

EXTENT

HERITAGE ADVISORS
TO AUSTRALIA AND
THE ASIA PACIFIC



552A-570 George Street Sydney

Heritage Advice – response to the proposed
local heritage listing nomination for the site

Prepared for Far East Town Hall Pty Ltd

July 2019

Sydney
Melbourne
Brisbane
Perth

Document Control Page

CLIENT: Far East Town Hall Pty Ltd

PROJECT NAME: 552A – 570 George Street – Updated Heritage Advice

SITE NAME: 552A – 570 George Street, Sydney

EXTENT HERITAGE PTY LTD INTERNAL REVIEW/SIGN OFF				
WRITTEN BY	DATE	VERSION	REVIEWED	APPROVED
MacLaren North Vidhu Gandhi	24.08.2018	1.0 DRAFT	MacLaren North	25.08.2018
MacLaren North Vidhu Gandhi	05.09.2018	2.0 DRAFT	MacLaren North	05.09.2018
MacLaren North Vidhu Gandhi	12.09.2018	FINAL	MacLaren North	12.09.2018
Lucy Irwin	31.07.2019	UPDATED FINAL	MacLaren North	31.07.2019

Copyright and Moral Rights

Historical sources and reference materials used in the preparation of this report are acknowledged and referenced in figure captions or in text citations. Reasonable effort has been made to identify, contact, acknowledge and obtain permission to use material from the relevant copyright owners.

Unless otherwise specified in the contract terms for this project EXTENT HERITAGE PTY LTD:

- ♦ Vests copyright of all material produced by EXTENT HERITAGE PTY LTD (but excluding pre-existing material and material in which copyright is held by a third party) in the client for this project (and the client's successors in title);
- ♦ Retains the use of all material produced by EXTENT HERITAGE PTY LTD for this project for EXTENT HERITAGE PTY LTD ongoing business and for professional presentations, academic papers or publications.

Table of Contents

Executive Summary	4
Brief History: Timeline of development of the site	6
1. Introduction	7
1.1 Project Description.....	7
1.2 Approach and Methodology	7
1.3 Limitations	8
1.4 Authorship	8
2. Review of draft Heritage Assessment by TKD Architects and the City of Sydney	9
3. Criterion a) and Criterion f)	10
4. Criterion b)	14
5. Criterion c)	17
6. Criterion g)	25
7. Intactness/Integrity	29
Conclusion.....	33
Bibliography.....	36
Appendix A – Revised Fabric Analysis (Extent July 2019)	37

Executive Summary

This report has been prepared as a response to the heritage listing nomination for 552A-570 George Street Sydney and the *Modern Movement Architecture in Central Sydney Heritage Study Review* prepared by TKD Architects for the City of Sydney (March 2019 Rev D).

The heritage listing nomination prepared by TKD Architects and the City of Sydney employs the NSW heritage assessment criteria to assess potential heritage significance of the building, and the review of the listing on behalf of Far East Town Hall Pty Ltd has been undertaken in accordance with these criteria. The aim of this review is to examine the nomination, the quality, consistency and accuracy of the assessment and whether the proposed local heritage listing is valid and supportable against the assessment criteria.

The key findings of the review are:

- a. The revised study (March 2019, Rev D) undertaken by TKD Architects does not provide sufficient evidence to demonstrate that the building is worthy of heritage listing at a local level;
- b. Based on the research undertaken by Extent to date, the heritage listing nomination for the building is contested and the criteria for listing are challenged as follows:
 - i) (Criterion A & F – Historical & Rarity) - The use of an architectural design competition is not in itself significant as there were other design competitions held for other more prominent buildings in Sydney at the time, such as the Sydney Opera House;
 - ii) (Criterion B – Historical Association) – The design competition brief was highly proscriptive and led to a design lacking innovation or distinction; the architectural firm of Fowell, Mansfield, Jarvis & Maclurcan was associated primarily with the design of churches and infrastructure, rather than large-scale commercial buildings, and as a practice the firm did not have a lasting impact upon Australian architecture;
 - iii) (Criterion C & G – Aesthetic & Representative) - The building is at best an ordinary example that draws on elements of the International Style. Claims that it is a fine example of a Later Twentieth Century International Style commercial building have not been substantiated;
 - iv) (Criterion C – Aesthetic/Technical) - The tall rectilinear tower with a low horizontal podium is a typical building typology used since the 1920s to the present day and there are a number of other buildings built in the 1960s and 1970s in Sydney with this form;

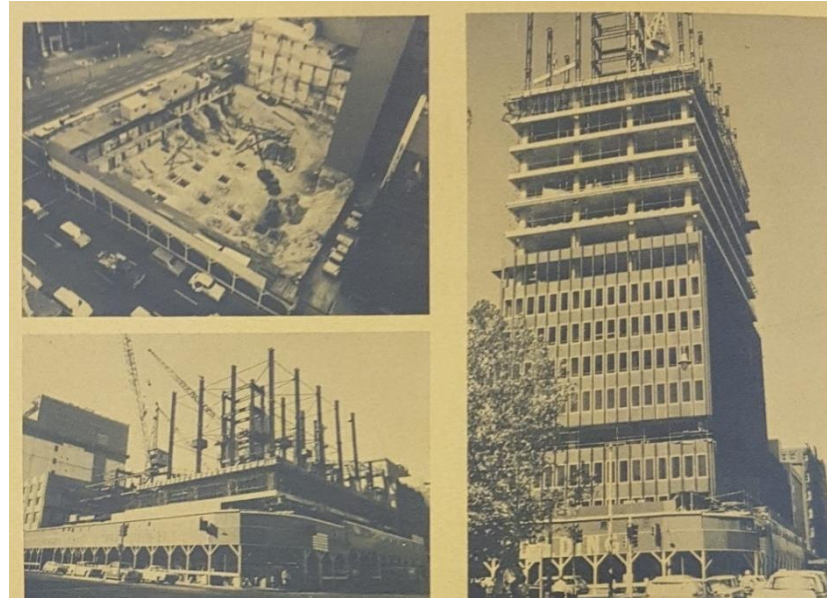


- v) (Intactness/Integrity) - The building fabric externally and internally has been substantially altered and there is very little original fabric remaining.
- c. Based on the research and investigation undertaken to date, the study undertaken by TKD Architects and the assertion of local significance is tenuous and the proposed listing is contested. In our view the proposed local heritage listing should be rejected by the Department of Planning, Industry and Environment.

Brief History: Timeline of development of the site



Pre-1965 Fig 1: The site at the corner of George and Bathurst Streets shown in the Sydney County Council's Competition brief for the new building at 570 George Street (Source: State Library of NSW, M Q725.13099/7)



1965-1967 Fig 2: Sydney County Council Building (building opening, 5th April 1968) – showing three stages in the construction of the building from March 1965 to February 1967 (Source: State Library of NSW; M Q725.13099/6)



1968 Fig 3: Photograph of the building on its completion 1968 –included in the monograph of Fowell Mansfield Jarvis & Maclurcan Pty Ltd (Source: State Library of NSW; Q720.994/7)



1990s Fig 4: Photograph of the building in the early 1990s (Source: City of Sydney Archives)



1994 Fig 5: 1994 photograph of the building prior to the overcladding (Source: City of Sydney Archives)



2018 Fig 6: 2018 view of the building (Source: Extent Heritage)

1. Introduction

1.1 Project Description

In August 2018 EXTENT Heritage Pty Ltd (Extent Heritage) was commissioned by Far East Town Hall Pty Ltd to prepare Heritage Advice for the building at 552A-570 George Street Sydney, in response to a proposed nomination of the building as a local heritage item by the City of Sydney. The purpose of that report was to review and analyse the draft heritage nomination of the building and the underlying supporting study by TKD Architects to determine if the proposed nomination was robust, credible and appropriate.

In October 2018, Extent Heritage submitted and presented a response to Council's planning proposal at Council's Transport, Heritage and Planning Committee meeting and also at the Central Sydney Planning Committee (CSPC) meeting. Following these meetings, FEO and Extent Heritage met with Council's Strategic Planning and Urban Design team to discuss the concerns raised in the response and accompanied Council to a site visit of the Property. Following the discussions, Council identified key elements within the building that were possibly original fabric and requested a fabric analysis of the property to ascertain the extent of the extant fabric. A detailed Fabric Analysis of the building was undertaken in December 2018 to determine the surviving original fabric in the building, and to document the extent of changed, modified and/or introduced fabric. Detailed archival research was also undertaken to gain access to original documentation of the building, and additional documentation pertaining to changes, modifications, alterations and fit-outs to the building.

In July 2019, an additional inspection was undertaken to update the Fabric Analysis once the building had been cleared of occupants and furnishings. The purpose of this report is to update the original Heritage Advice provided in August 2018, in light of the revised TKD Study (March 2019, Rev D) and the updated Fabric Analysis (July 2019).

The updated Fabric Analysis is a separate report, attached as Appendix A.

1.2 Approach and Methodology

The methodology used in the preparation of the heritage advice included:

- Review of the TKD Study and draft Listing Card for the site
- Independent primary and secondary source research to examine the assertions made regarding the significance of the building;
- Inspection and review of archival material held by AusGrid and the City of Sydney;
- Detailed inspection of the building on several occasions, including one in the company of the City of Sydney's heritage representatives.

1.3 Limitations

The site was originally inspected and photographed by Vidhu Gandhi 6 and 7 December 2018. The inspection was undertaken as a visual study only.

An updated inspection was conducted by Lucy Irwin on 9 July 2019.

Investigations of the existing facade has been limited to visual inspections from the street and accessible areas on the rooftops as well as review of existing available documentation of the facade upgrading works in the mid-1990s.

Archival research including drawings, documentation, former development applications was collated from three repositories including State Library of NSW, City of Sydney Archives and Ausgrid to provide evidence of changes made to the building over the years.

1.4 Authorship

The following staff members at Extent Heritage prepared this fabric analysis:

- ◆ MacLaren North, Managing Director
- ◆ Vidhu Gandhi, Senior Heritage Advisor
- ◆ Kim Watson, Heritage Advisor

An updated fabric analysis was undertaken by:

- ◆ Lucy Irwin, Heritage Advisor

2. Review of draft Heritage Assessment by TKD Architects and the City of Sydney

This document reviews and responds to assertions made in the assessment of significance for the building contained in the *Modern Movement Architecture in Central Sydney* report prepared by TKD Architects and dated 2018 (Rev C) and 2019 (Rev D) and the draft listing card for the site dated 25/3/2019 and included as an appendix to that report.

Extent's review has focused on responding to the statements made against the individual heritage listing criteria in relation to 552A-570 George St Sydney. It is not a review or critique of the wider heritage study itself; however, reference is made back to that study where it is felt the assertions regarding significance are not backed up by evidence contained within the overarching study.

