



**HERITAGE  
COUNCIL**  
OF WESTERN AUSTRALIA

## **REGISTER OF HERITAGE PLACES**

### **Supporting Information**

PLEASE NOTE: This Assessment Documentation is intended to provide sufficient information to consider the place for inclusion in the State Register. It is not intended to provide a complete record of the history of the place or its physical presentation.

#### **10. ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE**

This section identifies the cultural heritage values of the place. Values that make a strong contribution to the place's cultural heritage significance are also included in the Statement of Cultural Heritage Significance above.

In determining cultural heritage significance, the Heritage Council has had regard to the factors in section 38 of the *Heritage Act 2018*. Cultural heritage significance means aesthetic, historic, scientific, social or spiritual value for individuals or groups within Western Australia.

##### **10(A) Importance in demonstrating the evolution or pattern of Western Australia's history**

*Iwanoff House, Floreat* was the private residence and studio of notable architect Iwan Iwanoff which he designed for himself and his family. A Bulgarian migrant to Western Australia in the post-WWII era, Iwanoff made an indelible contribution to the built landscape of the State via the championing of bold new international architectural design styles, reinterpreted for the Western Australian experience and it was from this studio he consolidated his architectural career and designed some of his most well-known and recognisable works. (historic value)

*Iwanoff House, Floreat* is a demonstration of the lives and contributions of non-British migrants in Western Australia in the post-WWII period. It is emblematic of the migrant experience of overcoming adversity and illustrates the importance of relationships within migrant diasporic communities in supporting newer migrants to build successful livelihoods in new countries. Iwanoff went on to establish a successful architectural firm, where he designed more than 70 residences, including many for other post-war migrants throughout the 1960s to 1980s. (historic value)

*Iwanoff House, Floreat* contributes to an understanding of the changing nature of Western Australian residential design from the 1950s to the 1980s. It reflects changes in demography with the development of a culturally diverse community and a resultant move away from British influence and design trends. (historic value)

**10(B) Importance in demonstrating rare, uncommon or endangered aspects of Western Australia's heritage**

*Iwanoff House, Floreat* is one of a small number of studios (and residences) designed and occupied by notable post-WWII architects known to remain extant in Western Australia. (rarity value)

**10(C) Potential to yield information that will contribute to an understanding of Western Australia's history**

*Iwanoff House, Floreat* is of scientific value as this house, and others designed by Iwanoff, are a source of study and interest among the architectural, heritage and building professions. (scientific value)

*Iwanoff House, Floreat* has scientific value as a residence built in a period characterised by a willingness to experiment with new architectural styles, building materials and construction methods. Further study may reveal new information about Iwanoff's body of work and his contribution to the built fabric of post-WWII Western Australia. (scientific value)

**10(D) Its importance in demonstrating the characteristics of a broader class of places**

*Iwanoff House, Floreat* is representative of the application of the late twentieth century international styles to residences in Western Australia in the 1960s and 1970s. (representativeness)

*Iwanoff House, Floreat* includes features emblematic of Iwanoff's designs and approach to the Late Twentieth Century International and Brutalist styles. This includes the use of Besser block construction, symmetrical form and rectilinear massing, with concrete as a building material used externally in a contrasting manner – unfinished concrete surfaces are juxtaposed with detailed sculptural concrete forms. Iwanoff's approach to climatic conditions is also evident in features such as sunscreens or '*brise soleil*' and hidden air vents to facilitate passive cooling. Internally, the floating inbuilt storage, and a continuous flow of space with few internal doors, are also hallmarks of his designs. (representativeness)

**10(E) Any strong or special meaning it may have for any group or community because of social, cultural or spiritual associations**

*Iwanoff House, Floreat* has social value as Iwanoff's personal residence and studio where many of his architectural designs were conceived. It remains a source of interest and study, particularly for the architectural and building community (social value).

**10(F)<sup>1</sup> Its importance in exhibiting particular aesthetic characteristics valued by any group or community**

*Iwanoff House, Floreat* has aesthetic value as an intact example of the Late Twentieth Century International style incorporating signature elements of Iwanoff's personal style and as a landmark in the streetscape. (aesthetic value).

**10(G) Any special association it may have with the life or work of a person, group or organisation of importance in Western Australia's history**

*Iwanoff House, Floreat* was the private residence and studio of notable architect Iwan Iwanoff, which he designed for himself and his family and occupied from its completion in 1967 until his death in 1986. Iwanoff consolidated his architectural career and designed some of his most well-known and recognisable works in the ground floor studio. (historic value)

*Iwanoff House, Floreat* is associated with the important contributions of non-British migrants in Western Australia in the post-WWII period. It is emblematic of the migrant experience of overcoming adversity and building successful livelihoods in new countries. (historic value)

**10(H) Its importance in demonstrating a high degree of creative or technical achievement**

Iwan Iwanoff made innovative use of the Late Twentieth Century International architectural style incorporating elements of Late Twentieth Century Brutalist style and personal touches to create a distinctive individual design style that is immediately identifiable as Iwanoff's work. (aesthetic and scientific value)

An early example of his work, *Iwanoff House, Floreat* still clearly articulates key design elements that would later become part of Iwanoff's trademark style, including decorative concrete elements juxtaposed with areas devoid of decoration, three-dimensional sculptural elements highlighted by intense shadowing, and passive cooling elements such as *brise soleil* panels. (aesthetic and scientific value)

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<sup>1</sup>

For consistency, all references to architectural style are taken from Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present*, Angus and Robertson, North Ryde, 1989.

For consistency, all references to garden and landscape types and styles are taken from Ramsay, J. *Parks, Gardens and Special Trees: A Classification and Assessment Method for the Register of the National Estate*, Australian Government Publishing Service, Canberra, 1991, with additional reference to Richards, O. *Theoretical Framework for Designed Landscapes in WA*, unpublished report, 1997.

