An aerial photograph of a suburban landscape, likely in Bayside, showing a grid of streets, houses, and fields. The text is overlaid in the center.

CONTEXTUAL HISTORY: POST-WAR MODERNISM IN THE CITY OF BAYSIDE

VOLUME 2: GJM HERITAGE, JANUARY 2022

The City of Bayside forms part of the lands of the Bunurong People of the South-Eastern Kulin Nation, represented by the Bunurong Land Council Aboriginal Corporation. While this document does not specifically consider the Aboriginal heritage history of the municipality, the historic and ongoing cultural importance of the Bunurong People to the City of Bayside is respectfully acknowledged.

Cover Image: Aerial view of Beaumaris 1945 (Airspy Collection, Charles D Pratt, State Library of Victoria).

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1.

INTRODUCTION

The City of Bayside has commissioned GJM Heritage to undertake the *City of Bayside Post-War Modern Residential Heritage Study*, a study which reviews and assesses residential properties constructed in the Modern architectural style between 1945 and 1975 for potential inclusion in the Heritage Overlay of the Bayside Planning Scheme.

To assist the preparation of the study, the following contextual history of Post-War Modernism in the City of Bayside has been prepared. This history builds on the Thematic History contained within the *City of Bayside Heritage Review* (1999) by Allom Lovell & Associates (p36-39) and the Revised Thematic History prepared by Heritage Alliance in the 2008 *City of Bayside Inter-War & Post-War Heritage Study*.

Figure 1: Aerial view of Black Rock (Airspy Black Rock Beaumaris 1946 Charles D Pratt H91.160 461, State Library Victoria).



2.

THE POST-WAR BAYSIDE LANDSCAPE

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

In 1945, suburban residential development was concentrated in Brighton East in the north and along the coastal fringe of Port Phillip Bay at Hampton, Sandringham and Black Rock in the west. Some limited development was also evident adjacent to the Nepean Highway and around

railway stations to the east. However, the intervening land – approximately one-third of the total area of the current municipality – was predominantly farmland south of Dendy Street, with golf courses in the central area and a large undeveloped tract of land at Beaumaris to the south.¹

By 1975 the two municipalities were completely urbanised (see comparison images at Figures 2-5).

*Figure 2 (at left):
Aerial view of
Cheltenham, Black
Rock and Beaumaris
areas in c1938, looking
south-east (Source:
SLV Airspy Collection,
Charles D Pratt).*



*Figure 3 (at right):
Aerial view of Black
Rock and Beaumaris
areas in 1972 (Source:
Landata).*



*Figure 4 (at left):
Aerial view of East
Brighton (vicinity of
South Road) in 1945
(source: Landata, Melb
Metro Project).*



*Figure 5 (at right):
Aerial view of East
Brighton (vicinity of
South Road) in 1972
(Source: Landata, film
no 2569).*

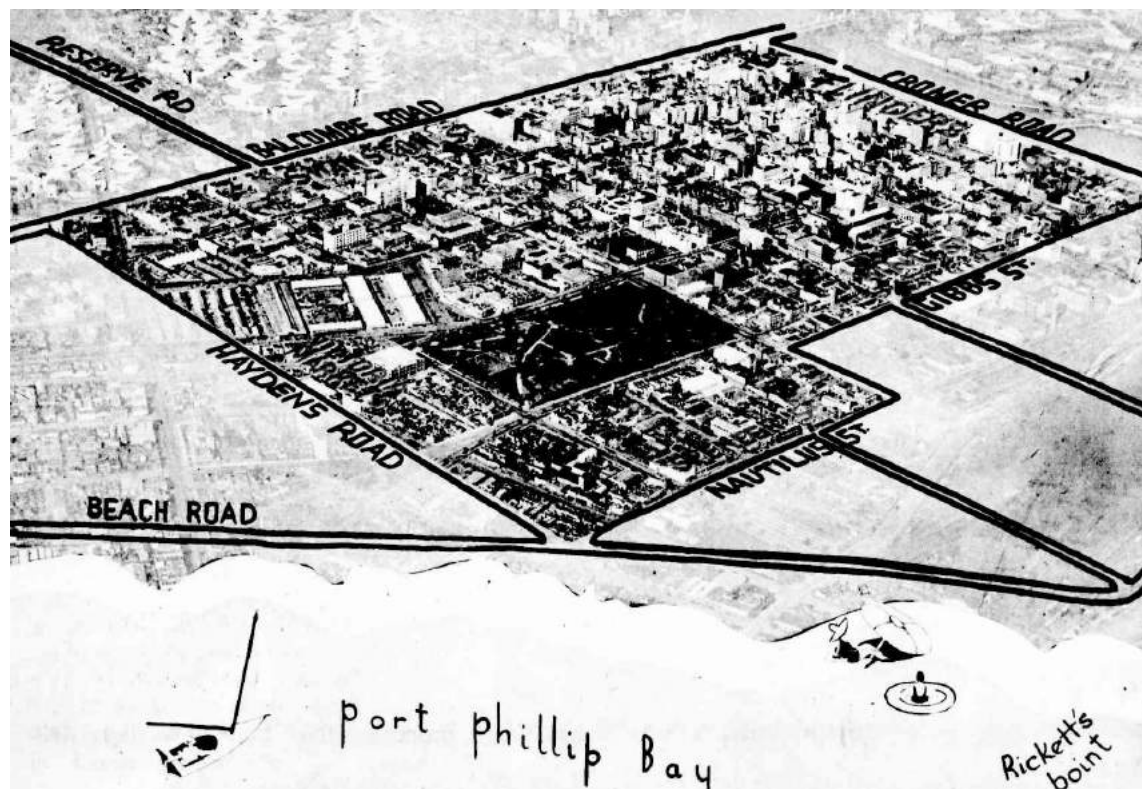


Limited housing construction during the 1930s depression and throughout World War II led to a severe shortage of housing in suburban Melbourne in the immediate post-war period when returning servicemen, post-war migration and an optimism in Australia's future fuelled an unprecedented demand for housing.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

At this time a particularly large tract of land in Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city (Figures 5,6 & 7).⁵

The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

Figure 6: Proposal for Dunlop-Perdieu Company development
(Source: *The Argus*, 18 November 1944, supplement p 8).



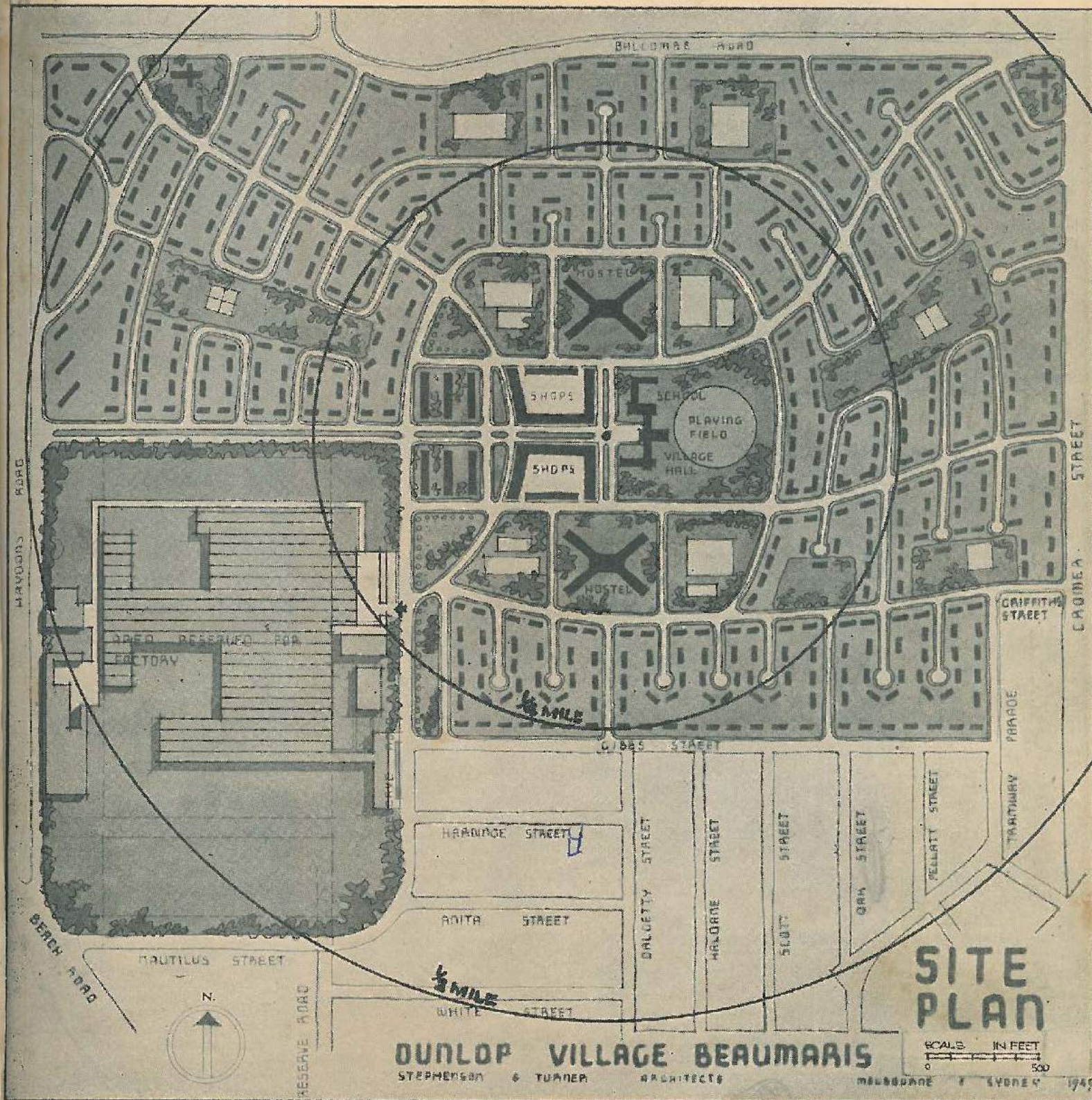


Figure 7. Dunlop Village, Beaumaris site plan designed by architects, Stephenson & Turner, 1945
(Source: Beaumaris Conservation Society).

