

SUMMER HOUSE AND CLIFF HOUSE

Prepared by: Luke James, Extent Heritage

Address: 25 Swinton Avenue and 3/2 Hodgson Street (part), Kew

Name: Summer House and Cliff House	Survey Date: 18 March 2021
Place Type: Residential	Architect: Peter McIntyre / McIntyre Partnership
Grading: Significant	Builders: McCaskill Builders (Summer House) / Nigel Deane of Dcon Builders (Cliff House)
Extent of Overlay: To title boundaries of Lot 7 on PS410076E and new allotment from part of Lot 3 on PS410076E to be created under proposed plan of subdivision (see curtilage map below)	Construction Date: 1996 (Summer House); 1999 (Cliff House).

Cliff House



Summer House



Historical Context

Modern day Kew is bounded to its west and north by the river known in the Woi-wurrung language of the Wurundjeri people as Birrarung (or 'river of mists') and also known as the Yarra River, who were among the people of the eastern Kulin nations who inhabited the land until European colonisation and remain its Traditional Owners.

The following general historical summary is reproduced from Context 2018: 32-33.

The first survey of the Kew area was by government surveyor Robert Hoddle, who divided the 1400 acres (570 hectares), the Parish of Boroondara, into 150 blocks of different sizes in 1837 (Morrissey 2008). Kew was divided into large allotments to encourage the establishment of small farms and market gardens to supply the growing settlement of Melbourne. These larger allotments meant that future subdivision proceeded in a piecemeal way (Sanderson 1988:4/2).

Access to Kew was originally via a bridge to Hawthorn, opened in 1852, and by the privately owned Studley Park Bridge (nicknamed the Penny Bridge), opened in 1857. Direct access to Kew was gained when the Johnston Street Bridge was built in 1858. In 1856 the Boroondara Road Board District, comprising Kew, Hawthorn and Camberwell, was proclaimed (Victorian Places 2015).

The first houses in Kew were built in the 1850s around the area now known as the Kew Junction. During the gold rushes of the 1850s, speculation on land purchases increased and the region experienced rapid expansion. As Jane Carolan writes, Kew became a 'suburb of British expatriates who built their homes and gardens to replicate those left behind.' Many of the villas and mansions were built to overlook the city of Melbourne and were set in acres of land (Carolan 2003:3).

Subdivision of land to form residential estates in the Kew area occurred from the 1860s, although plans from the 1860s and 1870s suggest that the scale of

subdivision was quite small. In the 1880s, Melbourne's land boom was influential in establishing Kew's residential street pattern (Sanderson 1988:4/7-9).

Subdivision slowed with the economic depression of the 1890s. However, by the end of 1897, housing construction had begun anew. In 1903, Kew was described by the Australian Handbook as a 'very favourite place of residence for the merchants and upper tradesmen of the city, and is dotted with their elegant mansions, villas, and well-kept gardens' (cited in Victorian Places 2015).

From 1920 Victoria experienced the highest marriage rate in its history and families sought homes away from the crowded inner suburbs of Melbourne. Following the tramlines, new estates were established in Kew. The pattern of expansion continued through the rest of the decade, and was reflected in the construction of War Service Homes, a scheme administered by the State Bank from July 1922, with houses in Kew built mostly on subdivisions in the north and east of the suburb. New subdivisions in the 1920s changed the rural nature of north Kew, as housing and large recreation reserves began to replace dairy farms and market gardens. Estates were also established on the grounds of former mansions. Between 1921 and 1933, Kew's population increased by 46.62% and its house numbers by 62.73% (Sanderson 1988:4/11-17). As a result of council policy to limit industry, Kew had only 29 factories in 1927 compared with Hawthorn's 140 (Morrissey 2008), further reinforcing its reputation as a genteel residential suburb.

