

Wing Shing House (former)

Prepared by: GML Heritage

Address: 26 Kyora Parade BALWYN NORTH

Name: Wing Shing House (former)	Survey Date: December 2021
Place Type: Residential	Architect: Godfrey, Spowers, Hughes, Mewton & Lobb
Grading: Individually Significant	Builder: O.L. Davey
Extent of Overlay: To title boundaries	Construction Date: 1950



Figure 1 Principal facade (north elevation) fronting Kyora Parade. (Source: GML 2021)



Figure 2 Oblique view of the principal façade and front garden retaining wall. (Source: GML 2021)

Historical Context

This place is associated with the following historic themes taken from the *Boroondara Thematic Environmental History* (2012):

6.3.4 Suburban infill after Second World War

9.3.2 Designing fine buildings

North Balwyn is a residential suburb situated 10 kilometres east of central Melbourne. To its south is Balwyn, which is separated from North Balwyn by Belmore Road. It is bounded on the north by Koonung Creek and the Eastern Freeway. The suburb was formerly part of the City of Camberwell and from 1994 has been part of the City of Boroondara.

1940s and postwar development

There had been a scattering of new housing development in the area north of Belmore Road from the late 1930s, but this area was developed significantly from the early 1940s as the new suburb of North Balwyn. Occupied with orchards and small farms, this was the one of the last remaining expanses of undeveloped land relatively close to the city. North Balwyn became the suburb of choice for many young married couples building new homes in the 1940s and 1950s (a proportion of which included returned servicemen). The suburb developed as quintessentially middle class, with a high proportion of brick homes and a notable absence of industrial activity. The ridge that ran along Doncaster Road was an advantage to house blocks in the adjoining streets, providing sought-after views to the distant ranges and encouraging the building of often grandiose double-storey homes. Public transport was provided with the extension from the electric tram from East Kew to North Balwyn in 1938, along High Street and Doncaster Road. A large shopping centre, known as North Balwyn Village, developed along Doncaster Road.

In the 1950s, the potential for large-scale residential development in North Balwyn was recognised by a private company, A.V. Jennings Pty Ltd, which proposed the Trentwood Estate on a large tract of land off Doncaster Road (Built Heritage 2015:12). From 1947, Balwyn and Balwyn North were acknowledged not only as epicentres for the Small Homes Service but also for Modernist architect-designed homes in general. A number of notable architects, including Robin Boyd, designed Modernist homes in Balwyn in the 1950s and 1960s, particularly in the streets east of Balwyn Road, including the elevated area around Beckett Park.

This new residential expansion in North Balwyn, which included the Greythorn area in the 1950s, in turn brought commercial development. Several local retail strips appeared in the north of the study area, including in Bulleen Road at Dorado Avenue, in Balwyn Road between Lucifer and Echo streets, and, most notably, the prominent strip on Doncaster Road, just down from the Trentwood Estate. In 1960, G.J. Coles opened a large store on the corner of Doncaster Road and Burke Road, which was Melbourne's first American-style self-service drive-in supermarket complex. New schools and churches also appeared during this period of development. Balwyn High School, located in Balwyn North, opened in 1954, followed by Greythorn High School in 1959. Several new churches were constructed, extended or rebuilt to provide for burgeoning congregations (Built Heritage 2015:12). This included new Catholic churches at Deepdene, Balwyn and North Balwyn.

Since the 1990s, a significant influx of new immigrants into the area has seen the extensive replacement of interwar and 1940s homes with new residential development. The suburb of Balwyn

North today is favoured by many new home-owners for access to Balwyn High School—a co-educational government secondary school with nearly 2000 students.

Postwar residential development in this part of North Balwyn combined settlement in the Riverside Estate which had commenced in the late 1930s. The area was then one of the first parts of the suburb to be developed when homebuilding resumed after the Second World War, and, consequently, the estate contains a rather higher proportion of houses from the late 1940s and early 1950s than those parts of North Balwyn further to the east.

