

Heide Museum of Modern Art



Heide II (Reed house, Bulleen, 1967)
Heide Museum of Modern Art, Melbourne
Architect: David McGlashan, McGlashan Everist Pty Ltd Architects

Design in Practice

VCE Visual Communication Design

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The following content aims to support teaching and learning programs for VCE Visual Communication Design 2013-2017.

This resource is designed to support both students and teachers of VCE Visual Communication Design study design Units 1—4. The resource addresses specific aspects of the study design although teachers can easily adapt any aspect to different outcomes and key knowledge according to the needs and interests of students.

The guide links content to the Heide Museum of Modern Art context to support students understanding of; historical and contemporary local design, Environmental, Industrial and Communication design, technical drawing in context and the professional industry practice.

Teachers and students can access professional examples of two and three-dimensional representation and presentation drawings. Tasks have been developed to support students understanding and use of appropriate design concepts, language and terminology. Activities offer opportunity for students to demonstrate their comprehension of relevant information and produce drawings and designs relevant to the study.

The stages of the design process are illuminated through case studies specific to the three areas of design:

1. Environmental design; drawings and elevations of Heide II
2. Industrial design; drawings and briefs for interior fixtures produced for exhibition and
3. Communication design; surface graphics, and presentation formats, flyers and pamphlets developed in response to marketing strategies.

Students can review and research the behind-the-scenes content and visit Heide to examine the living production and contextual evidence of the design process.

Unit 1:

Area of Study 2 – Design elements and principles is addressed in tasks that reference the study of environmental façade, requiring students to observe, reflect and analyse.

Area of Study 3 – Visual communication design in context is addressed through the Heide case study that provides information about local historical and cultural practices in design.

Unit 3:

Area of Study 1 – Analysis and practice in context is addressed in tasks that require analysis of key design features of existing visual communications.

Area of study 2 – Design Industry practice, case study and tasks address the practice of key Australian architectural designers, the role of the brief and the processes and practices of communication designers.

Unit 4:

Area of Study 3- Evaluation and explanation is introduced through simulation tasks and activities that offer models to support the presentation of a pitch.

Content and tasks in this resource can be used to focus the VCE teaching and learning program and/or provide students with reflective practice in preparation for the VCE VCD examination.

The following is organised under headings that acknowledge the VCE Visual Communication Design study and are consistent with key knowledge from Unit 3 Area of Study 2- Design Industry Practice. The information provides insight into aspects of the history and context of the design of Heide II. Content includes references to the professional practice of key Australian environmental design and the influences of International design upon the work of architects Neil Everist and David McGlashan.

Heide II



Wolfgang Sievers, 1968
North Aspect, Heide II Exterior 1968
gelatin silver print
40.6 x 45.7cm
Heide Museum of Modern Art, Melbourne
Gift of Wolfgang Sievers 1992

In 1963 John and Sunday Reed commissioned young architect David McGlashan, from architectural firm McGlashan and Everist, to plan and build a new home in the modernist style, a bold gesture characteristic of their support for contemporary ideas and culture. Their brief specified a building that was romantic, had a sense of mystery, and which over time would take on the appearance of a ruin within the landscape. It was conceived as a 'gallery to live in', a home for experiencing art along with the parklands of native and exotic plants the Reeds had established on the Heide property.

Synthesising local and international design ideas, the light-filled home they called 'Heide II' was constructed of Mount Gambier limestone with a minimal palette of secondary materials (radiata pine, glass, terrazzo) in neutral colours. The Reeds occupied their home from 1967 until 1980, when they negotiated with the Victorian Government to establish the property as a public art museum, realising this longstanding ambition one year later. The building has since secured its significant place in the history of Australian architecture.

Living and dining room



Wolfgang Sievers
 Heide II Living Room Facing East 1968
 gelatin silver print
 40.6 x 50.8cm
 Heide Museum of Modern Art, Melbourne
 Gift of Wolfgang Sievers 1992

The light-filled interior of this double-height living space was a defining feature of McGlashan's design. During construction the Reeds instructed the west-facing wall be demolished and re-built, extended by six feet to magnify its spatial proportions. This area of the house doubled as a dining and living room, and gallery for the Reeds' large collection of contemporary art. A dramatic feature was the cantilevered staircase, a series of thirteen terrazzo-topped concrete treads extending from the limestone wall, which featured only a simple handrail on the inner wall. Purpose-built tables, chairs and bench seating were designed by McGlashan and Everist, all with satin chrome frames, pinus rails, terrazzo tile table tops and down-filled cushions with natural linen covers.

Conversation pit



Wolfgang Sievers, 1968
 Heide II Conversation Pit 1968
 gelatin silver print
 40.6 x 50.8cm
 Heide Museum of Modern Art, Melbourne
 Gift of Wolfgang Sievers 1992

This was the most intimate space of Heide II, a sunken area offering a sense of enclosure and warmth. The built in couches, set against the wall, were upholstered in the untreated wool of Tasmanian black sheep, also used for the matching rug, which provided the only floor covering in the house. In 1985 the original upholstery was replaced with the current replicas. Although the house was equipped throughout with floor heating, the open hearth was an inviting place to gather. The fireplace spanned the length of the room and its grate was inspired by the 'bottom section of a barrel'. The shallow recess above the couch and terrazzo shelf originally contained pinus radiata bookshelves. Fluorescent lighting was concealed within a timber pelmet that extended outside to form a pergola.

The kitchen



Heide II Kitchen, c.1970
Photographer unknown

A built-in terrazzo-tiled bench with an inset sink, cook-top and exhaust fan, was set into the eastern wall. The built-in cupboards below were faced in horizontal pinus radiata boards with simple finger pulls instead of door handles, and above the bench ran a terrazzo-tiled shelf. McGlashan's original kitchen design included an additional series of pivoting storage doors below this shelf but these were not included in the final fit-out. On the western wall, three full height cupboard doors concealed two pantries on either side of a refrigerator.

The laundry



Conversion of Reed house to Heide Park and Art Gallery, c. 1980
Photographer unknown

Originally the laundry was designed as a larger space with a fixed slab bench for laundry baskets, clothes sorting, and cutting flowers. An alcove in the east wall housed a washer and dryer, laundry trough and small wine cellar. The contents could be concealed from view by sliding doors that disappeared into the wall cavities.

The discolouration of the limestone walls in the laundry and kitchen areas has been caused by water penetration over more than two decades, where earth is against the building at this level. The Mount Gambier limestone is extremely porous and therefore retains water from the soil. Restoration of the stonework is a long-term conservation project.

Master bedroom



Conversion of Reed house to Heide Park and Art Gallery, c. 1980
Photographer unknown

The master bedroom comprises a suite of rooms: the bedroom and en-suite bathroom with adjoining courtyards, and a dressing room that doubled as a study. There were no doors to this suite. Instead an L-shaped wall separated the bedroom from the study and acted like a screen, ensuring privacy. Built-in wardrobes were faced in pinus radiata boarding with leather-strap finger pulls, and Glaverbel glare-reducing glass was imported from Belgium to glaze the windows. Ventilation was provided by a strip of frameless sliding glass above the timber pelmet that concealed fluorescent tube lighting over the window.

