

HERITAGE ASSESSMENT REPORT

NAME: Bruceden Court (flats)

PLACE: 26582

ADDRESS: Karna Country

2A Deepdene Avenue, Westbourne Park

This heritage assessment considers that the place meets criteria a), (b), (d) and (e). Refer to Summary of State Heritage Place for final approved wording, including criteria statements.



Bruceden Court (flats)

Source: DEW Files, 22 March 2024

ASSESSMENT OF HERITAGE SIGNIFICANCE

Statement of Heritage Significance:

Bruceden Court (flats), constructed in 1940-1941, demonstrates an important evolution in the way South Australians lived during the twentieth century by providing the middle class with a popular alternative to conventional detached housing. Bruceden Court (flats) possesses many of the key features of purpose-built interwar flats and was one of the last such developments to be built before the Second World War halted the construction of dwellings. As such, Bruceden Court (flats)

demonstrates the increasing sophistication of purpose-built interwar flat design over time and is an uncommon and high-quality example of this new, modern way of living.

Designed by architect, Gordon Beaumont Smith, Bruceden Court (flats) is an outstanding example of interwar streamlined architecture articulating many key attributes of the style. The design also demonstrates a high degree of aesthetic accomplishment that responded directly to public concerns about flats. The asymmetrical massing and variation of elements and features creates the impression of a single, large residence, allowing Bruceden Court (flats) to conform to its residential context more successfully than many other examples.

Relevant South Australian Historical Themes

4. Building Settlements, Towns and Cities

4.3 Shaping the suburbs (pre and post WW2)

4.8 Making homes for South Australians

Comparability / Rarity / Representation:

Bruceden Court (flats) is associated with purpose-built interwar flats, interwar streamlined architecture and with South Australian architect Gordon Beaumont Smith. Each is considered in turn below.

Purpose-built interwar flats

Purpose-built flats emerged during the interwar period in South Australia (1914-1945) as a popular alternative to conventional detached housing, satisfying middle-class demand for modern, low maintenance and conveniently located self-contained accommodation. At least 50 purpose-built flat blocks were built in metropolitan Adelaide and regional centres.

Six purpose-built interwar flats are listed as State Heritage Places, namely:

- Haigh Mansions, 1921, 323 Esplanade, Henley Beach, criteria (a) and (b) (SHP 26578, provisionally entered 2024),
- Rogart (flats), 1936, 4-6 Malcolm Street, Millswood, criteria (a), (b) and (e) (SHP 26579, provisionally entered 2024),
- Everard Court (flats), 1939, 46-48 Anzac Highway, Everard Park, criteria (a), (b) and (e) (SHP 26529, listed 2023),
- Shandon (flats), 1940, 88 Mosely Street, Glenelg South, criteria (a), (b), (d) and (e) (SHP 26550, provisionally entered 2023),
- Woodlands Apartments, 1939-1940, 125 Jeffcott Street North Adelaide, criterion (e) (SHP 26299, listed 2013),
- Dwelling ('Deepacres' Apartments) and Garage at rear, 1942, 283-291 Melbourne Street North Adelaide (SHP 13555, listed 1986).

One early purpose-built flat that precedes the interwar period is listed as a State Heritage Place:

- Ruthven Mansions, 1911-1915, 15-27 Pulteney Street, Adelaide (SHP 13368, listed 1986).



Woodlands Apartments (SHP 26299)

Source: Google Maps



Deepacres Apartments (SHP 13555)

Source: Google Maps

Purpose-built interwar flats attached to the former Semaphore Water Tower, 40 Blackler Street, Semaphore (SHP 10883) and built in 1938 are considered to be excluded from the Water Tower's extent of listing.

Numerous purpose-built interwar flats are listed as Local Heritage Places, including:

- Sunningdale, 1935, 12 Barnard Street, North Adelaide,
- Beacon Lodge, 1937, 101 Moseley Street, Glenelg South,
- Pennsylvania, c1938-1939, 32 Weewanda Street, Glenelg South,
- Beverley, 1939, 40 Anzac Highway, Everard Park,
- Dwelling and fence (Cranbrook Flats), 1939, 178-180 Goodwood Road, Goodwood,
- Bruceden Court, 1941, 2 Deepdene Avenue, Westbourne Park (subject of this assessment).



Beverley, Everard Park

Source: Google StreetView



Cranbrook, Goodwood

Source: DEW Files

Typical site elements of purpose-built interwar flats include:

- Flats arranged in a multi-storey block or blocks to minimise building footprint while maximising financial return on investment,
- design features to secure privacy, including acoustic measures, spatial arrangement of spaces and views and features to disperse circulation, including rear exits and stairs as appropriate,
- design features to facilitate access to natural light and ensure adequate ventilation, such as arrangement of windows, and provision of openable windows and balconies,
- design features to mitigate domestic labour and enhance convenience, such as built-in furniture,
- provision for sheltered car parking and associated vehicle access, reflecting rising private vehicle ownership,
- communal facilities such as laundries, drying areas, roof terraces, and tennis courts,
- landscaping, including plantings, paths, and fences,
- architectural expression emphasising modernity, in response to the attitudes, values and aspirations associated with flat living,
- amenity through visual conformity to surrounding residential context.

No purpose-built interwar flats are known to retain complete original kitchen and bathroom fitouts and associated services for all flats, however Bruceden Court (flats) (subject of this assessment) retains some original bathroom features, including two complete original bathrooms.

The Australian Institute of Architects South Australian Chapter has identified Dwelling ('Deepacres' Apartments) (SHP 13555), Woodlands Apartments (SHP 26299), Everard Court (SHP 26529) and West Linton (unlisted) as significant examples of twentieth century architecture in South Australia.

Interwar streamlined architecture

Internationally, no consistent terminology exists surrounding the various styles of the popular modern-idiom architecture created during the interwar period.¹ In 1989, Apperly *et al.* identified three modern Australian architectural styles which appeared between 1914 and 1940, namely 'Interwar Art Deco,'² 'Interwar Functionalism'³ and 'Interwar Skyscraper Gothic.'⁴

Subsequently in 2009, Carol Cosgrove completed the first and to date only comprehensive study of the popular architecture of the interwar period in South Australia. Cosgrove's findings were published in the report "Art Deco: its place in South Australia's architectural heritage"⁵ and the monograph *Moving to the Modern: Art Deco in South Australian Architecture*.⁶

Most scholarly writers including Cosgrove, Apperly *et al.*, Thorne⁷ and Meikle⁸ identify at least two key strands of popular interwar architecture. The first strand appeared in the mid-1930s and was characterised by vertical emphasis and extensive use of stylised decoration not derived from any one historical precedent.⁹ The Frontage of Shop (former Sands & McDougall Pty. Ltd. building) (1934, SHP 26202) is an exemplar of this strand. The second strand appeared in the mid-to-late 1930s and was characterised by horizontal emphasis, 'sweeping curves'¹⁰ and clean lines with minimal decoration. This strand is exemplified by the former Port Adelaide Council Chambers, (1938, SHP 10931) and Everard Court (flats) (SHP 26529). Bruceden Court (flats) (subject of this assessment) is consistent with this second strand.

Cosgrove implicitly refers to the first, predominantly vertical strand as 'Art Deco,' corresponding with Apperly *et al.*'s Interwar Art Deco and explicitly refers to the second, predominantly horizontal strand as 'Streamline Moderne' or 'Moderne', corresponding loosely with Apperly *et al.*'s Interwar Functionalism.

Some writers including Cosgrove also use the phrase Art Deco as an umbrella term for both the vertical and streamlined styles. Meanwhile *Encyclopedia of Australian Architecture* features conflicting entries on both Art Deco¹¹ and Moderne;¹² the latter entry also considers Moderne to be an umbrella term for both.

This assessment draws upon the findings of both Apperly *et al.* and Cosgrove. It adopts descriptive terminology, namely 'interwar streamlined architecture' instead of Streamline Moderne, to avoid confusion between Cosgrove's term 'Moderne' and Modernism. Interwar streamlined architecture is understood to have borrowed relatively uncritically from Modernist aesthetics, materiality, form and planning where expedient, but did not draw upon a sophisticated awareness of Modernist design philosophy.

