publicity before finally being given away as first prize in a quiz competition (Reeves 2010:26; Age 14 March 1955:6). The winner urged Clerehan to withdraw the specific design from its planned inclusion in the Small Homes Service range and Clerehan obliged with an exception of a replica built in Hampton in 1956 (Reeves 2010:26). Instead, variations of low-gabled house designs were subsequently launched from late 1956 and gained great popularity by the end of the decade (Age 8 October 1956:8; 25 January 1960:8).

The floor plan and the façade design of the house at 113 Dalgetty Road is most comparable to V333, an asymmetric brick veneer house with low-gable roof (Age 8 October 1956:8). One obvious difference is that the subject house features a larger opening in the front bedroom. V333 emphasised the open plan living and dining area, which, according to the Age description, was articulation of the ‘up-to-date’, ‘new design’ (Age 8 October 1956). Like the subject building, V333 has a projecting bedroom wing enclosed by more solid brick wall, and a living area with an extensive full height window wall section terminated by a projecting brick veneer wall. Launched by Robin Boyd and furniture manufacturer Stegbar (established by Brian Stegley and George Barrow) in 1953, the Stegbar ‘window wall’ had been a key aesthetic and cost-effective element repeated in many SHS designs. Internally, the sizes of two front rooms, living room and a larger bedroom, of 113 Dalgetty Road are also very similar to those of V333 (see Figure 52).
The neighbouring houses, 111 and 115 Dalgetty Road are also assumed to have been constructed to different SHS designs, all developed by a same family (pers. comm September 2019).

113 Dalgetty Road has no permit records of major external alterations or additions after the initial construction.

**Description and Integrity**

113 Dalgetty Road, Beaumaris is a single-storey cream brick residence with an asymmetric low gable roof, built c.1962. The residence exhibits a modular aesthetic typically seen in the Small
Homes Service designs created by Royal Victorian Institute of Architects (RVIA) in conjunction with the Age. The design and floor plans are particularly similar to the SHS design V333 although the exact design source has not been identified. Without front fencing, the house has a great street presence.

Positioned closer to the street, the house is oriented towards the east. The house has a simple rectangular footprint, with the living space and a bedroom located on the either side of the main entrance. The recessed entry porch is clad in vertical timber boarding. Under the gable are exposed rafter beams. It features a full height window wall section in the living area, whilst the bedroom is enclosed by solid timber and brick walls with a smaller opening towards the street on the other side of the entrance. While such contrast between more enclosed private and service areas compared to living spaces with extensive glazing and open plan is a typical arrangement of the modernist houses, positioning of the living area in the southern part of the house is uncommon in architect-designed houses of the time.

The house demonstrates characteristics of Small Homes Service houses or other similar replicable project homes of the period. The house was built to a modular floor plan, with a single low gable roof structure, clad in original or early cement tiles. The open living and dining plan as well as the use of Stegbar branded or similar mass-produced window wall system in the living area in the subject house are also standard elements of SHS designs.

The original brick chimney rising from the fireplace in living room is visible from the street. To the southern side of the residence is an original carport with a separate roof structure, which follows the angle of the gable roof of the main roof. The southern plane of the carport is double brick veneer wall. The front garden was rearranged after 2012.

113 Dalgetty Road is remarkably intact with very few changes visible form the street. Original face brick walls and vertical timber boarding, early glazing pattern and timber joinery as well as other stylistic details including the window wall and exposed beams are highly intact. The house also retains its original form and scale. Overall, 113 Dalgetty Road has very high integrity.

Figure 53. View of 113 Dalgetty Road, Beaumaris. Nothe the window wall section on the left, and vertical panel cladding on the right-hand side of the entrance. (Source: Context 2019)
Comparative Analysis
Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite the land subdivision in the late nineteenth and the early twentieth century in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the postwar period. Even with material shortages and other restrictions, architects approached house design with optimism and innovation. By the late 1950s, a number of schemes had been implemented to provide well-designed and affordable homes possible for the general population, not just those who could afford to engage an architect for an individually designed project. There were thousands of homes constructed under the Small Homes Service and other alike off-shelf project homes across Victoria. While many of the published examples in the municipality are confirmed demolished, it is not known exactly how many of these were built, and how many survive in the City of Bayside. Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period.

Along with Bayside, other middle-ring municipalities including Whitehorse, Glen Eira and Boroondara experienced significant growth in the postwar years. Architects approached house design with optimism and innovation in these areas, despite material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to most postwar houses being constructed at the time, which were simply scaled-down versions of the 1940s prototypes. The informality of open floor plans and the direct relationship between interior spaces and landscape all fitted comfortably in the Australian context, and this coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, materials were in short supply and money to spend on houses was low.

Although a large number of houses were built through the Small Homes Service, examples of an unsupervised, modest-scaled Small Homes Service residence are under-represented in any municipality, and there is none listed in City of Bayside. Due to the lack of architectural recognition, completed SHS examples were rarely documented in any form. In Beaumaris, SHS houses were once a very common housing type, however, are increasingly at risk. Many published SHS examples in the suburb (including 2 Tramway Parade, 55 Scott Street, 57 Scott Street and 6 Scott Street) have been confirmed demolished.
Given the similar patterns of development in other middle-ring suburbs, and subsequent proliferation of mid-century modern homes in these areas, it is considered appropriate to look for comparators outside Beaumaris and the City of Bayside. Looking further afield to Whitehorse, Glen Eira and Boroondara, there are several residences that can be compared to 113 Dalgetty Road, Beaumaris, in terms of period and architectural style, form and intactness, though few are recognised with an Individual Heritage Overlay.

The following comparative examples are split into two groups. The first is a selection of known surviving SMS homes in the City of Bayside, these have been selected as rare published examples of SMS houses or as comparative examples included within this study. The second group of comparisons is group of SMS homes within other municipalities that either have or have been recommended for individual Heritage Overlays. This second group will provide the comparative benchmark for the assessment of 7 Coreen Avenue, Beaumaris.

Small Home Service Homes in Bayside and Beaumaris
8 Bronte Court, Hampton (Figure 55) and Bray House, 33 Scott Street, Beaumaris (Figure 56) are notable examples local of constructed house types that were promoted in the Age.

Built in 1956, 8 Bronte Court, Hampton was a copy of the 1954 house known as ‘Dream House’ designed by Neil Clerehan (then director of the Small Homes Service) as a demonstration house in Surrey Hills. The Dream House opened for public viewing in 1955 and earned huge publicity before finally being given away as first prize in a quiz competition (Reeves 2010:26; Age 14 March 1955:6). At the winners behest, Clerehan removed the plan for the Small Homes Service range, but this extra replica was erected in 1956 (Reeves 2010:26). The house is currently not on the Heritage Overlay.

Bray House at 33 Scott Street, Beaumaris, was built c.1954-55 to the SHS plan T345 by Contemporary Home builders. It was a rare example of a set of plans published with illustrations of a built example. While hundreds of plans were illustrated in the weekly SHS column, completed examples were seldom included (Heritage Alliance 2008:140). Originally, Bray House characterised by its central courtyard, which was envisioned to be an outdoor sunroom. Having its rooms grouped around the courtyard, T345 was a design with a skillion roof to the front, combined with a flat-roofed rear section (Age 11 April 1955:7). A recent aerial photograph from 2019 indicates that the central courtyard has been infilled, and the roof was replaced with a simple gable (Nearmap 2019).

7 Coreen Avenue, Beaumaris (Figure 57) and 14 Emily Street, Beaumaris (Figure 58) are comparative examples of SMS homes included in the current study.

7 Coreen Avenue, Beaumaris is a single-storey weatherboard residence with an asymmetric low gable roof, completed by 1956. The house initially had a rectangular footprint with a central...
courtyard, with rooms arranged around the courtyard. The frontage resembles that of Neil Clerehan’s 1954 Dream House, repeated in a number of later SHS variations.

7 Coreen Avenue is largely intact with a few changes visible form the street. It is recommended for inclusion in the City of Bayside’s HO.

14 Emily Street, Beaumaris, is a single storey lightweight timber framed residence built in 1957 to a design by King & Reynolds industrial and home designers. Possibly adapted from a Small Homes Service plan (T292) published in the Age in March 1957, this modest and simply detailed home reflects the Small Home Services ethos. 14 Emily Street is generally intact with some changes visible to original or early fabric. Successive building programs have altered and added to the original floor plan and have included a second storey addition that is visible from the public domain. As a result, while a representative example of its type, it does not reach the threshold for individual heritage significance.

The property immediately to the north of the subject site, 115 Dalgetty Road, Beaumaris (Figure 59) is a single-storey brick residence an asymmetric low gable roof, built before 1960. The street elevation is highly similar to the SHS design V333, but features a window wall along the north elevation. It is not included in the current study.

Small Home Service Homes in other municipalities
The following three examples of SMS home either have existing individual Heritage Overlays or have been recommended for inclusion in an individual Heritage Overlay.
The Kunciunas residence, 65 Esdale Street, Nunawading (Figure 60) was designed by Bolius Kunciunas and built by Lomax Engineering Pty Ltd. Born in Lithuania and arriving in Melbourne in 1949, Kunciunas built this new house for himself and his family in 1960, while working in the office of architects Leslie M Perrot & Partners.

Kunciunas subsequently submitted his design for inclusion in the range of standard plans offered by the Small Homes Service, finally introduced into the range under the code V374. Kunciunas's plan was published in the weekly SHS column on 8 October 1962. The place is included in Whitehorse Planning Scheme HO295.

The Barton residence at 56 Thomas Street, Brighton East (Figure 61) was constructed in two stages in 1950 (southern wing) and 1964 (northern wing). It was the first house designed by Neil Clerahan in collaboration with one of the original occupants Norman Barton, after he set up as a sole practitioner. Barton was undertaking architectural studies in 1950, and was responsible for the second part added in 1964.

The brick house consists of two opposing and asymmetric, skillion roofed wings (north and south) which meet form the impression of a low gable roof. The addition complemented the design of the original section, as was often allowed for at the time due to the various building restrictions (RBA 2019:2).

The Barton residence was recommended for inclusion in the Heritage Overlay of the City of Glen Eira as an individually significant place in 2019.

The Bunbury house, 300 Balwyn Road, Balwyn North (Figure 62) was designed by Robin Boyd for Austin E and Alice Bunbury in 1949. It was his first substantial project following the initiation of the Small Homes Service in 1947. The Bunbury House represents a development of the core principles of the Small Homes Service and is included in Boroondara planning Scheme HO616
Discussion

The above examples are comparable to the subject house, having various elements representative of the Small Homes Service ethos for providing modern house designs at an affordable price.

The replica of the 1954 Dream House at 8 Bronte Court, Hampton (City of Bayside, no protection), built in 1956, is the only surviving example of the celebrated project house of the 1950s. It exhibits some key design elements that the second director of SHS Neil Clerehan repeated in a number of later SHS plans dating from the mid- to late 1950s. Its juxtaposition of the lightweight window wall and solid wall panels, low-lying form and use of low gable roof are the elements also observed in 113 Dalgetty Road built c.1962.

Bray House at 33 Scott Street, Beaumaris, was built c.1954-55 to the SHS plan T345. While it was one of very rare completed examples of the type published in the Age weekly column for SHS, it has now lost the central courtyard, which was the principle element of T345, known as the ‘courtyard house’. 113 Dalgetty Road is a better representative example of a SHS house that retains early fabric.

7 Coreen Avenue, Beaumaris, also assessed as part of the current study, is probably more closely comparable, having a very similar street elevation with a low gable and window wall section in the living area. While both examples have high degree of architectural similarity, the main differences are the construction materials and the floor plans. 113 Dalgetty Road was built in brick and has a rectangular footprint, while 7 Coreen Avenue is a weatherboard house built to a design with a central courtyard.

115 Dalgetty Road, Beaumaris, appears to be an intact example of V333 with modified side elevations. Together with 113 Dalgetty Road, the pair has a good street presence as similar modernist houses developed around the same time.

14 Emily Street, Beaumaris, is another example of modestly detailed project home that reflects the key SHS concepts, however, due to its second storey addition and loss of early details, it is somewhat less legible of the type, and found to fall below the thresholds for local significance.

In other municipalities, Kunciunas residence at 65 Esdale Street, Nunawading (City of Whitehorse HO295), Barton residence at 56 Thomas Street, Brighton East (City of Glen Eira, recommended as an individual place in 2019), and Bunbury house at 300 Balwyn Road, Balwyn North (City of Boroondara HO616) are examples of modestly-scaled postwar houses that were actually designed by architects who were associated with the SHS service. They reflect typical SHS design elements and philosophy. Kunciunas residence (1950, extended in 1960) was introduced under the SHS range as V374 after the completion. Bunbury residence (1947) and Barton residence (1950, extended in 1964), respectively designed by two successive directors of the Small Homes Service Robin Boyd and Neil Clerehan, represent the core principles of the SHS such as the affordability, simplicity in design, and provision of new lifestyle through compact and open floor plans and extensive glazing. These are characteristics that are also represented in 113 Dalgetty Road.

While each SHS house designs could be adapted for some degree to suit each owner’s needs, there were some limitations in delivering most contemporary or fully site-responsive designs. For instance, the subject house, while positioned close to the northern site boundary within the block, has its living area arranged on the southern side rather than north. Such orientation is far less commonly seen in the architect-designed modernist houses including the aforementioned examples, which predominantly have their living space and garden area oriented towards the north of the block for better climate and light controls. Its modified floor plans also suggest that it was an unsupervised SHS house. Overall, the house is a remarkably intact and good representative example of a Small Homes Service house in Beaumaris.
Assessment Against Criteria

Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).

113 Dalgetty Road, Beaumaris, is significant as one of the early postwar houses built in Beaumaris, and therefore demonstrate the particular development phase of Beaumaris in the 1950s and 1960s. As a Small Homes Service house in a ‘middle-ring’ municipality, it demonstrates the postwar demand for housing supply in metropolitan Melbourne and affordable, yet fine house designs that suit local setting.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

113 Dalgetty Road, Beaumaris, is a remarkably intact, highly representative example of a project home that reflects key ideas and design elements of the Royal Victorian Institute of Architect (RVIA) and the Age Small Homes Service. While the City of Bayside is known to have been a popular new suburb during the postwar period, the affordable, architect-designed Small Homes Service range aided the high demand for residential development in the area, with initiatives for cost effective, architecturally designed homes to a wide audience. The house’s modified floor plan suggesting its unsupervised construction also adds a further layer of cultural interest. As each SHS house adapted standard designs to some degree to suit each owner’s needs, there were some limitations in delivering fully site-responsive designs. In this case, the subject house has its living area arranged on the southern side rather than north, which is far less common in the examples of architect-designed modernist houses.

113 Dalgetty Road, Beaumaris, is a particularly fine and highly intact example of a Small Homes Service house with its design elements attributing to popular plans introduced through the Service. The house retains its early rectangular footprint and street frontage and exhibits typical characteristics of low-gabled houses that feature a section of floor to ceiling window wall, which was influenced by Neil Clerhan’s 1954 Dream House and repeated in a number of later SHS variations. The house incorporates design elements that are recognisable and important in the SHS range, including the design of efficient, open floor plans, floor to ceiling glazing and asymmetric low gable roof.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).
Context

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Bayside’s history (associative significance).

N/A
Statement of Significance

What is Significant?
113 Dalgetty Road, Beaumaris, built c.1962 to a modified Small Homes Service plan, is significant.

Significant elements include the:
- original and early form and scale;
- original face brick walls, vertical timber boarding, cement tiled gable roof, brick chimney, a carport with a separate roof structure, early glazing pattern and timber joinery; and
- stylistic detailing including window wall and exposed beams.

How is it significant?
113 Dalgetty Road, Beaumaris, is of local historical and representative significance to the City of Bayside.

Why is it significant?
113 Dalgetty Road, Beaumaris, is significant as one of the early postwar houses built in Beaumaris, and therefore demonstrate the particular development phase of Beaumaris in the 1950s and 1960s, during the time when there was a great demand for housing supply in metropolitan Melbourne. 113 Dalgetty Road, Beaumaris, is a remarkably intact, highly representative example of a project home that reflects key ideas and design elements of the Royal Victorian Institute of Architect (RVIA) and the Age Small Homes Service, which focused on provision of affordable, yet fine house designs that could be tailored to the local context. While the City of Bayside is known to have been a popular new suburb during the postwar period, the affordable, architect-designed Small Homes Service range aided the high demand for residential development in the area, with initiatives for cost effective, architecturally designed homes to a wide audience. The house’s modified floor plan suggesting its unsupervised construction also adds a further layer of cultural interest. As each SHS house adapted standard designs to some degree to suit each owner’s needs, there were some limitations in delivering fully site-responsive designs. The subject house has its living area arranged on the southern side rather than north, which is far less common in the examples of architect-designed modernist houses. (Criteria A and D)

113 Dalgetty Road, Beaumaris, is a particularly fine and highly intact example of a Small Homes Service house with its design elements attributing to popular plans introduced through the Service. The house retains its early rectangular footprint and street frontage and exhibits typical characteristics of low-gabled houses that feature a section of floor to ceiling window wall, which was influenced by Neil Clerihan’s 1954 Dream House and repeated in a number of later SHS variations. The house incorporates design elements that are recognisable and important in the SHS range, including the design of efficient, open floor plans, floor to ceiling glazing and asymmetric low gable roof. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.