History

The land at 26 Kyora Parade, Balwyn North, originally formed part of Elgar's Crown Special Survey purchased and surveyed by Henry Elgar in 1841.

Elgar did not reside on the land as he was based in the West Indies, employing an agent to manage his investments in Australia. The survey was subdivided into small farms and grazing runs and leased out for several years. After financial difficulties forced Elgar to sell his land, the majority was purchased by a shipowner named Brooks, while a third of the survey remained in the possession of Mrs Dyce, the widow of one of Elgar's business partners.

David Freer Smith, Farmer of Bulleen Road, Kew purchased one hundred and forty-five acres of Edgar's Crown special Survey in 1915. The land was subsequently subdivided by surveyor E.P. Muntz into what was to become known as the Riverside Estate with allotments beginning to be sold in 1920. However, development of the estate was slow with most of the houses on the estate dating from the late 1930s and early 1940s.

The subject site is located on what was Lot 49 of a section of the 'Riverside Estate' that was subdivided into 41 residential allotments in 1938 ('Riverside Estate' 1938; CT V6780 F1355998). Kyora Parade was created as part of this release of land (Age, 10 May 1938:18). By 1941, the subject site was one of eight unbuilt-upon allotments of eighteen on the street (Figure 3).

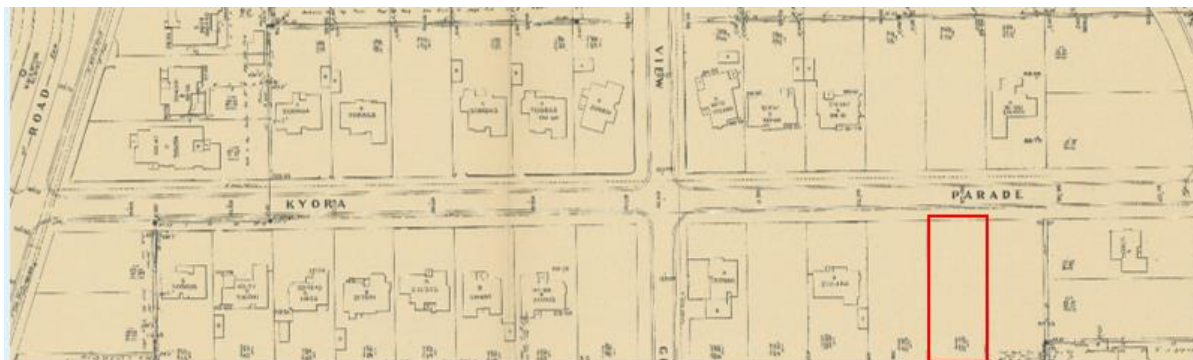


Figure 3 Extract from MMBVW Detail Plan 4775 showing the subject site outlined in red, 1941. (Source: State Library Victoria with GML overlay)

In 1948 Peter Wing Shing Chen and his wife Goy Jin 'Jean' Yeung purchased the subject land. Part of a prominent Chinese-Australian family, Peter Wing Shing (1897-1982) was one of six children of Chen Ah Chew, who migrated to Victoria for the 1850s Gold Rush (Ancestry 2021). Shing Chen and his brothers formed a mercantile business, Wing Young & Company, with varied concerns including fruit and vegetable wholesaling, food manufacture and furniture making. The Wing Shing's intended to

build a family home for themselves and extended family which included their two unmarried children, their married son Edward, his wife Nancy and their two children, and Peter's widowed mother, Marie (Ancestry.com).

The subject house was constructed in 1950 to designs prepared by Godfrey, Spowers, Hughes, Mewton & Lobb. It was built by OL Davey for a cost of £7500 (BP 4365). Shortly after its construction, the residence featured in the January 1951 *Australian Home Beautiful* magazine. The article reported that, 'faced with the building of a large house on a frontage of 60 feet, the architects placed the garage underneath the house and slightly higher than the footpath. This enabled the house to spread over the whole frontage' (*Australian Home Beautiful*:14). The article also noted that 'in a street of pleasant dwellings in North Balwyn, the two-storeyed home of Mr P Wing Shing stands out because of its arresting design' (*Australian Home Beautiful*:14).