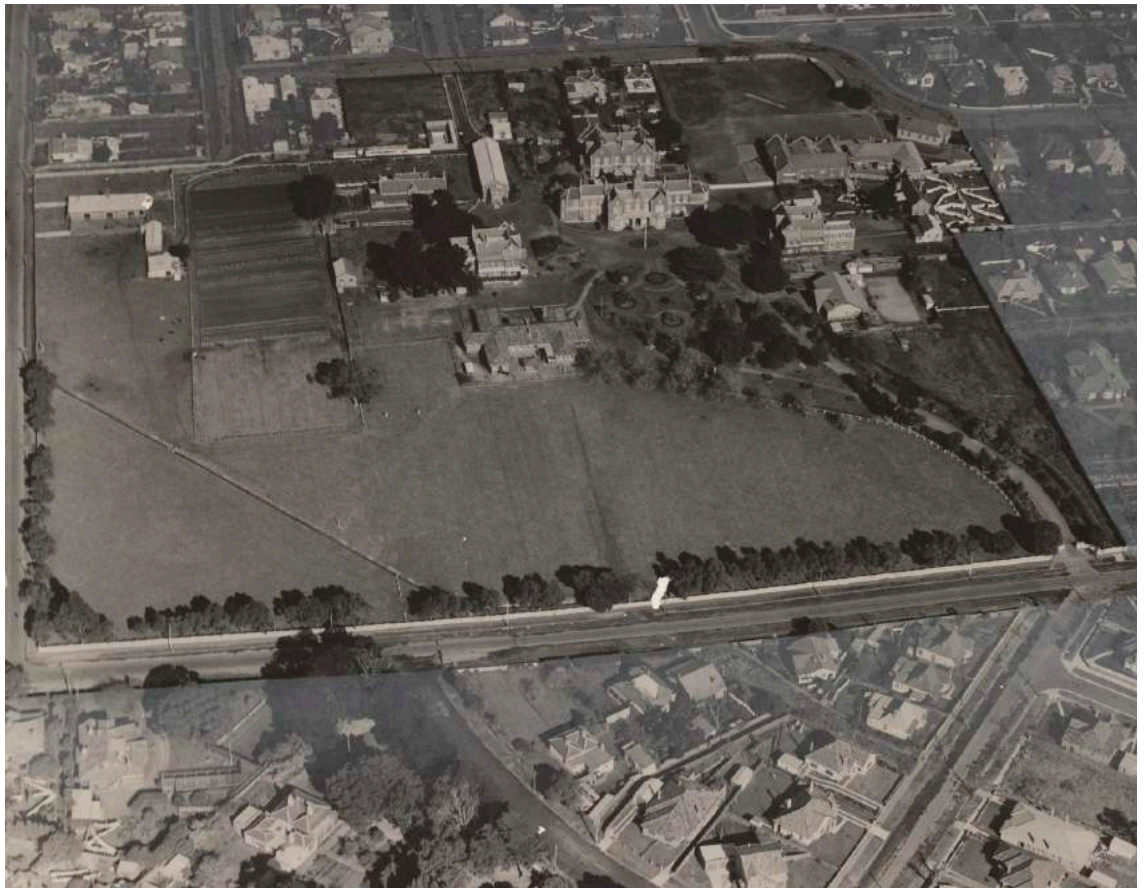
Many other proposals for housing after the war have been drawn up, the pipe dreams of idealists and theorists about hypothetical places... When Dunlop City has been established it will be...a premeditated, calculated and synchronised scheme of factory planning, town planning and industrial development.

- *The Age*, 18 November 1944, Supplement p.8

A unique opportunity for concentrated post-war development in Brighton also became possible when the Melbourne Orphan Asylum relocated from the suburb in the mid-1960s. The orphanage, which opened in 1877, was bounded by Windermere Crescent to the north, New Street to the east, Dendy Street to the south and Whyte Street to the west (Figure 8). After demolition of the asylum complex, the 20-acre (8 hectare) tract of land became available for residential subdivision and a number of fine modern houses were constructed, including houses at 51 Lynch Crescent (architectural designer Michael Feldhagen, 1963),⁸ 56A Dendy Street, Brighton (Michael Feldhagen, 1964) and 3 Exon Street (architect Walter Grodski, 1969).⁹

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

Figure 8: Oblique aerial showing the extent of the Melbourne Orphan Asylum site in Brighton, c 1920-30 (Source: State Library of Victoria).



3.

HOUSING IN THE POST-WAR PERIOD

Following World War II, a severe shortage of building materials and labour, coupled with government restrictions on home building,¹⁰ limited the construction of new houses demanded by the booming population. In response to these restrictive conditions, two contrasting lower-resource housing types emerged – a more conventional austere type and a Modern type.

With its L-shaped plan and tile-clad hipped roof, the conventional austere type of housing quickly dominated the suburban landscape and, despite removal of building restrictions in 1952,¹¹ little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development

companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham, to provide for the vast numbers of people desperate to own a home in the period of post-war optimism. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

Figure 9 (at left):
Post-World War II
Austere housing type,
as illustrated by Robin
Boyd in *Australia's
Home* (1952), p 121.

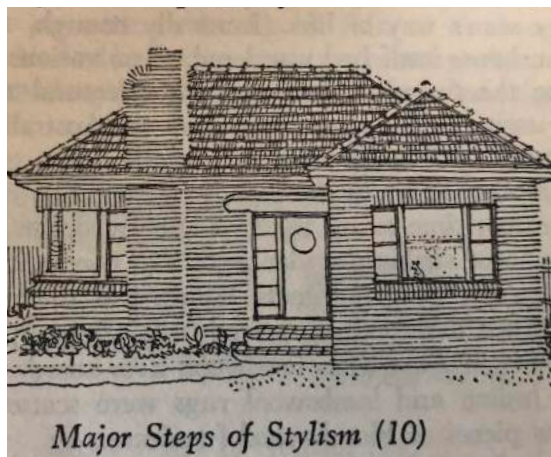


Figure 10 (at
right): House under
construction in
Beaumaris, c.1949
(Source: Museums
Victoria Collections
<https://collections.museumsvictoria.com.au/items/1688798>).



Figure 11 (at left):
House, 3 Francis
Street, Sandringham,
built 1951 (Source:
Sandringham &
District Historical
Society, 1956).



Figure 12 (at right):
Castlefield Housing
Estate, Hampton &
East Brighton, HCV
1946 (Source: SLV Lyle
Fowler Access. No.
H84.421/1-11).



Figure 13: One of the earliest Small Homes Service Modernist designs (Source: *Age*, 8 Oct 1947, p 5).

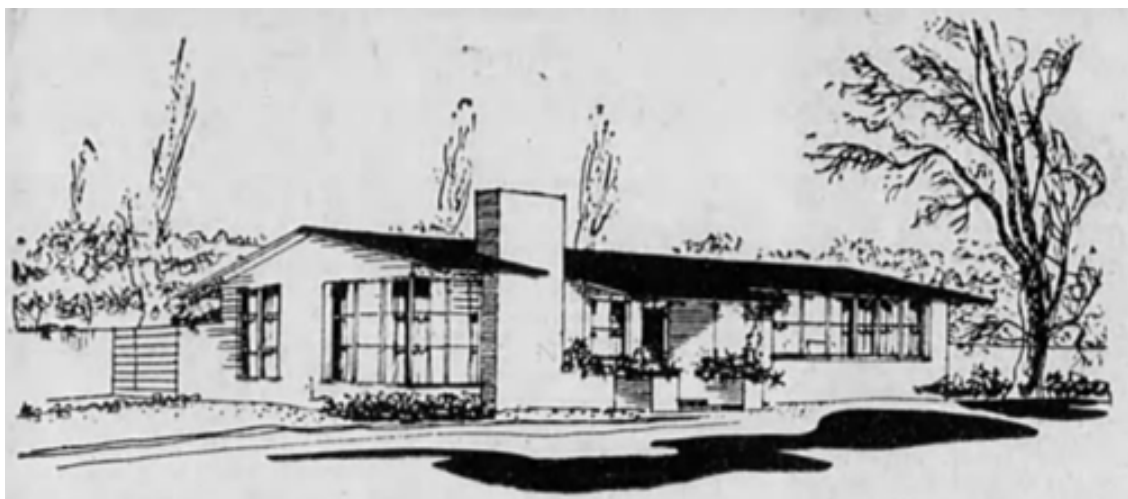
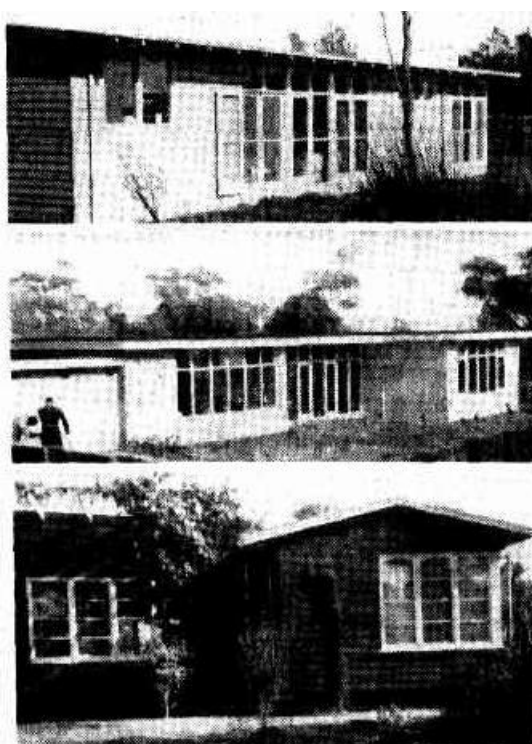


Figure 14: Early post-war Modernist houses in Beaumaris, shown adjacent to the popular 'House of the Week' section where various Small Homes Service designs were showcased. (Source: *The Age*, 24 August 1949, p 6).H84.421/1-11).



shortages, dozens of charming houses exemplifying the unpretentious, logical approach to building.

