

Heritage Citation – Group Listing

Heritage Place: Toorak Post-war Modern Group
Address: 2 Tyalla Crescent, Toorak, 39 Lansell Road, Toorak, 4 Nola Court, Toorak and 1 Lansell Court, Toorak

HO Reference: HO747
Citation status: Final
Date Updated: 11 April 2022

Designer: 2 Tyalla Crescent - Dr. Ernest Fooks; 39 Lansell Road - Edward F Bilson; 4 Nola Court - Holgar & Holgar; 1 Lansell Court - Bernard Slawik
Builder: 2 Tyalla Crescent - unknown ; 39 Lansell Road - W.T. Dixon; 4 Nola Court – R. Kawsh Const. ; 1 Lansell Court – Gonelli Brothers

Year of Construction: 1955 - 1965



Photograph of 2 Tyalla Crescent (source: Extent Heritage Pty Ltd, 2021).



Photograph of 39 Lansell Road (source: Extent Heritage Pty Ltd, 2021).



Photograph of 4 Nola Court (source: Extent Heritage Pty Ltd, 2021).



Photograph of 1 Lansell Court (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of the Toorak Post-war Modern Group. *Note: refer to the section 'Curtilage Maps' below for detailed curtilage plans of each property.*

Heritage Group: Residential buildings

Heritage Type: House

Key Theme: Building suburbs

Key Sub-theme: Functional, eccentric and theatrical – experimentation and innovation in architecture

Significance Level: Local

Recommendation: Recommended for the Heritage Overlay as a thematic group listing of four structures.

Controls:	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input type="checkbox"/> Tree controls
	<input type="checkbox"/> Victorian Heritage Register	<input type="checkbox"/> Incorporated Plans	<input type="checkbox"/> Outbuildings and fences exemptions
	<input type="checkbox"/> Prohibited uses may be permitted	<input type="checkbox"/> Aboriginal Heritage Place	

Statement of Significance

What is significant?

The Toorak Post-war Modern Group, comprising properties at 2 Tyalla Crescent, Toorak, 39 Lansell Road, Toorak, 4 Nola Court, Toorak and 1 Lansell Court, Toorak, is locally significant. Specifically, the overall form, scale, fenestration, detailing and materiality of the four Post-war Modern residences are of local significance, along with the slate retaining wall at 39 Lansell Road, Toorak.

The group is wholly comprised of contributory buildings.

Particular characteristics across the properties that contribute to the significance of the group include:

- Projecting and recessed rectilinear forms;
- Flat roofs;
- Street-front facing floor to ceiling windows;
- External elements that demonstrate the integration between interior and exterior spaces;
- Bespoke ornamental fittings including stonework and decorative metal detailing; and
- Siting and setbacks that demonstrate a responsiveness to site topography.

Later alterations and additions to the property, including the front boundary wall at 1 Lansell Court, are not significant.

How is it significant?

The Toorak Post-war Modern Group is of local historic, and representative significance to the City of Stonnington. It also has associative significance as a group of designs either designed by noted European émigré architects, including Ernest Fooks, John and Helen Holgar of Holgar & Holgar, and Bernard Slawik, and/or designed for noted European émigré clients.

Why is it significant?

The Toorak Post-war Modern Group is historically significant as a collection of Post-war Modern residences that were erected during and after the post-war development of residential enclaves in Toorak, seeing the creation of cul-de-sacs along generous residential roads, and thus forms a tangible link to this period of planning and development in Toorak. As houses either designed by European émigré architects and/or for European émigré clients the post-war period, the group is also historically significant in demonstrating the significant design contributions these architects and their progressively-minded clients made to residential development within the municipality. Together, they not only exemplify the innovative residential design trends taking place in Toorak by the 1960s, but also provide insight into the ways these trends were shaped by both architects and clients of the European diaspora. (Criterion A)

The Toorak Post-war Modern Group is of representative significance as a collection of substantially intact and clearly discernible Post-war Modern residences that exhibit the key European Modernist design principles that were popularised by architects and clients of the European diaspora during the post-war period. Influenced by International Style Modernism, key characteristics shared across the properties that demonstrate this representative value include rectilinear massing—often floating on pilasters to create an open undercroft—emphasised by strong horizontal and vertical lines, flat roofs,

and street front facing floor to ceiling windows which provide a visual connection between the interior and exterior spaces. (Criterion D)

The Toorak Post-war Modern Group is of associative significance as a group of houses either designed by influential European émigré architects, including Ernest Fooks, John and Helen Holgar of Holgar & Holgar, and Bernard Slawik, and/or for noted European émigré clients including Robert Fetter of the noted industrialist Fetter family, and influential and philanthropic couple Moshe Mordechai Bursztyn and Esther Bursztyn. As embodied in this group, this wave of émigré architects and progressively-minded clients pioneered new approaches to residential Modernism that fundamentally enriched and transformed the Anglocentric Modernism that was being practiced within the municipality. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	The Toorak Post-war Modern Group is historically significant as a collection of Post-war Modern residences that were erected during and after the post-war development of residential enclaves in Toorak, seeing the creation of cul-de-sacs along generous residential roads, and thus forms a tangible link to this period of planning and development in Toorak. As houses either designed by European émigré architects and/or for European émigré clients the post-war period, the group is also historically significant in demonstrating the significant design contributions these architects and their progressively-minded clients made to residential development within the municipality. Together, they not only exemplify the innovative residential design trends taking place in Toorak by the 1960s, but also provide insight into the ways these trends were shaped by both architects and clients of the European diaspora.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<i>Potential to yield information that will contribute to an understanding of our cultural or natural history</i>	This place does not meet this criterion.
D	<i>Important in demonstrating the principal characteristics of a class of cultural or natural places or environments</i>	The Toorak Post-war Modern Group is of representative significance as a collection of substantially intact and clearly discernible Post-war Modern residences that exhibit the key European Modernist design principles

