

Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

Name: Edith Ingpen House
Address: 65 School Road, Crossover
Local Government Authority: Baw Baw Shire
Provisional VHR No. PROV VHR H2416



Edith Ingpen House (2011)

Executive Director recommendation

Under Part 3, Division 3 of the *Heritage Act 2017* ('the Act') I recommend to the Heritage Council of Victoria that the Edith Ingpen House, 65 School Road, Crossover, should be included in the Victorian Heritage Register (VHR) in the category of registered place.

A handwritten signature in black ink, appearing to read 'Steven Avery'.

STEVEN AVERY
Executive Director, Heritage Victoria
DATE OF RECOMMENDATION: 16 March 2022



Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

Executive Director recommendation to the Heritage Council of Victoria

The Executive Director, Heritage Victoria ('Executive Director'), recommends that the Heritage Council include the Edith Ingpen House at 65 School Road, Crossover, in the VHR in accordance with section 49 of the Act by determining:

- That the Edith Ingpen House is of State-level cultural heritage significance and should be included in the VHR in the category of registered place in accordance with section 49(1)(a) of the Act.
- That the proposed categories of works or activities which may be carried out in relation to the Edith Ingpen House for which a permit under the Act is not required will not harm the cultural heritage significance of the place under section 49(3) of the Act.

Site Visit Statement 2021-22

Coronavirus restrictions have impacted on the capacity Heritage Victoria assessors to undertake site inspections.

Heritage Victoria has made a number of attempts to contact the owners(s) but received no response. In this instance, the assessor visited the house on 6 February 2022 in an attempt to contact the owners. Due to the inability to conduct an interior inspection, a conservative range of permit exemptions have been recommended. The owner may apply for additional permit exemptions in the future.



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The process from here

1. The Heritage Council publishes the Executive Director's recommendation (section 41).

The Heritage Council will publish the Executive Director's recommendation on its website for a period of 60 days.

2. Making a submission to the Heritage Council (sections 44 and 45)

Within the 60 day publication period, any person or body with a real and substantial interest in the place or object can make a submission to the Heritage Council. This submission can support the recommendation, or object to the recommendation and a hearing can be requested in relation to the submission. Information about making a submission and submission forms are available on the Heritage Council of Victoria's website:

<https://heritagecouncil.vic.gov.au/registrations-reviews/executive-director-recommendations/>

3. Heritage Council determination (sections 46 and 49)

The Heritage Council is an independent statutory body. It is responsible for making the final determination to include or not include the place or object in the VHR, or amend a place or object already in the VHR.

If no submissions are received the Heritage Council must make a determination within 40 days of the publication closing date.

If submissions are received, the Heritage Council may decide to hold a hearing in relation to the submission. If a hearing does take place, the Heritage Council must make a determination within 90 days after the completion of the hearing.

4. Obligations of owners of places and objects (sections 42 and 43)

The owner of a place or object which is the subject of a recommendation to the Heritage Council has certain obligations under the *Heritage Act 2017*. These relate to advising the Executive Director, Heritage Victoria in writing of any works or activities that are being carried out, proposed or planned for the place or object.

The owner also has an obligation to provide a copy of this statement of recommendation to any potential purchasers of the place or object before entering into a contract.

5. Further information

The relevant sections of the Act are provided at Appendix 1.

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Description

The following is a description of the Edith Ingpen House has been informed by a property description contained in the *Baw Baw Heritage Study* (2011).

The Edith Ingpen House is located on a terraced area of a steep hill. When viewed from School Road, only the roof is visible. The west side of the house is shaded by mature oak trees. The house is circular (dodecahedral) with the internal spaces arranged as segments which fan out from a central dining room/lounge space. It is clad in rough-cut weatherboards with exposed battens on the inside. Horizontal framing members double as shelving inside. The roof rafters are exposed. It has a single-skin construction.

The front door on the south elevation is recessed beneath the south side of the roof. The double doors are veneered flush-panel doors with curved bronze handles. The two chimneys are constructed of rounded river stones. The chimney on the south (road) side of the house has two small windows in the chimney breast. Windows are double-hung sashes and single-pane windows grouped in banks or single at a variety of heights, many of them located at the corners. The upper lights tend to have textured 'Arctic' glass. The flat roof has been covered in a slightly pitched corrugated iron roof which extends slightly beyond the eaves. There is a large concrete basin at the top of the hill, just east of the property, that appears to have stored water for the house. It is not known if it is an early or original feature. There is a small timber shed next to the house on the south side, with a rectangular plan and skillion roof. A simple new timber verandah has been added to the west side of the house, to provide a sheltered outdoor area.



Edith Ingpen House (2011)

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History

Crossover

The town of Crossover is eighteen kilometres north of Warragul and was established after gold was discovered in 1864. A post office was built in 1866, the Noojee railway line reached the town in 1892, and a primary school was built in 1900. Despite this early growth, by the 1920s Crossover had become a secluded destination for Melbournians seeking to spend quiet weekends in the bush. It was easily accessible by rail until the 1950s. In 1927, notable architect Harold Desbrowe-Anneer completed his weekend 'Clover Hill' at Crossover. Architect Edith Ingpen commenced working at Anneer's firm in 1932 and spent time with him at Clover Hill. A circle of Anneer's friends had homes in the area which locals nicknamed 'Toorak'. By the mid-1930s Ingpen had designed and built her own rural retreat on an adjacent block to Anneer, constructing it gradually on weekends.

Edith Ingpen

Edith Ingpen was one of the best-known woman architects of the 1930s in Victoria and Australia, and the first woman graduate of the University of Melbourne Architecture course (1933). She commenced at the University in 1926 and was articled to the Melbourne firm of EJ & CL Ruck as part of her degree. In 1932 she joined the office of renowned Melbourne architect Harold Desbrowe-Anneer where she was made an associate. When Desbrowe-Anneer died in June 1933 his firm closed and Ingpen established her own business, mainly working on domestic projects and commercial fitouts. In 1934, she designed a block of flats in the Moderne style, Kalingra, in East Melbourne (extant). The building's interior exemplified Ingpen's economic use of space, also evident in a small house she designed in Balwyn, believed to be the Moderne house at 24 Riverside Avenue, North Balwyn (c.1930s).

