

Statement of Recommendation from the Executive Director, Heritage Victoria

Reed and Mora Houses

9-11 Gladstone Avenue, Aspendale, Kingston City

Bunurong Country



Executive Director recommendation

Under section 37 of the *Heritage Act 2017* (the Act) I recommend to the Heritage Council of Victoria (Heritage Council) that the Reed and Mora Houses, located at 9-11 Gladstone Avenue, Aspendale, are not of State-level cultural heritage significance and should not be included in the Victorian Heritage Register (VHR).

I suggest that the Heritage Council determine that:

- the Reed and Mora Houses are not of State-level cultural heritage significance and should not be included in the VHR in accordance with section 49(1)(b) of the Act
- the recommendation and any submissions be referred to the relevant planning authority to consider the inclusion of the place or part of the place in a planning scheme in accordance with section 49(1)(c)(i) of the Act.



STEVEN AVERY
Executive Director, Heritage Victoria

Date of recommendation: 16 September 2024

Explanatory note on the threshold for inclusion in the VHR

The system of heritage protection in Victoria essentially operates at two levels.

Most heritage places in Victoria will be important at the local level. These heritage places may be appropriate for protection by local government by means of a Heritage Overlay under the local planning scheme.

A much smaller percentage of places and objects will be important at a State level. This means that they tell an important story in the history of Victoria, or are an outstanding example of their place type in Victoria. Places and objects of State-level cultural heritage significance may be considered for inclusion in the VHR under the Act.

The very high benchmark or 'threshold' for inclusion in the VHR is demonstrated by the fact that as of March 2024, there were just over 2,350 places of State-level significance which were included in the VHR. This compares to over 19,000 places of local-level importance protected by Victoria's 79 councils in Heritage Overlays. In other words, roughly 10% of Victoria heritage places were protected at a State-level by inclusion in the VHR compared with 90% being protected by local government.

Heritage Victoria's responsibility is to assess whether a place or object is of cultural heritage significance at the State level. Heritage Victoria cannot assess or advise as to whether a place is of local-level significance, this being a matter for local government.

This current process under the Act has been initiated to establish whether the place or object is of cultural heritage significance to the State of Victoria. Any recommendation or finding should not be seen to overshadow or outweigh any significance that the place or object may otherwise retain, particularly at the local level.

More information about heritage protection in Victoria can be found on the [Heritage Council website](#).

The process from here

1. The Heritage Council publishes the Executive Director's recommendation (section 41)

The Heritage Council will publish the Executive Director's recommendation on its website for a period of 60 days.

2. Making a submission to the Heritage Council (sections 44 and 45)

Within the 60-day publication period, any person or body may make a written submission to the Heritage Council. This submission can support the recommendation, or object to the recommendation and a hearing can be requested in relation to the submission. Information about making a submission and submission forms are available on the Heritage Council's website.

3. Heritage Council determination (sections 46, 46A and 49)

The Heritage Council is an independent statutory body. It is responsible for making the final determination to include or not include the place, object or land in the VHR or amend a place, object or land already in the VHR.

If no submissions are received the Heritage Council must make a determination within 40 days of the publication closing date.

If submissions are received, the Heritage Council may decide to hold a hearing in relation to the submission. The Heritage Council must conduct a hearing if the submission is made by a person or body with a real or substantial interest in the place, object or land. If a hearing does take place, the Heritage Council must make a determination within 90 days after the completion of the hearing.

4. Obligations of owners of places, objects and land (sections 42, 42A, 42B, 42C, 42D and 43)

The owner of a place, object or land which is the subject of a recommendation to the Heritage Council has certain obligations under the Act. These relate to advising the Executive Director in writing of any works or activities that are being carried out, proposed or planned for the place, object or land.

The owner also has an obligation to provide a copy of this statement of recommendation to any potential purchasers of the place, object or land before entering into a contract.

5. Further information

The relevant sections of the Act are provided at Appendix 1.

Background

The Executive Director, Heritage Victoria nominated the subject site – named ‘Reed House’ in the nomination documentation – to the VHR in 2008. The nomination was made following the suggestion of a group of eminent architects and architectural historians convened by Heritage Victoria to advise on post-war buildings that may have the potential for inclusion in the VHR. However, the nomination was not assessed at that time and no recommendation was made. This has created uncertainty about the heritage status of the property. The nomination is now being assessed to provide clarity for the owners and other parties about whether the place should be included in the VHR.

Although the nomination specifically identified the Reed House as the building of interest, the address given was 9-11 Gladstone Avenue being all of Lot 2 on Plan of Subdivision 439092. Accordingly, the whole of the property at 9-11 Gladstone Avenue, being both the former Reed and Mora Houses which have now been combined into one property, is considered as part of this recommendation.

Description

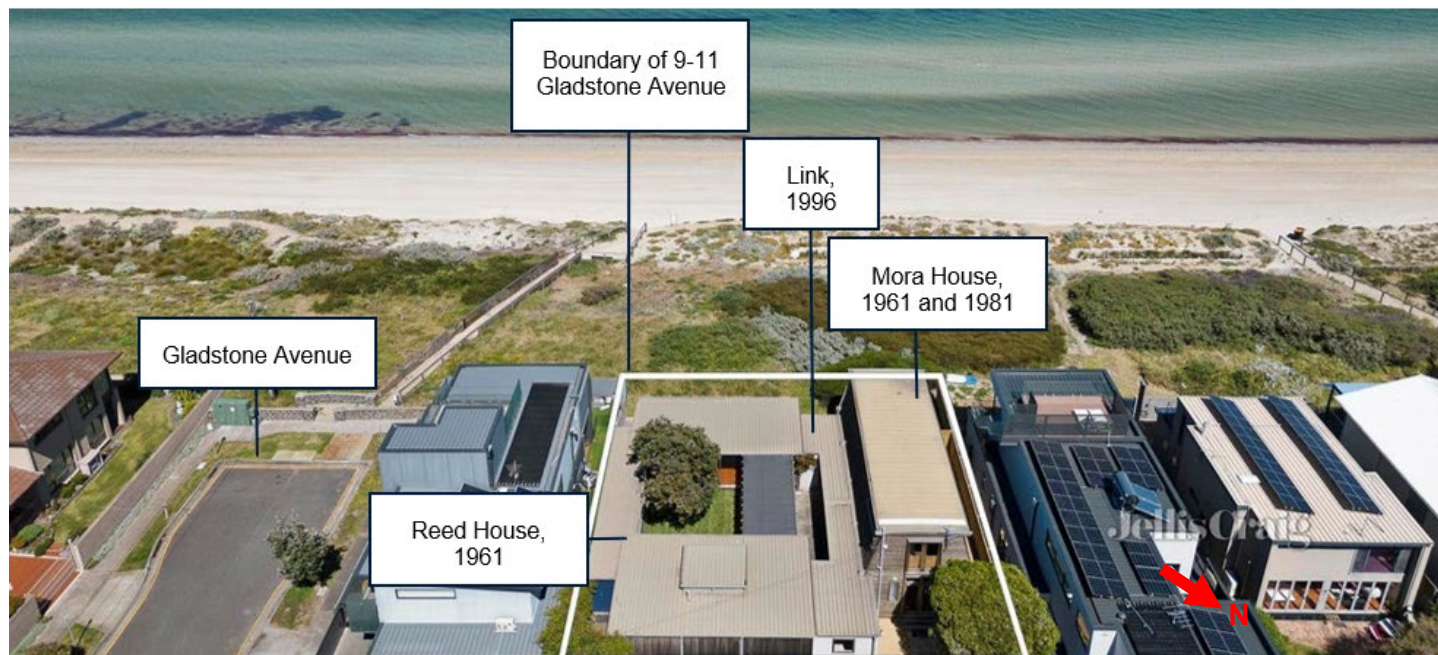
The Reed and Mora Houses are a pair of 1960s residences on the beachfront in the Melbourne bayside suburb of Aspendale on Bunurong Country. Originally separate beach houses, the two have been joined to form a single residence. The property is accessed via Gladstone Avenue, a cul-de-sac that provides access to the Aspendale foreshore from the Nepean Highway. With no direct street frontage, the Reed and Mora Houses are accessed via a shared driveway to the rear of the property.

The Reed House (1961) is orientated on a main north-east/south-west axis with views towards Port Phillip Bay to the south-west. Of modular timber construction, the single storey house comprises two flat-roofed, rectangular pavilions, separated by a courtyard and linked by a covered walkway along the south-east boundary. The front pavilion is a single living space that incorporates the kitchen and living area, and is fully glazed to the beachfront and to the central courtyard. A timber deck with a low bench seat is accessed from the living area. The rear wing comprises two bedrooms and a bathroom and can be accessed via the covered walkway and internally.

The palette of materials is minimal with timber used extensively including exposed beams, window framing, external cladding, internal lining, fittings, decking and a pergola structure across the north-western end of the courtyard. The roofs are clad with steel-tray decking.

Immediately to the north-west of the Reed House is the Mora House (1961). It has a narrow, rectangular form and is built along the same axis as the Reed House. The Mora House comprises two storeys, both clad in timber and with canted walls. The upper storey (1981) is supported via regularly spaced steel columns. The flat roof is clad in steel-tray decking. At the lower level, a strip of windows provides views of the beach, while at the upper level, larger areas of glazing provide additional light. Internally, the lower level contains a living area, bathroom and two bedrooms, one of which provides the main entrance from the driveway. The upper level is a single volume. The Reed House and Mora Houses have been connected via a gallery-like link (1996) to form a single residence, with the address of 9-11 Gladstone Avenue. A garage is located to the rear of the site.