## 11. SITE PLAN

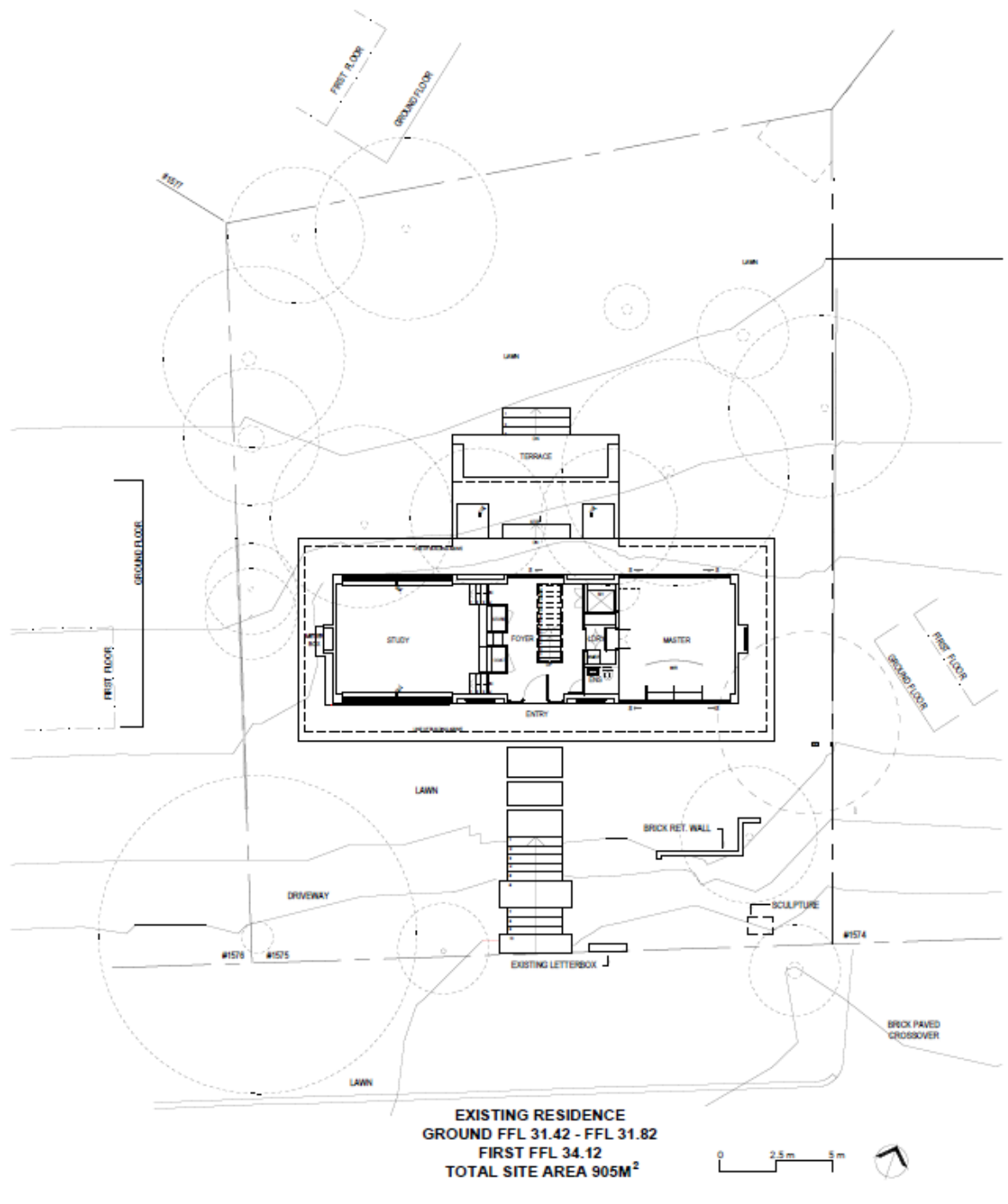


Figure 1: P17608 *Iwanoff House* site plan

## 12. SUPPORTING EVIDENCE

The documentation for this place is based on the heritage assessment completed by Griffiths Architect and Historian Eddie Marcus in April 2023, with amendments and additions by the Heritage Council and the Department of Planning, Lands and Heritage.

### 12.1 DOCUMENTARY EVIDENCE

*Iwanoff House, Floreat* comprises a two-storey concrete residence designed by Bulgarian-born architect Iwan Iwanoff. The place demonstrates influences of the Late Twentieth Century International and Brutalist styles, as well as elements of Iwanoff's distinctive concrete block sculptural design. It was constructed in 1967 as Iwanoff's studio and family residence.<sup>2</sup> The ground floor was originally the studio, while the first floor was the residence. The house is situated in the suburb of Floreat and is set in landscaped surrounds including extensive native gardens to the rear of the property.

Floreat, in the western suburbs of Perth, is part of Whadjuk Noongar Boodja (country). For thousands of years before European settlement, Whadjuk people lived in this area as extended family groups, moving through the landscape seasonally, utilising natural resources of the nearby Indian Ocean, Swan River and freshwater lakes between the coast and the Darling Scarp. This way of life was disrupted by the arrival of colonists from 1829 onwards.<sup>3</sup>

Suburban development of the Floreat area started when land in the Darling View Estate was auctioned in 1913.<sup>4</sup> In 1934, two model homes opened in Floreat Park Estate which demonstrated the minimum building standards for the area.<sup>5</sup> In 1937, 1,000 acres (400ha) of land between Floreat Park and City Beach was set aside for a park, named Bold Park in 1944.<sup>6</sup>

Before WWII, migrants to Western Australia came predominantly from Britain, Ireland and New Zealand, which created an Anglocentric monoculture in a state already isolated from the rest of the country. The outbreak of war in 1939 completely stopped migration.<sup>7</sup>

Post-WWII, dedicated Commonwealth schemes saw migration into the State expand greatly with the aim of increasing the population, overall labour force, and boosting the local economy. While migration from Britain remained strong during this time, expanded migration took on displaced persons from Europe, increasing the State's demographic diversity. Flow-on effects saw a broadening of social and cultural influences on food, clothing, architecture and social mores as European, and more specifically Mediterranean, peoples brought their cultures to Western Australia. Popular culture became increasingly influenced by American tastes

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- <sup>2</sup> Andersen, Warren *The Architecture of Iwan Iwanoff*, Bossanova Lounge Australia, Western Australia 2024.
- <sup>3</sup> Mooro Nyungar Katittjin Bidi Mooro Peoples Knowledge Trail Interpretation of the City of Stirling Local Government Area Literature Review by Prof Len Collard, published by the City of Stirling, 2014
- <sup>4</sup> *Truth* 27 September 1913: 12
- <sup>5</sup> *West Australian* 10 March 1934: 6
- <sup>6</sup> *West Australian* 16 November 1944: 4
- <sup>7</sup> Menck, Clare. 2022 'A Thematic History of Western Australia' Prepared for the Heritage Council of Western Australia Pg 99

rather than British, with society becoming more aligned politically to America due to the presence of Americans in the state during WWII.<sup>8</sup>

Suburbs such as Floreat expanded rapidly during the post-WWII era, amid renewed optimism during a post-war building boom.<sup>9</sup> The 1950s saw a period of further expansion in the now established suburb during which development was restricted to a single dwelling per lot.<sup>10</sup>

### Iwan Iwanoff

Iwan Iwanoff (1919-86) was born in Bulgaria, the eldest son of a journalist and poet.<sup>11</sup> He initially wanted to study fine art but was persuaded by his father to study architecture. In 1941, he enrolled at the Technical University of Munich in both architecture and structural engineering as he 'felt it necessary to fully understand the structural limitations of building in order to develop his design concepts'.<sup>12</sup> The University offered a curriculum which focussed on utilising developing technologies and harnessing student's creativity through sketching and sculpture.<sup>13</sup> The importance of functional design and materials was also highlighted.<sup>14</sup> These elements would all feature strongly in Iwanoff's future work. The design philosophy the school hoped to instil in its students can be summarised as follows:

...the best works of modern architecture were beautiful not because they happened to fit the function for which they were built, but because they were designed by men of tact and taste who knew how to make a building fit its purpose and yet *right* for the eye.<sup>15</sup>

Iwanoff graduated in 1946 and initially worked as a watercolourist and caricaturist. In 1947, he married Dietlinde Hildegunde Zenns (Linda Iwanoff), before joining architect Emil Freymuth in 1948 in Munich.<sup>16</sup> Together, they came second in a design competition for the rebuilding of central Munich.<sup>17</sup>

In 1950, Iwanoff and his wife migrated to Western Australia against the backdrop of ongoing post-WWII political unrest in Germany. Australian immigration policies of this time sought to populate the country to boost the economy and as a defence strategy under the, 'populate or perish' slogan<sup>18</sup> and while this program initially focussed on British migrants, Iwanoff was among a small number of continental Europeans to migrate to Australia as part of the federal 'Displaced Persons