Direct quotes from the TKD Study or Listing Card are in italics throughout this document.

Where relevant, quotes are taken from both the Rev C and Rev D versions of the TKD report to demonstrate what, if any, changes have occurred between the two documents. This is relevant to determine if the City of Sydney instructed TKD to respond to any of the matters raised in Extent's original August 2018 submission.

3. Criterion a) and Criterion f)

Criterion a)

The former Sydney County Council is understood to have been the only commercial office building to have been the subject of an architectural competition during the post war period in Central Sydney. (TKD 2018 Rev C)

The former Sydney County Council is understood to have been the only commercial office building to have been the subject of an architectural competition during the post war period in Central Sydney.

Meets the criterion at a Local Level. (TKD 2019 Rev D)

Criterion f)

The former Sydney County Council is understood to have been the only commercial office building to have been the subject of an architectural competition during the post war period in Central Sydney. (TKD 2018 Rev C)

The former Sydney County Council is understood to have been the only commercial building to have been the subject of an architectural competition during the post-war period in Central Sydney.

Meets the criterion at a Local Level. (TKD 2019 Rev D)

No change between Rev C and Rev D.

Extent response:

The key element cited in the heritage listing nomination under criteria a and f is the fact that this building was conceived of and procured through an architectural design competition. The assertion is made that this was unusual for the period and therefore contributory to the significance of the building. While this building may well be “*the only commercial office building to have been the subject of an architectural competition commissioned by the Sydney County Council during the post war period in Central Sydney*”¹ this is of little relevance to its significance, particularly given the extremely narrow focus as defined within the Statement of Significance. The assertion is further qualified by the inclusion of “*understood to have been*” which suggests research regarding this assertion has not been definitive. The underlying TKD Report (Rev D, pg 38) provides only one contemporaneous source (1960) which viewed the competition as “*one of the most important to be held in Aus [sic] for some time*”. This is however more of a throwaway comment than an insightful

¹ Nomination sheet pg 1, Statement of Significance.

historical analysis of architectural design competitions in Australia, and overlooks the fact that the design competition for the Sydney Opera House (for example) had been held in 1955, only 5 years prior. This is further discussed below.

Prior to this building being proposed, as well as subsequently, the vast majority of buildings commissioned by the Sydney County Council and its predecessors were designed by the City Architect's Office of the Municipal Council of Sydney. These buildings tended to be small scale substations, offices and depots, and the use of external architects may simply reflect a lack of access to the City Architect following the establishment of the Sydney County Council, or the lack of the requisite skillset within that organisation in terms of the development of high-rise buildings. There is no information regarding the tendency for the Municipal Council of Sydney (as the predecessor to the Sydney County Council) to use external architects generally, or through design competitions. If this is simply a one-off use of a design competition by this organisation, it may reflect any number of factors: the lack of appropriate organisational skill sets, the recognition of the prominent location of the site, or simply a desire for the organisation to experiment with a new procurement method. The use of a design competition in this instance does not seem to have established a future trend for such competitions by the organisation, nor for the design of civic buildings generally within the central business district of Sydney. The lack of subsequent use of such design competitions may suggest that the process was in fact not seen as valuable by the organisation, despite other future large-scale developments by Sydney County Council such as Roden Cutler House (24-28 Campbell St Haymarket, built 1975, 19 stories). Subsequent high-rise civic buildings were designed by a mix of public (e.g. McKell Building, Government Architect's Office, 1978) and private architects (e.g. Town Hall House, Ancher, Mortlock and Woolley, 1977) and there is no indication this competition established a trend in that regard.

There is no definitive history of architectural design competitions in Australia, and little recent scholarship internationally (principally Spreiregen 1979 *Design Competitions*), and it has not been possible to verify the accuracy of the claim that this was the only such design competition at that time.² It should be noted that much of the tone of civic buildings in Sydney, and NSW more broadly, was set by the Government Architect's Office, which undertook the vast majority of civic commissions for prominent, as well as more modest, buildings in the state until the latter part of the 20th century. It is perhaps then more unusual that this building was not designed by the Government Architect's Office, rather than the fact that it was designed via competition, given it was originally a government building. It is unclear at this stage whether there was a reference design included in the competition, and if so, how much that design and the accompanying may have dictated the final design of the building. The brief may have been highly proscriptive, and therefore have left little room for actual design innovation.

² Spreiregen identified 166 design competitions for major buildings ranging in date from 448BC to 1977AD, but describes his list as "woefully incomplete". Pp 299-304. His book mentions only 2 Australian competitions: the design of Canberra and the Sydney Opera House.

The TKD Report (Rev D pg 38) itself notes:

“The competition didn’t produce a design of exceptional or ground-breaking character but encapsulated mainstream corporate architecture at this point of time.”

And

“The similar building forms [of the three top rated competition entries] suggest the influence of the competition brief.” (TKD Report, Rev D pg 39 Fig 28 caption).

Thus, by TKD’s own assessment, the building was not a particularly notable or innovative design, and was highly constrained by the design brief, as evidenced by the similarities of the top three entries in the design competition. The use of an architectural competition therefore did not achieve an exceptional or notable outcome, but rather a mannered, conservative design in keeping with the organisation for which the building was design.

It is worth noting that this design competition was neither the earliest such competition, nor was it for one of the more significant of buildings in NSW or Australia. Flinders Street Station in Melbourne was designed via competition in 1899 (as was its upgrade in 2013), and the Shrines of Remembrance in Melbourne and Brisbane, as well as the ANZAC Memorial in Sydney were all designed via competition between 1922 and 1929. Most significantly, the Sydney Opera House was designed via competition in 1955 and, while not a commercial building *per se*, was a major civic commission contemporaneous with the competition for this building. The design of the national capital at Canberra was itself the subject of a design competition (1912). Other prominent Australian civic design competitions include the High Court and National Gallery of Australia (1972), new Parliament House in Canberra (1978) and Federation Square in Melbourne (1997). Overseas, civic architecture was designed via competition from the 18th and 19th centuries, including buildings such as the White House in Washington DC USA (1792) and the UK Houses of Parliament in London (1836). This however was not necessarily the norm for prominent buildings internationally; the Centre Pompidou in Paris was the first building designed via competition in France, in 1971, for example.

The nomination’s claim for this being the only design competition for a commercial building in post-war Sydney cannot be verified. As the period in which this building was constructed was the initial “boom time” for the design and construction of high-rise buildings in Sydney, it is necessary to test this claim in relation to both public and private architectural commissions during the period. As it stands, the claim is not demonstrated and therefore should not be supported. No evidence is provided within the TKD Report (either Rev C or Rev D) to support this assertion.

Furthermore, the use of a design completion does not in and of itself make this building significant. Even if it were the first such commercial building designed as a result of a

competition, the use of a competition in this instance did not establish a new trend for design competitions in Sydney, nor did the results of that competition set a new benchmark for civic design more generally. The use of design competitions has been, and continues to be, both erratic and controversial in Australia, with the use of a competition not necessarily leading to either an implementation of good design, or indeed the construction of the competition winning design at all (cf. the Barangaroo Design competition as a recent example). Thus, design competitions themselves should be viewed as somewhat problematic aspects of architectural practice at best, and in the absence of evidence that this particular competition had far-reaching implications for Australian architectural practice, even within the City of Sydney or the Council itself, the use of a competition is not itself an important aspect of this building's history.

As a building, it should be noted that it is not identified as a significant building by the Australian Institute of Architects, and the building did not win any architectural awards.

None of the three published histories of Ausgrid's predecessor agencies – published in 1955 (Anderson), 2004 (Wilkenfeld & Spearitt) and 2015 (Darroch) respectively – make anything more than a passing reference to the establishment of the 570 George Street Head Office, and none treat it as a major event within the history and development of the organisation, but simply a routine administrative matter.

The nomination does not demonstrate that 570 George Street fulfils Criterion a) and Criterion f). The use of a design competition is not itself significant and the resulting design was clearly constrained by the competition design brief, with limited innovation. The assertion regarding this being the “only” use of a design competition is also not backed up by evidence.

4. Criterion b)

The building has associations with the Sydney County Council, which commissioned it for its own purposes and fully occupied it for many years.

The building is associated with the prominent architectural firm of Fowell, Mansfield & Maclurcan (later Fowell, Mansfield, Jarvis & Maclurcan). (TKD 2018 Rev C)

The building has associations with the Sydney County Council, which commissioned it for its own purposes and fully occupied it for many years.

The building is associated with the prominent architectural firm of Fowell, Mansfield & Maclurcan (later Fowell, Mansfield, Jarvis & Maclurcan). (TKD 2019 Rev D)

Meets the criterion at a Local Level.

No change between Rev C and Rev D.

Extent response:

The building was built for the Sydney County Council, but was one of many buildings constructed by the City of Sydney and its predecessors “for its own purposes”, including its electrical undertaking. One of the key roles of any municipal council is the construction of civic buildings and the fact that the City constructed this building is not unusual or significant in its own right.

This building was not the first building that housed the electricity supply arm of Council which, since its inception in 1935, first occupied premises next to the Sydney Town Hall and then leased a portion of the Queen Victoria Building. Therefore 570 George Street was not the first building to house the Sydney County Council.

While Sydney County Council did commission the design competition for the existing building, the brief for the building required “an efficient flexible plan, large areas of open space with a minimum of solid or high partitions, minimum maintenance and operational costs, and a high architectural standard imparting civic dignity consistent with the importance of the site”. The brief was for a generic commercial building, and there was nothing purpose designed or built for the Sydney County Council. The required flexibility of the building has allowed for multiple changes to the building over the years, and this seen reflected in the change of uses to the ground level sections of the building and the internal changes to the office floors above. This can be contrasted with Roden Cutler House, which combined a zone substation with office space used by the organisation, embedding the core work of the county council to supply electricity with its administrative and office needs.

The firm of Fowell, Mansfield & Maclurcan operated between 1946-1962, and in various forms before (1928 – establishment as Fowell and McConnel) and after (as Fowell, Mansfield, Jarvis & Maclurcan). The earliest iteration of the firm had success in an architectural design competition in 1928 for the British Medical Association House, thus this was not the firm's only commission resulting from a design competition.

While one of the principals of the design firm, Joseph Fowell, did win the RAIA Gold Medal in 1962, his notable architectural works are principally church buildings, as well as the Gladesville Bridge and educational buildings at UNSW and for various schools. The principals and the firm were not in general known for their work in commercial buildings and this commission appears to have been an atypical one. Neither of the other two partners at the time of the design competition for this building – Mansfield and Maclurcan – appear to have received any architectural awards. Earlier iterations of the firm received the Sulman Medal for St Anne's Church, Bondi (in 1935) and the Orient Line Building (in 1943). Both are however conventional buildings with hints towards a modern aesthetic, but do not demonstrate any design relationship to the Sydney County Council building. The firm as it was during the period of the design competition and following does not appear to have won any further architectural awards or recognition.³ Donald Maclurcan seems to have been the partner principally involved in the design of the firm's infrastructure projects.

