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Modern Movement Architecture in Central Sydney

Heritage Study Review

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EXECUTIVE SUMMARY

This study was undertaken to provide a contextual framework to improve understanding post World War II and Modern Movement architecture and places in Central Sydney, which is a significant and integral component of its architectural heritage.

Findings

- The study period (1945-1975) was an exciting and challenging era that determined much of the present physical form of Central Sydney and resulted in outstanding architectural and civic accomplishments.
- There were an unprecedented number of development projects undertaken during the study period, which resulted in fundamental changes to the physical fabric and character of Central Sydney.
- The buildings are an historical record of the changing role of Australia in an international context and Sydney's new-found role as a major world financial centre. Surviving buildings provide crucial evidence of the economic and social circumstances of the study period.
- Surviving buildings record the adaptation of the Modern Movement to local conditions, distinguishing them from Modern Movement buildings in other parts of the world.
- The overwhelming preponderance of office buildings, which distinguishes Central Sydney from all other parts of NSW, is offset by the presence of other building typologies such as churches, community buildings and cultural institutions. These often demonstrate architectural accomplishment.
- The triumph of humane and rational urban planning can be seen in the creation of pedestrian-friendly areas and civic spaces of great accomplishment such as Australia Square, Martin Place and Sydney Square. The urban environment was enhanced by fine artworks and fountains, initiated by the City of Sydney and the corporate sector.
- Some post World War II and Modern Movement buildings and items have the benefit of heritage listing. However, an extraordinarily large number have been demolished and many innovative buildings of exceptional architectural quality have been lost in Central Sydney. Others have been modified to an unrecognisable extent. This underscores the urgency of identification and protection.

It is recommended that the following actions are undertaken to consolidate the findings and conclusions of this study:

- Evidence suggests that there are several buildings and items that warrant consideration for inclusion as heritage items in Sydney Local Environmental Plan 2012. Recommendations are included in Section 8 and Appendix A of this report;
- Review existing listings to take into account modifications that may have been undertaken since the item was listed;
- Incorporate fountains and artworks into heritage listings where they are not included or not identified as significant components of the item. Undertake a comparative survey of post World War II and Modern Movement artworks and fountains in Central Sydney, which should form the basis for potential listing;

- Include provisions for post-war and Modern Movement heritage items in the future review of the Development Control Plan;
- Include special provisions for protecting artworks in the future review of the DCP;
- Expand the study area to include areas around Central Sydney to provide a broader and more comprehensive understanding of the scope and extent of post-war and Modern Movement architecture in the City of Sydney.
- Extend the study timeframe so that Modernist buildings constructed during the last quarter of the 20th century can be surveyed and assessed;
- Encourage the retention of surviving retail and corporate signage;
- Publicise in plain English the importance of the City of Sydney's post-war and Modern Movement, emphasising why it is important that it is retained and conserved;
- Publish a self-guided walking tour of Modern Movement architecture and publicly accessible artwork as part of the City of Sydney's historical walking tours series;
- Acquire publications and material for the City of Sydney Library that can be accessed by the community to assist in conserving the buildings.

14 items were identified during the preparation of this study that warrant consideration for listing in Schedule 5 of Sydney Local Environmental Plan 2012:

- Berger House, 82-88 Elizabeth Street;
- Christie Centre, 3 Spring Street;
- Domain Parking Station, Sir John Young Crescent;
- Former Horwitz House, 398-402 Sussex Street;
- Former Liverpool & London & Globe Insurance Company Building, 62 Pitt Street;
- Former Sydney County Council Building, 570 George Street;
- Masonic Centre, 279-283 Castlereagh Street;
- MLC Centre, 19-35 Martin Place;
- Phillip Park Play Sculpture;
- St Peter Julian's Church, 637-645 George Street, Haymarket;
- Standard Chartered House, 1-7 Castlereagh Street;
- Supreme Court Hospital Road Court Complex, 10 Macquarie Street;
- Town Hall House, 456 Kent Street; and
- William Bland Centre, 229-231 Macquarie Street.

Inventories for the items are appended to this report.

The City of Sydney is proposing public exhibition to list 9 of these items in Schedule 5 of Sydney Local Environmental Plan 2012:

- Former Horwitz House, 398-402 Sussex Street;
- Former Liverpool & London & Globe Insurance Company Building, 62 Pitt Street;
- Former Sydney County Council Building, 570 George Street;
- Masonic Centre, 279-283 Castlereagh Street;
- MLC Centre, 19-35 Martin Place;
- Phillip Park Play Sculpture;
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CONTENTS

EXECUTIVE SUMMARY i

1 INTRODUCTION 1
1.1 Purpose of the report 1
1.2 Background information 1
1.3 Methodology 1
1.4 Study area 1
1.5 Heritage listings 3
1.6 Author identification 4
1.7 Acknowledgements 4
1.8 Limitations 4
1.9 Definitions 4
1.10 Abbreviations 4

2 DEFINING THE MODERN MOVEMENT 5

3 SOCIAL AND HISTORICAL BACKGROUND 10
3.1 Background 10
3.2 Living and working in the city 10
3.3 State government, the City Council and planning 13

4 PRE-WAR PRECURSORS 21

5 MODERN MOVEMENT BUILDING TYPOLOGIES IN THE CITY OF SYDNEY 25
5.1 Office buildings 26
5.2 Buildings for government and public service 48
5.3 Education 59
5.4 Religious 61
5.5 Merchandising 65
5.6 Residential accommodation – permanent and transient 72
5.7 Social and recreational 77
5.8 Cultural buildings 81
5.9 Transport 85

6 THE CIVIC REALM 90
6.1 Public Spaces and Civic Design 90
6.2 Civic adornments 94

7 CONSERVATION OF MODERN MOVEMENT ITEMS 107
7.1 Problems with buildings 109

8 CONCLUSIONS AND RECOMMENDATIONS 112

9 REFERENCES 117

APPENDIX A NOMINATIONS FOR SYDNEY LEP 2012 LISITNG A-1

APPENDIX B INVENTORIES FOR RECOMMENDED ITEMS B-1

APPENDIX C CHRONOLOGY OF EXTANT MODERN MOVEMENT ITEMS IN CENTRAL SYDNEY C-1

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1 INTRODUCTION

1.1 Purpose of the report

The purpose of this study is provide a contextual framework that improves understanding of the various architectural styles that make up post World War II and Modern Movement buildings and places in Central Sydney. The findings of the study are intended to guide development so that these resources and their heritage significance are appropriately managed and protected.

Following review of this study and further investigation, the City of Sydney has prepared a Planning Proposal to amend Sydney Local Environmental Plan 2012. The amendment will identify nine heritage items for inclusion in Schedule 5 located in Central Sydney. The evaluation of the heritage significance of these items is described in Appendix A of this report and has been prepared in response to a request from the Department of Environment and Planning, which has asked for this study report to demonstrate how each item has met the NSW heritage assessment criteria.

1.2 Background information

1.3 Methodology

The following methodology was used for the study:

- Analysis and review of background studies and reports on post World War II and Modern Movement heritage resources in Central Sydney;
- Analysis of published primary and secondary source material including books, journals and newspapers that contain information on post World War II and Modern Movement architecture in Sydney;
- Further research as required on the study period in Central Sydney and specific post World War II and Modern Movement items;
- Inspection of the study area to understand the extent of, and to identify, potential post World War II and Modern Movement items for further investigation;
- Preparation of a contextual overview and description of the historic development of post World War II and Modern Movement architecture;
- Summary of extant post World War II Modern Movement and related items in Central Sydney in the form of a concise table; and
- Preparation of inventory sheets for 14 nominated post World War II and Modern Movement heritage resources which warrant consideration for listing on Schedule 5 of Sydney Local Environmental Plan 2012. This was done in two stages, initially for 12 items and an additional four as a second stage. The number was finalised at 14 because a small number of items either did not meet the threshold for listing or have been deleteriously modified since the inventories were first prepared.

1.4 Study area

The study area consists of Central Sydney, identified in Figure 1. Peripheral items very close to the study area have been included in the report, to provide greater understanding of the extent and scope of Modern Movement influence in the City of Sydney.

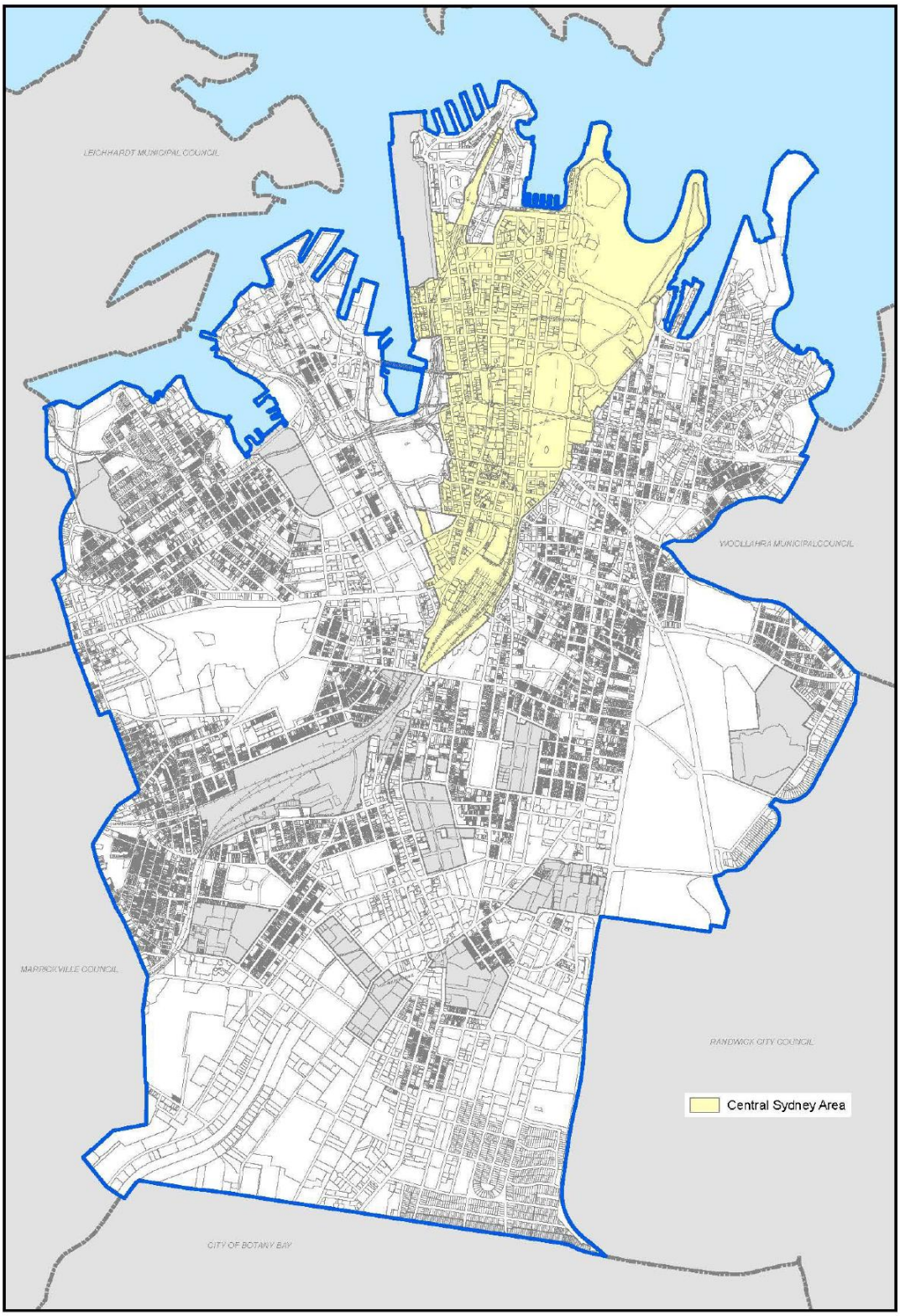

Figure 1 Study Area, not to scale.
Source: City of Sydney.

1.5 Heritage listings

There are a number of post-World War II and Modern Movement items in the City of Sydney included in the NSW Heritage Council's State Heritage Register and the City of Sydney Local Environmental Plan 2012. These items are summarised in the following table.

State Heritage Register	Sydney Local Environmental Plan 2012
	AMP Building, 33 Alfred Street
	Art Gallery of NSW including 1971 wing, 2B Art Gallery Road
	Australia Square including Tower, Plaza Building, Forecourt and Plaza, 264-278 George Street/87-95 Pitt Street
	Australian Museum including 1963 William Street wing, 6 College Street
	Chifley Square
Christie Wright Memorial Fountain (included in listing for Macquarie Place Precinct)	Christie Wright Memorial Fountain (included in the listing for Macquarie Place)
Circular Quay Railway Station Group	Circular Quay Railway Station
	Commonwealth Bank Market Street including sculpture, 423-427 George Street
Liner House, 13-15 Bridge Street	Liner House, including interiors and Douglas Annand Mural Screen, 13-15A Bridge Street
Martin Place Railway Station	Martin Place Railway Station
Qantas House, 68-96 Hunter Street	(Former) Qantas House, 68-96 Hunter Street
	Reserve Bank Building, 65 Martin Place
Sydney Opera House, Circular Quay East	Opera House and Environs
	Sydney Square Plaza, George Street
	Former Sydney Water Head Office, 339-341 Pitt Street – includes 1965 extensions.
	Tank Stream Fountain, Herald Square
	Wentworth Hotel, 2 Bligh Street/61-101 Phillip Street

1.6 Author identification

The study was undertaken by Dr Roy Lumby, Senior Heritage Specialist at Tanner Kibble Denton Architects with assistance from Sarah-Jane Zammit, Heritage Specialist at Tanner Kibble Denton Architects. It was reviewed by Megan Jones, Practice Director at Tanner Kibble Denton Architects.

1.7 Acknowledgements

The authors gratefully acknowledge the assistance of the following in the preparation of this study:

- Margaret Desgrand, Senior Heritage Specialist, City of Sydney;
- Jill Farish, City of Sydney Archives;
- Roslyn Kennedy, City of Sydney Archives;
- Nick Knezevich, Strategic Planner, City of Sydney;
- Claudine Loffi, Senior Specialist Planner Heritage, City of Sydney;
- Dr Lisa Murray, Historian, City of Sydney.

1.8 Limitations

Inspection of privately owned buildings was limited to their exteriors.

1.9 Definitions

The core timeframe for the study extends between 1945 to the mid-1970s. Social and political circumstances in the early 1970s caused a shift in planning and attitudes towards development in Central Sydney, and architectural trends emerging in the 1960s reached maturity through the 1970s. However, the architectural precursors of the 1930s are briefly examined as a prelude to the post-war period, while some architecture from the late 1970s and early 1980s is also discussed because Modern Movement architecture did not just fade away; it has remained a source of inspiration for designers right up to the present day.

Dates applied to buildings relate to the time that a development and/or building application was lodged with Council, which provides a guide as to the period in which it was designed prior to lodgement. Buildings erected for state and federal government instrumentalities did not necessarily follow the protocol of lodgement for Council consent so dates for a number of these buildings are approximate.

1.10 Abbreviations

The following abbreviations have been used in this report:

BA	Building Application
CSA	City of Sydney Archives
DA	Development Application
FSR	Floor space ratio
HOBAC	Height of Buildings Advisory Committee
NAA	National Archives of Australia
RAIA	Royal Australian Institute of Architects
SLNSW	State Library of NSW
SHR	State Heritage Register
TKDA	Tanner Kibble Denton Architects

2 DEFINING THE MODERN MOVEMENT

The Modern Movement is one of the most significant and far-reaching twentieth century design aesthetics. Its architecture was founded on the philosophies and practice of progressive and innovative European architects working from the first decade of the twentieth century through to the 1930s. There were several avant-garde movements associated with the fine arts and architecture in this period, such as Futurism in Italy, Constructivism in Russia, Expressionism and the Bauhaus school of design in Germany and De Stijl in The Netherlands. In various ways these designers endeavoured to rethink how architecture should respond to, and reflect, rapidly changing social conditions and advancing industrialisation. European architects were also influenced by what was happening in America, manifested in areas as diverse as the work of Frank Lloyd Wright's architecture, its commercial skyscrapers and its impressive industrial buildings and silos.[1]

European architects saw themselves as agents of reform, and many were concerned that architecture and planning should provide a more humane and equable environment for people – advanced modern design was thought to have the capacity to improve people through their living and working environment and thus contribute to social reform. This was most evidently demonstrated by carefully designed public housing projects built in Germany and other parts of Europe

Characteristics of this pioneering phase of Modern Movement architecture included geometric forms that were intended to look as though they could have been machine-made and a preference for "skeletal" forms, that is, framed systems rather than monolithic masonry that enabled open planning and encouraged transparency. There was a tendency to celebrate the potential of new building materials such as reinforced concrete, glass and steel. Buildings were intended to be seen as free-standing objects, tended to be asymmetrical rather than symmetrical in plan and mass and internal functions were clearly expressed on the outside. Ornament was largely abandoned and the appearance of wall surfaces, careful use of colour and sun shading devices were thought sufficient to provide visual interest, although murals were sometimes integrated into coherent decorative schemes. Modern Movement architects rejected traditional historical styles and asserted that architecture must be contemporary in character.

Certain aspects of Modern Movement architecture such as lightweight construction techniques using modular building components, modern building materials and flexible planning aided by framed building construction were interpreted as the essence of Modern Movement architecture and labelled the "International Style" after a 1932 exhibition at the Museum of Modern Art in New York. However, the functional and social concerns of European Modern Movement architects were largely ignored.

From the 1920s to the mid-1960s there was an optimistic belief that industrial technology, applied rationally to architecture and urbanism, would produce a much better world. After World War II Modern Movement architecture spread across the world and became an optimistic expression of post-war recovery - a paradigm of progress towards a better future. Influential European architects such as Walter Gropius, Mies van der Rohe and Marcel Breuer had moved to America because of the rise of Nazism in Germany in the 1930s. Their influence on American design and architectural education had a profound influence on the Modern Movement, which by the 1950s had become corporate, sleek, and ultimately formulaic – exemplified by the tall office building clad in taut aluminium and glass curtain walls. An exuberant, futuristic and popular commercial offshoot of the Modern Movement emerged in America at

[1] For the influence of industrial building and silos on European architects see Reyner Banham, *A Concrete Atlantis: US industrial building and European modern architecture*, MIT Press, 1986.

the end of the 1940s. It has become known as Googie, named after an innovative Los Angeles coffee shop, and featured expressive geometric structures, flowing spaces, and the latest building materials.[2]

Figure 2 1920s Modern Movement architecture in Germany: apartments by Mies van der Rohe (left) and row houses by Dutch architect J P Oud at the Weissenhofsiedlung, Stuttgart, 1927. Source: Roy Lumby.

Figure 3 Two strands of post World War II Modern Movement architecture in America: Pietro Belluschi's corporate 1947 Equitable Building in Portland, Oregon (left) and the Googie architecture of Martin Stern Jr's Ship's Coffee Shop in Los Angeles, 1958.
Sources: Hassan-Uddin Kahn, *International Style*, p.123 (Equitable Building); http://blogs.smithsonianmag.com/paleofuture/2012/06/googie-architecture-of-the-space-age/ (Ship's).

[2] Alan Hess, *Googie Redux: ultramodern roadside architecture* (San Francisco, 2004), pp.68, 178.

There were other less doctrinaire forms of Modern Movement architecture. For instance, the Modernist brick buildings of Dutch architect Willem Dudok were influential in England and Australia. So was the so-called New Empiricism, which followed Scandinavian examples where Modern Movement structural concepts and planning were integrated with local building materials and characteristics.[3]

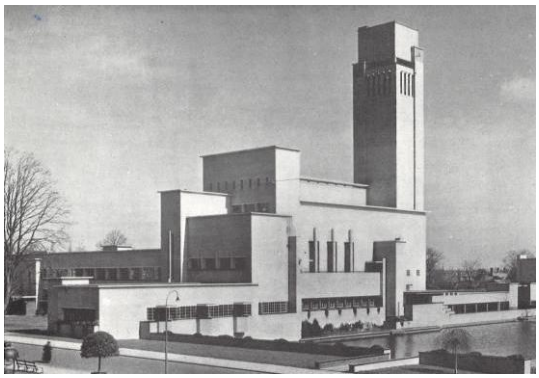

Figure 4 Willem Dudok's Town Hall at Hilversum (left), completed in 1931, exemplifies the interplay of solid masses in his work. The Sulman-winning University House at the Australian National University (right) was designed by Professor Brian Lewis and officially opened in 1954. It demonstrates the soft, almost vernacular Modernism of New Empiricism.
Sources: Oliver Hill, *Fair Horizon: buildings of to-day*, p.100 (Hilversum); Roy Lumby (University House).

In NSW the influence of European Modern Movement architecture began to appear during the 1930s, once building started to pick up as the Depression eased. A large number of young architects and graduate students travelled abroad to work, mostly in England, and study. Here they started learning about the Modern Movement from the more adventurous English architectural practices where they worked. From Britain they could travel to Europe and experience the advanced work of Modern Movement architects at first hand. Amongst the architects who travelled to Britain and Europe and became prominent in the promotion of Modern Movement architecture in NSW were Sidney Ancher, Arthur Baldwinson, Walter Bunning and Morton Herman.[4] As well, established architects were alerted to overseas trends through reading journals and books. Sydney-based journals such as *Building* and *Decoration and Glass* published photographs and descriptions of buildings from all parts of Australia as well as examples from overseas, thus informing Sydney's architects of the cutting-edge work being constructed in Melbourne and other centres. Numerous specialised books and journals were readily available here soon after publication in Britain, Europe and America - about the time it took for a ship to reach port.

An important emerging influence came from the influx of architects from Europe during the late 1930s, refugees from the upheaval accompanying the rise of Nazism in Germany. They brought first-hand experience of Modern Movement architecture that was backed by university qualifications, and in some cases experience gained through established practices.

[3] http://blogs.smithsonianmag.com/paleofuture/2012/06/googie-architecture-of-the-space-age, accessed 8 October 2013.

[4] David Saunders, " '… So I decided to go overseas' ", *Architecture Australia*, Volume66 Number 1:22-28, February/March 1977.

The work of important local practitioners such as Sidney Ancher and Arthur Baldwinson was augmented in 1948 with the arrival of the pivotal Modern Movement architect Harry Seidler (1923-2006) from America. Seidler had studied and worked with European luminaries such as Walter Gropius and Marcel Breuer. The house he designed and built for his mother (the Rose Seidler House), transported European Modernism directly to Sydney via the USA and was an immediate sensation. Seidler was instrumental in persuading Gropius to visit Australia as a keynote speaker at the important Fourth Australian Architectural Convention, which was staged in Sydney in 1954. Other migrant architects of note whose work is represented in Central Sydney are Hans Peter Oser (1913-1967) and Hugo Stossel (1905-2002), who both studied architecture in Vienna and arrived in Australia in 1938.

Figure 5 The 1950 Julian Rose House was one of two other houses designed by Harry Seidler near the Rose Seidler House. It exemplifies his uncompromising approach to architecture and skill at exploiting structure (left). Seidler was also played an important part in the Fourth Australian Architectural Convention, where amongst other things delegates could examine a model of the University of Sydney as envisaged by final year students (right).
Source: SLNSW, PXD 720/13, Max Dupain photograph (Julian Rose House); NAA, Image no. 1805, CU80/1 (Architectural Convention).

Whilst houses influenced by Harry Seidler and tall office buildings influenced by latest American practice began proliferating in Sydney during the 1950s, young architects began to explore a local version of the Modern Movement. Although commonly called the Sydney School, it was more an expression of shared beliefs and took on board aspects of Modern Movement design such as open planning, response to sunlight and fresh air, and honest structural expression. Reference was made to wider sources such as Frank Lloyd Wright's architecture, traditional Japanese architecture, and the work of highly influential Finnish architect Alvar Aalto. Their work also shared affinities with regional architecture of the American West Coast, where from the mid-1930s architects had turned to local building materials and construction techniques. These architects made great use of commonly used materials, integrated buildings with their settings and responded to climatic conditions. Initially associated with houses, the style spread to community and public architecture.

The spare minimalism of the Modern Movement became more expressive during the 1950s. Some architects delighted in exploiting the structural potential of materials such as reinforced concrete and created highly expressive buildings that provided users and visitors with dramatic forms and spaces. In many ways the Sydney Opera House epitomises this strand of the Modern Movement. Significantly, the building would not have been fully realised without extensive use of newly emerging computer technology. It was a harbinger of design methodology to come.

Figure 6 In NSW churches provided a fertile ground for experimenting with the expressive structural potential of concrete and other materials. Striking examples of this include St Bernard's Catholic Church at Botany, designed by Kevin Curtin in 1954 (left) and St Kevin's Catholic Church at Dee Why, designed by Gibbons & Gibbons circa 1958 (right).
Source: Roy Lumby.

At the same time another strand of the Modern Movement emerged in England and was adopted by Australian architects during the 1960s. Termed Brutalism, it was influenced by English architects Peter and Alison Smithson, who aimed for a socially responsible architecture that was not ashamed of expressing materials, structure and services. Brutalism was also strongly influenced by the work of Le Corbusier, an important pioneering French Modern Movement architect whose work matured during the 1920s and was responsible for powerful concrete architecture after World War II. When Brutalism reached NSW in the 1960s it was appropriated for large-scaled commercial, educational and civic buildings.

Figure 7 Ian McKay's 1972 commercial building at 163 Brougham Street, Potts Point (left) is a rare example both of the Sydney School and Sydney School commercial architecture close to Central Sydney. The City of Sydney has a number of fine examples of Brutalist architecture, such as the buildings within the Engineering Precinct at the University of Sydney, constructed between 1960 and 1975. Many were designed by the prominent firm Ancher Mortlock & Murray (later to become Ancher, Mortlock, Murray & Woolley).
Source: CSA, CRS Woolloomooloo photo collection: 62670 (163 Brougham Street); TKDA (Engineering Precinct).

3 SOCIAL AND HISTORICAL BACKGROUND

3.1 Background

The three decades from 1945 to 1974 are identified as the Long Boom, a period that witnessed rapid population growth, economic development and physical expansion. The period was one of relative political stability and conservatism but became more unsettled as the 1960s drew to a close and people started reacting adversely to minimally controlled development and unchallenged exploitation of the built and natural environment.

Population growth was affected by several factors – in the post-war era people married younger, fewer people remained unmarried and fertility rates rose. The famous post-war baby boom was augmented by low mortality rates, augmented by the construction of numerous baby health centres across the state. Federal government policy encouraged migration, which boosted population growth, met demands for scarce labour and boosted demand for housing along with consumer goods.[5] As the 1950s moved into the 1960s, the proportion of younger people in the population increased. Suburbia grew and consolidated as the population of Central Sydney, and the City of Sydney generally, shrank.

In general terms economic growth was bolstered by the development of manufacturing that was boosted by inflows of capital from Britain and particularly from the USA. Manufacturing expanded to meet local consumer demand. Industrial concerns enjoyed the benefits of tariff protection and were encouraged by state governments, while transnational corporations increasingly took a dominant economic role. The era was one of unprecedentedly high employment, which faltered during the 1970s. However, even the good times were punctuated by recessions, which occurred in the years 1957-1958, 1961-1962 and 1965-1966.

3.2 Living and working in the city

In the post-war era Australia's cities settled into a distinctive form,

> ... a vast spatial frontier that encouraged low residential densities and, by the late 1960s, highly built-up urban centres like those of Sydney and Melbourne almost entirely devoid of residential population ... there is no doubt that the hearts of all Australian cities by 1970 were in essence central business districts, representing the modernist triumph of the wholly functionalised or zoned city.[6]

Metropolitan Sydney continued to be the largest city in Australia over the study period, a place it had held since the 1890s. Commercial activity was concentrated within Central Sydney. However, in this regard it was definitely in second place as Melbourne held pride of place as the nation's financial capital. However, Sydney could boast about the headquarters of several significant commercial institutions, such as the Commonwealth Bank, the Bank of New South Wales and the Australian Mutual Provident Society, and its status was enhanced at the beginning of the 1960s when it became home to the Reserve Bank of Australia.

By the second half of the 1960s Central Sydney contained most of the metropolis' theatres, cinemas, clubs, assembly halls and a large number of its restaurants, which were largely in the southern section of the city. However, Kings Cross to the east contained numerous restaurants, clubs cafes and hotels as well as a large and concentrated residential population. Educational institutions such as Sydney Technical

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[5] Clive Forster, *Australian Cities: continuity and change*, p.15.
[6] Hannah Lewi and David Nichols (editors), *Community: building modern Australia*, p.7.

College, the University of Technology (then the NSW Institute of Technology) and the University of Sydney extended from its southern tip westward. Port activity in Darling Harbour and Pyrmont-Ultimo made an impact because of the commercial activity and traffic it generated. Central Sydney also faced growing competition from North Sydney, which was in the process of being transformed into a major business centre in its own right.[7]

Manufacturing and related activities in the City of Sydney were located on the periphery of Central Sydney, in Surry Hills and Chippendale but even this situation was changing. For instance, Toohey's Ltd decided to close its Standard Brewery in Surry Hills near Central in the early 1970s and finally shut it down in 1978, while the City Markets were relocated to Flemington in 1975.

In Central Sydney work was dominated by commerce and retailing - commerce accounted for about 20% of all of metropolitan Sydney's employment in the early post-war period and 33% by the 1970s. The largest employer was the retailing sector but at the 1961 census office employment was dominant and considered the most critical area employment for future growth. Clerical workers outnumbered administrative, executive, managerial and professional workers by almost two to one. But the overall situation had changed since World War II. Then, around 30% of the workforce in the County of Cumberland was employed in Central Sydney. By 1961 it only accounted for 22%, although total employment had risen by about 17,000 over the period.[8] Numbers continued to decline – down to 18% in 1966 and 15% in 1971.[9]

Commerce and the professions were located in specific areas of Central Sydney. The legal and medical professions congregated around the courts and Sydney Hospital – in Macquarie and Phillip Streets. Even then, from around 1960 professionals, particularly those practicing medicine, were starting to disperse into the suburbs. Those involved with the law tended to stay put.[10] Wentworth Chambers in Phillip Street (completed in 1957), designed for and occupied by barristers, was amongst the earlier post-war buildings constructed in Central Sydney, and at the end of the 1960s the University of Sydney built its Law School in King Street right in the midst of the legal precinct rather than on its Camperdown or Darlington campuses.

Before World War II the location of retailing in Central Sydney shifted to take advantage of the construction of the underground railway. There was still a chain of major stores extending from Circular Quay to Broadway,[11] but the most concentrated shopping opportunities were located along Market and Liverpool Streets. Suburbanisation of retailing in the post-war era led to its decline in Central Sydney and many department stores - McDowell's, Bebarfald's, Anthony Hordern's and the upmarket Beard Watson, to name a few - which had been such a prominent feature of interwar Sydney, closed their doors for the last time.[12] The "retail magnet" contracted to the area bounded by King, Park, Elizabeth and George Streets.[13]

The most intense development in Central Sydney took place in the "golden square mile", extending from Circular Quay to Martin Place and from Macquarie Street to George Street.[14] Commercial activity initially consolidated in the vicinity of Circular Quay. The most prominent institution involved in this was the

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[7] *Sydney Region: growth and change*, p.53.
[8] *Sydney Region: growth and change*, p.55.
[9] Maurice T Daly, *Sydney Boom, Sydney Bust: the city and its property market, 1850-1981*, p.37.
[10] Spearritt, p.131
[11] Howard Wolfers, "The big stores between the wars", in Jill Roe (editor), *Twentieth Century Sydney: studies in urban & social history*, pp.28-31.
[12] Peter Spearritt, *Sydney Since the Twenties*, pp.128-129
[13] *Sydney Region: growth & change*, p.41.
[14] "Bank of Adelaide moves with the times", *Building, Lighting and Engineering*, January 1967, p.38.

insurance industry. The banks constructed few major buildings until the 1960s, when they were located in the area between Hunter Street and Martin Place. The various shipping lines clustered in the vicinity of Circular Quay, though were tending to move southwards towards Hunter Street. Several built impressive and even exceptional headquarters. The airlines, newcomers to the Sydney scene, were generally located between Hunter and King Street. Although most were represented by office or commercial tenancies, Qantas was responsible for major development at Chifley Square and later Lang Park. However, increasingly buildings were constructed for investment purposes to house the needs of a multiple tenants rather than those of a major business concern or corporation.

Central Sydney was the scene of the country's most frantic construction boom from the middle of the 1960s onwards. Apart from planning and political influences, discussed below, there were other factors at work. According to geographer Dr Maurice Daly,

> "The underlying cause of the interest in sites for office buildings was Sydney's rise as a financial centre in line with the structural changes then taking place in the Australian economy. During the 1960s, rural products accounted for two-thirds of Australia's exports; but by the mid-1970s they had fallen to below one-half, while mineral exports had risen above one-third of the total. The prospect of continuing reliance on mineral exports, the discovery of new mineral deposits, and the heavy investment costs involved in mining created both the stockmarket boom of the late 1960s and the emergence of a large number of financial intermediaries in Sydney. Financiers, mineral company headquarters, accountants, lawyers, consultants and other technical and specialist services generated a vibrant demand for office space."[15]

Sydney became an important link in the chain of cities that controlled much of the world's financial and corporate affairs but was most closely tied to London. British companies, particularly insurance companies, found Australian cities a source of great investment potential. They accounted for the construction of more new office buildings between 1957 and 1966 than local developers and financial institutions. The numbers were impressive – between 1958 and 1976 210 buildings were constructed in Central Sydney, of which 84 were built from 1971 onwards.[16]

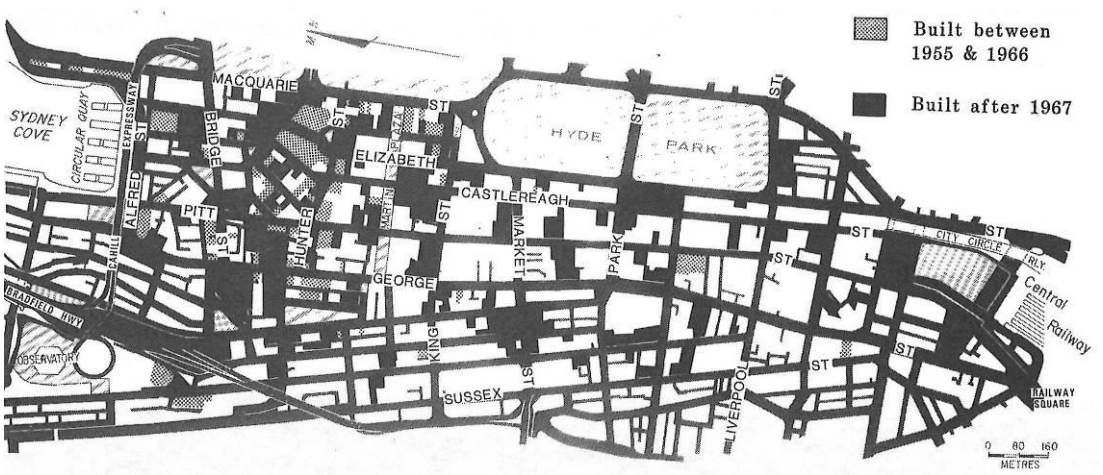

Figure 8 Diagram showing locations of office buildings constructed between 1955 and 1975. Source: Daly, p.41.

[15] Daly, p.38.
[16] Daly, pp.43-46.

3.3 State government, the City Council and planning

It's probably fair to say that the City of Sydney has never been free of the yoke of New South Wales' Government. From the time of its incorporation as a municipality in 1842 down to the present day the City's powers have been curbed and curtailed by Macquarie Street. A succession of State governments has at various times adjusted boundaries to gain political advantages and the City of Sydney grew and then contracted dramatically during the study period. Central Sydney was at the core of this process.

A Labor government ruled NSW from May 1941 until May 1965, when a coalition of the Liberal and Country Parties led by Robin Askin was elected. The Liberals were replaced by Labor under Neville Wran in May 1976.[17] Concurrently, the City of Sydney was led by Civic Reform between 1940 and 1948, then by Labor between 1949 and 1967. The Council was sacked by the Askin Government in November 1967[18] and replaced by three commissioners, who remained in power until September 1969. Civic Reform was returned to power and stayed there from 1969 until1987, when the State government dismissed it.

When Labor returned to office in 1941 Premier McKell "intimated his intention to revive the Greater Sydney Bill."[19] This was based on an initiative dating to the early twentieth century, meeting with defeat when introduced to parliament in the early 1930s. The resuscitated bill was delayed because of the war but in June 1945 a royal commission was appointed to reorganise local government boundaries. The commission followed the passage of a Town and Country Planning Bill amending the *Local Government Act* in April 1945, which allowed shire and municipal councils to prepare town and country planning schemes. Assistance was provided by committees and qualified planners and schemes ultimately approved by the Minister for Local Government. The Act also provided for the preparation of a planning scheme for the County of Cumberland.[20] The newly formed Cumberland County Council presented its scheme to the Minister for Local Government, J J Cahill, on 27 July 1948.[21] After a lengthy period of amendment the Cumberland Planning Scheme officially came into operation on 27 July 1951.[22]

Perhaps more significantly for the City of Sydney, the passage of the *Local Government (Areas) Act* in 1948 enabled the extension of the city's municipal boundaries to incorporate the surrounding municipalities of Alexandria, Darlinghurst, Erskineville, Glebe, Newtown, Paddington, Redfern and Waterloo, all characterised by Labor-voting, low income-earning residents. A Labor Party majority in Council was the inevitable outcome of the next election. It held sway for the next 19 years.

