

Architectural Projects¹

1759 – Willoughby City Council
Heritage Study Review
August 2018

1759 – WILLOUGHBY CITY COUNCIL – HERITAGE STUDY REVIEW

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01	10.04.2018	Draft	Elizabeth Gibson Associate, Senior Consultant	Jennifer Hill Director, Registered Architect 4811
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1. INTRODUCTION

1.1. BACKGROUND

Architectural Projects were commissioned by Willoughby City Council to prepare this Review in November 2017.

Council has undertaken a number of heritage studies in the past, including:

- Chatswood Area Heritage Study Report, 1982 (Max Kelly and Terry Kass)
- Willoughby Heritage Study, inventory sheets 1986, final report 1989 (Jonathan Falk Planning Consultants and Rodney Jensen & Associates)
- A Review of Proposed Heritage Listings in the City of Willoughby, 1996 (Robert A Moore)

These studies provided the basis of most of the existing heritage items listed under Willoughby Local Environmental Plan WLEP2012.

The philosophical basis for this review is The Burra Charter: The Australian ICOMOS Charter for Places of Cultural Significance 1999 which informs and guide the processes of assessing significance and developing conservation policy.

Assessment of significance follows the “NSW Heritage Assessment Procedure”, and the accompanying “Criteria for Assessing the Heritage Significance of an Item”. This standard includes four criteria to assess the nature of significance (historical, aesthetic, technical/research and social) and two degree criteria (representativeness and rarity), with other criteria also used to qualify the nature of significance (including intactness, seminal and climactic) The NSW Heritage Manual – Heritage Assessments Guidelines has been used as a basis for the review methodology.

1.2. DEFINITION OF THE STUDY SCOPE

The review consists of two parts:

Part 1: Research and an assessment of the heritage significance of 13 properties, including integrity and merit as a possible local heritage item, with a recommendation as to whether the property should be listed in WLEP 2012.

- 8 The Bulwark, Castlecrag
- 14 The Tor Walk, Castlecrag
- 78 Hawthorne Avenue, Chatswood
- 11 Padulla Place, Castlecove
- 14 Morella Place, Castlecove
- 1a North Arm Road, Middle Cove
- 15 The Quarterdeck, Middle Cove
- 13 The Citadel, Castlecrag
- 2 The Tor Walk, Castlecrag
- 8 First Avenue, Willoughby
- National Acoustic Laboratory,
- 88 Penshurst Street, Willoughby
- 9 Centennial Avenue, West Chatswood

Part 2: Advice about inclusion of particular streets in local Conservation Areas.

- Eddy Road / De Villiers Ave, Chatswood
- Artarmon Conservation Area – re-inclusion of Drake, Hawkins and Brand Streets

1.3. METHODOLOGY

Assessment of the heritage significance of properties listed under Part 1 above:

1. Examine each property using research and analysis of both primary documentary sources and physical evidence on site.
2. Confer with owners to ascertain any information they may have concerning the property.
3. Assess and analyse the possible heritage significance of each property using the Burra Charter and its guidelines and the NSW State Heritage Register assessment criteria.
4. Assess and take into consideration the significance of each property against the fabric and integrity of other comparable properties in Willoughby City that are protected as heritage items and/or properties located within the heritage conservation areas.
5. Make a recommendation on the suitability or otherwise of each property to be listed as a heritage item under the draft WLEP 2012. For those properties recommended, the consultants shall develop a comprehensive statement of the heritage significance for each within its local and state context using the NSW heritage manual guidelines.

Assessment of merit for Conservation Area status for streets at Part 2:

1. Examine each street using research and analysis of both primary documentary sources and physical evidence on site, including a heritage assessment of each property as to its contribution to the heritage streetscape.
2. Review any previous decisions in relation the merit of these streets for Conservation Area status.

1.4. LIMITATIONS

Access to individual sites was arranged with owners where they could be contacted and were amenable to the consultants visiting the site. Access was given to Council records. No physical intervention was undertaken to prepare this report. No historical archaeological work was commissioned for the report.

1.5. IDENTIFICATION OF AUTHORS

The report has been prepared by a team consisting of the following key members:

Jennifer Hill – Architectural Projects Pty Ltd – Heritage Architect
 Elizabeth Gibson – Architectural Projects Pty Ltd – Heritage Architect
 Melisa Mu – Architectural Projects Pty Ltd – Administration
 Susan MacPherson – Architectural Projects Pty Ltd –Administration
 Alice L’Anson – Architectural Projects Pty Ltd – Administration

1.6. ACKNOWLEDGMENTS

Willoughby City Council – Norma Shankie-Williams, Elizabeth Fink, Ian Arnott, Jane Hosie, Jane Gibson,
 Violeta Tasevska, Ken Shelston
 Australian Institute of Architects- Sacha Garner
 Willoughby City Council Archives
 Jennifer Harvey, Kathie Reith

Information searches have occurred with the following organisations:

The Mitchell Library

Sands Sydney Directories

The NSW Land Titles Office

Commonwealth archives

TROVE National Library of Australia

Australian Heritage Council

National Trust of Australia (NSW)

Heritage Council of NSW

NSW State Heritage Inventory

Australian Institute of Architects (AIA) Twentieth Century Heritage Inventory

Ku-ring-gai Historical Society

2. BUILDINGS

2.1. GOWING HOUSE BY GRUZMAN

Building Name

Gowing House

Address

8A The Bulwark, Castlecrag

Designer/Architect

Neville Gruzman

Year

1969

History

The application for a new dwelling at 8A The Bulwark for J. Gowing Esq was submitted by Gruzman Architects, Town Planners and Landscape Architects, with Wargon Chapman and Associates Engineers in February 1970.

Plans were drawn by George Guest (assistant architect) and dated March- November 1969. The two-storey reinforced concrete building was to be concrete rendered with a 'built up' flat roof, and the estimated cost of construction was \$150,000. The building was planned to follow the dramatic topography of the site with a portion of the building cantilevered over the escarpment. The plans show an extensive entrance court accessing a garage and lobby/gallery. The garage accesses a third court and the utility spine which aligns with the southern boundary containing a workshop, bathroom, utility, galley kitchen and pantry. The Lobby and gallery also form a spine on the north side, accessing a large living/dining room with bar/stair in the centre and flanked by a court and terrace. The gallery also gives access to a pair of bedrooms, symmetrically arranged, each with a linear dressing room ensuite and terrace. At the lower level are leisure room with a terrace and utility areas. Provision for a future bedroom with bathroom and dressing room is indicated on the plan. Elevations reveal strongly contrasting deep horizontal fascia with tapered eaves hovering over massive masonry vertical elements, stepping down the slope. The plans were approved in May 1970. An addendum was made amending original plans and specification deleting glass wall at lower level, deleting stainless steel linings and deleting terrazzo to the lower floor.

In 1973, the construction was amended to be at one level to accommodate the owner J.P. Gowing who had suffered a severe stroke, and application to occupy the building was made.

In 2012 a DA was submitted by Hi Craft Home Improvements for Mr and Mrs Edwards for an Atrium to the rear of the dwelling over the terrace. Standard details for an attached patio cover with polycarbonate roofing to standard detail were approved in 2013.

Description

Attempts to arrange a site inspection were unsuccessful and therefore the following description relies on published descriptions of the building, photographs, Willoughby City Council and property files, supplements by external site photos.

The house is located on the battle-axe block, with the house located to the south on a rock ledge overlooking Middle Harbour. It can be viewed from Northbridge Baths appearing as a white fortress on the rock. The building responds to the dramatic topography of the site with strong horizontal and vertical elements and a cantilever over the escarpment. The vertical elements extend and integrate into the rock below.

It is two storey concrete building with render finishes and a flat roof constructed of built up roofing with membranes, asphalt and roofing gravel. The parasol roof with deep horizontal stainless steel fascias and tapered eaves hover over the massive masonry vertical elements, supported by four stainless steel columns.

The plan occupies the width of the block with minimal setbacks to the side, creating a generous entry court. The plan is distinguished by the lobby spine expressed as two vertical elements in contrast to the horizontal form of the glazed living area. The spine creates a pinwheel plan affect partly stabilized by the second ensuite. The living areas let the outside in, with walls and mirrors used to reflect the landscape. Illuminated elements provide a theatrical experience. The Lobby entry defined by a cantilever hood provides access to a gallery which forms the spine on the north side, dividing the space and is terminated in a cascading white terrazzo stair. The spine accesses a large living/dining room with bar flanked by a court and terrace. The Lobby gallery also gives access to a pair of bedrooms, symmetrically arranged, each with a linear dressing room ensuite and terrace. The dressing area to the south is paired by the stair. At the lower level, there is a leisure room with a terrace and utility areas. The stair and study continue the vertical shapes.

The garage accesses a third court and the utility spine which aligns with the southern boundary containing a workshop, bathroom, utility, galley kitchen and pantry.

The drawings indicate that the 2013 atrium disrupts the carefully controlled profile of the original design, but leaves the original roof intact and is therefore reversible.

Ben Gerstel described the house in October 2014:

"The approach to the house is via a large gravelled forecourt with a koi pond. As you pass through the paired front doors you are greeted by brightness as every surface is white. The wide entry hallway is lit from above by a white perspex translucent skylight which runs its whole length. This was designed to be a gallery of art for the original owners. The walls are white and the floor is of white terrazzo tiles. At the end of the hallway the skylight appears to become a window and terrazzo open tread stairs descend to the lower level. This hallway is the spine of the house with the various spaces of the house branching off. To the left are the living and dining areas, a bar, and the kitchen and laundry spaces. The living room is a very tranquil space with huge walls of glass on each side. These glass walls are so large that they had to be craned in. To the north side of the living room is a heavily vegetated courtyard and to the south is a large covered terrace (originally open) with extensive views to The Spit and Northbridge. Downstairs are a large informal living room, bedrooms, a sewing room, study, bathrooms and a small terrace. The rooms vary in width with the primary spaces – the living, dining and bedroom spaces – being large, while the kitchen, ensuite bathrooms and walk-in wardrobes are long and narrow. Previously, to contrast with the whiteness of the house, colour was used liberally. There were pink stipple painted ceilings, magenta coloured walls and even a purplish khaki was used. These colours were present when the current owners moved in but it is not known if they were part of Gruzman's original colour scheme. Many elements of the house have been purpose designed and made especially for it

including framing of the glazing, the lighting, and built-in furniture. The windows and doors are framed in stainless steel with purpose designed solid stainless steel handles. Some windows have adjustable external stainless steel louvres. The windows vary in size, some being placed to frame specific views. Lighting has been designed to be discrete with no obvious light fittings. Instead lights are placed behind white perspex panels which then feature as strips of white light. The dominant roof of the house is flat with a deep splayed fascia clad in stainless steel. It is supported only by four stainless steel columns.” (Gerstel, Ben, ‘8 The Bulwark, The Houses of Castlecrag’. The Crag, October 2014, p5)

Philip Goad described the 1969 Gowing House as “a silver pavilion atop the most massive white man made rampart. It glows in the dark. It is like Bruno Taut’s crystal architecture, with an interior of undeniable chic and a car-court of glamorously palatial dimensions... A parasol roof with upturned stainless steel eaves floats over the dining and living rooms and major bedrooms.” These eaves serve to reflect northern light into the living areas. ...The outer buttresses are punctuated by apparently cranky shaped windows designed to capture special views from within the ... service blocks. The skylit gallery runs the length of the house and drops away at its end to a cascade of white terrazzo steps.” (Gruzman: an architect and his city / Neville Gruzman, Philip Goad, 2006), Fishermans Bend, Vic.: Craftsman House, 2006)

Comparative Analysis

The work dates from the mid-late career of architect Neville Gruzman.

Neville Gruzman was one of Sydney's significant independent architects from the 1950s to the 1980s. He was inspired by traditional Japanese architecture and landscape design, and the organic design principles of American modernist Frank Lloyd Wright. (Davina Jackson, 2015.) Architecture and Arts in October 1962 described Gruzman as “one of the most important to emerge during this post war period”, and in 2006, Professor James Weirick declared that Neville Gruzman was “the finest house designer in Sydney”. Gruzman and his works are well known. A commemorative exhibition devoted to Gruzman’s work was held at the RAIA NSW Chapter in 1983, and another retrospective in 1992 at the Rex Irwin Gallery in Sydney. The Gowing House was featured by Goad and Gruzman in the 2006 publication “Gruzman: an architect and his city”.

Gruzman’s work did not consistently adhere to any identified style or school of architecture. Each project responded to its site and client with its own architectural solutions. There is great diversity across his body of work however there is also commonality. Bruce Rickard noted beautiful spatial flow, great northern light, and exquisite detailing of his houses. Sunlight and privacy were driving forces. (Karen McCartney). Peter Watts also noted an element of Hollywood glamour in a Gruzman House. “Mirrors and glossy white walls capture reflections and shimmers of movement. While the living rooms take the outside in and seem to want to confidently embrace it...there is also introverted space...the mirrored room/cabinet where spatial and theatrical deception offer magic and instantaneous architectural theatre.” (Goad)

Other Gruzman Houses of note in Willoughby LGA are the Goodman House of 1956 at The Quarterdeck (17 North Arm Rd) , Middle Cove (listed on WLEP) and the Holland House 31 Rembrandt Drive Middle Cove, 1961. Drawings for the Baudish House Middle Cove, 1962, are held in the State Library. Two other houses are the Taylor House Chatswood, 1967, and Selinger House Middle Cove, 1983.

Of the houses designed by Gruzman with statutory heritage listings, the Goodman House at Middle Cove, 6 Ruby St Mosman, 15 Collins Rd St Ives, 36 Banks Avenue North Turramurra, 104 Burns Road Wahroonga and the Chadwick House in Forestville, designed in 1961 are listed at the local level.

Comparison of the Gowing House with other Gruzman houses highlights the individuality of the design solution for each project. Key aspects of Gruzman's work are evident in this house notably the responsiveness to the site, a carefully considered spatial flow with thought to privacy and light, exquisite detailing, and a touch of 'Hollywood glamour'.

Other: - Owners information/councils

At the time of the inspections, the owner was unavailable due to illness. The site was viewed from the street and general area only.

Assessment of Significance

Designed by prominent Sydney architect Neville Gruzman in 1969, the Gowing House retains a high degree of historical significance as one of Gruzman's best houses and is highly regarded as an outstanding work of architecture by the architectural profession.

A significant work of an important Australian architect, the significance of the Gowing House in Gruzman's body of work is acknowledged by its inclusion in the 2006 monograph "Gruzman: an architect and his city". The house demonstrates Neville Gruzman's contribution to the continuing development of residential design.

The building has high aesthetic values as a highly sophisticated, inventive and original response to the site, combining modernism with Wrightian organic architecture. The house demonstrates exceptional innovative contemporary design and exquisite detailing.
Representative of a late 20thC modernist house in Willoughby.

The evidence indicates that the Gruzman house remains intact, despite 2013 approved additions.

Recommendation

That Council proceed with heritage listing of 8A The Bulwark, Castlecrag.

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Images

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.1.1	2006	Gowing House by Gruzman - Ground floor plan	Goad
2.1.2	2006	Gowing House by Gruzman - Sections	Goad
2.1.3	2006	Gowing House by Gruzman - South dressing and stair	Goad
2.1.4	2006	Gowing House by Gruzman - South elevation	Goad
2.1.5	2006	Gowing House by Gruzman - North entry court	Goad
2.1.6	2006	Gowing House by Gruzman - Living room	Goad
2.1.7	2006	Gowing House by Gruzman - East terrace	Goad
2.1.8	2006	Gowing House by Gruzman - South view from water	Goad
2.1.9	2006	Gowing House by Gruzman - Corridor	Goad
2.1.10	2006	Gowing House by Gruzman - Dining	Goad
2.1.11	2006	Gowing House by Gruzman - Living	Goad
2.1.12	2006	Gowing House by Gruzman - Gap between south stair and ensuite	Goad

Figure no. 2.1.1 | 2006 | Gowing House by Gruzman - Ground floor plan | Goad

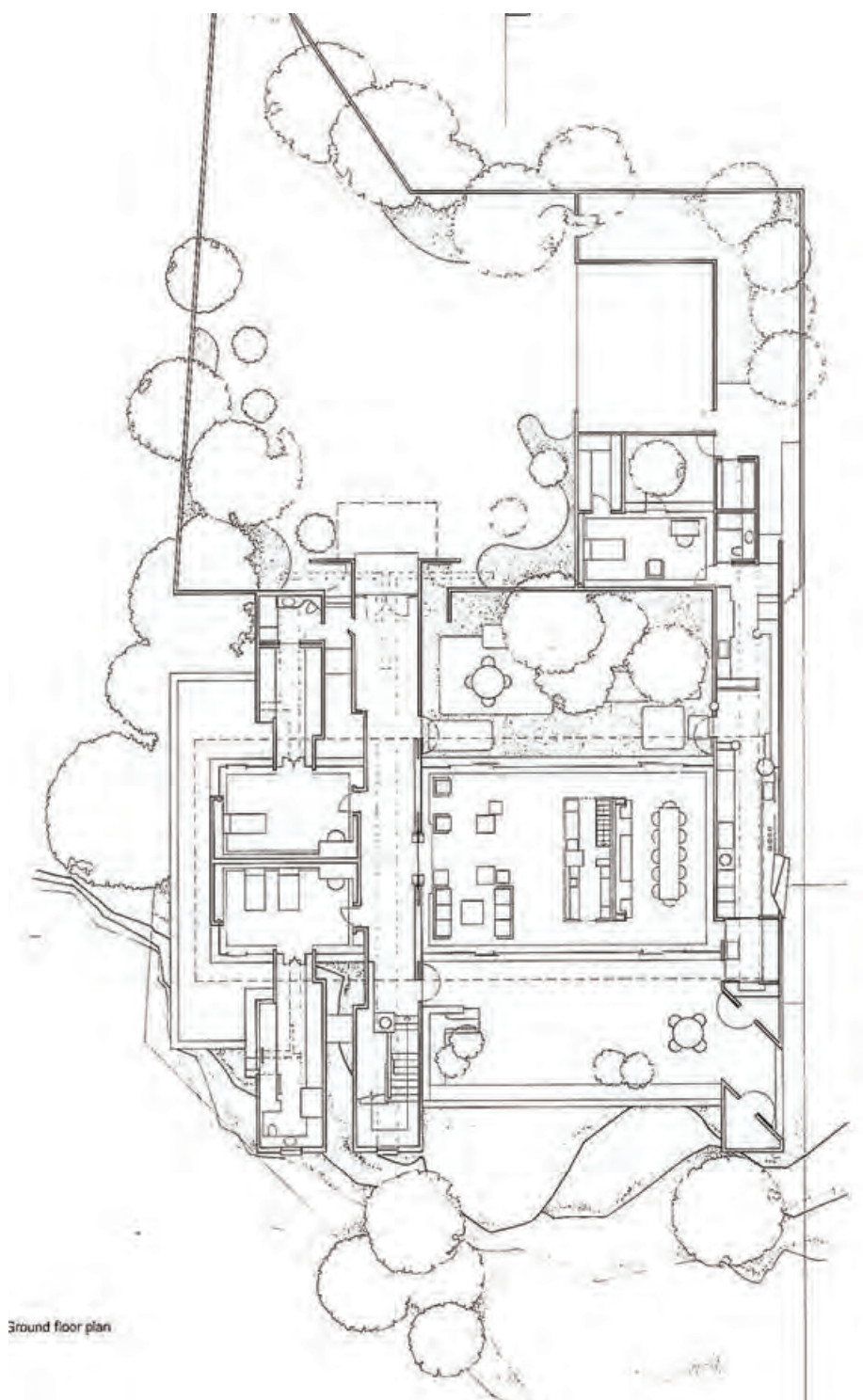


Figure no. 2.1.2 | 2006

Gowing House by Gruzman - Sections

Goad

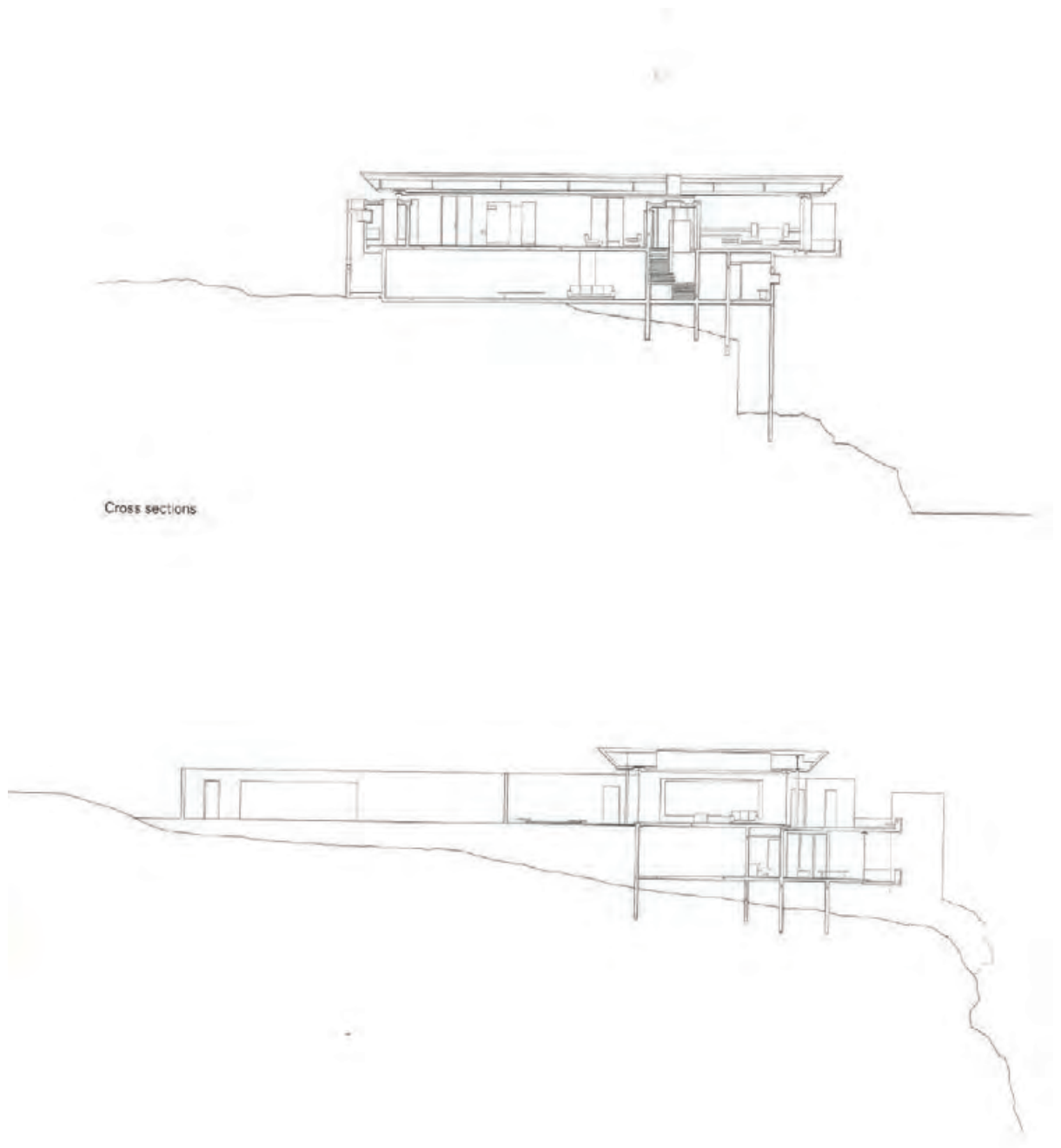


Figure no. 2.1.3 | 2006

Gowing House by Gruzman - South dressing and stair

Goad



Figure no. 2.1.4 | 2006

Gowing House by Gruzman - South elevation

Goad



Figure no. 2.1.5 | 2006

Gowing House by Gruzman - North entry court

Goad



Figure no. 2.1.6 | 2006

Gowing House by Gruzman - Living room terrace

Goad



Figure no. 2.1.7 | 2006

Gowing House by Gruzman - East terrace

Goad



Figure no. 2.1.8 | 2006

Gowing House by Gruzman - South view from water

Goad



Figure no. 2.1.9 | 2006

Gowing House by Gruzman - Corridor

Goad



Figure no. 2.1.10 | 2006

Gowing House by Gruzman - Dining

Goad



Figure no. 2.1.11 | 2006

Gowing House by Gruzman - Living

Goad



Figure no. 2.1.12 | 2006

Gowing House by Gruzman - Gap between south stair and ensuite

Goad



2.2. ELOUERA BY CASTLEDEN

Building Name

Elouera, Toonburra, Corella

Address

9 Centennial Avenue, West Chatswood

Designer/Architect

FG Castleden

Year

1896

History

The subject land was part of Isaac Nichols' 'Kings Plains', a property comprising 200 acres.

The alluvial soils along the eastern banks of the Lane Cove River between Blue Gum Creek & Swaines Creek were developed as orchards by the Jenkins & Fuller families, descendants of William Henry in the mid nineteenth century. A portion of Nichols' Estate bound by Centennial Avenue, Gordon Road (Pacific Highway), Fullers Road and orchardist William J Fathers 13 acres to the west became Mrs Fuller's estate.

Centennial Avenue was known as Fathers Road, until 1888 when the name was changed to mark the Centenary of European Settlement in Australia. Sands directories show the first occupant of Centennial Avenue (then Fathers Rd) was AC Fathers in 1888. The following year, John Gravell and AC Fathers are listed. Land on the south of Centennial Avenue was subdivided and developed first as the North Shore Railway Estate in 1889.

The impact of the opening of the Railway Station at Chatswood in 1890, and the extension of the railway to Milsons Point in 1893 is also evident in the Sands directories. In 1893 when pioneer settlers Fathers and Gravell are joined by gentlemen William Jenkins at "Keirawarra", John de Villiers Lamb at "Maroombah", and architect Frederick Castleden on the corner of Centennial and Whitton Road.

In January 1892, FG Castleden wrote to Willoughby Council stating he was building in Centennial Avenue, (Evening News, 5 January 1892, p3). In June 1892, J de V. Lamb called Willoughby Council's attention to the quality of the work in progress at Centennial Avenue (Daily Telegraph 14 June 1892 p6).

The subject site, Part Lot 63 of the Fullers Estate, was purchased by WJR Jenkins in 1896, who at that time was resident of "Keirawarra" on the south corner of Centennial and Pacific Highway.

In January 1896, the Building & Engineering Journal & Builders' News included a list of works erected during 1895, from the designs of Castleden and Lake. Three listings in Chatswood were included, the last being the subject property:

Cottage situated at Chatswood, for Mrs Huxtable.

Cottage situated at Chatswood, for G. Howarth, Esq., M.L.C.

Residence situated at Chatswood, for W. J. R. Jenkins, Esq.

This list confirms that a Residence at Chatswood, for W. J. R. Jenkins, Esq. from the designs of Castleden and Lake was under construction in 1895.

The subject house “Elouera” is first listed in the Sands Directory of 1897 (suggesting a likely date of occupation of 1896), and was initially occupied by WP Dawson.

The remainder of Fullers Estate was offered for auction sale in 1897. The advertisement shows Mr Jenkins as owner of Lot 63, which comprised the block from Jenkins to Edgar Street. By 1898, surgeon Alfred Shewen is occupying the block north of Jenkins St, and the following year F. Wright is listed at “Straletta” a two story double fronted brick residence.

Nancy Booker and Ida Bennett note that Jenkins St was named in 1898 after the early settler and orchardist Thomas Jenkins. It is possible that it was named after W. R. J. Jenkins, who had purchased and built on the corner of Jenkins and Centennial Avenue by the time of the auction sale of Fullers Estate. It has not been established that WJR Jenkins of “Elouera” has any connection to Thomas Jenkins.

WJR Jenkins JP (1839-1908) was the eldest son of William Warren Jenkins (1816-1884), and grandson of Robert Jenkins (1777-1822) of the Berkeley Estate in the Illawarra. They were a well regarded and educated family, and WJR Jenkins was active in community affairs. He was an Alderman on the Central Illawarra Shire Council for an extended period and held the position of Mayor, an official of the Courts in the Illawarra, as well as executor and trustee of the substantial Berkeley Estate, as noted in an obituary published in the Illawarra Mercury in 1908:

The Late Mr. W. J. R. Jenkins.

As briefly announced in our last issue, the death of a very old and esteemed native of Illawarra, Mr. William J. R. Jenkins, died at his residence, Chatswood, on Wednesday, August 5. For some time past the deceased gentleman had been a sufferer in health. Many years ago he was stricken down with partial paralysis, and about 14 years ago suffered a second attack. He gave up the heavy and responsible duties attaching to the trustee and executorship of the Berkeley Estate on account of failing health, and took a sea voyage to Melbourne, being carried on board, and off again on his return. About six weeks ago he was seized with a third stroke, and was speechless for a time. A final seizure took place on the Saturday preceding his death.

Mr. Jenkins was born at Berkeley in April, 1839, and resided there for many years. During that time he took an active part in municipal affairs, and occupied the mayoral chair in the Central Illawarra Council more than once. The council passed a unanimous vote of sympathy to his relatives at the last meeting as a mark of the esteem in which he was held. Mr. Jenkins married Miss Bowen, who predeceased him. He leaves two sons, Charles and Cecil, and one daughter. Mr. Jenkins was universally esteemed by all with whom he came in contact, and much sympathy has been expressed for his bereaved relatives.

Architect Frederick George Castleden lived in West Chatswood from 1891 to 1898 and c.1903-1908, a neighbour to William Jenkins, and designed a number of residences for high profile clients in the Chatswood area, in Centennial Avenue, Mowbray Road, and Pacific Highway and in Beaconsfield Road. The tender notices reveal Castleden had several residences under construction in Chatswood in the 1890's. An advertisement in the Sydney Morning Herald of April 1896 placed by Castleden invited tenders for the supply of “Bricks, open kiln and bull nosed, Marseilles roofing tiles, Hardwood, Oregon

and Kauri...to be delivered to Chatswood". (SMH, Wed 8 April 1896, p7) It is possible that this tender may relate to the house at 9 Centennial Avenue or 2 cottages in Chatswood constructed in the same period.

The RAI A Biographical information states that Castleden designed 4 houses in Centennial Ave. possibly 3 in Beaconsfield including Ismailia, the house at 6-10 Beaconsfield Rd. He was the architect for his own property at the corner of Centennial & Whitton Roads (now demolished), 9 Centennial Ave (the subject house), possibly Asteraea (later Chislehurst and now demolished), possibly 13 Centennial Ave., or the property at the corner of Dardanelles & Centennial Ave. Many Castleden designed houses have been demolished. Only No.9 Centennial Avenue and Nos. 2a, 6-10, 14 and 28 Beaconsfield Road are thought to remain.

W.R.J. Jenkins owned the property at 9 Centennial Ave from 1896, and following his death in 1908 at Elouera, the property was in the estate of W.R.J. Jenkins until 1914. The property then passed to GC Bochner, and then to John Leigh Jones from 1918-1927 and then to his wife following his death. John Leigh Jones renamed the property 'Toonburra'. In 1931, a sale of contents of Toonburra was advertised by the estate of late Mrs E Leigh-Jones. Mrs Marjory Holcombe the executrix of the estate of Mrs E Leigh Jones was the next owner 1928-1933. From 1932-35, Mr A J Benjamin owned the residence 9 Centennial Ave., Chatswood, during the time of his significant contribution to the retail development of Chatswood. The grand house reflected his important position. A garage was added during this ownership (evident in the 1943 Aerial photograph).

Mr A J Benjamin was born in London. By 1906 he had gained 30 years local experience including accountancy. Mr Benjamin became managing partner in the firm founded 20 years previously by Messrs Hill Bros. Known as; Universal Providers' since 1895. It then became known as A J Benjamin's shop or 'Benjamin's' in Victoria Ave., Chatswood. Mr A J Benjamin managed Benjamin's for 10 years, during which time the business 'flourished' & contributed to the economic development of the area. The growth of the building material branch of the business was enormous, indicating the general progress of the district. The output of 3 tons of lime per week in 1906 increased ten times that amount during WW1. In 1913 additional storage was added, windows were replaced. Stables were updated to accommodate 14 horses to deliver goods, & the company secured adjoining premises to double their size. The shop carried varied stock including an ironmongery section, for building purposes, a large drapery section, a grocery department, & the store held wine & spirit & tobacco licenses. Benjamin's remained Chatswood's own emporium until 1965 when it became Woolworths store. Its decline reflected the shift of commercial interest to the eastern side of the railway after WW11. The business had been described as 'flourishing' & was for many years the largest retail store certainly in Chatswood & probably on the lower north shore, until the arrival of Grace Bros. (Willoughby's Fifty Years 1865-1915, Lepastrier, p.88-89).

Hubert and Annie Clements were next owners of No.9, followed by Gordon Tsu-Shen Lin in 1938 until the early 1950's and the name changed a third time to 'Corella'. The 1943 aerial photograph show the original lot subdivided and houses built on the new lots. This view shows a much smaller garage. Mr Daniel Chen is first listed as owner in the rate books in 1956.

Centennial Avenue has been home to a number of Australia's most eminent politicians, including former Prime Minister Gough Whitlam (who attended 'Astreae' College in Centennial Avenue); former

Willoughby Mayor & Councillor Greg Bartels; and former leader of the NSW Liberal Party, Kerrie Chikarovsky.

Description

The site is a large irregular corner site, set in a wide tree-lined street of mostly single dwellings, with two schools and more recent medium density housing on the opposite side of the road. The house is prominently located, occupying the more elevated area of the 1,561m² site. Its siting and massing maximise the views to the west, as well as the visual impact of the house from the street. The house appears larger than its footprint of roughly 230m². A separate garage structure dating from the second half of the century is located below the house on the side street, Jenkins Street.

No. 9 Centennial Avenue, Chatswood, is an extremely fine substantial two storey grand mansion residence. The residence demonstrates characteristics of the Federation Queen Anne style, with face brickwork, heavy timberwork, and an emphasized, sheltering roof.

The primary roof form is hipped with three projecting gabled and hipped bays to the north, east and south elevations. The gable facing Jenkins Street extends to the verandah, and incorporates a catslide dormer window facing Centennial Avenue. Three tall face brick chimneys (one of which is partially demolished), punctuate the Marseilles pattern terracotta tiled roofscape. The ensemble of varied roof forms and elements creates an asymmetry and informal picturesque character. Similarly, the projecting bays, coupled with skillion additions, verandah (infilled) and bay windows provides informal picturesque massing, with interest to each elevation. The entry is marked by a gabled porch to the western façade, with decorative curvilinear art nouveau inspired timberwork. Decorative timber brackets support a window awning to the western façade. A single storey verandah element wrapping around the eastern façade, is infilled above the brick balustrade with painted weatherboards and windows.

Original external features include timber shingled gable ends, brick chimneys, timber bargeboards, timber framed casement windows with highlight panels and curved lintels, and the entry porch.

A 1996 inspection of the interior revealed that the house featured fine joinery, extending to the interior trim and fireplace surrounds, and leadlight stained glass windows which appears to be from the Lyon and Cottier Studio.

The preliminary unauthorised demolition work commenced in February 2018, and included removal of part of the roof cladding, part of a chimney, a door and windows. The dwelling has since been protected with tarpaulin to the roof and boarding to removed openings, in accordance with Council Orders.

Prior to the recent unauthorised demolition works, the building was found to be in good condition, with sound foundations and tiled roof.

Integrity

At the time of the 1996 inspection, the consultant Robert Moore found that the house had sustained little change other than the infilling of the verandah at the eastern facade. The plan layout revealed a high integrity. The interior joinery was intact as were the fireplaces and leadlight stained glass windows. A comparison of the 1943 aerial photograph with the current aerial photograph reveals that the

footprint and roof form of the building are also unaltered, other than the replacement of the original stables with the garage building, north of the house. External finishes including face brickwork, timber shingles, terracotta tiles and timber joinery are generally intact, where not affected by the preliminary unauthorised demolition work. However, the window awnings to the west façade have been reclad in sheet metal. No applications for alterations have been received by Council since 1996, and it is therefore assumed that despite the preliminary unauthorised demolition work, the house remains substantially intact.

Comparative Analysis

The work dates from the early part of the career of architect Castleden, during his association with Lake, when his work was focused in the Chatswood and North Shore area.

FG Castleden, worked for the Government Architect during a time of intense building activity throughout the state, but having re-entered private practice, later became a very significant architect and town planner in Newcastle. In 1919 he took his son Archer into the practice; one of their most revered projects is the completion of Christ Church Cathedral.

Castleden has significant local associations. He lived in Chatswood from 1891 to 1898 and c.1903-1908, and designed a number of residences for high profile clients in the Chatswood area, in Centennial Avenue, Mowbray Road, Pacific Highway and in Beaconsfield Road. Of these only No.9 Centennial Avenue and Nos. 2a, 6-10, 14 and 28 Beaconsfield Road are thought to remain. Castleden's home in Centennial Avenue has been demolished; his timber home in Beaconsfield Road (No.40) was moved to the Hunter Valley in the 1990s. It's possible that Castleden designed 'Maroombah' later 'Chislehurst' at 24 Centennial Avenue (now demolished).

The Residence for W. J. R. Jenkins, Esq., 9 Centennial Avenue at Chatswood, was one of several residences on the North Shore designed by Castleden and Lake under construction in 1895.¹

In January 1896, the Building & Engineering Journal & Builders' News reported as follows:
Messrs. Castleden and Lake of 334 George-street write, the following works have been erected from our designs during the year ending December 31st, 1895, or are now nearing completion:

Cottage situated at Hornsby, for Executor late J. E. Boyd

Residence situated at Wahroonga, for F. Coffee, Esq

Cottages situated at Hornsby, for R. Goss, Esq.

Alterations situated at Pymble, for R. A. Harvey, Esq.

Cottage situated at Wahroonga, for Cecil Hordern, Esq.

Cottage situated at Wahroonga, for Mrs C. M. Hordern

Cottage situated at Chatswood, for Mrs Huxtable

Cottage situated at Chatswood, for G. Howarth, Esq., M.L.C.

Cottage situated at Turramurra, for Hon. C. G. Heydon, Esq., M.L.C.

Residence situated at Chatswood, for W. J. R. Jenkins, Esq.

Residence situated at Roseville, for R. K. Manning, Esq.

Cottage situated at Pymble, for R. P. Pymble, Esq.

Residence situated at Hunter's Hill, for Thos. Turner, Esq.

¹ Building in Sydney during 1895, Building & Engineering Journal & Builders' News, January 9, 1896, p.5

Residence situated at Hunter's Hill, for Dr. H. Sanderson Lloyd.

Alterations and Additions to 357 George-street, city, for Messrs. W. Walker and Sons, and Bartholomew, Ltd.

Alterations and Additions in George-street, city for late W. H. Paling Esq.

Alterations and additions, Wynyard Square, for late W. H. Paling, Esq.

Mission Church, Concord, for Church Wardens, St. Luke's Concord.

Total value of above, about £11,000.

A comparison of those with known addresses that have survived indicates the quality of work undertaken by the practice. These include:

- Cottage situated at Wahroonga, for Cecil Hordern, Esq. – "Pitlochry", 90 Braeside St, Wahroonga
- Cottage situated at Wahroonga, for Mrs C. M. Hordern – "Garra Willa", 30 Kintore St, later occupied by HJ Carter.
- Cottage situated at Turramurra, for Hon. C. G. Heydon, Esq., M.L.C. – 17 Heydon Ave Warrawee.
- Residence situated at Roseville, for R. K. Manning, Esq. – "Noel", 9 Findlay Ave, Roseville
- Cottage situated at Pymble, for R. P. Pymble, Esq. "Hayden Dell", – 11 Telegraph Rd, Pymble

The house at 6-10 Beaconsfield Road is also believed to have been designed by Castleden around 1900. The house is a substantial two-storey residence of masonry construction with face polychrome brickwork, built in the Federation Queen Anne style. It has a steeply pitched gable roof clad in Marseilles tiles, ridges, caps and finials. The shingled gables are highlighted with shaped timber fascias. There are timber framed casement windows with some curved lintels on front façade and an oriel window on the northern façade with four sash windows. A verandah with painted, turned timber supports, verandah posts, timber brackets and square balustrade wraps around three sides of the building. (source SHI) It is heritage listed.

From Castleden's partnership Lake, and drawings of two substantial houses on Cremorne Rd, Cremorne for Mrs Robert Hay dated July 1907, survive. These residences share a number of key characteristics of the house at 9 Centennial Avenue, including a picturesque asymmetrical composition, dominant hipped and gabled roof, bay windows, the use of face brickwork and tall chimneys and dormer windows. The use of roughcast reflects a later date.

Palmerston (now Petersen Guest house) at Armidale was designed by Castleden 1909 and built in 1911. The building has a dominant roof, a large porte cochere and is constructed in face brick with terracotta tile shingles. It is heritage listed.

In 1907, Castleden formed partnership with Menkens in Newcastle, and this partnership produced a small number of residences in the following year, including a House for HP Brett Brett St cnr Russel Rd, New Lambton; Two terrace houses corner of Scott and Zara Street for J Donnison; and a Rectory at Hamilton. In 1908 he designed a residence at Terrace Street; and a Cottage at the corner of Winson and Samdon Streets Hamilton. (Frederick B Menkens Architect, Thesis L Reedman, 1956) His residential work in Newcastle is well represented on the State Heritage Inventory including the former Nurses home and The Terrace.

F.G. Castleden, was president of the Associated Architects of Newcastle & District (later the Newcastle Division of the RAIA).

Other: - Owners information/councils

Several attempts were made to access the site, without success.

Assessment of Significance

Designed by prominent Sydney architects Castleden and Lake in 1895, 9 Centennial Avenue is one of the best surviving houses of the work of FG Castleden, who was very active in Chatswood during the Federation period, and resident of Centennial Avenue.

No. 9 is one of the first substantial residences built in Centennial Ave., (1896) (one of six earliest listings, and one of four earliest grand houses including- Jenkins 'Keirawarra', Castleden's own house, and 'Maroombah' (later Chislehurst). It was the sixth property listed in Centennial Avenue. Centennial Avenue is one of the most significant streets in Chatswood as its name suggests. Due to its proximity to Chatswood station and sweeping views to the west, Centennial Avenue was a preferred location for the new well to do residents of Chatswood following the establishment of the railway station. The high quality of No.9 Centennial Ave reflects the social and economic standing of its first & subsequent owners, and the aspirations of the early residents.

Built for WJR Jenkins by FG Castleden, the house has associative value in its connections with local identities and development.

