City of
STONNINGTON

McNicoll House

Prepared by: GJM Heritage (March 2025)

Address: 19 Gordon Grove, South Yarra

Name:	McNicoll House	**Survey Date:**	July 2024
Place Type:	Residential	**Architect/Designer:**	Roy Grounds and Robin Boyd
Grading:	Significant (HO801)	**Builder:**	Not known
Extent of the Overlay:	To property boundaries	**Construction Date(s):**	1959-60



Figure 1. 19 Gordon Grove, South Yarra – as viewed from Caroline Street, South Yarra (GJM Heritage, July 2024)

Statement of Significance

What is significant?

McNicoll House at 19 Gordon Grove, South Yarra, constructed 1959-60.

Elements that contribute to the significance of the place include:

- Three-storey house on a steeply-sloping site, constructed in the Modernist style of the post-war period

- Dual frontages with three-storey (east) principal elevation to Caroline Street and two-storey (west) elevation to Gordon Grove
- Concrete block construction
- Rectilinear form and L-shaped plan
- Interplay between the geometric forms of the rectilinear house and triangular boundary wall to Caroline Street
- Flat roof with broad fascia, visually separated from the wall structure
- Principal elevation comprising of broad masonry piers separated by recessed glazing at the upper-levels
- Prominently sited and integrated carport accessed off Gordon Grove
- Triangular concrete block wall at the northern end of the front boundary (Caroline Street), concealing an external concrete block staircase.

The later, single carport to the Gordon Grove frontage and metal picket fence/gate element at the lower end of the triangular wall to Caroline Street are later additions and do not contribute to the significance of the place.

How is it significant?

McNicoll House at 19 Gordon Grove, South Yarra is of local historical, representative (architectural) and aesthetic significance to the City of Stonnington.

Why is it significant?

McNicoll House at 19 Gordon Grove, South Yarra, designed by celebrated architects, Roy Grounds and Robin Boyd in 1959-60, has a strong association with post-war suburban development in the City of Stonnington, when a number of architect-designed Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture and its design principles. The affluent suburbs of South Yarra and Toorak were particularly attractive to wealthy residents and architects interested in the Modern aesthetic and refined examples of Post-War Modernist houses were constructed in well-established streetscapes. As a substantially intact, architect-designed Modernist house constructed in the post-war period, McNicoll House clearly demonstrates this important phase in the development of the City of Stonnington (Criterion A).

McNicoll House at 19 Gordon Grove, South Yarra is a fine and substantially intact representative example of Modernist housing constructed during the post-war period. It displays the principal characteristics of Modernist housing of the post-war period, including rectilinear form, concrete block construction, flat roof with broad fascia, expressed structural elements such as large loadbearing piers, and exposed structural steel beam above the integrated carport, expansive glazing and prominently sited and integrated carport. McNicoll House demonstrates the principal characteristics of Modernist design in the City of Stonnington to a very high standard (Criterion D).

McNicoll House at 19 Gordon Grove, South Yarra is of aesthetic significance as an assured and finely executed example of a house constructed in the post-war Modernist style. Designed by celebrated architects Roy Grounds and Robin Boyd, the house is characterised by its visually striking principal facade to Caroline Street of alternating masonry piers and vertical glazing, the visual separation of wall and floating roof structure, and the contrasting geometry of the rectilinear building form and triangular boundary wall illustrating Grounds' interest in geometric forms. McNicoll House demonstrates the key aesthetic qualities of Modernist design in the City of Stonnington to a very high standard (Criterion E).

Historical Context

This place is associated with the following historic theme(s) taken from the *Stonnington Thematic Environmental History* (2009):

8 Building suburbs

- 8.4.2 Functional, eccentric, and theatrical – experimentation and innovation in architecture

It is also associated with the following historic theme(s) taken from the *Stonnington Thematic Environmental History: Post-war Addendum (Draft, December 2024)*:

6.0 Building towns, cities and the garden state

- 6.7.1 Post-war houses as a symbol of wealth, status and fashion
- 6.7.2 Functional, eccentric, theatrical: post-war experimentation and innovation

Contextual History

Modernism in Melbourne

The post-World War II period was intrinsically linked to the concepts of progress, prosperity and expansion. This notion of progress became increasingly associated with a Modern aesthetic in art, architecture and design. European and American influences on architecture in particular became an optimistic expression of post-war recovery – a vision of progress towards a brighter and better future (Lewi & Goad 2019:22-24).