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[17] Labor premiers in this period were: William McKell (May 1941 to February 1947); James McGirr (February 1947 to April 1952); John Cahill (April 1952 to October 1959); Robert Heffron (October 1959 to April 1964); and John Renshaw (April 1964 to May 1965). Liberal premiers were: Robin Askin (May 1965 to January 1975); Thomas Lewis (January 1975 to January 1976); and Eric Willis (January 1976 to May 1976). Neville Wran was premier between May 1976 and July 1986.

[18] It was the third time this had happened. The first dismissal took place in 1853 and the second in 1927. The fourth occurred in 1987.

[19] Spearritt, p.177.

[20] *Local Government (Town and Country Planning) Amendment Act* (Act No 21, 1945), Division 8 – Scheme for the County of Cumberland

[21] "Sydney's Master Plan Ready", *Sydney Morning Herald*, 28 July 1948, p.3.The Council consisted of 10 members – one representing the City of Sydney and nine elected by constituencies of from five to 12 local councils (Spearritt, p.185).

[22] "County Plan to be Set in Motion", *Sydney Morning Herald*, 26 July 1951, p.2.

Figure 9 The boundaries of the City of Sydney before and after the amalgamation of inner local government areas in 1948.
Source: CSA Historic Map Collections – City Boundaries and Wards, 1842-2004.

On the planning front, the City Engineer's Department submitted a Land Use Zoning Scheme in October 1947 for Council's approval, which was submitted the following year for incorporation into the Cumberland Planning Scheme but not accepted.

The City Council prepared its first, interim plan in 1948, which it intended to finalise through the City Planning and Improvement Committee. The plan was conceived as a method of preventing industrial development moving into residential areas and circumventing economically "unsound" development in "obsolete areas."[23] In October 1948 Council approved the formation of a Town Planning Branch in the City Engineer's Department. Administration of planning in Council prior to 1972 was divided between the City Engineer (strategic planning) and the City Building Surveyor (development control).

A draft planning scheme was finally exhibited in November 1952. There were four basic principles:

- Zoning, which separated commerce, industry, residences and open space;
- Controls over development in Central Sydney;
- Alleviation of traffic congestion; and
- Provision of open space and amenities.[24]

[23] Paul Ashton, *The Accidental City: planning Sydney since 1788*, pp.68 and 75. According to Ashton, the floor space ratio met with more opposition than any other part of the planning scheme.
[24] "Central Sydney Plan Would Alter Skyline", *Sydney Morning Herald*, 26 May 1953, p.2.

Under the planning scheme,

> "Central Sydney has been zoned mainly for business, retail trading, and administrative activities.
>
> The business centre extends from Dawes Point to Martin Place and from Macquarie Street to the east side of Kent Street. The central shopping area is bounded by Martin Place, Central Railway Station, Elizabeth Street, the east side of Kent Street, and both sides of upper George Street.
>
> The western side of the central city, from the western side of Kent Street to darling Harbour, has been defined as an industrial area. Apart from this zone, industry will be dispersed from the city centre. ...
>
> A second important feature of the city planning scheme is the control of building bulk in central Sydney.
>
> The City Council has decided that the central city can expand by one-third and no more. To do this, it has adopted a floor-space index and ratio first devised in Great Britain by the town-planners Professor W G Holford and DR C H Holden. They recommended the use of this formula in their 1947 report, "Reconstruction in the City of London." .
>
> This formula would apply to all new building activity in the area between Circular Quay, Darling Harbour, Goulburn Street, and Hyde Park, but reconstruction of buildings damaged by war, fire, lightning, storm, or accident would be exempt."[25]

The floor space ratio (FSR) was effectively a maximum of 10:1. Other features of the scheme included a traffic distribution system linked to the Cumberland County Council's scheme, and a proposed civic centre at the southern end of Hyde Park. It met with concerted and immediate opposition - 550 objections alone were received almost immediately after the scheme was released.[26] It was ultimately withdrawn and a second scheme was submitted to the Minister for Local Government in 1958 but because of inaction at state level was not placed on exhibition until 1964. This followed the establishment of the State Planning Authority the previous year,[27] which replaced the Cumberland County Council. It was disbanded because of factors such as unanticipated population growth and conflicts with government departments.

[25] "Central Sydney Plan Would Alter Skyline."

[26] "Master Plan for City", *Sydney Morning Herald*, 2 April 1953, p.2.

[27] Andrew Briger, "The Politics of Planning: the 1971 City of Sydney Strategic Plan" in Peter Webber (editor) *The Planning of Sydney: three decades of change in the city centre*, p.36; Golder, p.113.

Figure 10 Model of the civic centre at the southern end of Hyde Park.
Source: CSA SRC8160.

A statutory control on the height of buildings in the Metropolitan Police District of Sydney was established in 1912, restricting it to 150 feet (45.72 metres). Nevertheless, the consent of the Government Architect, along with certification from the Fire Commissioners of NSW, was required for anything over 100 feet (30.48 metres).[28] . The Act was amended in 1952 in some important ways - it applied to a wider part of the state and height was restricted to 80 feet "unless the skyline and the plans of such building have been approved by the Minister."[29] Height was still capped at 150 feet.

However, the 1952 Act was destined to be short-lived. It was rendered obsolete by Act No 12, 1957, which modified the statutory height restriction, extensively defined building height and widened the powers of the Minister to approve heights greater than 150 feet by the introduction of FSR. The new Act established an eleven member Height of Buildings Advisory Committee (HOBAC), which included an architect from the Public Works Department, the City Building Surveyor and a nominee of the NSW Chapter of the Royal Australian Institute of Architect. It also provided for a six member Height of Buildings Advisory Panel, consisting of two architects, two engineers and two town planners. [30] Although Council's revised 1958 planning scheme did not include a maximum FSR, HOBAC established a maximum ratio of 12:1.[31]

An indication of broadening interest in planning is suggested by the Sydney City and Metropolitan Development Association, which was formed in 1960 by a number of businessmen. It was intended to organise the resources of private enterprise in support of local government, state government and town planning authorities to assist in the redevelopment of the city. The Association's charter included promotion of Sydney's economic, social, cultural and aesthetic achievements and planning redevelopment through central business district and metropolitan area master planning.[32] The outcomes of its endeavours have not been ascertained.

[28] Height of Buildings (Metropolitan Police District) Act (Act No. 58, 1912), Clause4(1)(a) and(b).
[29] Height of Buildings (Amendment Act (Act No. 3, 1952), Clause 4(1)(a) and (b).
[30] Height of Buildings (Amendment) Act (Act No. 12, 1957)
[31] Hilary Golder, *Sacked: removing and remaking the Sydney City Council 1853-1988*, p.140.
[32] *Cross-section*, Issue 96, October 1 1960.

In August 1965 the State government repealed Schedule 7 of the Local Government Act, which paved the way for mixed commercial and residential development in the city. There was a flood of development applications from eager developers, not many of which seem to have proceeded.[33]

Against this background the demography, and thus the rate base, of the City of Sydney was changing. Notwithstanding the major realignment of electoral boundaries in 1949, during the 1950s and 1960s commercial and financial power consolidated in Central Sydney while the population in the ring of inner city suburbs declined, due in part to rising incomes and a preference for life in suburbia but also a tendency towards smaller households and for industry to move out of these localities.[34] Population in the City declined from 190,103 in 1954 to 159,188 in 1966.

The readjusted boundaries were used as a weapon by the Civic Reform Association, which had been formed in January 1921 by citizens and ratepayers in response to the Labor Party's growing influence in the affairs of Sydney:

> "... the pre-1949 boundaries still made political and economic sense; they contained Sydney's commercial-financial district and its leading cultural institutions as well as the political and administrative nerve centre of the state ... this relatively small area constituted the 'true city', a metropolitan centre that had nothing in common with the needy municipalities tacked onto it."[35]

The Civic Reform Association argued that Central Sydney was inequably "bankrolling" the Council. The money it contributed was providing community facilities instead of off-street parking and road works to facilitate private sector development. However, Labor's adjustments of ward boundaries ensured ongoing victories at election time. The newly elected Liberal state government of 1965 supported contracting the boundaries, but it was not achieved until it gained control of both houses of parliament in 1967.

The State government accused the City Council of privileging residents at the expense of progress and development in Central Sydney. Yet the Council was far from being anti-development, and the city had enjoyed a boom since 1957, when the 150 feet height limit of 1912 had been lifted. The construction boom was allied to "structural changes in the Australian economy, especially Sydney's emergence as a financial centre, pushed up the demand for city office space as an influx of British capital made funds available to developers."[36]

At the end of the day the combined efforts of the State government, the Civic Reform Association (supported by planners with overseas experience and qualifications) and the development lobby led to the dismissal of the Council on 13 November 1967. The following day it was replaced by three commissioners, who redefined the City of Sydney's boundaries - Glebe and Paddington were excised and from the City of Sydney and the South Sydney local government area was formed, coming into effect on 1 August 1968 - and took over its powers relating to development applications. It was not a happy situation. According to influential planner George Clarke,

> "The boom mounted to a crescendo by 1969. It was in that iniquitous period of 1967-69 that the city was allowed to continue to run totally out of control – totally without any overall

[33] *Cross-section*, Issue 156, October 1 1965 and Issue 157, November 1 1965.
[34] Golder, p.100.
[35] Golder, p.101.
[36] Golder, pp.119-122.

> management whatsoever. The Commissioners seemed to approve whatever was put in front of them by the City Building Surveyor."[37]

Consents certainly rose sharply – from 24 in 1967 to 38 in 1968 to 103 in 1969. The commissioners were working with the Council's 1958 planning scheme, which was finally exhibited in 1965. A draft ordinance accompanying the scheme included a maximum FSR of 10:1 for the central business district to the east of Kent Street but allowed bonuses such as provisions of open space and pedestrian access to take the maximum FSR up to 12:1.[38] Despite subsequent review, recommendations to reduce FSRs and a State Planning Authority directive to implement the alternative system it had devised, the draft scheme and ordinance continued to regulate development. The result of the State Planning Authority's directive was the crescendo of development applications in 1969.

The commissioners were replaced by a Civic Reform Council in September 1969, which remained in office until 1987. One of its first achievements was The City of Sydney Strategic Plan, released in July 1971. Civic Reform "had no philosophical or other commitment to planning: its primary constituency was the City's financial, manufacturing and retailing interests."[39] However, two of its newer members, engineer Leo Port and architect Andrew Briger, were able to convince the executive to place planning and urban renewal on Civic Reform's platform, and a Planning Committee was formed in 1967. After Civic Reform came to power planner George Clarke's consultancy firm, Urban Systems Corporation, was engaged to prepare a report on a strategic plan for Sydney, which led to a commission for a strategic master plan in December 1969. Two other consultancies were also involved.

The Strategic Plan, which was adopted by Council in August 1971, contained 16 major policies that dealt with the economic, social and physical environment of the city. The City of Sydney was divided into 33 precincts, each with "some community of interest,"[40] to allow detailed planning and management. Its long-term objective for Central Sydney was to "restrict and contain the sprawl of office development within the core or central spine of the city, to restrict and discourage traffic into the congested city other than that which had business there and to encourage and promote peripheral parking and seek an equitable balance between the pedestrian and road user."[41] Another innovation was historic preservation. A preservation policy identified 178 buildings or places deemed to be of architectural and historic significance and the mechanism of transferrable floor space was introduced to help protect them. The Plan aimed to make Sydney a more humane and civilised place. In some ways the Strategic Plan mirrored post-war European planning practice, which embraced car-free spaces and pedestrianisation of shopping and civic places

Perhaps ironically, the release of the Strategic Plan was accompanied by the final gazettal of the City of Sydney Planning Scheme, which was essentially concerned with land use zoning and considered to be obsolete. The Planning Scheme had statutory force. While the Strategic Plan did not, in December 1971 Council approved the associated Development Control Code and Floor Space Ratio Code. It included a range of permissible ratios, dependent on the location of a site, and offered a suite of bonuses that could raise the ratio to a maximum of 12.5:1 Bonuses included public facilities to offset the density of development that the ratios generated - things such as plazas, though-site links and retail frontages. They

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[37] Golder, p.127, quoting Paul Ashton, *Planning Sydney: nine planners remember*, p.42.

[38] This may reflect the precedent of overseas codes such as the 1961 New York zoning code, which encouraged the formation of pedestrian plazas in front of new buildings.

[39] Ashton, p.91.

[40] Andrew Briger, "The Politics of Planning: the 1971 City of Sydney Strategic Plan", in Peter Webber (editor), *The Design of Sydney: three decades of change in the city centre,* p.37.

[41] Webber, p.37.

also came into play where a desirable use in a precinct such as a hotel or residential development was proposed. The Strategic Plan was subsequently subjected to reviews every three years. In 1974 Council adopted the 1974-77 Strategic Plan. This more or less coincided with the end of the Long Boom.

Despite all of this the City Council was still dependent on approvals made elsewhere. State authorities were clearly outside Council control, which made planning and co-ordination very difficult - the Electricity Commission, Board of Fire Commissioners, Maritime Services Board, Main Roads Department, Railways Department, Department of Road Transport all controlled crucial aspects of Central Sydney and none were answerable to Council. Perhaps the most graphic example of Council's lack of control over government-owned assets is associated with The Rocks, which was resumed by the State government in 1900. In December 1960 it offered The Rocks for sale or lease, inviting interested parties to lodge competitive schemes for urban renewal. The whole area was suspended from the provisions of the County of Cumberland Planning Scheme.[42]

Conditions of the completion included requirements for ample light, air and harbour views to the greatest extent possible for all buildings. Most of the development area was to be devoted to residential use (aiming for a net residential density of 300 persons per acre) but also needed to include retail space, offices, hotels and restaurants.[43] In the second half of June 1962 a number of schemes went on public display in Martin Place.[44] They demonstrated the best Modern Movement practice of the day, with freestanding towers or slab blocks and plenty of open space. The winner was the contracting firm James Wallace Pty Ltd. Their scheme, designed by architects Edwards Madigan Torzillo Briggs, was published in January 1964. It was based around pedestrian open space:

> "The design exemplifies the modern concept of inner-city design and planning, being based on a system of segregation of pedestrians and vehicular traffic, with high towers rising from a podium of service and parking space, the top of which is entirely given over to pedestrian plazas and open spaces.
>
> The final proportion of commercial and residential space developed in the scheme fulfils the demand of both aspects and conforms to the view expressed in the Government prospectus that: 'a balanced use of the area is considered to be desirable to sustain a continuous movement of people and a feeling of life in the area'. It is also considered that, in addition to the functional balance referred to, the relative proportions of commercial and residential space will provide the necessary economic balance which the redevelopment of the area requires."[45]

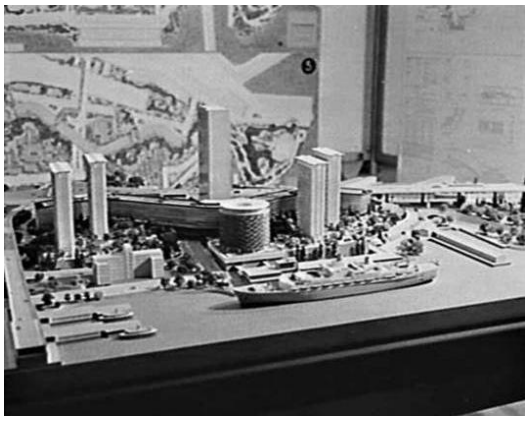
The scheme was divided into two precincts to the north and south of Argyle Street respectively. The northern precinct contained 13 residential apartment towers in a variety of configurations, housing some 3,500 people. The southern precinct contained four high-rise commercial buildings and a "luxury" hotel. The two precincts were linked by pedestrian plazas on top of the podium and retailing areas extending northwards from under the hotel. Only the Maritime Services Board Building remained, along with a relocated Cadman's Cottage:

> "It is considered that the development of the area as 'an outstanding example of modern city planning' is the larger scale consideration as against the preservation of historical and

[42] *Redevelopment of the Rocks area: official brochure issued 1960: list of questions submitted by persons interested in the redevelopment scheme, together with answers thereto*, p.5.
[43] *Cross-section*, Issue 96, October 1 1960
[44] "New Rocks Area", *The Canberra Times*, 21 June 1962, p.21.
[45] *The Redevelopment of the Rocks Area*, p.7.

> architectural features which have many more acceptable counterparts in other sections of the city ...
>
> Reference has been made to the Royal Australian Historical Society, The Cumberland County Council and the Royal Australian Institute of Architects. None of these authorities consider that any examples of particular historic or architectural merit exist in the area, except perhaps some of possible museum interest.
>
> It has been thought appropriate, however, that the preservation of Cadman's Cottage and its use as a small memorial museum of early Australian history would be of value
>
> It is proposed to dismantle the cottage and re-erect it in the park formed at the lower end of York Street.
>
> This feature will form a subtle link with history without aggravating problems of physical planning."[46]

James Wallace's proposal did not proceed, but in 1967 a revised scheme prepared by John Overall, chairman of the National Capital Development Commission provided three residential buildings, four hotels and motels, 14 office blocks and more than twice the retail space. It also extended the redevelopment area south to Grosvenor Street.[47] In 1968, the State government gave control of The Rocks to the Sydney Cove Redevelopment Authority, further distancing it from Central Sydney and Council control. In the event, redevelopment in this form did not proceed, in part because of economic conditions and in part the emergence of a preservation movement reacting against the wholesale imposition of Modern Movement ideals on Sydney's historic fabric and the destruction that had followed.



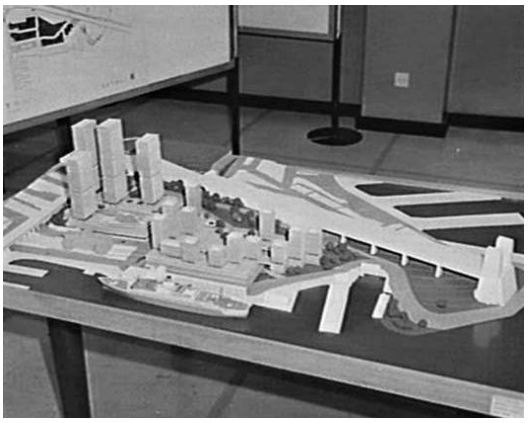


Figure 11 Models of two of two schemes for the redevelopment of The Rocks. The scheme at left was a collaborative effort between Los Angeles architect Victor Gruen and local architect Hugo Stossel for Hawker Siddeley; the scheme at right was the winning proposal by Edwards Madigan Torzillo & Briggs for James Wallace Holdings.
Source: SLNSW, Australian Photographic Agency – 12254 and 12255.

[46] *The Redevelopment of the Rocks Area*, p.14.
[47] Kate Blackmore, "A Good Idea at the Time: the redevelopment of the Rocks" in Webber, pp.129-135.

4 PRE-WAR PRECURSORS

The editor of *Decoration and Glass*, observant of all that was new and up-to-date in the second half of the 1930s, was certainly not slow to observe an emerging trend:

> "In residences, flats, factories, theatres, hospitals and in re-modelling an Australian adaptation of continental modernism is gaining favour … Here in Sydney we are beginning in lively earnest to herald in the dawn of the future, due to the obviously good results of overseas experiments.
>
> Some years ago, a certain designer, Burley Griffin, started a settlement of small homes designed in a functional manner which he placed on the shores overlooking the Harbour. A review of the effects of this venture is not within the scope of this article. Since that time public opinion has been swinging from the revolt at first effected by the thought of the word 'ultra modern' towards a reasonable and more sympathetic understanding and appreciation of those ideas embodied behind the plan of the House of Tomorrow."[48]

The first stirrings of Modern Movement architecture in Central Sydney were evident during the 1930s. The decorative form of Modernism known as Art Deco was imported from France and America during the second half of the 1920s and the first local examples of the style were completed in 1929-1930. Art Deco recast traditional architectural embellishments into a geometrically based decorative idiom instantly identifiable as up-to-date and provided new means to modulate building massing.

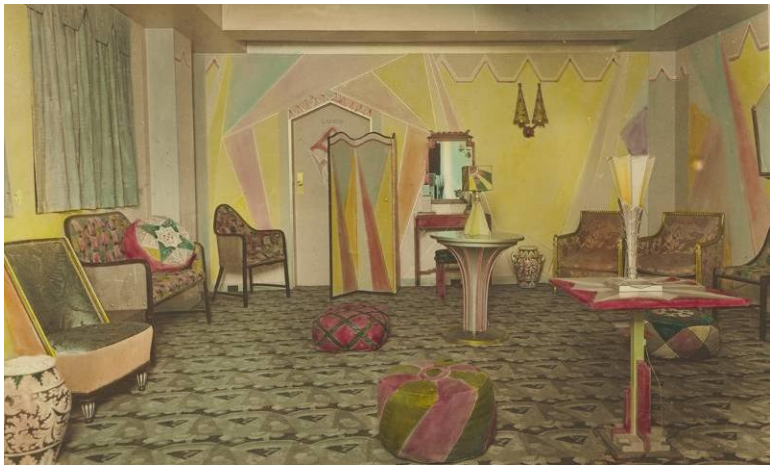


Figure 12 Early Art Deco style influence in Central Sydney: the Futurist Room in Henry White's State Theatre in Market Street, completed in June 1929, exploited geometric pattern and bright colours (left), while Fowell & McConnel's BMA House in Macquarie Street, completed in 1930, applied the stepped forms of American skyscrapers to the Sydney skyline.
Source: SLNSW, PXA 348 (Futurist Room) and ON 275 (BMA House - Samuel Wood photograph).

Construction effectively ceased in 1930 because of the depression but began to pick up in 1933 as economic conditions eased. Central Sydney enjoyed a minor construction boom for the next seven or so years. It resulted in large office buildings, a handful of apartment blocks, a number of pubs and a significant hotel, cinemas, a dance hall, shops, cafes and restaurants. While the Art Deco influence was

[48] "The House of Tomorrow is Here Today", *Decoration and Glass*, Volume 1 Number 11:6, 10-11, March 1936.

still evident, new forms appeared as architects learned about the Modern Movement, whether by reading about it or seeing examples at first hand. Several exemplary commercial buildings were completed between 1936 and 1940. Emil Sodersten's City Mutual Life Assurance Company building at 66 Hunter Street (completed in 1936) and Lipson & Kaad's warehouse for Hoffnung & Co at 153-159 Clarence Street (completed in 1939) combined a convincingly functional Modern Movement aesthetic with Art Deco embellishments, while others such as Brewster & Manderson's 44 Bridge Street (completed in 1938) and Melbourne architects Seabrook & Fildes' Royal Exchange Assurance at 77 Pitt Street (completed in 1937; since modified) showed a firm grasp of Modern Movement aesthetics.

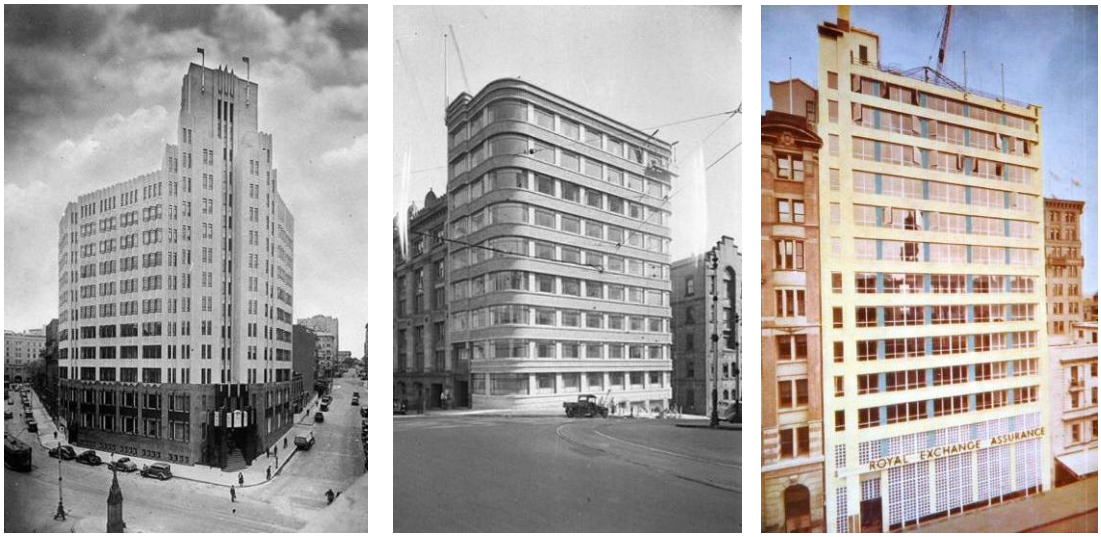


Figure 13 Emil Sodersten's City Mutual Life Building (left), Brewster & Manderson's 44 Bridge Street (centre) and Seabrook & Fildes' former Royal Exchange Assurance Building (right).
Sources: SLNSW: Home and Away – 35036, Hall & Co photograph; Home and Away – 9470, Sam Hood photograph; *Decoration and Glass*, July 1937, cover.

Amongst the finest Modern Movement buildings of the 1930s and 1940s in NSW were those associated with health care, particularly the hospitals of prominent Melbourne architectural firm Stephenson & Turner, which established a Sydney office following the construction of Gloucester House at Royal Prince Alfred Hospital, Camperdown (completed in 1936). This was the "springboard for the firm in the hospital field in New South Wales."[49] However, only one of their landmark buildings, which included King George V Memorial Hospital for Mothers and Babies at Camperdown (1941) and the Repatriation Hospital at Concord (1942), was in close proximity to Central Sydney. This was the United Dental Hospital at 2 Chalmers Street, Surry Hills, the first section of which was completed in 1940. Work began on the addition of two levels and a major addition in 1947, but as was so often to happen, work ceased for some time because of lack of funds until 1954.[50]

Education, another fundamental institution, was an important if minor facet of Central Sydney during the interwar period. Again, few Modern Movement buildings were constructed. Fort Street Primary School on Observatory Hill received a new building in the early 1940s while the Sydney Technical College in Ultimo was brought up-to-date with the construction of a building for the School of Automotive Engineering during the second half of the 1930s. Both were designed by Harry Rembert, an architect working in the

[49] John Shaw, *Sir Arthur Stephenson: Australian architect* (Sydney, 1987), p.56
[50] "Work Is Resumed On Two City projects", *Sydney Morning Herald*, 26 January 1954, p.14.

Government Architect's Branch. Both buildings show Rembert's debt to the architecture of Willem Dudok - cubic masses with linear bands of windows constructed in warm toned brickwork.

Figure 14 United Dental Hospital (left), School of Automotive Engineering (top right) and Fort Street Primary School (bottom right).
Sources: TKDA (United Dental Hospital); Roy Lumby (School of Automotive Engineering); Russel Jack, Volume 2, p.4 (Fort Street Primary School).

The prestigious Sulman award for architecture, inaugurated by the Institute of Architects in 1932, was awarded in 1943 to Fowell McConnel & Mansfield's Orient Line Building at 2-6 Spring Street, Sydney, designed in association with New Zealand-born Modern Movement architect O'Rorke. He had gone to England in the 1930s and established a successful career that included interiors for Orient Line ships. The interiors of the building reflected a higher level of Modern Movement character than the calm New Empiricist exterior. They featured spirited decorative artworks by influential designer Douglas Annand, whose work was to feature in a number of Modern Movement buildings in the 1950s and 1960s, rugs and textiles by famous London designer Marion Dorn and fabrics by noted Melbourne designer Frances Burke. Only the facade of the building remains today.

Figure 15 Fowell, McConnel & Mansfield's Orient Line Building – rendering of the Spring Street facade and a view of the booking office. The curtain fabric at the end is by Marion Dorn.
Source: SLNSW: XV/28 – architectural renderings in the City of Sydney designed by Fowell, Mansfield & McConnel; Home and Away – 23312, Sam Hood photograph

Central Sydney could boast one early Modern Movement garden. It was the work of celebrated expatriate Danish landscape designer Paul Sorensen, better known for his work at Everglades in Leura (circa 1936), which was undertaken for an executive of Feltex, Henri Van De Velde. Another of Sorensen's gardens was located on the roof of the 1939 Feltex House by Wright & Apperly at the intersection of George and Jamieson Streets. Originally only three storeys high, the building was extended vertically and quite seamlessly in the early 1960s.

Figure 16 Feltex House prior to its vertical extensions (left) and its roof garden shortly after completion (right).
Sources: City of Sydney Archives NSCA CRS 47/2114 (Feltex House); Historic Houses Trust image no. 32739 (roof garden), Alan Spearman Evans photograph.

5 MODERN MOVEMENT BUILDING TYPOLOGIES IN THE CITY OF SYDNEY

The immediate post-war period was one of austerity and shortages. As far as the building industry was concerned, demand for building products exceeded output so that government maintained wartime controls for some years to ensure supplies were distributed to urgent industrial and domestic projects. As conditions eased it was still necessary to initiate quotas until supplies became more widely available and delays were the order of the day. At the beginning of the 1950s manufacturers faced a shortage of materials and labour, especially skilled labour. The shortfall in unskilled labour was to some extent met by migrants directed by the government to certain industries.[51]

In April 1950 the Premier of NSW, James McGirr, announced that restrictions on constructing new houses, flats, what were termed "non-licensed residentials", hospitals, schools, and extensions to houses, flats and non-licensed residential buildings to provide desperately needed living space for people would be lifted. Restrictions on non-housing construction outside the area defined by Newcastle, Port Kembla and Mt Victoria were also lifted.[52] Restrictions on all building activity other than demolition were lifted in June 1952. However, the situation remained tight for some months because of credit restrictions imposed by the Commonwealth Government that regulated financing, ongoing scarcity of building materials and high building costs.[53]

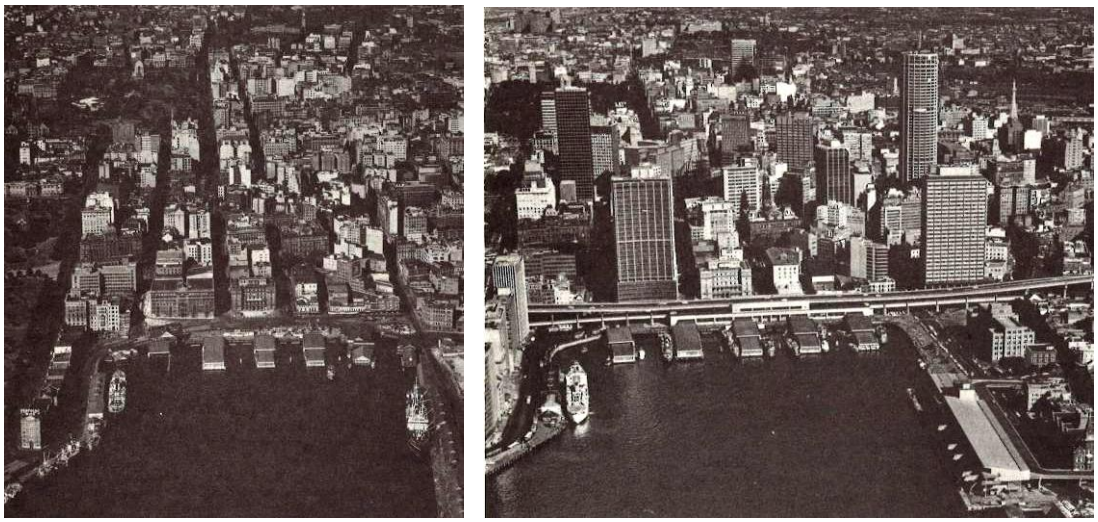


Figure 17 These aerial views of Sydney from the north, 1948 (left) and 1967 (right), graphically show the magnitude of development and the shift in scale that took place in Central Sydney in the post World War II era.
Source: *Sydney Region: growth & change*, p.52.

[51] A A Raschke and R Osbiston, *Seventy Years of Wunderlich Industry* (Sydney, 1957), pp.11-12.
[52] "Control Of Building Operations Eased", *Sydney Morning Herald*, 13 April 1950, p.1.
[53] "Building Activity Sharply Down", *Sydney Morning Herald*, 1 August 1952, p.4.

5.1 Office buildings

"Office work in administration, banking, insurance, and the professions, reflects the dominant and growing functions of the city centre, which are characteristic of most metropolitan cities. It accounts for about 60% of total employment, and is growing." In central Sydney this was reflected in a massive boom in office building construction, principally focussed between Circular Quay and Martin Place – "about 90% of new buildings in the central business district over the past decade [1957-1967] have been offices or banks."[54] The office building is the dominant building typology of the study period in Central Sydney, if only because of their scale and the numbers constructed.

No other building type mirrors the economic expansion of post-war NSW (and Australia for that matter) than the inner city office block. They represented a prevailing mood coloured by faith in progress, growth and development and even symbolised Australia's growing stature on the international stage, a source of national pride. In addition to this, they reflected the growth of the city and pressures to provide accommodation for rapidly expanding businesses. So, as land prices rose speculation and greed also played a part. Amongst the major players were multinational corporations, local companies and investors, especially insurance companies. The buildings provided both sound returns and an image of forward-thinking prestige.[55]

Whilst many buildings were constrained by small, land-locked sites and could only express being modern to passers-by through the surface of the façade, the more pure examples were free standing or otherwise on corner sites. The new office buildings would transform city centres in many ways – loss of older buildings, a shift from consistent harmonious streetscapes to a series of free-standing blocks, changes to the actual physical condition of places (wind, sun and shade), shifts in the functioning of cities, changes in the consumption of energy as buildings depended on air conditioning and artificial light, and changes to the environment in which people worked. They also altered perceptions about what a modern city should be.[56]

The construction of office buildings after World War II did not really get underway until the early 1950s. Before then projects were mostly confined to alterations and extensions, such as those to the 1938 Grand United Building in Castlereagh Street, undertaken during 1947-48 (since demolished). Other examples include 36 York Street, designed by long-established architects Robertson & Marks in 1949 for Conrick Tomalin Ltd,[57] and Douglas Snelling's radical 1951 overhaul of the Victorian era boarding house known as Lamington Hall at 48 Margaret Street for the Hartford Insurance Co (since demolished). According to architect Snelling, one of Sydney's foremost Modern Movement practitioners,

> "I have no doubt ... that the most economical thing would have been to demolish the building and put up a new one in its place ... But that was impossible because of post-war Government restrictions on the allocation of materials for new commercial buildings. We just wouldn't have got the cement, steel, or bricks ... So it was decided to do a drastic remodelling job, using parts of the old boarding-house and two old buildings at the back, which had apparently been built as stables round an old inn courtyard."[58]

Insurance companies were to fuel much of the office building construction in Central Sydney during the 1950s and 1960s.

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[54] *Sydney Region: growth & change*, p.55.

[55] Jennifer Taylor, *Tall Buildings: Australian business going up: 1945-1970* (Sydney, 2001), p.15.

[56] *Tall Buildings: Australian Business Going Up*, p.24

[57] The building application (BA17/50) was lodged on 10 January 1950.

[58] "Dramatic Change in Lamington Hall; Old Sydney Landmark", *Sydney Morning Herald*, 31 March 1953, p.11.

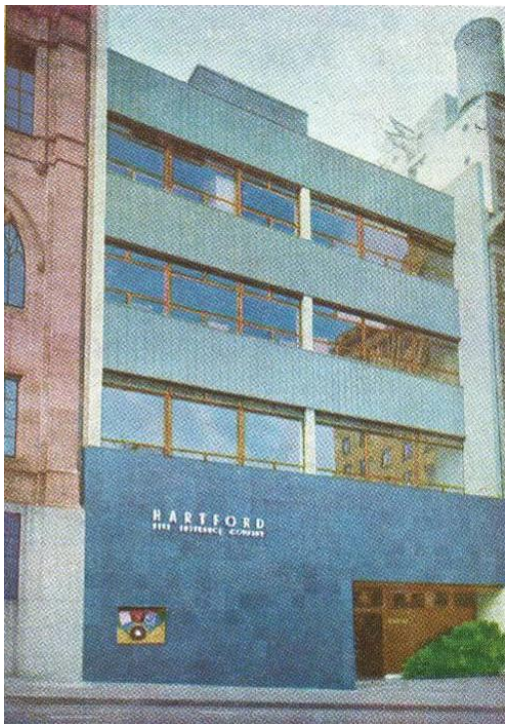

Figure 18 36 York Street (left) and 48 Margaret Street (right). Their external design and claddings hearken back to the pre-war period. The exterior of 36 York Street is clad in dichromatic terracotta, while the ground floor of 48 Margaret Street was clad in dark toned ceramic tiles and the horizontal upper sections in light-toned porcelain enamel steel. The small garden at the main entrance to 48 Margaret Street was an innovative feature.
Sources: TKDA (36 York Street); *Architecture*, April-June 1954, p.85 (48 Margaret Street).