Later it was owned by the Leigh-Jones family, then later by A J Benjamin, who ran the A J Benjamin's store in Victoria Avenue, Chatswood. Benjamin's store at that time, and for many years, was the largest retail store in Chatswood & probably the north shore.

William Robert James Jenkins JP, was the first owner of 9 Centennial Ave in 1896, and died there in 1908. The property remained in the Jenkins estate until 1914. The Jenkins family were well known and respected in the Illawarra, where he was Alderman and Mayor of the Central Illawarra Council on several occasions, and trustee of the Berkeley Estate. Jenkins and his wife Susan Letitia retired to Chatswood following his illness in the early 1890's. He originally resided in 'Keirawarra' Centennial Ave, and later at 'Eloura' at 9 Centennial Avenue.

Albert Julian Benjamin, owned the residence 'Toonburra' 9 Centennial Ave., Chatswood, from 1932-35 during the time of his most significant contribution to the retail development of Chatswood. He managed 'Benjamin's' store, & the business was described as 'flourishing' & was for many years the largest retail store certainly in Chatswood & probably on the lower north shore, until the arrival of Grace Bros. The grand house at 9 Centennial reflected his important position & contribution to Chatswood. Then, 9 Centennial was owned by the Jones family, & later by A. J. Benjamin, who ran the A J Benjamin's store in Victoria Avenue, Chatswood, which at that time, and for many years, was the largest retail store in Chatswood & probably the north shore.

No. 9 Centennial Avenue is skilfully designed and well built to convey the desired impression of substance. Placed and massed for maximum effect and apparent scale for a well to do clientele. It has aesthetic significance in its design and contribution to the character of the area. It representative of a particular style and period of development in the history of the City, largely unmodified. The good

condition of the property despite years of neglect reflects the sound construction, good design and quality materials.

No. 9 Centennial is situated in a prominent landmark position and has sweeping views of the district & to the west of Sydney. One of the first houses built in the street, its style is identifiable with the era in which it was built, and with the importance of the original owners, WRJ Jenkins. The position, style & scale of the house reflects the important position in the community held by its owners. It is a key component of the Centennial Avenue streetscape dating from the key period of development of the area.

The esteem in which the house is held in the community is reflected in the multiple nominations for heritage listing and the outcry when the unauthorised demolition works commenced.

Representative of a group of fine substantial 'gentleman's' residences, designed by architects in fashionable styles, and built in prominent elevated sites near to the newly established railway line.

No. 9 Centennial Avenue is one of a rare and unique group of houses designed by Castleden, and built within a short period of time following the establishment of the railway service at Chatswood 1890-1893. Only four of these Gentlemen's houses remain. The houses were built while Castleden lived in the vicinity of Whitton Road & Centennial Avenue. The houses are unique because they represent different styles popular in the one decade, 1895-1905, and accordingly an expression of the architect's diversity of Federation Queen Anne & Federation Arts & Crafts.

Despite the recent unauthorised demolition work, the building retains a relatively high level of integrity which makes it the best example of this group of four Gentlemen's houses.

Recommendation

That Council proceed with heritage listing of 9 Centennial Avenue, West Chatswood as a local heritage item in WLEP 2012.

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WDHS Heritage nomination for 9 Centennial Ave, and for Centennial Ave Conservation Zone 2005.
Previous nomination relied on the following research sources:

Oral & written testimony of past and present residents, and descendants of FG Castleden
 Rate books of Willoughby Council
 Land Title records
 Electoral rolls and Sands directories

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 The Sydney Morning Herald 1896, 'Advertising', The Sydney Morning Herald, National Library of Australia, 8 April, p.7.

Images

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.2.1	undated	9 Centennial Avenue, Chatswood - Parish Map	LPI
2.2.2	1890	9 Centennial Avenue, Chatswood - Municipality of Willoughby	WCC
2.2.3	1897	9 Centennial Avenue, Chatswood - Showing development on north side Centennial Avenue	State Library of NSW
2.2.4	1897	9 Centennial Avenue, Chatswood - Fullers Estate showing Jenkins' land sold	State Library of NSW
2.2.5	1943	9 Centennial Avenue, Chatswood - Aerial photo	SIX Maps
2.2.6	2018	9 Centennial Avenue, Chatswood - Aerial photo	SIX Maps
2.2.7	2018	9 Centennial Avenue, Chatswood - East elevation	Architectural Projects
2.2.8	2018	9 Centennial Avenue, Chatswood - North west corner	Architectural Projects
2.2.9	2018	9 Centennial Avenue, Chatswood - South west view	Architectural Projects
2.2.10	2018	9 Centennial Avenue, Chatswood - South elevation	Architectural Projects
2.2.11	2018	9 Centennial Avenue, Chatswood - South elevation	Architectural Projects

2.2.12	2018	9 Centennial Avenue, Chatswood - South East view	Architectural Projects
2.2.13	2018	9 Centennial Avenue, Chatswood - East elevation	Architectural Projects
2.2.14	2018	9 Centennial Avenue, Chatswood - View from Centennial Avenue	Architectural Projects
2.2.15	2018	9 Centennial Avenue, Chatswood - View from Centennial Avenue	Architectural Projects
2.2.16	2018	9 Centennial Avenue, Chatswood - View from Jenkins Street	Architectural Projects
2.2.17	2018	9 Centennial Avenue, Chatswood - North west view	Architectural Projects

Figure no. 2.2.1 | undated | 9 Centennial Avenue, Chatswood - Parish Map | LPI



Figure no. 2.2.2	1890	9 Centennial Avenue, Chatswood - Municipality of Willoughby	WCC
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Figure no. 2.2.4 | 1897

9 Centennial Avenue, Chatswood - Fullers Estate showing Jenkins' land sold

State Library of NSW

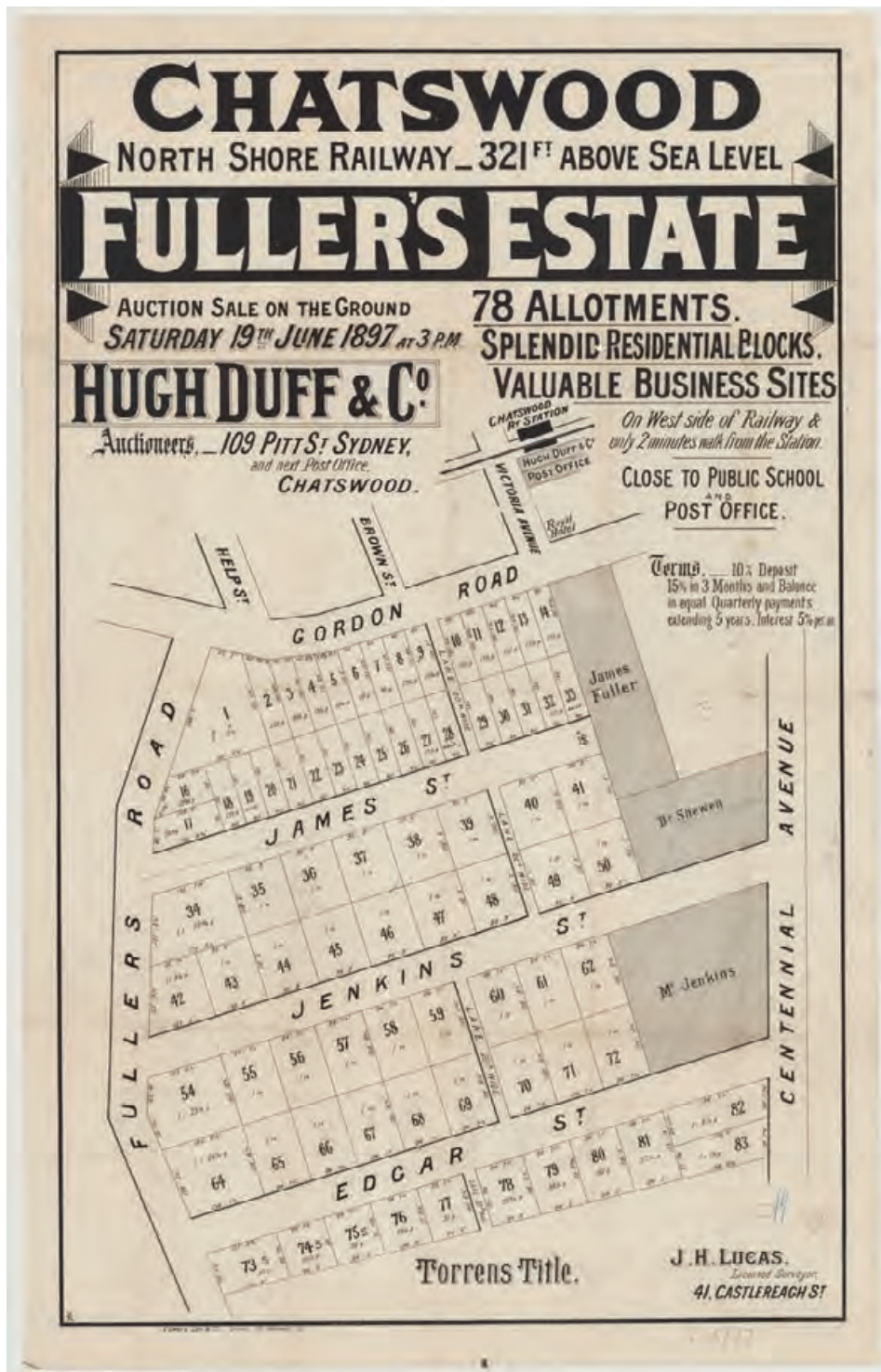


Figure no. 2.2.5 | 1943

9 Centennial Avenue Chatswood - Aerial Photo

SIX Maps



Figure no. 2.2.6 | 2018

9 Centennial Avenue Chatswood - Aerial Photo

SIX Maps



Figure no. 2.2.7 | 2018

9 Centennial Avenue Chatswood - East elevation

Architectural
Projects



Figure no. 2.2.8 | 2018

9 Centennial Avenue Chatswood - North west corner

Architectural
Projects



Figure no. 2.2.9 | 2018

9 Centennial Avenue Chatswood - South west view

Architectural
Projects



Figure no.
2.2.10

2018

9 Centennial Avenue Chatswood - South elevation

Architectural
Projects



Figure no.
2.2.11

2018

9 Centennial Avenue Chatswood - South elevation

Architectural
Projects



Figure no.
2.2.12

2018

9 Centennial Avenue Chatswood - South east view

Architectural
Projects



Figure no.
2.2.13

2018

9 Centennial Avenue Chatswood - East elevation

Architectural
Projects



Figure no.
2.2.14

2018

9 Centennial Avenue Chatswood - view from Centennial Avenue

Architectural
Projects



Figure no. 2.2.15	2018	9 Centennial Avenue Chatswood - view from Centennial Avenue	Architectural Projects
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Figure no. 2.2.16	2018	9 Centennial Avenue Chatswood - view from Jenkins Street	Architectural Projects
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Figure no. 2.2.17	2018	9 Centennial Avenue Chatswood - North west view	Architectural Projects
			

2.3. LUURSEMA HOUSE BY SEIDLER

Building Name

Luursema House

Address

14 The Tor Walk, Castlecrag

Designer/Architect

Harry Seidler

Year

1957-8

History

The house was designed for chemical engineer Harm Jacob Luursema, born in Holland in 1930. Luursema and his Australian born wife Audrey Ann (born 1932) lived in the house for over 50 years. The house remained in the ownership of the family until 2016. Luursema was a Dutch emigrant, who shared an affiliation with Seidler, also a European emigrant. An industrial pharmacist, Luursema was involved in the construction of the house on the difficult site.

Plans were prepared in the office of Harry Seidler, Wolseley Crescent in November 1957 and lodged with Council. Approval was granted with Permit 882. The house was finished in 1958 and was photographed by Max Dupain in November of that year. The original house was very compact, offering one bedroom with bathroom, a living room, dining room and kitchen, all within a rectangular footprint of 17 x 41 feet. A 6-foot cantilevered timber deck with timber handrail (6x2 inches) ran the length of the house. Below there was an open carparking area, with a central entry hall and laundry. A timber stair accessed the living area above.

The house was extended almost immediately. The original plan anticipated this by a lightweight external wall to the living room. In 1959, an application for additions comprising three bedrooms, a bathroom, a playroom and a carport was submitted to council. Approval was granted in December 1959, Permit 945. The plans do not identify the architect, but identify the client as H.J. Luursema Esq. Many of Seidler's budget houses of the period were designed for a staged construction. The additions doubled the size of the existing house with an extension of the mono pitch roof up the hill. The walls were matched to the original Monier grey cement brick, with corrugated asbestos cement roofing over the house and timber malthoid roof over the carport. Fenestration matched the original in proportions and comprised aluminium sliding doors, louvres and plywood door leaves.

Domain (2016) notes the house was renovated in 1990, however plans have not been located in the Willoughby Council files.

Description

Attempts to arrange a site inspection were unsuccessful, and therefore the following description relies on published descriptions of the building, photographs, Willoughby City Council and property files, supplements by external site photos.

The site, Lot Y in DP417554, is roughly rectangular and large at over 800 m². It slopes steeply to the east, and overlooks Middle Harbour. The footprint of the house is small measuring roughly 175 m².

The split-level plan responding to the steep topography of the site, along with the long skillion roof, horizontal Corbusian windows, wall glazing, brick construction and fireplace are common features of Seidler's 1950s houses. The floor plan, roughly square in configuration, provides the most compact shape. The pure, platonic form was then manipulated. The box shape is defined by a simple skillion roof with minimal manipulation.

The roof and floor are timber framed, with Monier grey cement face bricks, and sliding aluminium doors between timber posts.

Internally, there were original timber floors with quarry tiles used as fire hearth and to the entry. A Monier grey cement face brick wall defines the timber stair. The fireplace had a sheet steel fire hood. The kitchen was separated from the dining area by a servery unit and linen cupboard, and features lino tiles and a separate entry.

Comparative Analysis

The work dates from the early career of architect Harry Seidler.

Over a 40-year period, Seidler's career developed from a sophisticated inspired Bauhaus aesthetic to a style more attuned to the Australian context. Seidler's early influences were his Bauhaus teachers, predominantly Breuer for whom he also worked but also Gropius, Albers, Giedieoc, Le Corbusier, Neutra and Worringer.

This experience was tempered by his early experience in the Rose Seidler, Marcus Seidler and Julian Rose houses which adapted a Breuer model which Seidler had developed with Roland Thomson. His original reason to visit Australia was to locate a site on which to build his mother's house where most of the components were imported "Modern architecture is simple a language which finds many regional expressions in different parts of the world."

Seidler's building were well reported because they usually involved court approval, and while many have attributed the introduction of Modernism in Australia to Seidler, he acknowledged the pioneering work of Ancher, Baldwinson and Snelling before him. He had met Baldwinson through Gropius, and here Ancher's Windy Dropdown preceded his arrival.

Seidler completed a significant collection of Bauhaus inspired houses set within natural setting as preached by Breuer and Gropius, and introduced South American motifs from Niemeyer and Burle Marx in this early period.

He shifted away from the flat roof as early as 1952 with the use of skillion or butterfly roof. These one box houses were modest for often immigrant clients as opposed to the wealthy clientele of the Breuer houses.

His own house in 1966 was a turning point, and presented his individual manifesto indicating a response to the site. By the 1970's his buildings exhibited greater plasticity in plan with building such as the Basser House, Castlecrag which used quadrant geometry, and later in section with curved roof forms such as Hannes House in the late 1980's.

From the mid 1950's, Seidler and Colin Griffiths (one of Seidler's first employees) were continually developing a small "one-box" square house, 'adapting: a compact, minimum, low-cost model that could be manipulated to respond to the topography and solar orientation of various sites. Griffiths recalled that the small houses presented a constant challenge, particularly in finding the right builders and keeping within budget. They were simple brick houses with a mono-pitch, "shed" roof of corrugated "Super Six" asbestos. Usually square in configuration, they often incorporated a split in level to accommodate the slope of the site. The square form was partly based on the rationale that the lowest budget was obtained through the most compact plan form, and that any attenuation of that basic form increased the wall areas and material costs. But the prevalence of the square, compact plan type in Seidler's early work was not only governed by economy—its origins owed as much to the influence of Bauhaus aesthetic principles. Griffiths recalled how it was based on the Bauhaus idea that you began with a pure, platonic form that was then manipulated. Internal spatial variations would be investigated, and the external form played around with through modulation of the façade, puncturing voids, or pushing out or recessing various elements" Colin Griffiths, interview, 31 October 2008.(Milton Provan Cameron 'Experiments In Modern Living: Scientists And The National Capital Private House 1925-1970', Thesis, Doctor of Philosophy, Faculty of the Built Environment , UNSW December 2009)

The Luursema house is one of a group of Seidler houses, that were a variation on the "Ring Plan" houses. (Seidler, Houses, Interiors and Projects, xvii.) The first of these compact models was a proposal for a house in Beecroft. The Marcus Seidler House in Turramurra, of 1949-51, was an enlarged version, as was another in Gordon. The standard Universal House proposal, designed by Seidler for the Small Homes Bureau of the Royal Australian Institute of Architects—and drawn by Griffiths—was a further variation. The 1956 Heyden House in Miranda, the 1956 Breakspear House in Clontarf, a 1958 house in Kangaroo Point, the 1958 Luursema House in Castlecrag, the 1958 Bland House in Coogee and exhibition houses in Pennant Hills of 1960 and Carlingford of 1962 were all variations of the same theme.

The Luursema house bears many similarities to the Zwar house and the Glass House in West Chatswood. The split level plan, long skillion roof, horizontal Corbusian windows, curtain wall glazing, brick construction and fireplace are common features. The Zwar house in O'Connor ACT was designed by Seidler and Griffiths in 1955, two years before the Luursema House and the Glass House. Zwar, like Luursema, was a scientist, one of a group who readily adopted a new approach to housing as discussed in Experiments in Modern Living: Scientists' Houses in Canberra 1950–1970.

Underlying the way in which these scientist-clients approached the problem of building a house was an acute awareness of climate and environment—a situation that was not altogether unexpected, given the nature of their day jobs. When asked why they commissioned architects to design their houses, they invariably responded that it was due to a lack of appropriate housing at the time. Their criticisms of existing models were based on two major concerns: inappropriate style and lack of sensible, environmentally aware design. All considered the popular way of building in historical styles, such as 'Tudor' or 'Spanish', as totally inappropriate solutions to the problem of building a house in Australia.

The idea of an architecture based on rational, environmental principles was nurtured and propagated throughout the corridors and tearooms of the Acton campus and Black Mountain laboratories during the 1950s and 1960s, where scientists regularly discussed houses, and architecture in general, with their colleagues.

The importance of the Zwar House, like the experiment, was not related to its status as an original, site-specific object, but its importance as a single increment in the long-term evolution of a house type. Part of a process of refinement in different architectural offices—and on different continents—the modestly proportioned Zwar House reclaimed one of the philosophical cornerstones of modern architecture: the idea that houses should be affordable for clients on average incomes.

The Luursema house is included in Harry Seidler 1955/63 book p30-31, and Harry Seidler Houses & Interiors Vol 1 (Images 2003) page 102-103. It is noted in Seidler visual bibliography at back of 1992 Frampton & Drew 'Harry Seidler: four decades of architecture' book- p402. Plans are at Mitchell Library.

Harry Seidler, one of the most important practitioners of the Post-war International style in Australia. Harry Seidler was born in Vienna on 25th June 1923 and educated at the Wasagymnasium, Vienna 1932-1938. He studied architecture & structural engineering at the University of Manitoba, Winnipeg, Canada, 1941 -1944. Seidler won a scholarship to do postgraduate course at Harvard University, Cambridge, Massachusetts, USA, where he studied under Walter Gropius formerly director of the Bauhaus in Germany between 1919 and 1928. Seidler gained an M. Arch in 1946, and subsequently studied under Josef Albers, another Bauhaus teacher, at Black Mountain College, Beria, North Carolina, USA, in the summer school of 1946. He became Marcel Breuer's chief assistant in New York, between September 1946 and March 1948. He immigrated to Australia in 1948 when asked to design a house for his parents who had migrated to Australia and started private practice in Sydney, Australia, 1949. Seidler was naturalized in 1958. The house, known as the Rose Seidler House, won the Sir John Sulman Award of the Royal Australian Institute of Architects in 1951, the first of numerous important awards including the Order of Australia in 1976, the RAIA Gold Medal in 1976 and the RIBA Gold Medal in 1996. The citation for the Gold Medal states that 'for almost 50 years, the Viennese born architect has played a vital role in international architecture.' He helped establish a truly modern architecture in Australia where he set up in practice in 1948 drawing upon the Bauhaus principles he had learned from his mentors (Walter Gropius (method), Marcel Breuer (form) and the artist Josef Albers (content)'. Seidler, has striven for good design and popular recognition of a modern architecture. His work has responded not only to regional differences and social demands but has also reflected the visual language of art and the ever-expanding wealth of technological means.

Other local houses of the period include the L Waks House at Northbridge 1949, T Meller House at 37 The Bulwark, Castlecrag, 1949, the S Glass House at Chatswood, 1957 and the Waks House II at 2 Minimbah Rd Northbridge. The Monahan House Castlecrag, 1963 and the Renault House Castlecove, 1970 are also noted. The Dr Basser House at Castlecove is a late example. Of around 20 houses constructed in the 1950's. These houses retain a reasonably high degree of integrity in order to meet the threshold for listing at the local level.

Other: - Owners information/councils

Attempts to contact the owners via mail and door knock were unsuccessful.

Assessment of Significance

The Luursema House has historical association with internationally significant architect Harry Seidler, one of the most important practitioners of the Post-war International style in Australia, and was originally a good example of Seidler's modernist design methodology. Seidler played a hand in the transformation of Australian architecture over more than four decades.

Seidler had trained and worked under influential architects associated with the Bauhaus and brought a thorough understanding of European modernist methodology and aesthetics to NSW. Seidler greatly influenced Australian architecture over more than our decades and has been recognised with the numerous awards and honours he received throughout his career.

The Luursema house is one of a group of small 1950's budget houses designed by Seidler, that were a variation on the "Ring Plan" houses, designed to be built in stages. It is also one of a number of houses designed by Seidler in the immediate post war period for emigrant scientists, with an interest in progressive architecture. The house demonstrated advanced planning and split level configuration to deal with the difficult sloping site. The aesthetic value of the house is due in part to the exploitation of its structural system to provide dramatic spatial qualities, light and architectural form.

The layout maximizes views from the house towards the harbour, while the skillion roof form and courtyard allows light to penetrate the interior. The materials used in the house- timber, face brick, aluminium framed windows, - the built in joinery and detailing are a consistent part of Seidler's architectural repertoire at this time. The landscape setting retains natural rock features and demonstrates Seidler's philosophy that the settings for his houses be naturalistic.

The Luursema House is of significance as a rare example of a substantially intact post-World War II Modern Movement house in Willoughby NSW, which demonstrates advanced domestic construction and planning techniques.

Although a relatively large number of Seidler's early houses have survived, many are known to have been subjected to alterations and additions which in some cases have obscured their early design and character.

The house is representative of the early domestic architecture of Harry Seidler. It demonstrates many of the characteristics of his residential design, including planning and organisation of spaces over two levels to exploit views and provide amenity for the occupants; and exploitation of structure to achieve open planning and spatial complexity. The representative qualities of the house are enhanced by its apparently high levels of physical integrity (based on 2016 photographs).

Representative of an early modernist house in Willoughby.

The success of the house is reflected in the fact that the original client remained in the house for over 50 years. Based on the condition and integrity as evidenced in the 2016 sale advertisements, the house appears to be substantially intact.

Recommendation

It is recommended that Council provide a copy of this report to the owners for comment, and proceed with heritage listing of 14 The Tor Walk, Castlecrag a local heritage item in WLEP 2012.

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Images

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.3.1	1992	Luursema House by Seidler - Plan and section showing construction stages	Frampton
2.3.2	1957	Luursema House by Seidler - Upper floor plan	WCC, 1957
2.3.3	1957	Luursema House by Seidler - Ground floor plan	WCC, 1957
2.3.4	1957	Luursema House by Seidler - North elevation	WCC, 1957
2.3.5	1957	Luursema House by Seidler - South elevation	WCC, 1957
2.3.6	1957	Luursema House by Seidler - Plan and elevation	WCC, 1957
2.3.7	2016	Luursema House by Seidler - East elevation	realestate.com.au
2.3.8	2016	Luursema House by Seidler - View from balcony	realestate.com.au
2.3.9	2016	Luursema House by Seidler - Dining and stair	realestate.com.au
2.3.10	2016	Luursema House by Seidler - Living and stair	realestate.com.au
2.3.11	2016	Luursema House by Seidler - Living and bedroom wall	realestate.com.au
2.3.12	2016	Luursema House by Seidler - Media room 1959 addition	realestate.com.au

Figure no. 2.3.1 | 1992 | Luursema House by Seidler - Plan and section showing construction stages | Frampton

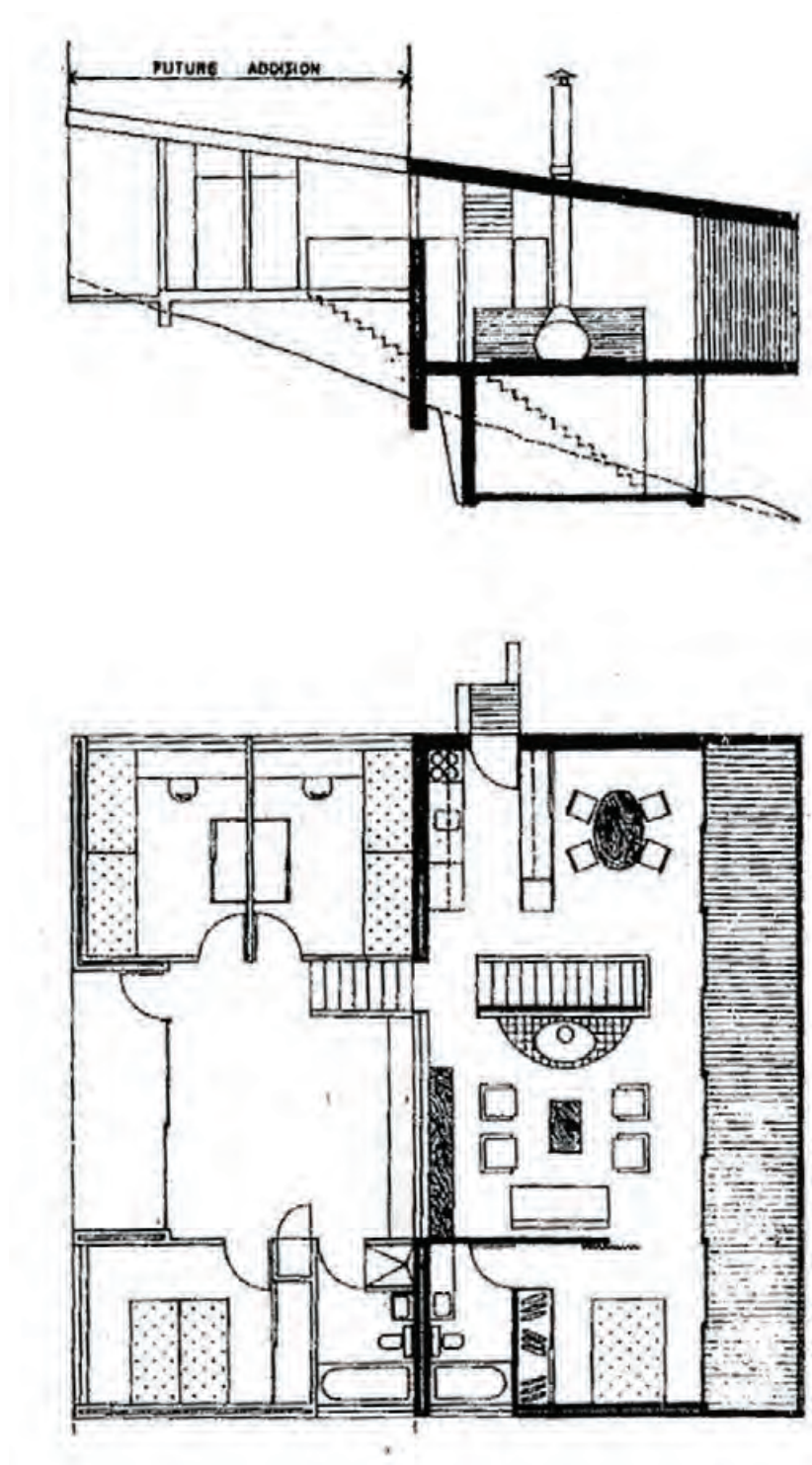


Figure no. 2.3.2 | 1957

Luursema House by Seidler - Upper floor plan

WCC, 1957

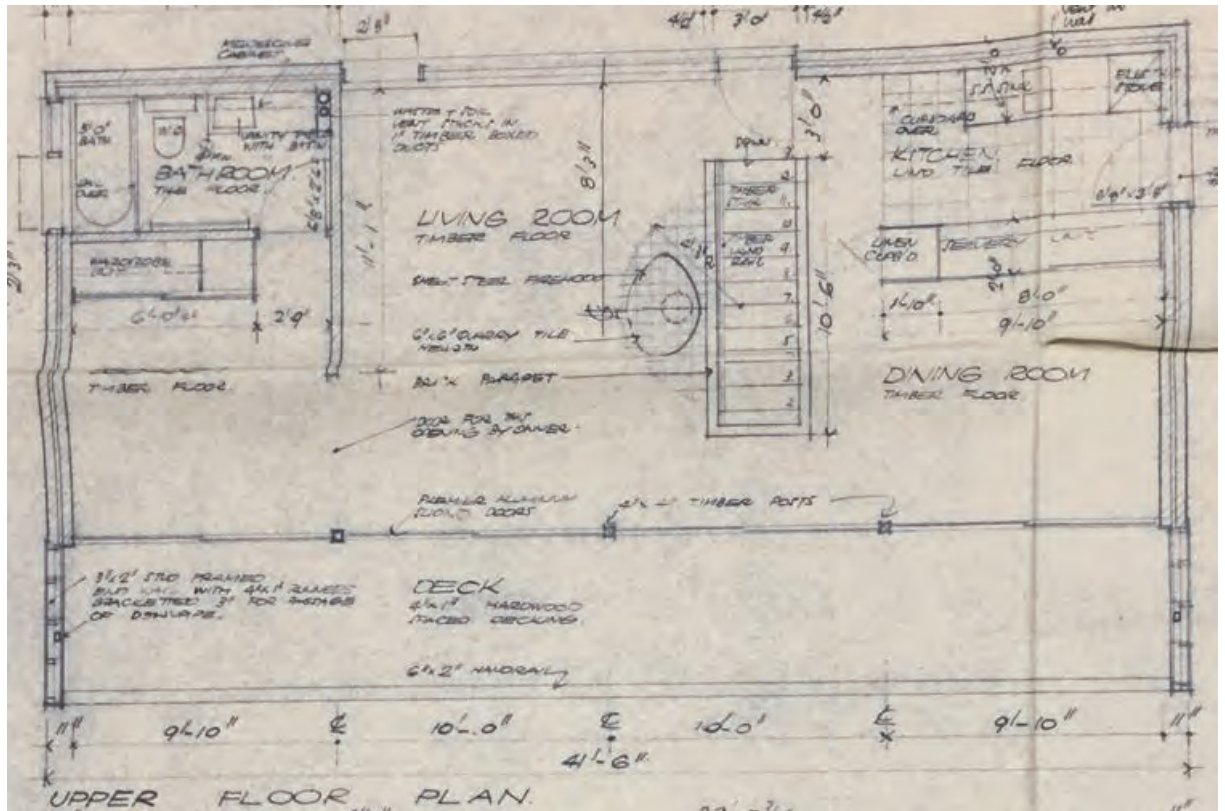


Figure no. 2.3.3 | 1957

Luursema House by Seidler - Ground floor plan

WCC, 1957

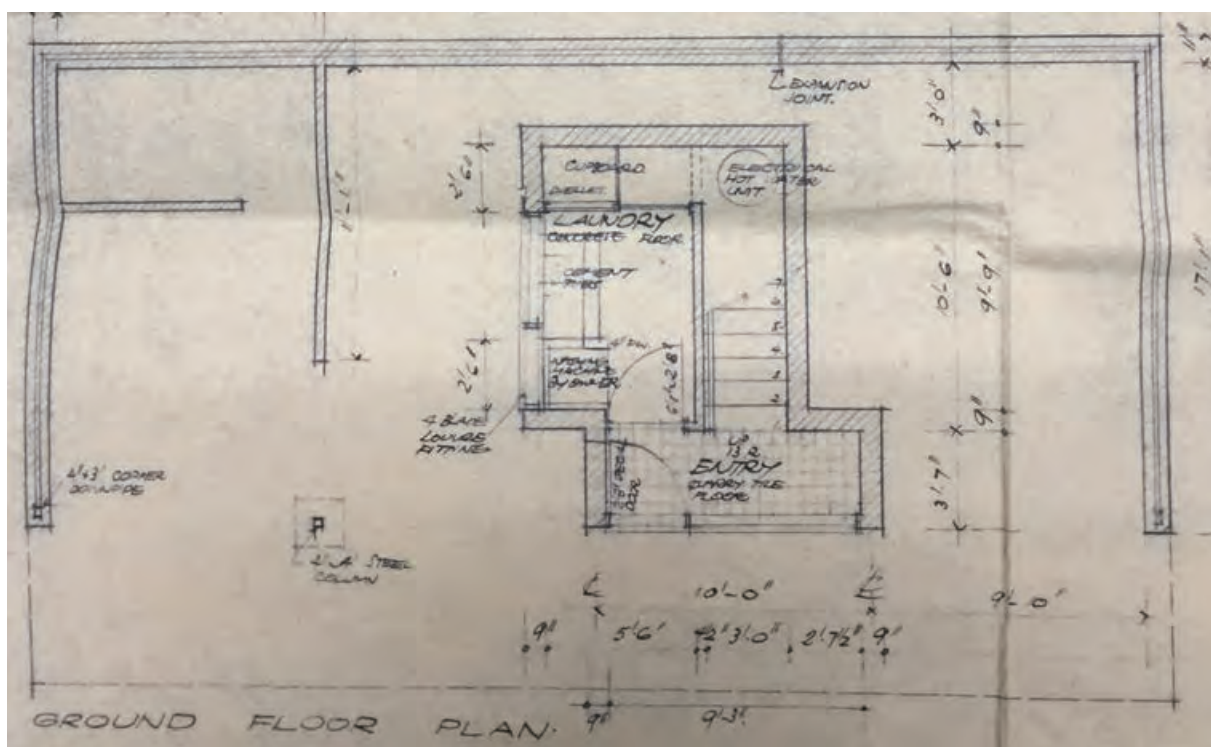


Figure no. 2.3.4 | 1957

Luursema House by Seidler - North elevation

WCC, 1957

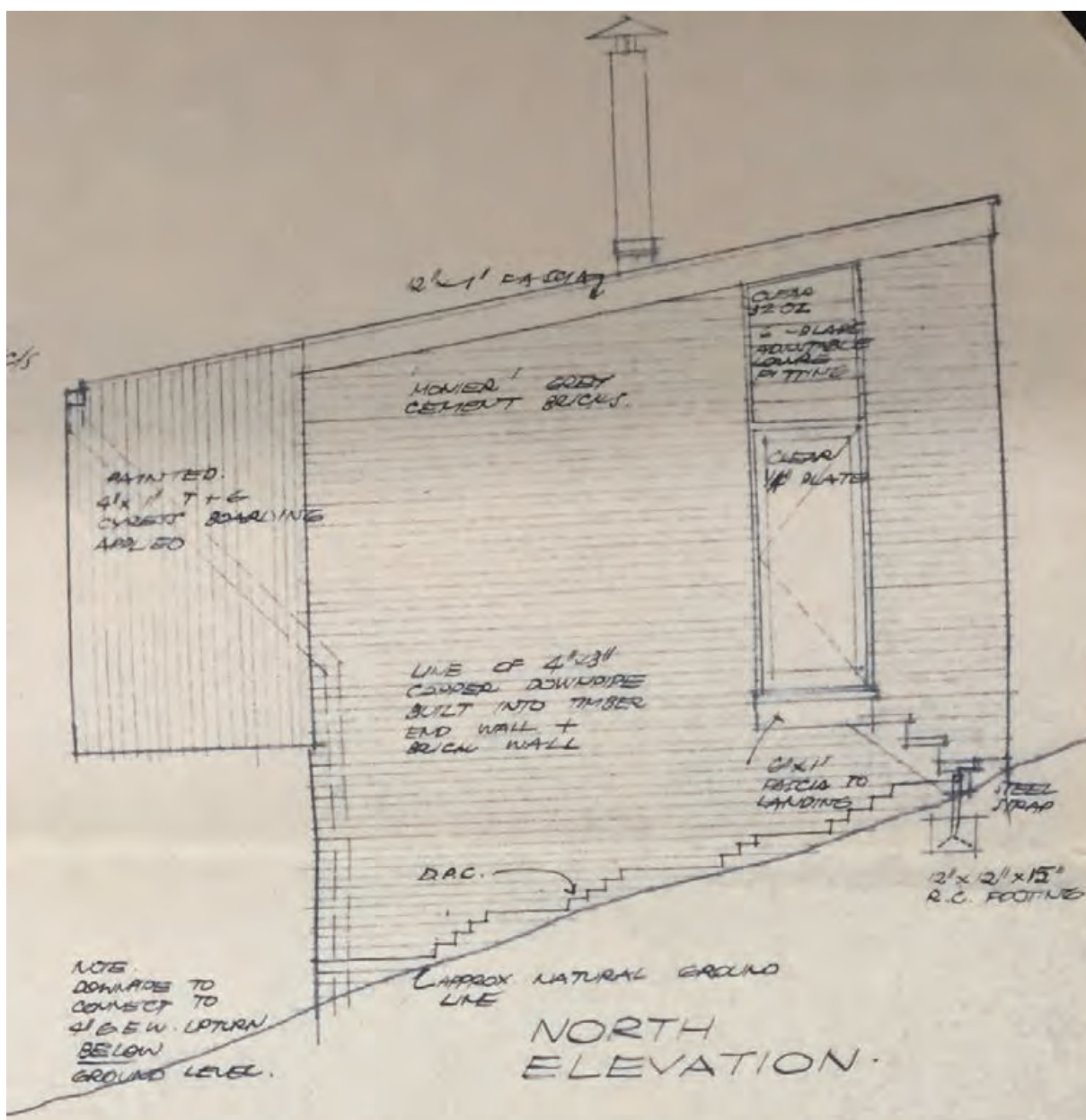


Figure no. 2.3.5 | 1957

Luursema House by Seidler - South elevation

WCC, 1957

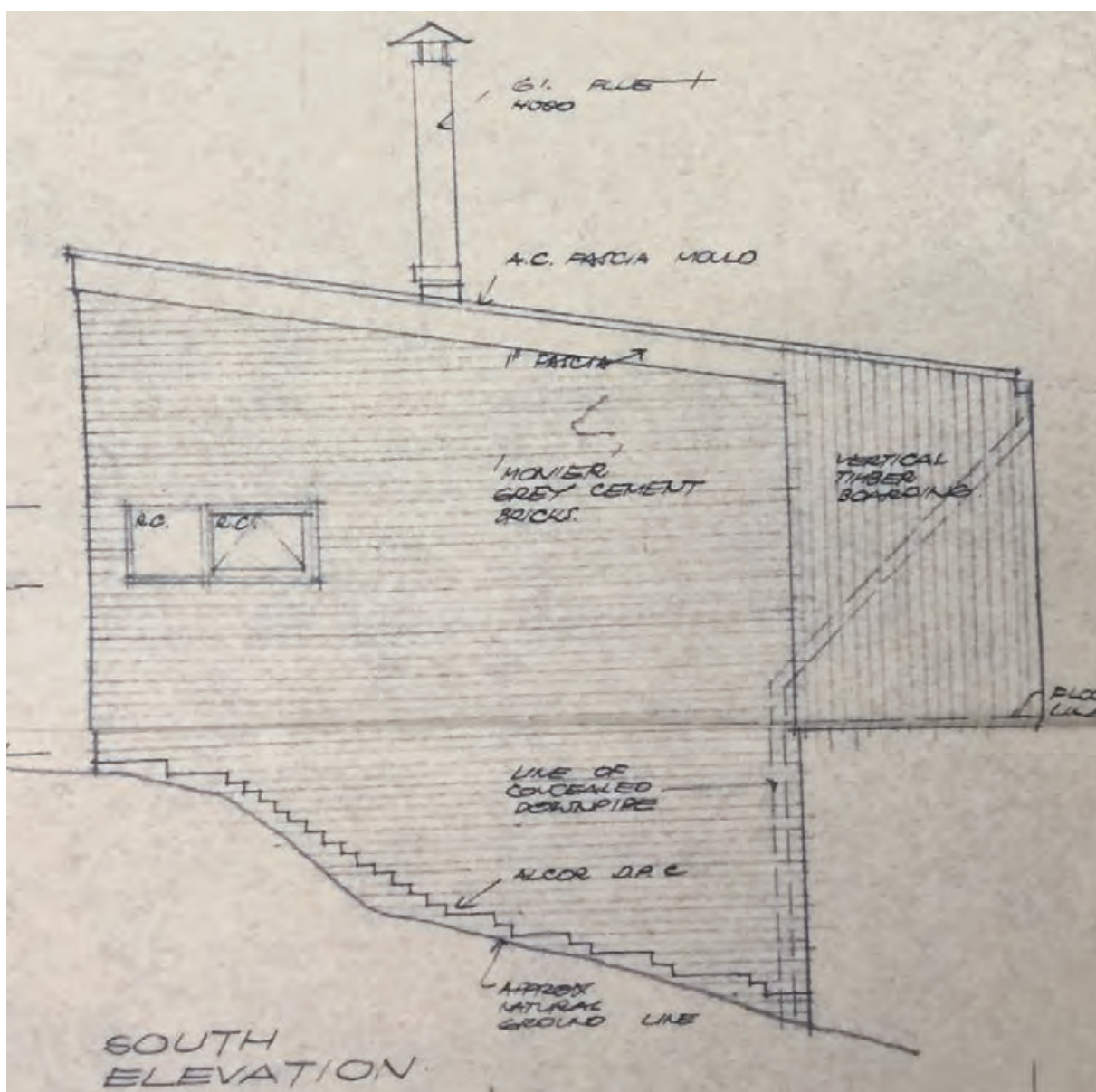


Figure no. 2.3.6 | 1959 | Luursema House by Seidler - Plan and elevation | WCC, 1957

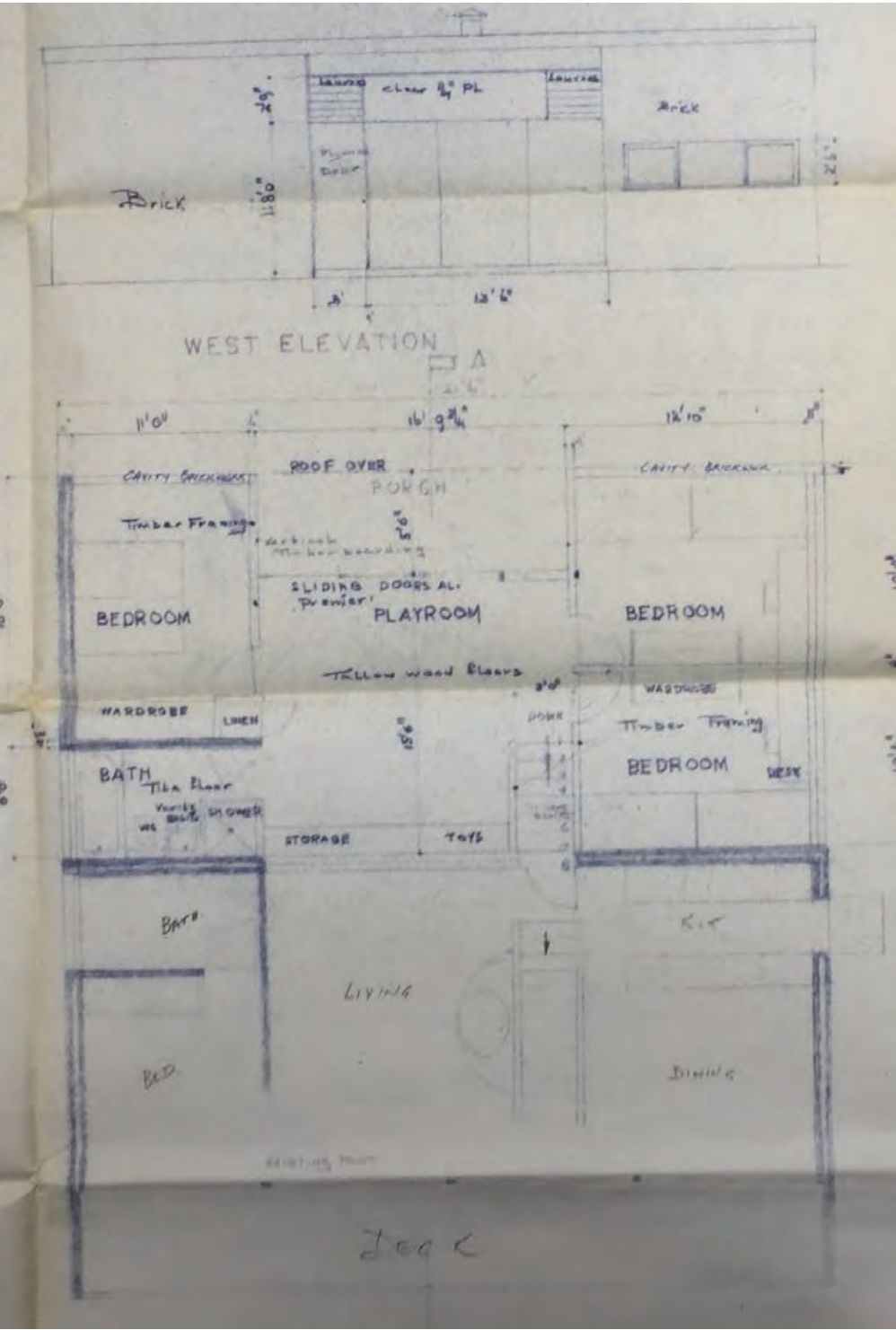


Figure no. 2.3.7 | 2016

| Luursema House by Seidler - East elevation

| realestate.com.au



Figure no. 2.3.8 | 2016

| Luursema House by Seidler - View from balcony

| realestate.com.au



Figure no. 2.3.9 | 2016

| Luursema House by Seidler - Dining and stair

| realestate.com.au



Figure no. 2.3.10 | 2016

| Luursema House by Seidler - Living and stair

| realestate.com.au



Figure no. 2.3.11 | 2016

Luursema House by Seidler - Living and bedroom wall

realestate.com.au



Figure no. 2.3.12 | 2016

Luursema House by Seidler - Media room 1959 addition

realestate.com.au



2.4. GLASS HOUSE BY SEIDLER

Building Name

Glass House

Address

78 Hawthorn Avenue, Chatswood

Designer/Architect

Harry Seidler

Year

1957

History

In March 1925, land south of Fullers Road, near to Swaines Creek and Lane Cove River was subdivided into residential allotments as part of DP 13040, known as the Loxton Estate. The proposed subdivision plan was dated 1922 and lots were offered for sale in 1926. (SMH 16 Jun 1926, p19) The estate overlooked the Lane Cove River. The 1943 aerial photograph shows Hawthorn and Louise Avenues as tracks through the virgin bush. Lot 124 of the subdivision (subject site) was purchased in 1949 by Valerie Lhuede of Mosman, who sold to Eric Marsh of Mosman in 1955. His widow then sold the site to Stephen Glass, who is described as Sales Manager of Edgecliff in July 1956.

