

CITY HALL, HOBART CONSERVATION PLAN



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for:

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Cover photo: Architect's impression of City Hall and tramways office opposite (AOT
NS1432/1).

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EXECUTIVE SUMMARY

Introduction

Hobart's City Hall was built on the site of the former New Market in 1914-15 to provide both a market place and a large public hall for exhibitions, cultural events, trade shows and public meetings. It was built after an architectural competition was won by architects R.N. Butler in conjunction with Ricards and Heyward. The auditorium has functioned as a public hall since 1915 with the market space being used as a market or commercial outlet until 1996 and as a community centre since 1998. Ancillary spaces have been used for a variety of purposes including retail outlets and offices. The hall is largely intact with the major changes occurring to the Macquarie and Collins Street façades and some internal changes.

Statement of Significance

City Hall's significance has been assessed using the criteria established in Section 16 of the Historic Cultural Heritage Act 1995.

- | | |
|----------------------|---|
| <i>Criterion (a)</i> | <p>City Hall has cultural heritage significance as it demonstrates the evolution of public recreation and meeting venues in Tasmania in the early twentieth century and the development of civic infrastructure in Hobart.</p> <p>The site has cultural heritage significance as it demonstrates the evolution of public markets in Hobart between 1854 and 1996.</p> |
| <i>Criterion (c)</i> | <p>City Hall site has the potential to provide important insights concerning the conditions and adaptive responses to topographical conditions of early Hobart Town prior to major modifications.</p> <p>The place has the potential to provide important insights concerning the construction and operation of two phases of town markets from c1825 to 1909 along with concomitant use as a mid to late nineteenth century retail, exhibition and office space.</p> |
| <i>Criterion (d)</i> | <p>City Hall has high cultural heritage significance as it demonstrates the principal characteristics of a Federation Anglo Dutch building with free classical elements.</p> |
| <i>Criterion (f)</i> | <p>City Hall is of cultural heritage significance as it has a demonstrated strong meaning for the entire Hobart community as a place for public meetings since 1915.</p> |
| <i>Criterion (g)</i> | <p>City Hall is of cultural heritage significance as it has associations with numerous twentieth century cultural figures of outstanding local, national and international significance. These include (but are not confined to) Queen Elizabeth II, Dame Nellie Melba, Louis Armstrong and the Tasmanian Symphony Orchestra.</p> |

General Conservation Policy

Conservation Policy for the City Hall has arisen from the Statement of Significance, the condition of the building and the requirements of the client. More detailed policies are included in Section 6.

- 1 City Hall should be retained principally as a place of public entertainment and exhibition retaining the significant fabric and spaces, especially the auditorium space and the exterior form of the building in their planned forms. Other uses for the place should have a high level of public access.
- 2 The building is a significant element of Hobart's and Tasmania's cultural heritage and as such all significant fabric should be retained, repaired and maintained.
- 3 The building's setting as a dominant structure in a predominantly nineteenth and early twentieth century streetscape should be retained and recognised in future developments in the neighbourhood. Actions to improve the setting should include the replacement of the interlocking pavers on the Macquarie and Collins Street frontages in the medium term and may include the removal of the trees on the Collins Street frontage.

New development in the vicinity or visual curtilage of the building should be controlled to ensure retention of its visual setting.

The design of any future development of the Dunn Street carpark site should take into consideration the fact that the City Hall's main entrance is opposite and should enhance that street frontage. That is service areas of any development should not be on the Macquarie Street frontage.

- 4 Significant associations in the history of the site and building should be interpreted to enable the community to understand its significance.
- 5 Any redevelopment or upgrading of the City Hall site (including new construction, upgrading, installation of services etc) should be designed to avoid impacting subsurface deposits.
- 6 All works to significant fabric should be carried out under the supervision of a qualified conservation architect, and should be undertaken by contractors with experience in conservation practices.
- 7 This conservation plan should be endorsed by Hobart City Council and should be submitted to the Tasmanian Heritage Council for endorsement.
- 8 The policy should be reviewed on a regular basis, but particularly when changes are proposed of a major nature. The conservation plan should be reviewed by 2010 at the latest. New information should be incorporated in the policy.

1.0 INTRODUCTION

1.1 Brief

The objectives of this conservation plan were outlined in the project brief provided by Hobart City Council. In short the brief requires:

- the preparation of a definitive statement of cultural significance for City Hall and its curtilage, based on thorough research and intellectual analysis,
- the preparation of a formal conservation policy, which should prescribe clear, concise and logical recommendations for all aspects of future conservation and management of City Hall, and
- a clear indication of which elements of the structure (and its surrounds) are of cultural significance, and the degree to which these may be adapted for compatible new uses without reducing or jeopardising their integrity.

1.2 Authorship

Preparation of this report has been overseen by Ian Terry, Historian, Heritage and Interpretation Consultant. Ian Terry prepared the historic overview. Paul Davies, Architect and Heritage Consultant, prepared the physical analysis of the site after an inspection on May 31 and June 1. David Parham of Austral Archaeology Pty Ltd prepared the archaeological assessment and policy to conserve the archaeological resource. The bulk of the conservation policy for the plan was prepared by Paul Davies with input from Ian Terry and David Parham.

1.3 Methodology

The methodology adopted for this conservation plan is that described by J.S. Kerr in *The Conservation Plan* (fourth edition, 1996).

For the historic overview, all known primary documents relating to the site were examined. These are held by Hobart City Council and the Archives Office of Tasmania and include a comprehensive set of plans held by the Council. Photographs held by the Archives Office of Tasmania were also examined. Although the Tasmanian Museum and Art Gallery were contacted it proved unable to make its photographic collection available within the time frame available for the report. A number of secondary works, both published and unpublished, also proved invaluable in the preparation of the historic overview. These are listed in the bibliography.

The Statement of Significance uses the criteria set down in Section 16 of the *Historic Cultural Heritage Act 1995*.

The building was inspected by all consultants engaged on the project on 31 May and 1 June 2001.

1.4 Study Area and Description

The City Hall is located in the City of Hobart on the eastern fringes of the CBD. It takes up an entire city block bounded by Collins, Campbell and Macquarie Streets and Market Place. It is located within a cultural precinct, lying diagonally opposite the Tasmanian Museum and Art Gallery and close to the Theatre Royal (Australia's oldest extant theatre) and the newly opened Federation Concert Hall. It also lies on the edges of the Wapping district, a formerly industrial and low income residential neighbourhood, which at the time of writing is being extensively redeveloped.

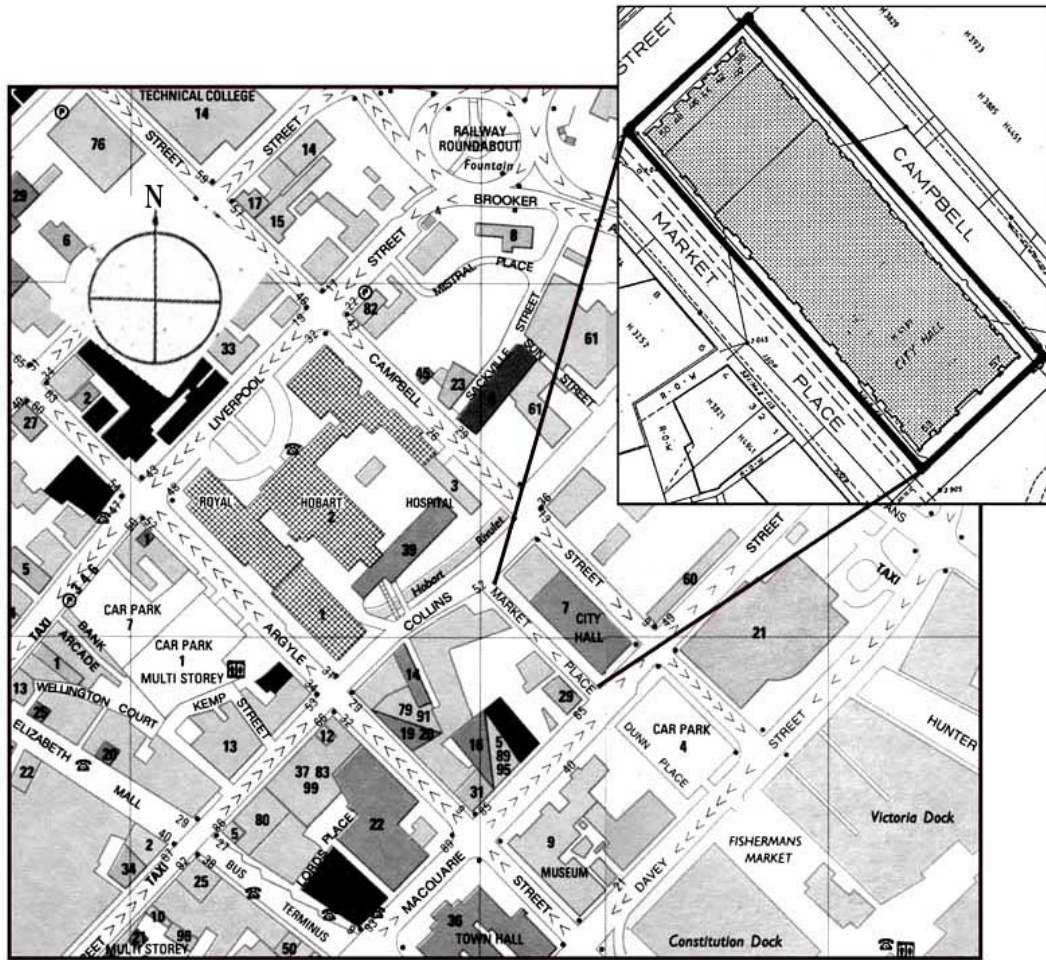


Figure 1. Study area and its location.

1.5 Limitations

No physical intervention was undertaken as part of the investigation to prepare either plan. Thus some of the architectural details in the building and the full extent or state of preservation of the subsurface remains are unknown.

1.6 Local Government Area

The City Hall lies within the City of Hobart local government area.

1.7 Current Listings

The City Hall is included in several heritage lists. These include:

- Schedule F of the City of Hobart Planning Scheme
- National Trust of Australia (Tasmania) — recorded
- Tasmanian Heritage Register
- Register of the National Estate

1.8 Current Status

The City Hall has been owned by the Hobart City Council since its construction.

1.9 Acknowledgments

The assistance of the following organisations and people has been invaluable in the preparation of this report:

- Staff of the Archives Office of Tasmania
- Staff of the State Library of Tasmania, in particular the Tasmaniana Library
- Staff of the Hobart City Council Records Section and Library
- Staff of Dockside Fitness Centre (temporary tenants of the City Hall in 2001)
- Staff of YouthARC
- Peter Crane of the Environment Australia library, Canberra assisted by providing access to conservation studies of other halls in Australia
- Andrew Todd of the Secretariat of the Tasmanian Heritage Council provided citations of Tasmanian halls on the Tasmanian Heritage Register
- Stefan Petrow and Mark Hollows of the University of Tasmania, Rob Lynch of the University of Technology, Sydney and Professor Philip Candy of the University of Ballarat all assisted in tracking down sources on the history of leisure in general and halls in particular
- Don Thompson of the Royal Australian Institute of Architects (Tasmania)
- Bert Wilkinson, Hobart City Council Maintenance Manager
- Brendan Lennard, Hobart City Council Cultural Heritage Officer
- Helen Semler for proofreading and editing

1.10 Abbreviations

AOT Archives Office of Tasmania

HCC Hobart City Council

JPPP Journals and Printed Papers of Parliament

2.0 HISTORIC OVERVIEW

2.1 Palawa (Aboriginal) Occupation

At the time of British colonisation the City Hall site lay in the territory of the Mouheneenner band, one of four bands which comprised the South East Tribe. A maritime band based around Hobart the Mouheneenner exploited coastal resources down the D'Entrecasteaux Channel, across to Bruny Island and as far as the south coast. Their shellfish diet was augmented by birds, kangaroos and wallabies.¹

There have been few archaeological surveys in the region as the destruction wrought by urbanisation has obliterated much of any evidence that may have existed.² Middens, however, do remain on the river shoreline of the nearby Queens Domain. It is likely that the rivulet would have been a highly important site, providing a reliable source of fresh water.

2.2 Topography

When David Collins established a settlement in Sullivans Cove in February 1804 the Hobart Rivulet ran through what is now the City Hall site (figure 2). The site was located at the river mouth adjacent to a spit linking Hunter Island at low tide. Development of the rivulet mouth environs was difficult as it was low lying, swampy, prone to flooding and covered in dense tea tree scrub.³ The rivulet was directed away from the site in 1825 via the 'New Cut' down Collins St to meet the Domain Rivulet. A year later the former mouth environs were reclaimed with fill excavated from the New Cut and the City Hall site was set aside as a market place. The New Cut facilitated other land reclamation and subsequent building in the neighbourhood, initially by entrepreneurs and merchants.⁴

2.3 First Structures

Norfolk Islander Robert Jillett built a house at the Collins St end of the site in c1910.⁵ Other structures on the site by 1820 included a landing place for small boats and a guard house on the south side of the rivulet.⁶ One early map also shows a bridge across the rivulet at the Collins St end of the site (see figure 2). These structures were demolished during construction of the New Cut and the site levelled to create a market place. Small temporary buildings were erected but the market was shortlived and plans of the town show the site to be vacant until the 1850s.⁷ By the time William Denison arrived to become governor of the colony in 1847 Hobart's market place was a 'miserable, untidy looking' affair located at what is now the Parliamentary Gardens.⁸

¹Ryan, 1996, pp. 39-41.

²Brown, 1986, p. 71.

³Solomon, p. 21; Wapping History Group, p. 23.

⁴Scripps, 1991, p. 4; Wapping History Group, p. 24-6.

⁵Wapping History Group, p. 33.

⁶Austral Archaeology & Scripps, p. 150.

⁷Austral Archaeology & Scripps, p. 150; see, for example, Frankland's 1839 plan in Wapping History Group, p. 28.

⁸William Denison, quoted in Hudspeth & Scripps, p. 262.

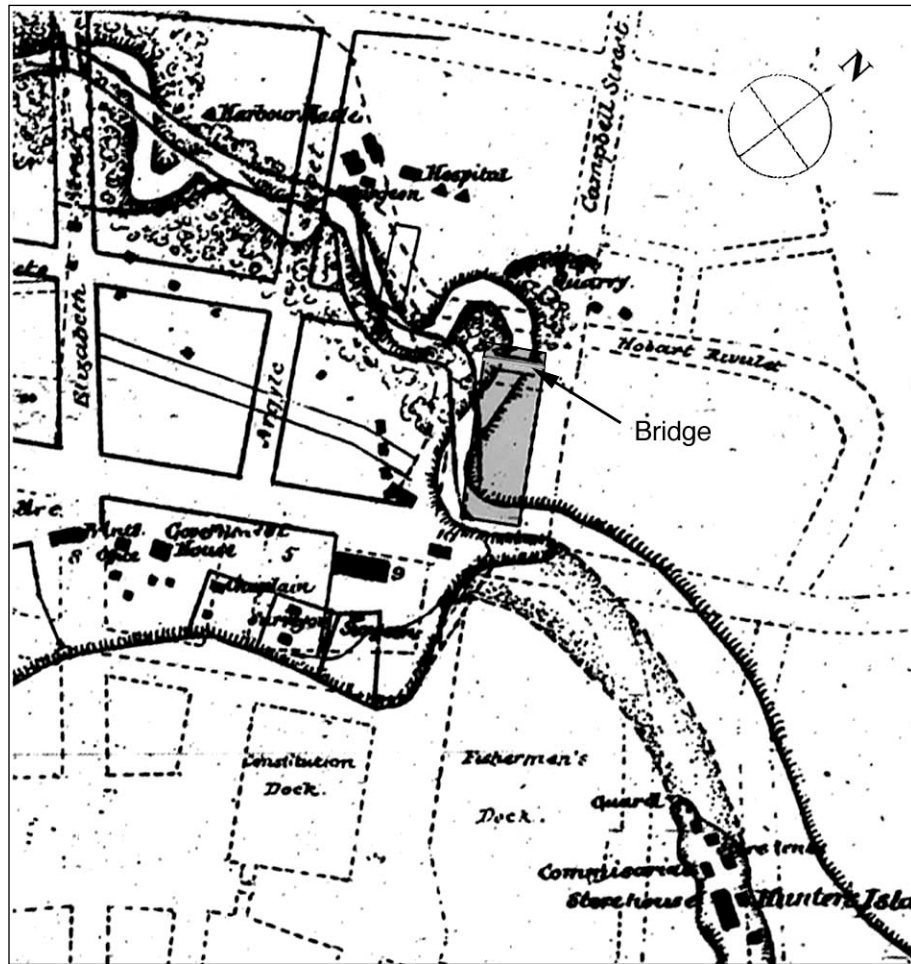


Figure 2. Detail of A. Mault's map of Hobart's 1889 streets overlaid on an early nineteenth century map showing the original course of the Hobart Rivulet over the City Hall site (shaded) — (JPPP 1889 Vol 18, paper 108b).

2.4 New Market

Denison believed that the site would again make an ideal market place and designed (in his own words) 'the handsomest and most commodious market place in the Southern Hemisphere' which was to be erected there.⁹ The stone and brick market building had

*Two large side entrances with elaborately worked iron gates, and a fine internal covered area, lined with side stalls, leaving a large space in the centre for movable stalls, etc. There is also a centre gate, which opens upon a court intended for a Fish Market, in which there is a *jet-d'eau* which has a pleasing effect as you approach.*¹⁰

The site was designated a market site by a Government Act in 1851 and the new market building opened in January 1854.¹¹ By 1909 it was described as the Exhibition Building and contained produce markets, Hobart's first freezing works and shops. Council offices had been accommodated there and it was used as an exhibition space for horticultural shows and the like.¹² The New Market was destroyed 'in one of the biggest fires seen in Hobart for many years' in the early hours of 5 November 1909.¹³

⁹ *ibid.*

¹⁰ H. Butler Stoney, quoted in Hudspeth & Scripps, p. 262.

¹¹ 14 Victoria 6; Scripps & Hudspeth, p. 262.

¹² see *Mercury*, 5 November 1909, p. 5; 1909 Post Office Directory; Scripps, 1997, p. 36.

¹³ *Mercury*, 5 November 1909, p. 5.

2.5 City Hall

There was considerable debate, not to say controversy, over how to redevelop the former New Market site. The idea of building a large public hall capable of seating at least 2000 people had been debated for some years and in December 1909 the City Surveyor was instructed to prepare plans to rebuild the markets with ‘a large hall for shows, fairs, etc’ on an upper level.¹⁴

A 1910 competition to design a new market and hall was not supported by local architects and the only design entered was rejected as having insufficient detail.¹⁵ Although it was concerned at losing valuable land, in 1911 the Council agreed to widen Campbell Street between Collins and Macquarie Streets by sixteen feet to restore it to its original width and align it with the street north of Collins Street. Market Place was widened by the same amount with the total streetworks costing £520. The work entailed resuming land on both frontages of the market site.¹⁶

In November 1912 the Council resolved to offer a £50 prize for

*the best suggestions for utilising the site; such suggestions to comprise a large public hall and buildings suitable for public purposes. The competitors for such designs to have regard to economy in construction and the return of adequate revenue to the Council.*¹⁷

The competition’s terms required that the hall return 7.5% on the cost of building and maintenance. On 3 March 1913 Council awarded first prize to architect Raymond Butler in conjunction with the firm Ricards & Heyward. Butler subsequently designed the tramways office building on the opposite Campbell St corner (see title page).¹⁸ The construction contract was awarded to Gillham Bros of Sandy Bay in 1914.¹⁹ Their initial tender of £27,940 was reduced to the £25,000 available by varying the architect’s original specifications.²⁰

Until the Hobart Corporation Amendment Act 1913 was passed the site was Crown land designated as a market site. The Act vested the site in the Council allowing it ‘to erect thereon such buildings halls, offices, and markets and provide such accommodation thereon as the Council may think fit’. It also permitted Council to raise a loan of £25,000 to pay for the new building.²¹ The sum was raised by a public offer of £100 debentures.²²

The foundation stone was laid in a public ceremony by Mayor R.J. Meagher on 16 June 1914, with completion of the building expected eighteen months later. The *Mercury* published a full description of the proposed hall:

The buildings are being erected with cement concrete and brick, with a steel frame, and the cement concrete foundations are based on blue gum piles from the Tasmanian forests. The main entrance will be from Macquarie-street, and a vestibule with shops on each side will lead to the main hall. According to the plans, the size of the hall is 133ft. by 97ft., with a height of 39ft. from floor to ceiling...With a large

¹⁴ Hobart City Council minutes 1 November & 6 December 1909 – MCC16/129/14.

¹⁵ Hobart City Council minutes, 28 June & 8 August 1910 – MCC16/129/14.

¹⁶ Hobart City Council minutes, 5 September 1910, 4 & 25 September 1911 – MCC16/129/14.

¹⁷ Hobart City Council minutes, 24 June 1912 – MCC16/129/14.

¹⁸ Hobart City Council minutes, 11 November 1914 – MCC16/129/14.

¹⁹ Hobart City Council minutes, 3 March 1913, 24 February 1914 – MCC16/129/14.

²⁰ *Mercury*, 17 June 1914, p. 7 and 1 July 1915, p. 7; Variation to specifications for the City Hall, MCC16/2/67; £25,000 equals approximately \$1,565,000 in current dollar terms (ABS figures).

²¹ 4 George V 24, Sections 4 and 13.

²² Hobart City Council minutes – MCC16/129/14.

gallery which will run around three sides of the hall, the total seating capacity is estimated at 3,100. Ready means of egress in case of fire or panic are provided by doors opening outwards at frequent intervals all around the walls.

At the back of the hall are fruit and vegetable markets, with a floor space of 100ft. by 60ft., which are divided off into 14 stalls for the sale of produce, and a cart thoroughfare from Campbell-street to Dunn-street leads through the middle of the market. In connection with the market there are seven shops facing upon Collins-street.

On the first storey provision is made for a caretaker's residence above the shops in Macquarie-street, and there is also a large room which is to be used in conjunction with the hall as a sort of ante-room or tea-room. Then comes the gallery, and then the arched roof of the hall, while over the stage are dressing-rooms, and rooms for the storage of stage properties.

The roof of the front portion of the hall is flat, and this will provide a fine promenade, looking over Macquarie-street, to a magnificent view of the harbour and the Derwent. The roof over the main hall is designed to be built of iron, with a curved steel ceiling, and in designing it special attention has been paid to the question of the acoustic properties of the hall.

It should be added that each of the seven shops on the Collins-street side of the markets are to have a store above of the same area as the shop, each store to have access to a cantilevered balcony running the whole length of the market, and reached by a staircase...