The Maritime Services Board headquarters in George Street North, The Rocks (now the Museum of Contemporary Art) was the first major post-war construction project in Sydney consisting of an entirely new building. Even so, it had been designed in 1936 and construction did not commence until 1948; its foundation stone wasn't laid until 5 May 1949 and the building was officially opened by Premier Cahill on 10 December 1952.[59] Its appearance reflected the years between design and construction, a monumental form of Stripped Classicism overlaid with Art Deco references.

The first major building project undertaken by private enterprise was Berger House at 82-88 Elizabeth Street, designed by Arthur F Blackwell.[60] A provisional permit was granted by William Dickson Minister for Secondary Industries and Building Materials to City Buildings Co-operative No. 1 in September 1951 for a 15 storey building, ostensibly to help counter the acute shortage of office space in Central Sydney. One curious condition of consent was that imported materials had to be used.[61] Possibly this was due to locally produced materials being diverted to housing, schools and hospitals. The project faltered in February 1953, a victim of a financial squeeze and escalating building costs, but revived several months later under new management and different architects (Stephenson & Turner). The building was completed around the beginning of 1955. The original external design, which provided shading for windows in the facade, was modified and a lightweight curtain wall aesthetic appeared in Sydney for the first time:

[59] "Sydney Building Progress", *Building and Engineering*, 24 November 1948, p.26.
[60] Arthur Blackwell also designed co-operative home unit blocks for Urban Co-operative Home Units around this time
[61] "Permit for 15-Storey Building Is Issued", *Sydney Morning Herald*, 21 September 1951, p.1.

> "The original design was smart with open batten sunshades above all windows & [sic] a high-style multiple arch entrance canopy. Now stripped for an austerity finish, it has a graph-paper simplicity unknown on the front elevations of Australian city buildings."[62]

A near contemporary, the Harvey Trinder Building at 267 George Street, was a bit more substantial but just as minimal. This slender 11 storey steel-framed structure was designed by D Forsyth Evans for a firm of insurance brokers in 1952 and completed in March 1954. Its facade consisted of alternating bands of bronze-framed windows and texture brick spandrels. The building was finished to a high standard; it has since been demolished.[63]

In some ways Modern Movement architecture after World War II is encapsulated by tall office buildings sheathed in a taut skin of aluminium and glass. They reflect a very specific American influence, where the refinements of the glazed curtain wall became evident during the 1940s. Buildings such as Pietro Belluschi's 1948 Equitable Building in Portland, Oregon, and Skidmore, Owings & Merrill's1952 Lever House in New York are associated with the corporatisation of Modern Movement architecture. According to architectural historian Jennifer Taylor,

> "It is not surprising that this building type evolved in America. The arrival in America Immediately before the war of European architectural pioneers of the 1920s and 1930s, including Mies van der Rohe, brought the innovative spatial constructs of modern architecture, including the open plan, the notion of the universal solution, and the visionary dreams of the glass worlds of expressionist thought, into the land of building technology and capital ... The emergence of this new and distinct type was also dependent on the technological advances in services, especially those for vertical transportation, fire fighting, temperature and air-flow control. This combination produced a building type which unquestionably gave rise to the most typical, innovative and expressive building form of the 20th century. Aesthetically, in their purest expression, such buildings were viewed as objects to be seen in the round, and characterised by their divorce from the fabric of the city, ideally rising from podiums of three or four levels or standing in open plazas."[64]

The combination of three inventions – air conditioning, fluorescent lighting and suspended ceiling systems - made the post-war office building a possibility, underscoring reliance on technology to provide a comfortable working environment. Air conditioning and fluorescent lighting were introduced to Sydney's office buildings during the 1930s. The first air conditioned office buildings, Railway House in York Street and the City Mutual Life Building in Bligh Street, were completed during 1936. Fluorescent lighting was installed in the ground floor showroom and display windows of Feltex House, completed during 1939.[65] Although proprietary acoustic ceiling tiles were being installed in Sydney office buildings from the second half of the 1930s, the potential to use the cavity between a suspended ceiling and floor slab was not generally realised – for instance, electrical installations were placed below timber floors installed over floor slabs, although air conditioning supply ducts were mostly carried in suspended ceilings above corridors.

Better and cheaper systems of air conditioning, the reduced thermal output of fluorescent lights that reduced heat loading on air conditioning systems, and proprietary suspended ceiling systems, that

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[62] *Cross-section*, Issue 17, March 1 1954.
[63] City of Sydney Archives BA 1364/52, lodged 20 October 1952; "Office Block Finished In George St.", *Sydney Morning Herald*, 16 March 1954, p.11.
[64] *Tall Buildings*, p.22.
[65] "Feltex House", *Decoration and Glass*, August 1939, p.19

achieved definitive form in America during the second half of the 1940s gave new freedom to architects.[66] The Harvey Trinder Building was fully air conditioned and illuminated with fluorescent lighting. Suspended ceiling systems seemed to take a bit longer to infiltrate the market, though by mid-decade metal pan modular systems were being manufactured locally[67] and concealed services were being installed in major office buildings – the Commonwealth Bank Building in Market Street, completed in 1956, was totally fitted out with Wunderlich Acoustic Metal Ceilings concealing air conditioning ducts and incorporating fluorescent lighting troughs.[68]

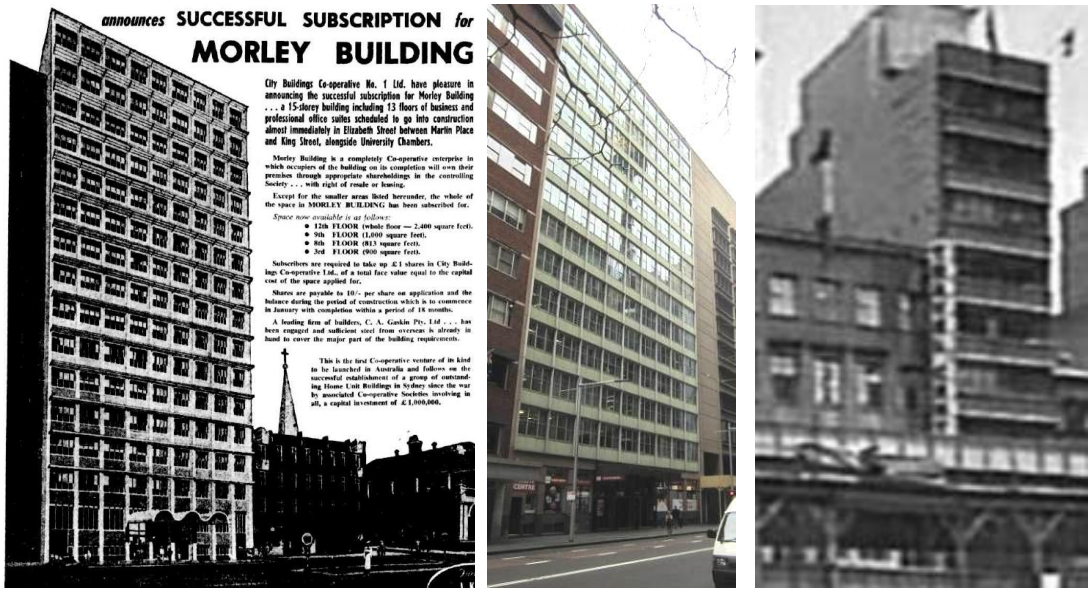

Figure 19 82-88 Elizabeth Street was to be named after J K Morley, secretary of City Buildings Co-operative No 1 and Urban Co-operative Multi-Home Units (left). What turned into Stephenson & Turner's Berger House presented the lightweight metal and glass curtain wall to Sydney for the first time (left, centre). By way of contrast, Harvey Trinder's new building alternated bands of windows with brickwork (right).
Source: *Sydney Morning Herald*, 10 November 1951, p.5; TKDA; SLNSW, Australian Photographic Agency – 18122).

Glass technology certainly helped to make the lightweight curtain wall systems more palatable. Anti actinic glass, which reduced the impacts of ultra-violet radiation, had been around since the 1920s and was being marketed in Australia during the mid 1930s. Australian Glass Manufacturers' "Coldite" is one example. A system of double glazing known as "Thermopane" was developed in America during World War II. Here the air between the two layers of glass was dehydrated and sealed, resulting in thermal and acoustic benefits. Local manufacture under license began in the early 1950s. The curtain wall on Berger House was made in Australia by Dowell Aluminium Windows Pty Ltd. It was prefabricated in square 2.7 metre units in Melbourne and shipped to Sydney. Each unit contained three windows fitted with anti-

[66] Reyner Banham, *The Architecture of the Well-tempered Environment*, pp.54 and 218.
[67] Susan Bures, *The House of Wunderlich*, p.140. According to Bures, "In the mid-1959s Wunderlich introduced metal acoustic ceiling panels produced to fit either a drop pan or concealed grid system."
[68] "Wunderlich Acoustic Metal Ceilings in New Commonwealth Bank Building, Sydney", *Building, Lighting & Engineering*, November 24 1956, p.59.

actinic glass (James Sandy's "Thermosal"), with an aluminium spandrel backed by fire-resistant gypsum. The spandrels reflected recent innovations in regulations, which now permitted lightweight fire protection systems. The Commonwealth Bank Building relied on its spandrels to provide fire protection. There was no masonry behind the curtain wall – instead, the aluminium panels were sprayed with limpet asbestos enclosed with an aluminium facing sheet with an impressed stucco finish.[69]

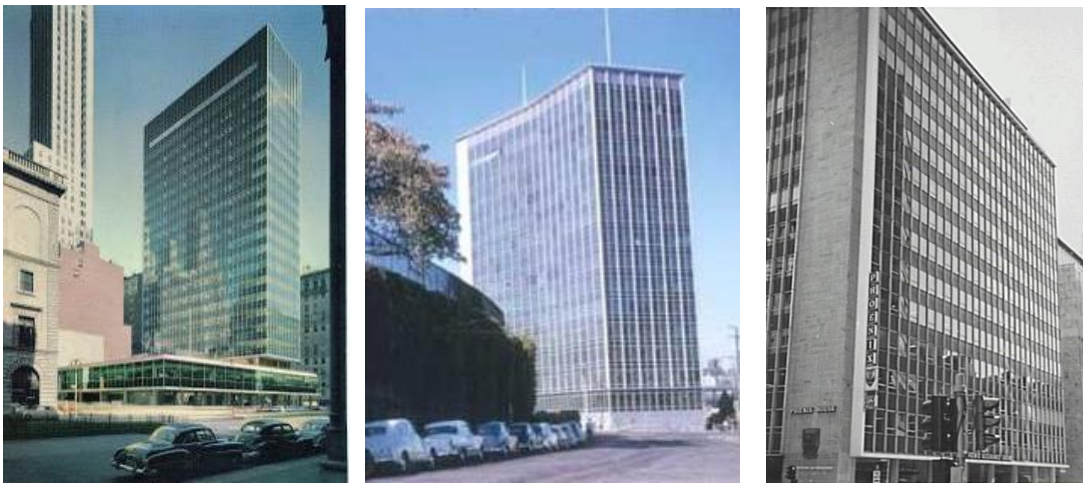

Figure 20 American precedent and local response: Skidmore Owings & Merrill's Lever House in New York (completed in 1952, left), Stephenson & Turner's Unilever House at Circular Quay (designed in 1955, centre) and Thompson, Spooner & Dixon's Phoenix House at the corner of Bridge and Pitt Streets (designed in 1956).
Sources: Lever House: www.postalesinventadis.com; Unilever: National Archives image number J2669, 419; Phoenix House: City of Sydney Archives SRC10117.

During the first half of 1954 £3.5 million worth of building works were approved. This was greater than in any previous comparable period – the total for 1953 was £5.5 million.[70] An unprecedented number of office buildings reflecting the latest technology, finishes, style and structural systems rose over the next fifteen or so years. By now large teams of consultants were involved in their design – apart from the architect there were mechanical, structural, hydraulics and lighting engineers, along with quantity surveyors.

During the second half of the 1950s and first half of the 1960s construction was focussed in the northern part of Sydney. Curtain wall-clad towers continued to be built in some quantity until the mid 1960s and lingered sporadically into the second half of the 1970s.

Caltex House at 167-187 Kent Street, designed by architect Eric Nicholls (who had been a partner in Walter and Marion Griffin's practice), marked the emergence of developer Civil & Civic as a force to be reckoned with. The building was approved by the City Council in June 1955 and completed in October 1957. It has been modified beyond recognition. By the standards of the day it was a large structure, designed to accommodate 435 cars on lower levels and 2,000 persons above. It was notable for its

[69] "Aluminium Curtain Walls by Chubb's Australian Co Ltd", *Building, Lighting & Engineering*, November 24, 1956, p.58.
[70] *Cross-section*, Issue 22, August 1 1954.

reinforced construction, which consisted of flat plate floor slabs that allowed speedy construction, while the absence of beams allowed the insertion of an additional floor while maintaining compliance with the statutory height restriction then in force. Reinforced concrete framing was not common in Sydney at this time and the vast majority of large city buildings were steel framed. Construction was rapid, one floor completed every 12 days, with external claddings and air conditioning ducts following three floors below the pouring of new concrete slabs. The sun was taken into account and slender hoods were installed above the continuous bands of windows across three sides of the building.[71]

On the other side of town Hans Peter Oser's Medical and Dental Building (the William Bland Centre) at 229-231 Macquarie Street was designed during 1956 and introduced a shining and colourful note to the staid environs of Macquarie Street. Indeed, some found colour to be one of the less attractive opportunities of the curtain wall. Architect Stephen Mansfield disdained the "lesser breed which sports violently coloured spandrels."[72] One was the Phoenix Assurance Building in Bridge Street (Lindsay Thompson, Spooner & Dixon, 1958; demolished), which added a lively splash of vivid red to the streetscape. Nearby, Melbourne architects Bernard Evans & Associates designed the slender mid-block building for London Assurance, which extended between Bridge and Dalley Streets (completed in 1959; demolished). Its curtain walls were graced with blue spandrels on the north side of the building and red spandrels on the south. [73]

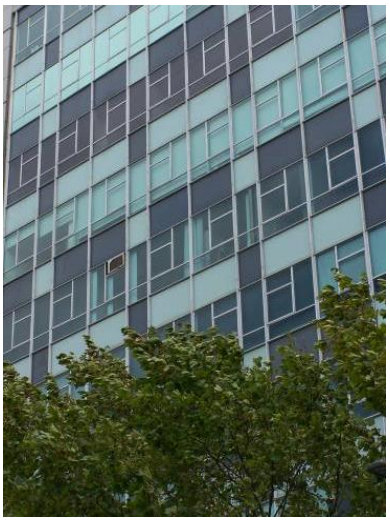

Figure 21 Caltex House shortly after completion viewed from the east (left) and detail of the facade of the William Bland Centre in Macquarie Street (right).
Sources: Caltex House – City of Sydney SRC4109; William Bland Centre – Roy Lumby.

One of Mansfield's favourites, Qantas House at 68-96 Hunter Street, was designed by Rudder Littlemore & Rudder around 1953 and officially opened by Prime Minister Menzies on 28 October 1957. It was an instant hit:

> "The Qantas Building has something: there is no doubt about that! It has captured the public's imagination, and talk to anyone about recent new buildings that have been completed in Sydney and nine out of ten will say: 'The Qantas Building is a beautiful building.'

[71] Murphy, pp. 22-27.
[72] Mansfield, p.104.
[73] *Building, Lighting and Engineering*, 24 January 1959, p.45; Cross-section, Issue 74, December 1 1958. Construction was supervised by local architect Peter Priestley.

> Apart from the excellence of its design, the reason for this is not hard to find. It is the grace of the curve which gives Qantas Building a facade unique in Australia and confers upon it an obvious advantage over other buildings, which have to rely for their appeal upon rectangular street facades, which, no matter how skilfully handled have a certain uniformity of pattern and silhouette."[74]

The ground floor sills and columns of the building were clad in granite. Above, the entire facade was glazed in anti-actinic glass supported in aluminium frames, with extruded aluminium "aerofoil profile" mullions. A sweeping, upwardly curved cantilevered canopy over the main entrance to the booking hall hinted at the exhilaration of flight. The double height booking hall followed the curve of the building

Figure 22 Qantas House in 1958, photographed by Wolfgang Sievers (left) and the official opening of the building within the major booking hall, 28 October 1957.
Sources: NLA, image no. Nla.pic-an14156207-2-v; SLNSW, Australian Photographic Agency – 04228.

Two major curtain-walled buildings, since demolished, were completed in 1957-58 at Circular Quay. ICI House was designed by Melbourne architects Bates Smart & McCutcheon in association with locals Stafford Moor & Farrington and completed in 1957. Its steel framed structure was clad in a sleek aluminium framed curtain wall with vitreous enamel steel in combination with coloured fused ceramic glass on the east and west sides. Interiors were only protected by aluminium venetian blinds between the layers of glass in the double glazed windows. Admittedly the external skin of glass was heat absorbing, to reduce glare, and the building was fitted out with a low velocity air conditioning system. The building was, however, blessed with artworks – Eric Smith's abstract mosaic mural in the entrance vestibule and lift foyer, which was also enhanced by large leafed indoor plants ("the use of indoor plants has become very popular with modern designers and they have been used extensively in a number of new buildings that

[74] "Qantas Building, Sydney", *Building, Lighting & Engineering*, 24 December 1957, p.27.

have been recently completed in Sydney."[75] Demountable internal office partitions and internal services were based on a 900 millimetre module.

Unilever House, designed by Stephenson & Turner during 1955, was completed at the beginning of 1958 and is regarded by some as Sydney's first major curtain walled office block as well as its most visually pure example.[76] It too relied on glazing, in this case tinted blue, and venetian blinds to diminish the impact of the sun shining on its exceptionally glassy exterior. The building was unusual in that columns were set three metres back from external walls, supported off cantilevered beams from which the curtain wall was supported. A high level of employee amenity was provided: a restaurant; health centre; library; bank branch; kiosk; barber's shop; and washrooms with showers and cloakrooms.[77]

One of the most significant events in Central Sydney during the 1950s was the abolition of the 1912 height limit of 45.72 metres in 1957. Caltex House already exceeded the restriction due to a technicality resulting from the differences in levels across the site. In the first quarter of 1956 the height limit was contested by two applications – a building 62 metres high in Kent Street designed by J M Brindley and a building 71.6 metres high for the Commonwealth Government in Phillip Street.[78] At the beginning of 1957 the AMP Society applied to the Chief Secretary for permission to exceed the height limit. Peddle Thorp & Walker had already designed a building 76.2 metres in height for the Society's site at Circular Quay.[79] Consent was duly given, and the transformation of Central Sydney could now begin.

The AMP Building at Circular Quay stirred up a great deal of public debate because of its height relative to Circular Quay and because of its curved facades. The building embodied the most modern technology available and was intended to cope with AMP's expansion over a 50 year period. It had a steel frame encased in concrete and cellular steel deck floors sprayed with a fire resistant material. The central circulation and services core allowed clear space around the building's perimeter and helped it resist wind loads. Electronically programmed lifts moved people efficiently in peak periods. Spandrels in the aluminium framed curtain walls were fabricated out of heat-treated glass with gold dust fused into the back, while windows were double glazed with a system that made extensive use of neoprene gaskets and polysulphide liquid polymer compounds. Of course, the building was fully air-conditioned, but the inclusion of AMP's new computer imposed special requirements on the system. NSW's first free-standing skyscraper symbolised the AMP Society's wealth and prestige. It was the tallest building in Australia, with an immensely popular roof-top observation deck offering people a new vision of Sydney.

Metal and glass curtain walls retained popularity until the mid 1960s, but changes in building technology, especially that of glass, meant that a resurgence in their use took place in the following decades. Just how different this new generation could be from the pioneering efforts is demonstrated by the building at 263-273 Clarence Street, designed in 1971 by Italian architect Mario Arnaboldi.[80] The stainless steel and laminated glass glazing system was exploited for its artistic possibilities, dramatically breaking with the traditional gridded aesthetic.

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[75] "I.C.I House, Sydney", *Building, Lighting and Engineering*, 25 November 1957, p.25; Frank Clune, *Saga of Sydney*, p.125.

[76] Richard Apperly and Peter Lind, *444 Sydney Buildings* (Sydney, 1971), p.13; Taylor, *Australian Business Going Up*, p.49.

[77] Clune, p.133.

[78] *Cross-section*, Issue 41, March 1 1956.

[79] *Cross-section*, Issue 53, March 1 1957.

[80] DA 810/71 was lodged by D M Ashton on 8 December 1971. He lodged the BA with Council the following June.

Figure 23 Two bold curtain walls: the gentle arc of the AMP Building (left) and the decorative geometries of 263-273 Clarence Street.
Sources: SLNSW, PXA 907 Box 15, Ern McQuillan photograph (AMP); TKDA (263-273 Clarence Street).

However, even in the 1950s the vogue for the aluminium and glass curtain wall was accompanied by resistance on the part of some architects and their clients in recognition of its shortcomings. Stone and other solid claddings maintained some popularity. Construction of the Port Line Building at 48-54 Young Street, designed by Fowell Mansfield & Maclurcan in association with Brian O'Rorke, commenced early in 1956 (the building has since been demolished).[81] Its façade featured a wealth of stone that included sandstone, marble, slate and trachyte. The plan had an unusual configuration for the time. Above the ground floor level it took the form of an H, with a wide central section being recessed back from the street line. The structure, designed by engineers Woolacott, Hale & Bond, was also unusual. Steel columns were fitted with octagonal brackets below floor slabs and linked to the slab soffits by concrete capitals. The capitals stiffened the junction of column and slab, resulting in a thin slab that gave greater depth for air conditioning ductwork.[82] The Northern Assurance Building at 13-15 O'Connell Street by Spencer, Hanson & Partners (completed in 1958; since demolished) also made extensive use of stone, combining marble, granite and sandstone along with blue glazed ceramic tiles. The architects maintained that "a look of permanence is achieved by using traditional methods of construction."[83]

[81] The architects lodged DA 425/52 on 30 July 1952. A subsequent DA was lodged by Port Line Ltd on 2 April 1953 for the demolition of existing buildings and the erection of a new building. BA 2043/54 was finally lodged on 8 December 1954.

[82] "The Port Line Building, 50 Young Street, Sydney. Modern Interpretation of Traditional Architecture", *Building, Lighting and Engineering*, 25 August 1958, pp.23-25.

[83] *Cross-section*, Issue 74, December 1 1958.

Figure 24 The 3 buildings at 105-113 Pitt Street demonstrate the tendency towards masonry and precast claddings during the 1960s: the base of 109-113 Pitt Street, designed in 1960 by Rudder Littlemore & Rudder (left), 107 Pitt Street, designed for Western Assurance by McConnel Smith & Johnson in 1958 (centre) and 105 Pitt Street, designed for the Commonwealth Bank by J A & P Kerr in 1965/66 (right).
Source: NAA image no. A1200, L79768.

Stephenson & Turner's Temple House at 21 Bent Street, designed for Legal & General Insurance in 1956, was a moderately radical departure. Its exterior was a grid of beams and columns with windows and glazed terracotta block spandrels set back between them (since modified). McConnel Smith & Johnson's Kindersley House, stretching between O'Connell and Bligh Streets and designed in 1957, featured a lot of external stone across its well-proportioned exterior – travertine cladding, granite on ground floor columns and reconstructed granite spandrels. It was the tallest building constructed by the lift-slab technique in the world at that time and introduced innovative shallow loggias by recessing the ground floor on both facades, then linked both streets with a pedestrian link through the building. Bunning & Madden's

exemplary Liner House at 13-15 Bridge Street, designed in 1958, clung to the curtain wall but tempered it with louvred sun hoods shading windows, reducing air conditioning costs and helping window cleaners. Its structure allowed maximum clear internal space. The building won the 1961 Sulman Medallion, a reflection of its architectural quality.

Figure 25 Temple House shortly after completion (left) and details of modifications to facades (centre); Liner House, which is substantially more intact (right).
Sources: SLNSW Government Printing Office 2 – 19595; TKDA.

However, really serious efforts to control the impacts of the sun were made at this time. Central Sydney's first was probably Harry Seidler's building for Associated General Publications at 398-402 Sussex Street, Sydney, designed in 1954 and the architect's first office building. The west-facing façade was constructed with a reinforced column and floor slab structure (no beams). Full storey-height adjustable vertical aluminium blades were installed between exposed floor slab edges, in front of the recessed windows. Seidler would have encountered this type of response while working with Oscar Niemeyer, who was involved with Le Corbusier on the 1936-1943 Ministry of Education and Health Building in Rio de Janeiro. This was an acclaimed Modern Movement office block with adjustable horizontal louvres between vertical concrete screens to block the sun.[84]

Seidler refined his approach with Lend Lease House at 47-53 Macquarie Street, designed in 1959 (since demolished) Here adjustable external horizontal louvres were fitted to each bay of windows across the eastern and western facades, allowing the random pattern of adjustments to form constantly changing patterns. The pragmatic structure of the building consisted of two rows of internal columns and flat floor slabs, with stairs, lifts and service areas at each end of the long building. This gave largely unencumbered

[84] The earliest example of this type of sun control in the City of Sydney may be the National Cash Register Building at 622-632 Harris Street, which was designed by architect Herbert Woodhouse in 1952. It featured fixed vertical aluminium "fins' extending through two storeys on one facade facing north west to protect interiors from afternoon sun.

and flexible internal space for the occupants, consisting of naturally lit individual offices along the long east and west sides and unobstructed general office and reception space between.[85]

Figure 26 Harry Seidler's Associated General Publications Building (left) and Lend Lease House (right). Sources: SLNSW, Australian Photographic Agency – 46564 (Associated General Publications); Roy Lumby (Lend Lease House).

AGC House at 124-126 Phillip Street was designed in 1960 by Brewster Murray & Partners and completed in 1963 (it has since been demolished).[86] The architects justified its exterior in the following terms and neatly summarised the local reaction to the sheer curtain wall:

> "The elevation treatment is both aesthetic and practical. Each floor is projected to form a hood and it has the following advantages: it gets away from the flat curtain wall which is universally being decried as becoming too boxy, monotonous and uninteresting, apart from its troubles and problems; acts as a sun shade to the glass and greatly assists the air conditioning , especially on the longer northern side; eliminates glare through the windows; provides a protection from the wind up-draught, which has been a cause of trouble with curtain walling, especially leaks; allows easy window cleaning with quick access, and protection for cleaner; enables the curtain wall dado to be less fire resisting than it would have to be otherwise; eliminates the need for structural perimeter beams."[87]

Stephenson & Turner's IBM Building at 168-170 Kent Street was designed circa 1960 and completed in February 1964 (since extensively modified). The building is considered to have been the firm's most innovative high rise buildings of the 1960s[88] and was certainly one of the most innovative in Central Sydney. It was not unexpectedly likened to a pagoda because of its distinctive lightweight concrete

[85] Peter Blake, *Architecture for the New World. The Work of Harry Seidler* (Cammeray, 1973), p.211.
[86] City of Sydney Archives DA 893/60, lodged by Brewster Murray & Partners in October 1960.
[87] *Cross-section*, Issue 130, August 1 1963.
[88] Philip Goad, Rowan Wilken and Julie Willis, *Australian Modern: the architecture of Stephenson & Turner*, p.46.

sunhoods on all sides of the building, a direct and straightforward response to sun control reducing both heat load and glare. The building covered only 30% of its available site, achieving a Modern Movement ideal of the free-standing tall tower surrounded by open space.

Figure 27 AGC House (left) and the IBM Building, dwarfing contemporaries: from left to right ADC House, 189-197 Kent Street, designed 1963-64; Caltex House; Esso Building, 137-153 Kent Street, designed circa 1967-68.
Sources: SLNSW Australian Photographic Agency – 45956 (AGC House); CSA SRC81 (IBM).

Following European and American precedent, in the early1960s architects began to make use great of concrete, exploiting its expressive and structural properties and cladding the exteriors of office buildings with precast concrete panels. Perhaps the most celebrated and influential example of the latter was McConnel Smith & Johnson's extensions for the Metropolitan Water Sewerage & Drainage Board, completed in 1965 (refer to Section 5.2 below). Australia's multi-storeyed office blocks needed to respond to the sun, more so than in the northern hemisphere, and the use of precast concrete to achieve this was particularly notable in Sydney.[89]

The headquarters of the Sydney County Council at 554-570 George Street, designed by Fowell Mansfield & Maclurcan (subsequently Fowell Mansfield Jarvis & Maclurcan) took the form of an opaque Lever House – a low podium above which rose a tower slab at one end. The building derived from unusual circumstances in that it was the result of a competition, "one of the most important to be held in Aust [sic] for some time" that was staged in 1960 and attracted 62 entries from Australia, New Zealand, Canada and the USA.[90] The winning design was reported to be largely the work of James Kell and Diana Parrott. The competition didn't produce a design of exceptional or ground-breaking character but encapsulated mainstream corporate architecture at this point of time. However, the building, completed in 1968, was distinctive in that its exterior was dark in tone, This was achieved by polished black granite mullion

[89] Taylor, p.24.
[90] *Cross-section*, Issue 93, July 1 1960. The last completion staged for a building in Central Sydney was for Anzac House in Martin Place

cladding and exposed aggregate black granite chips in window spandrels.[91] The metal window frames were thus given importance as a repetitive pattern across the building's facades.

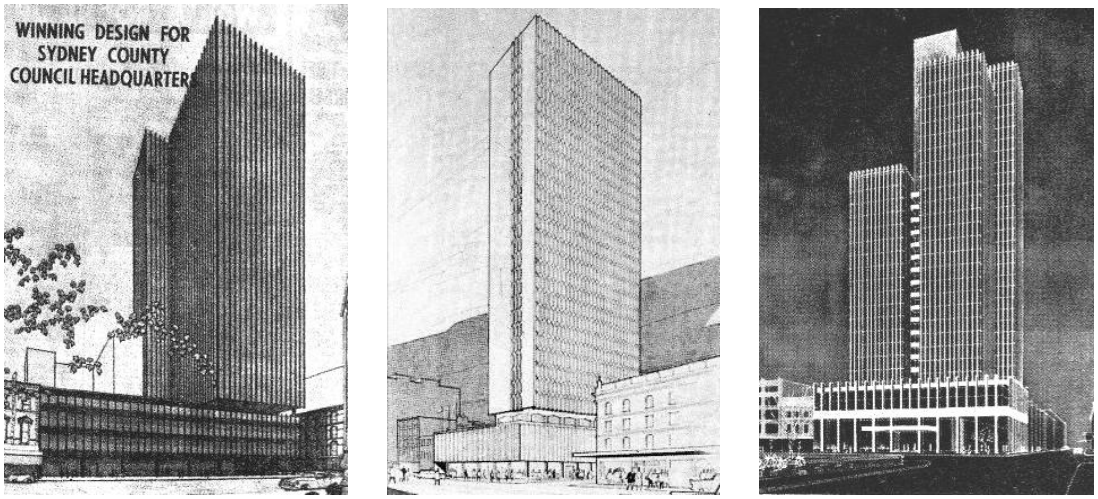

Figure 28 The three place-getters in the Sydney County Council competition – the first placed entry by Fowell Mansfield & Maclurcan (left) second placed entry by Stephenson & Turner (middle) and the third placed entry by M V E Woodforde (right). The similar building forms suggest the influence of the competition brief.
Source: *Cross-section* No. 93, July 1 1960.

Figure 29 Sydney County Council – what was finally designed (left) and actually built (right).
Sources: SLNSW XV/30; TKDA.

[91] Taylor, p.135.

Three buildings by respected architects Joseland & Gilling demonstrate the evolution and increasing sophistication of concrete construction during the 1960s: the United Insurance Building at 280-288 George Street; the Qantas International Centre, bounded by Lang, Grosvenor, George and Jamison Streets; and the South British Insurance building at 40-42 Hunter Street.

The United Insurance Building at had been designed by the middle of 1962[92] and was completed in 1964. A forecourt on George Street was formed by setting back the lowest storeys so that upper levels could cantilever over the south western corner of the site, freeing it for pedestrian use. The exterior was clad in reconstructed granite on the lowest levels, above which rises precast concrete with a polished finish to columns and exposed aggregate to spandrels. The aluminium-framed windows were glazed with anti actinic glass to reduce the impact of the sun on interiors.

Concrete's exiting structural potential was convincingly exploited in the Qantas International Centre. In August 1968 Qantas applied to exempt the site form the provisions of the County of Cumberland Planning Scheme.[93] It was intended to construct the Centre in three stages, consisting of a subterranean computer centre and two office towers. Only the computer centre and the taller tower were built as conceived. The 200 metre high office tower, which would have been designed in 1967-68[94], was intended wholly for Qantas' use. The structure and services determined the form – clear floor spans were achieved through the canted columns at each corner of the tower in which service riser were incorporated,, a central core and precast concrete tee beams spanning from core to building perimeter,. These were supported off steel rope tension members extending between external trusses which were located at plant room floors. Services were distributed between the tee beams and power and communications beneath accessible flooring. A sheer glazed curtain wall extended between the corner columns.[95]

Figure 30 Second stage of the Qantas International Centre under construction, showing the relationship between the central core and the canted columns (left); former South British Insurance building in Hunter Street (right).
Sources: Roy Lumby; City of Sydney Archives CRS 1035/2012.

[92] BA 1662/62 was lodged by the architects on 19 June 1962.
[93] CSA DA 157/66, lodged by Qantas Airways on 9 August 1966.
[94] CSA DA 457/68, lodged by Joseland & Gilling on 6 August 1968.
[95] Leon Paroissien and Michael Griggs, *Old Continent New Building*, p.81.

The South British Insurance Building was designed at about the same time as the Qantas Centre tower.[96] The building has great structural interest. The two facades are suspended by post-tensioned ties hung from the structural walls at the top of the building surrounding the roof plant room, thus allowing wide, column free areas at ground level. The structural engineers for the project were P O Miller Milston & Ferris. The building won the RAIA's Merit Award for 1975.

The former Patrick House at 1-5 Spring Street was designed during 1968 by Ancher Mortlock Murray & Woolley in association with McConnel Smith & Johnson for Farmers & Graziers. The structural engineer for the project was Ove Arup & Partners, which was one of the first instances of a load-bearing precast concrete facade in Sydney. The Local Government Act (By-law 51) required all commercial buildings above 6 floors to be of framed construction, but the City Council was persuaded that the load-bearing panels and floor slabs could be interpreted as a portal frame subject to certain design considerations.[97] The building exploited its corner site with a modulated plan form reinforced by the sculptural qualities of the precast panels. One other office building from this period is worthy of mention because of its innovative and creative design. King George Tower at 378-394 George Street was designed by the prominent architect John Andrews around 1969-70 for Hooker Projects.[98] Andrews managed to maximise permissible office and retailing space while providing optimal pedestrian benefits, achieved through the triangular shape of the tower and a series of terraces leading from the street to a subterranean shopping level. The building was visually striking because of floor to ceiling glazing protected from the sun by polycarbonate panels fixed to stainless steel space frames (since replaced), offset by cylindrical off-form concrete service towers at the building's "corners".[99] Its excellence was recognised by the NSW Chapter of the RAIA when it won the Sulman Medal for 1983, along with Harry Seidler's MLC Centre.

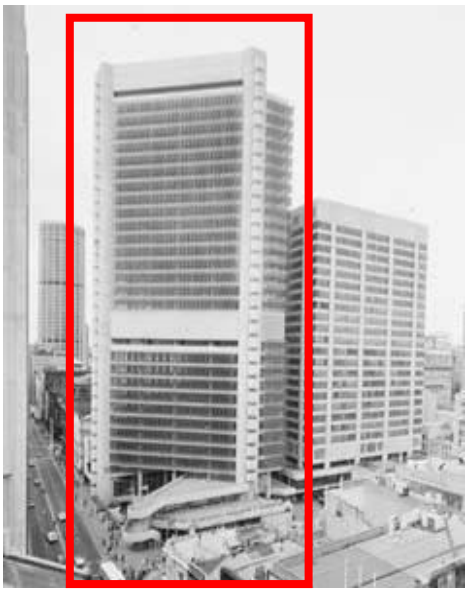

Figure 31 The former Patrick House (left) and King George Tower (right). The building to the right of King George Tower is Proud's Building at 84-100 King Street, constructed during the first half of the 1970s.
Sources" TKDA (Patrick House); NAA image no. A6180, 4/11/76/13 (King George Tower).

[96] DA 168/69 was lodged on 18 March 1969. The building application wasn't lodged until the end of July 1971.
[97] "Farmers and Graziers Building", Constructional Review, February 1973, p.31
[98] DA 684/70 was lodged on 24 November 1970. The building application (BA 594/72) was lodged on 22 May 1972.
[99] Paroissien and Griggs, p.78.

Banks

Banks have been distinguished from other office buildings in Central Sydney in this study because of their more specific design requirements and because of the variety in scale of the buildings that were constructed, ranging from major headquarters to small branch buildings.

