

10.04 *The Piazza*

- a. origins of the term
- b. piazzas and verandahs
- c. American usage
- d. the Australian revival

a. *origins of the term*

It is at first sight remarkable that John Plaw, in describing the American Cottage design previously discussed, should refer to the verandah as a *piazza* - literally an Italian town square. This was already becoming a specifically American usage, to judge by J S Copley's reference to the 'peazer' as being common there,¹ discussed below, but its evolution in Britain can be understood and at least partially traced. There it meant something more like what one would call a loggia, rather than a verandah, as will also be explained. The puzzle is that we find in the 1880s the English emigré John Sulman, of all people, urging Australians to adopt the piazza in imitation of America, as if it were something quite different from a verandah, and a complete novelty in the antipodes.

The term *piazza* first appeared in England in 1583, but became more generally known when Inigo Jones designed the Covent Garden Piazza in London in 1631. Jones had been to Italy and spoke Italian, and he knew what he was doing when he called his development a piazza. It was a genuine town square, and the first such formally designed square in Britain. To the average viewer, however, the arcaded loggias in the ground floor of the surrounding elevations were more obviously novel, and the term *piazza* was in use by the seventeenth century to refer to this type of arcaded loggia recessed into the face of a building.² The piazza in this sense was to become a standard element in the Glasgow tenement house of the nineteenth century. The word was used in India in 1711 in describing a building with 'two large verandahs or piazzas',³ and in 1818 J B Papworth wrote, of London, that it was 'not improbable, that at some future day the verandah and piazza will form a considerable architectural beauty in the metropolis.'⁴

However, in a proposal for a new Exchange building in Edinburgh in 1754 the piazza seems to have been something more than a simple internal loggia, for

¹ Jessie Poesch, 'An American Cottage in Kent', *Country Life*, 27 April 1978, p 1172.

² William Little et al [revised C T Onions], *The Shorter Oxford English Dictionary* [3rd ed, 2 vols, Oxford 1944 corrected 1964 (1933)], sv 'Piazza'; Nikolaus Pevsner [revised Bridget Cherry], *London I: the Cities of London and Westminster* (Harmondsworth [Middlesex] 1973 [1957]), p 351.

³ H Yule & A C Burnell, *Hobson-Jobson. A Glossary of Colloquial Anglo-Indian Words and Phrases* (London 1903), cited by A D King, *The Bungalow* (Cambridge 1984), p 266.

⁴ J B Papworth, *Rural Residences* (London 1918), p 103.

it measured 13 by 89 feet [4 x 27 m] along one side of a square, with a ten foot [3 m] octagonal skylight (which seems inordinately large, but may have been aligned with a projecting entrance).⁵ As used by Miss Tully, in Libya in 1783, 'a piazza supported by marble pillars' seems to have been a square court with a colonnaded loggia around it.⁶ But an English source, describing houses in the Philippines refers to the sub-floor space:

... in the Isle of *Mindanao*, on of the *Philippine* Islands in East Indies, their Houses stand on posts, fourteen, sixteen, eighteen or twenty Foot high; and they have but one Floor, but many Rooms in it; under the Houses there is a clear Passage like a Piazza, but a filthy one commonly; for some make this place the Draught of their Houses, but, building by the Rivers mostly, the Floods cleanse those Places.⁷

The word, and its use for an undercroft, had already reached the United States by 1699, when the Act for building the Capitol at Williamsburg called for the gallery joining the two main wings to be 'raised upon Piazzas'. Whilst this could be taken to mean that there was a loggia at ground floor level on either face of the wing, it has in fact been interpreted, both in the building as reconstructed and in more scholarly recent analysis, as a continuous arcaded undercroft.⁸

Morrison records the word 'piazza' as appearing in the southern colonies in documents of 1700 and increasing in frequency after 1750,⁹ but the piazzas now referred to may have been better described as verandahs, for they were single storeyed, built of wood, and attached the sides of houses.. The word 'piazza' is not much used in Canada except in relation to the balconies of hotels.¹⁰ In New York the use of the word for an attached verandah with its own roof has not been identified until 1771, in an exchange of letters between the artist J S Copley and his half brother Henry Pelham. Pelham was supervising work on Copley's house in Boston, whilst the artist was away in New York:¹¹

Copley to Pelham, 14 July 1771

⁵ *Contract of Agreement for Building an Exchange in the City of Edinburgh between the Magistrates and Town Council and the Tradesmen* (1754), quoted in T M Rickman, 'An Edinburgh Contract in 1754', *CHS Newsletter*, no 56 (January 2000), pp 6-7.