Here people seem to build light, dignified houses as naturally as some others in the inner suburbs build them darkly and heavily.

Timber and glass walls, low roofs, white paint, flagged terraces, wide porches—these

A recent auction took Beach-road land up to £30 per foot. The Cinderella suburb did not gain its pretty clothes overnight at a wave of a fairy god-mother's wand. These are not luxury buildings. Hard work and imagination wielded the wand.

—ROBIN BOYD, Director, "The Age" Small Homes Service.

HOUSE OF THE WEEK, No. V.240

House V.240 is 10.8 squares in brick veneer, with a tile roof. It will fit longitudinally on a 45-foot lot or across a 65-foot lot. Estimated cost, £1870.

Working drawings and specifications cost £5 (post free).

Post Office-place, Lonsdale-street building. Escalators at the Little Bourke-street entrance to the Myer Emporium lead directly to the office. The telephone number is Central 4711.

For advice on all problems of home building, make

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

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹² and 'rite of passage' overseas travel by young architects

and designers. Completely rejecting historic styles, architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects and designers utilised materials such as brick, timber, steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹³ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

Figure 15 (at left):
House, 2 Scott Street,
Beaumaris Jimmy
Spears 1949 (Source:
SLV Peter Wille
Collection Assess. No.
H91.244/4671).



Figure 16 (at right):
House, 14 Cromer
Road, Beaumaris
1955? (Source:
SLV Peter Wille
Collection Assess. No.
H91.244/5268).



Figure 17: House, 15
Mariemont Avenue,
Beaumaris John Baird
1955-56 (Source:
SLV Peter Wille
Collection Assess. No.
H91.244/937).





CHARACTERISTICS OF POST-WAR MODERNIST HOUSING

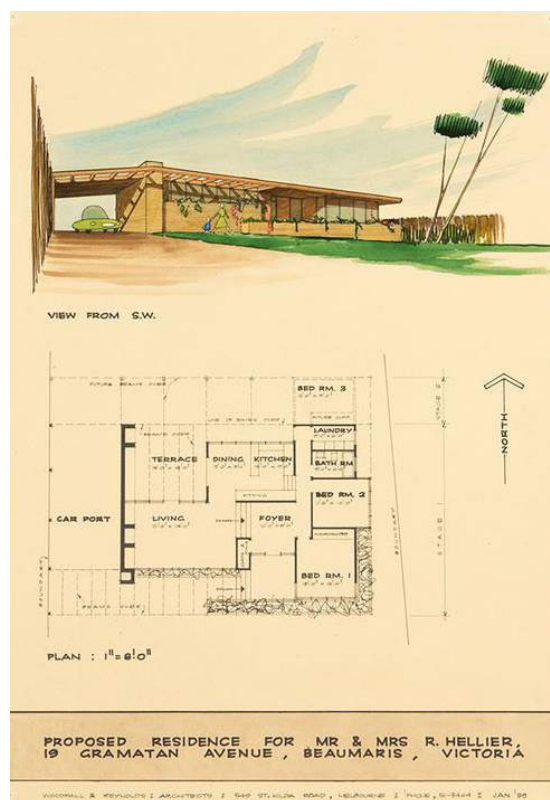
Post-War Modernist houses of the mid-1940s to the 1960s are distinctive in their appearance, with a lightness and simplicity of structure and a sparseness of detail. Lightweight materials and various structural techniques were used to achieve simple site-specific solutions.

A wide range of wall materials were used throughout the post-war period, including vertical or horizontal timber cladding, asbestos cement sheeting, clay and concrete brick, and concrete block; however, roof cladding was predominantly metal, including steel decking from the late 1950s which enabled a reduction in roof pitch.

The key characteristics of Post-War Modernist residential design include:

- rectangular plans and zoned wings forming a range of plan forms
- external and internal courtyards with extensive glazing to maximise natural light, to provide physical and visual connection with the outdoors, and to harness outdoor living opportunities
- box-like forms with long unbroken rooflines and horizontal emphasis
- designed to address the site rather than the street
- asymmetry to elevations
- prominent carports and garages incorporated into the front elevation, corresponding to the rise in car ownership
- concealed or recessed entries
- expressed structure
- bold flat or low-pitched gable or skillion roofs with broad eaves and exposed rafters
- concealed gutters with deep fascias
- large areas of timber-framed glazing including generous full-height window walls (often north-facing, including the Boyd-designed modular Stegbar window wall produced from 1953¹⁴)
- continuous bands of narrow windows below eaves
- pergolas, wing walls, hit-and-miss screens and high front walls to delineate external spaces and form private gardens/courtyards
- Castlemaine slate and random stone cladding applied to external feature panels and walls
- volcanic rock lining garden beds and forming retaining walls
- variety of paving materials – pebble, gravel, brick or concrete
- individually designed letterboxes integrated into a garden wall or freestanding.

Figure 18: House, 19 Gramatan Avenue, Beaumaris, constructed 1960 to a design by Geoffrey Woodfall (Source: RMIT Design Archives).



Housing design in the late 1960s to the mid-1970s continued to display many of these Modernist characteristics; however a particularly distinctive 'Chamfer style'¹⁵ of housing emerged in the late 1960s, introducing a 45-degree chamfer to plan and section of Modernist designs. Dominant 45-degree roof forms with clerestory windows, angled walls and angled glazing, were commonly employed, and when combined with concrete block construction, this produced a Brutalist aesthetic.¹⁶

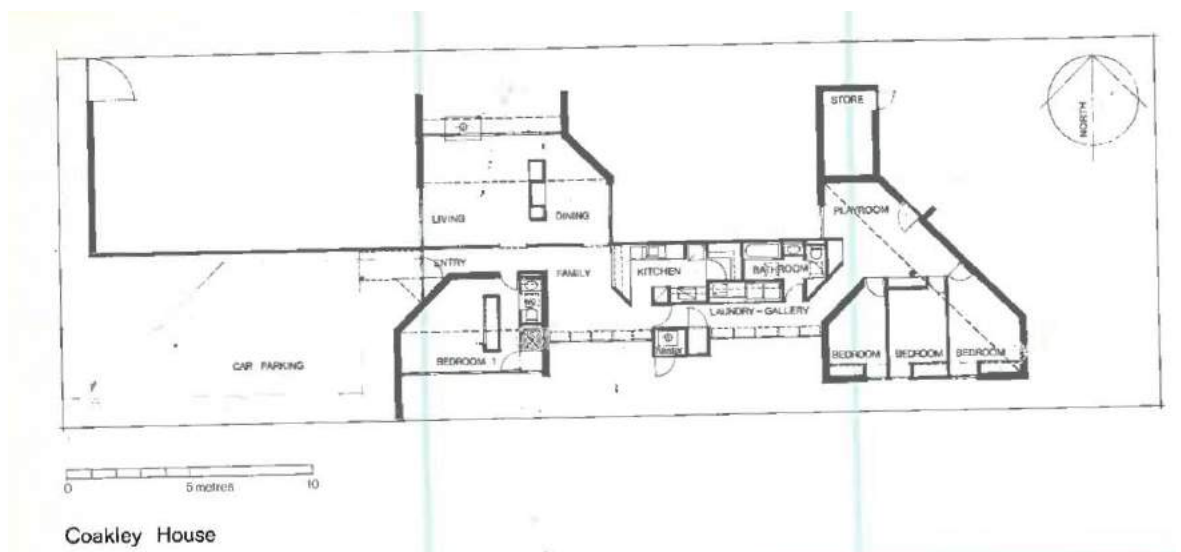
Figure 19: French House, Alfred Street, Beaumaris (Source: *N Day, Modern Houses Melbourne*, p 152).



Figure 20: Coakley House, 4 The Avenue, Hampton (Source: *N Day, Modern Houses Melbourne*, p 164).



Figure 21: Coakley House, 4 The Avenue, Hampton (Source: *N Day, Modern Houses Melbourne*, p 164).



The chamfer became a recurrent theme in the designs of many architects including Edgard Pirotta, Peter Crone and Max May, and a particularly distinct group of houses were constructed in the municipalities of Brighton and Sandringham. These include:

- Abrahams House, 42 North Road, Brighton (Peter Crone, 1970)
- Fletcher House, 3 Roslyn Street, Brighton (Edgard Pirotta, 1971) (Figures 20 & 21)
- French House, 22 Alfred Street, Beaumaris (John Baird, Cuthbert & Baird, 1973, HO405) (Figure 17)
- Coakley House, 4 The Avenue, Hampton (Peter Crone 1974, HO611) (Figure 18 & 19)
- 35 Kinane Street, Brighton (Morris & Pirotta, 1975)
- Smith House, 16 Surf Avenue, Beaumaris (John Baird, 1976).