		that were popularised by architects and clients of the European diaspora during the post-war period. Influenced by International Style Modernism, key characteristics shared across the properties that demonstrate this representative value include rectilinear massing—often floating on pilasters to create an open undercroft—emphasised by strong horizontal and vertical lines, flat roofs, and street front facing floor to ceiling windows which provide a visual connection between the interior and exterior spaces.
<i>E</i>	<i>Importance in exhibiting particular aesthetic characteristics</i>	This place does not meet this criterion.
<i>F</i>	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
<i>G</i>	<i>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of the continuing and developing cultural traditions</i>	This place does not meet this criterion.
<i>H</i>	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	The Post-war Modern Group is of associative significance as a group of houses designed by influential European émigré architects, including Ernest Fooks, John and Helen Holgar of Holgar & Holgar, and Bernard Slawik, and/or for noted European émigré clients including Robert Fetter of the noted industrialist Fetter family, and influential and philanthropic couple Moshe Mordechai Bursztyn and Esther Bursztyn. As embodied in this group, this wave of émigré architects and progressively-minded clients pioneered new approaches to residential Modernism that fundamentally enriched and transformed the Anglocentric Modernism that was being practiced within the municipality.

Description

- **Physical Analysis**

2 Tyalla Crescent, Toorak, 39 Lansell Road, Toorak, 4 Nola Court, Toorak and 1 Lansell Court, Toorak comprise a group of four Post-war Modernist residences located within Toorak. Primarily defined by the use of glass, steel and reinforced concrete, rectilinear massing emphasised by strong horizontal and vertical lines, floor to ceiling windows and doors, as well as the expression of a visual relationship between the exterior and interior, these residences are rooted in the functionalism espoused by the broader Modernist design movement.

Beyond these more general Modernist tendencies, however, this group of residences is also defined by elements rooted more specifically in the European Modernist tradition, particularly rectilinear forms often floating on pilasters to create an open undercroft, large street front facing windows and bespoke ornamental fittings.

2 Tyalla Crescent

2 Tyalla Crescent is a two-storey Post-war Modernist residence primarily defined by its bold massing, combination of projecting and recessed rectilinear forms, staggered flat roof, and projecting bays. Designed by the reputed European émigré Modernist architect Ernest Fooks, the house is also noted for its diverse use of materials, an approach that typifies Fooks' wider body of work. This is evident in the use of green tiles on the ground level walls, terracotta and stone pavers on the front entrance stairs and driveway, corrugated sheet metal over the projecting upper street front level, as well as a stone clad wall in the verandah. This, along with the combination of projecting and recessed volumes, adds visual interest and depth to the residence.

Other key features of the residence include its full length, street front facing timber framed glazed windows and incorporated double garage. The residence occupies a slightly raised setting in relation to the street, and a contemporary garage structure accessible from Wannon Court is located at the rear of the property. It is currently being used as a psychology clinic. It is considered to be in good condition, and of moderate integrity owing to a small number of alterations and additions (detailed below).

39 Lansell Road

39 Lansell Road is a single-storey residence with an incorporated undercroft garage set on corner sloping allotment designed by Edward F Bilson. The structure consists of a simple rectangular plan with a flat roof and deep overhanging timber eaves, recessed entrance porch supported by thin pilasters partially concealed behind plantings and a wide rear patio situated over the garage. Large white timber framed windows and full-length doors are interspaced along the otherwise unadorned façade. The use of stone set in random rubble along the entrance path, front patio and steps, garage ramp retaining walls and back patio wall form visual accents that contrast against the muted green rendered walls and exemplifies a typical Modernist incorporation of natural materials. The open patio over the garage is of particular note, marking a seamless transition between the interior and exterior spaces characteristic of Modernist design.

The residence includes a lower backyard area in the western end of the property that is planted with several tall mature trees that form a backdrop to the raised back open patio. The design expression and

contribution to the streetscape are both strongly linked to the absence of a fence. It is currently being used as a private residence. It is considered to be in good condition and of high integrity.

1 Lansell Court

Designed by Bernard Slawik, 1 Lansell Court is a double-storey residence comprising a simple rectangular plan with a flat roof and overhanging eaves, deep front verandah on the upper floor and a raised front entrance of slate tile and marble. A string of floor to ceiling windows and doors define the upper floor façade, framing the front verandah which overlooks a private enclosed front yard space. Some of these areas of glazing are original (i.e., those with timber mullions), whereas others have been replaced with full floor to ceiling glazing. The roof of the verandah and eaves are clad with timber panelling. A key defining element of the residence is a large, pressed metal privacy screen on the verandah. Originally comprising an unpainted silver steel surface, the screen has since been overpainted in pink. The character of the residence is also enhanced by the combination of projecting and recessed volumes, which not only add depth to the rectilinear forms but further emphasise the use of clean horizontal and vertical lines across the residence.