Designed to accommodate ten people, the house included two large sun decks at the upper level, a substantial kitchen (incorporating three stoves) and a living room almost thirty feet (9 metres) wide, with a prominently angled north-facing bay window that opened onto an elevated terrace (*Australian Home Beautiful*:14). To further maximise available space, there was extensive use of built-in furniture: the living room included a shelving unit with cocktail cabinet, built-in radio/gramophone and record storage, while the bedrooms had built-in beds, window seats, storage units, and dressing tables (*Australian Home Beautiful*:14)

In 1950 a shed and small addition were constructed at the rear of the property and a pergola was added in 1952 (BP 9597). Council building cards record no alterations or additions to the property since 1952.

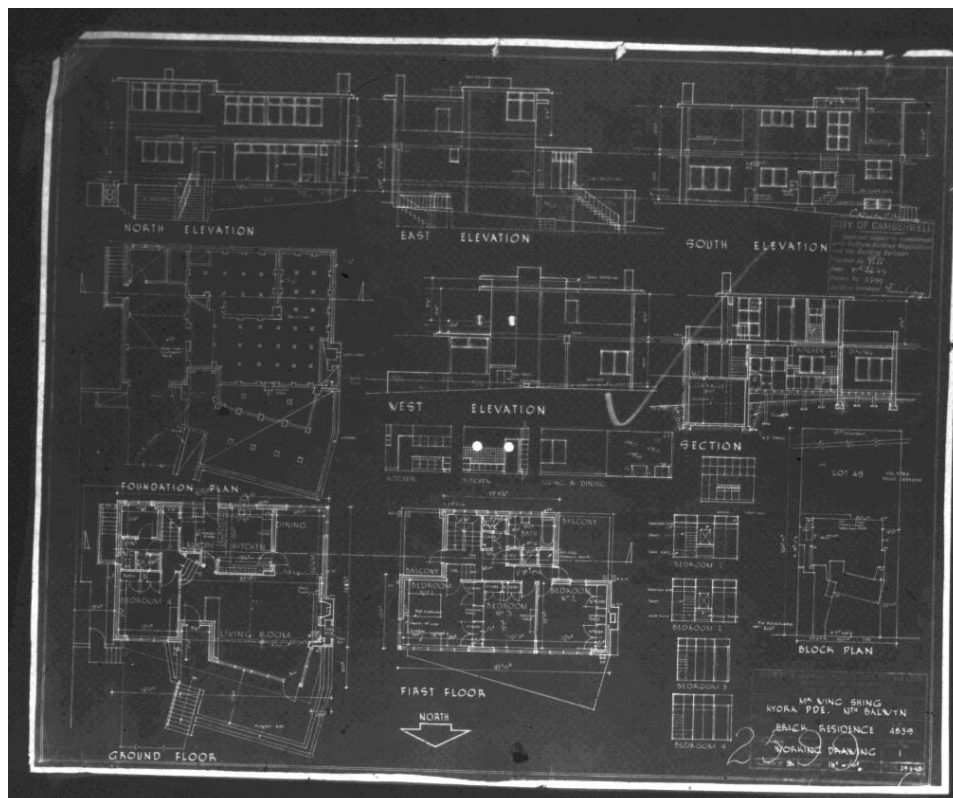


Figure 4 working drawing for 26 Kyora Parade, Balwyn North showing floor plan, elevations, section, block and bedroom cabinetry (Source: BP 2599)



Figure 5 The principal façade of the subject building, facing north (Source: *Australian Home Beautiful*, January 1951:15)



Figure 6 Image showing part of the lounge with dining room in the mid-foreground. Note the stone fireplace feature wall and curtain divider. (Source: *Australian Home Beautiful*, January 1951:15)

The extended Wing Shing family resided in the house for only a brief period. The house was advertised for sale in 1956 for £18,500 (*Age*, 22 February 1956:21). In 1959 the house was sold to medical practitioner Dr John Leong and his wife Ruby, who lived there until 2010 (CT V5064 F1012635).

