

Register of Significant Twentieth Century Architecture

RSTCA No: R120

Name of Place: House at 13 Canterbury Crescent Deakin

Other/Former Names:

Address/Location: 13 Canterbury Crescent Deakin 2600

Block 1 Section 2 of Deakin

Listing Status:	Registered	Other Heritage Listings:	
Date of Listing:	November 2004	Level of Significance:	Local
Citation Revision No:		Category:	Residential
Citation Revision Date:		Style:	??Organic

Date of Design:	1959	Designer:	Chancellor & Patrick
Construction Period:		Client/Owner/Lessee:	
Date of Additions:	1968	Builder:	Contractors

Statement of Significance

The house at 13 Canterbury Crescent, Deakin, 1959-60, is an example of significant architecture and an educational resource. The residence is a very good example of the Late Twentieth-Century Organic style (1960-) and is notable for displaying the design skill of the architecture firm of Chancellor and Patrick. The design incorporates one of the two features that are specific to the style; that being its free, asymmetrical massing.

The following design features are of additional significance: the integration of the carport roof with the house as a whole; overhang for shade; plain smooth wall surfaces, Corbusian window motif (to the kitchen); the steel roof with its long, unbroken roof line and narrow edge; the brick chimney expressed as a simple block; the large areas of timber framed glazing with their large sheets of glass including the corner windows with their frameless mitred glass panels; the open planning incorporating the large cavity sliding doors; the enclosed original courtyard and brick walls; the fireplace; the exposed beams to the living room, and original finishes and details.

The sculptural effect of the design is enhanced by the simple block form of the brick chimney and the juxtaposition of roof levels, with strong horizontal emphasis reinforced by the horizontal glazing elements. The residence is greatly valued by the RAI.A.

The house is important for its association with the talented architecture firm of Chancellor and Patrick who is considered Melbourne's most skilled interpreters of F L Wright's Usonian house principles. The firm played a significant role in Australia's cultural history. The firm was one of the most important architectural firms to practise in Melbourne in the 1950s and 1960s, particularly with respect to residential architecture, and this is their only known work in Canberra and the original house is other wise a very good example of the "Usonian" style.

The house is important for its association with the provision of housing for public servants coming in large numbers from other states as government departments were re-located to Canberra.

The house has a special association with Brigadier Thomas Fergus Buchanan McCadie C.B.E. D.S.O. i.d.c. & p.s.c. (1919-73) who played a significant part in national history. It was specifically designed for him in 1959 when he was relocated to Canberra as the Director of Military Intelligence 1957-60 and then his new role as Director of Military Operations and Plans 1960-62. He held many distinguished positions during his army and defence career including: Co. & Battalion Commander S.W.P.A. and Japan; Military Attache in Saigon for Vietnam, Laos & Cambodia 1954-56; Imperial Defence College 1963, and Chief of Staff HQ Eastern Command, Sydney 1964-67.

In 1968 he was appointed to the Australian Atomic Energy Commission as Head of International Relations.

The architecture of this house may contribute to the education of designers in their understanding of Late Twentieth-Century Architectural styles by locating the building in its historical and environmental contexts and placing it within the knowledge domain of architectural, urban and environmental histories.

Description

The original house at 13 Canterbury Crescent, Deakin, was designed by Chancellor and Patrick architects in 1959 and construction was completed in 1960. The original house is a very good example of the Late Twentieth-Century Organic Style (1960-) with its free, asymmetrical massing. The house was extended to the southwest to a design by G Neville Ward Architect in 1968. It would appear that further minor internal alterations were made to the house in 1993.

The suburb of Deakin is to the southwest of Parliament House and its most distinguished residence is the Lodge, the Canberra residence for the Prime Minister of Australia.

The block at 13 Canterbury Crescent is set across the road from a treed park that partly surrounds the Lodge, on an elbow corner with a northerly outlook. The house is located to the centre rear of the block. The block slopes slightly to the northern front. A pool has been installed in front of the southwest extension and the original front screen porch has been enclosed to extend the dining room.

Original House

Viewed from the street the flat roofed "C" plan house was comprised of 5 massing elements. A brick courtyard wall extended across much of the front of the house returning at both ends to enclose a large front landscaped courtyard; an open carport roof extended out across the front of the smaller southwest wing, and a northeast bedroom wing extended back to the larger volume of the main living wing with its greater roof height.