While the structure has seen various alterations and additions over time, including the abovementioned glazing, and addition of a high front boundary wall, it retains key original Modernist design elements, including its striking rectilinear massing, clean lines, projecting horizontal elements, flat roof, privacy screen and floor to ceiling windows and doors. It is currently being used as a private residence. It is considered to be in good condition, and of moderate integrity owing to a small number of alterations and additions (detailed further below).

4 Nola Court

4 Nola Court is a double-storey open face cream brick residence designed by the husband-and-wife architectural partnership of Holgar & Holgar. The residence is characterised by a floating upper level comprised of a raised front entrance and patio under a wide overhanging flat roof, with a large undercroft garage recessed underneath. The ground level includes a glazed wall set in a diamond pattern metal frame. Notably, the upper level of the structure is raised and supported by pilotis, embodying the European Modernist concept of raising buildings on columns. Other defining features include the distinctive blue tiling located beside the main entrance patio and stairs on the upper floor, which form a striking contrast against the brick structure, as well as the floor to ceiling timber windows on the façade. The upper-level façade also features decorative copper infill into which the front copper door has been concealed, which with its patina of oxidised verdigris providing an indication of its age as an original feature. The raised main entrance is concealed by dense tree and shrub plantings, providing some privacy along the front façade and further facilitating a visual relationship between the interior and exterior spaces.

The building retains its key original Modernist design elements including original window frames. It is currently being used as a private residence. It is considered to be in good condition and of high integrity.

- Alterations and Additions

2 Tyalla Crescent

- Original brick driveway removed.
- Driveway laid with flagstone.
- Two mature trees removed from the front yard
- Original carport enclosed with garage door.
- Second storey extended over the original upper-level open balcony.
- Stone clad wall on the upper level extended.
- Four post balustrade support structure located on original front balcony removed.
- Services added to the roof.
- Solar panels added to the roof.
- Original internal light fixtures relocated to the front stairs and affixed to the corrugated sheet clad projecting upper-level.
- Main façade windows altered, including the removal of timber framed casement windows.
- Contemporary garage structure added to the rear of the property.
- Overpainting of timberwork to façade.

39 Lansell Road

No visible alterations and additions, other than an extension to the sunroom (1961) which should be considered early and contributory fabric (Prahan Building Inspection Card 1961, Stonnington History Centre).

1 Lansell Court

- Front wall replaced or altered, including new driveway gates.
- Garage space converted to an open living space.
- Wall added to support the northwest verandah corner.
- Metal handrail added to verandah balustrade.
- Mature coniferous tree removed beside front entrance.
- Front yard re-landscaped.
- Swimming pool with timber deck added to the rear.
- Original steel finish of the pressed metal privacy screen repainted pink.
- Replacement of some front façade windows, with loss of timber mullions.

4 Nola Court

- Front steps raised and extended.
- Front garden raised to accommodate extended front steps.
- Original stonework walls extending to the street kerb removed.
- Brick extension added to the north elevation facing the backyard.
- Original window on the north elevation parallel with the neighbouring property infilled.
- Roller shutters added to the upper-level front façade windows.

History

- **Historical Context**

For thousands of years preceding European colonialism, the area now known as Stonnington was the traditional home of the Woi wurrung and Boon wurrung people of the Eastern Kulin Nation. This environment would have provided Traditional Owners with access to pre-contact plains, grassy woodland, and floodplains on the banks of the Yarra River (Birrarung), Gardiners Creek (Kooyong Koot), and Hawksburn Creek (now channelised), in a rolling landscape on the northern shore of Port Phillip Bay. It is important to note that the rich cultural heritage of Traditional Owners in Stonnington did not end with colonialism—it has a rich presence to this day.

Following the establishment of Melbourne in 1835, squatter John Gardiner and many others like him sought out land in what would become present day Toorak and surrounds on account of its densely timbered landscape, undulating terrain and proximity to water. By 1840, crown land sales marked the area's transition to pastoral settlement, and later in 1851, with the purchase of land in Hawthorn by Thomas Herbert Power, the surrounding environments gradually became a place where the early merchant and squatter elite of Melbourne built their homesteads. In Toorak, this is best represented by the purchase of lot 26 by James Jackson, associate in Jackson, Rae & Co. soap and candle merchants. Jackson was described by politician William Westgarth as 'Melbourne's greatest merchant of this early time' (Forster 1999, 10). It is only fitting that his house, called Toorak House, would be the namesake of what would become arguably the most affluent suburb in Melbourne. Following the discovery of gold in the 1850s and the wealth this produced for ancillary trades, the Toorak area drew in Melbourne's newly wealthy. Today, over a century later, Toorak still has connotations of wealth and prestige as best represented in its history and built environment (Forster 1999, 5–26).

- **Post-war Residential Modernism in Toorak**

Combining luxury in architecture with Modernist design, post-war residential Modernism in Toorak existed at the nexus of local émigré consumption cultures and the emergent practices of European émigré architects. While Toorak's strong tradition of patronage by wealthy residents allowed for architectural experimentation in the Modernist idiom amongst prominent architects like Roy Grounds and Robin Boyd from the late 1930s (Context 2009, 138), the arrival of both émigré architects and clients following the rise of 1930s antisemitism and World War II created a distinct Modern design aesthetic that built upon and yet diversified existing trends.