Godfrey, Spowers, Hughes, Mewton & Lobb, Architects

The architecture firm of Godfrey, Spowers, Hughes, Mewton & Lobb was established in 1901, when William Godfrey entered into partnership with Henry Spowers. After Spowers' death in 1933, Godfrey's like-named son, William Purves Race Godfrey (1908-1983) joined the firm, which then moved away from historical revivalism towards more progressive modernism. When Godfrey senior retired in 1946, the firm was restructured with three new partners of his son's generation: Geoffrey Mewton (1905-1998), Eric Hughes (1901-1964) and John Lobb (1906-1994). The resulting practice, styled as Godfrey, Spowers, Hughes, Mewton & Lobb, initially concentrated on modern residential architecture but soon became better known for larger-scale industrial, commercial and institutional projects. The firm remains in operation today under the name of Spowers Architects (Goad and Willis:278-9)

Description

The house at 26 Kyora Parade, Balwyn North is a two-storey flat-roofed cream brick house in the postwar Modernist style. With its stark block-like articulation, the house presents a flat and unusually wide frontage to the street, enlivened at the lower level by a separate flat-roofed bay that projects outward at an angle and extends across the entire façade. This angled bay has full-height glazing and a glazed door opening onto an elevated terrace of uncoursed random stonework. The angled bay contains the main entrance, which is set into a stepped and off-centre alcove, marked by a single white column. To the west side of the entry porch, the stone terrace wall returns at a right angle to enclose an open staircase, which has a distinctive vertical screen on its opposite side. The stone wall also returns back towards the house, defining an open carport area directly in front of the small garage, which is integrated in the sub-floor area below the ground floor bedroom. The concrete driveway is defined by a low retaining wall in matching uncoursed stonework, which extends across the front property line.

At first floor level, there are two elongated horizontal bays of windows, one of which extends right to the corner, and returns partly down the east elevation. These windows contain large timber-framed casement sashes, with smaller highlights that extend right up to the eaves line.



Figure 7 Principal façade (north elevation). (Source: GML 2021)



Figure 8 Detail of box bay window and uncoursed stone retaining wall to the front terrace. (Source: GML 2021)

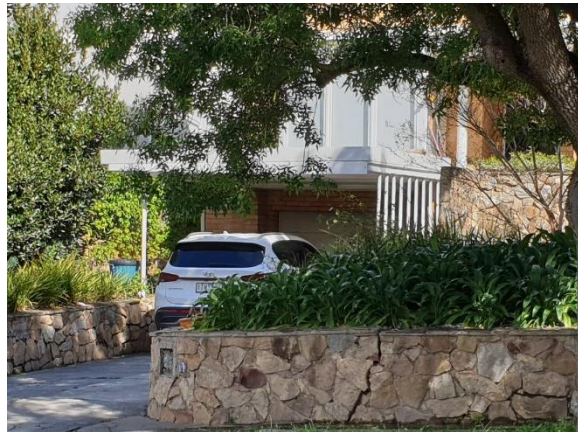


Figure 9 Detail showing carport. (Source: GML 2021)

Integrity

The former Wing Shing House at 26 Kyora Parade, Balwyn North is highly intact with no significant changes visible to original or early fabric. The house retains its original built form, flat roofs, window and door openings and timber joinery. The cream brickwork of the house and stone feature walls of the front garden all retain their original finish. The original timberwork (window joinery and fascias) is painted in a very pale colour, as evident in early photographs. The column to the front entry porch, which was originally painted in a deep red colour, is now also painted white. The retention of the



original stone retaining walls further enhances and strengthens the legibility of the original design for the site as a whole.

Comparative Analysis

Throughout the middle decades of the twentieth century there was rapid suburban growth around the fringes of metropolitan Melbourne. Increased access to the motor car, growing prosperity in the postwar period, and the desire for the suburban lifestyle resulted in the push for new housing and services in the suburbs of Melbourne.

