



**HERITAGE
COUNCIL**
OF WESTERN AUSTRALIA

REGISTER OF HERITAGE PLACES

Assessment Documentation

11. ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE

Cultural heritage significance means aesthetic, historic, scientific, social or spiritual value for individuals or groups within Western Australia.

In determining cultural heritage significance, the Heritage Council has had regard to the factors in the *Heritage Act 2018* and the indicators adopted on 14 June 2019.

11(a) Importance in demonstrating the evolution or pattern of Western Australia's history

The development of *City Beach and Floreat Beach Precinct* reflects the increasing popularity of beach swimming in the early decades of the 20th Century and is characteristic of the State's beach culture that represents a distinctive Western Australian way of life.

11(b) Importance in demonstrating rare, uncommon or endangered aspects of Western Australia's heritage

The Kiosks at *City Beach and Floreat Beach Precinct* are rare examples of concrete structures which display elements of the Late 20th Century Brutalist and Organic architectural styles and are landmarks in the beachside setting.

11(d) Its importance in demonstrating the characteristics of a broader class of places;

City Beach and Floreat Beach Precinct reflects the increasing popularity of beach swimming in the early decades of the 20th Century, with remnant and replacement amenities illustrating changes in beach usage throughout the century.

The natural landscape of *City Beach and Floreat Beach Precinct* is characteristic of beaches within the Perth metropolitan area, with its open, white sandy beach landscape, expansive sand dunes, and native vegetation.

11(e) Any strong or special meaning it may have for any group or community because of social, cultural or spiritual associations;

City Beach and Floreat Beach Precinct is highly valued by the community as a recreational area. City Beach is significant for its association with the City of Perth Surf Life Saving Club, which has continually operated at the site since the 1920s.

11(f)¹ Its importance in exhibiting particular aesthetic characteristics valued by any group or community;

City Beach and Floreat Beach Precinct is a designed landscape that contains a mixture of natural features and built structures from multiple phases of development which collectively form a cultural environment that contributes to the community's sense of place.

The Kiosks are unique and finely designed buildings which complement the natural setting with gently curving walls and sinuous horizontal roofs that echo natural forms.

11(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;

City Beach and Floreat Beach Precinct is associated with the work of Perth City Planner Paul Ritter, who conceived the design of the undulating seawall, and the renowned Architect Tony Brand, who was responsible for design of South City Beach Kiosk and Floreat Kiosk.

11(h) Its importance in demonstrating a high degree of creative or technical achievement;

The Kiosks and Toodyay Stone Sea Wall at *City Beach and Floreat Beach Precinct* demonstrates innovation and experimentation in building design. Key design attributes are associated with the inventive use of concrete formwork and natural stone that enabled the curved and irregular shapes to be clearly defined together.

12. DEGREE OF SIGNIFICANCE

12.1 CONDITION

City Beach and Floreat Beach Precinct has been developed over a number of years, and the key components of the place are all in fair-to-good condition given their varying age and type of construction. South City Beach Kiosk is in good condition, having undergone concrete repairs in 2020 to remove corroded steelwork, as well as re-painting. There is some minor rust staining. The undulating seawall of Toodyay Stone is also in good condition. Parts of the concrete capping and pointing are spalling and missing in parts, but this is minor considering the

¹ 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.

overall length. The rock Groynes appear in good condition. The Lookout Tower is also in good condition following the 2021 refurbishment and painting works undertaken to the steelwork.

Floreat Kiosk is in relatively good condition largely due to its ongoing use and subsequent maintenance. There are areas of deteriorating external paintwork on the concrete walls and roof structure. There is also rust marks below the roof drainage hoppers, and unfinished paintwork to the internal concrete columns.

12.2 INTEGRITY

This section explains the extent to which the fabric is in its original state.

City Beach and Floreat Beach Precinct has a moderate to high degree of integrity as the built fabric of the key components remains largely in its original state. The exceptions to this, but of minor consequence, are the Lookout Tower to the south groyne, which is not original; portions of the seawall which have been removed to make way for new structures; and at the South City Beach Kiosk where the outdoor servery counter and tables mounted to the columns are no longer extant. All the original internal finishes and fittings to this kiosk have also been removed.

Floreat Kiosk has a moderate degree of integrity due to ongoing development to support the current use. Later interventions to create a large internal space, the addition of shade sails to the perimeter, and building extensions, have all impacted on the presence of the original built form. The original kiosk servery to the north where the kitchen currently exists has also been removed. However, later built fabric is all relatively discernible, and reversible.

12.3 AUTHENTICITY

This section explains the extent to which the original intention is evident, and the compatibility of current use.

City Beach and Floreat Beach Precinct has a high degree of authenticity due to its enduring use as a beachside recreation area that remains a popular destination for the community. This is evident through the place's continual growth and development that now caters for functions, events, and as a contemporary dining precinct, in addition to attracting traditional beachgoers.

Floreat Kiosk has a moderate to high degree of authenticity due to its ongoing use as a beachside facility that remains a popular destination for the community. The original design intent of the changing and WC facilities remains, however the current use with accompanying development has diluted the original intent of an undercover kiosk through the creation of a more commercial operation with an enclosed indoor space.

13. SUPPORTING EVIDENCE

The documentation for this place is based on the heritage assessment completed in December 2021 by the Department of Planning Lands and Heritage, and Architect Nisar Dar of Dar Studio, with amendments and/or additions by the Heritage Council and the Department.