Description images

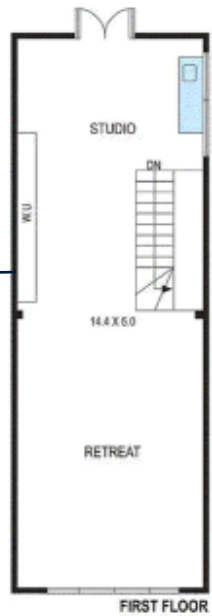


2023, aerial.
Source: realestate.com.au

Gladstone Avenue



Mora House, second storey (1981)



2023, Floor plan.
Source: realestate.com.au



2024, view of 9-11 Gladstone Avenue from the beach.
Source: Heritage Victoria



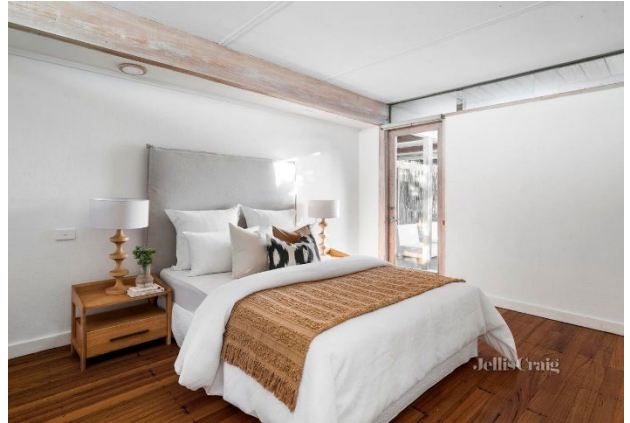
2023, Reed House, living area.
Source: realestate.com.au



2023, Reed House, kitchen.
Source: realestate.com.au



2023, Reed House, courtyard.
Source: realestate.com.au



2023, Reed House, bedroom.
Source: realestate.com.au



2023, Mora House, ground floor, living area.
Source: realestate.com.au



2023, Mora House, upper floor, living area.
Source: realestate.com.au



2023, Reed House, link between two residences installed in 1996. Visible steel columns to the right of the image were installed in the 1980s to support the second storey of the Mora House. They indicate where the external wall of the southeast elevation of the Mora House would have stood. The glass doors to the left date from 1996 and indicate where the courtyard of the Reed House has been enclosed. Still from video.

Source: realestate.com.au

2024, view of Mora House from north-west.
Source: Heritage Victoria

History

John and Sunday Reed and the Heide Circle

Art patrons John and Sunday Reed met in 1930 and married two years later. Both had wealthy and privileged backgrounds and mixed in art circles before marriage.¹ Living in South Yarra, they cultivated a circle of artists and writers that formed the core of Melbourne's bohemia in the 1930s. By the end of World War II, John and Sunday Reed were the foremost promoters and supporters of modern art in Australia.

In 1935, the Reeds moved to a small timber farmhouse on six hectares of land on the Yarra River at Bulleen. Becoming known as Heide (included in the VHR as Heide I, H0687), the property became the centre of their partnership, friendships and sponsorship of artists and writers, including Sidney Nolan, Albert Tucker, Joy Hester, Arthur Boyd, John Perceval, Danila Vassilieff and writer Michael Keon. A new group of artists and writers, including Barbara Blackman, Charles Blackman, Barrett Reid, Laurence Hope and Georges and Mirka Mora, formed at Heide in the 1950s.

To promote modern art, the Reeds were active in the formation of the Contemporary Art Society in 1938. In the 1950s, they revived the Melbourne branch and its Gallery of Contemporary Art, using their own funds to transform the gallery into the Museum of Modern Art Australia (MOMAA). A programme of modern architecture and visual arts exhibitions was held at MOMAA, including an exhibition titled *Beach Houses and a Beach Motel: a Summer Exhibition in December 1963*.

¹ Biography drawn from, Richard Haese, 'John Harford Reed and Lelda Sunday Reed', Australian Dictionary of Biography online, 2012.

Amongst the display was a model of the Reed's beach house at Aspendale, designed by architects McGlashan and Everist.

John Reed was the director of MOMAA until financial difficulties forced its closure in 1965. Meanwhile, the Reeds commissioned architects McGlashan and Everist to design a 'gallery to be lived in' at their Bulleen property in 1964 and Heide II (VHR H1494) was constructed and completed in 1967. The Reeds lived at Heide II until 1980 when they moved back to Heide I where they both died the following year. Before their deaths, they sold Heide II to the Victorian Government to form the nucleus of a new public art gallery.

Architects McGlashan and Everist and Modernism in Melbourne

The architectural practice of McGlashan and Everist was formed by David McGlashan (1927–97) and Neil Everist (1929–2016) in 1955, soon after they graduated from the University of Melbourne. They established offices in Melbourne (McGlashan) and Geelong (Everist) with each partner engaging their own clients. A consistent architectural language was achieved by close comparison, review and shared decision-making by the two partners.² From the beginning, they anticipated that residential design would form the basis of their work. They were part of the post-war generation of innovative young architects that led a change in attitude towards the design of homes that reflected both the latest architectural thinking from overseas and the relaxed lifestyles Australians increasingly wanted to embody in their homes.

A series of accomplished modernist houses in Melbourne, Geelong and the Mornington Peninsula brought the young firm early recognition and an enviable reputation through the 1960s and 1970s.³ They designed and built a series of modular houses that addressed the relationship between the house and landscape and reflected an appreciation of outdoor space.⁴ Of particular interest are a number of beach houses with courtyards and wings or pavilions, which provided transparent windbreaks to the southerly wind. Osborne House (1960) in Portsea, the Reed House in Aspendale (1961) and the Grimwade House (1960) in Rye (which received the RVIA Victorian Architectural Medal in 1963 and was included in the VHR in 2009) are examples from this era of the partnership's work. Commissions for residences in coastal locations would continue through the 1960s and 1970s.

From the 1960s, McGlashan and Everist both travelled extensively to the United States, Japan and Scandinavia. They were particularly taken with the residential designs of US architects Frank Lloyd Wright, Richard Neutra, Edward Larrabee Barnes and Philip Johnson, as well as the Bauhaus principles of simplicity and elegance, open planning and light, and modular design.

In 1968 the practice was awarded the RAIA Victorian Architecture Bronze Medal for the 'Best building in all categories erected in Victoria,' for their celebrated design of the John and Sunday Reed House, Bulleen (1963-7; now known as Heide II, part of Heide Museum). Heide II was included in the VHR in 1988 (H1494). Design and construction of the Aspendale beach house enabled a mutual bond to be established between the Reeds and McGlashan and the architects viewed the beach house commission as a trial run for Heide II.⁵

The founding partners retired in 1997. The firm continues to practice under McGlashan Everist Pty Ltd.

Peter Burns

Peter Burns was commissioned by the Moras to design their beach house in Aspendale in 1960. Burns had gained a Diploma in Architecture from the Melbourne Technical College in the late 1940s and studied a Bachelor of Architecture at the University of Melbourne from 1950-53. He operated a private architectural practice from the mid-1950s to the early 1970s and over this time became known for modest residences, often rectangular in form with inwardly sloping walls and few windows. His interest was in the creation of a sense of emotional and psychological safety in the built environment and his house designs were known to be cave-like. He was lesser known than some of his contemporaries, and Doug Evans has described him as 'not in step with the widely accepted regional-modernist concerns of contemporaries like Boyd and Borland'.⁶ As well as being an architect, he was a sculptor, painter and graphic designer and was involved in producing publications on modern art and architecture. He was a friend of both the Reeds and the Moras and a part of the

² Philip Goad, *Living in Landscape: Heide and Houses by McGlashan and Everist*, Bulleen: Heide Museum of Modern Art, 2006, p 7.

³ Philip Goad, 'Vale Neil Everist OAM, 1929-2016', *Architecture AU* <<https://architectureau.com/articles/vale-neil-everist-oam-1929-2016/>> *ArchitectureAU*, 1 April 2016.

⁴ Goad, *Living in Landscape*, p 11.

⁵ Goad, *Living in Landscape*, p. 6.

⁶ Douglas Evans, 'Anxious modernisms indeed: The architecture and art of Peter Burns', SAHANZ conference paper, 2002, p. 7.

Heide Circle. The home he designed for himself and his family in Bend of Islands, northeast of Melbourne, is included in the VHR (H2314).

History of the Place

John and Sunday Reed had become acquainted with artist Mirka Mora and her husband, restaurateur Georges Mora, in the mid-1950s and the couples had formed a close friendship. In 1960, Georges and Sunday acquired an allotment of land on the foreshore at Aspendale as tenants in common. A month later, the Moras purchased the adjoining allotment.