Today, Kew retains evidence of this historical growth and development. As the City of Kew Urban Conservation Study states:

To the north and east twentieth century housing predominates, the result of the suburban expansion that followed both World Wars. In the rest of the suburb the housing is more mixed, a legacy of constant subdivision. For this reason Kew does not have significant nineteenth century streetscapes, but in the mixture of housing styles numerous important buildings remain, and in the individual examples both old and new, Kew's built heritage is almost a compendium of domestic architecture in Melbourne, from smaller family houses through to grand mansions (Sanderson 1988:4/25).

The historical context for this part of Kew also includes a history of flooding, and of notable architects'-designed own homes, set out in the *Boroondara Thematic Environmental History* (Built Heritage Pty Ltd 2012: 24, 149, citations omitted) as follows:

It was not until the early twentieth century that the first official measures were taken to deal with the recurring problem of flooding. Four years after the flood of 1916, when the river rose to a height of 41.50 feet, the City of Kew set that figure as the minimum level for which building permits would be issued for new dwellings in the municipality. However, this figure would be revised twice over the next few years, when two more floods – each more serious than the one before – saw the municipal flood level increased to 44.6 feet (in 1923) and then 48.8 feet (in 1924). This proved satisfactory until the Great Flood of 1934, when the river rose to a record height of 60.6 feet. Eight years later, in February 1942, the Council officially adopted that height as the new municipal flood level below which no new subdivisions would be approved, and no building permits would be issued. An exception, however, was allowed if the low-lying site could be raised to a level approved by the MMBW, so that the sewerage could be connected to the main metropolitan system.

As Vaughan records, the increasing of the municipal flood level of 60.6 feet created hardship for property owners who, over the intervening two decades, had built dwellings (or merely purchased allotments) that were above the old flood level of 48.8 feet, but below the new one. Council dealt with diminished property values by acquiring much of this low lying land, which was redeveloped as riverside parks. The decision to increase the flood line was vindicated when, in October 1953, the Yarra River rose “almost to flood level”. During the early post-war era, as suburban infill began to spread across hitherto underdeveloped parts of the study area, remaining lots of low-lying land caught the attention of a new (and more adventurous) generation of homebuilders [including Peter McIntyre].

...

Kew's western fringe ... seemed to attract the most resident architects in the 1950s. Many in particular, were drawn to the booming Studley Park area; not only did this represent one of the last undeveloped suburbs close to Melbourne, but the site conditions – steep slopes, odd-shaped allotments, flood lines and web of drainage easements – represented a design challenge that architects found irresistible. The first architect to build his own house in Studley Park was John Colbourn, who designed a fine flat-roofed modernist house in Milfay Avenue in 1943. Others who followed included Stanley M C Evans (of the leading city firm of Tompkins, Shaw & Evans) in Yarravale Road (1949; demolished), Kurt Elsner in Stawell Street (1950) and Geoffrey Danne in Yarra Street (1954). South of Studley Park Road, in a small residential area bounded by Raven Street, Hodgson Street and the Yarra River, no fewer than four important and influential Melbourne architects built their own homes during the 1950s: Raymond Berg (1954; demolished), Peter McIntyre (1955), Ernest Milston (1956) and Don Hendry Fulton (c.1957). During this period, architect James Earle also designed a house for himself in Ridgeway Avenue, Kew (1954; since relocated). ... [John] Kenny's house [1978], in Raven Street, was built in the vicinity of those houses erected two decades earlier by Berg, Milston, McIntyre and Fulton. With the subsequent addition of Sean Godsell's own award-winning house on Hodgson Street (1997), this small area can be considered one of the most concentrated precincts of notable architect's own houses in the metropolitan area.

History

The land is located on a steep incline on the eastern bank of *Birrarung* (Yarra River) just downstream from its confluence of the *Merri Merri* (Merri Creek). This confluence of waterways, today known as the site of the historical Dights Falls, was both a river crossing and important ceremonial location for the Wurundjeri Woi-wurrung people who have inhabited the area for tens of thousands of years (Day 2020; Fitzgerald and Ducrou, u.d.). The earliest known European occupant in the vicinity of the site was Scottish emigrant John Buchan, who in 1847 constructed ‘Finhaven’, a grand Victorian mansion located above the River House site, which was later demolished in 1940. This was joined by a number of other large Victorian mansions, including ‘Swinton’ (1859, later additions 1860s and 1880s, Boroondara HO129) (Day 2020; Pru Sanderson Design Pty Ltd 1988).

