

HILLIARD HOUSE

Address	6 Quandolan Close, Ivanhoe East
Significance	Local
Construction Date	1968-69
Period	Late 20 th century
Date Inspected	January 2021



Statement of Significance

What is Significant?

Hilliard House at 6 Quandolan Close, Ivanhoe East is significant. It was designed by Smith & Tracey and constructed during 1968-69 for the timber merchant, James Hilliard and wife Effie.

The significant elements are its broad gable roof, clad in slate, that extends forward to form a wide return verandah to the front, which is lined in stained timber boards with a pergola/cut-out section at the north end, white-painted brick walls, timber-framed windows, and timber front door. The paving to the terraced front courtyard, carport and the curvilinear, painted brick front fence are also significant. The timber ceiling to the living area is also significant.

How is it Significant?

Hilliard House is of historical and aesthetic significance to the City of Banyule.

Why is it Significant?

Hilliard House is of historical significance as one of several houses in this part of Ivanhoe East, where there is a high number of postwar architect-designed houses, especially concentrated in an enclave primarily east of Burke Road North. Land in this part of the suburb was relatively expensive and so attracted a well-heeled demographic, while the challenging topography of many sites demanded the services of an architect. Leading designers were responsible for many houses in the area, although *Hilliard House*

may be the only in the municipality undertaken by the well-regarded, although now not widely known, architectural practice of Smith & Tracey. (Criterion A)

Hilliard House is aesthetically significant as a remarkably intact and unusual example of a Japanese-influence domestic design in Melbourne. The placement of the dwelling high on a podium is striking and has a clear indebtedness to temple precedents. Its oversailing low-pitched gable roof, wide projecting rafters, exquisite timber-lined soffit – which extend internally to line the raked ceiling of the main living space – and regular division of openings or vertical members, deftly contrasted against the white walls/panels, support an accomplished design. *Hilliard House* has no ready comparison in the municipality. (Criterion E)

Description

The subject property is located in the southeast corner of an irregular parcel of land (556m²) and is wider at its southern end. The site has a long, curved frontage and the ground level falls nearly 3 metres across its length, from the southwest to the northeast.

The original front boundary fence is painted brick to match the house, with toothed corners, and follows the sinuous line of the boundary, though it is setback creating a narrow garden bed with various planting (small trees and shrubs). The brick fence is high but allows for extensive views of the upper portion of the house. There are three openings in the fence – two pedestrian (to the northern end) and one vehicular (southern end) – all with similar metal palisade gates. The wider main pedestrian entry includes a return wall, which screens views of the building.

There is a timber-framed double carport at the north end of the site, which has an irregular footprint with brick piers to the corners and a flat roof, clad in profiled metal sheeting. The main open space is the terraced courtyard to the front, which has some small garden beds but is largely paved in red brick.



Northern end of site, with carport on left

Hilliard House has an L-shaped footprint and is located in the southeast corner with a minimal setback from the rear boundaries to take full solar advantage of the site's orientation. It is set on a podium, creating a partial lower storey/basement. The brick walls are painted white.

The slate-clad roof has a mitred edge to the ridge and no metal flashing. The roof form is a broad gable with an unusual asymmetrical profile in that the front faces are wider than the rear faces as they extend over the verandah. To the north front

corner, there is a cut-out pergola section below which is a sunken garden bed.

The wide rafters are exposed and extend beyond the edge of the roof. The raked soffit/ceiling is lined in stained tongue and grooved timber boards that extend through to the principal part of the interior (living and dining areas), unifying it with the exterior. The rafters are housed in the central part of the verandah's timber posts; likewise, the fascia in the outer part of the rafters. Such notched detailing is highly reminiscent of traditional Asian techniques, where metal nails/fixing are not employed, albeit in an interpretive manner.



North end showing carport and lower level

The verandah extends about the southern arm/wing. The western end of the south wing is fully glazed (living areas), including the peak of the gable end. There is a varying fenestration to other parts of the exterior; singular, tall units to the north and northern part of the west elevations, with the same – but grouped – to the east and south elevations. The window units typically consist of a fixed lower pane, a wide timber mullion, and an awning to the upper part. The mid-rail of the doors aligns with the mullions of the window units.

The timber elements, except for the soffit, are painted/stained brown including the windows, doors, verandah posts, rafters, and fascia.

The house is two levelled, though this is not immediately apparent. The upper level includes kitchen and living areas and bedrooms/study at the north end, and the lower level includes additional bedrooms and a rumpus room. Contemporary photographs of the site, including the interior, suggest that the latter is also largely intact.¹

Hilliard House's unusual and distinctive design is rooted in the architectural ethos of the late 1960s in several regards, such as the use of natural or recycled materials and in its confident embrace of a singular expression, which in this case reveals a strong Japanese influence. As noted by architectural historian, Philip Goad:

The 1960s saw a return to the compartmented plan, natural materials and vernacular methods of construction, a search for traditional symbolic references to home, truth in structure and especially materials were all part of the process ... (and) Australia began to shake off the

¹ '6 Quandolan Close, Ivanhoe East', realestate.com.au, www.realestate.com.au/property/6-quandolan-cl-ivanhoe-east-vic-3079

self-conscious copying of form and style of previous decades ... and saw a search for an Australian architecture appropriate to the bush local material and structural techniques.²



The use of recycled slate tiles to the roof provides a traditional and more refined response than pantiles, oft used at this time. Their edges have been carefully recessed behind the wide fascia to provide a particularly fine and flat finish. Similarly, the extensive use of timber-lined ceilings was relatively common in high-end contemporary examples; however, in this instance, they reinforce the Japanese aesthetic, especially as they are continuous between the interior and exterior at the front of the *Hilliard House*. The Japanese influence, especially referencing the temple tradition, is also evident in the raised platform on which the house sits, the sharp contrast between white and vertical members (principally the posts of the verandah and their regular grid-like formation) and the detailing to the timber beams and posts.