With its roots in the early twentieth century, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration and 'rite of passage' overseas travel by young architects. Rejecting historic styles and applied decoration, architects and designers were instead inspired by a broad range of trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality.

Graphic design, popular culture, art and photography contributed to the promotion, dissemination and reception of Modernism, while publications such as *Australia Home Beautiful* and *Architecture and Arts* and weekly articles by leading Modernist architects, Robin Boyd and Neil Clerehan, in *The Age* played a key role in facilitating the development of a new kind of architecture in Australia (Lewi & Goad 2019:22).

The Modernist house type

> *'The modern home was to be seen as the culmination of the latest in modern ideas of planning, detail and finish and the sources for these elements were to be utterly contemporary and progressive' (Goad 1992:5/109).*

As noted by Goad in his 1992 doctoral thesis, *The Modern House in Melbourne 1945-1975,* 'ideas of progress, modernity, contemporary social and living patterns were to be seen to be embodied in the architect-designed home' (Goad 1992:5/9) and Modernist architecture became 'the hallmark of good taste and aesthetic refinement' for the 'discerning wealthy client' (Goad 1992:5/106).

The Modernist house type offered a radical alternative to the conventional post-war housing type. Driven by young architects and designers, they shunned the conservative house forms and seized the opportunity to address housing demands in a contemporary manner. Architects and designers experimented with lightweight materials and simple construction methods, and utilised materials such as brick, timber, steel, concrete and glass to design buildings that were responsive to their setting, functional and characterised by unadorned surfaces, devoid of the applied decoration of earlier architectural styles

The Modernist house type, with its flat or low-pitched roof, simple rectilinear forms and generous glazing, flourished in Melbourne during the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era. Modernist principles continued to influence housing design through to the present day.

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Modernist architecture in the City of Stonnington

The City of Stonnington has a strong tradition of patronage of leading architects by wealthy residents (Context 2006:134). This culture of patronage has existed from the earliest times of settlement and provided architects with the resources to explore ideas and innovation in design and construction (Context 2006:134-138). This continued in the post-war period with a new generation of architects and designers – including Robin Boyd, Neil Clerehan, Bernard Joyce and Roy Grounds – designing houses in the former municipalities of Prahran and Malvern in the 1950s through to the mid-1970s. Influenced by local and overseas architectural trends, these architects embraced the functional ideals and aesthetics of Modernism.

The affluent suburbs of Toorak and South Yarra attracted both Modernist architects and residents with an interest in Modernist design, and examples of post-war Modernist houses replaced existing houses in well-established streetscapes. Architects including Roy Grounds, Robin Boyd and Neil Clerehan contributed to the growing number of Modernist houses in the municipality, designing residences for themselves in these suburbs (Grounds House, 24 Hill House, Toorak – VHR H1963 & HO60 City of Stonnington; Robin Boyd House II, 290 Walsh Street, South Yarra – VHR H2105 & HO453 City of Melbourne); Neil Clerehan House II, 90 Walsh Street, South Yarra – HO443 Melbourne Planning Scheme); while progressive clients commissioned well-known, influential architects including Yuncken Freeman Bros, Griffiths & Simpson and Bernard Joyce in addition to those listed above to design innovative Modernist residences to respond to the often challenging topography or otherwise constrained nature of these inner-city sites (Extent Heritage 2023:5).

Place History

The house at 19 Gordon Grove, South Yarra was constructed in 1959-60 for Major General Ronald Ramsay McNicoll and his wife, Joan. Built on a vacant site on undulating land running between Gordon Grove and Caroline Street, the house was designed by renowned architects, Roy Grounds and Robin Boyd of the architectural firm, Grounds, Romberg and Boyd.