The nomination listing sheet (pg 3) is inconsistent about which individuals were specifically involved with the design. The listing sheet suggests that Osmond Jarvis was the design leader: "the concept seems to have been the inspiration of partner Osmond Jarvis", however Jarvis did not join the firm until 1962 (Goad & Willis 2012:261). James Kell and Diana Pratt are further identified as design architects from the firm, however Kell is noted for his work with Mansfield (Tanner 2000). Neither appear to have been notable architects in their own right however, as there is little information available regarding their careers, and neither appears to have won any architectural awards.

The firm had ceased to be a major firm by the late 1970s and did not have a lasting impact upon Australian architecture generally. The design of this building did not establish new design standards or trends within Australian architecture which promulgated following its construction. Rather the building is a conventional interpretation of the podium and tower style of architecture which, while relatively new to Sydney at the time of construction, was not new or unique in architectural practice internationally or Australia and continues to be a commonly used form of design for commercial buildings.

³ There is inconsistent information as to whether the firm was in fact the final designer of the Gladesville Bridge, and whether the bridge was awarded a design award.



The nomination does not demonstrate that 570 George Street fulfils Criterion b). Sydney County Council was based in several buildings prior to this one, the construction of municipal buildings is a routine exercise of a municipal authority's powers and the architectural design firm is not noted for its high-rise designs, but more for its churches and infrastructure designs.

5. Criterion c)

The former Sydney County Council is a fine example of a Late Twentieth Century International style commercial building that demonstrates many of the characteristics of the style. Its overall form, a tall rectilinear office tower rising at one end of a low horizontal podium, is unusual in Central Sydney, as is the dark and restrained tonal value of its exterior.

The building is well related to its prominent corner site and makes a positive contribution to the streetscape in an important Central Sydney precinct. (TKD 2018 Rev C)

The former Sydney County Council is a fine example of a Late Twentieth Century International style commercial building that demonstrates many of the characteristics of the style. Its overall form, a tall rectilinear office tower rising at one end of a low horizontal podium, is unusual in Central Sydney, as is the dark and restrained tonal value of its exterior.

The building is well related to its prominent corner site and makes a positive contribution to the streetscape in an important Central Sydney precinct.

Meets the criterion at a Local Level. (TKD 2018 Rev D)

No change between Rev C and Rev D.

Extent response:

Late Twentieth Century International style

While this statement is accurate insofar as the building was designed and built between 1959 and 1968, and therefore falls within the time period that the International Style was prominent, there is a lack of evidence which supports the statement that the building “demonstrates many characteristics of the style”.⁴

The International Style has three broad principles: Architecture as volume (The First Principle); Concerning Regularity (The Second Principle); and The Avoidance of Applied Decoration (The Third Principle).⁵ However, none of these Principles have been alluded to in the listing nomination for the building, and therefore the argument that the building is representative of the International Style remains unsubstantiated.

The Getty Research Institute notes that the International Style:

⁴ According to the Getty Research Institute the International Style was a dominant architectural style from post WWI years up until the 1970s.

⁵ The International Style, now regarded as an architectural style related to modernism and modern architecture was a term that was coined and named after an exhibition by Henry-Russell Hitchcock and Philip Johnson held in 1931 at the Museum of Modern Art, New York..



Refers to the style of architecture that emerged in Holland, France, and Germany after World War I and spread throughout the world, becoming the dominant architectural style until the 1970s. The style is characterized by an emphasis on volume over mass, the use of lightweight, mass-produced, industrial materials, rejection of all ornament and color, repetitive modular forms, and the use of flat surfaces, typically alternating with areas of glass.⁶

The physical description section of the listing nomination notes the building is “clad with a curtain wall system”, which as a repetitive modular form fits in with the Second Principle – Concerning Regularity, and therefore lends to the identification of the building as an example of the International Style. However, it should be noted that the curtain wall was and continues to be a commonly used construction technique, and while the building at 570 George Street represents an example of an atypical and perhaps Australian version of curtain walls (as noted by Jennifer Taylor), it does not lend to its being an exemplary case of an International style building. Significant examples of curtain walls that were employed in buildings in Australia include the AMP Building in Sydney (constructed in 1962), ICI or Orica House in Melbourne (constructed 1955-1958); Qantas House in Sydney (constructed 1955-1957).

Curtain walls that are most like 570 George Street in terms of the use of concrete spandrels and windows include the Commonwealth Savings Bank in Melbourne (Fig 1) and the Royal Insurance Group Building Melbourne (Fig 2).

⁶ Getty Research Institute. *Art & Architecture Thesaurus Online*. Available at <http://vocab.getty.edu/page/aat/300021472>

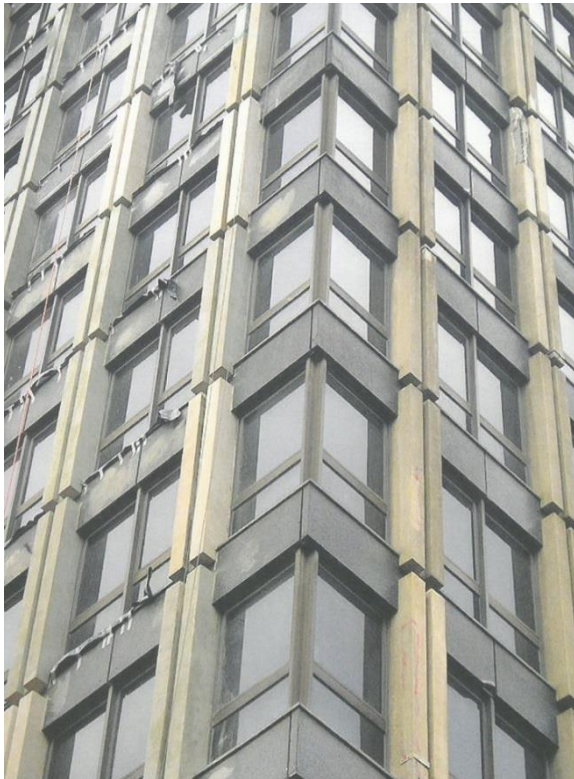


Fig 1. Curtain wall Commonwealth Savings Bank Melbourne (Source: Neustupny, 2006)

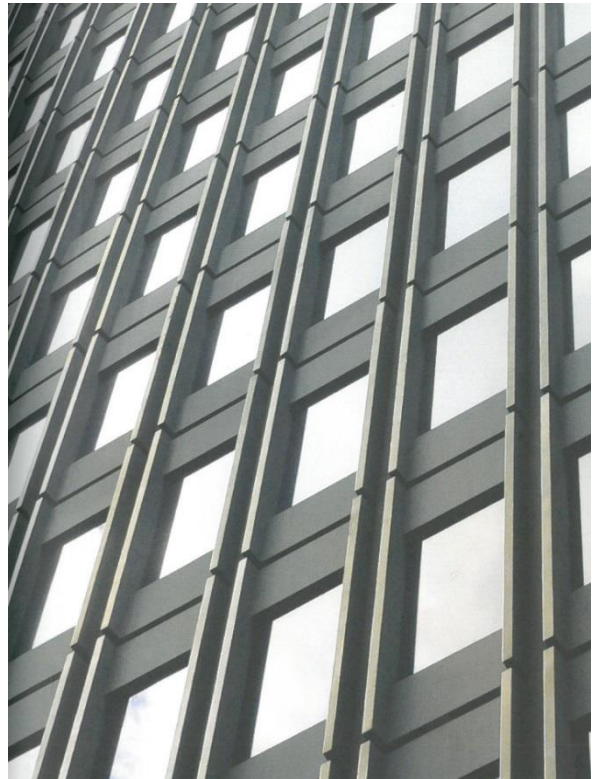


Fig 2. Curtain Wall Royal Insurance Group Building Melbourne (Source: Neustupny, 2006)

The Commonwealth Savings Bank like 570 George Street is also a podium and tower configuration, but its original curtain wall (as shown in Fig 1) emphasised this typology by using contrasting materials such that “the dark spandrels making vertical banding for the tower element, and dark ‘mullions’ making horizontal banding for the podium”, therefore providing an example of a curtain wall that is integrated with the overall form of the design. The curtain wall of the Royal Insurance Group Building (Fig 2): “[R]econstructed black granite gives the tower its characteristic dark profile with the stone grains cast into pre-glazed concrete panels with structural ribs at the vertical joints”. The use of tonal similarity of construction materials is the distinguishing feature of this building. It should be noted that the current tonal quality of the building referred to in the nomination is reflective of its 1990s metal recladding, not the original cladding or design.

Tower and Podium

In terms of the form of the building comprising of a podium and tower, the nomination notes that, “It took the form of a tall slab block rising above the southern end of a low podium, maximising the building’s exposure to the sun and therefore to natural light”. Consideration of sun and natural light were requirements of the Design Competition brief which stated that the characteristics of the building should include “Good conditions including good light, pleasant outlook, protection...from undue solar penetration, should be provided”. However, the nomination stating that the tower and podium typology maximises exposure to sun, would be contradictory to the design brief.

The reason that the architects chose to employ the podium was to cater to the design brief which required accommodating public rooms that would be “easily accessible from the street”, and entrance hall, information centre, receiving cashier’s booths, a display showroom and a theatrette with seating capacity of 120-150 people for cookery demonstrations. The podium with a courtyard at the ground level, had been used successfully in Skidmore, Owing and Merrill’s seminal Lever House in New York where the “raised ground level allowed for public access and created a plaza for people to walk through and enjoy” (Fig 3 and 4) . It is perhaps with the similar intention of catering to the largely public nature of the Sydney County Council building, that the architects of the building chose to use the podium with tower typology. However, 570 George Street did not have courtyard like the Lever House, thereby limiting access to the building and in doing so it fails to achieve the objectives of SOM’s Lever House.

Furthermore, suggesting that the building recalls SOM’s Lever House seems to be based on visual analysis of the building and is not backed by any evidence as to whether the Australian architectural practice of Fowell, Mansfield, Jarvis & Maclurcan – the designers of 570 George Street – drew inspiration from SOM and Lever House. Furthermore, while the American based practice of SOM is credited with propagating the Internationalist style of architecture, with buildings such as Lever House and Chase Manhattan Bank representing the practice’s interest in developing the podium and tower typology, the same does not hold true for Fowell, Mansfield, Jarvis & Maclurcan, who were better known for their designs of churches and

infrastructure. Therefore, the assertion that the building is representative of Late Twentieth Century International Style is not adequately substantiated when compared with the globally representative case of the Lever House.