The iconic work of Frank Lloyd Wright continued to inspire a number of Melbourne architects and designers in the 1960s and the early 1970s, creating another branch of Modernism. The influence of his more organic approach to architecture is evident in residential design through this period when an increased interest in the natural environment and the changing lifestyles of the period encouraged careful responses to specific sites and their existing vegetation, including the harmonious integration of house and landscape, and the use of natural materials, such as exposed recycled brick and stained timber. The work of designer, builder and environmentalist, Alistair Knox, exemplified this natural approach to house design (e.g. 25 Chatsworth Avenue, Brighton, 1972).

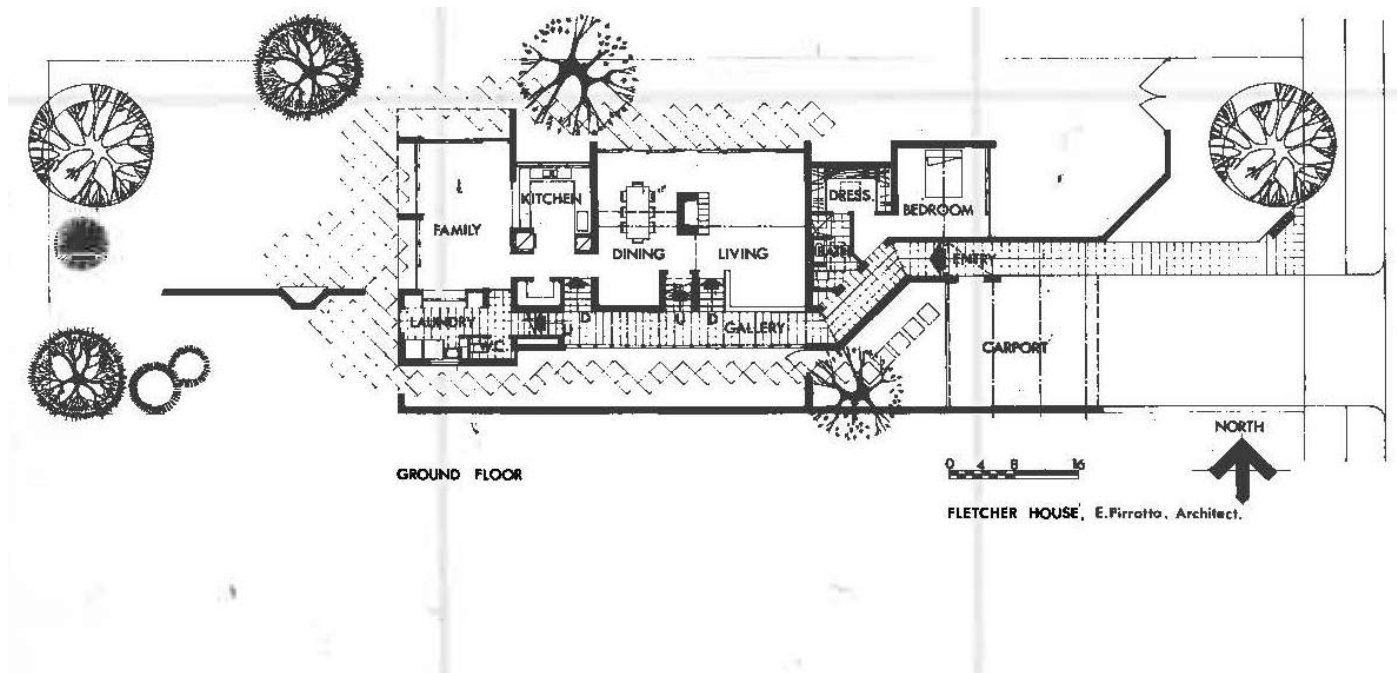


Figure 22 (above): Fletcher House, 3 Roslyn Street, Brighton (Source: N Day, *Modern Houses Melbourne*, pp 46-47).

Figure 23 (below): Fletcher House, 3 Roslyn Street, Brighton (Source: N Day, *Modern Houses Melbourne*, pp 46-47).



A NEW GENERATION OF ARCHITECTS AND MODERN DESIGN

A new generation of architects and designers including Robin Boyd, Neil Clerehan, Jack Clarke, Mockridge Stahle and Mitchell, John and Phyllis Murphy, James Earle, John Baird, McGlashan & Everist, Geoffrey Woodfall, David Godsell, Ken Rendell, Sylvia Tutt and Chancellor and Patrick, designed houses in the municipalities of Sandringham and Brighton from the 1950s to the 1960s. Influenced by a broad range of both local and overseas architectural trends, their designs clearly embraced the functional ideals of Modernism and, in some cases, the organic architecture of Frank Lloyd Wright (e.g. Muckle Flugga, 2 High Street, Beaumaris by Chancellor & Patrick, 1958; Godsell House, 491 Balcombe Road, Beaumaris by David Godsell, 1960; and Rendell House, 33 Clonmore St, Beaumaris by Ken Rendell, 1967).

Beaumaris and its environs appealed to many architects and designers in the post-war period who were drawn to settle on available land that was low-cost but attractive. Designing their own modest homes in the area, architects and designers including James Spears, David Godsell, David Brunton, Ken Atkins, T J Karasinski, Ian Freeland, John Gates, Lindsey Bunnet, Eric Lyon, Ken Rendell, Rex Patrick, Sylvia Tutt and John Baird, supplemented the growing enclave of well-designed Modernist houses in the area.

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

Modern house design matured through the more affluent years of the 1960s and early 1970s and a variety of work emerged including what Professor Phillip Goad described in his 1992 doctoral thesis as ‘some of the most original expressions for the contemporary dwelling’¹⁷. In the more affluent and established suburbs of Brighton, Sandringham and Black Rock, refined examples of Post-War Modernist houses replaced existing houses in well-established streetscapes, particularly in the late 1960s and early 1970s. A number of Modernist houses were recognised by the Royal Australian Institute of Architects (RAIA) in the annual architectural awards between 1968 and 1976 – five in Brighton, one in Hampton and two in Beaumaris.¹⁸

Figure 24 (at left)
242 Beach Road,
Beaumaris, Robin
Boyd 1954 (Source:
SLV Peter Wille
Collection Assess. No.
H91.244/681).



Figure 25 (at right):
67 Haydens Road,
Beaumaris, Don Jenner
1954-55 (Source:
SLV Peter Wille
Collection Assess. No.
H91.244/3271).

Figure 26 (at left):
53 Scott Street,
Beaumaris, Ken
Atkins 1955 (Source:
SLV Peter Wille
Collection Assess. No.
H91.244/254).



Figure 27 (at right):
28 Towers Street,
Cheltenham, Borland
& Trewenack 1957
(Source: SLV Peter
Wille Collection Assess.
No. H91.244/634).

Figure 28 (at left):
9 Grey Court,
Beaumaris, Chancellor
& Patrick 1967
(Source: SLV Peter
Wille Collection Assess.
No. H91.244/924).



Figure 29 (at right):
1 Regent Street,
Brighton, David
Godsell 1967 (Source:
SLV Peter Wille
Collection Assess.
No. H91.244/2037).

Figure 30: Muckle
Flugga, 2 High Street,
Beaumaris, Chancellor
& Patrick 1958
(Source: SLV Peter
Wille Collection Assess.
No. H91.244/933).



6.

THE SMALL HOMES SERVICE

The response of the architectural profession to the desperate need for housing after WWII was the inception in 1947 of the Royal Victorian Institute of Architects Small Homes Service which operated in conjunction with *The Age* newspaper.

- P Goad, *The Modern House in Melbourne 1945-1975*, p.3/30

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

The initial architectural brief included a house size limit of 1000 square feet¹⁹ and the ability to fit the house on a standard block with a 50-foot frontage.²⁰ Submitted designs were vetted by a Small Homes Committee²¹ and a limit of fifty sales were placed on each vetted design. Architects received payment, but not individual recognition for their designs. Contributing architects included Robin Boyd, Neil Clerehan, Frederick Romberg, Kevin Borland, Bernard Joyce and Mockridge, Stahle and Mitchell.²²

The Small Homes Service bureau first opened to the public on 7 July 1947, displaying 44 sets of drawings submitted by 24 members of the RVIA²³. The range included 2- or 3- bedroom houses of timber or brick veneer construction²⁴ and once a particular design was selected, clients received full documentation for a small fee, initially £5.

In conjunction with the bureau, a weekly "Small Homes Section" first appeared in *The Age* newspaper on 2 July 1947, including house design T22 and an accompanying article written by the Director of the Small Homes Service, Robin Boyd.²⁵ This newspaper section continued on a weekly basis, illustrating a house design and an accompanying article on a range of architectural design issues. This media exposure made a real success of the Small Homes Service and was a highly effective means of promoting Modern architectural design in Victoria.



(above and right) Just under 7.5 squares, this is the basic two-bedroom house. With grouped plumbing and a simple rectangular plan, it is estimated to cost £1360 in timber with a tiled roof. It will fit comfortably across a 50-foot lot.



ingenious planning retains comfortable room dimensions in small area.

The Small Homes Service boomed and by 1948 an average of 100 plans were being sold each month. The following reports in *The Age* indicate the popularity of the service in the 1950s:

*Last year 1000 Victorian families started their home-building projects by buying plans of the Small Homes Service.*²⁶

*Just five years ago the Small Homes Service was opened by the Royal Victorian Institute of Architects in conjunction with The Age. During these five years the Small Homes Service has become a part of the home-building scene in Victoria, 4980 families have started their home building by buying plans and specifications and great changes have been made in the home-building industry.*²⁷

Under the directorship of Robin Boyd until 1953 and Neil Clerehan to 1961, thousands of Small Homes Service houses were built using a variety of functional plans as generators for form and elevation. Forms were simple and direct, unprepossessing and intentionally unadorned, roofs were gabled, skillion or flat, and issues of solar design, the integration of the car, materials and finishes, and the form and placement of the kitchen, laundry and bathroom, were all incorporated into various designs.