13.1 DOCUMENTARY EVIDENCE

The place comprises a stretch of coastline including City Beach and Floreat Beach, a landscaped area of established trees and grass, Toodyay Stone Sea Wall (1969), South City Beach Kiosk (1970), Groynes (1935, 1958/59), Lookout Tower (1935, 2020) and Floreat Kiosk (1970).

The Noongar groups living in and around the Perth area are collectively known as the Whadjuk, whose significant cultural sites include *Derbal Yerrigan* (Swan River) and *Karra kata* (King's Park).² The Whadjuk comprised small family groups moving through the landscape in response to seasonal change, utilising a toolkit of wooden and flaked stone tools and grinding stones, notably of quartz, dolerite and chert.³ This way of life began to be disrupted after 1829 with the arrival of British colonists, who established the settlements of Perth, Fremantle and Guildford along the Swan River.

Henry Trigg was granted land west of Herdsman Lake in 1834. His land contained a large, high quality limestone outcrop and being a master builder, Trigg was quick to utilise the resource to supply building materials to the growing colony. By 1847 Walter Padbury had bought Trigg's land which, consolidated with his existing holdings, formed a 1234-acre estate known as Limekilns Estate.⁴ The Estate prospered under Padbury, expanding further, before private quarrying ceased in 1906. The area lay disused until it was sold to the Perth City Council in 1917 which, combined with the Endowment Lands,⁵ gave the Council a continuous land holding to the ocean.

To improve access to the quarry at Limekilns Estate, the Perth City Council built a plank road, which was constructed of two jarrah timber sleepers with a planks span between. The road took five months to finish, and the planks were laid directly into the ground⁶ making the surface uneven and giving the sensation of riding a switchback railway.⁷ While initially planned to run from Cambridge Street to the quarry, the Council decided to continue the road through to the beach so the public could access it for recreation. Completed in December 1918, the road was

² About the Whadjuk Region', *Kaartdijin Noongar – Noongar Knowledge*, accessed 16 November 2021 <https://www.noongarculture.org.au/whadjuk/>

³ Crawford, I M, 'Aboriginal cultures in Western Australia', & Hallam, S, 'The First West Australians', in *A New History of Western Australia*, C T Stannage (ed.), UWA Press, 1981, pp. 16-20, 56-66; Meagher, S & Ride, W D L, 'Use of natural resources by the Aborigines of south-western Australia', & Berndt, R M 'Aborigines of the South-West', in *Aborigines of the West: Their Past and Present*, R M Berndt & C H Berndt, (eds.), UWA

⁴ Town of Cambridge, Local Heritage Survey, 15 December 2020, p.23-25. Accessed 17 December 2021 <https://www.cambridge.wa.gov.au/Town-Council/Corporate-documents/Major-Plans-Strategies/Local-Government-Inventory-of-Heritage-Places>

⁵ The Endowment Lands were vested to the Perth City Council in 1883 for the purpose of providing income for municipal works using the land for timber and stone.

⁶ Morris, Harry 2003, Extract from Oral History Interview with, Cambridge Voices, Cambridge Library Oral History Collection, Cambridge Library.

⁷ PERTH ROADS BOARD. (1919, August 14). *Western Mail* (Perth, WA: 1885 - 1954), p. 30. Retrieved November 24, 2021, from <http://nla.gov.au/nla.news-article37463070>

affectionately known as the Switchback and opened by Perth's Lord Mayor Sir William Lathlain.⁸

While the plank road was essentially a track through bushland, it provided the much-needed access to City Beach which was initially known as 'Nameless Beach,' or as 'Wembley Beach'. An article from 1926 describes a visitor's perspective of the journey along the plank road to City Beach as "charming and the finest example of a beach within striking distance of a city". However, it was noted at the time that there was a distinct lack of shade and amenities.⁹

Throughout the 1920s the beach became a popular summer recreation spot and was littered with temporary shelters – including bush timber shelter sheds, canvas tents and corrugated iron structures. A cleared area had been laid with wood block paving as a car park. Conservation quickly became necessary as sand dunes that had been cut through for ease of access were planted with grass to try and stabilise movement. Gradually, a more permanent informal structures been built at the site, including dressing rooms, a windmill tank for water, and a tearoom which also rented out canvas tents to fit on the bush timber frames set up along the beach.¹⁰

The name 'City Beach' was given through the City Endowment Plans in September 1925. These plans were the result of a design competition held by the Perth City Council for the future of the Limekilns Estate. The plans identified City Beach as a significant recreation node for development. The successful plan was based on the 'City Beautiful' and 'Garden City' concepts introduced by City of Perth Planner William Bold.¹¹

In February 1926, the City of Perth Surf Life Saving Club was opened at the beach consisting of a small timber building. However, the planned recreation area of City Beach was not officially created by the City of Perth until December that year.¹² A photo of the area from 1926 shows a chaotic assortment of tin and wooden shacks, hessian tents over bush timber poles, timber shelters and what appears to be a venue advertised as a garage but was likely the tearoom.¹³

By 1928, significant remodelling of the landscape had begun, including the creation of The Boulevard, a bitumen road from Perth that ran all the way to City Beach, and the reshaping of dunes to create better access to the beach.¹⁴ Another landscape development was the blasting or drilling of shoreline reefs and dangerous rocks that that were injuring bathers.¹⁵