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

<table>
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<th>External Paint Colours</th>
<th>Is a permit required to paint an already painted surface?</th>
<th>Yes</th>
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</thead>
<tbody>
<tr>
<td>Internal Alteration Controls</td>
<td>Is a permit required for internal alterations?</td>
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</tr>
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### Tree Controls

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<th>Answer</th>
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</thead>
<tbody>
<tr>
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### Victorian Heritage Register

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<td>Is the place included on the Victorian Heritage Register?</td>
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### Incorporated Plan

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<tbody>
<tr>
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### Outbuildings and fences exemptions

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<tr>
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### Prohibited uses may be permitted

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<tbody>
<tr>
<td>Can a permit be granted to use the place for a use which would otherwise be prohibited?</td>
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</table>

### Aboriginal Heritage Place

<table>
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<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</td>
<td>No</td>
</tr>
</tbody>
</table>

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### Identified By

Property owners of 113 Dalgetty Road, Beaumaris.

### References

**Age, as cited.**


*Australian Home Beautiful, as cited.*

Built Heritage Pty Ltd 2016, ‘citation for Kunciunas Residence (former)’, prepared for the City of Whitehorse.


Land Victoria. Certificates of Title (CT), as cited.


Nearmap 2019, ‘aerial photograph of 113 Dalgetty Road, Beaumaris’, accessed online 4 October 2019.

RBA Architects 2019, ‘citation for Barton Residence’ in Glen Eira Heritage Review of Bentleigh and Carnegie Structure Plan Areas (Residential) 2019, prepared for City of Glen Eira.


PHILPOT HOUSE

Prepared by: Context

Address:
7 Grandview Avenue, Beaumaris

Name: Philpot House
Survey Date: September 2019

Place Type: Residential
Architect: John Baird

Grading: Significant
Builder: John Murphy (1960)

Extent of Overlay: To title boundaries
Construction Date: 1960, 1968 & 1980

Figure 63. ‘Philpot House’, 7 Grandview Avenue, Beaumaris. (Source: Context, 2019)

History
The Philpot House at 7 Grandview Avenue, Beaumaris, was completed in 1960 for Ronald Keith Park Philpot, advertising executive, and his wife Valerie Edith. The Philpots acquired the subject land in June 1958, and in September 1959, the property was mortgaged to War Service Homes (WSH), which supplied returned service personnel with government funding for approved house plans (CT:V8272 F547; NAA). The mortgage indicates the construction was almost certainly under way around this time.

The site was originally part of the Crown Allotment 32, Parish of Moorabbin, Country of Bourke (CT:LP50514). Allotment 32 was approximately 145 acres in size and was initially reserved for the government 1837, and came under the ownership of J McDonald by the late 1860s (DCLS 1864; VPRS16171). Grandview Avenue was formed by the 1930s, however residential development in the neighbourhood did not progress until the late 1950s. Along with the majority of undeveloped areas of Beaumaris, Dunlop Rubber Australia Ltd acquired Grandview Avenue area by the 1940s, however, actual residential development did not commence during the World War II. A 1945 aerial image of Melbourne shows the area still retaining its bushland characteristics (see Figure 64).
In 1956, when their prospective plans for a garden village proved unrealistic under the postwar circumstances, the Dunlop Rubber Australia Ltd re-subdivided the area near Grandview Avenue to sell the land to the public. The 1956 subdivision restructured some of the residential blocks, which resulted in creating a bend near the southern end of the street as seen in Figure 65. The angled eastern site boundary of 7 Grandview Avenue is a physical evidence of this postwar subdivision, as Grandview Avenue was to be made a straight street running north-east, according to the previous interwar subdivision plan (CT:V8237 F846).

Figure 64. A 1945 aerial photography showing the undeveloped land on the southern side of Balcombe Street. Red circle indicates the approximate location of 7 Grandview Avenue, Beaumaris. (Source: Melbourne 1945)
The Philpots commissioned architect John Baird and builder John Murphy, both of whom were locals in Beaumaris. Estimated cost of work was £7000 (BP).

Baird, in his early career, provided the Philpots with a site-responsive design. The original house had a minimal box-like form, positioned close to the southern boundary of the site in order to leave more space on the north to gain northern light. Baird’s design intentionally retained a number of indigenous trees on the land (pers. comm. September 2019). In addition, the house was designed to follow the natural slope of the land, stepping down towards the east. Internally, the house is broken in four heights with subtle level changes created in conjunction with the walls of rooms.

The completed house had its northern elevation treated as a window wall of full length and height. In 1955, significant Melbourne architect Robin Boyd had first used the industrially manufactured, mass-produced Stegbar ‘Windowall’ on a broad scale in his residential design for a Contemporary Homes Industries project home, whose north face was built completely as a ‘Windowall’ (Goad 2007:4). While Boyd’s application had an immediate, tremendous influence on the entire generation of architects and builders, Baird familiarised himself with the use of full glazing wall, through his involvement in designs of several ground-breaking curtain-walled commercial towers while working for Bates, Smart & McCutcheon (BSM) from 1956 (Austin et al. 2018:34; Built Heritage n.d.).

John Baird also designed the current northern wing of the Philpot House, which was built in two stages in 1968 and 1980 for the Philpots (BP). Prior to actual construction, in September 1967, a permit was granted for the addition for a family room. A 1968 aerial of
Beaumaris indicates that this family room was completed by 1968 ('Melbourne 1968'). In January 1980, another permit for a bedroom was approved. The new bedroom was built to the west of the 1968 family room. Both rooms in the northern wing were designed to use materials that matched the original building including white calcite brick, exposed timber structure and joineries and same roof materials (BP).

No further major work was undertaken to the exterior of the house after 1980. Known works since 1980 have involved overpainting of sections of exposed calcite brickwork (date unknown), the upgrade of fencing along the property boundaries in 1990, and merger of the two rooms in the northern wing were into a single secondary living space in 2008 (BP; pers. Comm. September 2019). Spandrel panels under windows in eastern and southern elevation were overpainted c.2008.

Figure 66. A 1968 aerial photograph (left) showing the completed family room, and a contemporary aerial image (right) showing today’s building. (Source: ‘Melbourne 1972’; Nearmap 2019)

John Baird, architect

John William Baird was born in 1924 on a soldier settlement farm in Mallee region. Baird commenced his architectural studies at the Royal Melbourne Technical College (now RMIT), and subsequently completed a Diploma of Architecture at the University of Melbourne in 1956. He obtained a position at Bates, Smart & McCutcheon, where he was involved with a number of ground-breaking curtain-walled office buildings. At the same time, Baird won first prize in the 1957 design competition for the ‘Ideal Family Home’, which was published in the Australian Home Beautiful. He then adapted the design for his own family home in Hume Street, Beaumaris (Austin, Reeves & Alexander 2018:34; Built Heritage n.d.).

Establishing his own practice, many of Baird’s important residential works, including homes on Mariemont Avenue (1957) and Balcombe Road (1960), concentrated in the bayside suburbs near where he lived in Beaumaris. Baird also designed a purpose-built arts and crafts centre at the Beaumaris North State School, where his children were students (Austin, Reeves & Alexander 2018:34; Built Heritage n.d.).

During the 1960s, Baird entered into a brief partnership with a Sydney-trained Spanish émigré architect Salvador Bracero, under the name Bracero & Baird. One of the few known projects from this period includes a successful competition entry: a group housing development scheme in South Australia. In 1969, Baird then established a more successful partnership with architect John Cuthbert, primarily focusing on residential projects. The partnership was initially known as Baird & Cuthbert and later renamed as Baird Cuthbert Mitchell Pty Ltd, with the admission of Colin Mitchell as a partner (Built Heritage n.d.).

In 1973, Baird won the Bronze Metal for the Royal Australian Institute of Architects (RAIA) for the Leonard French House & Studio in Beaumaris, and also received citations in the same award for 1975, for the Low Energy House in Flinders. In 1976, he was again awarded for the Smith House in Beaumaris (Built Heritage n.d.).

In the 1980s, forming project housing company Fairweather Housing, Baird developed two streams of energy-efficient and low-cost modular kit house systems known as ‘Design
Series’ and ‘Peake Series’, inspired by his own 1982 commission for a tea-house at Ricketts Point, Beaumaris, which was assembled from pre-made components. During the 1990s, Fairweather Housing was launched in the overseas market (Built Heritage n.d.). In later life, Baird and his family moved to Smiths Beach, Phillip Island, where he remained active professionally and in local affairs. His publications involve By Design: Changing Australian Houses and a novel A Storm of Birds. He died in 2010, at Rhyll (Built Heritage n.d.).

Description and Integrity
7 Grandview Avenue, Beaumaris is a single-storey mid-twentieth century residence, with open carport. The site fronts the street to the east, and the western, northern and southern boundaries borders adjoin properties. Within the gently sloping block, the main part of the house is positioned close to the southern boundary, to allow northern light into the interior. Accommodating the natural topography, the house runs east-to-west across the slope, with four internal heights with subtle level changes. It has a simple skillion roof form with a slight pitch towards the west. A large box gutter (renewed in its original form) and downpipes are provided on the eastern elevations to collect the water from the roof.

Built of post-and-beam construction, the structure exhibits a strong sense of openness and lightness. Structural elements such as timber rafter beams and posts are exposed throughout the exterior and interior, laid over contrasting materials of full height glazing and unusual white calcite brick walls. The sense of lightness, which is central to the design of the Philpot House, is enhanced by the use of generous glazing and Japanese screen-like internal dividing walls in the living area.

Originally built with a very linear, minimal rectangular form, the northern elevation of the original residence featured an extensive full-length glazing system under the wide eaves supported by rafter beams. The window wall comprises combination of windows, panel glazed doors, and highlights. The northern wing (built with one room in 1968, added with another in 1980 and merged in 2000) introduced more enclosed courtyard and front garden area to the site. The northern wing features full-height glazed sliding doors on the eastern and western elevations, providing views from interior to the garden. A calcite brick wall matching the original design encloses the northern elevation of the wing. Adopting same materials, the additions appear as a uniform feature. The removal of the dividing wall of the northern wing in 2000 has so lightness and transparency, in consistent with the original theme.

The principal living areas are arranged near the entrance to the eastern side of the residence, with four bedrooms on the western side. A study and the service area are located in between the living and private areas. Internally, the original or early fixtures correspond to the different function of the spaces. In the living area, the use of the screen-like post-and-beam dividing walls with highlights, as well as floating steps contribute to the sense of lightness, while more solid brick walls enclose sleeping area. Contrasting textures and tones are observed in the use of timber battening, plasterboard dividers, dark-coloured timber frames and joinery and exposed brick sections (currently overpainted).

Corresponding to the functions of each room, various windows have been used on the western, eastern and southern elevations. Generally, smaller openings are provided around the service area (such as clerestory windows in bathrooms or horizontal windows in the kitchen). By contrast, the southern bedrooms have larger timber-framed windows set between similarly framed highlights and spandrels. While most of the window frames are painted in a dark shade, a thin white surround was inserted to the openable windows.

From Grandview Street, a band of highlight window is visible above the white calcite brick fence. The street fence encloses the north-eastern corner of the property to provide
additional privacy in the living area with extensive glazing. In the garden, there are three palm trees and a tea tree, which are believed by the owners to predate the house. The palm trees are located in the central position in the back courtyard, to the west of the northern wing, and the tea tree is located in the narrow passage between the front garden and rear courtyard. The garden areas are largely paved in rough concrete tiles, a maintenance reduction method commonly observed in mid-century gardens. The pergolas attached on the southern elevation are a recent addition.

Overall, with its structural and material honesty this residence demonstrates key elements that are in accordance with the mid-century modern aesthetic.

The Philpot House is largely intact with very few changes visible to the original or early elements. Early glazing pattern and joinery as well as other stylistic details are intact. The recent unsympathetic overpainting of spandrel panels on the eastern and southern elevations somewhat limits the original visual expression of a highly monochrome palette of Baird’s original design. Sections of exposed brickwork have been overpainted in a similar shade. The replacement and repair works to functional elements such as box gutters and exposed rafters do not diminish the integrity of the place. The house’s early form and scale has been retained. Overall, the building has very high integrity.

Figure 67. Northern elevation viewed from north-west, from the rear courtyard. Note the house stepping down towards east.
Figure 68. Floating step between the living and dining rooms, viewed from the front garden.

Figure 69. Original exposed calcite brick wall on the southern elevation.

Figure 70. Southern elevation, viewed from south-west. Note that the pergola shown in the photograph is recent addition.
Comparative Analysis

Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite the land subdivision in the late nineteenth and the early twentieth centuries in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the postwar period. The large tracts of bushy land by the bay became a focal point for architects and creative people of all fields, who were attracted to the natural landscapes and the ready availability of land on which to build new homes that expressed their aesthetic preoccupations (Beaumaris Modern 2017). The strong design community had a visible impact on the suburb, as is evidenced by a quote attributed to architect and influential critic Robin Boyd, in which Beaumaris is described as having “the highest concentration of first class modern domestic architecture in Australia” (Age 24 August 1949: 6).

Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period.

Along with Bayside, other middle-ring municipalities including Boroondara, Glen Eira, and Whitehorse experienced significant growth in the postwar years. Architects approached house design with optimism and innovation in these areas, despite material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to most postwar houses being constructed at the time, which were simply scaled-down versions of the 1940s prototypes. The informality of open floor plans and the direct relationship between interior spaces and landscape all fitted comfortably in the Australian context, and this coupled with a simplicity of structure and minimisation of
decoration, worked at a time when demand for housing was high, materials were in short supply and money to spend on houses was low.

Mid-century Modernism in Bayside and beyond

Given the similar patterns of development in other middle-ring suburbs, and subsequent proliferation of mid-century modern homes in these areas, it is considered appropriate to look for comparisons outside Beaumaris and the City of Bayside. Looking further afield to Boroondara, Glen Eira, and Whitehorse, there are several residences that can be compared to 7 Grandview Avenue, Beaumaris, in terms of period and architectural style, form and intactness, though few are recognised with an Individual Heritage Overlay. The following five exceptions have been used as comparisons for the subject property, and have been selected for their formal and architectural similarities.

Located at 451 Beach Road, Beaumaris (Figure 72) is of aesthetic significance to the City of Bayside and is subject to HO430. Designed by Mockridge, Stahle & Mitchell, the house is one of many mid-twentieth century architect-designed buildings in the municipality, reflecting contemporary design of the period. It is a double-storey timber residence with a skillion roof that has wide overhanging eaves to the west elevation. To accommodate the sloping site, the house is elevated, forming an open garage at ground level. The upper level of the west elevation comprises large areas of timber-framed glazing which open onto a balustraded balcony and horizontal strip windows with vertical timber boarded spandrels. The timber construction method of the house is clearly expressed: rafter ends, floor joists and their connections to the regularly spaced coupled timber columns are exposed. Its expressed timber construction and bold skillion profiled roof is also notable.

Lind House, 450 Dandenong Road, Caulfield North (Figure 73) is a 1959 two-storey butterfly-roofed Modernist free-standing house, sited centrally within a trapezoidal block. It is listed in the VHR (H2387) and is within Glen Eira Planning Scheme HO 156.

Lind House was designed by Russian-born, émigré architect, Anatol Kagan, for Leo Lind and his wife Dorothy. It was constructed over the period of 1954-55. The dining room features floor-to-ceiling timber-framed windows which contain banks of alternating narrow panes of fixed ripple-glass and solid timber panels in a zig-zag plan arrangement, with the panes of glass angled to face towards the north-east.

The Clemson House at 24 Milfay Avenue, Kew (Figure 74) is included on the Victorian Heritage Register and is located in Boroondara Planning Scheme HO251. Designed by Robin Boyd in 1952, it is an exemplar of the Melbourne Regional style. The butterfly roof
formed by the white painted steel scissor framing dominates the house it shelters; beneath the roof, the house steps down the slope in a series of cabin-like spaces that almost disappear into the landscape.

The single-storey residence ‘Mirrabooka’ at 30-34 Moore Road, Vermont (Figure 75) was built in 1957 to a design commenced by Roy Grounds and completed by Robin Boyd. It is located in Whitehorse Planning Scheme HO63. The house features window walls on the either side of the lounge, with more enclosed sleeping quarters. All rooms have full-length window walls or generous horizontal bands of windows. Wide eaves project to all directions for climate and light control.

The Guss residence at 18 Yarra Street, Kew (Figure 76) (Significant within HO530 City of Boroondara) is a good example of the inventive, spare and environment-responsive designs of McGlashan & Everist. Built in 1961, the Guss residence consists of three pavilion forms around a central courtyard staggered up the sloping site. Utilising thin steel framing and light materials to reduce the bulk of the pavilions, glazed walls float above the driveway and provide views down the site.

Discussion

Examples of relatively modest-scaled, box-form residences with a north-facing window wall are not often listed on the Heritage Overlay in City of Bayside or other municipalities. The above examples, all constructed around the late 1950s and early 1960s, share some similarities with the Philpot House, reflecting profound influence of the International style, which by then became actively tested by Melbourne architects in attempts to achieve a
regional adaptation of the international idiom. These examples and the subject house adopted extensive window walls or full-length strip windows mainly in the northern elevation, and also in other elevations, in an attempt to optimise the sunlight, as well as expressing the freedom of structure.