The key features of interwar streamlined architecture in South Australia may include:

- bold, asymmetrical massing of simple geometric shapes,
- clean lines and minimal decoration,
- plain surfaces, light-toned cement and face brick,

- horizontal emphasis with contrasting vertical relief,
- wrap-around bands and rounded corners,
- long horizontal spandrels or balconies,
- cantilevered elements including balconies or hoods,
- stairs expressed by vertical emphasis,
- corner windows,
- porthole windows,
- steel or bronze window frames,
- curved glass,
- glass bricks,
- flat roofs or conventional roofs concealed by parapets,
- hipped, Marseille terracotta-tiled roofs in a domestic context,
- architecturally integrated lettering.

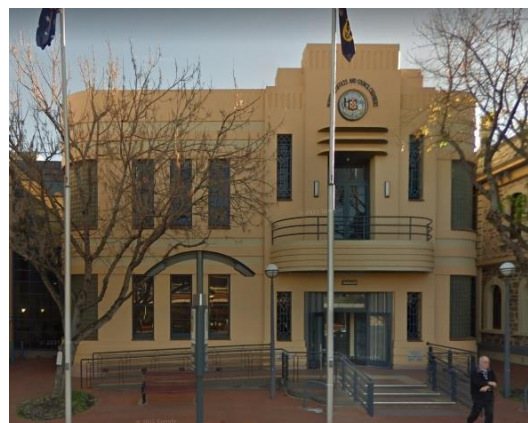
While not listed as examples of interwar streamlined architecture, the following State Heritage Places exemplify the style:

- Dwelling and Flat (former Office/Garage) designed by Christopher Smith in the Art Deco Style for his own residence [Greenaways], c1938, 3 Prospect Road, Prospect, criteria (e) (SHP 26301, listed 2010), identified by Cosgrove as a defining example of Streamline Moderne in a domestic context,
- Town Hall [former Port Adelaide Council Chambers], 1938, 163 St Vincent Street, Port Adelaide (SHP 10931, listed 1980),
- Everard Court, 1939, 46 Anzac Highway, Everard Park, criteria (a), (b) and (e), (SHP 26529, listed 2023),
- Piccadilly Theatre, 1940, 181-189 O'Connell Street, North Adelaide (SHP 13496, listed 1986),
- Capri Cinema (former New Goodwood Star, later New Curzon), 1941, 141 Goodwood Road, Goodwood (SHP 10670, listed 1990).



**Dwelling and Flat [Greenaways]
(SHP 26301)**

Source: Google Maps



**Port Adelaide Enfield Council Offices
(SHP 13555)**

Source: Google Maps

Gordon Beaumont Smith

Gordon Beaumont Smith was a South Australian architect noted for his innovative domestic architecture created during the 1930s. One State Heritage Place is associated with Gordon Beaumont Smith, namely Pioneers Memorial Monument, Moseley Square, Glenelg (SHP 12002, listed 1986), built according to Smith's winning entry for the City of Glenelg's design competition in 1936.¹³

Smith's firm Caradoc Ashton, Fisher, Woodhead and Beaumont Smith designed extensive additions to St Jude's Anglican Church, 444 Brighton Road, Brighton (1963), however, only the apse of the 1850s church is listed as a Local Heritage Place.

A notable unlisted place associated with Gordon Beaumont Smith is the Maeder House, 122 Grant Avenue, Toorak Gardens (1938), designed for womens' hairdresser Frederick Maeder and his wife Rosa.



Pioneers Memorial Monument, Moseley Square, Glenelg (SHP 12002)

Source: www.realestate.com.au



Maeder House, Toorak Gardens

Source: www.realestate.com.au

Assessment against Criteria under Section 16 of the *Heritage Places Act 1993*. All Criteria have been assessed using the 2020 Guidelines.

(a) it demonstrates important aspects of the evolution or pattern of the State's history.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be closely associated with events, developments or cultural phases which have played a significant part in South Australian history. Ideally it should demonstrate those associations in its fabric.

Places will not normally be considered under this criterion if they are of a class of things that are commonplace, or frequently replicated across the State, places associated with events of interest only to a small number of people, places associated with developments of little significance, or places only reputed to have been the scene of an event which has left no trace or which lacks substantial evidence.

Bruceden Court (flats) is associated with the historic theme, Building Settlements, Towns and Cities and specifically, Shaping the suburbs (pre-WW2) and making homes for South Australians.

In the early twentieth century modern flat living emerged as an entirely new lifestyle in South Australia, albeit one predominantly for the very wealthy. The first bespoke multistorey flat complex was Dwelling – Ruthven Mansions (SHP 13368), constructed in the City of Adelaide in two stages, 1912 and 1915. The disruptive impacts of the First World War subsequently halted the further construction of flats and only a few bespoke flats were built before the 1930s. After the war, the reconfiguration of existing homes into flats emerged as an expedient means to provide more affordable homes for people in desirable locations. However, these conversions, while conveniently located, did not necessarily provide the conveniences associated with modern living.

Bruceden Court (flats) demonstrates many of the new modern ways of living associated with purpose-built interwar flats that emerged in line with social change and came to be within the reach of middle-income earners during the interwar period. It also illustrates the reshaping of the suburbs that began to take place during that time due to urban infill, only to be halted by the Second World War. Located near several public transport options and on a main road, Bruceden Court (flats) responded to the demand for housing in a popular area, while the high quality of the design exemplifies the ways in which interwar flats increased the number of occupants who could be housed on a suburban block while simultaneously improving the quality of life for those occupants.

Built near the end of the heyday of purpose-built interwar flats, Bruceden Court (flats) represents an important evolution in the way South Australians lived in the twentieth century, demonstrating the increasing sophistication in the design of purpose-built interwar flats over time. Compared to other places (see Comparability, Rarity and Representation), Bruceden Court (flats) demonstrates an unusually high level of integrity, notably retaining features which typically do not survive, such as fences, an extensive garage, laundry and incinerator block and some original bathroom features. Bruceden Court (flats) is considered to fulfil criterion (a).

It is recommended that the nominated place **fulfils** criterion (a).

(b) it has rare, uncommon or endangered qualities that are of cultural significance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should demonstrate a way of life, social custom, industrial process or land use which is no longer practised, is in danger of being lost, or is of exceptional interest. This encompasses both places which were always rare, and places which have become scarce through subsequent loss or destruction.

Places will not normally be considered under this criterion if their rarity is merely local, or if they appear rare only because research has not been done elsewhere, or if their distinguishing

characteristics have been degraded or compromised, or if they are at present common and simply believed to be in danger of becoming rare in the future.

Bruceden Court (flats) is associated with purpose-built interwar flats and with modern flat living.

Purpose-built flats emerged during the interwar period as the first popular alternative to conventional detached housing for middle income earners. Purpose-built flats also brought profitable real estate investment within reach of the middle classes and were predominantly built as infill development to satisfy demand for modern accommodation on public transport routes and/or in desirable residential areas such as seaside suburbs. At least 50 purpose-built flat developments were built in metropolitan Adelaide and regional centres between 1912 and 1942, when the Second War World halted the construction of dwellings. It is the introduction of this new modern way of living that is considered to be of cultural significance to South Australia.

With the passage of time purpose-built interwar flats have become increasingly uncommon, as a result of their positioning on transport corridors and in seaside suburbs. These popular sites are now again prime locations for redevelopment and urban densification. Owing to such pressures, only 35 purpose-built interwar flats are known to remain. Of these 35, Bruceden Court (flats) is one of only a few that remain highly intact, including rare features such as original bathroom fitouts in at least two of the flats and incinerator facilities. Bruceden Court (flats) is thus an uncommon example of modern flat living in South Australia.

It is recommended that the nominated place **fulfils** criterion (b).

(c) it may yield information that will contribute to an understanding of the State's history, including its natural history.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should provide, or demonstrate a likelihood of providing, information that will contribute significantly to our knowledge of the past. The information should be inherent in the fabric of the place. The place may be a standing structure, an archaeological deposit or a geological site.

Places will not normally be considered under this criterion simply because they are believed to contain archaeological or palaeontological deposits. There must be good reasons to suppose the site is of value for research, and that useful information will emerge. A place that will yield the same information as many other places, or information that could be obtained as readily from documentary sources, may not be eligible.