Sydney which have a podium and tower, and which were built in the 1960s and 1970s with notable examples including the UTS Building 1 or UTS Tower (designed and built between 1960s and 1970s), Australia Square (constructed between 1964-1967), and the Sydney Hilton (constructed 1960s, and podium rebuilt in the 2000s). More contemporary examples include 500 George Street, One Central Park, and 141 Liverpool Street, all of which are representatives of this building typology.

It should be noted that the City of Sydney's *Central Sydney Development Control Plan 1996* has guidelines for existing and proposed podiums to high rise developments. Therefore, the typology of a low-rise podium with a high-rise tower is a contemporary building typology which may have its origins in modern architecture, but which is now a commonly used and supported typology in the larger Sydney region.



Fig 3. Lever House 1950s (Source: SOM)



Fig 4. Lever House courtyard/podium levels (Source: ArchDaily)

The building at 570 George Street is an example of a low horizontal podium and tall office tower. However, stating that this building typology is unusual in Central Sydney is not warranted or supported by the listing. There are a number of such buildings in Central Sydney.



Fig 5. UTS Building 1 (Source: Google)



Fig 6. 500 George Street (Source: Google)



Fig 7. Hilton Sydney with original podium
(Source: Google)



Fig 8. Central One (Source: Google)

Prominent corner site

The location of the building at the corner of Bathurst and George Streets did give the high-rise tower a level of prominence when it was built, however currently the building blends in with taller high-rises around it, and its contribution to the streetscape has been reduced by recent developments.



Fig 9. former position of building on prominent street corner (Source: TKD Architects 2019)



Fig 10. 2018 image showing building no longer 'prominently' located on street corner (Source: Claudine Loft 2018)

Based on the examples and research presented above 570 George Street does not fulfil Criterion c). Its status as a “fine” example of the International Style is disputed, both in terms of its original design and subsequent modifications. Its podium and tower design is typical for high-rise buildings throughout the world and in Sydney and is not a distinctive example of that style of design. The current tonal qualities of the building façade are based on the 1990s cladding, not the original cladding or design

6. Criterion g)

*The former Sydney County Council Building represents a **fine** example of a Late Twentieth Century International style commercial building that is distinguished by the dark tone of its external cladding.* (TKD 2018 Rev C)

*The former Sydney County Council Building is a **representative** example of a Late Twentieth Century International style commercial building but is distinguished by the dark tone of its external cladding.*

Meets the criterion at a Local Level. (TKD 2019 Rev D)

Changes between Rev C and Rev D in bold.

Extent response:

Between Rev C and Rev D of the TKD Report, TKD has changed one word in the nomination against this criterion, changing “**fine** example” in Rev C to “**representative** example” in Rev D. This is a significant concession that indicates that the building is, if anything, a typical (i.e. “representative”) example of its type, not a distinguished (“fine”) example.

The listing nomination notes that, “...as is the dark and restrained tonal value of its exterior cladding, which although modified retains the tonal value of the original finishes”.

The dark and tonal value of the exterior cladding of the building fits in with the “rejection of all ornament and color” characteristics of International Style. The analysis of the dark and tonal values of the building have been based on the rendering of the building design prepared by Fowell, Mansfield, Jarvis & Maclurcan (Fig 11), and the 1968 black and white image of the building (Fig 12), which are referred to and included in the listing nomination. However, images of the building from 1986 (Fig 13) and from 1990s (Fig 14 and 15) present a building that has lighter tones, which matches the 1965 drawings of the building which indicates the use of in-situ render exposed aggregates finish. It also supports the observations of curtain walls constructions in Australia which have been noted for the “use of heavier materials such as stone or concrete” and have “deep reveals” (Neustupny, 2006).

This evidence brings into question the assertion that the existing modified exterior cladding of the building which comprises of “dark-toned propriety panels systems” retains “the tonal value of the original finishes”. The existing finishes are a steel grey colour and while the modular regularity of the original curtain wall has been retained, the building does not reflect the tonal qualities of concrete and granite. In effect the existing building does not match the original finishes and has in fact greatly altered the appearance of the heavier concrete appearance of the original building.

Given the current façade cladding is known to have been installed in the late 1990s and conceals some original façade elements, it is difficult to see how the current façade treatment, which is not original, can support a claim for the significance of the building. Furthermore, archival tender and design documents for the façade recladding from the 1990s indicate that façade upgrading works were undertaken due to several issues, including deterioration of the concrete panels resulting in their failure, delamination and issues with waterproofing. It is at this stage impossible to know how much if any of the original faced remains beneath the 1990s metal cladding.

Based on the research undertaken 570 George Street does not fulfil Criterion g), due to the complete modification of the external façade, lack of evidence of any original surviving façade elements and at best being a typical example of the building type.



Fig 11. Rendering of the building (Source: Trove)



Fig 12 Building in 1968 (Source: Trove)



Fig 13. Building in 1986 showing lighter tones to the façade (Source: Trove)



Fig 14. Building in early 1990s showing lighter tones to the façade (Source: Trove)



Fig 15 (left). Building in early 1990s showing lighter tones to the façade (Source: Trove)



Fig 16 (right). Building in 2018

7. Intactness/Integrity

The overall form and scale of the building is the only intact element of the building. Archival research and detailed physical inspection has revealed that there is little original fabric within the building. The external fabric and appearance were fundamentally altered in the 1990s through façade recladding.

This is detailed in the Fabric Analysis in Appendix A and summarised below.

Internal fabric:

An internal inspection of the building conducted 2018 and again in 2019 following the vacation of the building by AusGrid revealed that the interiors of the building have been considerably modified and apart from a few elements such as the sill level, wood panelled air-conditioning registers along the windows on some levels, and the basic superstructure of the building – its columns, beams and floor slabs – there is very little original internal fabric remaining.

The internal fabric of the building has been significantly altered throughout the entire building. The remaining original elements, which are in general only partially intact, include:

- Structural elements including columns and beams
- Air handling registers on some floors
- Timber veneer window surrounds on some floors
- Windows (excluding shades), which have all been modified to prevent opening
- Ground floor marble wall (George St and Bathurst St lobbies)

Other original elements which have been highlighted in the nomination which are no longer present, or are modified, include:

- The circular Sydney County Council chambers on Level 23 – completely removed
- Lift lobbies on all upper floors – complete refurbished
- Theatrette on Level G – modified except for general room form
- Ground floor marble floor - replaced

In general, the interior of the buildings on Levels G to 23 have been refurbished on multiple occasions. Most floors reflect typical commercial office fitouts dating from the late 1990s through to the late 2010s. Service areas such as the two levels of underground parking and the plant areas of Levels 24 and 25 are strictly functional in their design and layout and internal building services have been replaced and refurbished on multiple occasions.

The internal intactness and integrity of the building is low.
--



Fig 17. Interior of the building showing the original air conditioning vents (Source: Extent)



Fig 18. Interior of the building showing the original columns on Level 4 (Source: Extent)

External fabric:

In 1994 -1995 a development application was submitted to the Sydney City Council by Peddle Thorp and Walker on behalf of Sydney Electricity for façade over-cladding of the building at 570 George Street. The works proposed involved removing the original granite panels and replacing them with the proprietary metal panels that are in place today. The dark tonal quality of the new cladding was emphasised by PTW, “The spandrel/ blank panel colour has been made darker than the sample in order to decrease the contrast between the mullion and the flat panels” (PTW, 1995). Therefore, the dark tonal value of the cladding is a recent development and does not reflect the original design of the building.

External elements have been modified as follows:

- Façade – overclad in metal, intactness of original façade below is unknown
- Colonnade to George St – general form intact, but stone cladding replaced
- Shopfronts – all modified on multiple occasions
- Colonnade stairs and Bathurst St stairs – replaced in precast concrete (probably 1990s) and modified with access ramps

The external intactness and integrity of the building is low.



Fig 19. Interior view of a window showing the cladding (Source: Extent)



Fig 20. New cladding to exterior (Source: Extent)



Fig 21. New cladding to exterior (Source: Extent)

570 George Street has very little original fabric either internally or externally and therefore does not demonstrate intactness/integrity.

Conclusion

This report concludes that the building at 552A-570 George Street Sydney does not meet the criteria for local heritage significance and should not be listed on the City of Sydney Local Environmental Plan Heritage Schedule at any level. The significance of the building under the criteria for which the building has been nominated is not demonstrated, and further analysis has revealed that there are many incorrect assertions about the building, its history, significance and intactness.

The research undertaken to date has revealed:

The building at 570 George Street is a modern building which was constructed in the 1960s and it demonstrates the use of a podium with tower form, as well as the use of a curtain wall – both of which are associated with the International Style. However, the building is an ordinary example of this style of architecture as the podium-tower typology is quite commonly used and standardised, and while the overall form of the original curtain wall is retained, changes to the materials used have greatly altered the original appearance of the building.

The argument of the building being a fine and representative example of a Late Twentieth Century International Style commercial building is therefore not supported. Furthermore, the design does not demonstrate a significant degree of innovation, or demonstrate a specific reflection of Sydney County Council, but was constrained as per the brief to be flexible and efficient, which was a generic requirement for all modern buildings built at that time. The argument that the building was the only design competition-based building in Sydney of its time is not demonstrated, and this use of a competition did not lead to a notable design, or a significant trend in the use of design competitions either locally or nationally.

Assigning significance to the building on the basis of its association with the architectural practice of Fowell, Mansfield, Jarvis & Maclurcan, is spurious, given this firm in all its iterations were better known for their designs of churches and infrastructure, than large scale commercial buildings.

The building lacks intactness and integrity in both its internal and external fabric and the “tonal qualities” of the façade reflect is recladding in the 1990s, not its original façade design or aesthetic treatment.

In summary, the listing nomination is contested on the basis of an examination of the selection criterion as outlined below:



Criterion	Finding	Position
Criterion A – Historical Significance	<p>Does not provide sufficient research and information to demonstrate the building fulfils this criterion.</p> <p>Use of an architectural competition was not itself significant. Did not establish a wider trend.</p>	Contest
Criterion B – Historical Association	<p>Does not provide sufficient research and information to demonstrate the building fulfils this criterion</p> <p>Construction of a municipal building is a routine exercise of the functions of the Council.</p> <p>Not the first nor last building used by the Sydney County Council.</p> <p>The design architects were highly constrained by the design brief and were noted more for their work to churches and infrastructure.</p>	Contest
Criterion C – Aesthetic Significance	<p>Not adequately substantiated when compared to other globally representative cases such as Lever House.</p> <p>There are number of buildings built in the 1960s and 1970s with podium and tower designs. Not a significant or innovative use of curtain wall construction.</p> <p>Based on other examples and research presented, the building does not fulfil this criterion.</p>	<p>Contest</p> <p>Contest</p> <p>Contest</p>
Criterion D – Social/Cultural Significance	No information provided to support the building's social/cultural significance.	Not considered
Criterion E – Research Significance	No information provided to support the building's technical significance.	Not considered

EXTENT

HERITAGE ADVISORS
TO AUSTRALIA AND
THE ASIA PACIFIC



Criterion F – Rarity	As per objections to criterion a	Contest
Criterion G – Representative	The current building does not match the original finishes which has greatly altered the appearance of the original building. It is a typical building for its period.	Contest
Intact/Integrity	The dark tonal quality of the cladding is a recent additional and not from the original building. Both internally and externally it has low integrity, other than for general form and scale.	Contest

Bibliography

Anderson, G (1955) *Fifty Years of Electricity Supply*. Sydney County Council: Sydney.