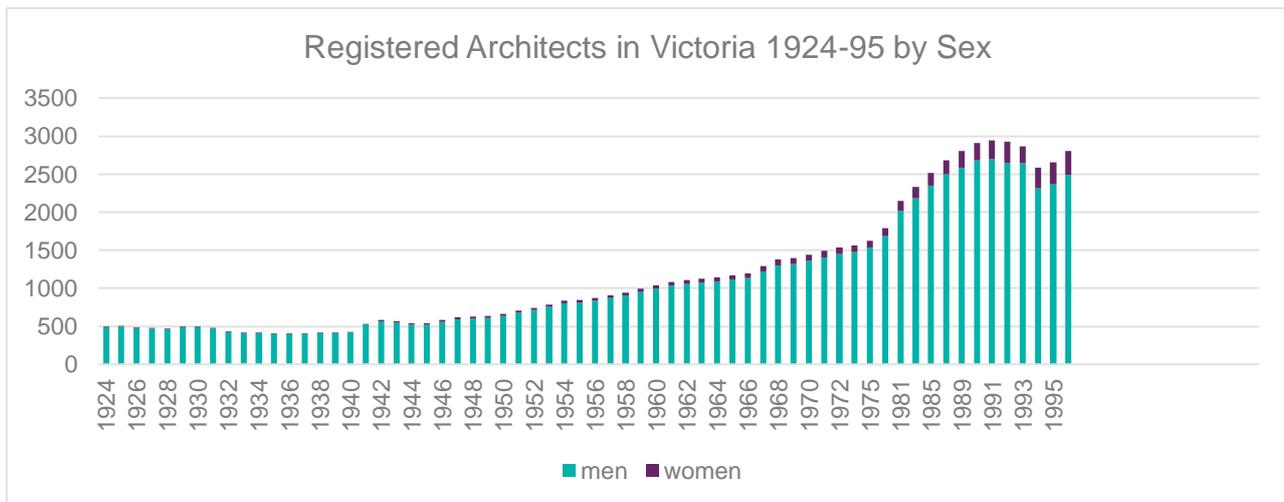


'Enterprising Women and their Careers: Edith Ingpen – Architect', Age, Sat 24 Jul 1937, p. 2. A photo of Kalingra, East Melbourne can be seen at the lower right-hand side.

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During World War II, Ingpen closed her practice and took up a position with the Victorian Public Works Department (PWD). She was the first professional woman architect to be employed there and received a lower salary than her male colleagues. In 1965, after being denied a promotion to a senior position – despite a recommendation from the Chief Architect – Ingpen resigned in frustration. She left Australia soon afterwards to live in England.

When Ingpen started her career in the 1930s, only 1-2% of registered architects in Victoria were women (an annual average of 7 women to 422 men).¹ In this context, she was a trailblazer. She practised at a time of ongoing debate regarding the suitability of female architects to design anything other than domestic structures. Despite the numerous barriers to women in the profession, including lower wages, she made a name for herself and received press coverage and invitations to speak at events. In 1936 she was described as ‘one of the best-known women architects practising solo in Melbourne’.²



Source: Julie Willis, *A Statistical Survey of Registered Women Architects in Australia*, pp.15-16

A circular house

Edith Ingpen designed and built her house at Crossover gradually on weekends from around 1933 to 1937 as a holiday house for herself and her mother. Her family lived in Gippsland at the time. The house is notable for its circular (dodecahedral) design. Architectural historian Harriet Edquist notes that the circular form was uncommon in Australian domestic architecture and is generally associated with the ‘geometric modernism’ of the postwar era ‘heroic architects’ such as Roy Grounds.³ It is significant that the design of Ingpen’s house predates Ground’s critically acclaimed circular Henty House (1953) by around twenty years. The secluded location of Ingpen’s house, the absence of a client’s brief, and no fixed construction timeframe arguably allowed her a degree of unfettered experimentation. As Edquist notes, Ingpen’s design ‘was intentionally difficult; it is circular, and the internal spaces are arranged as segments which fan out from a central dining/sitting space’.⁴

Ingpen built the house (with some professional assistance) from locally source materials, including the timber weatherboards from Gippsland. The fireplaces and chimneys were built of quartz, in plentiful supply across this former gold mining area. The interior spaces are practical and economical: the internal battens double as shelving, and the fireplaces are accessible from the outside by small openings in the stonework from which the ashes can be taken.⁵

¹ Julie Willis, *A Statistical Survey of Registered Women Architects in Australia*, Faculty of Art, Architecture & Design, University of South Australia, 1997, pp. 15-16.

² Nora Cooper, ‘Women in Architecture’, *Australian Home Beautiful*, 1 August 1936.

³ Edquist, Harriet, ‘Edith C. Ingpen and Harold Desbrowe-Annear: themes and variations’, *Transitions*, vol. 54, no. 5, 1997, 77-78.

⁴ Edquist, Harriet, ‘Edith C. Ingpen and Harold Desbrowe-Annear: themes and variations’.