Stephen Glass commissioned architect Harry Seidler to design a house on the site. Seidler prepared a set of drawings in July 1956. The house was designed to be built in three stages to accommodate the Client budget. The first comprised 1086 sq.ft with 158 sq.ft porches. The second stage added the garage perpendicular to Hawthorn Ave, and the third stage was a third bedroom, the location of which was marked.

Stephen Glass was the husband of Freda Glass- Fashion Designer and Director of fashion label Stephen Glass Designs, Sydney.

Freda Glass was born in Paddington, NSW in 1934. At 15 years of age, Glass began her dressmaking career with an apprenticeship at Beryl Jents and attended night school classes to learn pattern making. After five years at Beryl Jents, Glass developed her skills further working for Frank Mitchell, and then freelancing for John J Hilton, which was followed by a stint at Eslicks. After marrying, Glass started the label Stephen Glass of Sydney where she and her husband put a range of clothing designs together. The clothing was stocked at Farmers, Mark Foy's and Myer. Glass was inspired to create top-end clothing that was prestigious, yet still affordable, sourcing material from Europe to use in their simple styles. Glass closed the business after struggling with the unions. However, a few years later she bought a retail shop, Gianni Boutique, in Double Bay where she sold high profile fashion labels such as Missoni, Versace, Leonard and Miss Valentino. 'Glass, Freda (1934-)' 2014. Trove, viewed 23 January 2018 <<https://nla.gov.au/nla.party-1525610>>

In July 1956, plans were prepared in Harry Seidler's Point Piper office, drawn by Colin Griffiths, for a residence for Stephen Glass. A Building Application was submitted to Willoughby Council and Permit no.533 was issued on 5 September 1956. The plans comprised a split-level timber framed house with a

corrugated asbestos cement clad skillion roof. The roof cantilevered over the entry path from Hawthorn Avenue which ran alongside the 'future garage' and private court. The entry opened onto a combined living and dining space which had a cement paved porch to the rear. The kitchen opened onto the living room, and the laundry was accessed from the kitchen. The laundry provided access to a service yard which like the bedroom court, was screened by a bagged and painted brick wall with grille openings. A set of stairs provided access to the bedroom wing with 2 bedrooms and a bathroom. In December of the same year, Glass took out a mortgage, the first of several.

Alterations and Additions to residence at 78 Hawthorne Avenue, Chatswood for Mr. and Mrs. S Glass were submitted in November 1962. There is no architects name on the drawings, and the work is not attributed to Harry Seidler. The works comprised two new bedrooms, a new window to existing kitchen, a new brick paved entry and a carport. The previously planned third bedroom resulted in the partial enclosure of the courtyard which was noted to be paved. Both bedrooms extended beyond Seidler's eastern alignment. The additions were brick with timber framed internal walls, and maintained the mono pitch roof, except for the new bedroom which had a flat roof. The carport featured 'Vibrapac' ventilated cement block walls to match wall to existing covered way. The carport was later deleted from the plans. An amended plan and perspective sketch shows the carport re-aligned and accessed from New Street. Again, no architect is identified and the work is not attributed to Seidler. An approval was issued 19 December 1962.

The property was sold to Stellio and Renata Marin of Northbridge in 1965. Stellio was a civil engineer. There is no record of changes occurring during their ownership. In March 1975, the house was again sold to retired couple Geoffrey and Robin Horsfall. (Vol 5935-Fol 239)

A further application for additions was submitted to Council by the owner/applicant G Horsfall, in June 1975. The plans proposed to convert the existing laundry into an entry lobby and construct a new laundry adjacent to the kitchen. Plans were prepared by Ian G Walton and associates and dated June 1975. The works were completed in August 1975.

Geoffrey Horsfall died in 1985, and in 1989 George Freris of Carlingford applied to Council to do further alterations to the house for R. Horsfall, including re-roofing of the existing dwelling. The work comprised a new metal deck roof with suspended ceiling, and was completed in 1990. The original mono pitch roof of corrugated asbestos sheet with butterfly roof addition was replaced with two stepped flat roof forms, the springing height of each set by the existing wall plate.

The house was again auctioned in 2012.

Current owner Robert Muller invited Colin Griffiths, Penny Seidler and Polly Seidler to visit the house and advise on upgrade works. Fenestration was replaced and the side fence was replaced with a concrete block wall.

Description

The house is sited in a bushland suburb sloping from the street to the south west. The site is generally rectangular and overlooks houses towards the reserve. The footprint of the house is relatively compact at roughly 180m².

A relatively modest residence constructed of painted masonry, designed with suspended slabs and skillion roof form which steps and follows the slope of the site and continuous roof extending over the carport and entry. The bedroom and living zones are separated on two differing levels and incorporate built in furniture.

The split level house has a combined dining living and kitchen at the lower level directly relating to the rear yard. The bedrooms sit above the living. The courtyard is enclosed by a solid and grille brick wall, the additional bedroom and carport. (Harry Seidler, Chris Abel, Houses and Interiors Vol 1, The Images Publishing Group, 2003)

The original design has been altered in several phases, most notably with a change in the original roofline and extensions to the south and east. The carport addition occurred perpendicular to the planned layout. The original entry has been altered and the roof extended over the entry path. The south bedroom addition and ensuite addition extend into the service courtyard. The landscape has been substantially altered with little of the naturalistic character and original outcrops remaining. The integrity of the house is low although it retains basic concepts of light, and planning which anchor the original design.

The walls were originally bagged and painted common brick and timber sheeted, with aluminium framed sliding doors, tallowwood architraves and strip flooring, and fibrous plaster ceilings with recessed lighting. The flooring, ceilings and wall finishes have been changed, and are consistent with the original character. The living/dining room wall was clad in vertical tallow wood tongue and groove flooring, v jointed, and featured a curved sheet steel freestanding fireplace which has been removed. The glazing has been replaced. The kitchen, which was originally tiled with framed Masonite sheeted flush cupboard doors and sliding glass panels, has been upgraded. The bathrooms have been renovated. Little of the original fabric remains.

Comparative Analysis

The work dates from the early career of architect Harry Seidler.

Over a 40-year period, Seidler's career developed from a sophisticated inspired Bauhaus aesthetic to a style more attuned to the Australian context. Seidler's early influences were his Bauhaus teachers, predominantly Breuer for whom he also worked but also Gropius, Albers, Gidieoc, Le Corbusier, Neutra and Worringer.

This experience was tempered by his early experience in the Rose Seidler, Marcus Seidler and Julian Rose houses which adapted a Breuer model which Seidler had developed with Roland Thomson. His original reason to visit Australia was to locate a site on which to build his mother's house where most of the components were imported "Modern architecture is simple a language which finds many regional expressions in different parts of the world."

Seidler's building were well reported because they usually involved court approval, and while many have attributed the introduction of Modernism in Australia to Seidler, he acknowledged the pioneering work of Ancher, Baldwinson and Snelling before him. He had met Baldwinson through Gropius, and here Ancher's Windy Dropdown preceded his arrival.

Seidler completed a significant collection of Bauhaus inspired houses set within natural setting as preached by Breuer and Gropius, and introduced South American motif's from Niemeyer and Burle Marx in this early period.

He shifted away from the flat roof as early as 1952 with the use of skillion or butterfly roof. These one box houses were modest for often immigrant clients as opposed to the wealthy clientele of the Breuer houses.

His own house in 1966 was a turning point, and presented his individual manifesto indicating a response to the site. By the 1970's his buildings exhibited greater plasticity in plan with building such as the Basser House, Castlecrag which used quadrant geometry, and later in section with curved roof forms such as Hannes House in the late 1980's.

The Glass house was designed and constructed in 1957.

By this time Seidler was known for his work in Sydney and particularly Ku-ring-gai for a group of three houses including a house for his parents in Wahroonga (Rose Seidler House, 1948-1950) this was followed by the Marcus Seidler House and the Rose House (in 1950). He also designed the Tuck House in Gordon (1951-52), Hutter House in Turramurra (1952) and the Lessing House in Pymble (1953-1957) in addition to a number of other houses and projects in other parts of Sydney and Canberra during this period. (Blake, P., *Architecture for the New World: the Work of Harry Seidler* (1973), Seidler, H. 1955/63: houses, building and projects (1963))

The early houses were generally elevated above ground level and were glassy boxes on recessed masonry walled pedestals or clean prism forms incorporating layouts based on a limited number of a plan systems which could serve as prototypes for larger projects or allow future flexibility. His early Seidler family homes were suspended above the ground with face stone and smooth rendered walls joined together by glass. The Tuck House, No. 22 Waugoola Road, Gordon, also constructed a little earlier in 1951-52 is also elevated above a garage, workshop and store, but has painted brick and stone walls with similar timber framed glass walls. The house was similarly relatively modest, however, was based on a ring plan without any corridors and central skylit kitchen. The house is extant and has been listed as a local heritage item in Schedule 5 of the Ku-ring-gai Local Environmental Plan 2015 (L243). Also constructed a little earlier in 1953 the Hutter House in Turramurra incorporates a bi-nuclear plan with separate living and bedroom wings and a covered walkway extending to the carport. However, the house is larger and is an example of an "H" bi-nuclear plan with two main wings separated by an entrance court and terrace and connected by a glass walkway and entry. The house is also constructed of painted brick walls with some suspended natural timber walls, however, the slope of the roof similarly reflects the slope of the site and rooms face and open out to garden and terrace areas. The site has been subdivided a number of times, however, the house remains (No. 7 Curagal Road, North Turramurra). The Lessing House, No. 4 Avon Close, Pymble, constructed in 1953-57 also incorporates face brick walls, skillion roof form and suspended, split level planning, however, is a larger, two storey high building with stone feature walls. The building was described in 1958 as occupying a large acreage site with excellent views the golf course and as a good response by Seidler to the sloping site. (SMH, "House on three levels for sloping site", July 17th, 1958, p. 10.) The site has also been subdivided, however, the house remains and has been identified as being a contributory item in the Pymble West Heritage Conservation Area.

In 1955 Seidler designed a group of houses for superintendents of the Australian Oil Refinery at Kurnell. Economy was noted as being the key factor in the design and layout. Each had three or four bedrooms with a playroom with built in furniture and kitchens constructed of face brick with private courtyards and north facing living areas. (Seidler, H. 1955/63: houses, building and projects (1963), p. 84.)

The three bedroom version has a similar floor plan as the subject building with porch and courtyard spaces and service area near the laundry. The site was flat, so the floor and roof are level. Whilst the

refinery has closed and operations on the site have altered, the houses remain, located off Cook Street, Kurnell.

A house in Clontarf (Breakspear House, 1956), also uses a similar plan on a sloping site that also had views to the water. Described as a smaller, “economical” house with two bedrooms it has the smooth, sleek and elevated look of Seidler’s earlier, prism like houses.

The Kalowski House in Dover Heights and Luursema House in Castlecrag were also both constructed in c. 1958 and each display differing plan system and form, it would appear to suit the site, particularly in the case of the latter which was constructed on a sloping site with water views. Like the Breakspear House in Clontarf they are characterised by their sharp, prismatic forms.

A house in Pennant Hills constructed in 1960 has a similar plan form, full glass walls and skillion roof form, however, both levels open out to large covered terraces at the end of each wing. A fireplace has also been used to divide the living area. Also constructed in 1960 the Long House, No. 20 Morris Avenue has a differing “inline” plan with the main rooms located to take advantage of the northern aspect.

Harry Seidler, one of the most important practitioners of the Post-war International style in Australia. Harry Seidler was born in Vienna on 25th June 1923 and educated at the Wasagymnasium, Vienna 1932-1938. He studied architecture & structural engineering at the University of Manitoba, Winnipeg, Canada, 1941 -1944. Seidler won a scholarship to do postgraduate course at Harvard University, Cambridge, Massachusetts, USA, where he studied under Walter Gropius formerly director of the Bauhaus in Germany between 1919 and 1928. Seidler gained an M. Arch in 1946, and subsequently studied under Josef Albers, another Bauhaus teacher, at Black Mountain College, Beria, North Carolina, USA, in the summer school of 1946. He became Marcel Breuer's chief assistant in New York, between September 1946 and March 1948. He immigrated to Australia in 1948 when asked to design a house for his parents who had migrated to Australia and started private practice in Sydney, Australia, 1949. Seidler was naturalized in 1958. The house, known as the Rose Seidler House, won the Sir John Sulman Award of the Royal Australian Institute of Architects in 1951, the first of numerous important awards including the Order of Australia in 1976, the RIAA Gold Medal in 1976 and the RIBA Gold Medal in 1996. The citation for the Gold Medal states that ‘for almost 50 years, the Viennese born architect has played a vital role in international architecture.’ He helped establish a truly modern architecture in Australia where he set up in practice in 1948 drawing upon the Bauhaus principles he had learned from his mentors (Walter Gropius (method), Marcel Breuer (form) and the artist Josef Albers (content)).

Other local Seidler houses of the period include the L Waks House at Northbridge 1949, T Meller House at 37 The Bulwark, Castlecrag, 1949, the Luursema House at Chatswood, 1958, and the Waks House II at 2 Minimbah Rd Northbridge. The Monahan House Castlecrag, 1963 and the Renault House Castlecove, 1970 are also noted. The Dr Bassor House at Castlecove is a late example. Of around 20 houses constructed between in the 1950’s, the first, the Rose Seidler House at Turramurra, is the most influential.

A number of Seidler’s houses have been recognised by heritage listings. The following houses have been listed on the State Heritage Register (SHR):

Harry and Penelope Seidler House, No. 13 Kalang Avenue, Killara (SHR 01793);

The Igloo House, No. 65 Parriwi Road, Mosman (1952-1953, which has curved concrete forms, SHR 01652)

Rose Seidler House, Nos. 69-71 Clissold Road, Wahroonga (SHR 00261).

Thurlow House, 9 Stuart Crescent Blakehurst (SHR 01980)

The following Seidler houses are listed by Local Government:

The Cohen House, 19-21 Cynthea Rd, Palm Beach (1994)

Currie House, 3 The Avenue, Newport (1953) This house was restored by Seidler in 1992.

Fink House 153 Queens Parade East, Newport (1949) Changes to some windows and the interior do not reduce integrity. One of the most intact early Seidler houses.

Meller House, 37 The Bulwark, Castlecrag (1950-) High degree of integrity, a fine example, prominently sited.

RJ Piper House, 16 Wicks Road, North Ryde (1954) Suburban example, reasonably intact

'Treetops' Waterman House, 23 Cynthea Rd, Palm Beach (1952) Early example, substantially intact.

These houses retain a reasonably high degree of integrity in order to meet the threshold for listing at the local level.

Other: - Owners information/councils

The Consultants met with the owner Robert Muller to inspect the site on 07 March 2018.

Muller advised that he had purchased the site around 4 years prior and had invited architect Colin Griffiths, the original draftsman who had worked with Harry Seidler from 1953, and Penny and Polly Seidler to visit the house and discuss upgrade works. Following discussions, the fenestration was replaced and minor changes were made. Griffiths recalled that the original Clients had run out of money and he and Harry Seidler came around to paint the house before the Max Dupain photo shoot.

Assessment of Significance

The Glass House has historical association with internationally significant architect Harry Seidler, and was originally a good example of Seidler's modernist design methodology.

Seidler had trained and worked under influential architects associated with the Bauhaus and brought a thorough understanding of European modernist methodology and aesthetics to NSW. Seidler greatly influenced Australian architecture over more than four decades and has been recognised with the numerous awards and honours he received throughout his career.

The aesthetic values of the Glass House as a well designed modest Modernist residence had been degraded by the extent of alteration. It has undergone a series of alterations and additions (1962, 1975, 1989, 2014), which degrade the integrity and original intention of the house. The house originally demonstrated advanced planning and split level configuration. The aesthetic value of the house is due in part to the exploitation of its structural system to provide dramatic spatial qualities, light and architectural form.

The layout maximizes views from the house towards the reserve, while the original long single skillion roof form and courtyard allows northern light to penetrate the interior. The materials used in the house - timber, bagged brick, aluminium framed windows, - the built in joinery and detailing are a consistent part of Seidler's architectural repertoire at this time, however only the bagged brickwork remains. Original finishes, fittings and fixtures have been replaced.

The landscape setting, which originally retained natural rock features demonstrates architect Harry Seidler's philosophy that the settings for his houses be naturalistic has been lost with the levelling of the rear garden and the formal planting layout.

The Glass House is of some significance as a rare example of a post-World War II Modern Movement house in Willoughby NSW, which demonstrates advanced domestic construction and planning techniques.

Although a relatively large number of Seidler's early houses have survived, many are known to have been subjected to alterations and additions which in some cases have obscured their early design and character.

The house is representative of the early domestic architecture of Harry Seidler. It demonstrates many of the characteristics of his residential design, including planning and organisation of spaces over two levels to exploit views and provide amenity for the occupants; and exploitation of structure to achieve open planning and spatial complexity. The representative qualities of the house are degraded by its low levels of physical integrity.

The house has undergone substantial alterations and additions, although the broad design concept is still recognizable, little original fabric survives and the form is altered. The house does not meet the threshold for Heritage listing.

Recommendation

That Council does not proceed with heritage listing of 78 Hawthorn Avenue, Chatswood. Because of the extent of alteration and loss of original fabric, the house does not meet the threshold for heritage listing on the LEP.

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Willoughby City Council, Building Application 1036/1989.

Images

The existing professional photos have been used to ensure privacy of the owner, upon request.

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.4.1	1922	Loxton Estate	State Library of NSW
2.4.2	1943	Glass House by Seidler - Aerial photograph	SIX Maps
2.4.3	1973	Glass House by Seidler - Plan and section	Blake
2.4.4	1956	Glass House by Seidler - Plans	WCC, 1956
2.4.5	1956	Glass House by Seidler	Max Dupain
2.4.6	1956	Glass House by Seidler - Exterior	Max Dupain
2.4.7	1956	Glass House by Seidler - Exterior	Map Dupain
2.4.8	1962	Glass House by Seidler - Plans	WCC, 1962
2.4.9	1962	Glass House by Seidler - Site plan	WCC, 1962
2.4.10	1962	Glass House by Seidler	WCC, 1962
2.4.11	2012	Glass House by Seidler - Rear terrace	domain.com.au
2.4.12	2012	Glass House by Seidler - Street view	domain.com.au

Figure no. 2.4.1 | 1922 | Loxton Estate | State Library of NSW

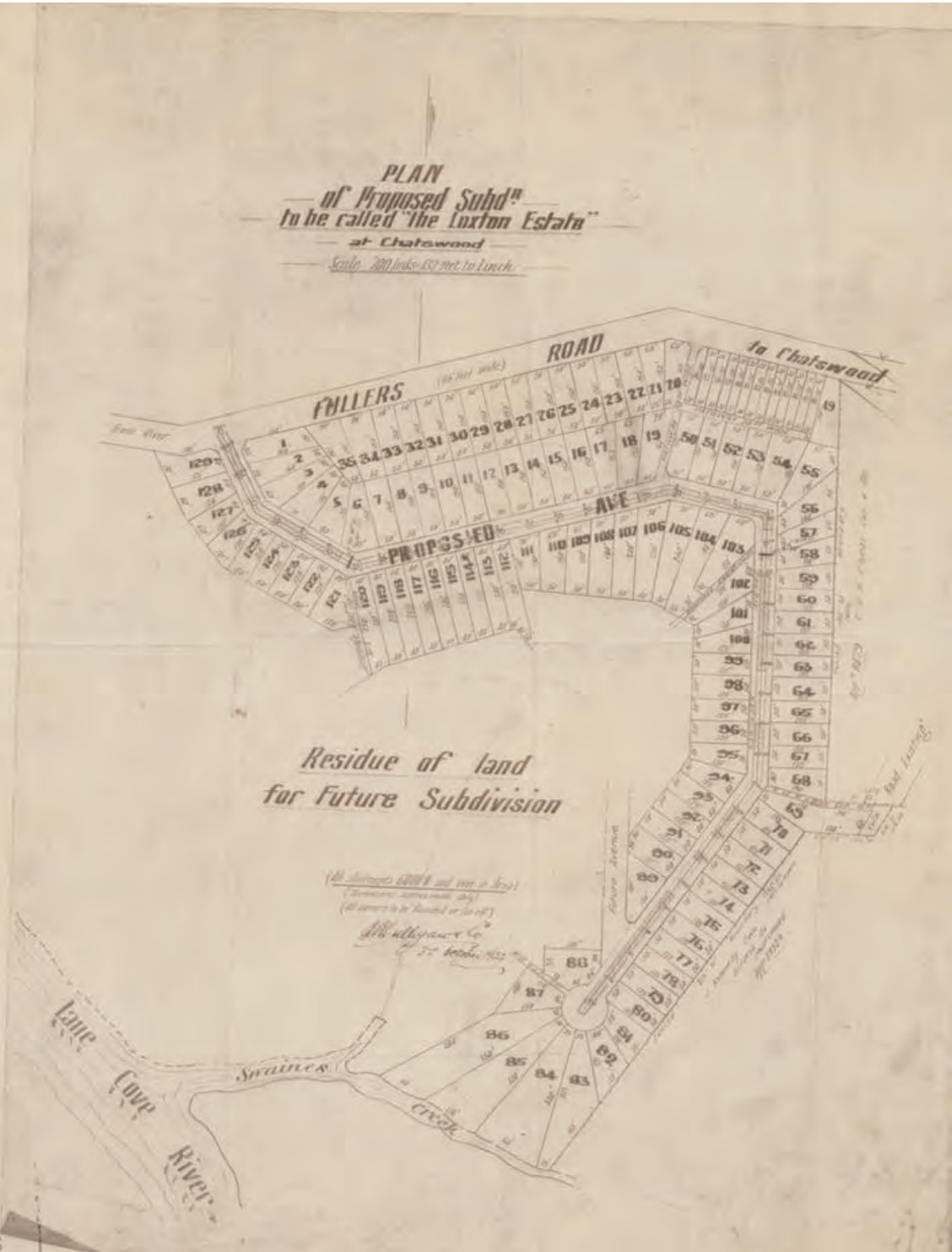


Figure no. 2.4.2 | 1943

Glass House by Seidler - Aerial photograph

SIX Maps



Figure no. 2.4.3 | 1973

Glass House by Seidler - Plan and section

Blake

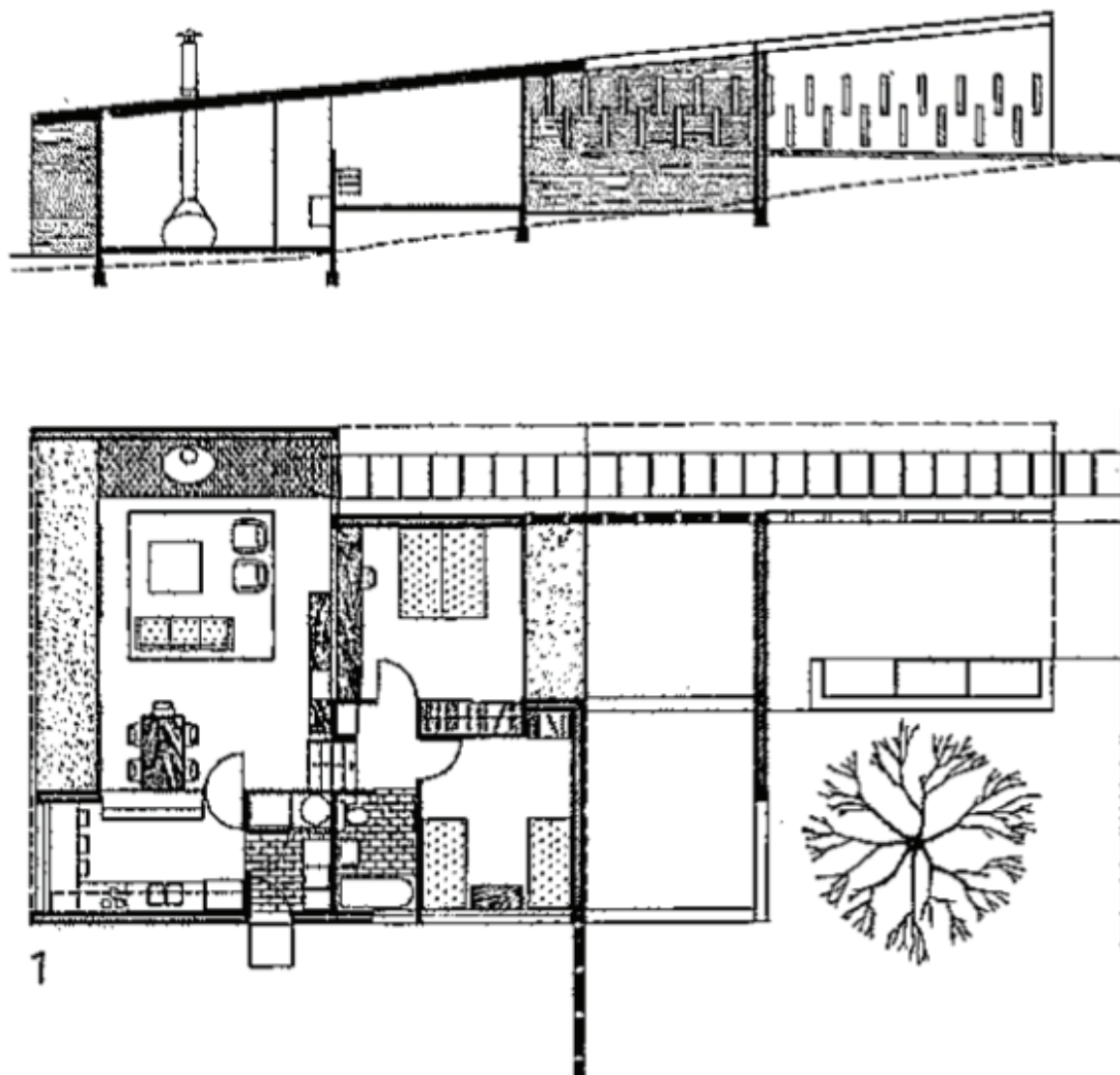


Figure no. 2.4.4 | 1956

Glass House by Seidler - Plans

WCC, 1956

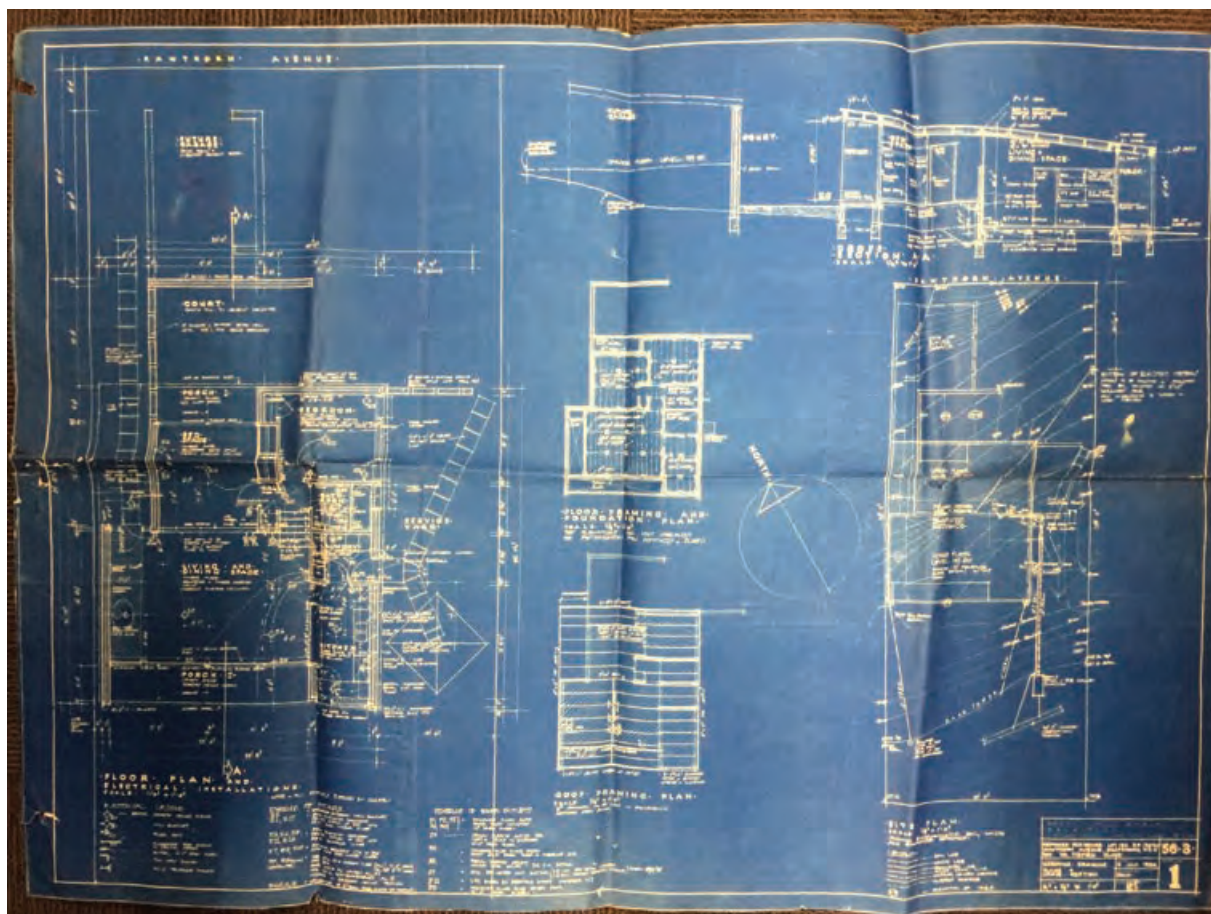


Figure no. 2.4.5 | 1956

Glass House by Seidler

Max Dupain



Figure no. 2.4.6 | 1956

Glass House by Seidler - Exterior

Max Dupain



Figure no. 2.4.7 | 1956

Glass House by Seidler - Exterior

Max Dupain



Figure no. 2.4.8 | 1962

Glass House by Seidler - Plans

WCC, 1962

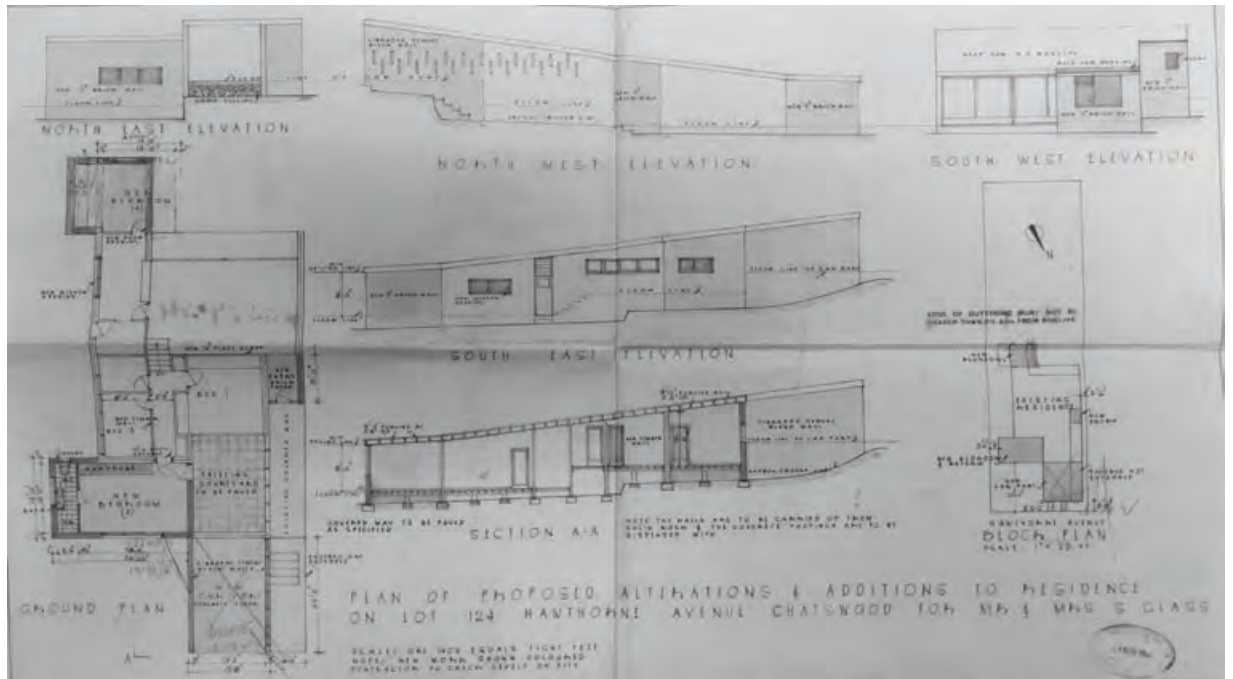


Figure no. 2.4.9 | 1962

Glass House by Seidler Perspective

WCC, 1962



Figure no. 2.4.11 | 2012

Glass House by Seidler - Rear terrace

domain.com.au



Figure no. 2.4.12 | 2012

Glass House by Seidler - Street view

Auction Works



2.5. BASSER HOUSE BY SEIDLER

Building Name

Dr Bassier House

Address

11 Padulla Place, Castlecove

Designer/Architect

Harry Seidler and Associates

Year

1982/1980

History

The house in Castlecove was designed by Harry Seidler for Dr Leon Samuel Bassier in 1980-2. Dr Bassier purchased the lot and it remained undeveloped for years.

He approached Seidler, who had not designed a house for many years and was initially not keen to take the project on, however he eventually agreed to visit the site. The site with its bush setting and views from Roseville Chase to Bantry Bay inspired Seidler to take on the project. Initially Seidler conceived of a rectangular building, however Bassier put forward the idea of a Boomerang plan shape which Seidler was not keen on. Within a few days Seidler accepted the commission and agreed to develop the circular geometry. The design proceeded very quickly and Seidler was back with a model within 10 days. The house was designed to take advantage of the panoramic views to Middle Harbour. Seidler selected the furniture and artwork, and much of the furniture was built in.

In 1983, the house was awarded a Merit Award by NSW Chapter of the RAIA, and was nominated for the Robin Boyd Award in 1983. The jury commented that “the house is tightly organised in plan, being fanned to take advantage of 180 degree views while obscuring the views of the surrounding domestic blight. Internally the space is cleverly organized to reflect its use. A small entry preludes the view and the major spaces by affording well directed glimpses of both. Devices such as varying ceiling height, fireplace, and change of materials combine to make the internal spaces harmonious, artful and venerable.” (House, Castle Cove, Architecture Australia Vol 72 No 7 Dec 1983 p39)

According to Dr Bassier who is still resident of the house, very little if any change has occurred since construction.

Description

The site is an irregular wedge shape and overlooks Middle Harbour. The footprint of the house is large at around 285 m2.

The steeply sloping site is located at the end of a cul de sac. The house is planned on four split levels to accommodate the slope. The garage is at street level and forms a bridge to the house. A semicircular pool extends the lower floor terrace. The tightly organized plan was designed to capture the 180 degree views of Middle Harbour from the site. A central open light well adjacent to the stair lights the lower levels. The quadrant and circular geometries occur at several components including the garage,

swimming pool freestanding fireplace, skylight and curved glass wall of the lower floor, maximize the view to the water, and recur throughout the design. The construction is off form concrete, with a steel roof. The roof is framed with regular radial steel beams. Deep overhangs protect the extensive glazing. Windows are black anodized aluminium. The walls are split faced concrete blocks internally and externally. Quartzite stone tiles are used throughout the living areas, while bedrooms are carpeted.

Comparative Analysis

The work dates from the mid- late career of architect Harry Seidler.

Over a 40-year period, Seidler's career developed from a sophisticated inspired Bauhaus aesthetic to a style more attuned to the Australian context. Seidler's early influences were his Bauhaus teachers, predominantly Breuer for whom he also worked but also Gropius, Albers, Giedieoc, Le Corbusier, Neutra and Worringer.

This experience was tempered by his early experience in the Rose Seidler, Marcus Seidler and Julian Rose houses which adapted a Breuer model which Seidler had developed with Roland Thomson. His original reason to visit Australia was to locate a site on which to build his mother's house where most of the components were imported "Modern architecture is simple a language which finds many regional expressions in different parts of the world."

Seidler's building were well reported because they usually involved court approval, and while many have attributed the introduction of Modernism in Australia to Seidler, he acknowledged the pioneering work of Ancher, Baldwinson and Snelling before him. He had met Baldwinson through Gropius, and here Ancher's Windy Dropdown preceded his arrival.

Seidler completed a significant collection of Bauhaus inspired houses set within natural setting as preached by Breuer and Gropius, and introduced South American motifs from Niemeyer and Burle Marx in this early period.

He shifted away from the flat roof as early as 1952 with the use of skillion or butterfly roof. These one box houses were modest for often immigrant clients as opposed to the wealthy clientele of the Breuer houses.

His own house in 1966 was a turning point, and presented his individual manifesto indicating a response to the site. By the 1970's his buildings exhibited greater plasticity in plan with building such as the Basser House which uses quadrant geometry, and later in section with curved roof forms such as Hannes House in the late 1980's.