Darroch, S (2015) *Power for the People*. Svengali Press: Sydney

Getty Research Institute (2018) *Art & Architecture Thesaurus Online*. Available at <http://vocab.getty.edu/page/aat/300021472>

Goad, P & J Willis (eds) (2012) *The Encyclopedia of Australian Architecture*. Cambridge University Press: Sydney.

Hitchcock, H.R and Johnson, P (1966) *The International Style*. Norton: New York

Neustupny, M (2006) *Curtain Call: Melbourne's Mid-century Curtain Walls*. RMIT University Press: Melbourne

Spreiregen, Paul (1979) *Design Competitions*. New York: McGraw-Hill Book Company.

Tanner, H (2000) 'Mansfield, John Leslie Stephen (1906–1965)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/mansfield-john-leslie-stephen-11054/text19671>, published first in hardcopy 2000, accessed online 23 August 2018.

TKD Architects (2019) *Modern Movement Architecture in Central Sydney Heritage Study Review*. Rev D

Wilkenfeld, G & P Spearitt (2004) *Electrifying Sydney*. EnergyAustralia: Sydney

Appendix A – Revised Fabric Analysis (Extent July 2019)

EXTENT

HERITAGE ADVISORS
TO AUSTRALIA AND
THE ASIA PACIFIC



552A-570 George Street Sydney

Fabric Analysis

Prepared for Far East Town Hall Pty Ltd

July 2019

Sydney
Melbourne
Brisbane
Perth

Document Control Page

CLIENT: Far East Town Hall Pty Ltd

PROJECT NAME: 552A – 570 George Street – Fabric Analysis

SITE NAME: 552A – 570 George Street, Sydney

EXTENT HERITAGE PTY LTD INTERNAL REVIEW/SIGN OFF				
WRITTEN BY	DATE	VERSION	REVIEWED	APPROVED
Vidhu Gandhi	02/01/2019	01 Draft	MacLaren North	03/01/2019
Vidhu Gandhi	02/01/2019	Final	MacLaren North	30/01/2019
Lucy Irwin	11/07/2019	02 Draft	MacLaren North	22/07/2019
Lucy Irwin	29/07/2019	Final	MacLaren North	29/07/2019

Copyright and Moral Rights

Historical sources and reference materials used in the preparation of this /report are acknowledged and referenced in figure captions or in text citations. Reasonable effort has been made to identify, contact, acknowledge and obtain permission to use material from the relevant copyright owners.

Unless otherwise specified in the contract terms for this project EXTENT HERITAGE PTY LTD:

- ♦ vests copyright of all material produced by EXTENT HERITAGE PTY LTD (but excluding pre-existing material and material in which copyright is held by a third party) in the client for this project (and the client's successors in title);
- ♦ retains the use of all material produced by EXTENT HERITAGE PTY LTD for this project for EXTENT HERITAGE PTY LTD ongoing business and for professional presentations, academic papers or publications.

Table of Contents

1.	Introduction	4
1.1	Project Description.....	4
1.2	Approach and Methodology	4
1.3	Limitations	4
1.4	Authorship	5
2.	On-site inspection	6
3.	Fabric retained/changed.....	16

1. Introduction

1.1 Project Description

In November 2018 EXTENT Heritage Pty Ltd (Extent Heritage) was commissioned by Far East Town Hall Pty Ltd to prepare a Fabric Analysis for the building at 552A-570 George Street Sydney. The purpose of that report was to analyse the existing fabric in the building so as to determine the surviving original fabric in the building, and to document the extent of changed, modified and/or introduced fabric.

In July 2019, an additional inspection was undertaken to update the fabric analysis once the building had been cleared of occupants and furnishings. The purpose of this report is to update the original fabric analysis conducted in 2018.

1.2 Approach and Methodology

The methodology used in the preparation of the original fabric analysis adopted a two-pronged process:

- ◆ Conduct on-site inspections of the building – all 25 floors plus the two levels of the basement were inspected over an initial two-day period in 2018.
- ◆ Archival research was undertaken to gain access to original documentation of the building, and additional documentation pertaining to changes, modifications, alterations and fit-outs to the building.

The updated fabric analysis once the building had been cleared of occupants and furnishings involved the following methodology:

- ◆ Conduct an on-site inspection of levels able to be accessed by the elevator (levels 1 to 23) to update the fabric analysis.

1.3 Limitations

The site was originally inspected and photographed by Vidhu Gandhi 6 and 7 December 2018. The inspection was undertaken as a visual study only.

An updated inspection was conducted by Lucy Irwin on 9 July 2019.

No investigation has been undertaken of the façade intactness or condition beneath the 1990s metal cladding.

This report does not address the ground floor lobbies in any detail. These areas are known to contain original marble floor cladding.

Archival research including drawings, documentation, former development applications was collated from three repositories including State Library of NSW, City of Sydney Archives and Ausgrid to provide evidence of changes made to the building over the years.

1.4 Authorship

The following staff members at Extent Heritage prepared this fabric analysis:

- ♦ MacLaren North, Managing Director
- ♦ Vidhu Gandhi, Senior Heritage Advisor
- ♦ Kim Watson, Heritage Advisor

An updated fabric analysis was undertaken by

- ♦ Lucy Irwin, Heritage Advisor

2. On-site inspection

Extent Heritage originally carried out a physical assessment of 552A-570 George Street Sydney on 6 and 7 December 2018. This involved on-site brief inspection of the all floors of the building, and detailed inspection of one typical podium and tower floor as suggested by City of Sydney's heritage advisor. The following elements of the building were inspected:

- ♦ Structural elements including columns, beams, floors and ceilings
- ♦ Non-structural elements including walls, windows, window surrounds, floor finishes, partitions/layouts
- ♦ Other elements including registers and lobbies
- ♦ Operational systems including lifts, HVAC systems and plumbing
- ♦ Specific elements such as the theatrette on the ground floor

The archival research material was referred to prior to the on-site inspection so as to establish benchmarks for analysing the existing fabric. An updated physical assessment was conducted on 9 July 2019. This involved on-site inspection of all office floors cleared of personnel and furnishings. The carpark and physical plant areas (Levels 24 and 25) were not re-inspected.

The following elements were inspected:

- ♦ Structural elements including columns, beams, floors and ceilings
- ♦ Non-structural elements including walls, windows, window surrounds, floor finishes, partitions and layouts,
- ♦ Other elements including registers and lobbies

The updated on-site inspection results are presented in Table 1 below and in the accompanying photographs and drawings.

Table 1: Onsite inspection results

	STRUCTURAL ELEMENTS					NON-STRUCTURAL					OTHERS			OPERATIOINAL SYSTEMS		
	COLUMNS	BEAMS	FLOORS	CEILINGS	WALLS	WINDOWS	WINDOW SURROUND FABRIC	WINDOW SURROUND FINISH	FLOOR FINISHES	PARTITIONS /LAYOUTS	REGISTERS	LOBBIES	THEATRETTE	LIFTS	HVAC SYSTEMS	PLUMBING
Sub-Basement	O	O	O	O	O	n/a	n/a	n/a	C	O	n/a	O	n/a	C	C	C
Basement	O	O	O	O	O	n/a	n/a	n/a	C	C	n/a	O	n/a	C	C	C
LEVEL GF	RCL	O	C	C	O	n/a	n/a	n/a	C	C	n/a	C	C	C	C	C
LEVEL GF RETAIL	RCL	O	C	C	C	C	n/a	n/a	C	C	n/a	C	n/a	C	C	C
LEVEL 1	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 2	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 3	RCL	O	C	C	C	O	C	n/a	C	C	C	C	n/a	C	C	C
LEVEL 4	RCL	O	C	C	C	O	RCL	n/a	C	C	C	C	n/a	C	C	C
LEVEL 5	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 6	RCL	O	C	C	C	O	O	P	C	C	O	C	n/a	C	C	C
LEVEL 7	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 8	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 9	RCL	O	C	C	C	O	O	P	C	C	O	C	n/a	C	C	C
LEVEL 10	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 11	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 12	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 13	RCL	O	C	C	C	O	O	P	C	C	O	C	n/a	C	C	C
LEVEL 14	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 15	RCL	O	C	C	C	O	O	P	C	C	O	C	n/a	C	C	C
LEVEL 16	RCL	O	C	C	C	O	O	P	C	C	O	C	n/a	C	C	C
LEVEL 17	RCL	O	C	C	C	O	O	P	C	C	O	C	n/a	C	C	C
LEVEL 18	RCL	O	C	C	C	O	O	P	C	C	O	C	n/a	C	C	C
LEVEL 19	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 20	RCL	O	C	C	C	O	O	P	C	C	O	C	n/a	C	C	C
LEVEL 21	RCL	O	C	C	C	O	O &	RCL	O &	n/a	C	C	n/a	C	C	C
LEVEL 22	RCL	O	C	C	C	O	O &	RCL	O &	n/a	C	C	n/a	C	C	C
LEVEL 23	RCL	O	C	C	C	O	O	O	C	C	O	C	n/a	C	C	C
LEVEL 24	O	O	O	C	C	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	C	C
LEVEL 25	O	O	O	C	C	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	C	C
LEVEL ROOF	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	C	C
	O	ORIGINAL		C	CHANGED		RCL	RECLAD		P	PAINTED					