...The markets part of the plan, of course, is carrying out the purpose for which this site was originally granted, and will be somewhat on the lines of, although on a smaller scale of the markets in Sydney, Melbourne and elsewhere.²³



Figure 3. Artist's impression of R.N. Butler's winning City Hall design (*Tasmanian Mail*, 23 October 1913, p. 23).

²³ *Mercury*, 16 June 1914, p. 6.

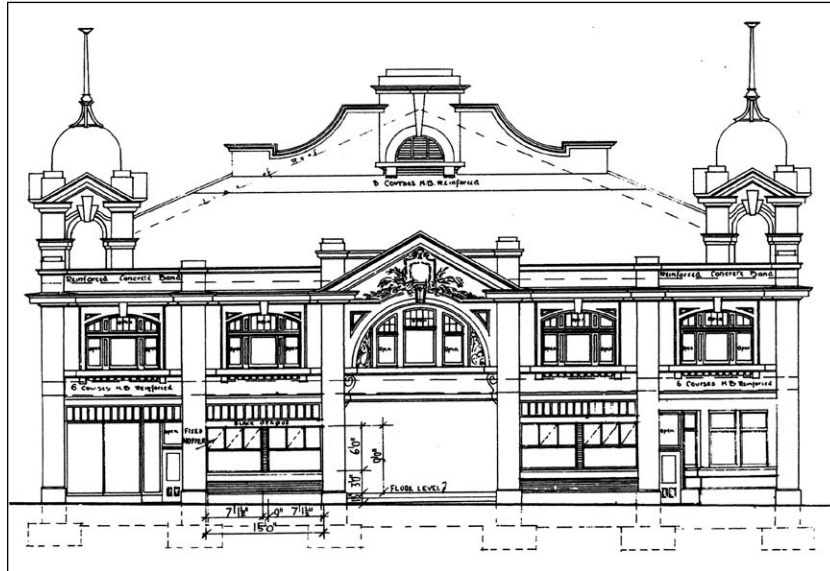


Figure 4. 1914 Macquarie St elevation (HCC Drawing A7⁶).

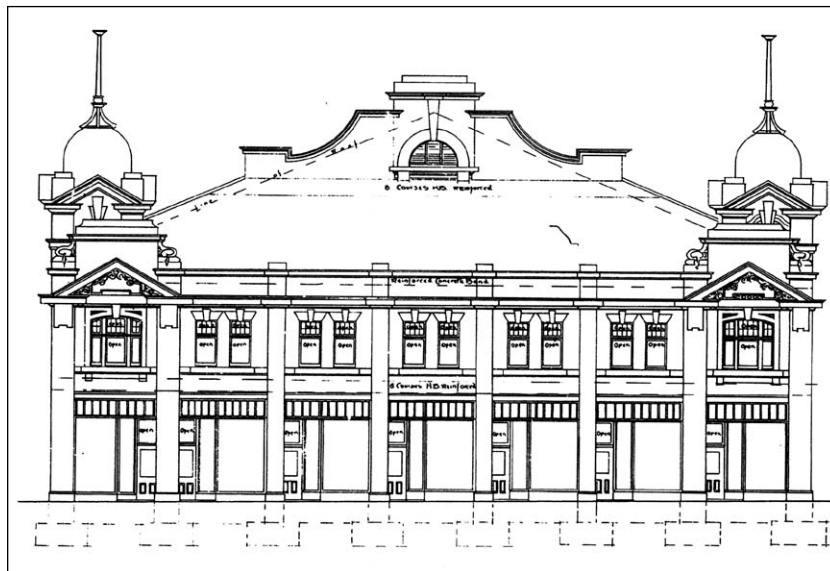


Figure 5. 1914 Collins St elevation (HCC Drawing A7⁶).

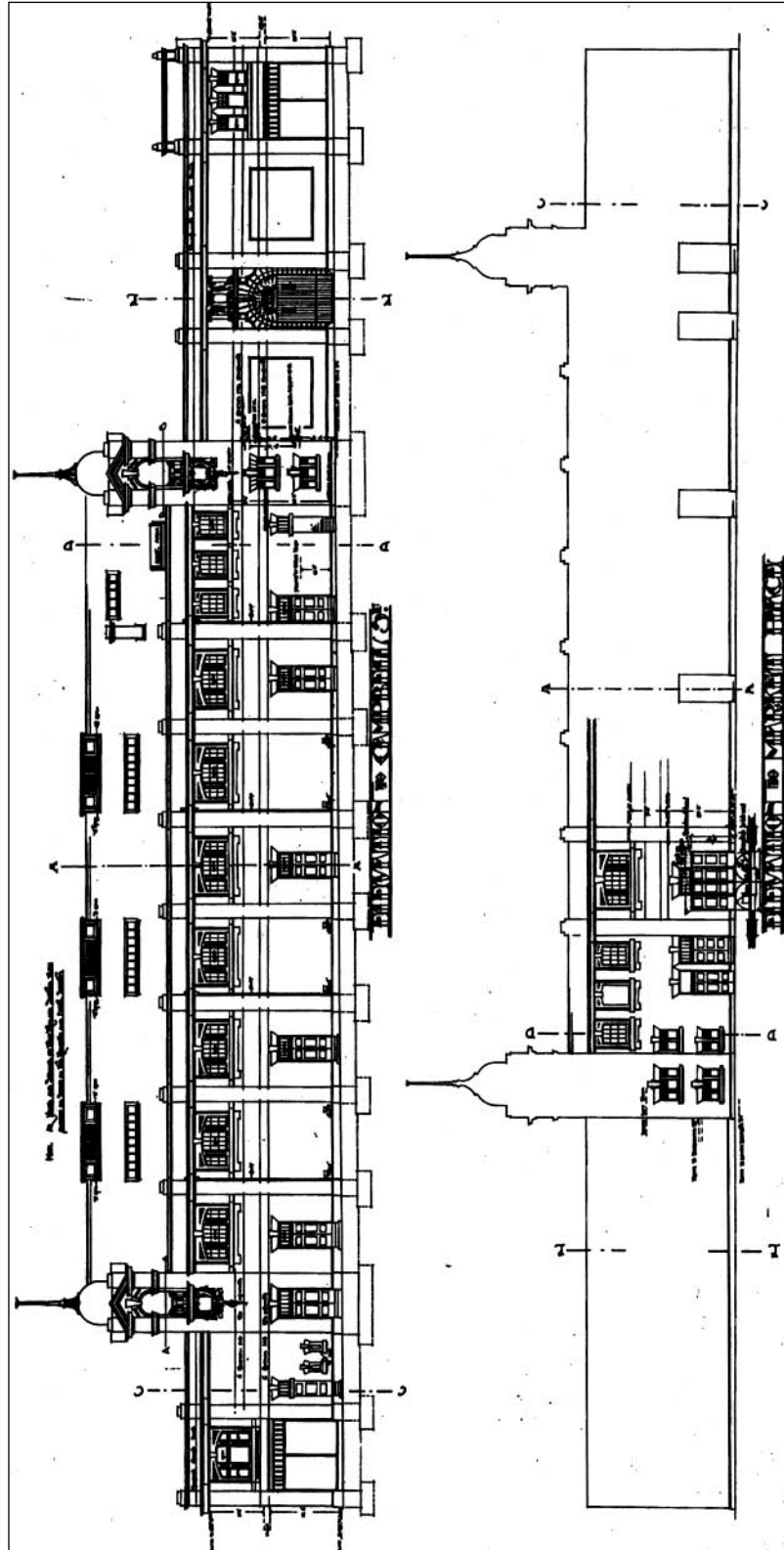


Figure 6. Campbell Street and Market Place elevations in 1914 (HCC Drawing A7²). Note the roof vents (cf figures 8 & 9 and see section 3.0).



Figure 7. The City Hall and Market Place nearing completion. Note the twin doorways next to the shopfront on Market Place to the ticket office and upstairs rooms (AOT — NS 526/11).

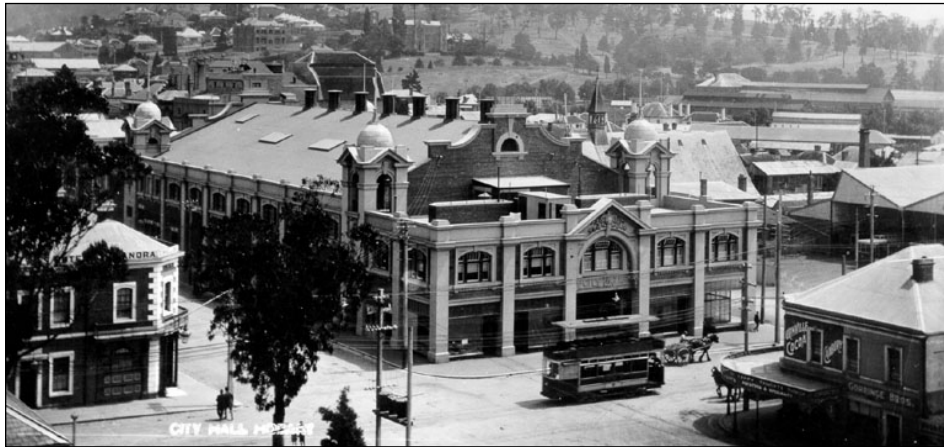


Figure 8. City Hall soon after completion. Note the shop window set back behind the colonnade at the right of the building and the tramsheds on the right of the photo (AOT — NS869/436-1).

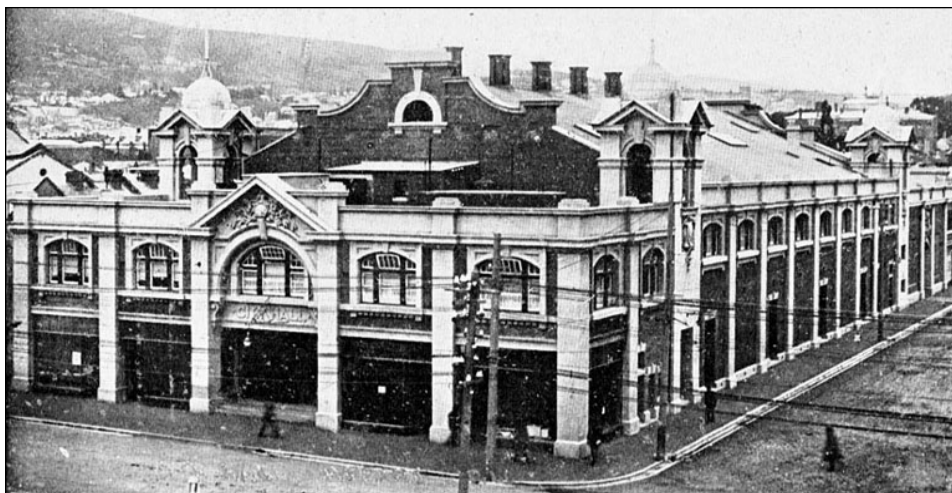


Figure 9. The City Hall in December 1915. Note the doorways on Campbell St to the caretaker's flat and ticket office (*Tasmanian Mail*, 2 December 1915, p. 22).

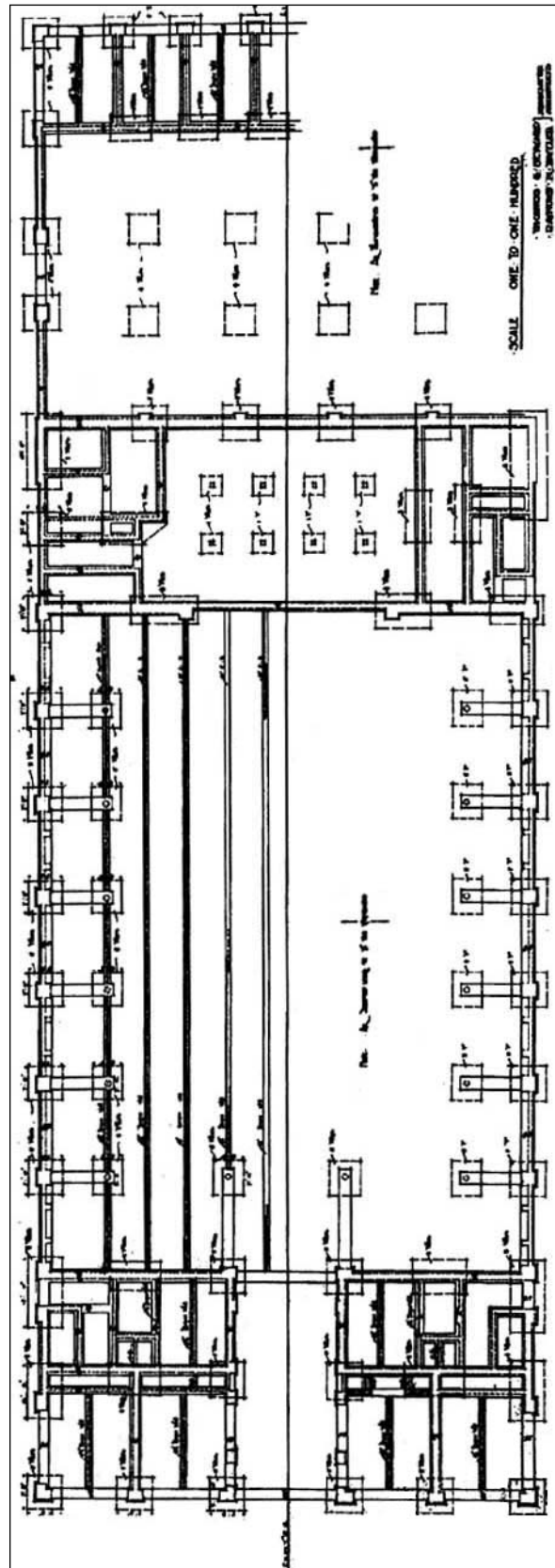


Figure 11. 1914 foundation plan of City Hall (HCC Drawing A7¹)



Figure 12. Audience at the opening of the City Hall. Note the entrance doors, pressed metal ceiling, projection box window and the gallery (*Weekly Courier*, 8 July 1915, p. 17).

The hall was opened by the mayor, Alderman Williams, on 30 June 1915 (figure 12). An audience of 2500 people enjoyed ‘a memorable entertainment’ provided by the Freemasons of Hobart to raise money for the Belgian funds and loudly applauded the mayor’s statement that ‘the large gathering on Empire night and again on that occasion [ie the opening] showed that the City Council was fully justified in having such a large public building erected’.²⁴ The *Mercury* agreed that size did matter, pointedly observing out that the City Hall would be significantly larger than Launceston’s Albert Hall.

*...and it is interesting to compare it with other halls in Hobart and the Albert-hall, Launceston. The main hall of the new buildings will have floor space of 13,000 square feet. The Albert-hall is 150ft by 75ft., with a floor area of 10,750 square feet, so that the new hall is over 2,000 square feet larger. The new hall is five times as large as the main hall of the present Town-hall buildings, which measures only 38ft. by 66ft. or 2,508 square feet of floor space. It is four times larger than the Temperance-hall, which has an area of 3,128 square feet. All the above measurements are exclusive of the stages, and the stage of the new city hall will be particularly fine and roomy. Itself it is nearly as large as the whole area of the Town-hall, being 40ft. by 50ft.*²⁵

The 1820s land reclamation provided particular problems when constructing the building’s foundations as water was found less than two metres under the site. Three metre long steel shod bluegum piles were driven ‘down into the sand and silt underlying the site’ and concrete piers put down on top of them (figures 10 & 11).²⁶ Structurally the architects employed a mix of old and modern materials and techniques. The building features both timber and steel framing with reinforced concrete beams and concrete encased steel stanchions as well as brick piers and brick load bearing walls (see

²⁴ *Mercury*, 1 July 1915, p. 7.

²⁵ *Mercury*, 16 June 1914, p. 6.

²⁶ Specifications for the City Hall, MCC16/2/67, p. 3. See Appendix 2; Hobart City Council minutes, 2 November 1913 — MCC16/129/14.

appendix 2). There were timber and concrete floors, pressed metal ceilings in most public areas and the newly available fibro cement sheeting to line roof buildings.²⁷

In the context of steel framed buildings in Australia, the City Hall lies at a transitional period with steel becoming increasingly used. Australia's first known fully steel framed building is recorded as being the ten storey Commonwealth Bank at 120 Pitt St, Sydney in 1916.²⁸ As noted above the City Hall featured a mix of technologies and materials.

2.6 Wapping

The City Hall is located in the neighbourhood formerly (and unofficially) known as Wapping. From the 1820s to the mid twentieth century Wapping was a working class residential suburb prone to frequent flooding and regarded by many as a slum. Its early economy was a diverse mix of commercial trade and maritime based industries.²⁹ Other more polluting industries (such as the Hobart Gas Works) moved into the district in the second half of the nineteenth century.

By 1900 Wapping was contemplated by middle class 'civic improvers' who sought to sweep away what they regarded as an eyesore. The 1913 Hobart Corporation Amendment Act (which enabled the City Hall to be built) also permitted the Council to purchase 'every square foot of [Wapping], to improve it and make it worthy of Hobart'.³⁰ Lower Collins St, in particular, was seen as the natural gateway to the city and major plans, including diverting the Hobart Rivulet underground to an outfall on Macquarie Point, were made to upgrade it.³¹ The imposing bulk and details of the City Hall fitted in well with these civic aspirations. Although most of the Council's grandiose plans for Wapping remained unrealised, by the mid 1960s it was no longer a residential area.³² Subsequent construction of the Grand Chancellor Hotel (then the Sheraton) in 1987-8, commercial redevelopment of the Hobart Gas Works and Roberts wool stores sites in the 1990s and ongoing residential redevelopment north of the Grand Chancellor from the mid 1990s has seen a major transformation of Wapping.

2.7 Use of the City Hall

The City Hall is an unusual public hall in that it was designed to be used for widely disparate purposes, providing spaces for both commerce and public entertainment. When laying the foundation stone Mayor Meagher observed that,

*It is proposed to use the hall for general municipal purposes, and it will supply a long-felt want in the way of catering for shows, etc. The Hobart Poultry Club used to hold their own shows in one of the sheds on the wharves, but there is difficulty in obtaining a shed now, and until the hall is open there will be no adequate hall in Hobart for the holding of such a large exhibition. The hall will also be used possibly as a roller-skating rink, and should the Tasmanian public ever become sufficiently interested in the political or other questions of the day to attend in numbers of from two to three thousand, the hall can be utilised for the purpose of public meetings.*³³

It was hoped to be, at the very least, a cost neutral enterprise with the architects' winning design estimating that it would return 5% (ie 2.5% below the return stipulated in the

²⁷ See Specifications, p. 20.

²⁸ Cowan, p. 77.

²⁹ Wapping History Group, pp. xiii, 34-5, 54.

³⁰ Quoted in Wapping History Group, p. 142.

³¹ Wapping History Group, p. 142.

³² *ibid*, p. 147.

³³ *Mercury*, 16 June 1914, p. 6.

design competition).³⁴ The building, however, has rarely been cost neutral through its history leading to regular calls for it to be sold or redeveloped in the last quarter of the twentieth century. Proposed alternative uses for the hall during that period have included a hotel and entertainment complex, a performing arts centre and cultural centre, a youth centre, a basketball stadium, a 'shopping venue for young mothers and those who are pregnant' and an indoor soccer stadium.³⁵ These proposals have met with vigorous public opposition, encapsulated by the Sullivans Cove Citizens' Association's deposition to Council in August 1990:

*The City Hall is the only very large roofed space available for a variety of public purposes in the city area – or indeed, within greater Hobart, apart from two centres in outlying suburbs. This is a valuable community amenity which should not be abandoned unless there are very decided compensating advantages.*³⁶

The building has been used for its proposed purposes for most of its life. The hall area was a major part of Hobart's cultural life in the twentieth century, being used for trade fairs, exhibitions, political and religious gatherings, dances and balls, civic receptions, concerts (ranging from orchestral to rock), wrestling, school speech nights, university graduation ceremonies, sporting events and short term retail and commercial purposes (figures 13-18).

Significant events which have occurred there include 'celebrations' of the third anniversary of the declaration of war in 1917, ANZAC Day in 1918 and a ball and concert held in July 1920 to celebrate the visit of the Prince of Wales, later King Edward VIII. The ball was a glittering occasion, and the hall was decorated on a 'scale that nobody expected' with decorations 'mapped out and designed with a mathematical precision and foresight that rendered the result irresistible'.³⁷ Three decades later Hobart again showed its patriotic spirit during the 1954 visit of Queen Elizabeth and the Duke of Edinburgh. A 'regal and beautiful Queen captivated the hearts of more than 2,500 of her Tasmanian subjects in a gay scintillating State Reception at the City Hall' on February 20. The hall was 'decked out tastefully in a setting fit for the Queen. Highlight was a rock garden and lawn which, to all intents and purposes, had been transplanted en masse on to the stage'.³⁸ A 'huge gathering' filled the hall for a civic ball two days later (figure 16).³⁹

Dame Nellie Melba made good her cancellation of singing at the City Hall's opening by performing there in January 1924. She was reported to be 'delighted with our spacious and beautiful concert hall'. Three years later she sang there again before an audience of 4000 who showed 'unbounded enthusiasm and warm appreciation' (figure 17).⁴⁰ City Hall provided the main performance venue for the Tasmanian Symphony Orchestra between 1948 and 1973 with its debut concert there on 25 May 1948 described as 'a major achievement in Tasmanian culture' (figure 18).⁴¹ As a performance space, however, it was less than ideal. Audiences brought cushions, blankets and hot water

³⁴ Ibid.

³⁵ Hobart City Council — 61-1-1 passim.

³⁶ Letter from Sullivans Cove Citizens' Association to Hobart City Council 20 August 1990 in HCC — 61-1-1 volume 4.

³⁷ See *Mercury*, 20 July 1920, pp. 6-7.

³⁸ *Mercury*, 22 February 1954, p. 4.

³⁹ *Mercury*, 23 February 1954, p. 2.

⁴⁰ *Mercury*, 1 July 1915, p. 7; Brendan Lennard notes on Melba in Tasmania; *Mercury*, 16 March 1927, pp. 3 & 10.

⁴¹ *Mercury*, 26 May 1948, p. 7.

bottles 'to stave off Hobart's mid winter chills' while the Council 'generously diverted traffic away from the City Hall on concert nights'.⁴² During World War 2 the hall was commandeered for lengthy periods by the army.⁴³

The Collins Street shops were tenanted until the 1960s when the decline of the Wapping district, changing traffic conditions and restrictions on parking nearby reduced its appeal to retailers. In 1968 the Collins Street shop windows were bricked up and the spaces altered to provide storage room. In general the Collins Street shops had trades related tenants with mattress makers, saddlers, tailors, gasfitters, bootmakers, tyre merchants, produce merchants, butchers, canvas workers and the like being the most frequent. It has been rare for all seven shops to have been tenanted at once. During World War 1 shops were leased as offices for the French Red Cross Department and as On Active Service Rooms.⁴⁴

The market area was leased continuously as a fruit and vegetable market, by Cockshutt & Gowley in 1920, then William McHugo until 1924, Barnett Bros until 1926 and Wise & Stirling Pty Ltd until 1985 (figure 19). It was then leased by ship servicers and providores, Purdon & Featherstone until 30 June 1996.⁴⁵ In 1997-8 the market and six of the Collins St shops were refurbished and opened as a youth centre providing support, information, recreation, training and educational services for young people in Hobart.