The Moras immediately commissioned architect Peter Burns to design a beach house on their land – a small, rectangular, single storey house with canted walls. Burns also prepared several unusual beach house designs for the Reeds, none of which were constructed.⁷ These unbuilt designs reflected the ‘closed archetypal quality’ for which Burns was known. Knowledge of the Osborne House, Portsea (1960) and the Grimwade House, Rye (1960, VHR H2209) instead led the Reeds to commission David McGlashan of McGlashan and Everist, to produce a ‘refined but conventionally transparent modernist design’ for their Aspendale beach house.⁸

An existing house was demolished and replaced with a low-lying modular house which was set amongst the sand dunes. It was of simple open-planned design, with two linked pavilions and a large courtyard of sand. Construction began in October 1961 and the house was completed by the Christmas holidays two months later as requested by the Reeds.⁹

The adjacent houses of the Reeds and Moras became popular amongst Melbourne’s modern artistic community, as a relaxed beach setting for socialising and artistic pursuits. The houses in Aspendale became a place to ‘unwind, relax, revive flagging spirits or placate overloaded senses’.¹⁰ Visiting artists included Charles Blackman, Albert Tucker, John and Lucy Perceval, Lucy Beck, Robert Whitaker and Gareth Sansom. A number of artworks were created during stays at Aspendale. Mirka Mora describes a period of ten years, presumably from the construction of the houses in 1961 until the Moras separation in 1970, during which ‘great parties and dramas were had’ at Aspendale.¹¹

As Director of the Museum of Modern Art Australia (MOMAA), John Reed organised exhibitions, including *Beach houses and a beach motel, a summer exhibition* in December 1963. A model of the Reed House, Aspendale, was displayed among works by prominent Melbourne architects, including Chancellor and Patrick, Romberg and Boyd, McGlashan and Everist, Guildford Bell and Neil Clerehan, Brine Wierzbowski, Grahame Gunn and Peter Burns.¹²

Both John and Sunday Reed died in 1981 and their house at 9 Gladstone Avenue was offered for sale in April 1982.¹³ Georges and Mirka Mora separated in 1970 and Georges became the sole owner of the Mora House at 11 Gladstone Avenue after the two divorced. Georges married artist Caroline Marsh Williams in 1985 (the two had become joint owners of the Mora House two years previously). The second storey of the Mora House was added in the early 1980s and the ground floor was reconfigured. In 1988, Georges and Caroline Mora purchased the Reed House at 9 Gladstone Avenue. The two allotments were consolidated into one property in 1992 to become 9-11 Gladstone Avenue. In 1996, architect Suzanne Dance was commissioned to link the two houses to combine them into one residence.

There have been a series of physical changes to both the Reed and Mora Houses over the decades since their construction. Changes include:

- Enclosure of the northeastern side of Reed House courtyard via modern glass doors.
- Insertion of a modern, gallery-like link between the two residences.
- Creation of new entries between the kitchen and the bedroom wing of the Reed House and the link between the two buildings.
- Alterations to kitchen of the Reed House, including retiling, modernisation of the kitchen divider, alterations to the kitchen cabinetry including partial removal.

⁷ Goad, *Living in Landscape*, p 53.

⁸ Doug Evans, *Anxious Modernisms*.

⁹ Goad, *Living in Landscape*, p 53.

¹⁰ Rodney James, *Aspendale Beach, An Artists’ Haven, exhibition catalogue*, Mornington Peninsula Regional Gallery, 2007, p 2.

¹¹ Mirka Mora quoted in *Aspendale Beach: An Artists’ Haven*.

¹² *The Age*, 2 December 1963, p 10; *The Age*, 6 December 1963, p 15.

¹³ *The Age*, 10 April 1982, p 23.

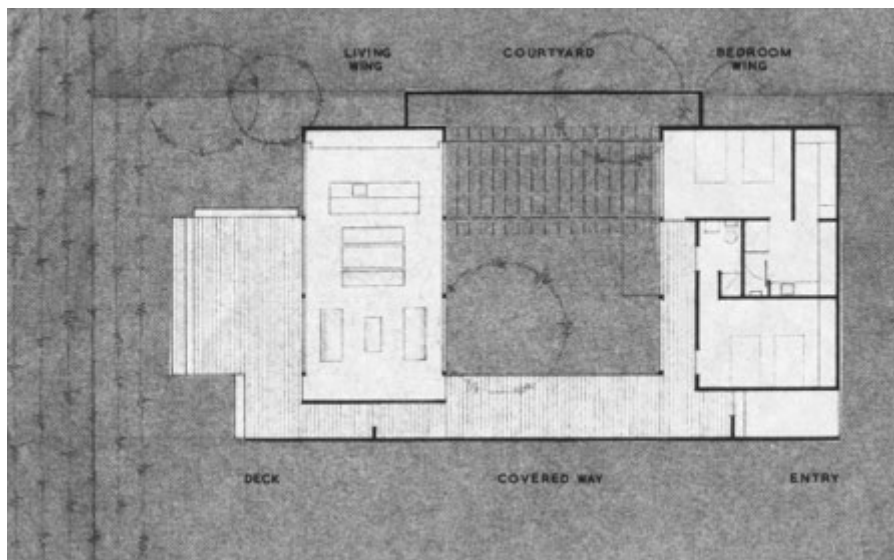
- Alterations to the bedroom wing of the Reed House to provide internal access via a passageway (the bedroom wing was previously only accessible via the external deck) and changes to the internal configuration of bathroom and dressing rooms.
- Addition of the second storey to the Mora House and steel columns to support it.
- Removal of southeastern external wall of the Mora House and opening it up to the modern link.
- Reconfiguration of the Peter Burns designed ground floor of the Mora House, including relocation of the stair, changes in ceiling heights, changes to windows, removal of the kitchen and alterations to bedrooms.

Historical images



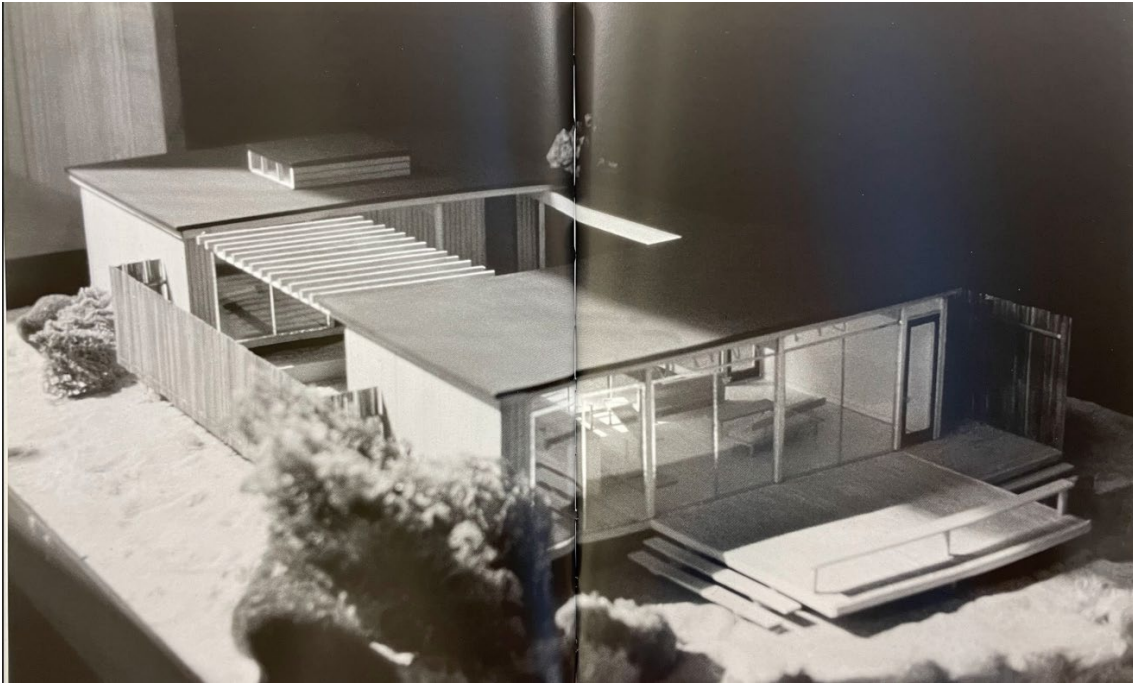
1964, Detail of aerial view of Aspendale. Visible are the recently built Reed House (red arrow) and adjacent Mora House (yellow arrow).

Source: SLV

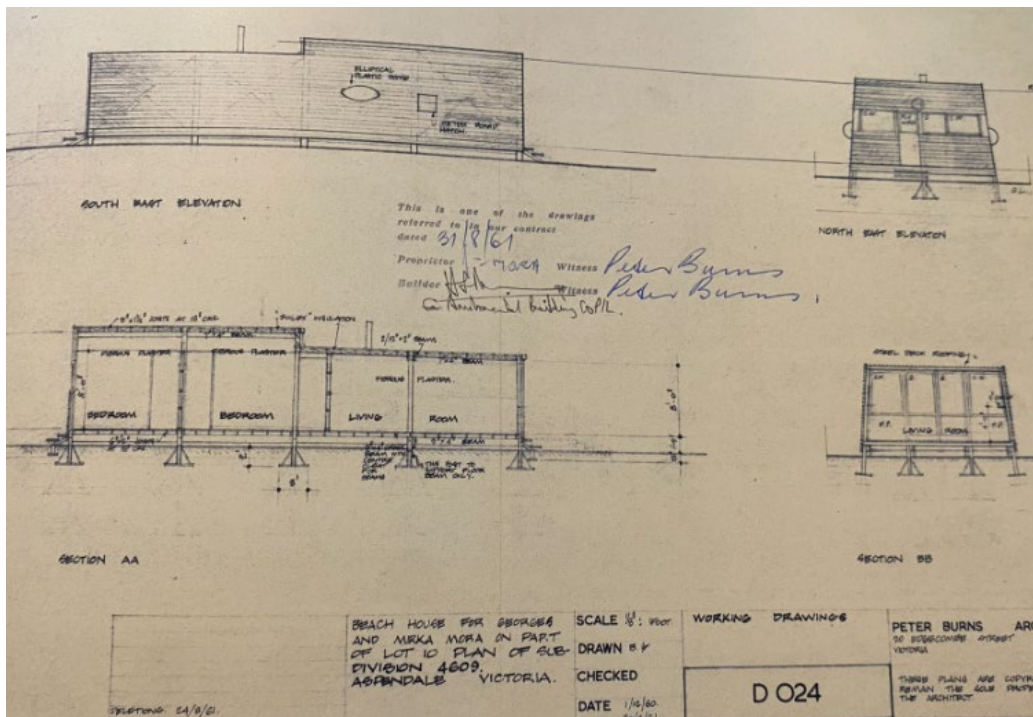


1961, Plan of the Reed House.