STRUCTURAL ELEMENTS

COLUMNS



2018 Reclad column on first floor



2018 Reclad column on typical floor



2018 Reclad column on typical floor



2018 Original columns in sub-basement

CEILINGS



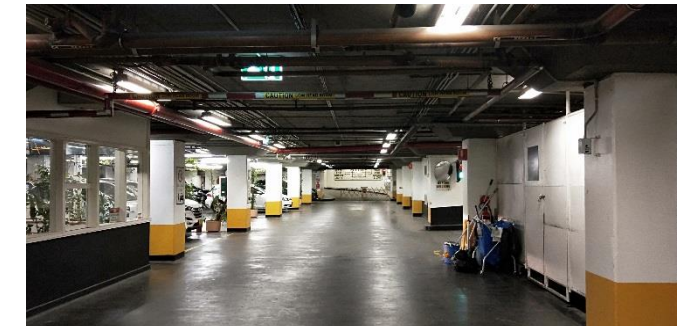
2018 Ceilings changed



2018 Ceilings changed

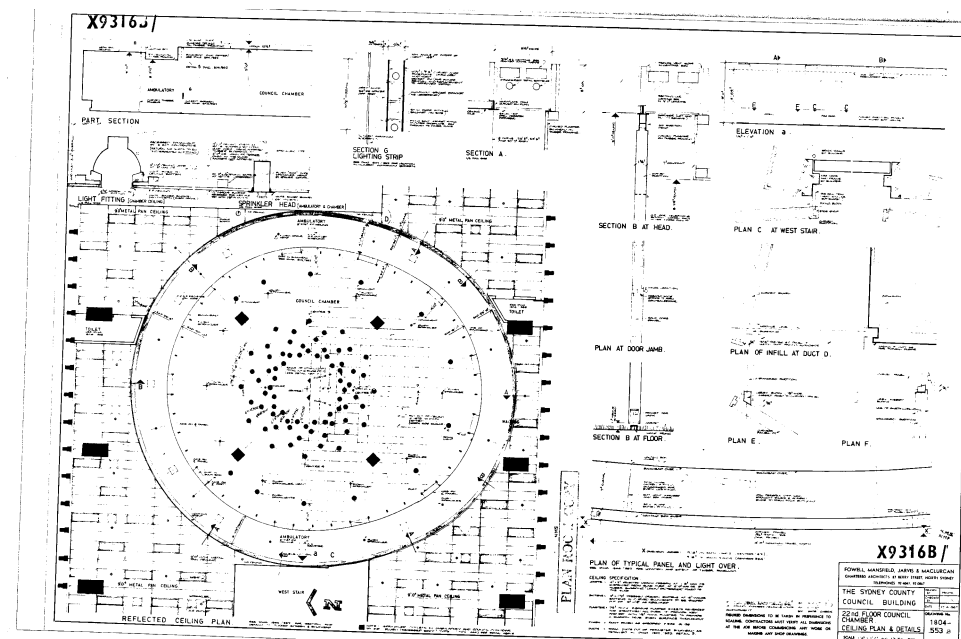


2018 Older ceiling fabric (not original)

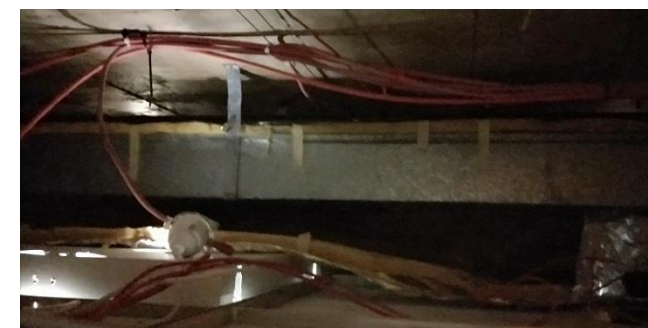


2018 Original ceiling fabric in the basement

LEVEL 22 COUNCIL CHAMBERS CEILING



1967 reflected ceiling plan for Level 22 – Council Chambers indicating beams laid out in an oval formation

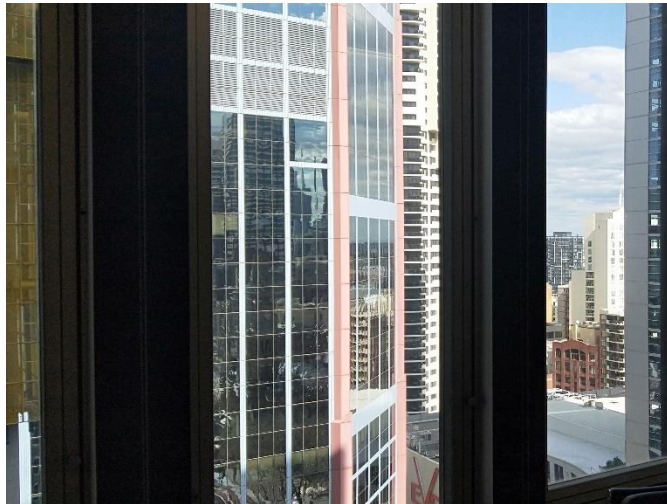


2018 Onsite inspection of Level 22 ceiling space upon removal of ceiling panels revealed rectilinear beams and not the oval beams as indicated in the drawings



2018 Onsite inspection of Level 22 ceiling space upon removal of ceiling panels revealed typical ceiling space with services none of the original/ possibly proposed oval ceiling layout

WINDOWS



2018 Original pivot windows

NON-STRUCTURAL ELEMENTS



2018 Original pivot windows permanently locked

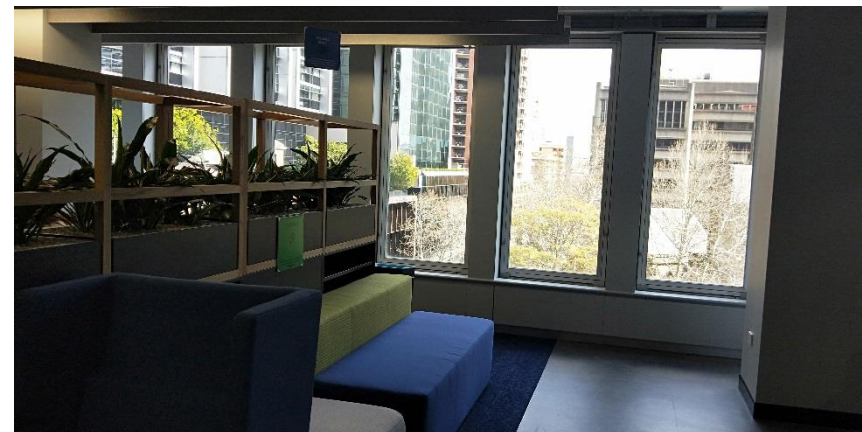


1968 Photograph showing the double-glazed pivot windows

WINDOW SURROUNDS



2018 Repainted window surrounds

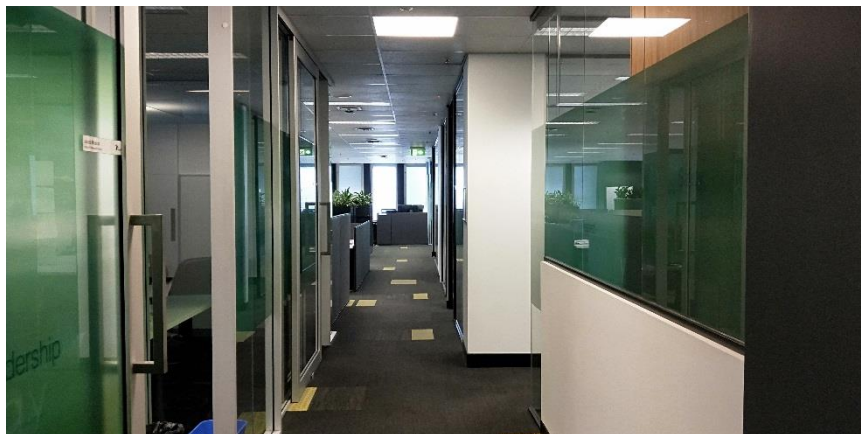


2018 Reclad window surrounds



2018 Earliest window surrounds

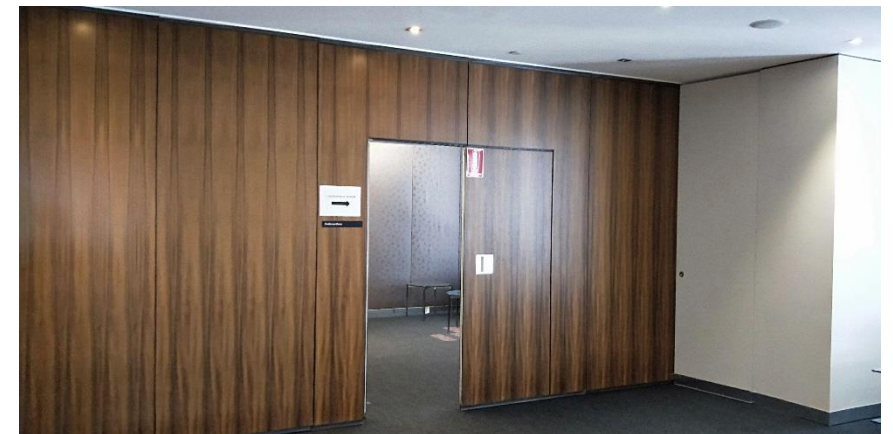
FLOOR FINISHES/PARTITIONS



2018 New floor finishes and partitions

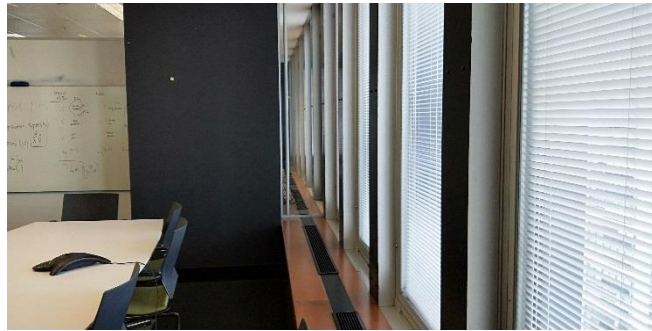


2018 New floor finishes and partitions



2018 Early partitions (not original)

REGISTERS



2018 Registers with original/early details



2018 Registers with original/early details



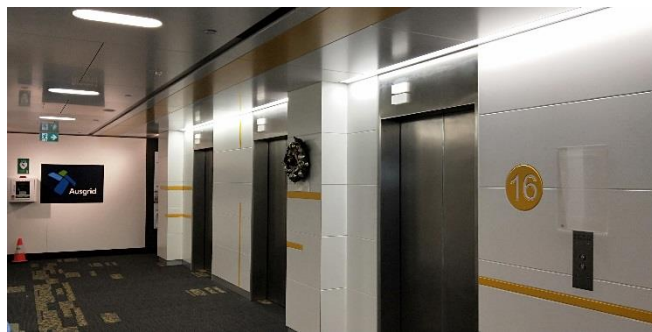
2018 Registers with original/early details