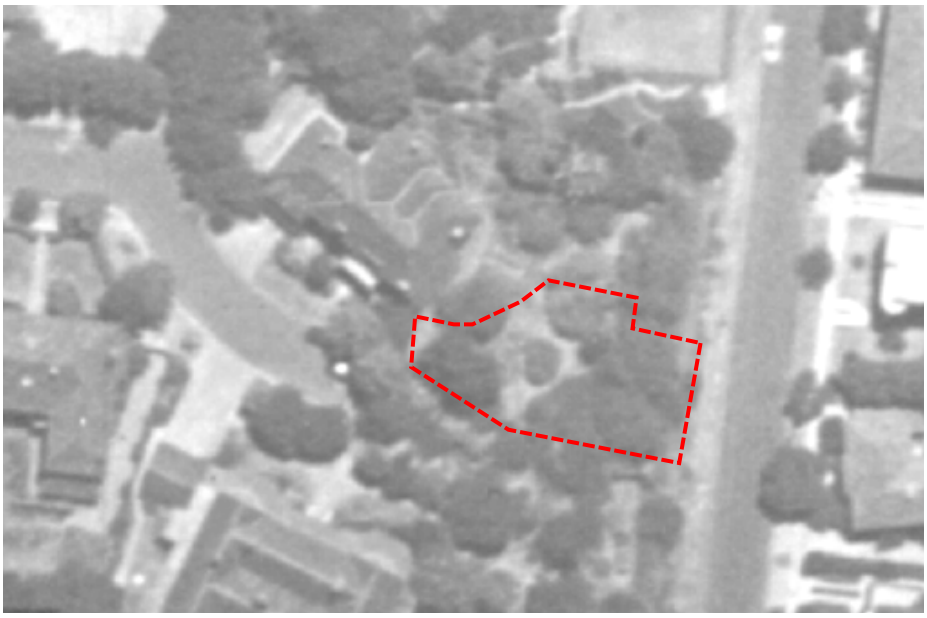


Figure 2. Aerial photograph showing the vacant site at 19 Gordon Grove, 1945 (Source: Landata Victoria)

Major General McNicoll was an Australian Army general who served in the Royal Australian Engineers in the Middle East and Europe during World War II and briefly in the Korean War. Retiring from the military in 1964 after achieving the rank Major General, he was appointed a Commander of the Order of the British Empire in 1957 and a Member of the Order of Australia in 1982. Following his retirement from the military, he pursued a successful writing career and also worked as an archivist for the Melbourne Club and the Friends of the La Trobe Library.

In 1959-60, McNicholl commissioned the architectural firm Grounds, Romberg and Boyd to design a family home in Gordon Grove. Initially designed by Roy Grounds and completed by Robin Boyd, the house demonstrates the key principles of Modernism in Melbourne.

The house was designed with a dual frontage to Caroline Street and Gordon Grove. Spanning three levels and built in concrete block, the three-storey concrete block wall to Caroline Street was devised as a retaining wall to the principal street frontage with concrete block piers separated by window openings. In contrast, the secondary street frontage – to Gordon Grove – was access via a private driveway with the main elevation comprising a simple, elevated pavilion with car spaces below. The main house was located on the upper-level, with a self-contained flat with storage and plant room located below.