Bruceden Court (flats) was built on a suburban allotment in Westbourne Park. The land is not believed to contain any archaeological deposits beyond the remains of discarded and/or buried household waste, which is considered commonplace in a suburban context. The physical fabric of Bruceden Court (flats) is well-documented in photographs, newspaper and journal articles. There is no evidence (documentary,

oral history or physical) to suggest that the place may yield information that will contribute meaningfully to an understanding of the State's history beyond what is readily available.

It is recommended that the nominated place **does not fulfil** criterion (c).

(d) it is an outstanding representative of a particular class of places of cultural significance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be capable of providing understanding of the category of places which it represents. It should be typical of a wider range of such places, and in a good state of integrity, that is, still faithfully presenting its historical message.

Places will not be considered simply because they are members of a class, they must be both notable examples and well-preserved. Places will be excluded if their characteristics do not clearly typify the class, or if they were very like many other places, or if their representative qualities had been degraded or lost. However, places will not be excluded from the Register merely because other similar places are included.

Bruceden Court (flats) is associated with the class of place known as purpose-built interwar flats.

Flats emerged during the interwar period as an alternative to conventional detached housing. Hundreds and possibly thousands of existing homes were converted into flats during the interwar period to satisfy demand. However, unlike converted flats, which were typically constrained by the envelope of the existing buildings they were created from, the plan, form, features and fittings of purpose-built flats directly addressed the values, aspirations and lifestyles associated with modern flat living.

To be considered an exceptional example of a class, the place must display a large number or range of characteristics that are typical of the class, at a higher quality, intactness or historical relevance than are typical of places of the class. Bruceden Court (flats) demonstrates many of the principal characteristics of the class 'purpose-built interwar flats' (see Comparability/Rarity/Comparison), including:

- ten flats arranged in a multi-storey block to minimise the building footprint,
- design features to secure privacy, including acoustic measures, spatial arrangement of spaces and views and features to disperse circulation, including wing walls to protect entrances and balconies; and rear exits and stairs,
- design features to facilitate access to natural light and ensure adequate ventilation, such as sleepouts and arrangement of windows, and provision of openable windows and balconies,
- design features to mitigate domestic labour and enhance convenience, such as built-in furniture,

- provision for sheltered car parking, in this case a large seven-bay garage and associated vehicle access, including a driveway passing through the main block, reflecting rising private vehicle ownership,
- communal facilities such as laundries, a car wash-down pad, and an incinerator with chimney,
- architectural expression emphasising modernity, in this case, in an interwar streamlined style,
- amenity through outstanding visual conformity to surrounding residential context through features such as a hipped, terracotta-tile roof and setback from the street, and a varied, asymmetrical composition employed to suggest a single large residence, rather than a block of individually recognisable flats.

Compared to other surviving purpose-built interwar flats, Brucceden Court (flats) is unusually intact, retaining most principal characteristics of the class, while in many similar places, key elements, notably original communal facilities and features such as timber rear stairs, have been lost over time. Changes that have occurred, such as new kitchen and some new bathroom fitouts, have not diminished the place's ability to demonstrate the principal characteristics of the class.

It is recommended that the nominated place **fulfils** criterion (d).

(e) it demonstrates a high degree of creative, aesthetic or technical accomplishment or is an outstanding representative of particular construction techniques or design characteristics.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should show qualities of innovation or departure, beauty or formal design, or represent a new achievement of its times. Breakthroughs in technology or new developments in design would qualify, if the place clearly shows them. A high standard of design skill and originality is expected.

Places would not normally be considered under this criterion if their degree of achievement could not be demonstrated, or where their integrity was diminished so that the achievement, while documented, was no longer apparent in the place, or simply because they were the work of a designer who demonstrated innovation elsewhere.

Brucceden Court (flats) is an outstanding example of interwar streamlined architecture, demonstrating a high degree of aesthetic accomplishment. Gordon Beaumont Smith's design successfully responded to public concerns about flats by using asymmetrical massing and variation of elements and features to create the impression of a single, large residence rather than a building subdivided into discrete living units. This approach allowed Brucceden Court (flats) to conform to its residential context more successfully than many other examples.

Brucceden Court (flats) articulates many key attributes of interwar streamlined architecture, namely:

- bold massing of simple geometric shapes,

- clean lines, rounded corners and minimal decoration,
- plain surfaces, light-toned cement (now painted) and face brick,
- horizontal emphasis, achieved through recessed horizontal bands, balconies, and flat-roofed verandahs, and long balconies,
- contrasting vertical relief, expressed through arrangement of chimney 'towers' expressed in relief,
- cantilevered elements, in this instance balconies and balcony hoods,
- corner windows,
- hipped, Marseille terracotta-tiled roofs,
- architecturally integrated lettering, in this instance 'Bruceden Court' and 'Bruceden House.'

Bruceden Court (flats) also demonstrates a high degree of technical accomplishment and attention to detail in construction, including high quality bricklaying and pointing, rendering and joinery.

Architecturally, Bruceden Court (flats) is highly intact. Modifications such as replacement of kitchens and some bathroom fitouts have not compromised the integrity of the building's architectural expression, nor diminished its ability to illustrate the main attributes of interwar streamlined architecture. When compared with Woodlands Apartments (SHP 26299) and Dwelling and Flat (former Office/Garage) designed by Christopher Smith in the Art Deco Style for his own residence (SHP 26301), both listed in the Register under criterion (e), Bruceden Court (flats) is a similarly outstanding example of interwar streamlined architecture demonstrating an outstanding degree of aesthetic, creative and technical accomplishment.

It is recommended that the nominated place **fulfils** criterion (e).

(f) it has strong cultural or spiritual association for the community or a group within it.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place should be one which the community or a significant cultural group have held in high regard for an extended period. This must be much stronger than people's normal attachment to their surroundings. The association may in some instances be in folklore rather than in reality.

Places will not be considered if their associations are commonplace by nature, or of recent origin, or recognised by a small number of people, or not held very strongly, or held by a group not widely recognised, or cannot be demonstrated satisfactorily to others.

Bruceden Court (flats) has provided residential accommodation for a limited number of people since its construction in 1941. While it is possible that some individuals who have lived in the building may have a strong cultural and/or spiritual attachment to the place there is no evidence to suggest that they form a group that would be broadly recognised by the South Australian community as being historically important.

Bruceden Court (flats) also has cultural associations for the Art Deco and Modernism Society of Australia Inc. Adelaide Chapter, an organisation which advocates for the cultural significance of interwar architecture and whose social media group has over

2,500 followers. While this group does not have regular interactions with the place, Bruceden Court (flats) has been featured on tours and in social media posts and publications by the group. However, Bruceden Court (flats) is only one of many places to which this group has an attachment. Many other architecturally important buildings are also celebrated and promoted by this group in a similar manner. Additionally, the Art Deco and Modernism Society of Australia Inc. Adelaide Chapter has only held Bruceden Court (flats) in high regard for about fifteen years, a relatively short period of time.

It is recommended that the nominated place **does not fulfil** criterion (f).

(g) it has a special association with the life or work of a person or organisation or an event of historical importance.

Criterion arguments have considered the *Guidelines for State Heritage Places*:

The place must have a close association with a person or group which played a significant part in past events, and that association should be demonstrated in the fabric of the place. The product of a creative person, or the workplace of a person whose contribution was in industry, would be more closely associated with the person's work than would his or her home. Most people are associated with many places in their lifetime, and it must be demonstrated why one place is more significant than others.

Places will not generally be considered under this criterion if they have only brief, incidental or distant association, or if they are associated with persons or groups of little significance, or if they are associated with an event which has left no trace, or if a similar association could be claimed for many places, or if the association cannot be demonstrated. Generally the home or the grave of a notable person will not be entered in the Register unless it has some distinctive attribute, or there is no other physical evidence of the person's life or career in existence.

Bruceden Court (flats) is associated with South Australian architect Gordon Beaumont Smith, remembered for the innovative domestic architecture he designed during the 1930s. While Smith's work has been recognised by architectural historians, no comprehensive survey of Smith's work has been undertaken and only a handful of his works are currently known. Insufficiently detailed research has been undertaken to critically evaluate Smith's role, influence and significance within the broader context of South Australian architectural practice during the interwar period. While future research may demonstrate that Gordon Beaumont Smith has made a strong, notable or influential contribution to South Australian history, there is currently insufficient evidence to demonstrate that this is the case.