2018 Registers with original/early details and in-operational regulator switches

OTHERS

LIFT LOBBIES



2018 Lift lobby altered in 2018



2018 Lift lobby altered

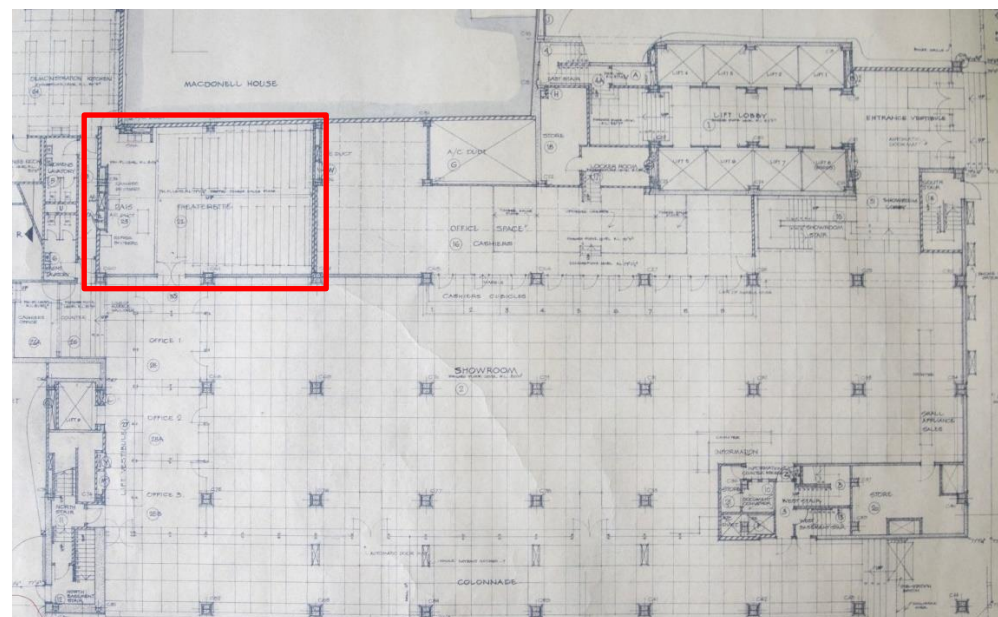


2018 Lift lobby Level 22 altered



2018 Early fabric to basement lift lobby

THEATRETTE



1965 DA drawings showing the theatrette on the ground floor with 9 rows of seats



2018 Theatrette on ground floor with 7 rows of seats

GROUND FLOOR / FAÇADE UPGRADES

REGISTERS



2018 Lift lobby altered woodwork



2018 Lift lobby granite retained



2018 Retail colonnade altered



2018 Introduced awning to building entry from Bathurst Street

LIFT LOBBIES



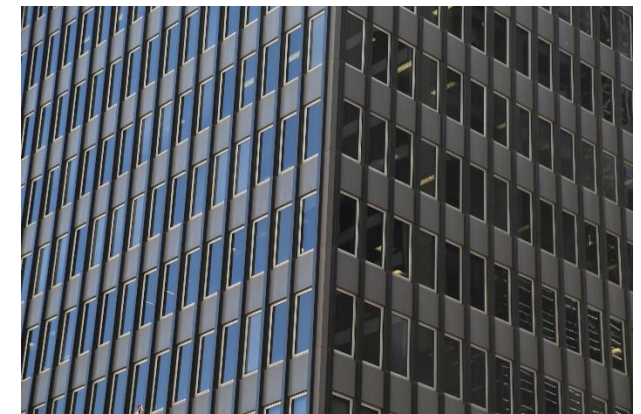
2018 Overclad façade



2018 Overclad façade



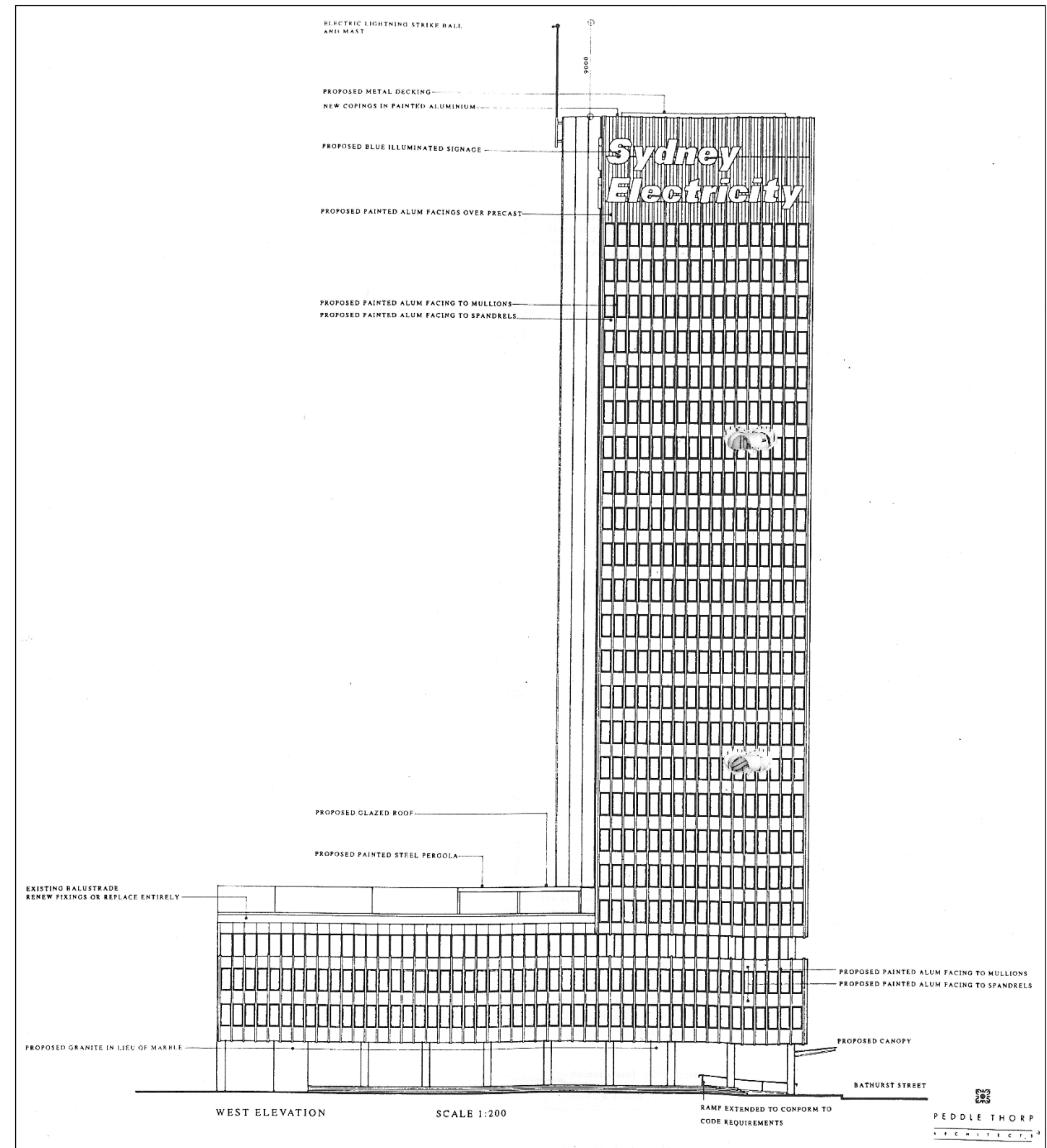
2018 Overclad façade detail as seen from roof – covering granite capping