The entry is approached directly from the crescent on the northwest side along a straight path that leads under the carport roof along the side of the front courtyard return wall. A courtyard gate is set next to the front wall of the screened front porch, beyond the gate the path steps up a few steps and extends past the screened porch that is to the south of the path, up to the front entry. The path is covered, set under the one continuous roof structure of the carport, the screened porch and the southwest wing. The line of the four supporting timber posts delineates the pathway.

The front door is set in a glazed wall and opens onto an entry foyer. The living room is to the left and the dining room is to the right. The living room is nearly square in plan with a large brick open fireplace placed centrally in the northwest, front, fully glazed wall. The southeast wall has full-length high-level glazing up to the 2.9m high ceiling. Two exposed timber beams span across the room from the fireplace to the rear wall supported on timber stub posts within the highlight glazing. The front landscaped courtyard opens out off the living room through a large glazed sliding door to the side of the fireplace.

The dining room opens off the entry foyer through a 1750mm wide cavity sliding door. The shape of the room was a shortened inverted "L" that extended slightly towards the southwest and looked out towards the side garden through half height full width glazing; and extended slightly towards the front screened porch and opened out onto the porch through a full height glazed sliding door.

The screened porch had a full height brick wall to the southwest and had full width fly-screened openings to the other two sides

Directly to the southeast of the dining room is the kitchen and laundry. The cupboards extend along the rear wall and the adjoining dining room wall forming a wide galley kitchen with the laundry opening of to the northeast side. The windows to the kitchen are in two forms; a long low full width window extends just above bench height up to a bricked in vent pipe surround, where the glazing changes to a window, slightly indented, that extends from the bench up to the ceiling. The

laundry glazing mirrors the larger kitchen window while the upper windows are a continuation of the living room high-level glazing.

A detached flat roofed rectangular brick store was located off the kitchen. Its roof extended up to and partly beyond the end of the kitchen providing a covered connection to the kitchen rear door.

To the northeast a study opens off the living room through a 1750mm wide cavity sliding door with the passage to the bedroom wing continuing through the room along the fully glazed northwest wall overlooking the walled front courtyard. This glazing is a continuation of the living room glazed wall with a matching sliding glazed door to the end panel.

To the rear of the study is a two-way bathroom that also serves the third bedroom. The bathroom has high-level glazing that is a continuation of the living room high-level glazing.

A passage extends along the northeast bedroom wing. The passage is fully glazed and opens out to the walled courtyard through a wide sliding glazed door. The three bedrooms open off the passage. The roof over this wing is set down 600mm from the living room roof.

The third bedroom is next to the study and has an inset external corner. The glazing extends along the rear wall and around the inset corner with a mitred glazing butt joint. The northeast wall has continuous high-level glazing. The high level glazing extends to the underside of the ceiling and externally has a header course sill. This glazing extends the full length of the facade along all bedrooms and the bathroom. The bedroom has a built-in wardrobe and desk.

The passage steps down three steps. The second bedroom opens off the passage through a 1750mm wide sliding cavity door. The glazing to the room is at the high level, however, when the wide sliding door is open the passage becomes part of the room and there is direct access into the courtyard.

The main bedroom is located at the end of the passage. Both the end and southeast walls project out creating two recessed corners. To the north the brick courtyard wall joins onto the end wall of the bedroom and full height and width glazing extends across the end wall and around the corner of the projection. A wide sliding glazed door opens out onto a more private corner of the courtyard. The wardrobe is placed in the southeast projection. The high-level glazing extends right around to the full height brick wall enclosing the wardrobe.

A two-way bathroom is set between the two bedrooms. The windows to the bathroom are part of the high-level glazing band.

The house is exceptionally well detailed with corner glazing mitred and butt jointed; down pipes and vent pipes built-in; the hot water unit located over the fireplace so that the water was partially heated by the fire; the large areas of glazing and high-level glazing fully coordinated so that the horizontal roof planes "float" above the solid masonry forms, and the open planning that allows the spaces to flow freely yet with the option of closing the spaces into rooms with the large cavity sliding doors.

The other architectural elements of the Late Twentieth-Century Organic style (1960-) displayed by the building that relate to the external forms are:

- clearly expressed timber structure, the carport and entry;
- horizontal roof planes, and
- highlight windows.

The residence also exhibits elements of the Post-War International style (1940-60) including:

- large sheets of glass;
- overhang for shade;
- plain smooth wall surfaces, and
- Corbusian window motif (to the kitchen).

