

South Australian Heritage Council

Submission on whether the entry of **Neighbour House** should be confirmed in the South Australian Heritage Register

A place is eligible for entry in the Heritage Register if it meets one or more of the criteria in Section 16(1) of the *Heritage Places Act 1993* (Act). Using the table below, please explain why you believe the place should or should not be entered into the Register, using the said criteria. The South Australian Heritage Council invites your submission regarding the entry of this place. For help in making a submission, please refer to the Guidelines for Interpreting State Heritage Criteria, also available online: [Guidelines-for-Interpreting-State-Heritage-Criteria-Final-2024.pdf](#)

Criteria

Criteria under the <i>Heritage Places Act 1993</i> , section 16(1)	Provide evidence or other information to support your submission
a) it demonstrates important aspects of the evolution or pattern of the State's history	<p>Neighbour House sits within a small precinct of other late 1950s–60s modernist homes at the southernmost end of Braemar Road, Torrens Park South Australia. Each of these were designed by a coterie of Adelaide’s younger, more radical architects.</p> <p>The conditions for this ‘conclave’ arose in the mid-1950s when head architect Jack Cheeseman subdivided and sold blocks of land to young colleagues in his firm, including to associate, Newell Platten and also to Platten’s friend and work mate Keith Neighbour.</p> <p>The Platten and Neighbour families both bought their blocks on 11 May 1956, making it almost seventy years to the day that this modernist ‘cluster’ of homes was initiated.</p>

	<p>These two sites were only a few hundred yards from each other, with Platten building his family residence there in 1956, and Neighbour finishing his two years later.</p> <p>Although Kays, (now Braemar) Road failed to become South Australia’s ‘Beaumaris’, Cheeseman’s modernist vision for the area was, to a modest degree, realised. There still remain at least seven mid-century modern dwellings associated with Adelaide mid-century modernism, dotted along the street, including two or three other houses designed by Neighbour, and houses designed by Andrew McPhee, John Andrews, Brian Vogt and Newell Platten. Unfortunately, and distinct from Neighbour House, most of these have suffered insensitive renovations.</p> <p>In contrast, Neighbour House presents, despite minor alterations to extend the balcony, some interior painting and kitchen alterations, in both architectural shell, interior envelope, and landscape setting, much as did when Neighbour designed it, and his family occupied it; allowing it to speak to its place and time with exceptional authenticity.</p> <p>Neighbour House and its environs thus reflect not only a distinctive Adelaidian response to modernism but also, in terms of shaping the suburbs, embodies ‘expansion’, both in a literal sense [the post-war spread of new suburbs up the Hills face] but also in terms of rising optimism, and aspiration, and how these ‘meet’ in the arrival of the small modern family home and interior in Australia.</p>
<p>b) it has rare, uncommon or endangered qualities that are of cultural significance</p>	
<p>c) it may yield information that will contribute to an understanding of the State's history, including its natural history</p>	

<p>d) it is an outstanding representative of a particular class of places of cultural significance</p>	
<p>e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics</p>	<p>Neighbour House reflects the liberty and experimental freedom of a newly graduated architect, while subtly nodding to the Southern California Modern style and demonstrating thoughtfulness in working within the material constraints of the postwar period.</p> <p>Neighbour House was built in the afterglow of Adelaide’s tremendously successful hosting of the Sixth Australian Architectural Convention or “6AACE”, in 1956, of which Keith Neighbour was the sub-committee chair. This international event placed Adelaide on the map. As Neighbour’s friend, Newell Platten remarked, “after it modernism was out and about, and ready to command the future”.</p> <p>Architecturally, Neighbour elegantly and creatively leveraged the limitations of the postwar period into an advantage by emphasising honesty of materials and finishes. Concrete floor slabs were used for both levels. Exterior materials include natural concrete Besser blocks and Australian oak panels in a natural finish. Windows are of fixed glass, with over-window hoppers of drum construction for ventilation. These were interspersed with Mondrian-like panels that disrupt and fragment the views, avoiding the interior feeling like a transparent tunnel.</p> <p>Drawings by Neighbour, held by the University of South Australia’s Architecture Museum, reveal that a three-foot floor module was used, with the blockwork providing spatial</p>

