

Item name: Town Hall House including significant interiors and artworks

Location: 456 Kent Street Sydney 2000

Sydney

Address: 456 Kent Street

Planning: Sydney South

Suburb/nearest town: Sydney 2000

Local govt area: Sydney

Parish:

State: NSW

County:

Other/former names:

Area/group/complex: Government and Administration

Group ID:

Aboriginal area: Eora

Curtilage/boundary:

Item type: Built

Group:

Category: Office building

Owner: Local Government

Admin codes:

Code 2:

Code 3:

Current use: Office building

Former uses: Office building

Assessed significance: Local

Endorsed significance: Local

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Statement of significance: Dating from 1977, Town Hall House represents a fine example of the commercial work of influential architect, Ken Woolley (1933-2015) of Ancher Mortlock Murray & Woolley, and Sydney's civic development during the second half of the twentieth century. When City of Sydney consulted Ken Woolley about proposed building alterations late in his career, Ken Woolley indicated he considered Town Hall House to represent one of his finest works, which he considered worthy of conservation.

Town Hall House has aesthetic significance because it was designed to consciously relate to its important nineteenth century neighbours and is aesthetically significant in its own right, demonstrating the influence of the Brutalist style and sophisticated use of pre-cast concrete. The building forms an important vertical complement to the pronounced horizontal forms of St Andrews House. The building's landmark qualities contribute to the civic centre of Town Hall Square and surrounding streetscapes through its sculptural building forms of cubes and curves, projecting both vertically and horizontally, to modulate its bulk and relate to the surrounding public domain and buildings.

As an early example of a tall office building constructed with a load-bearing precast concrete wall system, the building also has some technical significance. The design of the wall system's fenestration is an important component of its aesthetic significance and reflects an intelligent response to controlling the impacts of the sun on the building's interior.

Internally, Town Hall House is significant for the remaining 1970s and 1980s design elements that remain in the public foyers on Levels 1 and 2 and on the commercial floors in the tower. The double-height entrance foyer at Level 2 is rare amongst surviving government/civic office buildings of the period.

Town Hall House is representative of the post-World War II trend to substantial expansion of local government authority functions.

Significant original external features identified in the Conservation Management Plan by Robertson & Hindmarsh, 2016:

- Form of building
- Precast concrete panels & sun blades
- Poured in-situ concrete columns with precast face panels
- Aluminium framed double glazed windows with integrated venetian blinds
- Sydney Square entry concrete canopy with integral acrylic skylights, and staggered concrete panels
- Tube-shaped precast concrete panels for air conditioning service risers
- Level 4 & 6 cast in-situ concrete bridges with precast concrete panels and fixed, frameless glazed openings
- Lord Mayor's office terrace with precast concrete panels

Significant original internal features identified in the Conservation Management Plan by Robertson &

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Hindmarsh, 2016:

- Level 1 entrance foyer & lifts: cast concrete foundation stone, curved stair between levels 1 and 2
- Level 2 service centre: double height volume, staggered blade walls to triple entry, exposed wall & arcade to Centennial Hall, exposed aggregate panels to core & entry walls, coffered ceiling, oculus over stair & stair to Level 1, curved stair balustrade
- Level 3 council offices: view from staff lunch room into foyer
- Level 4 function rooms, lift lobbies, corridors & terraces: diagonal boarded ceilings (some composed of triangular prisms), armour plated glazed walls and doors, exposed aggregate walls in lift lobbies, original bathroom configuration, early City of Sydney glass engraved and stencilled logos, link to Town Hall and service lift
- Levels 5-23 offices & facilities: original lift lobby at level 8, sloping bulkheads, wide shadowlines at window head, white ribbed vinyl wallpaper finish to columns/walls/bulkheads, off-white lift doors, perforated metal acoustic pan suspended ceilings, solid metal pan suspended ceilings for bathrooms, riser duct/air conditioning plant access in re-entrant corner, unperforated metal pan ceilings, original light fittings with egg-crate diffuser luminaires, recessed ceramic water fountain in corridor in core (levels 5, 9 & 11), some original bathroom tiles (level 6), post-tensioned floor slab (holding up brackets) for mid-level plant room

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Historical notes of provenance: This site forms part of the land of the Gadigal people, the traditional custodians of land within the City of Sydney council boundaries. For information about the Aboriginal history of the local area see the City's Barani website: <http://www.sydneybarani.com.au/>

Town Hall House is an integral component of Town Hall Square, which 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.