Amongst the earliest of the crop of sleek curtain wall-clad towers built in the 1950s was the south-facing Commonwealth Bank at 46-48 Market Street. Designed by the Department of Works Bank Section, the development of the site had a protected history. The site was purchased by the Banks in 1939 and a new building documented during 1941 but construction was deferred because of the war. In August 1949 the City Council advised the Bank that it intended to widen Market Street, resulting in a taller, more slender building. Excavation began on site during August 1949 but building construction did not commence until August 1951 and the contract for construction above ground floor level was only signed in March 1954. The building, which was finally completed in 1956, contained three banking chambers on three different levels, while 10 upper floors were available for letting.[100] Staff facilities and a cafeteria were located in the basement and 12th floor respectively.

The building's structure consisted of a composite reinforced concrete and steel frame. External walls on York and George Street were clad with Hawkesbury sandstone above a polished granite base course, while the Market Street facade consisted of an aluminium and glass curtain wall locally manufactured by Chubb Australia. Inside, the building boasted several innovations. The suspended ceilings were a type "new to Australia", Wunderlich's interchangeable perforated metal acoustic panels that also provided for ventilation. Air distribution was managed by twin ducts to each zone on every floor. One carried warm air and the other cool air, which was mixed near distribution points. Fluorescent lighting was set flush within the ceiling tiles.

The Reserve Bank, established as Australia's central bank, commenced operating in January 1960. The Bank's headquarters at 65 Martin Place was the product of a team that included a representative of the Bank along with the Director of Architecture, Chief Design Architect and Assistant-in-Charge Bank and Special Projects Section of the Commonwealth Department of Works, the Assistant Architect in Charge (F J Crocker) and H Ingham Ashworth, Professor of Architecture at the University of Sydney as a consultant. The building was officially opened in December 1964. The exterior was clad in stone (granite column facings and marble spandrels) with windows on the Martin Place and Macquarie Street facades recessed behind spandrels and those on the Phillip Street facade protected by continuous projecting canopies:

> "Externally the monumental scale and the lavish stone facing presumably give the dignified grandeur which is to be associated with a great bank; but inside, the gold anodised aluminium ceiling in the banking and bonds chamber makes one wonder what the "reserve" in the Reserve Bank stands for. Beneath the indulgence of these magniloquent finishes, the detailing and general design is professional and painstaking."[101]

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[100] "George St. Bank Building Design", *Sydney Morning Herald*, 30 March 1954, p.13; "Commonwealth Bank of Australia: fine modern Sydney building completed", *Building, Lighting & Engineering*, November 24, 1956, pp.51 and 57.

[101] *Cross-section*, Issue 154, August 1 1965.

Figure 32 Chubb Australia's curtain wall system installed on the Market Street facade of the Commonwealth Bank Building (left) and Wunderlich Ltd's suspended acoustic ceiling system installed above one of the banking chambers inside the building (right).
Source: *Building, Lighting & Engineering*, November 24 1956, pp.52 and 59.

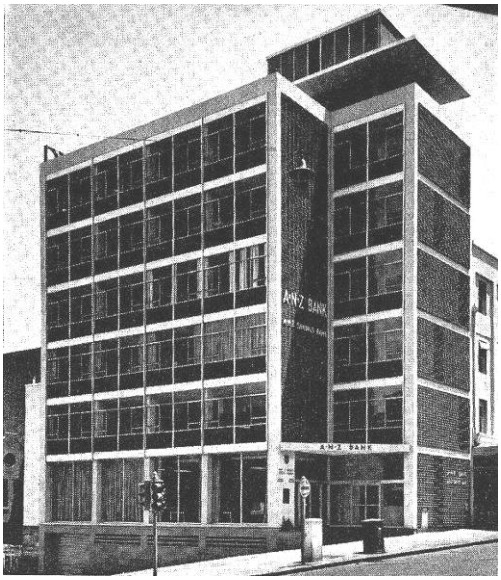
Figure 33 Exterior of the Reserve Bank Building viewed from the northwest (left) and the Bonds and Stocks banking chamber on the ground floor (right).
Source: NAA image no. A1200, L50038 and A1200, L51290.

If the Commonwealth and Reserve Banks Bank in Market Street represented large scale bank construction, then two small branch buildings in the Haymarket demonstrate the other end of the spectrum. The small building at 768 George Street was remodelled for the ANZ Bank, which emerged from the merger of the Union Bank and Bank of Australasia in 1951. The works were designed in 1953 by

Joseland & Gilling and completed towards the end of 1956.[102] The result was an austere facade with a central section containing aluminium framed glazing recessed behind a polished black stone surround. A couple of doors to the north architect Herbert Woodhouse designed a branch building for the Commercial Bank of Australia in 1959.[103] Its facade was enlivened by a jaunty chequerboard of pink and black stone rising on one side. Both buildings have since changed use and undergone some modification. Joseland & Gilling's slightly later branch for the ANZ Bank at 20-22 Market Street (corner Kent Street) was less fortunate. Designed in 1960,[104] it was an elegant six storey building with a corner entrance. Its southern orientation allowed the architects to exploit extensive areas of glazing, punctuated by the line of floor slabs. It has since been demolished. So has the diminutive ES&A branch at 113 Bathurst Street, designed by Robertson & Marks in 1960 and enhanced by a decorative checkerboard sunscreen grille at first floor level.

Figure 34 Bank branches in the Haymarket: the former ANZ Bank at 768 George Street (left) and former Commercial Bank of Australia branch at 746-748 George Street (right).
Source: TKDA.

[102] City of Sydney Archives Development Application 5421/53.
[103] City of Sydney Archives DA 812/59, lodged 10 November 1959.
[104] City of Sydney Archives DA 500/60. The building application for the project was lodged in September 1960.



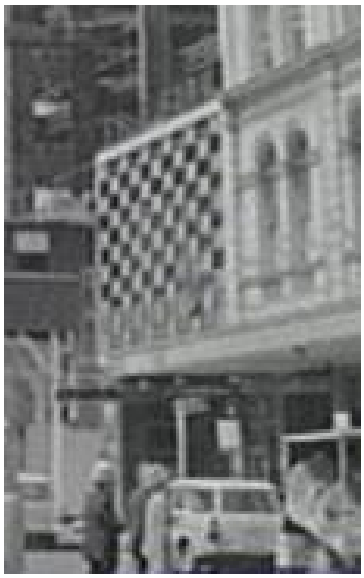


Figure 35 Joseland & Gilling's 1960 branch of the ANZ Bank at 20-22 Market Street (left) and Robertson & Marks' 1960 branch of the ES&A Bank at 113 Bathurst Street (right). Source: *Cross-section*, No. 1939, March 1 1964; City of Sydney Archives NSCA CRS 48/3945.

Amongst the larger bank buildings constructed in Central Sydney during the study period were:

- J A & P Kerr's Commercial Banking Company premises at 329-331 Pitt Street, designed circa 1957 and completed around the end of 1959.[105] The five storey building, since demolished, had a Wunderlich Ltd aluminium framed curtain wall modulated by slender mullions;
- The Bank of Adelaide, which redeveloped its site at 275-281 George Street. The building was designed circa 1963 by the design and construct firm Paynter & Dixon.[106] The building's reinforced concrete structure allowed that the ground floor level, containing the banking chamber, to be column-free. The upper levels of the building were tenanted. The exterior was clad in exposed granite precast concrete at ground floor level, which was recessed to form a colonnade along George Street, while upper level mullions were clad with exposed aggregate precast concrete and spandrels with precast concrete panels covered by a Norwegian stone called altazite;[107]
- The ANZ Bank built new premises at 29 Hunter Street, designed by Joseland & Gilling at the end of the 1950s or early 1960s.[108] At 315 feet (96 metres) it was for a time the tallest bank building in Australia and officially opened by Prime Minister Menzies in September 1965. Although there was a branch of the Bank over four levels, it was essentially an investment property, the rest being available for letting. Structure played a part in this – flat plate concrete floors on office levels provided unencumbered passage of air conditioning ducts, quicker and cheaper construction, and a reduction in floor to floor height to squeeze in the optimum number of

[105] CSA BA 2384/57, lodged with Council on 11 October 1957; "Commercial Banking Company of Sydney, Limited", *Building, Lighting & Engineering*, January 1960, p.55.
[106] The DA was lodged during 1963. Paynter & Dixon lodged BA 1887/64 on 11 August 1964.
[107] "Bank of Adelaide moves with the times", pp.38-39.
[108] DA 1254/59 was lodged by Joseland & Gilling on 9 November 1959. Almost two years later they lodged BA 2102/61 on 5 October 1961.

storeys on the site. A podium covered the entire site, above which rose a tower set back from the site boundaries. The main banking chamber was enhanced by an imported refractory glass suspended ceiling illuminated from above and providing a uniform level of light across spaces;[109]

- The Commonwealth Bank commenced construction of a substantial Martin Place addition to its headquarters at 120 Pitt Street during 1965. Designed by the Department of Works, Bank and Special Projects Section, an effort was made to relate it to the original building through the use of similar materials such as sandstone and trachyte. It has since been demolished;[110]

- Three banks commissioned new buildings around 1966-67. The Bank of New Zealand constructed a new office block at 4-6 Wynyard Street, which was designed by Alexander Kann, Finch & Partners.[111] Peddle Thorp & Walker was commissioned to design the new head office of the Bank of NSW at 60 Martin Place.[112] Its facades made great use of stone, while it managed to be substantially taller than the Reserve Bank Building across the road and thus impress the importance of its owners on the locality. Peddle Thorp & Walker also designed the new ES&A Bank at 18-20 Martin Place.[113] Both it and the Bank of New Zealand's building reflected the persistence of the metal and glass curtain wall at the end of the 1960s.

Figure 36 ANZ Bank, 29 Hunter Street, showing the differing treatment of podium and tower fenestration (left), ES&A Bank, 18-20 Martin Place (centre) and Bank of New Zealand, 4-6 Wynyard Street (right). The ES&A and Bank of New Zealand buildings both show the persistence of the curtain wall in the late 1960s and early 1970s, and the subtle way its aesthetic changed.
Source: TKDA.

[109] "Australia's Tallest Bank Building", Building, Lighting & Engineering, September 1965, pp.25-30.
[110] "Commonwealth Banking Corporation Development in Martin Place", *Building, Lighting & Engineering*, March 1965, pp.17-18.
[111] DA 415/67 was lodged by the architects on 1 June 1967, followed by BA 1945/68 on 26 August 1968.
[112] DA 535/67 was lodged on 5 July 1967, followed by BA 1366/68, lodged on 7 July 1968.
[113] DA 549/67 was lodged by the Bank on 10 July 1967. BA 573/69 was not lodged until 10 April 1969.

A note on interiors

According to Susan Stewart and Jennifer Taylor, the selection and detailing of internal finishes was dominated by notions of modernity and of what they termed "internationality":

> "The idea of modernity was closely linked with that of rationality, expressed though clarity and consistency of detailing, especially in the use of a design module. A building module, uniting structure, external cladding and internal finishes was often expressed in the relationships between floor pattern, ceiling grid and the layout of internal partitions. The use of a module allowed maximum flexibility in internal layout while retaining the unity of the design as a whole. This philosophy is clearly expressed in the detailing of internal finishes in many buildings ... The difference between structure and finish was carefully articulated. Contrasts between the natural colour, grain and texture of materials such as stone and timber, and the vibrant and saturated colours of manufactured plastics and ceramic tiles were fully exploited."[114]

Australian character, as and when it emerged, was more to do with selection of materials than spatial and design concepts.

Efficient working conditions were encouraged through even artificial lighting levels and controlled temperature, aided by acoustic tiles used in suspended ceiling systems. However, natural lighting was still seen as desirable. This was all assisted by the column free spaces that structural systems and centralised service cores allowed. Ceiling systems were modular, thus imparting a sense of order through the repletion of tile grids, light fittings and air conditioning registers across open-plan office space. Partitioning systems were also modular, permitting them to be integrated with ceiling layouts.

Figure 37 Entrance vestibules in Stephenson & Turner's Temple House in Bligh Street (left) and Peddle Thorp & Walker's AMP Building in Alfred Street (right).
Sources: SLNSW, Australian Photographic Agency – 06013 (Temple House); AMP Building reproduced in Taylor, p.142.

[114] Taylor, p.142

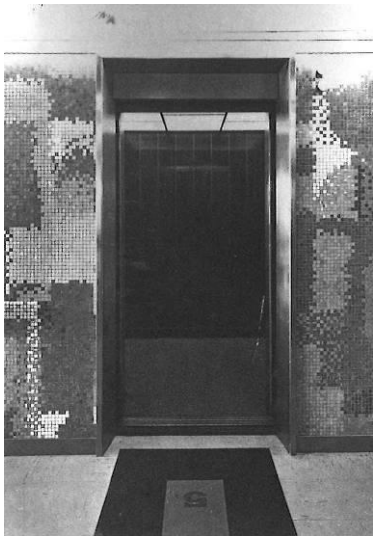


Figure 38 AMP Building: ceramic tiles used as decorative elements in a lift lobby (left) and a view of the 250 seat theatrette located in the building, which was the first home of the Q Theatre in 1963.
Source: Reproduced in Taylor, p.142 (lift surround); SLNSW – Australian Photographic Agency – 12247 (theatrette).

Figure 39 Office level of the AMP Building before and after occupation. The integrated and modular character of the ceiling system, lighting and services is apparent, as are the services installed at floor level. The photograph at right captures the quality of light, combining natural and artificial illumination.
Source: SLNSW, Australian Photographic Agency – 11540 and 12113.

5.2 Buildings for government and public service

Commonwealth initiatives

The Commonwealth sector does not appear to have built a large number of items in Central Sydney during the study period, but what was constructed tended to be large. Apart from the Reserve Bank headquarters, discussed above, the most conspicuous federal endeavour was the Commonwealth Centre in Elizabeth Street near Chifley Square designed by the Commonwealth Department of Works. The

Commonwealth Centre was anticipated as early as 1953 as a single massive building to consolidate the various Federal departments scattered across central Sydney.[115]

What was actually built was a restrained and somewhat cumbersome building – "it can be said the architects have placed less emphasis upon striving for the dramatic and unusual and have concentrated upon seeking that which is logical and has the dignity to outlive the 'gimmicks' of passing fashion."[116] The building, completed around the middle of 1963, has since been demolished. A three stage scheme was proposed but only one stage eventuated. The Commonwealth Centre was "essentially a low-maintenance cost building based on an extensive use of a module and utilising Australian-made materials wherever possible."[117] A module of 3'1½" (952 millimetres) related internal office spaces to facade fenestration and co-ordinated elements such as doors, partitioning, suspended metal ceiling pans and the structural grid. Other economies included concrete-rib floors to reduce costs in steel framing and so-called panelled wall construction external walls, where the external cladding was separated from internal brick walls by a cavity containing aluminium foil insulation. Only the north and south sides of the building were glazed, the east and west sides presenting abrupt blank walls to the streets below.

The 26 storey Commonwealth State Law Courts Building at Queen's Square, designed by McConnel, Smith & Johnson, was a collaborative effort between the Commonwealth and State governments. Commissioned in 1967 and completed in December 1976, it included 44 courts along with judges' chambers conference rooms, registry offices, a library, various dining areas and ancillary support spaces. The building was constructed with a steel frame giving large spans and concrete floor slabs, off which the distinctive precast concrete facade elements were hung. Each spanned a full bay and was designed to suit the specific use of the space behind it. For instance, courtrooms were without windows, chambers were provided with balconies and sun shading.[118]

Figure 40 The Commonwealth Centre shortly after completion (left) and the Commonwealth State Law Courts at Queen's Square (right).
Sources: NAA image no. A1200, L44754 (Commonwealth Centre); TKDA (Law Courts).

[115] "Huge Commonwealth Building", *Sydney Morning Herald*, 30 June 1953, p.7.
[116] "Sydney's New Commonwealth Centre", *Building, Lighting & Engineering*, July 1963, pp.12-13.
[117] "Sydney's New Commonwealth Centre", p.13.
[118] "Law Courts", *Constructional Review*, November 1975, pp.60-61.

State initiatives

Buildings erected for State government instrumentalities were influenced by Modern Movement tenets. They were largely designed in the Government Architect's Branch, one of the largest architectural offices in NSW at that period, which had an enviable reputation for high quality design. During the 1950s and 1960s it employed a number of young architects who became some of the most respected figures in practice during the latter part of the twentieth century.

Early examples include two adjacent buildings behind the Registrar General's Department and The Mint, which was used by State government instrumentalities from the 1920s. A new building on the eastern side of the Mint, the work of the Government Architect's Branch in association with Peddle Thorp & Walker, was designed in 1956 and officially opened by Premier Cahill on 23 July 1959. Now known as the Supreme Court Hospital Road Court Complex, it contained six courts, one of which was the Supreme Court.[119] The symmetrically composed building sported an expansive east-facing curtain wall with rich red spandrel panels offset by red brick services and stair towers at each end. To the south of this building, the Records Wing of the Registrar General's Department was designed in the Government Architect's Branch in 1961 by Peter Hall, better known for his involvement with the Sydney Opera House after Jørn Utzon's resignation, and documented by John Allen and Russell Jack. It was completed circa 1963. The building demonstrates the use of clinker bricks, very much a part of the Sydney School aesthetic. Here clinker bricks were used in an endeavour to respect the building's historic context, most particularly Hyde Park Barracks, while remaining contemporary in spirit. Window frames and spandrels were fabricated in bronze, while slender columns between bays of windows were faced with contrasting light-toned marble.[120]

Figure 41 The Supreme Court Hospital Road Court Complex (left) and Registrar General's Department's Records Wing (right).
Source: Roy Lumby (Law courts); TKDA (Registrar General's Department).

The beautiful and assured State Office Block in Macquarie Street was one of NSW's finest twentieth century office buildings, which "consciously sought to be an important government building statement comparable, in its own way and own time, with the nearby Chief Secretary, Lands Department, Treasury,

[119] *Cross-section*, Issue 86, December 1 1959.
[120] Russell Jack, Volume 1, p.148. Hall designed extensions to the Darlinghurst Court in 1962, which show a similar combination of respect and contemporary aesthetic; *Cross-section*, Issue 137, March 1 1964.

Library and others."[121] Designed in the Government Architect's Branch from 1959 and completed in 1967 (project architect Ken Woolley; since demolished), it housed more than 2,100 public servants in a 33 storey tower rising above two low wings. Its central lift and services core stabilised the structure while an advanced hollow floor system concealed essential services. Sun control was achieved by a combination of windows set well back from the external structural columns and projecting floor slab edges. External surfaces were clad with bronze.[122] While the tower dwarfed neighbouring buildings, the low wings were comparable in height to them and so related the project to its context. The setback between columns and walls resulted in a "verandah effect" that recalled traditional Australian architecture and the historic character of Macquarie Street, reduced the effects of the wind on the structure, reduced loading on air conditioning through deep shade and facilitated maintenance and window cleaning.[123]

The second, State Office Block, the Goodsell Building at 47-65 Hunter Street, was designed by project architects R Connors and G P Webber around 1966 and officially opened by Premier Askin in October 1970. It has since been demolished. It was favourably compared to its earlier sibling: "The Goodsell offices are equally sophisticated, with a similarity of character despite a different concept of structure and cladding."[124] The building formed an important backdrop to Chifley Square. Extensive open floor areas, enhanced by locating services, lifts and stair across the centre of the building, were achieved by using post-tensioned beams and columns. The building was clad externally with structural precast concrete window units finished in dark-toned polished reconstructed basalt. It rose above arched concrete beams supported off columns, which were hammered to expose the aggregate on their surface. The entry foyer was also distinguished by hammered concrete finishes. A pedestrian concourse ran beneath the building along Hunter Street. Deeply recessed glazing on office levels provided shade, reduced glare and minimised loads on air conditioning.[125]

The third State Office Block, the McKell Building at 24 Rawson Place, was designed around 1971 and completed about eight years later. The design architect was Lionel Glendenning. A free-standing slab, its rational exterior was clad in precast concrete and expressed the rhythm of structural columns. The northern facade was designed with sun control in mind. Windows were recessed back from the wall plane and given additional shading by a single deep vertical louvre in each bay. The southern facade, in little need of such protection, was finished with large areas of glazing finished flush with spandrel and column claddings.

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[121] *Australian Architects: Ken Woolley*, p.27.
[122] Sharon Veale, "Significant Building: State Office Block", *Architecture Bulletin*, June 1996, p.7.
[123] *Australian Architects: Ken Woolley*, p.27.
[124] "Goodsell Offices, Sydney", *Constructional Review*, February 1971, p.19.
[125] "Goodsell Building", pp.21-24.

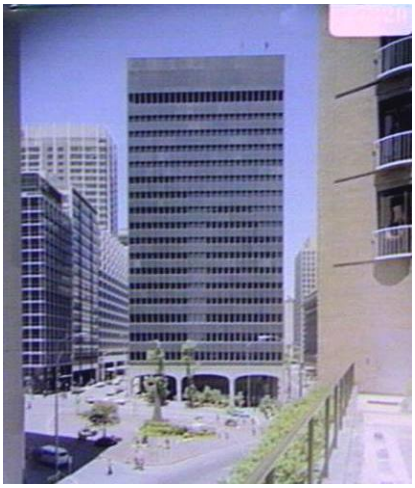

Figure 42 The State Office Block, Macquarie and Bent Streets (left) and the Goodsell Building at Chifley Square (right).
Sources: SLNSW, Government Printing Office 2 – 32248 (State Office Block) and Government Printing Office 3 – 37320 (Goodsell Building).

Figure 43 The clean flush finish of the McKell Building's principal southern facade (left), is in marked contrast to the northern facade, which was designed to control the impacts of the sun on the building's interior (right).
Source: TKDA.

At least one other government instrumentality commissioned a fine building. McConnel Smith & Johnson's seminal extension to the Metropolitan Water Sewerage & Drainage Board's premises at 117-123 Bathurst Street was one of the most influential buildings of its generation and the first major post-war building in the southern section of Central Sydney. It has been suggested that there was difficulty in generating economic incentives to redevelop in this area for many years.[126] As the first major incursion into the locality it became a test case for controls such as building height. The Cumberland County Council rejected the building

[126] *Sydney Region: growth & change*, p.55.

because of its non-compliances but approval came via a Land and Valuation Court of NSW ruling in 1962.[127]

The building was steel framed. Wide floor spans were achieved through the use of high-tensile steel. The architects innovated with precast concrete, which was used for floors, walls and stairs. The physical presence of the building was due to the way precast concrete, coloured to harmonise with neighbours to give a sense of context, provided sun control to interiors. The treatment on each side of the building reflected the plan and orientation of the elevation. It exemplified the applications of precast concrete applications and sun control technologies in the mid 1960s and soon after it was completed precast concrete was pressed into wide use across the state. Because of McConnel Smith & Johnson's response to climate and context "some kind of fusion" of Modern Movement and Sydney School tenets emerged.[128]

Figure 44 Precast concrete cladding and sun control systems on the northern and southern facades of the Water Board extension.
Source: TKDA.

City of Sydney initiatives

Unlike the large and impressive efforts of Commonwealth and State instrumentalities, the Modern Movement buildings constructed by the City of Sydney were mostly small in scale and relatively modest in scope. Nevertheless, they provide important evidence of the major concerns with social welfare that informed the post-war era. Community facilities were a major imperative across NSW. The City of Sydney built a substantial number – kindergartens, welfare centres, community halls, swimming pools – across the

[127] Jennifer Taylor, "Peter Johnson and the Architecture of McConnel Smith and Johnson: the first forty years", *Architecture Australia* Special Issue, 2007. p.16
[128] Taylor, p.19.

entire local government area, but few were built in Central Sydney,[129] mirroring its relative small residential population. These few are discussed below.

In March 1950 Council announced its decision to build a women's rest centre in Hyde Park, at the northwestern corner of Park and Elizabeth Streets.[130] These facilities were obviously viewed as having importance, as the State government pledged half the capital cost of acquiring buildings or constructing them and equipping them in selected suburban and country shopping centres.[131]

The building (since demolished), amongst the first completed in post-war Sydney, was in use by February 1954. Despite the much-needed amenity it provided – a lounge area, showers, change rooms, and a crèche and a playground for young children – its exuberant combination of materials and elements came in for some flak:

> "Its heavy magazine modernism of horizontal stress & textural contrasts is not lightened by logic, e.g. plate glass to the ground fl[oor] lobby is unshaded, but the long first fl[oor] window has: 1, a hood 2, vertical louvres 3. Venetian blinds. The vertical louvre "sun-breakers" of Le Corbusier have swept the world from Brazil to Bendigo, Vic, as an answer to the problem of shading off-north windows. Why are they used on this north elevation? To break the winter sun? These summer days they are in the shadow of the hood."[132]

Figure 45 Exterior of the women's rest centre (left) and a view towards the reception counter on the ground floor (right).
Source: CSA SRC9062 and SRC8724.

As if the women's rest centre was not enough of a Modern Movement incursion into Hyde Park, the Council bravely consolidated its efforts by installing a determinedly Modernist pavilion at the depot within the Park and capricious metal structures from which saucers holding small plants and creepers were suspended.

[129] *City of Sydney Strategic Plan*, p.43
[130] "Site Chosen for Park Rest Centre", *Sydney Morning Herald*, 31 March 1950, p.9.
[131] "State Aid Fir Women's Rest Centres", *Sydney Morning Herald*, 16 August 1950, p.5.
[132] *Cross-section*, No. 16, February 1, 1954.

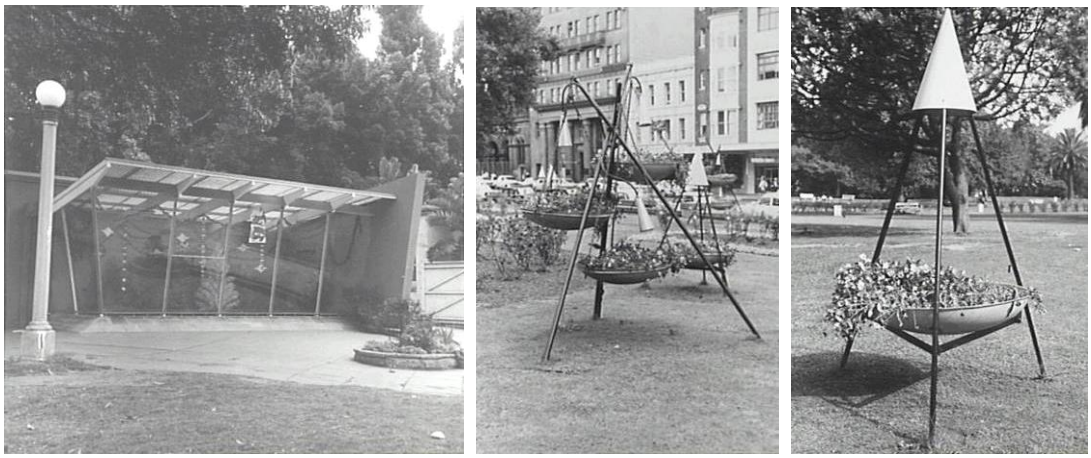

Figure 46 Council depot and decorative planters in Hyde Park demonstrating a popular Modern Movement influence.
Source: SCA SRC9063, SRC8862 and SRC9095.

From 1949 onwards Central Sydney was surrounded by a ring of Labor-supporting suburbs. 15 kindergarten/day nurseries and seven baby health centres had been constructed by 1965, reflecting the social agenda of aldermen related to their electorate and the loss of residential population there.[133] There was no need for such facilities in Central Sydney's Gipps Ward. Except, perhaps, at Miller's Point. Here a baby health centre was constructed at Lower Fort Street by the Department of Health in conjunction with the City Council. and opened in 1916.[134] The facility was relocated to Argyle Street in the 1920s and its replacement was opened by Labor MLA Daniel Clyne on 22 November 1952. The long-established Abraham Mott Hall in Argyle Place was augmented by the Harry Jensen Welfare Centre in 1959, which offered older residents a place "for company and a midday meal."[135] The recreational amenity of the nearby reserve was enhanced with the construction of a minimalist shelter with built-in benches and a table with an integral chess-board. Less pretentious than the women's rest centre in Hyde Park, this little group demonstrates how facilities such as this, major amenities to improve the daily life of the community, were designed in a self-effacing and modest version of the Modern Movement that was almost domestic in scale and character – "By the mid-20th century ... an architectural language of economically lean, functionalist and often aesthetically unpretentious modernism was assumed appropriate to express widely accepted social ideals of community participation and accessible recreation."[136]

[133] Golder, p.109.
[134] The first baby health clinic was opened on 28 July 1916. See *The Newsletter: an Australian Paper for Australian People*, 29 July 1916, p.8.
[135] Shirley Fitzgerald and Christopher Keating, *Millers Point: the urban village*, p.117.
[136] Lewi and Nicholls, p.3.

Figure 47 Group of community buildings and structures at Miller's Point constructed by the City of Sydney: a park shelter, the Harry Jensen Welfare Centre and the Lower Fort Street baby health centre, shown shortly after completion and in its present condition.
Sources: TKDA; CSA SRC2574.

Council was responsible for some of the earliest post-war public swimming pools in NSW. The pool in Victoria Park near Broadway opened in December 1954, followed a short while later by the pool in Prince Alfred Park in Surry Hills. A swimming pool already existed on the periphery of Central Sydney – the long-established Domain Baths on Woolloomooloo Bay. However, its future was not at all certain. Towards the end of the 1930s there had been discussions about replacing it with a new pool in The Domain, near the Art Gallery of NSW. The concept was revived at the beginning of the 1950s. Council approved an ambitious scheme in July 1951.[137] Nothing eventuated, but after the advent of the swimming pool at Victoria Park it was decided to close the antiquated Domain Baths. In fact, the Baths remained but at the cost of closing the women's and free baths, changing the remaining men's baths to free baths, and demolishing antiquated structures associated with the Baths. Over the next few years a number of schemes came and went, including a lavish mid-1960s proposal that included an Olympic-sized pool, a restaurant, gymnasium and squash courts.

Finally, in October 1966 Council lodged plans for a new swimming centre, which was duly constructed and officially opened by Commissioner Vernon Treatt on 1 December 1968. The old tidal pool was replaced with a concrete structure suspended above the remnants of earlier pools and was named in honour of champion swimmer Andrew (Boy) Charlton. The pavilions associated with the new pool, with

[137] "Domain Baths - £160,000", *Sydney Morning Herald*, 17 July 1951, p.3. The scheme consisted of an Olympic standard main pool, children's pool, diving pool, shower and dressing facilities and provision for light refreshments.

their stained timber, narrow vertical windows, tiled skillion roofs and board-marked off-form concrete and brick walls, owed a strong debt to the Sydney School aesthetic. The Andrew (Boy) Charlton Pool was redesigned and upgraded in at the beginning of the twenty first century.

Figure 48 Pavilions at the Andrew (Boy) Charlton Pool, photographed in the early 1970s.
Source: CSA SRC14612.

In 1956 the City Building Surveyor's Department designed an elegant Modern Movement pavilion on what was a vacant site on the south western corner of Martin Place and Phillip Street (subsequently part of the site of the Reserve Bank's headquarters).[138] It was intended as an information centre for the City of Sydney during the Olympic Games staged in Melbourne that year. The building was mounted on a podium lined with irregular blocks of sandstone and the shallow forecourt on Martin Place was graced by a diminutive fountain and a flagpole. Extensive areas of glazing were offset by panels of brickwork and a festive colourful checkerboard panel on the Phillip Street façade. The wide eaves were extended with spaced joists to filter light and shade around the edges of the structure.

[138] City of Sydney Archives DA 66/56 lodged 15 February 1956.

Figure 49 Exterior and interior of the City of Sydney information centre in Martin Place.
Source: CSA SRC6759 and CRS 47/1008.

The City was responsible for a much larger venture in the 1970s. The built components of the major Sydney Square development, which incorporated the Sydney Town Hall and St Andrew's Cathedral, were Town Hall House, designed by Ancher Mortlock Murray & Woolley, and Noel Bell Ridley Smith's St Andrews House. It would appear that "the architects for both projects were at great pains to establish a visual sympathy in terms of form, colour, texture and scale between the old and the new."[139] Town Hall House consisted of a Brutalist style 23 storey tower that cantilevered over Druitt Street, possibly reflecting the influence of Kallmann McKinnell & Knowles' seminal Boston City Hall of 1964-69.[140] The asymmetrical configuration of the tower's plan reflected the design of pedestrian movement across the site, meaning that the services core became a prominent visual element. Much was made of precast concrete, which was used for external core walls, window units containing two sashes and transfer panels to support the cantilevered upper levels.[141] Town Hall House was officially opened on 28 June 1977.

Figure 50 The northern facade of Town Hall House, cantilevering over Druitt Street (left) reflects the influence of the highly regarded, if controversial, Boston City Hall (right).
Sources: TKDA; www.archdaily.com.

[139] "Town Hall House", *Constructional Review*, November 1975, p.51.
[140] David Saunders and Catherine Burke, *Ancher, Mortlock, Murray, Woolley: Sydney architects 1946-1976*, p.56.
[141] "Town Hall House", *Constructional Review*, November 1975, pp.51-53.

5.3 Education

Central Sydney was home to several well-established, highly regarded schools. As mentioned in Section 4 above, the Modern Movement touched Fort Street School prior to World War II. However, its influence was not widespread after the war.

One notable exception was St Andrews Cathedral Choir School, which was established in 1885. The Anglican Church commissioned architects Hely Bell & Horne to design a new four storey building at 464-480 Kent Street around 1962.[142] The building was quite innovative in that it was amongst the first in Central Sydney to make use of precast concrete external cladding. However, it was destined for a short life and was replaced by St Andrew's House the following decade. The new building housed the Cathedral Choir School but also had the potential to generate income through commercial tenancies.

Like Town Hall House, St Andrew's House, designed by Noel Bell Ridley Smith circa 1972-73,[143] made much of precast concrete – "sympathetic choice of colours, detailing and the repetition of certain proportions occurring in the Cathedral in the precast concrete facade ... have helped to bridge the gap between the new and the old."[144] The footprint and height of the building were controlled to minimise impacts on the Cathedral. Its plan responded to the irregular boundaries of the site, stepping to follow the Kent Street boundary and so breaking up the eastern facade to modulate the backdrop to the Cathedral as well. The precast concrete spandrel beams were designed both for long clear spans and to enhance the building's thermal performance, including the provision of shade to windows.[145] The school moved into the new building during 1976.

Figure 51 St Andrew's Cathedral School: Hely Bell & Horne's 1963 building (left) and the building that replaced it during the 1970s (right).
Sources: CSA SRC6970; TKD Architects.

The architecture of tertiary education is a little better represented in Central Sydney. The University of Sydney began teaching law in Phillip Street in 1913, ensuring close proximity to the courts and the profession. Some 50 years later a new Law School was constructed at 173-175 Phillip Street and as a result two hotels disappeared, indicative of declining pub numbers (and rising land values) in the past-war

[142] BA 1950/63 is understood to have been lodged by the architects around August 1963.
[143] The DA for St Andrews House was lodged on 22 May 1973 (DA 660/73)
[144] "St Andrews House", *Constructional Review*, November 1975, p.54.
[145] Ibid, pp.54-55.

era. Design work was largely completed by the middle of 1965[146] and the building was ready for occupation in 1969. It was the work of McConnel, Smith & Johnson (design architect Peter Johnson). The building provided lecture space for 750 below ground level, along with seminar rooms, an assembly hall, library and student and staff facilities. Its highly articulated cladding made it one of Central Sydney's most expressive examples of precast concrete construction and linked it visually to McConnel Smith & Johnsons' nearby Commonwealth State Law Courts[147]

For many years a solitary landmark defining the eastern end of Broadway, UTS Building 1, completed in 1979, reflects the outcomes of a determined client brief. Planning by the Government Architect's Branch on the Broadway site for the Department of Technical Education began in 1962. Two detailed schemes were rejected before a three tower scheme emerged during 1966, of which only the largest was built. Project architect Michael Dysart's powerful design reflected the specific brief of the Electrical Engineering school that required wall-mounted equipment and teaching experiments that precluded normal-height windows. It resulted in the inventive integration of engineering and architecture – eight columns around the perimeter of the building supported what are termed band beams cantilevering eight metres to the building's corners, supporting floors constructed of concrete T-beams extending back to the service core.[148] The podium above which Building 1 rises contains one of the most dramatic spaces remaining from this period in the City of Sydney.

Figure 52 High-rise education: McConnel Smith & Johnson's University of Sydney Law School (left) and Michael Dysart's University of Technology tower (right).
Source: TKDA.

[146] City of Sydney Archives Development Application439/65, lodged on 8 June 1965. The building application (98/67) was lodged by the architects on 17 January 1967.
[147] Trevor Howells, *University of Sydney Architecture*, p.161.
[148] Michael Dysart, "Unfinished symphony?", *Architecture Bulletin*, March/April 2012, pp.16-18.

Figure 53 Two views of the monumental spaces within the podium of UTS Building 1.
Source: SLNSW, Government Printing Office 4 – 33834 and 33835.

5.4 Religious

The 1950s and 1960s saw numerous striking churches imbued with Modern Movement influence constructed around Australia. Traditional church architecture made way for new forms as the liturgies of many denominations were re-assessed in response to rapidly changing social conditions. Central Sydney could boast a large number of historically and architecturally significant nineteenth century churches and a handful of churches from the first half of the twentieth century after World War II. Notwithstanding this, a few new churches were built during the study period, on landlocked sites that must have posed challenges to their architects.