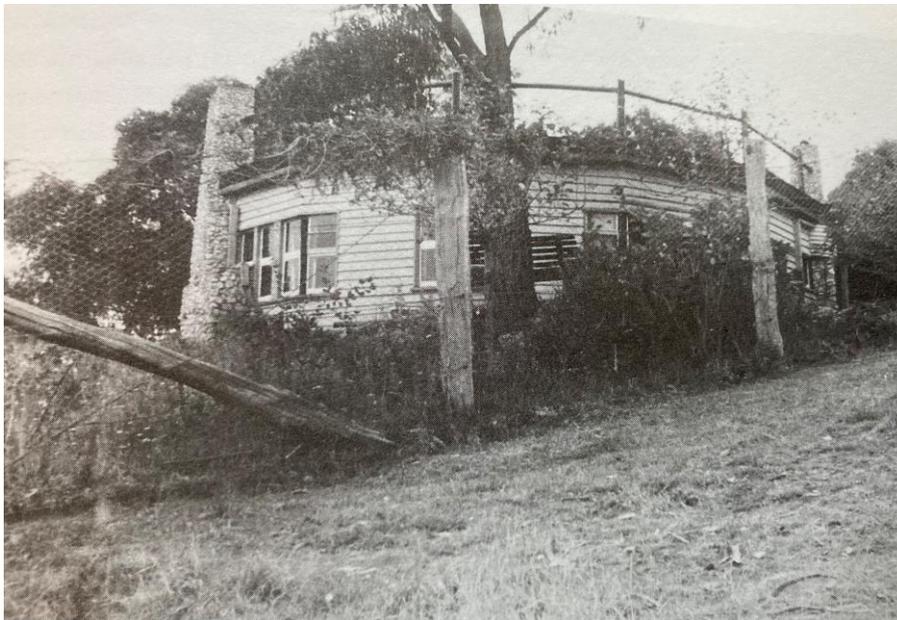
⁵ Edquist, Harriet, ‘Edith C. Ingpen and Harold Desbrowe-Annear: themes and variations’.

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One of the most striking experimental aspects was a long footbridge (no longer extant) which extended from the driveway over the front door to the flat roof which was a viewing platform. From the rooftop there was an extensive view over a valley to hills at the north. Ingpen first held the land relatively inexpensively under a miner's lease, the provisions of which allowed the building of a house. This was a resourceful approach, allowing her to avoid an initial large cash outlay or bank loan. She constructed the residence at her own pace from 1933 and purchased the land 1939-40 after the house was completed in around 1937.



Edith Ingpen House. Image showing the footbridge to the viewing area on the flat roof (no longer extant).
'Old Mining Town of Crossover', *Weekly Times*, 16 Jul 1938, Page 33.



Edith Ingpen House, c.1930s
Source: Robert Stewart

Reproduced in Harriet Edquist, *Harold Desbrowe Annear: A Life in Architecture*, p.241

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Selected bibliography

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Context Pty Ltd (David, Helms, Natica Schmeder, Jessie Briggs), *Baw Baw Shire Heritage Study*, Stage 2, Volume 2: Heritage Place & Precinct Citations (September 2011).

Edquist, Harriet, *Harold Desbrowe-Annear 1865-1933: A Life in Architecture*, Miegunyah Press, 2004.

Edquist, Harriet, 'Edith C Ingpen and Harold Desbrowe-Annear: Themes and Variations', *Transitions*, vol. 54, no. 5, 1997.

'Enterprising Women and their Careers: Edith Ingpen – Architect', *Age*, Sat 24 Jul 1937, p. 2

Hanna, Bronwyn, 'Australia's Early Women Architects: Milestones and Achievements', *Fabrications*, Vol 12, No. 1, June 2002.

Willis, Julie, 'Edith Ingpen', in Goad, Philip & Willis, Julie (eds.) 2012, *The Encyclopedia of Australian Architecture*, Cambridge University Press, Melbourne.

Willis, Julie, *A Statistical Survey of Registered Women Architects in Australia*, Faculty of Art, Architecture & Design, University of South Australia, 1997.

Willis, Julie and Bronwyn Hanna, *Women Architects in Australia, 1900-1950*, Royal Australian Institute of Architects, 2001.

Further information

Relevant Authority	Baw Baw Shire
Heritage Overlay	Baw Baw Shire HO267
Other Overlays	Bushfire Management Overlay Development Contributions Plan Overlay
Other Listings	There are no other listings for this place
Other Names	Circular house
Date of construction	1930s
Architect and Builder	Edith Ingpen
Architectural style	Interwar Style (Modernist)

Traditional Owner Information

The Edith Ingpen House is located on the traditional land of the Kulin Nation. Traditional owners have not been formally recognised for this area. A Registered Aboriginal Party under the *Aboriginal Heritage Act 2006* has not been appointed.

Victorian Aboriginal Heritage Register

The Edith Ingpen House is not included in the Victorian Aboriginal Heritage Register.

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Integrity

The integrity of the exterior of the place is very good. The cultural heritage values of the place can be easily read in the extant fabric. (February 2022).

Intactness

The intactness of the exterior of the place is good. The walkway bridge to the rooftop viewing area and the railing around the rooftop has been removed. (February 2022).

Condition

The condition of the exterior of the place is good. Some weatherboards show signs of rotting. (February 2022).

Note: The condition of a place or object does not influence the assessment of its cultural heritage significance. A place/object/object integral may be in very poor condition and still be of very high cultural heritage significance. Or a place/object/object integral may be in excellent condition but be of low cultural heritage significance.

Statutory requirements under section 40.

Terms of the recommendation (section 40 (3)(a))

The Executive Director, Heritage Victoria recommends that the Edith Ingpen House is included in the VHR in the category of registered place.

Information to identify the place or object (section 40(3)(b))

Name: Edith Ingpen House

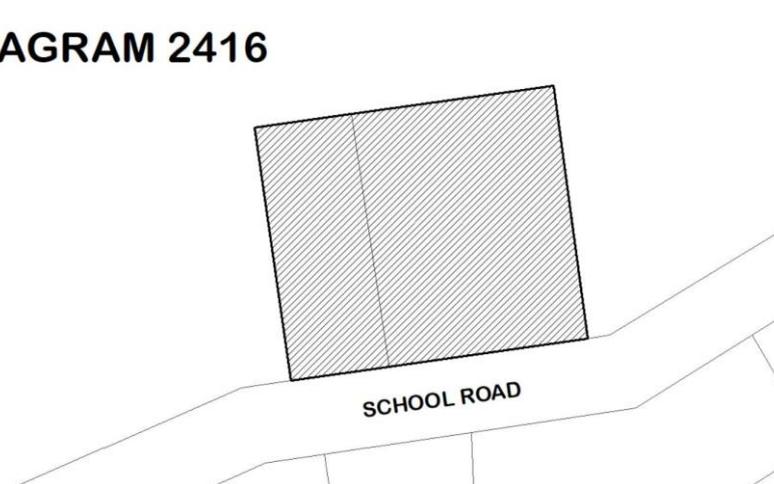
Address: 65 School Road, Crossover

Proposed extent of registration

The Executive Director recommends that the extent of registration for the Edith Ingpen House be gazetted as:

All of the place at 65 School Road, Crossover comprising Crown Allotments 15 and 15A Township of Crossover, Parish of Neerim.