In Toorak, this tended towards a combination of luxurious high-end eclecticism and European Modernist design principles by the 1960s (Reeves 2016, 571). This was most readily evident in the works of Polish-born duo Holgar & Holgar. Their Toorak-based Modernist designs were grand in scale and typified by palatial fittings and finishes. Designs like Naliandrah (1969) at 3 Glendye Court evoked an image of post-war opulence and grandeur in its luxuriant curves, terrazzo floors, and imported furnishing (Goad 1999, 14). Although arguably toned-down, this tendency towards luxury is also evident in local works by figures like Czech-born Ernest Fooks and Russian-born Anatol Kagan, who made use of lavish inbuilt European-influenced furnishings while extolling functionalism and minimalist forms, with Fooks arguing for variety, flexibility, and good craftsmanship in interiors as opposed to the uniformity and formality.

While many of these elements were rooted in European approaches to Modernism, such high-end Modernist eclecticism was undoubtedly inflected by the post-war aspirations of wealthy, often Jewish,

diasporic clients who had settled in the elite suburb of Toorak. Indeed, this was a sophisticated client group, many of whom had been patrons of modern art and architecture in Europe (Townsend 2018, 536). For these individuals, Modern architecture in the post-war period signified optimism for the future, and was thus well suited for building new lives away from Europe (Townsend 2019, 536). Taken together then, this wave of émigré architects and clients alike pioneered new approaches to residential Modernism that fundamentally enriched and transformed the Anglocentric Modernism that was being practiced within the municipality (Edquist 2019, 31).

- **Place History**

Constructed in the post-war era, the residences at 2 Tyalla Crescent (c.1959), 39 Lansell Road (1955), 4 Nola Court (1963) and 1 Lansell Court (1965) comprise a group of Post-war Modern residences that were erected during the proliferation of European, International Style-influenced Modernism in Victoria. Although they are spread across the suburb and designed by a number of different architects, the residences share striking historical and architectural similarities. Together, they not only exemplify the innovative residential design trends taking place in Toorak by the 1960s, but also provide insight into the ways these trends were shaped by both architects and clients of the European diaspora. The following section provides a concise historical account of each property, as well as relevant information relating to the respective architects and occupants.

2 Tyalla Crescent

2 Tyalla Crescent, also known as the Shaw Residence, was built in c.1959 to designs prepared by the reputed Modernist architect and town planner Ernest Fooks. Born in Bratislava, Czechoslovakia as Ernst Leslie Fuchs, Fooks trained and worked as an architect in Vienna before moving to Melbourne, Australia in 1939 following the rise of antisemitism (Pert and Goad 2016, 6-7). He subsequently established his own architectural practice in 1948 and became an influential proponent of European Modernist design aesthetics typified by minimalism, flat roofs, full height windows and clean lines (Pert and Goad 2016, 6-7). His most noted design is his own state heritage listed Fooks House (1964) at 32 Howitt Road, Caulfield North.

The rolling land on which the property presently sits was formerly part of noted politician James Balfour's late Victorian era mansion estate known as Tyalla (MMBW 1905; City of Prahran Rate Books). In 1923, Tyalla was auctioned off and subdivided, creating twenty-five residential allotments fronting Heyington Place, Kooyong Road, Tyalla Crescent and Balfour Street (The Argus 1923, 2). Part of the wider pattern of subdivision and development that was taking place across the municipality during the interwar period, Tyalla's subdivision not only saw the creation of Tyalla Crescent, but also key urban character changes including the development of interwar style suburban mansions within the area. While an interwar era triple fronted brick dwelling was soon erected at 2 Tyalla Crescent following subdivision, post-war developments ultimately resulted in its demolition and the creation of the adjacent Wannon Court (Adastra Airways 1945; The Age 1954, 10).

Historical records indicate that the 1958 dwelling at 2 Tyalla Crescent was erected on a sloping land overlooking the suburb of Kooyong for Jewish diasporic couple Mr and Mrs Leslie Shaw (The Australian Jewish News 1959, 6; Built Heritage 2013, 20). Reflecting Fooks' proficiency with the Modern idiom, the residence was defined by its skillful integration of its associated sloping allotment. The Shaw occupancy was short lived however, and by 1965, 2 Tyalla Crescent was put up for auction and purchased by A

Rabinov, another member of the Jewish diaspora (Sands & McDougall 1970). Described in one advertisement as an 'outstanding example of modern domestic architecture' that had been featured in international architectural journals, the dwelling was readily noted for its innovative design style (The Australian Jewish News 1965, 23). According to the auction advertisement, the property included fitted furniture as well as a two-car garage (The Australian Jewish News 1965, 23). Recorded additions and alterations to the dwelling following this sale included kitchen renovations, as well as the addition of a self-contained ground floor granny flat and pool (The Australian Jewish News 1990, 13). The property was last sold in 1993 and is currently in use as a psychology clinic.

39 Lansell Road

39 Lansell Road was constructed in 1955 to designs by noted Prairie and Modernist style architect Edward F Bilson (Prahan Rate Books). The land formerly comprised the grounds of Dr James Barrett's Palmyra Estate (1895) on Lansell Road (Sharpe 2021; Purchas & Canning 1912). Erected in 1895 following the creation of Lansell Road and St Georges Road, the mansion was still extant at the commencement of the post-war period, and a historical aerial from 1945 reveals a substantially sized mansion surrounded by a dense canopy of trees on present day 39 Lansell Road and McMaster Court (Sharpe 2021; Adastra Airways 1945).