The storage areas above the Collins St shops were used as offices and storage areas until c1934 (figure 20) when the three western rooms were converted into a single 'supper room' with stair access to both Market Place and Campbell St.⁴⁶ This space has been rented as office space and used as a kitchen for tenants and hall functions. The large open area erected above the eastern end of the market area in 1934 has been used as a dance area and studio since 1980.

⁴² *Fifty Years of the Tasmanian Symphony Orchestra*.

⁴³ MCC16/2/296 EA56/7.

⁴⁴ Post Office Directories 1916-48.

⁴⁵ HCC 61-1-11.

⁴⁶ Letter from Wise & Stirling to Hobart City Council on 5 December 1934, MCC16/2/296 EA56/9.



Figure 13. Exhibition stalls in the 1910s (AOT — 40/41).



Figure 14. Display of Tasmanian products in 1916 (*Tasmanian Mail*, 22 June 1916, p. 17).



Figure 15. City Hall laid out for reception given by Mayoress for the Governor's wife in 1917 (*Tasmanian Mail*, 17 August 1917, p. 20).

ROYAL VISIT
BALL
 AT THE
CITY HALL
TUESDAY, FEBRUARY 23.
CONTINUOUS DANCING—TWO BANDS—MUSIC BY
DON WILSON.
DECORATIONS FOR CIVIC BALL LEFT INTACT.
FUNDS IN AID OF CENOTAPH APPEAL.
SUPPER. Dancing 8.30-1 a.m.
LOUNGE BOOKINGS at the COLLINS BOOKING
OFFICE (J. C. McPhee Building).
 Sponsored by R.S.S.A.I.L.A., Ex-Navalmen's Assn., Air
 Force Assn., and Legion of Ex-Servicemen and Women.
 Tickets, 12/6. Gallery, 2/.
 By arrangement with "Folies of 1954,"
THE ARDENIS, sensational adagio dancers.

Figure 16. Advertisement for the 1954 Royal Ball at the City Hall (*Mercury*, 22 February 1954, p. 21).

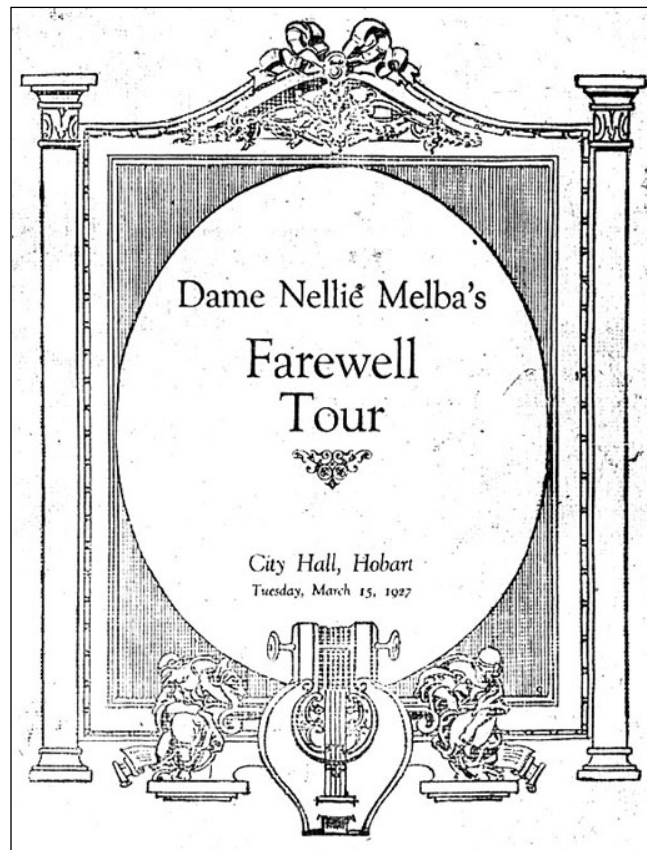


Figure 17. Program for Dame Nellie Melba's farewell concert at the City Hall on 15 March 1927 (Tasmaniana Library, State Library of Tasmania).

TONIGHT AT 8 O'CLOCK.

CITY HALL

TASMANIAN SYMPHONY ORCHESTRA
conducted by **JOSEPH POST.**

SOLOIST.

EILEEN JOYCE

10/, 7/6 5/, 3/. Plans Findlays.

DOORS OPEN 7.00 P.M.

Holders of Tickets.

A to L	"C" Door, Market Street
M to S	"B" Door, Market Street
T to Z	Main Door, Macquarie Street
Gallery Entrance	Market Street

PATRONS ARE ASKED TO BE SEATED

NO LATER THAN 7.50 P.M.

Figure 18. Advertisement for the Tasmanian Symphony Orchestra's opening concert in the City Hall, featuring Tasmanian pianist, Eileen Joyce, on May 25 1948 (*Mercury*, 25 May 1948).

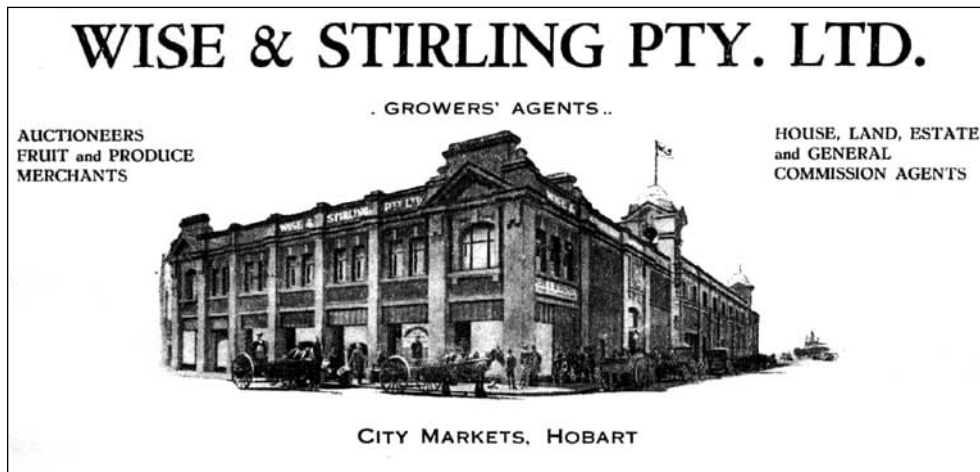


Figure 19. Wise & Stirling letterhead of 1931 showing the Collins St shops (MCC16/2/296 EA56/ 9).



Figure 20. 1914 section showing market entrances to shops and stairs, balcony and doors to storage rooms above the shops. Note also the sawtooth roof and piles below the foundations (HCC Drawing A7⁵).

The Macquarie Street shops were leased by various tenants until the 1975 refurbishment. They were used more often as office space than the Collins St shops, often by shipping or manufacturers' agents.⁴⁷ Caretakers, starting with market inspector, Jonathon Whelan, lived in the flat at 2 Campbell St until c1981 after which it was leased to private individuals, some being council employees.⁴⁸ After being used as a 'room for the unemployed' in the early 1930s the current Royal Australian Institute of Architects (RAIA) office was leased by the Hobart Central Draughts Club between 1937 and 1957. Draughts was touted as a game 'any young man should learn, there being a total absence of the gambling spirit therein'.⁴⁹ Various community organisations leased the space until 1965 when the Council made it a Philanthropic Room to replace a space at the Town Hall available for community use. It has been leased by the RAIA since 1977.

2.8 Alterations and Maintenance

⁴⁷ Post Office Directories 1916-48.

⁴⁸ Bert Wilkinson (Hobart City Council Maintenance Officer, pers comm).

⁴⁹ Letter from the Honorary Secretary of the Hobart Central Draughts Club to Hobart City Council on 17 July 1937 in MCC16/2/296 EA56/ 8.

This section outlines the extant documentary record of changes made to the building. It progresses from the Macquarie Street frontage to the Collins Street frontage.

While the general form of the city hall is essentially intact, there have been numerous alterations to various spaces and the street frontages over the years. The main hall and upper gallery area itself has remained largely unchanged apart from routine maintenance. Changes have mostly been confined to the ancillary spaces, in particular to the market area, to toilet and kitchen facilities, to the main hall foyer area and to the retail spaces. They responded to the differing needs of successive tenants, a desire to create more useable spaces as general community standards altered and attempts to make the building a more presentable and attractive venue to potential users and lessees. These needs continue to be present today.

A lack of accurate plans documenting any period makes it difficult to determine an accurate chronology of changes to the building. The original 1914 plans, for example are contradictory even in themselves with stairways on one level not matching stairs on the other. Similarly the roof plans indicate cylindrical roof ventilator shafts while the elevations show long gabled vents. In this case the cylindrical shafts were installed. These discrepancies may reflect either poor draughtsmanship and/or variations made to reduce costs. Later plans similarly do not accurately document the building's elements. By the mid 1970s the building was subject to intense scrutiny and criticism. Visiting performers lamented its poor acoustics (worsened by increased traffic volumes in the surrounding streets) and on-stage and back-stage facilities while some patrons refused to attend functions there because of its poor quality.⁵⁰ The Council debated the hall's future and regular users of it were canvassed to recommend improvements. In March 1974 the City Architect reported that

There would seem to be considerable agreement amongst people that one of the major drawbacks of the building is not so much a physical as an aesthetic one. The City Hall projects rather a depressing appearance. Both externally and internally it gives the impression of being a drab, dirty and unexciting place, and does little to encourage people to go there. In fact it could be said that it even encourages people not to go there.

... from outside, the building does not really communicate what it is or what is happening there. At the moment one could drive or even walk past, and not know that it was anything more than a radio installation shop and a fruit and vegetables market...

For a place of public entertainment this is indeed a serious shortcoming. And the cost of this is borne by performers, audience, the Council and the people of Hobart.

Internally these shortcomings are manifest in the lack of, or poor quality of facilities for the audience, foyer and entry spaces, toilets, lounge and waiting areas, the drab and dirty paintwork and decoration, the unrelieved vastness of the barn like interior, the view the performers have from the stage into the farthest, dimmest corner and even out to Macquarie Street, and of the audience, seated in cold isolation, surrounded only by the grim and empty no-mans-land of the side aisles under the balconies.⁵¹

This report presaged the building's biggest refurbishment project, staged over several years, which was to 'improve the aesthetic impact of the building as a place of public

⁵⁰ Memo from City Architect, B.L. Dechaineux on 27 March 1974 in MCC16/2/295 EA56/2 vol 2.

⁵¹ *ibid.*

entertainment and to actively encourage its use as such by performers, exhibitors, community groups and the like'.⁵²

2.8.1 Macquarie St Shops (57-63 Macquarie St) and Foyer

Two sets of 1914 plans for the Macquarie Street ground floor exist. One shows a layout similar to that adopted in the 1975 refurbishment of the foyer while the second shows four shops flanking a narrow foyer (figure 21). City Hall was built according to this second plan. The 1975 refurbishment, then, appears to have been based on a flawed concept of an original design of the foyer which was superseded.

In 1951, 61 Macquarie St was converted to a locker room for female tram conductors with a partition and toilet added.⁵³ In 1953 the tramways pay office vacated 57 Macquarie St and internal partitions were rearranged to accommodate the City Inspector.⁵⁴ The tramway sheds and office were located across the road in Campbell St (see figure 8).

In 1956 the hall's toilets were described as 'totally inadequate and substandard' and one of the shops, 59 Macquarie St was resumed and the men's toilets extended towards the front of the building.

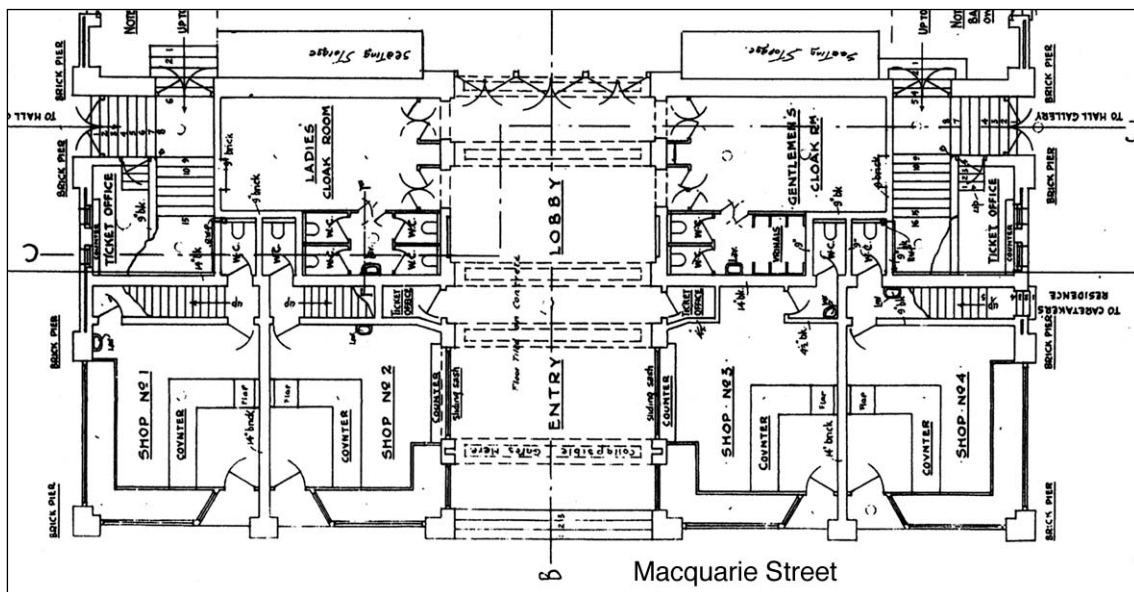


Figure 21. 1914 plan of City Hall foyer area (detail of HCC Drawing A7² — 8612/02).

⁵² Report to Hall Committee on 24 April 1974, in MCC16/2/295 EA56/2 vol 2.

⁵³ MCC16/2/294 EA56/1.

⁵⁴ Memo April 1953 in MCC16/2/294 EA56/ 1.

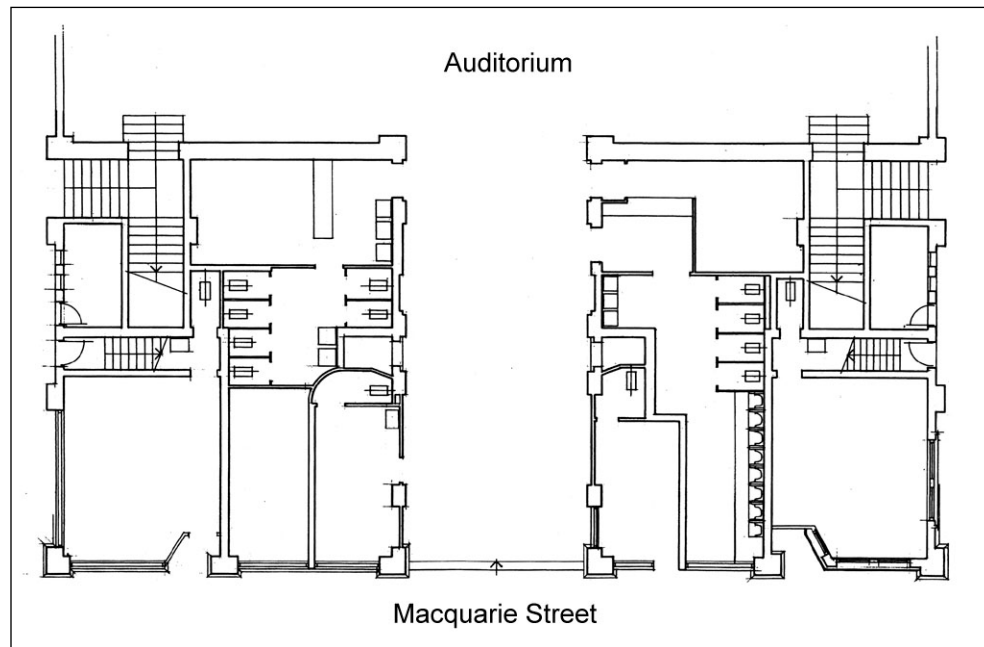


Figure 22. City Hall foyer prior to the 1975 refurbishment (HCC 7410-A1).

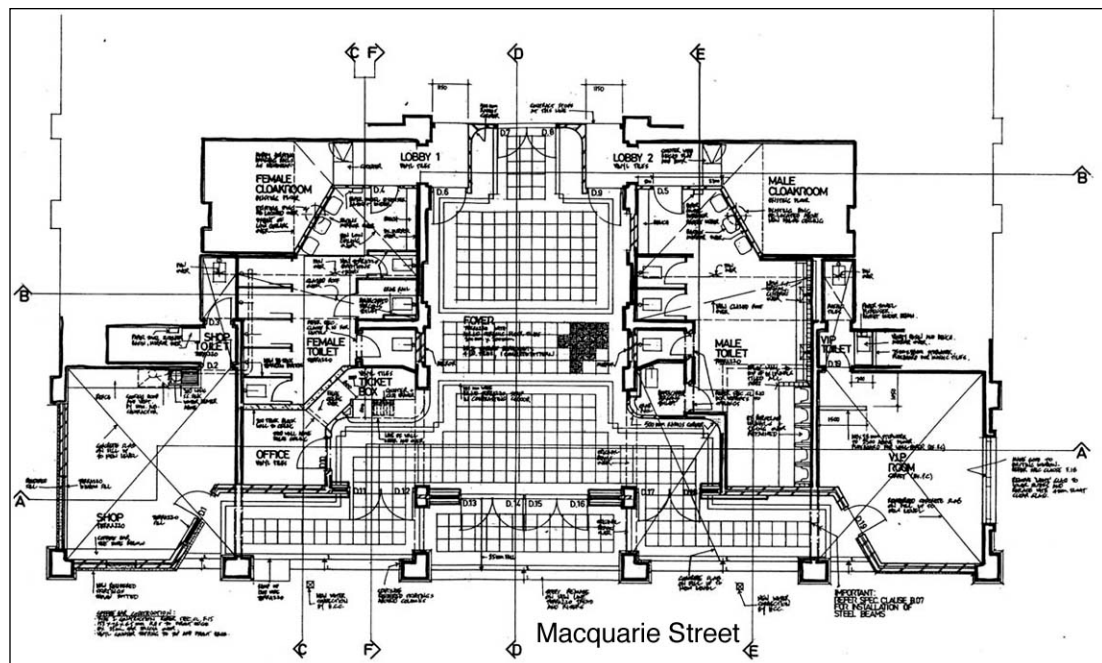


Figure 23. Proposed refurbishment of foyer in 1974-5 (HCC 7410-C02).

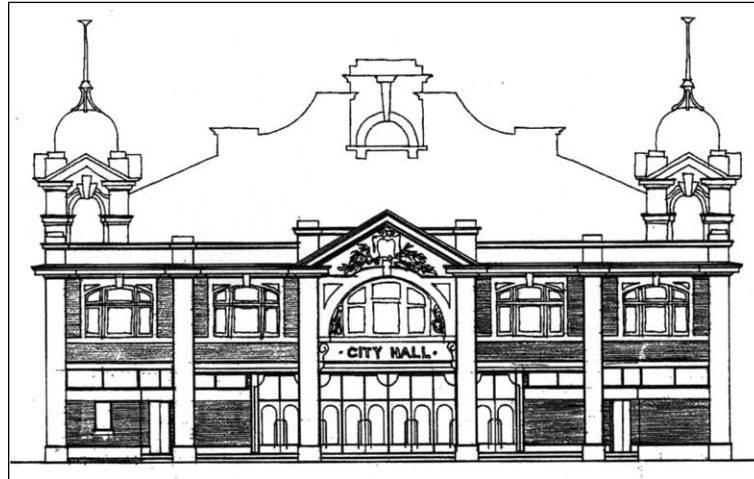


Figure 24. Macquarie Street elevation following 1974-5 refurbishment. cf 1914 elevation – figure 4 (HCC 7410-B2).

The foyer area was extensively altered and refurbished in 1975 when architect Peter Willmot adopted Butler's first plan for the foyer area. He relocated the ticket office to Macquarie St, making the original ticket offices on Campbell St and Market Place redundant (see figures 22 & 23).

Part of a three stage refurbishment of the City Hall the foyer alterations included:

- removing the collapsible grill and fitting the glass screen doors at the front,
- relocating the ticket sales offices to Macquarie St,
- altering the entrance to the auditorium to give better public control, and provide new entrances to the refurbished toilets,
- modernising the toilet facilities,
- installing fluorescent strip lighting,
- fitting new ceiling and wall linings, and
- improving foyer heating.⁵⁵

The shop spaces at 59 and 61 Macquarie St were removed with the shops on the Market Place and Campbell St corners losing most of their original glazed openings to Macquarie St. Subsequently 63 Macquarie St (corner of Market Place) operated as a snack bar under various lessees until it closed in 1997. It has since been leased as office space, including a six month free rental in 1999-2000 to the Hobart East Timor Committee.⁵⁶ The matching 'VIP' room on the opposite Campbell St corner has been used as office and storage space. The men's toilets were reduced in size with the terrazzo flooring in both men's and women's toilets replaced with dark blue one inch tiles and the metal ceiling in the men's toilet also removed. The original 1914 porcelain urinals in the men's toilet were retained with the 1956 urinals removed.

Terrazzo and ceramic floor tiles and blue vinyl wall tiles were introduced to 'emphasise the shape of the new foyer which extends beyond the structural grids which constrained it before'. Ceramic and terrazzo tiles were chosen as 'they could be used both inside and outside, thus unifying the inside and outside parts of the Foyer, and then used in a way which made the most of their decorative potential'.⁵⁷ Fluorescent strip lighting was

⁵⁵ Memo from City Architect, B.L. Dechaineux on 28 February 1974 in MCC16/2/295 EA 56/2, vol 2.

⁵⁶ HCC 61-1-8 vol 1.

⁵⁷ Memo from City Architect, B.L. Dechaineux on 4 September 1975 — MCC16/2/295 EA 56/2, vol 2.

installed and the three double door opening to the auditorium reduced to one to accommodate new entrances to the men's and women's toilets (see figures 21 & 23).