The residence also exhibits elements of the Post-War Melbourne Regional style (1940-60) including:

- steel roofing;
- long, unbroken roof line;

- narrow edge to roof, and
- brick chimney expressed as a simple block.

The additional significant design features are: the integration of the carport roof with the house as a whole; the large areas of timber framed glazing including the corner windows with their frameless mitred glass panels; the open planning incorporating the large cavity sliding doors; the enclosed original courtyard and brick walls; the fireplace; the exposed beams to the living room, and original finishes and details.

The house can be compared with other, but later, significant houses in Canberra in the Late Twentieth-Century Organic style, in general most of which are designed by Taglietti including: the McKeown House, Downer; 1964; the Tange House, Griffith, 1965; the Paterson House, Aranda, 1969; Green House, Garran, 1976, and the Mijuscovic House Wanniasa, 1979. It can also be compared with his important public and commercial works including the ACMA Conference Centre, Barton, 1967, (altered); the Dickson Library, 1969; the Giralang Primary School, 1976, and the Apostolic Nunciature and Chapel, Red Hill, 1977. These have a similar aesthetic however their roof forms are more dominant, often with horizontal boarded fascias and large overhangs creating deep shadowing under their eaves.

The house can be contrasted and compared with the significant "Bowden House" Deakin, 1955, by Harry Seidler, which is in the Post-War Functionalist style. The "Bowden House" has in contrast with the house at 13 Canterbury Crescent a cubiform overall shape, an inward pitching roof form, contrasting texture with the stone wall at the entry and originally had a cantilevering balcony off the main bedroom. Both houses have large sheets of glass, overhang for shade, plain smooth wall surfaces and Corbusian window motif (both to their kitchens).

The house can be contrasted and compared with the significant Post-War Melbourne Regional style houses including: Professor Manning Clark's House, 1952, 51 Tasmania Circle; Professor Fenner's House, 1953, 8 Monaro Crescent, Red Hill; both by Robin Boyd. In contrast, these earlier houses have low-pitched metal roofs as opposed to flat roofs and glass walls with regularly spaced timber mullions as opposed to the large fixed glazed panels and large glazed sliding doors of the Canterbury Crescent house. These houses have in common simple planning, and a feeling of lightness and delicacy with their long unbroken rooflines. Each of these houses is unpretentious and has a reassuring informal elegance.

Additions and Alterations

The house was extended to the southwest in 1968-69 and a swimming pool was added about the same time. G Neville Ward, a prominent local architect, designed the extension. The work included the addition of a slightly opened "L" shaped flat roofed wing that included a study, two bedrooms, a bathroom, a laundry, and a faceted glazed extension beyond the existing dining room southwest full height brick wall. This space was opened to the dining room with the removal of the southwest glazing at one end and by a new single door width opening to the full height brick wall of the original screened porch. The laundry was relocated to the original detached brick store.

The dining room was extended into the screened porch with aluminium glazing replacing the fly-screening. The front brick planter box has been retained.

While the faceted full height glazing and the external vertical timber panelled wall to the new passage contrasts with the rectangular forms of the original house and brickwork there are elements that mirror the original. The end bedroom has a recessed corner similar to the original bedroom wing and there is extensive glazing overlooking the pool similar to the original large areas of glazing overlooking the walled courtyard. A new brick courtyard wall was built enclosing the new pool. The wall extends partially under the carport roof.

The residence was further altered around 1993 when a drafting service designed minor internal changes to the 1968-69 wing as well as the removal of much of the brick courtyard wall and replacing it with a new timber framed and latticed screen fence that extends to the front beyond the line of the original courtyard wall. The pool surrounding brick wall was also partially replaced with the lattice screen fencing.

The house is brick veneer construction with timber framed windows and glazed doors, and a flat metal tray roof. The brickwork and glazing frames are paint finished, however, it is not clear from

the approved drawings whether the brickwork was originally painted.

The residence is well maintained and in good condition. The exterior is painted and there are minor internal alterations to some areas while the southern extension has altered the form and obscured the side elevation of one wing of the original house.

Condition and Integrity

Good. Extended in 1968-69 to a design by G Neville Ward.

Background/History

Possibly the most urgent issue facing Canberra in 1959-60 was housing. More than 2,000 defence personnel were being transferred to Canberra, mostly from Melbourne, increasing the public service by nearly 100%. The National Capital Development Commission's first Annual Report stated "A considerable number of housing and flat projects concerned with the Defence transfers in 1959 is in progress." While a high proportion of the housing designed for the NCDC was flats, the house at 13 Canterbury Crescent, Deakin, for Colonel T.F.B. MacAdie, was part of this extensive development of housing associated with the large migration of public servants to Canberra. Coming from Melbourne, he chose one of the innovative architectural firms from Melbourne to design his house in Canberra.