D T Morrow & Gordon's 1952 scheme at 637-645 George Street ingeniously provided accommodation for a monastery and chapel for the Blessed Sacrament Fathers. It was completed at the end of August 1953.[149] The building, or at least its sandstone facade with its large double-glazed bronze-framed window, aroused great public interest. The building incorporated fabric from a furniture store and warehouse already occupying the site. A contemporary report noted that the design was "in harmony with recent overseas trends in church architecture, particularly in America and Scandinavia."[150]

The monastery and chapel were destined to have a short life. In June 1960 a development application was lodged for their demolition. It was followed eight months later by one for a new church and monastery, designed by architect Terence Daly in association with Fowell McConnel & Maclurcan, a firm with a great deal of experience in designing churches and other buildings for the Catholic Church. The new scheme also engulfed neighbouring properties, substantially enlarging the facility. It was renamed in honour of St Peter Julian Eymard, founder of the Blessed Sacrament Fathers. Dedicated in March 1964, it contained an outstanding interior and a fine collection of stained glass and sculptures. The monastery was housed in a small tower rising above one end of the site. The church was sympathetically upgraded in 2007-2008.

[149] City of Sydney Archives Development Application 1088/52, lodged with Council in November 1952.
[150] "Monastery Has Unusual Facade", *Sydney Morning Herald*, 1 September 1953, p.9.

Figure 54 The evolution of St Peter Julian: facade and plan of Morrow & Gordon's 1952 church and monastery (left and centre); facade of Terence Daly's 1960 building (right).
Sources: *Architecture*, April-June 1954, p.97; TKDA.

Figure 55 Two internal views of St Peter Julian shortly after completion. The Stations of the Cross at right are the work of Stephen Moor.
Source: SLNSW, Australian Photographic Agency – 16055 and 16056.

A few blocks to the south, the United Evangelical Lutheran Church undertook alterations to a 1920 building designed by Budden & Greenwell at 17 Valentine Street. The alterations are understood to have been designed in 1958, possibly by Evans Bruer & Partners, and were completed around 1960.[151] From the street the presence of the church was clearly defined by a symmetrical reworking of the lower section of the facade into a balanced abstract composition of rectangular planes and openings highlighted by ceramic tiles, patterned metal gates and enamelled lettering.

[151] Development application 723/57 was lodged by Evans Bruer & Partners in August 1957. It was followed by another DA lodged by the Church a year later. Building Application 2085/59 was lodged by the Church on 10 September 1959.

On the other side of the city, St Paul's Lutheran Church, established in Sydney in 1915, acquired 3 Stanley Street in 1956. Difficulties with the building's tenant halted progress for some years.[152] The new church was designed in 1958[153] by architect Kevin Curtin, who from the mid 1950s designed more than 50 churches and chapels, along with major local government civic centres. His final project was the St Mary's Cathedral School, Cardinal and Priests' Residence in St Mary's Road at the end of the 1980s.[154] Curtin's churches are amongst the more architecturally significant to have been constructed during the 1950s in NSW, and this example is indicative of his free and imaginative approach to the external form of the buildings.

In the mid 1970s St Paul's was joined by the Liberal Catholic Church of St Albans at 9 Stanley Street, which was designed around 1975 by architects Brewster Murray.[155] It replaced an earlier church in Regent Street, Chippendale, which was dedicated in 1918 and demolished in 1965. The Church has since closed. The building has a brick facade that is notable for its ascetic severity – a plane of masonry with a central doorway offset by narrow bays of windows on each edge with a spare crucifix set between them.

Figure 56 Street frontage of the United Evangelical Lutheran Church in Valentine Street (left) and the austere St Alban's Liberal Catholic Church at 9 Stanley Street (right).
Source: TKDA.

[152] http://stpaulssydney.org/our-church, accessed 28 August 2013.
[153] DA241/58 was lodged on 15 April 1958. The building application, BA 1085/60, was lodged by Kevin Curtin on 6 May 1960.
[154] John Barnard, "Kevin Joseph Curtin, 1925-1996", http://architectureau.com/articles/departures/
[155] DA 249/75 was lodged by Brewster Murray on 21 May 1975.

Figure 57 The moderately flamboyant St Paul's Lutheran Church at 3 Stanley Street. St Alban's can be seen to its left. The photograph at right features a detail of mosaic tile wall lining in the entry vestibule of St Paul's.
Source: TKD Architects.

Other religious groups built little during the study period. However, in 1954 Orwell Phillips, honorary architect to the Great Synagogue in Elizabeth Street, designed the War Memorial Centre beneath the building. It consisted of an auditorium, library, lecture rooms, lounges, meeting rooms and space for the Synagogue Youth Club, designed in a restrained interpretation of the Modern Movement. The Centre was officially opened by Governor General Sir William Slim on 22 July 1956.[156]

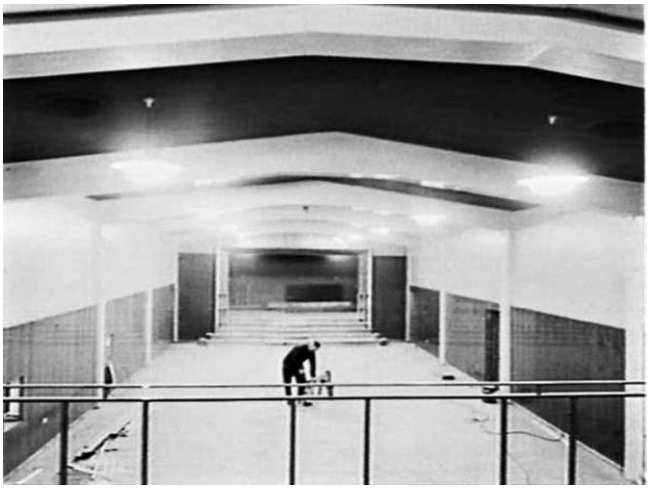

Figure 58 Foyer and auditorium of the War Memorial Centre beneath the Great Synagogue.
Source: SLNSW – Australian Photographic Agency – 01814 and 01815, Ern McQuillan photographer.

[156] "Memorial at Great Synagogue", *Sydney Morning Herald*, 15 September 1954, p.11.

5.5 Merchandising

Clearly Sydney's status internationally was shifting during the study period. This was reflected in shopping opportunities as much as anything:

> "Sydney may be geographically remote from the American and European shopping centres, but, in retailing this city has advanced to the stage where it can justly claim to be on equal terms with most big cities ...
>
> Its very compactness makes Sydney a delight for those to whom is an exciting expedition. Those, like us, who regard the buying of anything as an ordeal, will find their task easy, insofar as all the main shops and hundreds of smaller ones are within an area roughly two miles square."[157]

During the interwar period Central Sydney dominated metropolitan retailing, although signs of change were in the air when Grace Bros opened its first suburban stores in 1933. Shoppers still had, by today's standards, a large number of department stores to choose from in Central Sydney – in the 1950s and early 1960s they included three David Jones' stores, Farmer & Co, Hordern Bros, Sydney Snow, Mark Foy's and Marcus Clark. But the department stores were in retreat by the end of the decade, victims of rapidly decentralising suburban shopping. In terms of the metropolitan area as a whole Central Sydney's share of retail sales was only 14% in 1968-69 and down to 11% by 1973-74.[158] The southern section of Central Sydney lost its "status" as a major shopping precinct[159] as retailing in Central Sydney contracted during the study period – between 1956 and 1961 its share of metropolitan trade dropped by 7%. This was attributed to increasing standardisation of merchandise, changing habits of shoppers and increasing car usage. By 1967 retail employment was only 10% of Central Sydney's total. Shopping was concentrated in an area bounded by Park, George and Elizabeth Streets and Martin Place.[160]

There was no doubt where one shopped in central Sydney, especially at night when facade-mounted signs blazed into light. For all of this, however, shopping hours reflected union control – even in the early 1960s retail stores closed at 5.30 pm from Monday to Friday and 12 noon on Saturday. They did not open at all on Sunday.

Some retailing areas were unique and much loved. Rowe Street, running between Pitt and Castlereagh Street to the south of Martin Place and situated behind the exclusive Hotel Australia, was one. From the 1930s to the 1960s it was one of Sydney's foremost destinations for viewing and purchasing art and design, a focal point of Modern Movement consciousness in Central Sydney. There artist and sculptor Margo Lewers opened the Notanda Gallery, associated with her interior design business, in 1936. It closed in 1939 because of the war, but two years later her brother, Carl Plate, opened a gallery cum bookstore with the same name, which endured until 1973.[161] The important interior designers Margaret Jaye and Marion Hall Best opened showrooms in 1942 and 1949 respectively, where the latest Modernist objects and textiles were available. Prominent migrant furniture designer Steve Kalmar also opened a studio and showroom in 1949.[162] Rowe Street was dramatically truncated in the first half of the 1970s

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[157] Charles Sriber and Les Tanner, *How, Who, What, Where in Sydney: everyman's guide to everything in Australia's biggest city*, pp.74-75.
[158] Daly, p.37.
[159] *Sydney Region: growth & change*, p.53.
[160] Ibid, p.55-6.
[161] Denise Hickey, *Gerald and Margo Lewers: their lives and work*, pp.28-29
[162] Nicola Teffer, *Memory Lane: recollecting Rowe Street: an exhibition celebrating the life of Rowe Street: Customs House, Sydney, January-June 2006*, no pagination.

when a substantial part of it was engulfed by the development of the MLC Centre. The Hotel Australia was another casualty.

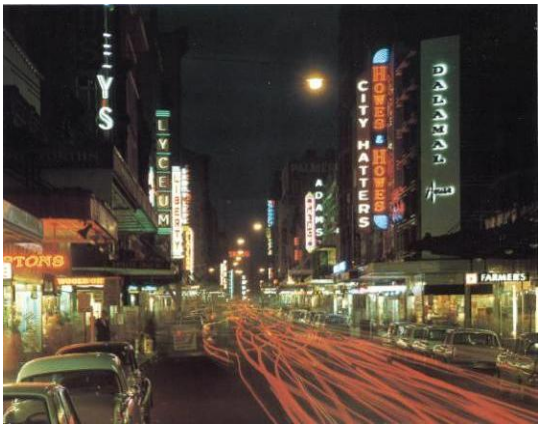

Figure 59 Rowe Street looking west to Pitt Street (left) and looking south along Pitt Street in the vicinity of Market Street at night (right). The photographs were both taken around 1963-64. Source: Robin Smith, *Sydney in Colour and Black and White*, pp.49 and 52.

One of the earliest buildings to be completed in Central Sydney after World War II was designed for retail purposes, although it also contained office space. The five storey building constructed for Australian Home Furnishings at 351-357 Pitt Street was designed circa 1946-47[163] and was completed by 1950. It has since been demolished. Like other projects in Central Sydney at this time, it consisted of alterations and additions to existing buildings. Designed by architect Thomas Esplin, the austere building provided space for the display and sale of furniture, and featured large expanses of steel framed windows over several levels and a splayed corner at Wilmot Street.[164]

Retailing and sales spaces needed to be up-to-date and thus reflected the latest architectural fashions. They were also fated to be transient and so few if any have survived. Nevertheless they encapsulated how designers exploited the Modern Movement to create seductive interiors for commercial purposes. Although by no means a comprehensive overview, the following examples are intended to convey something of their quality, style and exuberance.

Notable architects were not afraid to take on such commissions. For instance, Harry Seidler was responsible for a "dazzling Ladies' Hairdressing salon for Elizabeth French" and designed all the fittings, while Peter Muller's fitout for Anderson's Seeds in George Street was "almost prefabricated", with a preponderance of natural materials – polished copper coated with clear plastic, Cypress pine trimmed with blue-gum and stone flooring. The highlight of the shop was a dramatic display case framed in diamond shaped steel frames with a baked enamel finish.[165]

[163] DA47/47 was lodged on 23 April 1947. The low number indicates the sluggish amount of building activity in Central Sydney in the immediate post-war era. BA 364/47 was lodged two days earlier, reflecting perhaps the recent introduction of development applications in the approvals process.
[164] "Australian Home Furnishers Ltd", *Building and Engineering*, June 24 1950, p.22.
[165] "Three Exciting New Shops", *Architecture and Arts and the Modern Home*, May 1955, p.28.

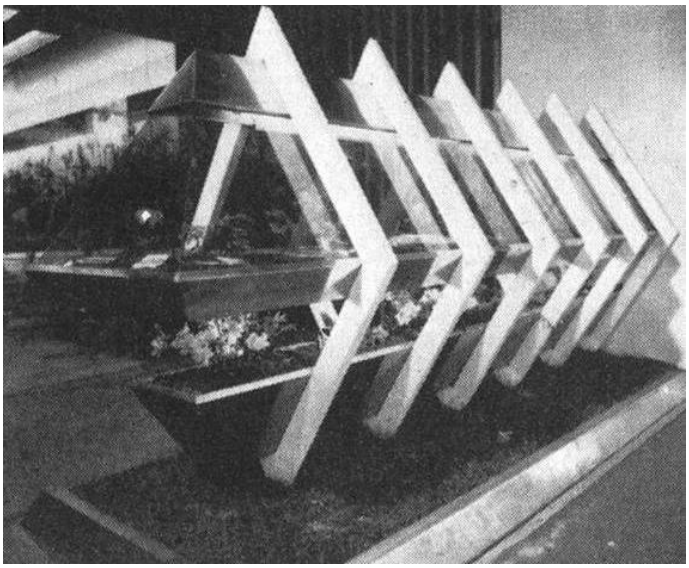

Figure 60 Post-war austerity and Modernist exuberance: Thomas Esplin's alterations and additions to 351-357 Pitt Street (left) and Peter Muller's stylish display case for Anderson's Seeds (right). Sources: *Building and Engineering*, June 1950, p.22 (351-357 Pitt Street); *Architecture and Arts and the Modern Home*, May 1955, p.28 (Anderson's Seeds).

Anderson's Seeds was by no means an isolated incident. "A striking showroom design for Gibb & Beeman ... features black terrazzo floor with white lino tiles in rear, copper-sheeted and formica fittings and redwood wall panelling. The predominant colours are blue and charcoal." [166] Gibb & Beeman, at 383-385 George Street, was designed by H P Oser & Associates by the middle of 1957 as a mixed development containing a shop, restaurant and office space.[167] The building itself was innovative, constructed using the lift slab technique. It was one of the earliest applications of this technology in Sydney.

Retail buildings themselves could also be quite striking. For instance, there was Harvey's Gift Store at 327-329 George Street, designed by D T Morrow & Gordon in 1953[168] and completed the following year. The interior fitout was the work of Frank R Fox & Associates. The lower section of the exterior was originally clad in expensive imported royal rouge marble from Italy, offset on higher sections by light-toned marble. Wide shop windows were intended to engage the attention of passersby, who were no doubt struck by the projecting concrete hood on the first floor, in the best contemporary American fashion. Inside the gift store much was made of plywood, which was quickly installed after prefabrication off-site. Store lighting was also unusual – "two-tier floating light fittings" suspended 900 millimetres from the ceiling, the lower tier of which included fluorescent and incandescent fitments. The shopfront was intended to be sheltered by Australia's first retractable awning so that the appearance of the building would not be impaired by an unsightly awning.[169]

[166] Clive Carney, *Impact of Design*, no pagination.
[167] The DA and BA were lodged on the same day – 31 May 1957 (DA 429/57 and BA 1313/57).
[168] DA 1097/53 was lodged on 23 September 1953, followed by BA 1465/53 on 2 October 1953.
[169] "Wynyard Popular As Retail Centre", "New Store Will Be Fitted Out In A Week" and "Awning On Shop Is Adjustable", *Sydney Morning Herald*, 20 July 1954, p.9.

Figure 61 379-381 George Street, sporting bright red spandrel panels, was designed by Louis Robertson & Son in 1954 for Kodak Ltd and contained retailing space and showrooms over four levels. Gibb and Beeman occupied the building to its immediate left. The photograph at right shows Gibb & Beeman's showroom.
Sources: TKDA; *Impact of Design*.

Figure 62 Gordon Andrews' Olivetti showroom at 321 Pitt Street (1956) was another example of high style Modern Movement retailing in Central Sydney. The "Rondo" chairs that appear in this photograph were also designed by Andrews.
Source: Powerhouse Museum 89/735-20/55.

The Lasalle Building at 70-70a Castlereagh Street was no less striking than Harvey's Gift Store, but perhaps more elegant. It was designed by architect Ian McKay during 1962.[170] Construction commenced in September 1963. The project consisted of a vertical shopping arcade containing 60 retail outlets, but was not unprecedented. The 1920s Block in George Street (Dymocks) and the State Shopping Block in Market Street, above the State Theatre were similar in concept. Lasalle was entirely devoted to women's retailing but designed so it could be adapted for use as an office building if needed:

> "Physical and visual communication, by lift and TV brings the shopper to the various shops with virtually no walking distance to cover. It is a courageous concept and the interiors are so sumptuous, as befits a building devoted to women's boutiques, that it would be a pity if it failed economically and had to be converted to an office block ..."[171]

Which is what finally eventuated. The exterior of the building was a "mellow blend" of exposed aggregate concrete panels, which modulated ducts and structural columns on the facades, offset by bronze anodised proprietary aluminium spandrels and bronze window frames.[172]

Figure 63 About ten years separate Morrow & Gordon's 327-329 George Street (left) and Ian McKay's Lasalle Building in Castlereagh Street (right). Lasalle is far more original, at least externally.
Source: TKDA.

The traditional shopping arcade enjoyed both revival and evolution during the 1960s. Architect Donald Crone was responsible for two of Central Sydney's more prominent retail developments, both part of mixed use projects. The Imperial Arcade, first opened in 1891, was replaced with a new arcade of the same name, designed around 1962-63, with several levels of office space over it. A connection beneath Castlereagh Street to David Jones' department store was an integral part of the proposal from the start.[173] The development included four levels of shops and opened during 1965. Crone's second retail development was vastly more ambitious. Centrepoint gained consent through the bonuses available in

[170] BA 3006/62 was lodged by the architect on 21 December 1962.
[171] *Cross-section*, Issue 153, July 1 1965.
[172] *Cross-section*, Issue 153, July 1 1965; "Lasalle - elegance for Madame", *Building, Lighting & Engineering*, March 1965, p.23.
[173] DA 854/62 was lodged on 17 September 1962; BA 1028/64 was lodged on 7 May 1964.

Council's 1965 draft ordinance because it provided a substantial amount of retailing space plus contributions to the city's pedestrian network. Shops were frequently incorporated into developments, in line with these bonuses. The 1971 Strategic Plan included shops amongst several incentives to humanise streets and enhance amenity in Central Sydney.

The development application for this massive complex was lodged in March 1968 and the building application was lodged two years later.[174] It incorporated retailing over a number of levels, above which were several storeys of office space and a slender observation tower designed by structural engineers Wargon Chapman & Associates, supported by a waisted web of guy wires. Pedestrian bridges and tunnels linked the retailing component to neighbouring department stores. The complex was progressively completed between 1972, when the first shops opened, and 1981, when the tower was officially opened by Premier Neville Wran on 24 September.

Figure 64 Centrepoint: model of the original scheme (left) and one of the pedestrian bridges associated with the development.
Sources: *Australian Women's Weekly*, January 14, 1970; NAA, image no. B941, STATES/NEW SOUTH WALES/SYDNEY/STREET SCENES/2

Tourism and travel generated some stunning interiors. One of Australia's foremost designers, Gordon Andrews, working in association with Edwards Madigan & Torzillo, collaborated on the refurbishment of the NSW Government Tourist Bureau at 8 Martin Place during 1959. They created one of Central Sydney's most spectacular post-war interiors:

> "... armour plate glass doors and transom lights … flanked with Sicilian white marble presenting an immaculate introduction to the visual excitement within. This composition of subtle colour, form, texture and light is unified by the abstract intensity of the design theme …[175]

Airlines such as Pan American World Airways and Alitalia opened offices in Sydney buildings in response to the widening popularity and affordability of air travel during the 1950s and 1960s. Shipping lines also found it advantageous to do the same. Perhaps the most spectacular example was the Australian headquarters of the British Overseas Airways Corporation (BOAC) at 64-66 Castlereagh, designed by

[174] DA 300/68; BA 455/70
[175] "NSW Government Tourist Bureau, Martin Place, Sydney", *Architecture in Australia*, September 1961, p.87.

Oser Fombertaux & Associates as part of their conversion of the former Usher's Hotel to commercial purposes at the beginning of the 1960s. BOAC purchased Ushers Hotel in 1962 and its Sydney sales office was officially opened by the British High Commissioner on 22 July 1963.[176] What helped to set it apart was an extraordinarily wide shopfront supported off new steel beams. The sales office was particularly dramatic at night.

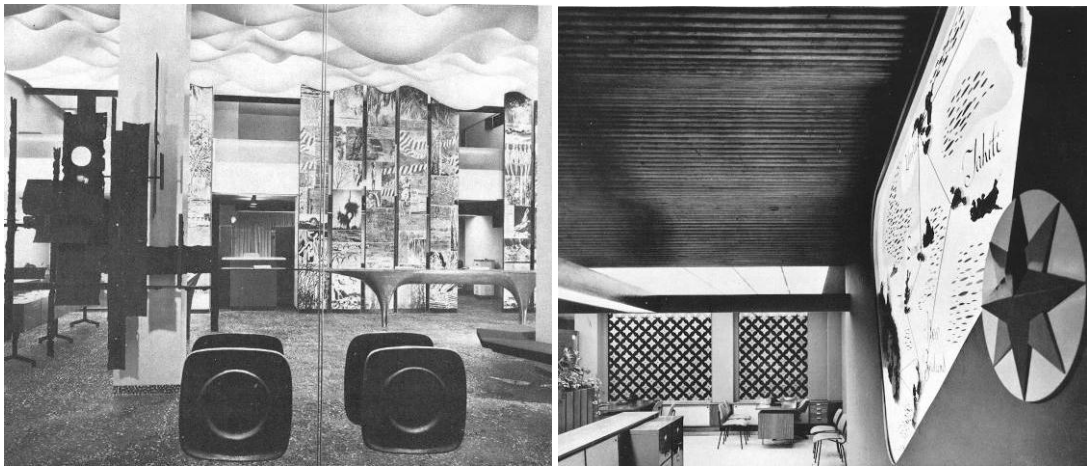

Figure 65 Gordon Andrews' NSW Government Tourist Bureau in Martin Place (left) and Douglas Snelling's interior for shipping line Matson (right).
Sources: *Architecture in Australia*, September 1961, p.89; *Impact of Design*, no pagination.

Figure 66 Oser Fombertaux & Associates' showroom for BOAC in Castlereagh Street.
Source: reproduced in *Building, Lighting & Engineering*, July 1963, p.18.

[176] "Canberra Diary", *The Canberra Times*, 17 July 1963, p.4.

Figure 67 Alitalia's office in AGC House (left); Douglas Snelling for Pan American World Airways (right). Sources: SLNSW, Australian Photographic Agency – 23022; *Impact of Design*.

Figure 68 Signage was an important aspect of Sydney's retailing scene. Some post-war signage has survived in a relatively intact form such as this painted sign on the northern side of this building at 249 Pitt Street (left). The chemist's sign at 131-135 Bathurst Street demonstrates a characteristic Googie-influenced form (right).
Source: TKDA

5.6 Residential accommodation – permanent and transient

The construction of residential buildings in the city centre was sporadic during much of the twentieth century. Although the earliest blocks of flats were constructed within its boundaries, they were by no means common. As far as the Modern Movement is concerned early examples were completed at the beginning of World War II – Emil Sodersten's block of 54 bachelor flats at 7 Elizabeth Street and D Forsyth Evans & Associates' Marton Hall at 54-56 Margaret Street, containing 143 bachelor flats (since demolished).

Figure 69 Pre-war precursors of inner-city apartment living: 7 Elizabeth Street (left) and Marton Hall in Margaret Street.
Source: SLNSW PXE 789 (7 Elizabeth Street) and Home and Away – 23299 S(Marton Hall); Sam Hood photographs.

Although early post-war schemes such as Berger House in Elizabeth Street and later ones such as Park House in Macquarie Street were initially designed with residential sections, the completed buildings were entirely devoted to office or professional accommodation. During the second half of the 1950s there was an apartment boom in Sydney, but around Central Sydney rather than in it. Office buildings and retail construction priced residential buildings out of Central Sydney for many years because they offered better investment returns. However, apartments formed a major component of the various proposals for the redevelopment of The Rocks during the first half of the 1960s.

In August 1965 property developers Stocks & Holdings lodged a development application for a large mixed development at the intersection of Park and Castlereagh Street, quickly taking advantage of the recent repeal of Schedule 7 of the Local Government Act. The development, christened Park Regis, was completed in 1968 to the design of Stocks & Holdings' in-house architect, Frank Hoffer, and contained residential apartments, motel units, retail space and a car park. Its slender tower, situated at 23-25 Park Street dominated the southern part of Central Sydney for a number of years.

Large and sometimes innovative public housing schemes were constructed in the City of Sydney from the 1940s onwards in areas such as Redfern, Surry Hills and Waterloo. Amongst the largest was Northcott Place in Surry Hills, designed by prominent early Modern Movement Samuel Lipson and officially opened

in December 1961. However, the only initiative in Central Sydney was the construction of Sirius in Cumberland Street, The Rocks, which was designed around 1975-76[177] and completed in March 1980.

Sirius was designed by the Housing Commission (Tao Gofers, project architect). Apart from its distinctive stacked appearance it was truly egalitarian, providing glamorous city and harbour views for 200 people on prime real estate. It contained 79 apartments of one, two, three and four bedrooms, ranging from single storey and split-level units to two and three storey walk-ups at street level. The building gives insight into broader issues that were overtaking the Modern Movement. It resulted from community resistance to redevelopment proposals for The Rocks in the 1960s and the displacement if long-term residents by where high-rise office buildings, hotels and apartment buildings. After concerted opposition that included Builders Labourers' Federation green bans blocked development, residents were personally consulted so that their requirements could be incorporated into Sirius. The tenants' preferred "a design…that was neither of orthodox square or rectangular design but which would blend in with the then existing skyline" and this formed a fundamental part of the project brief.[178] Its form appears to reflect at least in part the influence of architect Moshe Safdie's much more sculptural Habitat apartment complex, erected as part of Expo 67 in Montreal. Habitat in turn appears to have been influenced by the notions of mega-structures and additive buildings being exploited in the early 1960s.

Figure 70 Park Regis dominated the southern end of Sydney when completed in 1968 (left). Sirius is also a major component of The Rocks, but managed to be less prominent (right).
Sources: CSA SRC9137 (Park Regis); TKDA (Sirius).

If the construction of residential buildings was hesitant in the 1950s and 1960s, transient accommodation enjoyed something of a boom, with several international standard hotels and large motel buildings appearing during the 1960s. They followed the growth of affordable international air travel, which brought Sydney and the world closer together. The first was outside Central Sydney – the Chevron Hotel in Macleay Street, Potts Point, which was designed by Donald Crone & Associates in 1959. The first stage officially opened in November 1960.[179] If its second stage had been built its 35 storey, 131 metre height, would have made it Australia's tallest building for a time.

[177] DA 61/76 was lodged with Council on 11 March 1976. Courtesy plans were lodged with Council on 2 December 1977.
[178] http://www.powerhousemuseum.com/insidethecollection/2013/05/sirius-on-the-rocks/, accessed 22 August 2013
[179] "Sydney's Glamor [sic] Hotel", *Australian Women's Weekly*, 12 October 1960, p.3.

In Central Sydney the first major new hotel was the Menzies at 14-28 Carrington Street, designed by Peddle Thorp & Walker around the end of 1959[180] and officially opened by the Premier of NSW, R J Heffron, on 17 October 1963. The Hotel's facade is clad with lightweight precast concrete panels faced with small brown river pebbles; deeply recessed windows combat the effects of a sunny western orientation. The hotel originally contained 260 bedrooms and two "special suites" plus a host of function and reception rooms, while an extensive program of artworks once embellished interiors and included the efforts of Silvano Mariti, Gerard Havekes, Michael Santry and Joe Paris. Wynyard House at 289-307 George Street was constructed more or less concurrently with the Menzies.

The celebrated Wentworth Hotel opposite Lang Park became a major social presence during the first decade of the twentieth century. Qantas, which relocated its headquarters from Brisbane to Sydney in 1937, purchased the Wentworth Hotel in 1950 in an effort to satisfy the needs of increasing airline traffic and later relocated the establishment to Phillip Street, next door to its office building at Chifley Square. The old Wentworth closed its doors on 13 December 1966 and re-opened at 61 Phillip Street the next day. The new Wentworth was designed in the San Francisco branch of prominent corporate architects Skidmore Owings & Merrill (Chuck Bassett, project architect) in association with local architects Laurie & Heath. The old hotel made way for the Qantas International Centre. The new Wentworth was unprecedented, combining a bold semi-circular light court facing Elizabeth Street, extensive use of face brickwork externally and an immense bronze-clad canopy above the principal entry.

Figure 71 The rational precast concrete facade detailing of Menzies' Hotel (left) contrasts with the dramatic sweep of the light court and canopy of the Wentworth Hotel (right).
Source: Roy Lumby.

The Hilton Hotel at 482-496 George Street was developed by Lanray Industries. The building was designed by Kolos & Bryant in 1968[181] and completed in 1974. It was located on the site of several venerable institutions, including the celebrated Adam's Hotel, the Royal Arcade and the Palace Theatre, and achieved a minor level of distinction as Australia's tallest hotel from the time it was completed until 1988. It has since been modified. Conversely, long-established institutions disappeared for office buildings. The Metropole Hotel in Bent Street, which opened in 1890, closed in 1969[182] and made way for H Stossel & Associates' CAGA Centre. The Hotel Australia in Castlereagh Street, established in 1891,

[180] DA 244/60, for a proposed hotel and office development at 14-28 Carrington Street, was lodged in March 1960.
[181] DA 1075/68, lodged on 3 December 1968
[182] http://www.powerhousemuseum.com/imageservices/2010/03/the-hotel-metropole/#sthash.mdlcnMTj.dpuf

opened by Sarah Bernhardt, and extended along Martin Place during the 1930s to the design of Emil Sodersten, was demolished in the early 1970s for Harry Seidler & Associates' MLC Centre. The Hotel Sydney in Hay Street, which opened in 1913, disappeared at the beginning of the 1970s for a major development that was only partially completed. The result was a loss of historic and social fabric and a shortfall of hotel rooms. Hotel construction regained momentum at the end of the 1970s, marked by the commencement of the Regent Hotel in George Street in 1979 and the Intercontinental Hotel in Macquarie Street, which was given the approval of the State government in January 1981.[183]

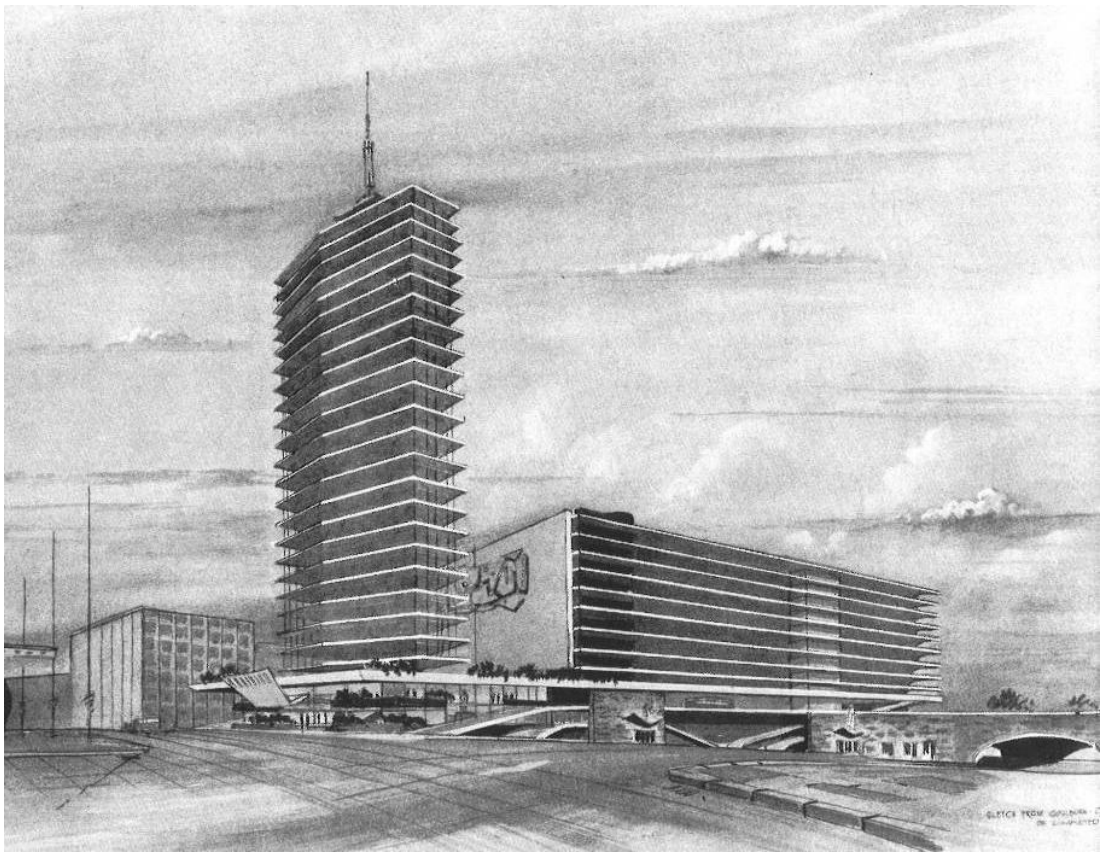

Figure 72 Rudder Littlemore & Rudder's ambitious late 1950s mixed use development proposal in Goulburn Street incorporated an air and coach terminal, carpark and 400 bed hotel. The roof of the low carpark structure behind the hotel tower was intended to serve as a heliport. Sadly the scheme did not eventuate.
Source: *Architecture Australia*, June 1959, p.64.

A number of high-rise motels were constructed in Central Sydney during the 1960s and offered a wider choice of accommodation to the visitor, although sometimes in surroundings of less architectural distinction. Park Regis, described above, included a motel component, as did the building designed by architects F Kolos and J H Bryant at 271-279 Elizabeth Street. Designed in 1965 for the Returned Sailors' Soldiers' and Airmen's Imperial League of Australia, the development initially included a club, shops and residential units.[184] The building became better known as the Zebra Motel. On the other side of Central

[183] "$72m Sydney hotel gets go-ahead", *The Canberra Times*, 14 January 1981, p.21.
[184] DA 714/65 was lodged in September 1965.

Sydney, the Wynyard Travelodge at 7-9 York Street was designed in 1965-66 by H Stossel & Associates.[185]

5.7 Social and recreational

Traditionally the corner pub was the place for people (mostly men during the first half of the 20th century) to congregate and gather. However, during the 1920s the immense number of pubs in Central Sydney began to contract as their sites became too valuable to sustain the use, and many were demolished as sites were amalgamated. There were a fair number still trading by the outbreak of World War II, far more than at the present time. After the war the process accelerated as development gained momentum and buildings grew ever larger. However, buildings for recreational and social purposes continued to be constructed during the 1950s and 1960s in Central Sydney, some of which resulting from the efforts of major institutions.

Amongst the most distinguished was Anzac House, originally to be situated on the northwestern corner of Martin Place and Macquarie Street. In 1947 the State government contributed money towards the purchase of the land for the Returned Sailors', Soldiers' and Airmen's Imperial League of Australia, supplementing funds raised by public subscriptions. It was intended to erect the headquarters of the organisation there, which was also intended to honour the men and women who had served during World War II. A completion was staged and the winners, Bunning & Madden, announced in December 1948. Rising costs along with a restrictive height covenant over the site forced the League to acquire a new site during July 1953 at 26-36 College Street .in July 1953. The redesigned building was one of the most highly regarded of the period.[186] It was designed by Bunning & Madden circa 1954[187] and officially opened on Anzac Day, 1957 (and demolished in 1988). Shortly after completion the building was awarded the Bronze Medal of the Royal Institute of British Architects. The prestressed concrete frame of Anzac House recalled the celebrated Casa Del Fascio in Como, Italy, by Giuseppe Terragni (1936) and was clad in travertine. Spandrel panels were lined with black tiles. Balconies on the western façade were formed by recessing the wall plane behind the front of the building to modulate the facade and provide sun protection, setting a widely imitated precedent.[188] Apart from office space, club rooms and meeting rooms the building contained several chapels and a shrine of remembrance in which a specially woven tapestry, designed Jean Lurçat was installed in 1962.[189] There were also striking geometric murals of glass, gold paint and aluminium mesh executed by noted designer and sculptor Douglas Annand in lobbies. Otherwise interiors were finished in rich and elegant materials – marble, Bavarian glass, maple, walnut and silver ash timbers, and mosaic tiles.[190]

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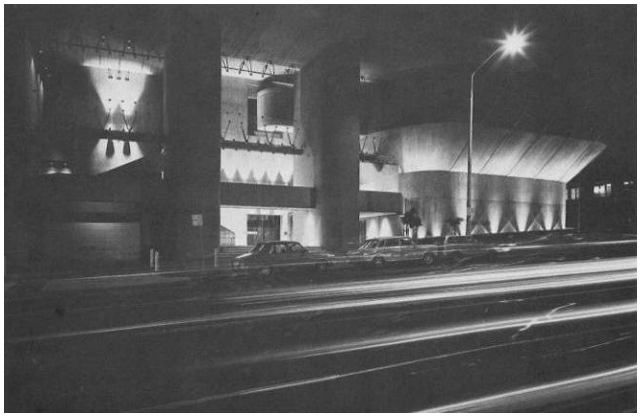
[185] DA 229/66, for a commercial club and motel, was lodged on 30 March 1966. BA 2080/66, lodged on 28 September 1966, was for a motel only.
[186] See for instance Mansfield, p.107.
[187] DA 1738/54 was lodged with Council on 15 October 1954.
[188] Taylor, *Tall Buildings: Australian Business Going Up*, p.36.
[189] The tapestry now resides at the Powerhouse Museum.
[190] *Cross-section*, Issue 56, June 1 1957.