Although interest in Japanese architecture was an underlying current in progressive late 1960s design circles, it was rarely so pronounced in the residential domain as at *Hilliard House*. The influence is more readily apparent in some larger tertiary education projects of the mid-to-late 1960s, principally the *C B Alexander Presbyterian Agricultural College* at Paterson/Tocal in NSW (near Maitland), built between 1963 and 1965 to a design by Phillip Cox and Ian McKay. Its covered walkways (near the dining hall) and stepped courtyard treatment are similar to those at *Hilliard House*. In Victoria, architect Des Bloink's work at Glenormiston College (1969-73) and the *Student Amenities Building* at Burnley Horticultural College (1973) also reflects this trend.

The western interest in Japanese architecture, including in Australia, stemmed from the praise that leading modernists – such as Bruno Taut during the mid-1930s and Walter Gropius from 1954 – had for the famed *Katsura Villa*, outside Kyoto. In Australia, the influential architect and commentator Robin Boyd, through his writings, namely *Kenzo Tange* (1962) and *New Directions in Japanese Architecture* (1968), played a key role in the dissemination of Japanese design approaches he felt coincided with the key precepts of the postwar modern movement. Boyd regularly infused his own work during the 1960s with aspects of Japanese architecture – from the traditional shoji screens at the *Wright House* in Warrandyte (1962) to contemporary Metabolism in the *Menzies Building* at La Trobe University (1965-70).³ In Victoria, precedents or other examples of similar employment of *Hilliard House*'s wide oversailing roofs appear limited; however, some contemporary residential examples are noted in Adelaide and Perth.⁴

² Philip J Goad, *The modern house in Melbourne, 1945-1975*, PhD thesis, Faculty of Architecture Building & Planning, University of Melbourne, 1992, chapter 6, pp1-2

³ Phillip Goad, 'Robin Boyd and the Post-War 'Japanisation of Western Ideas'', *Architectural Theory Review*, vol 1, issue 2, 2009, pp110-111, 114

⁴ Richard Apperly, Robert Irving and Peter Reynolds, *A Pictorial Guide to Identifying Australian Architecture*, Angus & Robertson, 1989, pp224-49. In particular, there are some parallels with the work of John S Chappel and Dickson & Platten in South Australia.

History

Context

The City of Banyule covers the unceded Country of the Wurundjeri-willam people, who have inhabited and managed its landscape for thousands of generations and maintain an ongoing cultural connection.⁵ The lightly wooded grasslands of what became known as 'Ivanhoe' were quickly targeted for sheep runs and by timber-cutters from the 'illegal squatter camp (est. 1835) downstream of the *Birrarung/Yarra* at Melbourne.⁶ However, as part of the 'Heidelberg' district in the Parish of Keelbundora, this area passed rapidly into private hands via an auction in Sydney Town in 1838.⁷

Over the following decade, a patchwork of 'prestige' estates emerged, along with a surveyed township – *Warringal* (possibly 'eagle's nest'), later 'Heidelberg' – on the river's west bank.⁸ Productive river flats, and the demands of the gold diggings further afield, encouraged market gardening, orchards and (gradually, due to soil exhaustion and flooding) dairying; activities mostly undertaken by tenant farmers.⁹ This perceived rural idyll enticed *plein air* artists to the district during the 1880s, fixing the 'Heidelberg School' within Australia's artistic consciousness.¹⁰

Ivanhoe – its name stemming from Archibald Thom's 'Ivanhoe Estate' – remained a sparsely populated agricultural area until Melbourne's 'Land Boom' in the late 1880s.¹¹ 'Picturesque' terrain, varied outlooks and the high repute of the broader district drew often well-off newcomers. By the turn of the century, 'Beautiful Ivanhoe' was routinely portrayed as a 'fashionable', 'exclusive locality' of 'model homes'.¹² An improved railway connection to Melbourne in 1901 supported further middle-class growth, instigating 'four decades of slow and relatively affluent suburban sprawl' in the vicinity of Ivanhoe, Eaglemont, and Heidelberg train stations.¹³

During the interwar years, suburban Ivanhoe solidified, although its southern and eastern reaches remained primarily locked up by the expansive 'Hartlands', 'Charterisville', and 'Chelsworth' estates.¹⁴ To navigate the complexities that accompanied the subdivision of these areas (sloping land, curving streets, views) in the postwar period and galvanised by the swelling influence of modernism, many of the new and generally moneyed proprietors sought the services of an architect.¹⁵ By the early 1960s, distinct enclaves of upmarket, modernist design culture were apparent in the southern reaches of Ivanhoe and Ivanhoe East, with the aesthetic and lifestyle reverberations of the modern movement also shaping infill development in the more established environs of the locale.