It is recommended that the nominated place **does not fulfil** criterion (g).

PHYSICAL DESCRIPTION

Bruceden Court (flats) is a two-storey block of brick and reinforced concrete flats, built on a suburban corner allotment. The block of flats forms an irregular, shallow U-shape, and is covered by tiled, hipped roofs. An associated laundry, garage and incinerator block is located at the rear of the allotment behind the flats and encloses one side of an internal service courtyard.

The block of flats comprises ten flats, namely three duplex (two-storey) flats fronting Cross Road, four small simplex (single-storey) flats facing Deepdene Avenue, a further two large simplex flats also facing Deepdene Avenue, and a small caretaker's flat, located on the ground floor between the large and small simplex flats. A schedule of rooms comprising the flats is provided in Table 1.

The laundry, garage and incinerator block comprises five laundry rooms; seven garage bays; an incinerator bay and incinerator with associated brick chimney; a toilet; and is covered by flat and lean-to roofs. A concrete car wash-down pad stands adjacent.

Table 1: Bruceden Court (flats) room schedule¹⁴

Flats 1, 2 and 3 (duplex)

- Porch
- Entry vestibule
- Under stairs storage
- Downstairs toilet
- Lounge
- Dining
- Kitchen
- Main bedroom
- Second bedroom
- Bathroom
- Upstairs toilet
- Linen press
- Sleepout

Flats 4, 5, 6 and 8 (simplex)

- Porch
- Entry vestibule
- Lounge
- Kitchen
- Bedroom
- Combined bathroom and toilet
- Linen press
- Front balcony (upstairs flats only)
- Sleepout

Flat 7 (former caretaker's flat)

- Lounge
- Bedroom
- Kitchen
- Bathroom/toilet

Flats 9 and 10 (simplex)

- Porch
- Entry vestibule
- Lounge
- Dining
- Kitchen
- Main bedroom
- Second bedroom
- Bathroom
- Toilet
- Linen press
- Front balcony (upstairs flat only)
- Sleepout

A driveway passes through the block on the Deepdene Avenue side, with the bedroom of a simplex flat located overhead forming a bridge. An attached single-car garage is located at the southern end of the block.

Additional exterior features include:

- open eaves,
- mixed glazed face brick base courses with rowlock course (bricks laid on side with header exposed) in relief,
- flush-rendered street elevations,
- recessed parallel bands to upstairs street elevations,
- timber double-hung sash window frames with integrated flyscreens and horizontal muntins,
- corner windows,
- timber glazed and half-glazed doors with horizontal mullions,
- cantilevered balconies and balcony hoods on Deepdene Avenue elevation,
- welded-steel balcony railings with decorative scroll motif in stanchions,
- steel tube drain spouts to balconies,
- sconce light fittings (original) associated with upstairs balconies,
- straight and curved face brick wing walls associated with balconies and entries, with horizontally-raked pointing,
- flat-roofed verandahs on Cross Road elevation, supported by welded-steel stanchions featuring decorative scroll motif,
- brick rowlock course below still-level upstairs on street elevations,
- feature windows upstairs on Cross Road elevation, with curved Roman brick reveals and corner reveals, with horizontally-raked pointing,
- decorative pressed-cement spandrel on Cross Road elevation between feature windows, featuring stylised fern motif,
- porthole windows with brick settings,
- terrazzo porches with 'BC' monogram,
- timber letter boxes,
- built-in planters on Cross Road elevation,
- chimneys with face brick caps,
- 'Bruceden Court' and 'Bruceden House' lettering on street elevations,
- two-storey timber-framed sleepout structures and staircases,
- louvred windows to sleepouts.
- louvre windows to laundry rooms,
- low brick fences (original) with integrated earthenware letterboxes on Deepdene Avenue,
- pier extensions to original fence and powder-coated aluminium fence on Cross Road side, returned along Deepdene Avenue (not original fabric),
- diagonal firing marks to stamped face brick.

Typical interior features include:

- welded steel and timber stair balustrades,
- fireplaces,
- skirtings, architraves and picture rails,
- ceilings and cornices,
- glazed and fielded panel plywood doors and door fittings,
- floorboards,
- original bathroom fitouts (full original fitouts in Units 1 and 3, partial original fitout in Unit 2 and Unit 10),

Elements of Significance:

Elements of heritage significance include (but are not necessarily limited to):

- Block of flats,
- Laundry, garage and incinerator block and incinerator,
- Original exterior materials, including brick, terracotta tile and terrazzo,
- Original layout of internal rooms,
- Original bathroom fitouts and fitout elements where remaining,
- Rear staircases and sleepouts,
- Original interior details, fittings and finishes where remaining, including fireplaces, built-in furniture, picture rails, cornices, architraves, floorboards and doors.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Non-original kitchen and bathroom fitouts,
- Non-original interior paint and floor coverings,
- Reverse-cycle air conditioning units, hot water services, and television aerials,
- Trees, shrubs and landscaping,
- Garage roller doors,
- New shed on southern elevation of main block,
- Non-original fences.

HISTORY

Flats emerged during the interwar period in South Australia (1914-1945) as an alternative to conventional detached housing, predominantly for the suburban middle classes.¹⁵

Nineteenth-century multiple unit housing in South Australia typically comprised a series of attached houses, with standardised floorplans, extending across the street frontage and commonly known as row cottages and terrace houses.¹⁶ Unlike these nineteenth-century types, purpose-built interwar flats comprised two or more self-contained dwellings built on a single allotment, typically stacked to form a freestanding, multi-storey block and usually set back from the allotment boundaries. Purpose-built flats were designed with flexible plans that considered light, ventilation, privacy and exterior communal open space or gardens. Individual self-contained flats within a block could be spread across a single floor, known as a simplex flat, or across two floors, known as a duplex flat.

During the interwar period the terms 'flats' and 'maisonettes' were sometimes used interchangeably, however the term 'maisonette' typically refers to a pair of single-storey, self-contained and usually symmetrical flats sharing a common party wall.¹⁷ The term 'apartment' was seldom used in South Australia during the interwar period.

The emergence of flats in South Australia

South Australia's first purpose-built flat development was Ruthven Mansions (15-27 Pultney Street, SHP 13368), commissioned by English developer¹⁸ R. F. Ruthven Smith,¹⁹ designed by Adelaide architects A. Barham Black and H. E. Fuller and built in 1912, with a second stage designed by Black and built by Walter Torode²⁰ in 1915. When completed Ruthven Mansions represented a national watershed²¹ in the development of apartment buildings and introduced modern flat living into South Australia. Unlike the purpose-built flats of the late 1930s, Ruthven Mansions was designed for a relatively wealthy clientele and boasted numerous innovative features which remained unusual or unique for flats built throughout the interwar period, such as automatic doors, mechanical ventilation, central vacuum cleaning and an electric lift.²²

Ruthven Mansions was created in response to a nation-wide contemporary trend away from large 'mansion' home ownership by the wealthy, which began in the first decade of the twentieth century.²³ This trend was driven by several factors, including the rising value of city and metropolitan land,²⁴ changing aesthetic values away from 'ponderous Victoriana' in favour of modern American and European styles and evolving lifestyle preferences towards 'simplicity and convenience'²⁵ facilitated by rapidly advancing technology.

The abandonment of large mansions was accelerated during and after the First World War due to the 'servant problem.'²⁶ Depletion of men from the labour pool due to the war relaxed social barriers enabling more women to gain employment in traditionally

male domains such as shops, factories²⁷ and offices, work environments which came to be preferred by women to domestic service.

By 1919, the *Register* noted that the dearth of servants was having 'a decidedly slumping effect' on the values of 'all big residential properties' in Adelaide, alleging that some of Adelaide's 'wealthiest families' were living in hotels or flats.²⁸ Many large homes sold off from the late 1910s onwards were converted to other uses including boarding houses,²⁹ private hospitals, rest homes and flats,³⁰ a process that accelerated into the 1920s and 1930s.