The notion of public space in the vicinity of St Andrew's Cathedral and Sydney Town Hall was integral to the cathedral conceived by Governor Macquarie in 1812, the foundation stone of which was laid in 1819. The intended cathedral was subsequently relocated to its present site along with its foundation stone, which was laid in May 1837. It was located within the block bounded by George, Bathurst, Kent and Drutt Streets, the eastern section of which was a government reserve. The section along Kent Street was granted to various individuals, with the south western corner dedicated to the "Scotch" (Presbyterian) Church.

St Andrew's Cathedral was consecrated in 1868. The western front of the Cathedral was served by a kind of continuation of Clarence Street, a cul de sac known as St Andrew's Place from 1914 which in the 1850s was a proposed projection of Clarence Street. By the mid 1860s it extended north from Bathurst Street as far as the Old Burial Ground.

The Old Burial Ground was Sydney's first permanent cemetery, set out in September 1782 by Governor Phillip and the Reverend Richard Johnson. The cemetery was closed in 1820 when the Sandhills or Brickfield cemetery (now the site of part of Central Railway Station) was opened. During the 1850s the land was described as the Old Church Yard. The newly formed City Council unsuccessfully requested the site for a town hall in 1843; it was not vested to it until 1869. The Town Hall was completed in 1889.

By 1910 the subject land had been earmarked for Municipal Offices. A single-storey "electric light" substation was constructed on one allotment during the first decade of the twentieth century, enlarged by several levels that were completed by 1916. An eight-storey addition to the Town Hall was completed in 1925. By the mid-1950s, the western side of the block contained St Andrew's School, workshops, Council substation, a garage and several buildings occupied by Council.

To the immediate north of St Andrew's Cathedral was the Deanery, a "domestic Gothic" building originally constructed in 1871. It eventually became the diocesan offices and registry. In 1916-1917, it was enlarged to serve various functions associated with the Cathedral as well as residential accommodation.

In 1961, the firm of Hely Bell & Horne was engaged to prepare a study for the enlargement of the Cathedral's choir school. This led to studies investigating the commercial potential of redeveloping the entire church site to finance a new school and other diocesan facilities. A development application was lodged in February 1962 for a proposed square and parking station between the Town Hall and the Cathedral. A subsequent proposal included a 45-storey tower, which led to a 27-metre height restriction being imposed over George Street and an alignment separating potential buildings from the west face of the cathedral. In the interim, a new choir school was constructed during the first half of the 1960s to the design of Hely, Bell & Horne, anticipating the construction of a commercial tower. The outcome of the entire 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. It was convincingly demonstrated that a positive outcome could be provided by constructing a tower rising above a podium to the rear of the Town Hall, which would provide amenity for the Town Hall and allow views to its western facade. It also provided the possibility of a lower square that, by means of an arcade, linked Kent Street to Town Hall Station and an open square between the Town Hall and the

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cathedral. The entire scheme, which included a pedestrian plaza, Town Hall House and St Andrew's House, was designed by Ancher Mortlock Murray & Wooley, working in association with the architects for the Anglican Church, Noel Bell Ridley Smith.