View near Heidelberg in Victoria, pen and ink drawing, circa 1858
(Source: Eugene von Guérard, National Gallery of Victoria)

⁵ Context, *Banyule Thematic Environmental History*, October 2018, pp15-20, available online

⁶ James Boyce, 1835: *The Founding of Melbourne & The Conquest of Australia*, Black Inc., 2011, pxi

⁷ Keelbundora stems from a European rendering of Kulbundora – the name of the eldest son of the important Wurundjeri *ngurungaeta* (essentially 'head man') Billibellary. ('Suburban Native Names', *Argus* 28 April 1906, p5). One of the earliest manifestations of local governance in the Port Phillip District (1840), the fluctuating borders of municipal Heidelberg mirrored its growth, as it was reformatted into a Road District (1860), Shire (1871) and then City (1934). It was amalgamated as the City of Banyule in 1994.

⁸ Donald S Garden, *Heidelberg: The Land and Its People 1838-1900*, Melbourne University Press, 1972, p13

⁹ Robert P Whitworth, *Bailliere's Victorian Gazetteer*, F F Bailliere, 1879, pp237

¹⁰ Context, *Banyule Thematic Environmental History*, sections 2.3.1, 2.3.2, 2.3.5, and 2.3.10; and Janine Rizzetti, 'Heidelberg', in Richard Broome et al, eds., *Remembering Melbourne 1850-1960*, Royal Historical Society of Victoria, 2016, p282

¹¹ Thom's estate designation was inspired by a novel of the same name by Sir Walter Scott (1819).

¹² Ivanhoe & Alphington Progress Society, *Beautiful Ivanhoe: the suburb of model homes and scenic charm*, Model Studio, 1900, SLV

¹³ Ivanhoe Station opened in 1888; however, inefficiencies in the Heidelberg-Melbourne railway line initially bedevilled growth.

¹⁴ Ivanhoe grew from roughly 2,000 residents in 1913 to nearly 8,000 by 1933 (*Victorian Year Books*, Australian Bureau of Statistics).

¹⁵ Don Garden, 'Ivanhoe', *eMelbourne*, School of Historical & Philosophical Studies, The University of Melbourne, July 2008

Site-specific

The subject allotment derives from Portion 2 of the Parish of Keelbundora, a roughly 420-hectare holding purchased (along with portions 1 and 3) by Thomas Walker in 1838. A Sydney-based Scottish banker and philanthrope with an eye for marketable land across the colony, Walker's intention in the Port Philip District was speculative from the start. He commenced subdividing his acquisitions as early as mid-1839 to enormous profit.¹⁶

In the resulting sales, Portion 2 was carved up into multiple large estates. The subject land formed part of a roughly 33-hectare farm purchased by one of the first surveyors of the district, William Wedge Darke, and known as 'Waverly'. Darke appears to have developed this property rapidly, for at its sale in December 1839, it was noted as cleared, fenced, and under cultivation with a weatherboard residence.¹⁷ Ultimately, Waverly was incorporated into Captain Sylvester John Brown's (the original spelling was 'Brown', the 'e' was added later by his son) considerable 'Hartlands' estate. Brown was a onetime shipmaster in the East India Company who had made a small fortune in Sydney through whaling and trade.¹⁸ (He was also the father of multifarious Thomas Alexander Browne, celebrated during the late 19th century as the novelist 'Rolfe Boldrewood'.) He made Hartlands his familial seat in 1840, cultivating the flats and socialising with the area's gentry.¹⁹

However, within a few years, the colonial economy's worsening conditions forced the foreclosure of Hartlands – the stress of which shattered Brown Snr. A fortunate marriage between his daughter and a relative of Walker (the mortgage holder) enabled the debt to be cleared through the partial sale of the estate in 1853 (namely, the western portion, establishing Maltravers Road) and the 'Brownes of Hartlands' were able to reoccupy the remainder of the traduced estate.²⁰ They remained there until the mid-1860s, departing in the wake of their residence's destruction by arson, after which the holding was leased agriculturally.²¹

The infamous 'Land Boom' syndicate, the Trustees, Executors & Agency Company, acquired most of the southeast segment of Portion 2 in 1889, including a large section of the former Hartlands estate, instigating intensive subdivision but sluggish development.²² Castella Street was not laid until around 1928.²³ It was named after the viticulturist, François Robert de Castella, the nearby occupant of *Chartersville*, who was one of the owners of the property on either side of the street. A 1931 aerial photograph, reproduced below, shows this part of what would become known as Ivanhoe East as largely cleared, essentially rural land. At this time, the still sizable remnant of the Hartlands estate (to the north) remained the most prominent local entity.



1931 aerial photograph, showing approximate location of subject site, Hartlands is to the north-west (redstar)
(Source: Landata, Project no 131, Run 17, Frame 3328)

¹⁶ W Joy, 'Walker, Thomas (1804-1886)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, 1967, available online

¹⁷ Garden, *Heidelberg: The Land and its People*, p34

¹⁸ He was also the father of multifarious Thomas Alexander Browne, celebrated during the late 19th century as the novelist 'Rolfe Boldrewood'.