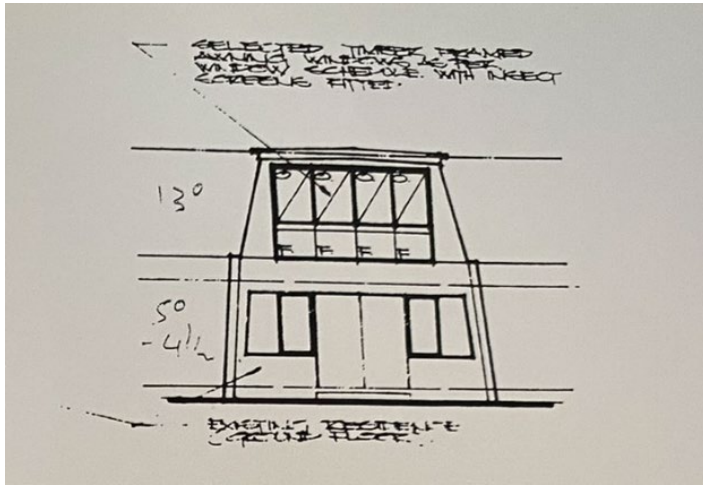
Source: <https://www.mearchitects.com/>



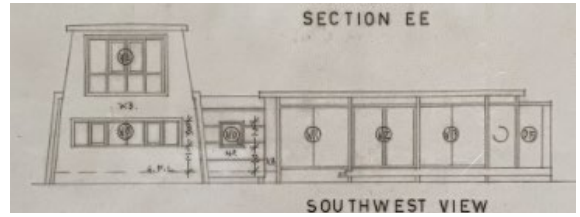
Model of the Reed House, Aspendale, exhibited in Beach Houses and a Beach Motel: a Summer Exhibition in December 1963 at the Museum of Modern Art Australia (Source: Living in Landscape: Heide and Houses by McGlashan and Everist)



1961, Peter Burns plan of the Reed House
Source: Collection of Suzanne Dance



1982, plan of the additional second storey to Mora House.
Source: Collection of Suzanne Dance



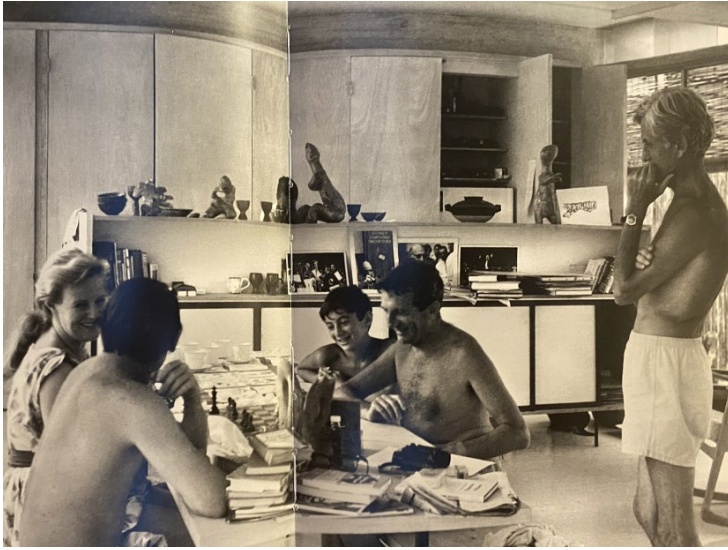
1996, Suzanne Dance's plan for the integration of the two residences.
Source: Collection of Suzanne Dance



1961, Interior, Mora House as designed by Peter Burns.
Source: Aspendale: And Artists Haven



1961, Interior, Mora House as designed by Peter Burns.
Source: Aspendale: And Artists Haven



1961, the Reeds and Moras with guests in the Reed House
 Source: *Living in Landscape: Heide and Houses* by McGlashan and Everist



1962, Reed House, internal view of the living wing. Peter Wille Collection.
 Source: SLV



1962, Reed House, view from the beach, Peter Wille Collection.
 Source: SLV



1962, Reed House, view of the courtyard from the bedroom wing, Peter Wille Collection.
 Source: SLV

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Consultation and interviews

Thank you to Julie Heatley and Suzanne Dance for sharing their knowledge of the place.

Further information

Traditional Owner Information

The place is located on the traditional land of the Bunurong People. Under the *Aboriginal Heritage Act 2006*, the Registered Aboriginal Party for this land is the Bunurong Land Council Aboriginal Corporation.

Native Title

Native title is the recognition in Australian law that some Aboriginal and Torres Strait Islander people continue to hold rights and interests in land and water. Native title is not granted by governments. It is recognised through a determination made by the Federal Court of Australia under the *Native Title Act 1993* (Cth).

In 2010, acknowledging the difficult nature of having native title determined, the Victorian Government developed an alternate system for recognising the rights of Victorian traditional owners. The *Traditional Owner Settlement Act 2010* (Vic) allows the government and traditional owner groups to make agreements known as Recognition and Settlement Agreements that recognise Traditional Owners' relationship to land and provide them with certain rights on Crown land.

As the place is on freehold land, no Native Title determination or Recognition and Settlement Agreement applies.

Victorian Aboriginal Heritage Register

The place is in an area of Aboriginal cultural heritage sensitivity associated with its coastal location.

(September 2024)

Integrity

In heritage terms, 'integrity' refers to the ability of the cultural heritage values to be read in the place.

Overall, the integrity of the place is fair. The joining of two freestanding houses of very different design, to form one residence, is a major alteration that has had a substantial impact on the integrity of the place.

Reed House

Although the overall form of the Reed House is still discernible, the joining of the Reed House to the Mora House has resulted in significant alterations. The courtyard has been completely enclosed to the northeast side, and modern glass doors installed in what was the open space between the two pavilions. The modern, gallery-like link further encloses the northeast elevation. New openings and circulation areas between the Reed House and the link have been created. This has confused the layout of the Reed House and diminished the effect of its minimal and restrained design. It also impacted the sense of openness and connection the outdoors that was central the Reed House's design.

Mora House

The Mora House has been substantially remodelled since its construction. The southeast elevation of the house has been removed to integrate it into the modern link. Internally, Peter Burns' design for the Moras is not apparent. The addition of a second storey to the Mora House is a major alteration that has diminished the integrity of the place. The addition of the second storey necessitated the insertion and then relocation of the stairway.

(September 2024)

Intactness

In heritage terms, 'intactness' refers to how much original or early physical fabric remains at the place.

Overall, the intactness of the place is good.

Reed House

Original building fabric remains throughout the Reed House, including glazing, timber structural elements and timber cladding. There has been changes within the living wing, such as retiling within the kitchen, removal of original white vinyl floor tiles and updating of kitchen cabinetry. Partition walls have been realigned in the bedroom wing.

Mora House

As above, the Mora House has been substantially remodelled on two occasions. Little original or early building fabric is apparent.

(September 2024)

Condition

Overall, the condition of the place is good. The residence is currently being lived in and is well maintained. The choice of materials and lightweight construction of the Reed House is leading to issues such as water ingress. Deterioration of timber elements, particularly where they are exposed to the weather, is apparent.

(September 2024)

Note: The condition of a place or object does not influence the assessment of its cultural heritage significance. A place or object may be in very poor condition and still be of very high cultural heritage significance. Alternatively, a place or object may be in excellent condition but be of low cultural heritage significance.

Heritage Overlay

There is currently no Heritage Overlay for the place.

Other Overlays

Design and Development Overlay (DDO1 – Foreshore and Urban Coastal Areas - in the Kingston Planning Scheme)

Other listings

There are no other listings for the place.

Other names

Mora House; Reed House

Date of construction/creation

1961

1981 (second-storey addition to Mora House)

1996 (link and further alterations)

Architect

McGlashan and Everist (Reed House)

Peter Burns (Mora House)

Suzanne Dance (link and alterations)

Builder

Platt Bros (Reed House)

Mora House (unknown)

Architectural style

Modernist

Statutory requirements under section 40

Terms of the recommendation (section 40(3)(a))

The Executive Director recommends that the Reed and Mora Houses are not included in the VHR.

The recommendation and any submissions should be referred to the relevant planning authority to consider the inclusion of the place or part of the place in a planning scheme in accordance with section 49(1)(c)(i) of the Act.

Information to identify the place or object or land (section 40(3)(b))

Name: Reed and Mora Houses

Location: 9-11 Gladstone Avenue, Aspendale, Kingston City

Location diagram



Reasons for the recommendation, including an assessment of the State-level cultural heritage significance of the place (section 40(3)(c))

Following is the Executive Director's assessment of the Reed and Mora Houses against the tests set out in [The Victorian Heritage Register Criteria and Thresholds Guidelines \(2022\)](#). A place or object must be found by the Heritage Council to meet Step 2 of at least one criterion to meet the State-level threshold for inclusion in the VHR.

CRITERION A: Importance to the course, or pattern, of Victoria's cultural history.