Palmyra was ultimately subdivided in 1951 as part of post-war development and population growth, resulting in the creation of McMaster Court and residential allotments between present day 35 and 45 Lansell Road (The Argus 1951, 4). Following subdivision, tenders were called for the construction of a residence at 39 Lansell Road in 1954 (The Age 1954, 13). The current building was subsequently erected in 1955 by builder W.T. Dixon to designs by Edward F. Bilson for Robert Fetter, who resided there with his wife for over a decade (The Australian Jewish News 1957, 32; The Australian Jewish News 1961, 9; Sands & McDougall 1965; City of Prahran Valuation and Rate Sheet 1954). Robert Fetter was a well-known company director and member of Jewish émigré industrialist Fetter family, who are noted for establishing the successful hosiery manufacturing company Fetter Hosiery Mills (The Argus 1955, 1; Built Heritage 2020).

Meanwhile, the designed, Edward F. Bilson, was a well-regarded architect who is best known for this working association with Walter Burley Griffin, who, along with his office employees J. F. W Ballantyne, Eric Nichols and Bilson himself, pioneered the Prairie style in Australia (Goad 2012, 297-300). The first architecture graduate of the University of Melbourne, Bilson was Walter Burley Griffin's only articulated student. While Bilson initially practiced in the Griffin inspired Prairie School and the eclecticism of the Interwar Revival domestic styles, he later turned to the new European-inspired idiom of Modernism, a shift that is best observed in his celebrated design of the Sanitarium Health Food Company Factory (1936-37). Although the application of this style was initially restricted to industrial buildings, the sudden growth of a sophisticated European émigré client group with a penchant for Modernist architectural expression in the post-war period would provide Bilson with the opportunity to apply this idiom in residential design (Townsend 2018, 536).

By 1967, P. J. Gibbes is listed as the official owner (City of Prahran Valuers Field Book 1967). It is believed that Gibbes resided in the dwelling until 1977, at which point it was sold to the Sandra and Barry Smorgon of the noted Jewish Australian industrialist Smorgon family (The Australian Jewish News 1981, 16). Used for charity entertaining throughout their occupancy, records indicate that the Smorgon family

owned 39 Lansell Road until 2021- the year it was last sold (The Australian Jewish News 1981, REA Group, 2021). As with the dwellings within this Toorak Post-war Modern Group, the residence embodied tenets typically associated with the idiom, including a visual relationship between the interior and exterior, incorporation of a sloping allotment, clean, geometric lines, a flat roof as well as the striking use of stone.

1 Lansell Court

1 Lansell Court was constructed in 1965 by the Gonelli Brothers to designs by architect Bernard Slawik following the establishment of Lansell Court in the late 1940s (The Age 1948, 6). Born in 1904 as Zygmund Teitelbaum, Slawik studied architecture in Poland. He changed his name to Slawik in 1939 after escaping the Nazi-run Janowska concentration camp in 1942, before emigrating to Australia in 1948 (Australian War Memorial n.d.). He continued to work as an artist and architect upon settling in Melbourne, and became known for his striking Modernist residential designs for his predominantly European clientele in the suburbs of Caulfield, South Yarra, Toorak, Hawthorn and Ivanhoe. Noted dwellings by Slawik include Baker House at 2 Edinburgh Avenue, Caulfield (1962-63) and 35 Larnook Street, Prahran (1959).

As with the rest of the houses within the Toorak Post-war Modern Group, 1 Lansell Court was constructed following the subdivision of land fronting a wider road (Adastra Airways 1945). Lansell Court and its associated allotments were similarly established as part of the program of post-war expansion and developments that were taking place in the municipality more widely. Records indicate that the house was erected for couple Moshe Mordechai Bursztyn and Esther Bursztyn (Sands & McDougall 1970). The couple were influential members of the Jewish Australian community and were well-known for their philanthropic causes. They provided key financial support for a number of Jewish institutions, including the Brighton Hebrew Congregation Synagogue (The Australian Jewish News 1969, 8). Their generous contributions to the community are perhaps best reflected in the numerous buildings that have since been named after them, such as the Moshe and Esther Bursztyn Kindergarten at the Beth Rivkah Ladies' College, and the Morry and Esther Bursztyn Synagogue at Mt Scopus College (The Australian Jewish News 1968, 21; The Australian Jewish News 1982, 30).

The Bursztyn family resided at the property until at least 1978 (The Australian Jewish News 1978, 31). It subsequently changed ownership several times throughout the late 20th century and early 21st century, and was last sold in July 2020. Several contemporary alterations have taken place since the Bursztyn occupancy, including changes to the boundary wall, original garden, windows and doors, and ground-floor garage, as well as overpainting of the metal privacy screen.

4 Nola Court

Designed by the noted architectural partnership Holgar & Holgar in 1962 and constructed in 1963, 4 Nola Court is more restrained than the duo's main body of work (Holgar & Holgar 1962). A partnership between husband-and-wife John and Helen Holgar, Holgar & Holgar were predominantly known for their design of luxury dwellings for wealthy clients in the post-war period (Reeves 2016, 568). Born in Poland, trained in Italy and employed as architects in England, the couple migrated to Australia in 1952, before establishing their own practice in 1959 (Reeves 2016, 569). While their initial designs were more in line with conventional Modernism, their style eventually evolved to include a luxurious eclecticism defined by lavish fittings and finishes (Reeves 2016). Noted designs by the duo tend to fall within their

later body of work, and include Naliandrah at 3 Glendye Court, Toorak (1967) and Gelbart House at 5 Heyington Place, Toorak (1971).