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- 8 Menck, Clare. 2022 'A Thematic History of Western Australia' Prepared for the Heritage Council of Western Australia, p. 99.
- 9 Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present*, Angus and Robertson, North Ryde, 1989, p. 211.
- 10 [Perry Lakes - Overview - DevelopmentWA - Shaping our State's future](#) [accessed 1 February 2023]
- 11 Richards, Duncan, 'Iwanoff, Iwan (1919–1986)', Australian Dictionary of Biography, adb.anu.edu.au/biography/iwanoff-iwan-12685/text22867 [accessed 19 January 2023]
- 12 Rawlings, Ian, 'Tribute: Iwan Iwanoff BDA FRAIA', *The Architect*, Vol. 26 No. 4 (1986): 20
- 13 William Muschenheim, 'A Report on European Schools of Architecture' *Journal of Architectural Education*, Vol. 14, No. 2, (1959): 30.
- 14 Burcham, Max 'Architecture as Art of Craft' *The Architect WA* vol. 25 no. 4 (1986). p. 22.
- 15 Richards, "The Test of Harmony and Invention," p. 2.
- 16 'Certificate of Identity for the Purpose of Immigration, for the International Refugee Organisation' National Archives of Australia, digital copy
- 17 Rawlings, 'Tribute': 20; Nichols, J., and Richards, Duncan, *The Art of Architecture: The Architectural Drawings of Iwan Iwanoff (1919-1986)*, Library and Information Service of Western Australia Perth, 1991, unpaginated
- 18 ['Populate or perish': Australia's postwar migration program | naa.gov.au](#) (accessed 24 September 2024)

Scheme' as stateless persons under the protection of the International Refugee Organisation.<sup>19</sup> Between 1948 and 1952, 19,000 displaced persons arrived in Western Australia.<sup>20</sup>

### Post-WWII Architecture in Western Australia

Western Australia, in the pre-WWII period, reflected the predominantly British origins of its population. Migrants arriving in Perth in the post-WWII years found themselves in a cultural context, which was geographically remote, yet socially bonded, to Britain. This established relationship to style and design extended to architecture.<sup>21</sup>

In the late 1940s, most architects who trained locally at the Perth Technical College were influenced by British approaches to major architectural styles, with little adaptation to the local environment.<sup>22</sup> However, post-WWII migration began re-interpreting the local architectural landscape. From the late 1940s, migrants brought with them fresh perspectives and approaches to a variety of architectural styles, mainly from continental Europe. Together, these 'International Styles' embraced Modernism, which included a focus on new materials, functionalism and innovative design.<sup>23</sup>

International influence in Western Australia across the arts, culture and social scene came from a community of like-minded migrants supporting one another. There was a willingness to experiment with trends across artistic disciplines, share ideas, and collaborate. Jordanoff House, a Claremont residence designed by Iwanoff in 1952, became one such place where this community met.<sup>24</sup> The residence was built for Ivan Jordanoff and his wife Patricia, a notable sculptor and daughter of landscape architect John Oldham. Artists who frequented the house included John Lunghi, graphic artist and President of the Perth Society of Artists till 1975, and George Vourdouris and Wim Boissevain, both visual artists.<sup>25</sup> The rear studio was occupied for a time by artist Robert Juniper and his wife Robyn.<sup>26</sup> John Oldham designed the landscape surrounding Jordanoff House, and Iwanoff designed a residence for George Vourdouris in 1950 and John Lunghi in 1952.<sup>27</sup>

Trends to come out of Europe at this time included the Post-war International and Brutalist styles among others. Architects with European training favoured an approach that proudly displayed the raw materials of a design in a brutally frank

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- 19 'Certificate of Identity for the Purpose of Immigration, for the International Refugee Organisation' National Archives of Australia, digital copy
- 20 Heritage Council Assessment documentation for P03363 *Port of Fremantle Passenger Terminal* (April 2002) pp, 5-6. Available at: <https://inherit.dplh.wa.gov.au/Admin/api/file/d5ac1569-4faf-259f-4d6e-c2aeb2d1a4ad>
- 21 Richards, "The Test of Harmony and Invention," p.2.
- 22 Richards, "The Test of Harmony and Invention," p. 2.
- 23 Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present*, Angus and Robertson, North Ryde, 1989, p. 211.
- 24 Andersen, Warren *The Architecture of Iwan Iwanoff*, Bossanova Lounge Australia, Western Australia 2024
- 25 [George Vourdouris :: biography at :: at Design and Art Australia Online \(daao.org.au\)](https://daao.org.au/biography/george-vourdouris) (Accessed 8 October 2024)
- 26 Andersen, Warren *The Architecture of Iwan Iwanoff*, Bossanova Lounge Australia, Western Australia 2024, p.10
- 27 Andersen, Warren *The Architecture of Iwan Iwanoff*, Bossanova Lounge Australia, Western Australia 2024, p.12

way.<sup>28</sup> Into the 1960s, the post-war iteration of the International Style progressed to become the Late Twentieth Century International style, with other styles of this period such as Brutalist also becoming popular. These global styles were applied locally by emigre architects and artists sharing ideas and fresh perspectives from overseas across the arts. Influenced by the modernist movement, and mainly used in commercial and institutional buildings up until this point, characteristics of the Late Twentieth Century International style include cubiform shapes with an appropriate spatial quality for the urban setting, glazing complemented by contrasting textures, and a design that integrates overhangs for sun protection.<sup>29</sup> Late Twentieth Century Brutalist was characterised by aggressive large chunky scale built form with strong shapes, often in off-form reinforced concrete, with large areas of unbroken wall surfaces.<sup>30</sup>

### Iwanoff's Work - Post-WWII Western Australia

On arrival in Western Australia, Iwanoff discovered that his architectural credentials were not recognised. He was initially assigned employment as a labourer in a pre-cast concrete factory, but did not work there because he found employment as a draftsman. Iwanoff's continental European architectural training and his lack of recognised qualifications were both factors influencing his early work. There was a need to build a reputation and portfolio of work that was of a design known to the established architectural community in Perth, in order to attain registration with the Architect's Board, and acceptance by his peers.<sup>31</sup>

Iwanoff was employed as an assistant by architectural firm Krantz and Sheldon.<sup>32</sup> His employment here allowed him to take on private commissions, and he designed his first residence for George Voudouris in Applecross, in 1950.<sup>33</sup>

It is likely that word of mouth within Perth's migrant community influenced the private clients that Iwanoff designed for. His earlier works are characterised by residential building designs, modest in budget and scale, with some hints of what would become his signature style. These early works, largely commissioned through word of mouth, illustrate the importance migrant communities play in supporting new arrivals to succeed.<sup>34</sup>

Using connections within the Bulgarian community through a friend who studied with him at Munich Technical University, Iwanoff was able to gain a position with Yuncken and Freeman Bros in Melbourne from 1960-62.<sup>35</sup> By 1963, he was finally

<sup>28</sup> Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present*, Angus and Robertson, North Ryde, 1989, p. 211

<sup>29</sup> Apperly, R., Irving, R., Reynolds, P. *A Pictorial Guide to Identifying Australian Architecture. Styles and Terms from 1788 to the Present*, Angus and Robertson, North Ryde, 1989, p. 214.

<sup>30</sup> Ibid, p. 255.

<sup>31</sup> Exell, Kathryn 2010. Remembering Iwanoff Master of Architecture Dissertation Faculty of Architecture, Landscape and Visual Arts, University of Western Australia.