The Basser house belongs to a group of later houses designed by Seidler in the late twentieth century period. While his earlier houses were characterised by exploration of modest compact floor plans within a pared back rectilinear cubic form, the later houses such as Bland House, Rose Bay (1984), and the Hannes House at Cammeray (1985), Meares House at Birchgrove (1994), Gilhotra House at Hunters Hill (1995), and the Berman House at Joadja (1996) display bold monumental and curvaceous sculptural qualities, in both section and plan, reflecting the demands of a wealthier client base and often spectacular sites. These later houses are frequently multi level, linked by dramatic vertical voids with projecting balconies. The palette of materials most often face brick or rough split face concrete masonry walls giving a sense of solidity, with steel or prestressed concrete roof and floors.

Basser house is a fine example of this group with a very high integrity assisted by the retention by the original owners.

Other local Seidler houses of the period include the L Waks House at Northbridge 1949, T Meller House at 37 The Bulwark, Castlecrag, 1949, the S Glass House at Chatswood, 1957, the Luursema House at Castlecrag, 1958 and the Waks House II at 2 Minimbah Rd Northbridge. The Monahan House Castlecrag, 1963 and the Renault House Castlecove, 1970 are also noted.

Other: - Owners information/councils

The site was visited by the consultants on Tuesday 20th February and met with Dr Bassier.

Dr Bassier advised that virtually nothing had changed since the house was built, which was testimony to the good design. Dr Bassier said that the process of designing and building the house was one of the most enjoyable experiences of this life.

Seidler has previously designed a house for L Bassier in Cammeray in 1958. Dr Bassier stated there he had no connection to this house or that Bassier Family.

Assessment of Significance.

The Dr Bassier House has historical association with internationally significant architect Harry Seidler, one of the most important practitioners of the Post-war and Late Twentieth-Century International style in Australia. Seidler played a hand in the transformation of Australian architecture over more than four decades.

Seidler had trained and worked under influential architects associated with the Bauhaus and brought a thorough understanding of European modernist methodology and aesthetics to NSW. Seidler greatly influenced Australian architecture over more than four decades and has been recognised with the numerous awards and honours he received throughout his career.

The Dr Bassier house is one of a group of substantial houses designed by Seidler in the late twentieth century,

The aesthetic value of the house is due in part to the exploitation of the radial structural system to provide dramatic spatial qualities, light and architectural form. The circular quadrant layout responds to the fan-shaped site and maximizes views from the house towards the harbour. A void allows light to penetrate the interior and adds drama. The textural split concrete block masonry and steel roof are a consistent part of Seidler's architectural repertoire at this time. The high aesthetic values of the house are reflected in the RAIA Merit Award 1983.

The Dr Bassier House is of significance as a rare example of a highly intact late twentieth century Seidler house in Willoughby NSW, which demonstrates innovative design and a high level execution of detail.

The house is representative of the later domestic architecture of Harry Seidler. It demonstrates many of the characteristics of his residential design, including planning and organisation of spaces to exploit views and provide amenity for the occupants; and exploitation of structure to achieve open planning and spatial complexity. The representative qualities of the house are enhanced by its high levels of physical integrity.

The house is highly intact with the original client remaining in residence.

Recommendation

That Council proceed with heritage listing of 11 Padulla Place, Castle Cove as a local heritage item in WLEP 2012.

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Images

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.5.1	1992	Basser House by Seidler - Section and floor plans	Frampton
2.5.2	1983	Basser House by Seidler - Rear elevation	Architecture Australia
2.5.3	1992	Basser House by Seidler - Lower level living	Frampton
2.5.4	1992	Basser House by Seidler - Main living	Frampton
2.5.5	1992	Basser House by Seidler - Dining room	Frampton
2.5.6	2018	Basser House by Seidler - View of entry	Architectural Projects

Figure no. 2.5.1 | 1992

Basser House by Seidler - Section and floor plans

Frampton

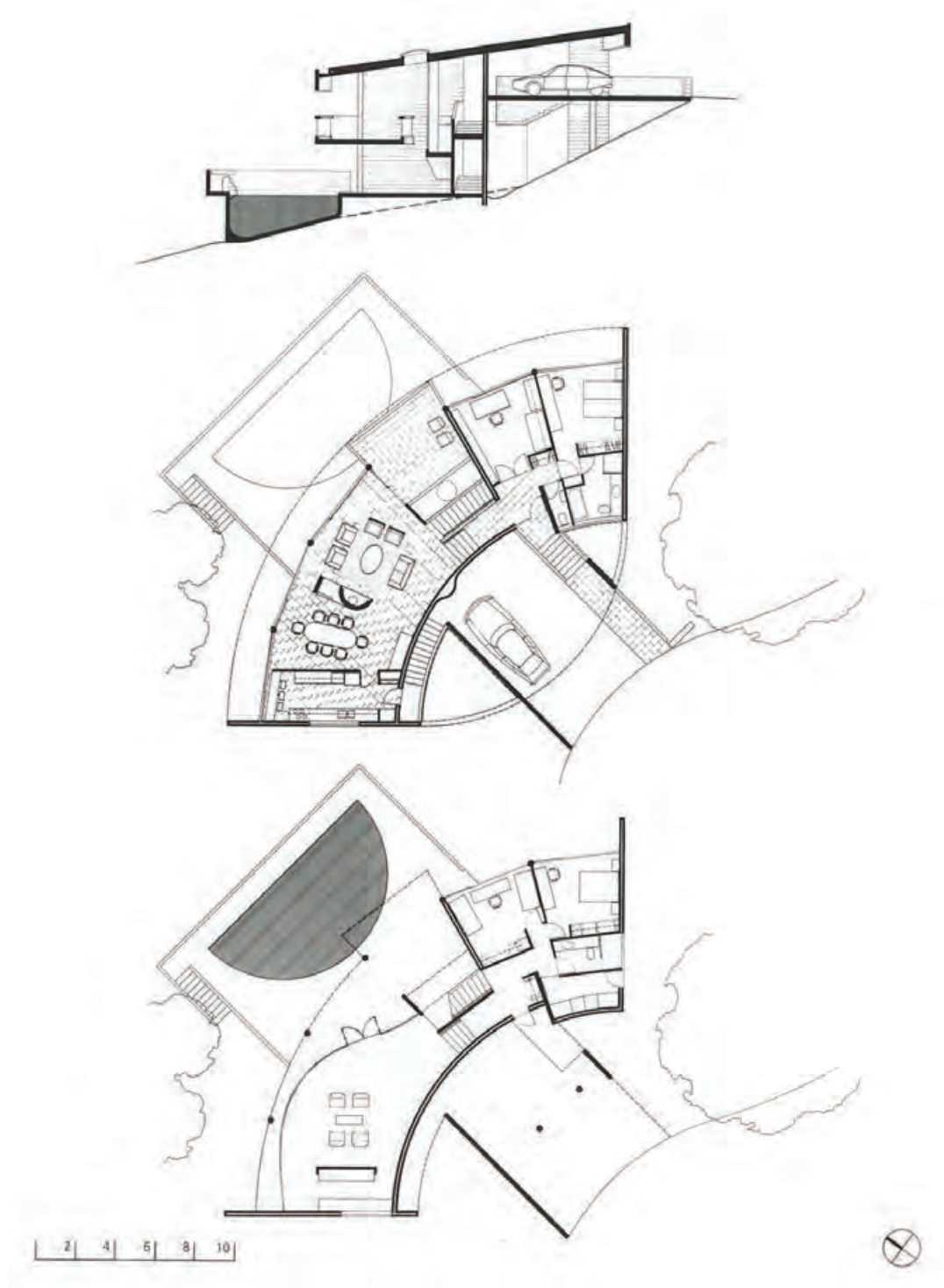


Figure no. 2.5.2 | 1983

Basser House by Seidler - Rear elevation

Architecture Australia



Figure no. 2.5.3 | 1992

Basser House by Seidler - Lower level living

Frampton



Figure no. 2.5.4 | 1992

Basser House by Seidler - Main living

Frampton



Figure No. 2.5.5 | 1992

Basser House by Seidler - Dining room

Frampton



Figure no. 2.5.6 | 2018

Basser House by Seidler - View of entry

Architectural Projects



2.6. RESANCEFF HOUSE BY RICKARD

Building Name

Resanceff House

Address

14 Morella Place, Castlecove

Designer/Architect

Bruce Rickard

Year

1965

History

The house was designed by Bruce Rickard in 1965 for Wladimir (Wally) Resanceff and his young family on Lot 34 Morella Place Castlecove. Wally's son Peter grew up in the house and recounted the following history of the house published by Modernist Australia in July 2015.:

"Wally Resanceff & Tiiu Loo met at National Art School (then, East Sydney Tech) in Darlinghurst in the late 1950s, being taught by and studying alongside a creatively progressive crowd including Brett Whiteley, Godfrey Miller, Herbert Badham & Keith Looby.

They graduated in 1962, married the next year, and embarked on successful careers as Commercial Artists in Sydney's advertising agency scene, and with one child on the way, Wally had a desire to build a family home that was in touch with the latest, most modern architectural trends at the time. They had discovered a block of land in Castle Cove that real estate agents of the time passed off as 'unbuildable' – incredibly steep with large natural sandstone boulders and outcrops that many architects and builders of the day would have regarded as obstructions, but Wally knew that the new school of Sydney architects would relish the site. Peter Muller had recently completed Barton House several doors up and the Sydney School of Architects had started to make its presence known across nearby Castlecrag and Middle Cove.

Wally had developed an eye for the work of Ian McKay but McKay was too busy to take on the commission and referred Wally & Tiiu on to an emerging young architect, Bruce Rickard.

Wally & Tiiu visited the architect at his beautiful home in Kokoda Avenue, Wahroonga, and knew at that moment that this was the architect for them.

While the houses on either side of 14 Morella Place sat perched, almost scared of the topography that descended into the bushland reserve below, Rickard designed a house that enveloped the natural features of the site, cantilevered over, and bridging the space between two large sandstone outcrops. He connected the house directly to the site, allowing the reserve below the house to become a giant bush adventure playground for the Resanceff's two children over the ensuing years. Friends and family loved visiting Morella Place as it was a house that loved guests and entertaining, with spans of glass enjoying the views to the serene bushland surrounds and glimpses of Sugarloaf Bay below. The spacious main entertaining balcony enjoyed northerly sunshine all year around."

The building application was submitted to Council by Bruce Rickard of 10 Kokoda Avenue Wahroonga in August 1965. R. Heath drew the plans. The house was built 1965/6 by Arnold Boss of Mona Vale.

A building application for alterations and additions was submitted to Council in 1970. This comprised enclosure of a play area and deck at the basement level. The walls were lined with redwood weatherboards. A privacy wall was also proposed on the north west boundary.

The house was sold in May 2010 to Matthew Jack, the son of renowned architect Russell Jack, and the house retained its integrity through this period as evidenced by real estate photographs.

It was again sold in September 2015, and one year later in September 2016.

It was between 2015 and 2016, that the house was substantially altered, with the distinctive face brickwork finishes integral to the style, was rendered, and the dark stained timber was painted grey. Interior finishes of facebrick, rough stone and timber were replaced with plasterboard tile, mirror.

Description

The site is irregular and large and features a series of rock outcrops. The total floor area is approximately 330m² over three levels. The house is located to the south and orientated east-west allowing 2/3 of the site to remain open nestled into its bush setting showing a deep respect for the natural environment, however that context has changed as much of the site landscape has been cleared in recent times. The house originally comprised two levels that stepped down the hill while hovering one floor above the natural rock. This undercroft was to later be infilled. The house responds to its steep gully site with a bold composition of contrasting horizontal and vertical elements showing the influence of Frank Lloyd Wright. The composition maximizes sunshine in winter and exterior spaces are integrated with large areas of glazing and corner windows. Use of natural materials- stone, second hand sandstock brick and timber (Canadian Red Cedar weatherboards, Tallowood, Oregon and Northern Rivers Hardwood (since refinished) enhances the indoor outdoor fluid relationship, as does the open plan. All external woodwork (Weatherboards, fascias and window frames) was finished with Umber "Acorn" natural finish (since refinished). The flat roof was clad in asbestos felt and tarpitch and covered with pea gravel, with copper capping and a deep, built up redwood fascia (since refinished).

Internally the Joinery was Canadian Red Cedar throughout and Tasmanian blackwood trims, rails and pelmets. Gyprock was used in ceilings and stud wall linings. Internal woodwork was stained and sealed to give a dull finish. Timber finishes have refinished or replaced.

Originally there was a small third bedroom at the entry level, with a roof deck. A tool room off the carport has been converted into an ensuite. The main living areas were at the level below the street. The kitchen, originally accessed from the living area, has been converted into an additional bedroom. Three small bedrooms and a bathroom were accessed from the hall at the bottom of the stair. The hall opened out into the combined living and dining room. The living room featured face brick walls, a fireplace, timber finishes and glazing opening onto a wrap around deck. The basement provided a laundry below the bathroom, but was otherwise unenclosed until 1970 when the basement deck was constructed. The Kitchen was relocated to the basement in 2016.

Comparative Analysis

The work dates from the early career of architect Bruce Rickard.

Bruce Rickard (1929-2010) is best known for the series of finely crafted Sydney houses designed in the Organic manner promoted by Frank Lloyd Wright (whose work Rickard had admired whilst studying Landscape Architecture in America in the 1950s). His domestic work remains highly regarded and sixteen of his houses are listed on the NSW Register of Significant Architecture. Rickard's domestic work continues to be widely published and exhibited, most recently in the Iconic Australian Houses

exhibition at the Museum of Sydney. Four houses located in Bayview, Cottage Point and Palm Beach designed over two decades have received AIA awards, including the Curry House II which received a merit award in 1983 and the 25 year award (now the Enduring Architecture award) in 2009. (AIA Biographical Information)

Other recorded Rickard houses in Willoughby include:

Cohen house, Rembrandt Drive, Middle Cove. 1958

Fienberg house I, Valerie Avenue, Chatswood 1963

Riddle house, Deepwater Road, Castle Cove, 1963

Mitchell house, Rembrandt Drive, Middle Cove 1965

Rickard also designed the additions to the GSDA II house in Edinburgh Road.

The Curry House II at 5 Pindari Place, Bayview (c. 1980) now demolished was locally heritage listed. It featured a native landscape setting (which is noted as being substantially modified), use of natural materials, roof exposed rafters and beams, rich/complex interiors, textural and tactile qualities of material expressed, exposed concrete mass, open plan and a flat roof. Other houses of Rickard's that are heritage listed are 51 Finlay Road, Turramurra (1960) which is described as substantially intact, and his own house at 10 Kokoda Avenue, Wahroonga (1962)

The Resanceff House was an accomplished early example of Rickard's domestic work, designed six years after he entered private practice, and 7 years before his first architectural award. The house showed the development of style from the Rickard House at Kokoda Ave Wahroonga (1961), to the Marshall House and the acclaimed Curry House I (1967).

Prior to the work program of 2015-2016, the house retained its integrity. It was described on the Modernist Australia website prior to the sale as follows:

Heeding cues of the Australian lifestyle and climate to a point of architectural perfection, Bruce Rickard's creation for the family Resanceff, built in 1965/66 stands as an Australian Modernist sentinel; immune to the ravages of time, fashion, lesser building materials/practice, poor design or ignorant stewardship. An epic and most worthy landmark. (Modernist Australia.com)

Unfortunately, the alterations to the house that followed the sale in 2015 have resulted in the irreversible loss of key features of the original design (face brick and stained timber finishes to interior and exterior) and changes to the plan including the addition of a lower level and the relocation of the kitchen, have resulted in the plan losing its integrity.

Other: - Owners information/councils

The consultants visited the house on 9 March 2018 and met with the current owner Allan MacDonald. He advised that the house had been extensively altered prior to purchase in 2016. They are planning new additions and alterations. He did not believe the house worthy of heritage listing.

Assessment of Significance

An accomplished early work of Sydney architect Bruce Rickard, that shows the influence of Frank Lloyd Wright, but has been extensively altered.

The house has an association with important architect Bruce Rickard, a key practitioner of the late twentieth century 'Sydney School' style in plan and finish.

Due to alterations of key features of the design and the recent loss of the textural and tactile qualities of the natural materials, the building is no longer a fine nor representative example of the style, or of Rickards work.

Recommendation

That Council does not proceed with heritage listing of 14 Morella Place, Castle Cove. Because of the extent of alteration and loss of original finishes which were fundamental to the original design, the house does not meet the threshold for heritage listing on the LEP.

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Images

The existing professional photos have been used to ensure privacy.

Belle Property 2015

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.6.1	1965	Resanceff House by Rickard - Elevations	WCC, 1965/633
2.6.2	1965	Resanceff House by Rickard - Upper level plan	WCC, 1965/633
2.6.3	1965	Resanceff House by Rickard - Ground floor plan	WCC, 1965/633
2.6.4	1965	Resanceff House by Rickard - Basement plan	WCC, 1965/633
2.6.5	1970	Resanceff House by Rickard - Basement plan	WCC, 1970/181
2.6.6	1970	Resanceff House by Rickard - North elevation	WCC, 1970/181
2.6.7	2015	Resanceff House by Rickard - North elevation	modernistaustralia.com
2.6.8	2015	Resanceff House by Rickard - North elevation	modernistaustralia.com
2.6.9	2015	Resanceff House by Rickard - Living room	modernistaustralia.com
2.6.10	2015	Resanceff House by Rickard - Living room	modernistaustralia.com
2.6.11	2015	Resanceff House by Rickard - Lower deck	modernistaustralia.com
2.6.12	2015	Resanceff House by Rickard - Living lower deck	modernistaustralia.com
2.6.13	2016	Resanceff House by Rickard - North elevation	realestate.com.au
2.6.14	2016	Resanceff House by Rickard - North elevation	realestate.com.au
2.6.15	2016	Resanceff House by Rickard - Living area level 1	realestate.com.au
2.6.16	2016	Resanceff House by Rickard - Bedroom 1	realestate.com.au
2.6.17	2016	Resanceff House by Rickard - Non original level 2 and kitchen	realestate.com.au
2.6.18	2016	Resanceff House by Rickard - Living area level 1	realestate.com.au

Figure no. 2.6.1 | 1965

Resanceff House by Rickard - Elevations

WCC, 1965/633

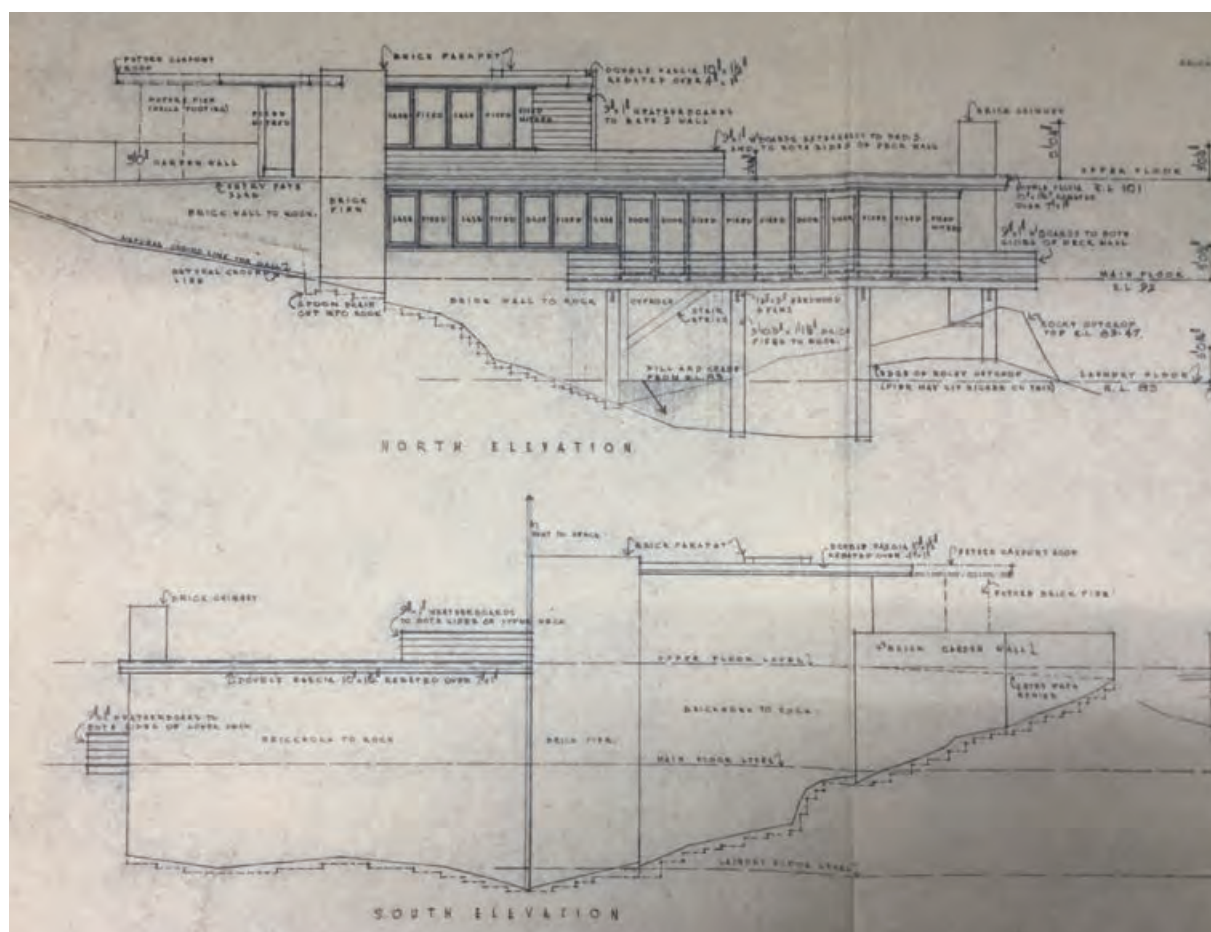


Figure no. 2.6.2 | 1965

Resanceff House by Rickard - Upper level plan

WCC, 1965/633

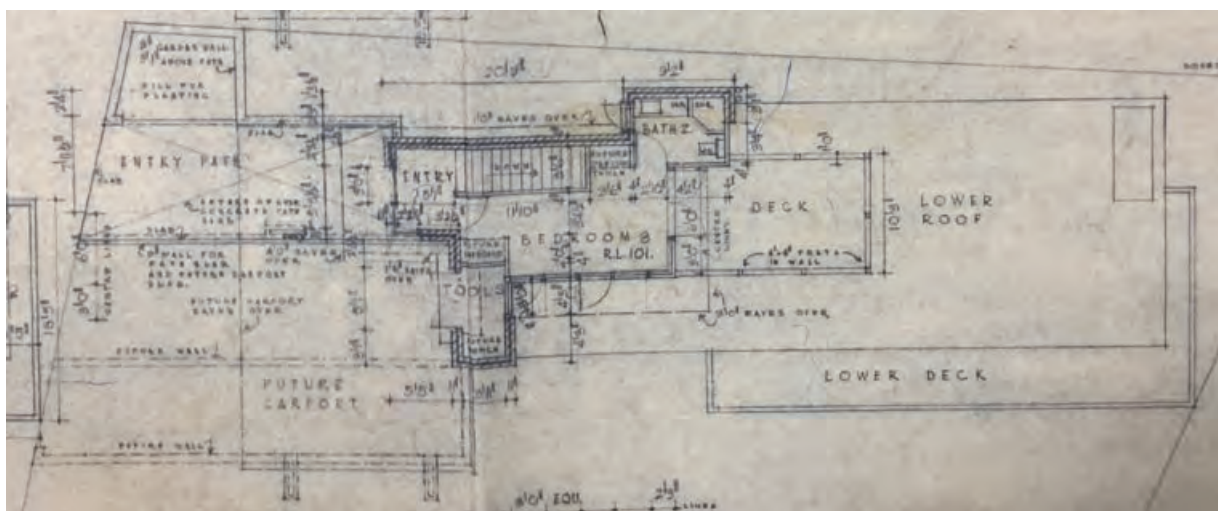


Figure no. 2.6.3 | 1965

Resanceff House by Rickard - Ground floor plan

WCC, 1965/633

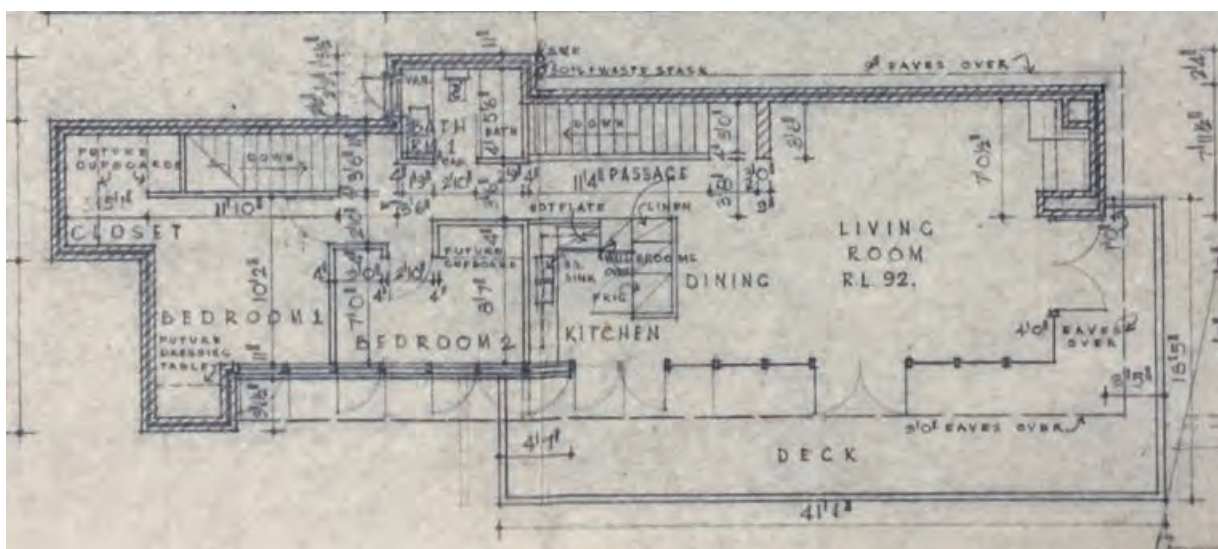


Figure no. 2.6.4 | 1965 | Resanceff House by Rickard - Basement plan | WCC, 1965/633

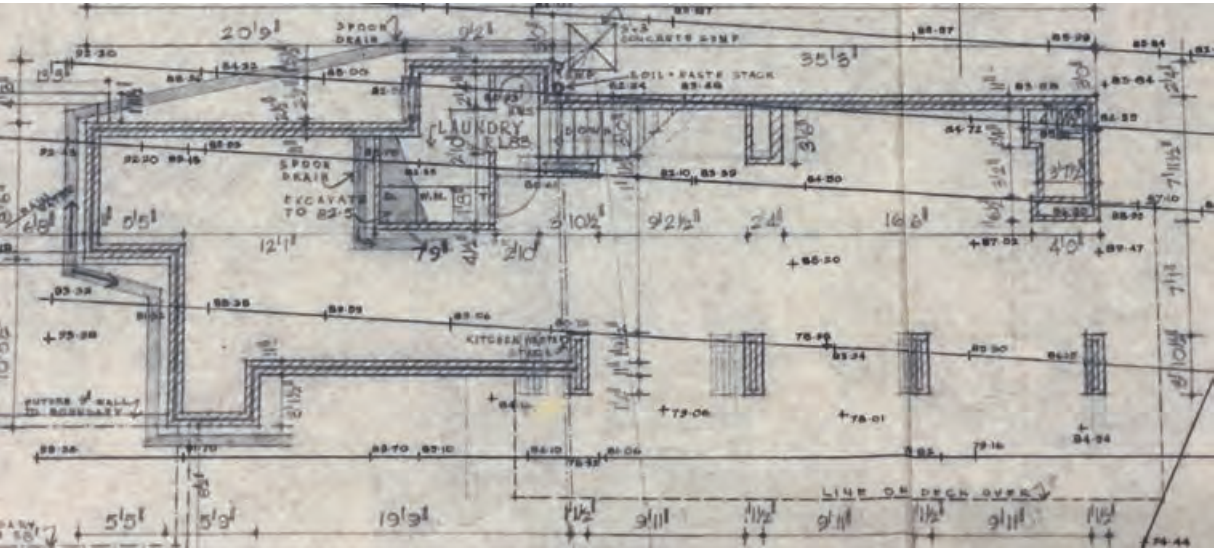


Figure no. 2.6.5 | 1970 | Resanceff House by Rickard - Basement plan | WCC, 1970/181

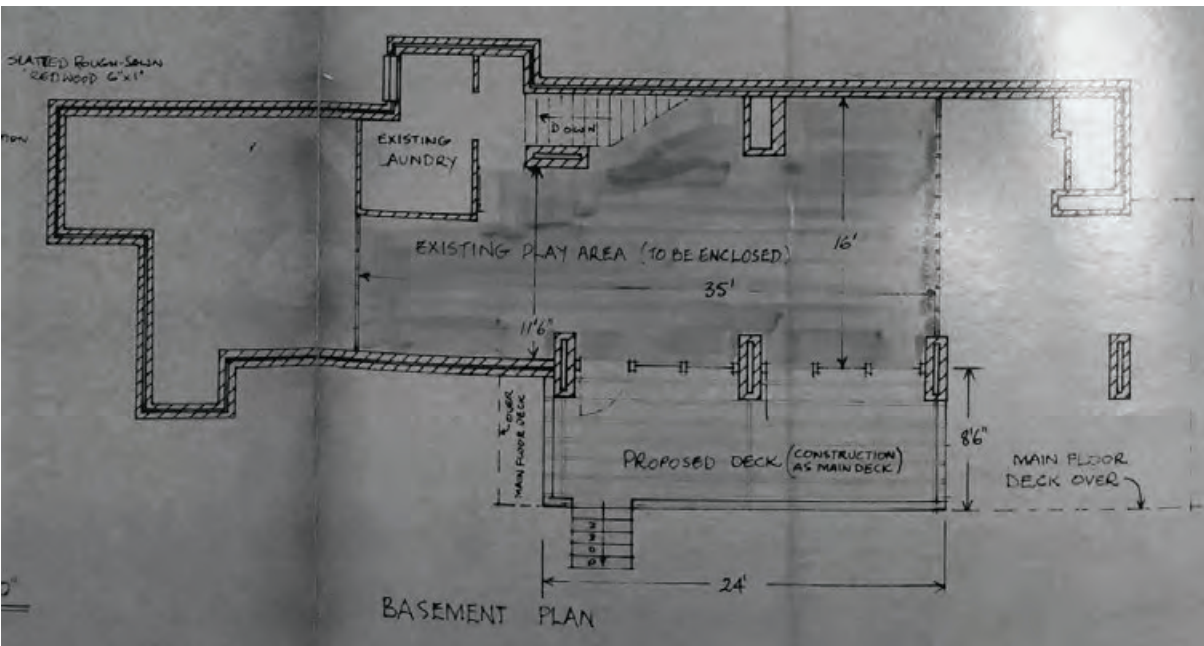


Figure no. 2.6.6 | 1970

Resanceff House by Rickard - North elevation

WCC, 1970/181

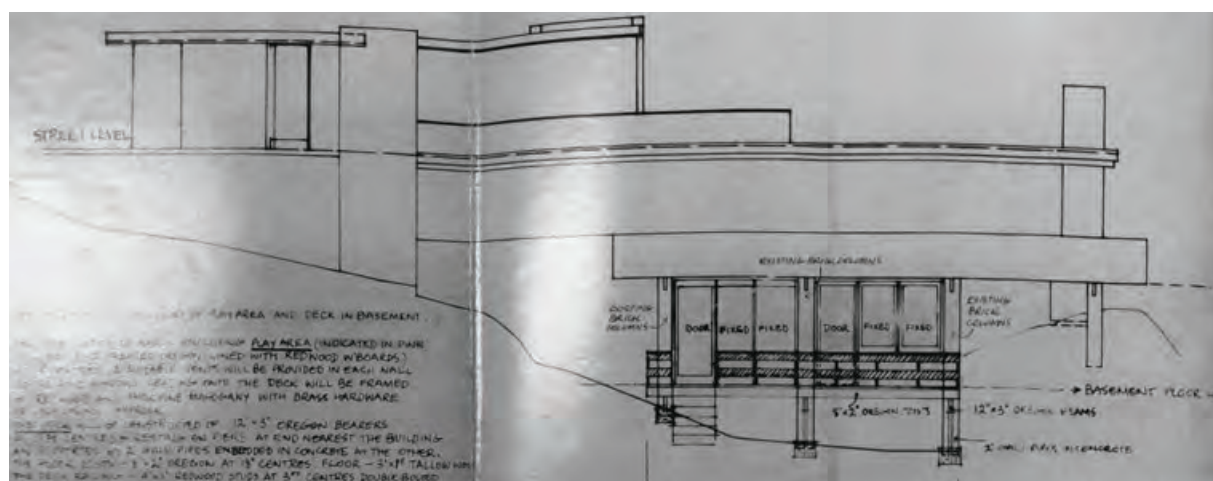


Figure no. 2.6.7 | 2015

Resanceff House by Rickard - North elevation

modernistaustralia.com



Figure no. 2.6.8 | 2015

Resanceff House by Rickard - North elevation

modernistaustralia.com



Figure no. 2.6.9 | 2015 | Resanceff House by Rickard - Living room | modernistaustralia.com



Figure no. 2.6.10 | 2015 | Resanceff House by Rickard - Living room | modernistaustralia.com



Figure no. 2.6.11 | 2015

Resanceff House by Rickard - Lower deck

modernistaustralia.com



Figure no. 2.6.12 | 2015

Resanceff House by Rickard - Living lower level

modernistaustralia.com



Figure no. 2.6.13 | 2016

Resanceff House by Rickard - North elevation

realestate.com.au



Figure no. 2.6.14 | 2016

Resanceff House by Rickard - North elevation

realestate.com.au



Figure no. 2.6.15 | 2016

Resanceff House by Rickard - Living area level 1

realestate.com.au

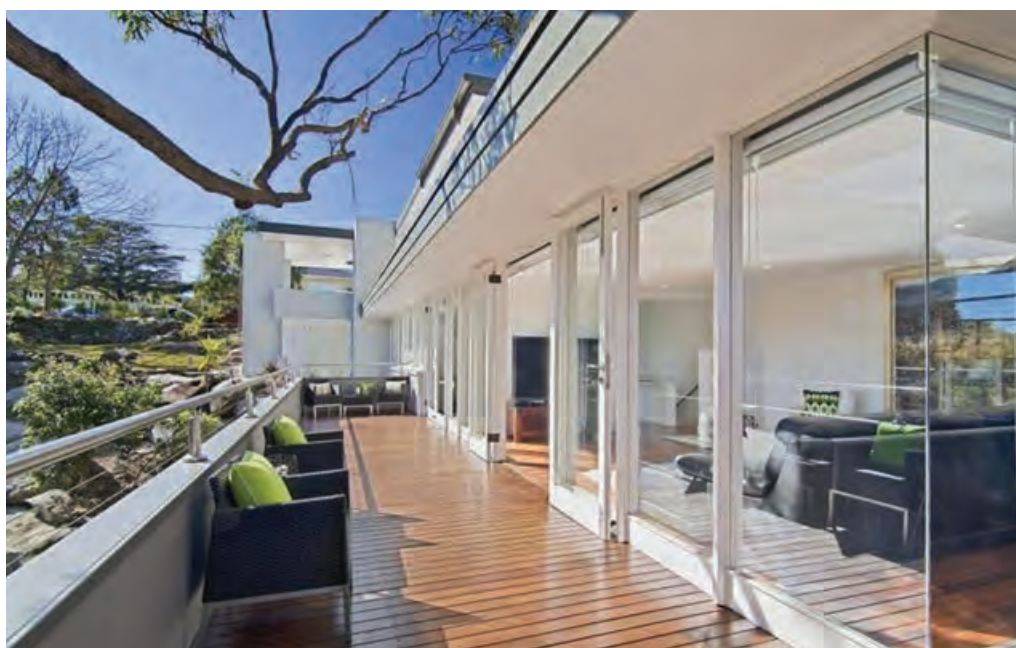


Figure no. 2.6.16 | 2016

Resanceff House by Rickard - Bedroom 1

realestate.com.au



Figure no. 2.6.17 | 2016

Resanceff House by Rickard - Non original level 2 and kitchen

realestate.com.au



Figure no. 2.6.18 | 2016

Resanceff House by Rickard - Living area level 1

realestate.com.au



2.7. FRISCHKNECHT HOUSE BY FRISCHKNECHT

Building Name

Frischknecht House

Address

1a North Arm Road, Middle Cove

Designer/Architect

Paul Frischknecht

Year

1985

History

Lot 1 DP 217754 was owned by Michael and Fayette Batten of Bondi. It was sold to Charles and Gwendolyn Henderson in 1964 and then to Paul and Margrit Frischknecht who were living in Northbridge in October 1980 (certificate of Title Vol 9487 fol 14). Frischknecht was born and raised in Switzerland, working with Fritz Haller for seven years before emigrating to Australia in 1970. Haller was regarded as the most eminent steel architect in Europe, and a disciple of Mies van der Rohe.

The site, with views north to Sugarloaf Bay, is precipitously steep and was considered impossible to build upon, dropping some 12m from the road and under passed by two sewers. Never cleared, the site had a 200-300 year old eucalyptus centrally located, which was felled by a storm and opened up possibilities for development.

Frischknecht stated his exercise was “to prove to myself and to others that you can actually build among the Sydney bush without destroying it”.

A Development Application 1057/83 for a new dwelling, was submitted by owner applicant architect Paul Frischknecht in December 1983, who was then resident of 75 Rembrandt Drive Middle Cove. The estimate of cost was \$110,000, and the builder was proposed to be Beacon Building and Constructions of Brookvale, however an owner builder permit was issued to Frischknecht in April 1984. The structural engineer was Ove Arup and Partners. External materials were recorded as sandwich panel, light grey finish, Hypalon Membrane mid grey finish. Original colour schedules note steel frame in Harbour Bridge Grey in a silver micaceous oxide paint, Windows and handrails in Anthracite black, and sandwich panels in Gal Grey Colourbond (off white internally). These finishes did not comply with Councils policy of the time that construction was to be brick stone or masonry construction, however the policy had been successfully challenged (*Duc v Willoughby Council*) and no objection was raised. Correspondence from the architect confirmed the deletion of planter boxes as agreed with neighbour. A building permit with garage deleted was issued on 19 January 1984. A garage was approved following realignment of right of way. Amended plans were date stamped January 1985. Construction had commenced by July 1984 and was surveyed in January 1985, although the completion inspection was dated February 1986.

Frischknecht believed in pushing forward the frontiers and understanding technologies and what materials are capable of. The house reflects the architect's belief that perfection is best expressed by the precision of pre-fabricated steel.

The whole house was prefabricated- with steel columns lowered by crane onto 12 hand dug and hand cast concrete footings. Next beams and stair units were located, and from then construction occurred from within the building. No-one was allowed to trample the site. It took three days to construct the frame and stairs. Then the house was built from the inside out.

Frischknecht's concern for an appropriate passive climatic response is also evident throughout the design; the north-east site orientation, wall insulation, consideration of cross ventilation and updraft through a central stair well where the open fireplace heats the whole house in winter, the shading to large glass areas, and the flat roof which was designed without falls to allow flooding to a depth of 3cm to create a cooler microclimate.

The design composition of the house facilitated a future expansion on the upper level within the framework which Frischknecht explored prior to his death in 2010.

The house was the winner RAIA Merit Award for Housing in 1986, and was published in magazines of the time, and more recently in *The Modern Steel House*, p179.

The house was identified as an exemplar of "Late Twentieth-Century 'Late Modern'" style in Apperley et al's *Pictorial Guide to Identifying Australian Architecture*, 1989.

While Paul Frischknecht was alive, he planned an addition of two bedrooms at the upper level, to accommodate his son's family. This was in line with his belief that structures should be able to adapt to changing circumstances and new functional requirements. The additional floor area was located either side of the entry and within the existing structural frame. Following Paul's death in 2010, the scheme was drafted by architect Jacques Blumer, a family friend and former colleague of Paul Frischknecht.

Description

The site is a large, steeply sloping battle-axe block which overlooks Scotts Creek and Sugarloaf Bay. The footprint of the house is relatively compact at roughly 130m².

The three storey residence has an external steel frame supporting "Olympic" stressed skin panels comprising an expanded polystyrene Isolite core laminated with a structural thermosetting adhesive to aluminium facing (Marviplate). Flat roofing with trafficable "Uniroof" flexible roof covering comprising a polyethylene sheet bonded to a fibre backing and applied to roof decking with water based adhesive.

The dwelling is connected by a bridge to the accessible southern end of the site. The entry foyer at the upper level is described as art gallery with sky lit central stair and flue accessing unnamed spaces with central sculpture and ladder accessing roof. Bedrooms and study are located on the middle floor, while the main living and dining areas including the kitchen and the master bedroom are open plan and located on the lower level.

"I tried to create simplicity and peacefulness by minimizing the variety of shapes, colours and textures. The total symmetry along one axis in the plan and elevation forms the basis of my endeavour to create order."

The house had was tallow wood decking to bridge, balcony and veranda, and balustrading was galvanized tubing with stainless steel cables with mild steel flats and angles. The deck was recently replaced, and a temporary safety mesh has been added to the stair and balustrading (with fully reversible tie fixings) while grandchildren are small.

Windows and doors were 'alumplast' aluminium core and PVC wrapped excepting the ceramic enamel entry door, and were protected by extruded PVC vertical louvre blinds. Internally there are plasterboard wall and ceiling finishes, and wet areas are tiled in Pirelli rubber. The garage was reinforced concrete construction with roller door and prefinished glass louvre window.

The house is highly intact, with only very minor alterations notably the addition of a door to the bathroom.

Comparative Analysis

The work dates from the early career of architect Paul Frischknecht.

According to Neil Jackson, similarities between this house and Fritz Haller's Scharer House (1969) at Munsingen Switzerland reveal the influence of his mentor. In Australia, Frischknecht worked for Ancher, Mortlock, Murray and Woolley, and gained an appreciating for the bush. He also worked in the offices of Stevenson and Turner and Hall Bowe Webber. He established his own practice operating for a short time from his house at 1A North Arm Road Middle Cove before relocating to Clontarf.

While Frischknecht's career was dominated by large scale commercial projects, his body of work included a small number of houses. His domestic work included two projects for Alan and Brigitte Gallagher, the first in 87 Campbell Street, Newtown (a brick warehouse renovation), which was the subject of an exhibition at a Gallery and recipient of an Award, and a second residence in Rembrandt Drive Middle Cove. He also designed a house at 8 Harvey St Seaforth for Angelo Cantafio. In 1996, Frischknecht was awarded the Marrickville medal for a sensitive adaptation of an Art Deco factory building at 47 Carrington Rd, Marrickville.