	<p>rules for proportions which are rhythmic and consistent. Consequently, the house feels more spacious than it should for its 1,200 square feet.</p> <p>I thus believe Neighbour House meets this criteria.</p>
<p>f) it has strong cultural or spiritual associations for the community or a group within it</p>	
<p>(g) it has a special association with the life or work of a person or organisation or an event of historical importance</p>	<p>In addition to the house's already-stated special association with one of South Australia's most preeminent architects; it also presents Adelaide residential architecture with cross cultural linkages that presage wider Australian foreign policy and cultural shifts in the Sixties from the UK to the US.</p> <p>From the time Neighbour took up his Fulbright Scholarship to complete a Master's degree in Architecture at the University of Pennsylvania in 1953-54, it was evident that he admired American design and culture, and this never left him or his practice.</p> <p>Certain features of the Neighbour house give an obvious nod to Southern California, or 'SoCal' Modern style, and in particular to the initial Bridge House design by Charles and Ray Eames for their house in Pacific Palisades (Case Study House #8).</p> <p>Echoes are seen in the orientation to contour lines of the slope; the frank exposure of structural bracing at both ends of the house in dramatic criss-crosses; and most interestingly, in wall grids with alternate panels of transparent glass and plywood. This play of specularity and privacy in the window wall panels impressed architectural</p>

	<p>historian Neil Clerehan, who in 1960 voted it one of the top ten houses in Australia.</p> <p>Additionally, the 'Jetson' style 'U' shaped drive through carport layout, entering on the Northern elevation, curving under the house at its western face and out the other side, exploits the natural slope as well as not only signalling a nod to both American and Australian car-first lifestyles but also the influence in the US of 1950s drive-in restaurants and later fast-food franchises.</p> <p>Neighbour's 'America-philía' also led him to join the Australian American Association in Adelaide, which in turn led to him hosting the American NASA astronaut Buzz Aldrin at his house.</p> <p>Neighbour House, with its simple plan, affordable materials and unit furniture, translates the Eameses' Bridge House effortlessly into the Australian context. It pulls together and resolves issues in late 1950s Australian modern architecture – the sloping site, affordable materials, and the needs of contemporary young families. Above all, it reflects the retreat of Australian architecture's traditional use of English and European models, and the turn to developments in the US. This house and others in the precinct deserve more fulsome attention and protection. Moreover the fact that this house is still seamlessly 'working' for its current owners and their children, is a testament to its enduring design values. I thus believe Neighbour House meets this criteria and would make an excellent permanent addition to the list.</p>
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Declaration

The South Australian Heritage Council is committed to transparency in relation to the listing process and wishes to enhance public confidence in the nomination, listing and decision-making process. The Council's policy is to make nominations for State heritage listing and submissions on provisional

entries publicly available via webpage or to interested parties. The Council will adhere to the Privacy Principles and your name and personal details will not be released unless authorised or required under the Privacy Principles.

█ / I **do not** want my personal details to be released when this nomination / submission is published on the Department for Environment and Water's webpage, noting the above requirements.

I/█, █ wish to make a written representation regarding the provisional entry of **Neighbour House**. The information I have provided is correct to my knowledge.

I **support** the confirmation of this provisional entry.

I **do not support** the confirmation of this provisional entry.

I **do** █ wish to appear personally before the Council to make oral representations [if necessary].

█

Signature:

Date: _15 May 2026_____

Please attach any relevant documents. Please also note that a heritage assessment officer may contact you to discuss your submission.

Please provide your contact details here:

Phone: █

Email: █

Address: █

This form must be received by **5pm on 18 May 2026**.

Please return completed submission form to the

Board and Policy Officer, South Australian Heritage Council

Via email: **DEWHeritage@sa.gov.au**

Or via post: **GPO Box 1047, Adelaide SA 5001**