¹⁹ Garden, *Heidelberg: The Land and its People*, pp31-2

²⁰ Garden, *Heidelberg: The Land and its People*, pp41-2

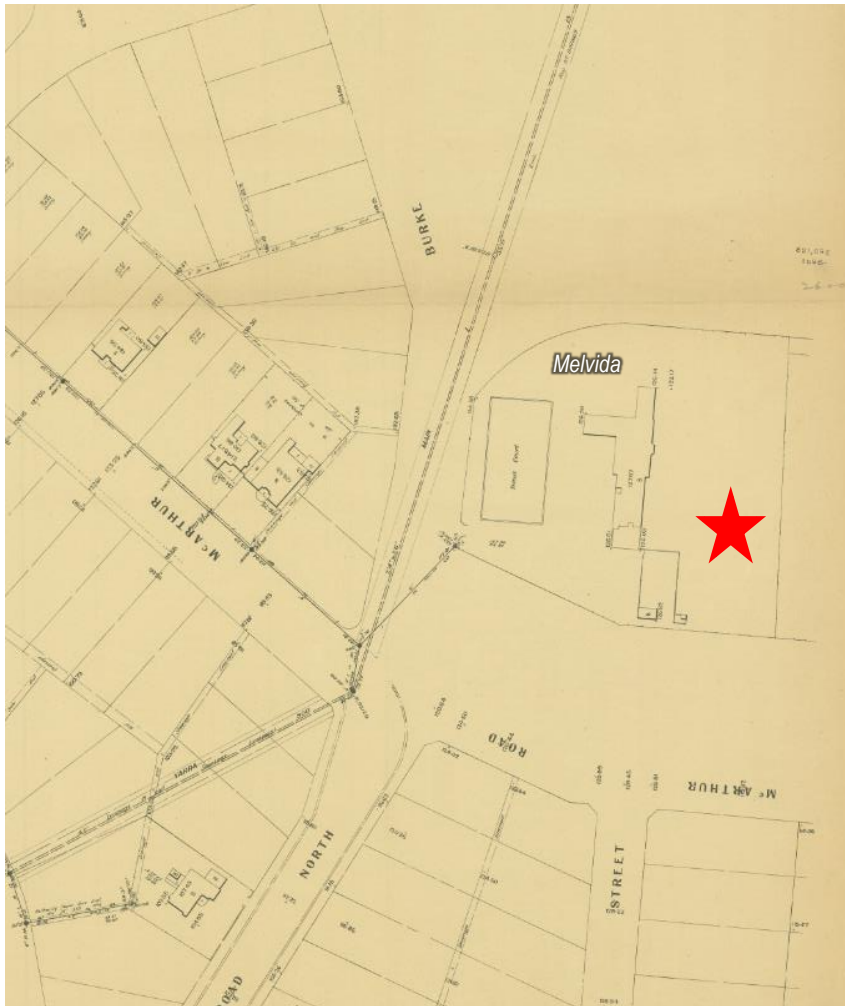
²¹ 'Incendiarism', *Australasian*, 15 April 1865, p6

²² Certificate of Title, vol 2142, folio 233

²³ Certificate of Title, vol 5435, folio 947

On 22 April 1940, Ernest Alfred Watts acquired a nearly 1-hectare parcel, which included the subject land.²⁴ On the same day, close to half an acre to the east on The Boulevard was also transferred to Mabel, his wife.²⁵ Their house at what is now 3 Quandolan Close – initially known as *Melvida* and later as *Quandolan*²⁶ – may have been constructed by that time. Some six months prior, the Watts had been living in Kew in 1939,²⁷ but were residing on Burke Road North, Ivanhoe by 1942.²⁸ Watts was one of Melbourne's leading builder, undertaking several office buildings in the CBD and other major construction projects, and had been appointed president of the Master Builders Association in 1938.²⁹

A 1941 MMBW plan for the area depicts *Melvida/Quandolan* soon after construction on its large holding. The subject place is shown as vacant, similar to much of the surrounding area. A comparable circumstance is also evident in a 1945 aerial.³⁰ In 1951, a small sliver from the parcel of land owned by Mabel on The Boulevard was transferred to *Melvida* and shortly afterwards sold.³¹ This narrow strip of land relates to the eastern edge of the subject property.



MMBW detail plan no. 2600, dated 1941

Red star indicates the approximate location of subject place relative to *Melvida*

(Source: SLV)

²⁴ Certificate of Title, vol 6438, folio 894

²⁵ Certificate of Title, vol 6438, folio 895. Most of this land was sold in 1950 and relates to 365-375 The Boulevard.

²⁶ The house was referred to as *Melvida* by 1945 ('Garden Fete at Ivanhoe', *Herald*, 15 March 1945, p11) and *Quandolan* by 1965 on a Certificate of Title (vol 8416, folio 603)

²⁷ 'Engagement announced at Party', *Age*, 11 September 1939, p3; *Sands & McDougall's Directory of Victoria*, 1940, p1971. Watts was listed at 1291 Burke Road, Kew

²⁸ *Sands & McDougall's Directory of Victoria*, 1942, p439

²⁹ 'Personal', *Herald*, 20 July 1938, p12

³⁰ Adastra Airways, Aerial survey of Victoria, Ringwood, 849a1b, The University of Melbourne

³¹ Certificate of Title, vol 7736, folio 040

A 1954 aerial photograph shows the extent of the planting and gardens areas of *Melvida/Quandolan* by this time, with the subject place comprising part of a treed rear garden. The east side of Burke Road North was still in an embryonic phase, including the nearby section of McArthur Road. To the east of *Melvida/Quandolan* on The Boulevard, however, a well-established estate had developed.