Ancher Mortlock Murray & Woolley had its genesis when pioneering and influential Modernist architect, Sydney Ancher (1904-1979), went into partnership with Bryce Mortlock (1921-2004) and Stuart Murray (b.1926). Initially noted for its hotel and residential work, by the 1960s the firm was undertaking commissions for the University of Sydney and Australian National University. The firm was joined by Ken Woolley (1933-2015) in 1964. Woolley previously worked for the Government Architect's Branch and was responsible for some of the Branch's finest buildings during the late 1950s and early 1960s, such as the Fisher Library at the University of Sydney and the State Office Block in Macquarie Street (demolished). In the second half of the 1960s, the firm designed a number of significant buildings, including several at the University of Newcastle, the RAI A headquarters in Canberra and a series of townhouses including the influential Penthouses at Darling Point. The 1972 Christie Centre at 3 Spring Street, designed by Ancher Mortlock Murray & Woolley in association with McConnel Smith & Johnson, presaged the use of load-bearing precast concrete facade system at Town Hall House. After Ancher retired in 1968 and Murray resigned in 1976, Woolley was left to manage the practice, as Mortlock was involved with other commitments, and retired in 1982. The practice continued to design outstanding buildings, which in the City of Sydney included the Glass House in the Botanic Gardens (1988), ABC Headquarters in Ultimo (1990) and Hyatt Hotel, Campbell's Cove (1990). Woolley, who retired from active involvement in 2002, was also involved with the refurbishment of the Queen Victoria Building. The firm has won numerous awards over the years.

Construction of Town Hall House commenced in 1971 and was officially opened on 28 June 1977. The end 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 was a major initiative, which incorporated a shopping arcade underneath 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 assist in lively movements and use of the square.

A contemporary analysis explains the philosophy and influences behind the building, and the outcomes:

“The tower's approaches and external form obviously make the desirable effort to be something more than just another office block; also to provide an affinity for the Town Hall yet an independence from it. Those aims are largely and admirably fulfilled in almost every respect. Links, bridges, materials and shared spaces are genuinely neighbourly, and 23 storeys have risen behind the Hall with very little sense of intrusion, especially when viewed from the Square.

The tower has a three-part form. First, a broad podium with public-contact offices and terraces; its height is similar to the lower floors of the classical neighbour. Second, five storeys of council offices rising to the top of the Hall. Third, 12 more storeys of offices, sharply distinguished by a broadening of the tower. That wider upper tower is seated upon massive cantilever stubs, which protrude two ways and form a double hammerhead, but there are very few vantage points which see both extensions.

That jetting at the 11th level certainly contributes a break from the sheer-tower impression, and along with externalised and curvilinear shafts for lift ducts and stairs constitutes a memorable sculpture...

It is not an unpleasant coincidence that the nature of the cantilevering of those floors reminds architects and travellers of the modern Boston City Hall (Kallmann, McKinnell and Knowles; 1964-69). The impact of the American example was formidable; not just one building was transformed from a plain structure into a bold sculpture, but a significant break from the rule of the rectilinear frame ... a rule which pioneer moderns had called a beautiful discipline, but which citizens of the 60s saw as a boring tyranny.

Another aspect of the same changing of direction is apparent in the fact that Sydney's Town Hall House has load-bearing wall panels within a nominal structural frame, and that within those wall panels the windows are of

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a size much reduced from the thermally impractical glass areas of buildings 10 years older. Incidentally, the external columns are stepped gently inwards to form a taper over the building's height." (Saunders and Burke)

In 1976, a large stainless steel and glass sculpture by prominent sculptor and artist Mike Kitching was installed on the Marconi Terrace, which connects the rear of Sydney Town Hall to Town Hall House. The sculpture commemorated the centenary of the birth of radio pioneer Guglielmo Marconi who successfully illuminated Sydney Town Hall by radio signal from his yacht moored in Genoa Harbour. Kitching's work includes major commissions for the Commonwealth and State Law Courts in Macquarie Street, Sydney Olympic Park and Kingsford Smith Airport, Sydney. His work is represented in many public and private collections.