DIAGRAM 2416



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Aerial Photo of the Place Showing Proposed extent of registration

Note: This aerial view provides a visual representation of the place. It is not a precise representation of the recommended extent of registration. Due to distortions associated with aerial photography some elements of the place may appear as though they are outside the extent of registration.

Rationale for the extent of registration

The recommended extent of registration includes all of the Edith Ingpen House and all of the existing titles of the land it is located on. This is the usual approach to taken to the registration of places of architectural significance. It includes sufficient land for the protection, conservation and understanding of the place. It should be noted that the proposed extent of registration includes all the land, all hard and soft landscape features, outbuildings and the Edith Ingpen House itself (interior and exterior). A permit or permit exemption from Heritage Victoria is required for any works within the proposed extent of registration, apart from those identified in the categories of works or activities in this recommendation.

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Reasons for the recommendation, including an assessment of the State-level cultural heritage significance of place/object/object integral (section 40(3)(c))

Following is the Executive Director's assessment of the place against the tests set out in *The Victorian Heritage Register Criteria and Thresholds Guidelines*. A place or object must be found by the Heritage Council to meet Step 2 of at least one criterion to meet the State level threshold for inclusion in the VHR.

CRITERION A: Importance to the course, or pattern, of Victoria's cultural history.

Step 1: Test for satisfying Criterion A

The place/object has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history.
plus
The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.
plus
The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

Executive Director's Response

The Edith Ingpen House has a clear association with holiday house construction during the 1920s and 1930s. The greater availability of motor cars allowed Melburnians easy access to scenic parts of Victoria and saw a rise in 'weekend retreats' in inland and coastal areas, particularly on the Mornington Peninsula and in the Dandenong Ranges. The association of the place is evident in the physical fabric and documentary resources. This phase is of historical importance and made a strong contribution to the economic development of Victoria, its patterns of population distribution and recreational customs.

Step 1 of Criterion A is likely to be satisfied.

Step 2: Test for satisfying Criterion A at the State Level

The place/object allows the clear association with the event, phase etc. of historical importance to be *UNDERSTOOD BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA WITH SUBSTANTIALLY THE SAME ASSOCIATION*.

Executive Director's Response

The Edith Ingpen House allows its association with holiday house construction during the 1920s and 1930s to be understood as well as, but not better than, most other places and objects with the same association. As a weekend retreat, this building is a small and attractive house in a scenic setting but has no physical features or historical dimensions which set it apart from other holiday homes of the era.

Criterion A is not likely to be satisfied at the State level.

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CRITERION B: Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Step 1: Test for Satisfying Criterion B

The place/object has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history.

plus

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

plus

The place/object is *RARE OR UNCOMMON*, being one of a small number of places/objects remaining that demonstrates the important event, phase etc.

or

The place/object is *RARE OR UNCOMMON*, containing unusual features of note that were not widely replicated

or

The existence of the *class* of place/object that demonstrates the important event, phase etc is *ENDANGERED* to the point of rarity due to threats and pressures on such places/objects.

Executive Director's Response

The Edith Ingpen House has a clear association with holiday house construction during the 1920s and 1930s. The association of the place is evident in the physical fabric and documentary resources. This phase made a strong contribution to the economic development of Victoria, its patterns of population distribution and recreational customs.

- a) The place is not rare or uncommon as a holiday house of 1920s and 1930s.
- b) The place does contain unusual features of note that were not widely replicated. The circular form was highly unusual in buildings at the time, particularly in domestic architecture.
- c) The existence of holiday houses of 1920s and 1930s is not endangered.

Step 1 of Criterion B is likely to be satisfied.

Step 2: State Level Significance Test for Criterion B

The place/object is *RARE, UNCOMMON OR ENDANGERED* within Victoria.

Executive Director's Response

The Edith Ingpen House has a circular form which was highly unusual in buildings at the time, particularly in domestic architecture. It is rare in Victoria on these grounds.

Its circular form foreshadows the later championing of geometric forms by postwar Modernists such as Roy Grounds and predates Ground's critically acclaimed circular Henty House (1953) by around twenty years.

Criterion B is likely to be satisfied at the State level.

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CRITERION C: Potential to yield information that will contribute to an understanding of Victoria's cultural history.

Step 1: Test for Satisfying Criterion C

<p>The:</p> <ul style="list-style-type: none">• visible physical fabric; &/or• documentary evidence; &/or• oral history, <p>relating to the place/object indicates a likelihood that the place/object contains <i>PHYSICAL EVIDENCE</i> of <i>historical interest</i> that is <i>NOT CURRENTLY VISIBLE OR UNDERSTOOD</i>. <i>Plus</i></p> <p>From what we know of the place/object, the physical evidence is likely to be of an <i>INTEGRITY</i> and/or <i>CONDITION</i> that it <i>COULD YIELD INFORMATION</i> through detailed investigation.</p>

Executive Director's Response

This place is unlikely to contain physical evidence of historical interest that is not currently visible or understood. Its design, construction and use are evident in its physical fabric, and it is well documented.

Step 1 of Criterion C is not likely to be satisfied.

CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Step 1: Test for Satisfying Criterion D

<p>The place/object is one of a <i>CLASS</i> of places/objects that has a <i>clear ASSOCIATION</i> with an event, phase, period, process, function, movement, important person(s), custom or way of life in Victoria's history.</p> <p><i>plus</i></p> <p>The <i>EVENT, PHASE, etc</i> is of <i>HISTORICAL IMPORTANCE</i>, having made a strong or influential contribution to Victoria.</p> <p><i>plus</i></p> <p>The principal characteristics of the class are <i>EVIDENT</i> in the physical fabric of the place/object.</p>
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Executive Director's Response

The Edith Ingpen House is of a class of interwar experimental buildings. Similar experimental buildings include Burley Griffin's Gumnuts (VHR H1328) and Griffin and Mahony's Pholiota (VHR H0479). During this era a number of architects working in Australia drew upon the design principles of the different strains of architectural Modernism emerging from Europe.

Experimental interwar architecture is of historical importance, having made a strong and influential contribution to Victoria's design history.

The principal characteristics of interwar experimental buildings are evident in the physical fabric of the Edith Ingpen House.

Step 1 of Criterion D is likely to be satisfied.

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Step 2: State Level Significance Test Criterion D

The place/object is a *NOTABLE EXAMPLE* of the class in Victoria (refer to Reference Tool D).

Executive Director's Response

The Edith Ingpen House is a fine example in the class of interwar experimental buildings. Unconstrained by a client's brief and concealed in an isolated location, Ingpen drew on emerging Modernist design principles, including a radical simplification of form, geometric shapes, the rejection of ornament, innovative use of interior spaces, and flat roofs. Influenced also by the traditional craftsmanship ethic associated with the Arts and Crafts Movement, Ingpen realised her modest rural retreat using vernacular construction techniques and local natural materials.

Criterion D is likely to be satisfied at the State level.

CRITERION E: Importance in exhibiting particular aesthetic characteristics.

Step 1: Test for Satisfying Criterion E

The *PHYSICAL FABRIC* of the place/object clearly exhibits particular aesthetic characteristics.

Executive Director's Response

The Edith Ingpen House demonstrates an attractive and progressive design aesthetic. But there is no evidence that it received critical recognition or wide public acknowledgement of exceptional merit at the time of its construction.

Criterion E not likely to be satisfied at the State level.

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

Step 1: A Test for Satisfying Criterion F

The place/object contains *PHYSICAL EVIDENCE* that clearly demonstrates creative or technical *ACHIEVEMENT* for the time in which it was created. *Plus*
The physical evidence demonstrates a *HIGH DEGREE OF INTEGRITY*.

Executive Director's Response

The Edith Ingpen House is a well-designed and highly considered building. However, it cannot be considered a creative or technical achievement for the time it was created.

CRITERION G: Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

Step 1: Test for Satisfying Criterion G

Evidence exists of a community or cultural group. *Plus*
Evidence exists of a strong attachment between the *COMMUNITY OR CULTURAL GROUP* and the place/object in the present-day context. *Plus* Evidence exists of a time depth to that attachment.

Executive Director's Response

There is no evidence of the existence of a community or cultural group with a strong attachment to the Edith Ingpen House in the present-day context.

Step 1 of Criterion G is not likely to be satisfied.

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CRITERION H: Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

Step 1: Test for Satisfying Criterion H

The place/object has a *DIRECT ASSOCIATION* with a person or group of persons who have made a strong or influential *CONTRIBUTION* to the course of Victoria's history. *Plus*

The *ASSOCIATION* of the place/object to the person(s) *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources and/or oral history. *Plus*

The *ASSOCIATION*:

- directly relates to *ACHIEVEMENTS* of the person(s) at, or relating to, the place/object; or
- relates to an *enduring and/or close INTERACTION* between the person(s) and the place/object.

Executive Director's Response

Edith Ingpen House is associated with its architect, builder and first owner Edith Ingpen. As one of the few women architects of her era and a trailblazer in solo practice, Ingpen gained a degree of prominence through newspaper and magazine articles and was in demand for public speaking engagements. She made a strong contribution to the discipline of architecture through her work with Desbrowe Annear, her own commissions, her experimental house at Crossover, and as a vocal champion of women in the profession.

Although Ingpen's contribution was strong in the discipline of architecture, and in the history of women in the profession, it cannot be said to be strong or influential in its own right on the broader course of Victoria's history.

Step 1 of Criterion H is not likely to be satisfied.

Comparisons

The Edith Ingpen House is usefully compared with the following classes of place in the VHR:

- Interwar experimental buildings
- Interwar holiday homes
- Modernist houses using geometric forms

Interwar experimental buildings

Gumnuts Cottage (VHR H1328)

619 Nepean Highway, Frankston South

Gumnuts (1919) is a one-roomed experimental dwelling designed by Walter Burley Griffin. It is architecturally significant as a substantially intact and rare surviving example of Griffin's segmental architecture. The small house is an excellent example of both Griffin's Knitlock system, and his domestic oeuvre and it is the best surviving example of the one-roomed houses designed by Griffin. The building is the simplest example of Griffin's domestic designs of the 1920s.



Gumnuts, built 1919

Pholiota (VHR H0479)

23 Glenard Drive Eaglemont, Banyule City

Pholiota (1920) is a one-roomed house designed and built by architects Marion Mahony and Walter Griffin and, who lived here after it was built. The place is of architectural significance as a rare surviving example of the minimalist house planning developed by Griffin and Mahony. It is of historical significance for its association with internationally renowned American architects, Marion Mahony and Walter Griffin. It is of scientific (technical) significance as an example of the use of the innovative Knitlock system.



Pholiota, built 1920

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Interwar holiday homes

Stokesay (VHR H0814)

288-289 Nepean Highway Seaford, Frankston City

Stokesay (1922) was designed by JFW (Frederick) Ballantyne as a seaside holiday house. It is one of the best and most intact examples in Victoria of Knitlock construction. It is an extension of the one roomed house concept of Griffin's own home, Pholiota (1919), expanded into a four-bedroom family home.