1954 aerial photograph

The appropriate location of the subject place, then part of *Melvida/Quandolan* garden, is circled in dashed red
(Source: Landata, Project 174, Run 15, Frame 74)

Watts retained *Melvida/Quandolan* until 1955 when it was transferred to Davies Coop & Co Ltd. Six years later, a company, Dovers P/L of Drewery Lane, acquired the property.³² In 1963, Dovers undertook a seven-lot subdivision, establishing Quandolan Close. Their subdivision included two lots on Burke Road North and five lots to Quandolan Close.³³ The pre-existing house (Lot 3) became 3 Quandolan Close.

The subject place was identified as Lot 6 and, in 1965, sold to Donald Henry Trescowthick, a noted Melbourne businessman and philanthropist, and his wife, who were then the occupants of *Quandolan* (at that point, 46-50 Burke Road North). Ownership of the vacant land changed twice more before James William Hillard, a company director of 10 Turner Street, Pascoe Vale, acquired it in November 1967.³⁴

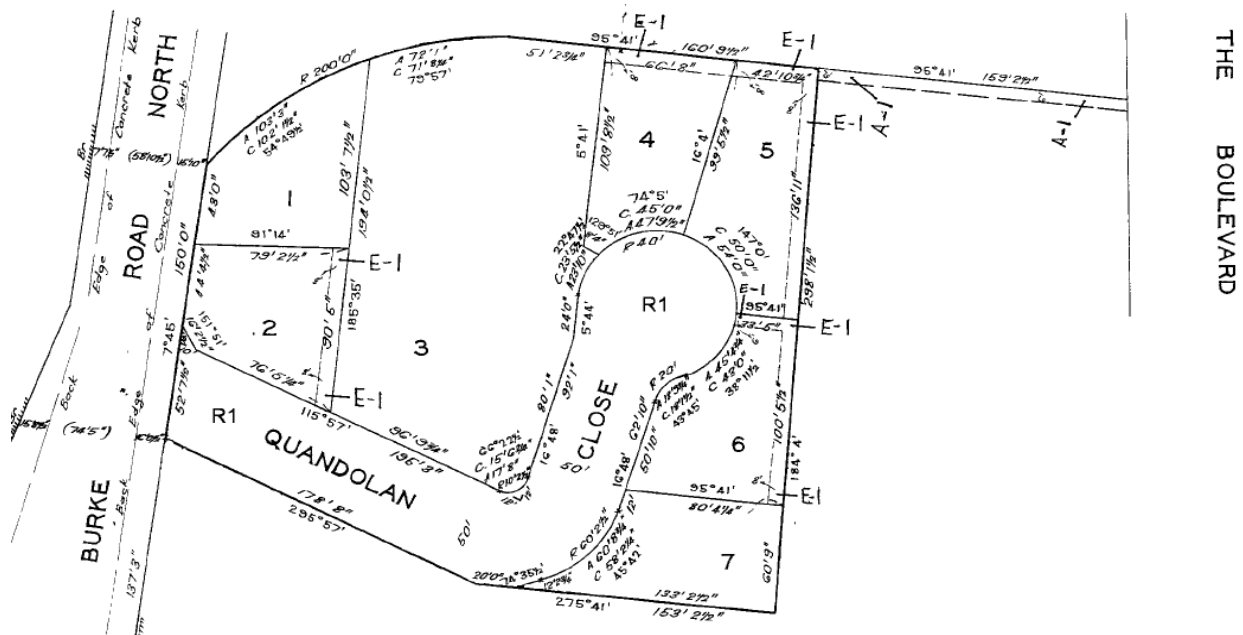
Presumably, the Hilliard acquired the site intending to erect a distinctive, architect-designed house. For only a few months after their acquisition, in January 1968, the practice he had engaged, Smith & Tracey, had prepared a perspective for a new residence. This drawing largely accords with *Hilliard House*, showing most of its notable features, such as its L-shaped