Brigadier Thomas Fergus Buchanan MacAdie C.B.E. D.S.O. i.d.c. & p.s.c. (1919-73) graduated from RMC in 1940. He held many distinguished positions during his army and defence career including: Co. & Battalion Commander S.W.P.A. and Japan; Military Attache in Saigon for Vietnam, Laos & Cambodia 1954-56; Director of Military Intelligence 1957-60; Director of Military Operations and Plans 1960-62; Imperial Defence College 1963, and Chief of Staff HQ Eastern Command, Sydney 1964-67.

In 1968 he was appointed to the Australian Atomic Energy Commission as Head of International Relations.

Organic Architecture

Organic architecture is imbued with the principles and teachings of F L Wright. Wright was one of the most important figures in modern architecture and influenced architects throughout the world during the 20th Century. His "Prairie" style of the first 20 years of the 20th Century emphasized the horizontal, using cantilevering forms, extensive roof overhangs and open free planning with extensive areas of glazing often wrapping around the corners so as to integrate inside and outside spaces and often crafted with leadlight designs. The long low horizontal forms seemed to hug the ground. The influence of this architecture was enormous throughout the western world.

In 1940s and 1950s Wright designed many residences in USA that he called his "Usonian" houses, a name he used to describe what he felt were wholly American houses. Often on small budgets, these designs emphasised simplicity and utility. Most of these houses had "L" or "T" shaped plans, constructed in brick and timber cladding with flat overhanging roofs in contrast to his earlier houses with their low pitched roofs, and with gardens on the inside angle of the plan. Possibly the earliest example of a "Usonian" house was the Jacobs House, Westmoreland Wisconsin, 1936, others include the Baird House Amherst, Massachusetts, 1940, and the Pope-Leighy House, Woodland, Virginia, 1940 and the Rosenbaum House, Florence, Alabama, 1940. During the same time he designed large numbers of brick or concrete block houses. The brick houses were greatly admired by Australian architects and their clients. The Kenneth Laurent House, Rockford, Illinois, 1949, is a low lying flat roofed brick residence with extensive timber framed glazing that opens out onto a brick walled courtyard, similar to the house in Deakin, but without the stepped roof line. The Theodore Pappas House, St. Louis, Missouri, 1955, is also a low lying flat roofed house but it was constructed using red coloured concrete block. It incorporated the stepped roof form and emphatic chimney similar to the house in Deakin. All of these ideas were absorbed by and influenced architects in Australia.

Predominantly a domestic style where buildings blend in with the site and take advantage of the topography, the earliest example of the Organic style in Australia is the work of Walter Burley

Griffin with Marion Mahony Griffin and E M Nicholls in the 1920s and 1930s. "Australia's inability and unwillingness to give them (the Griffins) opportunities to make significant contributions to its architecture was a sign of the nation's cultural immaturity at that time. The Griffins left us with little more than a university college, a few innovative houses and some superbly sculptural incinerators. The significance of their special brand of organic architecture was not fully appreciated until after WWII." *AIR*

The Organic style architecture of the Griffins is directly related to F L Wright's work during the first half of the twentieth century, the Griffins having worked with Wright in Chicago, however, the "Usonian" style was formulated by Wright after the death of Griffin in India.

The earliest examples of the Organic style by Australian architects are probably the Audette house, Castlecrag, begun in 1955, by Peter Muller and the work of Chandler and Patrick in Melbourne.

Chancellor and Patrick Architects

The original house at 13 Canterbury Crescent, Deakin, is the only known residence Chancellor and Patrick Architects designed in Canberra.

"The partnership of David Chancellor and Rex Patrick began in 1953. In addition to their mutual interest in Wright's Usonian and Prairie style house designs, they had an abiding interest in the work of Walter Burley Griffin and Marion Mahony, and also the structural logic and expressive devices employed by...Richard Neutra."

One of their early projects was the significant McCraith House at the corner of Atunga Terrace and Caldwell Road Dromana, 1955. It is "A small building embodying the ideas of structural experimentation, whimsical design, modern planning..." and showed an adventurous structuralist approach by the fledgling partnership rather than an Organic approach.