City Beach was not the only beach in the area undergoing change. In 1929, Floreat Beach to the north was being developed, including the establishment of car parking, the erection of substantial timber shelter sheds, change rooms, showers and the

8 "The Ocean Beach." *Western Mail (Perth, WA: 1885 - 1954)* 27 December 1918: 22. Web. 20 Dec 2021 <http://nla.gov.au/nla.news-article37605567>

9 No. 2. —CITY BEACH. (1926, February 4). *Western Mail (Perth, WA: 1885 - 1954)*, p. 2. Retrieved December 22, 2021, from <http://nla.gov.au/nla.news-article37642289>

10 *Western Mail*, 1 January 1925, p. 30

11 *The West Australian*, 29 September 1925, p. 8.

12 *Western Mail*, 25 February 1926, p. 25; *Sunday Times*, 12 December 1926, p. 1

13 http://purl.slwa.wa.gov.au/slwa_b2160222_1; 28 Jan 1926, p. 5

14 *The West Australian*, 17 Nov 1928 p. 7; *The Daily News*, 24 Feb 1928 p. 7; *The West Australian*, 21 April 1928, p. 7; *The West Australian*, 24 July 1928, p. 16

15 *The West Australian*, 11 Feb 1930, p. 18; *Western Mail*, 6 Feb 1930, p. 22; *The West Australian*, 12 Feb 1930, p. 20

construction of an octagonal tiled structure that was named the Centenary Tea Rooms.¹⁶

A final landscape change at City Beach during this period was the construction of the southern stone groyne in 1936. Designed to calm rough waters for swimmers and combat beach erosion, the southern groyne was reputed to be the first trial of this type of structure in the State.¹⁷ Later additions to this groyne included a lookout tower to look for sharks or drowning swimmers, as well as a speaker and broadcast system for issuing alerts.¹⁸

By 1935, the popularity of City Beach was such that the timber Surf Life Saving club building was no longer considered adequate. Building soon began on a larger, more substantial brick structure that included a square lookout tower and a boatshed. Despite a partial collapse due to boys climbing on the structure to get a better view of the Surf Life Saving Championships, the building was completed in 1936.¹⁹

At this time, timber shelter sheds were still present further up the beach, but the rough hessian tents rented out for use on bush timber poles had been upgraded to canvas tents on metal frames, arranged in a neat line along the back of the beach.²⁰

In 1938, City of Perth Councillor H Howling, who was also Chairman of the Endowment Lands Committee, proposed that a seawall be built at City Beach back from the shoreline to create a raised grassed area next to the road 'where visitors could rest in comfort free from the annoyance of flying sand on windy days.' At the time, more work on the sand dunes was underway to provide ocean views from the roadside, and the dunes were sculpted with the intention of channelling the winds to blow sand into low-lying areas rather than the road.²¹ The following year, Perth City Engineer H G Atwell developed a comprehensive redevelopment scheme for City Beach, involving a new pavilion and expanded changing rooms. This ambitious plan also called for a subway from the car parking area and central service buildings to the beach front, with a sea wall that linked to a promenade leading down to the beach.²² This plan was deferred, and no further work was undertaken during World War II.²³

Post-war Period

The immediate post-war period saw renewed development of the residential suburb of City Beach. These developments resulted in further work on the sand dunes, the establishment of a camping ground and improvements to the roads in the area, including the bituminisation of the plank road in 1948.²⁴ At this time a sports ground reserve was created adjacent to the beach, but is not included in the curtilage of

16 <http://www.slwa.wa.gov.au/images/pd031/031.921PD.jpg>; *Western Mail*, 5 December 1929, p. 5; *Mirror* 2 March 1929, p. 4

17 *The Daily News*, 10 June 1936, p.2; *The West Australian*, 6 March 1936, p. 23; *Sunday Times*, 3 May 1936, p. 4

18 *The Daily News*, 9 November 1939, p.15

19 *The West Australian*, 24 Feb 1936, p. 16; *Western Mail*, 26 Nov 1936, p. 5; *Western Mail*, 28 Dec 1939, p. 94

20 <http://www.slwa.wa.gov.au/images/pd016/016.102PD.jpg>; *Western Mail*, 24 November 1938, p. 32; *The West Australian*, 13 April 1954, p. 9

21 *The West Australian*, 25 March 1938, p. 13; *The West Australian*, 11 April 1938, p. 20

22 *The West Australian*, 28 July 1938, p. 18; *The West Australian*, 5 July 1939, p. 17 see also illustrations in each article.

23 *The West Australian*, 21 January 1941, p. 11

24 *The Daily News*, 29 April 1948, p. 15

this place. This reserve was later named Jubilee Reserve in honour of the 25th anniversary of the opening of City Beach.²⁵ The Surf Life Saving Club continued to grow in popularity and utilise the beach for carnivals, prompting the conversion of the existing windmill stand into a second lookout tower, replacement of the Club boathouse, repairs to the groyne and construction of a second groyne at the northern end of the beach.²⁶

Meanwhile, the beach itself was a very popular recreational site for throughout the 1950s and into the 1960s. This was further increased by the hosting of the British Empire Games by Perth in 1962, which led to the establishment of the British Empire and Commonwealth Games Village in the suburb of City Beach.

