

HERITAGE CITATION

Spedding House, 27 Bolton Avenue, Hampton



Figure 1. 27 Bolton Avenue, Hampton (GJM Heritage, April 2021).

DATE: November 2021 - Draft

SPEDDING HOUSE, 27 BOLTON AVENUE, HAMPTON

Place Type: House	Architect: Bernard Joyce
Construction Date: 1963	Builder: Not known
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To the extent of the property boundary

The place documented in this citation is on the lands of the Bunurong People of the South-Eastern Kulin Nation, represented by the Bunurong Land Council Aboriginal Corporation. While this citation does not specifically consider the Aboriginal heritage values of the place, the historic and ongoing cultural importance of the Bunurong People to the City of Bayside is respectfully acknowledged.

Contextual History

The Post-War Bayside Landscape

The period from 1945 to 1975 was one of radical transformation for the former municipalities of Brighton and Sandringham, which now make up the City of Bayside.

In 1945, suburban residential development was concentrated in Brighton and parts of Brighton East in the north and along the coastal fringe of Port Phillip Bay at Hampton, Sandringham and Black Rock in the west. Some limited development was also evident adjacent to the Nepean Highway and around railway stations to the east. However, the intervening land – approximately one-third of the total area of the current municipality – was predominantly farmland south of Dendy Street, with golf courses in the central area and a large undeveloped tract of land at Beaumaris to the south.¹

By 1975 the two municipalities were completely urbanised.

Limited housing construction during the 1930s depression and throughout World War II led to a severe shortage of housing in suburban Melbourne in the immediate post-war period, when returning servicemen, post-war migration and an optimism in Australia's future fuelled an unprecedented demand for housing. As a result, large-scale residential subdivision of under-developed parts of suburban Melbourne occurred from the late 1940s. This development occurred rapidly within the municipalities of Brighton and Sandringham, particularly on the large tracts of available land further from the coastal fringe, in suburbs such as Brighton East, Hampton East, Highett and Cheltenham and to the south in Beaumaris, where surviving rural properties were available for subdivision in the 1950s.²

At this time a particularly large tract of land at Beaumaris became available, enabling a concentration of post-war residential development to occur in this suburb. Planning to relocate operations to Beaumaris, the Dunlop-Perdieu Company had purchased approximately 300 acres (121.4 hectares) of subdivided³ land in the 1930s⁴ and developed an ambitious scheme for an industrial garden city.⁵ The extensive block of land was bounded by Balcombe Road to the north, Cromer Road to the east, Haydens Road to the west, and went as far south as Gibbs and Nautilus streets. This land remained undeveloped in the immediate post-war period and the scheme

¹ University of Melbourne, Melbourne 1945 Photo-map.

² For example, Coronet Hill and San Marino in Beaumaris and Stonehaven, Moorabbin (Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999, p 19 & Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008, p 55).

³ *Argus* supplement, 18 November 1944.

⁴ *Herald*, 2 August 1939, p 1.

⁵ *Argus*, 9 December 1944, p 8.

was abandoned in 1950.⁶ When the land was finally released for sale from the early 1950s, it was one of the last substantial pockets of undeveloped land in the suburbs of Melbourne.⁷

A unique opportunity for concentrated post-war development in Brighton became possible when the Melbourne Orphan Asylum relocated from the suburb in the mid-1960s. The orphanage, which opened in 1877, was bounded by Windermere Crescent to the north, New Street to the east, Dendy Street to the south and Whyte Street to the west. After demolition of the asylum complex, the 20-acre (8 hectare) tract of land became available for residential subdivision and a number of fine Modern houses were constructed.

The post-war dream of suburban home ownership reached its peak in the 1960s in the middle ring of Melbourne's suburbs, and the suburbs of Beaumaris, Brighton East, Hampton East, Highett and Cheltenham, bear witness to this residential growth.

Housing in the Post-War Period

Following World War II, a severe shortage of building materials and labour, coupled with government restrictions on home building,⁸ limited the construction of new houses demanded by the booming population. In response to these restrictive conditions, two contrasting lower-resource housing types emerged – a more conventional austere type and a Modern type.

With its L-shaped plan form and tile-clad hipped roof, the conventional austere type of housing quickly dominated the suburban landscape and, despite removal of building restrictions in 1952,⁹ little change was made to this standard form of housing through the 1950s and 1960s. Public authorities, private development companies and individuals created residential subdivisions dominated by this housing type in suburbs such as Brighton East, Hampton East, Highett and Cheltenham. This house type – built of either timber or brick veneer – is evident throughout the suburbs of the current City of Bayside, including estates of public housing constructed by the Housing Commission.