⁶ [Miss] Tully [ed Caroline Stone], *Letters Written during a Ten Years' Residence at the Court of Tripoli, 1783-1795* (Harding Simpole, Kilkerran [Scotland] 2009), p 30 [1 November 1783].

⁷ Richard Neve, *The City and Country Purchaser, and Builder's Dictionary: or the Compleat Builders Guide* (D Browne et al, London 1726 [1703]), p xi.

⁸ C R Lansbury, 'Beaux-Arts Ideals and Colonial Reality: the Reconstruction of Williamsburg Capitol 1928-1934', *Journal of the Society of Architectural Historians*, XLIX, 4 (December 1990), p 377.

⁹ Hugh Morrison, *Early American Architecture from the First Colonial Settlements to the National Period* (New York 1952), p 171.

¹⁰ Stephen Otto, letter of 20 February 1991.

¹¹ Extract kindly supplied by Stephen Otto, from Fiske Kimball, *Domestic Architecture of the American Colonies and of the Early Republic* (New York 1966), pp 98-9.

Should I not add Wings I shall add a peazer when I return, which is much practiced here, and is very beautiful and convenient.

Pelham replies:

I dont comprehend what you mean by a peazer. Explain that in your next

Copley does so:

You say you dont know what I mean by a Peaza. I will tell you then, it is exactly such a thing as the cover over the pump in your Yard, suppose no enclosure for poultry their, and 3 or 4 Posts added to support the front of the Roof, a good floor at bottum, and from post to post a Chinese enclosure about three feet high. these posts are Scantlings of 6 by 4 inches Diameter, the Broad side to the front, with only a little moulding round the top in a neat plain manner. some have Collumns but very few, and the top is generally Plasterd, but I think if the top was sealed with neat plained Boards I should like it as well. these Peazas Are so cool in Sumer and in Winter break off the storms so much that I think I should not be able to like a house without ...

b. piazzas and verandahs

Travelling in the United States in 1827-8, Basil Hall regularly used the words 'verandah' and 'piazza' together (perhaps because 'piazza' in the American sense was unfamiliar to British readers). His hotel at Saratoga Springs had a verandah or piazza eighty paces [73 m] long and 7.5 metres high,¹² which seems to suggest two storeys. Charleston gained its special character from the verandah or piazza attached to the south side of most houses, which was multi-storey:

Not clumsily put on, but constructed in light Oriental style, extending from the ground to the very top, so that the rooms on each story enjoy the advantage of a shady, open walk¹³

He also stayed at a southern mansion with a verandah or piazza,¹⁴ and found it generally used in the south, except, for some reason, in Savannah, Georgia.¹⁵ This use of the word for a multi-storey combination of a verandah with one or more balconies above seems to be unusual, if not unique.

¹² Basil Hall, *Travels in North America in the years 1827 and 1828* (3 vols, Edinburgh, 1830), II, p 24.

¹³ Hall, *Travels in North America*, III, pp 139-140.

¹⁴ Hall, *Travels in North America*, III, p 178.

¹⁵ Hall, *Travels in North America*, III, p 203.

Andrew Jackson Downing, who had links to the British Picturesque/Gardenesque tradition, was a proponent of the piazza concept and a user of the term in America. In his *Cottage Residences* of 1842 Downing labels only porches, verandahs and 'umbrages' on plan, but he speaks of 'the porch, veranda, or piazza' as being 'prominent features conveying expression of purpose'¹⁶ (a very Loudonesque sentiment), and as highly 'characteristic' features without one or more of which no dwelling house can be considered complete. He goes on to refer to the 'veranda, piazza, or colonnade' as a necessary and delightful appendage which frequently becomes the lounging apartment of the family during a considerable part of the year.¹⁷ Again in *The Architecture of Country Houses* Downing lists piazzas amongst other expressive features,¹⁸ but fails to distinguish any specifically on plan.

The term 'piazza' as used in Australia never seems to have implied a solid arcaded loggia in the British sense. There were in fact no examples of such loggias before the mid-nineteenth century, though 'Springfield', Sydney, of about 1832, is a difficult case. This was a two storey pedimented house in the manner of Greenway, with a rather incongruous attachment on one long side consisting of a five-arched solid loggia at ground level, and a rather low posted balcony squeezed in on top.¹⁹ The attachment sits poorly with the body of the house, and may reflect some change in intention at the time of construction. The overall appearance seems to evoke some British colony other than those of eastern Australia.