<sup>32</sup> Sheldon, originally from Austria, changed his name from Schläfrig in 1946, to avoid being associated with his European roots [AH Krantz for AIA \(WA\).pdf \(taylorarchitects.com.au\)](#) (accessed 27 August 2024)

<sup>33</sup> Rawlings: 20

<sup>34</sup> Warren Andersen The Architecture of Iwan Iwanoff Bossanova Lounge Australia Perth, Western Australia 2024, p. xvi

<sup>35</sup> Michael Iwanoff, interview by Kathryn Exell, Perth, 7 May 2010.



able to practice in his own right, and was invited to join the Western Australian Chapter of the Royal Australian Institute of Architects (RAIA) in 1964.<sup>36</sup>

Iwanoff set up his own studio in the mid-1960s. Commissions continued to come through word of mouth and Iwanoff was often able to persuade his clients to allow him a fairly free hand in design.<sup>37</sup> Between 1963 and 1986, his small office produced numerous works, including residences (over 70), shops, interiors, the Town of Northam's Shire Administration Centre and Library (1969-74; P10907; RHP) and three blocks of flats.<sup>38</sup> Many of the Iwanoff residences from the 1960s and 1970s were in the new northern suburbs of Perth where there was often minimal surrounding development and a client willing to explore new styles and techniques.<sup>39</sup>

Within the post-WWII context of idea sharing and a changing of the guard in architectural influences from predominantly British, to fresh European perspectives, Iwanoff's work stood out for the ways he applied the International and Brutalist style influences, while also cultivating his own unique style. Iwanoff utilised raw materials like concrete, in unexpected ways, to create artistic sculptural elements and was an exponent of functional design adding features such as *brise soleil*, and ventilation that responded to the Western Australia climate. He also weaved modernist influences through homes he designed such as tailored interior fixtures like inbuilt cabinetry and furniture.<sup>40</sup>

Although Iwanoff has been described as working in the Brutalist style, this only reflects his use of concrete, and it is more difficult to ascribe his buildings to any one of the usual post-war architectural styles. While his use of unadorned concrete blocks gives his buildings a resemblance to Brutalism, he does not prioritise the structural and functional aspects of the medium, but instead often uses them (most prominently with *Marsala House*) to resemble a sculptural form. It has been noted that he would sometimes work on-site deciding the exact positioning of individual blocks.<sup>41</sup> Iwanoff's son Michael recollects:

On some of the jobs in Dianella when I was older, I used to help physically build the blocks together with him. Even on the house in Floreat, I worked on that with Dad....[on the sculptural panels next to the front door] we mixed the concrete and put in the Styrofoam negatives form. It was just packing moulds for transporting.<sup>42</sup>

To Iwanoff, a strong focus on drawing and sculpting did not just influence his own practice, but his entire architectural ideology. Iwanoff, on his own understanding of architectural design:

Everything was done not so much for monetary gain but was mainly aimed at gaining experience and understanding for myself. First the enormous responsibility of architecture, only then to offer its best principles and features in designs having both

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36 Rawlings, Ian, 'Tribute: Iwan Iwanoff BDA FRAIA', *The Architect*, Vol. 26 No. 4 (1986): 20

37 Rawlings: 21

38 Warren Andersen The Architecture of Iwan Iwanoff Bossanova Lounge Australia Perth, Western Australia 2024.

39 Warren Andersen The Architecture of Iwan Iwanoff Bossanova Lounge Australia Perth, Western Australia 2024, p. xvi

40 Warren Andersen The Architecture of Iwan Iwanoff Bossanova Lounge Australia Perth, Western Australia 2024, p. xii

41 <https://www.archinform.net/arch/34702.htm> (accessed 1 February 2023)

42 Michael Iwanoff, interview by Kathryn Exell, Perth, 7 May 2010.

character plus aesthetics but serving the practical requirements of common sense in keeping with the location and climatic conditions.<sup>43</sup>

By using elements of International and Brutalist styles, and responding to the Western Australian environment, Iwanoff created a style vocabulary that was distinctly his own which made an indelible contribution to the built landscape of the State. Iwanoff describes his own design philosophy below:

Architecture today suffers from the popular misconception that it is the science of building, whereas it should be accepted as art. The word 'architecture' in other languages makes this plain. In my opinion, it should be a combination of both.<sup>44</sup>

Iwanoff was made a Fellow of the Royal Australian Institute of Architects (RAIA) in 1972.<sup>45</sup>

### Iwanoff House, Floreat

Often architects used their own homes (or those of family members) to demonstrate their individual philosophy of design.<sup>46</sup> In the 1960s, Iwanoff relocated to Floreat, a suburb invigorated by the 1962 Commonwealth Games and the marketing of Perth as a Modern City. This was the context for Iwanoff's own house in which he could 'work and raise a family in the idyll of the West Australian coastal suburb'.<sup>47</sup> The design oriented the windows north and south, and solar shading and passive ventilation provide natural lighting and airflow.<sup>48</sup>

The interior demonstrates Iwanoff's commitment to 'total design' with solutions for storage including floating timber cupboards, above and below the strip windows. Iwanoff also designed furniture for the house, including a dining table. Two small living rooms were separated by a screen wall – now removed – which facilitated one space to be used as a sleeping area when required. Transitions between spaces were simple, with curtains dividing bedrooms and passageways. When the place was advertised for sale in 2022, it was described as having a 'sense of flow and continuity throughout the home... achieved through incomplete wall divisions'.<sup>49</sup>

In 1978, *Iwanoff House, Floreat* won an international award for domestic housing design held by a Swiss research company.<sup>50</sup> It was noted that the interior of the residence reflected his 'strongly held' belief that 'emphasis should be on flexible

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- 43 Warren Andersen *The Architecture of Iwan Iwanoff* Bossanova Lounge Australia Perth, Western Australia 2024. p. ix
- 44 Warren Andersen *The Architecture of Iwan Iwanoff* Bossanova Lounge Australia Perth, Western Australia 2024. p. iii
- 45 Heritage Council of Western Australia Assessment Documentation Town Council Offices (fmr) & Library, Northam [https://web.archive.org/web/20090921024115/http://register.heritage.wa.gov.au/PDF\\_Files/N%20-%20A-D/Northam%20Offices%20%26%20Library%20%28I-AD%29.PDF](https://web.archive.org/web/20090921024115/http://register.heritage.wa.gov.au/PDF_Files/N%20-%20A-D/Northam%20Offices%20%26%20Library%20%28I-AD%29.PDF) (Accessed 8 October 2024)
- 46 Watson, Fleur, 'Iwanoff House (1960s) Revisited', *ArchitectureAU*, [architectureau.com/articles/iwanoff-house/](http://architectureau.com/articles/iwanoff-house/) (accessed 1 February 2023)
- 47 Watson, 'Iwanoff House', op. cit.
- 48 Griffiths, Phil, 'Iwanoff – A unique legacy' (originally published in *The Architect*) reprinted [thepropertytribune.com.au/lifestyle/inspiration/iwanoff-a-unique-legacy/](http://thepropertytribune.com.au/lifestyle/inspiration/iwanoff-a-unique-legacy/) (accessed 1 February 2023)
- 49 Flynn, Grace, 'Iwanoff House: The Former Family Home and Studio of Perth's Most Renowned Architect', [themarketherald.com.au/fancy/property/iwanoff-house-the-former-family-home-and-studio-of-perths-most-renowned-architect/](http://themarketherald.com.au/fancy/property/iwanoff-house-the-former-family-home-and-studio-of-perths-most-renowned-architect/) (accessed 1 February 2023)
- 50 *Papua New Guinea Post-Courier* 6 October 1978: 38. The unusually long gap of twelve years between construction and award is not explained, although it is noted, in the article.

living space, uninhibited by the roof support structure'. As a consequence, no internal walls were load-bearing, so internal space can be 'rearranged at will'.<sup>51</sup>

Although *Iwanoff House, Floreat* demonstrates many of the external and internal features commonly associated with his wider collected work, the Floreat building demonstrates less complexity than other residences constructed for clients, especially over the next decade.<sup>52</sup> The result was a simple rectangular massing with blockwork frames and shaded windows with the focus being on the resolution of built materials.