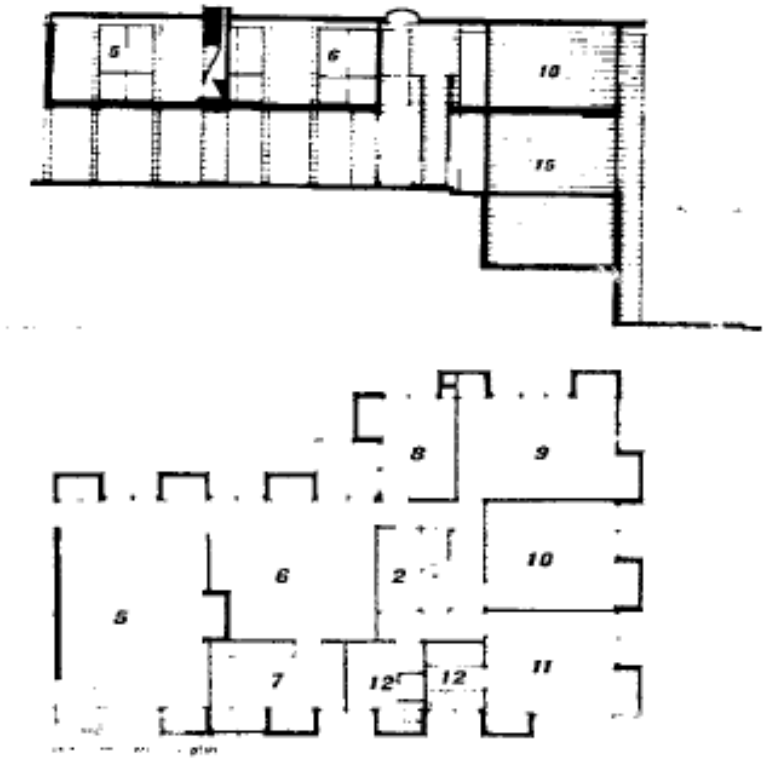


Figure 3. Floor plan and cross-section of McNicoll House, 19 Gordon Grove, 1960 (Source: Goad 1992 Ch 6:102)



Figure 4. Western elevation to Gordon Grove, 1961 (Source: State Library of Victoria)



Figure 5. Western elevation to Gordon Grove showing integrated carport, 1961 (Source: State Library of Victoria)



Figure 6. Principal elevation to Caroline Street, 1961 (Source: State Library of Victoria)



Figure 7. Exterior view of McNicoll House from Caroline Street, 1961 (Source: State Library of Victoria)



Figure 8. Exterior view of McNicoll House from Gordon Grove, 1961 (Source: State Library of Victoria)

The house was listed in the Royal Victorian Institute of Architects (RVIA) *Modern Houses* publication of 1964 and the Royal Australian Institute of Architects (RAIA) *Homebuilders' Handbook* in 1968 under Grounds, Romberg and Boyd. The RVIA and RAIA (Victorian Chapter) compiled and published lists of architect-designed houses to enable and encourage students, architects and the general public to familiarise themselves with contemporary housing ideas. Architects were invited to submit examples of their recent residential projects which they considered best represented their design work at the time.

McNicoll continued to reside at the property until his death in 1996; Joan continued to reside there until her death in 2000 (*The Age*, 22 November 2000:29). The existing integrated carport was filled in and a new carport constructed to the Gordon Grove frontage in 2005-6 (Building Permit Files). A pool was also constructed to the north of the house in 2006 (Building Permit Files).



Figure 9. Aerial photograph showing footprint and layout of McNicoll House in 1974 (Source: Landata Victoria)



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Grounds, Romberg and Boyd, architects

Grounds, Romberg & Boyd was established in 1953 by three of Melbourne's most influential Modernist architects: Roy Grounds, Frederick Romberg and Robin Boyd. The partnership, lasting nine years until 1962, specialised in civic and university commissions, and gained prominence for progressive Modern architecture.

Roy Grounds (1905-81), the oldest of the trio, was a graduate of the University of Melbourne Architectural Atelier. In 1932, following a stint in the US as a set designer, he joined architect, Geoffrey Mewton, in partnership. Mewton and Grounds became known as designers of functionalist modern houses. In the early 1950s, Grounds (by now in sole practice) began experimenting with geometric shapes in his residential designs.

Frederick Romberg (1913-92) was born in Tsingtao, China and educated in Zurich, Switzerland before arriving in Melbourne in 1939 on a travelling scholarship. Working briefly for architectural firm, Stephenson & Turner, before entering into a private practice with Mary Turner Shaw, his projects had a strong focus on the use of reinforced concrete in design. His design of the 'Newburn' flats at 30 Queens Road, Melbourne (1939-41, VHR H0578 & HO235 Port Phillip Planning Scheme) was Melbourne's first major residential building constructed in off-form concrete.