The study



Wolfgang Sievers, 1968
Heide II study 1968
gelatin silver print
40.6 x 50.8cm
Heide Museum of Modern Art, Melbourne
Gift of Wolfgang Sievers 1992

John and Sunday Reed were great letter writers and the study, with its built-in terrazzo-topped desk and expansive view, offered a tranquil setting. The room was also used for dressing and accommodated a day bed designed by McGlashan and Everist, fabricated in square-section satin chrome steel with solid pine headboards.

At last we are in Heide II and I am writing from my beautiful new room, looking out over the flats which are particularly soft after last night's rain, and tempted just to watch the magpies and crows, the migrating Scarlet Robins and the stray Grey Thrush, not to mention the many Starling which must be finding some grubs in the grass. Actually however, I find the room very conducive to writing, and so this letter.

— John Reed, letter to Peter Hobb, 19 May 1967, Barrett Reid papers, State Library of Victoria, MS13339.



Heide II (Reed house, Bulleen, 1967)
Heide Museum of Modern Art, Melbourne
Architect: David McGlashan, McGlashan Everist Pty Ltd Architects

Investigating local Australian visual communication design

Australian architects Neil Everist and David McGlashan founded the Melbourne architectural firm, [McGlashan and Everist](#) in 1955. Their residential and commercial designs feature open low-spread structures with flat roofs and walls of expansive, timber framed windows. The firm continue to offer planning and design expertise to Melbourne and Geelong clients under the revised name McGlashan Everist Pty Ltd Architects.

The early briefs addressed by the company were residential commissions that lead to commercial building designs in the late 1960s. McGlashan and Everist were highly acclaimed for their innovative designs and were awarded the Victorian Architecture Medal in 1963 for The Grimwade house, Rye (1960) and in 1968 the Bronze Medal of the Victorian Chapter 'for outstanding architecture,' for the design of Heide II and consequently the building is listed on the Melbourne's Historic Buildings Register. Influenced by international design ideas, McGlashan and Everist believed in the importance of connecting site and architecture, and aimed to create houses specifically for the Australian landscape.

The award winning design of Heide II became the inspiration for many future houses designed and built by McGlashan and Everist around Melbourne and in Geelong. Many of McGlashan and Everist's houses are still occupied by the original clients and John and Sunday Reed remained at Heide II for thirteen years. In 1980 they 'gifted' it to the state of Victoria to open as a public art museum and the Reeds' returned to reside in the old farmhouse, Heide I.

Social and cultural factors influencing design

In Australia from 1955, a vernacular style of residential architecture began to emerge post World War II. Limitations on the availability of building materials and sound construction techniques during the Great Depression had negatively impacted on the Australian building industry and new young architectural firms began to focus on the modern international style. This contemporary approach was in high contrast to the conservative design of traditional and well-established architectural practices operating in Victoria. At this time, David McGlashan and Neil Everist had recently graduated from university. They had fresh ideas and were ready to explore the architecture industry, excited about new design in residential housing and undeterred by the limitations in regulations, building supplies and technology.

Building the relationship between designers and clients: Constraints on the brief



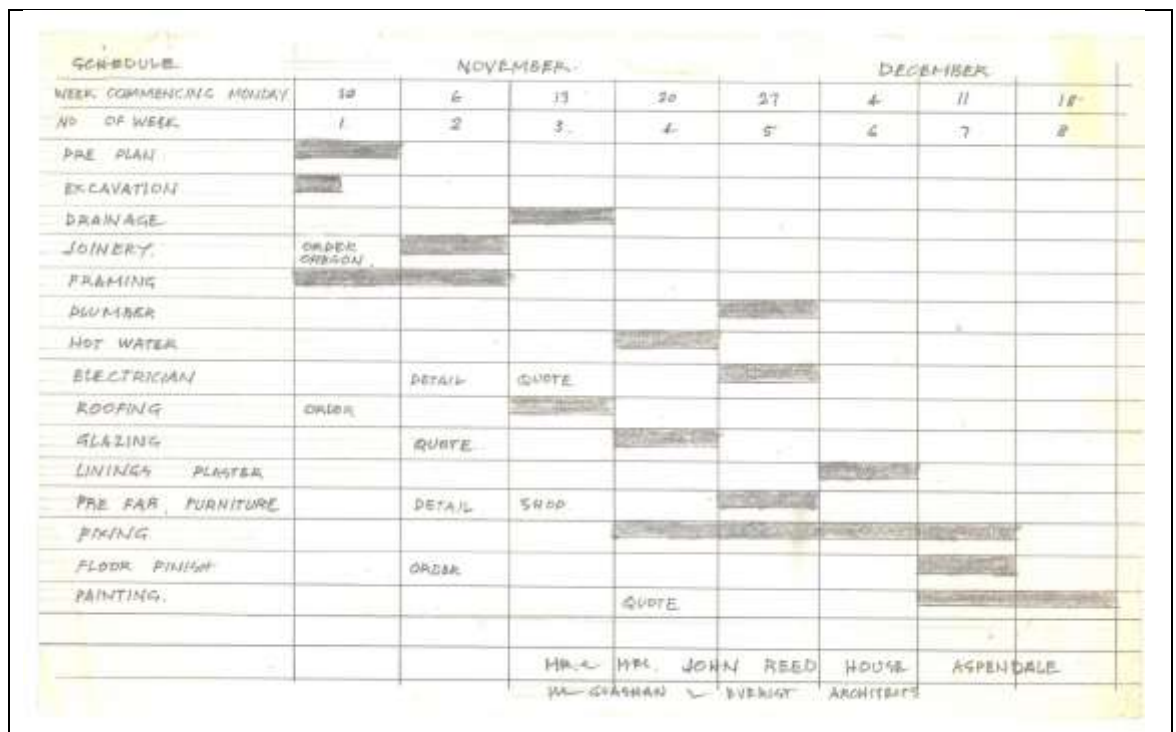
Reed house, Aspendale, 1961
Architects: McGlashan and Everist
Living pavilion, with view across courtyard to sleeping pavilion
Photographer and date unknown
McGlashan and Everist Archives
Reproduced courtesy of McGlashan Everist Pty Ltd Architects

Prior to securing the Heide II brief McGlashan and Everist were asked by clients John and Sunday Reed to design a beach house at Aspendale, a beach-side suburb in Melbourne, in 1961. The Reeds were impressed with the architects' design of the Grimwade House at Rye and in the modern style. The brief for the Reeds' beach house also provided creative opportunities for McGlashan and Everist. The project allowed them to fulfil their aspirations to build houses that showcased an authentic interest and appreciation for the beauty of the Victorian landscape.

John and Sunday Reed offered a unique and contemporary brief for the Aspendale house with specified constraints;

- The site for the house was directly on the beach without street frontage, car access or fences
- The house was to be designed as an open living space with walkways that linked living areas and bedrooms
- Wind protection and security for the Reeds' pet cats was an essential consideration for the courtyard area
- The house had to be designed and built in time for the Christmas period

The successful completion of the Aspendale beach house project in just thirty-four days established the respect, trust and confidence of the clients. (See the Gantt chart showing the timeline plotting the building of the Aspendale house). It was this project that secured the future brief for Mc Glashan and Everist to design and build Heide II. In 1963 David McGlashan met with the Reeds to review the design of Heide II.