Town Hall Square was designed and constructed against a background of increasing concern over pedestrian amenity in Central Sydney in the wake of unprecedented commercial development during the 1950s and 1960s. Council's 1958 planning scheme, which was finally exhibited in 1965, was accompanied by a draft ordinance that included a maximum FSR of 10:1 for the central business district to the east of Kent Street. This allowed bonuses such as provisions of open space and pedestrian access to take the maximum FSR up to 12:1.

A spate of buildings set back from street alignments followed. The 1971 City of Sydney Strategic Plan contained 16 major policies that dealt with the economic, social and physical environment of the city. Its long-term objective for Central Sydney included "an equitable balance between the pedestrian and road user." The plan aimed to make Sydney a more humane and civilised place, in some ways mirroring post-war European planning practice, which embraced car-free spaces and pedestrianisation of shopping and civic places. Apart from Town Hall Square, other Council initiatives included small street closures such as Richard Johnson Square (1971) and the progressive closure of Martin Place (1971-1982).

The private sector was also responding to congestion in the city. Harry Seidler's Australia Square (1961-1967) constructed by Civil & Civic, was a nationally significant and innovative scheme that involved the transformation of an entire block interwoven by narrow lanes into an ideal Modernist townscape of a sunny pedestrian plaza graced by a fountain and elegant seating areas, sheltered by towers on either side of the site. Other private developments followed this precedent, such as the Qantas International Centre near Lang Park, the MLC Centre extending between Martin Place and King Street, and the T & G development on Elizabeth Street, between Bathurst and Park Streets.

The excellence of the scheme was recognised by several awards made by the NSW Chapter of the RAI A between 1978 and 1983 – Merit Award 1979 (Town Hall Complex), Merit Award for Work of Outstanding Design 1978 and Civic Design Award 1983 (Sydney Square), Merit Award 1979 (St Andrew's House) and Merit Award 1981 for Civic Design (Wall of Water Fountain).

When City of Sydney consulted Ken Woolley in 2015 about proposed building alterations, Ken Woolley indicated he considered Town Hall House to represent one of his finest works, which he considered worthy of conservation. Town Hall House was one of Ken Woolley's select works featured from his body of work in the 1999 publication, "Ken Woolley and Ancher Mortlock and Woolley: Selected and Current Works". By comparison, Woolley's other high rise building, Farmers and Graziers, undertaken with McConnell Smith and Johnson as architects in association, was not included in the book.

Themes:	National theme	State theme	Local theme
	4. Settlement	Towns, suburbs and villages	Creating landmark structures ar
	8. Culture	Creative endeavour	Modern architecture & art
	7. Governing	Government and Administration	Local governance
	9. Phases of Life	Persons	Ken Woolley, architect

Designer: Ancher Mortlock & Woolley - Ken Woolley

Builder: Mainline Constructions

Year started: 1972

Year completed: 1977

Circa: No

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Physical description: Town Hall House was designed to close off the western end of Town Hall Square. It is a 24-storey tower rising above the three-storey podium base. Its precast load-bearing concrete panels were designed with the intent of harmonising with the Town Hall and St Andrew's Cathedral. They were also designed with relatively small window openings to control solar ingress to the building's interior. The lift tower at the south eastern corner of the building is strongly expressed as a tower element. The building facades have been described as being "deeply grooved" and are strongly modelled to exploit the effects of sunlight and shade. The upper sections of the building cantilever over Druitt Street and are supported off deep cantilevered beams.

More detailed description of the building features is contained in the 2016 conservation management plan by Robertson & Hindmarsh.

Physical condition level: Good

Physical condition:

Archaeological potential level: Moderate

Archaeological potential Detail: Town Hall House is not included in the Central Sydney Archaeological Zoning Plan.

Modification dates: Modifications have mostly related to internal and base building works

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Recommended management: Town Hall House should be retained and conserved. All original fabric on the building exterior should be retained. Surfaces never intended for painting, including precast concrete elements, should remain unpainted and be appropriately maintained.