Unlike Philpot House, 451 Beach Road, Beaumaris, and Lind House in Caulfield North are two-storey houses, with their upper level verging towards street, supported by recessed ground-level structure. Clemson House and Guss residence, both in Kew, have similar, but more expressive, conjoined platforms that utilise the natural slope of the site. In these examples, the multi-level platforms provide a great street presence, while the subject house overall achieved a greater simplicity of forms.

Mirrabooka in Vermont is very comparable to the Philpot House. Both have a single-storey, low-lying massing, expressed as a box-like form responsive to the gently sloping block land. Wide eaves with exposed rafter beams, supported by thin columns, and the use of expressive structural elements, floating stairs and joineries are also seen in both examples. With an L-shaped footprint, Mirrabooka’s window walls border a paved courtyard. Similarly, creation of the northern wing at Philpot House created front garden and rear courtyard, both largely paved and bordered by window walls. The paved courtyard and surrounding window walls represent the postwar concept of interconnection of indoors and outdoors and lightweight, light-filled space.

Houses designed by John Baird in the City of Bayside
The postwar period saw many architects and builders constructing their own homes in Beaumaris. One of the first architects to purchase land there for their own home, Eric Lyon, recounted that during the 1950s, over fifty architects were living in Beaumaris; presumably most had designed their own homes. Included in this number of architects were prominent figures such as Robin Boyd, Peter McIntyre, Neil Clerehan, John Baird, Anatol Kagan, David Godsell and Peter Carmichael. Additionally, significant industrial designers called Beaumaris home, including Donald Brown who started BECO lights, which featured in many of the homes in the area (Victorian Places 2017).

John Baird completed a Diploma of Architecture at the University of Melbourne in 1956, and commenced his career at Bates, Smart & McCutcheon, where he familiarised himself with the International style, being involved with a number of ground-breaking curtain-walled office buildings. Establishing his own practice, many of Baird’s important residential works concentrated in the bayside suburbs near where he lived in Beaumaris.

The French House, at 22 Alfred Street, Beaumaris (Figure 77) designed by Baird is of outstanding aesthetic and historic significance to the City of Bayside (HO405). It was designed as a house and studio for the important twentieth-century artist, Leonard French, best known for his stained-glass ceiling in the Great Hall at the National Gallery of Victoria. The house, one of many postwar architect-designed buildings constructed in Beaumaris, is substantially intact and is a fine example of contemporary residential design of the 1970s.

The house is important as the winner of the RAIA Bronze Medal for 1973 House of the Year.
15 Mariemont Avenue, Beaumaris (Figure 78) was built in 1957 and occupied by J C Ross. It was one of John Baird’s early residential works. In 2007, the property was recommended to Bayside City Council by Built Heritage Pty Ltd as a significant place in the proposed Mariemont Avenue Precinct, but not currently listed on the HO.

The brick house has a low gable roof, with large windows in the main living area on the upper level. Alterations visible from the street include new window opening on the solid brick wall section, reconstruction of the upper level window wall, and installation of balustrading on the upper level balcony.

Baird won first prize in the 1957 design competition for the ‘Ideal Family Home’, which was published in the *Australian Home Beautiful*. He then adapted the design for his own family home at 15 Hume Street, Beaumaris. It is another early residential example by Baird, built in 1957.

The timber house has a low gable with exposed structural elements, such as rafter beams and posts. The residence has a more generous amount of glazing to the main street frontage than the northern-facing rear elevation. The highlights in both elevations provide a sense of transparency. All glazing appears to have been replaced.

Grutzner House at 55 Haydens Road, Beaumaris (Figure 81) is a double-storey lightweight timber framed residence built in 1958 to a design by the prominent architectural practice Mockridge, Stahle & Mitchell for the owners Patrick and Angela Grutzner. Originally a
simple rectangle in plan, the house was extended at the rear by architect John Baird in 1968 for the Grutzners.

The two-storey southern wing designed by Baird sits beneath an extension of the skillion roof form, maintains the same repeating modularity of the original house. Clad in vertical boarding the northern elevation comprises floor to ceiling windows at both levels with a cantilevered timber framed balcony.

Discussion
A resident of the municipality, Baird designed a number of residences in Beaumaris and Bayside area, though a few have been identified. In terms of the overall design, Baird’s earlier works at 15 Mariemont Avenue and 15 Hume Street largely replicated his award-winning house design from 1957. While the design aesthetics of these houses and the Philpot House largely align with the 1950s and early 1960s International style houses in Melbourne metropolitan area, the Philpot House demonstrates a more refined, site-specific design with a great simplicity in form and a floor plan that focused on the interaction between the house and the site.

The 1968 addition to the Grutzner House is another good example of Baird’s design approach for providing additional space for residences that became outgrown over time. Additions to both Grutzner House and Philpot House adopted design elements consistent with the original house, in a way that they can be complementary, and overall read as a uniform structure.

A later example of Baird’s residential work in Beaumaris, the French House exhibits more earthy, organic idioms, consistent with its contemporary late twentieth-century modernist houses. The French House, an outstanding example of Baird’s mature design, exhibits a low-slung horizontal massing and complexity of conjoined geometrical forms, which are contrasted to the simplicity and a great sense of transparency seen in design of the Philpot House.

Overall, the Philpot House at 7 Grandview Avenue, Beaumaris, is a highly intact, refined example of John Baird’s early residential work. As a site-responsive house designed by an architect, who himself was a local resident of Beaumaris at that time, it reflects the key elements of the International style design adapted to suit the rapidly established middle-ring suburbs of Melbourne in the mid-twentieth century.
Assessment Against Criteria

Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

**CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).**

Philpot House is significant as one of the earliest houses built in Grandview Avenue, Beaumaris, and therefore demonstrates the particular development phase of Beaumaris in the 1950s and 1960s. As an architect-designed house in a ‘middle-ring’ municipality, it demonstrates the postwar demand for housing supply in metropolitan Melbourne and fine house designs that were tailored to the local context. Beaumaris, along with other rapidly established suburbs, attracted architects and other creative professions, who often designed houses for newly arrived locals.

Philpot House and its site are also notable for their demonstration of the postwar subdivision by the Dunlop Rubber Australia Ltd. The area remained undeveloped during the interwar residential land boom in Beaumaris, followed by a long halt until the postwar development. The neighbourhood was re-subdivided by the Dunlop Rubber Australia Ltd in 1956, when their prospective plans for a garden village proved unrealistic under the postwar exigencies. The angled eastern site boundary of 7 Grandview Avenue is a physical evidence of this postwar subdivision, as Grandview Avenue was to be made a straight street running north-south, according to the previous interwar subdivision plan.

**CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).**

N/A

**CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).**

N/A

**CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).**

The Philpot House is a largely intact, highly representative example of a modernist International style house with a very few changes visible to the original or early elements. The Philpot House reflects profound influence of the International style, which by that time became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style involves: an extensive window wall system oriented towards the north; an almost abstract box-like form with a single skillion roof; exposed structural elements and the use of contrasting materials and texture; the layout of the house on the site and retention of indigenous plantings; and the largely paved courtyard surrounded by window walls.

**CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).**

The Philpot House is a fine example of residential project of John Baird, who supervised the original construction in 1960, and subsequent additions in 1968 and 1980 that adopted design elements consistent with the original house, in a way that they can be
complementary, and overall read as a uniform structure. Baird, himself a resident of the municipality, had designed many residences in Beaumaris and bayside area since 1957, when he won first prize in the 1957 design competition for the ‘Ideal Family Home’. Originally built in 1960, the Philpot House demonstrate a highly refined, site-specific design, with a great simplicity in form and a floor plan that focused on the interaction between the house and the site. It is a remarkably well-preserved example from his early to mid-career, before his design aesthetic transitioned towards more earthy, organic architecture in the 1970s.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Bayside's history (associative significance).

N/A
Statement of Significance

What is Significant?
Philpot House, 7 Grandview Avenue, Beaumaris, built in stages in 1960, 1968 and 1980 and designed by local architect John Baird, is significant.

Significant elements include the:
- original and early form, scale and layout (including the 1968 and 1980 additions and courtyard);
- skillion roof with wide eaves to the north, exposed rafters, face brick white calcite wall plains, glazed openings and the north facing window wall; and
- natural landscape setting with Australian native and indigenous plants.

Modern pergola on the southern elevation, partial overpainting of the brick walls and spandrels, and replaced gutter and fascia boards are not significant.

How is it significant?
Philpot House, 7 Grandview Avenue, Beaumaris, is of local historical, representative and aesthetic significance to the City of Bayside.

Why is it significant?
Historically, the Philpot House is significant as one of the earliest houses built in Grandview Avenue, Beaumaris, and therefore demonstrates the particular development phase of Beaumaris in the 1950s and 1960s. As an architect-designed house in a ‘middle-ring’ municipality, it demonstrates the postwar demand for housing supply in metropolitan Melbourne and fine house designs that were tailored to the local context. Beaumaris, along with other rapidly established suburbs, attracted architects and other creative professions, who often designed houses for newly arrived locals. (Criterion A)

The Philpot House and its site are also notable for their demonstration of the postwar subdivision by the Dunlop Rubber Australia Ltd. The area remained undeveloped during the interwar residential land boom in Beaumaris, followed by a long halt until the postwar development. The neighbourhood was re-subdivided by the Dunlop Rubber Australia Ltd in 1956, when their prospective plans for a garden village proved unrealistic under the postwar exigencies. The angled eastern site boundary of 7 Grandview Avenue is a physical evidence of this postwar subdivision, as Grandview Avenue was to be made a straight street running north-south, according to the previous interwar subdivision plan. (Criterion A)

Architecturally, the Philpot House is a largely intact, highly representative example of a modernist International style house with a very few changes visible to the original or early elements. The Philpot House reflects profound influence of the International style, which by that time became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style involves: an extensive window wall system oriented towards the north; an almost abstract box-like form with a single skillion roof; exposed structural elements and the use of contrasting materials and texture; the layout of the house on the site and retention of indigenous plantings; and the largely paved courtyard surrounded by window walls. (Criterion D)

Aesthetically, the Philpot House is a fine example of residential project of John Baird, who supervised the original construction in 1960, and subsequent additions in 1968 and 1980 that adopted design elements consistent with the original house, in a way that they can be complementary, and overall read as a uniform structure. Baird, himself a resident of the municipality, had designed many residences in Beaumaris and bayside area since 1957,
when he won first prize in the 1957 design competition for the ‘ideal Family Home’. Originally built in 1960, the Philpot House demonstrate a highly refined, site-specific design, with a great simplicity in form and a floor plan that focused on the interaction between the house and the site. It is a remarkably well-preserved example from his early to mid-career, before his design aesthetic transitioned towards more earthy, organic architecture in the 1970s. (Criterion E)

**Grading and Recommendations**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.

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

<table>
<thead>
<tr>
<th></th>
<th>Yes – original white calcite brick walls.</th>
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<tbody>
<tr>
<td><strong>External Paint Colours</strong></td>
<td>Is a permit required to paint an already painted surface?</td>
</tr>
<tr>
<td><strong>Internal Alteration Controls</strong></td>
<td>Is a permit required for internal alterations?</td>
</tr>
<tr>
<td><strong>Tree Controls</strong></td>
<td>Is a permit required to remove a tree?</td>
</tr>
<tr>
<td><strong>Victorian Heritage Register</strong></td>
<td>Is the place included on the Victorian Heritage Register?</td>
</tr>
<tr>
<td><strong>Incorporated Plan</strong></td>
<td>Does an Incorporated Plan apply to the site?</td>
</tr>
<tr>
<td><strong>Outbuildings and fences exemptions</strong></td>
<td>Are there outbuildings and fences which are not exempt from notice and review?</td>
</tr>
<tr>
<td><strong>Prohibited uses may be permitted</strong></td>
<td>Can a permit be granted to use the place for a use which would otherwise be prohibited?</td>
</tr>
<tr>
<td><strong>Aboriginal Heritage Place</strong></td>
<td>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</td>
</tr>
</tbody>
</table>

**Identified By**

Property owners of 7 Grandview Avenue, Beaumaris.

**References**


*Australian Home Beautiful*, as cited.


City of Sandringham. Building permit card (BP) for 7 Grandview Avenue, Beaumaris, held by Bayside City Council.


‘House Plans, 7 Grandview Avenue, Beaumaris’, held by City of Bayside.

Land Victoria. Certificates of Title (CT), as cited.

Melbourne & Metropolitan Board of Works (MMBW) Detail Plan, as cited. State Library Victoria.


PLACE

Prepared by: Context

**Address:**
55 Haydens Road, Beaumaris

<table>
<thead>
<tr>
<th>Name</th>
<th>Survey Date: September 2019</th>
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<tbody>
<tr>
<td><strong>Place Type:</strong></td>
<td>Architect: Mockridge, Stahle &amp; Mitchell; John Baird (additions)</td>
</tr>
<tr>
<td>Residential</td>
<td>Builder: R Gardiner (Builders) Pty Ltd</td>
</tr>
<tr>
<td><strong>Grading:</strong></td>
<td>Construction Date: 1958, 1968 (additions)</td>
</tr>
<tr>
<td>Significant</td>
<td>Extent of Overlay: To title boundaries</td>
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</tbody>
</table>

**Figure 82. A view of the Grutzner House, 55 Haydens Road, Beaumaris (Source: Context, 2019)**

**History**

The house at 55 Haydens Road was completed in 1958 for Patrick and Angela Grutzner to a design by the prominent architectural firm of Mockridge, Stahle and Mitchell. This choice of architect was influenced by local architect John Baird, a friend of the Grutzners who recommended John Mockridge after it was mutually agreed between the Grutzners and Baird not to mix business with pleasure. Mockridge, Stahle and Mitchell had recently completed a house at 451 Beach Road, Beaumaris (HO430) for friends of the Grutzners George and Alison Johnson that they visited prior to commissioning the firm (Heritage Alliance 2007:59).
The subject land was originally lot 102 on Plan of Subdivision No 7750 lodged in the Office of Titles and being part of Crown Portions thirty-one Parish of Moorabbin County of Bourke. The subdivided site was first sold in 1926 but remained undeveloped until the Grutzners acquired the land in November 1956 (CT:V5304 F675).

Beaumaris had not been subject to extensive residential subdivision up until the wartime period (see Figure 83 and Figure 84). Development in the area gained momentum in the 1950s and 1960s however the streets retained much of the area’s bushland setting and character with wide streets, large allotments, limited fencing and boundaries distinguishing between verge and properties, and predominately indigenous vegetation.

Figure 83. ‘The Point’ Beaumaris 1927. Haydens Road is the wide street shown on the right side of image running from Port Phillip Bay

Figure 84. Beaumaris in 1945. (Source: Melbourne 1945)

The original working drawings for the house at 55 Haydens Road are dated 25 November 1957. An article in the Herald in August 1958 describes the house as a 'timber and glass house...which is now rapidly nearing completion for Mr P W Grutzner on the crest of the hill of Haydens Rd, Beaumaris' (see Figure 86) however the house is still recorded in the Sands & McDougall directory for 1959 as a 'house being built' (Herald 29 August 1958:22, S&Mc).

Figure 85. Image showing street facing elevation in December 1958 (Source: Private Collection)
Figure 86. Article published in Herald Newspaper in August 1958 describing the house. (Source: Herald 29 August 1958:22)
The Grutzners remained in the house for the next 24 years until 1982 (CT:V5304 F675). In 1968 they commissioned architect John Baird to design an addition to the rear of the property which included a main bedroom at the first-floor level with a second living space underneath. A portion of the original laundry was used to create a separate shower and toilet on the lower level and an external door added to provide direct access off the carport (see Figure 91). It is likely that the extension of the dining area to incorporate some of the rear terrace occurred at this time although this has not been confirmed. In 1974 the Grutzner's added a freestanding open garage to the south of the house that has since been demolished (BP).

Between 1982-2006 the subject site was owned and occupied by Malcolm and Janet Fowler (CT:V5304 F675). During this period no substantive alterations were made to the property with only cosmetic changes made. With strong family connections to the architectural practice of Mockridge, Stahle and Mitchell the current owners purchased the property from the Fowler's in 2006.

*Mockridge Stahl and Mitchell, architects*

The practice Mockridge, Stahle and Mitchell was established in 1948 by John Pearce Mockridge, James Rossiter Stahle, and George Finlay Mitchell. The three principals of the practice met while they were studying at the Architectural Atelier, Melbourne University, in 1940. During the World War II, all three were enlisted in 1942, and when the war ended, they commenced practices at various government departments. By 1947, all three architects reunited at the firm Buchan Laird & Buchan (Austin, Reeves & Alexander 2018:60). Mitchell and Stahle both tutored at Melbourne University, and were brothers-in-law. After the first 12 months at Buchan, Laird & Buchan, Mockridge, Stahl and Mitchell resigned to form their own firm, Mockridge becoming the main designer in the partnership. Stahle became specialised in specifications, and Mitchell in administration.
The firm initially took up residential projects and was involved in Small Homes Service (directed by Robin Boyd at that time). By 1949, the firm was increasingly involved in non-residential works including various projects for Brighton Grammar School and Melbourne Grammar School. Melbourne Grammar School kept on Mockridge Stahl & Mitchell as the school’s official architects for the next 30 years (Austin, Reeves & Alexander 2018:60). Landscape architect Beryl Mann worked with them from 1948 until 1976 (Callister 2012:461).