Robin Boyd (1919-71) was born in Melbourne and undertook his articles with A & K Henderson while also studying architecture at the Melbourne Technical College (now RMIT University) and the Melbourne University Architecture Atelier. He registered as an architect in 1946 following his service in World War II. After a brief partnership with Kevin Pethebridge and Frank Bell, Boyd began designing experimental and visually daring modern houses, such as the Wood house and shop, Ashwood (1952-54, VHR H1377 & HO15 Monash Planning Scheme), which utilised the Ctesiphon system, and Richardson House, Toorak (1953-4, HO360 Stonnington Planning Scheme), which comprised steel arches and a timber platform extending across a creek bed.

Grounds, Romberg and Boyd joined forces primarily to gain larger and more significant work beyond that of architect-designed houses and flats. Projects were generally assigned to individual partners and the three architects tended to design separately. For example, Grounds designed and oversaw the Australian Academy of Science, Canberra (1956-59, National Heritage List); the Black Dolphin Motor Inn, Merimbula (1958) was designed by Boyd; and ETA Foods Factory, Braybrook (1957-58, VHR H1916 & HO83 Maribyrnong City) was a Romberg project. Some collaboration would occur, such as a partner stepping in when a colleague was overseas, but projects remained largely separate.

The firm dissolved following the commission for the design of the National Gallery of Victoria in 1959. Grounds, named as lead architect, set up an independent office to handle the large-scale nature of the commission and by 1962 the practice had officially split. Grounds set up a practice under his own name while Romberg & Boyd continued in practice together.

Description

The house at 19 Gordon Grove, South Yarra is located at the eastern end of Gordon Grove, south-east of the main intersection of Punt Road and Alexandra Avenue. The irregularly-shaped site slopes down from Gordon Grove to Caroline Street to the east, with vehicular access at Gordon Grove and the principal elevation to Caroline Street. The Caroline Street frontage is setback from the street boundary, with a high triangular shaped concrete block wall at the street boundary concealing an external concrete block staircase at the northern end.

The house, with its dual frontage, is Modernist in style with a rectilinear form, L-shaped plan and flat roof with broad fascia which is visually separated from the concrete block structure below to create a floating effect. Designed with the main house at the upper level, a self-contained flat below and plant room in the basement, the house presents a three-storey elevation to Caroline Street. This principal elevation presents as a series of broad masonry piers, which act in part as a retaining wall for the hillside behind, separated by recessed glazing at the two upper levels. The secondary street frontage is of two levels

with an elevated pavilion above an integrated carport with an exposed structural steel beam clearly expressed over the latter.

A carport was added to the rear of the house at Gordon Grove in 2006.

Key features:

- Three-storey house on a steeply-sloping site, constructed in the Modernist style of the post-war period
- Dual frontages with three-storey (east) principal elevation to Caroline Street and two-storey (west) elevation to Gordon Grove
- Concrete block construction
- Rectilinear form and L-shaped plan
- Interplay between the geometric forms of the rectilinear house and triangular boundary wall to Caroline Street
- Flat roof with broad fascia, visually separated from the wall structure
- Principal elevation comprising of broad masonry piers separated by recessed glazing at the upper-levels
- Prominently sited and integrated carport accessed off Gordon Grove
- Triangular concrete block wall at the northern end of the front boundary (Caroline Street), concealing an external concrete block staircase.