In 1947, 19-year-old architecture student Peter McIntyre, surveying a site in or around Hodgson Street, Kew for his father's architectural practice, decided to explore further down the site closer to the river, finding what he later recounted as ‘the most beautiful piece of land’ (Day 2020). The land adjoined the river in which McIntyre had spent formative moments of his Kew childhood swimming and exploring. In an unlikely series of events, the 19-year-old discovered the land was privately owned as a part of the former ‘Finhaven’, and had been inherited by John Buchan's descendants who had earmarked the flatter, higher parts of the site for development but had been advised by their surveyor that the section closest to the river was too steep and flood-prone to be

developed. McIntyre nevertheless agreed verbally with the owners to purchase the riverside portion for £200—an amount the young McIntyre did not have immediately to hand. Delighted with his success, McIntyre began to survey the site and was noticed by an adjoining neighbour, who went on to learn McIntyre's plan and attempted to gazump the purchase with an offer of £1000, with plans to pool funds with his neighbours and subdivide the land so each could achieve absolute river frontage. Finally, however, the owners agreed to sell to McIntyre for £300. Wisely, McIntyre told his father subsequent to the purchase, which his father belatedly prohibited then funded, with a loan to be repaid through service to his firm (McCartney 2007: 65; Day 2020).

Peter McIntyre subsequently designed the River House (Boroondara HO72, constructed 1955), which he and Dione McIntyre (married 1954) lived in, with their four children, over the next four decades. During this time, the McIntyre's consolidated their estate, with purchase (and subsequent sale) of 'Swinton' and the development of the site to accommodate a complex of buildings dispersed across the broader site housing accommodation and workspaces for the extended McIntyre family, friends and associates. Most substantial among these are the subject buildings Summer House (1996) and Cliff House (1999). In the period intervening the construction of the River House and Summer and Cliff Houses, the McIntyre Partnership designed a range of buildings evidencing an evolution of his design style and approach. Most relevant are his designs at Kyla Park (1972), Seahouse (1978) and Dinner Plain (1985) – notably, also sites that required a considered response to site exigencies, including steep alpine terrain and coastal foreshore. McIntyre confirmed that the particular choice of timber cladding at the Kew site was influenced by his alpine buildings (Pers. Comm).

Summer House was initially built as an investment property, intended to be let. Yet in the process of construction Peter and Dione McIntyre liked it so much that they chose to live there themselves, and extended the design to accommodate their specific needs. Cliff House was built three years later, incorporating spaces that could be let to tenants or occupied by family, friends or employees in the McIntyre Partnership.

Peter McIntyre summarised the evolving development of his architectural approach as follows:

At the beginning, I believed that the essence of Modern architecture was to use the available materials in a way that allowed them to express the forms that were being created. I learned over time that in itself this wasn't enough. One also had to study how people reacted to these buildings and one had to place as much importance on studying that reaction as in studying materials, their characteristic and method of use. (McIntyre 2010: 4)

Rather than being a repudiation of the structural experimentation that brought the River House into being, such a perspective reflects the fusing of occupants' concerns with McIntyre's already demonstrated mastery of material possibilities. McIntyre (Pers. Comm.) further described this change as a move from 'design that starts from the outside', to 'design that starts from the inside ... design with *feeling*'.