Building schedule for the Reed house, Aspendale, 1961
McGlashan and Everist Archives
Reproduced courtesy of McGlashan Everist Pty Ltd Architects

Identifying the client needs

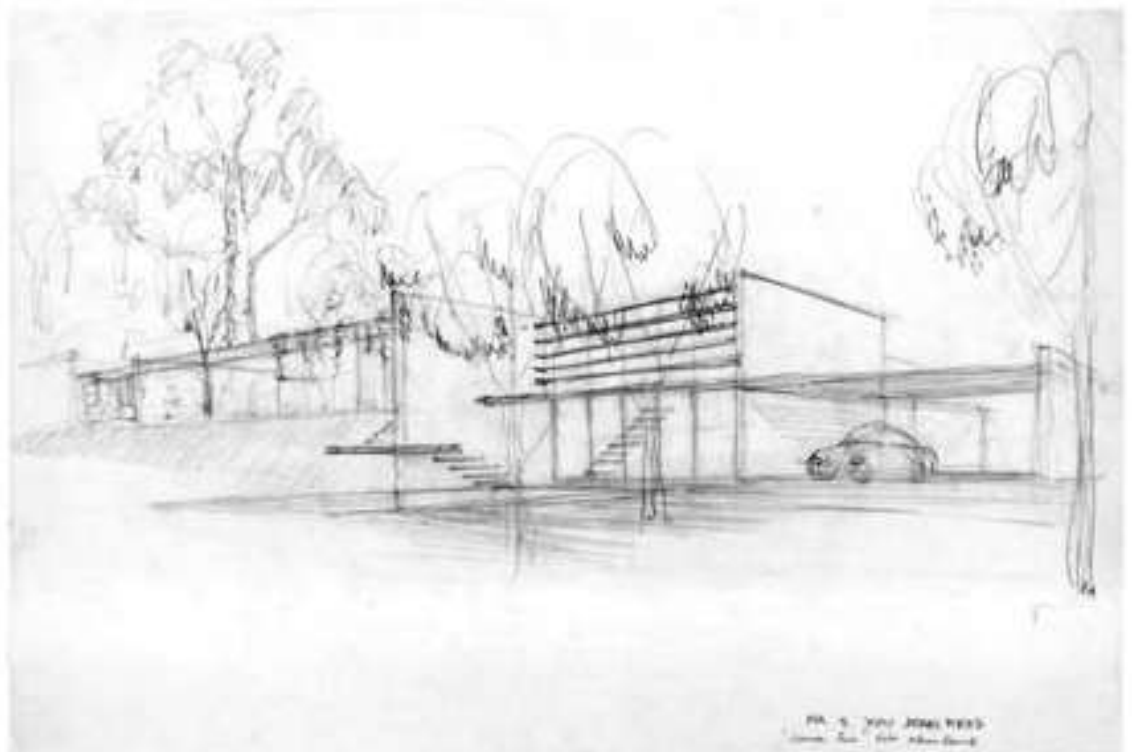
McGlashan and Everist's reputation for building modern design structures in harmony with the natural environment held great appeal for John and Sunday Reed. Designing a suitable domestic dwelling required knowledge of a detailed personal profile of the clients. This information would form the basis from which to develop and negotiate the most appropriate design to suit the Reeds' lifestyle. The architects needed to understand and be sympathetic to the Reeds' personal interests, passions and values. With this knowledge they considered what type of design would support a home to best suit the client lifestyle.

Heide II was to be built on a fifteen-acre rural property the Reeds' had lived at, since 1934. Prior to their purchasing the property the land had been used as a dairy farm and was virtually treeless. As it was situated close to the township of Heidelberg, the Reeds' named the property Heide. The two homes

they lived in on the property became known as Heide I and Heide II. The Reeds renovated the original farmhouse (Heide I) in a French provincial style, transforming the gardens and informal parklands, and established a kitchen garden for what was to become a largely self-sustaining lifestyle. Heide became a focal point for progressive art and culture as the Reeds opened their home to like-minded individuals such as artists Sidney Nolan, Albert Tucker, Joy Hester, John Perceval and Danila Vassilieff. Nolan, who lived at Heide intermittently for almost a decade, painted his celebrated Ned Kelly series in the Heide I dining room.

One of the requirements for Heide II was to display the Reeds large collection of art and support the growing artist network. The Reeds' identified four distinctive features to be incorporated into the design of Heide II. These were;

- a fusion of art and architecture within nature
- a house that could potentially also function as a gallery, a "gallery to be lived in"
- a modern design with romance and a sense of mystery
- extensive natural light and walls that offered 'a distressed look' like a historic ruin



Reed house (Heide II), Bulleen, 1967
perspective drawing, early concept design c. 1963
McGlashan and Everist Archives
Reproduced courtesy of McGlashan Everist Pty Ltd Architects

The Brief

The brief was established with four overriding guidelines that David McGlashan interpreted from the Reeds' request:

- a romantic building, timeless in style and with a sense of mystery
- open space with natural light appropriate to a gallery
- walls to provide the most significant architectural building element
- building extending into a garden

Practice and relationship between designers, specialists and clients

David McGlashan and Neil Everist were partners working across two office locations in Melbourne and Geelong. They met with clients individually but collaborated to problem solve and develop the best solutions. Their trials and development of design concepts would be refined together before one architect presented a final resolution to their client. Many clients believed they were working with one architect only. The design and building of Heide II was an exception to this practice. The house was McGlashan's design developed in close collaboration with the clients, John and Sunday Reed.

The brief for Heide II presented creative opportunities and constraints including the difficulties of building with the clients living on site. It was known that the Reeds were demanding clients and McGlashan would exercise respectful and considered discussions with them to achieve the best outcomes. Fortunately David McGlashan's personal creative interests to develop modern dwellings synchronised with the Reeds desires. While the Reeds greatly influenced the design of Heide II, its final form was crafted through the architect's supportive interpretation of his clients' ideas.

The Reeds proposed a number of early ideas that were considered by McGlashan. The first was to design a dual building that could house two families possibly in the form of two separate flats with a distinctive relationship between each dwelling. Initially the Reeds proposed the house be located on the upper slopes of the property surrounding the 500 year old Wurundjeri Scar Tree, now known as Yingabeal. This idea was eventually rejected as it was decided the house should look outwards rather than in. McGlashan responded, proposing to move the house lower down on the property to take advantage of the extensive view from within the valley rather than on top of it. After a month of deliberation the Reeds agreed to the location change which would relate the building to a row of well-established Osage orange trees. The architect affirmed that this location would provide an open prospect, contributing a new relationship between the house and the landscape beyond.

Heide II resembled what appeared to be a precisely crafted labyrinth developed from a considered geometric design floor plan, although the realisation of the building was an evolving and sometimes complex construction process. The original design and plans were frequently challenged even as the building began to take shape. Halfway through the construction of walls for the living space, Sunday Reed requested it be moved six feet west as she was unhappy with the proportions of the space. Consistent communication and collaboration between the architect, client and builder resulted in altered plans and eventually a highly successful building project.