Figure 73 Bunning & Madden's prize-winning 1948 entry for Anzac House in Martin Place (left) and their Anzac House in College Street, viewed from the northwest around 1960 (right).
Source: *Sydney Morning Herald*, 21 December 1948, p.3; SLV, Peter Wille Collection, Accession Number H91.244/858.

Another major institutional complex, the Masonic Centre at 279-285 Castlereagh Street, was designed by Joseland & Gilling in association with T W Hodgson & Sons in the early 1970s.[191] The project consisted of a massive reinforced off-form concrete podium to serve as the headquarters of the United Grand Lodge of New South Wales, "to the Grand Lodge of New South Wales as a cathedral is to the Church,"[192] above which a 24 storey office tower was to rise. The office tower was not to eventuate for some years. The podium was, and still remains, one of the most forceful Brutalist works in Central Sydney. It contained parking and supper rooms at basement and street levels, and the Grand Temple, Banquet Hall, Lodge and committee rooms and office space on upper levels. It also contained some of Central Sydney's most dramatic interiors – the main foyer extended over three storeys, each level linked by a pair of centrally located free-standing circular lift shafts surrounded by a winding stair.



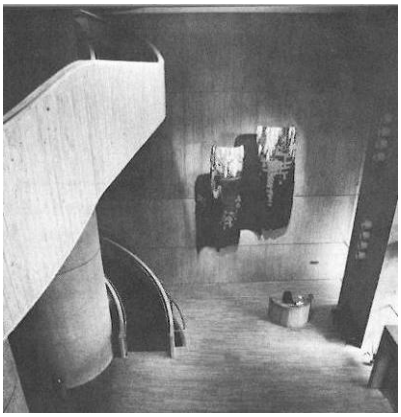


Figure 74 The Masonic Centre, dramatically floodlit at night (left) and part of the main foyer (right). The wall hanging behind the reception desk was by Mona Hessing.
Source: *Constructional Review*, February 1980, pp.12 and 16.

[191] DA 414/70 for Lodge headquarters was lodged by T W Hodgson & Son in July 1970, DA 161/73 for shops, multi-storey offices and lodge was submitted by the United Grand Lodge of NSW in March 1973 and the Building Application for a Lodge and office building was lodged by Joseland & Gilling in July 1974.
[192] "Masonic Centre", *Constructional Review*, February 1980, p.10.

Several clubs were constructed during the study period. At least one was a cutting edge example of Modern Movement architecture. Others were a little more mainstream.

Harry Seidler's building for the Printers' Union at 22-26 Regent Street was designed in 1957-58.[193] It extended east to Little Regent Street and contained the Union's offices, an assembly hall, kitchen, club rooms, bar, billiards and games rooms. These spaces were organised around the two frontages to take advantage of natural light and service spaces were placed in the middle of the building. The two facades, facing east and west, had full height glazing but the floor slabs projected beyond the glazing line and a unique brise soleil of splayed precast off-form finished concrete blocks designed to prevent the sun penetrating the building during the hot summer months. The rectangular blocks were laid vertically on the Regent Street facade and horizontally on the Little Regent Street facade, forming an attractive pattern across both facades.[194] The building has since been demolished.

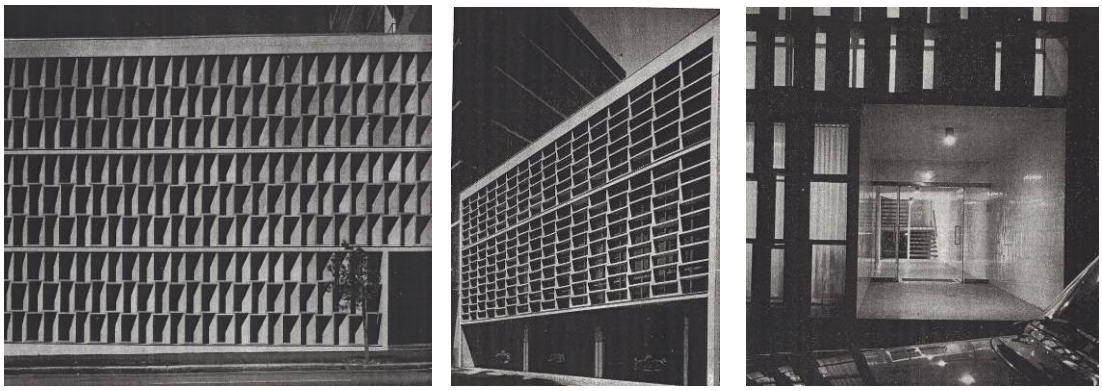


Figure 75 Regent Street facade, Little Regent Street facade and main entry of the Printers' Union Building.
Source: *Architecture and Arts*, June 1959, pp.28, 31.

The City Bowling Club in Cook Park undertook additions to its premises during 1959, mirroring the general expansion in popularity lawn bowls enjoyed after World War II.[195] The completed building was a single storey high, low and horizontal, with vast expanses of glass facing the bowling green shaded by a deep canopy below a striking red parapet. It has since been demolished. In the western section of Central Sydney the Bowler's Club at 95-99 York Street, which was designed during the second half of the 1960s and completed in 1971,[196] was a multi-storey structure with a range of facilities for members such as bars, a dining room and well-equipped auditorium,[197] and a concrete facade with curved window openings and decorative spandrel panels.

The tradition of exclusive clubs continued into the post-war era, but changing times brought some demanding challenges with them. The Union Club at 25 Bent Street was constructed because in 1955 members decided to sell their venerable clubhouse and land to resolve financial difficulties. The club moved into new premises in May 1958.[198] Most of the site was sold to Qantas, which later built the

[193] Seidler lodged DA 206/58 on 25 March 1958. The contractor lodged the BA at the same time.
[194] "The Latest Work of Harry Seidler: Office and Club Building", *Architecture and Arts*, June 1959, p.29.
[195] BA 359/59 was lodged on 18 February 1959; Lewi and Nichols, p.142..
[196] The development application was lodged in December 1966 but the building application was not lodged until March 1969.
[197] Bill Dunbar, "Bowls", *The Canberra Times*, 8 December 1971, p.34.
[198] http://uusc.com.au/layouts/mp_standard/Template.aspx?page=About+Us, accessed 6 November 2013.

Wentworth Hotel on it. The new clubhouse was designed by Stephenson & Turner in 1956, more or less at the same time as the adjacent building for Legal & General at 21 Bent Street.[199] Given the status of the architect and the fact that the firm was also designing the adjacent building the result is puzzling – two buildings of distinctly different character, materials and architectural resolution. The significance of the building is thus historical and social rather than architectural. Another club building constructed during the 1950s is also of social historical rather than architectural significance. The Hellenic Club was formed in the middle of the 1920s. After acquiring 251-253 Elizabeth Street the prominent architectural firm of Robertson & Marks, which had made a major contribution to Sydney's architecture during the first four decades of the twentieth century, was engaged and a functional structure was designed during 1956. The Hellenic Club was officially opened by Premier Cahill on 19 October 1959.[200]

Figure 76 The additions to the City Bowling Club added a crisp Modern Movement note to College Street in the early 1960s.
Source: CSA SRC18281 (left); SLNSW, Australian Photographic Agency – 22542 (right).

Figure 77 The brick Union Club, now the Union, University & Schools Club, and Legal & General's Temple House in Bent Street (left) and the Hellenic Club in Elizabeth Street (right).
Source: TKDA.

[199] DA 495/56 was lodged by Stephenson & Turner on 4 July 1956. BA 2446/56 was lodged on 30 November that year.

[200] http://www.hellenicclub.net.au/information/our-history/, accessed 6 November 2013; BA 1070/56, lodged on 8 June 1956.

In an era where the well-being of young people was of great interest and concern, it was perhaps inevitable that that architecture informed by the Modern Movement would accompany community endeavours.[201] The first Police Boys Club opened in Woolloomooloo in 1937. A little over twenty years later a new building for the organisation, then known as the Police Citizens Boys Club, was designed by architects Cranna & Mitchell during 1959.[202] Located at the intersection of Cathedral and Riley Streets, Woolloomooloo, the three storey building had a monumental quality derived from slightly recessed bays of windows separated by piers of brick. It was enlivened by contrasting coloured spandrel panels beneath the windows. The ground floor level was clad in randomly organised slabs of sandstone. The building is relatively intact, although the rich red tones of brickwork have been obscured by paint.

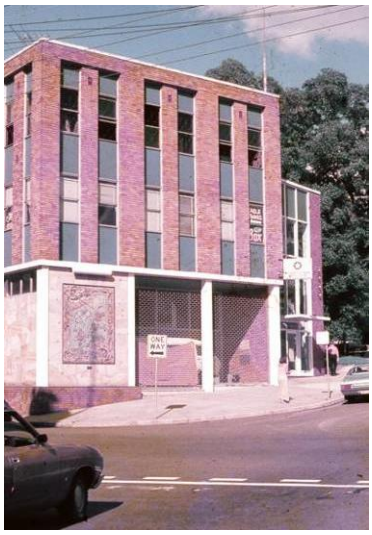


Figure 78 The Police Citizens Boys Club in the 1970s (left) and 2013 (right).
Sources: CSA, Woolloomooloo photo collection: 62501; TKDA.

5.8 Cultural buildings

Jørn Utzon's Sydney Opera House, constructed between 1957 and 1973, is the cultural icon of the post-war era. It exemplifies the Modern Movement's delight in structure, particularly thin shell concrete structures that caught architects' imaginations during the 1950s. It also pioneered the use of computers in architectural and engineering design (capably undertaken in Ove Arup's office), placed Central Sydney on the world stage and was the cause of some very unfortunate aspects of State politics during the 1960s. Apart from the Opera House, Central Sydney witnessed the construction of a number of buildings that catered to the needs of popular and high art culture during the 1950s and 1960s.

Theatres

Apart from the small theatres constructed in office buildings, such as the one in the AMP Building at Circular Quay (refer to Figure 37), there were a couple of new live theatres constructed during the 1970s. Her Majesty's Theatre at 107 Quay Street was rebuilt after a fire at the end of July 1970. The new building was designed by J W Roberts & Associates, an architectural firm that specialised in theatre design, and

[201] Lewi and Nichols, p.15.
[202] Cranna & Mitchell lodged DA 97/60 on 8 February 1960. These architects seem to have specialised in club work. They designed Parramatta Citizens Boys Club, completed in 1962

opened in November 1973. It has since been demolished. Its uncompromising Brutalist exterior clearly expressed the various internal functions, perhaps a necessity on a constrained mid-block site.

The Theatre Royal in King Street opened on 23 January 1976. It was constructed as part of Harry Seidler & Associates' massive MLC Centre development, replacing the 1875 theatre of the same name that occupied another part of the Centre's site. Although the exterior was somewhat understated and anonymous, the foyer compensated for this with a ceiling designed by eminent Italian consultant Pier Luigi Nervi and a bronze sculpture by American sculptor Charles Perry. Curving stairs led up to the circle and down to the stalls and bar area. The auditorium was an unadorned space, reflecting Seidler's Modernist leanings. Unlike many other live theatres, the Theatre Royal is still in operation.[203]

Cinemas

As has often been noted, there was a rapid decline in cinema numbers following the advent of television in 1956. Central Sydney was no exception, and many succumbed to redevelopment. However, there was a minor boom in the rebuilding of older second-run theatres to take the new large format films. Whilst these buildings were technically modern, their aesthetics were generally less than contemporary.[204] Most of this new breed has since disappeared. They included:

- Influential architect Peter Muller's internal alterations to the 1938 Century Theatre at 586-588 George Street, 1965. Muller is more famous for his innovative Cinema Centre in Bourke Street, Melbourne, of 1969. The work to the Century included "the lavish use of continuous draping over the auditorium walls, usually illuminated by pelmet lighting in order to create a soft luxurious quality ..."[205]
- The Barclay Theatre at 683-689 George Street, which was also a remodelling of an older theatre. It opened in December 1962[206] and was demolished in the second half of the 1980s;
- The Lyceum at 212-214 Pitt Street, which was rebuilt during 1966, opening in June. It was designed by Alan Williams & Partners after a fire in 1964. "The new design ... was unassuming in its dark brick and concrete exterior. The interior has simple side walls and a highly configured ceiling of sound diffusing plaster shapes. This is the only visual excitement in an otherwise sedate and comfortable space;"[207]
- The Paramount Theatre at 525 George Street was designed by Cheesman Doley Brabham & Neighbour in association with Ron Monsbourgh and opened in May1966. Although a new building, its interior was considered to be a pallid reflection of what were once opulent buildings, with an equally tepid exterior;[208]
- Hoyts Entertainment Centre in George Street was designed by Melbourne architects Roy Grounds & Partners, opening in December 1976. Roy Grounds was one of Australia's foremost post World War II architects, but this building cannot be considered amongst his firm's finest. A projected tower on top of the complex did not proceed. It was one of the largest cinema complexes anywhere when built. It still remains, but has been modified.

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[203] http://www.dictionaryofsydney.org/entry/theatre_royal. accessed 26 November 2013.
[204] Ross Thorne, *Cinemas of Australia Via USA*, p.254
[205] Thorne, p.117.
[206] Thorne, p.166.
[207] Thorne, p.211.
[208] Thorne, pp.254-255.

Figure 79 The photograph at left shows the Paramount Theatre prior to its demolition. The Rapallo to the left was originally the Victory, designed by Guy Crick and Bruce Furse and opening in December 1938. A small portion of the Hoyts Cinema Centre can be to the right of the Paramount. The photograph at right shows the unassuming exterior of the Lyceum Theatre. Sources: Roy Lumby (Rapallo); reproduced in Thorne, p.212 (Lyceum).

Art galleries and museums

At least two important institutions were expanded and upgraded with architecturally sensitive extensions during the study period. Both were designed in the Government Architect's Branch.

Extensions to the rear of the Australian Museum along William Street were designed and documented during 1957-1958 by project architect Joseph van der Steen. Sections of the building opened progressively from 1960 and the completed wing was opened to the public during 1963. The Parkes-Farmer Wing provided much-needed scientific workspaces, along with new ethnographic and fossil galleries, and a new library and café. The extension was a spare blank structure clad in sandstone, rising above a two storey rusticated bas punctuated by square windows. The top floor was a recessed glazed attic with a shaded by wide overhanging egg-crate-like open eaves. It was linked to the earlier section of the museum by a glazed entrance & stairwell.[209]

A major extension to the Art Gallery of NSW in Art Gallery Road was documented by the Government Architects Branch during 1969. The project architect was Andrew Andersons. The Captain Cook Wing, along with the refurbished original Art Gallery, opened to the public on 3 May 1972. The Wing has been described as

> "... a bold architectural statement both in the uncompromising way it cross-bred modern architecture with 19th century stock by stark confrontation, and for the purity and understated quality of the modern work itself. ... Andersons' work demonstrated the suitability of an understated backgrounding style of modernism to the task of extending old buildings.
>
> An early concept that remained in the scheme was to implement the unrealised 19th century ground plan by using contemporary building technology. This meant substituting precast concrete for sandstone in particular. Andersons' search for unity in material then allowing the concrete to find its way inside was something of a masterstroke ..."[210]

The Captain Cook Wing was awarded the Sulman Medal in 1975 for architectural excellence.

Figure 80 Extensions to the Australian Museum (left) and Art Gallery of NSW (right).
Source: TKDA.

[209] http://australianmuseum.net.au/image/Parkes-Farmer-Eastern-Wing, accessed 8 November 2013. Development Application DA 516/60 was lodged with Council on 25 May 1960. The approval process seems to have gone through the Chief secretary's Department.

[210] Andrew Metcalf, *Architecture in Transition: the Sulman award 1932-1996*, p.104.

Though not strictly a gallery or museum, the pyramidal glasshouse in the Royal Botanic Gardens is an important display structure that echoes the Modern Movement's fascination with pure forms, structure and glass. It was designed in the Government Architect's Branch (attributed to architect G Rothwell) around 1971.

Figure 81 The pyramidal glasshouse in the Royal Botanic Gardens.
Source: TKDA.

5.9 Transport

A fair amount of energy was expended in post-war planning on the planning of roads to divert traffic away from Central Sydney.

The Circular Quay Overhead Roadway (the Cahill Expressway) was officially opened by the Premier of NSW, J J Cahill, on 24 March 1958. The history of this maligned stretch of roadway is almost as old as the twentieth century. The concept of the railway loop that is now appreciated as the City Circle first emerged as part of the 1909 Royal Commission for the Improvement of Sydney. The planning for the expressway (not part of the original railway loop) was finalised by the end of 1937 and the cutting for the loop at the western end of the roadway completed by 1939. The road was part of an integrated scheme that included the Maritime Services Board Building and remodelling of ferry wharves at Circular Quay, undertaken between 1939 and 1953. Construction of the main section of roadway did not commence until 1954. The Macquarie Street and Bradfield Highway approaches were designed and built by the Sydney City Council.[211] The continuation of the road through the southern end of the Botanic Gardens to Woolloomooloo, abruptly severing it from the Domain, was opened on 1 March 1962.

A nascent Western Distributor appeared in a 1956 City of Sydney map showing proposed expressways. Construction began at the end of the 1960s and the first stage was open to traffic in September 1972. The freeway was intended, at least initially, as a means of separating Darling Harbour's wharves from Central Sydney and keeping port traffic off its streets. However, it was also conceived as a way of improving access to the Harbour Bridge and providing connection to the recently completed first stage of the Warringah Expressway.[212]

[211] "The Circular Quay Overhead Roadway", *Building, Lighting & Engineering*, May 24, 1958, pp.48 and 51.
[212] http://www.ozroads.com.au/NSW/Freeways/WesternDistributor/constructioninfo.htm, accessed 8 November 2013; *Sydney Region: growth & change*, p.56;

Within Central Sydney itself the pattern of streets that emerged before World War II did not change a great deal. The Elizabeth Street extension area was one notable initiative.

Apart from the construction of expressways, the most tangible evidence of the rapidly swelling volume of cars that took place in the 1950s and 1960s are the three parking stations that were constructed by Council during these years.

The Kent Street Parking Station at 279-293 Kent Street was an early modification of a building designed during 1952 as a garage and workshop for the Electricity Commission of NSW.[213] The alterations were designed about two years later by architects D T Morrow & Gordon and constructed during 1955.[214] The carpark featured some impressive concrete construction, particularly its coffered floor slabs and spiralling ramp, while the pattern formed by its staggered street frontage and fronts of cars seems to have fascinated several photographers. It bore a disconcerting resemblance to a carpark in Salt Lake City, Utah, which was published in the journal *Architecture and Arts* in August 1953. In this case the zig-zagging configuration of the floor slabs was designed to reduce the dead load of the parking decks.[215] It has since been demolished.

A parking station at the Domain was suggested as early as 1933. The idea was revived in 1946 when Professor Leslie Wilkinson proposed a multi-storey structure at the corner of St Mary's Road and Sir John Young Crescent. Although Council formally supported the idea the following year, little happened even though State Cabinet handed over responsibility for car parking to it at the end of 1950. Council finally approached the Minister for Agriculture for permission to build at the Domain site at the end of November 1954, which was eventually granted at the end of May 1955. In the interim the City's chief architect travelled overseas to study civic buildings and carparks. The first stage of the three stage project, designed by the Architects Branch of the City Council, was officially opened by Lord Mayor Harry Jensen in April 1958. The completed parking station came into full use during December 1959. It eventually included what was claimed to be the world's longest moving footway, which linked the parking station to College Street and Hyde Park> The footway was officially opened in June 1961.

The Goulburn Street Carpark was designed by Kevin Curtin & Partners in 1961 and was officially opened on 16 April 1963. The bulky monolithic structure incorporated a large amount of precast concrete, including pre-cast and pre-stressed concrete T beams and precast columns, and concrete block grilles across external openings. Most of the grilles have since disappeared. [216]

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[213] CSA DA565/52. Council acquired the site off the Electricity Commission in September 1953 (*Sydney Morning Herald*, 15 September 1953, p.2).

[214] CSA DA149/54, lodged on 7 May 1954; BA 2087/54 was lodged on 14 December 1954.

[215] "News", *Architecture and Arts*, August 1953, p.12.

[216] Council lodged BA 2051/61 on 28 September 1961."New Sydney Parking Station", *Building, Lighting & Engineering*, December 1961, p.34.

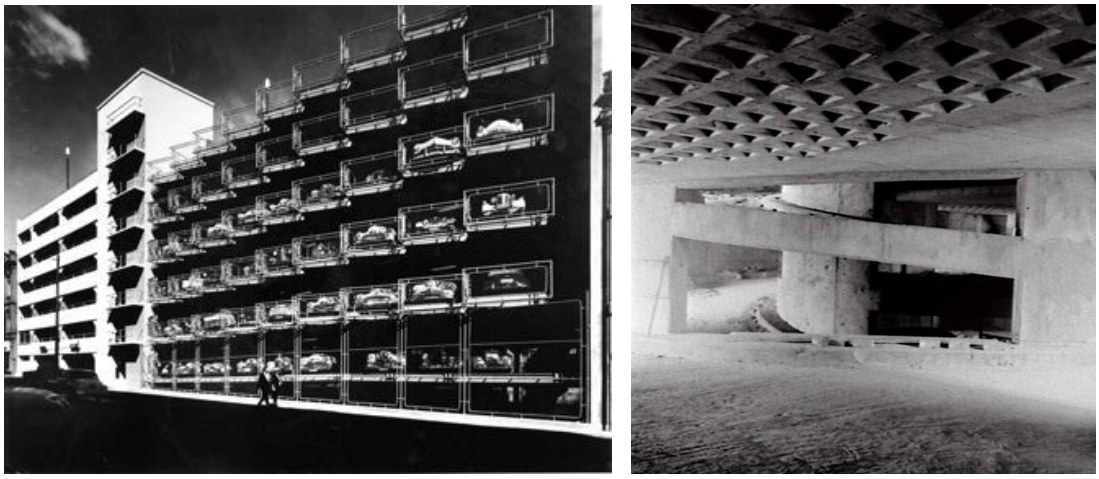

Figure 82 The Kent Street Parking Station, which enlivened the streetscape and fascinated photographers such as Max Dupain, and impressed with its massive structure.
Sources: Stanton Library, call no. LH REF PF 3546; CSA CRS 47/762/7/10.

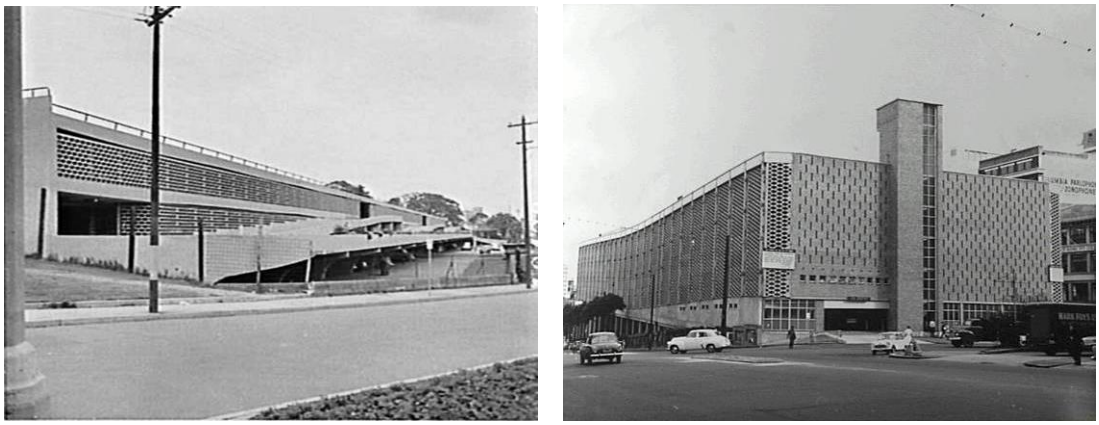

Figure 83 The Domain Parking Station viewed from the south (left) and the Goulburn Street Parking Station viewed from the north (right).
Sources: SLNSW, Australian Photographic Agency – 13430 (Domain); CSA SRC11361 (Goulburn Street).

Sydney's well-established tram network was a casualty of increased motorisation. Three London transport experts were engaged in 1948 to advise on road passenger transport. Their report recommended phasing out trams and replacing them with buses. The metropolitan tramlines were dismantled from August 1948 to February 1961.[217]

On the other hand, Sydney's railway network expanded during the study period. In Central Sydney the most obvious evidence of this is to be found at Circular Quay. Although work for a railway station at Circular Quay was authorised as early as 1915, initial construction on the viaduct supporting the railway line that would complete the City Circle started in 1936 but halted during 1941. In 1945 work recommenced, stopped again in 1951 and finally restarted in 1953. The viaduct was constructed as 26 metre long riveted steel plate-web girders. The design of the station was more or less in place by April

[217] Robert Gibbons, "The 'fall of the giant': trams versus trains and buses in Sydney, 1900-61" in Garry Wotherspoon (editor), *Sydney's Transport: Studies in urban history*, p.174.

1951, but was certainly not without some vocal and even prominent detractors.[218] The completed station, a restrained exercise in conservative, almost 1930s functionalism, was opened on 21 January 1956.

The construction of the Eastern Suburbs Railway had an equally protracted history, commencing in 1926, resuming in 1947 but halting in 1952. Fifteen years later the first steps towards completion were taken when final design work commenced. Martin Place was closed to vehicular traffic towards the end of 1971 to allow construction of the station. The entire railway line was officially opened on 23 June 1979, admittedly at a smaller scale than had been originally planned.[219] Central Sydney shared in the bounty, as the existing facilities at Central and Town Hall were enlarged and a completely new station was constructed at Martin Place. It boasted coolly Modernist state of the art railway stations designed by Fowell, Mansfield Jarvis & Maclurcan.

Figure 84 Circular Quay Station (left) and concourse of Martin Place Station (right).
Sources: TKDA (Circular Quay); SLNSW Government Printing Office 4 – 08314 (Martin Place).

Central Sydney could really boast that it was the gateway to Australia when the International Passenger Terminal at Circular Quay was opened by Deputy Premier Renshaw on 20 December 1960. It was built on reclaimed land in response to the post-war boom in tourism, particularly that generated by ocean cruising, and the size of the new passenger liners then under construction. Preliminary work took place in 1956, with most construction undertaken between 1958 and 1960. The steel-framed terminal was designed with three main levels and contained "special facilities to provide for the comfort of passengers and their friends and the expeditious handling of baggage." Cargo handling took place at ground level, with passenger and customs facilities located above. The first ship to berth at the terminal was P & O's *Oriana* which arrived in Sydney on 30 December 1960 on its maiden voyage from Southampton.[220]

[218] "Lesser Of Two Evils At The Quay", *Sydney Morning Herald*, 17 January 1951, p.2; "Circular Quay Railway Station Model", *Sydney Morning Herald*, 5 April 1951, p.3.
[219] The Eastern Suburbs Railway had been planned to terminate at the University of NSW rather than Bondi Junction.
[220] http://www.sydneyports.com.au/corporation/news/e-current_newsletter/e-current_december_2010/overseas_passenger_terminal_-_fifty_years_on, accessed 18 November 2013.

Figure 85 The *Oriana* berthed at the International Passenger Terminal in 1961.
Source: NLA, nla.pic-vn4589909-v.

Figure 86 More mundane journeys around Central Sydney were accompanied by the amenity of spare lightweight steel structures epitomising economical Modern Movement minimalism. They included taxi shelters, such as the one installed at the northern end of Hyde Park on St James Road and photographed in May 1962 (left) and bus shelters, such as the one alongside the Commonwealth Centre in Elizabeth Street, photographed in 1971 (right).
Sources: CSA, CRS 48/2513 (taxi shelter) and CRS 871/67 (i] 1 (bus shelter).

6 THE CIVIC REALM

6.1 Public Spaces and Civic Design

The study period was marked by very real progress in Central Sydney through the provision of spaces that enhanced its civic quality and improved the lot of pedestrians rather than cars.

Efforts to improve Sydney Cove at the beginning of the 1960s were initiated by the Sydney Cove Improvements Committee, formed by representatives of organisations with property in the locality after some prodding by Dick Dusseldorp of Lend Lease. Denis Winston, Professor of Town Planning at the University of Sydney was engaged to undertake planning, which was undertaken with architects Clarke Gazzard. The resultant scheme proposed a new road behind the Customs House for bus traffic and a pedestrian plaza extending along Alfred Street, punctuated by a community building. There were also pedestrian links to the Opera House and Overseas Passenger Terminal. However, the negative responses of some property developers and the Department of Motor Transport halted progress. An alternative proposal undertaken by Council and Denis Winston was completed towards the end of 1963 and was ultimately approved by the Minister in 1967. Its most significant component was height control over the locality preventing a wall of buildings along Alfred Street and protecting the Customs House and Macquarie Place to some extent from the impacts of large-scale development. The effectiveness of the controls embodied in the scheme was effectively challenged with the evolution of the so-called Gateway site from the mid 1970s.[221]

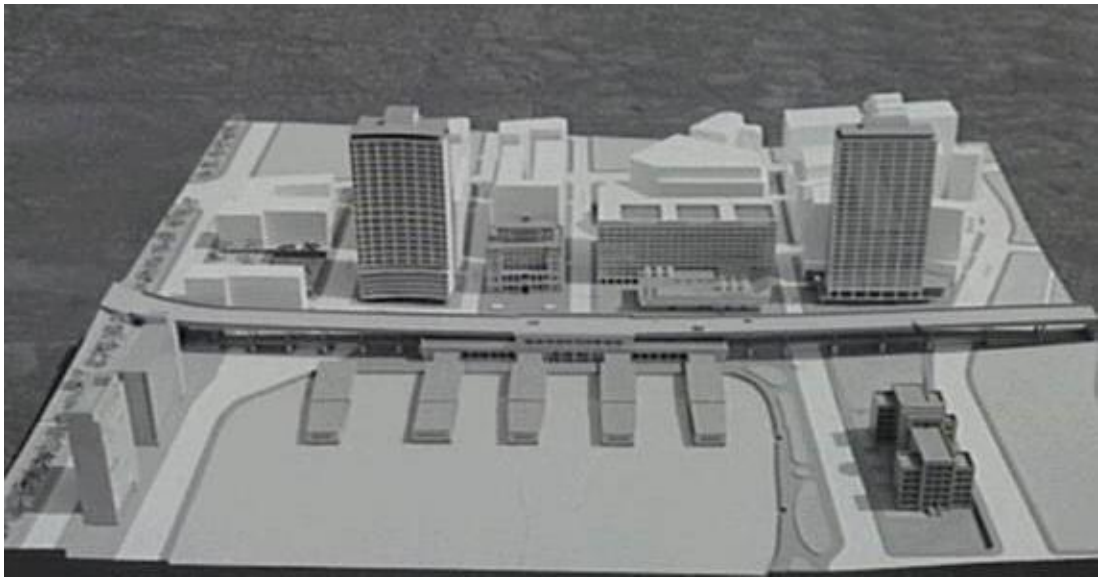

Figure 87 Model of the revised scheme for Circular Quay, 1963.
Source: CSA CRS 48/3788.

However, the most celebrated civic initiative came from the private sector with the construction of Australia Square, bounded by George, Bond and Pitt Streets and Curtin Place, by Lend Lease. It was designed by Harry Seidler & Associates in conjunction with Italian structural engineer Pier Luigi Nervi. 30 sites and several narrow streets were amalgamated and transformed into a sunny public plaza protected

[221] Don Gazzard, *Sydneysider: an optimistic life in architecture*, p.55; Peter Webber, "Macquarie Place and the Gateway to Sydney: a case study in the control of urban form" in Webber, pp.179-184.

by a relatively low-rise slab on Pitt Street. An initial development application was lodged in August 1960; the building application for the Plaza Building in Pitt Street was lodged at the beginning of June 1962 and that for what were described as Stages 2, 3 and 4 of Australia Square a year later.[222] The Plaza Building was completed in the first half of 1964 and the completed project officially opened by the Duke of Edinburgh in May 1968.

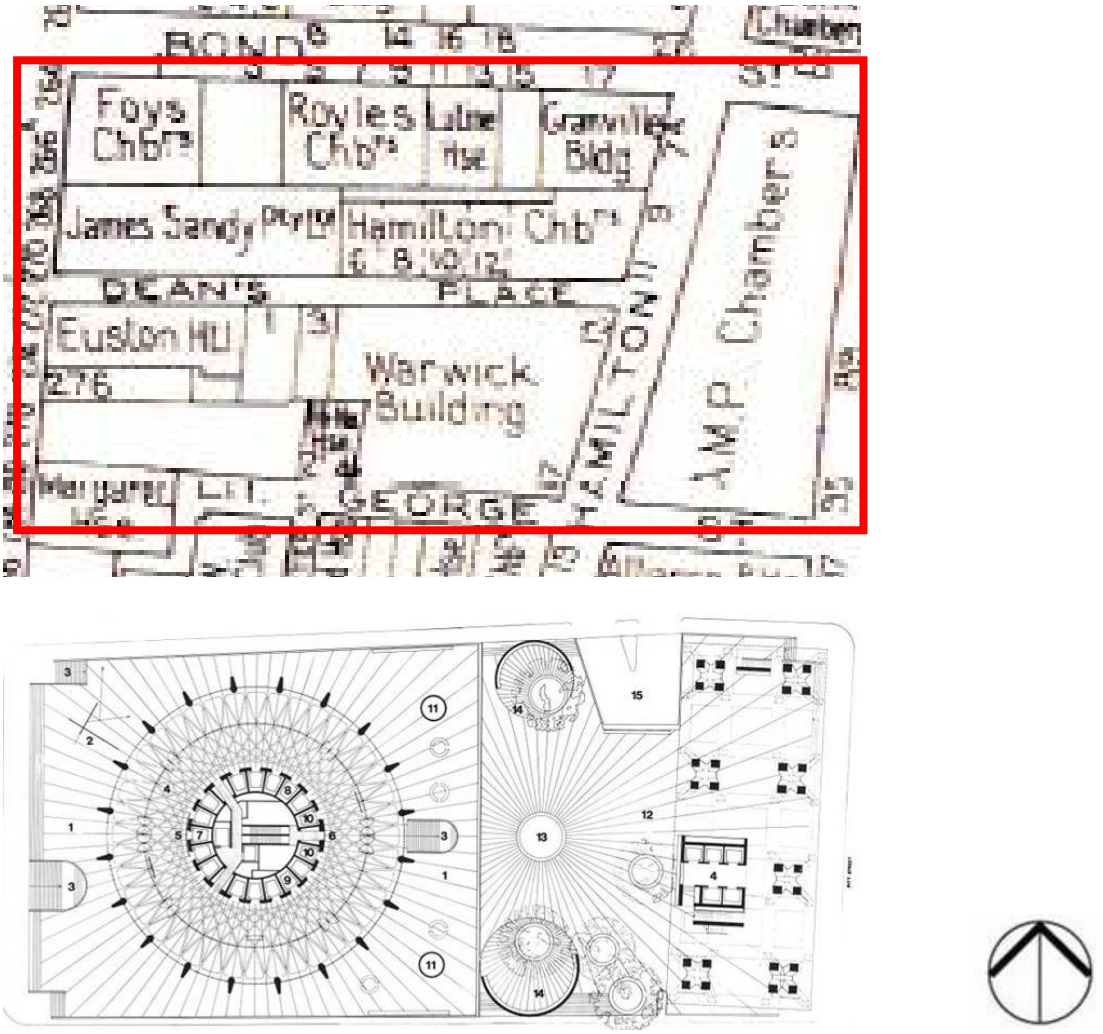

Figure 88 The laneways and properties that made up the site of Australia Square circa 1956 (left) and plan of the plaza areas of Australia Square that replaced them.
Sources: CSA, Historical Atlas of Sydney, City Building Surveyor's Detail Sheets, circa 1956, Sheet 6; http://www.australiandesignreview.com/features/30751-lifecycle-when-harry-met-dick, accessed 20 November 2013.

[222] Initial Das in 1 August 1960 DA 344/60 was lodged by Lend Lease on 1 August 1960; DA 185/63 with preliminary plans was lodged by Harry Seidler on 11 March 1963. BA1316/62 for the Plaza Building was lodged on 6 June 1962 and BA 1188/63 for Stages 2, 3 and 4 of Australia Square was lodged 3 June 1963.