Frischknecht's dictum: "Good architecture is to minimise compromise". His house at 1A North Arm Road, was considered his best, being compromised only by budget.

Other: - Owners information/councils

The site was visited on 02 March 2018.

The consultants met with Margrit Frischknecht, who provided an oral history of the house, its design, construction, subsequent and planned changes. She also gave details of other known domestic work, and her perspective on how the house sat within the context of Paul's body of work. Margrit noted that he considered it to be his best residential project, as he was the client. Margrit had concerns that heritage listing may impact upon Paul Frischknecht's plans to add to the house at the upper level within the structural framework.

Assessment of Significance

The Frischknecht House is historically significant for its ability to demonstrate the many features of Modernist architecture and design theory and practice. It is a fine examples of late-century steel modern domestic architecture in Australia.

The house is the best example of the domestic work of award winning architect Paul Frischknecht, who emigrated to Australia from Switzerland, bringing current European ideas of Modernism, stemming from Mies van der Rohe, via his mentor Fritz Haller. Frischknecht's aptitude for new technologies and the application of steel to domestic work was rare in Sydney in the 1980's.

The Frischknecht House is highly regarded as an outstanding work of architecture by the architectural profession. The achievement of the house is recognized at the time of construction by the awarding of the Royal Australian Institute of architects Merit award 1986. The significance of the house in the development of steel residential architecture was recognised in journals of the time and in following decades. Published in 1986, 2005, and 2016.

The steel framed metal clad house is an exemplar of Late Twentieth-Century Late Modern style, manifest in domestic architecture, as it demonstrates a precision, lightness and elegance; by minimalist construction in metallic materials. The house demonstrates a rare combination of exceptional innovative contemporary design and excellent detailing, both sensitive to the environment and place.

The building has technical/research significance for its potential to yield technical information about late 20th Century construction techniques. The design is technically proficient and experimental, but also shows a strong desire to be ecologically sensitive and sustainable.

The house retains a high level of integrity.

Recommendation

That Council proceed with heritage listing of 1a North Arm Road, Middle Cove as a local heritage item in WLEP 2012.

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BlueScope Steel 1991, 'Frischknecht House, Middle Cove', *Steel Profile*, 10th Anniversary Awards Issue, March, pp. 7.

BlueScope Steel 1986, 'Tree of Steel', *Steel Profile*, September, no. 17.

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Steel houses [videorecording]: precision crafted, Australian made 2005, Discovery Video, directed and produced by Hyatt & Associates, Bentleigh, Vic.

Willoughby City Council Property Files, Building Application 1057/83.

Images

The existing professional photos have been supplemented by site photos.

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.7.1	1983	Frisknecht House by Frisknecht - Site plan	WCC, 1057/83
2.7.2	1983	Frisknecht House by Frisknecht - Middle and lower floor	WCC, 1057/83
2.7.3	1983	Frisknecht House by Frisknecht - Section A-A	WCC, 1057/83
2.7.4	1983	Frisknecht House by Frisknecht - North Facade	WCC, 1057/83
2.7.5	1986	Frisknecht House by Frisknecht - North elevation	Steel Profile
2.7.6	1986	Frisknecht House by Frisknecht - Lower level. North deck from middle level.	Steel Profile
2.7.7	1986	Frisknecht House by Frisknecht - Entry	Steel Profile
2.7.8	1986	Frisknecht House by Frisknecht - Stair middle level	Steel Profile

Figure no. 2.7.1 | 1983

Frischknecht House by Frischknecht - Site plan

WCC, 1057/83

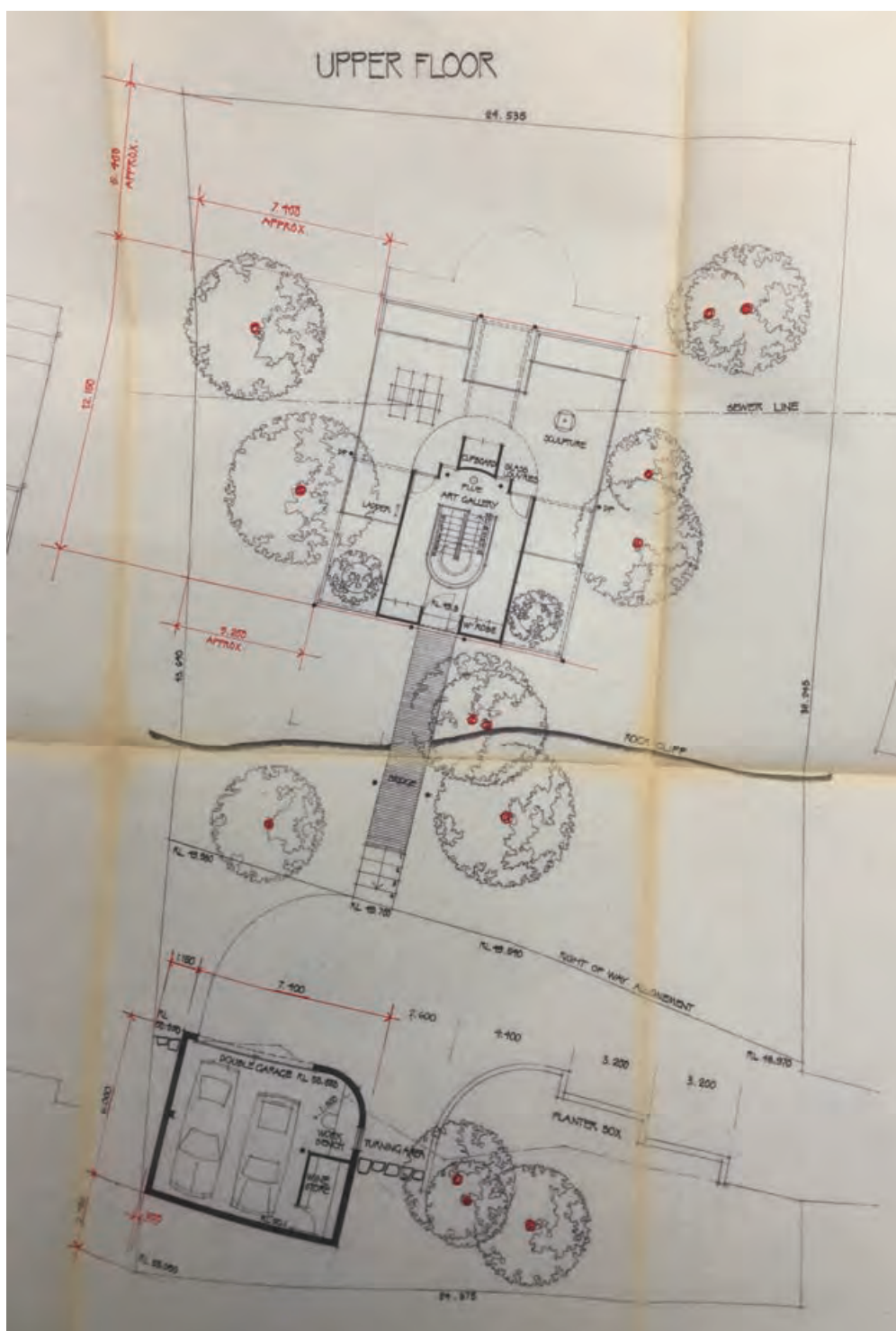


Figure no. 2.7.2 | 1983 | Frischknecht House by Frischknecht - Middle and lower floor | WCC, 1057/83

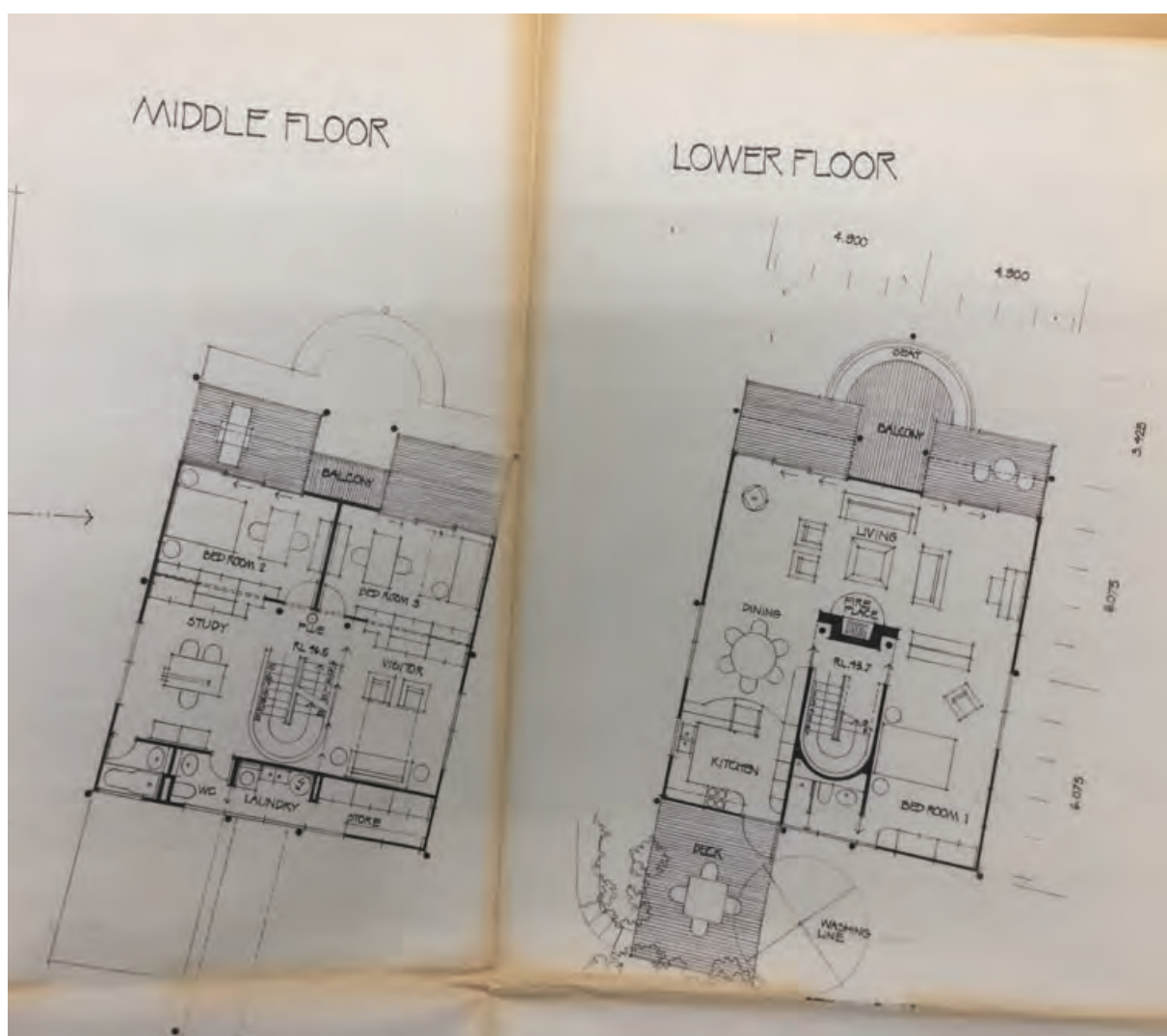


Figure no. 2.7.3 | 1983

Frischknecht House by Frischknecht - Section A-A

WCC, 1057/83

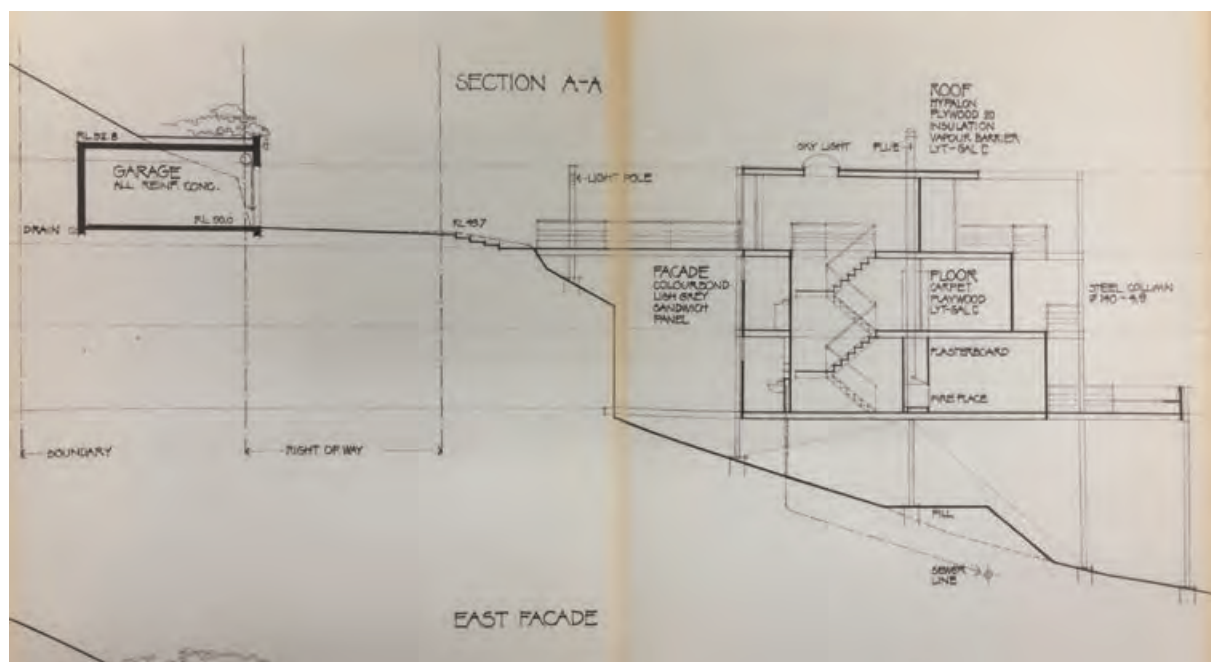


Figure no. 2.7.4 | 1983

Frisknecht House by Frisknecht - North facade

WCC 1057/83

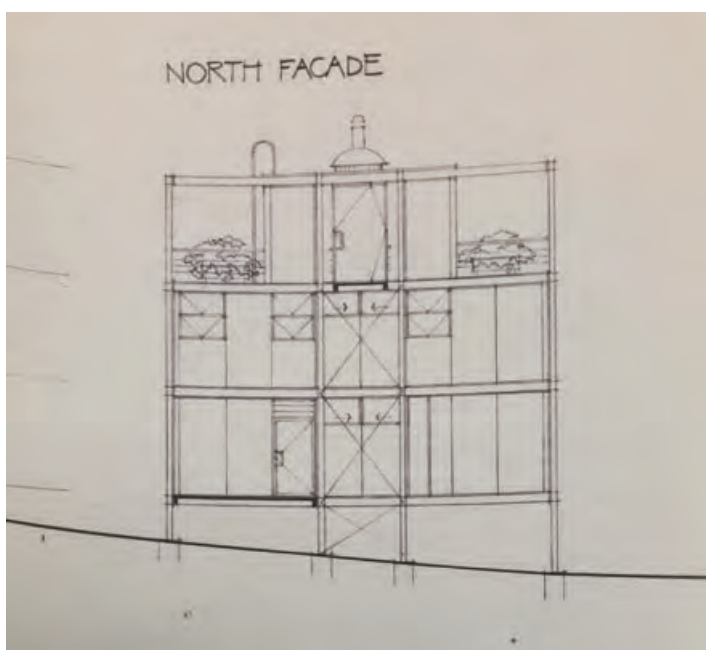


Figure no. 2.7.5 | 1986

Frisknecht House by Frisknecht - North elevation

Steel Profile



Figure no. 2.7.6 | 1986

Frisknecht House by Frisknecht - Lower level. North deck from middle level.

Steel Profile



Figure no. 2.7.7 | 1986

Frisknecht House by Frisknecht - Entry

Steel Profile



Figure no. 2.7.8 | 1986

Frischknecht House by Frischknecht - Stair middle level

Steel Profile



2.8. NICHOLLS HOUSE BY GLYNN NICHOLLS

Building Name

GL Nicholls' House

Address

15 The Quarterdeck, Middle Cove

Designer/Architect

Glynn Nicholls

Year

1959 c.

History

The house was built by local architect Glynn Nicholls. Nicholls was born in 1933, son of architect Eric Milton Nicholls who was in partnership with Walter Burley Griffin. He grew up in Castlecrag in one of several houses designed by his father- 12 The Parapet. Nicholls followed his father into architecture.

In September 1957, at the age of 24 Nicholls produced drawings for the G.L. Nicholls Residence at Lot 20 The Quarterdeck, Harbour Heights. The drawings note "Glynn Nicholls Architect of Caltex House". The ground floor had a carport, and covered recreation area, as well as a laundry and access stair. The first floor provides 2 bedrooms and a living room 20x15 feet, with kitchen, and bathroom and store either side of the main entry. The plan allowed for future extension on either side of the core house. The construction was bagged and painted brickwork, with extensive glazing. Originally intended as vertical boarding, cladding to side walls was amended to sheet aluminium. The flat roof had deep eaves overhangs and the first level was supported by steel pipe. Advanced working drawings also dated September 1957, showed the extensions providing a master bedroom with bathroom and garden to the east, and a dining room with terrace to the west. The application was approved in December 1957, Permit No. 860.

In 1958, a second application was made for the property. These drawings were dated November 1958 and were again prepared by Glynn Nicholls who by that time had joined his father in practice at Nicholls Elliot and Nicholls Architects, 17 Alexander Street Crows Nest. These plans showed a double carport at the lower level and an open deck to the west of the dining room and a deck north of the master bedroom and a tweaking of the amenities. The roof is now gently pitched at 1.5 degrees creating a butterfly profile. Brickwork, vertical boarding, exposed roof joists and pipe columns are shown. Permit 918 was issued.

Nicholls married in June 1965 and had four children.

An application for Alterations and Additions was submitted in 1972. The application describes the existing building as brick with timber and malthoid roof. The proposal was to increase the size of the kitchen by extending forward to the roofline. Cladding was proposed to be painted metal. The application was approved.

The following year, Nicholls submitted another Application (462/73) for alterations and additions. The 1973 application included replacing the rectangular timber deck with larger concrete deck built to the boundary, trapezoidal in shape, providing an additional 3 bedrooms under the deck, a slab and driveway to the existing double carport, and a pool and storeroom. A new stair was proposed. Materials were bagged brick, glass, colourbond weathered copper fascias, and concrete and Klip-lok roof. Existing walls proposed to be cement rendered. The application was approved, however approval for the pool was later cancelled.

Later in his career Nicholls left private practice, and managed the construction of Edgecliff station, which opened in 1979.

Nicholls sold the property in 1994 for \$765,000 (CoreLogic records). Nicholls died in 2006 at the age of 72, suffering from Parkinson's disease.

The house sold for the second time in 2017 for \$3,920,000. (Alison Cheung, North Shore Times, April 11, 2017) The plans prepared for the sale of the property in 2017 show the two upstairs bedrooms had been amalgamated into the living room, and the pool and external decking reconfigured. In 2017, approval for alterations and first floor additions and associated works was granted, the applicant was Mr Paul Borrud of Sunnyside Crescent, Castlecrag.

Description

The site is large and wedge-shaped with an area of approximately 1200m², falling to the west, and overlooking Sugarloaf Bay. The footprint of the house, which was originally small, has been enlarged and is currently being extended to the east.

The site was viewed on 13 March 2018. At this time, the approved development proposal was under construction, with an expected completion date of around June 2018. It was evident that little original fabric remained, although the building appears intact in the street presentation. The original simple rectangular form with butterfly roof has been replaced with a u-shaped plan form with new wings either side which significantly changes the original design concept of the simple box. Little of the original glazed wall survives. The integrity is low.

Comparative Analysis

The work dates from the early career of local architect Glynn Nicholls.

No other houses designed by Glynn Nicholls have been identified in the course of this study. While his father Eric Milton Nicholls was an important figure, particularly in the local context, Glynn Nicholls is not well known in the profession. The consultants are not aware of any awards or publications that include this residence.

A search of the OEH Heritage Database and AIA Register of significant buildings shows no listed buildings attributed to Glynn Nicholls.

Other: - Owners information/councils

When contacted by phone, the owner did not wish to participate in the review. The consultants met with the project manager when viewing the site. The existing professional photos have been used to protect privacy of the owner.

Assessment of Significance

Designed by local architect Glynn Nicholls as his own home, the GL Nicholls' house is his only known residential design considered for heritage listing.

While the original residence appeared to be a fine example of post war modernist residence, a series of alterations and additions to the property, some of which were carried out by Nicholls, have occurred and the house now has a low integrity.

Due to the extent of modification of the original design concept and fabric, the house does not meet the threshold for heritage listing.

Recommendation

That Council does not proceed with heritage listing of 15 The Quarterdeck Middle Cove.

Bibliography/Sources

Cheung, A 2017, 'Middle Cove: former family home of local architect Glynn Nicholls sold for \$3.92 million', *North Shore Times*, April 11.

Johnson, DL 1980, *Australian Architecture 1901-51*, Sydney University Press, Sydney, pp. 111-112; 124-127; 131; 136; 164; 166; 171; 186, 229.

Realestate.com.au 2017, '15 The Quarterdeck, Middle Cove, NSW',
<https://www.realestate.com.au/property/15-the-quarterdeck-middle-cove-nsw-2068>

Walter Burley Griffin Society Inc. 2006, 'Vale Glynn Nicholls (1933-2006)', *News Update*, no. 42, April, pp. 2.

Willoughby City Council Building Application 916.

Willoughby City Council Building Application 462/73.

Willoughby City Council Building Application 354/72.

Images

The existing professional photos have been used as the house is currently a construction site.

2017 Domain 15 The Quarterdeck Middle Cove

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.8.1	1957	Nicholls' House by Glynn Nicholls - Plan and elevation	WCC, 1957
2.8.2	1957	Nicholls' House by Glynn Nicholls - Plan and elevations	WCC, 1957
2.8.3	1958	Nicholls' House by Glynn Nicholls - Additions, plan and elevations	WCC, 1958
2.8.4	1972	Nicholls' House by Glynn Nicholls - Additions and site plan	WCC, 1972
2.8.5	1973	Nicholls' House by Glynn Nicholls - Addition plans	WCC, 1973
2.8.6	2017	Nicholls' House by Glynn Nicholls - Exterior, street view	domain.com.au
2.8.7	2017	Nicholls' House by Glynn Nicholls - Elevation	domain.com.au

2.8.8	2017	Nicholls' House by Glynn Nicholls -Living area	domain.com.au
2.8.9	2017	Nicholls' House by Glynn Nicholls - Kitchen	domain.com.au
2.8.10	2017	Nicholls' House by Glynn Nicholls - Dining	domain.com.au
2.8.11	2017	Nicholls' House by Glynn Nicholls - Deck	domain.com.au
2.8.12	2017	Nicholls' House by Glynn Nicholls - Lower level	domain.com.au
2.8.13	2017	Nicholls' House by Glynn Nicholls - Distant views	domain.com.au

Figure no. 2.8.1 | 1957 | Nicholls' House by Glynn Nicholls - Plan and elevations | WCC, 1957

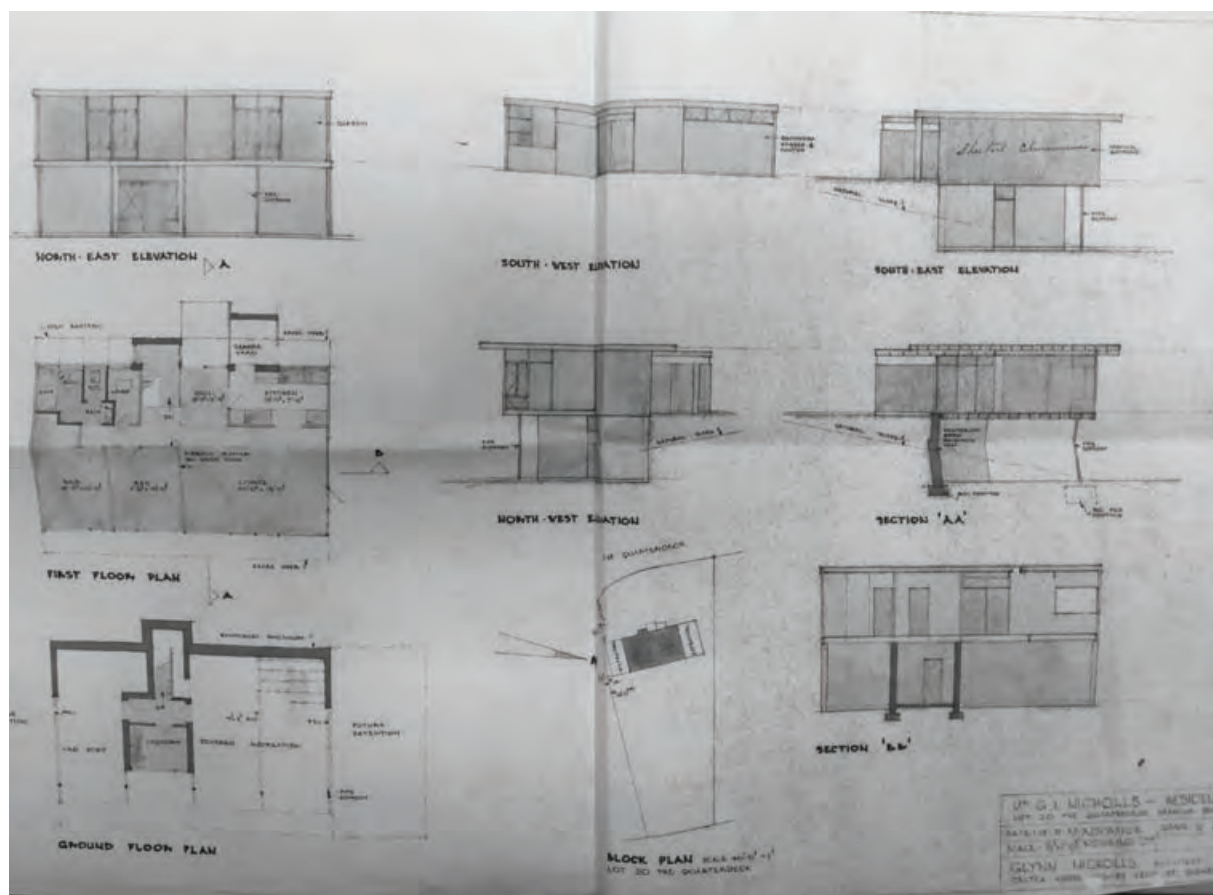


Figure no. 2.8.2 | 1957 | Nicholls' House by Glynn Nicholls - Plan and elevations | WCC, 1957

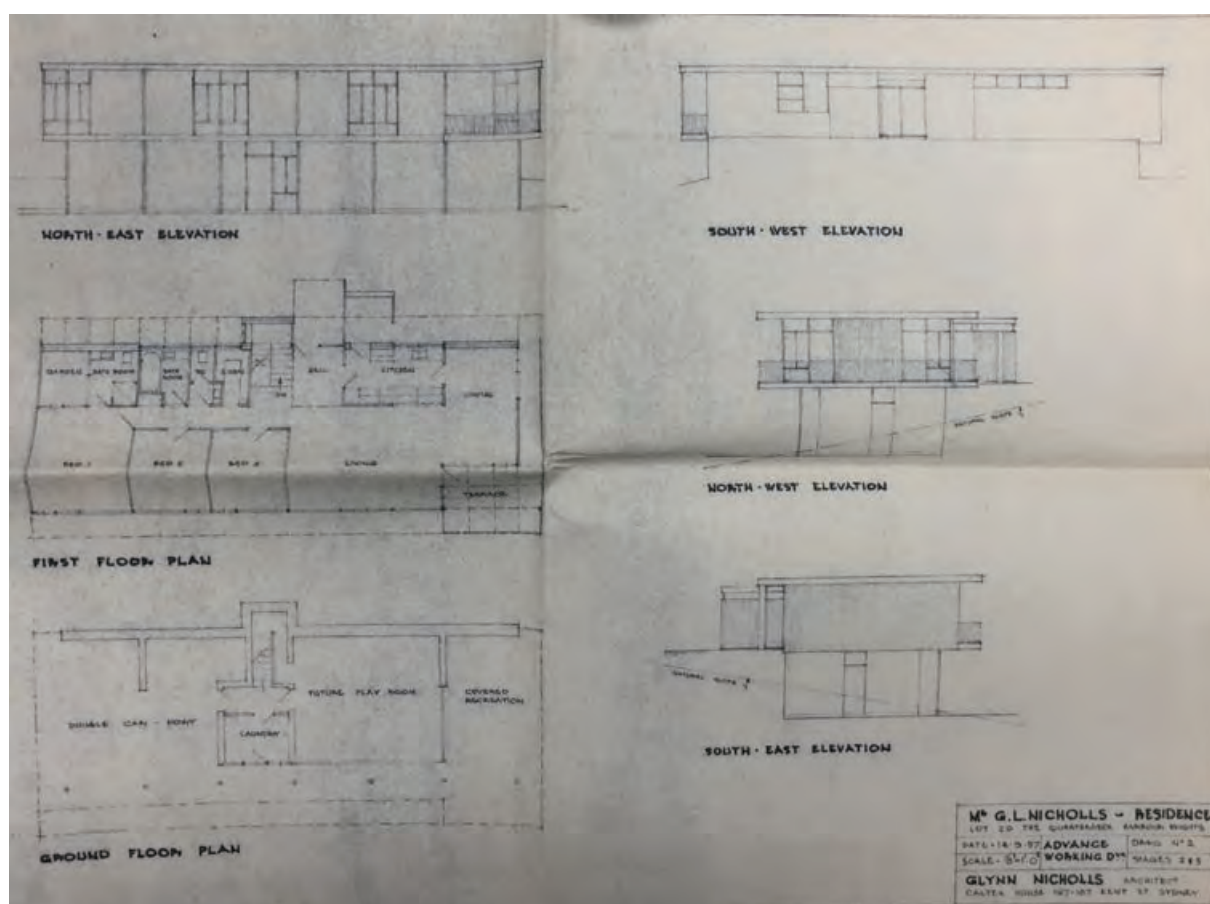


Figure no. 2.8.3 | 1958 | Nicholls' House by Glynn Nicholls - Additions, plan and elevations | WCC, 1958

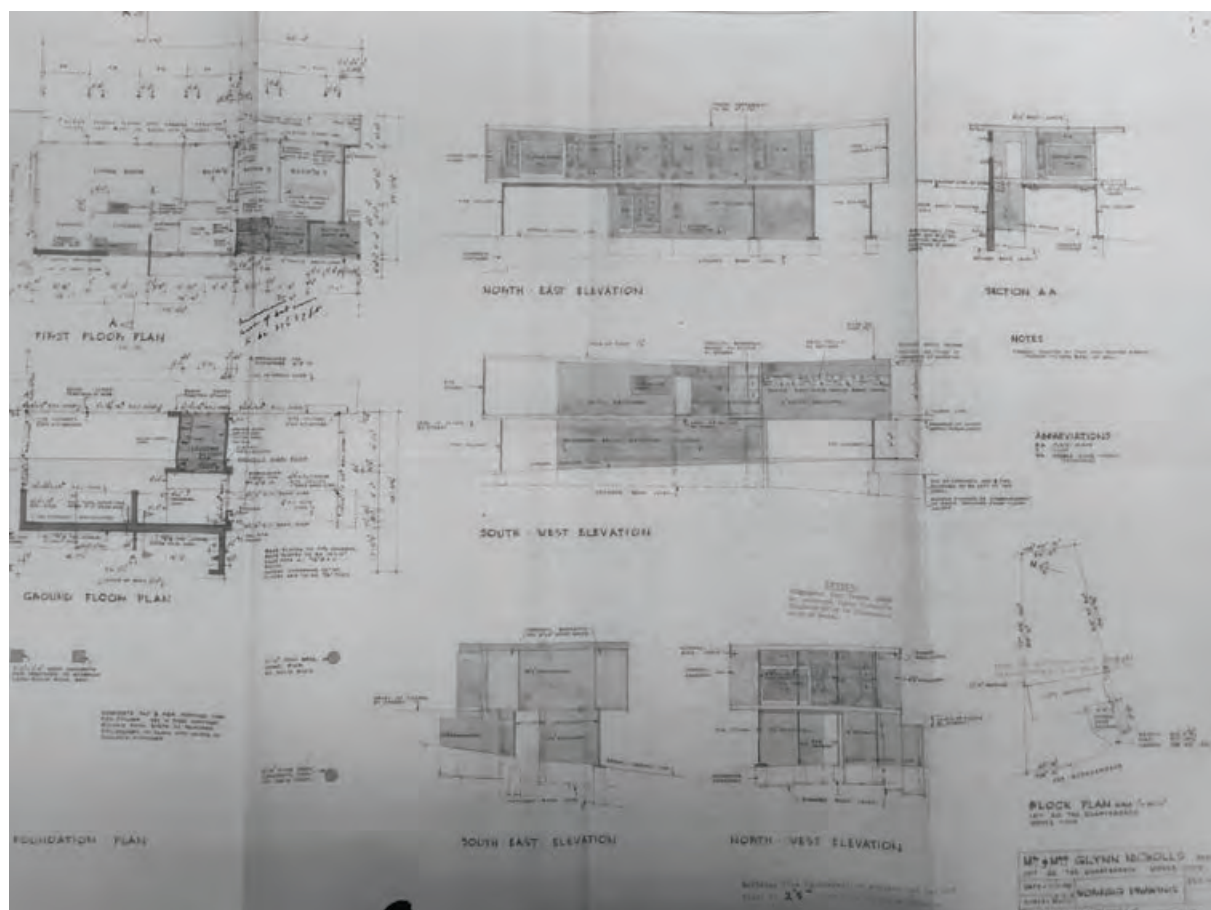


Figure no. 2.8.4 | 1972 | Nicholls' House by Glynn Nicholls - Additions, site plan | WCC, 1972

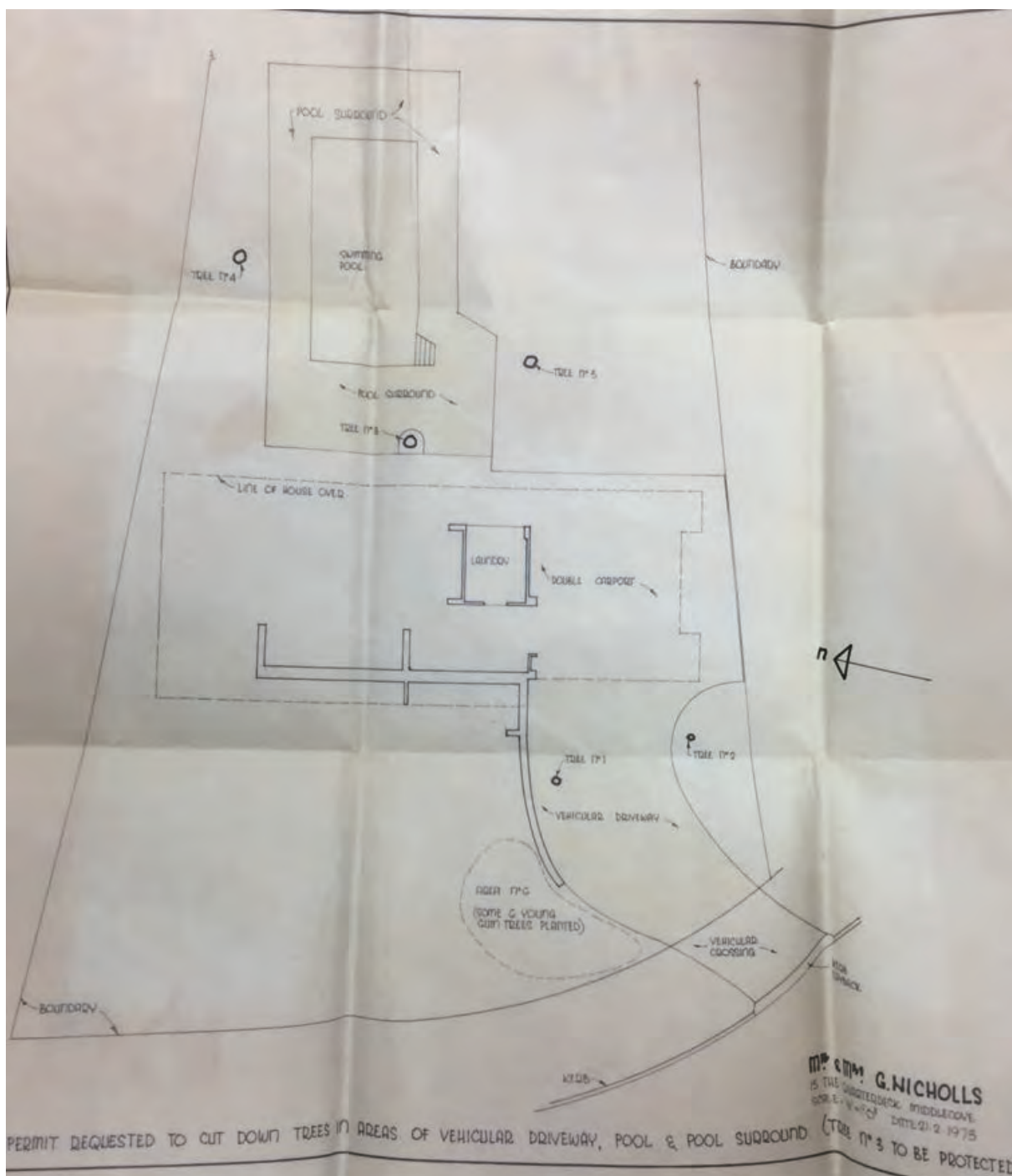


Figure no. 2.8.5 | 1973

Nicholls' House by Glynn Nicholls - Addition plans

WCC, 1973



Figure no. 2.8.6 | 2017 | Nicholls' House by Glynn Nicholls - Exterior, street view | domain.com.au



Figure no. 2.8.7 | 2017 | Nicholls' House by Glynn Nicholls - Elevation | domain.com.au



Figure no. 2.8.8 | 2017 | Nicholls' House by Glynn Nicholls - Living area | domain.com.au



Figure no. 2.8.9 | 2017 | Nicholls' House by Glynn Nicholls - Kitchen | domain.com.au



Figure no. 2.8.10 | 2017

Nicholls' House by Glynn Nicholls - Dining

| domain.com.au



Figure no. 2.8.11 | 2017

Nicholls' House by Glynn Nicholls - Deck

| domain.com.au



Figure no. 2.8.12 | 2017

Nicholls' House by Glynn Nicholls - Lower level

domain.com.au



Figure no. 2.8.13 | 2017

Nicholls' House by Glynn Nicholls - Distant views

domain.com.au



2.9. MALEY HOUSE BY POREBSKI

Building Name

Maley House

Address

13 The Citadel, Castlecrag

Designer/Architect

Andre Porebski and Associates

Year

1971

History

Soon after graduating from Architecture at the University of Sydney, Polish born architect Andre Porebski was commissioned by academics Barry and Yvonne (Yon) Maley to design a house on a steep site in Castlecrag. The site adjoined the Fishwick House designed in 1929 by WB Griffin. Porebski recalls a desire not to compete with or overshadow the celebrated neighbour and sited the house with a substantial landscape buffer. Porebski produced three schemes for the site, with the owners settling on the final version which was the most pared back, cube-like scheme of the three. (Habitus)

In 1971, Architect Andre Porebski of Nithsdale St Sydney submitted an application to Willoughby Council for approval to erect a new split level two story brick dwelling for owner Mr and Mrs B. Maley of Crows Nest. (Application 749/71). A permit was issued on 17 November 1971, and the final inspection was carried out on 27th June 1974. The estimated cost of construction was \$25,000.

The house was photographed by Max Dupain in 1973. Porebski's design was praised by architectural writer Eva Buhrich in 1973. Porebski acknowledged the influence of Pettit and Sevitt, Ken Woolley and the houses of Harry Seidler.

The original owners were resident of the house from its construction until 2012, when the property was sold.

Andre Porebski had arrived in Sydney from Poland, in 1960. He studied Architecture at Sydney University where he was influenced by artist Lloyd Rees who imbued a more refined approach to architecture. At the end of his first year at Sydney University, Porebski took a part-time position with Architects Ian McKay and Philip Cox. Midway through his studies at the age of 22 he was asked to design a house on the water's edge on Kurraba Point. Porebski working for various architectural practices after graduation in 1970

Andre established a practice with Brian Zulaikha, working on a variety of projects. The practice of Andre Porebski and Associates was established in 1972. One of Porebski's most significant projects at this time, was a high-rise apartment building in Sydney's Bondi Junction. Other work included designing houses for Housing Commission and housing for the Aged, and work in Pearl Beach, Tuross Heads, Oberon and Portsea (VIC).

Description

The site is an irregular wedge shape located on the cul de sac, and with access to Tower Reserve at the rear. The site slopes steeply to the north, and overlooks Sailors Bay. It adjoins Griffins renowned Fyshwick House at No. 15. The footprint of the house is small at roughly 12 x 13 m2.

A split level two story dwelling, constructed in brickwork on a concrete slab, with metal deck flat roof. The flat metal deck roof has a plywood fascia and deep overhangs, walls are bagged and painted brickwork, with stone retaining walls. Timber beams over openings, aluminium sliding doors. Steel framed external doors and windows are black.

The floor plans have a rectilinear core with curved walls peeling away at three points. The lower floor level has an entry foyer within a dramatic double height void, two bedrooms, a bathroom, laundry and foyer. The upper level has living dining kitchen and master bedroom and a study. Within the cube-like structure, a raised elliptical “pod” forms a striking, elevated dining area lit by a sky light. The relatively compact floor plan is relieved by the full height glazing and continuity of the ceiling and floor planes to the terraces. The varying ceiling heights create a sense of compression and release.

Internally ceilings are plasterboard with simple shadow line detail. Timber doors extend to the ceiling and frames have a black shadow-line detail. This and the recessed lighting giving the sense of a continuous ceiling plane. The house retains a high level of integrity.

Comparative Analysis

The work dates from the early career of architect Andre Porebski.

Andre Porebski was at the very beginning of his five-decade career when he gained the Maley commission, which followed the Kurraba Point House of 1964.

In 2016, the house was selected by the Australian Architecture Association for its inaugural tour “Exploring Modern Architecture” as one of three highly innovative houses from different times.

The house is featured on Porebski’s website noting it was “quite avant-garde for its time”.