Flat conversions

Improvised flats resulting from dwelling conversions were inevitably less satisfactory than purpose-built flats and were widely considered to be 'regressive and anti-modern.'³¹ Floorplans were more or less constrained by the external envelope of the building, reducing the penetration of natural light and limiting the efficacy of ventilation. Floors and walls were not soundproofed, readily transmitting sound between flats. Converted flats were typically accessed from doors leading off an internal corridor³² directly into the living areas, offering less privacy than purpose-built flats, where individual, external front and back entrances were preferred.³³ Unlike purpose-built flats, converted flats did not always possess a self-contained kitchen and/or bathroom and toilet facilities, further compromising privacy.

Reliable statistics are not available; however, it is understood³⁴ that most flats built during the interwar period were conversions of existing dwellings rather than new flats built for purpose. While fewer in number than converted flats, it was purpose-built flats which became most strongly associated with modern flat-dwelling lifestyles in the public consciousness.

Purpose-built flats in the 1920s

After Ruthven Mansions and prior to the mid-1930s, few purpose-built flat developments occurred in South Australia. Notable exceptions included Victor Mansions at Glenelg (1919, demolished),³⁵ built as an investment by builder George A. Rule and Haigh Mansions at Henley Beach (SHP 26578, 1921),³⁶ built for Alfred Haigh, proprietor of Haigh's Chocolates.

The First World War curtailed new construction in South Australia and afterwards, new private home ownership was encouraged and subsidised throughout the 1920s through numerous government and private initiatives including: the Commonwealth War Service Homes Scheme; the state government's Thousand Homes Scheme; and the construction industry's 'Own Your Own Home' publicity campaign, which encouraged home ownership over renting.³⁷

Thus the 'overwhelming demand for homes'³⁸ which helped fuel the 1920s construction boom³⁹ was largely satisfied through mass construction of suburban bungalows for middle income earners and to a lesser extent, an abundance of older housing stock suitable for conversion into flats.

In 1928, realtors Wilkinson, Sando & Wyles Ltd reported a demand for 'high-grade' flats suitable for new arrivals to Adelaide accustomed to 'first-class' flat accommodation in cities elsewhere in Australia and overseas.⁴⁰ However, before this emerging demand could be satisfied with new purpose-built flats, the Depression (1929) brought the South Australian construction industry to a halt.⁴¹

The flat debate

Flats represented the first serious 'challenge' to the 'Australian dream' of house ownership and suburban living,⁴² and 'vied' with new detached housing as 'symbols of modernity.'⁴³ Conservative voices believed that 'new modes of living heralded by the advent of flats' would soon 'overwhelm family values symbolised by a house and garden.'⁴⁴

In South Australia, flats offered a counterpoint to the prevailing trend of detached dwellings on large suburban blocks espoused by the contemporary garden suburb movement. Purpose-built flat developments were nevertheless informed by garden suburb principles, with provision of some common open space or gardens within most purpose-built flat developments.

The emerging popularity of flats generated 'vigorous debate'⁴⁵ in Adelaide's newspapers, a debate which had 'a pronounced impact on the form and function of interwar flat developments.'⁴⁶ In light of precedents interstate and overseas,⁴⁷ the critics of flats argued that flats and even semi-detached houses would lower the 'tone' of residential suburbs⁴⁸ and become the 'slums of tomorrow.'⁴⁹ They feared a vicious cycle of property depreciation and lowered rents followed by the arrival of 'an undesirable class of resident,' lowering property values still further.⁵⁰ Critics believed flats would 'dwarf' detached buildings, degrading their architectural appearance while also invading the privacy of neighbouring backyards; meanwhile traffic generated by medium-density living would destroy the 'tranquillity and quietness of a district.'⁵¹

Flats were also widely considered to be 'hostile' to family life,⁵² and were even blamed for a declining birth-rate.⁵³ In 1923, the Adelaide *Mail* newspaper warned potential tenants of the troubles awaiting flat-dwellers:

...from the viewpoint of children flats are an abomination ... they are either cooped up in the box-like apartments or permitted to wander the streets irrespective of the influence of chance playmates and traffic dangers ... children become peevish and their little quarrels tend to upset the equilibrium of the home ... there is nothing to interest the housewife beyond the preparation of odd meals and cleanliness ... no odd jobs await the husband on wet Saturday afternoon or Sunday.⁵⁴

Some local councils, under pressure from concerned electors, unsuccessfully⁵⁵ attempted to introduce by-laws⁵⁶ to control flat-building in affluent areas where such developments were popular. Valuers, estate agents and builders protested flat

'bans' citing need and demand for flats from young married couples and 'the better type of middle-class man'⁵⁷ and demanded that applications to build flats should be considered on merit.⁵⁸

The heyday of purpose-built interwar flats 1935-1942

Over 50 developments of purpose-built interwar flats have thus far been identified as being built (1919-1943) in South Australia, with the majority constructed after 1935 when improving economic conditions coincided with demand.⁵⁹ Flat-building was further spurred during the late 1930s due to a 'severe' shortage of housing caused by the Depression⁶⁰ and reluctance of financial institutions to approve second mortgages to pay for housebuilding, a practice which had been widespread in the 1920s.⁶¹ Purpose-built flats continued to be built until building restrictions during the Second World War brought an end to all non-essential construction.

Purpose-built flats, which allowed multiple dwellings to fit into a typical suburban block, were predominantly built as a response to land shortages in desirable areas.⁶² Thus, most purpose-built flats were sited along public transport corridors, including on train, tram and bus routes and on main roads such as the redeveloped Bay Road that became Anzac Highway; in the band of suburbs around the city, such as North Adelaide, Unley and Kensington, close to city employment opportunities; and in seaside resorts such as Glenelg, Somerton and Semaphore, where flats supported a transient seasonal population.⁶³

Because stacked flats could not be sold⁶⁴ on individual Certificates of Title, blocks of flats were normally owned by a single investor or syndicate of investors, with most of the flats in a block let out to tenants. During the late 1930s flats represented profitable and reliable⁶⁵ investment opportunities for both owner-occupier and non-occupier landlords, and for builders.⁶⁶

As elsewhere in Australia, women participated strongly in the rise of South Australian purpose-built flats, 'whether as occupants, owners, investors or developers.'⁶⁷ Notable flat developments built for women as investments include Banyanah Flats, 1939, 18 Esplanade cnr Bickford Terrace, Somerton Park (heavily modified), for Kathleen Martin of Minlaton and Shandon, 88 Moseley Street, Glenelg South (SHP 26560), built for Edith Duncan as owner-occupier. Offering a greater return on investments than detached houses⁶⁸ or maisonettes, the emergence of flats as a new housing type helped to make real estate investment a profitable economic activity for middle income earners during the 1930s.

Living in purpose-built flats

Purpose-built flats were usually smaller and required less maintenance than a typical detached bungalow and garden⁶⁹ and were marketed to and bought or rented by middle-class⁷⁰ people who could not afford a detached house on a large allotment in a desirable area. This included single people, especially single women, and young married couples attracted to the flexibility, independence or glamour⁷¹ of the flat lifestyle – many who would otherwise have remained in the family home or lived in a

boarding house, possibly deferring marriage, until they could afford ownership of their own detached dwelling.⁷²

Typically, purpose-built flats featured 'up-to-date'⁷³ appliances and services, including gas, electrical and telephone connections, built-in furniture and other 'labour saving' features.⁷⁴ These modern conveniences facilitated low-maintenance lifestyles, especially for middle-class people who could not afford servants.⁷⁵ Less housework and garden maintenance also meant more leisure time, especially for women. For those moving out of the family home for the first time, built-in furniture meant considerably less outlay on furniture.⁷⁶

Flat-living represented 'a distinctively modern, twentieth century lifestyle'⁷⁷ very different to that of the typical 'suburban house-and-garden-dweller'.⁷⁸ Purpose-built flats came to be considered 'as much a part of the modern world as the automobile and moving pictures'⁷⁹ and their occupants were considered 'moderns'.⁸⁰

Designing purpose-built flats

South Australian purpose-built interwar flats were typically designed in modern styles featuring strong horizontal lines and streamlined curves announcing the modernity of flat life. However, most had conventional terracotta-tiled hipped roofs, instead of the flat roofs usually associated with European Functionalist⁸¹ architecture. Sometimes tiled hipped roofs were concealed behind parapets, as in the case of Woodlands Apartments (SHP 26299). More commonly such roofs were deliberately expressed with overhanging, boxed eaves, reflecting prevailing trends in domestic architecture throughout the interwar period.⁸²

The dominance of pitched, tiled roofs in the domestic architecture of the 1930s to some extent reflects the conservatism of South Australia's architectural profession during the interwar period,⁸³ but also technological limitations of the time. While known in South Australia in the 1930s, flat roofs were still somewhat experimental, prone to leaking,⁸⁴ and not all builders were expert in their construction.⁸⁵ Some commentators also questioned the value of flat roofs on houses with large gardens.⁸⁶ Tiled roofs, by contrast, were familiar, functional⁸⁷ and reliable, and thus a sound investment for businesspeople commissioning purpose-built flats during the interwar period.