In 1953 it was reported that:

*Nearly 100 different architects are represented in the current collection of designs on display.... At present there are nearly 250 designs including over 100 in the most popular class – two-bedroom timber. These designs are prepared to suit any conceivable size, shape and type of site, and a wide range of family living requirements.*²⁸

The Small Homes Service also produced architectural publications and advertising brochures and held competitions for architects with winning designs added to their range of houses. The first of these competitions was announced in June 1953²⁹ and attracted 76 entries.³⁰

The Small Homes Service continued into the 1970s with successive directors such as Jack Clarke, Daryl Jackson, John Barker and Dennis Carter.³¹

TYPES OF SMALL HOMES SERVICE HOUSES AND THEIR IDENTIFICATION

The variety of plans produced by the Small Homes Service formed the basis for both the architect designed house and the speculative house found in the suburbs of Melbourne in the 1950s and forms a basic catalogue of the post-war house³². The functional plans produced by the service were widely used by architects and were eventually adopted by builders³³. As such, although Small Homes Service houses were well documented in both *The Age* and in advertising brochures, it is difficult to distinguish Small House Service houses from small houses which were designed by other architects and builders.

The aim of the Small Homes Service was to provide affordable well-designed housing – homes that were innovatively planned but often simple and unremarkable in appearance, particularly in the late 1940s and early 1950s. These included houses with gabled roof forms, for example T22, T24 & T211 and even hipped roof forms, for example V215 and T2100.

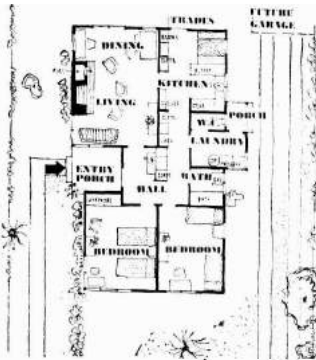
Other houses were more progressive in appearance, including three from the most popular class in the late 1940s and early 1950s, the two-bedroom timber range – the T25, T248 and the T280. These examples provide a clear illustration of the Modern small house type of the late 1940s and 1950s post-war period (Figures 36, 37 & 38).

A broader range of progressive Modern designs were added to the Small Homes Service from the mid-1950s and through the 1960s, while a number of more conservative designs also continued to be offered.

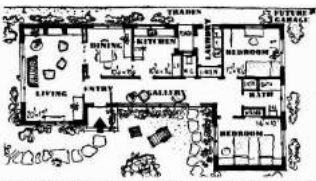
The Small Homes Service continued through to the late 1970s, with houses advertised as ‘Functional, comfortable, cheap to maintain...’³⁴. Collectively, the Small Homes Service plans provide insight into the architectural logic and thinking in the Post-war period, as well as consumer preferences. The following page provides a sample of the Small Homes Service plans distributed.



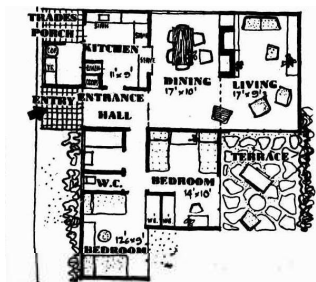
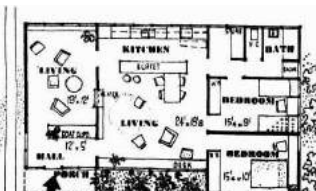
is Plan No. 710 of the Small Homes Service. (Source: Architects' drawings, specifications and details of the



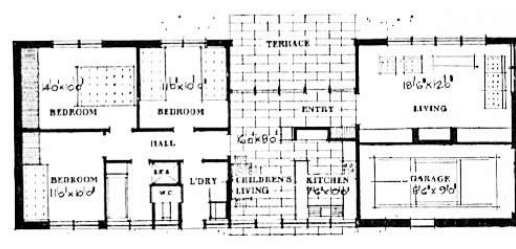
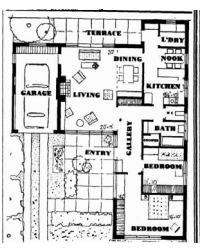
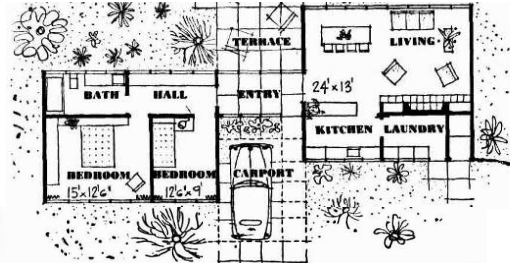
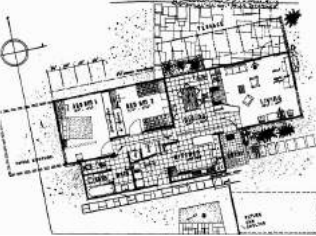
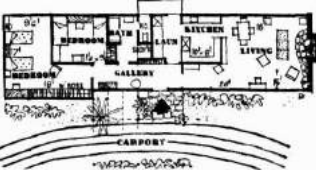
The plan of House Number T-24 in the Small Homes Service library of basic plans: Great convenience in a little volume.



Plan of house No. 7215 provides generous living space in 12.5 squares (see description at left).



The plan of house No. 721. Each main room steps back slightly to let the one behind it see the view.



SMALL HOME SERVICE PLAN TYPES

Plan types have been categorised by P Goad as follows:

- L-shaped (eg V220 c1948, T3119 c1965)
- Integrated Linear (eg T310 c1948, V232 c1949)
- Service separated (eg T230 c1949)
- Separated zones (T280 c1950)
- Courtyard, U-shape (T357 c1955)
- True courtyard (T345 c1954)
- Attached zone (eg T292 c1951, T347 c1954)
- Service linked (eg T2126 c1953)
- Living separated (T259 c1949)
- Linear passage (eg T18 c1948, T372 c1957)

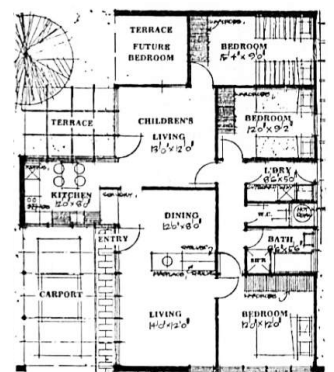
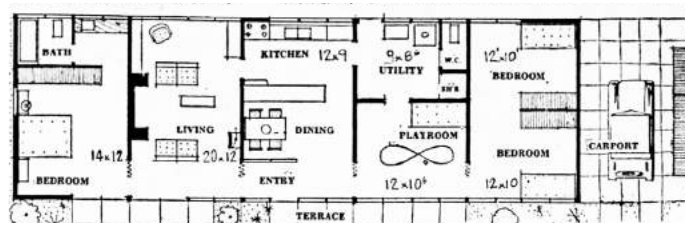
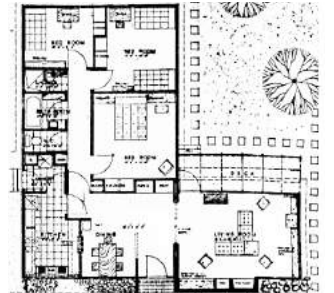
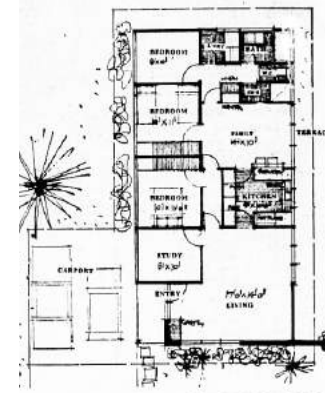


Figure 36. T25 model, *Small Homes Section in The Age*, 20 August 1947, p 5, is clearly modern in its appearance both internally and externally with skillion roofs & clerestorey windows, ceiling following line of roof rafters and large chimney dividing living and dining spaces.

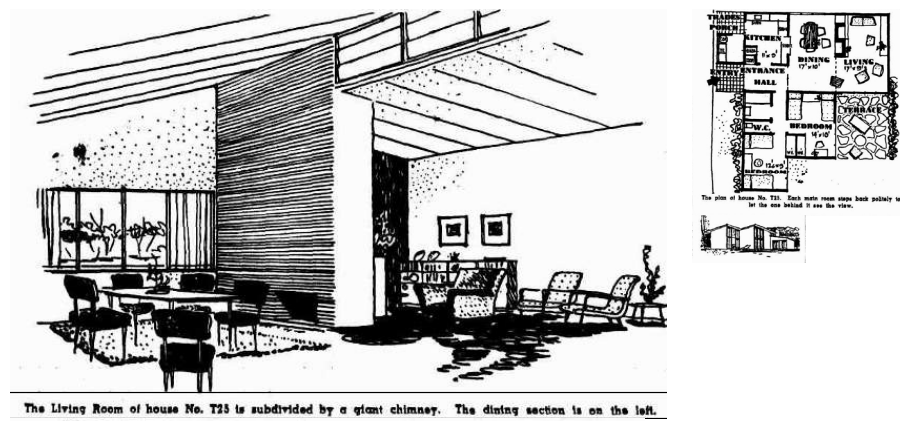


Figure 37. T248 model, *The Age*, 13 July 1949, p 4.