Remaining intact original internal fabric should be retained and conserved.

Retain the visual relationships between the Square, St Andrew's cathedral, Sydney Town Hall, Town Hall House and St Andrew's House. The setting for Town Hall Square that was consciously designed in the exteriors of Town Hall House and St Andrew's House should be retained and conserved.

Applications for future development should be accompanied by a heritage impact statement. This should consider the assessment and recommendations of the 2016 conservation management plan completed by Robertson & Hindmarsh. The main recommendations of this plan include:

Retain the original design intent of the exterior of the building that was deliberately related to the Victorian architecture of Sydney Town Hall and St Andrew's Cathedral. This is expressed by the strong vertical service core on the south-west corner of Town Hall House which rises up above the roof of the building to express its tower form and to relate to the Town Hall clock tower, as well as the breaking up of the mass of the tower by cantilevering the top half of the tower over the bottom half and by breaking up the massing of each of these two halves into three more sections (or lobes) attached to the expressed external vertical core.

Retain the original fabric that embodies the original design intent of the buildings such as the deeply moulded and modelled precast concrete wall and window units, including the stepped columns between the window panels, the curved hoods over the windows, the additional vertical sunshades on the east and west facades, and the double-glazed aluminium window units.

Retain important internal spaces such as the Level 4 Marconi Room and its relationship to the Marconi Terrace as well as the double height volume of the Level 2 entry foyer. In any refurbish of the Marconi Room and other Level 4 spaces retain as much original fabric as possible (especially the timber ceiling). Any new additions to the interior design of the Level 4 spaces is to acknowledge the 1970s aesthetic origin of these spaces. Regain, whenever possible, the original aesthetic intent of the internal public spaces on Levels 1 and 2.

Retain the Marconi sculpture on the Level 4 Marconi Terrace.

In the use of the Marconi Terrace as an additional functions area, avoid the use of intrusive marquee structures and commission the design of a permanent structure that relates to the sandstone aesthetic of the Town Hall and to the strong Brutalist, sandstone-coloured aesthetic of Town Hall House. The added covered "pergola" structure on the Western Forecourt of the Sydney Opera House is a model for such additions.

See further detailed conservation policies in the conservation management plan.

Management: **Management category**
Statutory Instrument

Management name
List on a Local Environmental Plan (LEP)

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Further comments: Sydney Town Hall and Town Hall Square ("Sydney Square") are listed as separate heritage items, numbers I1790 and I1791. These have separate

Heritage inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include the social history of sites and buildings. Inventory sheets are constantly updated by the City as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conservation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.

Significant interiors for modern office or community buildings generally include interiors with original design quality or fabric, such as entrance foyers, halls, lift lobbies, stairs, meeting or event rooms, and gathering spaces, including original art installations and exposed structural features. It excludes interiors with no significance, such as non-original office or service room fit-outs. Significant interiors can be identified in more detail for each item through preparation of a heritage assessment or conservation management plan. See the significant internal features identified in the Statement of Significance derived from the Conservation Management Plan prepared by Robertson & Hindmarsh in 2016.

Criteria a): Dating from 1977, Town Hall House represents a fine example of the commercial work of influential architect, Ken Woolley of Ancher Mortlock Murray & Woolley, and Sydney's civic development during the second half of the twentieth century.
[Historical significance]

Town Hall House is representative of the post-World War II trend to substantial expansion of local government authority functions.

It forms an integral component of Town Hall Square, demonstrating one of a series of civic squares and public spaces created during the 1960s and 1970s in the City of Sydney. The square was a unique 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 Cathedral. It represents the realisation of a concept that was first proposed in the 1810s during the tenure of Governor Macquarie.

The sculpture on the Marconi Terrace is by Mike Kitching, a prominent sculptor represented in many public and private collections in Australia and overseas.