Step 1 Test for Criterion A

No.	Test	Yes/No	Reason
A1)	Does the place/object have a clear association with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history?	Yes	<p>The Reed and Mora Houses have a clear association with the development of post-war residential architecture in Victoria. Both the Reed and Mora Houses were designed by progressive architects exploring emerging ideas and approaches to domestic architecture.</p> <p>The place also has a close association with the group of artists and associates known as the Heide Circle, and with particular individuals including John and Sunday Reed and Georges and Mirka Mora. These associations are best considered under Criterion H.</p>
A2)	Is the event, phase, period, process, function, movement, custom or way of life of historical importance, having made a strong or influential contribution to Victoria?	Yes	<p>This period is of historical importance having made a strong and influential contribution to Victoria.</p> <p>From the end of World War II, a series of progressive architects explored innovative approaches to domestic architecture. This led to widespread experimentation in residential design and construction and new attitudes toward the design of domestic space would have a strong and influential effect on Victoria's built environment.</p>
A3)	Is there evidence of the association to the event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history?	Yes	There is evidence of this association between the Reed and Mora Houses and the historical phase in the physical fabric of the place itself, and in documentary evidence.

If A1, A2 and A3 are all satisfied, then Criterion A is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	Yes	Criterion A is likely to be relevant.
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Step 2 State-level test for Criterion A

No.	Test	Yes/No	Reason
SA1)	Does the place/object allow the clear association with the event, phase, period, process, function, movement, custom or way of life of historical importance to be understood better than most other places or objects in	No	<p>The place does not allow the association with the phase to be better understood than most other places with similar associations.</p> <p>There are a great number of surviving residences throughout Victoria that share an association with the phase. Numerous residences designed by eminent architects active in the post-war era – including Roy</p>

Victoria with substantially the same association?

Grounds, Robin Boyd, Peter McIntyre, Kevin Borland and John and Phyllis Murphy – survive and represent the forefront of residential design in the era. All share an association with the historical phase. Several outstanding examples are recognised in the VHR, and others have been included in Heritage Overlays. Innovation and experiments in form, layout and materials were characteristic of the era.

Many examples of modernist residences in Victoria remain substantially intact and have a high degree of integrity. The historical phase can best be understood by those places that retain intactness and integrity.

There has been a degree of change to the Reed and Mora Houses that has impacted the ability of its association with the historical phase of the development of post-war residential architecture in Victoria to be understood. Two separate houses have been combined into one, necessitating the insertion of a new structure and physical changes to both the Reed House and Mora House. The Mora House has been substantially altered, externally and internally, including via the addition of a second storey, and the association with the phase is difficult to read in the remaining physical fabric.

If SA1 is satisfied, then Criterion A is likely to be relevant at the State level

Executive Director's Response:

No

Criterion A is not likely to be relevant at the State level.

CRITERION B: Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Step 1 Test for Criterion B

No.	Test	Yes/No	Reason
B1)	Does the place/object have a clear association with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history?	Yes	As above, the Reed and Mora Houses have a clear association with the development of post-war residential architecture in Victoria.
B2)	Is there evidence of the association to the historical phases etc identified at B1)?	Yes	As above, there is evidence of the association between the place and this historical phase.
B3)	Is there evidence that place/object is rare or uncommon, or has rare or uncommon features?	No	B3(i) There is no evidence that the place is rare or uncommon. There are numerous residences designed and constructed in this era throughout Victoria that exhibit the traits of architectural modernism.

B3(ii) There is no evidence that the place has rare or uncommon features.

The place itself does not possess features that could be considered uncommon or rare.

If B1, B2 AND B3 are satisfied, then Criterion B is likely to be relevant (but not necessarily at the State level)

Executive Director's Response: No Criterion B is not likely to be relevant.

CRITERION C: Potential to yield information that will contribute to an understanding of Victoria's cultural history.

Step 1 Test for Criterion C

No.	Test	Yes/No	Reason
C1)	Does physical fabric and/or documentary evidence and/or associated oral history or cultural narratives relating to the place/object indicate a likelihood that the place/object contains evidence of cultural heritage significance that is not currently visible and/or well understood or available from other sources?	No	The: 1) physical fabric and 2) documentary evidence and 3) associated oral history or cultural narratives relating to the Reed and Mora Houses do not indicate a likelihood that the place contains evidence of cultural heritage significance that is not currently visible and/or well understood or available from other sources.
C2)	And, from what we know of the place/object, is the physical evidence likely to be of an integrity and/or condition that it could yield information through detailed investigation?	N/A	The integrity of the place may be good, but it is unlikely to yield information through investigation that is not currently visible and/or well understood or available from other sources (see C1).

If both C1 AND C2 are satisfied, then Criterion C is likely to be relevant (but not necessarily at the State level)

Executive Director's Response: No Criterion C is not likely to be relevant.

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural places and objects

Step 1 Test for Criterion D

No.	Test	Yes/No	Reason
D1)	Is the place/object one of a class of places/objects that has a clear association with an event, phase, period, process, function, movement, custom or way of life in Victoria's history?	Yes	The Reed and Mora Houses belong to the class of post-war modernist residences. This class has a clear association with the historical phase of the development of residential architecture in the post-war period.

D2)	Is the event, phase, period, process, function, movement, custom or way of life of historical importance, having made a strong or influential contribution to Victoria?	Yes	As explored above, the development of residential architecture in the post-war period has made a strong and influential contribution to Victoria's history.
D3)	Are the principal characteristics of the class evident in the physical fabric of the place/object?	Yes	Some of the principal characteristics of the class are evident in the physical fabric of the place. They are evident in the connection to the outdoors, open plan living areas and minimalist approach to design and materials. The principal characteristics of the class are more evident in the Reed House than in the Mora House.

If D1, D2 AND D3 are satisfied, then Criterion D is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	Yes	Criterion D is likely to be relevant.
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Step 2 State-level test for Criterion D

No.	Test	Yes/No	Reason
SD1)	Is the place/object a notable (fine, influential or pivotal) example of the class in Victoria?	No	<p>Across Victoria, a large number of places (residences and other buildings) survive from the post-war era. Many residences from this period demonstrate innovative and experimental design. Many of these places are of interest and some are significant at the local level.</p> <p>The sheer number of surviving residences means that within the class, the threshold test for state-level cultural heritage significance needs to be carefully applied.</p> <p>The Reed and Mora Houses are not notable examples within the class of post-war modernist residence. They cannot be considered fine, influential or pivotal. In part this is because the ability of the place to be considered 'fine' (under the guidelines) has been impacted by its level of alteration.</p> <p><i>The Mora House</i></p> <p>The Mora House was a straightforward design of Burns'. Its integrity and intactness have been greatly diminished over time, limiting its ability to demonstrate the characteristics of the class.</p> <p><i>The Reed House</i></p> <p>The Reed House is a thoughtful design by McGlashan and Everist that responds to the location and the Reeds' brief. However, it is part of a sizeable and diverse class, that includes innovative and celebrated work by some of Victoria's most eminent architects. Within this context, in the present day it does not present as a particularly fine example. The connection of the Reed House to the Mora House and integration into a single residence, has resulted in a loss of integrity that impacts its ability to enable the characteristics of its class to be easily understood and appreciated.</p>

In its present-day form it does not display characteristics that are of a higher quality or historical relevance than other examples in the class. Within McGlashan and Everist's own body of work, the Reed House has not received the high level acclaim bestowed on Grimwade House (VHR H2209) and Heide II (VHR H1494) both of which have received architectural awards and are included in the VHR.

The Reed House is one of a number of residences designed by McGlashan and Everist and other architects that deployed pavilions and courtyards in various arrangements, often integrated with the surrounding landscape. It is not clear that it directly influenced the design or construction of subsequent places more than other residences that share similar characteristics.

Although the Reed House represents a particular strand of architectural modernism that explored lightweight, pavilion-like structures within the landscape, it is not to a degree that can be considered pivotal in the development of the class.

If SD1 is satisfied, then Criterion D is likely to be relevant at the State level

Executive Director's Response:	No	Criterion D is not likely to be relevant at the State level.
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CRITERION E: Importance in exhibiting particular aesthetic characteristics.

Step 1 Test for Criterion E

No.	Test	Yes/No	Reason
E1)	Does the physical fabric of the place/object clearly exhibit particular aesthetic characteristics?	Yes	<p>The physical fabric of the place clearly exhibits aesthetic characteristics associated with expressions of post-war modernism in domestic architecture.</p> <p>The Reed House in particular demonstrates aesthetic characteristics in its minimalist design approach, modular planning and a limited palette of natural materials. It demonstrates the interest of architects of the 1950s and 1960s in pavilions, courtyards and integration with the outdoors.</p>

If E1 is satisfied, then Criterion E is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	Yes	Criterion E is likely to be relevant.
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Step 2 State-level test for Criterion E

No.	Test	Yes/No	Reason
SE1)	Are the aesthetic characteristics 'beyond the ordinary' or are outstanding as demonstrated by:	No	The Reed House's aesthetic characteristics represent a thoughtful and restrained example of post-war residential architecture. There is no evidence though that these

- Evidence from within the relevant discipline (architecture, art, design or equivalent); and/or
- Critical recognition of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline within Victoria; and/or
- Wide public acknowledgement of exceptional aesthetic qualities of the place/object in Victoria expressed in publications, print or digital media, painting, sculpture, songs, poetry, literature, or other media?

aesthetic characteristics are beyond the ordinary or outstanding.