Chancellor & Patrick Architects work was considered significant at the time and was comparable to the work of the nationally significant architecture firm of Grounds Romberg & Boyd. "The advanced houses of the late 1950s, such as Chancellor & Patrick's McCraith House and Grounds Romberg & Boyd's Haughton James House, presented an immediately recognizable contrast to the all pervasive hip-roofed asymmetrically fronted 1950s suburban villa. Such houses took the forms of ell and aitches; they were slewed, cater cornered or even reversed on their blocks to steel sun or notoriety...Compartmentalisation, under threat since the 1930s, was now reduced almost to the point where the only walls remaining shielded beds or plumbing fixtures." *Melb arch p174*.

Philip Goad believes the architects were "Melbourne's most skilled interpreter's of F L Wright's Usonian house principles". Additional examples of their work are the Iggulden House, Beaumaris, 1956; a house in White Street Beaumaris, 1959, and the house at 200 The Esplanade, Brighton, 1966.

The firm's commercial work was also significant. "The early 1960s also saw a minor Wrightian revival. Although mainly confined to houses such as the Godsell (designed by David Godsell in 1960) and Freiberg houses, the movement produced Chancellor & Patrick's ES&A Bank (Elizabeth Street), 1959-60 *Melb 177* "This is Chancellor & Patrick's only central city building and a tribute to not only F L Wright but also Walter Burly Griffin...a convincing example of the survival in Melbourne of the organic principles of F L Wright following his death in 1959."

The Freiberg House, Kew, 1960, Chancellor and Patrick, was featured on the cover of Neil Clerehan's *Best Australian Houses* (1961). The Kew house, designed and constructed at the same time as the Deakin house, has a "T" plan and a low-pitched gabled roof, slightly in contrast with the flat roof and "C" plan of the Deakin house. The Kew house has in common with the Deakin house the horizontal bands of windows and broad eaves, and each wing of the Kew "T" plan houses a different function; a bedroom and bathroom wing, a kitchen and dining wing and a living wing, similar in principle to the Deakin house with its "C" plan. The bedroom wing of the Kew house has a comparable layout to the Deakin house as well as recessed glazed corners to the main bedroom. The main bedroom projecting brick surrounded wardrobe is placed at the end wall and not the side wall, however, the wet areas are planned differently, not being two-way shared bathrooms.

The Deakin house also has in common with many of Chancellor and Patrick's Victorian houses the integration of the carport roof with the house as a whole.

In the 1960s the firm received major commissions including: Frankston Community Hospital, 1963-79; halls of residence at Monash University and La Trobe University; St Matthew's Presbyterian Church, Cheltenham, 1964, and St Peter's Church, Mornington, 1966. *PG*

The construction of the Deakin residence was overseen by the prominent local architect E John Scollay.

Analysis against the Criteria specified in Schedule 2 of the Land (Planning and Environment) Act 1991

(i) a place which demonstrates a high degree of technical and/or creative achievement, by showing qualities of innovation or departure or representing a new achievement of its time

The creativity of the firm of Chancellor & Patrick architects is apparent in the design of the house at 13 Canterbury Crescent, Deakin, 1959-60, which was innovative when compared with other houses built in Canberra at the time. The house is the only known residence in Canberra designed by the leading nationally significant architecture firm.

The house is the earliest known example in Canberra and is a very early example of the Late Twentieth Century Organic style (1960-) and is other wise a very good example of F L Wright's "Usonian" style. The "Usonian" style that F L Wright initiated in USA in the middle period of the twentieth century is recognized as a major branch of the Late Twentieth Century Organic style.

(ii) a place which exhibits outstanding design or aesthetic qualities valued by the community or a cultural group

The house at 13 Canterbury Crescent, Deakin, 1959-60, by Chancellor and Patrick Architects, is a very good example of the Late Twentieth-Century Organic Style (1960-) and is notable for displaying the high design skill of the firm Chancellor and Patrick Architects. One of the two main characteristics of the style is exhibited here; its free, asymmetrical massing.

The following design features are of additional significance: the integration of the carport roof with the house as a whole; overhang for shade; plain smooth wall surfaces, Corbusian window motif (to the kitchen); steel roofing; long, unbroken roof line; narrow edge to roof; brick chimney expressed as a simple block; the large areas of timber framed glazing with their large sheets of glass including the corner windows with their frameless mitred glass panels; the open planning incorporating the large cavity sliding doors; the enclosed original courtyard and brick walls; the fireplace; the exposed beams to the living room, and original finishes and details.