In contrast, while the Floreat Beach immediately to the north was also a desirable beach destination, there was limited development. Photos from the 1930s and historical aerial imagery show almost no change up to 1969.²⁷

Late 20th Century Period

In 1970 a new redevelopment of City Beach occurred, this time through the work of planner and Perth City Councillor Paul Ritter. Ritter was a controversial figure in Perth's recent history. Born in Prague in 1926, he emigrated to Perth in 1964 and was one of the City's first planners in the Perth City Council. An advocate of the separation of traffic and pedestrian spaces, his passion and innovative ideas were not universally accepted, and he was sacked in 1967. However, Ritter returned to the Council in 1968, this time as a Councillor and member of the Town Planning Committee.²⁸

In 1967 Ritter developed a new plan for both Floreat Beach and City Beach, which involved the creation of new carparking and service areas. At City Beach there was also a new Surf Life Saving Club building, and a distinctive Toodyay stone seawall that separated the beach and grassed foreshore. The seawall had originally been envisioned as a straight concrete wall, however under Ritter's influence the design was modified. To emulate the natural landscape, the wall was constructed from stone in sympathetic colours and gently undulated along the length of the beach. Construction of the new wall and buildings began in 1968 and the redevelopment was completed by 1970.²⁹

In addition to the new Surf Club building, four kiosks/change rooms were envisioned to provide services to patrons of both Floreat Beach and City Beach. These

²⁵ *The West Australian*, 15 July 1947, p. 11; *The West Australian*, 12 February 1947, p. 13; *The West Australian*, 16 February 1951, p. 2; *The West Australian*, 3 March 1951, p.2

²⁶ *The West Australian*, 26 April 1945, p. 2; *The West Australian*, 16 July 1947, p. 14; *The West Australian*, 14 October 1952, p. 9; *The West Australian*, 11 September 1951, p. 8; *The West Australian*, 21 July 1954, p. 14; Landgate Historic aerial imagery, accessed 9 December 2021, years 1953, 1965, <https://maps.landgate.wa.gov.au/maps-landgate/registered/>

²⁷ <http://www.slwa.wa.gov.au/images/pd031/031.921PD.jpg>; Landgate Historic aerial imagery, accessed 9 October 2017, years 1953, 1965, <https://maps.landgate.wa.gov.au/maps-landgate/registered/>

²⁸ "Updating local government in WA" *The Canberra Times* (ACT: 1926 - 1995) 23 April 1969: 22. Web. 5 Jan 2022 <http://nla.gov.au/nla.news-article107090225>

²⁹ Town of Cambridge, Local Heritage Survey, 15 December 2020, p.28-89. Accessed 5 January 2022 <https://www.cambridge.wa.gov.au/Town-Council/Corporate-documents/Major-Plans-Strategies/Local-Government-Inventory-of-Heritage-Places>

structures were designed by architect Tony Brand, working for the architectural firm Forbes & Fitzhardinge.³⁰

The new Surf Club and kiosks were designed in the Late 20th Century Brutalist and Late 20th Century Organic styles, and featured strong lines punctuated by bold slopes and curves in plain concrete.³¹ Constructed in 1970, there were three kiosks at City Beach, one of which was incorporated into the Surf Club building and a fourth kiosk at Floreat Beach to the north.³² At Floreat Beach, the inter-war structures were demolished by 1974 and in 1981 new service buildings were built immediately north of the 1970 kiosk. There was no further change at Floreat until 1995.³³

Change at City Beach began again between 1995 and 2001, when a kiosk and a section of Toodyay stone seawall were removed to create a new two-storey restaurant. In the early 2000s landscaping works were undertaken at Floreat Kiosk, including the addition of a lawned area and children's play area to south. At this time removable awnings were also attached to the kiosk. Between 2001 and 2006 an elevated boardwalk constructed from recycled timber power poles with steel framing, was built over the sand dunes to link City Beach and Floreat Beach with minimal disruption to the existing dune vegetation.³⁴

In 2015, the c.1970 Surf Club building, attached kiosk and another section of Toodyay stone wall were removed for a new complex of buildings including a new Surf Life Saving Club and another restaurant. In 2017, the groynes at both City Beach and Floreat underwent repairs including the removal of the existing concrete and asphalt surface and replacement of the concrete slab.³⁵ In 2020, the Lookout Tower was in poor condition and the main supporting pole was refurbished, with the canopy, ladder and platform replaced.³⁶

The South City Beach Kiosk closed in 2014, and the Town of Cambridge had proposed demolition of the place. However, there was strong community support to retain and find a new use for the building.³⁷ In 2020, conservation works were undertaken on the South City Beach Kiosk to remove and repair degraded concrete. Currently, the Kiosk is vacant and continues to be maintained by the Town. The Floreat Kiosk is currently in good condition and continues to operate as a kiosk, café and changing facilities.