If SE1 is satisfied, then Criterion E is likely to be relevant at the State level

Executive Director's Response:	No	Criterion E is likely to be relevant at the State level.
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CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Step 1 Test for Criterion F

No.	Test	Yes/No	Reason
F1)	Does the place/object contain physical evidence that clearly demonstrates creative or technical achievement for the time in which it was created?	No	The Reed and Mora Houses do not contain physical evidence that clearly demonstrates creative or technical achievement for the time in which it was created. Its design reflects the philosophies and approaches of progressive Victorian architects in the era but it cannot be considered to demonstrate creative or technical achievement.
F2)	Does the physical evidence demonstrate a high degree of integrity?	N/A	As above, the place does not contain evidence that clearly demonstrates creative or technical achievement.

If both F1 and F2 are satisfied, then Criterion F is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	No	Criterion F is not likely to be relevant.
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CRITERION G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons

Step 1 Test for Criterion G

No.	Test	Yes/No	Reason
G1)	Does the place/object demonstrate social value to a community or cultural group in the present day in the context of its cultural heritage significance? Evidence must be provided for all three facets of social value listed here:		
i)	Existence of a community or cultural group; <u>and</u>	No	As private residences, there is no evidence the place has social value to a particular community in the present day. It was a gathering place for artists and others connected to the Heide Circle in the past. This is best considered under Criterion H.
ii)	Existence of a strong attachment of a community or cultural group to the place or object; <u>and</u>	N/A	As above, there is no evidence there is community of cultural group that has a relationship to the place in the present day.
iii)	Existence of a time depth to that attachment.	N/A	As above.

If all facets of G1 are satisfied, then Criterion G is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	No	Criterion G is not likely to be relevant.
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CRITERION H: Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

Step 1 Test for Criterion H

No.	Test	Yes/No	Reason
H1)	Does the place/object have a direct association with a person, or group of persons who has made a strong or influential contribution in their field of endeavour?	Yes	<p>H1(i) There is a direct association between the Reed and Mora Houses and:</p> <ul style="list-style-type: none"> • John and Sunday Reed • Georges and Mirka Mora, and Caroline Williams • The 'Heide Circle' of artists and writers including Charles and Barbara Blackman, John Perceval and Albert Tucker • Architects associated with the place, being David McGlashan and Neil Everist, Peter Burns and Suzanne Dance. <p>H1(ii) All the above individuals and groups have made a strong or influential contribution in their field.</p>
H2)	Is there evidence of the association between the place/object and the person(s)?	Yes	There is evidence of the association between the Reed and Mora Houses and all the individuals and groups named above.

They were either involved in the design of the place, or its ownership and occupation.

H3)	Does the association relate: <ul style="list-style-type: none">• directly to achievements of the person(s); <u>and</u>• to an enduring and/or close interaction between the person(s) and the place/object?	Yes	<p>John and Sunday Reed</p> <p>The Reed House relates to the achievements of John and Sunday Reed as patrons and supporters of modern art, architecture and design. The design of the place is emblematic of their support of emerging architects and innovative design principles. The site drew their circle of artists, writers and associates to relax, socialise and produce work.</p> <p>The association of the Reeds to the place as owners, commissioners and occupiers could be described as enduring and close.</p> <p>Georges Mora, Mirka Mora and Caroline Williams</p> <p>Georges Mora's achievements more closely relate to his work as an art dealer and restaurateur. He is closely associated with the Tolarno Hotel, the restaurant he opened in St Kilda in 1965. Tolarno Hotel is included in the VHR (H2207). He is also closely associated with Tolarno Gallery which has had several different locations.</p> <p>Mirka Mora is best known as an artist, and her achievements relate most directly to her artwork. Works in her highly identifiable style are held in major collections and several of her murals are in prominent public locations, such as Flinders Street Railway Station (VHR H1083) and the Tolarno Hotel (VHR H2207).</p> <p>Caroline Williams is an accomplished painter who had a longstanding association with the place as an occupier and owner. The second storey of the Mora House was added to provide her with a painting studio. However, her accomplishments relate more to her artwork itself, than the Reed and Mora Houses.</p> <p>Although the association of the Moras and Caroline Williams with the place could be described as enduring and close, it does not relate to their achievements as described above.</p> <p>Heide Circle</p> <p>As above, while several prominent members of the Heide Circle spent time socialising, relaxing and working on artwork at the Reed and Mora Houses, their achievements relate most directly to their artwork itself, rather than the location in Aspendale. It was one of several sites in locations removed from Melbourne that the Heide Circle would retreat to for relaxation and socialising. Several of these 'satellite sites' have been recognised in Heritage Overlays (see, for example, Alma Shanahan Adobe Residence and Dunmoochin in Cottles Bridge in Nillumbik Shire).</p>
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David McGlashan and Neil Everist, Suzanne Dance and Peter Burns

The place relates directly to the work of the above architects. It most clearly relates to the achievements of McGlashan and Everist, in particular David McGlashan, who was the architectural lead for the Reed House. It relates less to the achievements of Suzanne Dance and Peter Burns, who have more notable examples of their work elsewhere (see comparators below).

The Executive Director notes that it is not usual practice to automatically recognise the association of buildings with their architects under Criterion H at the State level. This would result in a situation where there was a justification for including every surviving building designed by an important architect in the VHR. This criterion is generally reserved for instances where the association is particularly close or enduring, such as architects' own homes, or the building is a particularly outstanding or iconic example of their oeuvre.

If all facets of H1, H2 AND H3 are satisfied, then Criterion H is likely to be relevant (but not necessarily at the State level)

Executive Director's Response:	Yes	Criterion H is likely to be relevant for its association with John and Sunday Reed .
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Step 2 State-level test for Criterion H

No.	Test	Yes/No	Reason
SH1)	Are the life or works of the person/persons important to Victoria's history?	Yes	John and Sunday Reed The life and works of John and Sunday Reed are important in Victoria's history. The Reeds were key benefactors and supporters of Australian modern art and had an enormous impact on Victoria's art world from their marriage in 1932 until their deaths in 1981.
SH2)	Does this place/object allow the association between the person or group of persons and their importance in Victoria's history to be readily appreciated better than most other places or objects in Victoria?	No	John and Sunday Reed The place does not allow the association between John and Sunday Reed and their importance in Victoria's history to be readily appreciated more than most other places or objects in Victoria. The Reeds importance to Victoria's history is exemplified by Heide I (H0687) and Heide II (H1494) in Bulleen which are both included in the VHR. These places were the focus of their social and cultural lives. Heide II, in particular, embodies their patronage of modern Australian art and their work to bring it to the Australian public. Their rich and complex lives are also captured in archives and document collections, as well as in numerous artworks that depict them or that they were involved with.

If SH1 and SH2 are satisfied, then Criterion H is likely to be relevant at the State level

Comparisons

These places were selected as comparators to the Reed and Mora Houses because they provide context for both the historical and architectural values of the place. They indicate where the State-level threshold lies for both places within the same class, and places with similar historical associations. Comparisons are also provided for the work of McGlashan and Everist. Although the work of McGlashan and Everist does not represent the class of place for consideration under Criterion D, it provides important context.

Buildings designed by McGlashan and Everist in the VHR

HEIDE II

7 TEMPLESTOWE ROAD, BULLEEN, MANNINGHAM CITY

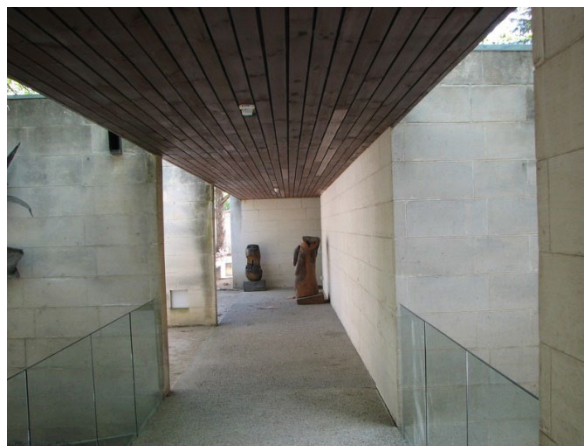
H1494

Heide II was designed by David McGlashan of McGlashan and Everist in 1964 as a 'gallery to be lived in' for John and Sunday Reed.

Heide II won the RAI Victoria Architecture Bronze Medal for the 'Best building in all categories erected in Victoria' in 1968.

The place is considered to be of state-level cultural heritage significance for the following reasons:

- As the combined home and art gallery of pioneering modern art patrons, John and Sunday Reed and the culmination of their support for modern art in Victoria
- Architectural significance as one of the finest contemporary houses in Victoria, marking a high point in the development of post-war residential architecture in Victoria, and for its collection of furniture
- Aesthetic significance for its surrounding landscape of informally planted exotic parkland, formal kitchen garden, and prominent plantings of Osage Orange trees and English Holly hedge, arboretum and parkland of mature plantings and outstanding collection of exotic trees.



GRIMWADE HOUSE

28-54 DUNDAS STREET, RYE, MORNINGTON PENINSULA SHIRE

H2209

Grimwade House was designed by McGlashan and Everist for highly influential Victorian business leader Geoffrey Holt Grimwade, his wife and their four daughters, as a retirement home on a large block of land at Rye, on Port Phillip Bay. Designed to sit comfortably in the natural bush, the modular house comprises five flat-roofed pavilions which are linked by covered ways, creating sheltered courtyards between the wings. The house is timber clad, with local limestone and extensive floor to ceiling glass.

The house won the RVIA Victorian Architectural Medal in 1963.