Despite various subdivisions in the late 1800s and in the early twentieth century, the vast majority of the housing stock in Balwyn North was not built until the postwar period. The area north of Belmore Road, where large tracts of land were taken up with orchards and small farms, was one of the last remaining areas of extensive undeveloped land close to the city. Balwyn North became the suburb of choice for many young married couples in the 1950s and 1960s with many using architects to design their homes. Many of these architects were influenced by the International style that had emerged in Europe between the wars. They approached house design with optimism and innovation, despite the material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to many of the postwar styles offered at the time, many of which were simply scaled-down versions of the 1940s prototypes. The informality of open floor plans, and the relationship between interior spaces and the landscape setting, fitted comfortably within the Australian context, and this, coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, building materials were in short supply, and money short to spend to spend on housing.

Before the firm of Godfrey, Spowers, Hughes, Mewton & Lobb began to embrace larger-scale commercial and industrial projects in the early 1950s, they were best known for modern residential architecture. The firm's residential architecture showed the influence of regional modernism from the West Coast of the USA and especially the work of Californian architect William Wurster, whom Geoffrey Mewton (the firm's leading design architect) was an admirer. Wurster's influence is evident in the expression of houses as a series of rectilinear volumes, combining both single- and double-storey elements, and the use of low skillion roofs, open sun-decks, dark-coloured vertical timber cladding with white-painted window frames and other trim. From the late 1940s, Godfrey Spowers completed a number of these houses around Melbourne, typified by notable examples at 58 Arkaringa Crescent, Black Rock (1949) and 21 Summerhill Road Beaumaris (1950, demolished). The Wing Shing Residence—the only known example of the firm's early residential work in the Balwyn and Balwyn North area and, possibly, in the entire municipality—stands out for its atypical use of cream brickwork which, coupled with the angled bay, projecting flat slab roof and columned porch, has rather more in common with some of the firm's contemporaneous non-residential projects, notably the Babel Building at Melbourne University (1947) and the Syme Wing of University College (1953) (Built Heritage 2014).

Considered more broadly as an example of early postwar residential architecture in the Balwyn and North Balwyn area, the house has a number of comparators. As noted in the historical context above, North Balwyn became the suburb of choice for many young married couples in the 1950s and 1960s with many using architects to design their homes. Many of these architects were influenced by the International style that had emerged in Europe between the wars. They approached house design with optimism and innovation, despite the material shortages and other restrictions that had been imposed during the war years. Modernism offered an alternative to many of the postwar styles offered

at the time, many of which were simply scaled-down versions of the 1940s prototypes. The informality of open floor plans, and the relationship between interior spaces and the landscape setting, fitted comfortably within the Australian context, and this, coupled with a simplicity of structure and minimisation of decoration, worked at a time when demand for housing was high, building materials were in short supply, and money short to spend on housing.

Despite the dominance of houses built in the years following World War II, Heritage Overlay coverage of postwar houses in North Balwyn is limited. Comparable examples include:



300 Balwyn Road, Balwyn North designed by Robyn Boyd in 1949 (HO616) (Source: GML 2022)

'Bunbury House', 300 Balwyn Road, Balwyn North is of local historical, architectural, aesthetic and social significance. It represents a significantly early and intact example of modernist architecture by prominent Australian architect, theorist, author and critic Robin Boyd. 'Bunbury house' displays clear associations in its design and detailing with the designs of Robin Boyd that were developed as part of the Small Homes Service, an initiative that sought to provide cost effective, architecturally designed homes to a wider audience. 'Bunbury house' incorporates design elements that are recognisable and important in Boyd's design work, including the design of efficient floor plans, floor to ceiling glazing, projecting eaves and suspended sun shading devices constructed from timber slats.