### Legacy

Iwanoff died on 7 October 1986.<sup>53</sup> His contribution to Western Australian architecture was quickly noted in an appreciation published that year,<sup>54</sup> and a retrospective at the State Library in 1991.<sup>55</sup> Since then, with some peaks, there has been a fairly sustained interest in Iwanoff's architecture and marketing of his residences, when they come up for sale, invariably stress their architectural importance and rarity of opportunity to own one.<sup>56</sup>

Posthumously, there has been increasing recognition of the lasting impact Iwanoff's body of work has had on the built landscape in Western Australia, and increasing understanding of the myriad ways in which non-British migrants enriched the cultural life of Western Australia and contributed to our sense of identity.<sup>57</sup>

While some houses designed by Iwanoff have achieved cult-like status due to renewed interest in their groundbreaking design, wider appreciation of his full suite of design contributions remains under-acknowledged. Since 2006, 11 examples of his work have been demolished and many extant residences remain at risk.<sup>58</sup>

In 2010, the Australian Institute of Architects proposed that 'Studio Iwanoff' (*Iwanoff House, Floreat*) should be listed as an example of Nationally Significant 20th-Century Architecture.<sup>59</sup>

In 2024, *Iwanoff House, Floreat* continues to be occupied as a residence.

## **12.2 PHYSICAL EVIDENCE**

*Iwanoff House, Floreat* is a two-storey concrete block residential house (1967). It demonstrates influences of Late Twentieth Century International and Late

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<sup>51</sup> *Papua New Guinea Post-Courier* 6 October 1978: 38

<sup>52</sup> Griffiths Architects 2023 *Iwanoff House 16 Lifford Road, Floreat Heritage Assessment*, Prepared for Heritage Council of Western Australia, Pg 8

<sup>53</sup> Parkinson, P. 'Foreword' in Richards, Duncan, *The Art of Architecture: The Architectural Drawings of Iwan Iwanoff (1919-1986)*, Library and Information Service of Western Australia Perth, 1991, unpaginated

<sup>54</sup> Rawlings, Ian, 'Tribute: Iwan Iwanoff BDA FRAIA', *The Architect*, Vol. 26 No. 4 (1986): 20

<sup>55</sup> Richards, Duncan, *The Art of Architecture: The Architectural Drawings of Iwan Iwanoff (1919-1986)*, Library and Information Service of Western Australia Perth, 1991

<sup>56</sup> e.g. Shellabears marketing of *Tomich House* (1971) in 2019, [shellabears.com.au/buy/city-beach-once-in-a-lifetime/](https://shellabears.com.au/buy/city-beach-once-in-a-lifetime/) [accessed 12 March 2023]

<sup>57</sup> 'A Thematic History of Western Australia' (incl. Framework Spreadsheet & Narratives). Prepared for the Heritage Council of WA by Clare Menck, Historian, June 2018.

<sup>58</sup> As referred to in officer research for a Department of Planning, Lands and Heritage Heritage Council item 2023 repository.architecture.com.au/download/notable\_buildings/wa/studio-iwanoff6a0.pdf (accessed 1 February 2023)

Twentieth Century Brutalist styles, as well as elements of Iwanoff's distinctive concrete block sculptural design.

Designed predominantly in the Late Twentieth Century International style, *Iwanoff House, Floreat* utilises an inverted plan with a visually transparent ground level and 'floating' upper-level podium. Key features of this style are the large continuous horizontal 'Corbusian' ribbons of glazed fenestration, the separation of the façade from the structural system, and rectilinear massing and form. However, unlike many typical Late Twentieth Century Internal style buildings, *Iwanoff House, Floreat* does not reject ornamentation, with bespoke accents in the form of exterior textured wooden panels and lighting, hand-poured sculptural concrete panels and superior attention given to the finish of joinery and cabinets of the interior. These hand-finished details and attention to materials elevate the finish of the house.

The exterior features repeated bands of unpainted Besser block arranged in alternative directions to create a subtle pattern along the facade. Although the unpainted nature of these surfaces highlights their raw texture and is a key device of the Late Twentieth Century Brutalist style, Iwanoff's use of decorative custom cast concrete panels either side of the front door and the extent of exploration of pattern as a way of modulating light and shadow sits outside the typical devices of Brutalism. The combination of stylistic devices is representative of the majority of Iwanoff's work, in that it draws from a multitude of influences, including the traditional, archetypal and classical, and is best described as an example of Iwanoff's own personal style.



Figure 2: Iwanoff House, Floreat – Front elevation *Griffiths Architects 2023*

#### Modifications to Original Fabric

The floorplan and fabric are original as constructed save for the following modifications:

### *Exterior*

- the original open garage on the eastern ground floor has been enclosed and converted into a master bedroom, bathroom and laundry.
- the original roof and all roof plumbing has been replaced and some interior asbestos removed. The profile of the roof remains unaltered.
- Air conditioning ducts have been installed in the roof space.
- The upper terrace has been renovated including painted blockwork, and replaced louvres.
- The 'Corbusian' strip window frames and front door were painted red (c.1992).
- A garden shed has been erected in the northeast corner of the rear garden.
- In 2025 carports will be attached to the eastern and western ends of the house.

### *Interior*

- the ground floor has been modified, with Iwanoff's studio becoming an additional living space. The ground level cabinetry near the entry and master bedroom were found to be extensively water damaged in 2024, and are in the process of being replaced.
- the first-floor kitchen has been renovated (2024/25), although new cabinets were again placed in the footprint of the original in a sympathetic style and fabric.
- some of the original terracotta floor tiles in the entryway were damaged and have been replaced with coloured glass mosaic tiles.
- The original first-floor bathrooms have various new elements; vanity top, toilet and tapware in both have been replaced, and the marble panel above the bath in the southern first floor bathroom is new.
- Original internal floor coverings excepting the terracotta tiles have been replaced.
- Some of the original cabinetry along the north wall which was water damaged has been removed.

### Siting

The house is clearly visible from the street, grass and low-lying shrubs allowing an unobstructed view. The house is framed by trees along the east and west boundaries.

A custom concrete block letterbox designed by Iwanoff sits to the east of the central path to the front door. The letterbox was handmade by Iwanoff, using Styrofoam inserts from a sewing machine box as moulds for the concrete. A stone sculpture sits to the east of the letterbox near the eastern boundary. The rear garden has scattered mature plantings.





Figure 3: View towards Roscommon Reserve to the south of *Iwanoff House, Floreat*. *Griffiths Architects 2023*.



Figure 4: Original decorative concrete letterbox designed by Iwanoff for the house (front). *Griffiths Architects 2023*.



Figure 5: Original sculpture relocated. *Griffiths Architects 2023*.

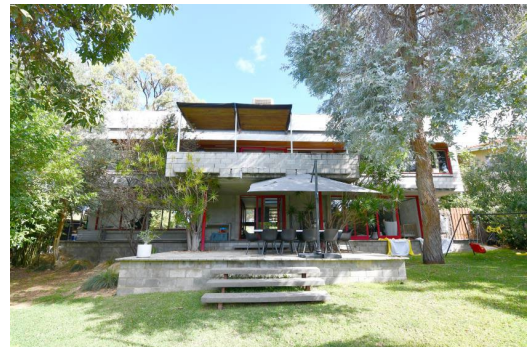


Figure 6: Balcony on the north facade. *Griffiths Architects 2023*.