Perhaps more importantly, tiled roofs helped modern flats conform to the neighbouring suburban context and meet community expectations surrounding appropriate domestic architecture.⁸⁸ For businesspeople commissioning flat buildings, visual amenity was an important consideration in affluent suburbs, where wealthy neighbours might defend their investments from the perceived threat of depreciation by complaining to local government authorities.⁸⁹

Like purpose-built flats elsewhere in Australia, South Australian examples were typically:

...stylish buildings designed to blend in with the streetscape by giving the appearance of large double storey homes ... set back from the road in alignment with other houses in the neighbourhood [and with] attractive garden settings.⁹⁰

Purpose-built flats were designed to create a home-like environment 'according to contemporary notions of modernity and progress,'⁹¹ avoiding design features that may have drawn comparisons to converted flats. Privacy was achieved through spatial planning that considered the placement of rooms and provision of separate entrances and setbacks to protect views. 'Soundproof' concrete floors were also a common feature that reduced noise transmission while also making buildings 'fireproof.'⁹²

Health, hygiene and cleanliness were contemporary preoccupations⁹³ that led to the inclusion of features to encourage ventilation, increase penetration of natural light and expedite cleaning, resulting in features such as narrow wings; large windows, including corner windows; balconies, sunrooms and sleepouts; adequate space around buildings; outdoor courtyards; landscaping;⁹⁴ and plain, flat or streamlined surfaces which did not collect dirt or dust, especially surfaces made from newly-available materials such as stainless steel and plywood.

Newspaper features typically drew attention to the location of flats with regard to main roads and public transport. After rising steadily in the 1920s then falling away during the Depression, private car ownership 'flourished' briefly in the late 1930s,⁹⁵ though it remained out of reach for most middle- and working-class South Australians.⁹⁶ Most purpose-built flat developments were designed with garages, driveways and open space to manoeuvre vehicles, although less car accommodation was typically provided in flats built near public transport routes.⁹⁷

Bruceden Court (flats)



Bruceden Court (flats), c.1941, showing front elevation of duplex (two-storey) flats

Source: David Beaumont/University of South Australia Architecture Museum

In September 1940, George Levant, an associate director of Myer Emporium (S.A.) Ltd,⁹⁸ acquired a portion of Section 73 in the Hundred of Adelaide, on the corner of Napier Terrace (now Cross Road) and Deepdene Avenue, Westbourne Park.⁹⁹ Around this time, Levant commissioned Adelaide architect Gordon Beaumont Smith to design a two-storey block of flats on his portion of Section 73. Levant named the flats 'Bruceden Court.' The origin of the name 'Bruceden' is not known.

Bruceden Court (flats) comprised ten flats, namely three duplex (two-storey) flats fronting Cross Road, four small simplex (single-storey) flats facing Deepdene Avenue, a further two large simplex flats also facing Deepdene Avenue at the southern end of the block, and a small caretaker's flat, integrated into the main block on the ground floor between the large and small simplex flats. A large, combined laundry, garage and incinerator block was located on the western side of the allotment, creating an internal courtyard. Unusually, a driveway passed through the main block on the Deepdene Avenue side, with the bedroom of a simplex flat located overhead forming a bridge.

Smith used asymmetrical massing and variation of design elements, such as windows, verandahs and balconies, to create the impression of a single, large residence when viewed from the street, rather than a block of flats subdivided into externally recognisable living units. This approach helped Bruceden Court (flats) conform to its residential context and reflects the increasing sophistication in the design of purpose-built flats over time.

Smith paid careful attention to the privacy of flat occupants through such measures as acoustic isolation of individual flats; wing walls provided adjacent to entries and

dividing balconies to protect entrances; and the careful arrangement of windows to avoid facing windows.

With the exception of the small caretaker's flat, which comprised only four rooms, each flat was planned like 'an individual house', with main rooms accessed from a central vestibule, meaning it was not necessary in most cases to pass through one room to reach another. Each flat featured a small room with extensive fenestration that could serve as either a 'sunroom' or a sleepout, while the duplex flats included downstairs 'powder rooms' containing a second toilet. The flats also featured an unusually extensive suite of amenities including:

- glass doors to porch,
- sliding doors between living and dining rooms in larger flats,
- 'Modern' chrome, bakelite or cut and moulded glass light fittings,
- built-in linen press,
- under-stairs storage in duplex flats,
- 'Instantaneous' gas hot water system to bathroom and kitchen,
- electric refrigerator,
- gas stove 'coloured green and cream',
- kitchen hood and flue,
- stainless steel sink,
- breakfast nook with built-in table,
- 'Wide variety' of kitchen cupboards,
- trade hatches in kitchens,
- fully-tiled bathroom with recessed soap holders,
- separate shower compartment with bracket light,
- chromium-plated bathroom fittings,
- flush-mounted medicine cabinet.¹⁰⁰

The laundry, garage and incinerator block featured five laundry rooms, each fitted with gas-fired copper boilers fed from roof mounted rainwater tanks; seven garage bays; an adjacent concrete 'wash-down' pad for cleaning cars; and a tall brick chimney for carrying incinerator smoke well clear of the flats. An additional single-bay garage building was attached to the southern end of the main building.

Bruceden Court (flats) was built by the Architectural Homes Company (AHC),¹⁰¹ a design and building firm business begun by Adelaide architect Ronald Leslie (Ron) Golding in 1935, which specialised in purpose-built flats. Notably, Golding designed and built both Everard Court (flats) (SHP 26529) and Shandon (flats) (SHP 26560). Additional firms and suppliers associated with Bruceden Court (flats) include:

- Hurren, Langman and James: consulting engineers,¹⁰²
- Geo. Soulsby: carpentry,
- West Croydon Joinery Ltd: timber mouldings, flooring, roofing timber, joinery, supplied and fixed,
- Wunderlich Limited: supply and erection, tiled roofs,
- J. E. Gill & Sons: electrical installation,

- Ceilings Ltd: fibrous plaster ceilings,
- Fowler's Sanitaryware: basins and toilet bowls,
- Wallis Refrigeration and Service: manufacture 'Arcticaire' refrigerators.¹⁰³

Bruceden Court (flats) was advertised for lease during May 1941 and completed soon afterwards. On 31 May, a part-page advertising feature on Bruceden Court (flats) appeared in the *Adelaide Mail* newspaper. This feature noted the location of Bruceden Court (flats), facilitating 'easy access' to 'trains, trams and busses' including the nearby Unley Park Railway Station and both the Colonel Light Gardens and Hyde Park tram routes, all within easy walking distance; the 'charm of facing tree-lined avenues'; and 'an excellent view of the hills'.



Bruceden Court (flats), c.1941, showing front elevation of simplex (single-storey) flats

Source: David Beaumont/University of South Australia Architecture Museum

Chronology

Year Event

1912 First stage of Ruthven Mansions, Adelaide's first modern flat development, completed for R. F. Ruthven Smith.

1915 Second stage of Ruthven Mansions completed.

1919 Charles W. Rutt designs Victor Mansions, Glenelg, for A. Rule.
June, the *Register* newspaper reports on the 'servant problem.'

1921 Haigh Mansions completed for Alfred Haigh.

1924 Thousand Homes Scheme announced.

1928 October, Wilkinson, Sando and Wyles report shortage of 'high-grade' flats.

1935 January, *News* reports modern flats in demand.

June, *Mail* newspaper reports modern flats 'scarce' in Adelaide.