During the 1950s, Mockridge, Stahle & Mitchell continued with residential work along with more substantial commissions, including four houses in Beaumaris (Grutzner, Johnson, Farmer and Dunne), of which three remain standing today (Austin, Reeves & Alexander 2018:60). Altogether, 100 houses were built to their designs throughout Melbourne and regional Victoria. The firm had gained a reputation for its innovative designs and was regularly featured in various architectural publications as well as Australian House and Garden and Australian Home Beautiful (Austin, Reeves & Alexander 2018:60).

By the early 1960s, the firm largely turned their attention away from residential projects and concentrated on educational commissions for schools, major universities and ecclesiastical buildings. Commissions in Canberra began to proliferate from the end of the 1950s when the firm was approached by the National Canberra Development Commission (NCDC). Over the next 20 years the firm designed 18 schools for the NCDC, later opening an office in Canberra (Austin, Reeves & Alexander 2018:61).

During the firm’s existence between 1948 and 1983, it received numerous awards including the ACT Canberra Medallion (1964) for the H C Coombs Building, Australian National University in, Canberra (Callister 2012:461). In 1977, Mockridge’s residence in Carlton, which was Melbourne’s first warehouse conversion, won the Royal Australian Institute of Architect’s House of the Year Award (Austin, Reeves & Alexander 2018:61).

John Baird, architect
John William Baird was born in 1924 on a soldier settlement farm in Mallee region. Baird commenced his architectural studies at the Royal Melbourne Technical College (now RMIT), and subsequently completed a Diploma of Architecture at the University of Melbourne in 1956. He obtained a position at Bates, Smart & McCutcheon, where he was involved with a number of ground-breaking curtain-walled office buildings. At the same time, Baird won first prize in the 1957 design competition for the ‘Ideal Family Home’, which was published in the Australian Home Beautiful. He then adapted the design for his own family home in Hume Street, Beaumaris (Austin, Reeves & Alexander 2018:34; Built Heritage n.d.).

Establishing his own practice, many of Baird’s important residential works, including homes on Mariemont Avenue (1957) and Balcombe Road (1960), concentrated in the bayside suburbs near where he lived in Beaumaris. Baird also designed a purpose-built arts and crafts centre at the Beaumaris North State School, where his children were students (Austin, Reeves & Alexander 2018:34; Built Heritage n.d.).

Description and Integrity
55 Haydens Road is a double-storey lightweight timber framed residence built in 1958 to a design by the prominent architectural practice Mockridge, Stahle and Mitchell. Located on the western side of Haydens Road between Homby Street and Hilton Street, the block falls significantly from north to south and east to west. Through minimal manipulation of the natural topography of the site (which allowed for the retention of existing mature trees and vegetation) the main living space of the house was built on the highest portion of the land to take advantage of views of Port Phillip Bay at the rear. The bedroom wing is elevated above the sloping block allowing for a carport and laundry below. In contrasts to
the lightweight materiality of the house the site is modulated through a series of retaining walls and steps using a combination of bluestone, Castlemaine slate, sandstone and granite.

The house is constructed using a simple post and beam system on a regular repeating module creating six bays. Exposed rafters support a single sweeping skillion roof with an extended eave overhang to the north where the rafter tails extend beyond the roof plane providing sun control. The ceilings follow the slope of the roof in the main rooms with the beams left exposed. The exterior walls are clad in vertical boards and were originally varnished ‘boat-house’ red, a colour first introduced by the architects for their Melbourne Grammar boathouse at Princes Bridge.

The treatment of the street facing elevation is a contrast of openness and closure and corresponds to the interior planning of the house (see Figure 88). On the upper level the plan is zoned into three sections with a central service core of entry, bathroom and kitchen servicing a living wing to the north and bedrooms to the south. The living space runs the full depth of the house and is book ended by full height ‘window walls’. Along the northern elevation a series of high windows sit between the repeating module of the structure with fixed panes either side of awning sashes. Designed to flood the space with northern light the windows are glazed with translucent glass to screen the overlooking adjoining house. Originally the openable sashes were fitted with cobalt blue Belgian glass however these have been reglazed. A glazed screen extending out to the terrace off the dining room and a timber screen to the porch off the living space are original (see Figure 89).

![Figure 88. Original perspective drawing demonstrating the lightness of construction and connection to the landscape (Source: Private Collection)](image)
Originally a simple rectangle in plan, the house was extended at the rear by architect John Baird in 1968 for the Grutzners. Maintaining the same repeating modularity of the structure
this two-storey wing, which runs along the southern boundary of the property sits beneath an extension of the skillion roof form. Clad in vertical boarding the northern elevation comprises floor to ceiling windows at both levels with a cantilevered timber framed balcony (see Figure 91).

Figure 91. Working Drawing showing the 1968 additions designed by John Baird (Source: Private Collection)

Other changes include the extension of the dining area to incorporate some of the rear terrace. This was achieved by moving the rear ‘window wall’ to align with the rear-most structural module and extending the wall of northern windows.

Internally the house retains a number of distinctive design elements that reflect the important relationship between interiors and exteriors that developed during the mid-twentieth century. A door height fireplace and ‘floating’ wall unit designed by the architects divides the open plan living space. A trough for indoor plants sits on top of the fireplace with a copper flue extending to the ceiling (see Figure 90). The brick paving of the rear terrace extends into the dining space whilst the living room floor is of timber, further emphasising the distinction between the spaces without the need for walls. The house retains many original fittings and fixtures including original light fittings and door furniture, timber wall linings, built in cabinetry and spiral staircase.

Externally original garden elements include the bluestone, Castlemaine stone, sandstone and granite retaining walls, front and rear brick paved terraces, entry steps and some remnant vegetation of the original bush block, particularly the twisted forms of the mature tea-trees in the front garden. The rear swimming pool and associated landscaping on the lower level are recent additions.

55 Haydens Road, Beaumaris is largely intact with very few changes visible to original or early elements. The building retains its original built form, roof form and fenestrations.
Original details include the vertical boarding, original timber framed glazing, exposed post and beam structural system and rafters and copper chimney flue.

The integrity of the place is greatly enhanced by original landscape elements which include a series of retaining walls and steps using a combination of bluestone, Castlemaine stone, sandstone and granite, brick paved terraces (which extend into the dining room) and remnant vegetation from the original bush block.

Whilst the addition at the rear of the property was completed a decade after the original house, it was designed by a prominent architect, John Baird for the original owners in a manner to complement the original house. The extension is not visible from the street and does not impinge on the integrity of the place. The highly intact interior with reinforces the design aesthetic in fabric and form. Overall the building has very high integrity.

Comparative Analysis
Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite the land subdivision in the late 1800s and the early twentieth century in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the postwar period. The large tracts of bushy land by the bay became a focal point for architects and creative people of all fields (Beaumaris Modern 2017). The strong design community had a visible impact on suburb, as is evidenced by a quote attributed to Robin Boyd, in which Beaumaris is described as having “the highest concentration of first class modern domestic architecture in Australia” (Age 24 August 1949).

Architects and builders were drawn to the area by its proximity to Melbourne, the undeveloped land that was still available and picturesque but challenging nature of the typography. Many of these architects were influenced by the International style that had emerged in Europe between the wars. They approached house design with optimism and innovation, despite material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to most postwar houses being constructed at the time, which were simply scaled down versions of the 1940s prototypes. The informality of open floor plans and relationship between interior spaces and landscape all fitted comfortably in the Australian context, and this coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, materials were in short supply and money to spend on houses was low.

One of the first architects to purchase land there for their own home, Eric Lyon, recounted that during the 1950s, over 50 architects were living in Beaumaris; presumably most had designed their own homes. Included in this number of architects are prominent figures such as Robin Boyd, Peter McIntyre, Neil Clerehan, John Baird, Anatol Kagan, David Godsell and Peter Carmichael. Additionally, significant industrial designers called Beaumaris home, including Donald Brown who started BECO lights, which featured in many of the homes in the area (Victorian Places 2017).

Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period. Along with Bayside, municipalities including Boroondara, Manningham, Whitehorse and Mornington Peninsula experienced significant growth in the postwar years.

Given the similar patterns of development in these localities, and subsequent proliferation of mid-century modern homes in these areas, it is considered appropriate to look for
comparators outside Beaumaris and the City of Bayside. Looking further afield there are several residences that can be compared to 29 Scott Street, Beaumaris in terms of period and architectural style, form and intactness, though few are recognised with an Individual Heritage Overlay. The following exceptions have been used as comparators for the subject property:

The house at 451 Beach Road, Beaumaris (Figure 92) is of aesthetic significance to the City of Bayside. The house is one of many mid-twentieth century architect-designed buildings in the municipality, reflecting contemporary design of the period. It is a double-storey timber residence with a skillion roof that has wide overhanging eaves to the west elevation. To accommodate the sloping site, the house is elevated, forming an open garage at ground level. The upper level of the west elevation comprises large areas of timber-framed glazing which open onto a steel-balustraded balcony and horizontal strip windows with vertical timber boarded spandrels. The timber construction method of the house is expressed: rafter ends, floor joists and their connections to the regularly spaced coupled timber columns are exposed. Of note is its expressed timber construction and bold skillion profiled roof.

The former Rodd House also known as Maison La Plage at 23a Herbert Street, Mornington (Figure 93) was designed in 1951-53 by the noted architectural firm of Mockeridge, Stahle and Mitchell as a holiday home. The dwelling is a single-storey modernist beach house with an external cladding of vertical boards. The house has a distinctive roof form of sloping skillion that forms a wide eave over the living room. This is a departure from the remainder of the house form that is characterised by a low pitch gable roof that extends to form a carport on the south side. The living room is situated above the ground level and is fully glazed with mullions that form a strong vertical pattern. The strongest element to the design is the roof form extending over the exposed rafters to be supported on steel columns. The roof hovers above the surrounding landscape.

3055 Point Nepean Road, Sorrento (Figure 94) is a split-level timber holiday house on a canted plan, with bold skillion roofline, broad eaves with exposed beams and window walls opening onto cantilevered sundecks. It was erected in 1953-54 to a design by the architectural partnership of Mockridge, Stahle & Mitchell. Originally expressed as a compact dwelling with a separate self-contained guest's suite linked by an open breezeway, the house was altered in 1975 by the enclosure of the connecting space. This,
however, was undertaken in a sympathetic fashion and has not unduly jeopardised the cultural significance of the building nor diminished the ability for its original design intent to be readily interpreted.

Lind House at 450 Dandenong Road, Caulfield North (Figure 95) (VHR H2387; HO156 City of Glen Eira) is a 1959 two-storey butterfly-roofed Modernist free-standing house, sited centrally within a trapezoidal block. Lind House was designed by Russian-born émigré architect Anatol Kagan, for Leo Lind and his wife Dorothy and was constructed over the period of 1954-55. The dining room features floor-to-ceiling timber-framed windows which contain banks of alternating narrow panes of fixed ripple-glass and solid timber panels in a zig-zag plan arrangement, with the panes of glass angled to face towards the north-east.

6 Reeves Court is a lightweight, timber framed structure. The plan is formed of two rectangles reflective of the zones; the kitchen and living area are aligned with the street and run across the slope, while the bedrooms, bathroom and laundry are at right angles. Each wing has a separate skillion roof sloping to the other wing, creating an asymmetrical butterfly roof. A concrete driveway leads up from street level to a garage and studio, connected with the house by a pergola-covered path. A separate open pergola covers the entry. The building features extensive modular timber framed glazing. Horizontal awnings provide shade to the north, echoed in the open timber framing over the windows to the south that allow light penetration.

Architecturally, the Robin Boyd House 1, 664-666 Riversdale Road, Camberwell was considered by Boyd’s contemporaries as the prototype postwar modern house. In this house Boyd took up new ideas about spatial flow, both inside and outside the building, revealing in the minimalism required by the war’s materials conservation programme and the challenges posed by the near impossible site. It extended the leading architecture of its time and strongly influenced an emerging group of architects the house is of architectural significance in that it demonstrates innovative design with regard to response to site, informality in planning, flowing spatial arrangements, innovative use of materials and incorporation of built-in features. These are all aspects of domestic design which have now become common.
Discussion

Grutzner House compares favourably to the above examples and exhibits key elements of postwar housing typologies; most notably in its response to its site, informality in planning, flowing spatial arrangements and innovative use of materials. It compares to the earlier (1947) ‘Robin Boyd House 1’ (VHR HO879.HO116 City of Boroondara) which is widely recognised as the prototype for postwar modern homes, in its clever adaptation to a difficult site, use of new ideas regarding the spatial flow between inside and out and the innovative use of materials in a time of postwar austerity.

Robin Boyd first introduced the concept a regional Melbourne style in 1947 calling for an architecture that was simple, light and fresh with an unpretentious elegance. Apperly, Irving and Reynolds describe the typical characteristics of the style as a house with a flat or low-pitched roof with wide eaves, long unbroken roof lines with exposed rafters or joists, vertical or horizontal boarding and large areas of glass with regularly spaced timber mullions.

Landscaping adopted a distinct aesthetic and relationship to architecture in this period. Architecture started to become directly informed by the topographic setting. Houses were often designed as integral components of the landscape, for example on platforms terraced in relationship to a sloping site. This created a sense of living within the landscape rather than at a remove (Goad 2002:253).

Departing from the traditional concept of the house as an isolated object bound by a polished front garden and backyard, the postwar period started to see many gardens take on a less cultivated appearance, with changes including the loss of the boundary fencing and greater tendency to leave plantings in their natural shape. Yards became zoned for outdoor living, largely focusing on comfort and leisure. The notion of the casualness, or ‘good life’ was central to this change (Goad 2002:250; London, Goad & Hamann 2017:24). The postwar gardens saw the emergence of new elements including swimming pool, external kitchen, external carports and outdoor rooms delineated by pergolas and decks (Goad 2002:250). Privacy in the postwar garden was facilitated by the use of screens, internal courtyards, or walled courtyards. Courtyards were also important spaces for entertaining, connected to ideas of leisure and gardens as spaces for socialising.

These characteristics are clearly expressed at Grutzner House with a sophistication of design and lightness in touch that is only achieved by the hands of a skilled practitioner. In this way ‘Grutzner House’ is comparable to the works of notable emigre architects Anatol Kagan and Ernest Milston as seen at ‘Lind House’ (VHR H2387, HO156 City of Glen Eira) and 6 Reeves Court, Kew (HO822 City of Boroondara). Of particular similarity is the use of a bold roof plane that appears to hover above the building and an integration into the
landscape that has been adapted to respond to the specific constraints of their sites. The influence of Robin Boyd is also seen in the use of ‘window walls’, a structural glazing system designed by Boyd in 1953 that allowed for the external walls of a building to be glazed without the need for additional support.

Grutzner House is most comparable to other examples of the work of Mockridge, Stahle and Mitchell. The partnership of Mockridge, Stahle and Mitchell completed at least seven homes on the Mornington Peninsula during the 1950s. Of these only Rodd House, 1951-53 (HO386 Mornington Peninsula Shire) is protected on the Heritage Overlay with Ross House, 1953-54 being recommended for inclusion in 2017.

Compared to Rodd House and Ross house Grutzner House provides a more sophisticated design response to its site and represents the culmination of ideas expressed in these simpler beach houses particularly its bold skillion roof form, exaggerated eave overhang with exposed rafters and dominant glazed walls. Its clever use of elevated windows along its northern boundary originally glazed with translucent coloured glass is a sophisticated response to dealing with an intrusive neighbouring house without compromising access to northern light.

It is acknowledged that the design of Grutzner House was influenced by 451 Beach Road, Beaumaris, 1956 (HO430 City of Bayside) with the owners of both houses being close friends. Similarities between the two designs are striking with signature skillion roof, deep eaves, exposed rafter and use of bold colour, later to be coined ‘Boathouse Red’. Overall the subject site is a good representative example of mid-century modern residential architecture. It exhibits key characteristics of the style and is a fine example of the work of noted architectural practice Mockridge, Stahle and Mitchell.

Assessment Against Criteria

Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

The Grutzner House is a largely intact, highly representative example of a modernist house with very few changes visible to the original or early elements. The Grutzner House reflects the profound influence of the International style, which in the 1950s became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international
idiom. Its key design elements representative of the style include a seamless integration of inside to out through the extensive window wall system and the layout of the house; an almost abstract box-like form with a single skillion roof; exposed structural elements; use of contrasting materials and texture; design of the house in response to the sloping site; and retention of indigenous vegetation on the site.

**CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).**

The Grutzner House is a fine example of the work of prominent architectural practice Mockridge, Stahle and Mitchell. It is carefully sited on the highest point of the site and uses stone retaining walls to successfully mould the landscape to maximise functionality and bayside views with a sophistication rarely seen in suburban Melbourne. With its bold skillion roofline, broad eaves with exposed rafters and full-height window walls opening onto elevated terraces, the house is a confident distillation of the progressive ideals of modernist residential architecture of the time. The house is one of a number of projects that helped cement the firm’s reputation as one of Australia’s leading exponents in modernist residential architecture in the 1950s.

**CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).**

N/A

**CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).**

N/A

**CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Bayside’s history (associative significance).**

N/A
Statement of Significance

What is Significant?
Grutzner House at 55 Haydens Road, Beaumaris, constructed in 1958 to a designed by architects Mockridge, Stahle and Mitchell and extended by John Baird in 1968 is significant.

The significant fabric includes its:
- original built form, roof form and fenestrations including both the original 1958 house and the 1968 John Baird extension;
- vertical timber cladding;
- original timber framed glazing;
- exposed post and beam structural system and rafters;
- copper chimney flue;
- original and early landscape elements which include a series of retaining walls and steps using a combination of bluestone, Castlemaine stone, sandstone and granite;
- brick paved terraces (which extend into the dining room);
- remnant trees and vegetation from the original bush block.

How is it significant?
Grutzner House at 55 Haydens Road, Beaumaris is of local historic, architectural (representative) and aesthetic significance to the City of Bayside.

Why is it significant?
Historically, the Grutzner House is significant as one of the earliest houses built in Haydens Road, Beaumaris, for its ability to demonstrate the particular development phase of Beaumaris in the 1950s and 1960s. As an architect-designed house in a ‘middle-ring’ municipality, it demonstrates the postwar demand for housing supply in metropolitan Melbourne and better house designs that suit local setting. Beaumaris, along with other rapid-established suburbs, attracted architects and other creative professions, who often designed houses for newly arrived locals. (Criterion A)

The Grutzner House is a largely intact, highly representative example of a modernist house with very few changes visible to the original or early elements. The Grutzner House reflects the profound influence of the International style, which in the 1950s became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style include a seamless integration of inside to out through the extensive window wall system and the layout of the house; an almost abstract box-like form with a single skillion roof; exposed structural elements; use of contrasting materials and texture; design of the house in response to the sloping site; and retention of indigenous vegetation on the site. (Criterion D)

Aesthetically, the Grutzner House is a fine example of the work of prominent architectural practice Mockridge, Stahle and Mitchell. It is carefully sited on the highest point of the site and uses stone retaining walls to successfully mould the landscape to maximise functionality and bayside views with a sophistication rarely seen in suburban Melbourne. With its bold skillion roofline, broad eaves with exposed rafters and full-height window walls opening onto elevated terraces, the house is a confident distillation of the progressive ideals of modernist residential architecture of the time. The house is one of a number of projects that helped cement the firm’s reputation as one of Australia’s leading exponents in modernist residential architecture in the 1950s. (Criterion E)
Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.

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

<table>
<thead>
<tr>
<th>Recommendations</th>
<th>Description</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>External Paint Colours</strong>&lt;br&gt;Is a permit required to paint an already painted surface?</td>
<td></td>
<td>No</td>
</tr>
<tr>
<td><strong>Internal Alteration Controls</strong>&lt;br&gt;Is a permit required for internal alterations?</td>
<td></td>
<td>No</td>
</tr>
<tr>
<td><strong>Tree Controls</strong>&lt;br&gt;Is a permit required to remove a tree?</td>
<td></td>
<td>Yes – mature Tea-trees (front garden)</td>
</tr>
<tr>
<td><strong>Victorian Heritage Register</strong>&lt;br&gt;Is the place included on the Victorian Heritage Register?</td>
<td></td>
<td>No</td>
</tr>
<tr>
<td><strong>Incorporated Plan</strong>&lt;br&gt;Does an Incorporated Plan apply to the site?</td>
<td></td>
<td>No</td>
</tr>
<tr>
<td><strong>Outbuildings and fences exemptions</strong>&lt;br&gt;Are there outbuildings and fences which are not exempt from notice and review?</td>
<td></td>
<td>Yes – retaining walls and steps (front and rear gardens)</td>
</tr>
<tr>
<td><strong>Prohibited uses may be permitted</strong>&lt;br&gt;Can a permit be granted to use the place for a use which would otherwise be prohibited?</td>
<td></td>
<td>No</td>
</tr>
<tr>
<td><strong>Aboriginal Heritage Place</strong>&lt;br&gt;Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</td>
<td></td>
<td>No</td>
</tr>
</tbody>
</table>

Identified By
Property owner of 55 Haydens Road, Beaumaris.

References


City of Sandringham. Building permit card (BP) for 17 Coronet Grove, Beaumaris, held by Bayside City Council.


Land Victoria. Certificates of Title (CT), as cited.


Sands & McDougall (S&Mc). Melbourne and Suburban Directories, as cited.
BRICKNELL HOUSE

Prepared by: Context

Address:
29 Scott Street, Beaumaris

<table>
<thead>
<tr>
<th>Name: Bricknell House</th>
<th>Survey Date: September 2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Place Type: Residential</td>
<td>Architect: Charles Bricknell</td>
</tr>
<tr>
<td>Grading: Significant</td>
<td>Builder:</td>
</tr>
<tr>
<td>Extent of Overlay: To title boundaries</td>
<td>Construction Date: 1952, additions 1960, 1973</td>
</tr>
</tbody>
</table>

Figure 98. View of 29 Scott Street, Beaumaris. (Source: Context, 2019)

History
The house at 29 Scott Street was designed by architect Charles Bricknell over three successive stages between 1952 and 1973. The subject land was originally part of Crown Allotment Fort-eight Parish of Bourke County of Moorabbin. Lot 48 was approximately 289 acres in size and was under the ownership of F. G. Dalgety in 1864 (DCLS 1864).

The subject land was purchased as part of Plan of Subdivision No 8747 by Charles Arthur Murdoch in 1928 but remained undeveloped (CT: V5376 F049). Dunlop Rubber Australia Ltd acquired the majority of undeveloped areas of Beaumaris by the 1940s, for their prospective plans for new factory and accommodation for more than 2000 staff in a ‘garden
From 1950, when their plans for a garden village proved unrealistic under the postwar circumstances, Dunlop Rubber Australia Ltd sold the land to the public. Bricknell purchased the subject site as part of the Dunlop Rubber site subdivision in 1950 (see Figure 101).

The first stage of construction in 1952 was rectilinear in plan across the wide block and comprised a kitchen, large living space and two bedrooms. A rear wing along the northern boundary, comprising a third bedroom, was added in 1960 and a further wing added along the southern boundary in 1973 providing a studio and detached sauna. An in-ground swimming pool was also installed at this time in the newly created rear courtyard (see Figure 102 and Figure 103).
Figure 102. Working drawing sheet for alterations to residence at 29 Scott Street, Beaumaris including bed 3, front and boundary fencing and carport. c1960 (Source: Private Collection).

Figure 103. Working drawing sheet for extensions to residence at 29 Scott Street, Beaumaris including studio, sauna, pool and rear brick fencing. C 1973. (Source: Private Collection).
Formerly part of the City of Sandringham, the property now sits within the local government authority of the City of Bayside. Scott Street was not constructed as a private street until 1953, with property owners required under the Local Government Act 1946 to pay for the street's construction. The streets retained much of their bushland character. The wide streets with their large allotments had limited fencing and there was little physical distinction between the nature strip and the front yards of properties. Australian vegetation predominated (see Figure 100).

The architect and his wife lived continuously at the property from its construction until their respective deaths in 2008 and 2009. The property has remained in family ownership and is currently owned by the Bricknell's grandson.

**Description and Integrity**

29 Scott Street is a single-storey, timber-framed and clad residence built in 1952 to a design by architect Charles Bricknell for his own family. Modest in size and minimal in detailing, the house is a refined example of a carefully designed solution to the economic austerity of the immediate postwar era. Located on the western side of Scott Street, between Gibbs Street and Bodley Street, the house is positioned across the middle of its allotment creating substantial front and rear courtyards. This has allowed for the whole area of the block to be enclosed, other than the carport and entry, creating a thoroughly planned compound. Design attention is equally weighted between inside and outside spaces. The extended terraces and pool courtyard are effective extensions of the interior living areas adjoining them. The house is constructed as a concrete slab-on-ground and the entry inside, through the living space, and out to the external living spaces is unencumbered by steps or demarcated by an obvious threshold. The east-facing living space and bedrooms run across the front façade and open directly out to the front courtyard. A full height wall of glazed doors enables an expansion of the building footprint and a new casualness in how spaces may be used.

Designed as a simple elongated rectangle, the house sits beneath a flat roof that was originally clad in aluminium sheets. Wet masonite sheeting was laid across the rafters which as it dried shrank to brace the timber frame. External walls are clad in vertical timber boarding with continuous air ventilation provided below the eave line. The house is accessed through the open carport. A series of six internal Tasmanian oak posts support a continuous lintel allowing for a ‘curtain wall’ of timber framed fixed glazing and doors. These posts are gently tapered with brass collars at their tops and bottoms. An extended eave projects across the entire east façade. The soffit is lined above the living room and bedrooms to provide sun control, the eaves are left open above the entry.
The two extensions at the rear of the property step down the block allowing unencumbered level access to the pool court. Although built thirteen years apart in 1960 and 1973 they have been designed to match and enhance the minimal design aesthetic of the earlier house. Designed as a pair of pavilions, floor to ceiling windows and doors sit beneath an exaggerated eave overhang. Exterior walls are clad in vertical boarding matching the western wall of the 1952 house. A broad brick chimney stack breaks up the expanse of this rear wall and retains its ash trap door. Highlight windows allow light to flood into the service areas of the house without compromising privacy. These retain their original timber framing and incorporate some frameless openable sashes.
Internally the design is enriched by the retention of many original fittings, fixtures and finishes including: original light fittings and door furniture; timber wall linings; floor finishes (including parquetry and cork flooring); cabinetry and the fireplace in the living room.

Externally original or early garden elements include the corrugated polycarbonate fencing along the northern boundary installed in 1961. The brick fencing, sauna and shed and inground pool in the rear courtyard built as part of the 1973 extension are also original. Remnant tea trees remain in the front garden and may predate the house. Whilst the front fence and carport are new structures, they have been designed to replicate the original design details and materials.
29 Scott Street, Beaumaris is largely intact with very few changes visible to original or early fabric. The building retains its original built form (incorporating the original 1952 house and its 1960 and 1973 extensions), roof form and fenestrations. Original details include vertical boarding, original timber framed glazing, frameless openable sashes, internal Tasmanian Oak post in the living room and bedrooms, continuous air ventilation below the eaves line and brick chimney.

The integrity of the place is greatly enhanced by original landscape elements including original or early fencing and remnant tea-tree. Built in successive stages to the design of the original owner and architect, alterations to the building, including the 1960 and 1973 rear extension and in-ground pool, are cohesive with the original design in material, intent and style. The highly intact interior with reinforces the design aesthetic in fabric and form. Overall the building has very high integrity.

Comparative Analysis

Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite the land subdivision in the late 1800s and the early twentieth century in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the postwar period. The large tracts of bushy land by the bay became a focal point for architects and creative people of all fields (Beaumaris Modern 2017). The strong design community had a visible impact on suburb, as is evidenced by a quote attributed to Robin Boyd, in which Beaumaris is described as having “the highest concentration of first class modern domestic architecture in Australia” (Age 24 August 1949).

Architects and builders were drawn to the area by its proximity to Melbourne, the undeveloped land that was still available and picturesque but challenging nature of the typography. Many of these architects were influenced by the International style that had emerged in Europe between the wars. They approached house design with optimism and innovation, despite material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to most postwar houses being constructed at the time, which were simply scaled down versions of the 1940s prototypes. The informality of open floor plans and relationship between interior spaces and landscape all fitted comfortably in the Australian context, and this coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, materials were in short supply and money to spend on houses was low.

One of the first architects to purchase land there for their own home, Eric Lyon, recounted that during the 1950s, over 50 architects were living in Beaumaris; presumably most had designed their own homes. Included in this number of architects are prominent figures such as Robin Boyd, Peter McIntyre, Neil Clerehan, John Baird, Anatol Kagan, David Godsell and Peter Carmichael. Additionally, significant industrial designers called Beaumaris home, including Donald Brown who started BECO lights, which featured in many of the homes in the area (Victorian Places 2017).

Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period. Along with Bayside, municipalities including Boroondara, Manningham, Whitehorse and Mornington Peninsula experienced significant growth in the postwar years.
Context

Given the similar patterns of development in these localities, and subsequent proliferation of mid-century modern homes in these areas, it is considered appropriate to look for comparators outside Beaumaris and the City of Bayside. Looking further afield there are several residences that can be compared to 29 Scott Street, Beaumaris in terms of period and architectural style, form and intactness, though few are recognised with an Individual Heritage Overlay. The following exceptions have been used as comparators for the subject property:

Architecturally, the Robin Boyd House 1, 664-666 Riversdale Road, Camberwell (Figure 107) was considered by Boyd's contemporaries as the prototype postwar modern house. In this house Boyd took up new ideas about spatial flow, both inside and outside the building, revealing in the minimalism required by the war's materials conservation programme and the challenges posed by the near impossible site. It extended the leading architecture of its time and strongly influenced an emerging group of architects the house is of architectural significance in that it demonstrates innovative design with regard to response to site, informality in planning, flowing spatial arrangements, innovative use of materials and incorporation of built-in features. These are all aspects of domestic design which have now become common.

Figure 107. VHR HO879, HO116 City of Boroondara, Robin Boyd House 1, 664-666 Riversdale Road, Camberwell (1947) (Source: National Trust of Australia [Victoria])

Lind House, 450 Dandenong Road, Caulfield North (Figure 108) (VHR H2387; HO156 City of Glen Eira) is a 1959 two-storey butterfly-roofed Modernist free-standing house, sited centrally within a trapezoidal block. Lind House was designed by Russian-born émigré architect Anatol Kagan, for Leo Lind and his wife Dorothy and was constructed over the period of 1954-55. The dining room features floor-to-ceiling timber-framed windows which contain banks of alternating narrow panes of fixed ripple-glass and solid timber panels in a zig-zag plan arrangement, with the panes of glass angled to face towards the north-east.

Figure 108. VHR H2387, HO156 City of Glen Eira, Lind House 450 Dandenong Road, Caulfield North (1959) , photographs from unknown date. (Source: Modernist Australia)

The former Rodd House also known as Maison La Plage at 23a Herbert Street, Mornington (Figure 99 Figure 93) was designed in 1951-53 by the noted architectural firm of Mockeridge, Stahle and Mitchell as a holiday home. The dwelling is a single-storey modernist beach house with an external cladding of vertical boards. The house has a distinctive roof form of sloping skillion that forms a wide eave over the living room. This is a departure from the remainder of the house form that is characterised by a low pitch gable roof that extends to form a carport on the south side. The living room is situated above the ground level and is fully glazed with Mullions that form a strong vertical pattern. The strongest element to the design is the roof form extending over the exposed rafters to be supported on steel columns. The roof hovers above the surrounding landscape.
6 Reeves Court (Figure 110) is a lightweight, timber framed structure. The plan is formed of two rectangles reflective of the zones; the kitchen and living area are aligned with the street and run across the slope, while the bedrooms, bathroom and laundry are at right angles. Each wing has a separate skillion roof sloping to the other wing, creating an asymmetrical butterfly roof. A concrete driveway leads up from street level to a garage and studio, connected with the house by a pergola-covered path. A separate open pergola covers the entry. The building features extensive modular timber framed glazing. Horizontal awnings provide shade to the north, echoed in the open timber framing over the windows to the south that allow light penetration.

The Barton residence at 56 Thomas Street, Brighton East (Figure 111) was constructed in two stages in 1950 (southern wing) and 1964 (northern wing). It was the first house designed by Neil Clerehan in collaboration with one of the original occupants Norman Barton, after he set up as a sole practitioner. Barton was undertaking architectural studies in 1950 and was responsible for the second part added in 1964.

The brick house consists of two opposing, but co-joined skillion roofed wings (north and south) of varying lengths to overall form a low gable roof, clad in metal sheeting. The addition complemented the design of the original section, as was often allowed for at the time due to the various building restrictions (RBA 2019:2). The Barton residence was recommended for inclusion in the Heritage Overlay of the City of Glen Eira as an individually significant place in 2019.
Discussion

Bricknell House compares favourably to the above examples and exhibits key elements of postwar housing typologies; most notably in its response to its site, informality in planning, flowing spatial arrangements and innovative use of materials. It compares to the earlier (1947) Robin Boyd House 1 (VHR HO879,HO116 City of Boroondara) which is widely recognised as the prototype for postwar modern homes, in its clever adaptation to a difficult site, use of new ideas regarding the spatial flow between inside and out, and the innovative use of materials in a time of post war austerity.

Robin Boyd first introduced the concept of a regional Melbourne style in 1947 calling for an architecture that was simple, light and fresh with an unpretentious elegance. Apperly, Irving and Reynolds describe the typical characteristics of the style as a house with a flat or low-pitched roof with wide eaves, long unbroken roof lines with exposed rafters or joists, vertical or horizontal boarding and large areas of glass with regularly spaced timber mullions.

Landscaping adopted a distinct aesthetic and relationship to architecture in this period. Architecture was increasingly being informed by the topographic setting. Many modern houses were designed as integral components of the landscape, for example on platforms terraced in relationship to a sloping site. This created a sense of living within the landscape rather than at a remove (Goad 2002:253).