## Exterior

The front elevation features uniform unpainted concrete Besser blockwork, contrasted with decorative experimental cast concrete panels flanking the front door, and wooden panelling on the soffit eaves. Two Corbusian style continuous bands of windows stretch along the ground and first floor of the south façade (front elevation), framed by angled concrete block sills. The texture of the raw materials of glass, wood and concrete, and the visual interplay between the different materials accentuates and complements the design.

Echoing the contrast between decorative and plain exterior surface materials, the plain wood front door and vertical roof to ceiling windows either side, are split horizontally by an intricately carved cubiform style wooden panel. This motif is repeated on the twin carved cubiform style wooden light fixtures above the concrete panels flanking the front door. This detailing is consistent with Iwanoff's commitment to 'total design'.

The north façade, to the rear of the property, features a balcony on the first floor and terrace at ground floor level which are centrally located and symmetrical in design. There is a sliding door. There are no decorative cast concrete panels on this elevation.

Where there is a balance of solid concrete blockwork and glass composition on the north and south facades, the east and west are predominantly concrete blockwork. The two first-floor windows at each of the west and east ends are screened from

direct heat and glare by concrete block screens. These screens, sit slightly off the main wall, to allow air circulation, a piece of functional design by Iwanoff in response to harsh light conditions in Western Australia. The west façade is original and houses the meter box as originally intended. The east was later converted into a window.

The front door and window panes have been painted a vibrant red (c.1992) which is not original. The built section to the right of the front door at ground level is not original. This area was originally an open garage, allowing a clear view from the front of the property to the rear garden. This section was later enclosed to form a master bedroom and ensuite. Although the addition of the master bedroom wing is considered fairly sympathetic as it reinforces the rectilinear massing of the façade, it has resulted in reducing the intent of the 'floating' design which is pivotal to the Late Twentieth Century International style.

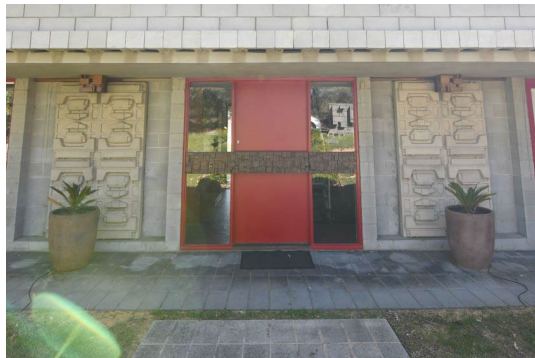


Figure 7: Front entry with decorative cast concrete panels and timber details. Griffiths Architects 2023.



Figure 8: Original decorative concrete letterbox designed by Iwanoff for the house (front). Griffiths Architects 2023.



Figure 9: West elevation of the house. Griffiths Architects 2023.



Figure 10: Balcony on the north facade. Griffiths Architects 2023.

## Interior

The plan of *Iwanoff House, Floreat* comprises a ground and first floor level reached via a central staircase located immediately inside the front entry.

### *Ground Floor*

The ground floor has a living space to the west and a master bedroom to the east. On the original plan, the ground floor was designed to be Iwanoff's office/studio to the west and an open garage space to the east. From the main entrance, the original purpose-built floor-to-ceiling store and coat cabinets separate the foyer from the original studio space.



The inbuilt timber cabinetry of the foyer to the left of the stairs is an original, representative device of Iwanoff's style, a commitment to, 'total design'. The cabinets offer storage solutions tailored to the function of the zone of the house they are in, and also act to physically separate spaces in a residence with few internal doors. The cabinets are a mix of different-sized recessed shelving and flat panels in contrasting timbers with a sculptural quality. To the right of the stairs was the laundry with a shower, toilet and kitchenette for staff.

The original terracotta tiling in the foyer has been repaired in places with coloured glass tiles to retain as much of the original fabric as possible. The staircase features open timber treads with painted steel stringers and balustrade posts at the top and bottom only, with timber handrails.

The overall lack of doors and use of cabinetry to divide spaces are part of the open plan, modernist style, allowing the use of rooms to change. There are very few internal doors between the different living spaces which allows the axial planning of the interior spaces to be clearly read. The later addition – the master bedroom – is the only completely enclosed space. Doors to the master bedroom are flush timber panels with a timber sliding door to the toilet ensuite on the master bedroom side which is sympathetic to the overall design of the original interior timber finishes in the rest of the house.



Figure 11: View of the entry foyer and stairs. *Griffiths Architects 2023.*



Figure 12: The original cabinetry designed by Iwanoff for the house is still extant in the foyer. *Griffiths Architects 2023.*



Figure 13: Terracotta tile flooring in foyer. *Griffiths Architects 2023.*



Figure 14: Ground Floor originally Iwanoff's studio space. *Griffiths Architects 2023.*

Originally, the area to the west of the foyer was Iwanoff's studio, set three steps down from the foyer level. This room features original inbuilt shelves underneath



the windows to the north and south, designed to float between vertical structural room supports separating windows. This shelving spans the length of the room on both sides and is integral to the original use of the room as a studio, offering ample storage for Iwanoff to store plans and material samples. The floating cabinetry is not just a streamlined storage solution echoing the horizontal lines of the exterior, but also a piece of functional design by Iwanoff in response to climatic conditions. The shelving conceals concrete grilles where air is drawn in and escapes through another grille above the upper cabinetry, to passively improve airflow. This device is representative of Iwanoff's individual style, and commitment to functional design. The cabinetry throughout the interior elevates the raw timber material through a high level of detailing and finish, a hallmark of Iwanoff's design ethos. The interior walls are painted face blockwork and timber panelling, the ceiling is painted plasterboard and the concrete floor is covered by carpet, which is not original.

Originally, the area to the east of the foyer was an open garage area. This original element of the house design created visual permeability to the front façade, with the backyard visible from the street. However, later alterations enclosed this garage to create a master bedroom, ensuite amenities and laundry. As previously mentioned, the window here is not original.

The master bedroom has full height glazing on the north and south walls separated into four sections, to emulate the original glazing to the west and continue the permeability between interior and exterior created by the windows to the west. The outermost south facing panels of glazing are sliding doors, while the central two sections are fixed. To the north, facing the rear of the property, this is reversed; the sliding doors are the central two sections of glazing, exiting out onto the ground floor rear terrace. While all fixtures and fittings are new, they have been chosen in a style sympathetic to the rest of the house interior.

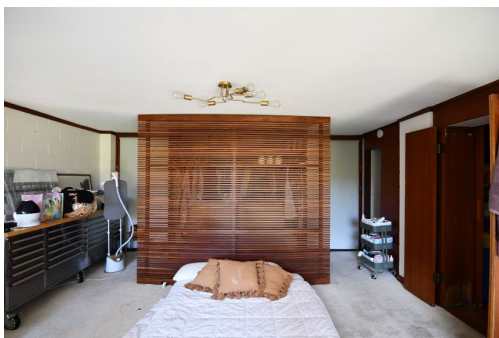


Figure 15: View of the master bedroom. *Griffiths Architects 2023.*



Figure 16: View of the master bedroom shower room connected directly to the bedroom. *Griffiths Architects 2023.*

A stone-paved verandah surrounds the ground floor and terrace, which sits centrally on the north side of the building and steps down into the backyard area.