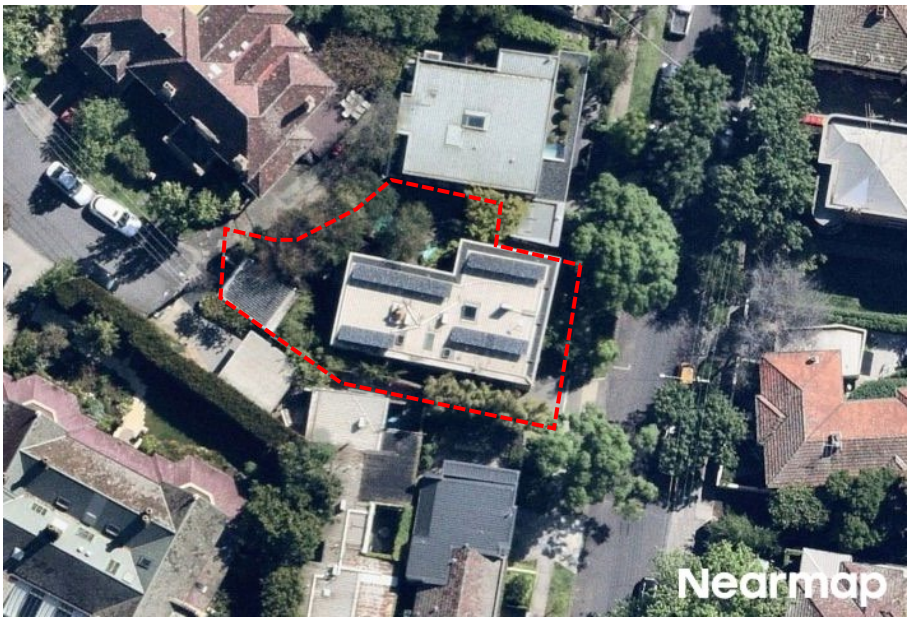


Figure 10. Aerial photograph of McNicoll House, 19 Gordon Grove (Source: Nearmap, dated 9 October 2024)



Figure 11. McNicoll House, 19 Gordon Grove, South Yarra – frontage to Caroline Street (Source: GJM Heritage, April 2024)



Figure 12. McNicoll House, 19 Gordon Grove, South Yarra – frontage to Caroline Street (Source: GJM Heritage, April 2024)



Figure 13. McNicoll House, 19 Gordon Grove – entry from Gordon Grove (Source: GJM Heritage, April 2024)

Intactness and Integrity

McNicoll House at 19 Gordon Grove, South Yarra retains a high degree of intactness in fabric, form and detail to its period of construction. The house remains of high integrity and retains the ability to be clearly understood and appreciated as an example of a post-war Modernist house.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a number of Modernist houses were constructed in South Yarra and the City of Stonnington more broadly for those with an appreciation of Modernist architecture and its design principles. Influential architects Roy Grounds, Robin Boyd and Neil Clerehan designed residences for themselves in these suburbs (Grounds House, 24 Hill House, Toorak – VHR H1963 & HO60 City of Stonnington; Robin Boyd House II, 290 Walsh Street, South Yarra – VHR H2105 & HO453 City of Melbourne; Neil Clerehan House II, 90 Walsh Street, South Yarra – HO443 Melbourne Planning Scheme); and progressive clients commissioned well-known, influential architects to design Modernist residences in these prestigious inner-city suburbs.

These houses were designed with a simplicity of structure, a sparseness of detail and a focus on functionality. Plans were typically rectangular, and forms were often rectilinear with a horizontal emphasis. Low-pitched, flat or chamfered roofs were clad with lightweight sheeting and walls were typically timber-framed and clad with timber, cement sheet or brick. Later (late 1960s-70s) examples were also of solid masonry construction. Timber-framed glazing included bands of highlight windows and full-height window-walls to maximise sun penetration and to provide visual and physical connection with the outdoors.

Only a small number of Post-War Modernist homes are included in – or are proposed for inclusion in – the Heritage Overlay of the Stonnington Planning Scheme on an individual basis. These include:

Richardson House, 10 Blackfriars Close, Toorak, 1955 Robin Boyd (HO360)



Figure 14. 10 Blackfriars Close, Toorak (Source: Domain.com.au)

35 Larnook Street, Prahran, 1959 Bernard Slawik (HO645)



Figure 15. 35 Larnook Street, Prahran (Source: Stonnington Planning Scheme)

Selwyn House II, 3 Glendye Court, Toorak, 1967 Holgar & Holgar (proposed for the Heritage Overlay as HO732)



Figure 16. 3 Glendye Court, Toorak (Source: Extent Heritage, 2021)

Lasker House, 23 Linlithgow Road, Toorak, 1970 Holgar & Holgar (Interim HO696)



Figure 17. 23 Linlithgow Road, Toorak (Source: Extent Heritage, 2021)

Gelbart House, 5 Heyington Place, 1971-72 Holgar & Holgar (Interim HO698)