Other: - Owners information/councils

The site was visited by the consultants on Tuesday 20th February with the current owners who appreciate and recognise the significance of the house.

Assessment of Significance

Designed in 1971 by newly graduated architect Andre Porebski for academics Barry and Von Maley, the Maley House is an accomplished example of modernist domestic architecture.

The elegantly-designed building with carefully sculpted spaces has aesthetic significance and draws upon the principles of International Modernism. Harmony with and respect for its Griffin neighbour was a primary architectural constraint. The building retains a high level of integrity.

Representative modernist house in Willoughby.

It is an early work of a recognised Australian architect, a leading residential design firm in Sydney. Although a very early work, the Maley house is both accomplished and highly intact. The building remains important in the body of work of the architect.

The building has been recognised by the local community and the wider architectural profession since its completion in 1973.

Recommendation

That Council proceed with heritage listing of 13 The Citadel, Castlecrag as a local heritage item in WLEP 2012.

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Images

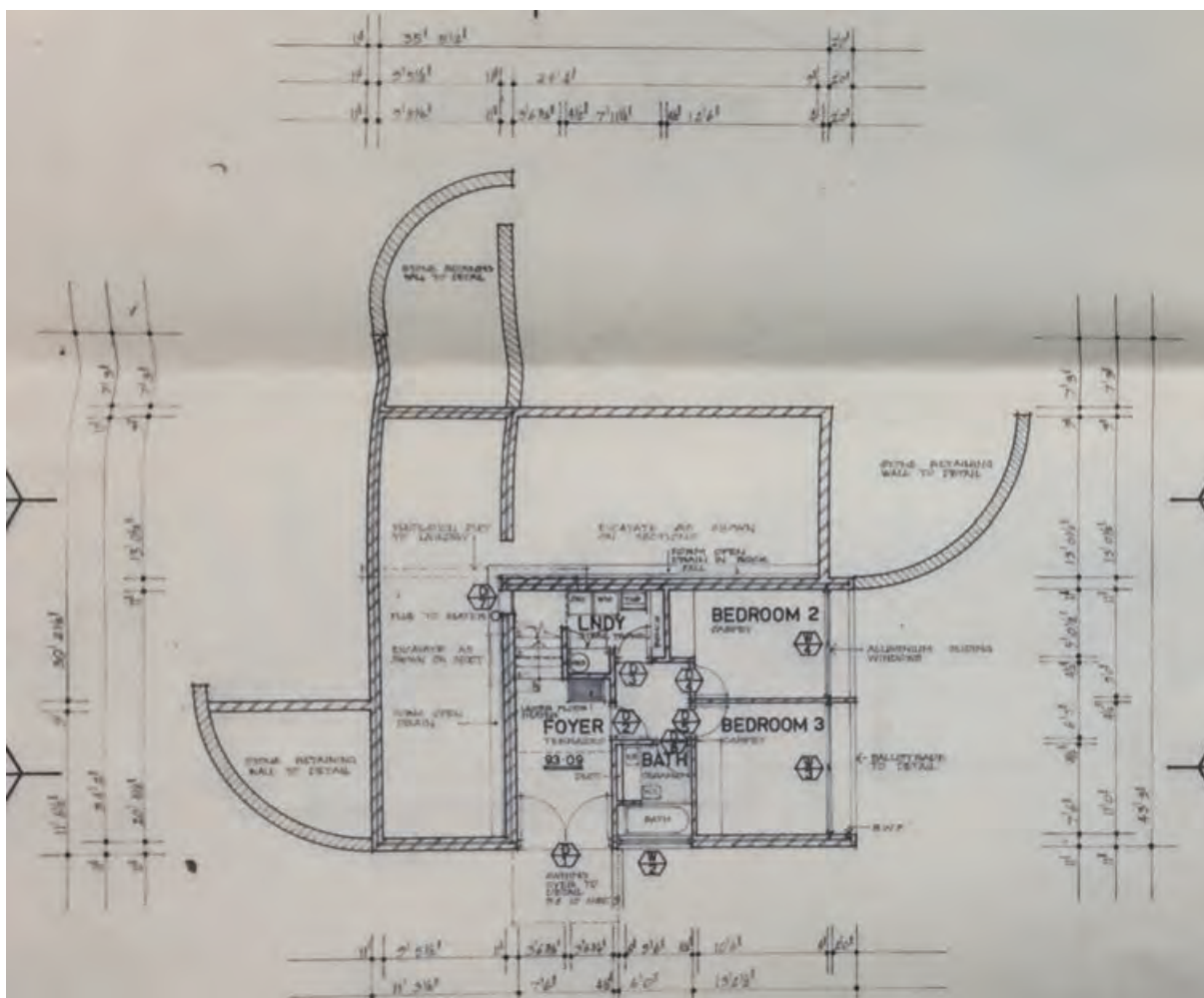
Max Dupain, 1973

Michael Nicholson, 2015

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.9.1	1971	Maley House by Porebski - Lower floor plan	WCC, 749/71
2.9.2	1971	Maley House by Porebski - Upper floor plan	WCC, 749/71
2.9.3	1971	Maley House by Porebski - South elevation	WCC, 749/71
2.9.4	1971	Maley House by Porebski - North elevation	WCC, 749/71
2.9.5	1971	Maley House by Porebski - West elevation	WCC, 749/71
2.9.6	1971	Maley House by Porebski - East elevation	WCC, 749/71
2.9.7	1973	Maley House by Porebski - Living	Max Dupain/Porebski Architects website
2.9.8	2012	Maley House by Porebski - Elevation	radicalterrace.com
2.9.9	2012	Maley House by Porebski - Elevation	radicalterrace.com

2.9.10	2012	Maley House by Porebski - Kitchen	radicalterrace.com
2.9.11	2012	Maley House by Porebski - Terrace	radicalterrace.com
2.9.12	2012	Maley House by Porebski - Living	radicalterrace.com
2.9.13	2012	Maley House by Porebski - Bedroom	radicalterrace.com
2.9.14	2015	Maley House by Porebski - Living	Michael Nicholson, Porebski Architects
2.9.15	2015	Maley House by Porebski - Hall	Michael Nicholson, Porebski Architects

WCC, 749/71



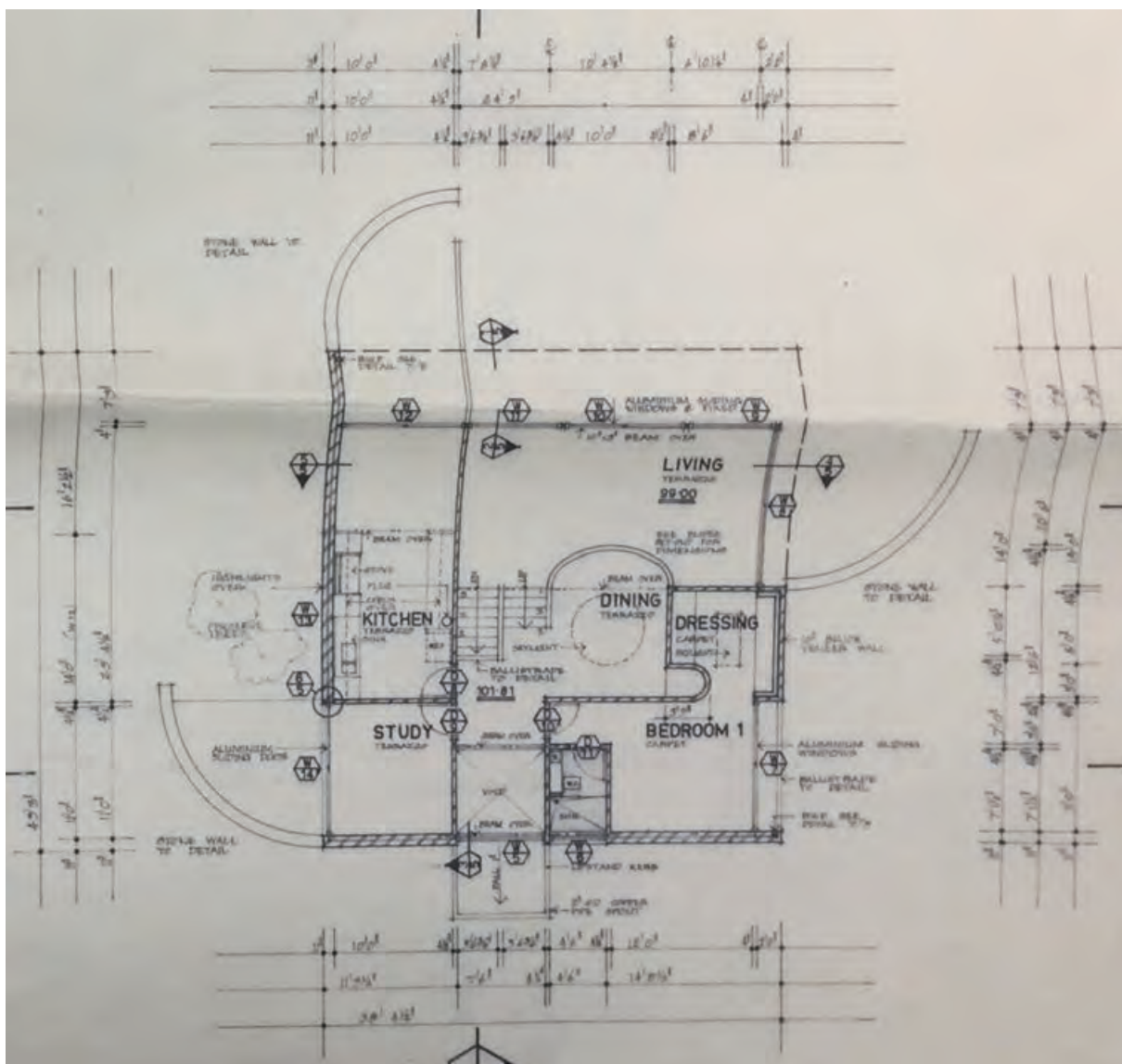


Figure no. 2.9.3 | 1971 | Maley House by Porebski - South elevation | WCC, 749/71

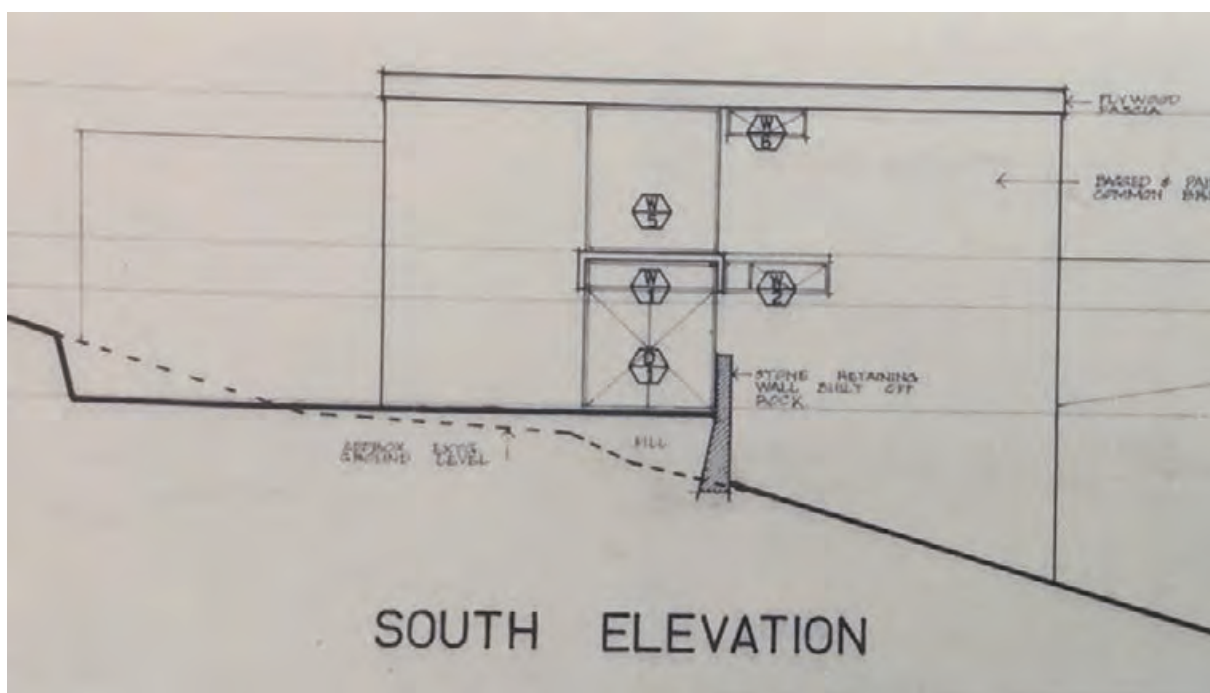


Figure no. 2.9.4 | 1971 | Maley House by Porebski - North elevation | WCC, 749/71

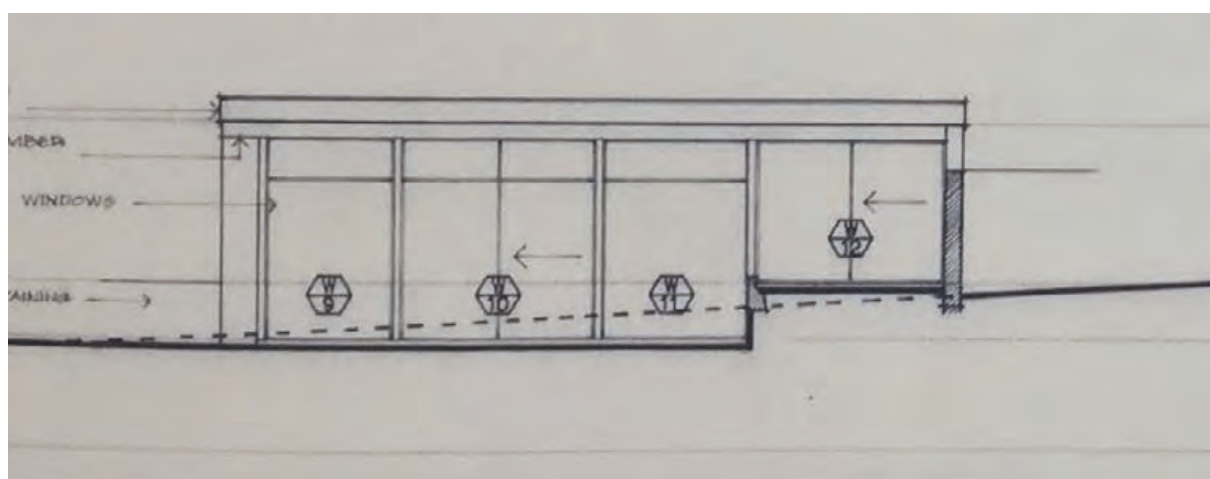


Figure no. 2.9.5 | 1971 | Maley House by Porebski - West elevation | WCC, 749/71

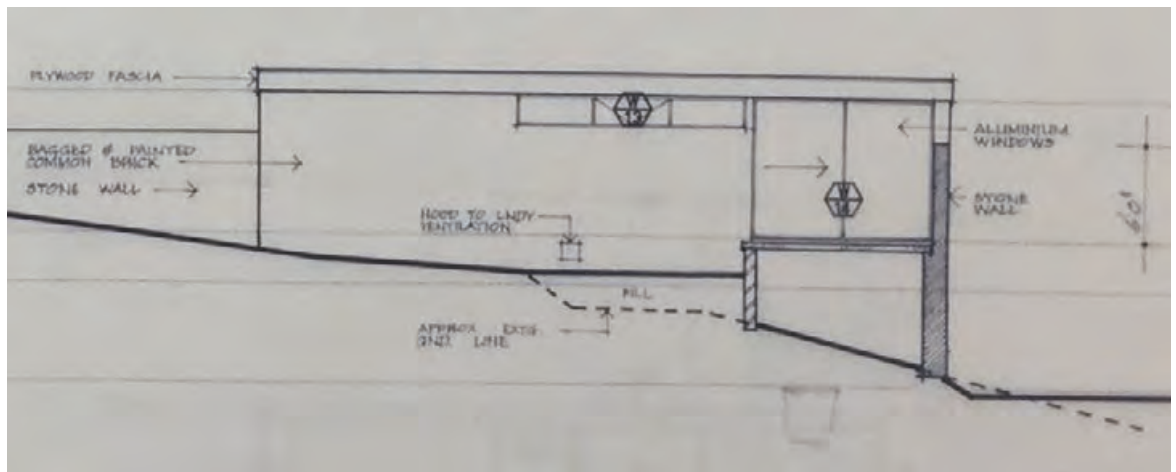


Figure no. 2.9.6 | 1971 | Maley House by Porebski - East elevation | WCC, 749/71

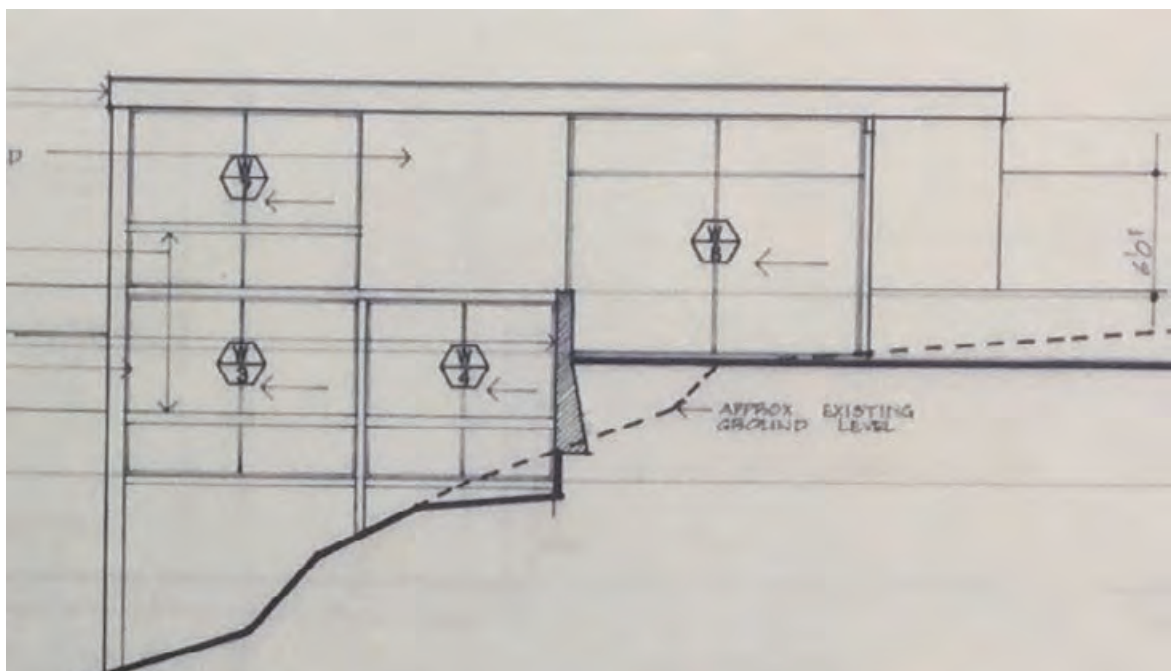


Figure no. 2.9.7 | 1973 | Maley House by Porebski - Living | Max Dupain/Porebski Architects website



Figure no. 2.9.8 | 2012

Maley House by Porebski - Elevation

radicalterrace.com



Figure no. 2.9.9 | 2012

Maley House by Porebski - Elevation

radicalterrace.com



Figure no. 2.9.10 | 2012

Maley House by Porebski - Kitchen

radicalterrace.com



Figure no. 2.9.11 | 2012

Maley House by Porebski - Terrace

radicalterrace.com



Figure no. 2.9.12 | 2012

Maley House by Porebski - Living

radicalterrace.com



Figure no. 2.9.13 | 2012

Maley House by Porebski - Bedroom

radicalterrace.com



Figure no. 2.9.14 | 2015

Maley House by Porebski - Living

Michael Nicholson,
Porebski Architects



Figure no. 2.9.15 | 2015

Maley House by Porebski - Hall

Michael Nicholson, Porebski
Architects website



2.10. DUVAL HOUSE BY BUHRICH

Building Name

Duval House

Address

2 The Tor Walk, Castlecrag

Designer/Architect

Hugh Buhrich

Year

1962

History

The site is part of the Torquay Estate, subdivided into narrow lots in 1911. The lot was part of the subdivision of DP 6689, later reduced by road widening. Duval subdivided the large site into two lots (one lot facing Edinburgh Road and the other facing Tor Walk) under DP 210277.

The site was with a residence fronting Edinburgh Road was purchased by Vincent and Frances Duval who initially resided in the Edinburgh Road House. Local architect Hugh Buhrich and his wife Eva lived nearby at 315 Edinburgh Road and were well known by the Duvals. Buhrich was engaged to design a house for the family on the steep almost unbuildable site, with a spectacular view of Middle Harbour. Buhrich prepared plans in his office at 121-123 Blues Point Road, North Sydney for a new residence for Mr V. Duval, submitting them to Council for approval in 1962. The plans were approved in July of that year.

Both Buhrich and Duval were eastern European immigrants, who had exposure to modernism in pre war Europe. In this case and in many cases, emigré architects were commissioned by migrant clientele, who brought with them a Modernist sensibility stemming from exposure to progressive ideas about houses, furniture and fittings, that were not widely accepted in post war Australia.

Vincent Duval was born Vincent Divisek, in Prague, migrating to Australia in 1948/1949 with his wife Frances and young son Peter. Vincent had been conscripted into the German Army, before defecting to the Russians and later spying for the KGB. He changed the family name to Duval fearing for his family's safety after giving evidence relating to the defection of a Russian embassy official at the Petrov royal commission in 1954. Duval worked as a maître d'hôtel at Romano's in Martin Place and later at The Summit restaurant. Before moving to Castlecrag, the family lived in Stanmore, Dee Why and Kingsgrove. Peter Duval who went on to become a radiation oncologist and with his wife Gerrie who grew up in Castlecrag, lived in the house from 1971 until his death in 2007, raising three daughters there. (Obituary, Peter Duval, 1940-2007. SMH Dec 22 2007) Mrs Gerrie Duval is still resident of the house.

The Duval House is one of eight Buhrich houses listed by the AIA. (NSW Architects Biographical Information AIA)

Hugh and Eva Buhrich studied architecture together in Munich and Zurich, and arrived in Australia in 1938 with an education and work experience that included time with modernist luminaries Hans Poelzig

and Alfred Roth. The Buhrich's operated a small practice during the 1940s before Eva turned to design writing full-time. Hugh, unregistered in NSW, referred to himself as a 'planning consultant' and 'designer', initially designing interiors and furniture predominantly commissioned by continental migrant clients in Sydney's eastern suburbs and the Lindfield, Roseville and Castlecrag areas. Although initially restricted to furniture, Buhrich's first completed house dates from 1947; the Amos residence, a modest holiday house in Bayview, reflects both the material shortages of the era and the client's limited budget. This success is followed by the completion in 1949 of the Raubitschek and Berg Houses, both in Castlecrag. A steady stream of domestic commissions followed.

A feature showcasing several completed Buhrich projects was then included in *Architecture and Arts* in 1954. ('The Other Moderns: Sydney's forgotten European design legacy', Hawcroft, R. (ed.))

In 1955 Eva wrote an article for the Herald on their Castlecrag home, illustrated with photographs by Max Dupain. Eva Buhrich wrote a weekly column for the Herald's women's section in 1946 as well as other publications, including House & Garden before launching the influential Building Ideas magazine in 1959. (NSW Architects Biographical Information AIA)

..some twenty-odd of Buhrich's buildings were built during those years, most of them houses, many now demolished. His own house, largely self-built between 1968 and 1972, is comparatively late in the oeuvre; perhaps the most accomplished of his works, probably the most vivid and "certainly," agrees Buhrich, "the most intensely personal". Described by French critic Françoise Fromonot as "a truly radical building", it has become a classic cult object, more celebrated abroad than at home. (NSW Architects Biographical Information AIA) In 1991 an exhibition at the Garry Anderson Gallery in Sydney featured the 'House' at 375 Edinburgh Road. The exhibition brochure was illustrated by photographs by John Gollings, text by Peter Myers with design and documentation by Neil Durbach & Cathy Lassen. Later in 1991 an honours thesis on the work of Hugh Buhrich was undertaken by Hugh Gordon documented his work. The enthusiastic acclaim of Peter Meyers in AA July/August 1992 review of No 375 Edinburgh Road house brought further recognition. His place in the diffusion of Modernist approaches to architecture in Australia confirmed by Francois Fromonot & Christopher Thompson in 'Sydney –history of a landscape' (NSW Architects Biographical Information AIA)

Description

The site is an irregular trapezoidal shape with an area of approximately 800m². The land slopes steeply to the east, and overlooks Middle Harbour.

Sited at the top of a very steep site accessed by an elevated driveway, the house is sited diagonally across the site to take advantage of views to Middle Harbour. The house is essentially a simple rectangle which has been shifted to the rear along the line of the stairs. The footprint of the house is roughly 200m². Construction is of reinforced concrete blockwork, concrete slabs, and a Brownbuilt aluminium clad timber framed roof structure. A concrete balcony with street pipe railing runs across the façade.

A rock outcrop is incorporated into the lower level which provides a stair well and Hobby Room, and a small bathroom. At the upper level, the living room, two bedrooms and a study have full width glazing to capitalise on the view. The Living room occupies the corner position and accesses an irregular terrace with full height aluminium sliding doors. To the rear, utility areas are located at a split level, and comprised a bathroom, toilet, utility room, kitchen. The dining room, located off the kitchen, steps to the side to capture a harbour view. The regularity of the planning system is reflected in the elevation with the main level more dominant than the lower level.

The main differences between the original plans and the work constructed were a separate toilet at the upper level on the location of the side steps, and the terrace was built without the planned triangular extension.

Interior finishes are parquet flooring, tile, carpet and precast concrete steps. Original built in joinery survives in the utility room. The bedroom joinery was built later by Peter Duval. The kitchen has been updated however the bathroom remains intact. The lower level bathroom was relocated adjacent to the entry. The fireplace in the living room is an addition. The changes are minor and sympathetic and the house retains a high degree of integrity.

Comparative Analysis

The work dates from the mid- late career of important local architect Hugh Buhrich.

Hugh Buhrich designed and built two remarkable houses for his family in Edinburgh Road, Castlecrag, both in close proximity to the Duval House. The first, No 315 was built in 1939 and the second, No 375, was built between 1968 and 1972. Buhrich's own house of 1968-72 is now considered one of Australia's finest modern houses. ('The Other Moderns: Sydney's forgotten European design legacy', Hawcroft, R. (ed.))

Hugh and Eva Buhrich's (first) house in Castlecrag was published in the Sydney Morning Herald in 1952 (SMH, 4 Dec 1952, p3). In 1962, the same year that the Duval house was designed, Buhrich was awarded the SMH House of the Month Award, for the Goodman Residence, Wunulla Road, Point Piper. Many of Buhrich's houses were published (refer Bibliography)

Other houses by Buhrich include in Willoughby are:

Catheson House, Bulwark Castlecrag (unbuilt?) 1941
Raubitschek house, Edith Street, Castlecrag 1947
Berg house, 68 Sortie Point Road, Castlecrag, 1949
Shorter residence, 116 Edinburgh Road, Castlecrag 1952
Dreikurs residence, 61 Upper Minimbah Road, Northbridge (the latter amended by Buhrich 1963).
Hendon house, Lot 17 Edinburgh Road, Castlecrag 1953
Ryder residence, Lot 136 Highland Ridge, Middle Cove 1960
Buhrich house II at 375 Edinburgh Road, Castlecrag. 1972

A number of other residences were designed by Buhrich, but construction has not been confirmed.

These include:

Edgar Spiegel residence Edinburgh Road, Castlecrag
F Franklin, Lot 71 Willis St Castlecrag
Hrones, J., 75 Sugarloaf Crescent Castlecrag
Gerber, Dr W North Arm Rd, Middle Harbour
Emery Steven, Northbridge residence?
Faulkner Northbridge residence
Gador Mrs Z., Northbridge residence?
Langley EF., 169 Sailors Bay Rd Northbridge
Lemberg, Dr R., De Villiers Ave Chatswood

Other: - Owners information/councils

The consultants met with Gerrie Duval on 04 May 2018 to inspect the site. Mrs Duval provided further history of the house and its construction and noted the changes of fabric.

Assessment of Significance

Designed by Hugh Buhrich in 1962, the Duval House is an accomplished suburban Modernist House that illustrates the new Modernist aesthetic in suburban Sydney.

The coupling of emigrant architect and client, both with exposure to pre war eastern Europe, reflects a pattern of collaborations that facilitated the introduction of Modernism to the suburbs of Sydney in the post war period.

A fine representative example of the work of Hugh Buhrich, an important architect, both locally and regionally.

While the Buhrich records indicate that he designed many houses in the 1950's and 1960's, many have been substantially altered or demolished.

The house is rare in that it remains in the family of the original client, and retains a high degree of integrity.

Recommendation

The house should be considered for inclusion as a local heritage item in WLEP 2012.

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Images

Mitchell Library, State Library of NSW PXD 970 Hugh Buhrich - collection of architectural and design plans, ca. 1940-1988

2.10.1	1962	Duval House by Buhrich - Upper ground floor plan	WCC, 1962
2.10.2	1962	Duval House by Buhrich - Lower ground floor plan	WCC, 1962
2.10.3	2018	Duval House by Buhrich - East elevation	Architectural Projects
2.10.4	2018	Duval House by Buhrich - Balcony	Architectural Projects
2.10.5	2018	Duval House by Buhrich - Living	Architectural Projects
2.10.6	2018	Duval House by Buhrich - Dining	Architectural Projects
2.10.7	2018	Duval House by Buhrich - Bathroom	Architectural Projects
2.10.8	2018	Duval House by Buhrich - Stair/Utility	Architectural Projects
2.10.9	2018	Duval House by Buhrich - Hobby room	Architectural Projects

Figure no. 2.10.1 | 1962 | Duval House by Buhrich - Upper ground floor plan | WCC, 1962

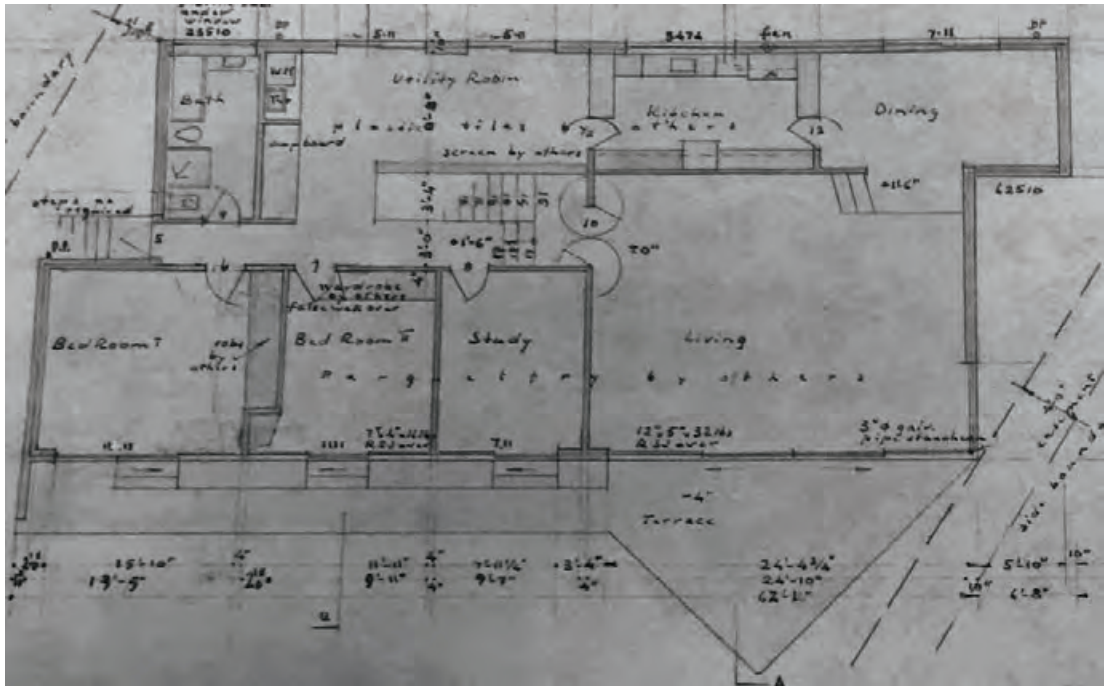


Figure no. 2.10.2 | 1962 | Duval House by Buhrich - Lower ground floor plan | WCC, 1962

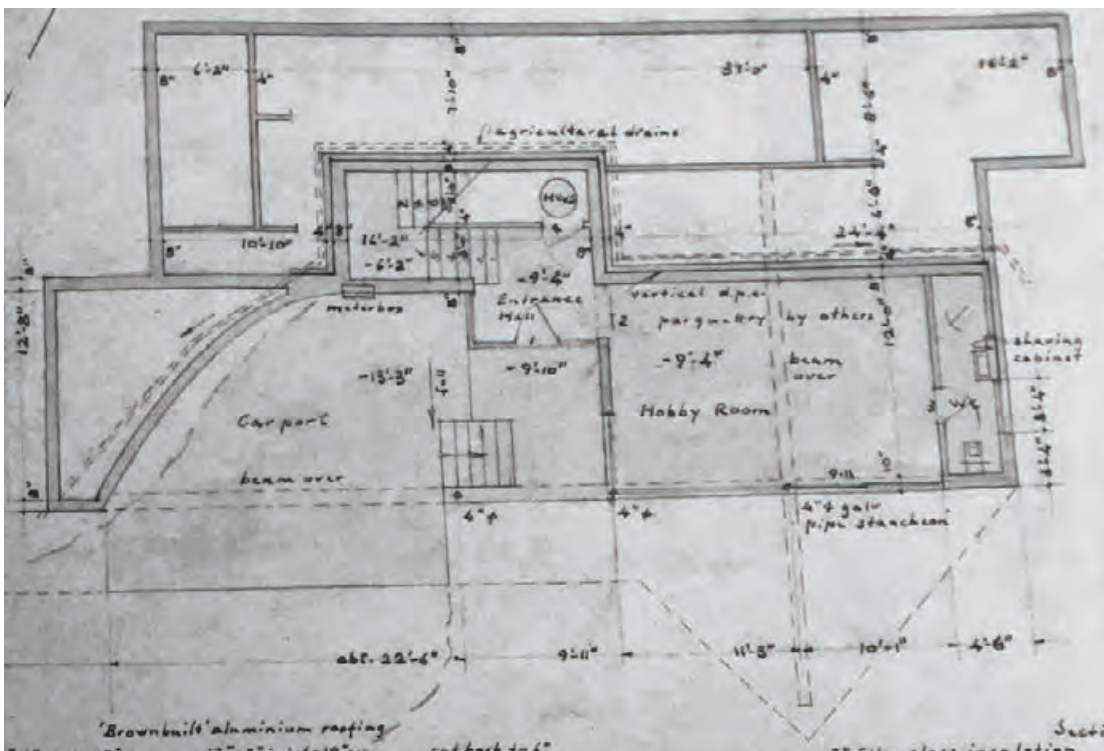


Figure no.
2.10.3

2018

Duval House by Buhrich - East elevation

Architectural
Projects



Figure no.
2.10.4

2018

Duval House by Buhrich - Balcony

Architectural
Projects



Figure no.
2.10.5

2018

Duval House by Buhrich - Living

Architectural
Projects



Figure no.
2.10.6

2018

Duval House by Buhrich - Dining

Architectural
Projects



Figure no.
2.10.7

2018

Duval House by Buhrich - Bathroom

Architectural
Projects



Figure no.
2.10.8

2018

Duval House by Buhrich - Stair/utility

Architectural
Projects



Figure no.
2.10.9

2018

Duval House by Buhrich - Hobby room

Architectural
Projects



2.11. HELSHAM HOUSE BY HALL

Building Name
Helsham House

Address
8 First Avenue, Willoughby

Designer/Architect
Peter Hall

Year
1974

History

The house at 8 First Avenue was designed by Peter Hall in 1974 for Supreme Court Judge Michael Helsham and his wife Judith Jane (Vance). The Helshams had met Hall when living in North Sydney, and had admired his design for the Marion Hall Best shop. (Webber)

Peter Hall is best known for his work on the Sydney Opera House following the departure of Utzon in 1968. Hall had former a small private practice in 1969 and following the completion of the Opera House in 1973, he turned his attention to practice. The Helsham house was designed by Hall and Bowe in 1974.

An application for a new dwelling was submitted to the Willoughby Council by Phillip Paull of Hall and Bowe Architects on behalf of Justice Helsham on 2 October 1974. Helsham was at that time residing at 11 Korangi Rd, St Ives. The courtyard wall caused some concern at Council and a landscaped setback area was required to mitigate any impact on the streetscape. The original plans included a first floor and garage, which were deleted due to cost in amended plans which were approved in February 1975.

In 1976, Helsham was made chief judge in Equity in NSW and awarded Order of Australia. In addition to his illustrious legal career, Helsham was active in the community and was a published author. He was well known for his quirky choice of car, a Datsun 120-Y which he liked to warm up in the carport at Willoughby before driving. As Peter White noted in his obituary “he did not place great store on material possessions”. The car, as with his unassuming residence, reflected his personal values. (Peter White, “War hero, judge, folkie and greenie- Michael Manifold, Helsham Chief Judge of the NSW Supreme Court, 1921-2002” Obituary, Sydney Morning Herald, December 14 2002)

In 1990, an application for alterations and additions was made to Council by MM Helsham. The work comprised a store and laundry to the rear of the carport. The plans were prepared by Lewin Tzannes architects. The additions which comprised approximately 15 m2 were sensitively sited and detailed, and were approved in November 1990. Construction had commenced by February 1991.

Michael Helsham died in Sydney in 2002. Jane Helsham died in 2016.
The house was sold in 2017 for the first time since construction.

Description

The site is a large rectangular suburban block of over 1000 m², located within a residential subdivision, predominantly developed with bungalows from the Interwar period. The footprint of the house is small occupying roughly 230 m².

An unassuming street presentation, the house sits quietly in an early 20th Century streetscape. The carport comprises a simple overhanging flat roof, with face brick rear wall and timber lining boards. The front courtyard is enclosed by a face brick wall. Although originally designed as a one and two storey residence, the house was built on one level. The L-shaped plan defines a private brick paved courtyard, with a swimming pool and tennis court occupying the rear of the site.

The plan comprises of two rectangles that slide past each other in a Miesian manner. One the family living area facing north to a large court yard with pool. A bedroom is located at the rear. The other rectangle comprises a master bedroom wing opening onto a private courtyard. The continuity of spaces is enhanced by the pine panelled timber ceilings and cork floors, and full height plywood doors. The timber clad soffit extends inside and outside.

The carport gives access to an entry hall which extends dramatically along the length of the house, with a continuous glazed wall adjacent to the courtyard, accessing the living areas and a bedroom, and the master bedroom wing to one side.

Floor to ceiling glazing with recessed framing provides the living spaces and master bedroom with a northern aspect, and seamless opening onto the courtyard and pool. Face brickwork and timber finishes add to the warmth and character of the residence. The bathrooms feature chocolate brown tiles.

The site features a tennis court. A small extension was added in 1990 designed by Levin Tzannes including a store room and laundry behind the carport. The kitchen was reconfigured at this time.

Webber noted in 2012 *"Fortunately, with the exception of a few minor changes which have narrowed and compromised the front entrance, the house remains in its original condition."*

Comparative Analysis

The work dates from the mid career of architect Peter Hall of Hall and Bowe, in private practice soon after the completion of his work at the Sydney Opera House in 1973.

Peter Hall is best known for his work with Hall Todd Littlemore, completing the Sydney Opera House following the departure of Utzon, 1968-1973. Prior to that he had worked in the NSW Public Service under Ted Farmer, Government Architect, in the 'Design Room' which was headed by Harry Rembert. The nature of the job generally excluded residential work however notable among his work of the period as a new graduate included UNSW Baxter College Masters Residence, Goldstein College and Macquarie University Wally's Walk. The latter two are included on the AIA Register of Significant Architecture in NSW. The Baxter College building shows similarities to the later Helsham House in its robust timber detailing and clinker brick finishes. Together with former University colleagues Jim Anderson and David Bowe, Hall formed a small private practice in 1969. Anderson resigned in 1973, leaving Hall and Bowe. Following the opening of the Opera House in 1973, the firm took on several

modest projects, one of which as Helsham House in 1974. Peter Webber describes the houses as “creative and delightful buildings but generated little money for the practice”. The economic downturn impacted the practice and by late 1976, Hall was looking elsewhere for work opportunities, taking up a role as Director of Architecture for the Commonwealth Department of Housing and Construction in 1977. Hall re-opened his practice in 1980 with Bowe and Webber, and continued until the financial recession forced its closure in 1992. Hall died in 1995

Webber states that throughout his career, Hall enjoyed designing houses, from his first house in Woollahra 1964, to his last house in Neutral Bay 1990. Webber notes three distinctive new houses, including one at Coffs Harbour, one at Killcare, and one in suburban Willoughby- The Helsham House. He notes “*The house for Jane and Michael Helsham in Willoughby was designed in 1975. They had met Hall and Libby when living in North Sydney, and had admired his design for the Marion Hall Best shop. Michael was a lawyer, later to become chief judge in Equity in NSW. The house is turned inward to create two courtyards. The ‘L-shaped’ plan wraps around a central courtyard with its swimming pool, and the front bedroom opens to its own private eastern courtyard. The flat roof cantilevers over the main courtyard shielding the rooms from northern sunlight and spatially integrating the indoor and outdoor spaces. The palette of materials- timber boarded ceiling, plywood joinery, cork and quarry tile flooring- had the characteristic of the Sydney School of the era and again make for inviting living spaces. The design is testimony to the fact that a plan form of Miesian simplicity need not generate an atmosphere of Miesian sterility. The understated street frontage gives no hint of the delightful spaces hidden behind.*

Glen Murcutt AO recognised the qualities of the house: “*Helsham house has a wonderful serene quality. It is a very good example of the modern house. It’s very direct, with elegant spaces and ideal orientation. The principles underlying its design are as relevant today as when it was conceived and always will be.*” (Modern House, Architect: Peter Hall of Hall & Bowe, Helsham House, 1974)

Other: - Owners information/councils

The consultants viewed the property with the owners on 11 May 2018.

Assessment of Significance

Designed by prominent Sydney architect Peter Hall, the Helsham house is regarded as one of his best houses and is an important work of high aesthetic values.