### First Floor

The first floor, reached via the central set of stairs, comprises an open plan living, dining room and kitchen to the west, and two bedrooms to the east. Inbuilt cabinetry separates the upper landing from the kitchen. The kitchen is a recent fit out designed around the existing services and in the same footprint as the original galley-style kitchen. New cabinets, in a sympathetic style, were placed in the exact footprint of the original. The western cabinetry of the kitchen acts as a divider between the kitchen and living and dining spaces. As on the ground floor, spaces are separated by cabinetry with no doors, allowing undisturbed sightlines between rooms and repeated motifs such as the inbuilt cabinetry under the windows, to be read.

As in the ground floor studio, the original bespoke floating wood shelving under the northern and southern windows repeats here, framing the open plan living, dining room and kitchen. Similarly, as on the ground floor, the floating lower cabinetry conceals a concrete grille where air is drawn in and escapes through another grille above the upper cabinetry, providing natural ventilation throughout the year. Again, both are a key device in Iwanoff's individual style.

To the east of the main staircase sit two bedrooms, each with their own bathroom. The bedrooms do not have doors but can be closed off to the main living space by a curtain and are separated north/south by a dividing wall. The curtains allow for the flexible definition of spaces, which can be redefined to suit changing living arrangements. When open, the curtains allow for a permeability between different living areas. The central bay of the north wall opens up onto a tiled and concrete block balcony.

The first-floor interior walls are finished in painted face blockwork and timber panelling with plasterboard wall between the upstairs bedrooms painted on the south side and wallpapered on the north. The central section of the first-floor ceiling is painted plasterboard. Recessed sections of ceiling, running the full length along the north and south walls of the building, are made of wood panels, vents above and below allow for passive cooling

The doors to the upstairs bathrooms are flush timber panel with timber frame and laminated sliding doors to the toilets. Original joinery and cabinetry in the first-floor bathrooms such as wooden panelling surrounding vanity mirrors and decorative wood and laminate cutout motifs on the ceiling are again examples of a commitment to detailing, craftsmanship and 'total design'.

The view from the aluminium-framed casement windows at the west and east ends of the first floor are blocked by offset cantilevered concrete block pillars that allow light and air to enter the interior but block direct sun, another functional Iwanoff design element in response to the harsh Western Australian sun.



Figure 17: View of the kitchen and staircase looking south. The kitchen fittings replace the Iwanoff originals and were designed by Julie Hobbs. Griffiths Architects 2023



Figure 18: Living space on the west side of the first floor looking towards the kitchen. Griffiths Architects 2023.

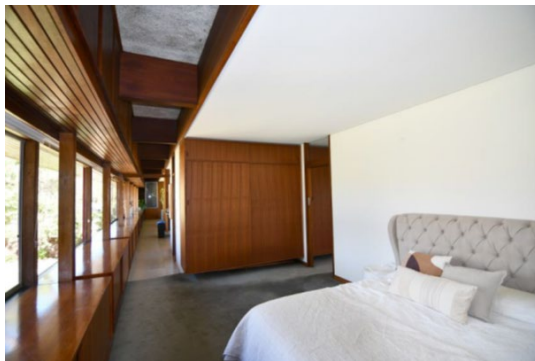


Figure 19: View of the southern bedroom. Griffiths Architects 2023.



Figure 20: View of the northern bedroom. Griffiths Architects 2023.

### 12.3 CONDITION

*Iwanoff House, Floreat* is generally in good condition having been in continuous use since its construction. Regular maintenance has been undertaken, but some elements have deteriorated.

Deteriorating roof sheeting and roof plumbing resulted in water ingress which damaged original internal timber fixtures to both levels, including panels under the floating cabinets. In 2024 the owner replaced the roof and roof plumbing, so it is now in very good condition.

### 12.4 COMPARATIVE INFORMATION/THEMATIC ANALYSIS

#### Thematic Analysis

This analysis is based on the Thematic History of Western Australia<sup>60</sup> (WA Thematic). The following themes, key events and phases are relevant to the history of the place:

#### Peopling WA – Demographic Development

<sup>60</sup>

'A Thematic History of Western Australia' (incl. Framework Spreadsheet & Narratives). Prepared for the Heritage Council of WA by Clare Menck, Historian, June 2018.

- 1946-1955: After WWII, the Commonwealth government instituted a decade of sustained, supported immigration in an attempt to increase the Australian population, with 58,400 assisted migrants arriving in Western Australia. Approximately half were from Britain, higher than the national rate. The remainder were largely continental Europeans displaced by the war, who migrated from camps across Europe.
- 1946-1955: Programs to resettle Europeans displaced by WWII see continental migrants sent through International Refugee Organisation and bilateral agreements with individual European countries.
- 1974: Multiple ethnic backgrounds gradually become normal for urban WA society. Policy of assimilation for both migrants and Aboriginal people. Population overall remains strongly Anglo-Australian. White Australia policy gradually unwound (final legislation passed 1973). Opinion gradually begins accepting minority groups and policy moves from assimilation to multiculturalism.

#### Cultural Life - Domestic Life

- 1947: Migration and economic stability gradually transform WA domestic culture. Mediterranean food moves diet away from long standing rural-based British standards. Consumer spending decreased, especially on imported domestic goods. Cheap fuel increases domestic use of motor vehicles.
- 1955-1971: post-WWII assisted immigration brings continental cultural influences.
- 1960s: Housing moves away from cottage styles to open plan living, including space for watching television. Picture windows, floor to ceiling aluminium framed glass sliding doors, concrete slabs rather than suspended timber floors, low pitched roofs and carports characterise homes. Native garden plants promoted.

#### International Links

- 1947-1959: Continental European migrants strengthen personal links with non-British Europe, especially Mediterranean countries. WA increasingly celebrates its own Mediterranean climate, with clothes, food, architecture and popular culture shifting emphasis away from cool-climate British influences.
- 1962: Commonwealth Games in Perth brings international attention, showcasing Perth to the world.

### **Comparative Analysis**

#### Post-WWII Architecture in Western Australia

In the post-WWII era, Western Australia, along with the rest of the nation, entered a period of growth, optimism and prosperity. Modernist architectural design influences, initially predominantly from Britain, started to appear. By the 1950s, post-WWII immigration had a substantial impact on architecture in WA. The application of modernist styles from continental Europe and America by migrant architects saw a move away from British influences to become aligned with European International trends. Stemming from Functionalist origins, the Post-war

International style featured simple cubiform silhouettes and expansive flat surfaces incorporating large glass panels.

By contrast, Late Twentieth-Century Brutalism was heavily influenced by Le Corbusier with characteristics that featured heavy, sculptural buildings and expanses of textured concrete with vertical slit windows. The emergence of these styles in Western Australia materialised from a core group of local émigré architects.

Iwanoff's work was influenced by stylistic devices from both styles, as well as drawing from artistic expressionism and functional design solutions responding to the climate of Western Australia. The following therefore considers both of these styles, in the context of the wider post-WWII architectural movement in Western Australia.