³² Certificate of Title, vol 7736, folio 040

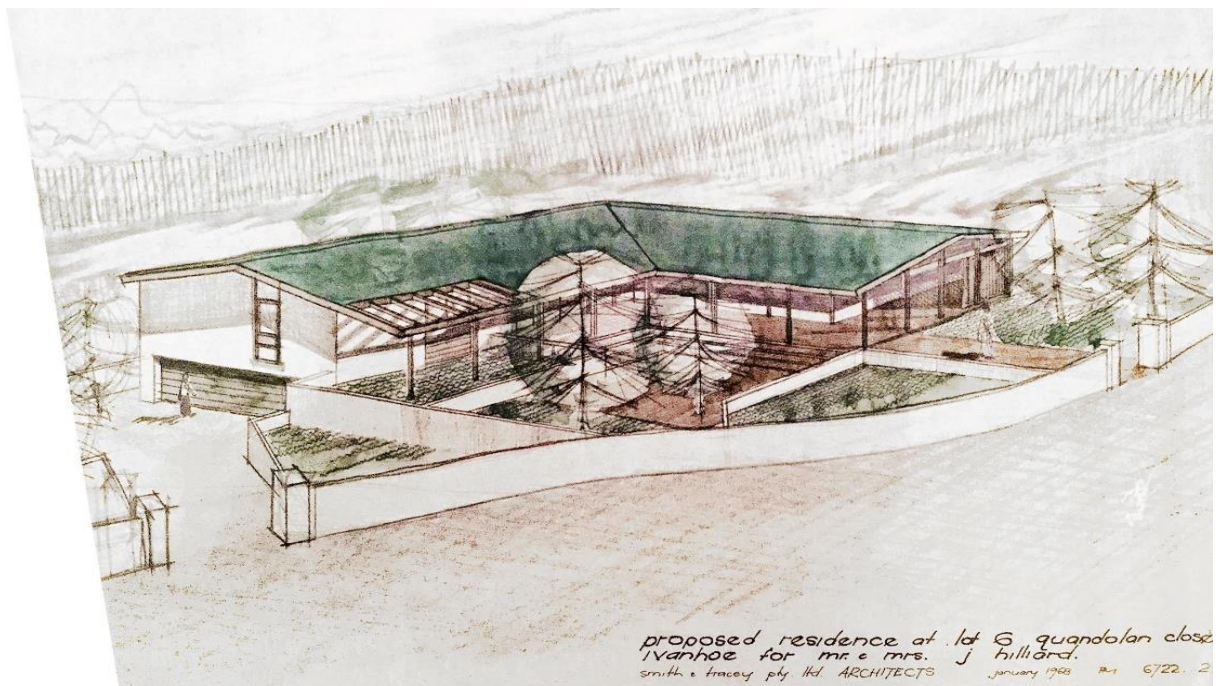
³³ Landata, LP56977

³⁴ Certificate of Title, vol 8416, folio 603

configuration, orientation, podium and broad roof with pergola cut-out. The principal difference is that a garage was proposed to the lower level, which later became a rumpus room with a separate carport included to the front.



1963 subdivision plan for Quandalan Close by Dovers P/L
(Source: Landata, LP56977)



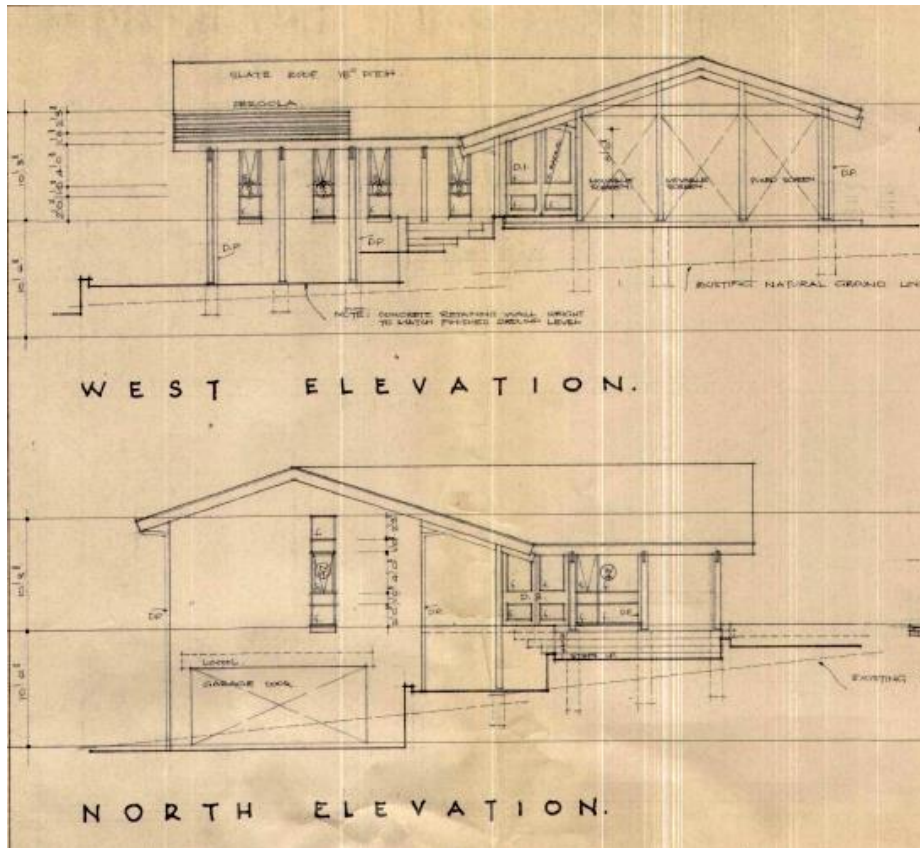
Perspective drawing, dated January 1969

(Source: Built Heritage Pty Ltd, 'Smith & Tracey', *Dictionary of Unsung Architects*, www.builtheritage.com.au/dua_smithtracey.html)