Criteria b): Town Hall House has significant associations 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. When consulted by the City of Sydney about proposed building alterations, Ken Woolley indicated he considered Town Hall House to represent one of his finest works and worthy of conservation. Town Hall House was one of Ken Woolley's select works featured from his body of work in the 1999 publication, "Ken Woolley and Ancher Mortlock and Woolley: Selected and Current Works".
[Historical association significance]

The sculpture on the Marconi Terrace also has associations with Mike Kitching, a prominent sculptor represented in many public and private collections in Australia and overseas.

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Criteria c): Town Hall House has aesthetic significance because it was designed to consciously relate to its important nineteenth century neighbours and is aesthetically significant in its own right, demonstrating the influence of the Brutalist style and sophisticated use of pre-cast concrete. The building forms an important vertical complement to the pronounced horizontal forms of St Andrews House. The building's landmark qualities contribute to the civic centre of Town Hall Square and surrounding streetscapes through its sculptural building forms of cubes and curves, projecting both vertically and horizontally, to modulate its bulk and relate to the surrounding public domain and buildings.

[Aesthetic/
Technical
significance]

As an early example of a tall office building constructed with a load-bearing precast concrete wall system, the building also has some technical significance. The design of the fenestration is an important component of its aesthetic significance and reflects an intelligent response to controlling the impacts of the sun on the building's interior.

The stepping out of the upper part of Town Hall House on rectangular cantilevered transfer beams reduces the bulk of the skyscraper and increases public open space at the ground level. In addition the subtle stepping in of the external faces of the columns adds to the shadow effect at the upper levels of the building and reduces the apparent bulk of the building. The off-centre curved services core of Town Hall House creates a sculptural tower that relates visually and architecturally to the towers and spires of St Andrews Cathedral and the clock tower of the Town Hall and provides a visual focus for the north-west corner of the site. Together with the curved stair linking levels 1 & 2, the curved concrete panels of the service core are a sinuous interpretation of Expressionist architecture.

Internally, Town Hall House is significant for the remaining 1970s and 1980s design elements that remain in the public foyers on Levels 1 and 2 and on the commercial floors in the tower. The double-height entrance foyer at Level 2 is rare amongst surviving government/civic office buildings of the period.

Criteria d): 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.

[Social/Cultural
significance]

Criteria e): The building offers research potential into the designs of Ken Woolley and the early use of a load-bearing precast concrete wall system for construction of a tall office building.

[Research
significance]

Criteria f): Town Hall House is rare as a part of an ensemble of buildings and spaces that redefined and united an entire city block as one development.

[Rarity]

Town Hall House is rare as a high-rise office building employing a structural precast concrete external facade, rather than a removable, non-structural precast facade. It is also rare in pursuing a sandstone-coloured aesthetic in a high-rise building as a continuation of the sandstone city.

It is also rare for the quality of the design of a combined civic and commercial building and the way in which it was deliberately related architecturally to the earlier Victorian period civic and ecclesiastical buildings.

The building's double-height entrance foyer at Level 2 is rare amongst surviving government/civic office buildings of the period.

(Robertson & Hindmarsh 2016)

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Criteria g): Town Hall House is representative of Brutalist-inspired commercial architecture, constructed of precast concrete external walls rather than the lightweight glass curtain walls. It demonstrates shared concerns with controlling solar ingress and the comfort of occupants through the resolution of its precast concrete wall panels.

[Representative]

Town Hall House is representative of the post-World War II trend to substantial expansion of local government authority functions.