The place is considered to be of state significance for the following reasons:

- Architectural and aesthetic significance as a particularly outstanding and largely intact example of a house by accomplished Victorian architects McGlashan and Everist, illustrating key directions in domestic architecture in the 1960s.
- Architectural significance as an influential work of emerging young architects McGlashan and Everist.



VALLEJO GANTNER HUT

MOUNT HOWITT WALKING TRACK, HOWITT PLAINS, WELLINGTON SHIRE

H0046

The Vallejo Gantner Memorial Hut was designed in 1970 by David McGlashan, of architects McGlashan and Everist, and built in 1970-71. The site was chosen in 1963 because it was remote from all other huts, and is amongst what many regard as the best walking country and the most spectacular mountain scenery in Victoria. The Vallejo Gantner Memorial Hut is architecturally significant as a rare example of an architect-designed alpine hut, and as a unique variant on the A-frame design, which became popular in the 1960s for ski lodges and holiday houses, but was rarely used for alpine huts.



Examples of places designed by McGlashan and Everist and included in Heritage Overlays

OSBORNE HOUSE

33 CAMPBELLS ROAD, PORTSEA, MORNINGTON PENINSULA SHIRE

HO474

33 Campbells Road, Portsea is of local architectural significance to the Mornington Peninsula Shire. It is a holiday dwelling built for South Yarra residents Antony and Susan Osborne to a design by the architectural partnership of McGlashan and Everist. Completed in 1963, it is a single-storey flat-roofed house of brick and timber construction, laid out on a courtyard plan.

The residence is of local architectural significance as an early and substantially intact example of the residential work of McGlashan and Everist, which was characterised by minimalist modular planning, simple trabeation and a limited palette of materials. It is one of a number of holiday houses that the firm is known to have designed on the peninsula for elite Melbourne families.



GUSS HOUSE

18 YARRA STREET, KEW, BOROONDARA

INCLUDED IN HO530, YARRA BOULEVARD PRECINCT

The Guss House at 18 Yarra Street in Kew was designed by McGlashan and Everist for the Guss family and completed in c1966. Designed for a family with three young children it included a large playroom/sunroom and was constructed of robust materials. It features McGlashan and Everist's signature highlighting of trabeation, configuration of wings or pavilions around surrounding courtyards as well as Japanese influences to timber joinery.



BARRY HOUSE

7 ROOSEVELT COURT, BRIGHTON EAST, BAYSIDE

HO846 – INTERIM CONTROL

The Barry House is of local historical, representative (architectural) and aesthetic significance to the City of Bayside. It was designed by McGlashan and Everist in 1957 – shortly after the partnership had formed.

McGlashan and Everist employed a simple and restrained palette of materials in the design of the residence, which comprised a central kitchen, north-facing living areas opening onto a terrace, an open stone fireplace and den with stone floor and fireplace. It is of aesthetic and architectural significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style.



Places associated with Suzanne Dance and Peter Burns included in the VHR

BURNS HOUSE 'KANGAROO'

644 HENLEY ROAD, BEND OF ISLANDS, NILLUMBIK SHIRE

H2314

The Burns House 'Kangaroo' is of cultural heritage significance to Victoria for its association with architect, painter, sculptor and graphic designer Peter Burns. Burns was a central figure in Melbourne's post-war modernist avant-garde and made a unique contribution to the artistic and cultural life of Melbourne at the time. The house, designed by Burns and constructed in stages from the late 1960s, reflects Burns' idiosyncratic approach to design including walls that slope inwards and bubble windows. It is also of architectural significance as a reflection of the architectural innovation of the era.



ACTOR'S STUDIO HOUSE

**REAR 22 SHIEL STREET, NORTH MELBOURNE,
MELBOURNE CITY**

H2420

The Actor's Studio House is a two-storey corrugated iron building designed by architect Suzanne Dance in 1975 for actor Max Gillies as its first resident, located in the rear garden of an inner-city terrace house. It is of historical significance to Victoria and the first building solely designed by a woman architect to be awarded a Royal Australian Institute of Architects (Victorian Chapter) medal. The Actor's Studio House is architecturally significant as a notable example of a fine and early exploration of the corrugated iron revival movement in Victoria. It is an exceptional example of small-scale design, responding sensitively to an irregularly shaped inner-city backyard that was acknowledged as outstanding for its architectural design by the RAIA (Victorian Chapter) in 1980.



Examples of 1950s and 1960s residences included in the VHR

GRANT HOUSE

14 PASADENA AVENUE BEAUMARIS, BAYSIDE CITY

H2392

The Grant House is of architectural and historical significance to the State of Victoria. It was designed by Peter McIntyre, who was one of the most innovative architects in Victoria in the post-war period, and Bill Irwin who provided the engineering computations for the bowstring trusses. It is small and modest but demonstrates inventive design and planning. It is architecturally notable as a highly innovative solution to cost-effective housing during the post-war period. It is of a level of intactness and integrity that enables its fine design to be appreciated.



ROBIN BOYD HOUSE II

290 WALSH STREET, SOUTH YARRA, MELBOURNE CITY

H2105

Robin Boyd House II is of state-level architectural significance as one of the most innovative houses built in State in the post-war decades and as one of the most important houses designed by prominent Melbourne architect and architectural critic, Robin Boyd. Designed for himself and his family, it exemplifies many of the theories espoused in his extensive writings and is an outstanding and unique example of his structural-functional architectural type. As one of several innovative and influential modern houses designed in Melbourne in the 1950s and 1960s by a group of progressive architects, it is an important example of modern design inserted into an established suburban area and is innovative in its response to a narrow inner suburban block. It is also significant for its integrity and the intactness of its structure.

It is also significant at the State level for its close and enduring association with Robin Boyd as the house he designed for his own family.



DAVID GODSELL HOUSE

491 BALCOMBE ROAD, BEAUMARIS, BAYSIDE CITY

H2379

The David Godsell House is architecturally significant at the State level as a notable example of post-war modernist residential architecture in Victoria. It is the realisation of eminent architect David Godsell's design for himself and his family upon this site and was documented by Godsell during the first half of 1960. The majority of the present-day house was constructed between mid-1960 and the early months of 1961.

It is a finely designed and constructed example of a modernist house designed and built in the 1960s. It is also highly intact, remaining largely unchanged from the periods of its conception and construction. It is thoughtfully designed and detailed, containing a skilful interplay of stepping horizontal roof and floor planes which integrate harmoniously with its sloping site. Simultaneously spatially rich and technologically lean, the house also exhibits a striking humility of scale. The David Godsell House has received critical recognition within many design and architectural print and online publications.



FENNER HOUSE

228 DOMAIN ROAD, SOUTH YARRA, MELBOURNE CITY

H2350

The Fenner House is of architectural significance to the state of Victoria. The residence was designed by influential architect Neil Clerehan in 1964. One of the most successful periods of Clerehan's professional career coincided with the design of the Fenner House, which has been described as a prototype for the successful townhouse type in Victoria. The Fenner House won the RVIA Victorian Architecture Medal in 1967 and featured in many professional journals and popular publications.

The Fenner House is architecturally significant as one of the most celebrated of the modernist houses built in Melbourne in the post-war period. Neil Clerehan, the architect, considers it to be his most important work of this period. It is an outstanding example of the innovative residential designs produced in Melbourne in the 1960s and is notable as an early and highly influential townhouse design on a confined suburban site. The Fenner House design brought together characteristics such as an emphasis on privacy, restrained detailing and the use of minimal building materials and finishes.



Places associated with John and Sunday Reed included in the VHR

HEIDE I

5 TEMPLESTOWE ROAD, BULLEEN, MANNINGHAM CITY

H0687

Heide I is of a cultural heritage significance to Victoria for its association with John and Sunday Reed, who, from the 1930s to the 1980s provided a congenial and supportive environment for a wide range of artists, poets, writers and jazz musicians, many of whom lived and worked at Heide during their early formative years. It was the Reed's home until they moved to Heide II in the late 1960s. They returned to live in Heide I before their deaths in 1981.



HEIDE II

7 TEMPLESTOWE ROAD, BULLEEN, MANNINGHAM CITY

H1494

As above, Heide II was designed by McGlashan and Everist for John and Sunday Reed and completed in 1967. As well as being of architectural significance, it is significant as the combined home and art gallery of pioneering modern art patrons, John and Sunday Reed. The Reeds were instrumental in shaping the forces that produced Australian modernism, and they were the first to envision the formation of a museum of contemporary art in this country. Heide II is a living tribute and memorial to the Reeds' extraordinary lives, and an icon to the modern creative spirit. It also exemplifies their efforts to leave a legacy that would enable the Victorian's public's appreciation of modern art.



Places associated with Georges and Mirka Mora included in the VHR

TOLARNO HOTEL

42 FITZROY STREET, ST KILDA, PORT PHILLIP CITY

H2207

The Tolarno Hotel was purchased in 1965 by Georges and Mirka Mora who had migrated from France in 1951 and had an important influence Melbourne's cultural life in the post-war period. They purchased the hotel as a combined restaurant, art gallery, studio and home. Between 1965 and 1978 Mirka painted a series of murals over the walls and windows of the restaurant, bistro, hallway and toilets. It is historically significant for its strong association with both Georges and Mirka Mora and emblematic of the cosmopolitan influence of European migrants to Victorian in the post-war period. It is also of aesthetic significance for its murals and other artworks by Mirka Mora, one of Victoria's best-loved artists, which have become her most well-known public works.