In 1830, as we have seen, T W Maslen advocated the 'piazza, alias verandah' for every house in Australia, and in 1839 we find the first reference in Australia itself to the piazza, though it is that of a new arrival. Louisa Anne Meredith commented upon first seeing Sydney:²⁰

The bright white villas seemed almost to cut into their surrounding trees, so sharp the corners appeared; and the universal adjunct of a verandah or piazza in front, served to remind us that we were in a more sunny climate than dear, dull Old England, where such permanent sun-shades would be as intolerable as they are unnecessary.

By Maslen's time, it appears, the words *piazza* and *verandah* were more or less interchangeable: at least it is clear from Meredith that a piazza could be something attached to the front of the building rather than recessed into it. In the 1840s the term was used in connection with the Government Offices in Adelaide, and as in this case the piazza had a roof, it clearly was not a recessed loggia.²¹ In 1865 the *Illustrated Melbourne Post* referred to the

¹⁶ A J Downing, *Cottage Residences* [New York 1873 (1842)], p 12.

¹⁷ Downing, *Cottage Residences*, p 13.

¹⁸ A J Downing, *The Architecture of Country Houses* [New York 1850], p 39.

¹⁹ Waercolour by Charles Rodin, 1832, Dixson Library, New South Wales, reproduced in James Broadbent, *The Australian Colonial House* (Hordern House, Sydney 1997), p 171.

²⁰ Mrs Charles [Louisa Anne] Meredith, *Notes and Sketches of New South Wales during a residence in the colony from 1839-1844* (London 1844), p 35.

²¹ E & R Jensen, *Colonial Architecture in South Australia* (Adelaide 1982), p 19.

piazza of the Launceston Town Hall, then under construction. This was not an arcaded loggia, undercroft or verandah, but a tall space behind four giant order Corinthian columns *in antis* at the centre of the façade.²²

Samuel Brees's *Glossary* was published in 1853, though probably written substantially before he came to Australia in 1851, and is notable for going back to the original meaning of the term, 'a square open court surrounded by buildings', as well as the more British current usage of 'a covered walk, an arcade, colonnade, &c'.²³ This is significant because Brees is one of the few to use the term in an Australian context, when he comments in 1863 that 'covered ways, or piazzas, might be advantageously adopted in this country more frequently than they are'.²⁴ One of the few other Australian references to a piazza before the 1880s is in relation to the Baptist Church in North Adelaide, described in 1870 as having 'a double flight of side steps leading to a piazza', which was apparently in this case the raised floor area within an arcaded porch.²⁵

c. American usage

The American use of the term 'piazza' is varied and confusing, but Downing's reference to the 'lounging apartment' is the clue. The general tendency by the 1880s is to refer to a usable verandah space, whether a complete verandah wide enough to sit in, or a part of a verandah which is wider than the rest and/or screened by trelliswork or otherwise emphasised. A design published in 1873 uses the term for a verandah across the frontage of a fairly narrow town house, across which one passes to reach the front door.²⁶ Two others of 1878 describe a similar space across half or more of the frontage of a wider house.²⁷ A design of 1881 is the same, but is accompanied by a second or 'rear' piazza at the back door, L-shaped, but still little more than a covered entry area for the kitchen area.²⁸ Another of 1878 shows it across the frontage of a smallish house and returning a short distance along one side. An even more advanced design has it extending across a double frontage with a central entrance, continuing as an unroofed 'terrace' around an angled corner bay, and resuming as a narrow roofed strip on the side of the house, shielding a conservatory.²⁹ With the possible exception of the last, all these are no more than front verandahs in the Australian sense, too cramped and too public for really satisfactory living

²² *Illustrated Melbourne Post*, 25 November 1865, p 12.

²³ S C Brees, *The Illustrated Glossary of Practical Architecture and Civil Engineering* (London 1853), p 384.

²⁴ Quoted in Robert Holden & Joan Kerr, 'Samuel Charles Brees', in Joan Kerr [ed], *The Dictionary of Australian Artists* (Melbourne 1992), p 94.

²⁵ *South Australian Register*, 16 July 1870, quoted in Susan Marsden et al, *Heritage of the City of Adelaide* (Adelaide 1990), p 307.

²⁶ Bicknell, op cit, 'Design of a House arranged for Two Families'.