³⁰ G London, *A Short History of Perth Architecture*, Pesaro Publishing, 2002, p. 99

³¹ http://purl.slwa.wa.gov.au/slwa_b3988295_1; http://purl.slwa.wa.gov.au/slwa_b3048433_1; 'South City Beach Kiosk', *DesigninWA*, accessed 9 December 2021, <https://designinwa.com/architecture/city-beach-kiosk>

³² <http://www.slwa.wa.gov.au/images/pd160/160025PD.jpg>

³³ Landgate Historic aerial imagery, accessed 9 December 2021, years 1974, 1977, 1981, 1985, 1995, <https://maps.landgate.wa.gov.au/maps-landgate/registered/>

³⁴ 'Beach Dune Boardwalk', Pritchard Francis Civil and Structural Engineering Consultants, accessed 3 February 2022, <https://www.pfeng.com.au/gallery/ports-marine/feature-projects-8/beach-dune-boardwalk/>

³⁵ Advantesting Civil Engineering, *Floreat and City Beach Groynes*. 2022. Accessed 10 January 2022. <https://www.advantesting.com.au/floreat-citybeach-groyne/>

³⁶ VHM Solutions, *City Beach Lookout Tower*. 2022. Accessed 10 January 2022. <https://www.vhmsolutions.com.au/portfolio-item/city-beach-lookout-tower/>

³⁷ Town of Cambridge, *South City Beach Kiosk and Amenities Building Update*. 2022. Accessed 10 January 2022, <https://www.cambridge.wa.gov.au/Town-Council/News/Latest-News/2018/South-City-Beach-Kiosk-and-Amenities-Building-Update?BestBetMatch=city%20beach%20lookout%20towerjd13b95b2-5146-4b00-9e3e-a80c73739a64f4f05f368-ecaa-4a93-b749-7ad6c4867c1fjen-AU>

City Beach, South City Beach Kiosk and Floreat Kiosk were all included on the Town of Cambridge's Heritage List on 27 November 2018.

In February 2021, the boardwalk was closed for several months for repairs, reopening fully in November 2021.

13.2 PHYSICAL EVIDENCE

Overview

City Beach and Floreat Beach Precinct is an extensive area of shoreline, approximately 500m in length roughly defined by two purpose-built groynes to the north and south. The place is characterised by a complementary blend of natural beach scenery and built features. A series of undulating stone seawalls built in the 1960s, separate the beach from a raised landscaped area of established trees and grass as well as a cluster of modern buildings. The southern groyne was built in 1936 and includes the footprint of the original lookout tower, now replaced with a modern structure. The northern groyne was built in the 1950s to provide protection for swimmers and address the coastal erosion. Notable built features of the place include South City Beach Kiosk and Floreat Kiosk, concrete kiosks built in 1970 and characteristic of both the Late 20th Century Brutalist and Organic architectural styles. Floreat Kiosk forms a distinctive element of the beach and coastline, originally accommodating WC and changing room facilities and an undercover sitting area with servery. The kiosk has been developed considerably over the years. It is currently used as a café with retention of the WC and changing rooms.

Siting

City Beach and Floreat Beach Precinct is located along Challenger Parade to the western boundary of the suburb of City Beach facing the Indian Ocean. It sits approximately 10km to the west of the Perth CBD, making it the closest beach to the city.

The Western Australian coastline in the metropolitan area alternates between beaches edged by limestone ridges or outcrops and sandy beaches that continue from sand dunes.³⁸ *City Beach and Floreat Beach Precinct* comprises an open, white sandy beach landscape, with expansive sand dunes, bushland with native vegetation, and wildlife to the north and south outer edges of the site. The boardwalk, known as the Floreat Beach Nature Walk, extends through the low shrubbery of the foredune, linking Floreat beach to the north. When crossing this boardwalk, there is a view of the ocean to the west.

Set further back towards the road to the east are several modern facilities to serve the amenity of the area. They include restaurants, beachside promenade, amphitheatre, Surf Lifesaving Club and volleyball courts, car parks, picnic and BBQ areas, and children's playground.

The notable isolated structure to the southern end of the beach is South City Beach Kiosk, which originally accommodated changing room facilities and an undercover sitting area with servery. It is currently vacant and has recently undergone conservation works to restore it for future re-use. It sits below the road level on the edge of the beach making it unnoticeable from certain views from the car park and

³⁸ Heritage Council of Western Australia, Cottesloe Beach Precinct Register of Heritage Places Assessment Documentation, 8 June 2021, p. 17.

dunes along Challenger Parade. There is a large sand dune directly to the north of the structure that obscures it when viewed from the main body of the beach between the two groynes. Notwithstanding this, it has a prominent position within the beach setting that is accessed from the car park by a ramped footpath to the north-east and a small access road from Challenger Parade to the south-east.

Floreat Kiosk is located directly north of City Beach, separated by sand dunes and natural coastal vegetation and to the western boundary of the suburb of the same name facing the Indian Ocean. It is accessed from the south via Challenger Parade, and from the north via West Coast Highway. Its immediate context is a small park and children's playground to the south, and the Surf Life Saving Club complex to the north. The kiosk faces the beach and adjacent park. Nestled in the sand dune, the building is raised, with steps and a pathway leading down to the beach. Car parking is dispersed amongst the surrounding bushland with a boardwalk link to City Beach to the south.