Stokesay, voted "Australia's prettiest home" by the popular home journal *Australian Home Beautiful* in 1925.



Stokesay, built 1922

The Ship (VHR H1910)

35 Rannoch Avenue Mt Eliza, Mornington Peninsula Shire

The Ship (1935) was designed by Roy Grounds as his family's holiday house. It is of architectural significance as one of the first, and one of the earliest remaining, residences in Victoria in which the principles of the International style (sometimes described as the highpoint of Modernism in architecture) were applied in the interwar period, particularly in its use of a taut skin over a regular frame.

The Ship, both as concept and as built, has been consistently accorded ground-breaking status in this style. It was designed as early as 1933, and before it was built was hailed in the magazine *Home Beautiful* in 1934 as an economical design, made up of prefabricated units in modern materials.



The Ship, built 1935

Ramsay House (VHR H2181)

29 Rendlesham Avenue Mt Eliza, Mornington Peninsula Shire

The Ramsay House (1937) by Roy Grounds is of architectural and historical significance. It is a small timber framed, weatherboard holiday home with low pitched malthoid tiled gable roofs. The house follows a simple linear plan, one room wide, over three levels.

This house (and others on the Mornington Peninsula) introduced a form of modernism that articulated vernacular styling with a minimalist approach to detailing and ornament, the use and expression of natural materials and siting to make the most of the topography of their sites. The Ramsay House is of historical significance for its associations with both Grounds and Frederick Romberg, the latter buying the house in the 1950s.



Ramsay House, built 1937

There are a number of grand weekend retreats in the VHR built for wealthy clients in the interwar period, including Westerfield (VHR H2200) and Burnham Beeches (VHR H0868) and Jura (VHR H0822). These demonstrate the interwar trend to build holiday houses but are less directly comparable with the Edith Ingpen House in their scale and grandeur.

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Modernist houses using geometric forms

The Henty House (the Round House)

(VHR H0966)

581 Nepean Highway Frankston South, Frankston City

The Henty House (1953), also known as the 'Round House' is of architectural significance being one of the best-known examples of the 1950s interest in simple geometries in form and plan amongst a small but innovative group of progressive Melbourne architects.

The Henty House is a crucial part of Ground's domestic geometric projects and buildings which also included triangular and square houses. These domestic geometric buildings informed the design of some of Ground's well known institutional buildings notably the Academy of Science Building in Canberra (1958 - 59) and the Victorian Cultural Centre in Melbourne (1959-81).

The Henty House is significant for its association with Grounds, an influential and innovative practitioner of Modern architecture to Australia and its adaptation to regional conditions.



Henty House, 'Round House', built 1953

McCraith House (Larrakeyeah) (VHR H1906)

1-3 Atunga Terrace Dromana, Mornington Peninsula Shire

The McCraith house is of architectural significance. Designed by Chancellor and Patrick, it is a small Modernist holiday house embodying the ideas of structural experimentation, whimsical design and modern planning. It is significant as an example of structurally inspired modernism of the 1950s. The design displays a creative architectural response in a period when conventional building materials were in limited supply post WW2. It is representative of a change in the way society holidayed, influenced by the greater availability of the family car.



McCraith House (Larrakeyeah), built 1955

Summary of Comparisons

The Edith Ingpen House is striking and significant in its circular form. Notably its design predates Roy Ground's critically acclaimed circular Henty House (1953) by around twenty years. Ingpen's construction of her own home in a secluded location arguably allowed a degree of unfettered experimentation. The design is informed by the design principles of the European Modernism, including the use of simple shapes and flat roofs. The Ingpen House is compact and economical, also echoing the modest democratic designs of Griffin and Mahoney, exemplified at Pholiota and Gumnuts, with their vernacular construction methods, visible materials with an absence of ornamentation. The house is part of a movement in the 1920s and 1930s which saw Melbournians build holiday homes, many inventive and small in scale, thanks to greater accessibility to the coast and the bush afforded by the motor car.



Statement of recommendation from the Executive Director, Heritage Victoria, to the Heritage Council of Victoria

Summary of cultural heritage significance (section 40(4)(a))

The ED recommends that the Edith Ingpen House be included in the VHR as a registered place.

Statement of significance

What is significant?

The Edith Ingpen House, Crossover, designed and built by Edith Ingpen from around 1933 to 1937 as her own weekend retreat, as well as the mature oak trees to the west of the house.

How is it significant?

The Edith Ingpen House is of architectural significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects

Why is it significant?

The Edith Ingpen House is rare in Victoria for its circular form, which was uncommon in interwar buildings, particularly in domestic architecture. It foreshadows the later championing of geometric forms by Modernists such as Roy Grounds from the 1950s. [Criterion B]

The Edith Ingpen House is architecturally significant as a notable example of an interwar experimental building. Unconstrained by a client's brief and concealed in an isolated location, Ingpen drew on emerging Modernist design principles, including a flat roof, simple circular form and minimal ornamentation, and realised her modest rural retreat using vernacular construction techniques and local natural materials. It is one of only three known surviving examples of Ingpen's independent architectural work. [Criterion D]

Categories of works or activities (permit exemptions) recommended under section 38 (section 40(4)(b))

Introduction

The purpose of this information is to assist owners and other interested parties when considering or making decisions regarding works to a registered place. It is recommended that any proposed works be discussed with an officer of Heritage Victoria prior to making a permit application. Discussing proposed works will assist in answering questions the owner may have and aid any decisions regarding works to the place.

It is acknowledged that alterations and other works may be required to keep places and objects in good repair and adapt them for use into the future. However, under the *Heritage Act 2017* a person must not knowingly, recklessly or negligently remove, relocate or demolish, damage or despoil, develop or alter or excavate all or any part of any part of a registered place without approval. It should be noted that the definition of 'develop' in the Act includes any works on, over or under the place.