Intactness/Integrity: High integrity externally

References:	Author	Title	Year
		Buildings and Works	1916
		Australian Architects: Ken Woolley	1985
	David Saunders and Catherine Burke	Ancher Mortlock Murray Woolley: Sydney architects 1946-1970	1976
	Ken Woolley	"Sydney Square: a civic place for the city" in Peter Webber (ed)	1988
	Phillip Goad and Julie Willis (editors)	Encyclopedia of Australian Architecture	2012
	Jennifer Taylor	Australian Architecture Since 1960 (2nd edition).	1990
		Sydney Town Hall Discover & Learn: Town Hall House	2014
	Robertson & Hindmarsh (Scott Robert	Town Hall House conservation management plan	2016
	Ancher Mortlock and Woolley	Ken Woolley and Ancher Mortlock & Woolley: selected and c	1999

Studies:	Author	Title	Number	Year
	Tanner Kibble Denton Ar	Modern Movement Architecture in Central Sydney - Heritag		2018

Parcels:	Parcel code	Lot number	Section number	Plan code	Plan number
	LOT	100		DP	1048011

Latitude:

Longitude:

Location validity:

Spatial accuracy:

Map name:

Map scale:

AMG zone:

Easting:

Northing:

Listing:	Name	Title	Number	ListingDate
	Modern Movement Architecture in	Heritage study		01/01/2018

Data entry: Data first entered: 20/08/2014 Data updated: 16/07/2018 Status: Completed

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Image:



Caption: Street view at corner of Druitt and Kent Streets

Copy right: City of Sydney

Image by: Claudine Loffi

Image date: 23/09/2016

Image number:

Image url: <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/3450d43a45e47764756bf7abff1dc70c540.jpg>

Thumbnail url: http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb_test3450d43a45e47764756bf7abff1dc70c540.jpg

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Image:



Caption: East and south facades viewed from plaza

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Image by: Claudine Loffi

Image date: 02/12/2014

Image number:

Image url: <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/34513a5feead7a94d8089f85b5bf7a417d4.jpg>

Thumbnail url: http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb_test34513a5feead7a94d8089f85b5bf7a417d4.jpg

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Caption: Town Hall and Town Hall House viewed from Druiitt Street

Copy right: City of Sydney

Image by: Tanner Kibble Denton Architects

Image date: 01/01/2014

Image number:

Image url: <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAPP/345527a61ffbe0843328132f9215e0e3a4a.jpg>

Thumbnail url: http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAPP/Thumb_test345527a61ffbe0843328132f9215e0e3a4a.jpg

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Caption: Lower plaza and steps leading to Kent Street near Town Hall House

Copy right: City of Sydney

Image by: Tanner Kibble Denton Architects

Image date: 01/01/2014

Image number:

Image url: <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAPP/3458a8262ae739b4c198a18e211ca1316c8.jpg>

Thumbnail url: http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAPP/Thumb_test3458a8262ae739b4c198a18e211ca1316c8.jpg

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Caption: Connection of Town Hall House to Town Hall, at plaza entrance

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Image by: Claudine Loffi

Image date: 02/12/2014

Image number:

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Caption: Reinstated Marconi sculpture on Level 4 Marconi terrace

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Image by: Claudine Loffi

Image date: 05/07/2018

Image number:

Image url: <http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/3457cb9111c2b754b8e8158568da3daafd5.JPG>

Thumbnail url: http://www.environment.nsw.gov.au/maritimeheritageapp/resources/Heritage/shi/WebAP/P/Thumb_test3457cb9111c2b754b8e8158568da3daafd5.JPG

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Caption: Panorama looking south-west to Town Hall & Town Hall House (SRC21006)

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Image:

Item name: Town Hall House including significant interiors and artworks

Location: 456 Kent Street Sydney 2000

Sydney



Caption: Aerial photograph of Town Hall Square taken from the north east

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Caption: Town Hall House (left) and St Andrew's House looking south along Kent St shortly after construction

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Caption: Relationship of Town Hall House to setting of Town Hall