Heide design features

The design of Heide II presented a sophisticated building, creating enclosed areas for viewing and living within the landscape. Heide II is a modern simplification of modernist American influences with extensive glazing and maximised open-planned living spaces. Expansive walls and glass windows enhance the presentation of artworks and offer views that showcase landscaped gardens and indigenous plants, complimented by courtyard areas.

Appearing from the outside like a maze of walls within the landscape, the building is constructed using a limited palette of materials and colours, both inside and out, with minimal detailing. The absence of hallways and doors, create connected zones. The use of 'L' shaped walls and the double-height living room enhances the views of the landscape. Rather than lining the interior with plasterboard, architraves and cornice work, the architect chose to leave the Mount Gambier limestone bricks exposed, to enhance the connection between the interior and exterior.

One outside courtyard, enclosed by cyclone wire, became a cattery for the Reeds' cats with a climbing feature that has been described as looking like a kinetic sculpture. In the double-height living room, the cantilevered steps on the east wall were also a daring feature and created an illusion of floating.



Reed house (Heide II) 1967
living room, cantilevered staircase under construction
Photographer unknown
State Library of Victoria, Barrett Reid papers, MS 14854



Reed house (Heide II) 2014
modified cantilevered staircase

Building Materials – relationship to design

McGlashan proposed white Mount Gambier limestone as the primary building material for Heide II. It was easy to work with and the least expensive of available materials. It requires very little maintenance and weathers well, with the expectation that it would change colour and become part of the landscape, addressing the ‘sculptural romantic ruin’ the Reeds had hoped for.



Mount Gambier Building Stone brochure, c. 1965
McGlashan and Everist Archives
Reproduced courtesy of McGlashan Everist Pty Ltd Architects

MOUNT GAMBIER LIMESTONE

MOUNT GAMBIER LIMESTONE is a polyzoal marine deposit and consists of almost pure calcium carbonate. It is a gleaming creamy white, and is an excellent reflector of light and heat. It is cellular in construction. This makes it light in weight, a perfect insulator, and gives it unique acoustic properties not to be obtained in other walling materials. Mount Gambier Limestone has been in constant use for 100 years, and it apparently never deteriorates. There is no maintenance. It has a compression of 50 tons to the square foot.

Building methods used with this stone are much the same as those used with bricks. That is either a stone veneer with timber frame-work or the better alternative of double stone walls with cavity.

The blocks of stone, known as ashlar, are sawn at the quarry and are ready for use. They are delivered direct from the quarry to the job in semi-trailers, thus reducing handling to a minimum. These ashlar are regularly supplied in the following sizes:

- 4½" by 11½" by 26" a cubic yard covers 72 sq. ft.
- 4½" by 9" by 26" a cubic yard covers 72 sq. ft.
- 4" by 9½" by 26" a cubic yard covers 75 sq. ft.

The lengths of these ashlar are approximately 26 inches. An ashlar 4½" by 11½" by 26" will cover roughly the same area as 10 bricks, and it is usual to lay 100 of these in a day, that is the equivalent of 1,000 bricks—a tremendous saving in labour costs. There is a big saving in mortar as only 1/5th of the amount is used compared with bricks. Limil is used instead of cement—a further saving.

MOUNT GAMBIER LIMESTONE is
5 times faster than timber to work.
5 times faster than bricks to lay.

TOOLS. Ordinary wood working tools are used; hand or power saws, wood bits, chisels, planes, etc. Mount Gambier stone is non abrasive.

FOUNDATIONS. Concrete foundations are normally used, although in the Mount Gambier district the use of limestone blocks 18" x 24" x 8" is general.

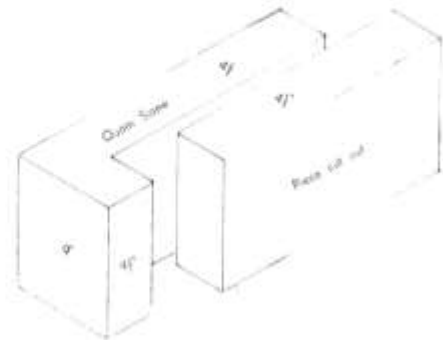
DAMP PROOF COURSE. Any recognised method is satisfactory. Tar and dry sand, or the various compounds sold at Hardware Stores.

STUMPS & BEARERS. Wood stumps and bearers are not used at Mount Gambier. A dwarf wall is built with 4½" ashlar set on edge on the solid ground. Wood plates 3" by 1½" are nailed along the top of the dwarf wall. Flooring joists are nailed to the plates. There are no white ant problems.

MORTAR. A mix of 1 part Limil and 3 parts of clean sharp sand makes a good mortar. Wet the top of each course before spreading the mortar. Allow for a ½" joint.

WALL TIES. Wire staples of No. 6 gauge turned down square for about 1" at both ends are driven into the stones across the cavity. Place staples about 2' 6" apart in each course, e.g.

CORNERS. Special corner stones (quoins) can be supplied if required. These are double the thickness of the standard ashlar. If the walls are to be 4½" wide, then the quoins will be 9". Quoins are sawn into "L" shaped stones as shown in the diagram. The rebated pieces are used as ordinary ashlar in straight walling. Having set a quoin on one course, the quoin on the next course will be reversed to make a perfect bond.



LINTELS. Provided the openings do not exceed 4' 6", lintels are supplied in limestone at no extra cost. If the opening is more than 4' 6", reinforced concrete is advisable; this can be made to match the colour of the stone with a coat of Boncrete when finishing.

DOORS & WINDOW FRAMES. Holes 1" by 3" are bored into the stone with an ordinary auger bit. These holes are sleeved alternately in opposite directions, and plugged with softwood dowels. Jamb and sashes are nailed into position, making sure the nails are driven down the centres of the plugs. Do not plug into mortar joints.

WINDOW SILLS. Glazed tiles, slates or sealed stones are best.

CHIMNEYS, FIREPLACES. Chimneys are built with limestone, but the fireplace itself must be lined with brick.

DRAGGING SURFACE. Before pointing the joints, it is usual to drag down the surface of the wall. This takes down any unevenness and cleans off dirt, mortar, etc. This used to be done with a drag or tenon saw blade. Recently a new type of wood rasp (trade name "Surform") has been put on the market which is much faster and leaves the stone with an even texture.

POINTING. After laying the stone with mortar, and while still damp, the joints should be raked out to a depth of about 1". When pointing, these joints are filled flush with the wall with a mixture of Mount Gambier stone dust, sand and Limil. The exact proportions would depend on the colour of the sand in the district. The aim would be to get it as near as possible to the colour of the stone. This can easily be done with a little experimenting. It is best to do a section of the wall at a time, and, before the mixture has dried, rub it down with a small piece of clean limestone. Immediately, rub the joints with a stack of carpenter's pencils and a straight edge. These pencils are made up by taping together 4 or 5 bent pencil leads.