Departing from the traditional concept of the house as an isolated object bound by a polished front garden and backyard, the postwar period started to see many suburban gardens take on a less cultivated appearance. Changes to prior landscaping techniques included the loss of the boundary fencing and greater tendency to leave plantings in their natural shape. Yards became zoned for outdoor living, largely focusing on comfort and leisure. The notion of the casualness, or ‘good life’ was central to this change (Goad 2002:250; London, Goad & Hamann 2017:24). The postwar gardens saw the emergence of new elements including swimming pool, external kitchen, external carports and outdoor rooms delineated by pergolas and decks (Goad 2002:250). Privacy in the postwar garden was facilitated by the use of screens, internal courtyards, or walled courtyards. Courtyards were also important spaces for entertaining, connected to ideas of leisure and gardens as spaces for socialising.

The Bricknell House embraces these characteristics with a sophistication of design and lightness in touch that reflects the skill of Charles Bricknell who designed the first stage of this house early in his career at a time when building materials were still in short supply after World War II.

The house is particularly comparable to the first stage of Barton House at 56 Thomas Street Brighton East built in 1950 (recommended for inclusion in the Heritage Overlay of the City of Glen Eira as an individually significant place in 2019).

The Barton House has been identified as Cleerehan's first independent work and the design likely reflected his involvement with the Small Homes Service (SHS), established in 1947 by noted architect Robin Boyd. The SHS was a low-cost home service that sought to bring ‘the ideas of leading domestic architects to the smallest home builder via the Institute” (RBA Architects 2019:6).

There are striking similarities between the initial built forms of Bricknell House and Barton House. This is seen particularly in their shared long rectangular ‘solar plan’ footprint that resulted in a glazed wall that spaned the length of the house across the living space and bedrooms. Cleerehan’s Barton House was widely published over the next few years both locally and internationally where it was used as an exemplar of modern living and economic planning. It is likely that Bricknell was aware of the Barton House when he came to design
his own home. In some respects, Bricknell House is a more developed and refined modernist design response with its use of plain geometry, restrained palette of materials and extensive areas of glazing. What sets it apart is the particularly simple floor plan with minimal internal walls including the use of cabinetry to divide the entry and kitchen and the extensive glazed wall to the east that acts as a curtain wall supported by Tasmanian oak post behind. This wall spans 57 feet (17.4 meters) which is substantially longer than the 40 feet (12.2 meters) at Clerehan’s Barton House. This use of curtain wall glazing was finding favour in industrial and commercial applications across the globe at this time but is relatively unusual in a residential setting. Traditional building elements such as wall and window were being redefined in the modern era and Bricknell’s melding of function where he breaks down the idea of wall as structure is finely expressed in this house. Of particular note is the detailing of the support posts. Finished in Tasmanian oak and gently tapered with brass collar tops and bottoms they demonstrate a simple restrained and sophisticated attention to detailing that is unusual for a young architect.

Furthermore, the extensions to Bricknell House are more cohesive with the original design than the second stage of Barton House (designed by Norman Barton in 1964). They strengthen Bricknell’s original design through the subtle use of level changes and distinctive pavilion form and help define the rear courtyard.

The distinguishing modernist design strategies of Bricknell House can also be seen in the works of other prominent architects designing in the 1950s. It is comparable to the works of notable émigré architects Anatol Kagan (Lind House, VHR H2387, HO156 City of Glen Eira) and Ernest Milston (6 Reeves Court, Kew, HO822 City of Boroondara) and the former Rodd House at 23a Herbert Street, Mornington, HO386 by the architectural practice of Mockridge, Stahle and Mitchell. Similar characteristics include the use of a bold roof plane that appears to hover above the building and the integration of the houses into their site-specific landscapes. These similarities are particularly noticeable with Bricknell’s extensions to the original plan. They respond to the site by stepping down and creating two individually articulated pavilions that connect to the pool court and create a strong yet uniforming geometry against the backdrop of the earlier house.

Overall the subject site is a good representative example of an early mid-century modern house. It exhibits key characteristics of the style and is a fine example of respected architect Charles Bricknell.

Assessment Against Criteria
Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

**CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).**

Historically, the Bricknell House is significant as one of the earliest houses built in Scott Street, Beaumaris, for its ability to demonstrate the particular development phase of Beaumaris in the 1950s and 1960s. As an architect-designed house in a ‘middle-ring’ municipality, it demonstrates the postwar demand for housing supply in metropolitan Melbourne and better house designs that suit local setting. Beaumaris, along with other rapid-established suburbs, attracted architects and other creative professions, who often designed houses for newly arrived locals.

The Bricknell House and its site is also notable for its demonstration of the postwar subdivision by the Dunlop Rubber Australia Ltd. The area remained undeveloped during the interwar residential land boom in Beaumaris, followed by a long halt until the postwar development. The neighbourhood was re-subdivided by the Dunlop Rubber Australia Ltd in 1956, when their prospective plans for a garden village proved unrealistic under the postwar circumstances.

**CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).**

N/A

**CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).**

N/A

**CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).**

The Bricknell House is a largely intact, highly representative example of a modernist house with very few changes visible to the original or early elements. Built in 1952, when wartime building restrictions were being relaxed the Bricknell House reflects the profound influence of the International style which in the 1950s became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style includes its rectilinear plan, low skillion roof form with exaggerated eaves, extensive window wall system, exposed structural system and the sophisticated integration of the house to the landscape that has resulted in the whole site being planned.

**CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).**

The Bricknell House is a fine example of the residential work of architect Charles Bricknell. Designed as his own home, its considered response to the site and refined detailing has resulted in a simplicity of form and a sophistication of planning. It provides a refined modernist design response with its use of plain geometry, restrained palette of materials and extensive areas of glazing. What sets it apart is the particularly simple floor plan with minimal internal walls including the use of cabinetry to divide the entry and kitchen and the extensive glazed wall to the east that acts as a curtain wall supported by Tasmanian oak.
post behind. The 1960 and 1973 extensions, also designed by Bricknell, are cohesive to the original design and strengthen the houses original form. They respond to the site by stepping down as two individually articulated pavilions that connect to the pool court and create a strong yet uniforming geometry against the backdrop of the earlier house.

**CRITERION F:** Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

NA

**CRITERION G:** Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

**CRITERION H:** Special association with the life or works of a person, or group of persons, of importance in the City of Bayside's history (associative significance).

N/A

**Statement of Significance**

**What is Significant?**
Bricknell House at 29 Scott Street, Beaumaris constructed in 1952, 1960 and 1973 to a design by architect Charles Bricknell is significant.

The significant fabric includes its:

- original built form, roof form and fenestrations, including the original 1952 house and 1960 and 1973 extensions;
- vertical timber cladding;
- original timber framed glazing;
- Tasmanian oak posts;
- original and early garden elements which include the corrugated fencing along the northern boundary, brick walls enclosing the pool court, inground swimming pool and sauna; and
- remnant vegetation from the original bush block.

**How is it significant?**
Bricknell House at 29 Scott Street, Beaumaris is of local historical representative and aesthetic significance to the City of Bayside.

**Why is it significant?**
Historically, the Bricknell House is significant as one of the earliest houses built in Scott Street, Beaumaris, for its ability to demonstrate the particular development phase of Beaumaris in the 1950s and 1960s. As an architect-designed house in a 'middle-ring' municipality, it demonstrates the postwar demand for housing supply in metropolitan Melbourne and better house designs that suit local setting. Beaumaris, along with other rapid-established suburbs, attracted architects and other creative professions, who often designed houses for newly arrived locals. (Criterion A)
The Bricknell House and its site is also notable for its demonstration of the postwar subdivision by the Dunlop Rubber Australia Ltd. The area remained undeveloped during the interwar residential land boom in Beaumaris, followed by a long halt until the postwar development. The neighbourhood was re-subdivided by the Dunlop Rubber Australia Ltd in 1956, when their prospective plans for a garden village proved unrealistic under the postwar circumstances. (Criterion A)

Architecturally, the Bricknell House is a largely intact, highly representative example of a modernist house with very few changes visible to the original or early elements. The Bricknell House reflects the profound influence of the International style which in the 1950s became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style includes its rectilinear plan, low skillion roof form with exaggerated eaves, extensive window wall system, exposed structural system and the sophisticated integration of the house to the landscape that has resulted in the whole site being planned. (Criterion D)

Aesthetically, the Bricknell House is a fine example of the residential work of architect Charles Bricknell. Designed as his own home, its considered response to the site and refined detailing has resulted in a simplicity of form and a sophistication of planning. It provides a refined modernist design response with its use of plain geometry, restrained palette of materials and extensive areas of glazing. What sets it apart is the particularly simple floor plan with minimal internal walls including the use of cabinetry to divide the entry and kitchen and the extensive glazed wall to the east that acts as a curtain wall supported by Tasmanian oak post behind. The 1960 and 1973 extensions, also designed by Bricknell, are cohesive to the original design and strengthen the houses original form. They respond to the site by stepping down as two individually articulated pavilions that connect to the pool court and create a strong yet uniforming geometry against the backdrop of the earlier house. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.

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

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<td><strong>Internal Alteration Controls</strong></td>
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<tr>
<td><strong>Tree Controls</strong></td>
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<td><strong>Victorian Heritage Register</strong></td>
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<tr>
<td><strong>Incorporated Plan</strong></td>
<td>Does an Incorporated Plan apply to the site?</td>
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<td></td>
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<tr>
<td><strong>Outbuildings and fences exemptions</strong></td>
<td>Are there outbuildings and fences which are not exempt from notice and review?</td>
</tr>
<tr>
<td></td>
<td>Yes – corrugated polycarbonate fencing along northern boundary, 1973 brick fencing in rear courtyard and sauna building, swimming pool</td>
</tr>
<tr>
<td>Prohibited uses may be permitted</td>
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<tr>
<td>Can a permit be granted to use the place for a use which would otherwise be prohibited?</td>
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<td>Aboriginal Heritage Place</td>
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<tr>
<td>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</td>
<td>No</td>
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**Identified By**
Property owner of 29 Scott Street, Beaumaris.

**References**


Land Victoria. Certificates of Title (CT), as cited.


RBA Architects 2019, Glen Eira Heritage Review of Bentleigh and Carnegie Structure Plan Areas (residential)
MONSBOURGH HOUSE

Prepared by: Context

Address:
153 Tramway Parade, Beaumaris

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<th>Name: Monsbourgh House</th>
<th>Survey Date: September 2019</th>
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<tr>
<td>Place Type: Residential</td>
<td>Architect: R G Monsbourgh</td>
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<tr>
<td>Grading: Significant</td>
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<tr>
<td>Extent of Overlay: To title boundaries</td>
<td>Builder:</td>
</tr>
<tr>
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<td>Construction Date: 1957,</td>
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</tbody>
</table>

Figure 114. Monsbourgh House153 Tramway Parade, Beaumaris. (Source: Context, 2019)

History
Monsbourgh House at 153 Tramway Parade, Beaumaris was designed by architect Ronald Monsbourgh in 1957 as his own home. Monsbourgh and his wife Barbara purchased the land at 153 Tramway Parade in July 1957 with plans approved by the City of Sandringham for construction of a timber residence by October that year (CT: V55232 F479;BP). The subject land was originally part of Crown Allotment A, portion 49 of Beaumaris Parish of Moorabbin County of Bourke which was subdivided in 1920 (CT:V4300 F930).

Although Tramway Parade was formed by 1930 the west side of the street remained largely undeveloped between Griffith Street and Balcombe Road up until 1950 with only one house listed (S&Mc 1930,1950). The 1950s saw a dramatic increase in the number of homes built in the street and by 1960 this section of the street had been largely built out (S&MC 1960).

Unusual in plan, the elevated house comprised two interlocking squares set on the diagonal resulting in a striking and unusual presentation to the street. These built forms sat
beneath a butterfly roof form with the centre cut away to create a fully enclosed internal courtyard.

Figure 115. 1957 working drawings showing the original floor plan, roof form and elevations. Note the structural grid superimposed over the floor plan which provides a rational ordering to the complex geometric form. (Source: Private Collection).

In 1963 Monsbourgh added a bedroom, filling in the intersection between the two interlocking diamonds on the southern elevation (BP). In 1967 he extended the kitchen this time by filling in the northern intersection. Builder K.T Scott of Balwyn carried out both extensions for £300 and $600 respectively (BP).

Figure 116. 1963 working drawing showing the addition of a bedroom by filling in the intersection between the two interlocking diamonds on the southern elevation (Source: Private Collection).

Figure 117. 1967 working drawing showing the extension to the kitchen (Source: Private Collection).
In 1970 Monsbourgh enclosed a section of the undercroft beneath the house to provide an internal stair and storeroom. The original external stair that lead to the front door off the balcony was removed at this time and the door replaced as a window. The estimated cost for these works was $4,000. RG & B Monsbourgh were listed as the builders at this time (BP).

Figure 118. 1970 working drawing showing the relocation of the entry and internalising of the entry stair (Source: Private Collection)

The Monsbourghs sold the property in 1973 to Ronald Edmond Kneale and Norma May Kneale. The Kneales remained at the house until 1981. The property changed hands numerous times between 1981 and 2008 when the current owners purchased the property. Few alterations were made to the house during this period other than a small extension at the rear to create a meals area.
Figure 119. Image showing street facing elevation c 2006 prior to the building in of the open carport under the house. Note the weatherboard cladding had been replaced by this date (Source: realestateview.com.au).

More substantial alterations were undertaken in 2009. These included the enclosing of the undercroft/carport space under the house to create three additional bedrooms and a bathroom and the reconfiguring of the master bed to create an ensuite and remove windows into the internal courtyard. The original drawings of the house show the walls clad in horizontal weatherboards. The house has been reclad with cement board and rendered. It is unknown when this occurred, but it was prior to 2008.

Ronald Monsbourgh, architect

Born in 1932, Ronald George Monsbourgh came from a family of architects. His father George Alfred Monsbourgh (1892-c1982) practiced for over 60 years and his uncle Alan Gordon Monsbourgh (1928-1938) served as Chief Architect to the Melbourne Metropolitan Tramways Board for two decades. Ron Monsbourgh commenced architectural studies at RMIT and subsequently worked in the private office of Harry Winbush, the school's Head of Architecture at that time. Monsbourgh became a registered architect in 1958. By that time, he and his wife Barbara were living in Beaumaris in a modern house presumably designed by himself.

By 1963, Monsbourgh established his own practice Ronald G Monsbourgh & Associates, commencing work in the residential sphere. His early domestic commissions were often located in the southern suburbs. During this period, he also designed factories for businessman Herbert Toohey. In 1969, Monsbourgh's house in a display village 'Blue Fame Project' in Vermont South won the Royal Australian Institute of Architects Small Homes Service. His plan was subsequently introduced into the SHS range as standard design V438.

Along with residential designs, Monsbourgh was known for his work in cinema design. One of his first such jobs in Melbourne was the remodelling of Walter Burley Griffin's Capitol Theatre in Swanston Street. Over the course of several decades, Monsbourgh undertook work for all three of Australia's postwar cinema changes: Village, Hoyts and Greater Union.
He designed the first twin-screen cinemas in the early 1970s and the first multiplex in the mid-1980s.

Ron Monsbourgh and his family continued to reside in Melbourne’s bayside area for many years until his death in 2007.

**Description and Integrity**

153 Tramway Parade is an elevated timber residence built in 1957 to a design by architect Ronald Monsbourgh as his own home. The original house was built on one level elevated on a platform above the open carport. The under-croft area of the original carport was enclosed in 2008. Located on the western side of Tramway Parade between Griffiths Street and Tramway Avenue, the house’s unconventional plan of two interlocking squares has been set at an acute angle to the street resulting in the house presenting like the prow of a ship.

The main floor of the house sits on a timber-framed platform atop a simple post and beam system laid out on a regular repeating module. The use of an identifiable geometric shape (in this case a diamond) gives the house a bold and distinctive presentation to the street. Its elevation on a platform solves the constraints of a sloping site while accommodating a useable space beneath. All of this is achieved within a comprehensible ordering of the plan by its structural grid. The geometry of the house is strengthened by its distinctive roof form of two interlocking skillions that fall towards the centre of the house where they are cut away to form an internal courtyard. At the upper level the intersection of the two ‘window walls’ at the prow of the elevation allow the roof to float above the structure. This is further emphasised by the narrow timber lining of the eave continuing into the volume of the living space behind. As mentioned, the underneath of the house has been enclosed, however the overhang of the cantilevered deck remains leaving the original design intent of the elevation readable from the street. At ground level, the 1970 entry door with side windows are extant.

The original cladding of horizontal weatherboards has been replaced by cement sheet with render finish to all elevations. Original vertically proportioned timber framed windows are extant on the north, south and western elevations. Stretching floor to ceiling the division of the glazing mimics the idea of a conventional doorframe and chair rail. This pattern of division became a repeating theme in many mid-century houses and has its origin in Robin Boyd’s window walls where he saw windows as a structural screen that maintained qualities of human scale not as an element that was intended to disappear (Goad 2007:84).

Internally the house retains a number of distinctive design elements. This includes the fireplace in the living room that divides the space. It is detailed with projecting and hit and miss brickwork. These brick motifs are repeated in the retaining wall that leads to the front of the house and the front door that is an exact replica of the original. Other notable features include the natural timber lined ceiling to the living room, built in cabinetry adjacent to the fireplace and the internal courtyard.