²⁷ Palliser, Palliser & Co, *Palliser's Modern Homes* (Bridgeport [Connecticut] 1878), plate II; A J Bicknell & Co, *Bicknell's Village Builder and Supplement* (New York 1878), plate 21.

²⁸ *** Comstock, *Modern Architectural Designs and Details* (1881), pl 69.

²⁹ Palliser, op cit, pls III, XIX.

It is in later American designs that the concept becomes distinctive. Comstock's *Modern Architectural Designs and Details* of 1881 includes a house by the Boston architects Howe and Dodd which is very like the last one in plan, but that there is a roofed entrance porch, and the adjoining space labelled 'piazza' is actually unroofed, but wide enough to make a passable sitting area.³⁰ Another design in this book has a small entrance porch completely separated from a broad strip down the opposite side of the house, part roofed and part not, and labelled accordingly 'covered piazza' and 'uncovered piazza', the former accessible by French doors from the parlour.³¹ McKim, Mead & White's Victor Newcomb house, Elberon, NJ, had a continuous external strip around two sides, with three of the wider areas designated as 'piazzas' and one as a 'deck'.³²

Immediately after this Peabody & Stearns's famous sub-Shavian 'Kragssyde' (G N Black house) of 1882 has a square covered piazza, a long open piazza (a deck), and then another very large covered piazza leading onto another open deck.³³ Yet another Comstock design is surrounded by a deck on all four sides (but for a kitchen jutting out at one corner), and a very wide section of the deck in front of the entrance is roofed with a balcony over, and designated as the piazza.³⁴ One could continue with many other examples, but it is sufficient to note that a significant minority of these American examples have masonry piers piazzas, and that in one case - E W Wheelwright's E C Stedman House of 1882-3, at Newcastle Island, Portsmouth Harbour - these piers carry shallow segmental arches, and the space is labelled 'loggia' rather than 'piazza'

d. the Australian revival

Late in the century Australia turned - or turned again - to America for inspiration. The Sydney engineer Norman Selfe visited America in 1884-5 and commented on an atypical use in the hotels of Saratoga, where 'the verandah or Piazza as it is called, instead of having balconies ... simply goes up 3 or 4 stories at once, some of the columns from 40 to 50 feet high, and a roof over the third or 4th floor window ...'.³⁵ John Sulman, though only a recent immigrant from England, quite understood the normal American piazza concept, and wrote in 1887:³⁶

³⁰ Comstock, *Modern Architectural Designs*, pl 41.

³¹ Comstock, *Modern Architectural Designs*, pl 28.

³² Vincent Scully, *The Shingle Style and the Stick Style* [revised ed, Newhaven [Connecticut] 1971 (1955)], pls 119-120.

³³ Scully, *The Shingle Style*, pls 61-3.

³⁴ Comstock, *Modern Architectural Designs*, pl 58.

³⁵ Norman Selfe, travel diary 1884-5, p 63, reproduced in Stephen Nordon, 'Norman Selfe' (2 vols, BArch, University of NSW, 1983), II.

³⁶ *Australasian Builder & Contractor's News*, 28 May 1887, p 39. Sulman credits his illustrations to the *Century*, of 1887.

In the States many architects seem to have shaken themselves free of the notion that a verandah must be a narrow passage way all round the building, and have grasped the idea of out door rooms, which is a great step in advance. They are also managing to treat this necessary adjunct to a house in much more satisfactory architectural fashion than we have attempted to do here.

He illustrates the plan of 'a house at a summer resort in the Eastern States' - which is in fact the Victor Newcomb house. He illustrates the treatment of a piazza at Newport as an outdoor room, and then more or less completes the circle by referring to the loggia - not just the modern American version, as at the Stedman house - but the 'loggia or verandah' of Italy, both as used in palazzo courtyards, and in street arcades. He asserts that something of the character of the arcades of Bologna would be essential if Sydney were to aspire to architectural pretensions.

Sulman's position on the design of verandahs was very much that of Terry and Oakden, many years earlier. He advocated making the supports, where possible, an integral part of the design. Even if this was not possible, the roof should be of the same material as the main roof: he cited with approval a house on North Shore with the verandah roof slated. He accepted that the verandah roof should be of iron if this was the covering of the main roof, but then it should be lined with boards or panels of 'canvas plaster'. 'With regard to the flimsy iron ornament so much used, let the designer eschew it as he would the Evil One', or if it must be used it should be framed in wood to give the design coherence.