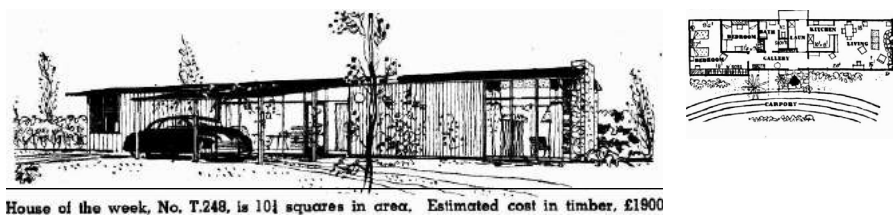


Figure 38. T280 model, *The Age*, 14 November 1950, p 5.

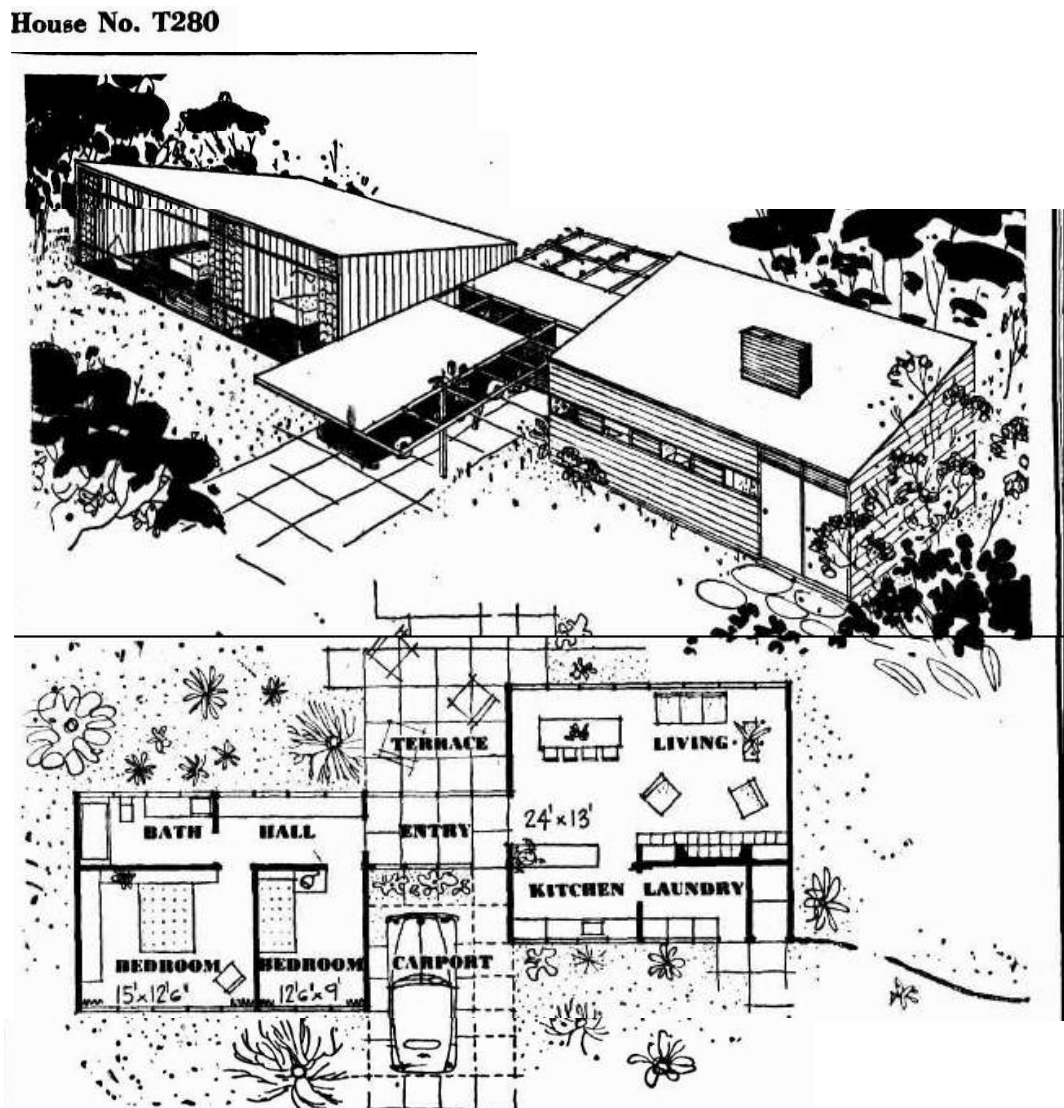


Figure 40. V263 model,
The Age 29 November
1954, p 8.



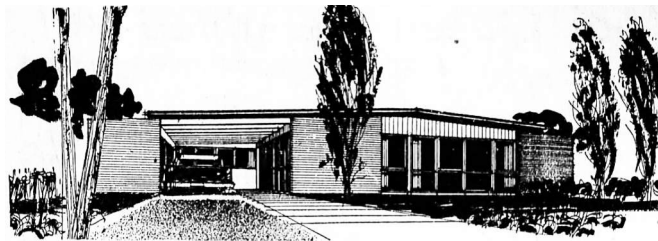
Figure 41. T366 model,
The Age, 9 June 1958,
p 10.



Figure 42. T379 model,
The Age, 23 June 1958,
p 8.



Figure 43. V373 model,
The Age, 27 August
1962, p 9, suitable for
east or west facing
block.



HOUSE OF THE WEEK V373

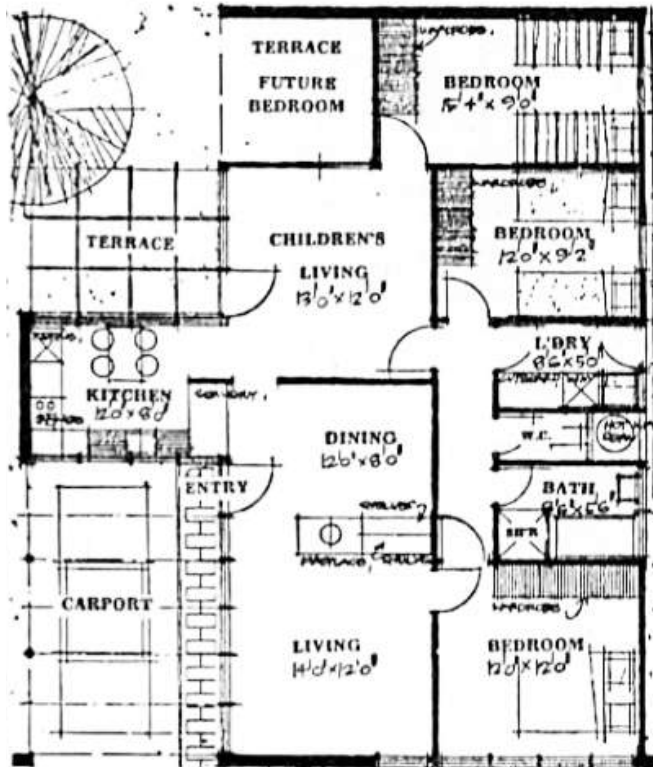
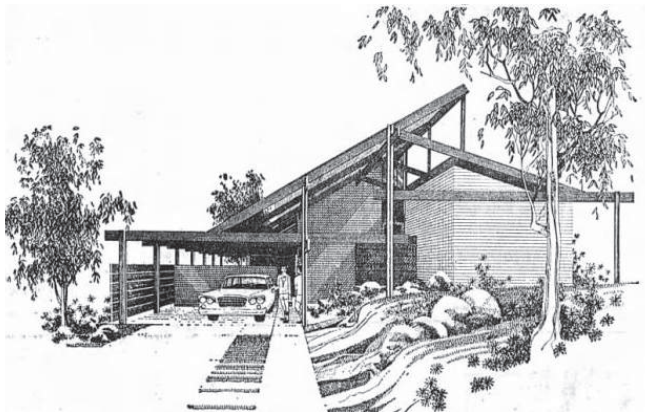


Figure 44. T418 model,
The Age, 25 January
1971, p 12





PROJECT HOUSING

The emergence of the project housing type also played an influential role in the Modern architectural response to housing shortages and Bayside was again at the centre of its early development. Using standardised designs with variations in size and plan, project housing emerged in the 1950s to provide the average home owner with an economical and contemporary housing option. Building companies and architects collaborated to produce architect-designed houses of better quality than the average speculatively built house, with the Peninsula House, designed by Robin Boyd for Contemporary Homes Pty Ltd in 1955, amongst the earliest examples.¹⁹ Founded in Beaumaris, this company had relocated to nearby Highett by 1956²⁰ and the managing directors of two other companies, E McLean & Company and Consolidated Home Industries (architect Geoffrey Woodfall, 1967)²¹, lived in Beaumaris in houses designed and built by their respective companies.²²

Other project home companies operating in Melbourne in the 1960s included Leighton Homes Pty Ltd (architect Peter Hooks)²³, Lend Lease Homes Pty Ltd (architect Robin Boyd, 1966)²⁴, Vindin Soares (architect Chancellor & Patrick, 1968)²⁵, and the highly influential Merchant Builders Pty Ltd, which was established in Melbourne in 1965.

CONTEMPORARY HOMES
CONTEMPORARY HOMES PTY. LTD.
 Victoria's Foremost Builder of These Delightful
 Open-planned Types Will Build on Your Land in

BEAUMARIS MENTONE
CHELTENHAM

And Surrounding Districts, the Following 3-Bedroom
 Contemporaries 1—

"DRIFTWOOD"	£3411
"SEASCAPE"	£3418
"BREEZEWAY"	£3566
"SUNVIEW"	£3264
"ACACIA"	£3218

All homes are complete with highest quality fittings throughout, including 60-gal. E.H.W.S., S.S. Sink, S.S. Washbowl, 3-plate Electric Stove with separate grill, numerous built-in cupboards, Laminite bench tops, separate shower recess and septic sewerage.

Prototypes and Plans can be inspected during the week end. Representatives in Hotham St., Beaumaris, on Saturday and Sunday afternoons.