The refurbishment was so criticised by many patrons and citizens and some aldermen that the City Architect penned a lengthy and detailed defence of the scheme. The vinyl wall tiles and strip lighting were removed in the late 1990s.⁵⁸

2.8.2 Royal Australian Institute of Architects Office

Although the Royal Australian Institute of Architects (RAIA) Office was marked as two equally sized store or tearooms on the first floor corner of Market Place and Macquarie Street in the 1914 plans physical inspection of the room indicate that temporary partitions were only ever used (see figure 25). The *Mercury's* 1914 observation that 'a large room which is to be used in conjunction with the hall as a sort of ante-room or tea-room' reveals that the original plan was to have one large room.⁵⁹

By the mid 1930s the space was 'used by the unemployed' although in what capacity is not known.⁶⁰ When the Hobart Central Draughts Club leased the space between 1937 and 1957 rooms were clearly partitioned off as it sublet rooms to reduce its own costs. At the time its lease was terminated the room was described as being 34 by 19 feet in size with a handbasin and separate toilet and six light fittings. The complete upstairs space in the 1914 plans is marked as 47 feet by 19 feet 6 inches (figure 25).

The spaces as they currently exist differ from the original plans. The internal walls have been discussed above. The room is narrower than shown on the plan with a masonry wall separating it from a stairway direct to Market Place. Although not shown in the original plans this stairway was certainly built in 1914-15. A photograph of the building probably taken shortly before its completion clearly shows the doorway to these stairs adjacent to the ticket office door (see figure 7).

Stairs linking the RAIA office to the auditorium gallery have probably not been used since at least the 1930s by which time the space was no longer used as a tea room for the gallery. It is likely that the door between those stairs and the room was permanently locked when the draughts club took over the lease if not before.

In 1958 the original concrete floor to the room had deteriorated and a timber parquet floor was laid over it.⁶¹ In 1965 the space was designated as a 'Philanthropic Room', replacing a room previously provided at the Town Hall for the use of charitable and community organisations. To prepare it for this purpose the Council,

- sanded the parquet floor and treated it with plastic,
- put terylene curtains in the windows,
- renewed the toilet pan and cistern, painted the toilet and tiled its floor,
- replaced the wooden sink with a bench and stainless steel sink in kitchen, and
- painted the steps with non-slip paint.⁶²

In 1977 the Royal Australian Institute of Architects leased the rooms for offices for its Tasmanian chapter and installed a new sink, partitions and floor coverings.⁶³

⁵⁸ Brendan Lennard, pers comm.

⁵⁹ *Mercury*, 16 June 1914, p. 6.

⁶⁰ Letter from Hobart Central Draughts Club to Council on 17 July 1937 — MCC16/2/296 EA56/ 8.

⁶¹ Letter from Hobart City Council 18 December, 1958 — MCC16/2/296 EA56/ 8.

⁶² MCC16/2/296 EA56/ 8.

⁶³ HCC 61-1-5.

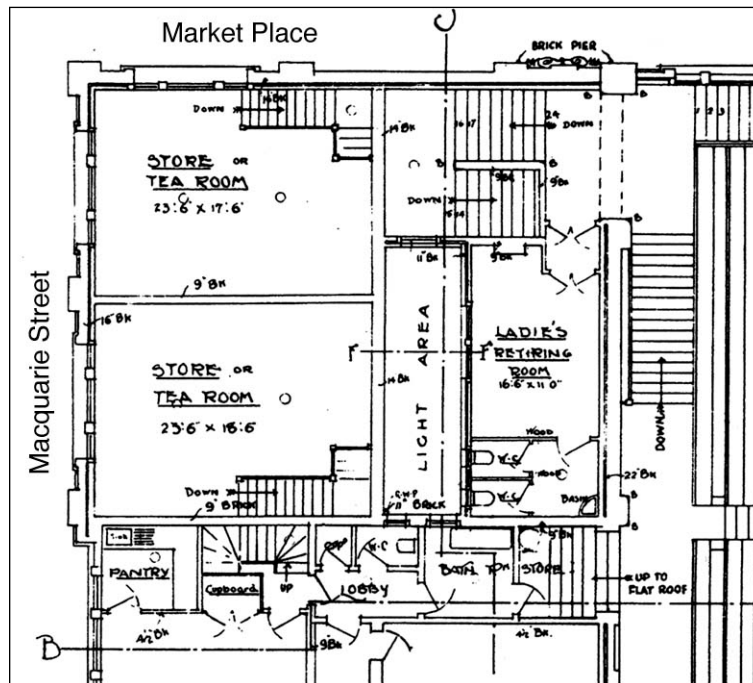


Figure 25. RAIA office as shown in the 1914 plan — marked as Store or Tea Room (HCC Drawing A7³).

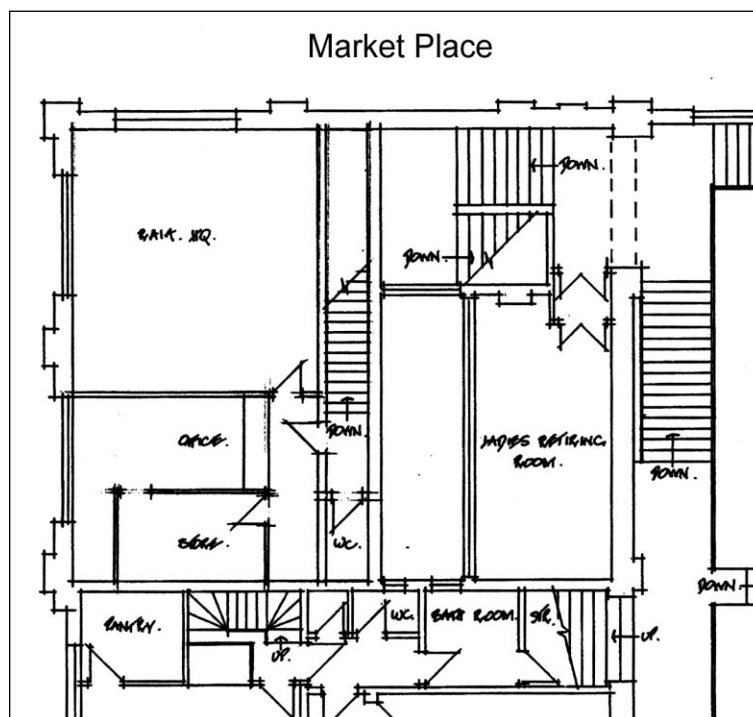


Figure 26. RAIA office with partitioned spaces and stairs to Market Place in 1983. Note that the partitions no longer exist (HCC 8302-C3).

2.8.3 Caretaker's Flat

The 1914 plans reveal that the caretaker's flat on the first floor of the corner of Campbell and Macquarie Streets included three bedrooms, a kitchen with gas stove and pantry, a dining room and a bathroom (figure 27). Stairs led to the flat roof overhead, the ground floor foyer and the flat entrance on Campbell St. Apart from upgrading the kitchen the flat has remained largely unchanged through the building's history.

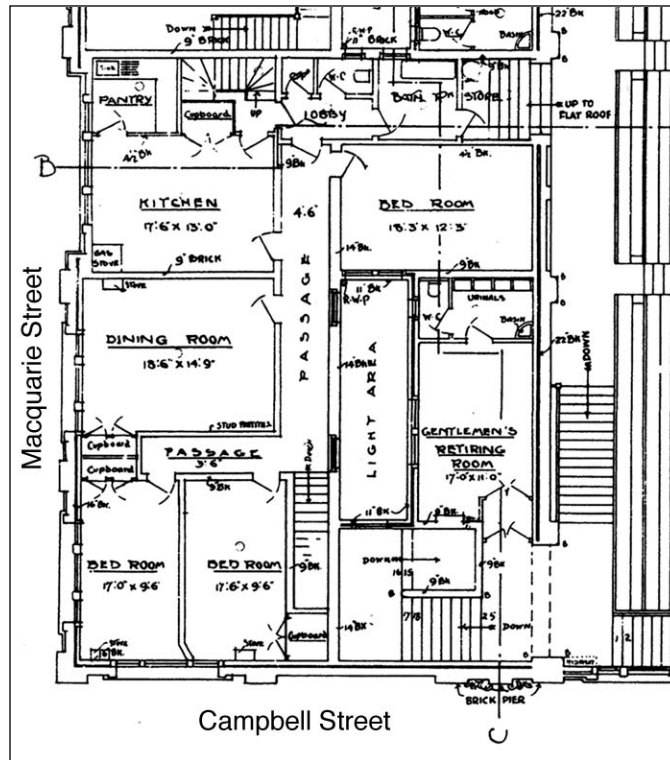


Figure 27. Detail of 1914 plans showing the caretaker's flat (HCC Drawing A7³).

2.8.4 Projection Box

The projection box is located above the gallery at the Macquarie St end of the main auditorium. Although its initial use is not known by 1967 it was described as the 'old projection box'.⁶⁴ It was upgraded in 1967-8 as the ABC required better facilities for its orchestral concerts which had been held in the hall since 1948. Specifications for the upgrading included,

- installing double glazed windows to the hall,
- oregon pine framing timber and joinery
- installing canite or similar ceiling and lining with Asbestolux or similar external walls
- installing Rockwool insulation in walls
- installing Kork tiling on floors
- painting all exposed timber white with walls beige and ceiling parchment white.

⁶⁴ AOT — MCC16/2/294 EA56/1.

2.8.5 Main Auditorium, Gallery and Stage

The main hall and upstairs gallery area appear to have remained largely unchanged between the hall's construction in 1914-5 and refurbishment after 1975. The hall's 'special dance floor' was repaired and possibly partially replaced after the army occupied the hall during World War II and damaged the floor with vehicle traffic.⁶⁵ The original specification of 3 by 1½ inch hardwood floorboards was reduced to 3 by 1¼ inch boards to reduce construction costs.⁶⁶ By the 1980s regular sanding and sealing of the floor had rendered it too thin in places to be safely re-sanded. Current maintenance practice is to regularly remove and reapply the existing floor seal only.⁶⁷

Although the *Mercury* reported in 1914 that 'special attention has been paid to the question of the acoustic properties', increasing post World War II traffic created major acoustical problems in the hall, particularly during performances such as the orchestral concerts held by the ABC between 1948 and 1973.⁶⁸ The Council did some work to assist with soundproofing in 1961 and in 1962-3 'renewed' the ceiling and painted the main auditorium.⁶⁹ The steps between the stage and the hall floor were also replaced in 1962-3 (figure 28).

In 1962 a new gas fired 'plenum' heating system was installed for the hall. The heating plant was enclosed in the basement under the stage with masonry firewalls and an asbestos ceiling.⁷⁰ Other related work included installation of a fresh air duct from the back of the stage. Electric heating replaced the gas heating after Hobart's piped gas supply was turned off on 1 May 1978. The plant for this is also located in the basement.

The interior of the hall, including the stage, gallery and ceiling was painted in 1976-7. The ceiling was painted 'luggage tan' with 'ivory' and 'cinnamon' trim and the walls 'peach'. The repainting contract included applying sand coloured vinyl fabric lining to the fourteen columns in the hall, the side walls and the proscenium wall on each side of the stage. The vinyl used was 2mm thick Armstrong Nylex 'Armalon'.⁷¹ The total cost of the repainting and vinyl covering was \$24,061.⁷²

⁶⁵ See MCC16/2/296 EA56/ 7 passim.

⁶⁶ See variations to specifications in Appendix 2.

⁶⁷ Bert Wilkinson, pers comm.

⁶⁸ *Mercury*, 16 June 1914, p. 6; letter from W.J. Mehaffey of the ABC on 4 March, 1972 in MCC16/2/295 EA 56/2.

⁶⁹ Town Clerk (W.A Hurle) to ABC 29 May 1961 — MCC16/2/295 EA 56/2, vol 1.

⁷⁰ Various memos and reports — MCC16/2/295 EA 56/5.

⁷¹ Report and specifications from Crawford de Bavay Cripps — MCC16/2/295 EA56/2 vol III.

⁷² Memos from City Architect dated 4 June 1976 and 21 February 1977 — MCC16/2/295 EA 56/5.

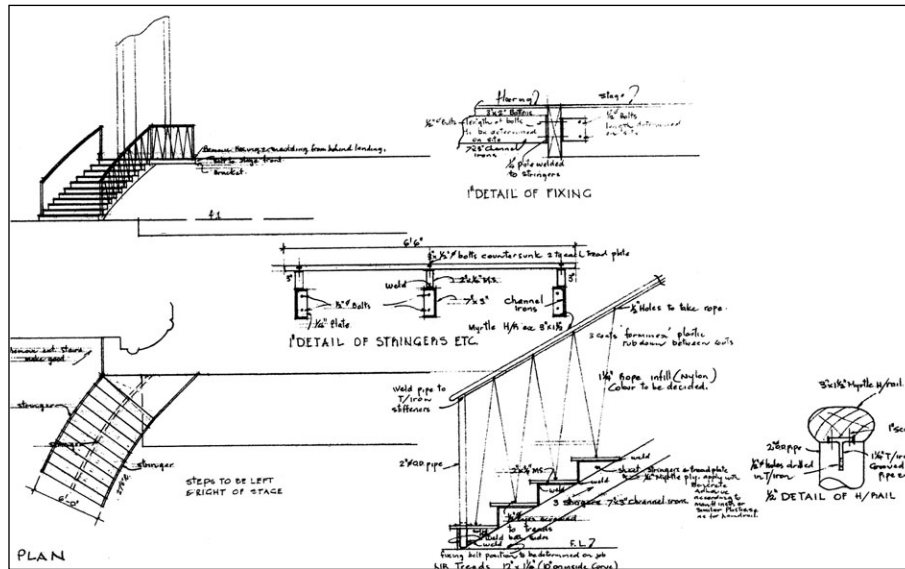


Figure 28. Plan of new stage steps installed in 1962-3 (HCC Drawing C2).

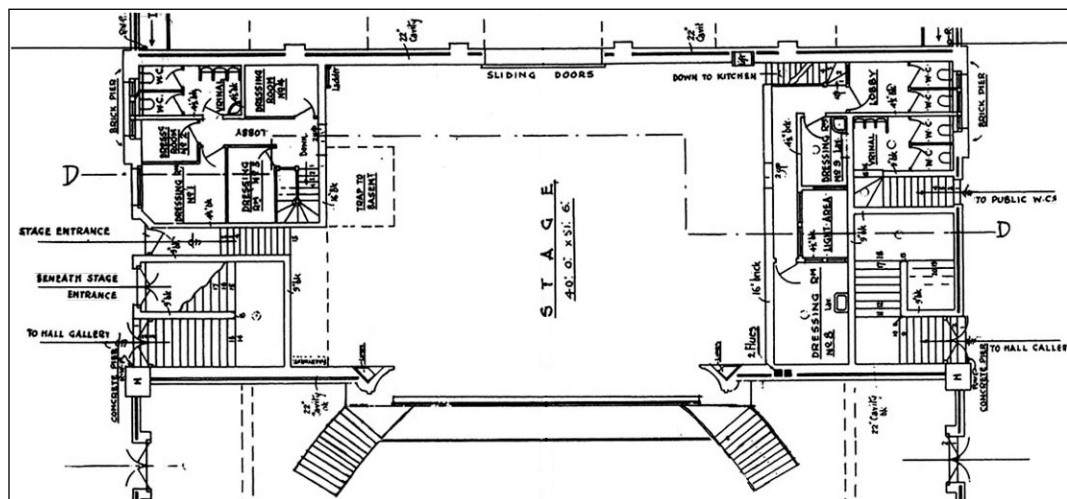


Figure 29. Detail of 1914 plan of stage area showing dressing room layouts (HCC Drawing A7²).

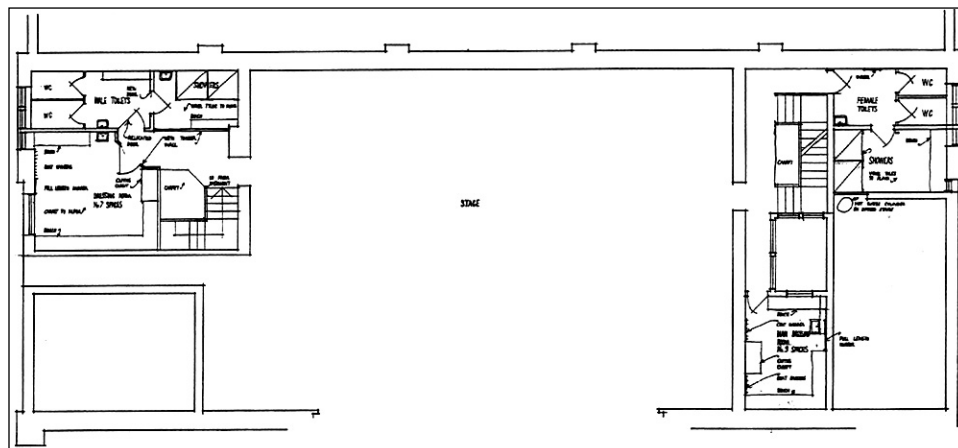


Figure 30. 1974 plan of proposed backstage refurbishment (HCC 7410 B3).

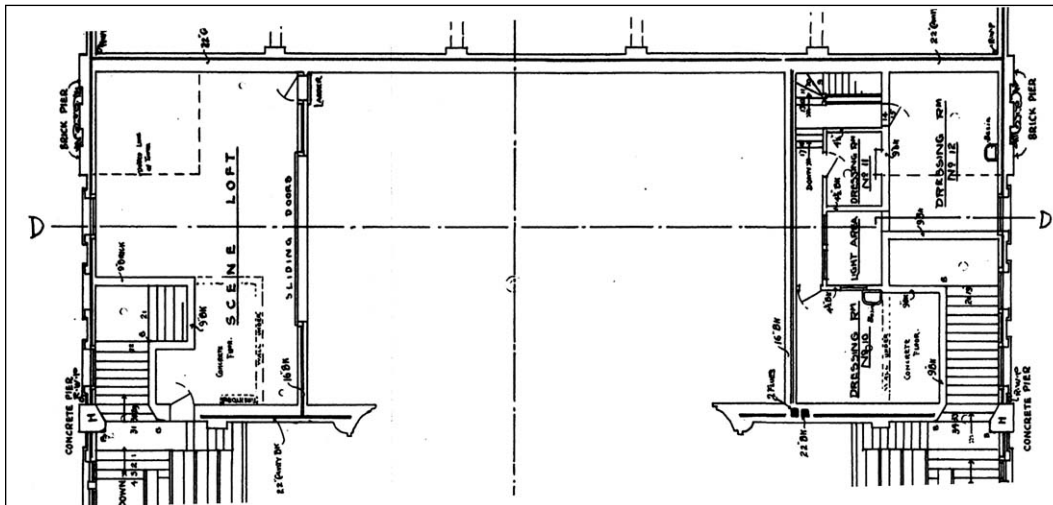


Figure 31. Detail of 1914 plan backstage area at gallery level (HCC A7³).

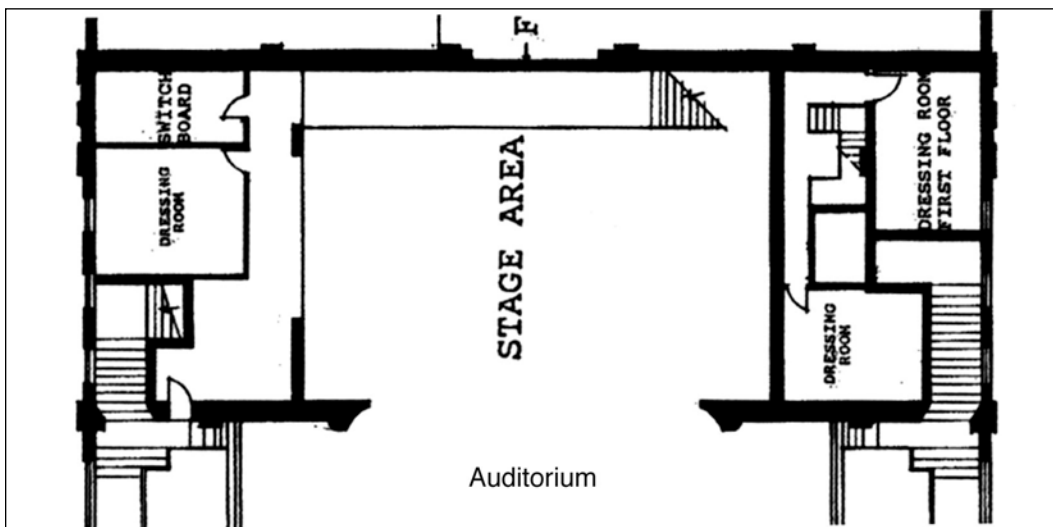


Figure 32. Gallery level backstage area in 1987 (HCC 8712-01).

In 1978 Council still regarded the hall as ‘a financial millstone’. The City Architect reported that although it had been considerably improved in recent years the hall still required exterior painting, upgraded dressing room and toilet facilities for performers and a new floor.⁷³ A new stage curtain was installed in 1982.⁷⁴

Backstage dressing room facilities were frequently criticised as inadequate from at least the 1970s and part of the 1974-5 refurbishment included reworking the ground and gallery floor spaces (see figures 29-32).

⁷³ Memo from City Architect dated 2 May 1978 — MCC16/2/295 EA 56/5.

⁷⁴ HCC 61-1-2.

2.8.6 Basement

The basement is located under the stage and stage wings. It currently includes the lower kitchen and various switch and plant rooms associated with the building's heating and electrical supply.

A kitchen was planned for the basement in the original 1914 building with a lift linking it with the back of the stage (see figure 33).⁷⁵ It was in use quickly, catering, for example, the Mayoress's 1917 reception for the Governor's wife (see figure 13). In 1964 the basement, or 'lower kitchen', and the 'upper kitchen' in the supper room were refurbished. The combined refurbishment included installing vinyl tiles, new cupboards, new sinks, fluorescent lights, urns, stoves and a hot water service at a total cost of £1,987. Details of work in each individual kitchen is not made clear in the available documents.⁷⁶

In 1994 the Council again upgraded the lower kitchen, installing two large 'Whelan' water boilers, a six burner 'Falcon' gas range, an exhaust canopy with extractor fan, a gas cylinder enclosure and stainless steel benches and cladding to improve catering facilities. This renovation allowed a 'more sophisticated use of the venue, similar to the most successful ball given by the Lord Mayor as part of the Australia Remembers festivities'.⁷⁷

After the basement was flooded when the Hobart Rivulet burst its banks on 8 June 1954 a 15in square and 12in deep sump was excavated to assist future pumping.⁷⁸

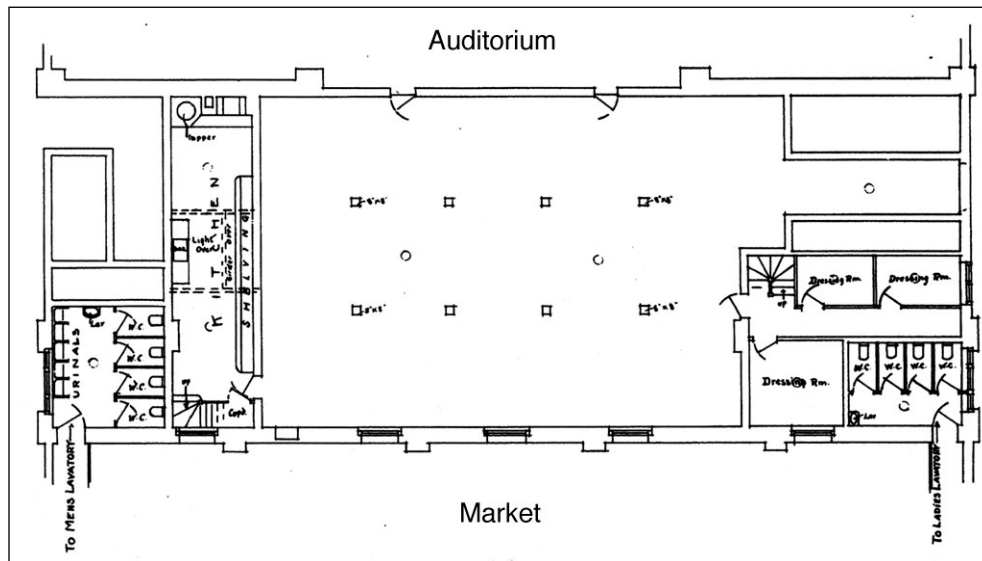


Figure 33. 1914 plan of basement (HCC A7¹).