In June 1892 William Campbell delivered a brief paper to the Royal Victorian Institute of Architects in which he discussed the suitability of the American piazza for local conditions. It was to be an open air living room of rectangular plan, with an independent roof, open on three sides but able to be closed with blinds or shades.³⁷ This is interesting in that the outdoor room concept accords well with the US view of the piazza and with Sulman's - but the rectangular plan, three open sides and independent roof do not. And while architects had been gradually rediscovering the piazza through the American connection, farmers did the same thing. In 1892 the local journal, *Farmer & Grazier*, published an account derived from the US *Cultivator and Country Gentleman* of 'an easily made piazza'. This consisted of a timber platform against the wall of the house, and above it a cantilevered frame covered with fabric and designed to be removed (both frame and fabric) in winter.³⁸

The term 'piazza' achieved more of a vogue than did the concept (as now understood by Sulman and his colleagues). The term appears on Wardell; & Vernon's plans for 'Cliveden', East Melbourne, in 1887-8, almost to be attributable to Sulman's influence: 'Form a verandah the south side which opens into the drawing room at one end and Sir William Clark's room at the

³⁷ Harriet Edquist, *Harold Desbrowe-Anne 1865-1933: a Life in Architecture* (Miegunyah Press, Carlton [Victoria] 2004), p 59.

³⁸ *Farmer & Grazier*, 1892, p 132, quoting the *Cultivator and Country Gentleman*.

other.³⁹ At the courthouse in Bairnsdale, Victoria, the deep front porch was described in 1892 as a piazza.⁴⁰ The cognate though smaller courthouse at Omeo, of 1892-3 has a square corner space within the rectangular envelope of the building which is designated a piazza, through which the public entered the court. It is a room in every respect but that there is an open grille rather than a solid door.⁴¹ The *West Australian* in 1897 speaks of the piazza of the new Jubilee Wing of the Museum and Art Gallery, then being built in James Street, Perth.⁴² All of this suggests the same usage as in the North Adelaide Baptist Church, rather than any specific influence of Sulman's ideas. It was in the following year, 1888, that the leading Tasmanian architect Henry Hunter, built his retirement house at Indooroopilly in a manner designed to suit the Queensland climate.⁴³ His verandah was a continuation of the main roof, as enlightened taste required, and although the supports were merely openwork timber panels, the general effect was that of a loggia. However, at one side the verandah was carried out as a rotunda to create a distinct outdoor room. Whether Hunter thought of this as a piazza we do not know for sure, but it seems almost certain that he would have read Sulman's article, and probable enough that he was responding to the ideas expressed in it.

In 1908 H D Annear of Melbourne advocated 'a "piazza" [or] short and broad stoop roofed, with the roof of the house proper extending over it'.⁴⁴ The reference to the stoop makes the north American connection clear, and that to the extension of the main roof perhaps suggests that Annear was influenced by Sulman's article. Annear's houses at this time generally incorporate a piazza, in the sense of a designed outdoor space rather than a strip of verandah, over which the main roof continues without even a change of slope. The common enclosed verandah of Queensland should also probably be seen in the context of the American concept of a piazza. Architect-designed Edwardian houses first took up the fashion for piazzas, probably because, as Watson points out, the 'dining verandah' became popular from about 1910.⁴⁵ An example is 'Craig Athol', Fortitude Valley, Brisbane, built in 1914 to the design of T R Hall, a member of the Robin Dods circle. Here the verandah at the lowest of the three levels is a piazza opening off the principal rooms.⁴⁶ In 1918 A B Wilson proposed a rather unsatisfactory plan for a single level Queensland house on two sides of which the verandah was widened into the

³⁹ Information from Kerry Jordan, 2003.

⁴⁰ 'Specification ... of a New Court House at Bairnsdale ...', 14 November 1892, p 9; see also the plan, reproduced in James O'Connor, *Bairnsdale Courthouse* (Bairnsdale [Victoria] 1993), p 12.

⁴¹ The plan is reproduced in Vic Webber, *Taming a Town: Law and Order at Omeo* (Bairnsdale [Victoria] 1993), p 27.

⁴² *West Australian*, 24 July 1897, quoted by Ingrid van Bremen, 'The New Architecture of the Gold Boom' (PhD, University of Western Australia, 1990), p 125.

⁴³ Robert Riddell, 'Design' in Rod Fisher & Brian Crozier [eds], *The Queensland House* (Brisbane 1994), p 55.

⁴⁴ H D Annear, 'Domestic Architecture', *Evelyn Observer*, 2 May 1908, quoted in Edquist, *Harold Desbrowe-Annear*, p 59.