Figure 18. 5 Heyington Place, Toorak (Source: Google Streetview)

Hallows House, 184 Kooyong Road, Toorak, 1975 Guildford Bell (Interim HO702)



Figure 19. 184 Kooyong Road, Toorak (Source: Extent Heritage, 2021)

Shere, 1 Theodore Court, Toorak, c1958 Roy Grounds (Interim HO699)

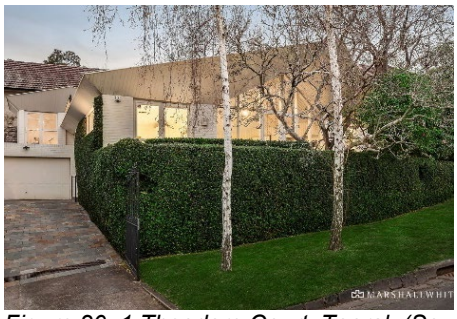


Figure 20. 1 Theodore Court, Toorak (Source: RealEstate.com)

Milne House, 1 Glenbervie Road, Toorak, 1970 Robin Boyd (Interim HO703)



Figure 21. 1 Glenbervie Road, Toorak (Source: Extent Heritage, 2021)

In addition to the above, two houses in the City of Stonnington – Grounds House, 24 Hill Street, Toorak (VHR H1963 & HO6) and Brett House, 3 Buddle Drive, Toorak (VHR H2396 & HO654) – have identified significance at the State-level and are included in the Victorian Heritage Register (VHR). Grounds House is included in the VHR as 'one of the most celebrated works of modernist domestic architecture of the mid-20th century in Victoria' and as 'one of the best designs of the noted architect Roy Grounds'. Brett House, designed by Robin Boyd in 1954, is architecturally significant at the State-level as a notable example of a post-war Modernist residence and for its 'distinctive Modernist interpretation of the Georgian Revival home'.

Grounds House, 24 Hill Street, Toorak, 1953 Roy Grounds (VHR H1963 & HO6)



Figure 22. Grounds House, 24 Hill Street, Toorak (Source: Picark, https://pikark.com/en/)

Brett House, 3 Buddle Drive, Toorak, 1955 Robin Boyd (VHR H2396 & HO654)



Figure 23. Brett House, 3 Buddle Drive, Toorak (Source: Victorian Heritage Database)

Like McNicoll House, the above places were constructed in what is now the City of Stonnington in the post-war period. These houses exhibit a range of characteristics representative of Modernist housing in the 1950s to 1970s, including simple rectilinear forms, a spareness of detail and ornamentation (with the exception of 33 Glendye Court and 5 Heyington Place which represent more exuberant examples of the Modernist style), flat, low-pitched or chamfered roofs, and expansive glazing – particularly to the northern elevation – to provide a connection between the indoors and outdoors. Like the examples above, McNicoll House retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style and to reflect its importance in the historical development of what is now the City of Stonnington.

Houses designed by Roy Grounds and Robin Boyd in the City of Stonnington

McNicoll House at 19 Gordon Grove, South Yarra was designed by architects Roy Grounds and Robin Boyd, widely regarded as two of the most significant architects of Melbourne's post-war period.

Examples of Grounds and Boyd's post-war Modernist work in the City of Stonnington are subject to heritage controls. As noted above, these include Grounds House at 24 Hill Street, Toorak (VHR H1963 & HO6, see Figure 22), designed by Grounds in 1953, and Brett House at 3 Buddle Drive, Toorak (VHR H2396 & HO654, see Figure 23), designed by Boyd in 1955, which have identified significance at the State-level.

Other houses designed by Grounds and Boyd are included in the Heritage Overlay of the Stonnington Planning Scheme on an individual basis. These include:

- Richardson House, 10 Blackfriars Close, Toorak, 1955 Robin Boyd (HO360, see Figure 14)
- Shere, 1 Theodore Court, Toorak, c1958 Roy Grounds (Interim HO699, see Figure 20)
- Milne House, 1 Glenbervie Road, Toorak, 1970 Robin Boyd (Interim HO703, see Figure 21)

McNicoll House at 19 Gordon Grove is illustrative of Grounds and Boyd's post-war Modernist designs. Both architects were highly innovative in their design approach and viewed each individual project as a unique challenge, to be solved from the ground up. While they employed consistent approaches to design problems, the solutions were always different as expressed in the above examples, as well as McNicoll House.