⁷⁵ Specifications, p. 28.

⁷⁶ Health and Building Committee resolution on 13 August 1964 — MCC16/2/296 EA56/18.

⁷⁷ Memos from V.B. Armstrong on 26 July, 12 August and 15 September 1995 in HCC 61-1-6.

⁷⁸ Memo City Engineer (J.E. Knott) on 17 June, 1954 — MCC16/2/294 EA56/ 1.

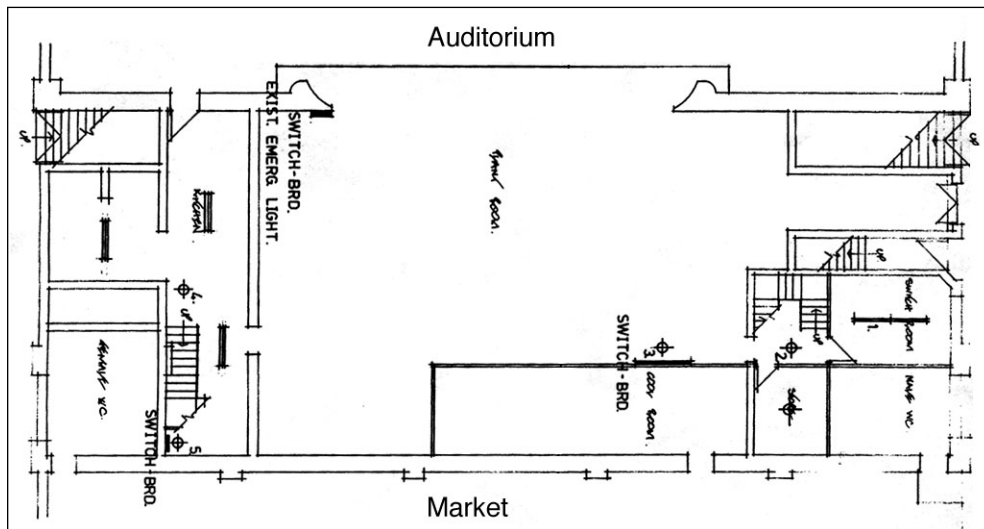


Figure 34. 1983 plan of basement (HCC 8302-C1).

2.8.7 Market Area

The large vehicular gates to the market area were repaired several times before the doors to Market Place were replaced with a large roller door (including pedestrian ‘wicket gate’) in July 1945.⁷⁹ The internal walls and ceiling were repainted in 1941.⁸⁰

By 1958 there were four water closets for both males and females attached to the markets. These were located at the rear of the stage on the Campbell St and Market Place walls and were considered to be both substandard and excessive.⁸¹ The Council decided to upgrade and alter them, replacing original wooden partitions with brick and terrazzo partitions, tiling the concrete floors with terrazzo and the walls with terrazzo and ceramic tiles. Each toilet was now to have two closets with the men’s toilet also having a urinal.⁸²

As traffic and parking restrictions led to the decline of the Collins St shops in the 1960s Wise & Stirling sought to convert the shops to storage spaces. In 1968 the shop frontages were bricked up and a number of internal walls partially demolished with wider doorways cut into the market area (see Section 2.8.8).

A cheese store at the rear of the market place (located under the main auditorium stage) was converted to a refrigerated fruit store in 1973. A refrigerating plant was installed, the walls were repainted, window recesses insulated and a metal door installed.⁸³ The space is currently used as a storage room for Youth ARC.

When Hobart’s piped gas supplies were terminated in May 1978, the Council decided to install electric heating. This necessitated the construction of a HEC substation at a cost of \$12,000 in 1978-80. The substation is in the southwestern corner of the market area.⁸⁴

When the ship servicers and provedores, Purdon & Featherstone, terminated their lease on 30 June 1996 the market area was described as having:

⁷⁹ Correspondence between Wise & Stirling and Hobart City Council, 17 May, 1945) and 31 July, 1945 — MCC16/2/296 EA56/ 9.

⁸⁰ Correspondence between Wise & Stirling and Hobart City Council in March and October 1941 — MCC16/2/296 EA56/ 9.

⁸¹ Memo from City Architect on 24 October 1958 — MCC16/2/296 EA56/ 9.

⁸² Ibid.

⁸³ HCC 61-1-14.

⁸⁴ Memo dated 11 October 1978 — MCC16/2/295 EA 56/5.

- bitumen and concrete floor (uneven and subject to flooding),
- painted brick face walls,
- RSJ support columns to the mezzanine floor and roof,
- steel framed roof trusses (saw tooth) with galvanised iron cladding and wired glass to vertical lights,
- open plan with roller door to Market St, and
- internal partitioning along the Collins St elevation (used for offices).⁸⁵

The market and Collins St shops were subsequently redeveloped as the Council's Youth Action Resource Centre in 1997-8. Refurbishment work for this centre included (see figure 36),

- removing office space adjacent to the Market Place entrance,
- removing the Campbell St grill door (by this time the original timber door had been replaced with an iron grill door) and glazing the opening,
- removing the fence around the loading platform and installing new steps,
- installing women's and disabled access toilets in 38 Collins St,
- replacing asbestos cladding around the stairwells to the upper level,
- and adding a training room in the northeastern corner of the space (in 2000).

Other changes made to the former Collins St shops are detailed in Section 2.8.8 (see figure 36).

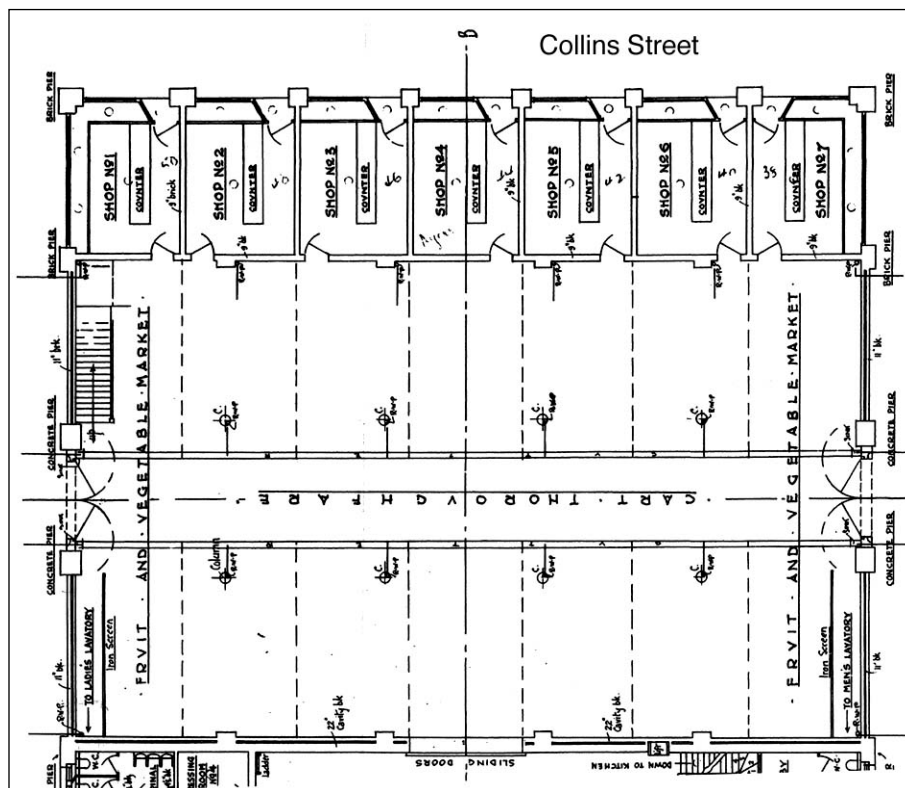


Figure 35. Detail of 1914 plan showing layout of market area and Collins Street shops (HCC Drawing A7²).

⁸⁵ HCC 61-1-11.

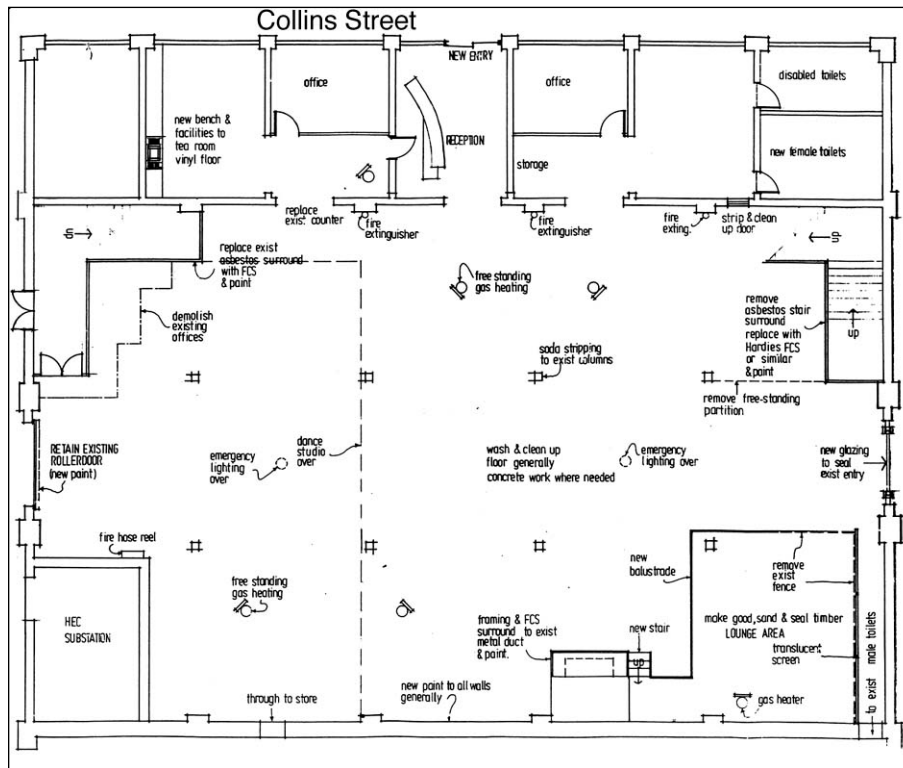


Figure 36. 1997-8 plan showing converted layout of former markets and Collins St shops to Youth Centre (HCC 61-1-17 vol 4).



Figure 37. Collins Street end of the City Hall in the 1930s. Note the location of the doors and windows to the shops. Note also the setting and compare with figures 5 and 87. (AOT — NS869/409).

2.8.8 Collins Street Shops

The five inner Collins Street shops were of identical size and configuration with the corner shops slightly smaller and featuring windows both on the Collins Street and side street frontages. Each shop had a door to Collins Street and to the market at the rear (figure 38). They each had a dedicated mezzanine storage area, accessed by a stairway at the Market Place end of the market area (see figure 20). It appears that the shops were leased by the market lessee who then sublet them to other tenants.

Various alterations were made to shops as tenants with differing needs leased them. In 1955, for example, a canvas worker, Mr Peverall, was permitted to cut a door into the wall between 46-48 Collins Street (shops 2 and 3 on figure 38) on condition that the wall be restored on the termination of the lease. The 1968 plan of alterations indicates that the wall was not restored as required (figure 39).⁸⁶

By 1965 Wapping was in decline and tenants for the shops were difficult to find. The Government valuer reported that they were in poor condition with the flooring in 50 Collins Street rotted through and the floor of 44-48 Collins St possibly in similar condition.⁸⁷ Only 38 and 44 Collins Street were leased with 40-42 used as a vegetable store by Wise & Stirling.⁸⁸

In 1968 the shops were altered to make them more convenient for Wise & Stirling. Alterations included:

- removing all doors and windows on the Collins Street shops (including their Market Place and Campbell Street windows. The window and door spaces were to be bricked up with bricks matching the rest of City Hall and high aluminium framed windows installed,
- widening the doorways between the market space and shops 3, 4 & 5 (as numbered on figure 39),
- partially removing internal walls between shops 2-6,
- introducing doorways to Campbell St and Market Place to 38 and 50 Collins St, and
- replacing the timber floors in 44-50 Collins St with a 4 inch concrete slab (see figure 39).⁸⁹

It appears that this work was carried out as planned. The Collins St shop spaces were further redeveloped in 1997-8 as part of the Youth ARC complex. Work in this redevelopment entailed

- installing women's and disabled access toilets in 38 Collins St,
- replacing the brick frontage of 44 Collins St with a glazed frontage including a centrally located door,
- installing a reception counter in 44 Collins St, and
- creating new offices in 42 and 46 Collins St with 48 Collins St converted to a tea room (see figure 36).

The partially cut wall between 42 and 44 Collins St was also reinstated either at this time or after 1986 (cf figures 36 & 39).

⁸⁶ Correspondence between Wise & Stirling and Council — MCC16/2/296 EA56/ 9.

⁸⁷ Government Valuer to Council dated 30 June 1965 — MCC16/2/296 EA56/ 9.

⁸⁸ Wise & Stirling to Council dated 25 August 1965 — MCC16/2/296 EA56/ 9.

⁸⁹ Resolution of Council Health and Building Committee on 13 May 1968 — MCC16/2/296 EA56/ 9.

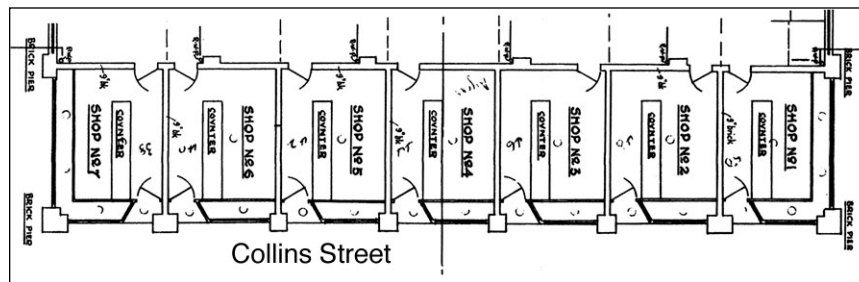


Figure 38. 1914 layout of Collins St shops. Note that the shops are numbered in reverse order to the 1968 plan below (HCC Drawing A7²).

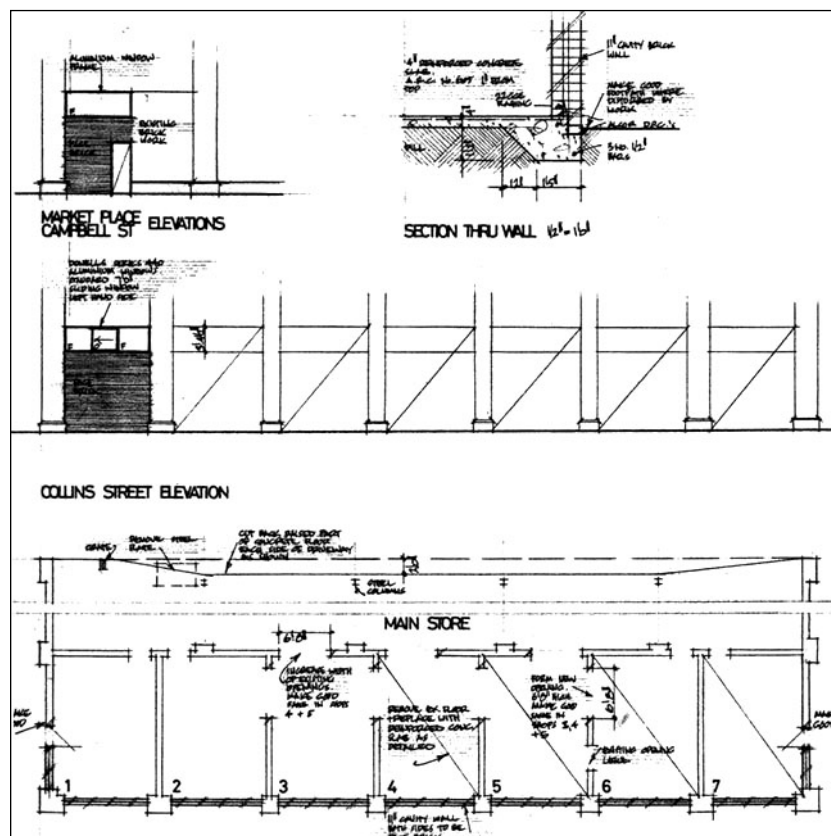


Figure 39. Plan of 1968 alterations to Collins St shops (HCC 6815).

2.8.9 Supper Room and Dance Studio

A 12.8m by 5.5m 'supper room' was created in c1934 by removing the internal walls between storerooms 1-3 at the Collins St end of the building (ie on the Collins St/Market Place corner). Stores 4-7 were retained, albeit in reduced size. The balcony in front of the stores was enclosed and staircases erected with entrances to both Campbell St and Market Place (see figures 20 & 40).⁹⁰ Men's and women's toilets had been installed by 1955 to service the supper room.⁹¹

Concurrently an adjacent large open room of 18m by 17m (hereafter called small hall) was created by adding a floor over three bays of the Campbell St end of the market area (figure 40).⁹² The room greatly restricted natural light to the market area forcing the Council to install electric lighting.⁹³ The supper room and adjacent room were used in conjunction with the main hall. By 1951 the supper room had two stoves in it.⁹⁴

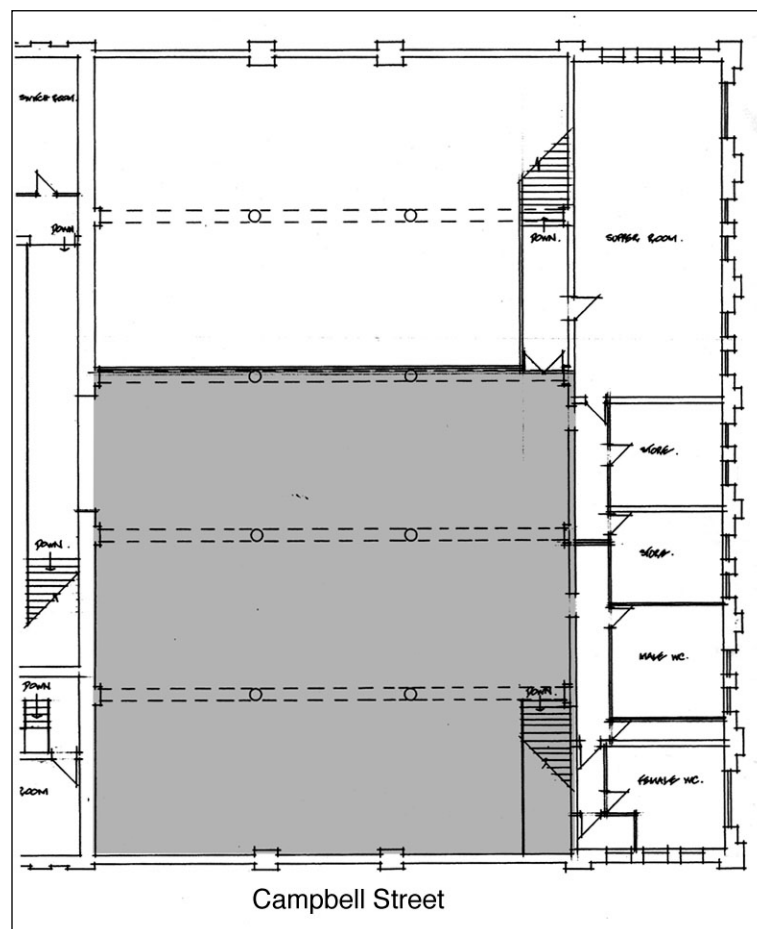


Figure 40. Detail of 1986 plan showing the dance studio (shaded) and supper room at the top right. Note also the wide doorway between the dance floor and the main auditorium (HCC 8605-01).

⁹⁰ Letter from Wise & Stirling to Hobart City Council on 5 December 1934 — MCC16/2/296 EA56/9.

⁹¹ MCC16/2/296 EA56/18.

⁹² See memo from City Architect, B.L Dechaineux on 11 April 1979 — MCC16/2/296 EA56/18.

⁹³ Letter from Wise & Stirling to Hobart City Council on 23 April 1935 — MCC16/2/296 EA56/9.

⁹⁴ memo from Chief Clerk on 6 November 1951 — MCC16/2/296 EA56/18.

In 1964 the supper room or so-called upper kitchen was refurbished along with the 'lower kitchen' in the basement. The combined refurbishment included installing vinyl tiles, new cupboards, new sinks, fluorescent lights, urns, stoves and a hot water service at a total cost of £1,987. The details of work in each individual kitchen is not made clear in the available documents.⁹⁵

Although the idea of licensing a dance studio in the small hall had been explored from the 1950s the cost of upgrading it to meet existing regulations had forestalled any action.⁹⁶ A blue light disco and dance studio eventually opened in the hall after the Council spent \$17,300 in 1979/8 to convert it into a dance area. Work included:

- installing lighting to exits,
- installing background heating,
- upgrading the men's and women's toilets in former stores 6 and 7,
- making minor repairs to stairs and other areas, and
- fixing handrails to both sides of stairs.⁹⁷

Several lessees have rented the space as a dance hall and school since.

2.8.10 Roof

By 1976 the main roof was leaking and the following year it was replaced by H.J. Morgan Pty Ltd for \$19,535. Material used included sisalation, Custom Orb Zincalume roofing and spouting and corrugated Perspex rooflights to replace existing skylights.⁹⁸ The flat malthoid roof above the flat was renewed in the 1980s.