Figure 10 43 Kireep Road, Balwyn designed by Robyn Boyd in 1952 (HO177) (Source: GML 2022)

'Gillson House', 43 Kireep Road, Balwyn is of local historical and architectural significance. Architecturally its design epitomizes Boyd and other Melbourne Modernists' approach to design, with a minimalist external cuboid expression adorned only by 'structural decoration' as implied by the triangular bracing to windows. Like the nearby 'Stargazer house', (designed by Peter McIntyre architect in 1951-52) at 2 Taurus Street, Balwyn North, it also took the



Figure 11 12-14 Tannock Street, Balwyn North designed by Robyn Boyd in 1948-49 with alterations by Boyd in 1959 and 1971 (HO928). (Source: Built Heritage 2020)

form-follows-function dictum to a visual extreme, in the design of the writer's study.

12-14 Tannock Street, Balwyn North is of local architectural and technical significance. Architecturally, the house is an early and notably intact example of the work of the eminent designer and writer Robin Boyd. It remains as one of relatively few surviving examples from this seminal phase of Boyd's career, prior to his celebrated partnership with Roy Grounds and Frederick Romberg. Along with the Gillison House in Kireep Road, Balwyn (1951), and the Dunstan House in Yandilla Road (1950), it is one of three outstanding early and substantially intact houses by Robin Boyd in the area. Considered collectively, these provide rare and valuable evidence of the innovation, boldness and fresh design approaches of a young architect on the cusp of an illustrious career.

There are also few postwar houses on the Heritage Overlay in the broader Boroondara context. Comparable examples include:



Figure 12 'Robin Boyd House I', 664-666 Riversdale Road, Camberwell designed by Robyn Boyd in 1947. VHR HO879, HO116) (Source: National Trust of Australia (Victoria)

'Robin Boyd House I', 664-666 Riversdale Road, Camberwell is of local historical and architectural significance. The house is considered by Boyd's contemporaries as the prototype Post-War Modern house which took up new ideas about spatial flow, both inside and outside the building, revealing in the minimalism required by the war's materials conservation program and the challenges posed by the near impossible site. It extended the leading architecture of its time and strongly influenced an emerging group of architects. The house demonstrates

innovative design with regard to response to site, informality in planning, flowing spatial arrangements, innovative use of materials and incorporation of built-in features. These are all aspects of domestic design which have now become common.



Figure 13 'former Hirsch House and Office' at 118 Glen Iris Road, Glen Iris, designed by Grigore Hirsch (CONARG Architects) in 1954-55 (HO897) (Source: Trethowan Architecture 2018)

The former Hirsch House and Office is of local historical, architectural, aesthetic and associative significance. The building and its response to the landscape and climate demonstrates the contemporary approach to local conditions favouring good orientation and functionalist planning

The residence is an intact example of a post-war Émigré architect's house and office and illustrates European Modernism as it was translated into a Melbourne context. The double-storey dwelling of the 1950s illustrates the Post-War Melbourne Regional style, demonstrating key characteristics of the style in the simplicity of the forms, low-pitch butterfly roof, textured clinker brick cladding and large areas of glass to the north. The bold forms are further expressed through the delineation of materials across the upper (clinker brick) and lower (concrete tile) levels and exposed steel structure. More broadly, the use of steel frame construction throughout, further allows the illusion of the upper level to dominate the architectural composition.



Figure 14 6 Reeves Court, Kew designed by Ernest Milston in 1955, (HO822) (Source: Trethowan 2017)

'Milston House', 6 Reeves Court, Kew is of local historical, architectural, aesthetic and associative significance. The house is a lightweight, timber framed house designed by architect Ernest Milston. The plan is formed of two rectangles reflective of the zones; the kitchen and living area are aligned with the street and run across the slope, while the bedrooms, bathroom and laundry are at right angles. Each wing has a separate skillion roof sloping to the other wing, creating an asymmetrical butterfly roof. A concrete driveway leads up from street level to a garage and studio, connected with the house by a pergola-covered path. A separate open pergola covers the entry. The building features extensive modular timber framed glazing. Horizontal awnings provide shade to the north, echoed in the open timber framing over the windows to the south that allow light penetration.