Helsham House is an accomplished modernist house by an important architect.

The house possesses high aesthetic values for its Miesian planning and fine detailing combined with a Sydney School palette of materials bringing a warmth and intimacy to the spaces. The unassuming facade, earthy materials, and modest scale reflects the personal values of the original clients Michael Helsham AO and Jane Helsham.

Helsham House is a fine example of a modernist house in Willoughby.

Retained by the Helsham family until 2010, the building has a high degree of integrity.

Recommendation

The house should be considered for inclusion as a local heritage item in WLEP 2012.

Development on the vicinity of the house should not detract from the solar access, privacy and character of the rear courtyard.

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Images

Domain 2017

Modern House, Architect: Peter Hall of Hall & Bowe, Helsham House, 1974

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.11.1	1974	Helsham House by Hall - Elevations and sections	WCC, 1974
2.11.2	1974	Helsham House by Hall - Ground floor plan	WCC, 1974
2.11.3	1990	Helsham House by Hall - Addition plans	WCC, 1990
2.11.4	2013	Helsham House by Hall - Plan	Modern House

2.11.5	2013	Helsham House by Hall - North elevation	Modern House
2.11.6	2013	Helsham House by Hall - Bedroom and terrace	modernistaustralia.com
2.11.7	2013	Helsham House by Hall - Hall	Modern House
2.11.8	2013	Helsham House by Hall - North yard	modernistaustralia.com
2.11.9	2013	Helsham House by Hall - Dining and living	Modern House
2.11.10	2013	Helsham House by Hall - Living	Modern House
2.11.11	2013	Helsham House by Hall - Living	curbed.com
2.11.12	2013	Helsham House by Hall - Hallway	Modern House
2.11.13	2013	Helsham House by Hall - Family room	modernistaustralia.com
2.11.14	2013	Helsham House by Hall - Courtyard	modernistaustralia.com
2.11.15	2013	Helsham House by Hall - Bathroom	Modern House
2.11.16	2013	Helsham House by Hall - Family room	Modern House

Figure no. 2.11.1 | 1974 | Helsham House by Hall - Elevations and sections | WCC, 1974

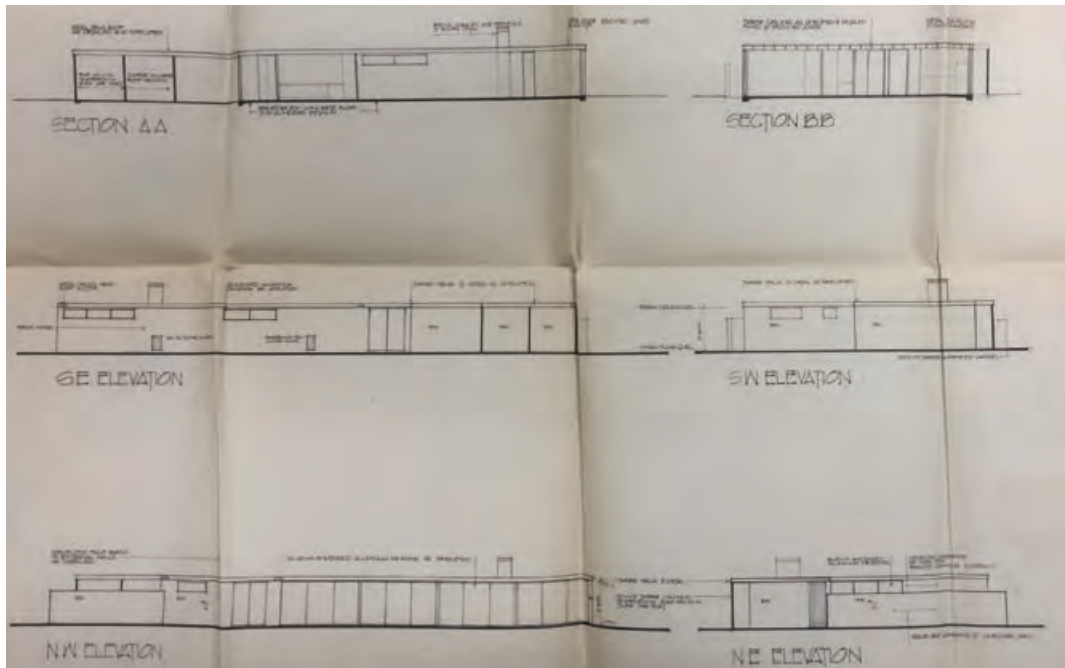


Figure no. 2.11.2 | 1974 | Helsham House by Hall - Ground floor plan | WCC, 1974

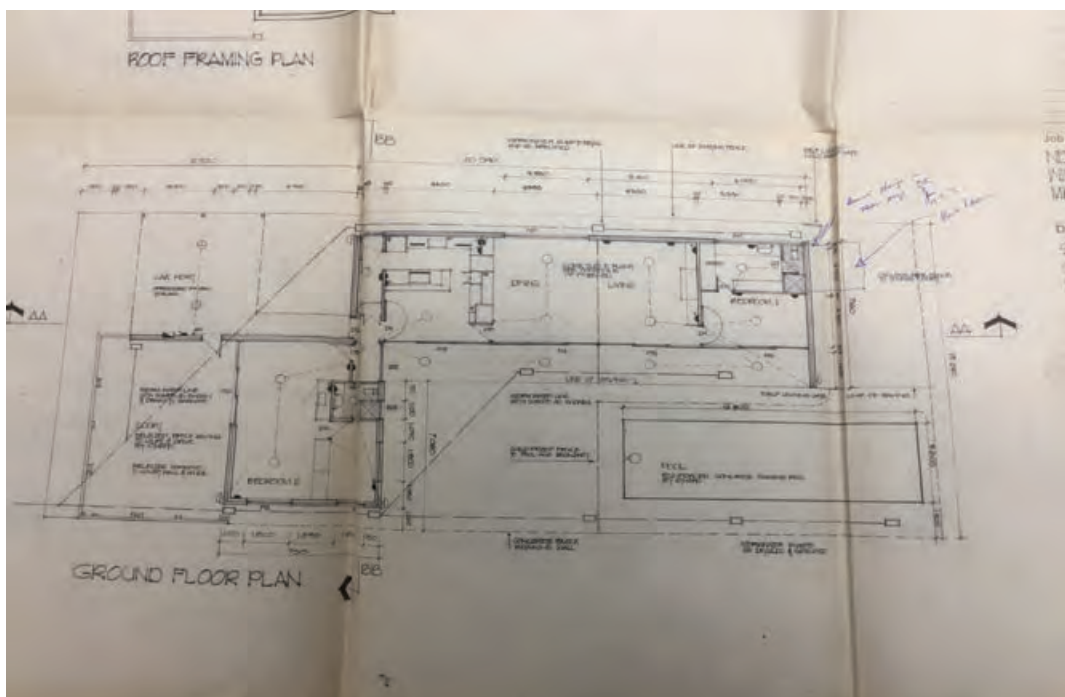


Figure no. 2.11.3 | 1990 | Helsham House by Hall - Additions plan | WCC, 1990

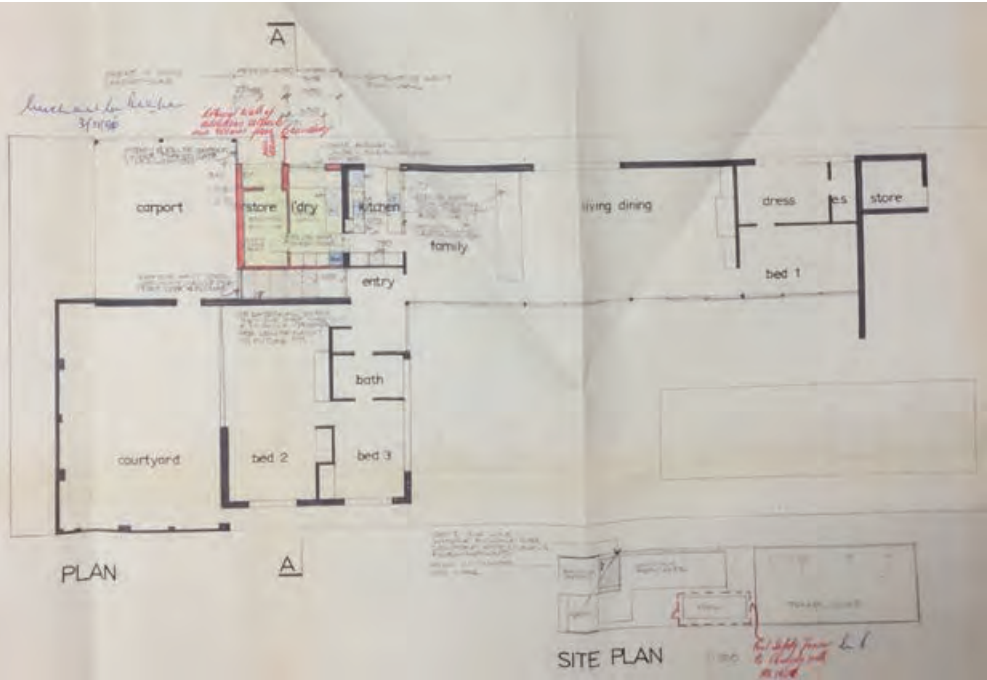


Figure no. 2.11.4 | 2013 | Helsham House by Hall - Plan | Modern House

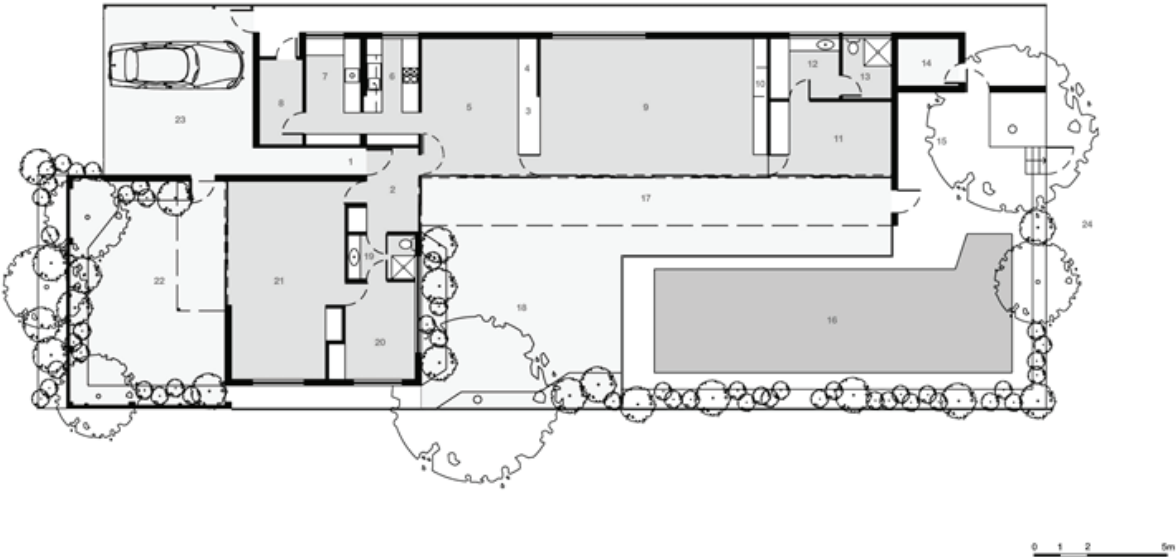


Figure no. 2.11.5 | 2013

Helsham House by Hall - North elevation

Modern House



Figure no. 2.11.6 | 2013

Helsham House by Hall - Bedroom and terrace

modernistaustralia.com



Figure no. 2.11.7 | 2013

Helsham House by Hall - Hall

Modern House



Figure no. 2.11.8 | 2013

Helsham House by Hall - North yard

modernistaustralia.com



Figure no. 2.11.9 | 2013

Helsham House by Hall - Dining and living

Modern House



Figure no. 2.11.10 | 2013

Helsham House by Hall - Living

Modern House

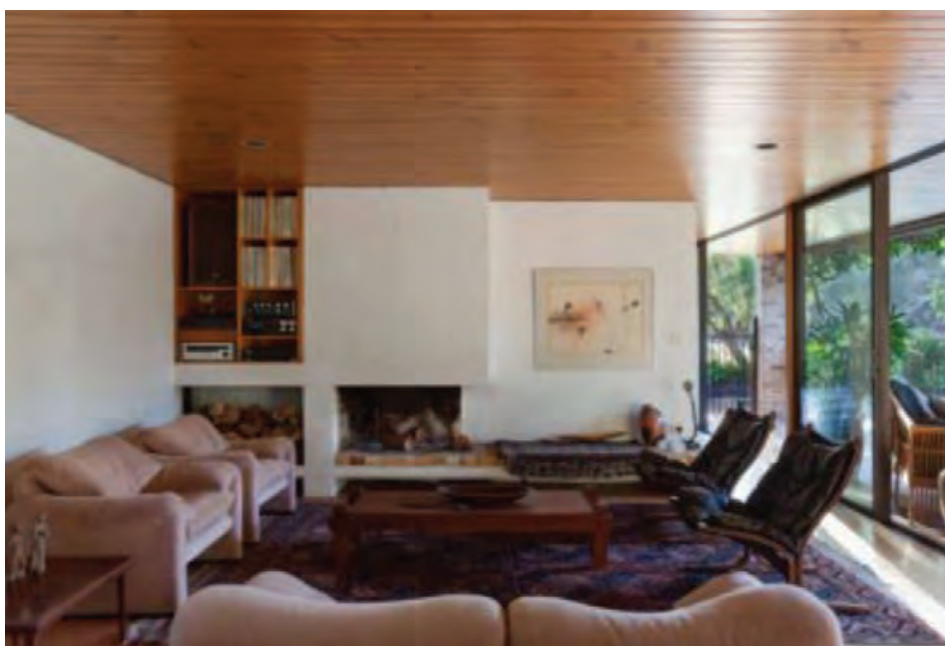


Figure no. 2.11.11 | 2013

Helsham House by Hall - Living

| curbed.com



Figure no. 2.11.12 | 2013

Helsham House by Hall - Hallway

| Modern House



Figure no. 2.11.13 | 2013

Helsham House by Hall - Family room

modernistaustralia.com



Figure no. 2.11.14 | 2013

Helsham House by Hall - Courtyard

modernistaustralia.com



Figure no. 2.11.15 | 2013

Helsham House by Hall - Bathroom

Modern House



Figure no. 2.11.16 | 2013

Helsham House by Hall - Family room

Modern House



2.12. FORMER NATIONAL ACOUSTIC LABORATORY & ULTRASONICS INSTITUTE

Building Name

Former National Acoustic Laboratory & Ultrasonics Institute
Advanced Organisation and Saint Hill ANZO, (Church of Scientology)

Address

126 Greville Street, West Chatswood

Designer/Architect

Department of Housing & Construction | Project Architects: Graham Nichols, Tim Alexander, Paul Dunn, Stephen Frith, Joel Leung

Year

1978-1987

History

In 1975, a proposal to construct a new headquarters building for the National Acoustics Laboratory and Ultrasonics Institute of the Department of Health on a site in West Chatswood, was made available for public comment. (Australian Government Gazette, Tues 23 Sep 1975, p8) The institute was at that time housed in a disused warehouse at 5 Hickson Rd, Circular Quay. The project architects were Graham Nichols, Tim Alexander, Paul Dunn, Stephen Frith, Joel Leung. The building was designed to exhibit a low, horizontal and fragmented image to respect the surrounding residential development and blend with the sandstone outcrops and steep wooded terrain.

The site at 126 Greville St was owned by the Commonwealth of Australia, and was vacant at the time having previously been used as an army rifle range. It was chosen because of its acoustic qualities of low ground vibration and low ambient noise level.

In 1978, the Standing Committee on Public Works produced a parliamentary paper entitled "National Acoustics laboratory and Ultrasonics Institute, Chatswood, NSW, proposing construction of the building. The Joint Committee on Public Works recommended approval of the project, and the \$12 million plan was approved and announced by the Minister for Construction, Mr McLeay on 14 September 1978. Department of Housing and Construction submitted an application to erect a building on the site in January 1981. The contract for the work was awarded to White Industries of North Sydney.

By 1981, the work was underway and the budget had risen to \$15 million. A tender for site and roof landscape works was called in December 1984. By 1985, the cost of the project had blown out to \$25 million reportedly due to substandard concrete work that required remedial action. (The Canberra Times, 11 Dec 1985)

The completed building was published in Architecture Australia in 1987 and was nominated for the Sulman Award for public architecture in that year.

In 2004 and 2005, minor alterations were carried out including the Installation of security doors and Office partitions to Level 2. In 2006, an application to rezone the land from Special uses to medium

density residential development was submitted, and (later amended in 2007), The application involved the demolition of existing buildings and the construction of 14 residential flat buildings containing 230 units across the site. Following consideration by Council, including an independent workshop involving relevant parties, the application was refused at the Council Meeting 1 December 2008. A Local Community Liaison Committee was established at that time to explore the appropriate zoning and to identify the key issues and principles for future development.

In July, 2010 a new Planning Proposal (rezoning application) was submitted to Council for the site, involving rezoning the site to an R3 – Medium Density zone. A Concept Plan was provided as part of this Planning Proposal, proposing demolition of the existing car park and existing buildings and construction of fourteen buildings at four- six storeys, containing approximately 220 apartments. Two adjoining lots No's 23 and 25 Millwood Avenue (lots 137 and 138 DP 14799) were purchased to allow access from Millwood Ave. The Planning Proposal was refused in 2011, and an amendment was submitted in 2012 with a reduction in density and form of the development. It was approved and in 2014 the site was rezoned for medium density residential.

In 2013, the National Acoustics Laboratory and Ultrasonics Institute vacated the site.

The Church of Scientology purchased the site in 2014. The Church lodged an application for alterations and additions to the existing buildings for ecclesiastical management, theological studies and church activities. The application included demolition of 23&25 Millwood Avenue and construction of a bus layover and pedestrian access path. The existing buildings were sensitively adaptively re-used while the landscape setting was retained. Architects for the scheme were WMK Architecture, with interiors by Gensler, and Urbis Planning. The DA was approved in March 2015. A further application for signage was approved in June 2016.

The site opened in 2016 as the largest Scientology Centre outside the USA.

Description

The site is extensive and irregular in shape overlooks Blue Gum Creek to the Lane Cove National Park. The site is traversed by a tributary of Blue Gum Creek, and is heavily landscaped. The original site comprised Lot 1 DP 532353 an irregular parcel of land comprising 3.435 hectares. This primary parcel has been extended by the addition of No's 23 and 25 Millwood Avenue (lots 137 and 138 DP 14799) and Lot 1 DP 408490, bringing the total site area to 3.65 hectares. The site has frontages to Greville St, Millwood Ave and Range St. The primary access is from Greville St with Millwood Avenue providing a new pedestrian access.

To the north and the west, the site falls steeply toward the Lane Cove National Park. Greville Street Reserve is located to the north of the site. The remainder of the surrounding locality is characterised by one and two storey dwelling houses.

The purpose built building is a predominantly two storey (up to four storey in some parts) concrete building, excavated into the slope of the site. The floor area of the building is approximately 14,224 m². Interlocking forms step into the hill to maintain a low profile, and embed the building into its bushland site.

There is a separate two storey car parking structure at the Greville Street end of the site. A pedestrian bridge links the building with the bus bay on Millwood Avenue.

The main entrance is on the upper level. Public spaces are linked by a dramatic central spine off which offices and classrooms (formerly research facilities) are located. The building is characterised by the use of reinforced concrete inside and out, the bold composition of rectilinear forms and clear expression of function in a sculptural way and the integrity of direct architectural expression of material, structure and function

Comparative Analysis

Because of the very specialized function of the building, its bushland siting and scale, the building is locally unique.

The site is identified in Glenn Harper's "The Brutalist Project Sydney" 2016, where it was erroneously noted that "Demolition is underway".

A late example of the Brutalist style, it compares well to exemplars of the style, the Masonic Centre in Sydney, Bidura Children's Court, carpark at Garden Island, Union Building and others at Macquarie University and Wentworth building, Engineering and others at the University of Sydney.

Other: - Owners information/councils

The consultants met with representatives of Advanced Organisation and Saint Hill ANZO, (Church of Scientology) on 13 March 2018, and toured the building and site. The representatives were supportive of protection of heritage of the site.

Assessment of Significance

Designed by Department of Housing & Construction in 1975, the Former National Acoustic Laboratory & Ultrasonics Institute is a significant building complex that is regarded as an important work of aesthetic value for its response to the site.

The buildings at 126 Greville Street have high aesthetic significance as fine and substantial example of brutalist government offices, sensitively sited in a suburban bushland setting.

Although the use has changed since the National Acoustics Laboratory and Ultrasonics Institute vacated the site in 2013, the building has been sensitively adapted to its new use and retains the characteristics and qualities of the original construction.

The Former National Acoustic Laboratory & Ultrasonics Institute was built at great public cost, at a time when the federal government was investing in large scale public projects such as the National Library, National Art Gallery and High Court of Australia, also built in brutalist style.

A fine representative example of the Late 20thC Brutalist style as expressed in Government Offices.

The Former National Acoustic Laboratory & Ultrasonics Institute is a unique purpose built national scientific facility.

The high quality of construction of the Former National Acoustic Laboratory & Ultrasonics Institute reflects the scientific, social and economic standing of its purpose for the time.

The Former National Acoustic Laboratory & Ultrasonics Institute undertook scientific investigation into learning and the effects of noise on people were investigated at the NAL facility. The clinical use of ultra-high frequency sound was researched at the Ultrasonics Institute.

The Former National Acoustic Laboratory & Ultrasonics Institute was a major employer of acoustic scientists, researchers, and an employer of local residents in specialist and support services. The Former National Acoustic Laboratory & Ultrasonics Institute contributed to the development of hearing protection for workers.

Despite its recent adaptation to a new use, the building retains a high level of integrity.

Recommendation

That Council proceed with heritage listing of 126 Greville Street, West Chatswood as a local heritage item in WLEP 2012.

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Images

The existing professional photos have been used.

Max Dupain

Church of Scientology

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.12.1	1987	Former National Acoustic Laboratory - Perspective sketch	Architecture Australia
2.12.2	1987	Former National Acoustic Laboratory - Perspective sketch	Architecture Australia
2.12.3		Former National Acoustic Laboratory	Architecture Australia
2.12.4		Former National Acoustic Laboratory	Architecture Australia
2.12.5	2016	Former National Acoustic Laboratory	Harper
2.12.6	2016	Former National Acoustic Laboratory - Site plan	WCC
2.12.7	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.8	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.9	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.10	2016	Former National Acoustic Laboratory	Church of Scientology

2.12.11	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.12	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.13	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.14	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.15	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.16	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.17	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.18	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.19	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.20	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.21	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.22	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.23	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.24	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.25	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.26	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.27	2016	Former National Acoustic Laboratory	Church of Scientology

Figure no. 2.12.1 | 1987

Former National Acoustic Laboratory - Perspective sketch

Architecture
Australia

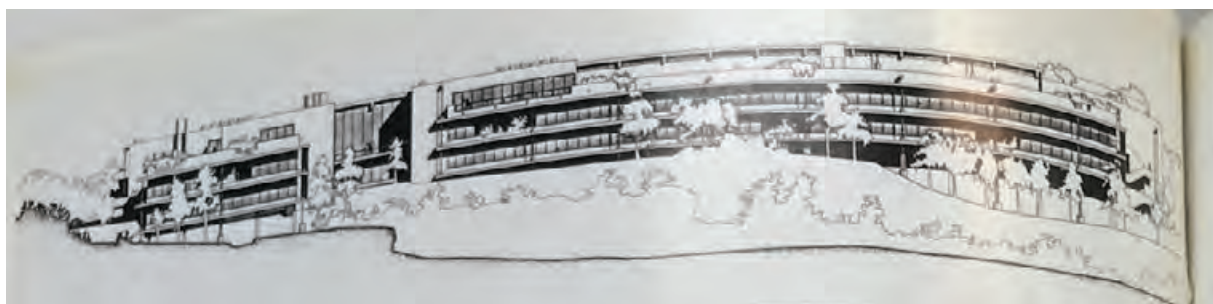


Figure no. 2.12.2 | 1987

Former National Acoustic Laboratory - Perspective sketch

Architecture
Australia



Figure no. 2.12.3 | 1987

Former National Acoustic Laboratory

Architecture Australia



Figure no. 2.12.4 | 1987

Former National Acoustic Laboratory

Architecture Australia



Figure no. 2.12.5 | 2016

Former National Acoustic Laboratory

Harper



Figure no. 2.12.6 | 2016

Former National Acoustic Laboratory - Site plan

WCC



Figure no. 2.12.7 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.8 | 2016

Former National Acoustic Laboratory

Church of Scientology

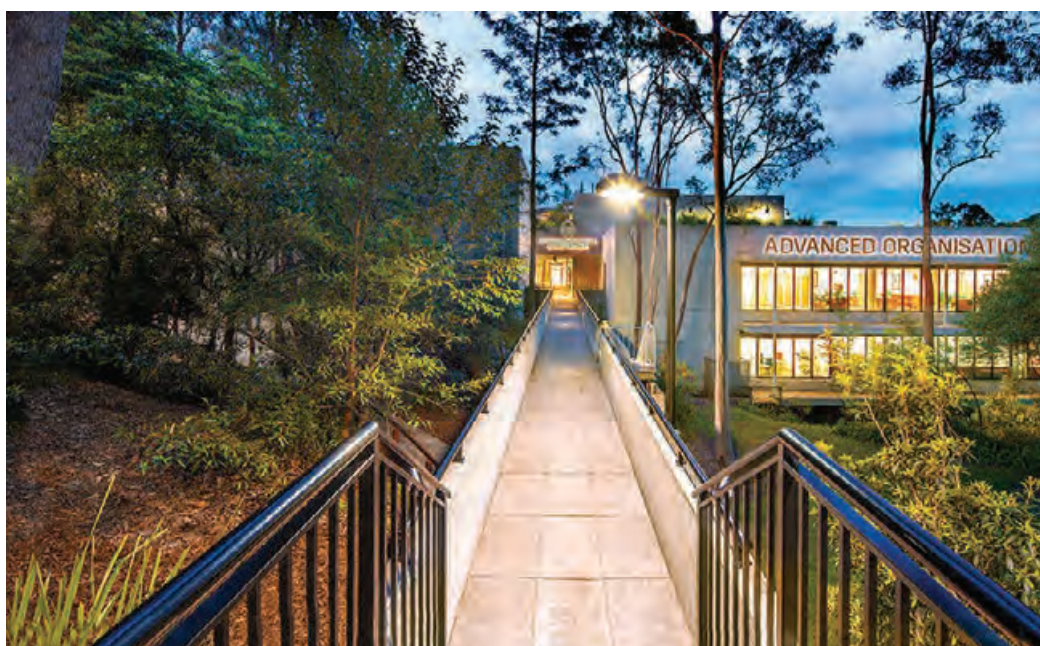


Figure no. 2.12.9 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.10 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.11 | 2016 | Former National Acoustic Laboratory | Church of Scientology



Figure no. 2.12.12 | 2016 | Former National Acoustic Laboratory | Church of Scientology



Figure no. 2.12.13 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.14 | 2016

Former National Acoustic Laboratory

Church of Scientology

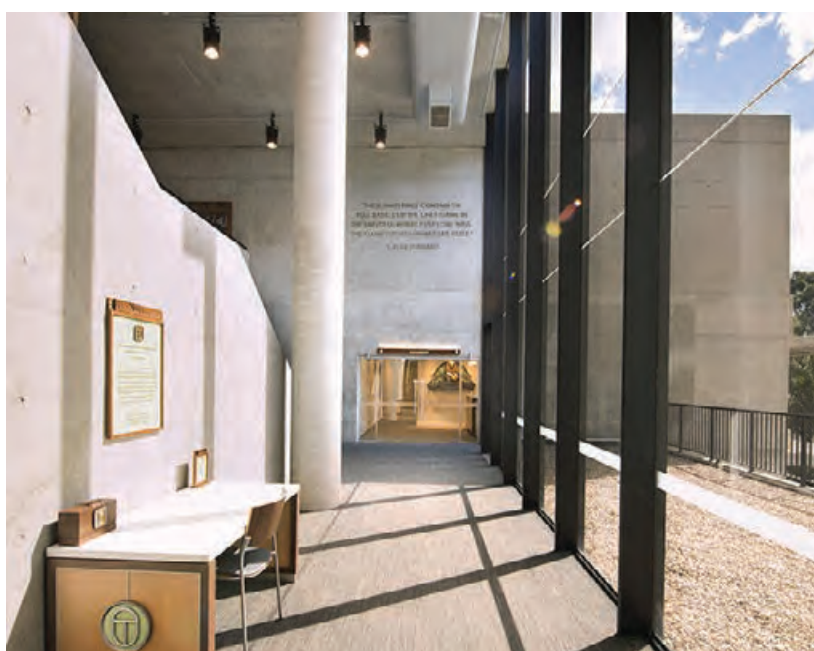


Figure no. 2.12.15 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.16 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.17 | 2016 | Former National Acoustic Laboratory | Church of Scientology



Figure no. 2.12.18 | 2016 | Former National Acoustic Laboratory | Church of Scientology



Figure no. 2.12.19 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.20 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.21 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.22 | 2016

Former National Acoustic Laboratory

Church of Scientology

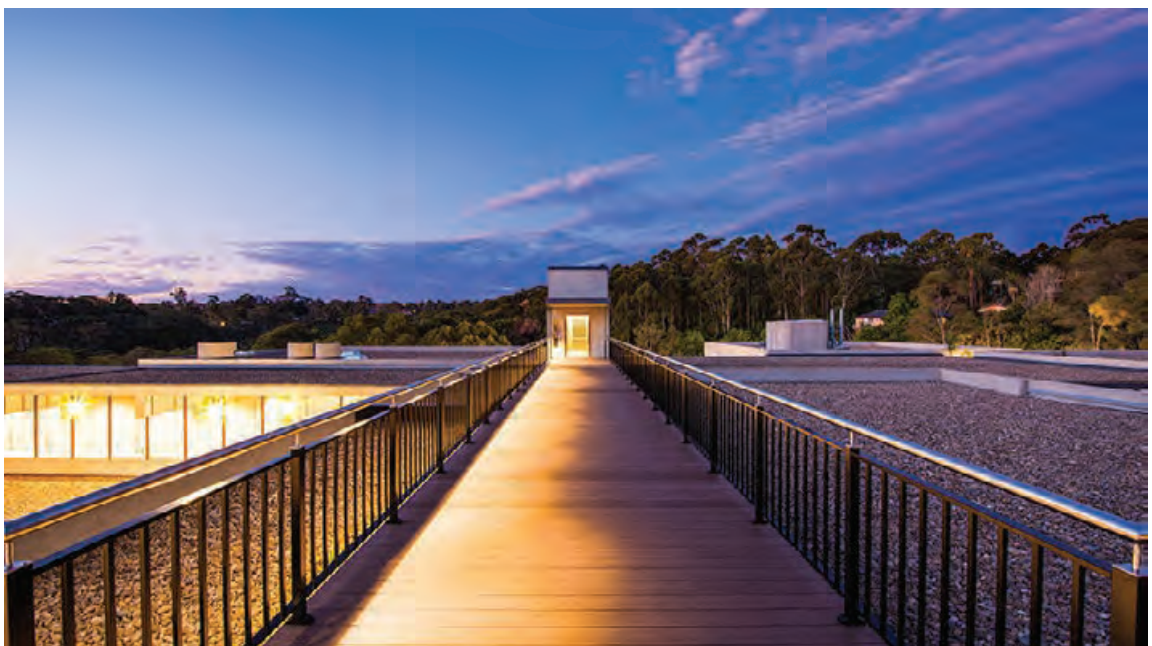


Figure no. 2.12.23 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.24 | 2016

Former National Acoustic Laboratory

Church of Scientology



Figure no. 2.12.25 | 2016

Former National Acoustic Laboratory

Church of Scientology

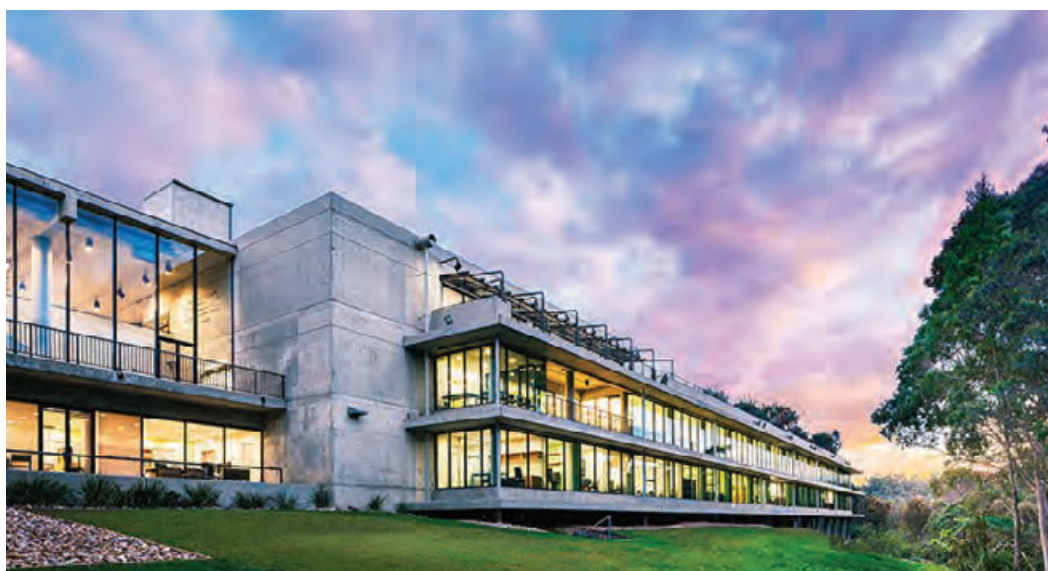


Figure no. 2.12.26 | 2016

Former National Acoustic Laboratory

Church of Scientology



2.13. J. HANNAFORD PRODUCE AND FUEL MERCHANT

Building Name

J. Hannaford Produce and Fuel Merchant

Address

88 Penshurst Street, Willoughby

Designer/Architect

Unknown

Year

1915 circa

History

Part of a 20-acre Crown Grant to John Williams made 11 April 1845.

Williams' Estate was subdivided as DP 1671 in March 1886. The subdivision provided lots with a frontage of 40 feet and a depth of 126 feet fronting Penshurst, Mowbray, Wallace, Ward and Laurel Streets. The subject site is Lot 17 of Section 4 of the Subdivision.

Alice McClelland, wife of Frank McClelland purchased 5 lots fronting Penshurst Street, including the subject site from John Rutter in 1895. A mortgage was taken out on the property in 1896, and discharged 2 years later when the parcel was sold to William Glenn of Randwick. Glenn also took out a mortgage on the land.

In 1907, the property was sold to William Walter Stevens a butcher of Willoughby. The Sands directories do not list Stevens as occupant of Penshurst St during this time, and no listing corresponds with the location. WW Stevens Butchery is listed at Victoria Ave Chatswood in 1909. This suggests the subject site was not developed at this time.

Lots 17 and 18 were sold to Joseph Knight, gentleman in 1913, and a new Certificate of Title was issued.

The Sands directories reveal the locality was established as a commercial precinct prior to the establishment of Hannafords with a stationer/ bootmaker, two butchers and two greengrocers, a post office and bank department in the immediate vicinity of the site c. 1914, and a storekeeper and refreshment room located at the corner of Mowbray Road and Penshurst Street. (Sands 1915).

On 30th April 1915, Knight transferred Lot 17 to John Hannaford, Wood and Coal Merchant of Willoughby, starting a 50 year ownership of the property by the Hannaford family.

A photo that has been dated at 1915 shows the subject building identified by painted signage "J. Hannaford Produce and Fuel Merchant". The photograph shows a simple timber framed verandah, the width of the footpath sheltering the shopfront and retail entry. There are painted advertisements for

Sunlight Soap, and a horse and cart outside the Parcel delivery opening which was already exhibiting some cracking.

Hannaford took out a mortgage at the time of purchase. Hannaford's mortgage was discharged in 1921. From 1916 through the 1920's, J. Hannaford produce merchant is listed at No. 88 while Mrs M.A. Hannaford, grocer is at 84. Fowl Feed, Hay Chaff, Oats and 'Sunlight Oil Cake' (used as poultry feed) are advertised. In 1928, the property was leased to Charles Bowfell, fuel and produce merchant of North Sydney. The Sands of 1930 lists N. Bowfell, produce merchant at No. 88 and Mrs M.A. Hannaford, grocer at 84. In 1948, the property was transmitted to Rowe Hannaford, a retired Constable and Arthur Hannaford, a farmer of Minto. By 1965, Arthur Hannaford was the surviving joint tenant.

The 1943 aerial photograph shows the gabled roof structure on the street alignment, with a large open yard behind and a small skillion roofed structure along the rear boundary.

Cyril Hannaford, late of 83 Penshurst Rd, previously trading at 88 Penshurst Rd Willoughby, produce merchant was bankrupted and the final dividend was declared in 1966. That year the property was sold to William and Ada Wandsworth of West Chatswood. William was a Glass merchant of West Chatswood. Sunnee John and Lynette Sharrer were the next owners purchasing in June 1976. In 1980, Georgio and Caterina Di Iorio were registered proprietors, transferring to current owner Salvatore Di Iorio in 1991. The property has been leased for many years. Previously known as Metropolitan Framing, the business became Frame 88 twenty years ago.

A DA to redevelop the site in 2016 was not successful. There was substantial community objection to demolition of the building.

A second DA for demolition of structure and construction of new shop top housing to include 8 residential apartments, carparking and associated works, was submitted on 21 December 2017.

Description

The site a rectangular allotment with a frontage of approximately 12m, and a depth of approximately 40m. The footprint of the original building is small 9m x 12m², however the additions to the rear are extensive, covering approximately half of the site.

The simple gabled brick building dating from c.1915 is built to the street alignment. A series of low pitch skillion roof additions to the rear appear to date from the mid to late 20thC.

The verandah evident in c. 1915 photograph has been removed. The façade features a shop window and entry door, a small vertically proportioned double hung window, and a large vehicular opening to the left. There is a panel lift door to the original opening. The finish is painted brickwork. The gable end has a simple timber barge board. The gable roof has been reclad in corrugated galvanized iron, which is an appropriate finish.

The shop interior features painted brick walls and pressed metal ceilings. The former produce and fuel store has a concrete floor with exposed timber roof framing and some face brick and painted brick walls. The rear timber framed wall is clad in unpainted weatherboard. There is evidence of earlier termite damage to some timber framing members.

The integrity of the façade and the gabled roof form is high; however the rear additions have a low integrity. The shop interior has a medium integrity while the remainder of the 1915 building retains its industrial character.

Comparative Analysis

The work dates from the early twentieth century, c.1915. While Wilksch notes that number of shops existed in Naremburn in 1880, little evidence remains of early businesses, shops and industries. (Eric Wilksch, 1888) The first shop in East Chatswood was thought to be near the corner of Fry and Sydney Street, and has been demolished, the next was north on the corner of Fry and Sydney built in 1885 which survives.

Comparable local shopping strips in Willoughby are Willoughby Road, High Street, the group at the corner of Penshurst and Victoria Avenue 1901, Victoria Avenue 1902, and Hampden Rd, Artarmon.

Surviving examples of pre-war commercial and industrial buildings in Willoughby are rare. A review of buildings listed on the LEP reveals the following commercial premises:

Other: - Owners information/councils

The owner did not wish to meet with the consultants as a commercial building public access was possible.

Assessment of Significance

Built c. 1915, the J. Hannaford Produce and Fuel Merchant building is an early surviving produce and fuel and shop, the original building is of historical significance for its association with the commercial development of the area. It demonstrates the role that small commercial ventures played in the development of Willoughby. The building and site have the ability to interpret aspects of life in Willoughby in the early years of settlement.

The building has significance for its long historic association with the Hannaford family (1915-1966), produce and fuel merchants.

The shop has a long history of commercial use and may have significance for the residents of Willoughby, as evidenced in the proposal for listing.

The building is representative of early commercial premises in Willoughby.

A rare surviving produce store and shop frontage from the early 20th C.

The integrity of the façade is reasonably high despite the loss of the verandah. The integrity of the gabled roof form is also high with some of the original interior fabric surviving. The rear skillion wings have a low level of significance.

Recommendation

That Council proceed with heritage listing of 88 Penshurst St, Willoughby as a local heritage item in WLEP 2012.

Retention of the façade and primary gabled roof form is recommended within the context of the future development of the site. The rear of the site could be developed.

Reconstruction of the verandah to photographic evidence is desirable.

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Sands Directories, 1909-1930

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Images

As there are no professional photos and privacy is not an issue, photographs taken on site have been used.

Hannafords c. 1915 WDHS

1943 Aerial, SIX Maps, Land and Property Information NSW

Willoughby City Council 1915, 'J. Hannaford Produce Store, Willoughby, c.1915 (picture)',

Hannafords c. 1915 - show a simple timber framed verandah, the width of the footpath sheltering the shopfront and retail entry, Painted signage ads for Sunlight Soap, and a horse and cart outside the Parcel delivery opening which was already exhibiting some cracking.

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.13.1	c.1915	J. Hannaford Produce and Fuel Market	Picture Willoughby
2.13.2	1943	J. Hannaford Produce and Fuel Market - Aerial photograph	SIX Maps
2.13.3	1997	J. Hannaford Produce and Fuel Market - 84 & 88 Penshurst Street	Picture Willoughby
2.13.4	2017	J. Hannaford Produce and Fuel Market - Aerial photograph	SIX Maps

Figure no. 2.13.1 | c.1915

J. Hannaford Produce and Fuel Merchant

Picture Willoughby



Figure no. 2.13.2 | 1943

J. Hannaford Produce and Fuel Merchant - Aerial photograph

SIX Maps



Figure no. 2.13.3 | 1997 | J. Hannaford Produce and Fuel Merchant - 84 & 88
Penshurst Street

Picture Willoughby



Figure no. 2.13.4 | 2017 | J. Hannaford Produce and Fuel Merchant - Aerial photograph

SIX Maps



3. POTENTIAL CONSERVATION AREAS

3.1. EDDY ROAD AND DE VILLIERS AVENUE CONSERVATION AREA

Area Name

Eddy Road and De Villiers Avenue

Address

Eddy Road and De Villiers Avenue, West Chatswood

Designer/Architect

NA

Year

1915-1945

History

Part of Richard Hayes Harnett's grant of 112 acres and 9 perches. A plan of the Municipality of Willoughby dated 1890 shows the land undeveloped, with subdivision stopping at North Shore Railway Estate, and Eddy Road extended to just beyond Goodchap Road. By 1895, Eddy Avenue was extended and De Villiers Avenue was planned when Harnett subdivided his land into large allotments. De Villiers Avenue was named for John De Villiers Lamb, who owned the adjoining property Maroomba (now Chatswood High School). The subdivision is shown on the Batt Rodd and Purves survey for a 4th May 1895 sale. This plan shows Eddy road extended and the alignment of today's De Villiers Avenue which responds to that of Swaines Creek. Carr Street is proposed but unnamed and Dardanelles Rd is not shown. Large allotments were offered for sale within the loop road, south of Eddy Road and west of De Villiers Lamb's residence.