Mount Gambier Building Stone brochure, c. 1960
McGlashan and Everist Archives
Reproduced courtesy of McGlashan Everist Pty Ltd Architects

Design Influences

The floor plan of Heide II has been compared to a 1920s Piet Mondrian painting. Mondrian was a prominent Dutch painter, a major contributor to the De Stijl art movement, (De Stijl is Dutch for "The Style"), and a strong creative influence of McGlashan and Everist. It has been proposed that the labyrinth style of Heide II was influenced by East Coast US architect John Johansen whose designs featured central aspects from which a type of geometric maze may evolve. The centre of the Heide plan is the space referred to as 'the conversation pit'. It was a sitting area furnished with raw woollen textiles, inbuilt furniture and a complimentary elongated fireplace. This intimate and cosy space was in high contrast to the double height living space beyond.

Heide II is a preeminent representation of the modern house of the mid-1960s. The walls were designed to age and weather over time, developing a grey patina and layers of moss to give the illusion of an older building that was part of the natural environment. This idea of spatial extension is a key feature of modernist architecture.

Social and environmental factors influencing design from 1950s–60s

Innovation in design of post war houses was often realised in modest dwellings with geometric designs that employed principles of repetition influenced by Bauhaus design. The Bauhaus, was a school in Germany that combined crafts and the fine arts founded by architect Walter Gropius. The Bauhaus style became one of the most influential currents in modernist architecture and design, which featured in tertiary design education at the time. Building had been limited by material shortages and size restrictions and there was little money to spend on designed landscapes. This encouraged architects to develop a philosophy of working with the natural surroundings. It was this philosophy that supported a new way of thinking about domestic dwellings that was further impacted by a growing nationalism and cultural pride. This post war nationalism that had Australians celebrating the new pleasure of being at home, was a broader influence upon McGlashan and Everist designs.

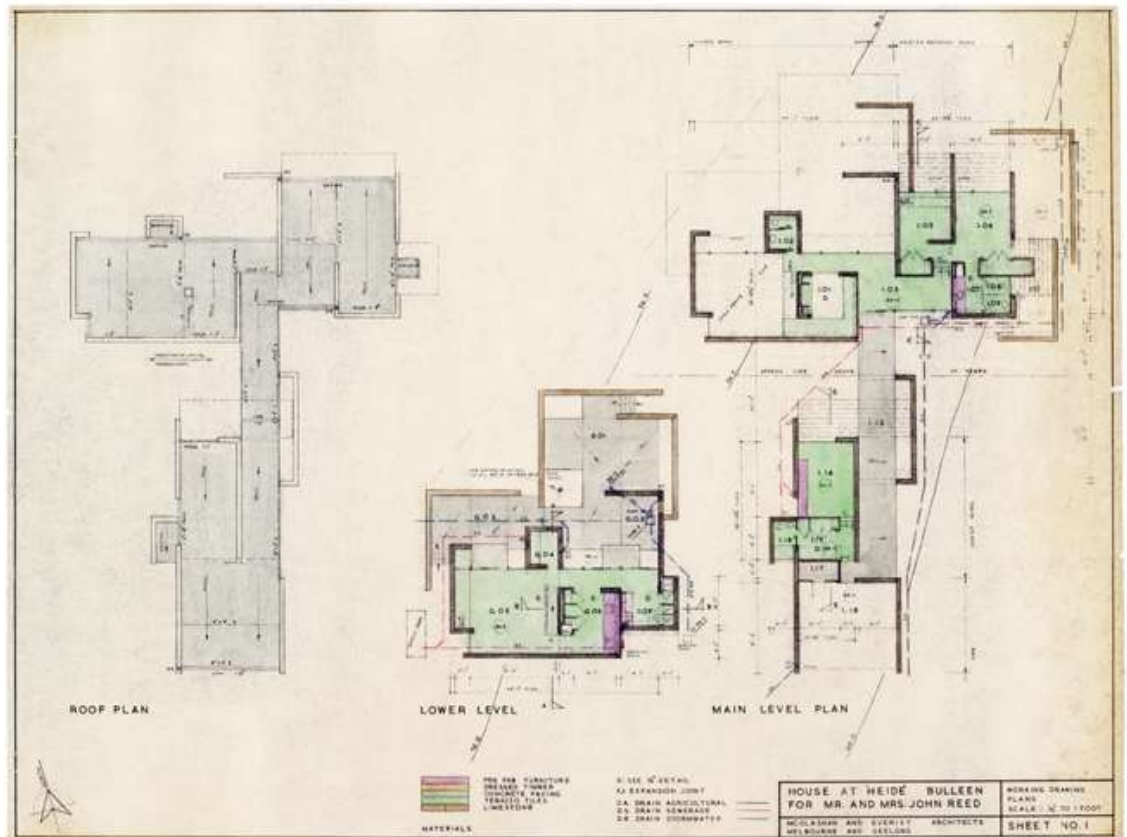
The idea of ‘a special place in which to dwell’ brought together architectural, natural and cultural conditions, creating a bond between people, land and country. The new Australian nationalism upheld a less structured way of living evidenced in the popularity of the family beach holiday.

McGlashan and Everist developed an appreciation for living in the landscape and strongly adopted the land and dwelling philosophy as their own. Their designs were harmonious with the landscape, and reluctant to disturb it. They employed fluid living spaces incorporating open areas with large windows that provided natural light and organic spatial flow enhanced with muted colours. It was clear these designs had been influenced by other Australian and International designers.

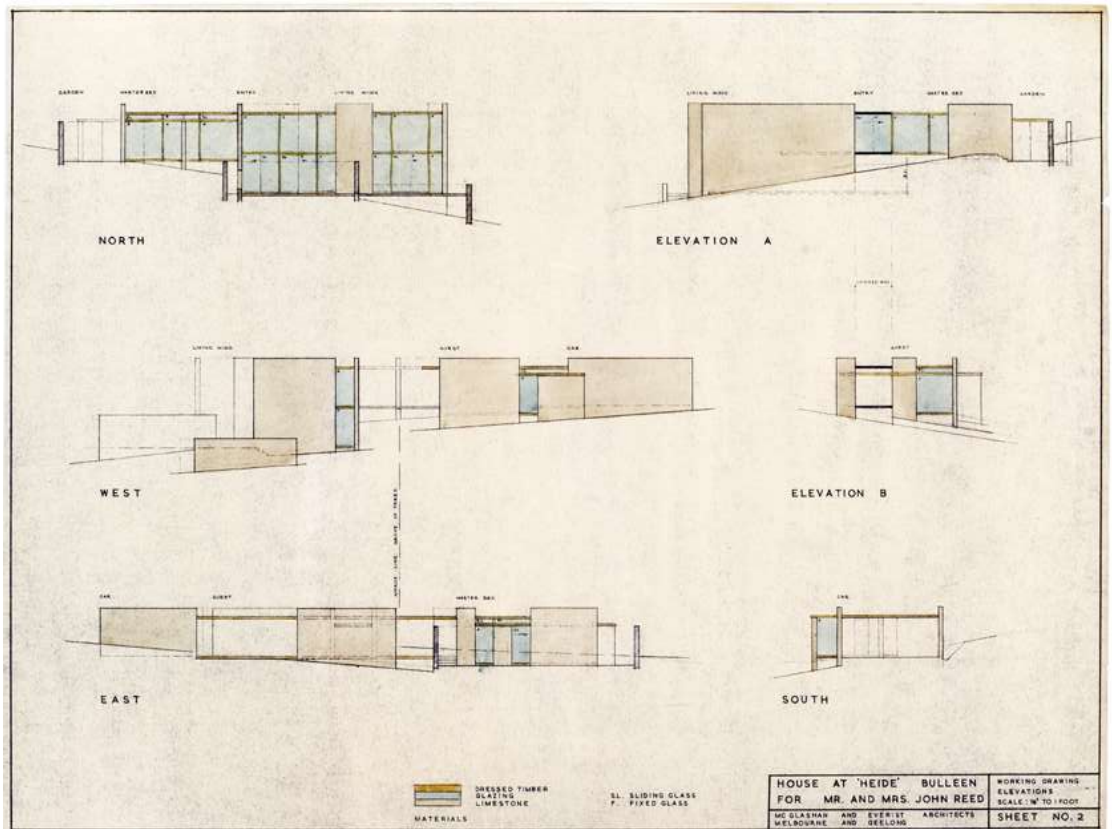
David McGlashan was inspired by a growing interest in court house design in Melbourne and used courtyard aspects in the design of Heide II and other dwellings. In the late 1930s Bauhaus design and De Stijl influences were beginning to emerge in Australia through courtyard house designs, featuring open and semi-abstract floor plans. Post war architects did not fully embrace the court house style until later in the 1950s after the influence of architect Roy Ground’s atrium house in Toorak with its square plan and circular courtyard. The courtyard featured oriental-inspired landscaping: crazy paving in dark grey slate with a thicket of black bamboo and a contrasting weeping persimmon tree. Later in 1959 McGlashan and Everist presented their version of the atrium house in their design for the Warden’s Lodge, Trinity College, University of Melbourne, Parkville. It was built of cream brick and a slate roof, with a reflecting pool in the courtyard, and an elm tree circled by the repetition of bluestone paving.