Figure 15 18 Yarra Street, Kew designed by McGlashan & Everist in 1961. Significant within HO530 (Source: Hermes)

The Guss residence at 18 Yarra Street, Kew (Significant within HO530 City of Boroondara) is a good example of the inventive, spare, and environment-responsive designs of McGlashan & Everist. Built in 1961, the Guss residence consists of three pavilion forms around a central courtyard staggered up the sloping site. Utilising thin steel framing and light materials to reduce the bulk of the pavilions, glazed walls float above the driveway and provide views down the site.



Figure 16 Dickie House, 6 Fairview Street, Hawthorn c.1961-64 (HO784) (Source: Context in association with Trethowan 2017)

'Dickie House', 6 Fairview Street, Hawthorn is of local historical, architectural and aesthetic significance. The house is representative of the post-war design ethos, sense of optimism and architectural modernisation pioneered by Robin Boyd and others. The high-quality house-design features honesty of structure and material, clean lines, deep eaves and an overall sense of innovation in design. The integration of the house with the landscape, with its 'floating' appearance over the banks of the Yarra is characteristic of Modernist integration of architecture with natural context.



Figure 17 Cukierman Residence, 29 Leura Grove, Hawthorn East designed by Hayden & Associates (attributed to Anthony Hayden) in 1966 (HO857) (Source: Context in association with Trethowan 2018)

The Cukierman residence is of local historical, architectural, aesthetic technical and associative significance to the City of Boroondara. The residence derives its aesthetic appeal from its unusual and striking architectural composition with

references to the International Style. Interest is created through the floating curved massed form fronting the street and subtle but evocative detailing of materials. The horizontal articulation of the window sets with their green mosaic tiled spandrel panels is applied with effect. Slender circular columns support the raised form, creating an open undercroft, and the use of textured cream brick is continued in the landscaping elements such as the low walls and planters

26 Kyora Parade, Balwyn North exhibits key elements of postwar Modernist housing typologies; most notably in its informality in planning, flowing spatial arrangements and innovative use of materials. It draws inspiration from the earlier (1947) 'Robin Boyd House 1' (VHR HO879, HO116 City of Boroondara) which is widely recognised as the prototype for postwar modern homes, in its clever



adaptation to a difficult site, use of new ideas regarding the spatial flow between inside and out and the innovative use of materials in a time of postwar austerity.

26 Kyora Parade, Balwyn North is also comparable to the works of other notable Modernist architects including Grigore Hirsch, CONARG Architects (118 Glen Iris Road, Glen Iris, 1954-55 HO897), Ernest Milston (6 Reeves Court, Kew, 1955, HO822 City of Boroondara), , McGlashan & Everist (18 Yarra Street, Kew, 1961, Significant within HO530 City of Boroondara), Hayden & Associates (Cukierman Residence, 29 Leura Grove, Hawthorn East).

A key Modernist design element of the former Wing Shin house is its horizontal rectilinear massing and flat roofs. All the comparative examples provided have this basic built and roof form, demonstrating a prevailing characteristic of postwar residential architecture. Amongst these examples, the subject building is notable for its stark block-like articulation, its unusually wide frontage to the street and its distinct ground level flat-roofed bay that projects outward at an angle.

Large expanses of glazing are another common motif of Modernist architecture that is evident in most of the examples provided. While earlier examples applied fenestration in horizontal rows, typically using timber casement or panel frames, designs from the late 1950s onwards embraced full height glazing often expressed as window walls. Unlike the later Guss Residence (18 Yarra Street, Kew) and Dickie House (6 Fairview Street, Hawthorn), the former Wing Shing House features large horizontal window bays of casement windows rather than full height vertical glazing. In this regard, its pattern of fenestration is more closely likened to 6 Reeves Court, Kew, 300 Balwyn Road, Balwyn north and 29 Leura Grove, Hawthorn East, although this last example is of a later date (1969).

Overall, the former Wing Shing House compares well to other postwar Modernist house in the Heritage Overlay that feature key characteristics of Modernist design, including horizontal massing, flat roofs, extensive glazing and contrasting materials. It is distinguished by its projecting angled bay on the ground floor, high level of intactness and as a rare example of residential architecture by Godfrey, Spowers, Hughes, Mewton & Lobb, Architects.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Environment, Land, Water and Planning, August 2018, 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).