Monsbourgh House at 153 Tramway Parade is relatively intact with some changes visible to original or early elements. The building retains its original built form, roof form and fenestrations. Original details include the highly unusual plan form of two interlocking diamonds elevated on a structural platform, skillion roof planes, original timber framed glazing, cantilevered deck with exposed floor structure, timber eaves linings and internal courtyard. Early alterations to the original floor plan including the internalising the stair were undertaken by the architect and don’t impinge on the integrity of the design. Alterations include the enclosing of the original open carport and undercroft of the house and the replacement of the horizontal weatherboards with rendered cement sheet. Whilst these
changes impact the integrity of the house, they do not distort the distinctive geometric form of the building that remains clearly legible.

The integrity of the place is enhanced by early landscape elements that includes the brick retaining wall that leads to the front door, planter adjacent to the front door and mature spotted gum (Corymbia maculata) in the front yard. Overall the building has high integrity.

**Comparative Analysis**

Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite the land subdivision in the late nineteenth and the early twentieth century in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the postwar period. The large tracts of bushy land by the bay became a focal point for architects and creative people of all fields (Beaumaris Modern 2017). The strong design community had a visible impact on suburb, as is evidenced by a quote attributed to Robin Boyd, in which Beaumaris is described as having “the highest concentration of first class modern domestic architecture in Australia” (Age 24 August 1949).

Architects and builders were drawn to the area by its proximity to Melbourne, the undeveloped land that was still available and picturesque but challenging nature of the typography. Many of these architects were influenced by the International style that had emerged in Europe between the wars. They approached house design with optimism and innovation, despite material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to most postwar houses being constructed at the time, which were simply scaled down versions of the 1940s prototypes. The informality of open floor plans and relationship between interior spaces and landscape all fitted comfortably in the Australian context, and this coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, materials were in short supply and money to spend on houses was low.

One of the first architects to purchase land there for their own home, Eric Lyon, recounted that during the 1950s, over 50 architects were living in Beaumaris; presumably most had designed their own homes. Additionally, significant industrial designers called Beaumaris home, including Donald Brown who started BECO lights, which featured in many of the homes in the area (Victorian Places 2017).

Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period. Along with Bayside, municipalities including Boroondara, Manningham, Whitehorse and Mornington Peninsula experienced significant growth in the postwar years.

Given the similar patterns of development in these localities, and subsequent proliferation of mid-century modern homes in these areas, it is considered appropriate to look for comparators outside Beaumaris and the City of Bayside. Looking further afield there are several residences that can be compared to 29 Scott Street, Beaumaris in terms of period and architectural style, form and intactness, though few are recognised with an Individual Heritage Overlay. The following exceptions have been used as comparators for the subject property:

The house at 451 Beach Road, Beaumaris (Figure 120) (HO430 City of Bayside), is of local aesthetic significance. Designed by Mockridge, Stahle & Mitchell, the house is one of many mid-twentieth century architect-designed buildings in the municipality and reflects
contemporary design trends of the period. It is a double-storey timber residence with a skillion roof that has wide overhanging eaves to the west elevation. To accommodate the sloping site, the house is elevated, forming an open garage at ground level. The upper level of the west elevation comprises large areas of timber-framed glazing which open onto a steel balustraded balcony and horizontal strip windows with vertical timber boarded spandrels. The timber construction method of the house is expressed: rafter ends, floor joists and their connections to the regularly spaced coupled timber columns are exposed. Of note is its expressed timber construction and bold skillion profiled roof.

Lind House at 450 Dandenong Road, Caulfield North (Figure 121) (VHR H2387; HO156 City of Glen Eira) is a 1959 two-storey butterfly-roofed Modernist free-standing house, sited centrally within a trapezoidal block. Lind House was designed by Russian-born émigré architect Anatol Kagan, for Leo Lind and his wife Dorothy and was constructed over the period of 1954-55. The dining room features floor-to-ceiling timber-framed windows which contain banks of alternating narrow panes of fixed ripple-glass and solid timber panels in a zig-zag plan arrangement, with the panes of glass angled to face towards the north-east.

3055 Point Nepean Road, Sorrento (Figure 122) is a split-level timber holiday house on a canted plan, with bold skillion roofline, broad eaves with exposed beams and window walls opening onto cantilevered sundecks. It was erected in 1953-54 to a design by the architectural partnership of Mockridge, Stahle & Mitchell. Originally expressed as a compact dwelling with a separate self-contained guest's suite linked by an open breezeway, the house was altered in 1975 by the enclosure of the connecting space. This, however, was undertaken in a sympathetic fashion and is not considered to have defaced the building nor diminished the ability for its original design intent to be readily interpreted.
The Henty House, 581 Nepean Highway Frankston South (Figure 123), also known as the Round house, is of state significance being one of the best-known examples of the 1950s interest in simple geometries in form and plan amongst a small but innovative group of Melbourne architects. Built in 1953, Henty House's geometry fully exploits the views and topography of the prominent site. The Henty House is a crucial part of Ground's domestic geometric projects and buildings that also included triangular and square houses. These domestic geometric buildings informed the design of some of Ground's well-known institutional buildings notably the Academy of Science Building in Canberra (1958 - 59) and the Victorian Cultural Centre in Melbourne (1959-81).

4a Montrose Street, Hawthorn (Figure 124 and Figure 125) is a small workshop and upstairs flat designed by prominent Beaumaris architect David Godsell in 1962. Presenting a prow-like frontage to the street and featuring a horizontal band timber cladding that wraps the building at the balustrade level, this refined building reflects Godsell’s interest in organic architecture and use of complex geometries. 4a Montrose Street is located outside the City of Bayside in the local government area of Boroondara and is not recognised with a
Heritage Overlay. While apparently quite intact, its siting and street presentation has been compromised by much larger developments to either side.

Discussion
Monsbourgh House is a refined example of an architect designed-and-owned residence in Beaumaris. It compares favourably to the above examples and exhibits key elements of postwar housing typologies; most notably in its response to its site, informality in planning, expressed structure and bold use of geometric forms.

Robin Boyd first introduced the concept of a regional Melbourne style in 1947 calling for an architecture that was simple, light and fresh with an unpretentious elegance. Apperly, Irving and Reynolds describe the typical characteristics of the style as a house with a flat or low-pitched roof with wide eaves, long unbroken roof lines with exposed rafters or joists, vertical or horizontal boarding and large areas of glass with regularly spaced timber mullions.

Monsbourgh House falls into a subset of houses developed in the 1950s that responded to difficult sites by hovering over the landscape on platforms. The strategy was used primarily as a means of placing houses on steeply sloping sites and to capture views, imposing a rational solution to the irregularities of nature (London et al 2017:63). In this way Monsbourgh House is comparable to 451 Beach Road, Beaumaris (HO430 City of Bayside), the former ‘Ross House’ 3055 Point Nepean Road, Sorrento 1953-54 (recommended as locally significant Mornington Peninsula Heritage Study 2017), Lind House (VHR H2387, HO156 City of Glen Eira) and Henty House, 581 Nepean Highway Frankston South, 1953 (VHR HO966, HO23Frankston City). Together with the subject place all of these houses reflect the profound influence of the International style, which in the 1950s became actively tested by Melbourne architects to achieve a regional adaptation of the international idiom. These houses all have higher integrity than the subject house, key design elements that are representative of the style are still clearly legible at Monsbourgh House. These include an extensive window wall system; abstract geometric form, skillion or low-pitched roof form and exposed structural elements.

What makes Monsbourgh House of particular interest is its innovative and progressive use of a distinctive geometric floor plan and roof form. Monsbourgh’s exploration of geometric patterns by using two interlocking squares set on the diagonal suggests a highly developed architectural skill. The geometry of the house is strengthened by its distinctive roof form of interlocking skillions that fall towards the centre of the house where they are cut away to form an internal courtyard. All of this is achieved within a comprehensible ordering of the plan by its structural grid. The roof form extends expressively towards the street – deviating from the strict geometry of the floor plan below reinforcing its prow like form. This is comparable to architect David Godsell’s workshop and flat at 4a Montrose Street, Hawthorn (1962) although Godsell’s use of geometric forms express a greater organic expression.

Alex Haw Gie Njoo in his thesis Organic architecture: Its origin, development and impact on mid 20th century Melbourne Architecture notes that during the mid-1950s a school of Melbourne architects emerged that experimented with geometric forms as part of house design (Njoo, 2008:111). Among the most significant examples of the so-called geometry-inspired houses are Roy Grounds Leyser House Kew, 1951 and Henty House in Frankston, 1953. Like Monsbourgh House these houses explore complex geometric forms (in these instances a triangle and a circle) and their potential to inform site-specific architecture.

Overall the subject site is a good representative example of mid-century residential architecture. It exhibits key characteristics of the style and is distinguished by its
exploration of complex geometric forms both in plan and elevation within a comprehensible ordering of a structural grid.
Assessment Against Criteria

Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).

N/A

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

The Monsbourgh House is a largely intact, representative example of a modernist house. It reflects the profound influence of the International style, which in the 1950s became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style includes: an extensive window wall system; abstract geometric form, skillion roof form, exposed structural elements and use of a platform to accommodate its sloping site.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The Monsbourgh House is a fine example of the residential work of architect Ronald Monsbourgh. Designed as his own home, its considered response to its sloping site and distinctive use of complex geometric forms both in plan and elevation has resulted in a skilled and unusual design response within the framework of modernist architecture. Monsbourgh’s exploration of geometric patterns by using two interlocking squares set on the diagonal suggests a highly developed architectural skill. The geometry of the house is strengthened by its distinctive roof form of interlocking skillions that fall towards the centre of the house where they are cut away to form an internal courtyard. All of this is achieved within a comprehensible ordering of the plan by its structural grid. The roof form extends expressively towards the street – deviating from the strict geometry of the floor plan below reinforcing its prow like form and it a highly unique presentation to the street.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).
CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Bayside’s history (associative significance).

N/A

Statement of Significance

What is Significant?
Monsbourgh House at 153 Tramway Parade, Beaumaris constructed in 1957-1970 is significant.

The significant fabric includes its:
- original built form, roof form and fenestrations including the extensions designed by Ronald Monsbourgh in 1963, 1967 and 1970;
- original timber framed glazing;
- cantilevered deck with expressed structural system and joists;
- timber eaves linings;
- original and early landscape elements including the brick wall leading to the entry, planter and brick ‘wing’ wall under the southern end of the deck.

How is it significant?
Monsbourgh house at 153 Tramway Parade, Beaumaris is of local architectural (representative) and aesthetic significance to the City of Bayside.

Why is it significant?
Architecturally the Monsbourgh House is a largely intact, representative example of a modernist house. It reflects the profound influence of the International style, which in the 1950s became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style includes: an extensive window wall system; abstract geometric form, skillion roof form, exposed structural elements and use of a platform to accommodate its sloping site. (Criterion D)

Aesthetically the Monsbourgh House is a fine example of the residential work of architect Ronald Monsbourgh. Designed as his own home, its considered response to its sloping site and distinctive use of complex geometric forms both in plan and elevation has resulted in a skilled and unusual design response within the framework of modernist architecture. Monsbourgh’s exploration of geometric patterns by using two interlocking squares set on the diagonal suggests a highly developed architectural skill. The geometry of the house is strengthened by its distinctive roof form of interlocking skillions that fall towards the centre of the house where they are cut away to form an internal courtyard. All of this is achieved within a comprehensible ordering of the plan by its structural grid. The roof form extends expressively towards the street – deviating from the strict geometry of the floor plan below reinforcing its prow like form and it a highly unique presentation to the street. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Bayside Planning Scheme:
| **External Paint Colours**<br>Is a permit required to paint an already painted surface? | No |
| **Internal Alteration Controls**<br>Is a permit required for internal alterations? | No |
| **Tree Controls**<br>Is a permit required to remove a tree? | No |
| **Victorian Heritage Register**<br>Is the place included on the Victorian Heritage Register? | No |
| **Incorporated Plan**<br>Does an Incorporated Plan apply to the site? | No |
| **Outbuildings and fences exemptions**<br>Are there outbuildings and fences which are not exempt from notice and review? | Yes – garden wall leading to front door, brick planter adjacent to entry |
| **Prohibited uses may be permitted**<br>Can a permit be granted to use the place for a use which would otherwise be prohibited? | No |
| **Aboriginal Heritage Place**<br>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006? | No |

**Identified By**
Property owner of 153 Tramway Parade, Beaumaris.

**References**


City of Sandringham. Building permit card (BP) for 153 Tramway Parade, Beaumaris, held by Bayside City Council.


Land Victoria. Certificates of Title (CT), as cited.


Sands & McDougall (S&Mc). *Melbourne and Suburban Directories*, as cited. For th degree of Master of Architecture
LYON HOUSE

Prepared by: Context

Address:
10 Valmont Avenue, Beaumaris

Name: Lyon House
Survey Date: September 2019

Place Type: Residential
Architect: Eric Lyon

Grading: Significant
Builder:

Extent of Overlay: To title boundaries
Construction Date: 1952,1957

Figure 126. Eastern elevation of 10 Valmont Avenue, Beaumaris, fronting Wells Road. (Source: Context, 2019)

History

‘Lyon House’ at 10 Valmont Avenue Beaumaris was designed by architect Eric Lyon in 1951 as his own home. Constructed in two stages in 1952 and 1957, the Lyons purchased the block of land in June 1951 from James McLean who had acquired lots 64 and 77 on Plan of subdivision No11039 in 1948 (CT: V7704 F138).

The site was originally part of Crown Allotment D portion Forty-nine Parish Moorabbin County of Bourke (CT: V7180 F1435805). Valmont Avenue formed part of the Deauville subdivision of 1926 however development in the area did not gain momentum until the 1950s and 1960s. Valmont Avenue is not listed in the 1945 Sands and McDougall directory with only one house listed in the street by 1950 (S&MC). Formerly part of the City of Sandringham, the property now sites within the local government authority of the City of Bayside. The streets retained much of their bushland setting and character however, including wide streets, large allotments, limited fencing and boundaries distinguishing between verge and properties, and predominately native vegetation.

The house was designed to be constructed in stages to accommodate the Lyons’ growing family (see Figure 127). The first stage included the centrally placed entry with living
spaces to the south and kitchen and bathroom to the north completed in 1952. A wing of four bedrooms was added in 1957 (see Figure 128).

The property remained in the Lyon family until 2013 when the current owners purchased the property from the Lyon’s children.

Figure 127. Block plan from 1952, showing the labels on both side wings reading ‘future living rooms’ and ‘future bedrooms’. Note that the central service core and living wing were actually built at the same time in 1952 (Source: ‘House Plans’ 1952)

Figure 128. House plan from 1952, showing the initial floor plans drawn for all three wings. Note that the 1957-bedroom wing (near Valmont Avenue) was built to a different plan. (Source: ‘House Plans’ 1952)
Eric Donald Lyon was born in Broomfield, near Creswick in 1918. His father was Robert Lyon, a respected scientist. His younger brother Ronald Grant Lyon was also an architect. The Lyon brothers were educated at Geelong Junior Technical School and Geelong High School, before commencing architectural studies at the Gordon Institute, where their father had taught. In 1938, the Lyon brothers became members of the Victorian Architectural Students Society (VASS), and in the following year enrolled together at the University of Melbourne Architectural Atelier, as it was a requirement for completion of their education (Austin, Reeves & Alexander 2018:138).

Eric and Ron Lyon were both active in extra-curricular activities, being involved in Melbourne University Rifles in 1940, along with serving on the VASS committee during the 1940 presidency of Robin Boyd. Eric Lyon later served as vice president (1942) and president of VASS (1943) (Austin, Reeves & Alexander 2018:138). In 1948 Ron Lyon travelled overseas, arriving in London in September to take up a position at the office of modernist architects Maxwell Fry and Jane Drew. Eric soon joined the same office, and while based in London, married Marjorie Crichton Paull, a medical scientist from Sydney (Austin, Reeves & Alexander 2018:138).

Returning to Australia in September 1950, Eric Lyon was offered a job in the partnership of Des Smith and Noel Tracey, who were mutual friends of him from the Melbourne Architectural Atelier. Joined by another alumnus Les Brock, the practice became known as Smith, Tracey, Lyon & Brock (Austin, Reeves & Alexander 2018:138).

Eric Lyon acquired land in Beaumaris, where he designed a house for the family. Along with Les Brock’s house in Blackburn (1958), it was one of the important residential projects to emanate from the practice Smith, Tracey, Lyon & Brock, which was otherwise largely characterised by ecclesiastical commissions (Austin, Reeves & Alexander 2018:138).

Lyon and Brock exited the partnership c1960, and joined the renowned hospital experts Leighton Irwin & Co, where Lyon remained for the rest of his career. He continued to live in the Beaumaris house until his death in June 2006 (Austin, Reeves & Alexander 2018:138).

Description and Integrity
10 Valmont Avenue is a single-storey residence designed in 1951 and built in two stages in 1952 and 1957 to a design by architect Eric Lyon as his own home. Located on the corner of Wells Road and with a frontage to this street, the house has a ‘H’ shaped plan. It has a central entry and service core that accommodates the kitchen and bathroom, a bedroom wing to the north and living wing to the south. The site falls east to west and south to north. An expressed structural steel frame supports the bedroom wing of the house above the fall of the land allowing for car access underneath off Valmont Avenue.