Australian cultural environmental and political factors influencing design

McGlashan and Everist architectural designs encouraged a more relaxed lifestyle. Their aim and philosophy was to create harmonious relationships for living and being in relation to place. Their houses were developed as minimalist buildings to harmonise with their environments, making good use of natural light and built with natural and minimal materials: timber, brick, concrete block, glass, unobtrusive steel deck roofs and compressed straw or timber-lined ceilings. Interiors featured increased space and fine minimalist fittings and finishes. Interconnected rooms provided interchangeable functions and offered spatial organic flow, a dramatic contrast to previous popular housing design featuring long corridors and cellular rooms separated by doors and smaller windows. The style of McGlashan and Everist homes was also influenced by their own experiences growing up and enjoying time in nature and beach holidays. The broader influence upon McGlashan and Everist designs was post war nationalism that had Australians celebrating the new pleasure of being at home after the disruptions of World War II.

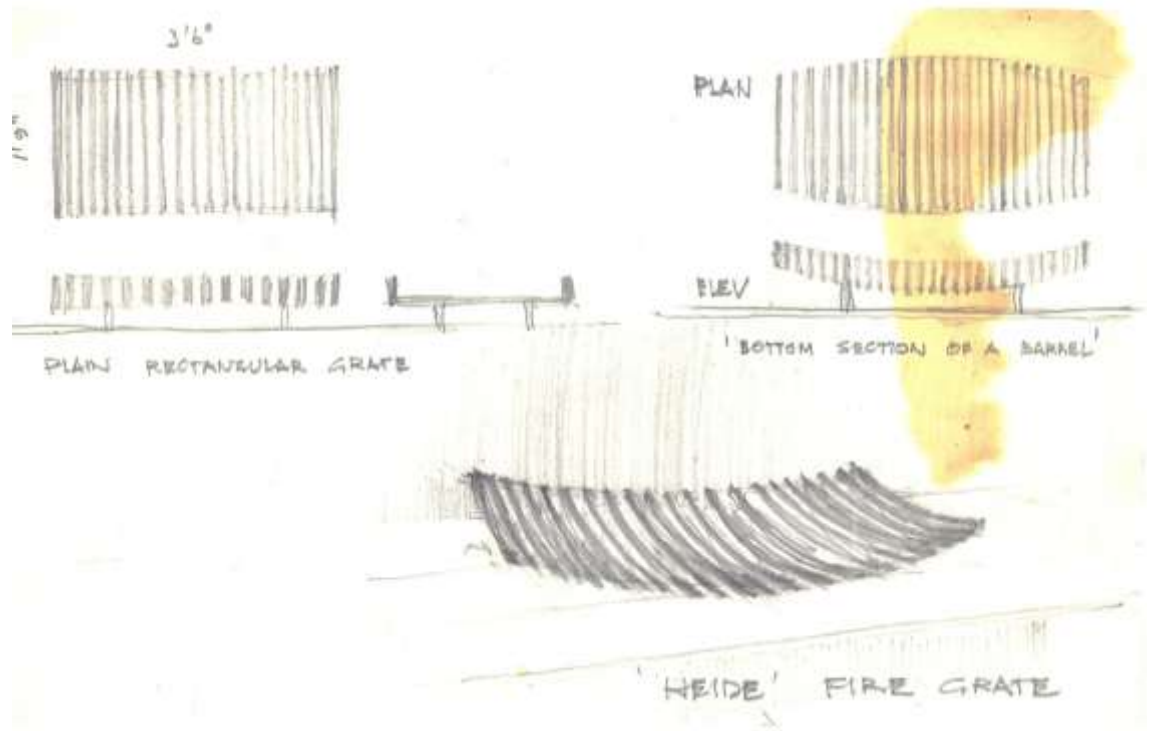


Reed house (Heide II), Bulleen, 1967
 Architect: McGlashan and Everist
 plans, working drawings, 1964
 Heide Museum of Modern Art archive, Melbourne
 Gift of McGlashan Everist Pty Ltd Architects 2006