2.8.11 Maintenance

While the City Architect, Bert Dechaineux, reported the City Hall suffered from '50 years of careless additions and neglect' in 1975 the building has subsequently been regularly and effectively maintained.⁹⁹ The Council signed a painting maintenance contract with Programmed Maintenance Services Pty Ltd in 1979. Under the contract, which remains in force, the company inspects all external painted surfaces annually repainting whatever is necessary.¹⁰⁰ Other external and internal maintenance is regularly overseen and undertaken by the Council's Maintenance Manager.¹⁰¹

2.9 Historic Context of Public Halls

In Britain, and by association potentially in the colonies, the rapid rise of industrial capitalism with the concomitant collapse of pre-industrial society created a crisis in social order in the 1830s and 1840s.¹⁰² One response saw unregulated public entertainment, often centred around street life and hotels, replaced by more organised activities and events as civic authorities sought to re-assert social control and direct working class energies into 'rational' pursuits which conformed with the values of middle class orthodoxy.¹⁰³ By the 1840s middle class 'improvers' argued that leisure and recreation were important antidotes to the strictures imposed by the new industrial

⁹⁵ Health and Building Committee resolution on 13 August 1964 — MCC16/2/296 EA56/18.

⁹⁶ See for example, memo dated 22 May 1953 — MCC16/2/296 EA56/18.

⁹⁷ See memo dated 12 March 1980 in HCC 61-1-6.

⁹⁸ See correspondence between Council and Crawford de Bavay Cripps dated 23 September 1976 and 18 May 1977 — MCC16/2/295 EA 56/2.

⁹⁹ Memo from City Architect, 4 September 1975 in MCC16/2/295 EA56/2 vol 2.

¹⁰⁰ HCC 61-1-2.

¹⁰¹ Bert Wilkinson, pers comm; site inspection.

¹⁰² Bailey, p. 1.

¹⁰³ see Bolger, pp. 182-3; Bailey, p. 6.

capitalism. ‘Rational recreation’ promised to serve capitalism by providing workers with an opportunity to refresh themselves for further labours and promote social conformity by applying a ‘play discipline to complement the work discipline that was the principal means of social control in an industrial capitalist society’.¹⁰⁴ Recreational facilities such as parks, sporting fields, theatres and halls were developed to provide regulated spaces where people could be directed towards appropriate avenues of recreation.

The development of organised sport and construction of private and public halls reflect these notions. Mechanics Institutes and Schools of Art, where alcohol was unavailable and reading material, educational lectures and activities were provided, were at one end of the ‘rational recreational’ spectrum.¹⁰⁵ They had a distinctly didactic purpose of ‘improving’ and educating the ‘lower orders’. Australia’s first mechanics institute was established in Hobart as early as 1827.¹⁰⁶

Halls provided less didactic spaces where entertainments and activities as well as spaces for public gatherings were provided.¹⁰⁷ From the mid to late nineteenth century the provision of a public meeting space was one of the first considerations for new population centres. Halls formed part of the ‘civic centres’ of towns.¹⁰⁸ They provided essential reference points for community identity and their openings were often gala affairs.¹⁰⁹

In Hobart public meetings were held at the Theatre Royal while the ‘Amphitheatre’ in Murray Street provided a venue for circuses, public meetings and public entertainment from the 1840s.¹¹⁰ Publicly funded halls lagged behind privately built structures. Hobart’s Town Hall was built in 1864-5 while other public halls were erected in Tasmania between 1880 and 1900. Major Tasmanian public halls included Launceston’s Albert Hall, built for the 1891-2 Tasmanian Exhibition, Devonport’s Giblin Hall (built in 1889 and destroyed by fire in 1895) and Zeehan’s Gaiety Theatre, built in 1890.

By the turn of the twentieth century there were several public and private halls in Hobart, including the Town Hall, the Temperance Hall, the Freemason’s Hall, the Memorial Hall, the Tasmanian Hall, Hadley’s Rooms, the Mechanics Hall and the Oddfellows Hall.¹¹¹ The New Market provided another venue for exhibitions and large civic receptions such as a welcome home dinner for Tasmanians who served in the Boer War.¹¹² In 1900 the *Cyclopedia* observed that Hobart’s supply of halls was ‘ample’ for a city of its size.¹¹³

The *Cyclopedia*’s 1900 comments notwithstanding some Hobart aldermen promoted the erection of another large public hall in Hobart. While not directly linked to the Victorian ideal of ‘rational recreation’ it is arguable that the same precepts of providing a regulated entertainment and meeting venue underlay the push. Moreover a venue for large gatherings provided an opportunity to strengthen the bonds of community with people who did not know each other joining together in moments of collective

¹⁰⁴ Bailey, p. 5.

¹⁰⁵ See Lynch & Veal, pp. 66-7.

¹⁰⁶ Phillips, p. 12.

¹⁰⁷ See, for example, Indian, p. 169.

¹⁰⁸ Baragwanath, pp. xi-xii.

¹⁰⁹ Ibid, pp. 12,23.

¹¹⁰ Scripps, 1991, p. 70.

¹¹¹ *Cyclopedia*, p. 289; Walch’s Almanacs.

¹¹² Sprod, plate 128.

¹¹³ *Cyclopedia*, op cit.

entertainment and pride.¹¹⁴ Hobart City Council took opportunistic advantage of the destruction of the New Markets by fire in November 1909, to erect the City Hall on the former market site. The City Hall is a very unusual public hall of the period in that it provided spaces for entertainment and public meetings as well as for market and commercial activities. This enabled the council to redevelop the site which had been set aside as a market site and attempt to make a return on the building.

The City Hall is a typical Federation era public hall. Halls built during that period were different to the classical structures of the Victorian era, typified in Hobart by the Italianate Town Hall. Now Federation free style with 'its eclectic combination of elements and details' dominated public halls. Stylistic influences included arts and crafts and bungalow inspired elements with 'an occasional castellated parapet and Romanesque arch added to the amalgam of influences.'¹¹⁵ The adoption of pressed metal interior features from the early twentieth century is also well represented in the City Hall with its vast barrel metal ceiling.

When it was built City Hall was the largest public hall in Tasmania with Launceston's Albert Hall the next largest. Other halls such as the 1901 Devonport Town Hall were smaller again. Size did matter and it was a point of civic pride that the City Hall was the largest hall in the state and indeed the largest in Hobart itself. It remains the largest public hall in the city of Hobart although not the largest within the metropolitan area.

In 2001 several of Hobart's nineteenth/early twentieth century public halls remain standing. These include the Town Hall, the former Temperance Hall at 52 Melville Street (now Danny Burke Pty Ltd) and the Freemason's Hall at 22 Murray Street (now extensively refitted internally as offices). Other nineteenth century and early twentieth century public meeting places which remain in Hobart include the Theatre Royal, the St David's Mission Church in Campbell Street (also used for community events) and the 1909 King's Theatre at 133 Bathurst Street which began life as a roller skating rink.¹¹⁶

¹¹⁴ Indian, p. 246.

¹¹⁵ Lovell, p. 42.

¹¹⁶ See Scripps, 1991, pp.70-1 & 78.

3.0 PHYSICAL ANALYSIS

3.1 Introduction

This section provides a physical description of the City Hall. It arises from a physical inspection of the building by Paul Davies, Ian Terry and David Parham on 30-31 May 2001. A documented history of changes to various spaces and elements within the building can be found in Section 2.8.

The analysis divides the building into three zones, with each zone further divided into its constituent rooms and spaces. The three zones are:

- the Macquarie Street frontage (foyer and first floor area),
- the auditorium and backstage area, and
- the Collins Street frontage.

The City Hall has had relatively little change to the basic fabric of the building despite the various uses to which it has been put over its life. The main auditorium and upper gallery remain largely intact apart from routine maintenance. The areas that have experienced the greatest change include the Collins Street shops and storage areas, the backstage dressing rooms and service areas and the Macquarie Street shops and foyer. These changes reflect the differing needs of successive tenants, a desire to create more useable spaces as general community standards altered and attempts to make the building a more presentable and attractive proposition to potential users and lessees.

It is important to understand that the building served two principal and distinct functions — that is, as a hall and a market with associated shops. Little interconnection was planned between these uses and the gradual connections between the two sections followed the decline of the market activity and the need to find new uses for that part of the building. Despite the various interconnections the building has essentially functioned as two entities.

Spaces on the Macquarie Street frontage of the building have had several uses in attempts to generate income. Most of these uses are unrelated to the civic use of the building and their history reflects the building's economic setting in Hobart and the decline of the Wapping and wharf areas. The present arrangement of this frontage utilises the space poorly. The former shops are underutilised and present a poor public face, the foyer is dated and out of character with the auditorium's interior and the facilities and amenities are dated and require upgrading. The residence is also poorly utilised and is in poor condition. The commercial letting of the former tea rooms to the RAIA is a successful and appropriate use of this space and has allowed it to be well maintained. More suitable uses for the City Hall's underutilised spaces should be actively sought to generate life in the building and improve its revenue base.

The physical description also provides an indication of significance of various elements in the fabric. The following scale has been used in this indication.

1 of high significance

To be retained in its planned or intact form where possible.

Changes should generally only be made to recover the significant form or to make the building safe for occupation.

2 elements of significance that contribute to the understanding of the building

These are added elements or changes to the original fabric which contribute to the building's history and development.

While these elements should be retained there is some opportunity to adapt them where it can be demonstrated that the overall significance of the building is retained and where it facilitates new uses that allow retention of significance.

3 of no particular significance to the building, of neutral impact

The element may be retained or removed to suit future uses, present operational requirements or to facilitate adaptation of the place.

4 an intrusive element that detracts from the significance of the place

Where the opportunity arises these elements should be removed from the building to recover a more significant form.

Not extant refers to changes that have taken place but which have subsequently been removed.

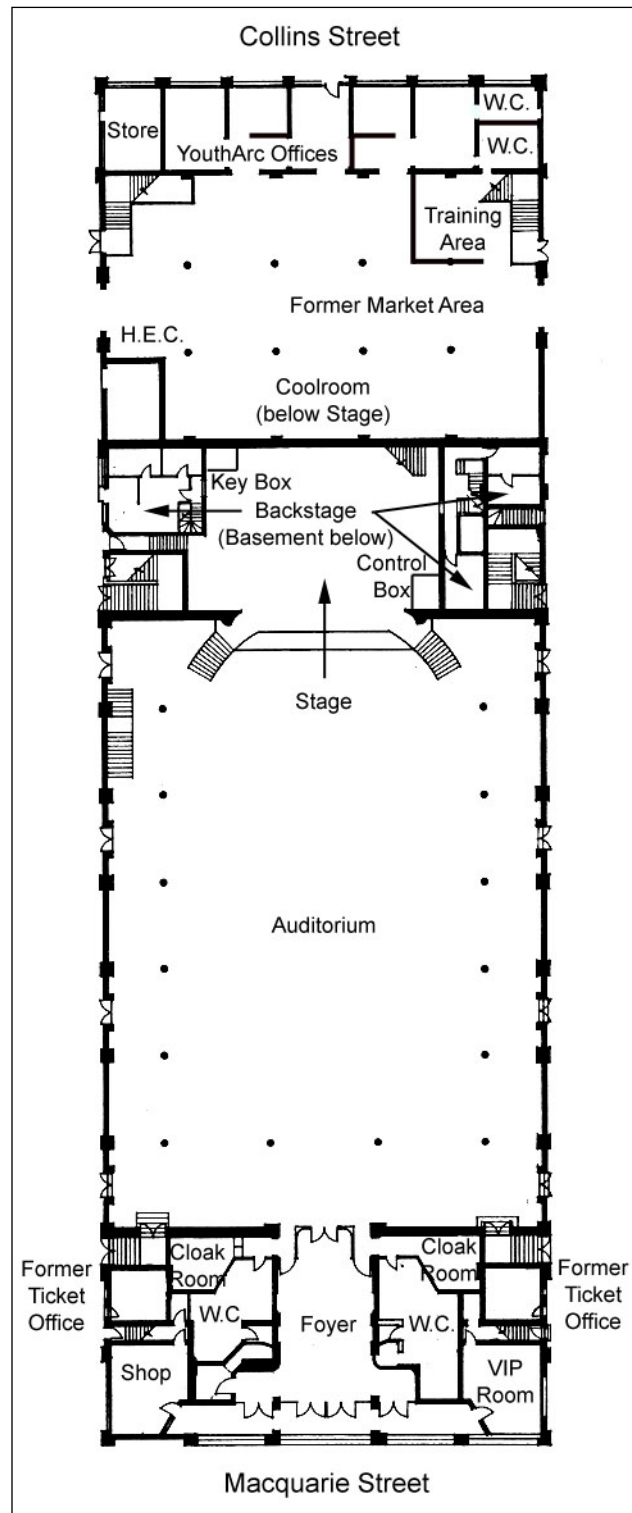


Figure 41. City Hall ground floor.

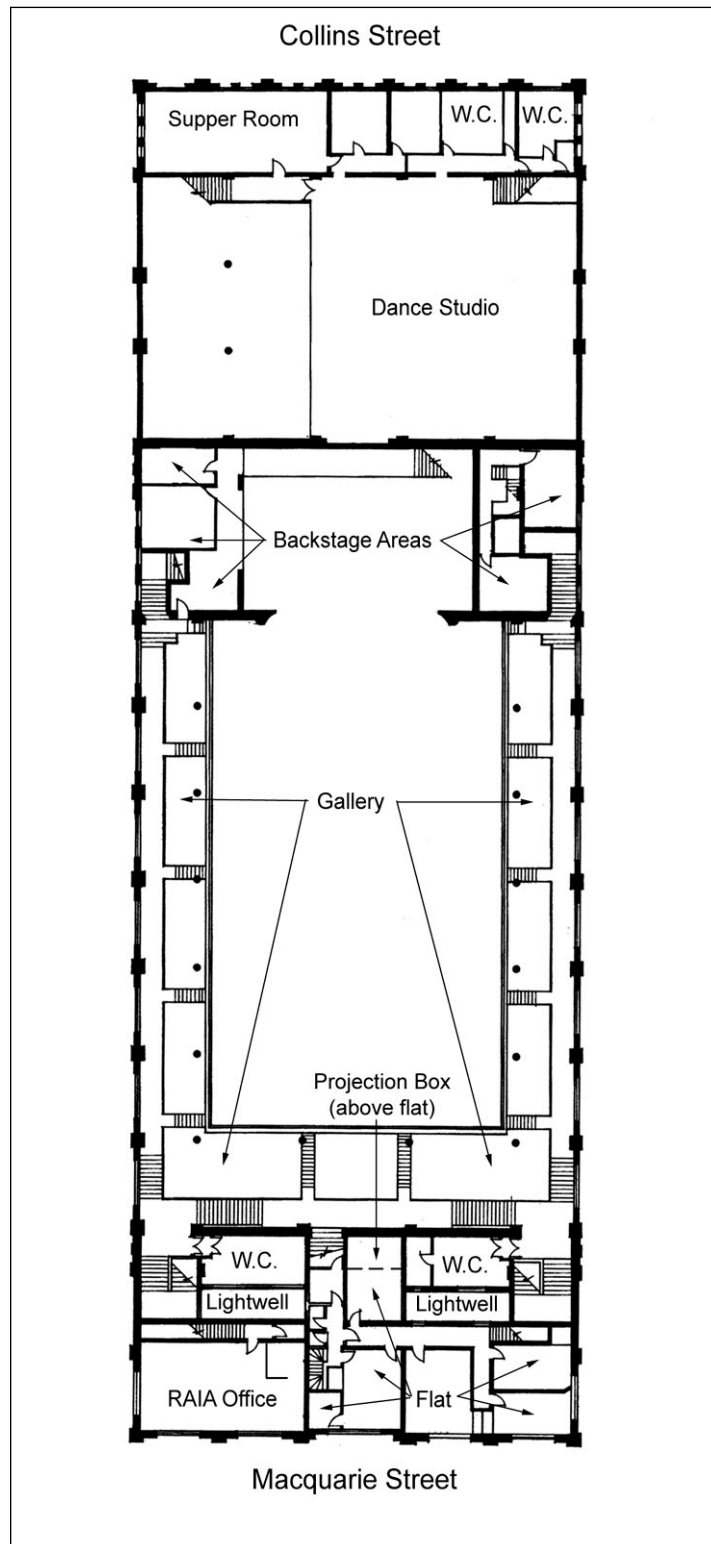


Figure 42. City Hall 1st floor level.

3.2 Exterior

The City Hall contains an elaborate composition of elements which reflect its three component parts and combine to form a well articulated if heavy-handed architectural statement.

The building finds its most convincing form in the Macquarie Street elevation with its strong symmetry and use of repeated elements. The Campbell Street and Market Place elevations are less convincing in form with their three separate elements reflecting the functions of the building and housing utilitarian elements such as exits and service points.

Four truncated towers mark the corners of the auditorium and its large gable roof. The tower forms extend to street level in rendered projecting bays topped with an open arched arcade form with four pediments and domed roof. These distinctive elements modulate the long side elevations and provide relief to the extensive brickwork panels. The side elevations are also divided into bays separated by rendered pilasters and topped with round headed window units. The market area has central arched openings set in a detailed rendered band and the Collins Street elevation exhibits a restrained brick and rendered facade with pairs of windows on the first floor of each bay, a heavy banded parapet form and two arched pediments marking the corners of the building. The shopfronts (now lost) extended the strong rhythm of the elevational treatment. Each end of the building features parapets concealing a trafficable roof deck to Macquarie Street and an industrial sawtooth roof to Collins Street. The main pitched roof is visible above the banded render work.

The main Macquarie Street elevation features a central bay with curved window to the upper floor and a decorated pediment. The two flanking bays on each side also contain curved windows to the upper level but are topped with a simple flat rendered parapet. Window sills feature a rendered dentil course set over face brickwork. Each window is surrounded by rendered decorative work. The lower level has been extensively altered and replaced with new glazing and brickwork and a new recessed entry that does not reflect the early form or detail of the building. The early shopfronts and entry area would have completed the composition. The Macquarie Street elevational treatment extended around each corner for one bay so that the main facade read as a three-dimensional element rather than an applied facade.

The City Hall could best be described as impressive rather than well-designed, utilising a palette of decorative treatments and forms in a generally competent but heavy-handed manner. Although designed to occupy a whole city block it comprises two principal street elevations, front and back, that are linked with a series of forms derived from the principal elevation details.

Overall the City Hall is a striking and significant streetscape element occupying a prominent location. Its juxtaposition with a range of civic buildings and early warehouse and industrial buildings provides a context and scale that maintains the dominance of the building in the streetscape.

Externally the building remains relatively intact. Façade changes are principally seen in the removal of the shopfronts, infilling the driveways to the markets and changes to the main foyer frontage. There are almost no changes to the upper level of its façade or the roof. Consequently the City Hall has retained its presentation in the city as a complete and largely intact civic building.

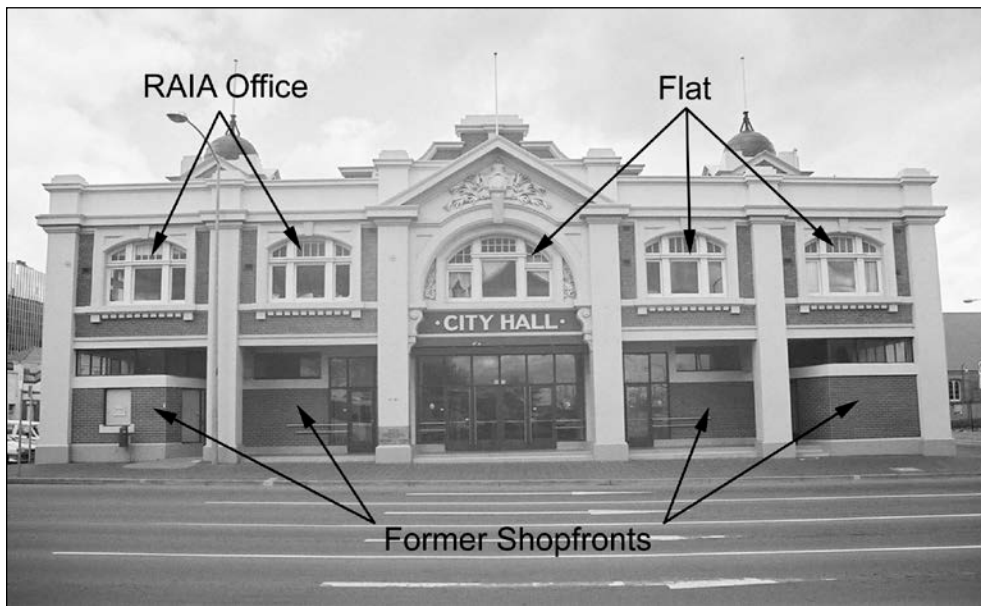


Figure 43. Macquarie Street façade in 2001 showing locations of various elements.

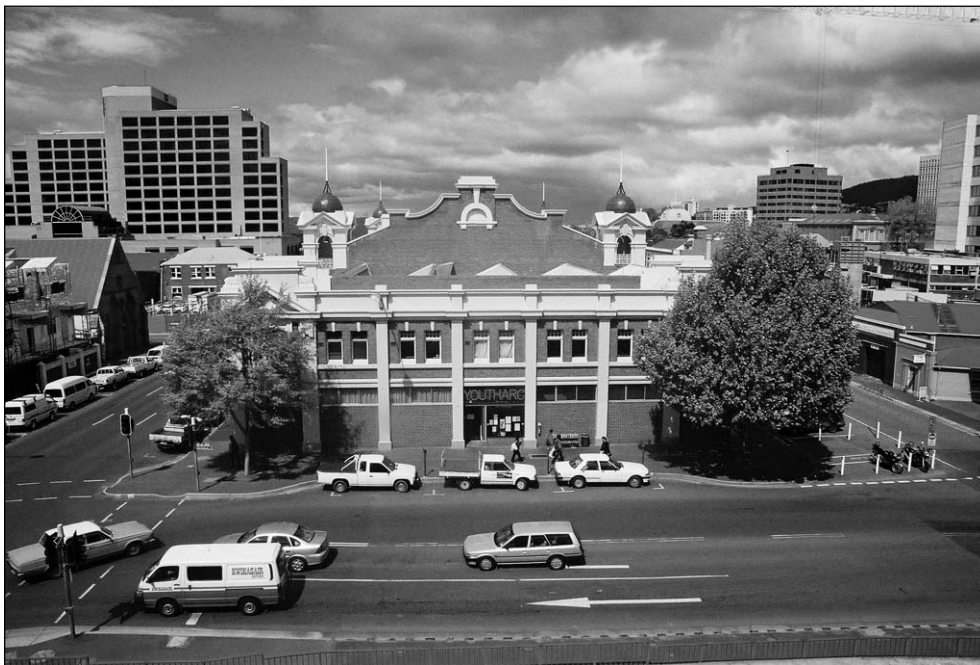


Figure 44. Collins Street façade in 2001. Note the sawtooth roof and trees (cf figure 37).



Figure 45. Market Place façade.



Figure 46. Campbell Street façade.



Figure 47. Market door and door to electrical substation (centre) on Market Place.



Figure 48. Doors to RAIA and ticket offices and ticket windows on Market Place.