The central service core and living wing were constructed in 1952 (see Figure 129). Construction is of a timber frame on a brick base clad with vertical boards that were originally varnished but subsequently painted due to maintenance issues.
In contrast the bedroom wing, built in 1957, is constructed of unpainted masonry blockwork. This creates an aesthetic distinction between the light and open living spaces of the house connected to the landscape and the enclosed bedroom wing for sleeping. The entire house sits beneath a flat roof with unlined eaves leaving the rafters exposed behind the fascia boards. A separation of function (living and sleeping) is articulated through the separate pavilion forms linked by the entry/service core. This has allowed for a subtle complexity of spatial composition that is surprising given the unassuming street presence of the house.

Entry to the house is off Wells Road. A recessed entry porch leads to a glazed entry door that sits between wide sidelights with fixed glazing above. Matching glazed walls directly opposite and to the left provide transparency through the house and to the garden beyond. Fenestrations around the house provide a regular rhythm to the facades. Across the eastern façade facing Wells Road a series of timber framed casement windows provide light to the kitchen and dining spaces. The living areas at the rear have large timber framed picture windows with openable sashes top and bottom that open out to the southern and western courtyards. A balcony was originally intended across the rear of the house opening off the entry hall and sunroom. However, this was never built, leaving the house hovering, somewhat awkwardly, above the ground. The bedroom wing is enclosed in concrete blockwork other than a continuous band of timber framed widows to the north and a glazed door and side light to the south again intending to provide access to the unbuilt rear balcony. A row of high louvred windows provide light and ventilation to the bathroom.
Internally the house is enriched by the retention of many original fittings, fixtures and finishes. These include original light fittings and door furniture, timber wall linings. Many original floor finishes are intact, including the tiles to the entry and fireplace hearth. Likewise the internal glazed wall in the entry and the living room fireplace that divides the living and dining spaces without fully enclosing the space has also been retained.

Remnant lemon scented gumtrees near the northern boundary and in the central courtyard, as well as tea trees in the southern garden are native to the land. Tea tree fencing along the eastern boundary wrapping around the southern garden is consistent with Lyon’s original design.

‘Lyon House’ at 10 Valmont Avenue, Beaumaris is largely intact with very few changes visible to original or early elements. The building retains its original built form (incorporating both the 1952 and 1957 building programs), roof form and fenestrations. Original details include the structural brick base, vertical boarding, original timber framed glazing, exposed rafters, exposed structural steel supporting the open carport and unpainted concrete blockwork. Early alterations include the painting of the originally varnished vertical boarding by the architect shortly after completion for maintenance reasons and the replacement of a pair of doors off the sunroom.

The integrity of the place is enhanced by early landscape elements which include bluestone retaining walls, crazy paving and two lemon scented gums. Overall the building has very high integrity.

**Comparative Analysis**
Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of Melbourne. Increased access to the motorcar, growing prosperity in the post-World War II years, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite the land subdivision in the late nineteenth and the early twentieth century in the City of Bayside, the vast majority of the housing stock in Beaumaris was not built until the post-war period. The large tracts of bushy land by the bay became a focal point for architects and creative people of all fields (Beaumaris Modern 2017). The strong design
community had a visible impact on suburb, as is evidenced by a quote attributed to Robin Boyd, in which Beaumaris is described as having “the highest concentration of first class modern domestic architecture in Australia” (Age 24 August 1949).

Architects and builders were drawn to the area by its proximity to Melbourne, the undeveloped land that was still available and picturesque but challenging nature of the typography. Many of these architects were influenced by the International style that had emerged in Europe between the wars. They approached house design with optimism and innovation, despite material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to most post-war houses being constructed at the time, which were simply scaled down versions of 1940s prototypes. The informality of open floor plans and relationship between interior spaces and landscape all fitted comfortably in the Australian context, and this coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, materials were in short supply and money to spend on houses was low.

Eric Lyon was one of the first architects to purchase land there for their own home in the area. He recounted that during the 1950s, over 50 architects were living in Beaumaris; presumably most had designed their own homes. Additionally, significant industrial designers called Beaumaris home, including Donald Brown who started BECO lights, which featured in many of the homes in the area (Victorian Places 2017).

Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage in the suburb is limited, and includes very few houses from this period. Along with Bayside, municipalities including Boroondara, Manningham, Whitehorse and Mornington Peninsula experienced significant growth in the post-war years.

Given the similar patterns of development in these localities, and subsequent proliferation of mid-century modern homes in these areas, it is considered appropriate to look for comparators outside Beaumaris and the City of Bayside. Looking further afield there are several residences that can be compared to 29 Scott Street, Beaumaris in terms of period and architectural style, form and intactness, though few are recognised with an Individual Heritage Overlay. The following exceptions have been used as comparators for the subject property:

Architecturally, the Robin Boyd House 1, 664-666 Riversdale Road, Camberwell was considered by Boyd’s contemporaries as the prototype postwar modern house. In this house Boyd took up new ideas about spatial flow, both inside and outside the building, revealing in the minimalism required by the war’s materials conservation programme and the challenges posed by the near impossible site. It extended the leading architecture of its time and strongly influenced an emerging group of architects the house is of architectural significance in that it demonstrates innovative design with regard to response to site, informality in planning, flowing spatial arrangements, innovative use of materials and incorporation of built-in features. These are all aspects of domestic design which have now become common.
The former Rodd House also known as Maison La Plage was designed in 1951-53 by the noted architectural firm of Mockeridge, Stahle and Mitchell as a holiday home. The dwelling at 23a Herbert Street is a single-storey modernist beach house clad in vertical timber boards. The house has a distinctive roof form of sloping skillion that forms a wide eave over the living room. This is a departure from the remainder of the house form that is characterised by a low pitch gable roof that extends to form a carport on the south side. The living room is situated above the ground level and is fully glazed with mullions that form a strong vertical pattern. The strongest element to the design is the roof form that extends over the exposed rafters to be supported on steel columns. The roof hovers above the surrounding landscape.

The Guss residence, 18 Yarra Street, Kew (Significant within HO530 City of Boroondara) is a good example of the inventive, spare and environmentally responsive designs of McGlashan & Everist. Built in 1961, the Guss residence consists of three pavilion forms around a central courtyard staggered up the sloping site. Utilising fine steel framing and light materials to reduce the bulk of the pavilions, glazed walls float above the driveway and provide views down the site. The Guss residence is Significant within HO530 of the Boroondara Planning Scheme.

8 Carnsworth Avenue, Kew (Significant within HO530 City of Boroondara), designed by Anatol Kagan, is closer to the early Roy Grounds's designs, with more restraint.
expressions compared with use of colour and shiny finish commonly observed in the examples of the 1950s modernist houses in the area. Constructed in 1954, the double-storey residence features glazed panel windows to both street and rear elevations.

6 Reeves Court, Kew is a lightweight, timber framed structure designed by architect Ernest Edward Milston as his own home. The plan consists of two rectangles reflecting different zones within the house. The kitchen and living zone are aligned with the street, while the bedrooms, bathroom and laundry zone run perpendicular to it. Each wing has a skillion roof, these slope towards each other, creating an asymmetrical butterfly roof. A concrete driveway leads up from street level to a garage and studio, connected with the house by a pergola-covered path. A separate open pergola covers the entry. The building features extensive modular timber framed glazing. Horizontal awnings provide shade to the north, echoed in the open timber framing over the windows to the south that allow light penetration.

The Barton residence at 56 Thomas Street, Brighton East was constructed in two stages in 1950 (southern wing) and 1964 (northern wing). It was the first house designed by Neil Clerehan in collaboration with one of the original occupants Norman Barton, after he set up as a sole practitioner. Barton was undertaking architectural studies in 1950, and was responsible for the second part added in 1964.

The brick house consists of two opposing, but co-joined skillion roofed wings (north and south) of varying lengths to overall form a low gable roof, clad in metal sheeting. The addition complemented the design of the original section, as was often allowed for at the time due to the various building restrictions (RBA 2019:2). The Barton residence was recommended for inclusion in the Heritage Overlay of the City of Glen Eira as an individually significant place in 2019.
Discussion
Lyon House compares favourably to the above examples and exhibits key elements of post-war housing typologies; most notably in its response to its site, informality in planning, flowing spatial arrangements and innovative use of materials. The above examples display similar characteristics to the Lyon House. As a group, they reflect the profound influence of the International style, which by the 1950s was being actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom.

The Lyon House’s generous use of glazing and wings split by its function are consistent with progressive ideologies explored in contemporary ground-breaking examples such as the former Robin Boyd house at 664-666 Riversdale Road, Camberwell. Built in 1947, it was a seminal work which can be regarded as the prototype of the post-war modernist houses in Victoria. Its use of wide horizontal window and co-joined forms with contrasting scale and elements are similarly explored in the design of the subject house.

Both designed in 1951, just as wartime building restrictions were being relaxed, the Lyon House and the single-storey holiday house on a corner site at 23a Herbert Street, Mornington (by Mockridge, Stahle & Mitchell) exhibit characteristics of early examples of architect-designed post-war residence in a bayside area. Combination of contrasting forms in accordance with zoning of each internal space is a key aspect of both examples. Some of the other key elements shared by both examples include the vertical timber cladding, wide eaves, glass-fronted living room, more enclosed street fronting elevation.

One other important aspect of the Lyon House is that its design was informed by its sloping landscape. The Lyon House utilised the fall of the land to provide a double garage under the bedroom wing. Similarly, the Guss residence at 18 Yarra Street, Kew shows an inventive, environmentally responsive design with its clever arrangement of three pavilion forms stacked over a sloping site. Creation of a central courtyard surrounded by three wings, or pavilions, in both examples also reflect the emphasis on a strong relationship between internal and external living spaces that emerged during the post-war period.

Lyon House is also comparable to 8 Carnsworth Avenue, Kew and 6 Reeves Court, Kew. These examples, like the subject house, adopted extensive panel glazed windows in both street and rear elevations and have their living spaces oriented towards the north. The use of custom designed panel glazing system rather than floor-to-ceiling window walls is the evidence that the construction date of these houses predates, and pre-empts, the great popularity of mass-produced Stegbar window-wall.

As architect’s own homes, Milston’s house at 6 Reeves Court, Kew and the Barton residence at 56 Thomas Street, Brighton East compare well with the Lyon House. These examples all reflect an active experimentation with modernist ideologies and design strategies explored by many Melbourne architects in the design of their own home. Their collective efforts resulted in the development of a discernible regional style as identified by Robin Boyd. The Barton residence, which was also built in stages, makes a good comparison with the Lyon House in that regard.

Overall the subject site is a good representative example of an early mid-century modern house. It exhibits key characteristics of the style that reflects the expansion of modernist architecture led by a new generation of progressive Melbourne architects. It is also a fine example of rare residential work of Eric Lyon, who predominantly focused on non-residential designs throughout his career.
Assessment Against Criteria

Criteria referred to in Practice Note 1: Applying the Heritage Overlay, Department of Planning and Community Development, revised August 2018, modified for the local context.

**CRITERION A: Importance to the course or pattern of the City of Bayside’s cultural or natural history (historical significance).**

Historically, Lyon House is significant as one of the earliest houses built in Valmont Avenue, Beaumaris, and therefore demonstrates the particular development phase of Beaumaris in the 1950s and 1960s. As an architect-designed house in a ‘middle-ring’ municipality, it demonstrates the postwar demand for housing supply in metropolitan Melbourne and fine house designs that were tailored to the local context. Beaumaris, along with other rapidly-established suburbs, attracted architects and other creative professions, who often designed houses for newly arrived locals.

**CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Bayside’s cultural or natural history (rarity).**

N/A

**CRITERION C: Potential to yield information that will contribute to an understanding of the City of Bayside’s cultural or natural history (research potential).**

N/A

**CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).**

Architecturally, Lyon House at 10 Valmont Avenue, Beaumaris is an intact and good representative example of an early mid-century modernist style house with very few changes visible to original or early elements. The Lyon House reflects the profound influence of the International style, which in the 1950s became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style includes: a single flat roof structure; extensive panel glazed windows; a ‘H’ shaped floor plan with zoning of living areas, service areas and private areas; exposed structural elements and the use of contrasting materials and texture; and the setting of the house which incorporates a courtyard and the retention of indigenous plants. Lyon House is also significant as a fine, intact and rare example of the residential work of Eric Lyon, whose career focus was predominantly in non-residential architecture.

**CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).**

Aesthetically, Lyon House, designed early in the career of Eric Lyon as his own family home, displays progressive concepts regarding the spatial integration on internal and external living areas that emerged during the post-war period. Its manipulation of form, articulation of function, honest expression of structural elements and materials and incorporation of a courtyard for outdoor recreation are reflective of the progressive ideals of modernist residential architecture of the time.

**CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).**
N/A

CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Bayside’s history (associative significance).

N/A
Statement of Significance

What is Significant?
Lyon House at 10 Valmont Avenue, Beaumaris, constructed in 1952 and extended in 1957, to a design by architect Eric Lyon is significant.

Significant fabric includes the:
- its original built form (incorporating both the 1952 and 1957 building programs), roof form and fenestrations;
- original details including the structural brick base, vertical boarding, original timber framed glazing, exposed rafters, exposed structural steel supporting the open carport and unpainted concrete blockwork;
- landscaping elements including tea tree fencing, bluestone retaining walls and crazy paving; and
- remnant native vegetation (including tea-tree in the southern garden) and two mature lemon scented gums (Corymbia citriodora) planted near the northern boundary and in the central courtyard.

How is it significant?
Lyon House at 10 Valmont Avenue, Beaumaris is of local historical, architectural (representative) and aesthetic significance to the City of Bayside.

Why is it significant?
Lyon House is significant as one of the earliest houses built in Valmont Avenue, Beaumaris, and therefore demonstrates the particular development phase of Beaumaris in the 1950s and 1960s. As an architect-designed house in a ‘middle-ring’ municipality, it demonstrates the postwar demand for housing supply in metropolitan Melbourne and fine house designs that were tailored to the local context. Beaumaris, along with other rapidly-established suburbs, attracted architects and other creative professions, who often designed houses for newly arrived locals. (Criterion A)

Architecturally, Lyon House at 10 Valmont Avenue, Beaumaris is an intact and good representative example of an early mid-century modernist style house with very few changes visible to original or early elements. The Lyon House reflects the profound influence of the International style, which in the 1950s became actively tested by Melbourne architects in attempts to achieve a regional adaptation of the international idiom. Its key design elements representative of the style includes: a single flat roof structure; extensive panel glazed windows; a ‘H’ shaped floor plan with zoning of living areas, service areas and private areas; exposed structural elements and the use of contrasting materials and texture; and the setting of the house which incorporates a courtyard and the retention of indigenous plants. Lyon House is also significant as a fine, intact and rare example of the residential work of Eric Lyon, whose career focus was predominantly in non-residential architecture. (Criterion D)

Aesthetically, Lyon House, designed early in the career of Eric Lyon as his own family home, displays progressive concepts regarding the spatial integration on internal and external living areas that emerged during the post-war period. Its manipulation of form, articulation of function, honest expression of structural elements and materials and incorporation of a courtyard for outdoor recreation are reflective of the progressive ideals of modernist residential architecture of the time. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Bayside Planning Scheme as an individually Significant place.
Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Bayside Planning Scheme:

<table>
<thead>
<tr>
<th><strong>External Paint Colours</strong></th>
<th>Is a permit required to paint an already painted surface?</th>
<th>No</th>
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</thead>
<tbody>
<tr>
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<td>No</td>
</tr>
<tr>
<td><strong>Tree Controls</strong></td>
<td>Is a permit required to remove a tree?</td>
<td>Yes – Tea-tree (southern garden) and two mature <em>Corymbia citriodora</em></td>
</tr>
<tr>
<td><strong>Victorian Heritage Register</strong></td>
<td>Is the place included on the Victorian Heritage Register?</td>
<td>No</td>
</tr>
<tr>
<td><strong>Incorporated Plan</strong></td>
<td>Does an Incorporated Plan apply to the site?</td>
<td>No</td>
</tr>
<tr>
<td><strong>Outbuildings and fences exemptions</strong></td>
<td>Are there outbuildings and fences which are not exempt from notice and review?</td>
<td>Yes – Tea-tree fence at Wells Road frontage</td>
</tr>
<tr>
<td><strong>Prohibited uses may be permitted</strong></td>
<td>Can a permit be granted to use the place for a use which would otherwise be prohibited?</td>
<td>No</td>
</tr>
<tr>
<td><strong>Aboriginal Heritage Place</strong></td>
<td>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</td>
<td>No</td>
</tr>
</tbody>
</table>

**Identified By**
Property owner of 10 Valmont Avenue, Beaumaris.

**References**

‘House Plans, 10 Valmont Avenue, Beaumaris’ 1952, supplied by property owner.

Land Victoria. Certificates of Title (CT), as cited.

RBA Architects 2019, ‘citation for Barton Residence’ in *Glen Eira Heritage Review of Bentleigh and Carnegie Structure Plan Areas (Residential)* 2019, prepared for City of Glen Eira