South City Beach Kiosk - External

South City Beach Kiosk is a relatively small but rather unique and graceful structure characterised by its corrugated concrete walls and sculpted horizontal flat roof. Designed by Architect Tony Brand, working for the architectural firm Forbes & Fitzhardinge, it is single storey in height with an open covered area supported by columns to the north, and a series of enclosed areas to the south. The overall expression of the building has a refined sculptural quality that is demonstrative of the Late 20th Century Brutalist architectural style through the predominant use of reinforced concrete bearing the imprint of its formwork. However, the curved composition of the building as a response to the natural curves of the shoreline and seashells shows an influence from the Late 20th Century Organic style. The design form is responsive to the undulating curves of the sand dunes and waves and takes its inspiration from an inverted seashell.³⁹ Characteristic of this architectural style are also the building's horizontal emphasis in a natural setting, close relationship between indoors and outdoors, and its warm, welcoming, and contextual appearance. It is also likely that the design was influenced by the curved profile of the adjacent seawall to the east, which was built a few years previously.

The concrete external walls clearly express the nature of their construction with corrugated metal sheeting used as formwork. Most of these walls sit slightly below that of the roofline, which reinforce the contrast between the two, and add to the building's overall finesse and expression of a floating roof. The walls have recently been painted a cream colour that blends their materiality into the beach setting. A subtle feature to the walls is the signage for the respective men's and women's changing rooms that has been incorporated onto a protruding concrete block which tapers out from the surface of the wall. In contrast to the corrugated walls behind, it has a flat finish with letters engraved into the concrete. This attention to detail is one of many features that demonstrate the intent to incorporate all components into the finished design outcome.

39 Information provided by the nominator; G London, *A Short History of Perth Architecture*, Pesaro Publishing, 2002, p. 99; 'South City Beach Kiosk', *DesigninWA*, accessed 9 October 2017, <https://designinwa.com/architecture/city-beach-kiosk>

The roof is a distinguishing feature with its dramatic shape and rounded up-turned edge. It is also of concrete construction but has a flat finish in comparison to the walls and is painted in a light grey colour. A notable design feature is the roof drainage that consists of a series of concrete hoppers protruding out from the curved fascia at intervals around the perimeter. Rainwater simply discharges from here onto a concrete splash pad below on the ground. Further attention to detail is expressed in the concrete pad which has a roughcast finish where water hits the surface and a smooth finish to the outer edge. It is presumed that the design intent was for this feature to be dual-purpose and be used for seating.

The northern part of the building is the open covered area with a concrete floor footprint in a red screed finish that broadly aligns with the roof profile above supported by four painted concrete columns. The original servery counter to this area has since been removed, which is evident in the rough finish to the exposed concrete floor. This outdoor area is slightly raised from ground level to the west, which creates an elevated viewing platform facing the beach. The surrounding ground levels rise to form a level access when approached from the east. Recessed within the concrete floor are two sets of steps facing the ocean with original painted steel balustrade and handrails that incorporate the overall curved design aesthetic. There are remnant marks on the columns that show where small sitting tables have been removed.

South City Beach Kiosk - Internal

Internal areas are located to the southern part of the building and are moderately eccentric in form. Located roughly in the centre is the former store that originally had a door linking it to the outdoor kiosk area, which has now been removed and infilled. A timber frame door still exists to the east that provides access with a concrete shelf remaining directly in front on entry, assumed to be used for storage or to mount an historic service duct. This former store area is the only part of the building that is fully enclosed with all walls terminating to the underside of the roof soffit. The room has flat rendered walls in a paint finish and a concrete floor. All service fittings have been removed.

Accessed from the west are the former women's changing rooms, and separately to the east are the men's, with a shared service duct in between. Both have a steel security gate in place to prohibit access. The layouts of both changing rooms are broadly a mirror of each other with internal concrete walls remaining that previously separated WCs from the shower areas. There is also a built-in bench against the external wall of each changing room that has a roughcast fascia and smooth surface. All previous finishes, fittings, and cubicles have been removed, which has left a stripped concrete shell of walls, floor and roof that somehow reinforces the building's spatial and material qualities. The external walls retain their corrugation to the internal face whereas internal walls have a flat finish. The painted cream-coloured walls continue through from the outside to the inside. The roof soffit is exposed and retains its light grey painted finish with evidence of former penetrations remaining. Natural light enters through the gap between the walls and roof that creates contrasting shadows throughout. The combination of gentle curved walls, the overall solid material mass, varying concrete finishes, and play of natural light, all contribute to a considerably poetic and beautiful interior that seamlessly carries through to the outside.

Floreat Kiosk - External

Floreat Kiosk is made up of a combination of the original structure characterised by its corrugated concrete walls and sculpted horizontal flat roof, and a series of modern interventions of extensions, in-fills, screens, and shade sails. Designed by Architect Tony Brand, it is single storey in height with the WC and changing rooms to the south, café and kitchen to the north, and outdoor seating to the west.

The original structure is made up of a series of circular concrete columns supporting the profiled concrete roof. Similar to South City Beach Kiosk, the original building is demonstrative of the Late 20th Century Brutalist architectural style through the predominant use of reinforced concrete bearing the imprint of its formwork. The building is also, representative of the Late 20th Century Organic architectural style with its gentle curved composition of rounded walls and sinuous horizontal roof form that echoes natural forms. Characteristic of this architectural style is also the building's horizontal emphasis in a natural setting, close relationship between indoors and outdoors, and its warm, welcoming, and contextual appearance.