Summary of comparisons

McNicoll House at 19 Gordon Grove, South Yarra is illustrative of both Grounds and Boyd's Modernist house designs of the late-1950s and 1960s and – like the examples above – clearly demonstrates the key characteristics of post-war Modernist housing, including its simple rectilinear form, flat roof, prominent carport, expansive north-facing glazing, limited material palette, and connection between indoor and outdoor spaces.

Designed by seminal architects Roy Grounds and Robin Boyd, the house at 19 Gordon Grove, South Yarra is a highly intact example of a high-quality, architect-designed house of the post-war period in the City of Stonnington.

Assessment Against Criteria

Criteria referred to in *Planning Practice Note No. 1: Applying the Heritage Overlay* (Department of Environment, Land, Water and Planning, August 2018), modified for the local context.

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

McNicoll House at 19 Gordon Grove, South Yarra, designed by celebrated architects, Roy Grounds and Robin Boyd in 1959-60, has a strong association with post-war suburban development in the City of Stonnington, when a number of architect-designed Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture and its design principles. The affluent suburbs of South Yarra and Toorak were particularly attractive to wealthy residents and architects interested in the Modern aesthetic and refined examples of Post-War Modernist houses were constructed in well-established streetscapes. As a substantially intact, architect-designed Modernist house constructed in the post-war period, McNicoll House clearly demonstrates this important phase in the development of the City of Stonnington.

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

N/A

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

N/A

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

McNicoll House at 19 Gordon Grove, South Yarra is a fine and substantially intact representative example of Modernist housing constructed during the post-war period. It displays the principal characteristics of Modernist housing of the post-war period, including rectilinear form, concrete block construction, flat roof with broad fascia, expressed structural elements such as large loadbearing piers, and exposed structural steel beam above the integrated carport, expansive glazing and prominently sited and integrated carport. McNicoll House demonstrates the principal characteristics of Modernist design in the City of Stonnington to a very high standard.

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

McNicoll House at 19 Gordon Grove, South Yarra is of aesthetic significance as an assured and finely executed example of a house constructed in the post-war Modernist style. Designed by celebrated architects Roy Grounds and Robin Boyd, the house is characterised by its visually striking principal facade to Caroline Street of alternating masonry piers and vertical glazing, the visual separation of wall and floating roof structure, and the contrasting geometry of the rectilinear building form and triangular boundary wall illustrating Grounds' interest in geometric forms. McNicoll House demonstrates the key aesthetic qualities of Modernist design in the City of Stonnington to a very high standard.

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

N/A

CRITERION G: *Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing cultural traditions (social significance).*

N/A

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

N/A

Grading and Recommendations

It is recommended that the place be removed from HO355 'Caroline Street Precinct' as it does not share the heritage values of the precinct. It is recommended that the property be included in an individual Heritage Overlay in the Stonnington Planning Scheme as a locally significant heritage place (HO801).

External paint controls *Is a permit required to paint an already painted surface?*	No
Internal alteration controls *Is a permit required for internal alterations?*	No
Tree controls *Is a permit required to remove a tree?*	No
Solar energy system controls *Solar energy system controls apply?*	Yes
Outbuildings and fences exemptions *Are there outbuildings or fences which are not exempt from notice and review?*	No
Victorian Heritage Register *Is this place included on the Victorian Heritage Register?*	No
Prohibited uses may be permitted *Can a permit be granted to use for a use which would otherwise be prohibited?*	No
Aboriginal heritage place *Is the place an Aboriginal heritage place which is subject to the requirements of the* Aboriginal Heritage Act 2006?	No
Incorporated Plan *Does an incorporated plan apply to the site?*	No

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Extent of Overlay

To the extent of the property boundary, as shown in Figure 24 below:



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