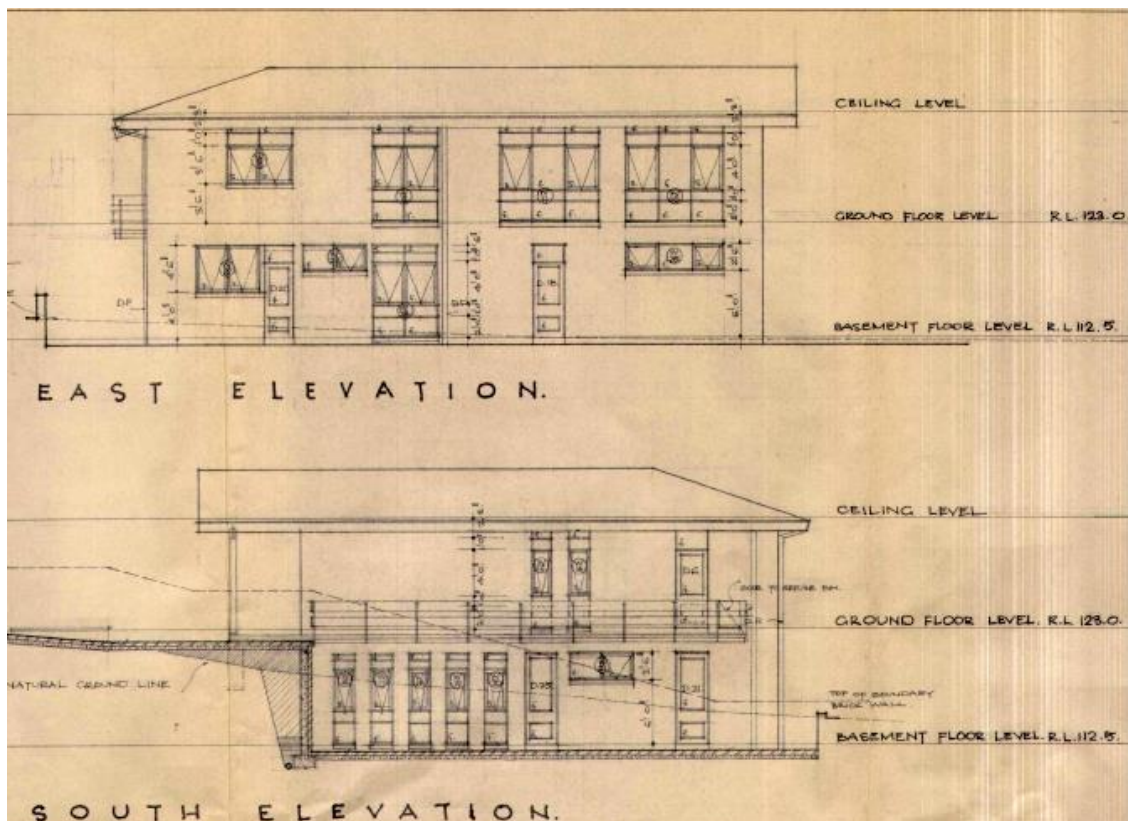
A set of drawings, mostly dated June 1968, were approved by the City of Heidelberg in August 1968. The specification of June 1968 provides details of the high-quality or salvaged materials employed in the building, including pressed red bricks, all bagged externally, Western Red Cedar window frames, second-hand slate with mitred ridges, and copper gutters (concealed) and downpipes.³⁵

³⁵

City of Heidelberg Building File, *Specification* dated June 1968, pp7, 13, 17



West and north elevations of *Hilliard House*, Smith & Tracey, dated 1968
(Source: City of Heidelberg Building File)



East and South elevations of *Hilliard House*, Smith & Tracey, dated 1968
(Source: City of Heidelberg Building File)

An aerial photograph dated January 1969 suggests that *Hilliard House* was then under construction.³⁶ It had been completed by at least the following year, as James Hilliard and his wife were listed at the site in the 1970 electoral roll.³⁷ *Hilliard House* was the last residence to be constructed in Quandalon Close.³⁸

Born in Brunswick, James Hilliard only lived in the house for a few years before dying at age 66 in April 1973.³⁹ He was survived by his wife, Effie May (Bunty) and their two children – Geoffrey and Anita (Mrs Colliver).⁴⁰ James had married Effie Pearce (1909-90) in 1933.⁴¹

Hilliard had a long career as a timber merchant, only having retired in 1972.⁴² According to his probate, Hilliard held extensive shares in two companies, both of which were registered in Sussex Street, Coburg – the Sussex Timber & Trading Company P/L and Hilliard Holdings P/L. He also owned three racehorses (Yew, Red Light, Ideal Show) and two unnamed yearlings. In 1973, the *Hilliard House* was valued at \$45,000.⁴³

The property was transferred to his widow in September 1974, who retained it for another twelve years.⁴⁴ When the property was offered for sale in 1986, it was advertised as a 'Distinctive Masterpiece of Top Quality':

Huge rooms with vaulted redwood timber lined ceilings and tall walls of glass overlooking beautifully landscaped garden with large areas of brick paved verandahs and terraces. When this magnificent residence was constructed no expense was spared to ensure this masterpiece was of top quality and its fastidious owners have continued to maintain this standard.⁴⁵

Smith & Tracey

Daniel Noel Tracey (1916-92) and Desmond Francis Smith (1918-2003), who studied at the Melbourne University Architectural Atelier and were active Catholics, formed a partnership in 1948.⁴⁶ By 1950, they were undertaking projects for the Catholic Church, from whom they gained many commissions over the years, with an early example being a modest church/school at a rural settlement in Tynong North.⁴⁷

In 1952 the practice became Smith, Tracey, Lyon & Brock with the inclusion of two graduates from the Geelong Institute of Technology – Eric Lyon (1918-2006) and Leslie Thomas Brock (1920-2004). They gained a profile undertaking various projects for the Catholic Church, all reflecting a contemporary modernist aesthetic. Although less recognised for their residential commissions,⁴⁸ several examples were discussed in newspapers over the 1950s and 1960s. From the illustrated examples, the firm held a preference for low-pitched roof forms – either a broad gable or a skillion – and was receiving commissions from clients in 'progressive' suburbs where contemporary design was favoured (Beaumaris, Blackburn, Burwood).⁴⁹

About 1959, with the departure of Lyon and Brock, the practice name reverted to Smith & Tracey. The 1960s was a particularly productive period for the office, particularly in regard to new church designs instigated by the liturgical reforms of the Second Vatican Council (1962-63). During the decade, they were also responsible for several tenpin bowling alleys. Both original principals retired during the 1990s, however, the firm continues, initially under Gerard Smith, Desmond's son.⁵⁰ The domed Ukrainian Church of SS *Peter and Paul* in North Melbourne of 1963 is their most widely recognised design.