#### *Late Twentieth Century International & Brutalist styles*

There are 84 places designed in the Late Twentieth Century International or Brutalist styles in the Historic Heritage database. Of these, 11 have been entered in the State Register, nine of which are listed below as good, intact representative examples of these styles:

- P3048 *Western Australian Police Service Complex* (RHP) (1965, 1975) - a good example of the Late Twentieth-Century International style, rare for its multi-storey curvilinear form.
- P3550 *Co-operative Bulk Handling Building (fmr), West Perth* (RHP) (1965, 2005) - an excellent example of a strongly modelled purpose-built office building designed in the Late Twentieth-Century International style, the exterior envelope treatment being rare in Western Australia, and displays the influence of Le Corbusier and Oscar Niemeyer.
- P3553 *Beatty Park Leisure Centre & Beatty Park* (RHP) (1962, 1994) - a good example of the Late Twentieth Century International style applied to a major sporting facility.
- P9917 *Marsala House, Dianella* (RHP) (1976) - a true Brutalist building which displays Iwanoff's skill in deploying the 'new geometry' through strong massing, articulating features like balconies, stairways, and parapet lines to help emphasise sculptural forms. This place is considered his greatest domestic work.
- P9957 *Hale School Memorial Hall* (RHP) (1960-61) - designed by architect Tony Brand in the Late Twentieth-Century Brutalist style and constructed in the Béton Brut style of reinforced off-form concrete.
- P10551 *Perth Observatory* (RHP) (1964, 1965, 1971, 1980, 1982, 1992, 2000) – identified more for its historic values than the use of Late Twentieth Century International style. It is noted as a well-resolved and representative example of the style.
- P10907 *Town Council Offices (fmr) and Library, Northam* (RHP) (1971-74) - designed by Iwan Iwanoff and comprises two double-storey concrete block buildings constructed in the Late Twentieth Century Brutalist style.

The place is described as a very fine and unusual example of Late Twentieth Century Brutalist style.

- P13655 *David Foulkes-Taylor Showroom (fmr)* (RHP) (1964, 1965) - incorporating elements of Late Twentieth Century Brutalist style with a smooth rendered façade with cubic recessed windows. The place is a fine example of the work of Hungarian born architect Julius Elischer, known for his innovative work of the 1960s and 1970s. The building is currently home to the Australian Architects Institute WA Chapter Headquarters.
- P26494 *Main Roads Building (Don Aitken Centre), East Perth* (RHP) (1970) - designed in the International style with elements of brutalism, it is a good, substantial and intact representative example.

Further examples include the Art Gallery and Alexander Library Buildings, registered as part of the various elements within the Perth Cultural Centre, Perth.

Of the above, the majority are large public buildings or office spaces, so are not directly comparable to *Iwanoff House, Floreat*. However, the above demonstrates the breadth of the application of these styles in the post-WWII period, and the influence of post-war migration on Western Australian architecture with many of these being the work of émigré architects.

#### Iwanoff Designed Residences

Iwanoff's complete body of residential work (excluding apartments) constructed between 1950 and 1986 consists of 106 residences, of which 41 remain extant. He was also responsible for designing seven apartment buildings, two of which remain extant. Of the above 37 residences designed in the Late Twentieth Century International or Late Twentieth Century Brutalist Style in the Historic Heritage database, nine are identified as having been designed by Iwanoff. Only one of these has been entered in the State Register:

- P9917 *Marsala House, Dianella* (RHP) (1976) – discussed above.

A further 14 have been included in the Heritage Council's Assessment Program, eight of which are single residences (as opposed to flats):

- P7844 Gelencser House, 7 Curtin Ave, Cottesloe
- P9884 Madaschi House, 53 Shannon Rd, Dianella
- P9914 Featherby House, 41 Summerhayes Dr, Karrinyup
- P17606 Bursztyn House, 29 Booker St, Dianella
- P17607 Paganin House (fmr), 165 The Boulevard, Floreat
- P17609 Murphy House, 14 Tranmore Way, City Beach
- P17610 Tomich House, 7 Dorking Rd, City Beach
- P17611 Tombidis House, 10 Craig St, Wembley Downs

One further place was assessed and recommended to the Minister in 2007 but the Minister did not direct registration:

- P6658 Kessell House, Dianella (1977)

The following three places are most comparable to *Iwanoff House, Floreat* in terms of period of construction, style and scale:



- P17607 Paganin House (1965), 165 The Boulevard, Floreat (Assessment Program) - almost completely destroyed by fire in 2015 and rebuilt to the original specifications. Like *Iwanoff House, Floreat*, this example exhibits similar rectilinear massing with horizontal banding.



- P9884 Madaschi House (1969), 53 Shannon Rd, Dianella (Assessment Program) - also features rectilinear massing with horizontal banding, with less sculptural detailing than *Iwanoff House, Floreat*.



- P6658 Kessell House, Dianella (1975) (Minister did not direct registration 2007) – strong rectilinear front elevation, with contrasting areas of banded sculptural detailing and plain brick.



Each of the above displays elements indicative of Iwanoff's design evolution at this early point in his career. However, none are directly comparable to *Iwanoff House*,

*Floreat*, as this place is the only residence designed by the architect specifically for and used by, the architect and his family.

#### Architects Residences/Offices/Studios

A search of the Historic Heritage database did not return any known comparable examples of post-WWII architect's residences which were also used as a studio or office to display their work. However, the following example is somewhat comparable being designed by a notable architect from this period, and used to promote or display modernist design:

- P13655 *David Foulkes-Taylor Showroom (fmr)* (RHP; also discussed above) (1964, 1965) - illustrates the promotion of modernism in Western Australia in the 1960s, having been built for a notable patron of the local artistic community to display finely designed local and imported European furniture, and serving as a meeting place and venue for exhibitions, lectures and seminars especially in the 1970s.

#### Places associated with post-WWII migration in Western Australia

The arrival of non-British migrants in the post-WWII period had a significant impact on the history and development of Western Australia. However, few places which represent this story have been entered in the State Register, with the exception of the following examples:

- P2676 *Luisini Winery Group* (RHP) (1929 -1986) - formerly the largest privately owned winery in Western Australia, established by Ezio Luisini, an important patron of the Italian community in Western Australia. From 1929 to the 1960s, the place was well known as the first place of employment in Western Australia for many new Italian migrants.
- P3363 *Port of Fremantle Passenger Terminal* (RHP) (1961-62) – has national importance as the point of entry for tens of thousands of migrants arriving in Australia due to the Federal Government's post-war immigration policies and has special importance as the site of first landfall and first impressions of Australia for these arriving migrants.
- P4760 *Main Roads Migrant Camp (fmr)*, Narrogin RHP (1948) – three prefabricated, transportable corrugated iron Nissen Huts used to resettle displaced persons, refugees and former military personnel forces following World War II.
- P6126 *Northam Army Camp* RHP (1934-1960s) – the camp held approximately 3,500 Italian Prisoners of war during WWII, who contributed to the home front effort.

One further place that addresses this theme is currently being considered for entry in the State Register:

- P24491 *Fishing Boat Harbour, Fremantle* (Assessment Program) – largely identified for its intangible values, the place has strong associations with the history of post-WWII migration to Western Australia, with many migrants from Southern Europe, particularly those from Italy, engaged in the commercial fishing industry historically and today.



## Conclusion

*Iwanoff House, Floreat* is a fine example of a residence designed in the Late Twentieth Century International style with elements of Late Twentieth Century Brutalist style. Designed by Iwan Iwanoff, it is a key example of his unique architectural style.

It is rare as the location of Iwanoff's home and the studio where the majority of his portfolio of work was designed. It is also likely to have rarity value as a known example of an architect's studio designed by an architect to display their unique design style to clients.

The place also illustrates the influence skilled migrants from non-British backgrounds had on Western Australian life in the post-WWII period. Iwanoff and others who came to Western Australia during this period made an indelible contribution to the built fabric of the State.

## 12. 5 KEY REFERENCES

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## 12. 6 FURTHER RESEARCH

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