

PLACE IDENTIFICATION FORM

ADDRESS

10 Faircroft Avenue

TYPE

- Single Residence
- Shop
- Office
- Landscape feature
- View
- Multiple Unit Res.
- Outbuildings
- Industrial Building
- Public building
- Other

TITLE

EXISTING DESIGNATION

HBR [] GBR [] AHC [] NT [] VAS []

STREETSCAPE LEVEL

1 [] 2 [] 3 []
 SIGNIFICANT [] SIGNIFICANT []
 STREET TREES KERB & GUTTERS

GRADING

A [] B [] C [] D [] E []
 KEYNOTE BUILDING []

RECOMMENDED FOR

HBR/GBR [] AHC [] URBAN CONSERVATION AREA []
 VAS [] PLANNING SCHEME PROTECTION []
 CULTURAL LANDSCAPE [] OTHER []

SURVEY DATE

Oct. 91.
 Aug. 91.
 19.37

NEG FILE

Title
 Vol.
 Fol.

THEME

- Early Settlement
- Mansions
- Victorian Garden Suburb
- Municipal dev.
- 1870s growth
- Garden villas
- Working enclaves
- Commercial Centres
- Edwardian Prosperity
- Interwar Housing
- Flats and Offices



CONSTRUCTION DETAILS

Date c1939.
 Architect
 Builder
 Elements

- Contributing garden
- Landmark tree
- Original or early hard landscape layout
- Original or early fence

NOTABLE FEATURES/SIGNIFICANCE

See attached

INTEGRITY Good []
 Fair []
 Poor []

CONDITION Good []
 Fair []
 Poor []

Note: original render wash extant.

CROSS REFERENCED INFORMATION

Associated significant garden []

10 FAIRCROFT AVENUE

History

This brick house, which displays features typical of 1940s and early 1950s buildings, may date from the 1930s. Further research is necessary to determine its date of construction. During the 1940s 10 Faircroft Avenue was described as a five-roomed brick house owned and occupied by Leonard Murray Reason, engineer.¹ However, earlier, in 1931-32, Roy E.L. Bland, contractor, was rated for a five-roomed brick house at 10 Faircroft Avenue.² In earlier years, Faircroft Avenue is not included in rate book records.

Description

A small garden villa, with hipped terracotta tiled roof, steel windows, and bands of manganese bricks and ochre render to the walls. The entry porch is curved and raised above the eaves with a parapet.

The low fence matches the house, executed in manganese bricks with a render cap to piers and capping. The house is substantially intact and still retains an ochre wash to the render.

Assessment

From the early 1930s domestic architects such as Roy Grounds, Stuart Calder, and Hopkins were designing houses which reflected the new movements in modern architecture developing in Europe from the 1920s. Two main streams developed, - the Moderne, either Jazz or Streamline and the International Style. The former had its basis in the 1925 Paris Exposition, the New York skyscraper and in German Architect, Mendelson's strongly expressed horizontality and smooth flowing movement. The International style was a complete rethink on the basis of architecture, relating form to function, using materials honestly and freeing designers from the revival styles. The two pushes mingled in Melbourne and were often confused by their common use of new materials and techniques, namely; cantilevered concrete slabs, flat roofs, horizontal emphasis and cubic form.

Flats, a modern building type, adopted the new styles with vigour in the 1930s.

Elements of the avant-garde designs gradually filtered down to vernacular buildings, but the pitched tiled roof remained to many of these builder designed houses. Even in the short 10 year period preceding, flat roofs had shown themselves to be unreliable. Examples such as this one with its banding in streamline form and conventionally placed but new steel windows overlaid by a tiled roof, became common after the second world war, often with curved window forms. In their more elaborate forms, they gave rise to the triple fronted brick veneer, so popular in the 1950s and much maligned in architectural circles for the whole of its period of popularity.

1. Hawthorn RB 1948-49 Auburn Ward No. 10538 (NAV 80 pounds).

2. Ibid. 1931-32 No. 10284 (NAV 70 pounds).

10 Faircroft Avenue continued

This building illustrates the connection between the "Moderne" movement promoted by architects in the 1930s and the brick veneer forms which dominated post World War II Melbourne.

Substantially intact.

Significance

Metropolitan

1. Architecturally significant for the illustration of the connection between the "Moderne" movement of the 1930s and the brick veneer houses which dominated post World War II Melbourne. Unusually intact.