The original external walls are clearly discernible as they express the nature of their construction with corrugated metal sheeting used as formwork. All of these walls are to the WC and changing areas to the south, painted in either a white or blue colour, and the majority sitting slightly below that of the roofline. Signage for respective men's and women's changing rooms has been incorporated onto protruding concrete blocks that taper out from the surface of the wall. This is building fabric of the original signs that have been simply lined with new stainless-steel signage plates. Horizontal timber slatted screens have been added to form entry doors to both the men's and women's changing rooms. The men's changing room has further screening of vertical timber slats to separate it from the newly created outdoor seating area.

Modern in-fill walls of aluminium frame enclose the café and are located roughly to the centre of the building to both the east and west sides. They are readily apparent through their use of full height glazing and bi-fold doors that terminate to the underside of the roof soffit, and their transparency that contrasts with the concrete.

The original servery structure to the northern end of the building has been removed and replaced with a new masonry structure to accommodate a modern kitchen and kiosk. External walls to this area are painted blue render with one aluminium frame servery window and one timber shutter opening, both orientated to the south. Concrete columns in front of these openings are located outside of the internal space, which emphasises the original building structure and aesthetic quality. To the north of the kitchen, a new small extension has been added to support use of the café. This is of a slight curved footprint that somewhat references the original design. It is of flat roof construction that sits below the height of the original roof with a combination of buff colour face brickwork and sheet metal cladding to external walls. There are two brick feature panels set into the eastern wall with brickwork laid at 45 degrees. Immediately adjacent to this extension is an independent bin store structure to the east. Again, this is of a curved design, but is also made of corrugated concrete that echoes materiality of the original design.

The original roof form remains a distinguishing feature with its dramatic shape and rounded up-turned edge. It is also of concrete construction but has a flat finish in comparison to the walls and is painted white. Roof drainage consists of a series of exposed stainless-steel hoppers and downpipes to the curved fascia at intervals

around its edge. There are a series of shade sails to the perimeter of the building that are mounted to the roof by steel posts and to the ground by angled steel posts set into concrete anchor blocks. A series of steel wire tension rods connect all these components together. Although providing a functional use for the operation of the kiosk, they are considered visually intrusive to the original building.

Nearing 2m in height, a modern glazed screen supported by intermediate steel posts encloses the outdoor seating area facing the beach. The drop in floor level from this area to the beach consists of horizontal timber boarding to the west and a small return wall to the south in corrugated concrete painted white. There is a full height modern concrete wall painted blue with a rectangular lookout window which encloses the adjacent seating area.

The landscaping to the perimeter of the building is made up of a combination of concrete and natural stone pavers with the use of timber decking to the outdoor seating area. The steps and retaining wall leading down to the beach are in limestone.

Floreat Kiosk - Internal

The main entrance to the kiosk is from the east, opening to the main indoor seating area of the café. The original walls of the changing areas to the south remain evident through their concrete corrugation and are painted a dark grey colour. An original timber boarded service door remains to this wall and provides access to a small storeroom. Original concrete columns have had their paint removed and almost stripped back to a concrete finish. The original roof soffit is painted white and lined with contemporary acoustic panels, lighting, and ceiling fans. The floor finish to this area is tiled and currently covered with loose furniture of tables and chairs.

To the north of the seating area is the kitchen and kiosk, which is a relatively new structure built within the footprint of the original building, accommodating modern facilities of food preparation areas, appliances, and serving counters. The floor finish is vinyl, walls are tiled, and the ceiling suspended plasterboard with paint finish. Accessed from the back of the kitchen is the new utility extension of the dry store, which is of minimal detail. There is a small undercover area between the kitchen and this storeroom with gated access to either side of the building.

WC and changing rooms are located to the southern part of the building with the women's accessed externally from the east, and the men's separately to the west. There is a shared service duct in between with the layouts of both changing rooms broadly a mirror of each other. Original internal concrete walls remain with modern cubicles and fittings. There is a built-in bench against the external wall of each changing room that has a roughcast fascia and smooth sitting surface. The external walls retain their corrugation to the internal face whereas internal walls have a tile or rendered flat finish. The painted white coloured walls and exposed roof soffit continue through from the outside to the inside with natural light entering through the gap in between. Incorporated into the women's changing rooms, there is a newly formed access WC with new door opening created in the external wall, which is highlighted in bright yellow paint. The floor finishes throughout are modern floor tiles.

Other Physical Features

Other physical features of the place include the Groynes, Lookout Tower, Toodyay Stone Sea Wall, and general landscaping. The leading attribute is the natural beach features of the ocean and soft white sand, including the sand dunes and vegetation to the north and south outer edges.

As part of a coastal rehabilitation program, Cambridge Coastcare has planted native vegetation within the dunes at *City Beach and Floreat Beach Precinct*. Some examples include *leucophtya brownii* (cushion bush), *spinifex hirsutus* (hairy spinifex), *olearia axillaris* (coastal daisy bush, or native rosemary), and *conostylis candicans* (coastal cottontail).⁴⁰

The main swimming area is protected by the two groynes made up of large diorite boulders with a concrete slab cast in the centre along their length to provide a walkway to each end. The groyne to the south was built to control sand drift and help to square the surf line to the beach. There is a Lookout Tower at the end of this groyne of simple contemporary form comprising a slender steel column with ladder leading to an octagonal lookout shelter that provides panoramic views of the whole area.