FLINDERS STREET RAILWAY STATION COMPLEX

207-361 FLINDERS STREET, MELBOURNE,
MELBOURNE CITY

H1083

The *Flinders Street Station Mural* mosaic mural by Mirka Mora is identified as a significant feature of the registration of the Flinders Street Railway Station Complex. It was commissioned by the Department of Transport and created in 1986, replacing the Riverside booking office. The mural is of aesthetic significance as an outstanding example of Mora's playful and sensuous iconography that is beloved by many Melbournians.



Summary of Comparisons

McGlashan and Everist were a prolific architectural practice that produced a great number of residential designs, particularly in the coastal locations of the Mornington Peninsular, Geelong and the Surf Coast. Many are high quality designs that are thoughtfully integrated with their landscape contexts. The Grimwade House and Heide II are the most celebrated of the partnership's designs. They both received the Victorian Architecture medals on their completion. Both are included in the VHR. In this context, the Reed House, presents as a less notable and more highly altered example of their work. It has more in common with those examples in Heritage Overlays than those in the VHR. Peter Burns approach to architectural design is best demonstrated by his own home, rather than the highly altered Mora House.

The VHR includes a series of post-war modernist residences that are the most notable in their class. They include award-winning designs by some of Victoria's most eminent architects, as well as architects' own homes. Many are of a scale and complexity that enables the class to be particularly well understood. More modest examples, such as the Grant House, are of particular historical relevance and of a level of intactness and integrity that enables their fine design characteristics to be appreciated. While the Reed House in particular is a refined example of a strand of post-war modernist design, it does not present as notable when compared to examples already included in the VHR. It does not retain the same degree of integrity as those examples already included in the VHR.

The Reed and Mora Houses and associated with multiple important figures in Melbourne's artistic and bohemian life the mid-twentieth century, most notably the Reeds and the Moras. As highly accomplished people who contributed to Victoria's cultural life over many decades, their achievements are best demonstrated by Heide I and Heide II (in the case of the Reeds) and Tolarno and Mirka Mora's artwork (in the case of the Moras). In comparison, the Reed and Mora Houses are not an expression of the achievements of these accomplished individuals.

Appendix 1

Heritage Council determination (section 49)

The Heritage Council is an independent statutory body that will make a determination on this recommendation under section 49 of the Act. It will consider the recommendation after a period of 60 days from the date the notice of recommendation is published on its website under section 41.

Making a submission to the Heritage Council (section 44)

Within the period of 60 days, any person or body with a real and substantial interest in the place or object may make a submission to the Heritage Council regarding the recommendation and request a hearing in relation to that submission. Information about making a submission and submission forms are available on the Heritage Council's website. The owner can also make a submission about proposed permit exemptions (Section 40(4)(d)).

Consideration of submissions to the Heritage Council (section 46)

(1) The Heritage Council must consider—

- (a) any written submission made to it under section 44; and
- (b) any further information provided to the Heritage Council in response to a request under section 45.

Conduct of hearings by Heritage Council in relation to a recommendation (section 46A)

(1) The Heritage Council may conduct a hearing in relation to a recommendation under section 37, 38 or 39 in any circumstances that the Heritage Council considers appropriate.

(2) The Heritage Council must conduct a hearing if—

- (a) a submission made to it under section 44 includes a request for a hearing before the Heritage Council; and
- (b) the submission is made by a person or body with a real or substantial interest in the place, object or land that is the subject of the submission.

Determinations of the Heritage Council (section 49)

(1) After considering a recommendation that a place, object or land should or should not be included in the Heritage Register and any submissions in respect of the recommendation and conducting any hearing, the Heritage Council may—

- (a) determine that the place or object is of State-level cultural heritage significance and is to be included in the Heritage Register; or
- (ab) in the case of a place, determine that—
 - (i) part of the place is of State-level cultural heritage significance and is to be included in the Heritage Register; and
 - (ii) part of the place is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or
- (ac) in the case of an object, determine that—
 - (i) part of the object is of State-level cultural heritage significance and is to be included in the Heritage Register; and
 - (ii) part of the object is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or
- (b) determine that the place or object is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or

- (c) in the case of a recommendation in respect of a place, determine that the place or part of the place is not to be included in the Heritage Register but—
 - (i) refer the recommendation and any submissions to the relevant planning authority or the Minister administering the Planning and Environment Act 1987 to consider the inclusion of the place or part of the place in a planning scheme in accordance with the objectives set out in section 4(1)(d) of that Act; or
 - (ii) determine that it is more appropriate for steps to be taken under the Planning and Environment Act 1987 or by any other means to protect or conserve the place or part of the place; or
 - (ca) in the case of a recommendation in respect of an object nominated under section 27A, determine that the object, or part of the object, is to be included in the Heritage Register if it is integral to understanding the cultural heritage significance of a registered place or a place the Heritage Council has determined to be included in the Heritage Register; or
 - (d) in the case of a recommendation in respect of additional land nominated under section 27B, determine that the additional land, or any part of the additional land, is to be included in the Heritage Register if—
 - (i) the State-level cultural heritage significance of the place, or part of the place, would be substantially less if the additional land or any part of the additional land which is or has been used in conjunction with the place were developed; or
 - (ii) the additional land or any part of the additional land surrounding the place, or part of the place, is important to the protection or conservation of the place or contributes to the understanding of the place.
- (2) The Heritage Council must make a determination under subsection (1)—
- (a) within 40 days after the date on which written submissions may be made under section 44; or
 - (b) if any hearing is conducted, within 90 days after the completion of the hearing.
- (3) A determination made under subsection (1)(a), (ab), (ac), (ca) or (d)—
- (a) may include categories of works or activities which may be carried out in relation to a place, object or land, or part of a place, object or land, for which a permit under this Act is not required, if the Heritage Council considers that the works or activities would not harm the cultural heritage significance of the place, object or land; and
 - (b) must include a statement of the reasons for the making of the determination.
- (4) If the Heritage Council determines to include a place, or part of a place, in the Heritage Register, the Heritage Council may also determine to include land that is not the subject of a nomination under section 27B in the Heritage Register as part of the place if—
- (a) the land is ancillary to the place; and
 - (b) the person who owns the place, or part of the place—
 - (i) is the owner of the land; and
 - (ii) consents to its inclusion.
- (5) If a member of the Heritage Council makes a submission under section 44 in respect of a recommendation, the member must not take part in the consideration or determination of the Heritage Council.
- (6) The Heritage Council must notify the Executive Director of any determination under this section as soon as practicable after the determination.

Obligations of owners (section 42, 42A, 42B, 42C, 42D)

42 Obligations of owners—to advise of works, permits etc. on foot when statement of recommendation given

- (1) The owner of a place, object or land to whom a statement of recommendation has been given must advise the Executive Director in writing of—

- (a) any works or activities that are being carried out in relation to the place, object or land at the time the statement is given; and
- (b) if the place, object or land is a place or additional land, any application for a planning permit or a building permit, or any application for an amendment to a planning permit or a building permit, that has been made in relation to the place or additional land but not determined at the time the statement is given; and
- (c) any works or activities that are proposed to be carried out in relation to the place, object or land at the time the statement is given.

(2) An advice under subsection (1) must be given within 10 days after the statement of recommendation is given under section 40.

42A Obligations of owners before determination or inclusion in the Heritage Register—to advise of permits

(1) This section applies if—

- (a) an owner of any of the following is given a statement of recommendation—
 - (i) a place or object nominated under section 27;
 - (ii) an object nominated under section 27A;
 - (iii) land nominated under section 27B; and
- (b) any of the following occurs within the statement of recommendation period in relation to the place, object or land—
 - (i) the making of an application for a planning permit or a building permit;
 - (ii) the making of an application for an amendment to a planning permit or a building permit;
 - (iii) the grant of a planning permit or building permit;
 - (iv) the grant of an amendment to a planning permit or building permit.

(2) The owner must advise the Executive Director in writing of—

- (a) the making of an application referred to in subsection (1)(b)(i) or (ii), within 10 days of the making of the application; or
- (b) a grant referred to in subsection (1)(b)(iii) or (iv), within 10 days of the owner becoming aware of the grant.

42B Obligations of owners before determination or inclusion in the Heritage Register—to advise of activities

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) within the statement of recommendation period it is proposed that activities that could harm the place, object or land be carried out.

(2) The owner, not less than 10 days before carrying out the activities, must advise the Executive Director in writing of the proposal to do so.

42C Obligations of owners before determination or inclusion in the Heritage Register—to advise of proposal to dispose

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) within the statement of recommendation period a proposal is made to dispose of the whole or any part of the place, object or land.

(2) The owner, within 10 days after entering into an agreement, arrangement or understanding for the disposal of the whole or any part of the place, object or land, must advise the Executive Director in writing of the proposal to do so.

42D Obligations of owners before determination or inclusion in the Heritage Register—requirement to give statement to purchaser

(1) This section applies if—

- (a) an owner of a place, object or land is given a statement of recommendation; and
- (b) the owner proposes to dispose of the whole or any part of the place, object or land within the statement of recommendation period.

(2) Before entering into an agreement, arrangement or understanding to dispose of the whole or any part of the place, object or land during the statement of recommendation period, the owner must give a copy of the statement of recommendation to the person who, under the proposed agreement, arrangement or understanding, is to acquire the place, object or land or part of the place, object or land.

Owners of places and objects must comply with obligations (section 43)

An owner of a place, object or land who is subject to an obligation under section 42, 42A, 42B, 42C or 42D must comply with that obligation.

Penalty: In the case of a natural person, 120 penalty units;
 In the case of a body corporate, 240 penalty units.