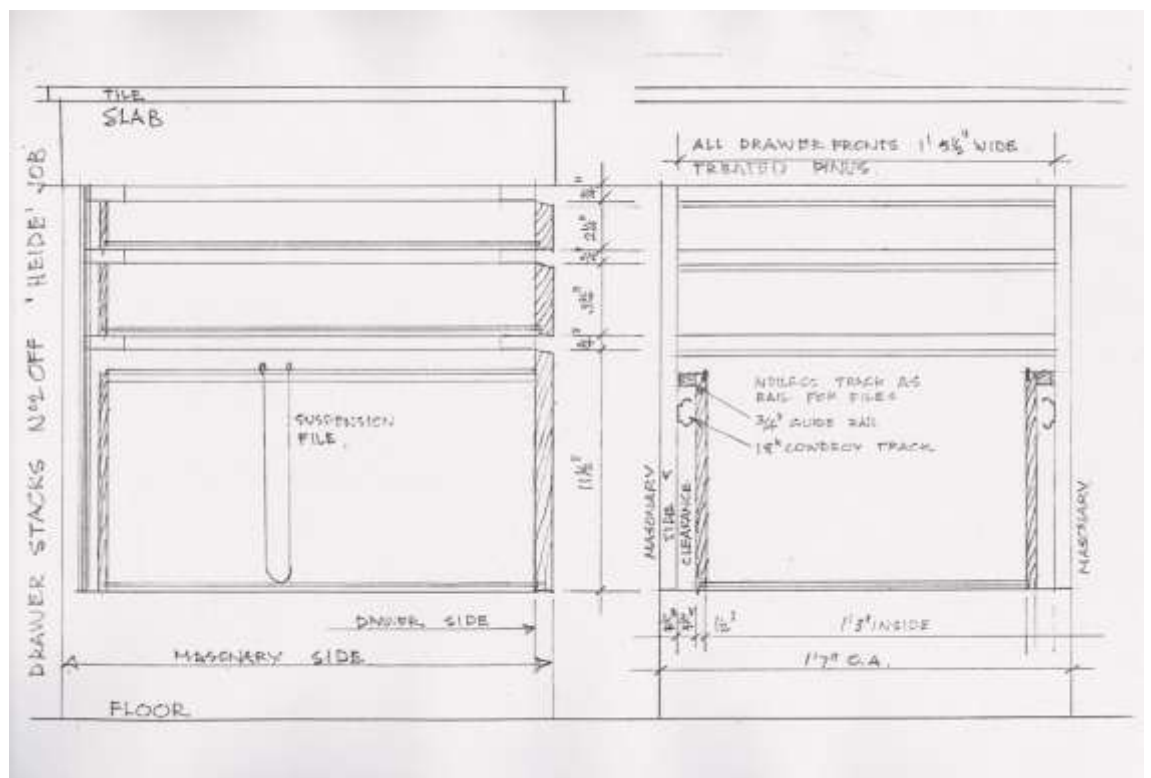


Reed house (Heide II), Bulleen, 1967
 Architect: McGlashan and Everist
 plans, working drawings, 1964
 Heide Museum of Modern Art archive, Melbourne
 Gift of McGlashan Everist Pty Ltd Architects 2006

Industrial design



Sketch design for fire-grate in Conversation Pit, Reed house (Heide II)
McGlashan and Everist Archives
Reproduced courtesy of McGlashan Everist Pty Ltd Architects



Technical drawings for in-built desk drawers in study, Reed house (Heide II)
McGlashan and Everist Archives
Reproduced courtesy of McGlashan Everist Pty Ltd Architects

The Sun Property Guide, Vol. 10, No. 15, 1968—Page 19

**By
JACK
CLARKE,
ARAJA**

The client must join the team



RIGHT: Right side of the prize-winning Reed house at Bulleen. The lighting has been arranged to show the house inside, and the garden surrounding the house. There are no blinds, curtains or window doors.

ARCHITECT: David McGlashan has created an air of mystery at the front of the house (above). Various levels of the house are connected by bridges and steps.

THE 1968 Victorian architectural awards again emphasized something that most architects have known for a long time.

That is that, for the construction of a fine house, it is not only necessary to have a competent architect and builder, but also a sensitive and sensible client.

The house medal for outstanding architectural work this year is by David McGlashan and Everist, for a house at Bulleen. The client was Mr John Reed, now director of the Museum of Modern Art.

In the domestic category, Mr G. Woodfall won a citation for a house at Bulleen designed by Mr Don Brexton, partner in a firm of structural engineers.

Mr Reed and Mr Brexton are the first of people to appreciate the problems facing architects. The same, in any form, one would find in a building team. It may be the client — not only the work of all. I believe that Mr and Mrs Reed gave their architect an unusual brief.

As said the new with previous awards, the winning house is unique in the use of materials.

The house here is unadorned. The materials that have been used are simply an integral part of the whole conception.

The Victorian architectural awards are made by a jury of architects and other people in the building industry. The Victorian Chapter of the Royal Australian Institute of Architects.

In other words, architects are sitting in judgment upon other architects, and the referee has to be unimpeachable in the general public as if one had a special competence.

Mr and Mrs Reed also didn't want their house to look "bored" or "boring" or "staid". They wanted it to have an air of mystery in its handling.

These are concepts that architects have to have rather than the usual, "This is rough plan in the picture for three months of time and the picture of it."

When architects want to enter for a prize in their work and if clients can see the value of this their architect, his problem.

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One is that surely they should be called the Melbourne architectural awards. Because since last year last November in 1968 and the ordinary building has been included.

The industry, the award, is that at the very of the award, the award is not a prize, it is a certificate. Having established previous in the industry they lack the time to make anything more.

Recently, about the jury have composed mainly past winners. The architectural establishment is not likely to be affected by any commercial concerns.



RIGHT: The exterior of the Reed house is in keeping with the stark simplicity of the entire building and its furnishings. Set in 15 acres of Yarra Valley, it has expansive views in all directions and has been sited to blend with the landscape. The blending has been so effectively achieved that from some angles it is almost impossible to see the house.



ONE of the living areas in this unusual house. Interior and exterior walls are unpainted MV. Gumbrie limestone. There is no paint or plaster anywhere in the house, which has white terrazzo floors and treated timber ceilings.

'The client must join the team', Jack Clarke, ARAIA, *The Sun Property Guide*, Melbourne, 1968.

For further reading about the architecture of Heide II see;

Philip Goad, *Living in Landscape: Heide and Houses by McGlashan and Everist*, exhibition catalogue, Heide Museum of Modern Art, Melbourne, 2006. Reprinted 2012.

McGlashan Everist Pty Ltd Architects website, mearchitects.com

Student Tasks

Unit 1 Area of Study 2 – Design elements and design principles

Locate visual representations of different views of McGlashan and Everist award winning buildings. Look at the exterior front, side and/or back views of McGlashan and Everist's buildings such as; the Grimwade House, Mylius House and Heide II (Reed house) and compare the design features.

Task

- Make a list of the design features common to each of the buildings.
- What are the variables between the buildings?
- Identify and discuss the use of design elements such as line and form in the buildings.
- How has the design principle balance been used to support an effective design aesthetic?

Unit 3 Area of Study 1 – Analysis and practice in context

Environmental design

Grimwade House, Rye (1960); Osborne house, Portsea (1960); Reed house, Aspendale (1961); Guss house, Kew (1966); Carnegie house, Sorrento (1967); and Heide II (Reed house, Bulleen, 1967) are exemplary examples of McGlashan and Everist designs.

Task

- Develop 1-2 succinct paragraphs using terminology appropriate to the VCD study design that describes and acknowledges the quality design of three of these buildings. Analyse the contribution of design elements such as; line, shape, texture and form and design principles, balance and contrast.
- Reference study terminology from VCE VCD study design pp. 37-43 vcaa.vic.edu.au/Documents/vce/visualcomm/VisualCommunicationDesignSD-2013.pdf
- Identify the characteristic features of Heide II; How have McGlashan and Everist integrated the design of Heide II with the landscape? What specific building features create harmony with the surrounding gardens? Explain how this is achieved.
- Visit Heide Museum of Modern Art and make observation drawings (freehand drawings from direct observation) of the Heide II building. Render the drawings using a variety of materials including graphite pencil, watercolour and markers.
- Make a visualisation drawing (quick freehand sketch) applying two-point perspective to create a new building façade that incorporates aspects of these features.

Look carefully at the floor plans and elevations of Heide II.