26 Kyora Parade, Balwyn North, is of historical significance for the evidence it provides of Boroondara as a locus for fine, leading architect-designed public and private buildings from the 1850s into the postwar period. Built to a design by prominent Melbourne architects Godfrey, Spowers, Hughes, Mewton & Lobb in 1950, this house is one of relatively few private residential projects that the practice completed. The firm is better known for their larger-scale industrial, commercial and institutional projects. The arresting design of the Wing Shing House was featured in popular home magazine, the *Australian Home Beautiful* not long after it was completed. The house is important for its association with the emergence of postwar homebuilding in North Balwyn and exemplifies the high concentration of architect designed modernist houses built in Balwyn and North Balwyn during the 1950s and 60s.

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



N/A

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

N/A

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

N/A

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

Aesthetically, 26 Kyora Parade is significant as a striking and highly intact example of early postwar residential architecture in Balwyn North. Completed in 1950, it was amongst the first tentative wave of architect-designed houses to appear in the area after the Second World War. Aesthetically, the house is significant for its unusual and striking integration of features: its stark rectilinear expression with a highly distinctive angled window bay at ground floor, its stepped roof-line, and the contrast of smooth cream brickwork with stone feature walls, elongated window bays (with white-painted joinery) and deep roof eaves. The facade of this prominent house, virtually unaltered since 1950, remains an eye-catching element in the streetscape.

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

N/A

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).

N/A

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).

N/A



Statement of Significance

What is significant?

The former Wing Shing House at 26 Kyora Parade, Balwyn North, designed by architects Godfrey, Spowers, Hughes, Mewton & Lobb and built in 1950 is significant.

Elements that contribute to the significance of the place include (but are not limited to):

- original built form, interlocking flat roof form and angled ground floor bay
- face brick cream walls and feature stone walls
- pattern of fenestrations and doors and window and door joinery
- carport and concrete entry steps
- stone retaining walls in the front garden to the terrace, front boundary and driveway.

How is it significant?

The house is of architectural and aesthetic significance to the City of Boroondara.

Why is it significant?

26 Kyora Parade, Balwyn North, is of historical significance for the evidence it provides of Boroondara as a locus for fine, leading architect-designed public and private buildings from the 1850s into the postwar period. Built to a design by prominent Melbourne architects Godfrey, Spowers, Hughes, Mewton & Lobb in 1950, this house is one of relatively few private residential projects that the practice completed. The firm is better known for their larger-scale industrial, commercial and institutional projects. The arresting design of the Wing Shing House was featured in popular home magazine, the *Australian Home Beautiful* not long after it was completed. The house is important for its association with the emergence of postwar homebuilding in North Balwyn and exemplifies the high concentration of architect designed modernist houses built in Balwyn and North Balwyn during the 1950s and 60s. (Criterion A)

Aesthetically, 26 Kyora Parade is significant as a striking and highly intact example of early postwar residential architecture in Balwyn North. Completed in 1950, it was amongst the first tentative wave of architect-designed houses to appear in the area after the Second World War. Aesthetically, the house is significant for its unusual and striking integration of features: its stark rectilinear expression with a highly distinctive angled window bay at ground floor, its stepped roof-line, and the contrast of smooth cream brickwork with stone feature walls, elongated window bays (with white-painted joinery) and deep roof eaves. The facade of this prominent house, virtually unaltered since 1950, remains an eye-catching element in the streetscape. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme as an Individually Significant place.

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

External paint controls

Is a permit required to paint an already painted surface?

No

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>	No
Outbuildings and fences exemptions	
<i>Are there outbuildings or fences which are not exempt from notice and review?</i>	Yes Stone retaining walls in the front garden and front boundary fence
Victorian Heritage Register	
<i>Is the place included on the Victorian Heritage Register?</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
Incorporated plan	
<i>Does an incorporated plan apply to the site?</i>	No

Identified by:

Built Heritage Pty Ltd 2012



References

Age, as cited.

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