By contrast, the Modernist house type offered a radical alternative to this conservative post-war housing type. Driven by young architects and designers embracing the Modernist architectural movement, they shunned the conservative house forms and embraced the opportunity to address housing demands in an affordable but contemporary manner. They responded to the prevailing economic constraints by experimenting with lightweight materials and simple construction methods.

With its roots in the 1930s, Modernism in Melbourne emerged with force in the post-war period aided by overseas and local publications, post-war migration¹⁰ and 'rite of passage' overseas travel by young architects. Completely rejecting historic styles, young architects and designers were instead inspired by a broad range of architectural trends from overseas, including the United States, Europe, Japan and Great Britain, which embraced the principles of functionalism, simplicity and rationality. Architects utilised materials such as steel, concrete and glass, designing buildings that were characterised by plain, unadorned surfaces.¹¹ The Modernist house type, with its flat or shallow roof, box-like forms and generous glazing, flourished in the 1950s and 1960s, and came to embody the forward-looking optimism of the post-war era.

⁶ *Herald*, 29 September 1950, p 10.

⁷ Heritage Alliance, *City of Bayside Inter-War and Post-War Heritage Study*, Vol 1, 2008, p 21.

⁸ Restrictions were imposed to preserve resources for government building projects and to extend resources to maximise house construction. They included restricting the size of brick houses to 1250 ft² (111.5 m²) and timber houses to 1200 ft² (111.5 m²) (P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 73) and limiting expenditure to £3000 (*Australian Home Beautiful*, January 1942 as quoted by P Cuffley, *Australian Houses of the 1940s and 1950s*, Rowville, 2007, p 55).

⁹ P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/1.

¹⁰ Émigré architects included Michael Feldhagen, Helen and John Holgar, Ernest Fooks, Kurt Popper, Anatol Kagan and Herbert Tisher.

¹¹ P Goad, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

A New Generation of Architects and Modernist Design

A new generation of architects and designers including Robin Boyd, Neil Clerehan, Mockridge Stahle and Mitchell, John and Phyllis Murphy, James Earle, John Baird, McGlashan & Everist, Geoffrey Woodfall, David Godsell, Ken Rendell and Chancellor and Patrick, designed houses in the municipalities of Sandringham and Brighton in the 1950s and 1960s. Influenced by a broad range of both local and overseas architectural trends, the designs of these often young architects clearly embraced the functional ideals of Modernism and, in some cases, the organic architecture of American Frank Lloyd Wright (e.g. Muckle Flugga, 2 High Street, Beaumaris by Chancellor & Patrick, 1958; Godsell House, 491 Balcombe Road, Beaumaris by David Godsell, 1960; and Rendell House, 33 Clonmore St, Beaumaris by Ken Rendell, 1967).

Modern house design matured through the more affluent years of the 1960s and early 1970s and a variety of work emerged including what Professor Phillip Goad described in 1992 in his doctoral thesis as ‘some of the most original expressions for the contemporary dwelling’.¹² In the more affluent and established suburbs of Brighton, Sandringham and Black Rock, refined examples of Post-War Modernist houses replaced existing houses in well-established streetscapes, particularly in the late 1960s and early 1970s. A number of these were recognised by the Royal Australian Institute of Architects (RAIA) in the annual architectural awards between 1968 and 1976 – five in Brighton, one in Hampton and two in Beaumaris.¹³

Place History

The house at 27 Bolton Avenue, Hampton was constructed in 1963 for Mr and Mrs Spedding to a design by architect, Bernard Joyce. Described as a ‘fabulously roomy contemporary family home’, Joyce’s original design comprised three distinct wings linked by narrow passageways with leafy courtyards and a front carport (Figure 2).¹⁴ The final plan comprised a U-shaped house with a central private courtyard opening to the east. The Spedding family continued to reside at the property until c.1970, after which it was occupied by B Tutton.¹⁵

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

The house was later advertised for sale in 1997, at which time it comprised four bedrooms, a sauna, large galley kitchen, three separate and spacious living areas and three ‘huge leafy courtyards’, as well as a pool and spa (Figure 3).¹⁶

¹² P Goad, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992, p 5/12.