2018 Overclad façade

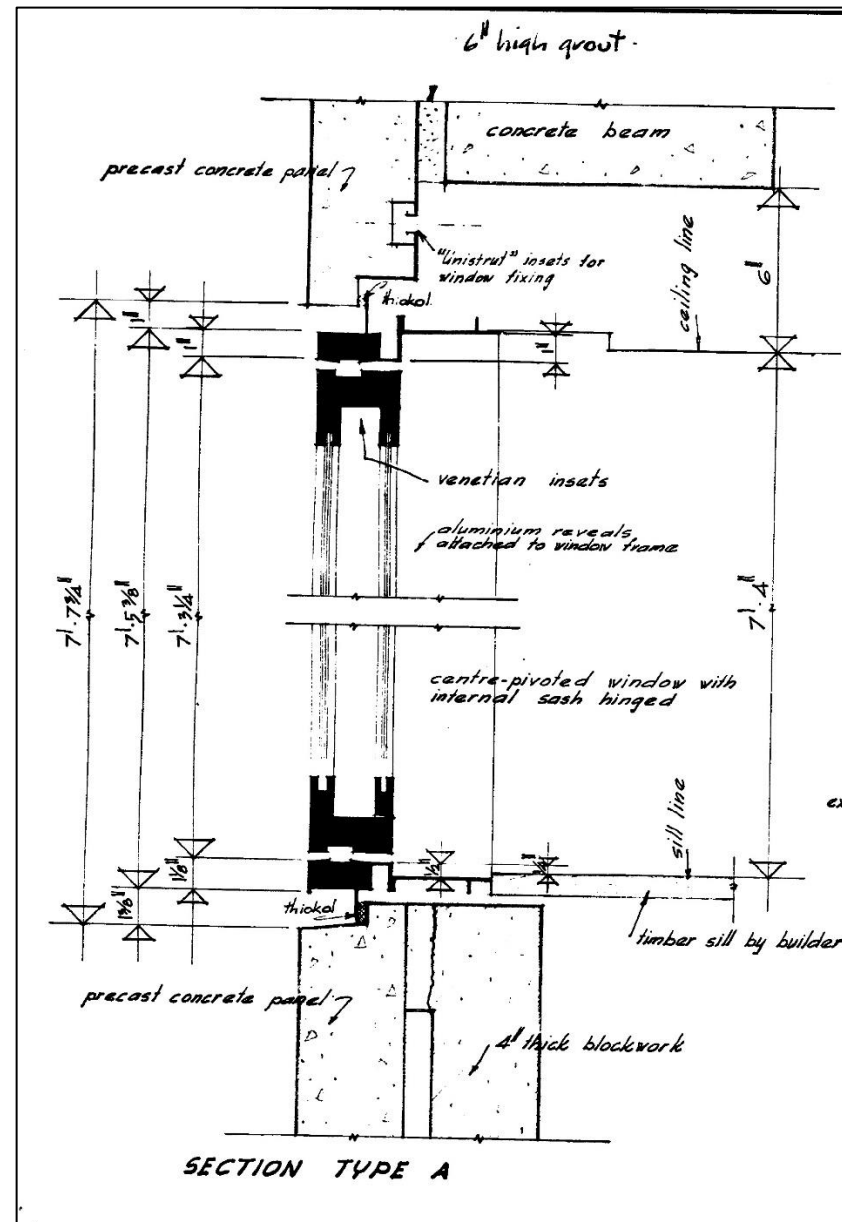


2018 Overclad façade of podium and tower

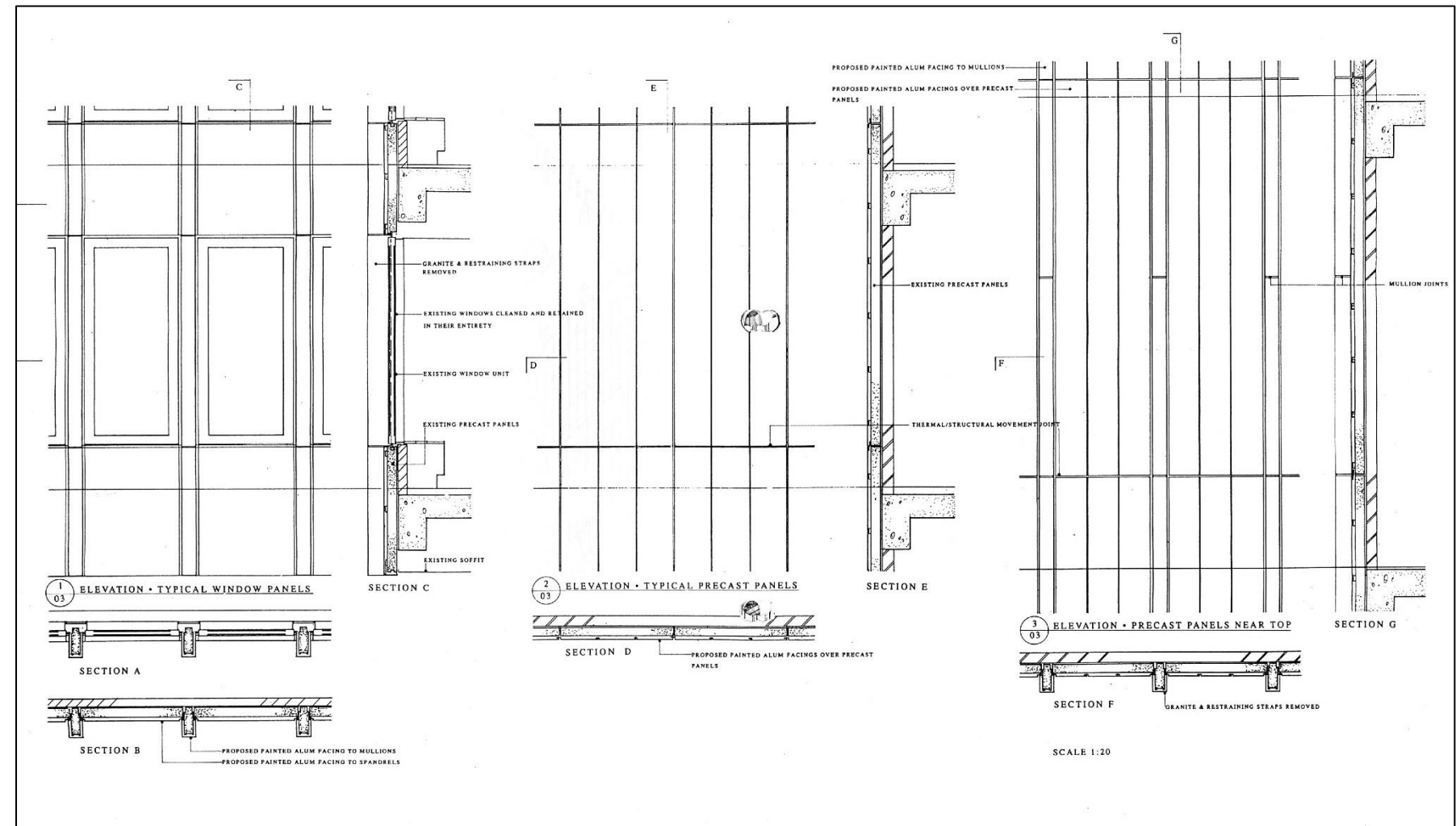


1994 Development Application drawings for proposed façade upgrade works

CHANGES TO FAÇADE



1965 Detail of window and façade



1994 Details for overcladding of façade

UPDATED FABRIC ANALYSIS – WINDOW SURROUNDS AND REGISTERS



2019 removed register replaced with pre-cast concrete and reclad (Level 3)



2019 removed register replaced with pre-cast concrete and reclad (Level 3)



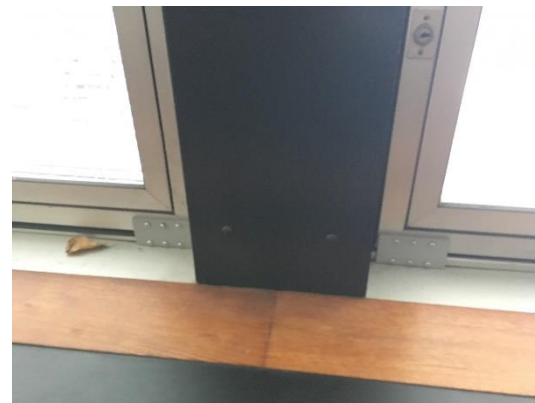
2019 Window surrounds completely removed (Level 3)



2019 Window surrounds completely removed (Level 3)



2019 Showing painted vs unpainted window surround



2019 Showing original window surround painted dark blue



2019 Showing reclad window surrounds and changed register (Level 4)



2019 Showing reclad window surrounds and changed register (Level 4)



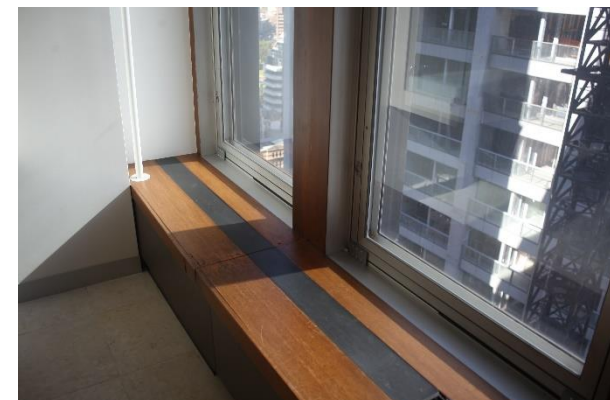
2019 Showing reclad surrounds on left and original surrounds on right (Level 21)



2019 Showing reclad window surround (Level 22)



2019 Showing original window surround (Level 22)

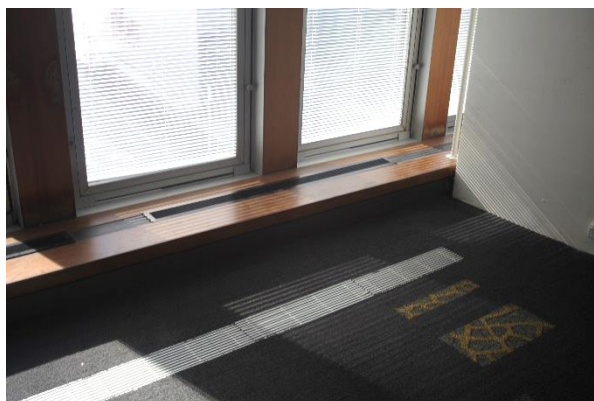


2019 Showing original window surround and register running behind reclad partition and column

REGISTERS & WINDOWS

UPDATED FABRIC ANALYSIS – LEVEL SEVEN (7) FLOOR

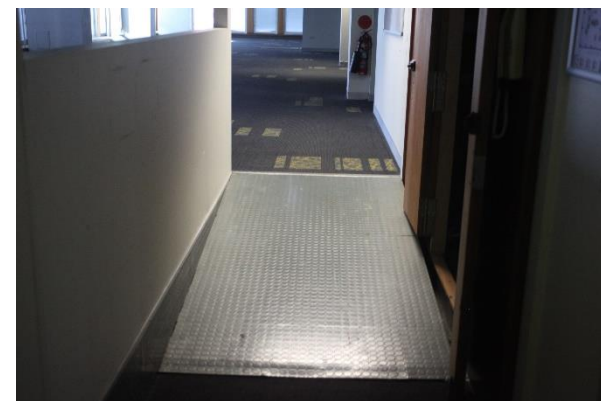
LEVEL SEVEN



2019 Higher floor level with original register (Level 7)



2019 View of stairs down to internal fire exit (Level 7)



2019 Ramp up to higher floor level (Level 7)



2019 higher floor level with original register (Level 7)

3. Fabric retained/changed

Based on the onsite inspections and the study of relevant archival material it is concluded that the building at 552A-570 George Street has undergone considerable internal and external alterations

Internal elements that were changed:

- In the two ground floor lobbies, the original marble flooring has been replaced with more recent fabric.
- Columns were reclad on most floors except the sub-basement, basement, levels 24 and 25
- Floors, ceilings, walls, floor finishes, partitions and internal layouts, lobbies, lifts, HVAC systems, and plumbing were changed, altered or upgraded on most floors
- The theatrette on the ground floor was changed as 1965 DA drawings of the building indicated nine (9) rows of seats and there are currently seven (7) rows of seating.
- On level three, the registers and window surrounds have been removed. The locations of the registers have been replaced with concrete block and reclad with MDF boards (see above plates).
- On level four, the registers have been removed and the location of the original registers and window surrounds have been reclad (see above plates).
- On levels six, nine, 13, 15-18 and 20 the original window surround fabric (timber veneer) has been retained but have been painted (see above plates).
- Level seven has a much higher floor level to facilitate the inclusion of an access ramp and stairs. It is unknown what is beneath this false floor. The registers on this level appear 'shorter' due to this fact, but it is likely that the full registers are intact beneath the higher floor level.
- Level 21 and 22 have a portion of window surround fabric that has been retained, and a portion of window surrounds that have been reclad
- The double-glazed pivot windows on all floors have been permanently locked with the help of an aluminium square strip that has been screwed onto the top and bottom of each aluminium window reveal.
- The ceiling of Level 22 and its internal layout as an oval shaped Council chambers has been changed. The existing layout is modular and rectilinear, and the ceiling upon removal of the ceiling panels did not reveal oval shaped beams, structures or any other remnants of the original oval configuration.

External elements that were changed:

- Changes to the external fabric include over cladding of the façades which involved removing the granite and restraining straps to the spandrels and mullions. Painted aluminium facings were clad over the precast panels of the façade and to the mullions and spandrels of the facades.

- Extensive changes were made to the ground floor façade namely to the colonnade, the shop fronts, the steps leading up to the colonnade, and the awning that was introduced to the entry of the building from Bathurst Street. This included replacement of the stone cladding to the columns and ground floor façade, and the replacement of the concrete steps with precast elements.
- A new glass and steel awning was added to the Bathurst St entrance, likely at the same time as the façade recladding works.

Internal original elements that were retained:

- Beams, columns, double-glazed pivot windows, timber veneer windows surrounds and ventilation registers have been retained in their original form on most floors, however their condition is variable.
- Registers are all redundant and decommissioned as building services.
- Marble panels in the walls of the two ground floor lobbies remain with some later modifications.

External original elements that were retained:

- Based on available documentation regarding the façade recladding works, it appears that the precast concrete panels and the masonry sections of the mullions and spandrels were retained in part. However, as there is no as-built documentation available the intactness or condition of those elements is unknown.