CONTEMPORARY ESTATES PTY. LTD.
 1st Floor, 133 Mentone Parade, Mentone,
 (Corner Florence Street),
 XF3335, XF4364.
 After Hours : XF4367, XF4266.

Figure 45:
 Advertisement for
 Contemporary Homes
 Pty Ltd. (Source: *The
 Age*, 12 Nov 1955, p
 42).

BEAUMARIS
AND OTHER DISTRICTS.
 Make an Appointment to See the
 Famous

PENINSULA.

This top quality contemporary Home is designed and supervised by Victoria's best-known architect, and is erected using latest overseas building methods, by Contemporary Homes Pty. Ltd., the leading specialists in this class of construction.

Approved by all principal lending institutions for maximum loan, the PENINSULA brings the "Dream Home" within the reach of modest incomes. THIS IS NOT JUST A "PREFAB"—it is top quality contemporary construction at low cost.

Fully fitted with electric stove, H.W.S., exhaust fan, etc., etc. We can erect on your land (if within 10 miles of our factory) for:

2 B.R.	£2950
3 B.R.	£3140

(Slightly More if Further Out.)
 Lock-up Stage. £1600 (3 B.R.).
 For illustrated brochure and appointments to inspect prototype contact

CONTEMPORARY HOMES PTY. LTD.
 10 Advantage Rd., Highett.
 XL2372; A.H., X4267, X4268.

Figure 46:
 Advertisement for
 the Peninsula House,
 Contemporary Homes
 Pty Ltd (Source: *The
 Age*, 31 March 1956,
 p 27).

Figure 47: Peninsula
 House, Beaumaris,
 Robin Boyd 1955-56
 (Source: SLV Peter
 Wille Collection Assess.
 No. H91.244/679).



DEVELOPING HIGHER-DENSITY LIVING OPTIONS

After World War II, higher density living became increasingly popular in suburban Melbourne, enabling larger populations to be housed economically and conveniently throughout the suburbs. Houses on suburban blocks were demolished to enable the construction of multi-storey blocks of flats (particularly in the 1950s and 1960s) and groups of single-storey villa units (in the 1960s and 1970s). The introduction of the Stratum Title in 1960 and the *Strata Title Act 1967*²⁶ further stimulated higher density development throughout the suburbs.

Single-storey villa units were a particularly popular form of higher density housing in the municipalities of Brighton and Sandringham, with many groups built in the 1960s and early 1970s. This form remains a dominant housing type in the City of Bayside. Construction of this housing type required the purchase of a single or adjacent allotments and the replacement of existing houses with typically four to eight units. These were commonly constructed by builders and developers using a basic hipped-roof design and this conventional austere unit type is illustrated throughout the City of Bayside. In contrast, architects and designers occasionally applied a Modernist approach to unit design and a small number of unit developments in the municipality display these characteristics (e.g. 5-7 Red Bluff Street, Black Rock; 175 Church Street, Brighton; and 2-4 Haldane Street, Beaumaris).

Although multi-storey blocks of flats were constructed in the municipalities of Brighton and Sandringham, it appears to have been a less popular form of higher density housing in the Bayside suburbs. A small number of notable examples remain to demonstrate the characteristics of this typology in the current City of Bayside (e.g. 16 Clive Street, Brighton East; and The Point, 405 Beach Road, Beaumaris).

A variation of single-storey unit housing – medium density housing in the form of a cluster estate – was introduced in the late 1960s. Project home company, Merchant Builders Pty Ltd, was interested in increasing housing density and designed some of the earliest examples of cluster housing in Melbourne, including a development in Yuille Street, Brighton (1968).²⁷ Founded in Melbourne in 1965 to address a perceived gap in the market for quality, medium-cost housing, the firm aimed to harmoniously integrate architecture, interiors, landscape and site using top design professionals²⁸ including architect Graeme Gunn and landscape architect Ellis Stones. The work of this firm inspired other cluster estate development in the area.

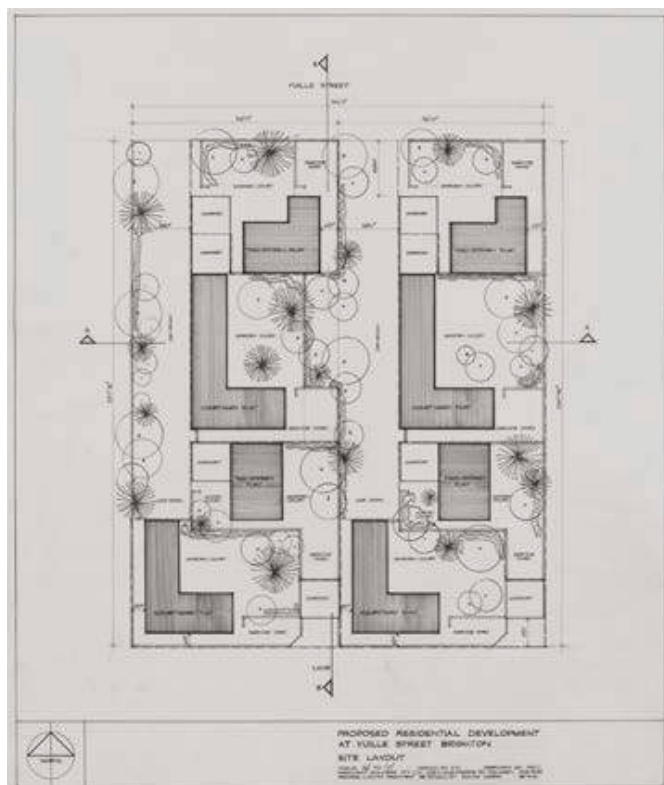
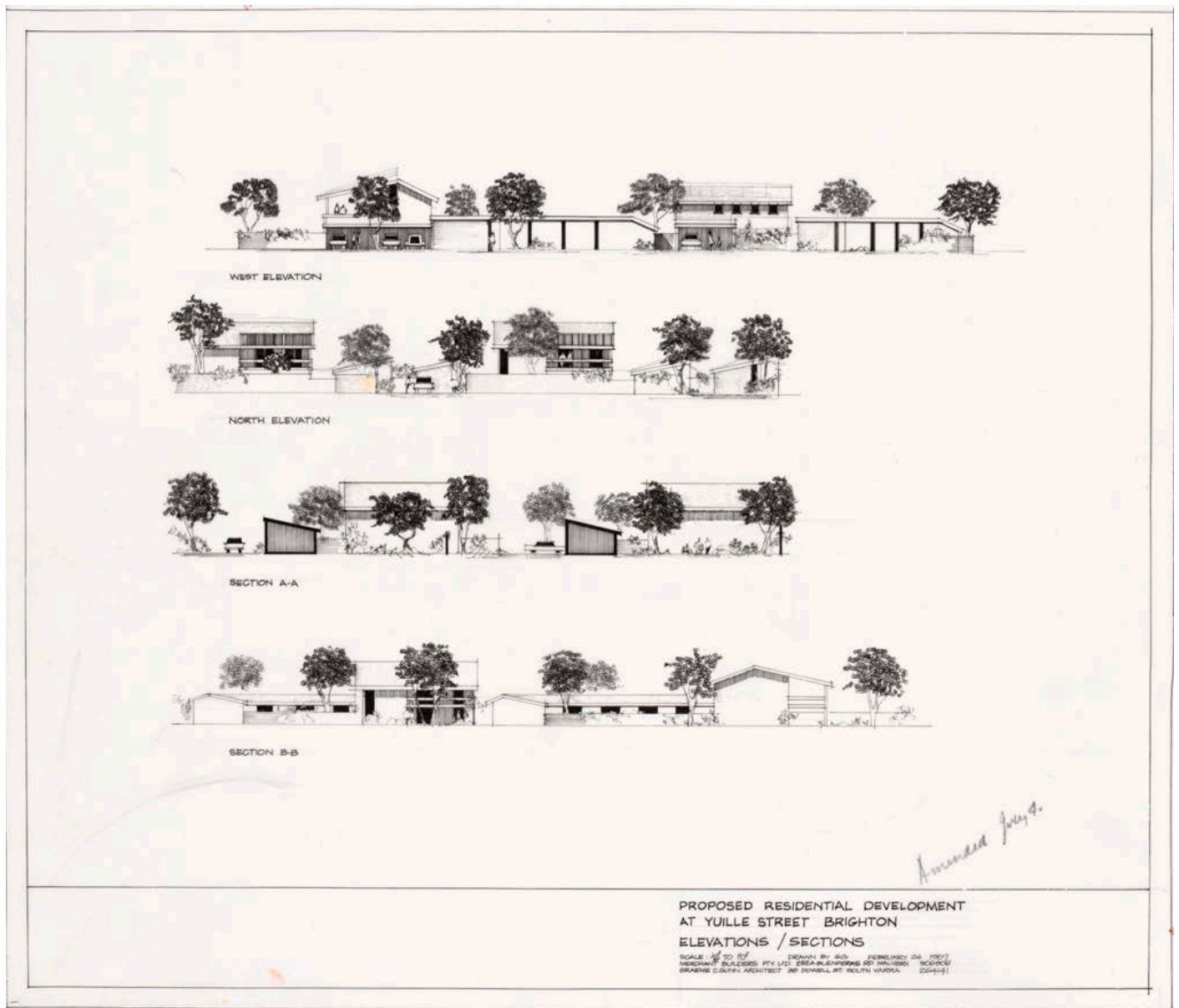


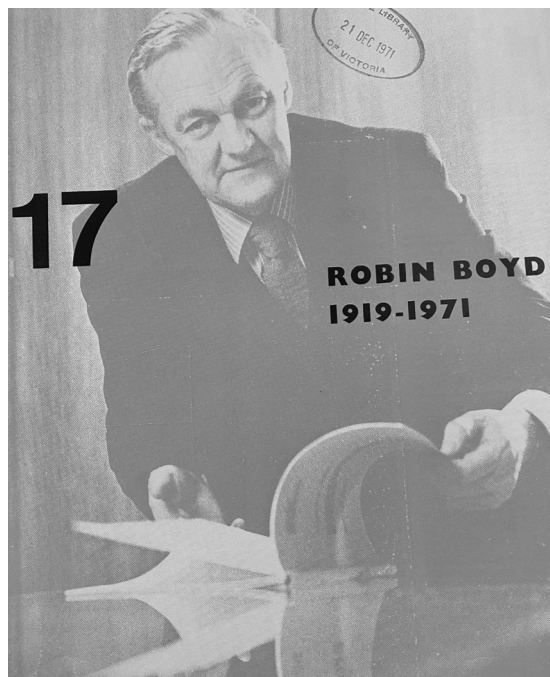
Figure 48: Proposed design for residential development at Yuille Street, Brighton (Source: Melbourne School of Design, Merchant Builders: towards a new archive, p 61).