¹³ P Goad (ed), *Judging Architecture*, North Sydney, 2003, p 288-291: Breedon House, Brighton (G Woodfall, Citation 1968); Fletcher House, 8 Avonbury Crt, Brighton (Romberg & Boyd, Citation 1969); Fletcher House, 3 Roslyn St, Brighton (E Pirota, Bronze Medal for House of the Year 1972); Abrahams House, 42 North Rd, Brighton (P Crone, Citation 1972); Mason House, Brighton (B Joyce & Assoc, Citation 1972); French House, 22 Alfred St, Beaumaris (J Baird Cuthbert & Partners, *The Age*/RAIA House of the Year 1973); Coakley House, 4 The Avenue, Hampton (P Crone, Citation 1976); Smith House, 16 Surf Ave, Beaumaris (J Baird Cuthbert & Partners, Citation 1976).

¹⁴ *The Age*, 19 April 1997, p 78; Drawings of proposed residence for Mr & Mrs Spedding, 27 Bolton Avenue, Brighton, 1963, RMIT Design Archives.

¹⁵ S&M, various.

¹⁶ *The Age*, 19 April 1997, p 78.

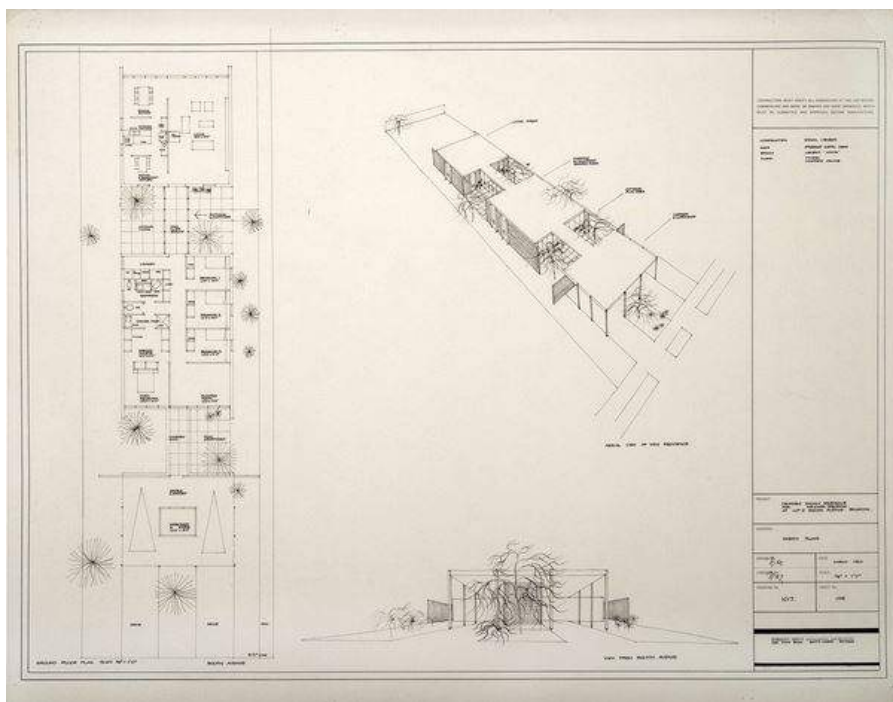


Figure 2. Working drawings of proposed residence for Mr & Mrs Spedding at 27 Bolton Avenue Brighton, 1963 (Source: RMIT Design Archives)



Figure 3. Illustration of the house at 27 Bolton Avenue, Hampton showing the rear courtyard and pool (Source: The Age, 19 April 1997)

Bernard Joyce, architect

Bernard Howard Joyce (1929-94) graduated from the Hammersmith School of Arts and Crafts in London before working for John Lewis & Co and emigrating to Melbourne in 1950. Joyce obtained positions with the Victorian Public Works Department, the Gas & Fuel Corporation, and Stephenson & Turner while completing his studies at the University of Melbourne, graduating in 1955. In 1960 Joyce was recruited by architects Bogle & Banfield where he was involved in the design for Total House, Melbourne (built 1964-65), Australia's first drive-in office building.