If a person wishes to undertake works or activities in relation to a registered place or registered object, they must apply to the Executive Director, Heritage Victoria for a permit. The purpose of a permit is to enable appropriate change to a place and to effectively manage adverse impacts on the cultural heritage significance of a place as a consequence of change. If an owner is uncertain whether a heritage permit is required, it is recommended that Heritage Victoria be contacted.

Permits are required for anything which alters the place or object, unless a permit exemption is granted. Permit exemptions usually cover routine maintenance and upkeep issues faced by owners as well as minor works or works to the elements of the place or object that are not significant. They may include appropriate works that are specified in a conservation management plan. Permit exemptions can be granted at the time of registration (under section 38 of the Heritage Act) or after registration (under section 92 of the Heritage Act). It should be noted that the addition of new buildings to the registered place, as well as alterations to the interior and exterior of existing buildings requires a permit, unless a specific permit exemption is granted.

Disrepair of registered place or registered object

Under section 152 of the Act, the owner of a registered place or registered object must not allow that place or object to fall into disrepair.

Failure to maintain registered place or registered object

Under section 153 of the Act, the owner of a registered place or registered object must not fail to maintain that place or object to the extent that its conservation is threatened.

Conservation management plans

It is recommended that a Conservation Management Plan is developed to manage the place in a manner which respects its cultural heritage significance.

Archaeology

There is no identified archaeology of State level significance at the place. However any works that may affect historical archaeological features, deposits or artefacts at the place is likely to require a permit, permit exemption or consent. Advice should be sought from the Archaeology Team at Heritage Victoria.

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Aboriginal cultural heritage

To establish whether this place is registered under the *Aboriginal Heritage Act 2006* please contact First Peoples – State Relations in the Department of Premier and Cabinet. The *Heritage Act 2017* and the *Aboriginal Heritage Act 2006* are separate pieces of legislation. Please be aware that both Acts are required to be satisfied and satisfying the requirements of one Act may not satisfy the requirements of the other.

If any Aboriginal cultural heritage is discovered or exposed at any time it is necessary to immediately contact First Peoples – State Relations in the Department of Premier and Cabinet to ascertain requirements under the *Aboriginal Heritage Act 2006*. If works are proposed which have the potential to disturb or have an impact on Aboriginal cultural heritage it is necessary to contact First Peoples – State Relations in the Department of Premier and Cabinet to ascertain any requirements under the *Aboriginal Heritage Act 2006*.

Other approvals

Please be aware that approval from other authorities (such as local government) may be required to undertake works.

Notes

- All works should ideally be informed by a Conservation Management Plan prepared for the place. The Executive Director is not bound by any Conservation Management Plan and permits still must be obtained for works suggested in any Conservation Management Plan.
- Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.
- Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits where applicable.

General Conditions

- All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place.
- Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place are revealed which relate to the significance of the place, then the exemption covering such works must cease and Heritage Victoria must be notified as soon as possible.

Permit Exemptions

At the time of assessment in 2022, no access could be gained to the interior of the Edith Ingpen House to establish its intactness and integrity. The following permit exemptions reflect this.

The following permit exemptions are not considered to cause harm to the cultural heritage significance of the Edith Ingpen House.

General

- Minor repairs and maintenance which replaces like with like. Repairs and maintenance must maximise protection and retention of significant fabric and include the conservation of existing details or elements. Any repairs and maintenance must not exacerbate the decay of fabric due to chemical incompatibility of new materials, obscure fabric or limit access to such fabric for future maintenance.
- Maintenance, repair and replacement of existing external services such as plumbing, electrical cabling, surveillance systems, pipes or fire services which does not involve changes in location or scale, or additional trenching.
- Repair to, or removal of items such as antennae; aerials; and air conditioners and associated pipe work, ducting and wiring.

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- Works or activities, including emergency stabilisation, necessary to secure safety in an emergency where a structure or part of a structure has been irreparably damaged or destabilised and poses a safety risk to its users or the public. The Executive Director must be notified within seven days of the commencement of these works or activities.
- Painting of previously painted external and internal surfaces in the same colour, finish and product type provided that preparation or painting does not remove all evidence of earlier paint finishes or schemes. This exemption does not apply to areas where there are specialist paint techniques such as graining, marbling, stencilling, hand-painting, murals or signwriting, or to wallpapered surfaces, or to unpainted, oiled or varnished surfaces.
- Cleaning including the removal of surface deposits by the use of low-pressure water (to maximum of 300 psi at the surface being cleaned) and neutral detergents and mild brushing and scrubbing with plastic (not wire) brushes.

Interiors

- Removal or replacement of post-1940s carpets and/or flexible floor coverings.
- Removal or replacement of post-1940s window furnishings (curtains, blinds etc).
- Removal or replacement of existing hooks, brackets and the like for hanging wall mounted artworks.
- Installation, removal or replacement of existing electrical wiring. If wiring is currently exposed, it should remain exposed. If it is fully concealed it should remain fully concealed.
- Removal or replacement of post-1940s light switches or power outlets. Removal or replacement of smoke and fire detectors, alarms and the like, of the same size and in existing locations.
- Repair, removal or replacement of existing ducted, hydronic or concealed radiant type heating provided that the central plant is concealed, and that the work is done in a manner which does not alter building fabric.

Landscape/ outdoor areas

Hard landscaping and services

- Subsurface works to existing watering and drainage systems. Existing lawns, gardens and hard landscaping, including paving, paths and roadways are to be returned to the original configuration and appearance on completion of works.
- Like for like repair and maintenance of existing hard landscaping including carparks, paving, footpaths and driveways where the materials, scale, form and design is unchanged.
- Installation of physical barriers or traps to enable vegetation protection and management of vermin such as rats, mice and possums.

Gardening, plants and trees

- The processes of gardening including mowing, pruning, mulching, fertilising, removal of dead or diseased plants, replanting of existing garden beds, disease and weed control and maintenance to care for existing plants.
- Management and maintenance of trees including formative and remedial pruning, removal of deadwood and pest and disease control.
- Emergency tree works where necessary to prevent an immediate risk of personal injury or damage to property.
- Removal of environmental and noxious weeds.