Description & Integrity

Summer House and Cliff House are perched higher on the same overall site as the River House, overlooking *Birrarung/Yarra* River from more expansive positions. Both are multilevel, timber clad buildings which are entered at grade from a driveway at the highest level, with levels descending over and down the site toward the river, an arrangement that is particularly distinctive across the three-storey equivalent of the aptly-named Cliff House. Both Summer House and Cliff House include two levels of main residence and a further, self-contained space (in the Summer House this is dubbed the 'Tea House', a pavilion adjoining main residence by walkway, and in the Cliff House, it is

the undercroft bedroom and kitchenette). In plan, both houses show adaptations in response to the unique topography—like River House, too steep for conventional suburban residential building techniques and economies to apply—but also the natural environment. Sited to take full advantage of the established vegetation, the southern elevation of the Cliff House is shaped to accommodate a large cypress tree nearby, while the Summer House sits above a stone pine and large and very old oak which frame its views along the river corridor. Both houses employ extensive cantilevered timber balconies with light balustrading and glazing, further providing opportunities to sit and live among the natural environment. The timber cladding is coloured similarly to the River House's current shade of Brunswick Green tinted with creosote, making the buildings deliberately recessive in relation to the landscape.

From the exterior, both houses more closely resemble McIntyre's alpine architecture than the structural geometries of the River House. Notably, they reverse the approach to site, beginning high on the site and tumbling down into ever small living spaces rather than, as at the River House, beginning at the foot of an incline and spreading high above. However geometry remains a concern; there are few if any right angles at play both in exterior and internally. Unlike the River House, both buildings used conventional construction techniques for their era: Summer House being a conventional timber frame on a concrete portal, although like the River House, not using a crane but rather constructed largely by hand; Cliff House used reinforced concrete with timber cladding, across a site that incorporates three stories of height difference.

In keeping with McIntyre's stated design philosophy for this later stage of his career, both buildings are best appreciated as they relate to their internal occupants, and in particular, how they provide opportunities to appreciate the river corridor landscape in foreground and middle-distance, and its views and flora and fauna, via placement of large, retractable single pane windows that transform living rooms into balcony-like spaces. These transition to an internal orientation for the spaces further away from the river, reflecting a 'zoning' approach that provides for spaces for retreat from the elements according to season and time of day. The spaces appear to reflect a lifetime of lived experience of the site, its particular orientation and needs, bookending a relationship to the site that began with radical youthful experimentation and ultimately a return to incorporate all that was learned subsequently on that site and far beyond.

Comparative Analysis

A comparative analysis of Summer House and Cliff House is proposed both to establish their significance within Peter McIntyre / McIntyre Partnership's oeuvre and to consider their relative significance against other late twentieth century places, particularly residential architecture, included in or that potentially merit inclusion in the Boroondara Heritage Overlay.

McIntyre's existing buildings within the Boroondara Heritage Overlay include the River House (1955, Boroondara HO72), an early, well known and radical exemplar of the influence and development of architectural modernism in the post-war period of likely state significance. It features a distinctive structural system that harnesses a counterbalancing of forces via an A-frame double cantilevered truss, enabling it to be physically possible to build on a sharply constrained site, and which influenced the structure of the 1956 Olympic Pool, of which McIntyre was an architect. 'Stargazer House', 2 Taurus Street, North Balwyn (1952-3; Boroondara HO188; Hermes ID 14939), which is also considered of architectural merit of potentially state significance. Like River House, Stargazer House was an experiment in tensioned and cantilevered built form, supported by prominently expressed cables, enabling upstairs rooms to be titled to provide the views to the sky that gave the house its name. It is further considered of local significance for its high degree of integrity and single occupant status, enabling it to exemplify 'typical lifestyles emanating from the experiments with living undertaken by

some after the war' (Citation, Hermes ID 14939). Other places include Former Spitzer House at 9 Tormey Street, Balwyn North (1959; Hermes ID 198661), which was been recommended in the 2015 Balwyn and Balwyn North Heritage Study which was not adopted, and is yet to be included in the Boroondara Heritage Overlay. According to the citation, it 'is significant as one of the most striking architect-designed post-war houses in Balwyn' and 'is also significant as a notable example of the later 1950s work of well-known architect (and long-time Kew resident) Peter McIntyre.'