In 1961, while teaching at the Royal Melbourne Institute of Technology (now RMIT University), Joyce met William (Bill) Nankivell (1938-2002), with whom he established an architectural firm in 1964. Over the next three decades, the partnership practiced as BH Joyce & WH Nankivell (1964-76), Joyce Nankivell Associates PL (1976-85), Joyce Nankivell Partnership PL (1985-92) and Joyce Nankivell Sticca PL Architects (1992-94). The office is known to have designed private homes, flats, speculative mass housing and office warehouses. Known examples of their residential work include Kurneh Flats, Anderson Street, South Yarra (1966)¹⁷, flats at 42-46

¹⁷ G Levenspiel, 'Joyce Nankivell', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 376-7.

Darling Street, South Yarra (c1965), and houses at 17 Grange Street, Mont Albert (c1966) and 1 Chavasse Street, Brighton (1971).

Historical Themes

The place illustrates the following themes as outlined in *Victoria's Framework of Historical Themes*:

- 6 Building towns, cities and the garden state
 - 6.7 Making homes for Victorians

Description

The following description has been prepared following an inspection from the public realm supplemented by information obtained from current and historical photography (including aerial imagery), real estate listings and publications noted in the reference section of this citation. An on-site inspection is required to confirm these details.

Spedding House at 27 Bolton Avenue, Hampton is located on the north side of Bolton Avenue, between Hoyt and Margarita Streets and within 500m of Hampton Beach. The site is rectangular and flat, with two separate vehicle crossovers providing access from Bolton Avenue.

The house is single-storey and approximately U-shaped in plan, with an internal courtyard opening to the east. A carport structure, separated from the house by a courtyard, spans across the front of the house. The house is built close to the eastern boundary, but is set back from the western boundary to provide pedestrian access from the carport, along the side of the house.

The house has a flat roof clad in profiled metal sheeting and (overpainted) brick walls. The roof of the carport is timber-framed and supported on square timber posts. The built elements are symmetrically arranged, with driveways leading to two single carports, separated by a central timber-clad room that opens to the north. A garden bed separates the two driveways and is planted with a mix of Australian native and exotic species. A freestanding timber letterbox is located to the west of the westernmost driveway. A pool is located to the north of the house.

Key Features:

- Floor plan comprising a series of discrete box-like forms arranged around internal courtyards to separate living zones and to provide access to natural light.
- Modernist composition and form, including low horizontal form, flat roof, prominent integrated carport, expansive timber-framed glazing and concealed front entrance.
- Materials, including (now overpainted) face brick, timber-framed windows and timber cladding.
- Landscape features, including garden beds flanking both driveways and original or early free-standing timber letterbox.



Figure 4. 27 Bolton Avenue, Hampton
(Source: nearmap, accessed September 2021)



Figure 5. Street presentation (GJM Heritage, April 2021)

Intactness/Integrity

The house at 27 Bolton Avenue retains a high degree of integrity in fabric, form and detail. The house remains highly intact and retains the ability to be understood and appreciated as an example of a 1960s Post-War Modernist house.

Comparative Analysis

In the immediate post-war period through to the mid-1970s, a large number of Modernist houses were constructed in the City of Bayside, often for those with an appreciation of Modernist architecture and its design principles and the value of employing an architect. These houses were designed with a simplicity of structure and a sparseness of detail. The design of these houses generally responded to the orientation, topography or existing vegetation of each site, with full advantage taken of the northerly aspect. Plans were typically rectangular, with zoned wings arranged around courtyards, and forms were box-like and low with a horizontal

emphasis. Shallow-pitched or flat roofs were clad with lightweight sheeting. Integrated carports were prominently sited at the front of the house while entries were commonly recessed and concealed from view. Walls were typically timber-framed and clad with timber, cement sheet or brick, or were of solid masonry construction.

Timber-framed glazing included bands of highlight windows and full-height north-facing window-walls to maximise sun penetration and provide visual and physical connection with the outdoors. Landscaping was commonly integrated into the overall design

Many Post-War Modernist houses were constructed in the former municipalities of Sandringham and Brighton from the 1950s through to the mid-1970s and a large number of these remain in the municipality to demonstrate this historic trend; however only a small number of examples are currently included in the Heritage Overlay of the Bayside Planning Scheme. They are:



451 Beach Road, Beaumaris (HO430) (Mockridge, Stahle & Mitchell, 1956)



3 Linacre Road, Hampton (HO528) (c1960)



74 Cromer Road, Beaumaris (HO475) (c1965)



Fletcher House, 8 Avonbury Court, Brighton (HO410) (Robin Boyd, 1967)



French House, 22 Alfred Street, Beaumaris (HO405) (John Baird, with Cuthbert & Partners, 1973)