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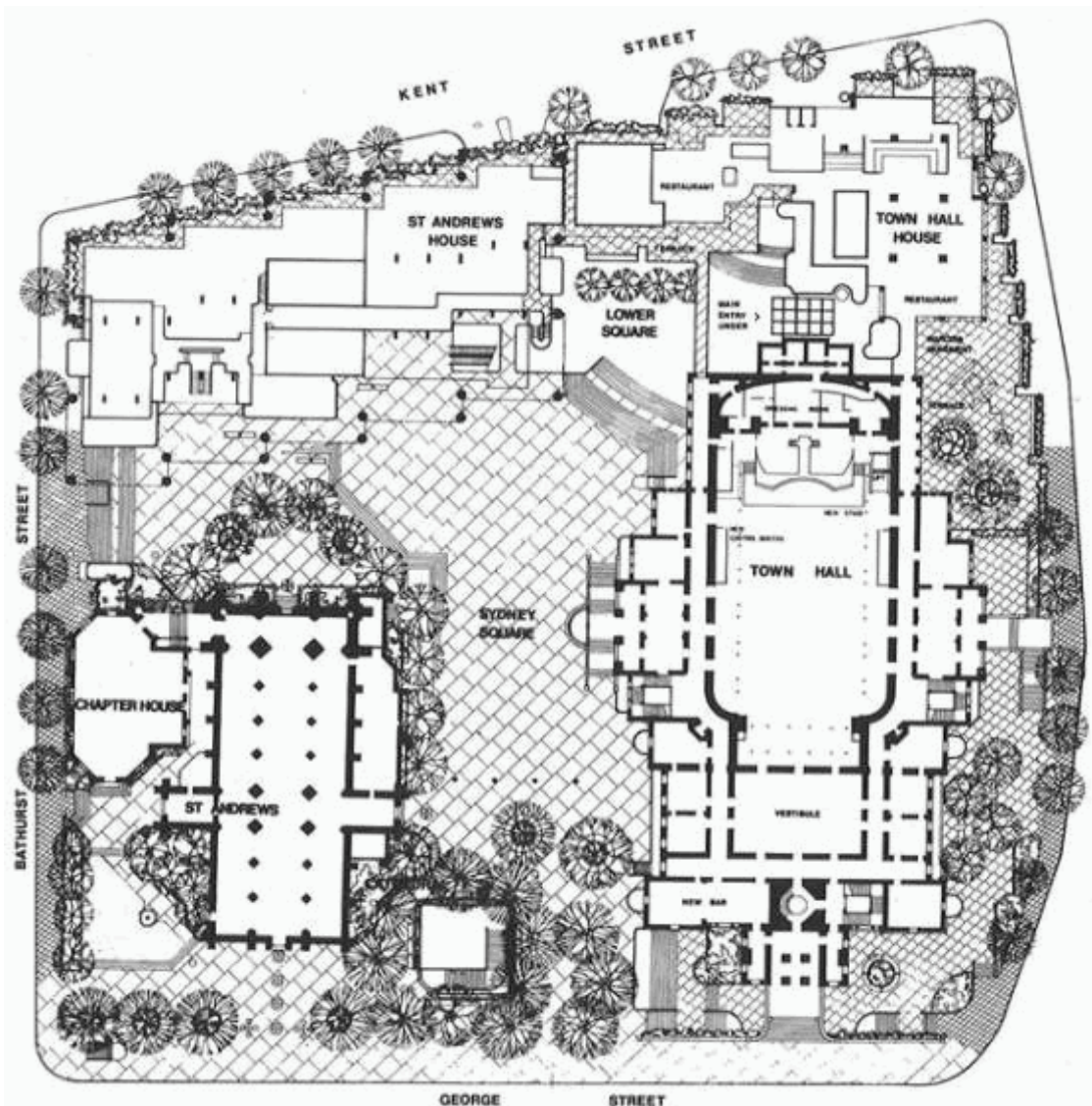
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Caption: Original plan of Town Hall Square (reproduced in Australian Architects: Ken Woolley)

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Image by: Ken Woolley

Image date: 01/01/1971

Image number:

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