Although best known for projects undertaken in the earlier part of that decade, which included co-authorship of the competition-winning design for Melbourne's Olympic Swimming Pool (1953-56) and a string of much-published suburban houses in an exuberant modern style, this particular house provides evidence of McIntyre's subsequent move towards a more formalised approach, reflecting his developing interest in modular planning and prefabrication.

Other McIntyre residential designs in Boroondara include the early 14 Orion Street Balwyn North (1955; assessed but not recommended for inclusion in the Boroondara Heritage Overlay; Hermes ID: 14723; and Flats, 157 Highfield Road, Camberwell (1960; not assessed, see Built Heritage Pty Ltd 2007: 147). McIntyre's late twentieth-century work is represented in Boroondara by his designs at Trinity Grammar School, Kew (1990s; not assessed).

The three McIntyre Partnership projects cited by the nomination as most clearly illustrating the design evolution that led to Summer House and Cliff House are his projects at Kyla Park, NSW (1972); another of his own houses, Sea House at Mornington (1978; not assessed) and the multi-residential work at Dinner Plain (1985; not assessed). The latter two figure prominently in McIntyre's own assessment of his work, with Sea House described as McIntyre's 'favourite work and best example of an emotionally responsive building' and the Sir Zelman Cowan medal-winning Dinner Plain alpine village being a project of which he is 'immensely proud', representing a 'modernist interpretation ... more sympathetic to its environment compared to '50s design' (Best 2012). It is noted in particular how Sea House—like Summer House and Cliff House—is best represented by an image of a view from the building to its environment.

A comparative analysis of Summer House and Cliff House within McIntyre's residential work in Boroondara and more broadly suggests that it would fill a significant gap within the municipality, being a representation of the evolution of McIntyre's significant late-twentieth-century work which shaped his modernism in response to the environment.

More challenging is analysing Summer House and Cliff House against other late-twentieth-century places in Boroondara. To the best of the author's knowledge, Edmond and Corrigan's McCartney House at 19 Rockingham Close, Kew (1982; Boroondara HO117; Hermes ID 22306) is the most recently constructed example of residential architecture on the Boroondara Heritage Overlay. Notable late twentieth-century architect-designed houses include Sean Godsell's own House, 8 Hodgson Street, Kew (1997; Hermes ID 194878) and John Wardle's Kitamura House, 123 Pakington Street, Kew (1996; Hermes ID 194886) both of which were identified in the 2007 Boroondara Thematic History (Built Heritage Pty Ltd: 145-6, 233) were assessed in 2012 and not recommended for inclusion in the Boroondara Heritage Overlay due to their then recentness.

The 2019 inclusion of Federation Square (1998-2002) on the Victorian Heritage Register (H2390) has demonstrated that relatively recent architecture of outstanding quality can merit heritage designation, and that recentness alone should not be an implicit criteria for not recommending inclusion. It is noted, for example, that McCartney House was included in the Boroondara HO as a recommendations of the City of Kew Urban

Conservation Study (Pru Sanderson Design Pty Ltd 1988), just six years after its construction. Yet such inclusions are far from common or uncontroversial, and the enduring qualities of such places that merit designation have to be demonstrated with particular precision and a degree of foresight.

On balance, it is considered that the lack of significant late 20th century residential architecture on the Boroondara Heritage Overlay may now be considered a gap in the heritage overlay rather than the result of an inherent obstacle. In this regard, Summer House and Cliff House would help fill this gap.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, September 2012, modified for the local context.

CRITERION A: Importance to the course, or pattern, of the City of Boroondara's cultural or natural history (historical significance).

The place does not meet this criterion.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Boroondara's cultural or natural history (rarity).

The place does not meet this criterion. While late 20th century residential architecture is rare on the Boroondara Heritage overlay, it is not rare in and as of itself.

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Boroondara's cultural or natural history (research potential).

The place does not meet this criterion.