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Appendix 1

Heritage Council of Victoria determination (section 41)

The Heritage Council of Victoria is an independent statutory body that will make a determination on this recommendation under section 49 of the Act. It will consider the recommendation after a period of 60 days from the date the notice of recommendation is published on its website under section 41.

Making a submission to the Heritage Council (section 44)

Within the period of 60 days, any person or body with a real and substantial interest in the place or object may make a submission to the Heritage Council regarding the recommendation and request a hearing in relation to that submission. Information about making a submission and submission forms are available on the Heritage Council's website.

Consideration of submissions to the Heritage Council (section 46)

- (1) The Heritage Council must consider—
 - (a) any written submission made to it under section 44; and
 - (b) any further information provided to the Heritage Council in response to a request under section 45.
- (2) The Heritage Council must conduct a hearing in relation to a submission if—
 - (a) the submission includes a request for a hearing before the Heritage Council; and
 - (b) the submission is made by a person or body with a real or substantial interest in the place or object that is the subject of the submission.
- (3) Despite subsection (2), the Heritage Council may conduct a hearing in relation to a submission in any other circumstances the Heritage Council considers appropriate.

Determinations of the Heritage Council (section 49)

- (1) After considering a recommendation that a place or object should or should not be included in the Heritage Register and any submissions in respect of the recommendation and conducting any hearing into the submissions, the Heritage Council may—
 - (a) determine that the place or part of the place, or object, is of State-level cultural heritage significance and is to be included in the Heritage Register; or
 - (b) determine that the place or part of the place, or object, is not of State-level cultural heritage significance and is not to be included in the Heritage Register; or
 - (c) in the case of a recommendation in respect of a place, determine that the place is not to be included in the Heritage Register but—
 - (i) refer the recommendation and any submissions to the relevant planning authority for consideration for an amendment to a planning scheme; or
 - (ii) determine that it is more appropriate for steps to be taken under the Planning and Environment Act 1987 or by any other means to protect or conserve the place; or
 - (d) in the case of a recommendation in respect of additional land which has been nominated to be included in the Heritage Register as part of a registered place in accordance with section 32, determine that the land be included in the Heritage Register if—

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- (i) the State-level cultural heritage significance of the place would be substantially less if the land or any part of the land which is or has been used in conjunction with the place were developed; or
 - (ii) the land surrounding the place is important to the protection or conservation of the place or contributes to the understanding of the place; or
 - (e) determine that the object is integral to understanding the cultural heritage significance of a registered place or a place the Heritage Council has determined to be included in the Heritage Register.
- (2) The Heritage Council must make a determination under subsection (1)—
- (a) within 40 days after the date on which written submissions may be made under section 44; or
 - (b) if any hearing is conducted into the written submissions, within 90 days after the completion of the hearing.
- (3) A determination that a place or part of a place, or object, should be included in the Heritage Register may include categories of works or activities which may be carried out in relation to the place or object for which a permit under this Act is not required, if the Heritage Council considers that the works or activities would not harm the cultural heritage significance of the place or object.
- (4) If the Heritage Council determines to include a place in the Heritage Register, with the consent of the owner of the place, the Heritage Council may determine to include in the Heritage Register additional land of the owner that is ancillary to the place.
- (5) If a member of the Heritage Council makes a submission under section 44 in respect of a recommendation, the member must not take part in the consideration or determination of the Heritage Council.
- (6) The Heritage Council must notify the Executive Director of any determination under this section as soon as practicable after the determination.

Obligations of owners of places and objects (section 42)

- (1) The owner of a place or object to whom a statement of recommendation has been given must advise the Executive Director in writing of—
- (a) any works or activities that are being carried out in relation to the place or object at the time the statement is given; and
 - (b) any application for a planning permit or a building permit, or for an amendment to that permit, that has been made in relation to the place but not determined at the time the statement is given; and
 - (c) any works or activities that are proposed to be carried out in relation to the place or object at the time the statement is given.
- (2) An advice under subsection (1) must be given within 10 days after the statement of recommendation is given under section 40.
- (3) The owner of a place to whom a statement of recommendation has been given must advise the Executive Director in writing of an application, permit or amendment if, before a determination under section 49 or 52 in respect of a place—
- (a) an application for a planning permit or a building permit or for an amendment to that permit in relation to the place is made; or
 - (b) a planning permit or building permit or an amendment to that permit in relation to the place is granted.
- (4) An advice under subsection (3) must be given within 10 days after the making of the application or the grant of the permit or amendment.

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- (5) The owner of a place or object to whom a statement of recommendation has been given must advise the Executive Director in writing of the following activities or proposals if, before a determination is made under section 49 or 52 in respect of a place or object—
 - (a) any activities are carried out in relation to the place or object that could harm the place or object;
 - (b) any activities are proposed to be carried out in relation to the place or object that could harm the place or object.
- (6) An advice under subsection (5) must be given within 10 days after the owner becomes aware of the activity or the proposal, as the case requires.
- (7) If, before a determination is made under section 49 or 52 in respect of a place or object, a proposal is made to dispose of the whole or any part of the place or object, the owner of the place or object must advise the Executive Director in writing of that proposal.
- (8) An advice under subsection (7) must be given at least 10 days before entering into the contract for the disposal of the place or object.
- (9) The owner of a place or object who proposes to dispose of the whole or any part of the place or object before a determination is made under section 49 or 52 in respect of the place or object must, before entering into a contract for that disposal, give a copy of the statement of proposed contract, is to acquire the place or object or part of the place or object.

Owners of places and objects must comply with obligations (section 43)

An owner of a place or object to whom section 42 applies must comply with that section.

Penalty: In the case of a natural person, 120 penalty units;
 In the case of a body corporate, 240 penalty units.