August, Glenelg Council attempts to ban semi-detached houses and flats in new subdivisions.

8 August, Ron Golding announces establishment of the Architectural Homes Company.

1938 Ron Golding completes Morea Flats for C. Westwood at Glenelg.

1939 Ron Golding completes Everard Court (flats) for Fred Irwin Worthley.

1940 17 September, George Levant acquires a portion of Section 73 in the Hundred of Adelaide on the corner of Napier Terrace (now Cross Road) and Deepdene Avenue, Westbourne Park.

George Levant commissions Adelaide architect Gordon Beaumont Smith to design Bruceden Court (flats).

Ron Golding completes Shandon Flats for Mrs. Edith Duncan of Glenelg.

1941 May, Bruceden Court (flats) is advertised for lease, then completed soon afterwards.

The Commonwealth Government of Australia, Statutory Rules 1941, No. 131, *National Security Act 1939-1940* brings an end to non-essential construction in Australia and in turn, the construction of purpose-built interwar flats.

2005 22 September, Bruceden Court (flats) is listed as a Local Heritage Place.

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CT 1440/35

SITE RECORD

NAME: Bruceden Court (flats) **PLACE NO.:** 26582

DESCRIPTION OF PLACE: Two-storey block of brick and reinforced concrete flats and single-storey block containing laundry, garage and incinerator.

DATE OF CONSTRUCTION: 1940-1941

REGISTER STATUS: Identified 8 December 2022
Provisionally entered 23 May 2024

LOCAL HERITAGE STATUS: Listed 22 September 2005

CURRENT USE: Flats
1941-Present

ARCHITECT: Gordon Beaumont Smith
1940-1941

BUILDER: Ron Golding, Architectural Homes Company
1940-1941

LOCAL GOVERNMENT AREA: City of Mitcham

LOCATION: **Street No.:** 2A
Street Name: Deepdene Avenue
Town/Suburb: Westbourne Park
Post Code: 5041

LAND DESCRIPTION: **Title Reference:** CT 5861/232 UN 1; CT 5861/233 UN 2;
CT 5861/234 UN 3; CT 5861/235 UN 4;
CT 5861/236 UN 5; CT 5861/237 UN 6;
CT 5861/238 UN 7; CT 5861/239 UN 8;
CT 5861/240 UN 9; CT 5861/241 UN 10;
CT 5861/242 CP SP 14467

Hundred: Hundred of Adelaide

MAP REFERENCE 34°57'59.00"S 138°35'43.83"E

PHOTOS

NAME: Bruceden Court (flats)

PLACE NO.: 26582

All images in this section are from DEW Files and were taken on 22 March 2024, unless otherwise indicated.



Bruceden Court, Cross Road elevation



Rear elevations, with garage doors on left

PHOTOS

NAME: Bruceden Court (flats)

PLACE NO.: 26582



Driveway through main block



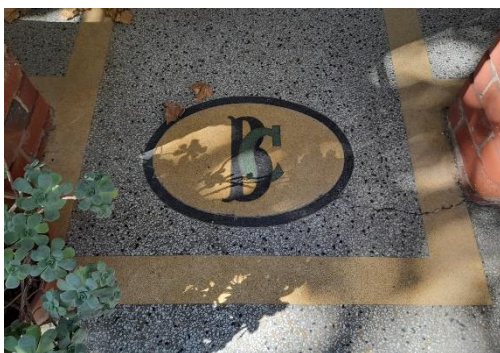
Detail of Cross Road elevation



Balcony detail on Deepdene Avenue elevation



Wrought steel decoration



Terrazzo detail



Entry with curved brick wing wall

PHOTOS

NAME: Bruceden Court (flats)

PLACE NO.: 26582



Typical rear staircase structure



Sleepout structure



Laundry, garage and incinerator block, note chimney at eastern end



Laundry doors



Incinerator furnace and ashpan doors



Letterboxes

SITE PLAN

NAME: Bruceden Court (flats)


PLACE NO.: 26582



Bruceden Court (flats) (CT 5861/232 UN 1; CT 5861/233 UN 2; CT 5861/234 UN 3; CT 5861/235 UN 4; CT 5861/236 UN 5; CT 5861/237 UN 6; CT 5861/238 UN 7; CT 5861/239 UN 8; CT 5861/240 UN 9; CT 5861/241 UN 10; CT 5861/242 CP SP 14467 Hundred of Adelaide)

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LEGEND

 Parcel boundaries (Indicates extent of Listing)

 Outline of Elements of Significance for State Heritage Place

SITE PLAN

NAME: Bruceden Court (flats)

PLACE NO.: 26582

Elements of heritage significance include (but are not necessarily limited to):

- Block of flats,
- Laundry, garage and incinerator block and incinerator,
- Original exterior materials, including brick, terracotta tile and terrazzo,
- Original layout of internal rooms,
- Original bathroom fitouts and fitout elements where remaining,
- Rear staircases and sleepouts,
- Original interior details, fittings and finishes where remaining, including fireplaces, built-in furniture, picture rails, cornices, architraves, floorboards and doors.

Elements not considered to contribute to significance of place include (but are not necessarily limited to):

- Non-original kitchen and bathroom fitouts,
- Non-original interior paint and floor coverings,
- Reverse-cycle air conditioning units, hot water services, and television aerials,
- Trees, shrubs and landscaping,
- Garage roller doors,
- New shed on southern elevation of main block,
- Non-original fences.

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- ³ Apperly et al *Identifying Australian Architecture* pp. 184-187
- ⁴ Apperly et al *Identifying Australian Architecture* pp. 192-193
- ⁵ Caroline Cosgrove, "Art Deco: its place in South Australia's architectural heritage," Department for Environment and Heritage South Australian Built Heritage Research Fellowship Report 2007/2008 (2009)
- ⁶ Carol Cosgrove, *Moving to the Modern: Art Deco in South Australian Architecture* (2009) Adelaide SA: Louis Laybourne Smith School of Architecture and Design, University of South Australia
- ⁷ Ross Thorne, *Cinemas of Australia VIA USA* (1981) Sydney NSW: University of Sydney, Department of Architecture pp. 34-40
- ⁸ Jeffrey Meikle, *Twentieth Century Limited* p. xiii
- ⁹ Chris Burns, "Beacon of Modernity: a new façade for Sands & McDougall Pty Ltd, Adelaide" in *Spirit of Progress* Winter 2020 pp. 24-26
- ¹⁰ Chris Burns, *Art Deco in South Australian Architecture* (2018) Adelaide SA: Art Deco and Modernism Society of Australia Inc. Adelaide Chapter
- ¹¹ Roy Lumby, "Art Deco" in Philip Goad and Julie Willis (eds), *Encyclopedia of Australian Architecture* (2012) Port Melbourne VIC: Cambridge University Press pp. 42-43
- ¹² Julie Willis, "Moderne" in *Encyclopedia of Australian Architecture* p. 462-463
- ¹³ Julie Collins, "Smith, Gordon Beaumont" in Architects of South Australia Database https://architectsdatabase.unisa.edu.au/arch_full.asp?Arch_ID=112
- ¹⁴ Inferred from unit listings on www.realestate.com.au
- ¹⁵ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'? Architects, builders and the construction of flats in interwar Perth" in Frank Broeze (ed) *Private Enterprise, Government and Society: Studies in Western Australian History XIII* (1992) p. 81
- ¹⁶ Stefan Pikusa, *The Adelaide House 1836 to 1901: the evolution of principal dwelling types* (1986) Netley SA: Wakefield Press pp. 35-54, 92-118; J. N. Presse, *House Styles in Adelaide: a pictorial history* (1981) Adelaide SA: Australian Institute of Valuers/Real Estate Institute of South Australia
- ¹⁷ J. N. Presse, *House Styles in Adelaide: a pictorial history* (1981) Adelaide SA: Australian Institute of Valuers/Real Estate Institute of South Australia pp. 36-37
- ¹⁸ Susan Marsden, Paul Stark and Patricia Sumerling (eds), *Heritage of the City of Adelaide: an illustrated guide* (1990) Adelaide SA: Corporation of the City of Adelaide p. 119
- ¹⁹ "Additions to Ruthven Mansions. Well up to Date." in *Register* 7 May 1915 p. 10 <http://nla.gov.au/nla.news-article59602578>
- ²⁰ "Additions to Ruthven Mansions. Well up to Date."
- ²¹ Susan Marsden, Paul Stark and Patricia Sumerling (eds), *Heritage of the City of Adelaide* p. 119
- ²² Susan Marsden, Paul Stark and Patricia Sumerling (eds), *Heritage of the City of Adelaide* p. 119
- ²³ Michael Page, *Sculptors in Space: South Australian Architects 1836-1986* (1986) Adelaide SA: Royal Australian Institute of Architects (South Australian Chapter) p. 119
- ²⁴ Michael Page, *Sculptors in Space* p. 119
- ²⁵ Michael Page, *Sculptors in Space* p. 119
- ²⁶ Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky: apartment living in Australia* (2007) Carlton VIC: Miegunyah Press p. 36
- ²⁷ Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p. 37
- ²⁸ "The Passing of the Mansion Home." in *Register* 12 June 1919 p. 5 <http://nla.gov.au/nla.news-article62197068>; see also Bridget Jolly "Unley Park, South Australia: selected twentieth century and later domestic architecture Vol. 1" (2012) p. 272
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- ³⁰ "The Passing of the Mansion Home."