Another key landscape feature is the undulating seawall built between 1968-70 made of Toodyay stone that acts as a retaining wall to separate the beach from the raised recreational areas. The expression of the wall is emphasised through its materiality and use of long, thin pieces of stone. Designed by Architect Paul Ritter, it was influenced by the waves and sand dunes, and is sympathetic to its context with the use of local colours and textures. The design is also acknowledged as arising from earlier inter-war planning designs and 'Garden City' planning concepts. The height of the wall varies along its length ranging from approximately 1 to 2m and is slightly battered with a concrete capping. It originally extended the length of City Beach, but now exist as three separate sections to allow for the new built structures. The wall remains a core piece of infrastructure at the place.

13.3 COMPARATIVE INFORMATION

PRINCIPAL AUSTRALIAN HISTORIC THEME(S)

- 3.12.5 Retailing food and beverages
- 4.1.2 Making suburbs
- 8.1.4 Enjoying a natural environment
- 8.2 Going to the beach
- 8.4 Eating and drinking
- 8.5.4 Pursuing common leisure interests
- 9.2.1 Being children
- 9.2.3 Being teenagers

⁴⁰ 'Cambridge Coastcare plantings', *Cambridge Coastcare*, Accessed August 2022, <https://cambridgecoastcare.com.au/plants/cambridge-coastcare-plantings/>

HERITAGE COUNCIL OF WESTERN AUSTRALIA THEME(S)

- 311 Hospitality industry and tourism
- 404 Community services and utilities
- 405 Sport, recreation and entertainment
- 506 Tourism

Comparative Analysis

From the early 20th Century recreational beach swimming increased in popularity and saw the development of a beach culture associated with leisure, freedom, and enjoyment. The increased ease of access due to improved transport saw a resurgence in beach popularity in the 1960s. This combined with a period of innovation and experimentation in building design and saw the creation of structures which complimented the coastal landscape.

Recreational Beach Precincts

City Beach and Floreat Beach Precinct is a beach side recreation place which consists of a designed landscape with a mixture of natural features and built structures which have been modified and developed over time. As such the most comparable place is P16637 *Cottesloe Beach Precinct* (RHP), established c.1900, and considered significant for both its popular recreational use and portrayal as an iconic beach, as well as for its strong landscaped features and physical development demonstrating remnants of different changes.

Other recreational beach precincts include:

- P16120 *South Beach Horse Exercise Area*, North Coogee (RHP)
- P17520 *Middleton Beach*, Albany (Heritage Council Assessment Program)
- P8920 *Horrocks Beach*, Horrocks (RHP - Does not warrant assessment)
- P10164 *Coogee Beach and Jetty*, Coogee (RHP - Does not warrant assessment)
- P21394 *South Beach Foreshore & Wilson Park*, South Fremantle (RHP - Does not warrant assessment)

Late 20th Century Brutalist and Late 20th Century Organic architecture

Late 20th Century Brutalist and Organic architecture was influenced by post war immigration which enriched the State's culture and lead to the use of new innovative designs characterised by strong shapes constructed of concrete. Notable examples of Late 20th Century Brutalist style buildings constructed within this period include:

- P13655 *David Foulkes-Taylor Showroom (fmr)* (RHP) - a double-volume rendered cubic form commercial building, this place was established at Nedlands in 1964, and is considered to contain elements of Late 20th Century Brutalist style and modernist architectural influences.
- P16722 *Art Gallery of Western Australia Complex* (RHP) - located in the Perth Culture Centre, this place includes a five storey Late 20th Century Brutalist style concrete building established in 1979, highly valued as a cultural institution and considered a fine example of the style.

Examples of Late 20th Century Organic style buildings constructed within this period include:

- P2396 *Administration Building and Chapel, Aquinas College* (RHP) - constructed in 1966, the Chapel's curved form and design complements the natural setting.
- P13020 *Holy Spirit Catholic Church, City Beach* (RHP) – established in 1973, the Church demonstrates a high level of technical proficiency with steel reinforced curved brickwork.

Paul Ritter Planner

Places associated with City of Perth Planner Paul Ritter includes the following:

- P3243 Rockingham Park Kindergarten (City of Rockingham Heritage List) - established in Rockingham in 1969, the place was designed by Paul Ritter in a distinctive hexagonal plan.
- P17518 Crestwood Estate (RHP - Does not warrant assessment) - established at Gosnells during the 1960s and 1970s, Paul Ritter based the design on the Garden City philosophy.
- P20065 Crestwood Community Centre (City of Gosnells Municipal Inventory) - established at Gosnells in the 1970s, the distinctive hexagonal building is part of the Crestwood Estate, based on Garden City philosophy.

Tony Brand Architect

Known for his Brutalist style, some examples of Tony Brand's architecture include:

- P9823 Hampton Senior High School (Heritage Council Assessment Program) - established at Bayswater in 1966, the complex was designed by Brand in the Post War Brutalist style.
- P8769 East Perth Railway Station (City of Vincent Heritage List) - established at East Perth in 1976, was designed by Tony Brand in the Late 20th Century Brutalist style.

Conclusion

City Beach and Floreat Beach Precinct is a good representative example of a beach precinct which has been continually modified and developed since the early 20th Century and is characteristic of the State's beach culture which represents a distinctive Western Australian way of life. The Kiosks are good representative examples of Late 20th Century Brutalist and Organic styled buildings which complement the natural setting and add to the community's sense of place.

13. 4 KEY REFERENCES

13. 5 FURTHER RESEARCH