Compared with these later more ostentatious designs, 4 Nola Court represents an example of Holgar & Holgar's earlier restrained work within the Modernist idiom. Lacking the palatial interior ornamentation and detailing apparent in their later known works, its absence of ornamentation, modest brick and timber materiality, flat roof, and clean lines are more emblematic of the orthodox Modernism that was popularised amongst European émigré clients by the 1960s. Formerly part of residential land fronting Iona Avenue, the 4 Nola Court residence was erected following the creation of Nola Court in the 1960s (Adastra Airways 1945). Indeed, the formation of Nola Court and its associated residential allotments was closely tied to post-war expansion and developments that were taking place in the municipality more widely.

Historical records indicate that 4 Nola Court was designed for John Selwyn and his wife (The Australian Jewish News 1967, 2). A relative of the Alan and Ada Selwyn family who later resided at the noted Naliandrah residence at 3 Glendye Court, John Selwyn was a member of the Jewish community who resided at the residence with his wife and children (The Australian Jewish News 1968, 5). Archival material indicates that the Selwyn's stayed at the residence until at least the 1980s, marking an impressive decades long occupancy (The Australian Jewish News 1981, 107; Prahran Rate Books). The residence was last sold in 2016 and continues to be used as a private residential property.

Comparative Analysis

Aside from the seminal Modernist residences — Grounds House at 24 Hill Street, Toorak (HO60/VHR H1963), Richardson House at 10 Blackfriars Close, Toorak (HO360) and Brett House at 3 Buddle Drive, Toorak (VHR H2396) — there are currently no other Post-war Modern houses afforded permanent heritage protection within the City of Stonnington. Moreover, within the overlay there is a complete absence of Post-war Modern residences that reflect the European Modernist principles popularised by noted architects and clients of the post-war European diaspora. This absence of heritage overlay listings for Post-war Modern houses in the City of Stonnington is not indicative of their low heritage interest in a municipal context as such, but rather a consequence of past heritage studies that primarily focused on pre-World War II architecture.

Given these limitations, the following comparative analysis draws from examples both within and outside of the municipality that have been either listed or recommended for the Heritage Overlay as an individual place.

These include:

- **35 Larnook Street, Prahran (HO645, currently under review as part of Stonnington Amendment C304).** Recommended by Bryce Raworth Pty Ltd as an individually significant place on the City of Stonnington Heritage Overlay, 35 Larnook Street is comparable to the houses in the Post-war Modern Group as a Modernist house designed by the émigré architect Bernard Slawik. The residence was constructed in 1959, around six years before his design at 1 Lansell Court. Noted similarities between 35 Larnook Street and the group include a rectilinear form, clean lines, flat roof, extent of glazing, and materiality. As with 4 Nola Court, it demonstrates the European Modernist concept of raising buildings on pilasters. Individually, it is arguably more distinctive than the houses

within this group by virtue of its striking street-facing first floor window wall with repetitive modules and opaque blue glass spandrels.

- **Lind House, 450 Dandenong Road, Caulfield North (City of Glen Eira HO156 / VHR H2387).**
Designed by influential émigré architect Anatol Kagan in 1954-55, the Lind House is comparable to the houses in the Toorak Post-war Modern Group as an émigré designed house defined by European Modernist design principles. As with 4 Nola Court, 1 Lansell Court and 2 Tyalla Crescent, the Lind House is primarily defined by its strong rectilinear form and floating upper floor design. Individually, it is a more striking example of the idiom owing to its butterfly roof, striking eaves, substantially intact landscaping features and built-in timber joinery and furniture.
- **Ernest Fooks House, 32 Howitt Road, Caulfield North (City of Glen Eira HO150 / VHR 2191).**
Completed in 1966, the Ernest Fooks House was designed by Fooks as his own residence. It is exceptionally intact and has been assessed as the most architecturally resolved of Fooks' domestic designs. This is particularly due to its intact designed garden and landscaping, and skillful incorporation of both European Modern design and traditional Japanese architecture, resulting in a complex and multilayered Post-war Modern composition. While individually it is more distinguished than the residences within this Toorak Post-war Modern Group, it nevertheless shares a number of noted design similarities, including a flat roof, face brick materiality (with 4 Nola Court) and visual relationship between the interior and exterior (with 39 Lansell Road).

As the above comparative analysis demonstrates, all comparable places within and in the vicinity of the municipality have been assessed to meet the threshold of state or local heritage significance to be included in the Victorian Heritage Register or municipal heritage overlay individually in their own right. By comparison to examples that have been afforded heritage protection on an individual basis, the residences within the Toorak Post-war Modern Group are not individually the most visually striking examples of the idiom, and each may not meet the threshold for local heritage significance as an individual place in its own right. However, as a thematic group they collectively embody the historical importance of a movement in residential design in the municipality and represent the key design principles that typify the style. In this regard, the four houses as a group illustrate the distinct design aesthetic European diasporic architects and/or their clients imbued within Toorak during a specific stage of post-war residential development in the municipality. They form a representative and important collection of Post-war Modernist residences with strong European Modernist design principles and origins that are otherwise underrepresented.