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- ³¹ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane 1920-1941: living in multiple-occupancy dwellings in interwar Brisbane* (2010) Griffith University Thesis p. 6
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- ³³ "Modern Flats Still Scarce in Adelaide"
- ³⁴ "Modern Flats Still Scarce in Adelaide"
- ³⁵ "Victor Mansions, Memorial Flats for Glenelg. A Splendid Project." in *Mail* 7 June 1919 p. 10 <https://trove.nla.gov.au/newspaper/article/63761604>
- ³⁶ No title in *Mail* 8 October 1921 p. 8
- ³⁷ Michael Page, *Sculptors in Space* p. 134; Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p. 40
- ³⁸ Michael Page, *Sculptors in Space* p. 134
- ³⁹ In South Australia, 1925-1926 were the peak years for subdivision and new house construction during the interwar period; Town Planning Committee South Australia, *Report on the Metropolitan Area of Adelaide* (P. P. 95) (1965) Adelaide SA: Government of South Australia p. 31
- ⁴⁰ "Shortage of Flats" in *Mail* 27 October 1928 p. 12 <http://nla.gov.au/nla.news-article58563309>
- ⁴¹ Town Planning Committee South Australia, *Report on the Metropolitan Area of Adelaide* p. 32
- ⁴² Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p. 2
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- ⁴⁴ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 90.
- ⁴⁵ Fran Smith, "Adelaide's interwar flats" p. 11
- ⁴⁶ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 5
- ⁴⁷ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 81
- ⁴⁸ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 82
- ⁴⁹ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?"
- ⁵⁰ "N.S.W. to Regulate Building of Blocks of Flats" in *News* 2 April 1938 p. 5 <http://nla.gov.au/nla.news-article131557162>
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- ⁵² Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* p. 2
- ⁵³ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 84
- ⁵⁴ "Flats, Undesirable" in *News* 5 September 1923 p. 5 <http://nla.gov.au/nla.news-article129841614>
- ⁵⁵ "Protest Against Ban on Flats" in *News* 13 September 1935 p. 4 <http://nla.gov.au/nla.news-article129296885>
- ⁵⁶ See for example "Glenelg Ban on Certain Flats, Semi-Detached Not To be Allowed, Areas Affected" in *News* 29 August 1935 p. 12 <https://trove.nla.gov.au/newspaper/article/128422816>
- ⁵⁷ "Protest Against Ban on Flats"
- ⁵⁸ "Protest Against Ban on Flats"
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- ⁶⁰ "Housing Shortage Still Acute, Tendency Towards Rise in Rents, Flats Popular" in *Advertiser* 14 March 1938 p. 25 <http://nla.gov.au/nla.news-article74211430>
- ⁶¹ "Acute Housing Shortage, Problem for City" in *News* 21 January 1937 p. 4 <http://nla.gov.au/nla.news-article131405718>
- ⁶² "Protest Against Ban on Flats"; in Perth, purpose-built flats were typically built in response to demand rather than as a result of speculation, see Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 86
- ⁶³ "Modern Flats Still Scarce in Adelaide"; Similar patterns emerged in interwar Perth; see Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 90.
- ⁶⁴ Peter Timms, *Private Lives: Australians at Home Since Federation* (2008) Carlton VIC: Miegunyah Press p. 51
- ⁶⁵ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 84
- ⁶⁶ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 82
- ⁶⁷ Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 8
- ⁶⁸ Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 82
- ⁶⁹ "Modern Flats Still Scarce in Adelaide" p. 10
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- 70 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 81
- 71 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 343
- 72 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 84
- 73 "Kingsmead Flats, Comfort and Convenience, Up-to-date Appointments" in *News* 1 May 1929 p. 6 <http://nla.gov.au/nla.news-article129139518>
- 74 Hope Cooper, "Smart New Flats" in *Murray Pioneer and Australasian River Record* 9 September 1937 p. 18 <http://nla.gov.au/nla.news-article124803675>
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- 77 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. i
- 78 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 339
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- 82 J. M. Freeland, *Architecture in Australia: a history* (1968) Ringwood, VIC: Penguin Books p. 257; Dwelling and Flat (former Office/Garage) designed by Christopher Smith in the Art Deco Style for his own residence (SHP 26301), listed under criterion (e), an example of domestic architecture designed in an interwar modern idiom with a tiled, hipped roof.
- 83 Louise Bird, Russell S. Ellis: Pioneer Modernist Architect (2007) Adelaide SA: Louis Laybourne Smith School of Architecture and Design, University of South Australia p. 17
- 84 Peter Bell, Carol Cosgrove, Susan Marsden & Justin McCarthy, "Twentieth Century Heritage Survey, Stage Two 1928-1945 Volume 1, Report to Department for Environment and Heritage" (2008) p. 28
- 85 Peter Bell et al, "Twentieth Century Heritage Survey, Volume 1" p. 28
- 86 "Study Science of Living, Hint to Architects by Judge, Exhibition Lesson" in *News* 16 January 1935 p. 7 <http://nla.gov.au/nla.news-article128908307>
- 87 J. M. Freeland, *Architecture in Australia* p. 257
- 88 "Flats on Albert Terrace. 'Building Not Ornate Enough.' Cr. Lee Protests." in *Glenelg Guardian* 10 April 1924 p. 1 <http://nla.gov.au/nla.news-article214723942>; these flats were deemed "not ornate enough" and "not in keeping with the many beautiful homes erected on the terrace"; compare Melbourne; Caroline Butler-Bowdon and Charles Pickett, *Homes in the Sky* pp. 66-68
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- 90 Jenny Gregory and Robyn Taylor, "'The Slums of Tomorrow'?" p. 83
- 91 Helen Bennett, *Interpreting the Modern: Flatland in Brisbane* p. 8
- 92 "Features of Modern Flats at Millswood, Additions Possible" in *Mail* 11 July 1936 p. 25 <http://nla.gov.au/nla.news-article55828667>
- 93 Julie Collins, "Fresh Air and Sunshine: the Health Aspects of Sleepouts, Sunrooms, and Sundecks in South Australian Architecture of the 1930s" in David Kroll, James Curry and Madeline Nolan, *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 38, Ultra: Positions and Polarities Beyond Crisis* (2022) p. 157
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- 95 Peter Donovan, "Motor cars and freeways: measures of a South Australian love affair" in Bernard O'Neil, Judith Raftery and Kerry Round (eds), *Playford's South Australia: essays on the history of South Australia, 1933-1968* (1996) Adelaide: Professional Historians Association p. 202
- 96 Peter Donovan, "Motor cars and freeways: measures of a South Australian love affair" p. 202
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- 101 Giles Walkley, 'Adelaide's Supreme Flats' in *Spirit of Progress* (Summer 2016) p. 25

¹⁰² Proposed Residential Flats – Napier Tce – Unley Park for G. Levant Esq. Structural Details, November 1940, S247/183/1 University of South Australia Architecture Museum Collection
¹⁰³ “Comfort, Charm, Homeliness Given”