THE DECLINE OF MODERNISM

Modernist principles continued to influence housing design through to the mid 1970s; however, Modernism was beginning to lose its appeal. The untimely death of influential architectural commentator and avowed proponent of Modernism Robin Boyd in 1971, coupled with the reduced output of the once prolific Modernist architects of the 1950s and 1960s, opened the door for a new generation of young, recently graduated architects to develop their own distinctive house designs in the City of Bayside.

The mid-1970s saw the beginnings of a transformative approach to architectural design worldwide and a shift in aesthetic ideals that led to a complex new architectural language with a renewed reference to historical styles. This new Post-Modernism movement rejected the simplicity and formality of Modernism with its clean functional lines, bringing to an end thirty years of Post-War Modernist design.

Figure 49: 'Architect' journal cover, November 1970
(Source: State Library of Victoria)



The story does not, of course, end there....One day historians may decide that the heyday of the private separate home was the first half of the 20th Century, and by the 21st it may have reverted to type.

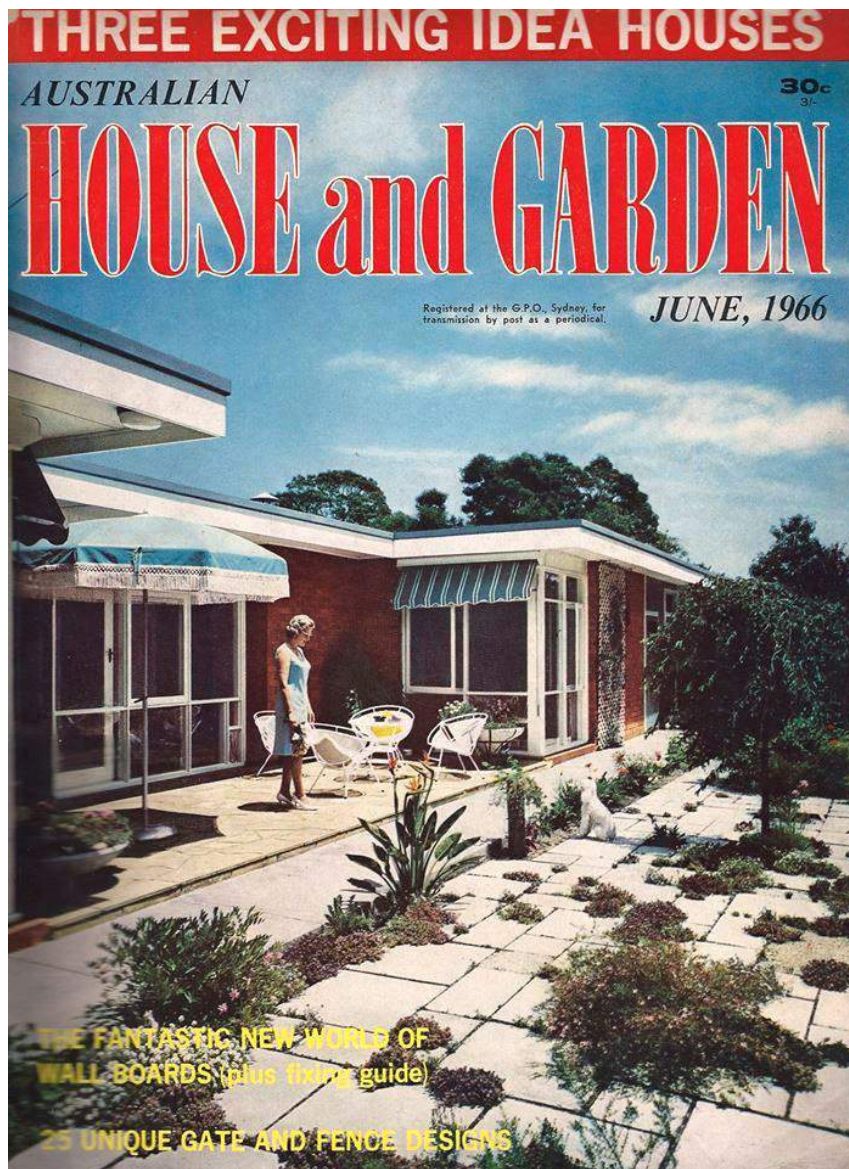
- Robin Boyd in 'Australia's Home' (1952), p.229

10.

SUMMARY

Surviving houses from the mid-1940s to the mid-1970s are historic evidence of the suburban boom that transformed what is now the City of Bayside after the end of World War II. The many surviving Modernist houses reflect the optimism of the post-war period and the belief that the ideals of Modern architecture could overcome not only the building constraints of the time, but also the social and physical constraints of the country's past in order to forge a new direction for the post-war Australian community. These places make a significant contribution to the character and history of the City of Bayside.

Figure 50: Cover of 'Australian House and Garden' magazine, June 1966 edition, showcasing 89 Oak Street, Beaumaris.



1. Aerial views of Melbourne, 1945, Airspy Collection, Charles D Pratt, State Library of Victoria.
2. For example, Coronet Hill and San Marino in Beaumaris and Stonehaven, Moorabbin (Allom Lovell, *Bayside Heritage Review: Thematic History*, p 19 & Heritage Alliance, City of *Bayside Inter-War & Post-War Heritage Study*, 2008, p 55).
3. *The Argus* supplement, 18 November 1944.
4. *The Herald*, 2 August 1939, p 1.
5. *The Argus*, 9 December 1944, p 8.
6. *The Herald*, 29 September 1950, p 10.
7. Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.
8. City of Bayside, Building Permit Application for 51 Lynch Crescent, Brighton.
9. Beaumaris Modern Instagram (@beaumarismodern), 25 October 2020.
10. Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) [P Cuffley, *Australian Houses of the 1940s and 1950s*, 1993, p 73] and limiting expenditure to £3000 [*Australian Home Beautiful*, January 1942 as quoted by Cuffley, *Australian Houses of the 1940s and 1950s*, p 55].
11. P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 5/1.
12. Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.
13. P Goad 'Modernism' in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, pp 464-467.
14. 'Our History', <https://www.stegbar.com.au>, accessed 14 July 2021.
15. *Architecture Australia*, January 1982, p 36 & P Goad, *Melbourne Architecture*, 1999, p 203.
16. In P Goad, *The Modern House in Melbourne 1945-1975*, 2012, p 7/39, Goad describes the Fletcher House, Morris & Pirotta, 1971 as 'amongst the first accomplished images in Melbourne of International Brutalism'.
17. P Goad, *The Modern House in Melbourne 1945-1975*, 2012, p 5/12.
18. P Goad (ed), *Judging Architecture*, 2003, pp 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirotta, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).
19. P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/32.
20. P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.
21. P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.
22. P Goad in Goad & Willis [ed], *The Encyclopedia of Australian Architecture*, p 633.
23. P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/33.
24. House designs were identified by their construction type and bedroom number, hence T22 was a 2-bedroom timber house design no. 2 & V215 was a 2-bedroom brick veneer house, design no. 15.
25. *The Age*, 2 July 1947, p 5, the Small Homes Section covered almost an entire page and included service plan T22.
26. *The Age*, 8 Feb 1950, p 7.
27. *The Age*, 1 July 1952, p 5.
28. *The Age*, 28 Dec 1953, p 6.
29. *The Age*, 15 June 1953, p 6.
30. *The Age*, 1 September 1953, p 4.
31. P Goad in Goad & Willis [ed], *The Encyclopedia of Australian Architecture*, p 633.
32. P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/46.
33. P Goad, *The Modern House in Melbourne 1945-1975*, 1992, p 3/38.
34. Eg *The Age*, 14 July 1978, p 4.
35. J O'Callaghan 'Project Houses' in P Goad & J Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p 566.
36. *The Age*, 12 November 1955, p 42; *The Age*, 25 February 1956, p 38 & *The Age*, 31 March 1956, p 27.
37. Images dated 1967, Pictures Collection, SLV accession no. H91.244/5024.
38. Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008, p 21.
39. *The Age*, 15 November 1965, p 13; 24 May 1968, p 10; 27 December 1969, p 21.
40. *The Age*, 23 May 1966, p 12.
41. Image dated 1968, Peter Wille Collection, SLV accession no. H91.244/1482.
42. R Grow, *MELMO*, 2021, p 172. This Act governed building subdivision in Victoria at the time and allowed land to be attached to titles.
43. Melbourne School of Design, *Merchant Builders: towards a new archive*, 2015, p 6.
44. Melbourne School of Design, *Merchant Builders: towards a new archive*, 2015, p 8.