Individual Curtilage Maps



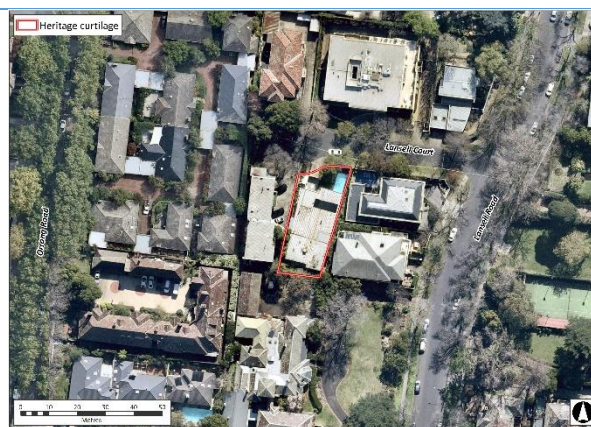
Location and map extent of 2 Tyalla Crescent, Toorak.



Location and map extent of 39 Lansell Road, Toorak.



Location and map extent of 4 Nola Court, Toorak.



Location and map extent of 1 Lansell Court, Toorak.

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Limitations

1. Access to all heritage places was limited to a visual inspection from the public domain. The interiors of buildings and inaccessible areas such as rear gardens were not accessed as part of this heritage study.
2. Condition and site modification assessment was limited to a visual inspection undertaken from the public domain.
3. The historical notes provided for this citation are not considered to be an exhaustive history of the site owing to the limitations of archival resources.

Further Images



Front facade of 2 Tyalla Crescent, Toorak (source: Extent Heritage Pty Ltd, 2021).



Detail view of the upper-level balcony at 2 Tyalla Crescent, Toorak (source: Extent Heritage Pty Ltd, 2021).



Detail view of the upper-level fenestration at 2 Tyalla Crescent, Toorak (source: Extent Heritage Pty Ltd, 2021).



Detail view of the upper-level fenestration and chimney at 2 Tyalla Crescent, Toorak (source: Extent Heritage Pty Ltd, 2021).



Front façade of 2 Tyalla Crescent, Toorak in c.1970 (source: State Library of Victoria, 1970).



South-facing overview of 2 Tyalla Crescent, Toorak in c.1970 (source: State Library of Victoria, 1970).



South-west facing view of 39 Lansell Road, showing the front and side elevations (source: Extent Heritage Pty Ltd, 2021).



West-facing view of 39 Lansell Road (source: Extent Heritage Pty Ltd, 2021).



Detail view of entrance porch at 39 Lansell Road, Toorak (source: Extent Heritage Pty Ltd, 2021).



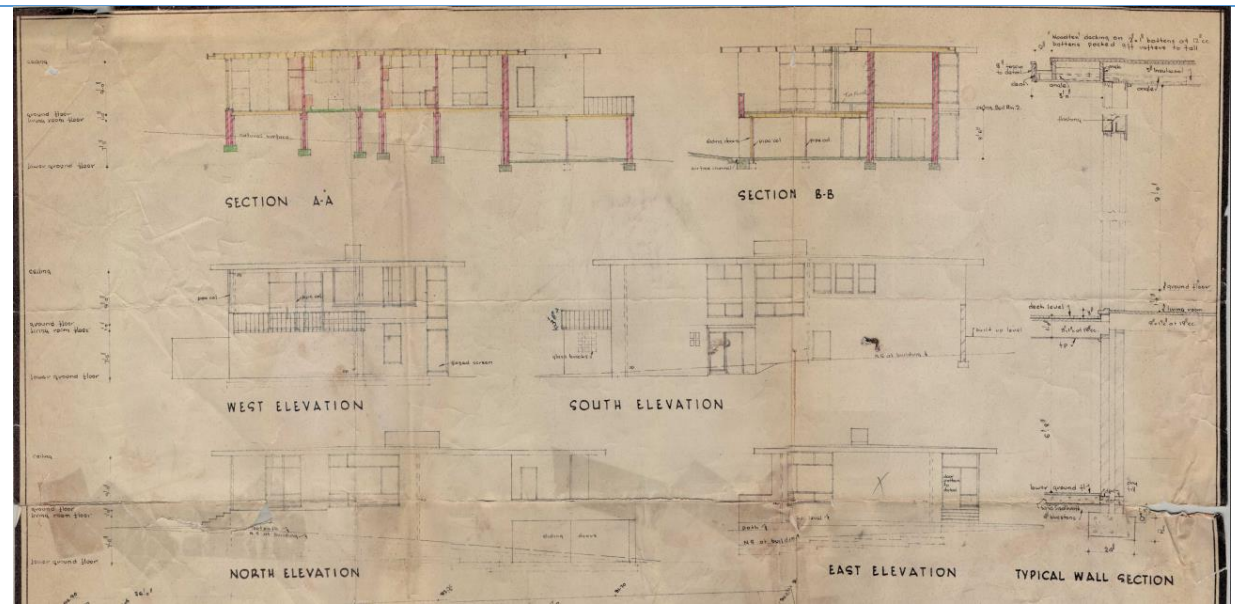
South-east facing view of 39 Lansell Road, Toorak (source: Extent Heritage Pty Ltd, 2021).