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

The place does not meet this criterion.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

Through their siting, materials and internal planning, Summer House and Cliff House demonstrate a masterful aesthetic response to the site. Using a design process that began with internal considerations, both Summer House and Cliff House afford a particular aspect on a unique riparian environment, with expansive views in both directions along the river from its position on the rivers' elbow. In particular, the use of large, single pane windows and sliding doors draw the outside environment in, with the vertical orientation of the houses allowing unusually close proximity to the canopies of established trees and the many visiting fauna species. Externally, the recessive cladding, use of multifaceted angles and light, cantilevered balconies further demonstrate a deference to the aesthetics of the environment and landform.

CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).

The place does not meet this criterion. The houses are built on a challenging site, yet deploy common structural and construction techniques.

CRITERION G: 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 their continuing and developing cultural traditions (social significance).

The place does not meet this criterion.

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Boroondara's history (associative significance).

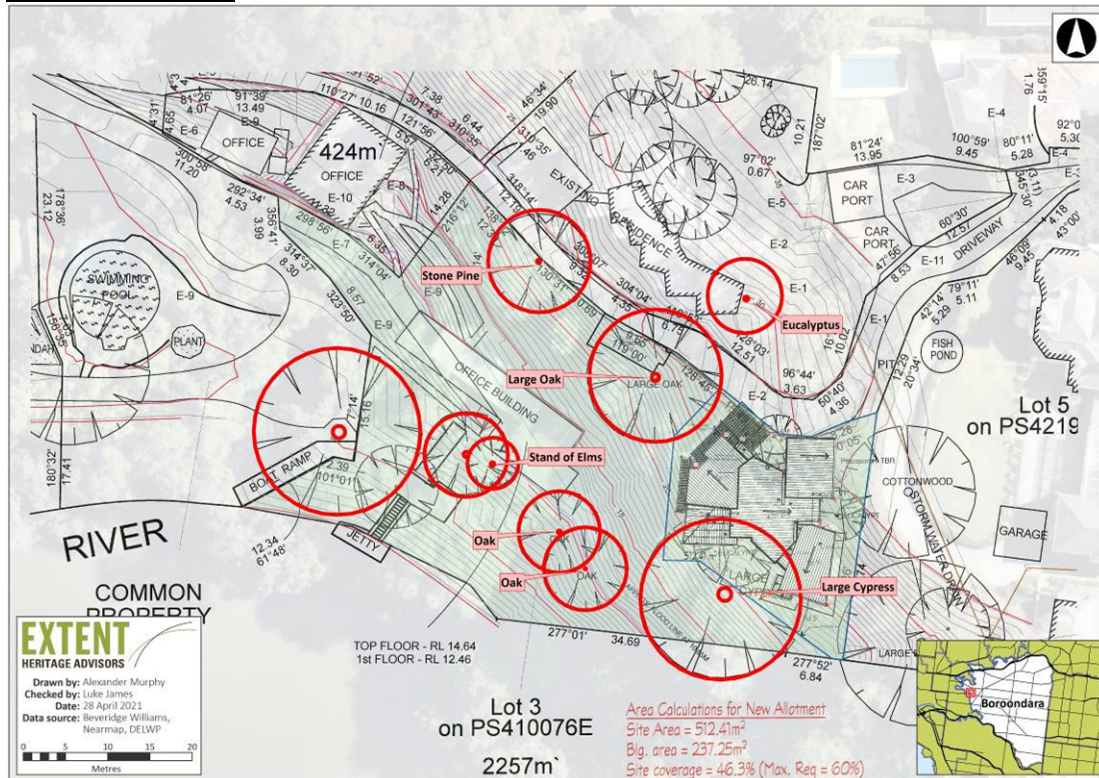
Summer House and Cliff House represent fine late-career examples of the work of Peter and Dione McIntyre, whose work individually, in collaboration and as part of the McIntyre Partnership has resulted in influential and award-winning architecture within the municipality and throughout Victoria. As a return to the site with which Peter and Dione McIntyre are most closely associated, the houses combine their particular knowledge of the site gained over the previous five decades of lived experience, with the development of an architectural approach honed across a broad range of sites and in response to distinctive environments. The fact that they chose to make Summer House their home exemplifies their special association of the place.