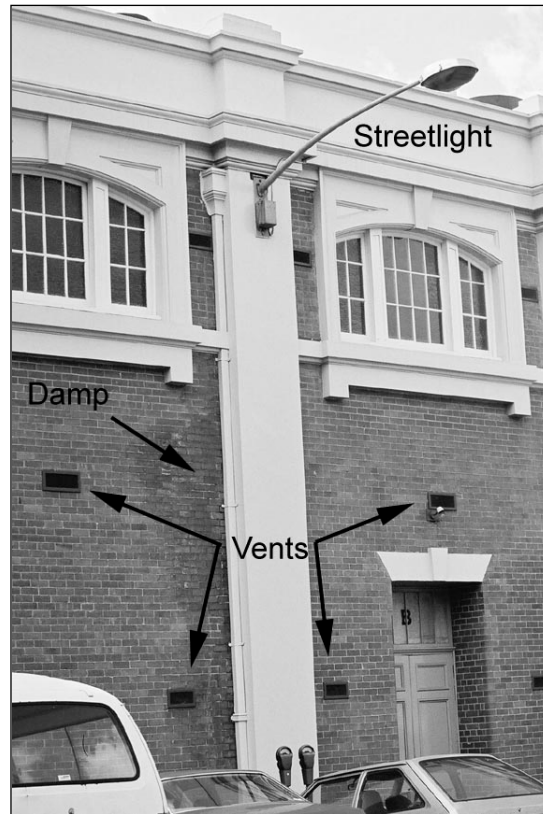


Figure 49. Vents, street lights and evidence of damp near exit 'B' on the Market Place façade.



Figure 50. Tiles and terrazzo laid outside foyer in 1975 refurbishment. The wall on the right previously contained shop front windows.

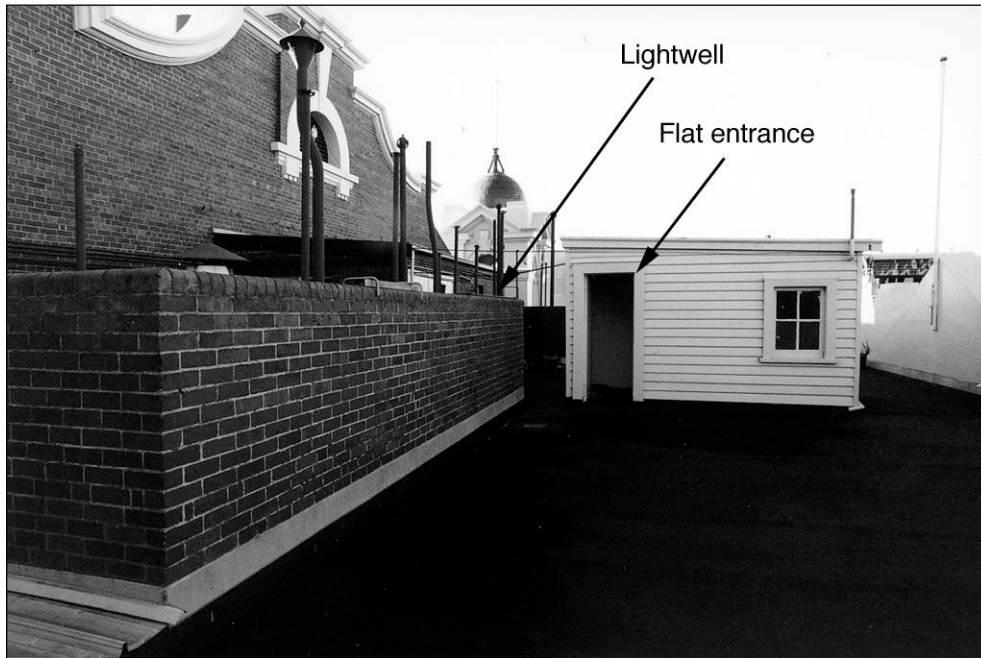


Figure 51. Trafficable rooftop area.



Figure 52. Lightwell above foyer showing structure to support 63 Macquarie Street exhaust fan.



Figure 53. Rooftop tower on Market Place side of building..

3.3 Macquarie Street Frontage

3.3.1 Shops (57-63 Macquarie Street) and Foyer

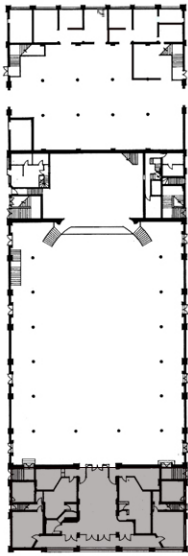


Figure 54. Foyer looking towards auditorium doors in 2001. Note tiled floors and pressed metal ceiling.

Description

The current arrangement of the foyer and shop area, a conjectural recreation based on a design never implemented, fails to capture the original design's intent of shopfronts flanking a grand entry. It is now occupied by two ancillary spaces, one in each corner of the building, with brick walls and unsympathetic window and door openings to the exterior. They roughly reflect the planned shop layout but do not function in that form. They are separated from the foyer making their integrated use difficult. Each contains a small toilet under the rear stairs and some storage space. Original pressed metal ceilings remain significant elements in these spaces.

The present foyer layout reflects its 1970 origins with materials and finishes which are uncharacteristic of the building. Several significant original elements, such as pressed metal ceilings and entry doors to the auditorium, remain. Also several early urinals survive. The foyer floor is terrazzo, its walls are lined, and the ceiling that survives in partially its early form is painted inappropriately. The external doors are out of character with the building and the later fitout of ticket counter and associated walls are poor. Generally the toilet fitout is badly planned and difficult to access with the doors immediately adjacent to the auditorium. Disabled facilities are compromised and difficult to access through the entry door arrangement.

While separate male and female cloakrooms remain these have been altered and retain little of their early fitout. They are under-utilised and there is no longer a need for separate facilities.

Overall the foyer is too small for the size of the building and presents as a second rate venue. This belies the well-detailed interior of the auditorium.

Elements in this part of the building retaining some integrity include the foyer ceiling, the entry doors to the auditorium and possibly some of the early urinals. Other fabric is compromised and has limited value.

Associated spaces on the sides of the building are original small ticket booths, an unusual arrangement away from the main entry which has long ceased use and is unlikely to be reactivated. Now used for wood and garbage storage they are in very poor condition with largely destroyed interior finishes. The spaces require complete refitting and refinishing to be adapted for any other use. Surviving elements apart from the external windows and doors have little integrity or value.

History See Section 2.8.1	
Element	Significance rating
Space configuration	3
Ceilings	1
Walls	1-4
Wall coverings	4
Floors and floor coverings	4
Doors	1-3
Fitout	1-4
Urinals	1-4



Figure 55. View of foyer showing counter. Note the missing panel of pressed metal in the ceiling around the light.



Figure 56. Interior of 63 Macquarie Street showing original pressed metal ceiling and 1970s kitchen bench and tiling.



Figure 57. VIP room showing original pressed metal ceiling, 1970s era wallpaper and carpet and piano. The door at the rear is to the toilet.



Figure 58. Space adjacent to foyer female toilets showing false ceiling and original pressed metal ceiling.

3.3.2 Royal Australian Institute of Architects Office

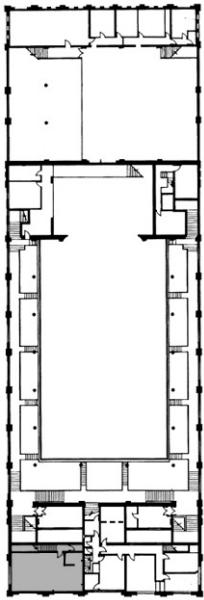


Figure 59. Interior of the RAIA office. Note the pressed metal ceiling and the bookcase on the left concealing the original door to the auditorium gallery.

Description

The RAIA office, originally constructed as tea rooms accessible from the gallery, is a large open room with a pressed metal ceiling with plastic conduits carrying electric wiring to lights attached. A counter at the eastern end divides the office space from a small adjacent kitchen. A toilet is located at the top of the Market Place access stairs. The room is well detailed with a timber parquetry floor, plastered walls, timber round headed windows and pressed metal ceiling.

History

See Section 2.8.2

Element

Space configuration
Walls
Windows
Ceiling
Floor

Significance rating

2
1
1
1
3

3.3.3 Caretaker's Flat

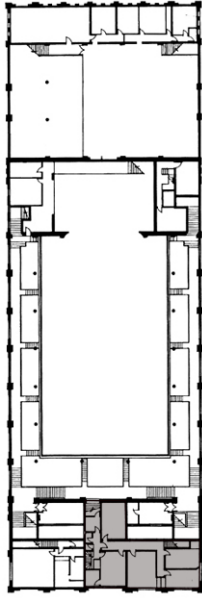


Figure 60. Caretaker's flat kitchen. Note the vent door and the truncated window (cf façade).

Description

The former caretaker's flat is divided into a kitchen, five living and bedroom areas and a bathroom and toilet. It is accessed from Campbell Street via a steep flight of stairs. The kitchen and bedroom and living areas feature pressed metal ceilings. Other features include hinged vent doors in walls and round headed casement windows with timber frames. The original internal walls truncate several of these windows. The kitchen has been upgraded in the last c20 years while the bathroom has not been upgraded for many decades. Access to the roof is gained via a timber staircase with original rails and balustrades to a weatherboard rooftop structure. As in other spaces in the building electrical conduits have been located on visible wall and ceiling spaces.

History

See Section 2.8.3

Element

Space configuration
Walls
Windows
Ceiling
Floor
Stairs to roof (including railings and balustrades)
Bathroom fitout
Kitchen fitout

Significance rating

2
1
1
1
1
1
3
4



Figure 61. Substandard bathroom in caretaker's flat.

3.3.4 Summary of Changes — Macquarie Street Frontage

The following table sets out the documented and observed changes to the Macquarie Street end of the building with known or estimated dates of execution. The third column provides a relative assessment of the significance of the change to the building. See Section 3.1 for adopted scale:

Date	Work carried out	Significance
1914-15	Constructed apparently with several changes to the design drawings including: - addition of stairs to tea room from side street and exit staircase to Market Place instead of separate stairs to each room as indicated on design drawings of 1914	1
1914-15	The two shops were converted to four shops, photographs indicate they extended across part of the present foyer area	not extant
1914-1937	Removal of wall between tea rooms and amalgamation into one room	2
1951	61 Macquarie St converted to locker room with partition and toilet added	not extant
1953	alterations to no 57 to accommodate tramway inspectors	not extant
1956	shop at 59 Macquarie Street converted to male toilet	not extant
1958	new parquet floor added to former tea rooms	3
1967	upgrade of facilities to kitchen and toilet to tea room area	3
1956-74 1956-74	- men's toilet extended to front of building - cloak room extended, - booking office added to foyer - cloak rooms rearranged	not extant not extant
1974-75	major refurbishment: - reinstatement of planned 1914 foyer layout with addition of ticket office, cutting back toilets, new timber entry doors, changes to internal finishes including addition of terrazzo to floors and walls and new lighting and colour schemes, shops returned to their previous form but with brick walls and windows rather than shopfronts - cloak rooms upgraded with new false ceilings and counters - upgrade of female toilet at upper level with new partitions, privacy doors and toilets, new ceiling - ticket offices abandoned and used for wood and garbage storage, become damaged - one former shop converted to VIP room	4
1977	new partition walls added and kitchen provided to tea rooms	3

3.3.5 Discussion

The front section of the City Hall has undergone considerable change in the public areas but almost no change in the first floor or non-public areas. The RAIA office (originally tea rooms) and flat retain their planned form and fitout with the exception of the early removal of a dividing wall between the two tea rooms. Almost all of the original fitout, joinery and elements survive in these areas. The present use of the tearooms as professional commercial space is an appropriate type of use for this area. Ongoing

residential use of the flat would also be appropriate, alternatively a commercial use of the area could be readily achieved. It is noted that the residence requires smoke detectors and basic fire systems to be provided for ongoing use.

The ground floor layout, in contrast, has been altered several times. The last stage of work to recreate the planned 1914 layout has provided a foyer of generally the same shape as the 1914 plans but without any of the fitout, finish or finesse of the original fitout of the area. The present foyer is out of character with the building in its use of materials and detail and requires substantial work. The adjacent toilets and cloakrooms have suffered from numerous changes that have resulted in a poorly laid out and inconsistent set of facilities that are difficult to access and maintain. There is no longer a need for separate male and female cloakrooms and these spaces could be better utilised. The former shops are now detached from the foyer and while providing some use for special events are underutilised and relate poorly to the major functions of the building. Given that the capacity of the auditorium is 1760 people, it is recommended that these areas be considered for incorporation into the foyer as active public space and the foyer be re-arranged to better utilise the available space. It should be noted that even with a reconfiguration the foyer is too small to adequately meet all requirements for a modern facility.

The attached sketch drawing indicates a possible rearrangement of the foyer which better utilises the space while retaining the formal entry and its planned basic arrangement.

It is predicated on the following criteria:

- the original external door configuration and arrangement should be recovered
- the door arrangement to the auditorium with three sets of doors should be recovered
- a glazed perimeter wall of the form originally designed should be reinstated to either side of the entrance doors, some flexibility in design should be allowed to facilitate improved foyer spaces
- toilets should be provided to Building Code of Australia (BCA) standards (as well as using the upper level toilets)
- a concession could be provided that also allowed operation in the foyer area when the auditorium is not in use
- there is no significant fabric remaining in the foyer area (except auditorium doors, ceilings and possibly urinals) that restricts future fitout

While it is noted that the attached option does not include a direct opening between a foyer based concession and the auditorium, it is important to again stress that the potentially available space makes it difficult to include adequate toilets, a concession and other necessary features. It is emphasised that it is not appropriate to relocate toilets to the street frontage to obtain more space elsewhere in the foyer.

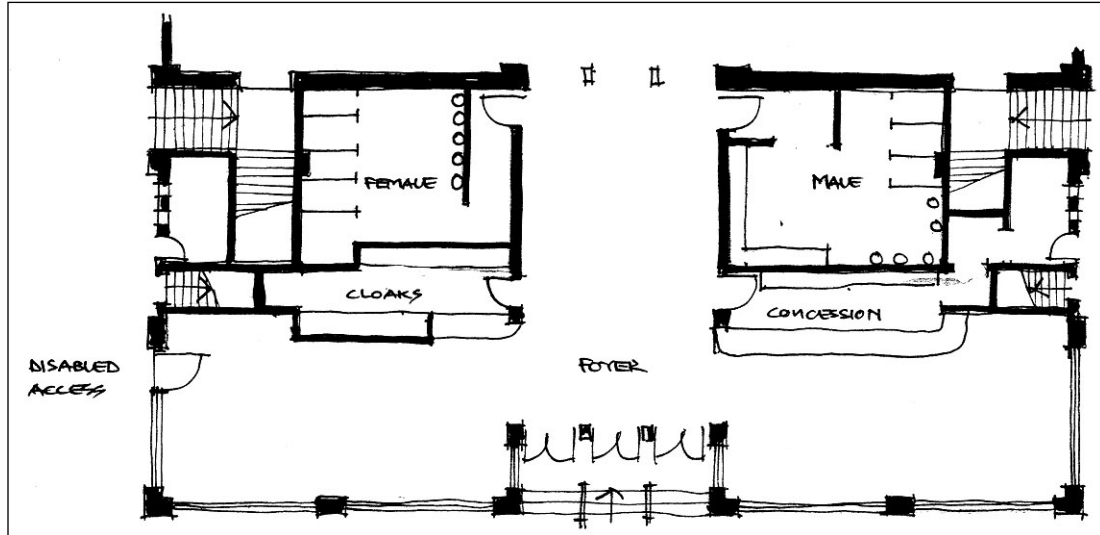


Figure 62. Potential layout of foyer and Macquarie Street ground floor section of building. Provision has been made for a smaller cloak room, a concession to operate during performances and tighter planned toilet facilities.

The construction of a new box office in the 1974-75 refurbishment resulted in the abandonment of the side ticket offices and they are now only used for garbage and wood storage. They are difficult to access as they are surrounded by exit stairs and, having fallen into a poor state of repair, require substantial upgrade. They are most suitable for use as service areas in relation to the tenancies and auditorium or for access to service areas.

The foyer finishes and entry doors are also of poor standard and should be reconstructed generally to their original form using the planned original materials. It is important for the presentation of the building that the foyer and main façade reflect the style and quality of the interior of the auditorium and provide a good standard of accommodation and comfort. It also needs emphasising that modern audiences expect high quality facilities in auditoria such as the City Hall. Ample and comfortable foyer space, bar and light refreshment outlets, good toilet facilities and a good level of comfort and fitout are expected in a theatre or auditorium staging significant performances. The existing foyer and facilities suggest a second rate facility. This would not have been the case when the building opened and the facilities at that time would have been considered of a good quality.

A design element of the building that is no longer used is the trafficable roof. This was accessed by a major staircase from the gallery level and would have provided a breakout space during interval. Egress and safety issues related to the roof space no longer allow this access. Access is also available from the residence where the roof forms a drying area, laundry (in rooftop shed) and yard area. Fire separation should be achieved between the rooftop access stair and the interior of the residence by providing a fire rated ceiling under the present stair.

3.3.6 Policy recommendations

General policy

- 1 The foyer should remain as such with access to facilities supporting the hall.
- 2 The corner tenancies could be incorporated into the foyer to provide additional space.
- 3 The present use of RAIA office as commercial space should be retained.
- 4 The residence could be either:
 - upgraded either for ongoing residential use attracting a higher rental in a key location within the city by providing an upgraded standard of accommodation,
 - converted to tourist rental accommodation, or
 - used for commercial rental either related to the operation of the building or on a leased basis.
- 5 The rooftop should continue to be linked to the residence with restricted usage.
- 7 The foyer area may be reconfigured as suggested in the attached concept sketches or similar ways to allow better utilisation of the areas and to provide a higher level of public amenity associated with the use of the auditorium. Specifically the foyer may be extended and upgraded:
 - to incorporate the two corner tenancies with more public space and better access to the building,
 - to provide a consistent and coordinated façade treatment to Macquarie Street that recovers the planned intent of the design using planned materials and details for entries or if these are not available a contemporary entry that is in character with the building,
 - to provide new ticketing and information facilities,
 - to provide the potential for a concession to operate within the foyer area with a direct opening to the auditorium,
 - to provide upgraded and reduced toilet facilities,
 - to provide a rationalised cloakroom facility, and/or
 - by removing the brick walls to the former shops and reinstating glass shopfronts to the corners of the building.

To recover significance the following works are recommended:

- 1 The early/planned style of shopfronts should be provided to the foyer perimeter. While they cannot follow the planned form exactly as there is not a requirement for retail facilities, the pattern of glazing extending around the corners of the building and the removal of the brickwork and aluminium windows will recover a significant attribute of the appearance of the building.
- 2 Reinstatement the original/planned form of the entry doors.
- 3 Retain the original sections of the foyer ceiling and incorporate into the revised foyer layout.
- 4 Reinstatement the missing auditorium doors and refinish the entry doors to their planned finish.
- 5 Reinstatement a compatible floor finish to the original/planned floor treatment.
- 6 Remove all vinyl tile and sheet finishes throughout the area as uncharacteristic elements.
- 7 Provide a paint scheme to the foyer area compatible with its original period and style.

To comply with the BCA the following works are recommended:

- 1 Provide a fire system to comply with the BCA requirements.
- 2 Provide exit doors that comply with the BCA.
- 3 Provide disabled access to the new foyer area with disabled toilet facilities.

3.4 Auditorium

3.4.1 Main Auditorium, Gallery and Stage

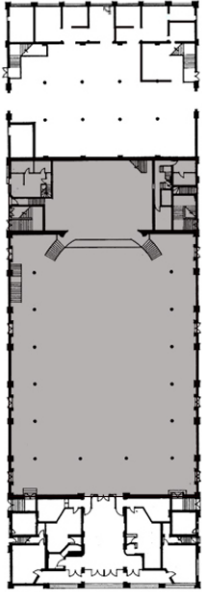


Figure 63. Interior of auditorium looking towards the proscenium. Note the 1962-3 stairs to the stage.

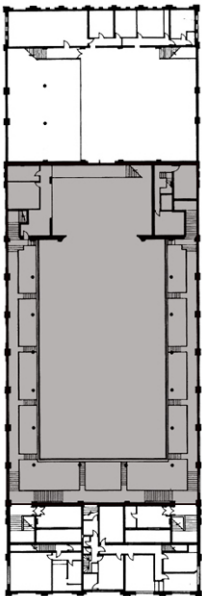


Figure 64. Interior of Auditorium from gallery looking towards rear. Note ornate pressed metal ceilings, skylights and projection box windows at rear. cf figure 12 showing just one projection box window.

Description

The main auditorium is an impressive space with a curved pressed metal decorative ceiling sitting on substantial columns that also support the tiered gallery. The gallery is timber lined with fold up fixed seating. The gallery extends around three sides and accommodates 670 people. It has four principle exits, one in each corner, and a stair connecting to the main floor area. Windows are located at the sides of the gallery providing good natural light. Recently fold-up fibreglass screens have been fitted as blackout curtains. These are out of character with the building, detract from significance and appear to be non-fire rated. Light is also gained through a series of roof lights. These are part of the original construction and are effective if deteriorated. Recent attempts at blackout have seen black plastic screens fitted to the skylights operated from within the roof space. These are also not fire rated. The ceiling lining has suffered extensive damage from service penetrations related to concerts where holes have been punched through the lining to allow electrical cabling access.

The floor of the auditorium is timber boarding on timber framing set directly over ground level.

A feature of the space is the proscenium arch with its decorative motifs and elements.

The stage is of timber construction, sloping towards the front and it is accessed by two curved stairs from the auditorium. Access is also available from the auditorium to the underside of the stage where service areas and a heating plenum is located. There is no fire separation between elements. The stage also contains several control booths from various periods of fitout — one appears to be used for recording the other may have been used for lighting control.

The back stage area is divided into two sections, each of three levels, flanking the stage. The Market Place facilities have been extensively altered over time removing most of the dressing rooms and fitting switch rooms and smaller altered dressing facilities. Access extends from stage to the lower floor and from Market Place to both sub-stage and stage levels. Access to the upper level is via a stair extending across the rear of the stage. This also provides access through a double fire door to the market area with the provision for loading scenery and props. The upper level provides access to the flying equipment and has access to the gallery of the auditorium. Access is also provided via fixed ladder into the roof space where timber walkways and gangplanks give extensive access to all parts of the ceiling and infrastructure.

The eastern side of the stage also has three levels of access via a continuous staircase. This interconnects dressing rooms, toilets and a kitchen. There is no fire separation between elements and a lightwell extends to the kitchen with a glass roof.

The backstage facilities are very poor with poor quality upgrades and fitout and generally poorly maintained fabric.

History

See Section 2.8.5

Element	Significance rating
Space configuration (stage, auditorium and gallery)	1
Space configuration (backstage and basement)	2-3
Walls and columns	1
- wall and column coverings	3-4
Floors	1
Ceiling	1
- skylights	1
- skylight covers	4
Windows	1
- window covers	4
Doors	1-4
Gallery seating	3
Original balustrades and rails	1
Original door furniture	1
Stage (including flies, boxes, doors, etc)	1
Signs	2



Figure 65. Doors linking foyer to auditorium and between auditorium and toilets. Prior to 1974 there were three double doors between the foyer and the auditorium.