Coakley House, 4 The Avenue, Hampton (HO611) (Peter Crone, 1974)

These six residences are representative of the important post-war development phase in the City of Bayside and are recognised as fine examples of the Post-War Modernist style. They are noted as follows:

- 451 Beach Road, Beaumaris (Mockridge, Stahle & Mitchell, 1956) is of note for its expressed timber construction and bold skillion-profiled roof. Designed by the important Melbourne architectural firm, Mockridge, Stahle and Mitchell, the house is one of a number of mid-twentieth century architect-designed buildings in the municipality, and a representative example of the contemporary design of the period.
- 3 Linacre Road, Hampton (c1960) is of note as an interesting example of the Modernist style of the 1960s, characterised by the use of concrete blockwork and cubic forms recalling the work of Frank Lloyd Wright.
- 74 Cromer Road, Beaumaris (c1965) is of note as a fine and representative example of a Modernist residential house from the late 1950s-early 1960s.
- Fletcher House, 8 Avonbury Court, Brighton (Robin Boyd, 1967) is of note as an important work of notable architect, Robin Boyd and as one of a number of mid-twentieth century architect-designed buildings in the municipality that reflects the contemporary design of the period.
- French House, 22 Alfred Street, Beaumaris (John Baird, with Cuthbert & Partners, 1973) is of historic and aesthetic significance to the City of Bayside as a substantially intact and fine example of contemporary residential design of the 1970s. Designed as a house and studio for renowned artist, Leonard French, the house is of additional importance as the recipient of the RAIA Bronze Medal for 1973 House of the Year.
- Coakley House, 4 The Avenue, Hampton (Peter Crone, 1974) is of note as one of a number of mid-twentieth century architect-designed buildings in the municipality, as a representative example of the contemporary design of the period. Designed by noted architect, Peter Crone, the house received a citation in the RAIA Home of the Year award in 1976.

In addition to the above, two houses – Grant House, 14 Pasadena Avenue, Beaumaris (VHR2392 & HO774) and David Godsell House, 491 Balcombe Road, Beaumaris (VHR H2379 & HO412) – have identified significance at the State-level and are included in the Victorian Heritage Register.

Further to the above, a number of substantially intact and well-resolved examples of the residential Post-War Modernist type not currently included in the Heritage Overlay have been retained with sufficient integrity to demonstrate this particular class of place and to reflect its importance in the historical development of what is now the City of Bayside. These buildings clearly illustrate the application of Modernist principles to residential development and display the principal characteristics of the style. Examples that are most comparable to 27 Bolton Avenue in form, detailing and age of construction include:



7 Roosevelt Court, Brighton East (McGlashan & Everist, 1957)



50 Gareth Avenue, Beaumaris (Bruce Barbour, 1959)



7 Grandview Avenue, Beaumaris (John Baird, 1960)



14 Fairway Avenue, Cheltenham (Gerald McKeown, 1961)

Like 27 Bolton Avenue, the above examples comprise simple, single-storey box-like forms with flat roofs and prominent integrated carports. They are characterised by their stark principal elevations, emphasis on privacy and their low-profile horizontal forms. Like 27 Bolton Avenue, these examples are designed with privacy and site-specific orientation in mind; they are oriented to respond to the site, rather than designed to address the street. They also incorporate expansive full-height windows designed to maximise natural lighting – a characteristic feature of Modernist housing design. Like the examples above, 27 Bolton Avenue retains a high degree of integrity to its period of construction and remains substantially intact to clearly demonstrate a range of the principal characteristics of the Modernist architectural style.

Similar to the small number of 1950s to mid-1970s buildings presently included in the Heritage Overlay of the Bayside Planning Scheme – and the other examples identified above – 27 Bolton Avenue clearly demonstrates an important phase in the architectural development of suburban housing in the City of Bayside.

Assessment against Criteria

Following is an assessment of the place against the recognised heritage criteria set out in *Planning Practice Note 1: Applying the Heritage Overlay* (August 2018).

Criterion A: Importance to the course or pattern of our cultural or natural history

Built in 1963 to a design by architect Bernard Joyce, Spedding House at 27 Bolton Avenue, Hampton is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. Spedding House at 27 Bolton Avenue makes a strong contribution to this important phase in the development of the City of Bayside.