The whole concept, essentially consisting of a pedestrian plaza extending to all four streets, was unprecedented and achieved the Modern Movement ideal of the tall tower surrounded by open space. The Plaza was in fact on two levels, reflecting the fall across the site. This enabled a circular shopping arcade to be constructed below the higher George Street level plaza. The Plaza Building reinforced the design concept in a couple of ways – it had no ground floor, and gathered clusters of columns minimised impediments to the flow of space between Pitt Street and the Square. Its eastern and western facades were protected by sun control louvres. The handsome circular tower exploited expressive potential of concrete, most obviously in the beautiful structural ribs in the ground floor vestibule. It was the world's tallest lightweight concrete office building and the tallest building in the country, when completed. Its circular form was selected in response to the current building setback regulations and to allow as much open space as possible on the site. Australia Square won the Sulman and Civic Design Awards for 1967 from the NSW Chapter of the RAIA.

Figure 89 Australia Square: the Tower (left), the Square (centre) and pilotis of the Plaza Building (right). Sources: CSA SRC17956 (left); NAA (centre); Roy Lumby (right).

More public squares in private developments followed in the wake of Australia Square during the 1970s, such as the MLC Centre in Martin Place and the Qantas International Centre near Lang Park. There was also a significant initiative focussed on St Andrew's cathedral and the Sydney Town Hall – Town Hall Square.

Town Hall Square was undertaken jointly by the City Council and the Glebe Administration of the Anglican Church. The concept of open space around Sydney's Anglican cathedral dates to the time of Governor Macquarie, but the realisation of the existing precinct began when the Church started to investigate a commercial development to finance a new school and diocesan accommodation in 1961.It went as far as the lodgement of a square and parking station between the Town Hall and St Andrew's Cathedral in February 1962.[223] The final outcome of the process was height and setback restrictions on new development behind the Cathedral imposed by the State government. In 1970 the Council engaged Ancher Mortlock Murray & Woolley to investigate the potential of office space at the rear of the Town Hall. The result was an integrated development that included Town Hall House, St Andrews House, and conservation works to the Town Hall and St Andrew's Cathedral. The public space associated with the scheme was a major initiative, which incorporated a shopping arcade underneath the square linking pedestrian movement between Kent Street and Town Hall Station. Pedestrian movement across the square moved diagonally to Kent Street and the entry to Town Hall House, to encourage movement and

[223] DA 72/62 was lodged by Jones Lang & Wootton on 19 February 1962.

use of the square. Town Hall Square's excellence was recognised by several awards given by the NSW Chapter of the RAIA between 1978 and 1983.[224]

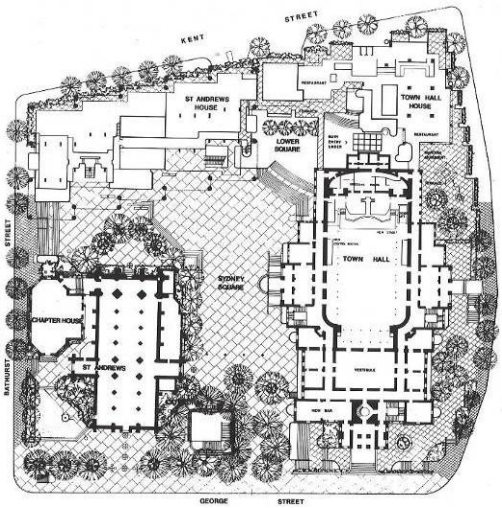

Figure 90 Town Hall Square: plan and general view.
Source: reproduced in *Australian Architects: Ken Woolley*.

These various civic precincts were complemented by the "pedestrianising" of Martin Place. The closure of Martin Place was initiated by George Clarke and Don Gazzard during the second half of 1968. Initially focussed on the section between George and Pitt Streets, the concept was supported by Civic Reform and became part of its platform in 1969. It helped that the Returned Servicemen's League also supported the closure, which would certainly enhance the Cenotaph in front of the GPO. It also helped that Alderman Leo Port was strongly behind it. A trial closure was undertaken from September 1970 and three months later the State government announced it would be retained permanently. The first section of Martin Plaza was officially opened on 10 September 1971. Its simple design reinforced the significance of the Cenotaph.[225]

The 1971 Strategic Plan included Action Plan 24, which related to the continuation of the plaza to Macquarie Street. Clarke Gazzard's designs for the remaining sections of Martin Place were approved by Council in June 1972. After a period of some difficulty the section between Pitt and Castlereagh Streets was officially opened in July 1976. The final sections were completed during the last quarter of 1977. Martin Place Station was linked to Central Sydney's pedestrian network by a shop-lined concourse beneath Martin Place (taking advantage of the fall of the street) allowing access to several streets and to adjoining properties, and terminating at the MLC Centre. The concourse was finally completed in the middle of 1982.[226]

The 1971 Strategic Plan offered floor space bonuses for widening footpaths through setbacks, construction of links in the pedestrian network – bridges, arcades, plazas and terraces that were accessible to general public. Despite the good intentions not all of these endeavours were successful, as

[224] Ken Woolley, "Sydney Square: a civic place for the City", in Webber, pp.96-105.
[225] Don Gazzard, "The 'Peoples' Promenade': Martin Place 1860-1985" in Webber, pp.81-83.
[226] Ibid, pp.84-90.

"pocket plazas" tended to disrupt and erode the harmonious lines of building facades along streets and at intersections and generated little real pedestrian benefit.

Figure 91 Kindersley House provided an early example of pedestrian amenity generated in a private development, providing a stylish pedestrian link between O'Connell and Bligh Streets. Source: reproduced in Taylor.

6.2 Civic adornments

The influence of the Modern Movement on architecture and planning was accompanied by endeavours to embellish Central Sydney with artworks and fountains. This may in part to have resulted from the efforts of the Society of Sculptors and Associates, which was founded in 1951 and is still active today, to advance the appreciation of sculpture and encourage its use. Foundation members included influential architects – Professor Denis Winston, (president), John D Moore and Modern Movement stalwarts Sydney Ancher and Arthur Baldwinson. The Society was supported by the efforts of prominent sculptors such as Lyndon Dadswell, who taught sculpture at East Sydney Technical College and Gerald Lewers, and staged a number of outdoor and indoor exhibitions over the years. One was entitled "Sculpture in Architecture" and was mounted at David Jones' Gallery in 1957. It also held workshops and directly approached business interests to promote its cause. One of the founding members of the Society of Sculptors was Anita Aarons

(1912-2000), who became a prominent educator in Victoria and in Canada. She was responsible for an innovative play sculpture, which was commissioned by the City Council in July 1951.[227] It was installed in Phillip Park and was reputedly the first such work in Australia.[228] The reinforced concrete sculpture was in the form of an abstracted mother and child. It was made with granite and marble dust rather than sand, to minimise abrasion and assist in polishing the finished work.[229]

Figure 92 Anita Aaron's innovative play sculpture in Phillip Park after installation (left) and in its present setting at the northern end of Phillip Park (right),
Sources: Herbert Badham, *A Gallery of Australian Art*, no pagination; TKDA.

During the Royal Visit in1954 the recently crowned Queen Elizabeth II officially opened the Memorial Gates to King George V and King George VI at Sandringham Gardens in Hyde Park. As with so many endeavours in Sydney, this one had a protracted history.

Sculptor Lyndon Dadswell and architect Henry Epstein won a competition for a memorial to King George V, to be erected in the Botanic Gardens, in November 1946. It took the form of a monolithic sculpture engraved with representations of Aboriginal life. Nothing further happened. In the interim, in March 1948 it was suggested that a "memory garden" could be constructed in Hyde Park to commemorate the friendship of Australian and British servicemen, to be opened by King George VI during his 1949 royal visit.[230] The visit was postponed. At the beginning of September 1951 the City Council approved the construction of a sunken garden in Hyde Park, which was designed by Ilmar Berzins, to commemorate King George VI's upcoming tour. Berzins was a Latvian migrant with professional training in landscape design. He worked for Council from around 1951 to 1988, eventually becoming Director of Parks and Recreation. Berzins is considered the first qualified landscape designer to be engaged by a local government instrumentality. He "endowed his designs with contemporary European modernist philosophy, providing a strong contrast to the traditional Council designs of the time."[231]

[227] "Children to Play on Park Statue", *Sydney Morning Herald*, 17 July 1951, p.3.
[228] http://www.daao.org.au/bio/anita-aarons/biography/?, accessed 18 October 2013.
[229] Herbert Badham, *A Gallery of Australian Art*, no pagination.
[230] "Garden Plan in Hyde Park", *Sydney Morning Herald*, 17 March 1948, p.2.
[231] http://www.gardenhistorysociety.org.au/branches/sydney_&_nthn_nsw/branch_cuttings_34_feb_2011.pdf, accessed 20 October 2013.

The sunken garden was in course of construction when King George VI died suddenly in February 1952. Lord Mayor Ernest O'Dea suggested it could become a memorial to the late king.[232] The Sandringham Gardens were completed the following November and in April 1953 the State Government commissioned Dadswell and Epstein to design a memorial to George V and George VI,[233] which took the form of a set of gates and remodelling of the central pool in the Gardens. The pool was radically recast in brightly coloured mosaic tiles featuring outlines of animals, reminiscent of Aboriginal art. The gates were officially opened by the Queen on 5 February 1954.

Figure 93 The Queen at the opening of the Memorial Gates in Sandringham Gardens.
Source: *Australian Women's Weekly*, 24 February 1954, p.3.

Another important Council initiative was launched several years later. At a public meeting held on 3 September 1958 the Sydney Fountains Committee was inaugurated, "for the purpose of fostering and encouraging the erection of ornamental fountains in suitable locations in the City and of raising funds with this object."[234] Almost nine years later the committee was dissolved.[235] The Sydney Fountains Committee formed a Designs Committee that was responsible for staging design competitions. It scored some notable successes. Three competitions were staged in 1959 – for a fountain in Fitzroy Gardens in Kings Cross, a fountain in Hyde Park to commemorate Busby's Bore and a fountain near the law courts in Macquarie Street to honour former Attorney-General Clarrie Martin. 132 designs were received.[236] The El Alamein Fountain in Fitzroy Gardens, designed by Woodward & Taranto and evocative of a huge dandelion of water, was officially placed in operation on 18 November 1961 and quickly became an outstandingly popular public icon. The Busby's Bore Fountain, designed by architect John Byrom, was

[232] "Memorial Of Visit. Hyde Park Garden", Sydney Morning Herald, 4 September 1951, p.1; "Garden May Be A Memorial", *Sydney Morning Herald*, 12 February 1952, p.3.
[233] "Monolith Wins King George V Memorial Prize", *Sydney Morning Herald*, 20 November 1946, p.3; "Hyde Park Plans for Memorial To Two Kings", *Sydney Morning Herald*, 16 April 1953, p.2.
[234] City of Sydney Archives Series 545: Minutes of Inaugural Meeting 3 September 1958
[235] City of Sydney Archives Series 545: Minutes of Meeting 10 August 1967. Its recommendation concerning the appointment of the Sydney Design Advisory Committee seems to have gone unheeded.
[236] Minutes of Meeting of General Committee of the Sydney Fountains Committee, 16 September 1959.

much less spectacular. It consisted of a series of basins descending through shallow terraces and came into operation in October 1962. The Clarrie Martin fountain did not eventuate.[237]

The Committee was also responsible for several other fountains, which included:

- The crescent shaped cascade with fountain jets installed in the Fragrance Garden, located in Phillip Park near the premises of the Blind Society. The Garden was constructed by the City Council and the fountains were set in operation in November 1962. They no longer exist;
- The Forget-me-not Fountain in Macquarie Street, which was the result of a request in 1959 from the NSW Society for Crippled Children for an installation to assist with fund-raising. The fountain was designed by architect Peter Spooner, a lecturer at the University of NSW who initiated the teaching of landscape design there. The fountain was turned on at the beginning of October 1963. It was modified in 1988 by the Department of Public Works in association with Phil and K V Taranto;
- The commemorative Sir Leslie Morshead Memorial Fountain, which was initiated by the Lt-General Sir Leslie Morshead Memorial Fund when it approached the Committee in 1960. The favoured site was at Shakespeare Place, near proposed gates to the Botanic Gardens. Robert Woodward was engaged and the design was finalised during 1963. The completed fountain was set in operation in November 1966. It was replaced with the present fountain structure, designed by Phil Taranto, in 1988.

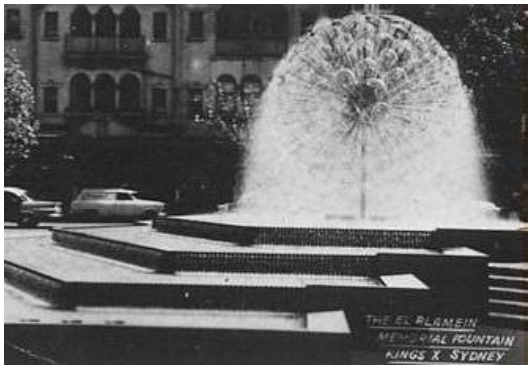

Figure 94 Woodward & Taranto's El Alamein Fountain in Fitzroy Gardens, Kings Cross (left) and John Byrom's Busby's Bore Fountain in Hyde Park (right).
Source: City of Sydney Archives, SRC8643 and 20093.

[237] A plaque and drinking fountain were eventually installed near Hyde Park Barracks in 1982.

Figure 95 Professor Peter Spooner's Wishing Well Fountain in its original setting (left). This has since been unsympathetically modified (right).
Sources: City of Sydney Archives, SRC11780; TKDA.

Figure 96 The original form of the Sir Leslie Morshead Memorial Fountain in Shakespeare Place (left) and the reconfigured version of the 1980s (right).
Sources: Roy Lumby; TKDA.

Prominent philanthropist Adolph Basser, who was also a member of the Committee, offered to donate a fountain in the nascent Chifley Square on land left over after the extension of Elizabeth Street in the 1950s. The final form of the space began to emerge at the end of 1961 after the final form of the nearby Commonwealth Centre was realised. Woodward, Taranto & Wallace, "who have gained considerable experience in the difficulties encountered in the operation of public fountains,"[238] were appointed to design a fountain and surrounding reserve. The concept emerged during 1963. The fountain "... promises to be even more spectacular than its kinsman at King's Cross. Its hundreds of vertical bronze stems will create

[238] Report of the Designs Committee to the Sydney Fountains Committee, 22 February 1962.

the illusion of a shimmering field of wheat surmounted by a sheet of water."[239] Sadly it was to remain conceptual due to lack of funds. Instead, Robert Woodward's upright Endeavour Fountain was completed in September 1970. It was subsequently demolished during the redevelopment of the Commonwealth Centre site in the late 1980s/early 1990s and the refurbishment of Chifley Square.

Figure 97 Woodward, Taranto & Wallace's proposed fountain in Chifley Square (left) what eventuated, Robert Woodward's Endeavour Fountain, 1970 (right).
Source: City of Sydney Archives SRC4144 and CRS 128/124.

There were also some private initiatives approved by the Committee. The family of Frederick James Walker, a prominent figure in the meat export trade, offered to sponsor a fountain in his honour in Macquarie Place. The approved design, by sculptor Gerard Havekes, was approved but considered unacceptable for Macquarie Place and was relocated to Hyde Park. It was handed over to the City of Sydney on 15 February 1961. The unusual fountain consists of a basin lined with Havekes' hand-made tiles, alongside which is a monolithic group of three figures representing "pioneering mankind" – water (a fisherman), fire (a woman protecting the fire of initiative and progress) and earth (a farmer).

The philanthropic Mrs Jean Hague-Smith offered to sponsor a fountain at the beginning of 1960. The result was a free-form copper sculpture enclosing jets of water, which was installed by its sculptor, Gerald Lewers, and turned on over the weekend of 6-7 August 1960. It was the first tangible result of the Committee's endeavours. The small fountain commemorates John Christie Wright, a Scottish born and educated sculptor who arrived in Australia in 1912, taught art at the Teacher's College at Sydney University then in 1916 was appointed Principal of the South Australian School of Arts and Crafts. He was killed in action in France in May 1917.

[239] "in New South Wales This Week", *The Canberra Times*, 8 July 1964, p.2.

Figure 98 Two views of Gerard Havekes' fountain and sculptural group honouring Frederick James Walker in the southern section of Hyde Park.
Source: City of Sydney Archives SRC14980 and SRC9168.

Figure 99 Gerald Lewers' John Christie Wright fountain in Macquarie Place, in its original setting (left) and current setting (right).
Sources: City of Sydney Archives, SRC7683; TKDA.

Apart from the Fountains Committee, during the 1970s the City Council was responsible for a couple of fountain initiatives. When Town Hall Square was constructed Robert Woodward was engaged once more, this time to design the cascade known as the Wall of Water fountain, which was located near George Street on one side of a void that allowed access between Sydney Square, the shopping arcade extending beneath it, and Town Hall station.

Another cascade was installed in Martin Place near Pitt Street. The 1972 design of the pedestrian plazas along Martin Place included a cascade at the western end of the Pitt-Castlereagh Street block. Because of delays, difficulties with the State government and escalating costs the cascade was scrapped in mid 1975. However, the highly respected artist Lloyd Rees, who had been a member of the Fountains Committee from 1962 to 1967, underwrote the project and was able to turn on the cascade in December

1976. It was named in his honour. The section of Martin Place between Pitt and Castlereagh Streets was allocated as a site for sculpture. The Sir William Dobell Foundation funded a competition, which was won by the highly regarded sculptor Bert Flugelman. The Dobell Memorial, based on a vertical stack of repeating double pyramids, was presented to Sydney in October 1979. However, the sculpture was removed in October 1996 during the refurbishment of Martin Place. After concerted pressure from members of the art community the Dobell Memorial was installed in Spring Street during October 1999.[240]

Figure 100 Cascades in Central Sydney: Robert Woodward at Sydney Square (left) and in Martin Place (right). The photograph of the Martin Place cascade was taken prior to the Dobell Memorial sculpture.
Sources: TKDA (Sydney Square); CSA SRC1256.

Higher levels of government also commissioned civic embellishments in Central Sydney. At state level this is represented by conventional, almost Art Deco style sculptural panels at Circular Quay Station and, outside the study period, painted tile murals by Portuguese artist Teresa Magalhães, which were a gift to CityRail by the Metropolitano di Lisboa and unveiled in 1966. The Maritime Services Board Headquarters, completed in 1952, included a bas relief sculpture by influential post-war sculptor Lyndon Dadswell above the main entry. Inside there were other artworks – a war memorial wrought from aluminium rods by Dadswell, along with murals by Norman Carter and Robert Emerson Curtis. And, during the 1960s, a low spiralling fountain was installed alongside the State Office Block in Macquarie Street. Designed by Ken Woolley, it also served as a supplementary cooling tower for part of the building's air conditioning system. It no longer exists.

Federal institutions proved a little more adventurous. The first major Modern Movement-inspired building in Central Sydney to feature sculpture was the Commonwealth Bank at 46-48 Market Street, completed in 1956[241]. There were three sculptures above street level – a sandstone relief by Gerald Lewers on the York Street facade and aluminium sculptures by Lyndon Dadswell on the Market and George Street facades.[242] The works all demonstrated the tendency to abstraction that prevailed during the post-war era, albeit in many cases a decorative stylisation of figurative forms. They also demonstrate the type of accessible symbolism that could be tailored to suit the character of a particular corporate identity. A decade or so later relief sculptures by of Stephen Walker appeared on the exterior of the extensions at 5-17 Martin Place to the Commonwealth Bank at 120 Pitt Street.

[240] Peter Pinson, *Flugelman*, pp.52-57.

[241] The Commonwealth Bank was a statutory authority until the 1990s, when it became a privatised company

[242] Dadswell and prominent Tasmanian sculptor Stephen Walker provided sculpture for the earlier and less adventurous Commonwealth Bank Hobart, completed in 1954.

The Reserve Bank's headquarters in Martin Place was in part an expression of its Governor's commitment to contemporary Australian art. In 1960 Dr H C Coombs engaged designer Gordon Andrews to design the Bank's emblem. This was followed in 1961 by a completion for a free-standing sculpture on the exterior of the building, a sculptural work within the main lobby and a garden fronting Macquarie Street. The commissions were awarded to Margel Hinder, Bim Hilder and Malcolm Munro respectively:

> Malcolm Munro's garden plan was chosen for its geometric pattern of changing textures through gravel, pools of water and shrubbery. The lobby's relief sculpture by Bim Hilder developed the motif of Andrews's [sic] emblem through numerous variations, returning his design to its sculptural environment.[243]

Margel Hinder's work was perhaps the most commanding of the three, and is still an imposing presence in this section of Martin Place. Hilder's relief is still in place, but Munro's garden has been substantially modified.

Figure 101 Artworks on the exterior of 46-48 Market Street: sandstone relief sculpture by Gerald Lewers symbolising Federated Australia (left) and aluminium sculptures by Lyndon Dadswell representing "a concourse of people entering a bank and receiving attention"[244] (centre) and "Trade" (right).
Source: Roy Lumby.

The private sector also played a significant role in embellishing Central Sydney, adorning buildings with artworks that enhanced the civic realm, at the same time proclaiming the taste, cultivation and prestige of the corporations that commissioned them.

There was a tradition of sorts during the early twentieth century where large commercial buildings were adorned with decorative and symbolic sculpture. Amongst early examples are the Trust Building and Culwulla Chambers, both at the intersection of King and Castlereagh Street and both completed during the second decade of the century. During the second half of the 1930s several large buildings were enriched and enlivened by relief sculpture touched by the influence of Art Deco, much of which was given a symbolic role. This tradition was maintained after World War II.

[243] John Murphy, *Planned for Progress*, no pagination.
[244] *Building, Lighting & Engineering*, November 24, 1956, p.55.

Along with the Society of Sculptors and Associates, during the 1950s and 1960s a number of architects actively encouraged their clients to commission sculpture and artworks as part of a project.[245] Doubtless they were assisted by positive public perceptions relating to corporate status and enlightened patronage. The work of a handful of nationally significant artists appeared on and within several major buildings in the late 1950s and 1960s. Artworks, some of which have been removed or relocated to less than satisfactory places, include:

- Prolific designer and sculptor Douglas Annand: decorative elements on Kindersley House in O'Connell Street (since removed); internal screen in the ground floor of Liner House, Bridge Street; glass fountain for Dennis Odling & Reed's Knox House, designed circa 1960 (building demolished, whereabouts of fountain not ascertained), external sculpture and mosaics on and in the P&O Building in Hunter Street (relocated when the building was refurbished). Annand also designed decorative sculptural elements for John James' Reader's Digest Building in Surry Hills, designed in 1963-64 (outside the study area);
- Tom Bass, who undertook numerous commercial and civic commissions in the 1950s and 1960s. They were pictorial and literary works that were most acceptable to the general public and skilfully executed, imparting an accessible allegorical modernity to the buildings onto which they were placed. Those in Central Sydney included "Research" on ICI House (relocated); the corporate logo on the AMP Building in Alfred Street; the sculpture on AGC House, Hunter Street (since relocated); and the street-level fountain on the P & O Building in Hunter Street;
- Tony Coleing: sculpture known as "Towards Unity" at the base of Stephenson & Turner's Norwich House in O'Connell Street, completed in 1970 (since removed, whereabouts not ascertained).
- Margel Hinder: spiralling bronze and copper sculpture, "Growth Forms" for Western Assurance at Pitt Street (since relocated to UTS on Broadway)
- Gerald Lewers: garden at the ICI Building (destroyed) and the "Windjammer" fountain in the foyer of the AMP Building (relocated to Royal Prince Alfred Hospital; since stolen);
- Eric Smith: mosaics in the main foyer of ICI House (presumed destroyed);
- Stephen Walker: sculpture for the forecourt of Peddle Thorp & Walker's Bank of NSW Headquarters in Martin Place (since relocated to Tasmania). Walker is also represented by the Tank Stream Fountain at Circular Quay (installed in 1981).

[245] Graeme Sturgeon, *The Development of Australian Sculpture 1788-1975* (London, 1978,), pp.135-137, Lenton Parr, "Sculpture in Australia Since 1945", *Art and Australia*, Volume 1 Number 1: 21, May 1963.

Figure 102 Three relief sculptures by Tom Bass symbolising corporate imagery and prestige: "Research" on ICI House, Macquarie Street, 1956-59 (left); the logo of the AMP Society, AMP Building in Alfred Street, 1962 (centre) and AGC House, Phillip Street, 1962-63 (right). Source: Roy Lumby.

Figure 103 Douglas Annand's whimsical sculpture above the main entry to P & O's headquarters in Hunter Street, representing the four continents accessed by the shipping line (left) and mosaic mural within the ground floor level of the building (right) Both have been relocated. Source: SLNSW, Australian Photographic Agency – 37694 and 37696.

Of special note are Harry Seidler's major Central Sydney projects, which included a collection of artworks and, where space allowed, a fountain. He was less prone to encourage local artists, instead introducing work by foreign artists of high international repute. The important Australian sculptor Clement Meadmore was initially considered to provide a major sculpture for the George Street forecourt of Australia Square,

but instead a work by highly regarded American sculptor Alexander Calder was installed.[246] Tapestries by the major Modern Movement architect and artist Le Corbusier and artist Victor Vasarely were hung in the lift lobby that encircled the George Street level of the building. The program of artworks and embellishments at Seidler's MLC Centre in Martin Place included a relief sculpture by Bauhaus luminary Josef Albers, a free-standing sculpture by the American Charles Perry and a circular cascade within the shopping precinct contained in the complex. . Later projects maintained this continued this tradition – Lin Utzon ceramics were installed in the Capita Centre in Pitt Street, completed in 1989, while Grosvenor Place, completed in 1988, included a fountain and major paintings by American artist Frank Stella in the lobby.

Figure 104 Distinguished works of art at Australia Square included Alexander Calder's "Crossed Blades" on George Street (left) and Le Corbusier's tapestry within the main lift lobby (right). Sources: NAA image no. B941, STATES/NEW SOUTH WALES/SYDNEY BUILDINGS/2; SLNSW, Australian Photographic Agency – 46999.

[246] Ann Stephen, Philip Goad and Andrew McNamara, *Modern Times: the untold story of modernism in Australia*, p.xxxiii.

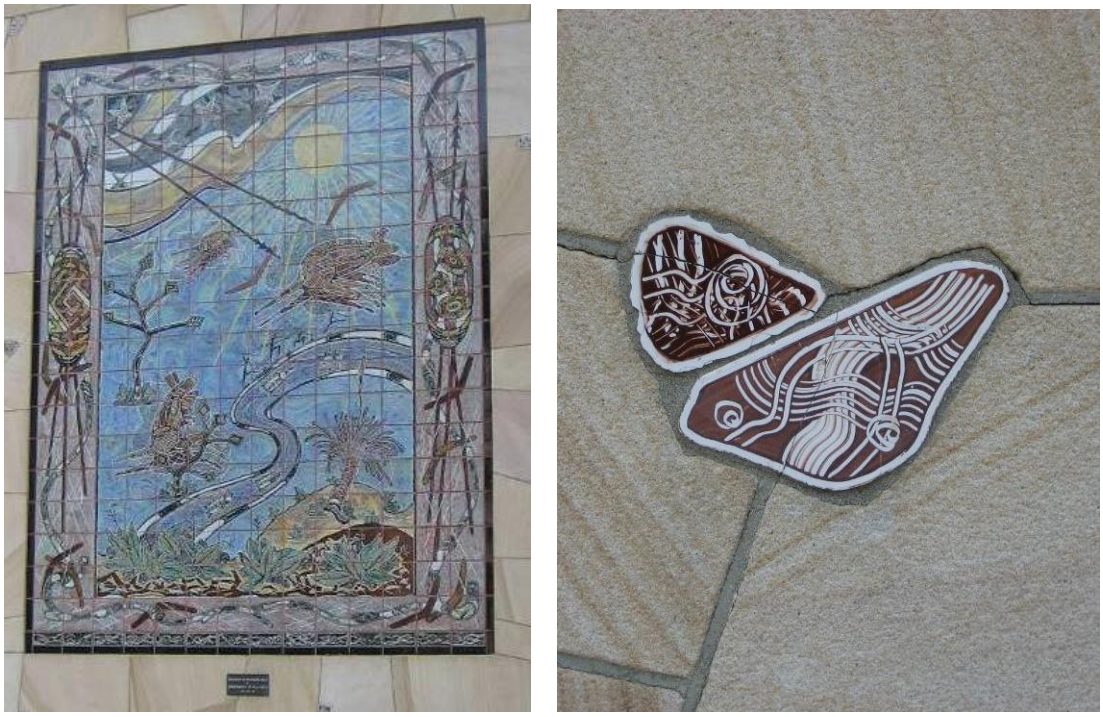

Figure 105 Byrom Mansell's ceramic tile mural and one of the small embellishments embedded into the sandstone cladding around the mural on the principal facade of the Woolloomooloo Police Citizens' Youth Cub building. It is a distinctive public artwork in Central Sydney. Like much of Mansell's post-war work it makes much of Aboriginal art. According to the plaque at the base of the mural it was presented by the artist to "Australian Youth" on 29 July 1961. Source: TKDA.

7 CONSERVATION OF MODERN MOVEMENT ITEMS

Central Sydney's Modern Movement buildings are an integral part of the cycles of demolition and construction that have inevitably changed the face of the city as it grew and developed. The colonial settlement was supplanted by the proud new banks and insurance offices of the 1850s and 1860s, which in turn made way for the development of the Federation. Notably Central Sydney's scale shifted at this time form a town of three to four storeys to one of ten, eleven and even twelve floors. More change occurred during the interwar period – the massive construction boom of the 1920s, accompanied by Council's forays into street widening and the advent of the underground railway, consolidated by the burst of construction during the second half of the 1930s. The explosion of construction that accompanied the Long Boom after World War II is thus an important link in the growth and evolution of Central Sydney.

It is now more than sixty years since the earliest buildings (and artworks) that are the focus of this study were conceived. However, unlike buildings of earlier periods, those associated with the post-war era and the Modern Movement present challenges at several levels. Fortunately concerns and discourse about their conservation and managing change to them is happening at an international level so that there is now a substantial body of debate and information starting to develop.

There are a couple of broad approaches to conservation. The international working party for the Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement (Docomomo) has argued that the image of a place as conceived by the original architect is central to its authenticity. However, there is also a philosophy, which has great currency in NSW, that buildings should be conserved by retaining as much as possible of their original fabric – in principle the philosophy and methodology for conserving recent building should not differ from those for buildings erected prior to World War II.[247] The Australia ICOMOS Burra Charter, which is the fundamental best-practice guideline for conservation in Australia, advises that the management of significant places should be based on conservation policies developed from an assessment of the significance of a place, and should retain and enhance that significance.

In some parts of the world the protection of architectural heritage from the second half of the twentieth century is taken quite seriously. For instance, English Heritage is very active in listing and promoting post-war and Modern Movement heritage, and has been doing so for more than 25 years:

> Recommending modern buildings for listing is one of the most high profile things that English Heritage does. In 1987 the principle was established that post-war buildings could be listed and by the end of 1995 the importance of the period had been recognised by the listing of 189 buildings. In the same year, the listing of post-war buildings was opened up to public debate and consultation, in recognition of the strong views many people hold on the subject in general and individual buildings in particular.
>
> 25 years on, there are 699 post-war listed buildings and sites (September 2013), and 20 post-war registered landscapes. This is still a tiny number, reflecting the very high level of selectivity and rigour involved in our assessments, but it represents a broad range of special buildings – some of the best of the period across the country.
>
> While individual buildings are still assessed each year in response to applications, much of our work in this area is driven by the National Heritage Protection Plan, which has an activity

[247] Susan Macdonald, "Reconciling Authenticity and Repair in the Conservation of Mid-twentieth Century Places", in Sheridan Burke, *Fibro House: Opera House: conserving mid-twentieth century heritage*, pp.138-139.

> dedicated to later twentieth century architecture. The first set of thematic projects when post-war listing began looked at the whole range of buildings from the period 1945-1965. We are now continuing the contextual and thorough approach of thematic projects, picking up from the mid 1960s and into the 1990s, so we are ahead of the '30 year rule' listing threshold for future assessments.
>
> We consult owners and other interested parties on all cases and provide advice to the Secretary of State, who is responsible for listing decisions. Current studies on 20th century architecture include work on public libraries, Roman Catholic churches, commercial buildings and works of art incorporated into architecture. [248]

Individual cities have endeavoured to identify and list their post-war and Modern Movement heritage. Vancouver in Canada is one instance. The city experienced an important period of development from the 1940s through to the early 1960s. The city's Heritage Commission undertook a survey of buildings constructed after 1940 as part of its Recent Landmarks Program in 1990 to expand the scope of the Vancouver Heritage Register. One reason for this was to raise public awareness of the architecture. The Program managed to identify significant buildings, generate greater appreciation of Modern Movement architecture and expand the Heritage Register.[249]

There have been a number of studies and inventories undertaken in Australia focussing on Modern Movement and post-war heritage. Examples include:

- The Survey of Post-War Built Heritage in Victoria: Stage One (October 2008), which was undertaken by a company called Heritage Alliance (October 2008). The study was commissioned by Heritage Victoria to identify built places across the state constructed between 1945 and 2000 with potential state heritage significance. Emphasis was given to the period 1945-1975;

- The Modern Movement in New South Wales: a thematic study and survey of places (2013), which was prepared by HeriCon Consulting, Colleen Morris and Peter Spearritt for the NSW Office of Environment & Heritage. The study, which was undertaken as part of the NSW Heritage Council's thematic listings program, examined Modern Movement architecture and landscape design in NSW;

- The City of Bayside Inter-war and Post-War Heritage Study (May 2008), which was also prepared by Heritage Alliance in an endeavour to consolidate previous heritage studies. The City of Bayside is part of metropolitan Melbourne;

- The Woollahra Contemporary Buildings Heritage Study (2005), which was prepared by Clive Lucas Stapleton for Woollahra Council to assess 23 post World War II and Modern Movement works of architecture for their potential heritage significance. 20 were recommended for inclusion in the Woollahra Local Environmental Plan, four of which were further recommended for inclusion in the NSW Heritage Council's State Heritage Register.

The Australian Institute of Architects is also involved in identifying significant examples of post-war and Modern Movement architecture. For instance, Robert Riddell and Susan Hill's study Significant Queensland 20th Century Architecture was commissioned by the Queensland Chapter in 2005 and

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[248] http://www.english-heritage.org.uk/caring/listing/showcase/20th-century-listing/, accessed 18 November 2013.

[249] Robert G Lemon and Marco D'Agostini, "Vancouver's recent landmarks" Allen Cunninham and Robert Maxwell (editors), *Modern Movement Heritage*, pp.50-57.

included numerous buildings completed after 1950. The NSW Chapter's Register of Significant Architecture in NSW, commenced in the early 1970s, has been progressively updated and enlarged, and contains numerous post-war and Modern Movement buildings.

As far back as 1997 The Alliance for Downtown New York, an advocacy group for Lower Manhattan, published a walking tour of Lower Manhattan that focussed on "the Modern monuments of the half-century since the close of World War II that have transformed much of Downtown with tall towers in broad plazas."[250] It was devoted to several of the most prominent office towers constructed between the mid 1950s and the mid 1970s that define a great deal of Lower Manhattan's character. Much closer to home, the Thredbo Alpine Village has published a self-guided heritage walk, easily accessed on the internet, which celebrates the architectural heritage of a settlement that was only established in the second half of the1950s. Featured buildings, several designed by prominent architects, were completed between 1957 and 1967.

Figure 106 Covers of the Alliance for Downtown New York's Downtown walking tour (left) and the Thredbo Village self-guided heritage walk.

7.1 Problems with buildings

Whilst a large body of knowledge and experience concerning the conservation of traditional building materials such as timber, brick and stone has accumulated over the years, when it comes to more recent materials such as reinforced concrete and plastics established repair methods have not yet evolved. Although Modern Movement buildings have conservation issues in common with those applying to older buildings, they are also subject to problems that are peculiar to the time in which they were constructed. Difficulties arise in various areas.

[250] *Downtown Open House*, May 18 1997.