Chancellor and Patrick Architects is considered Melbourne's most skilled interpreters of F L Wright's Usonian house principles.

The house is greatly valued by the RAIAs as a very good example of this style of architecture by a leading nationally significant architecture firm.

Apart from the southwest façade and lattice fencing the house is relatively unaltered.

(iii) a place which demonstrates a distinctive way of life, taste, tradition, religion, land use, custom, process, design or function which is no longer practised, is in danger or being lost, or is of exceptional interest

The design of the house demonstrates an important development in architectural style internationally that has extended through the 20th Century, by contrast with traditional architectural styles. Relatively few houses were built in this style in Canberra. Modern architecture, including Organic architecture, was the most important architecture of the 20th Century. Organic architecture had as its origins the work of F L Wright in USA. Walter Burley Griffin worked for Wright and brought the ideas of organic modern architecture to Australia when he was awarded the design of Canberra. While there are no buildings designed by Griffin in Canberra there are a small number in state capital cities. Canberra is one of the few 20th Century designed cities in the world. The combination of modern architecture and twentieth century urban design is of exceptional interest.

(vi) a place which is a notable example of a class of natural or cultural places or landscapes and which demonstrates the principal characteristics of that class

The residence is a notable design of a house in the Organic style and in particular F L Wright's "Usonian" style. It contains the key elements of the style in an economic form. The design

solution gives definition to differing functions, and takes advantage of the gently slightly sloping site.

(vii) a place which has strong or special associations with person, group, event, development or cultural phase which played a significant part in local or national history

The house is important for its association with the provision of housing for public servants coming in large numbers from other states as government departments were re-located to Canberra. In contrast with most of the housing that was provided in blocks of apartments, this is a detached house on its own block seen at the time to be suitable to the rank of the owner, Colonel TFB MacAdie.

The house has a special association with Brigadier Thomas Fergus Buchanan McCadie C.B.E. D.S.O. i.d.c. & p.s.c. (1919-73) who played a significant part in national history. It was specifically designed for him in 1959 when he was relocated to Canberra as the Director of Military Intelligence 1957-60 and then his new role as Director of Military Operations and Plans 1960-62. He held many distinguished positions during his army and defence career including: Co. & Battalion Commander S.W.P.A. and Japan; Military Attache in Saigon for Vietnam, Laos & Cambodia 1954-56; Imperial Defence College 1963, and Chief of Staff HQ Eastern Command, Sydney 1964-67.

In 1968 he was appointed to the Australian Atomic Energy Commission as Head of International Relations.

The residence is important for its association with Chancellor and Patrick Architects, who played a significant role in Australia's cultural history. The firm was one of the most important architectural firms to practise in Melbourne in the 1950s and 1960s and this is their only known work in Canberra. The original house is otherwise a very good example of the "Usonian" style.

(xi) a place which demonstrates a likelihood of providing information which will contribute significantly to a wider understanding of natural or cultural history, by virtue of its use as a research site, teaching site, type locality or benchmark site

Through its architectural style, planning and setting this building is a valuable educational resource for designers and planners. Its architecture is characteristic of the Late Twentieth-Century Organic style.

The architecture of this residence may contribute to the education of designers in their understanding of Late Twentieth-Century Architectural styles and the heritage value is enhanced by its educational worth for students of architecture. Experiencing heritage buildings enables the visitor to locate the building in its historical and environmental contexts and to place it within the knowledge domain of architectural, urban and environmental histories. These experiences readily enable the establishment, understanding and interpretation of the building's heritage value and significance. This building is a very good example of the style. Its innovative planning contributes to its significance and educational heritage. .

The house can be compared with other, but later, significant houses in Canberra in the Late Twentieth-Century Organic style, in general most of which are designed by Taglietti including: the McKeown House, Downer, 1964; the Tange House, Griffith, 1965; the Paterson House, Aranda, 1969; Green House, Garran, 1976, and the Mijuscovic House Wanniasa, 1979. It can also be compared with his important public and commercial works including the `ACMA Conference Centre, Barton, 1967, (altered); the Dickson Library, 1969; the Giralang Primary School, 1976, and the Apostolic Nunciature and Chapel, Red Hill, 1977. These have a similar aesthetic however their roof forms are more dominant, often with horizontal boarded fascias and large overhangs creating deep shadowing under their eaves.

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References

Other Information Sources