Criterion D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments

Spedding House at 27 Bolton Avenue, Hampton is notable as a substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Bernard Joyce, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Hampton and across Victoria more broadly, including low box-like forms with horizontal emphasis, flat roof, brick construction including front wall concealing the house and entry, internal courtyards, expansive timber-framed glazing, prominent and integrated timber-framed carport and freestanding timber letterbox.

Criterion E: Importance in displaying particular aesthetic characteristics

Spedding House at 27 Bolton Avenue, Hampton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Bernard Joyce, the house is characterised by its austere presentation to the street, its emphasis on private open space and its refined detailing. Spedding House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard.

Grading and Recommendations

It is recommended that the place be included in the Heritage Overlay of the Bayside Planning Scheme as a locally significant heritage place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Bayside Planning Scheme:

External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	Yes - carport
Prohibited Uses Permitted?	No
Aboriginal Heritage Place?	No



Extent of the Recommended Heritage Overlay

To the extent of the property boundary as shown in Figure 6 below.



Figure 6. Recommended Extent of Heritage Overlay
(Basemap Source: Vicplan)

Key

-  Recommended extent of HO
-  Existing Heritage Overlay

References

Allom Lovell & Associates, *Bayside Heritage Review: Thematic History*, 1999.

Cuffley, P, *Australian Houses of the 1940s and 1950s*, Rowville, 2007.

Goad, P (ed), *Judging Architecture*, North Sydney, 2003.

Goad, P, 'Modernism' in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 464-467.

Goad, P, *The Modern House in Melbourne 1945-1975*, thesis, University of Melbourne, 1992.

Herald.

Heritage Alliance, *City of Bayside Inter-War & Post-War Heritage Study*, 2008.

Levenspiel, G, 'Joyce Nankivell', in P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Port Melbourne, 2012, p 376-7.

RMIT Design Archives.

Sands & McDougall Directory.

State Library of Victoria (SLV), picture collection, imaged numbers as cited.

The Age.

The Argus.

University of Melbourne, Melbourne 1945 Photo-map.

Spedding House, Hampton – Statement of Significance, November 2021

Heritage place: Spedding House, 27 Bolton Avenue, Hampton	PS ref no.: TBC
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Figure 1. 27 Bolton Avenue, Hampton (April 2021)

What is significant?

Spedding House at 27 Bolton Avenue, built in 1963.

Elements that contribute to the significance of the place include (but are not limited to):

- The original external form, materials and detailing of the building
- The building's high level of integrity to its original design
- Floor plan comprising a series of discrete box-like forms arranged around internal courtyards to separate living zones and to provide access to natural light
- Modernist composition and form, including low horizontal form, flat roof, prominent integrated carport, expansive timber-framed glazing and concealed front entrance
- Materials, including (now overpainted) face brick, timber-framed windows and timber cladding
- Landscape features, including garden beds flanking both driveways and original or early free-standing timber letterbox.

Later alterations are not significant.

How is it significant?

Spedding House at 27 Bolton Avenue, Hampton is of local historical, representative (architectural) and aesthetic significance to the City of Bayside.

Why is it significant?

Built in 1963 to a design by architect Bernard Joyce, Spedding House at 27 Bolton Avenue, Hampton is illustrative of post-war suburban development in the City of Bayside, when a large number of architect-designed Modernist houses were constructed across the municipality for those with an appreciation of Modernist architecture, its design principles, and the value of employing an architect. Spedding House at 27 Bolton Avenue makes a strong contribution to this important phase in the development of the City of Bayside (Criterion A).

Spedding House at 27 Bolton Avenue, Hampton is notable as a substantially intact representative example of a Modernist suburban house constructed during the post-war period in the City of Bayside. Designed by architect Bernard Joyce, it displays a range of characteristics that are typical of Post-War Modernist housing from this period in Hampton and across Victoria more broadly, including low box-like forms with horizontal emphasis, flat roof, brick construction including front wall concealing the house and entry, internal courtyards, expansive timber-framed glazing, prominent and integrated timber-framed carport and freestanding timber letterbox (Criterion D).

Spedding House at 27 Bolton Avenue, Hampton is of aesthetic significance as a well-resolved and carefully detailed example of a suburban house constructed in the Modernist style. Designed by architect Bernard Joyce, the house is characterised by its austere presentation to the street, its emphasis on private open space and its refined detailing. Spedding House demonstrates the key aesthetic qualities of Modernist design in the City of Bayside to a high standard (Criterion E).

Primary sources:

City of Bayside Post-War Modern Residential Heritage Study, GJM Heritage (2021)