⁴⁵ Donald Watson, *The Queensland House* [typescript report] (Brisbane 1981), p 12.5.

⁴⁶ Robert Riddell, 'Sheeted in Iron', in Trevor Howells [ed], *Towards the Dawn* (Sydney 1989), p 114.

body of the house to create a partly inset 'open room'.⁴⁷ Other houses have projecting sections at the verandah corners, explicitly defining living space and doubtless placed to catch the breeze.⁴⁸

Full enclosure of the verandah by trellis or other screening, though it was a part of the American tradition, seems to have been a late development in Queensland. But it was to become widespread, and Bell has found it in 97% of the examples he examined, while in Darwin, as we have seen, it was quite *à la mode* by 1915. It is not really true to claim, as Sumner does, that this demonstrates that the verandah 'is not climatically indispensable' even in North Queensland.⁴⁹ An outdoor room screened by trellis or louvres may be infinitely more comfortable than an indoor one, and there is plenty of evidence of these spaces becoming the principal living areas of North Queensland houses. It is true that in some parts a surprisingly large proportion of the enclosures are in solid sheeting and glazing, but this is still more or less openable, and the solidity is doubtless a response to heavy rainfall - thus such enclosure is far more common in Cairns than in Townsville.

Elsewhere the creation of an outdoor room might be even more literal. The Sydney architect J F Hennessy promoted the idea in 1907 on the basis that it should be an area of 24 x 16 feet [7.2 x 4.8 m], roofed, walled on the west, and partially walled on the east: 'an ideal living room - healthy, cool in summer and an area for the children to play under cover in winter'.⁵⁰ Ian Kelly comments that this might sound like the outdoor spaces created by F L Wright in his prairie houses, but an actual plan shows a more conventional verandah / sleepout area. A pair of houses in Tuckfield Street, Fremantle, designed by Allen & Nicholas in 1913, had areas at the back designed more like rooms than verandahs.⁵¹ Kelly also cites houses in North Perth designed by David Garcia between 1914 and 1916 which have this rear area - that is, the space between the kitchen and the bathroom wings - provided with a fireplace. However, one which he illustrates⁵² appears to be very much the traditional built-in rear courtyard. This was often provided in larger country houses, and might be temporarily roofed for social occasions. At 'Holey Plain', Victoria, the rear courtyard, of about 1900, was surrounded by a verandah with cast iron columns and frieze, each of the columns having a threaded hole in its outer face, apparently for the attachment of some sort of temporary roof or canopy across the open space. At the corners the openings are placed diagonally.

⁴⁷ A B Wilson, 'Domestic Architecture for Tropical and Subtropical Australia', in Second Australian Town Planning Conference, *Volume of Proceedings* (Brisbane, no date [c 1918]), p 146.

⁴⁸ 'Cremorne', 34 Mullins Street, Hamilton (where these spaces are octagonal), and 43 Crescent Road, Hamilton. Riddell, 'Sheeted in Iron', pp 116-119.

⁴⁹ Sumner, op cit, p 310.

⁵⁰ J F Hennessy in *Art and Architecture*, IV, 2 (1907), p 101, quoted in Ian Kelly, 'The Development of Housing in Perth (1890-1915)' (MArch, University of Western Australia, 1991), pp 200-201.

⁵¹ Kelly, 'Development of Housing in Perth', p 201.

⁵² 129 Walcott Street, Mount Lawley, of 1914, said to be the same as 14 and 8 Namur Street, North Perth, of 1915 and 1916: Kelly, 'Development of Housing in Perth', p 314.

In urban houses the rear space was often roofed permanently with some sort of lantern lighting, and treated as a common informal space, or what might today be termed a 'rumpus room'. In other words these plans relate more to late Victorian domestic traditions than to the Edwardian fresh air craze associated with sleepouts, fever tents and open-air classrooms. This may also be a conflation of two different sources – on the one hand the traditional (unroofed) rear service court, as discussed, and on the other the central room, often with clerestory lighting and ventilation, of the Indian bungalow tradition. The similarity with the Indian form lies in the way in which a number of rooms open off the space, which itself becomes a central communal living area. In occasional Indian examples this space migrates to the rear of the building,⁵³ just as in Australia.

⁵³ Swati Chattopadhyay, 'Blurring Boundaries', *Journal of the Society of Architectural Historians*, LIX, 2 (June 2000), pp 171, 165.