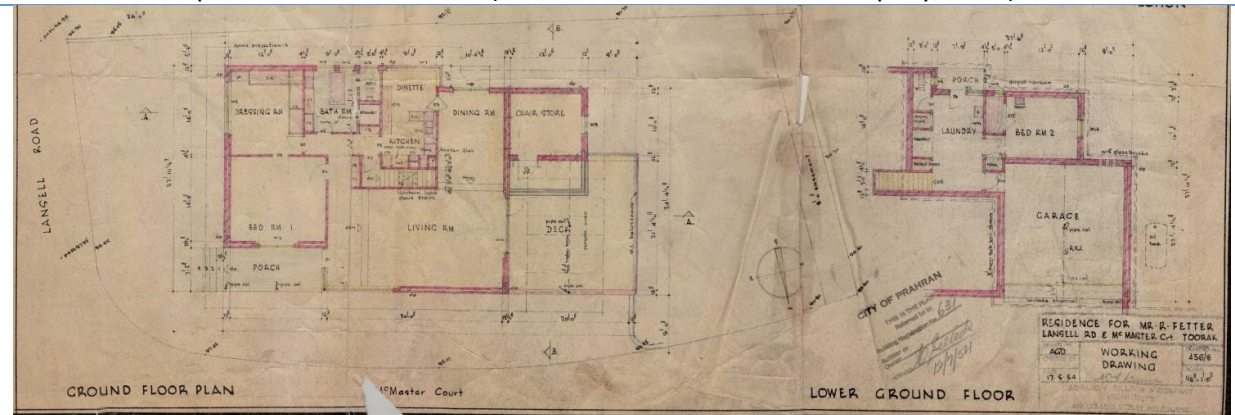
South facing view of the rear deck and garage at 39 Lansell Road, Toorak (source: Extent Heritage Pty Ltd, 2021).



Partial detail view of rear elevation and deck at 39 Lansell Road, Toorak (source: Extent Heritage Pty Ltd, 2021).



1954 elevation plans of 39 Lansell Road (source: Edward F. Bilson & Company, 1954).



1954 ground floor plans of 39 Lansell Road (source: Edward F. Bilson & Company, 1954).



South-west facing overview of 4 Nola Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



Front facade of 4 Nola Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



Front façade of 4 Nola Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



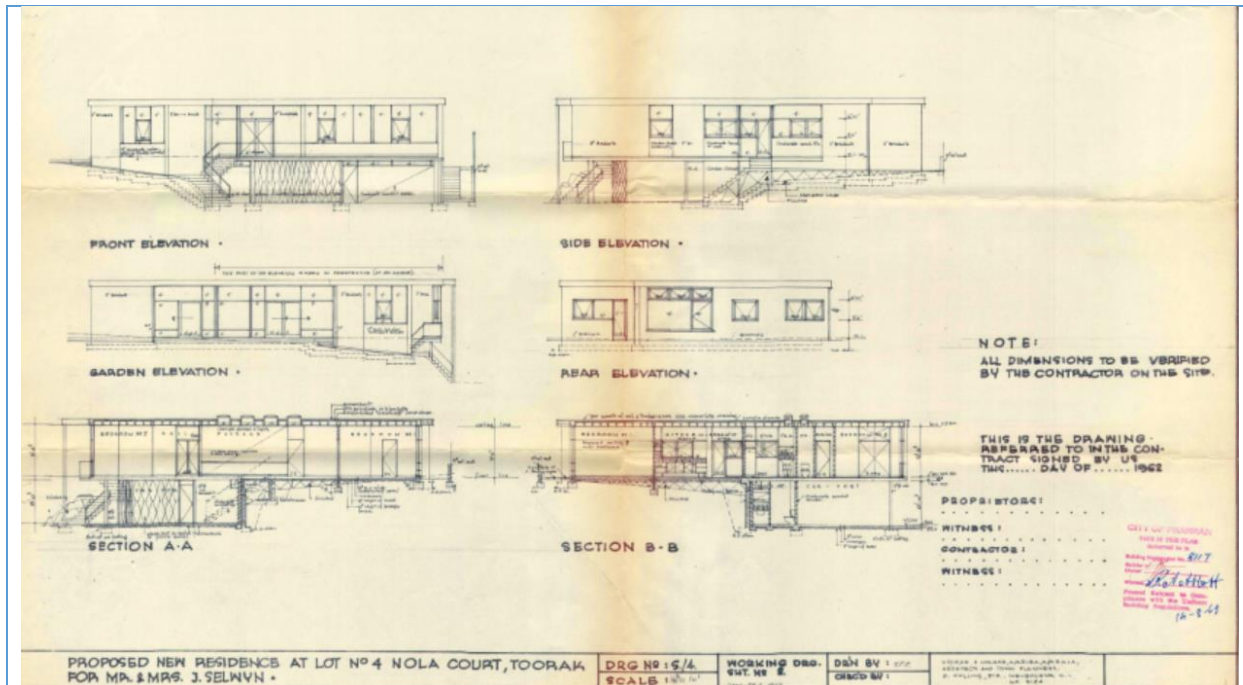
Detail view of upper floor level on the front facade at 4 Nola Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



Detail view of upper floor level door at 4 Nola Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



Detail view of ground floor fenestration, detailing and entrance door at 4 Nola Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



1962 architectural drawing of 4 Nola Court (source: Holgar & Holgar, 1962).



South facing overview of 1 Lansell Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



Detail view of upper floor level at 1 Lansell Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



View of east elevation pressed metal detailing at 1 Lansell Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



Partial south facing detail view of 1 Lansell Court, Toorak (source: Extent Heritage Pty Ltd, 2021).



Front façade of 1 Lansell Court, Toorak prior to addition of front boundary fence (source: www.realestateview.com.au, 2003).

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