Statement of Significance

What is Significant?

The houses at 25 Swinton Avenue Kew (Summer House and Cliff House) and their landscape environment including the eucalyptus to the east of Summer House (noted on the Tree control map below) are significant to the City of Boroondara as a group, including the smaller annex to the Summer House known as the Tea House. The carport and garage for Summer House are not significant.

Tree Control Map¹



How is it significant?

Summer House and Cliff House are of local aesthetic and associative significance to the City of Boroondara.

Why is it significant?

Through their siting, materials and internal planning, Summer House and Cliff House demonstrate a masterful aesthetic response to the site. Using a design process that began with internal considerations, both Summer House and Cliff House afford a particular aspect on a unique riparian environment, with expansive views in both directions along the river from their position on the river's elbow. In particular, the use of large, single pane windows and sliding doors draw the outside environment in, with the vertical orientation of the houses allowing unusually close proximity to the canopies of established trees and the many visiting fauna species. Externally, the recessive cladding,

¹ Map incorporates data from Beveridge Williams and Co Pty Ltd '2 Hodgson Street and 25 Swinton Avenue Kew, Plan of Existing Conditions' dated 4 May 2007; Nearemap aerial imagery (2021) and Department of Environment, Land, Water and Planning (DELWP).

use of multifaceted angles and light, cantilevered balconies further demonstrate a deference to the aesthetics of the environment and landform. (Criterion E)

Summer House and Cliff House represent fine late-career examples of the work of Peter and Dione McIntyre, whose work individually, in collaboration and as part of the McIntyre Partnership has resulted in influential and award-winning architecture within the municipality and throughout Victoria. As a return to the site with which Peter and Dione McIntyre and most closely associated, the houses combine their particular knowledge of the site gained over the previous five decades of lived experience, with the development of an architectural approach honed across a broad range of sites and in response to distinctive environments. The fact that they chose to make Summer House their home exemplifies their special association of the place. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an individually Significant place (Group listing).

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Boroondara Planning Scheme:

External Paint Colours <i>Is a permit required to paint an already painted surface?</i>	Yes
Internal Alteration Controls <i>Is a permit required for internal alterations?</i>	No
Tree Controls <i>Is a permit required to remove a tree?</i>	Yes - Eucalyptus tree (Summer House)
Victorian Heritage Register <i>Is the place included on the Victorian Heritage Register?</i>	No
Incorporated Plan <i>Does an Incorporated Plan apply to the site?</i>	No
Outbuildings and fences exemptions <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
Prohibited uses may be permitted <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
Aboriginal Heritage Place <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Curtilage Map



Identified By

Norman Day, Nomination submission, 2020.

References

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<https://www.domain.com.au/news/retirement-not-on-drawing-board-20120710-21tro/>

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<https://aboriginalhistoryofyarra.com.au>

P McIntyre, Architect Victoria, Summer 2010: 4-5.

Pru Sanderson Design Pty Ltd, City of Kew Urban Conservation Study, 1988.

Site visit and interviews with Peter and Dione McIntyre, 18 March 2021.

Photographs



Figure 1. View from Cliff House of River House, river and city beyond.



Figure 2. View south east along the river from Summer House, showing balcony of Summer House, Cliff House and Victoria Street Bridge.



Figure 3. View from Summer House dining room, over the river to the east. Note cabinet colours referencing River House colour scheme.



Figure 4. View from Cliff House of river and city beyond.



Figure 5. View from Cliff House of river and city beyond. Note retractable door panels.



Figure 6. View of built in seating and view south east from Cliff House. Note large cypress tree in foreground.



Figure 7. View west from Cliff House, showing vertical arrangement of balconies. Note proximity of large cypress tree canopy.



Figure 8. View from Cliff House undercroft kitchenette.



Figure 9. 'Tea House' component within Summer House curtilage.