³⁶ Landata, Project no 754, Run 2, Frame 154

³⁷ Electoral Role, Division of Batman, Subdivision of Ivanhoe, 1970, p90

³⁸ *Sands & McDougall's Directory of Victoria*, 1970, p175

³⁹ Death Certificate, BDMV, registration 9418/1973

⁴⁰ 'Obituary', *Age*, 27 April 1973, p34

⁴¹ Marriage Certificate, BDMV, registration 4991/1933; Death Certificate, BDMV, registration 15613/1990

⁴² Tony Kennedy, 'Bookmakers blitzed on bets records', *Age*, 31 July 1972, p21. In this article about the large bets Hilliard placed on his horse, Yew, he is referred to as Mr Jim Hilliard.

⁴³ Probate for J W Hilliard (PROV, VPRS28, P6, Unit 415). Hilliard Holdings was liquidated in 1991.

⁴⁴ Certificate of Title, vol 8416, folio 603

⁴⁵ 'Advertisement'. *Age*, 29 November 1986, p75. NB – a photograph of *Hilliard House*'s frontage was included with the advertisement but the reproduction is poor.

⁴⁶ Simon Reeves, 'Smith & Tracey', in Philip Goad and Julie Willis, *The Encyclopedia of Australian Architecture*, Cambridge University Press, 2012, pp636-7

⁴⁷ 'Yarra Bank Meeting opens with Rosary', *Advocate*, 14 September 1950, p18

⁴⁸ Reeves, 'Smith & Tracey', p637

⁴⁹ For instance: *Argus*, 6 August 1953, p11; *Herald*, 16 October 1953, p11; *Argus*, 17 August 1956, p8; *Argus*, 26 October 1956, p8; and *Argus*, 9 November 1956, p8

⁵⁰ Reeves, 'Smith & Tracey', p637

Thematic Context

Context, *Banyule Thematic Environmental History*, October 2018:

- Theme 5: Suburban development

See also Allom Lovell & Associates, *Banyule Heritage Place Study: An Urban History*, vol 1, July 1999:

- 6.4 Post-War Residential Development

Comparative Analysis

An array of architect-designed modernist houses are included in the Schedule to the Heritage Overlay for Banyule. Most originate in the 1950s and reflect the multiplying version of mid-century modernism. The dominant influence of the International Style is prevalent, particularly its preference for rectangular footprints, cuboid forms and stripped-down aesthetic; for instance, 10 Alexandra Street, Greensborough (HO136) by Moore and Hammond, 1957. Others reveal the period's growing interest in the modular derivation of the plan, with steel or timber framing and lightweight panelling and bands of glazing. A key example of specific geometry is the 1954 *Snelleman House* (HO36 + VHR H2282) in Ivanhoe East by architects Peter and Dione McIntyre, often referred to as the 'Coil House'.

Only two individual houses constructed in the 1960s are affected by a HO in the municipality, along with several in the Elliston Estate (HO92), though a few are recommended for listing as part of this Study. No other postwar house in the municipality, listed or otherwise, exhibits such a pronounced influence of Japanese or Asian architecture as the *Hilliard House*. In this regard, the subject place is unique. In other respects, its design reflects more common but still progressive contemporary design interests, such as the material palette of slate roofs, bagged walls, and stained timber linings, and the continuity of the materiality between the interior and exterior.

- *Williams House*, 4 Glenard Drive, Eaglemont (HO146) – an 'aggressive play of clinker brick walls and hefty roof planes edged by deep-facias of stained timber', built in 1963 to a design by noted organic architect, Charles Duncan.⁵¹ It was later the recipient of the RIAA Victoria Architecture Medal (1965) and consists of a series of overlapping volumes with stepped flat roofs and extensive window walls. While displaying a more robust external palette, there are a similar use of stained, timber-lined ceilings that are continuous between the exterior and interior.
- *Featherston House*, 22 The Boulevard, Ivanhoe (HO65) – designed by Robin Boyd in 1968 for Grant and Mary Featherstone, notable industrial and furniture designers, it received a posthumous citation in the RIAA (Victoria) awards of 1972. This iconic house of tan brick with reinforced concrete floors is defined by a series of elevated platforms to a large 'garden room' featuring a full, double-height window wall to the rear. From the street, it has an unassuming presence, with a garage effectively screening it.

Collectively, these varied examples of modernism provide insight into the forces of modernity that shaped the district following the Second World War, particularly shifting sociocultural and economic factors and the willingness of some residents to interact with then unconventional design culture and novel lifestyle patterns.

Intactness

Intact

Previous Assessment

- RBA Architects + Conservation Consultants, *Banyule Heritage Study 2020: Stage 1 report*, Banyule City Council, August 2020 – High priority, recommended for Stage 2

Heritage Overlay Schedule Controls

External Paint Controls	Yes (white-painted brick walls and stained timber)
Internal Alteration Controls	Yes (timber ceiling to living room)
Tree Controls	No
Outbuildings and/or fences	Yes (front fence)

⁵¹ Cross-Section, The University of Melbourne Department of Architecture, issue no 142, 1 August 1964, np

Extent of Heritage Overlay

The proposed extent of the heritage overlay is outlined approximately below.



Recommended extent of heritage overlay
(Source: Nearmap, March 2021)