Conservation of significant buildings is generally subjected to three types of recurring needs:

- Repair – the requirement to reinstate or shore up original fabric to retrieve or prolong its authenticity;
- Improvement – the need to enhance technical performance of buildings or systems that have become unserviceable; and
- The pressure to adapt or modify buildings and their sites to accommodate new requirements.[251]

Conservation difficulties certainly arise from the new materials that became available during the 1950s and 1960s and with the workmanship that accompanied construction. Increasingly the construction of new buildings became based on cheap, fast and unskilled production. According to Susan Macdonald, former director of the NSW Heritage Office, conservation difficulties relate to several areas:

- New materials that were introduced to the marketplace without knowledge of how they would stand the test of time;
- The relatively short production times of numerous proprietary items – their rapid obsolescence and non-availability makes repair and replacement difficult;
- Lack of regular maintenance associated with products having a finite life. For instance, butyl caulking, used in many glazing systems, had a lifespan of only 20 years;
- Poor workmanship - many systems were designed for installation by unskilled tradespeople;
- Use of materials without knowledge of best-practice methods of installation. Perhaps the best documented example is that of reinforced concrete. Here failures have occurred through the use of inadequate or inappropriate materials, insufficient cover of reinforcement leading to corrosion, and poor concrete placement and compaction. Additives in concrete such as calcium chloride that were used to accelerate hardening can aggravate corrosion in reinforcement;
- Use of new materials in combination with old materials, or using traditional materials in a new way. Reactions between new and old or differing responses to external circumstances can lead to deterioration and failure;
- Differential movement due to different materials used in combination, such as concrete and brick;
- The use of materials that are now regarded as hazardous to health;
- Poor detailing to achieve an aesthetic result has led to the deleterious effects of weathering and the staining of surfaces;
- The use of prefabrication and systems building methods that are no longer available, which makes appropriate repairs and replacement of damaged fabric extremely difficult;
- Use of dangerous and harmful materials such as asbestos and lead paints, which need to be removed or encapsulated;
- Building services that have become obsolete. The post World War II era was the first time when building services were really extensively used. This use was accompanied by accelerated evolution and development.[252]

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[251] Susan Macdonald (editor), *Conservation of Modern Architecture*, p.15.

[252] Susan Macdonald, "Reconciling Authenticity and Repair in the Conservation of Mid-twentieth Century Places",pp.142-150

Many buildings constructed between 1945 and 1975 were purpose designed and can often be difficult to adapt. Restricted floor plates, floor to ceiling heights, information technology and service requirements in typologies such as office buildings have radically changed since they were constructed. Building services have also evolved quickly during the last half century, but upgrading services is considered to prolong the life of buildings – "The art of service replacement and refurbishment lies in minimizing the effects upon the fabric of the building, i.e. insertion."[253] Plant replacement, because of increases in energy efficiency, can be significant in reducing a building's energy intake.[254]

Response to climatic change is also an important factor in the conservation of post World War II and Modern Movement buildings. However, the embodied energy within them is one good reason to retain rather than demolish. Embodied energy "refers to the energy and resources already expended to construct a building, from the acquisition of natural resources to product delivery, including mining, manufacturing of materials and equipment, transport and administrative functions ... The greenest building is the one that is already built ... adaptive reuse of buildings is the ultimate in recycling."[255]

Over the past 25 years a body of literature devoted to the conservation of mid twentieth century and later architecture has developed, which provides valuable information on the problems of conserving these buildings and analysis of appropriate methods of repair for many materials. An increasing number of buildings both in Australia and overseas have been and are undergoing conservation works. For instance, Qantas House in Hunter Street underwent careful refurbishment that included works to the exterior. Rather than replace the entire curtain wall system as had been suggested, after investigation it was drained and resealed. Sandstone claddings were repaired and concrete roofing resurfaced. The tower associated with the MLC Centre is currently undergoing conservation work due to the corrosion of steel reinforcement in the precast concrete spandrel panels, which are an integral component of its structural design. The problem is understood to relate to the way the panels were originally manufactured. The works entail carefully removing damaged concrete and making use of a process known as hybrid cathodic protection, which uses zinc alloy anodes inserted into the concrete. Damaged panels will then be repaired so their original appearance is regained. Columns and marble window sills are also to be repaired and conserved.

Further afield, Bates Smart & McCutcheon's iconic MLC Building at North Sydney, completed in 1957, was designed as a rectangular slab block, with a major curtain wall system on its eastern and western facades and terracotta tile cladding on end walls. In the late 1990s the building was extensively refurbished and facade conservation works were undertaken. While the curtain walls were in sound condition, the structure and cladding of the end walls were deteriorating. Rusting shelf angles taking the weight of the tiles were replaced with stainless steel angles and deteriorating tile glazes, suffering from a salt attack, were repaired by artisan in situ. Only 5% of the tiles needed replacement.[256]

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[253] Jeff Parkes, "Towards the fully integrated building: servicing post-war buildings " in Susan Macdonald (editor), *Preserving Post-War Heritage: the care and conservation of mid-twentieth century architecture*, p.51.
[254] Parkes, p.52.
[255] Megan Jones, "The value of the existing building in sustainable design", *Architecture Bulletin*, May/June 2009, p.30.
[256] *Architecture Bulletin*, May/June 2009, p.19.

8 CONCLUSIONS AND RECOMMENDATIONS

There were an unprecedented number of development projects undertaken during the study period, which resulted in fundamental changes to the physical fabric and character of Central Sydney. These changes reflected an array of national and local historical circumstances, such as the changing role of Australia in an international context, Sydney's new-found role as a major world financial centre, endeavours at imposing planning and order on Central Sydney's form, the over-riding power of State government in the affairs of the City of Sydney and the opportunism of speculators and property developers in their wake.

Surviving buildings still provide evidence of the economic and social circumstances of this important thirty year period – the impacts of post-war austerity followed by the so-called Long Boom and its inevitable collapse. The adaptation of the Modern Movement into mainstream corporate architecture is reflected, along with a regionalist response to local conditions. The overwhelming preponderance of office buildings, which distinguishes Central Sydney from all other parts of NSW, is offset by the presence of other building typologies such as churches, community buildings and cultural institutions. The architectural quality of many buildings was of a very high standard, reflecting the importance of those who were responsible for commissions and how they chose to be represented. Central Sydney was the site of one of the greatest concentrations of Modern Movement buildings in the state.

The triumph of humane and rational urban planning can be seen in the creation of pedestrian-friendly areas and civic spaces of great accomplishment such as Australia Square, Martin Place and Sydney Square. Concern for the pedestrian was complemented by concern for a more beautiful environment, which was accomplished through civic adornments such as the fountains that were initiated by the City of Sydney and the sculptures installed on and in corporate headquarters.

Some post World War II and Modern Movement buildings and items have the benefit of protection through heritage listing, such as Liner House in Bridge Street, Qantas House in Elizabeth Street and the AMP Building in Alfred Street. Others have not been so fortunate. An extraordinarily large number have been demolished and many innovative buildings of exceptional architectural quality have been lost in Central Sydney.

Some buildings were granted a short lifespan, with demolition coming only 20 or so years after completion. For instance, the development application for H Stossel & Associates' building for Commercial and General Acceptance Limited at 8-18 Bent Street was lodged in June 1969 and the building application lodged the following February. [257] In December 1990 a development application was lodged for the redevelopment of its site.[258]

Others have been modified extensively, often to the extent that their original character cannot be recognised, or have been subjected to major refurbishment that has impacted on their original design.

[257] DA376/69, BA 235/70.
[258] DA 723/90.

Figure 107 Caltex House and the IBM Building were important and innovative buildings when constructed. They have both been modified to the extent that their original form and architectural character is totally illegible - Observatory Tower (right) has engulfed the IBM Building.
Sources: Roy Lumby; TKDA (Observatory Tower)

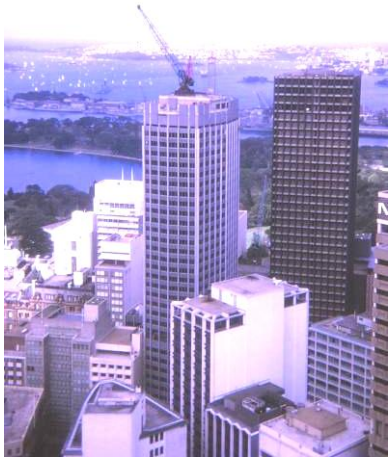

Figure 108 The photograph at left of Phillip Street at Hunter Street, taken in May 1986, graphically demonstrates the fragility of post-war and Modern Movement items in Central Sydney (as well as interwar items). From left to right – the Goodsell Building, Endeavour Fountain, Commonwealth Centre, the 1924 Wembley House and AGC House – all have been demolished for larger developments since the second half of the 1980s. The photograph at right shows the CAGA Building at 8-18 Bent Street, designed at the end of the 1960s, nearing completion. It has since been demolished. The dark-toned building to its right is the demolished State Office Block in Macquarie Street. Many of the post-war buildings in the foreground have also been demolished.
Source: CSA CRS 128/122; Roy Lumby.

The following recommendations are based on the conclusions and findings of this study.

Evidence suggests that a number of buildings and items in Central Sydney that have been identified during the preparation of this study may warrant consideration for listing in Schedule 5 of Sydney Local Environmental Plan 2012. The study brief requested the identification of 12 possible items for consideration. The nominated items been selected because of their historic, aesthetic, associational and social importance, all of which enhance the heritage of the City of Sydney. These satisfy at least one of the Heritage Council criteria of local heritage significance for listing consideration, as assessed in the inventories for these items in Appendix B. Inventories for the following 14 items have been prepared to expedite their consideration:

- Berger House, 82-88 Elizabeth Street;
- Christie Centre, 3 Spring Street;
- Domain Parking Station, Sir John Young Crescent;
- Former Horwitz House, 398-402 Sussex Street;
- Former Liverpool & London & Globe Insurance Company Building, 62 Pitt Street;
- Former Sydney County Council Building, 570 George Street;
- Masonic Centre, 279-283 Castlereagh Street;
- MLC Centre, 19-35 Martin Place;
- Phillip Park Play Sculpture;
- St Peter Julian's Church, 637-645 George Street, Haymarket;
- Standard Chartered House, 1-7 Castlereagh Street;
- Supreme Court Hospital Road Court Complex, 10 Macquarie Street;
- Town Hall House, 456 Kent Street; and
- William Bland Centre, 229-231 Macquarie Street.

The Heritage Council criteria for local listing is detailed in Appendix A for the 9 proposed heritage items that the City of Sydney is proposing public exhibition to list, and the full significance assessment for these items are included in the inventories in Appendix B.

Apart from the 14 nominated items, several other buildings and items have come to light during the course of preparing the study that may have heritage significance. It is recommended that the following items are considered for future investigation:

- Former Conrick Tomalin Building, 36 York Street;
- Miller's Point Community Buildings Group – Harry Jensen Welfare Centre, 17 Argyle Street, Older Women's Network, 87 Lower Fort Street and shelter, Argyle Street;
- Park Regis, 23-25 Park Street.

Other recommendations.

- Review existing listings to take into account modifications that may have been undertaken since the item was listed;
- Incorporate fountains and artworks into heritage listings where they are part of the fabric of an item and are not included or not identified as significant components of the item. For instance, include the ceramic tile murals in the inventory for Martin Place Station and update the Reserve Bank listing to include Hinder and Hilder sculptures. Where artworks are part of a building's significant fabric an assessment of significance and recommended actions for conservation should be included. Undertake a comparative survey of post World War II and Modern Movement artworks and fountains in Central Sydney. The survey should form the basis for potential listing;
- Include provisions for post-war and Modern Movement heritage items in the future review of the Development Control Plan, similar to those included in Section 3.10 Significant Architectural Building Types. Provisions may need to recognise buildings that have retained original internal spaces and fabric, and environmental systems of historic importance. Guidelines should be written for their retention;
- Include special provisions for protecting artworks in the future review of the DCP. Provisions should endeavour to protect and enhance artworks and may include recommendations for specific works, for example, reconstruction or interpretation of the original setting of the Forget-me-not Fountain in Macquarie Street;
- Expand the study area to include areas around Central Sydney. There are a relatively large number of post World War II and Modern Movement buildings in areas such as East Sydney, Woolloomooloo and Surry Hills that reflect the social and historical conditions in these localities. As well, tertiary institutions such as the University of Sydney and University of Technology are notable for the number of Modern Movement buildings within their campuses. Their inclusion would provide a broader and more comprehensive understanding of the scope and extent of post-war and Modern Movement architecture in the City of Sydney.
- Extend the study timeframe so that Modernist buildings constructed during the last quarter of the 20th century can be surveyed and assessed. Modern Movement influence did not abruptly come to an end with the end of the Long Boom, nor was it replaced by Post Modernism in the 1980s. Instead, architects continued to draw inspiration from its principles and interpret them to suit changing times;
- Encourage the retention of surviving retail and corporate signage. This should include painted signage such as on the side wall of 249 Pitt Street and illuminated signage mounted on the façade of 131-135 Bathurst Street;
- Publicise in plain English the importance of the City of Sydney's post-war and Modern Movement heritage to the history and character of Central Sydney, emphasising why it is important that it is retained and conserved;
- Publish a self-guided walking tour of Modern Movement architecture and publicly accessible artwork as part of the City of Sydney's historical walking tours series;
- Acquire publications and material for the City of Sydney Library that can be accessed by the community to assist in conserving the buildings.

Figure 109 Buildings associated with St Joseph's Kindergarten in Yurong and Francis Streets, East Sydney are outside Central Sydney. They demonstrate how Modern Movement architecture was adapted to suit the needs of an inner city religious community.
Source: TKDA.

Figure 110 Two Modern Movement-inspired buildings in Surry Hills: 17 Brisbane Street, designed in 1957 as a warehouse and extended by two levels at the end of the 1960s. Its glassy facade helps to provide natural light in a densely built-up area (left). 4-14 Foster Street, designed by Gabor Lukacs and Stephen Gergely for Contessa Pty Ltd in 1960, consolidated post World War II manufacturing and adds to the stimulating visual character of the area through Modern Movement aesthetics and materials (right). Both buildings demonstrate how Modern Movement architecture informs the character of localities surrounding Central Sydney and contributes to the architectural heritage of the City of Sydney as a whole.
Source: TKDA.

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APPENDIX A NOMINATIONS FOR SYDNEY LEP 2012 LISITNG

4.

NSW heritage assessment criteria

An item will be considered to be of State (or local) heritage significance if, in the opinion of the Heritage Council of NSW, it meets one or more of the following criteria:

Criterion (a)

An item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area);

Criterion (b)

An item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of the local area);

Criterion (c)

An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area);

Criterion (d)

An item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons;

Criterion (e)

An item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area);

Criterion (f)

An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area);

Criterion (g)

An item is important in demonstrating the principal characteristics of a class of NSW's
- **cultural or natural places; or**
- **cultural or natural environments.**

(or a class of the local area's
- **cultural or natural places; or**
- **cultural or natural environments.)**

An item is not to be excluded from the Register on the ground that items with similar characteristics have already been listed on the Register.

While all criteria should be referred to during the assessment, only particularly complex items or places will be significant under all criteria. In many cases, items of environmental heritage will be significant under only one or two criteria.

In using these criteria it is important to assess the values first, then the context in which they are significant. Decide the appropriate context by considering similar items of local and State significance in each of these contexts.

These criteria were gazetted following amendments to the Heritage Act which came into force in April 1999. The Heritage Council determines the criteria for State significance and issues guidelines to assist in their application.

FORMER HORWITZ HOUSE 398-402 Sussex Street		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	The former Horwitz House is historically significant because of the manner in which its design incorporated a direct and uncompromising response to controlling the impacts of the sun on building occupants. It was an innovative response to architectural design at a time when many designers were relying on technological solutions to environmental control in commercial buildings. Meets the criterion at a **Local and State** Level.	Evident in the building's exterior and fabric.
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	The former Horwitz House was designed by Harry Seidler, one of the most important architects to practice in Australia during the second half of the 20th century and one of the country's outstanding exponents of the Modern Movement. It was his first major commercial building in Sydney, and over the following four decades Seidler's office designed a large number of significant commercial projects there. The building is associated with Horwitz Company a well-known and prominent publishing house that was particularly noted for its wide range of popular fiction during the second half of the 20th century. The building is understood to be an early example of the work of prominent structural engineer Peter Miller. Meets the criterion at a **Local and State** Level.	Evident in the building's fabric.
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	The former Horwitz House is a significant early example of Modern Movement design in Central Sydney. Its aesthetic importance is derived from the combination of its structural system and an innovative method of sun control, which are fully integrated into the external design of the building. Meets the criterion at a **Local and State** Level.	Evident in the building's fabric. Although sun control louvres are not original, they are similar in appearance. There is sufficient documentary evidence to reconstruct the louvres.
(d) Social Strong or special	The building's social significance has not	Further research required to

FORMER HORWITZ HOUSE 398-402 Sussex Street		
Criterion	**Significance**	**Comments**
associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	been ascertained. May meet the criterion at a **Local** Level.	determine if the building has social significance.
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	The building has technical significance because of its unusual structural design. Meets the criterion at a **Local** Level.	Evident in the building's fabric.
(f) Rarity Possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).	The building is rare because it is the first example of an office building in Sydney that convincingly integrated passive sun control devices into its design. Meets the criterion at a **Local** Level.	Evident in the building's exterior. Although sun control louvres are not original, they are similar in appearance. There is sufficient documentary evidence to reconstruct the louvres.
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	The former Horwitz House is representative of post war office buildings. Meets the criterion at a **Local** Level.	Evident in the building's fabric.

FORMER LIVERPOOL & LONDON & GLOBE INSURANCE COMPANY BUILDING 62 Pitt Street		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	62 Pitt Street provides uncommon evidence of the prevalence of insurance companies financing the construction of commercial buildings during the post-World War II construction boom in Central Sydney, particularly that part known as the "golden square mile". It represents Sydney's post-World War II boom of international finance and insurance. Its site is notable for having been occupied by one company, Liverpool & London & Globe Insurance, for over 100 years. Meets the criterion at a **Local** Level.	Evident in the building's overall form and external fabric.
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	The building has associations with the Liverpool & London & Globe Insurance Company, which was amongst the earlier British insurance companies to establish an office in Sydney and occupied the site for about 100 years, from 1874 until the second half of the 1970s. The company effectively rebuilt twice on the site, in 1905 and the early 1960s. The building is associated with the long-established and prominent architectural firm of Spain & Cosh, which became Spain Cosh & Stewart at the end of the 1930s. Meets the criterion at a **Local** Level.	Evident in the building's overall form and external fabric.
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	The facades of 62 Pitt street are a distinctive example of curtain wall design in terms of construction, unusual colour scheme and use of uncommon materials. They demonstrate a rare and late use of pigmented structural glass in spandrel panels. The building's curtain wall cladding is also significant because of the way it was designed to overcome thermal expansion problems, demonstrating the ways that facade technology evolved in response to local conditions. The facades are an individual expression of the so-called Late Twentieth Century International style. The building is an important townscape	Evident in the fabric and design of the building's facades.

FORMER LIVERPOOL & LONDON & GLOBE INSURANCE COMPANY BUILDING 62 Pitt Street		
Criterion	**Significance**	**Comments**
	element in Central Sydney, occupying a visually prominent corner site. The architectural resolution of the building's exterior skilfully responds to the site constraints. Meets the criterion at a **Local** Level.	
(d) Social Strong or special associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	The building's social significance has not been ascertained. May meet the criterion at a **Local** Level.	Further research is required to determine the building's social significance.
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	Does not meet the criterion.	
(f) Rarity Possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).	The building is rare because of its triangular plan form. The use of pigmented structural glass in the external curtain wall cladding is rare. 62 Pitt Street is one of the few surviving post-World War II curtain wall buildings that proliferated at the northern end of Central Sydney, and is a well-resolved response to its awkward corner site. Meets the criterion at a **Local** Level.	Evident in the building's overall architectural form and fabric of the building's facades.
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	62 Pitt Street is representative of Late Twentieth Century International style office buildings. Meets the criterion at a **Local** Level.	Evident in the design of the building's facades.

FORMER SYDNEY COUNTY COUNCIL BUILDING 570 George Street		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	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.	Evident in the building's architectural form and external design.
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	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). Meets the criterion at a **Local** Level.	Evident in the building's architectural form and external design.
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	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.	Evident in the building's architectural form and external design and fabric. The building has been reclad but its original dark tone has been interpreted. Original window frames have been retained.
(d) Social Strong or special associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	The building's social significance has not been ascertained. May meet the criterion at a **Local** Level.	Further research is required to determine the building's social significance.
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	Does not meet this criterion.	
(f) Rarity Possesses uncommon, rare or endangered aspects of	The former Sydney County Council is understood to have been the only	

FORMER SYDNEY COUNTY COUNCIL BUILDING 570 George Street		
Criterion	**Significance**	**Comments**
NSW's cultural or natural history (or the cultural or natural history of the local area).	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.	
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	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.	Evident in the building's external fabric. The building has been reclad but its original dark tone has been interpreted. Original window frames have been retained.

MASONIC CENTRE 279-283 Castlereagh Street		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	The site of the Sydney Masonic Centre has long associations with freemasonry in Sydney, in particular the United Grand Lodge, which has occupied its northern section after the completion of the so-called New Masonic Hall in Castlereagh Street in January 1884. Meets the criterion at a **Local** Level.	Evident in the occupancy of the building.
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	The Sydney Masonic Centre has strong associations with the United Grand Lodge, which was formed in the 1870s. The building is associated with the prominent architectural firm of Joseland & Gilling. It is one of several innovative buildings designed by the firm during the late 1960s and the first half of the 1970s. Meets the criterion at a **Local** Level.	Evident in the building's architectural form and fabric.
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	The Sydney Masonic Centre is an outstanding and powerful example of the Brutalist style, with a monumental interior that ranks amongst the finest interiors in Sydney from the second half of the 20th century. It is an important landmark and streetscape element in this section of Sydney. The Civic Tower has aesthetic significance because it closely follows Joseland & Gilling's original intention for the development of the site in the 1970s. The Sydney Masonic Centre demonstrates a very high standard of off-form concrete construction. The Civic Tower is notable for its method of construction, being supported off its central lift core. The Mona Hessing artwork, which was commissioned for the building, is regarded as one her finest works. Meets the criterion at a **Local and State** Level.	Evident in the building's architectural form and fabric.
(d) Social Strong or special associations with a particular	The building's social significance has not been ascertained.	Further research is required to determine the building's

MASONIC CENTRE 279-283 Castlereagh Street		
Criterion	**Significance**	**Comments**
community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	May meet this criterion at a **Local** Level.	social significance.
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	The building's research potential has not been ascertained. May meet this criterion at a **Local** Level.	Further research is required to determine the building's research potential.
(f) Rarity Possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).	The Sydney Masonic Centre is a rare example of a Masonic building from the second half of the 20th century in the City of Sydney. Meets the criterion at a **Local** Level.	Evident in the building's fabric and occupants.
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	The design of the Sydney Masonic Centre is representative of the Brutalist style of architecture. Meets the criterion at a **Local** Level.	Evident in the building's design and fabric.

MLC CENTRE 19-35 Martin Place		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	The site of the MLC Centre has associations with the historically significant Hotel Australia, which occupied part of the site from the beginning of the 1890s until the early 1970s, and the historically significant Theatre Royal, which opened on part of the site during the 1850s and which, in a new building, was incorporated into the development of the site. The MLC Centre is historically significant because it was the first time that a private development in Central Sydney provided a range of useful assets to the general public, including sheltered open space, retailing and dining opportunities, a high quality theatre and for a number of years a cinema and tavern in a high quality urban environment. It consolidated and built on the benefits of public open space and retailing first presented by Harry Seidler's seminal Australia Square, completed a decade earlier. The tower of the MLC Centre has some historical significance because it was the tallest reinforced concrete in the world when completed in 1977, Australia's tallest building from 1977 until 1985 and Sydney's tallest building until 1992. Meets the criterion at a **Local and State** Level.	Evident in the overall design of the complex and by building fabric.
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	The MLC Centre is associated with architect Harry Seidler, an outstanding practitioner who espoused the principles of the Modern Movement and designed an impressive number of different types of buildings in that idiom in the City of Sydney (and other parts of NSW and Australia). It represents an important stage in the evolution of his work on large inner city buildings and their immediate environs and setting, consolidating and extending the innovative and outstanding achievements of his Australia Square (1967).	Evident in the overall design of the complex and by building fabric.

MLC CENTRE 19-35 Martin Place		
Criterion	**Significance**	**Comments**
	The MLC Centre has associations with the innovative and influential Italian structural engineer Pier Luigi Nervi and with the prominent and influential property developer Gerardus (Dick) Dusseldorp. Both enjoyed a fruitful professional relationship with Harry Seidler for a number of years. Meets the criterion at a **Local and State** Level.	
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	The MLC Centre is an outstanding example of Modernist architecture and urban design. The tower is an elegant and innovative building. Its structural system has been successfully and skilfully expressed and integrated into the external form and appearance of the building. The centre is notable for the inclusion of works by prominent artists, including Josef Albers, Charles Perry and Robert Owen. The architectural and civic significance of the MLC Centre has been recognised by members of the architectural profession as an outstanding development of its period. This is demonstrated by receipt of the Royal Australian Institute of Architects' Merit Award (Civic Design) for 1979 and the Sulman Award for 1983. The MLC Centre is technically significant for the advanced and innovative method of precast concrete construction demonstrated in the tower and the various smaller structures in the Centre, including the Commercial Travellers' Association, the theatre Royal and the restaurant. The use of permanent, precast concrete form elements, an important technique of Pier Luigi Nervi, was innovative in Australia. Meets the criterion at a **Local and State** Level.	Evident in the overall design of the complex and by building fabric.
(d) Social Strong or special	The MLC Centre may be valued by the	Further investigation is

MLC CENTRE 19-35 Martin Place		
Criterion	**Significance**	**Comments**
associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	wider community for its open space and convenient connections to other parts of the city, and for the Theatre Royal, a venue that offers consistently popular theatrical entertainment. May meet the criterion at a **Local** Level.	required to establish the social significance of the MLC Centre,
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	The building's research potential has not been ascertained. May meet the criterion at a **Local and State** Level.	Further research is required to determine the building's research potential.
(f) Rarity Possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).	The MLC Centre is a rare example of a major inner city development combining several different functions (office, retail, restaurants and theatre) and a high level of civic amenity to Central Sydney. Significant at a **Local** Level	Evident in the overall design of the complex.
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	The MLC Centre is representative of Harry Seidler's architecture, firmly founded in the Modernist tradition. The tower and other structures are representative of Seidler's buildings in that convincing and resolved design outcomes of high aesthetic quality were generated by rational analysis of structure and the opportunities and constraints offered by its site. The concept of the free-standing tower surrounded by open space is a fundamental of Modern Movement architecture and an important tenet of Harry Seidler's work – the MLC Centre is one of a sequence of projects that includes Australia Square and Grosvenor Place embodying this concept. Meets the criterion at a **Local and State** Level.	Evident in the overall design of the complex and by building fabric.

PHILLIP PARK PLAY SCULPTURE		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	The Phillip Park Play Sculpture, also known as "Earth Mother", was the first sculpture specifically intended for the pleasure and education of children to be fabricated and installed in Sydney, and is possibly the first of its kind in Australia. The sculpture is significant as an embodiment of then-current of theories concerning environmental determinism and influencing personality and behaviour through the arts and architecture. Documentary evidence indicates that the sculpture is the first initiative by the City of Sydney to introduce artworks into the public realm. Meets the criterion at a **Local and State** Level.	Evident in the sculpture's form and fabric
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	The play sculpture is the work of respected sculptor Anita Aarons, who is highly regarded at a national and international level for her endeavours in the fine and decorative arts and as an arts educator. She was very active and prominent in groups such as the Contemporary Art Society and Society of Sculptors in Sydney during the 1940s and early 1950s and in the promotion of sculpture generally. It was noted in the prestigious national journal Art & Australia that "one of the few reminders that Aarons was a recognised artist in Sydney prior to her moving to Melbourne ... is Play sculpture (Earth Mother) ... in Cook and Phillip Park, Sydney." Meets the criterion at a **Local and State** Level.	Evident in the sculpture's form and fabric
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	The Phillip Park Play Sculpture has aesthetic significance as a mid-twentieth century sculpture and as a work of art specifically intended to enhance and extend the aesthetic sensibilities of children. Spaces and forms suitable for children's play have been integrated into the work as a whole.	Evident in the sculpture's form and fabric

PHILLIP PARK PLAY SCULPTURE		
Criterion	**Significance**	**Comments**
	The use of concrete incorporating granite and marble dust to enhance the Play Sculpture's tactile qualities has some technical significance. Meets the criterion at a **Local and State** Level.	
(d) Social Strong or special associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	The building's social significance has not been ascertained. May meet the criterion at a **Local** Level.	Further research required to determine if the building has social significance.
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	Does not meet this criterion.	
(f) Rarity Possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).	The Phillip Park Play Sculpture is a rare work of art designed for specific educational purposes rather than commemoration. It is a rare play sculpture in Sydney and possibly Australia. It is a rare public example of the work of Anita Aarons in Sydney. Meets the criterion at a **Local and State** Level.	Evident in the sculpture's form and fabric
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	The sculpture is representative of abstracted figurative work produced by a number of sculptors during the post-World War II era. Meets the criterion at a **Local** Level.	Evident in the sculpture's form and fabric

St PETER JULIAN'S CHURCH 637-645 George Street, Haymarket		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is one of only four new churches known to have been built in Central Sydney in the post-World War II era and is the largest of them. The other churches are not known to have included a monastery. It is the principal site for the Blessed Sacrament Congregation in NSW and has been occupied by it for all but six years of its presence in NSW. Meets the criterion at a **Local** Level.	Evident in the building's design and fabric.
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is associated with the Blessed Sacrament Congregation. The place has associations with architect Terence Daly, who has undertaken a large body of work for the Catholic Church in NSW. The building may be his most significant work. It includes artworks by several notable migrant artists and artisans, including leadlight artist Stephen Moor, potters Irene and Julius Kalmar and sculptor Andor Mészáros. Meets the criterion at a **Local** Level.	Evident in the building's design and fabric.
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is an accomplished example of post-World War II ecclesiastical architecture. The exterior of the building has a restraint achieved through proportions and high quality materials that provides an important contribution to this part of The Haymarket while the interior of St Peter Julian's Church has a high level of aesthetic significance because of the quality of its spaces and the assured use of materials such as timber, ceramic tile and glass. Both exterior and interior are enhanced by the contribution of the work of several respected artists and artisans. Meets the criterion at a **Local** Level.	Evident in the building's design and fabric.

St PETER JULIAN'S CHURCH 637-645 George Street, Haymarket		
Criterion	**Significance**	**Comments**
(d) Social Strong or special associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	Although the building's social significance has not been ascertained, St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation may have a high level of social significance for members of its congregation and for members of the monastic order. May meet the criterion at **Local** Level.	Further research required to determine if the building has social significance.
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	The building's research potential has not been ascertained. May meet the criterion at a **Local** Level.	The building's research potential requires further assessment.
(f) Rarity Possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).	St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is a rare example of a church and monastery in Central Sydney. Meets the criterion at a **Local** Level.	Evident in the building's design and fabric.
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	St Peter Julian's Catholic Church and Monastery of the Blessed Sacrament Congregation is representative of post war ecclesiastical architecture. The building represents a fine example of Terence Daly's architecture for the Catholic Church and is possibly his most significant work. Meets the criterion at a **Local** Level.	Evident in the building's design and fabric.

TOWN HALL HOUSE 456 Kent Street		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	Dating from 1977, Town Hall House represents a fine example of the commercial work of influential architect Ken Woolley of Ancher Mortlock Murray & Woolley. The building provides important evidence of Sydney's civic development during the second half of the twentieth century. It forms an integral component of Town Hall Square, which was one of a series of civic squares and public spaces established during the 1960s and 1970s in the City of Sydney. The Square was a unique joint endeavour by the City of Sydney and the Anglican Church to provide public and pedestrian space between two of the city's most significant nineteenth century buildings, Sydney Town Hall and St Andrew's c Cathedral and realised a concept first proposed in 1810. Meets the criterion at a **Local** Level.	Evident in the building fabric and spaces.
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	Town Hall House is associated with influential architect Ken Woolley and the firm of Ancher Mortlock Murray & Woolley, who occupy an important place in the history of architectural design in NSW during the second half of the twentieth century. Woolley indicated that Town Hall House was one of his finest works and worthy of conservation. The sculpture on the Marconi Terrace is by Mike Kitchin, a prominent sculptor represented in many public and private collections in Australia and overseas. Meets the criterion at **Local and State** Levels.	Evident in building fabric.
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	Town Hall House has aesthetic significance because it was designed to consciously relate to, and not detract from its important 19th century neighbours and is aesthetically significant in its own right, demonstrating sophisticated use of reinforced and precast concrete. It also shows the influence of the Brutalist style.	Evident in building fabric and spaces.

TOWN HALL HOUSE 456 Kent Street		
Criterion	**Significance**	**Comments**
	The building forms an important vertical complement to the horizontal forms of St Andrew's House. Its landmark qualities contribute to the civic precinct of Town Hall Square because of its sculptural forms and modulation. Town Hall House makes a notable contribution to the streetscape on Druitt Street. The building has some technical significance as an early example of a tall office building constructed using a load bearing pre-cast concrete wall system. The design of its fenestration is an important component of its aesthetic significance and reflects an intelligent response to sun control. Internally the building has significance for remaining 1970s and 1980s design elements remaining in public foyers on Levels 1 and 2 and on commercial floors. Meets the criterion at a **Local and State** Level.	
(d) Social Strong or special associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	The awards received by Town Hall House as part of Town Hall Square indicates the esteem in which it is held by the architectural profession. Meets the criterion at a **Local** Level.	
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	The building offers research potential into the designs of Ken Woolley and the early use of load-bearing precast concrete wall systems in the construction of a tall office building. Meets the criterion at a **Local** Level.	Evident in the building's external fabric.
(f) Rarity Possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).	Town Hall House is rare as part of an ensemble of buildings and spaces that redefined and united an entire city block as one development. It is a rare high-rise office block employing a structural pre-cast concrete external façade rather than a removable non-structural precast façade. It is rare because of its design quality, which combines civic and commercial functions and was related architecturally to Sydney	Evident in the building's spaces and fabric.

TOWN HALL HOUSE 456 Kent Street		
Criterion	**Significance**	**Comments**
	Town Hall and St Andrew's Cathedral. The building's double height entrance foyer at Level 2 is rare among surviving government/civic office buildings of the period. Meets the criterion at a **Local and State** Level.	
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	Town Hall House is representative of the post-World War II trend to substantial expansion of local government functions. Town Hall House is representative of Brutalist inspired office building architecture. It demonstrates shared concerns with controlling solar ingress and the comfort of occupants though the resolution of its pre-cast concrete wall panels. The building is representative of the post-World War II trend to substantial expansion of local government authority functions. Meets the criterion at a **Local** Level.	Evident in the building's external fabric.

WILLIAM BLAND CENTRE 229-231 Macquarie Street		
Criterion	**Significance**	**Comments**
(a) - Historic: Evolution Important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area).	The site has some historical significance because of its intermittent and then continuous associations with the medical profession and provides evidence of the importance of the locality to the profession because of its proximity to Sydney Hospital. Meets the criterion at a **Local** Level.	Most evident in the uses to which the building is put.
(b) - Historic: Association Strong or special association with the life or works of a person, or group of persons, of importance to NSW's cultural or natural history (or the cultural or natural history of the local area).	Although the site of 229-231 Macquarie Street was owned by prominent and significant nineteenth century architect John Bibb from 1843 to 1862, it has not been confirmed if he occupied it at any time. The William Bland Centre was designed in the office of Hans Peter Oser, an Austrian architect who migrated to Australia in 1938 and established a successful architectural practice in 1945. He was one of a number of migrant architects who helped to popularise Modernist architecture in NSW and his office was responsible for a number of notable buildings in Sydney. Meets the criterion at a **Local** Level.	Most evident in extant original external and internal fabric.
(c) – Aesthetic Important in demonstrating aesthetic characteristics and/or and high degree of creative or technical achievement in NSW (or the local area).	The William Bland Centre is a significant example of the Post War International style that clearly demonstrates key elements of the style as applied to commercial architecture. These include the aluminium framed and glazed curtain wall, planar façade surface, extensive areas of glazing, and colour (and pattern) achieved through spandrel panels. The patterning across the façade is unusual and distinctive. The building has technical significance because of its early use of lift slab technology in its structural system. It is one of four similarly scaled contemporary International style buildings along Macquarie Street (the others are Mena House at 225-227 Macquarie Street, Agriculture House at 195 Macquarie Street and Park House at 187-189 Macquarie Street), two of which have been modified externally (225-227 and 195 Macquarie Street). Meets the criterion at a **Local** Level.	Most evident in extant original external and internal fabric, and the design of the Macquarie Street façade.

WILLIAM BLAND CENTRE 229-231 Macquarie Street		
Criterion	**Significance**	**Comments**
(d) Social Strong or special associations with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons.	The building's social significance has not been ascertained. May meet this criterion at a **Local** Level.	Further assessment required to determine social significance.
(e) Research Potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area).	The William Bland Centre is understood to be the oldest surviving office building in Central Sydney constructed using the lift slab method. Meets the criterion at a **Local** Level.	Most evident in the building's structure.
(f) Rarity Possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area).	The William Bland Centre is a rare example of a building that was constructed using the lift slab method in Central Sydney. It is also an uncommon example of a building with a proprietary aluminium framed curtain wall facade that was constructed in the 1950s in Central Sydney. Meets the criterion at a **Local** Level.	Most evident in the building's structure and Macquarie Street façade.
(g) Representativeness Important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.	The William Bland Centre is representative of Modernist-influenced office and professional buildings constructed in the City of Sydney in the first decade and a half after the end of World War II. Meets the criterion at a **Local** Level.	Most evident in extant original external and internal fabric, and the design of the Macquarie Street façade.