Task

- Drawing upon the features of these plans produce a new floor plan design for an art gallery at your school. Remember to include architectural drawing conventions. Refer to the Victorian Curriculum and Assessment Authority (VCAA) Technical Drawing Specifications Resource. vcaa.vic.edu.au/Documents/vce/visualcomm/technical_drawing_specifications.pdf

Examine the concept and plan drawings of in-built furniture and furnishings designed for the Heide II interior. The fire-grate was designed to sit carefully in the fireplace of the sitting area and modelled on the curvature of a wine barrel.

A series of drawings were required to present to appropriate craftspeople to make objects such as the fire-grate and drawers for an in-built desk.

Task

- In the style of McGlashan and Everist create a quick concept drawing design for a new object; a set of bedside drawers, a fireplace tool, a coal shovel or a poker stick

Complete a set of representational drawings for your object including;

- a two dimensional orthogonal drawing
- paraline drawings, select either isometric or planometric
- one and two-point perspective drawings

Apply appropriate technical drawing conventions with reference to the Victorian

Unit 1 Area of Study 3- Visual communication design in context

Designing architecture that related to the environment was a deliberate design task, a signal for the post war recovery of Australian culture. It created a stronger relationship to land and country that impacted on indoor/outdoor environment designs.

Task

- Research the De Stijl and Bauhaus design movements and discuss how have they influenced post war Australian architecture?
- Discuss the design of Heide II and identify the international influences evident in the building.
- How did the personal life experience of McGlashan and Everist impact their sensitivity toward designing local dwellings?
- The design of Heide II has been compared to the work of Dutch painter Piet Mondrian, locate images of Mondrian’s paintings and compare them to the floor plans of Heide II. Describe the similarities and differences.
- Create your own visualisation drawings of interior floor plans of a house and garden reflective of Mondrian’s style. Include appropriate landscape design features that complement the features of the building.

Unit 3 Area of Study 1 – Analysis and practice in context

Task

- Discuss the relationship of both building and environment as a feature of McGlashan and Everist’s design.
- Identify the importance of landscape to the design of Heide II.
- Propose why landscape is important to the design of dwellings today.
- Develop a small community shelter dwelling to compliment the landscape of your local area. Make visualisation drawings with annotations to explain the relationship between the environment, the purpose of the structure and the building itself.
- Complete presentation drawings that include a plan, elevation and two-point perspective drawing. Reference architectural technical drawing conventions from VCE Visual Communication Design 2013-2017 technical drawing specifications resource vcaa.vic.edu.au/Documents/vce/visualcomm/technical_drawing_specifications.pdf

Unit 3 Area of Study 2 – Design industry practice

Task

- Read the text and describe the innovative design decisions made by McGlashan and Everist. Explain how their designs addressed the social, cultural and environmental climate of the post-World War II era.
- What were the constraints of architectural briefs for McGlashan and Everist from 1955 and how did they create innovative design in the 1960s?
- How did McGlashan and Everist secure the Heide II brief?
- What were the needs of the clients John and Sunday Reed in the design of Heide II?
- What were some of the constraints of the Heide II brief?
- Discuss the working relationship between the architect, the clients and the builder. How did the working relationship impact on the realisation of the Heide II project?
- Propose what environmental and cultural factors may impact the design of domestic dwellings today.

VCE: VCD The Pitch

Unit 4 Area of Study 3 - Evaluation and explanation

This task simulates the study outcome that requires students to prepare a pitch for their own visual communication presentations. Working in pairs students can devise a short 5 to 10 minute pitch evaluating the design of Heide II that McGlashan and Everist could present to potential clients. The development of the task should be completed in one lesson, as all information required is available in this resource. The presentations are to be succinct and should provide opportunity for practice and familiarity with key knowledge and skills required by the outcome.

The most succinct presentations that address the criteria are presented to the whole class as a model practice.

A preceding class discussion and evaluation offers opportunity for the teacher to highlight the expectations of the future independent task students will undertake as School Assessed Coursework.

Discussions may be based on a critique of the following;

- The degree of clarity in the explanation of how ideas may have been conceived and developed. This content could draw on the culture and context of the time, the interests and experience of the designers and the context of the building in relation to client needs and a sense of place.
- The presentation of key design features and the degree of clarity used to explain how these features address the requirements of the Heide brief.
- The appropriate reference to aspects of the design process including, the brief, client needs, purpose and constraints, ideas and refinement of ideas evaluated against the brief.
- Students are encouraged to use appropriate terminology, present clear and succinct information and provide appropriate visual aids to support the presentation.



Task

Students will draw on the following to support the preparation of the pitch;

Requirements of the Heide II Brief:

- A romantic building with design features that transcend the fashion of the time
- A dwelling that creates a sense of mystery
- A quality of space and natural light appropriate to a gallery environment
- Exterior walls are a significant architectural element, providing integration of the building with the environment.

Heide II has been described *as a sculpture set in a garden, reminiscent of a maze, modular in design with an open-ended plan form.*

Review the main text, drawings and floor plans of Heide II. Identify the key features of the design and how effectively these features address the four basic requirements of the brief.

Refer to the following criteria in the student presentation;

- Aspects of how the design process has been addressed including, the brief, client needs, research, development of concepts and resolution.
- Explanation of how the presentation drawings and design satisfy the brief
- Explanation of the thinking behind the design of Heide II
- Present appropriate visual material to support the presentation

Heide Education Programs

Student programs

Heide's offers a range of education programs that draw on its unique mix of exhibitions, architecture and landscape to provide a rich learning experience that goes beyond the classroom.

A visit to Heide:

- provides a stimulating environment which helps to put learning into context, and promotes an understanding and appreciation of our rich, cultural heritage
- encourages motivation, by stirring curiosity and developing an intrinsic fascination for art that can only be satisfied by firsthand experience
- supports students to make cross-curricular links between different subject areas
- greatly benefits students who learn best through kinaesthetic activities
- nurtures creativity and enables social learning
- provides learning through experience and interaction which encourages students to build on prior expectations and beliefs to create new realities
- is a cultural experience that all pupils can enjoy

Looking at original works of art with a suitably trained educator encourages the development of the following skills:

- **literacy:** by encouraging discussion and extending vocabulary
- **observation:** by focusing concentration on detail
- **critical thinking:** by demanding questions and informed conclusions
- **reflection:** by considering rationales behind thinking processes

All education programming and resources at Heide align with the Australian Curriculum, AusVELS curriculum frameworks and VCE Study Designs.

Teacher Professional Development

Heide offers a range of professional development programs for teachers of all year levels, including lectures, guided tours and workshops. Programs are designed to meet the VIT Standards of Professional Practice and Principles for Effective Professional Learning.

Bookings

Bookings are essential for all programs. For more information or a booking form visit heide.com.au/education/school-visits/ or contact Heide Education: (03) 9850 1500 education@heide.com.au

Keep up to date with the latest Heide Education news and special offers by subscribing to the Heide Education e-bulletin at heide.com.au/subscribe



**ARTWORKS ARE FRAGILE.
PLEASE DO NOT TOUCH.**

Heide Museum of Modern Art

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heide.com.au

Open daily 10am–5pm

Closed Mondays (except public holidays)