RH Harnett died at his residence in Orchard Street Chatswood in November 1902, and his estate at Chatswood West was offered for sale. The Harnett Estate Chatswood West is shown in a vicinity plan prepared by Surveyors Fisher Nott and Nelson dated June 1904. The plan shows that the 1895 sale was not successful, the only lots sold and developed being those on Centennial Avenue. The attributes of the area were described as follows: "Soil good. Climate very healthy., free from too much sea air. Drives, walks and conveniences of living are amply provided. Shops, stores, churches, schools and amusements. Bush flowers, ferns etc in profusion. Gas water and sewage nearly everywhere as required. Railway access good and being improved."

The 1904 sale did not appear to meet with success either, and the land was resubdivided and offered for sale as the Glen View Estate. At this time 'Dadanelle Rd' was laid out and Carr Street was noted as 'Tecoma St'.

The Sun newspaper of 10 December 1915, noted the upcoming auction of the Glen View Estate: To-morrow, at 3 p.m., Richardson and Wrench, in conjunction with J. Kline and Co., of Chatswood, will auction the Glen View Estate at Chatswood. The estate, which comprises 57 lots and a cottage, possesses beautiful views of the mountains.

A further report in the Daily Telegraph of 18 December 1915 (p12), notes the sale of 5 allotments of the Glen View Estate having sold at auction for between £1/12/6 and £2/2/6 per foot frontage, totalling £568. Papers report erection of a bungalow in progress the following year. Architect Leslie Raunding prepared plans for two cottages on the estate in 1918. (The Sun 24 August, 1918, p7)

The Estate plan noted a building covenant, which required houses be constructed of brick and tile to ensure uniformity and quality of construction.

A second subdivision "The Ferndale Estate No. 1" comprising 37 lots west of de Villiers Avenue and Carr Street, and south Centennial Avenue was offered for sale in September 1924.

The 1943 aerial photograph shows the lots of the Glen View and Ferndale No. 1 Estates largely developed.

Lamb, John de Villiers (1833–1900) by G. P. Walsh

John de Villiers Lamb (1833-1900), merchant, pastoralist and businessman, was born on 15 December 1833 at Millers Point, Sydney, fifth son of John Lamb and his wife Emma Trant, née Robinson. He joined his eldest brother Walter in Lamb, Parbury & Co. in January 1857 and took up a cattle run on the Bulloo River. He later joined P. Roberts as partner and manager of Murroo station near Mudgee where he established 'a high-class stud flock'. With Roberts he bought and occupied Coomoo station in the Liverpool Plains district. By the mid-1860s Lamb had vast pastoral interests: Grevilia in the Port Curtis district, 7 runs totalling some 126,000 acres (50,991 ha) in the Burnett district, 18 runs totalling 972 sq. miles (2517 km²) in the Warrego district and 13 runs in New South Wales mostly in the Albert and Warrego districts. His advice was often sought on pastoral matters; he was an examiner of applicants for inspecting sheep, chairman of the metropolitan sheep district, president of the Rabbit Destruction Commission, and in 1899 gave evidence to the royal commission on tuberculosis and other stock diseases.

Lamb's wide business interests included local directorships in English insurance companies and partnerships in pearling and mining ventures; he was also director of the North Shore Gas Co. and chairman of the Australian Kerosene Oil and Mineral Co. and the Australasian Mortgage and Agency Co. Ltd. In the 1890s he was a London director of the Commercial Banking Co. of Sydney. He imported Shorthorn cattle and trotting horses and was a well-known horse judge. Prominent in sporting circles, he helped to found the Royal Sydney Yacht Squadron in 1862, became a prominent official in the Australian Jockey Club and was renowned as an amateur whip and cross-country rider. A founding member of the Union Club, he was a councillor of the Agricultural Society of New South Wales and of the Church of England Grammar School, North Sydney. He was also an officer in the New South Wales Volunteer Corps. In 1892, John de Villiers Lamb built a house in Centennial Avenue, Chatswood.

"Maroomba" was described as a fourteen roomed double storey house with stables, on fourteen acres. Prior to Lamb's death on 25 March 1900, the property (now with 8 acres of land), was offered for sale (SMH 21 Dec 1899, p3). It was subsequently occupied by K. Weidmann, and in 1906 was purchased by Edward Carr Hordern who re-named it Chislehurst after the birthplace of Edward's wife, Lillie Carr Hordern. Hordern lived in the house until his death in 1940 and his widow and sister remained there until the house was vacated in 1953-4. The property was resumed by the Department of Education. Chatswood High School opened on the site in February 1959 and the house was subsequently demolished. (Australian Dictionary of Biography, Volume 5, (MUP), 1974)

Description

Wide tree lined streets whose irregular curved alignments creates changing vistas. The strongly landscaped character is a result of the backdrop of canopy trees in the reserve and high school, garden settings of the houses, wide grassy verges, and strong mature street plantings, notably canary island palms, brushbox, water gums, crepe myrtle, jacaranda and kaffir, plantings of the period.

A comparison of the 1943 aerial with the current aerial reveals most of the building stock to date from the interwar period with extensions occurring to the rear.

Comparative Analysis

The area can be compared with other Conservation Areas in Willoughby LGA developed over the Interwar period, including Blue Gum Forest Conservation Area (1906-1920) and Artarmon Conservation Area (1900-1940). The area is most comparable to Blue Gum Forest, due to the strong influence of topography and the landscape to the character of the area in combination with Interwar housing stock. Artarmon Conservation Area exhibits a similar range of dwelling styles controlled by building covenants and with established garden settings, yet retains a high degree of integrity due to Conservation Area protection over two decades.

Other: - Owners information/councils

A review of approved Development applications within the area indicates contributory buildings 18 De Villiers Ave and 42 Eddy Rd have been approved for demolition, while at 58 Eddy Rd (also contributory) an application for demolition is currently being assessed. Should demolition of these original residences occur, the integrity of the area would be reduced by 3-4%.

The nomination prepared by the Zihrul family in 2017 suggests that the bricks used in construction were locally fired (e.g. Lancely Brickworks, Gore Hill), and at least some of the timber locally milled. The unique circular stone summer house in the front garden of 30 De Villiers is rare in Sydney. It was the shelter for the former tennis court, now 28 De Villiers. These statements should be verified by further research.

Assessment of Significance

The proposed Eddy Road and De Villiers Avenue Conservation Area is significant as a harmonious and unified Interwar lower North Shore residential area, in a landscaped setting.

Developed following the subdivision and sale of allotments in the Glenview and Ferndale No. 1 Estates in 1915 and 1924 respectively, the area is a good representative example of development of the Interwar period in Chatswood.

A range of largely intact California and Interwar bungalows occur in groupings of consistent styles. The houses were controlled by building covenant which contributes to the cohesive character of the area.

The subdivisions have a strong landscape character due to their location adjoining the Ferndale Park, Chatswood High School and strong street planting. The garden settings of the houses contribute to this character.

Integrity

The area was assessed by the consultants on 27 February 2018. Fieldwork found that the area had a reasonably high degree of integrity with 70% of properties contributing to the heritage character, and 46 out of 70 being highly intact. 24% of properties are considered neutral, in their contribution to the area, and only 6% were noted detracting.

Recommendation

Recommend Council proceed with listing of the area as a Conservation Area.

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Trove, Newspaper articles: The Daily Telegraph 13 and 18 Dec 1915; The Sun, 10 Dec 1915;

Images

FIGURE NO.	DATE	DESCRIPTION	SOURCE
3.1.1	1890	Eddy Road and De Villers Avenue Conservation Area - Municipality of Willoughby	WCC
3.1.2	1895	Eddy Road and De Villers Avenue Conservation Area	State Library of NSW
3.1.3	1904	Eddy Road and De Villers Avenue Conservation Area - Harnett Estate, Chatswood West	State Library of NSW
3.1.4	1915	Eddy Road and De Villers Avenue Conservation Area	State Library of NSW
3.1.5	1924	Eddy Road and De Villers Avenue Conservation Area - Ferndale Estate	State Library of NSW
3.1.6	1943	Eddy Road and De Villers Avenue Conservation Area - Historic aerial photograph	SIX Maps
3.1.7	2017	Eddy Road and De Villers Avenue Conservation Area - Current aerial photograph	SIX Maps
3.1.8	2018	Eddy Road and De Villers Avenue Conservation Area - Contribution Mapping	Architectural Projects

Figure no. 3.1.1 | 1890 | Eddy Road and De Villiers Avenue Conservation Area - Municipality of Willoughby | WCC



Figure no. 3.1.2 | 1895 | Eddy Road and De Villiers Avenue Conservation Area | State Library of NSW

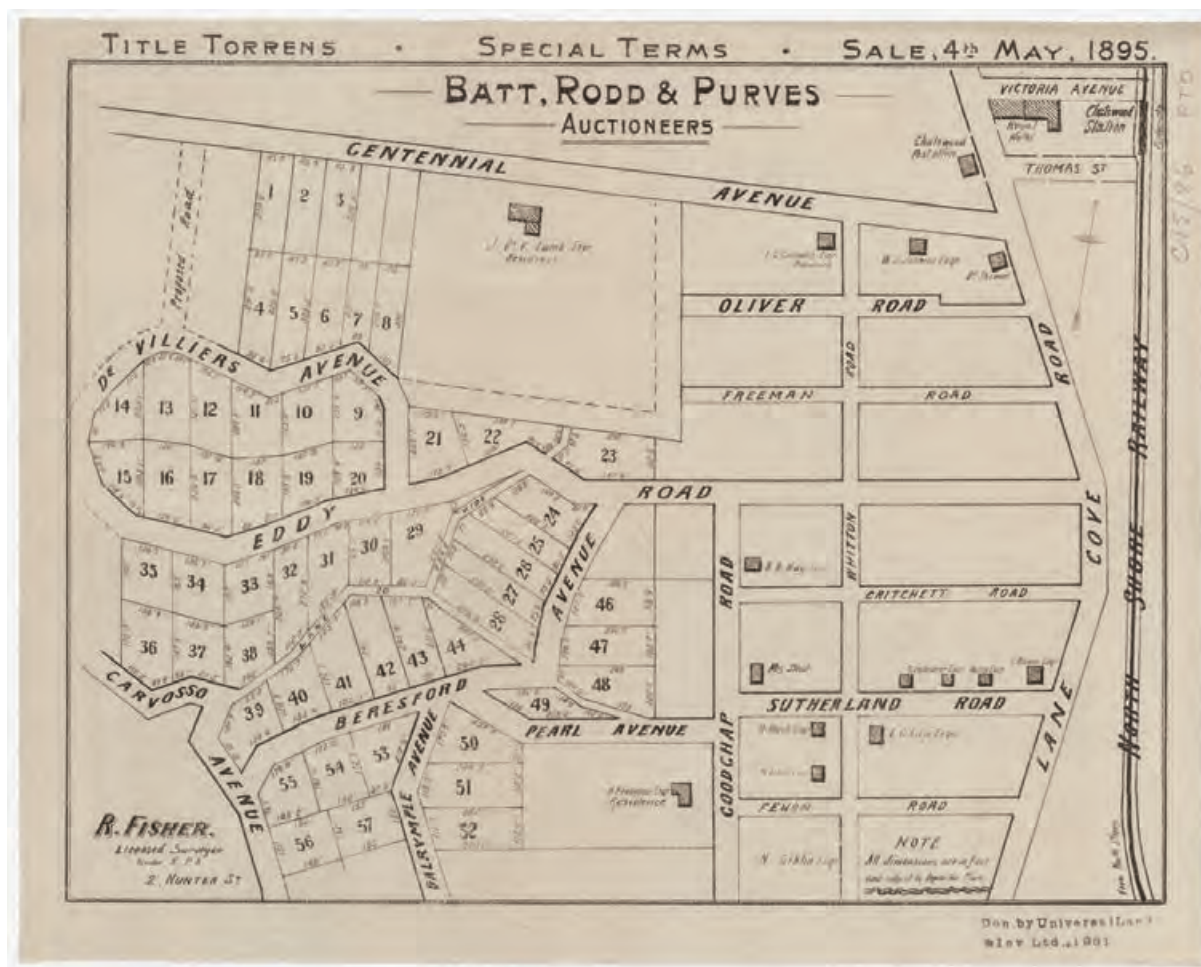


Figure no. 3.1.3 | 1904 | Eddy Road and De Villiers Avenue Conservation Area - Harnett Estate, Chatswood West

State Library of NSW

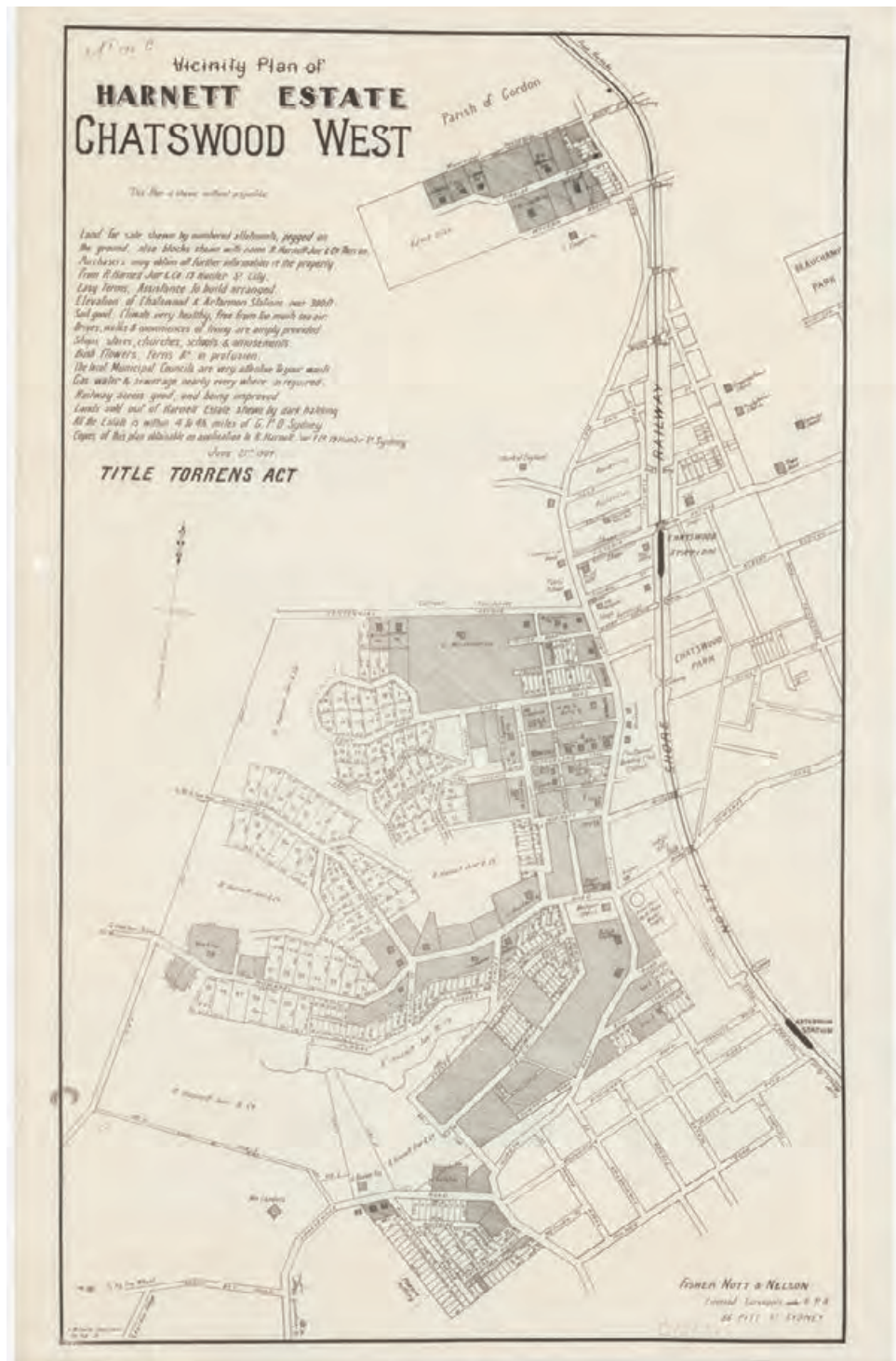


Figure no. 3.1.4 | 1915 | Eddy Road and De Villiers Avenue Conservation Area | State Library of NSW



Figure no. 3.1.5 | 1924

Eddy Road and De Villiers Avenue Conservation Area -
Ferndale Estate

State Library of
NSW

A Splendid Investment

THE "SELECT" NORTH SHORE LINE

ONE OF THE MOST

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— IN —

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COMPRISING THE

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LESS THAN 10 mins. to STATION • **37** • LESS THAN 35 MINS. TO TOWN

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TERMS— £10 per BLOCK DEPOSIT. BALANCE OVER FIVE YEARS. Interest at 6% TORRENS TITLE



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SOLICITORS
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Gas, Water and Electric Light available. The Estate has a very fine Elevated Position. Surrounded by Modern and Handsome Bungalow Homes. Really a most desirable suburb

DON'T MISS THIS IMPORTANT SALE

CRAMER BROS., Next to P.O., Crows Nest
R. T. FORSYTH, Penshurst St, Willoughby

Auctioneers in Conjunction

15/100

Figure no. 3.1.6 | 1943 | Eddy Road and De Villiers Avenue Conservation Area - Historic Aerial Photograph

SIX
Maps



Figure no. 3.1.7 | 2017

Eddy Road and De Villiers Avenue Conservation Area -
Current aerial photograph

SIX Maps



Figure no. 3.1.8

2018

Eddy Road and De Villiers Avenue Conservation Area - Contribution Mapping

Architectural Projects



3.2. CANN'S GRANT SUBDIVISION

Area Name

Cann's Grant Subdivision

Address

Brand, Hawkins and Drake Streets, Artarmon

Builder

John Hepburn Park, builder

Year

1905-1916

History

Originally part of a twenty- five acre grant to John Boyle, then to Daniel Cann prior to 1891. The grant extended from Mowbray Road, south to Brand Street and Benton Avenue, east to Elizabeth Street, and west to the alignment of Reserve Road. The study area lay immediately adjacent to William Gore's 150 acre "Artarmon Estate".

The North West corner of the grant was resumed for "Reservoir" in 1887. The North Shore Railway Line bisected the Cann grant, and Artarmon Railway Station opened on 7 July 1898, providing the impetus for the residential development of the area. The land east of the railway was subdivided in 1905 as "Cann's Grant".

Cann's Grant subdivision was bound by Mowbray Road to the North, Brand Street to the South, Elizabeth Street and the Artarmon Estate to the east and the Railway Line to the west. The Roads- Hawkins Street, Drake Street and Raleigh Street – named after Elizabethan Naval Explorers, were laid out and divided the grant into four portions. The portions were subdivided into regular residential building allotments, "Torrens Title" and offered for sale at Auction on 18 November 1905 by Richardson & Wrench. The sale notice read only three minutes from Railway Station. A property market report 19.11.05 states various allotments of Cann's Grant sold at prices ranging from £1/7/1 to (9 portions) £2/17/6 per foot, total sales of £609.

The Sydney Morning Herald Property Market Report of 18 November 1905 noted: Cann's Grant, Artarmon -Richardson and Wrench, Ltd., will offer, on the ground, this afternoon, Cann's Grant Estate, Artarmon. This estate has been carefully subdivided into first-class building blocks, and standing as it does in close proximity to Artarmon railway station, the property should attract keen attention. The air is exhilarating, for the elevation is 320ft above the sea. The terms are liberal and the title is Torrens.

In 1906, the Sunday Times reported the sale of two allotments Cann's Grant Subdivision for £132, (8 April 1906, p4), and another for £50 (19 August 1906, p8) indicating ongoing incremental sales.

The first house in the subdivision was built at Raleigh Street in c.1907.

John Hepburn Park, builder, acquired around two thirds of the allotments of the subdivision from 1912. The majority of houses are presumed to have been presumably built by J H Park, in the period 1913-1916.

The subdivision was defined by Brand Street, Elizabeth Street and Mowbray Road and included both sides of Hawkins Street, Drake Street and Raleigh Street.

Description

The development of the allotments, predominantly by the one builder, in a short period of time has resulted in a consistency of built form across the subdivision and within the individual streetscapes. The houses are modest in scale and repetitive in form. Originally finishes and details integrated the group however the loss of original detail and finishes to many of the properties as well as the addition of several carports has degraded the integrity and significance of the group.

The topography of the area provides vistas across the roof scapes. Mature street plantings of Jacaranda, Camphor Laurel, Brushbox and Chines Elm combine with the garden settings of the houses and grassy verges to create a landscape character. Some of the mature trees are being replaced. Brand St is impacted by the high level of traffic. The railway impacts upon the other streets, terminating the vistas.

The housing stock has been incrementally altered with only 45% assessed as being highly intact, and 60% assessed as contributory. 40% of properties have undergone alteration to the extent that they are considered neutral or detracting in their contribution to the heritage character. Drake and Brand Streets have a higher integrity than Hawkins Street.

Comparative Analysis

The study area is rare in the Local Government Area for its uniformity and consistency of single house built form, due to its development in a short period of time (1905-1916), and largely by the one builder. Only one block of the original four blocks of this development lies with a Conservation Area, Naremburn Conservation Area (1903-1915), reflect this uniformity within the same period, however the narrow subdivision pattern has resulted in a very different building typology. Other areas that reflect this degree of uniformity are Hollywood Crescent and Horsley Street however these represent a later period (1926-1940).

Naremburn has a high degree of integrity due in part to its protection as a conservation area for over 20 years.

In contrast, the extent of alteration noted in recent streetscape assessment of the Cann's Grant Subdivision reveals that only 45% of properties are intact, with 60% being considered contributory. Many contributory properties have carports in their frontage due to the location near the station, and this impact upon the garden setting that is integral to the character of the area. Infilled front verandas and loss of original detail to the street façade, changes in roof cladding and rendering and painting of original face brick work all reduce the contribution of the properties to the heritage character.

Other: - Owners information/councils

A review of approved Development Applications within the area indicate no approvals for demolition are current.

Assessment of Significance

The proposed Cann's Grant Subdivision Conservation Area has high historic significance as part of the 1905 Cann Grant, developed in a short period of time and closely associated with the development of the railway.

The area was a unified 1910 – 1920's suburban subdivision, the repetitive built form and topography combining to create distinctive harmonious streetscapes.

The degree of alteration of original finishes and garden settings within the area diminishes this significance.

The area is further pressured by heavy traffic on Brand Street and high demand for parking throughout the area.

Integrity

The housing stock has low integrity with only 45% assessed as being highly intact, and 60% assessed as contributory. 40% of properties have undergone alteration to the extent that they are considered neutral or detracting in their contribution to the heritage character. Drake and Brand Streets have a higher integrity than Hawkins Street.

Recommendation

Due to the extent of alteration of properties and loss of streetscape character, the area does not meet the threshold for Conservation Area listing.

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Illustrations

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Looking towards Artarmon Station from North, 1913 (Source: Willoughby Image Library)

Images

FIGURE NO.	DATE	DESCRIPTION	SOURCE
3.2.1	1905	Cann's Grant Subdivision, Artarmon	NLA
3.2.2	1913	Cann's Grant Subdivision, Artarmon - Looking towards Artarmon Station from North	Willoughby Image Library
3.2.3	1943	Cann's Grant Subdivision, Artarmon - Historical aerial photograph	SIX Maps
3.2.4	2017	Cann's Grant Subdivision, Artarmon – Current aerial photograph	SIX Maps
3.2.5	2018	Cann's Grant Subdivision, Artarmon – Contribution Mapping	Architectural Projects

Figure no. 3.2.1 | 1905 | Cann’s Grant Subdivision, Artarmon | NLA

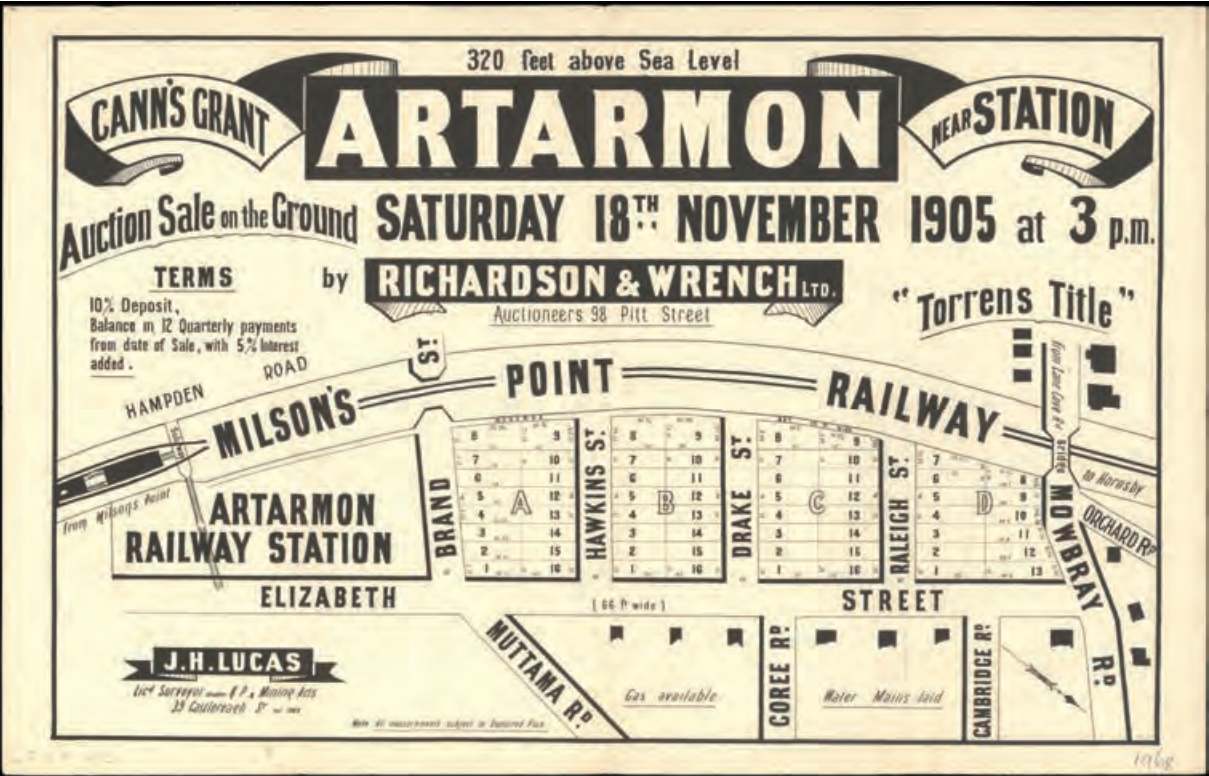


Figure no. 3.2.2 | 1913

Cann's Grant Subdivision, Artarmon - Looking towards
Artarmon Station from North

Willoughby Image
Library



Figure no. 3.2.3 | 1943 | Cann's Grant Subdivision, Artarmon - Historical aerial photograph | SIX Maps



Figure no. 3.2.4 | 2017 | Cann's Grant Subdivision, Artarmon - Current aerial photograph | SIX Maps



Figure no. 3.2.5 | 2018 | Cann’s Grant Subdivision, Artarmon - Contribution Mapping | Architectural Projects



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5. LIST OF ILLUSTRATIONS

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.1.1	2006	Gowing House by Gruzman - Ground floor plan	Goad
2.1.2	2006	Gowing House by Gruzman - Sections	Goad
2.1.3	2006	Gowing House by Gruzman - South dressing and stair	Goad
2.1.4	2006	Gowing House by Gruzman - South elevation	Goad
2.1.5	2006	Gowing House by Gruzman - North entry court	Goad
2.1.6	2006	Gowing House by Gruzman - Living room	Goad
2.1.7	2006	Gowing House by Gruzman - East terrace	Goad
2.1.8	2006	Gowing House by Gruzman - South view from water	Goad
2.1.9	2006	Gowing House by Gruzman - Corridor	Goad
2.1.10	2006	Gowing House by Gruzman - Dining	Goad
2.1.11	2006	Gowing House by Gruzman - Living	Goad
2.1.12	2006	Gowing House by Gruzman - Gap between south stair and en suite	Goad
2.2.1	undated	9 Centennial Avenue, Chatswood - Parish Map	LPI
2.2.2	1890	9 Centennial Avenue, Chatswood - Municipality of Willoughby	WCC
2.2.3	1897	9 Centennial Avenue, Chatswood - Showing development on north side Centennial Avenue	State Library of NSW
2.2.4	1897	9 Centennial Avenue, Chatswood - Fullers Estate showing Jenkins' land sold	State Library of NSW
2.2.5	1943	9 Centennial Avenue, Chatswood - Aerial photo	SIX Maps
2.2.6	2018	9 Centennial Avenue, Chatswood - Aerial photo	SIX Maps
2.2.7	2018	9 Centennial Avenue, Chatswood - East elevation	Architectural Projects
2.2.8	2018	9 Centennial Avenue, Chatswood - North west corner	Architectural Projects
2.2.9	2018	9 Centennial Avenue, Chatswood - South west view	Architectural Projects
2.2.10	2018	9 Centennial Avenue, Chatswood - South elevation	Architectural Projects
2.2.11	2018	9 Centennial Avenue, Chatswood - South elevation	Architectural Projects

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.2.12	2018	9 Centennial Avenue, Chatswood - South East view	Architectural Projects
2.2.13	2018	9 Centennial Avenue, Chatswood - East elevation	Architectural Projects
2.2.14	2018	9 Centennial Avenue, Chatswood - View from Centennial Avenue	Architectural Projects
2.2.15	2018	9 Centennial Avenue, Chatswood - View from Centennial Avenue	Architectural Projects
2.2.16	2018	9 Centennial Avenue, Chatswood - View from Jenkins Street	Architectural Projects
2.2.17	2018	9 Centennial Avenue, Chatswood - North west view	Architectural Projects
2.3.1	1992	Luursema House by Seidler - Plan and section showing construction stages	Frampton
2.3.2	1957	Luursema House by Seidler - Upper floor plan	WCC, 1957
2.3.3	1957	Luursema House by Seidler - Ground floor plan	WCC, 1957
2.3.4	1957	Luursema House by Seidler - North elevation	WCC, 1957
2.3.5	1957	Luursema House by Seidler - South elevation	WCC, 1957
2.3.6	1957	Luursema House by Seidler - Plan and elevation	WCC, 1957
2.3.7	2016	Luursema House by Seidler - East elevation	realestate.com.au
2.3.8	2016	Luursema House by Seidler - View from balcony	realestate.com.au
2.3.9	2016	Luursema House by Seidler - Dining and stair	realestate.com.au
2.3.10	2016	Luursema House by Seidler - Living and stair	realestate.com.au
2.3.11	2016	Luursema House by Seidler - Living and bedroom wall	realestate.com.au
2.3.12	2016	Luursema House by Seidler - Media room 1959 addition	realestate.com.au
2.4.1	1922	Loxton Estate	State Library of NSW
2.4.2	1943	Glass House by Seidler - Aerial photograph	SIX Maps
2.4.3	1973	Glass House by Seidler - Plan and section	Blake
2.4.4	1956	Glass House by Seidler - Plans	WCC, 1956
2.4.5	1956	Glass House by Seidler	Max Dupain
2.4.6	1956	Glass House by Seidler - Exterior	Max Dupain
2.4.7	1956	Glass House by Seidler - Exterior	Map Dupain

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.4.8	1962	Glass House by Seidler - Plans	WCC, 1962
2.4.9	1962	Glass House by Seidler Perspective	WCC, 1962
2.4.10	1962	Glass House by Seidler - Site plan	WCC, 1962
2.4.11	2012	Glass House by Seidler - Rear terrace	domain.com.au
2.4.12	2012	Glass House by Seidler - Street view	domain.com.au
2.5.1	1992	Basser House by Seidler - Section and floor plans	Frampton
2.5.2	1983	Basser House by Seidler - Rear elevation	Architecture Australia
2.5.3	1992	Basser House by Seidler - Lower level living	Frampton
2.5.4	1992	Basser House by Seidler - Main living	Frampton
2.5.5	1992	Basser House by Seidler - Dining room	Frampton
2.5.6	2018	Basser House by Seidler - View of entry	Architectural Projects
2.6.1	1965	Resanceff House by Rickard - Elevations	WCC, 1965/633
2.6.2	1965	Resanceff House by Rickard - Upper level plan	WCC, 1965/633
2.6.3	1965	Resanceff House by Rickard - Ground floor plan	WCC, 1965/633
2.6.4	1965	Resanceff House by Rickard - Basement plan	WCC, 1965/633
2.6.5	1970	Resanceff House by Rickard - Basement plan	WCC, 1970/181
2.6.6	1970	Resanceff House by Rickard - North elevation	WCC, 1970/181
2.6.7	2015	Resanceff House by Rickard - North elevation	modernistaustralia.com
2.6.8	2015	Resanceff House by Rickard - North elevation	modernistaustralia.com
2.6.9	2015	Resanceff House by Rickard - Living room	modernistaustralia.com
2.6.10	2015	Resanceff House by Rickard - Living room	modernistaustralia.com
2.6.11	2015	Resanceff House by Rickard - Lower deck	modernistaustralia.com
2.6.12	2015	Resanceff House by Rickard - Living lower deck	modernistaustralia.com
2.6.13	2016	Resanceff House by Rickard - North elevation	realestate.com.au
2.6.14	2016	Resanceff House by Rickard - North elevation	realestate.com.au
2.6.15	2016	Resanceff House by Rickard - Living area level 1	realestate.com.au
2.6.16	2016	Resanceff House by Rickard - Bedroom 1	realestate.com.au
2.6.17	2016	Resanceff House by Rickard - Non original level 2 and kitchen	realestate.com.au
2.6.18	2016	Resanceff House by Rickard - Living area level 1	realestate.com.au
2.7.1	1983	Frischknecht House by Frischknecht - Site plan	WCC, 1057/83

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.7.2	1983	Frisknecht House by Frisknecht - Middle and lower floor	WCC, 1057/83
2.7.3	1983	Frisknecht House by Frisknecht - Section A-A	WCC, 1057/83
2.7.4	1983	Frisknecht House by Frisknecht - North Facade	WCC, 1057/83
2.7.5	1986	Frisknecht House by Frisknecht - North elevation	Steel Profile
2.7.6	1986	Frisknecht House by Frisknecht - Lower level. North deck from middle level.	Steel Profile
2.7.7	1986	Frisknecht House by Frisknecht - Entry	Steel Profile
2.7.8	1986	Frisknecht House by Frisknecht - Stair middle level	Steel Profile
2.8.1	1957	Nicholls' House by Glynn Nicholls - Plan and elevation	WCC, 1957
2.8.2	1957	Nicholls' House by Glynn Nicholls - Plan and elevations	WCC, 1957
2.8.3	1958	Nicholls' House by Glynn Nicholls - Additions, plan and elevations	WCC, 1958
2.8.4	1972	Nicholls' House by Glynn Nicholls - Additions and site plan	WCC, 1972
2.8.5	1973	Nicholls' House by Glynn Nicholls - Addition plans	WCC, 1973
2.8.6	2017	Nicholls' House by Glynn Nicholls - Exterior, street view	domain.com.au
2.8.7	2017	Nicholls' House by Glynn Nicholls - Elevation	domain.com.au
2.8.8	2017	Nicholls' House by Glynn Nicholls - Living area	domain.com.au
2.8.9	2017	Nicholls' House by Glynn Nicholls - Kitchen	domain.com.au
2.8.10	2017	Nicholls' House by Glynn Nicholls - Dining	domain.com.au
2.8.11	2017	Nicholls' House by Glynn Nicholls - Deck	domain.com.au
2.8.12	2017	Nicholls' House by Glynn Nicholls - Lower level	domain.com.au
2.8.13	2017	Nicholls' House by Glynn Nicholls - Distant views	domain.com.au
2.9.1	1971	Maley House by Porebski - Lower floor plan	WCC, 749/71

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.9.2	1971	Maley House by Porebski - Upper floor plan	WCC, 749/71
2.9.3	1971	Maley House by Porebski - South elevation	WCC, 749/71
2.9.4	1971	Maley House by Porebski - North elevation	WCC, 749/71
2.9.5	1971	Maley House by Porebski - West elevation	WCC, 749/71
2.9.6	1971	Maley House by Porebski - East elevation	WCC, 749/71
2.9.7	1973	Maley House by Porebski - Living	Max Dupain/Porebski Architects website
2.9.8	2012	Maley House by Porebski - Elevation	radicalterrace.com
2.9.9	2012	Maley House by Porebski - Elevation	radicalterrace.com
2.9.10	2012	Maley House by Porebski - Kitchen	radicalterrace.com
2.9.11	2012	Maley House by Porebski - Terrace	radicalterrace.com
2.9.12	2012	Maley House by Porebski - Living	radicalterrace.com
2.9.13	2012	Maley House by Porebski - Bedroom	radicalterrace.com
2.9.14	2015	Maley House by Porebski - Living	Michael Nicholson, Porebski Architects
2.9.15	2015	Maley House by Porebski - Hall	Michael Nicholson, Porebski Architects
2.10.1	1962	Duval House by Buhrich - Upper ground floor plan	WCC, 1962
2.10.2	1962	Duval House by Buhrich - Lower ground floor plan	WCC, 1962
2.10.3	2018	Duval House by Buhrich - East elevation	Architectural Projects
2.10.4	2018	Duval House by Buhrich - Balcony	Architectural Projects
2.10.5	2018	Duval House by Buhrich - Living	Architectural Projects
2.10.6	2018	Duval House by Buhrich - Dining	Architectural Projects
2.10.7	2018	Duval House by Buhrich - Bathroom	Architectural Projects
2.10.8	2018	Duval House by Buhrich - Stair/Utility	Architectural Projects
2.10.9	2018	Duval House by Buhrich - Hobby room	Architectural Projects
2.11.1	1974	Helsham House by Hall - Elevations and sections	WCC, 1974
2.11.2	1974	Helsham House by Hall - Ground floor plan	WCC, 1974
2.11.3	1990	Helsham House by Hall - Addition plans	WCC, 1990
2.11.4	2013	Helsham House by Hall - Plan	Modern House
2.11.5	2013	Helsham House by Hall - North elevation	Modern House
2.11.6	2013	Helsham House by Hall - Bedroom and terrace	modernistaustralia.com

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.11.7	2013	Helsham House by Hall - Hall	Modern House
2.11.8	2013	Helsham House by Hall - North yard	modernistaustralia.com
2.11.9	2013	Helsham House by Hall - Dining and living	Modern House
2.11.10	2013	Helsham House by Hall - Living	Modern House
2.11.11	2013	Helsham House by Hall - Living	curbed.com
2.11.12	2013	Helsham House by Hall - Hallway	Modern House
2.11.13	2013	Helsham House by Hall - Family room	modernistaustralia.com
2.11.14	2013	Helsham House by Hall - Courtyard	modernistaustralia.com
2.11.15	2013	Helsham House by Hall - Bathroom	Modern House
2.11.16	2013	Helsham House by Hall - Family room	Modern House
2.12.1	1987	Former National Acoustic Laboratory - Perspective sketch	Architecture Australia
2.12.2	1987	Former National Acoustic Laboratory - Perspective sketch	Architecture Australia
2.12.3		Former National Acoustic Laboratory	Architecture Australia
2.12.4		Former National Acoustic Laboratory	Architecture Australia
2.12.5	2016	Former National Acoustic Laboratory	Harper
2.12.6	2016	Former National Acoustic Laboratory - Site plan	WCC
2.12.7	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.8	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.9	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.10	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.11	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.12	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.13	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.14	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.15	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.16	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.17	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.18	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.19	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.20	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.21	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.22	2016	Former National Acoustic Laboratory	Church of Scientology

FIGURE NO.	DATE	DESCRIPTION	SOURCE
2.12.23	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.24	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.25	2016	Former National Acoustic Laboratory	Church of Scientology
2.12.26	2016	Former National Acoustic Laboratory	Church of Scientology
2.13.1	c.1915	J. Hannaford Produce and Fuel Market	Picture Willoughby
2.13.2	1943	J. Hannaford Produce and Fuel Market - Aerial photograph	SIX Maps
2.13.3	1997	J. Hannaford Produce and Fuel Market - 84 & 88 Penshurst Street	Picture Willoughby
2.13.4	2017	J. Hannaford Produce and Fuel Market - Aerial photograph	SIX Maps
3.1.1	1890	Eddy Road and De Villers Avenue Conservation Area - Municipality of Willoughby	WCC
3.1.2	1895	Eddy Road and De Villers Avenue Conservation Area	State Library of NSW
3.1.3	1904	Eddy Road and De Villers Avenue Conservation Area - Harnett Estate, Chatswood West	State Library of NSW
3.1.4	1915	Eddy Road and De Villers Avenue Conservation Area	State Library of NSW
3.1.5	1924	Eddy Road and De Villers Avenue Conservation Area - Ferndale Estate	State Library of NSW
3.1.6	1943	Eddy Road and De Villers Avenue Conservation Area - Historic aerial photograph	SIX Maps
3.1.7	2017	Eddy Road and De Villers Avenue Conservation Area - Current aerial photograph	SIX Maps
3.1.8	2018	Eddy Road and De Villers Avenue Conservation Area - Contribution Mapping	Architectural Projects
3.2.1	1905	Cann's Grant Subdivision, Artarmon	NLA
3.2.2	1913	Cann's Grant Subdivision, Artarmon - Looking towards Artarmon Station from North	Willoughby Image Library
3.2.3	1943	Cann's Grant Subdivision, Artarmon - Historical aerial photograph	SIX Maps
3.2.4	2017	Cann's Grant Subdivision, Artarmon - Current aerial photograph	SIX Maps
3.2.5	2018	Cann's Grant Subdivision, Artarmon - Contribution Mapping	Architectural Projects