Figure 66. Partially vinyl covered columns on Market Place side of auditorium.



Figure 67. Exit doors to Market Place covered with acoustic material.



Figure 68. Small timber box at rear of stage, now used for storing hall keys.



Figure 69. Stage control box at front of Campbell Street side of stage.

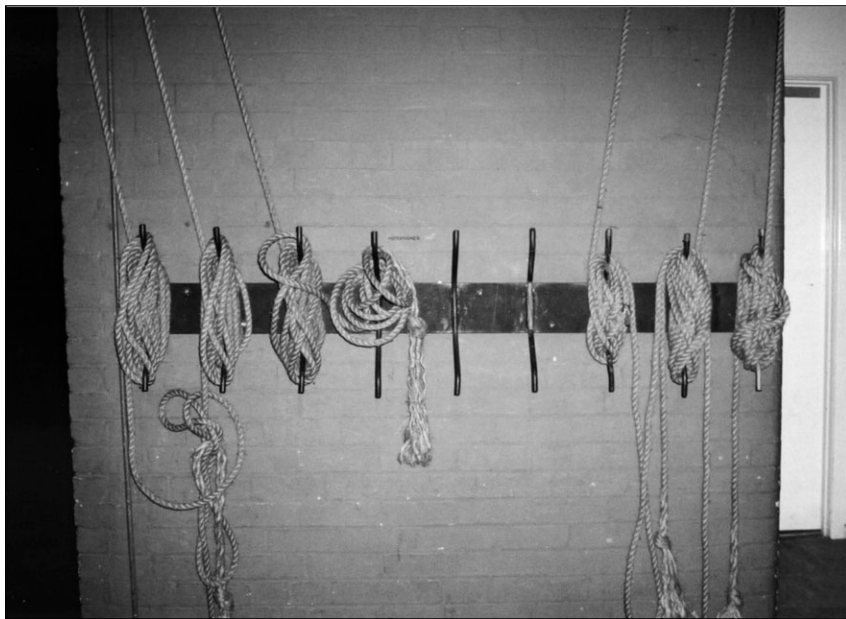


Figure 70. Fly rope system on Market Place side of stage.

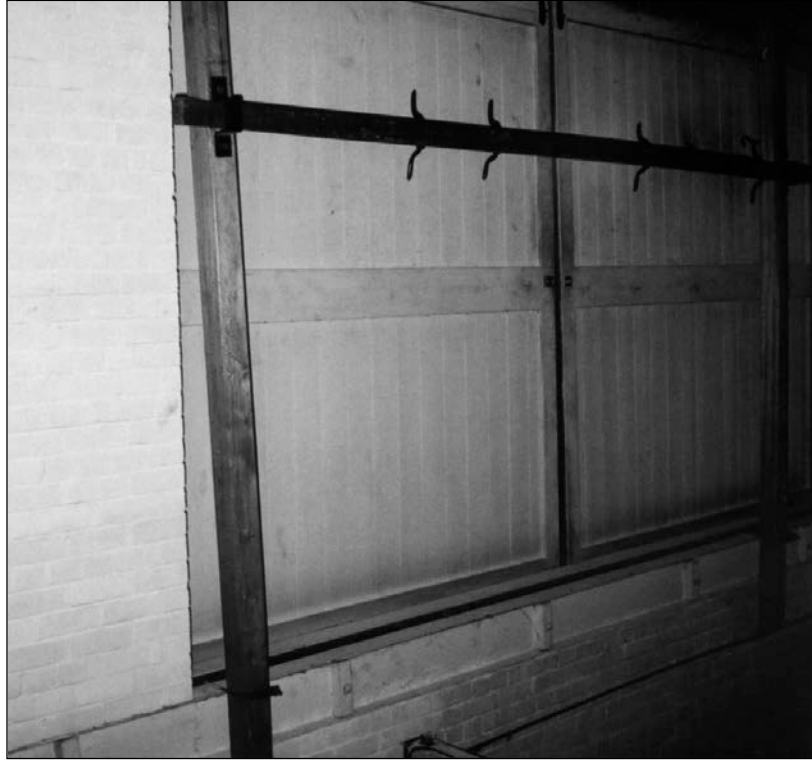


Figure 71. Stage fly door at gallery level.



Figure 72. Example of original door furniture in backstage area.

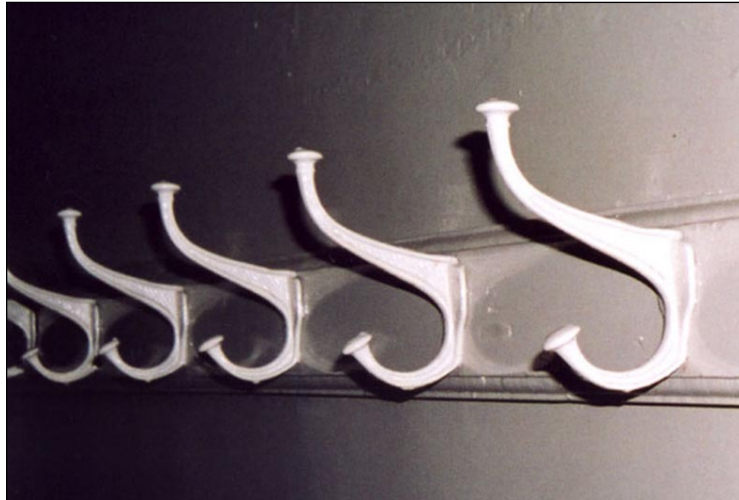


Figure 73. Example of original coathooks in gallery level men's toilets.



Figure 74. Original urinals in gallery toilets. Similar urinals remain in the foyer men's toilets.

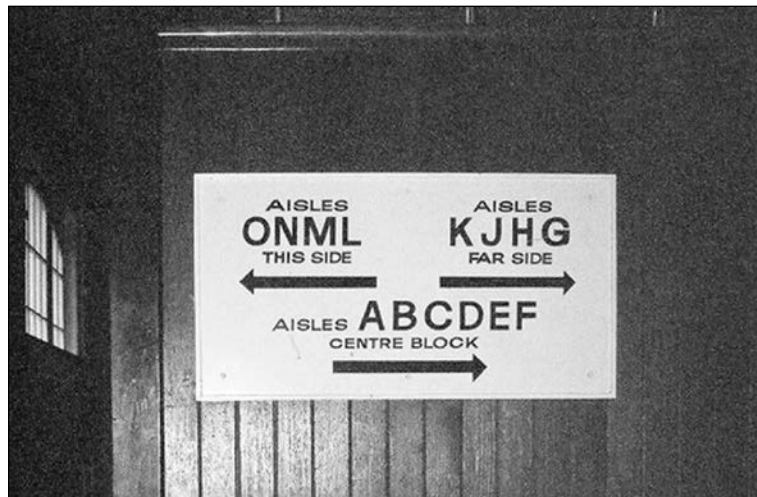


Figure 75. Directional sign at top of gallery stairs.

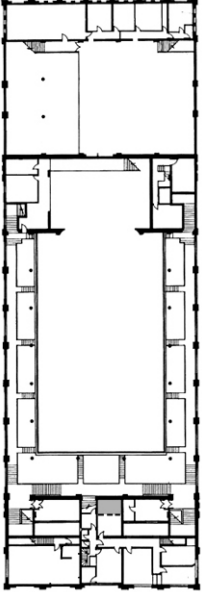


Figure 76. Backstage signs, coat hooks and fly ropes.

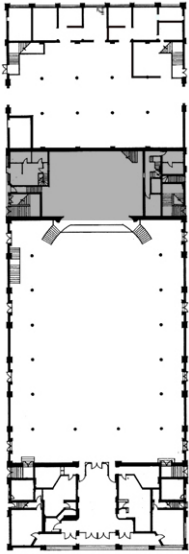
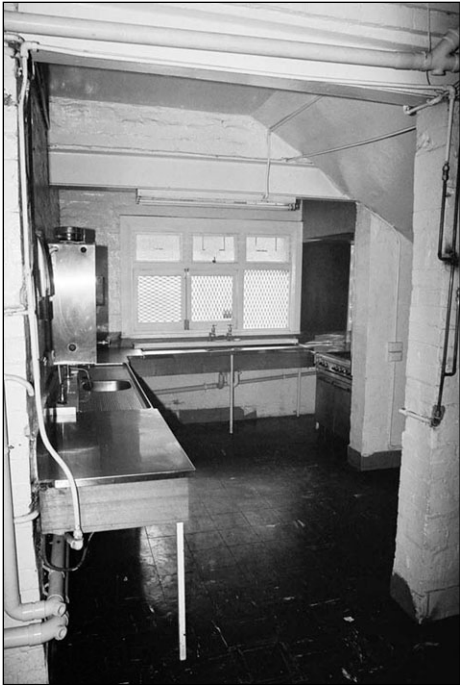


Figure 77. Auditorium skylight showing black plastic covered shutters.

3.4.2 Projection Box

	 Figure 78. Soundproofed projection box with window to main auditorium.
Description A room above the rear of the gallery with a soundproofed section subdivided in the 1960s to create a box for recording Tasmanian Symphony Orchestra (TSO) performances. The door to the gallery is lined with tin and there are two windows to the auditorium (cf figure 12 showing one window in 1915). While the space's fabric is of no particular significance in itself it demonstrates past uses of the hall and the association with the TSO.	
History See Section 2.8.4	
Element Space configuration Walls Windows to hall Ceiling Floor	Significance rating 2 2 2 2 2

3.4.3 Basement

	 Figure 79. Lower kitchen, located on Campbell Street side of building.
Description The basement is located under the stage and stage wings and currently includes the lower kitchen, and various switch and plant rooms associated with heating and electrical supply. It has a concrete floor, painted and unpainted masonry walls and a ceiling that appears to have some fire rating through sections of the area. Access via a ramp from Market Place allows equipment to be brought directly into the building. Other access is via a passage and stairs from the wings on either side of the stage. There is also direct access from the front of the auditorium to the understage area and the lower kitchen. The heating plant now occupies most of the space under the stage. This is separated from the accessible areas by grill and solid walling. Access is provided to the side wings through masonry walls but not with fire doors. The east side provides access to the substandard lower kitchen and the Market Place side to a switch room and storeroom. Examples of early doors with original hardware survive in this area. There has been little upgrade or maintenance work undertaken in the basement and it presents in poor condition but does retain some early finishes.	
History See Section 2.8.6	
Element Original space configuration Walls Ceilings Fitout Existing plant and kitchen	Significance rating 1 1 1 1-4 3-4

3.4.4 Summary Of Changes — Main Auditorium and Stage

The following table sets out the known and observed changes to the main hall and backstage area of the building with known or estimated dates of execution. The third column provides a relative assessment of the significance of the change to the building. See Section 3.1 for adopted scale:

Date	Work carried out	Significance
	AUDITORIUM	
1914-15	Constructed	1
post 1945	Repairs to main floor after use for war related vehicle storage	3
1962-3	Gas fired plenum and plant room installed under stage involving brick walls, flues etc.	3
1962	New stage entry stairs added replacing earlier stairs	2
c1967	Projection box refitted above residence bedroom with new electrical connections and linings	2
1976	Interior of auditorium painted new colour scheme including applying vinyl flooring to column shafts and side walls	3
c1976	Exit doors clad in acoustic material Upper level windows had blackout and acoustic shutters added	4
c1976	New blackout shutters of black plastic added to skylights	4
1978	Electric heating system replaced gas (sub-station required)	3
1982	New stage curtain installed	3
1982	Roller shutters added to top of stairs for separation	4
	Exit signs and fire safety upgraded	3
	Gallery from main floor had wire mesh gates added	2
	Seating to gallery changed	2
	STAGE AREA	
c1960-70	Dressing rooms reconfigured: - switchroom added to end of dressing gallery level west side, new door to dressing room provided, area reclad - dressing room west side stage level reconstructed removing small dressing rooms and refitting toilet and shower area, new partitions and fitout 1974 - west side basement switch room added to former dressing room by 1983 - east side mezzanine level, stair replaced with new design, dressing room converted to toilets, toilets refitted - east side stage level, dressing room removed and stair relocated, toilets refitted 1974 - east side basement level stair relocated, door blocked to rear market area, kitchen extended to under stair area by 1983 - basement kitchen refitted c1984 - door from basement level to auditorium added by 1983	3
	Access door to markets infilled	3

by 1969	Cool room added under stage with access to market area, converted to refrigerated cool store in 1973	2
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3.4.5 Discussion

The main auditorium area is largely intact and retains its significant and planned form. The changes that have taken place are largely to finishes and applied fitout elements related to light and sound performance of the space.

In contrast, the backstage area has had considerable change over time to accommodate changing needs of performers and for changes in servicing. The current status of the backstage areas is very sub-standard for contemporary use with considerable non-compliance with the BCA and little comfort for users. Most of the finishes require replacement or upgrade to provide a useable facility. While there is some heritage significance in elements of the backstage area, most has been compromised to a point where further adaptation is possible and desirable.

The elements of this section of the building that have significance are:

- the main auditorium space in its present spatial form
- the seating arrangement in the galleries but not necessarily the seating itself
- the stairway linking the auditorium with the gallery on the Market Place side of the building
- the roof lights, but not their detail within the roof space
- the decorative finishes to ceiling and proscenium
- the main stage area with wings, sliding doors and flying system
- remnant early finishes seen in early panelled doors, door hardware and the arrangement of rooms around the light well.

The 1967 fitout of the projection room was a minor change. This room is now in poor condition and has been stripped of all equipment. To be utilised in relation to the auditorium it will require a major upgrade.

The area of the City Hall presenting the greatest difficulty is the backstage area. The arrangement of rooms and access is extremely poor. The facilities are well below contemporary standard and require a significant upgrade.

It would be possible to provide egress for the dressing room facilities on the Campbell Street frontage via the location of the stairway (now blocked) providing access to the former public toilets and to construct a new fire stair as indicated on the attached drawing. This would provide egress from the stage, the dressing rooms, three upgraded dressing rooms, toilet facilities and a small separated kitchen if required.

The dressing room facilities on the Market Place frontage have been extensively altered. The basement dressing room has been crudely converted to a switch room, the stage level dressing rooms have been refitted and are now well below standard and the mezzanine dressing room has been sub-divided to create another switch room and a very poor Masonite clad dressing room. None of these facilities is useable. It is possible to upgrade the stage level facilities and provide a complying stair to the basement level. This would provide egress from both levels to the street. The facilities on the mezzanine are remote and no longer appropriate. This area could be converted to a stage manager's office, store or similar use.

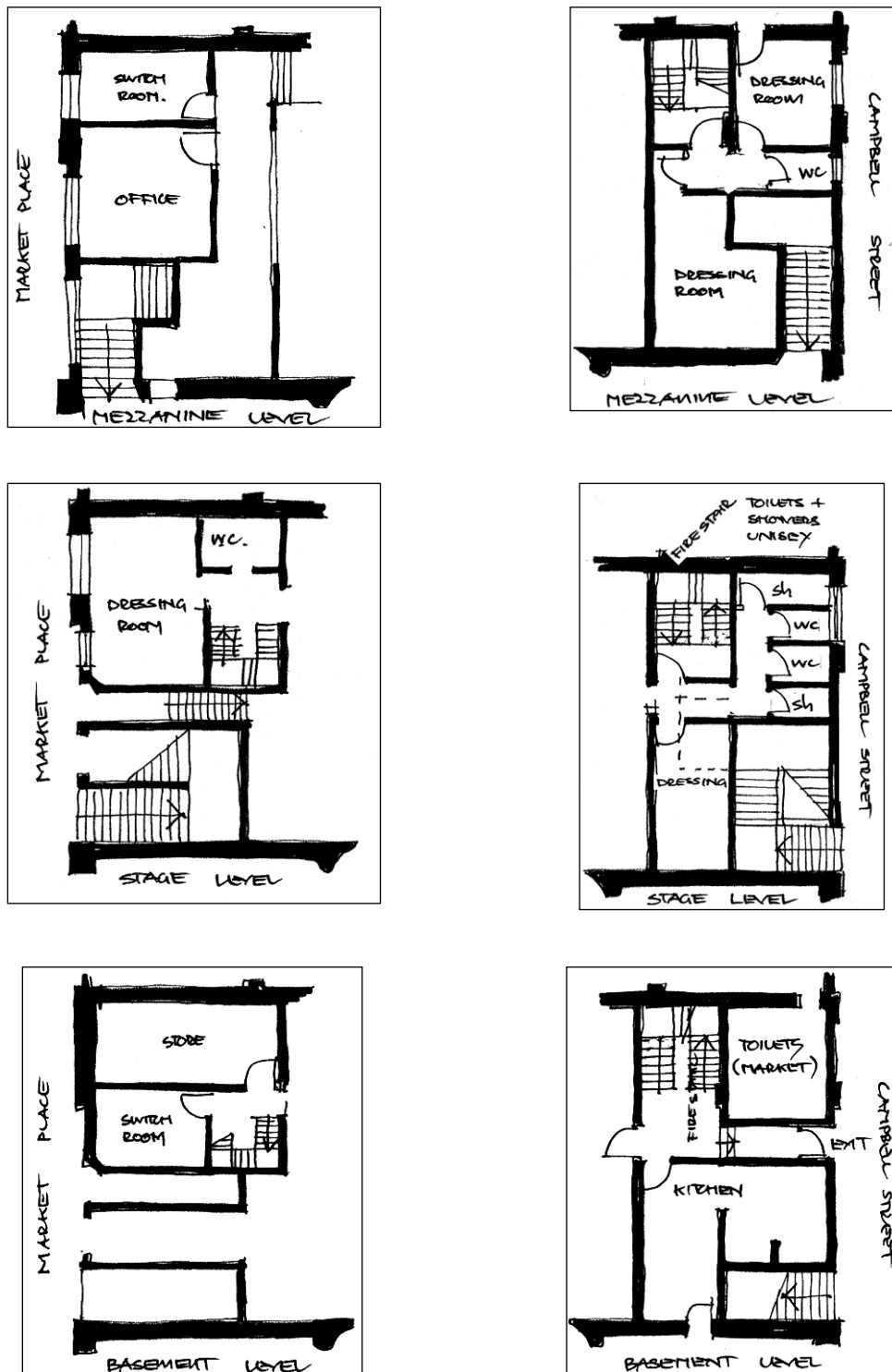


Figure 80. Potential layouts of the two backstage dressing room areas showing basement, stage and mezzanine level plans. Note the new fire stair and ground level exit to Campbell Street.

3.4.6 Policy recommendations

General policy

- 1 The auditorium should continue in use as an auditorium catering for a wide range of events, performances and activities.
- 2 The projection box should be retained and may continue to operate for that activity in association with new uses for the auditorium space.
- 4 Items 1-10 listed below should be undertaken over time to recover significance and allow the place to function to its capacity.
- 3 BCA Compliance items 1-7 listed below should be undertaken to ensure that the building complies with BCA requirements. Areas of high non-compliance should not be used until remedial works are undertaken.

To recover significance the following works are recommended.

- 1 Remove vinyl cladding from columns and miscellaneous other elements within the auditorium and provide a new painted finish to recover the planned 1914 finish and appearance of these elements.
- 2 Remove fibreglass hinged panels to windows in gallery (it appears they do not comply with the BCA) and if required for blackout a more appropriate screening be provided.
- 3 The blackout screens in the roof space above the light shafts be reconstructed to comply with the BCA and the missing linings from the light shafts be reinstated. These elements should be painted to maximise light.
- 4 Damage to the decorative ceiling be repaired and purpose made access points for cabling and lifting equipment be fitted. Hall users should not be permitted to make holes and openings in the ceiling.
- 5 Miscellaneous services and conduits be removed from the walls of the auditorium and services and items such as speakers be located in a coordinated and planned way.
- 6 The applied linings over the ground floor exit doors be removed to recover the panelled doors. If required acoustic seals be applied around the door leaves.
- 7 All toilet and shower facilities in the backstage area may be upgraded to contemporary standard. There are no significant finishes apparent in these areas that restrict a new fitout.
- 8 All dressing rooms may be upgraded. Retain early joinery and fitout elements such as coat hooks where they remain.
- 9 Repair windows and doors throughout the backstage area and paint, particularly in the light well area.
- 10 The interior of the building may have a new paint scheme that should be based on researched colour schemes of the early interior.

To comply with the BCA the following works are recommended:

- 1 The basement kitchen should be separated from the backstage area as a minimum requirement for fire separation and safety.
- 2 Backstage access should comply with the BCA. This will require a new stair to each wing. The stair to the north wing should provide egress from the stage area and backstage of the building and should be fire isolated.
- 3 The wire mesh gate on the access stair between gallery and main floor of the auditorium should be fully accessible as an exit from the gallery level.

- 4 A further investigation of the stage area and smoke management is required to be undertaken. This should include checking the roof and void spaces to ensure they are smoke protected.
- 5 Balustrades and handrails be checked for compliance and if inadequate in height additional railings of an appropriate design which does not detract from their significance be added.
- 6 Fire services such as hose reels be housed in cabinets rather than wall mounted.
- 7 Missing fire extinguishers and fire services be reinstated and a maintenance program for essential services be instigated.

3.5 Collins Street Frontage

3.5.1 Market Area

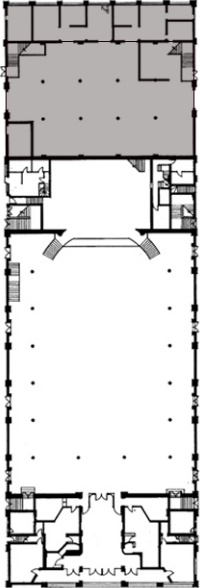
	 Figure 81. Market area looking towards Campbell Street showing platform in back right, glassed in vehicle opening to Campbell Street, bituminised vehicle carriageway and 1999 office on left. The dance studio flooring is above.
Description The Market area provided both an open market and a series of shops fronting Collins Street. Their planned form included upstairs store rooms that were accessed by a common stair and walkway from the general market area. This would have proved to be a difficult and unsatisfactory arrangement. The market area did not long remain unchanged with the introduction of the dance floor over much of its eastern end. This timber floored area, while practicable and useful, changed the space dramatically. The area generally had face brick walls (now painted), no ceiling to the market but pressed metal ceilings to shops and stores and simple basic finishes and services. A series of changes interlinked the spaces, created larger areas and removed the retail and eventually market activity.	
History See Section 2.8.7	
Element Original space, size and configuration Dance floor substructure Floors Walls Railings to former store room balcony Coolroom 1999 office Vehicle doors and fittings Market platform HEC substation	Significance rating 1 1 3 1 1 2 3 2-3 2 2



Figure 82. Infilled balcony to supper room.

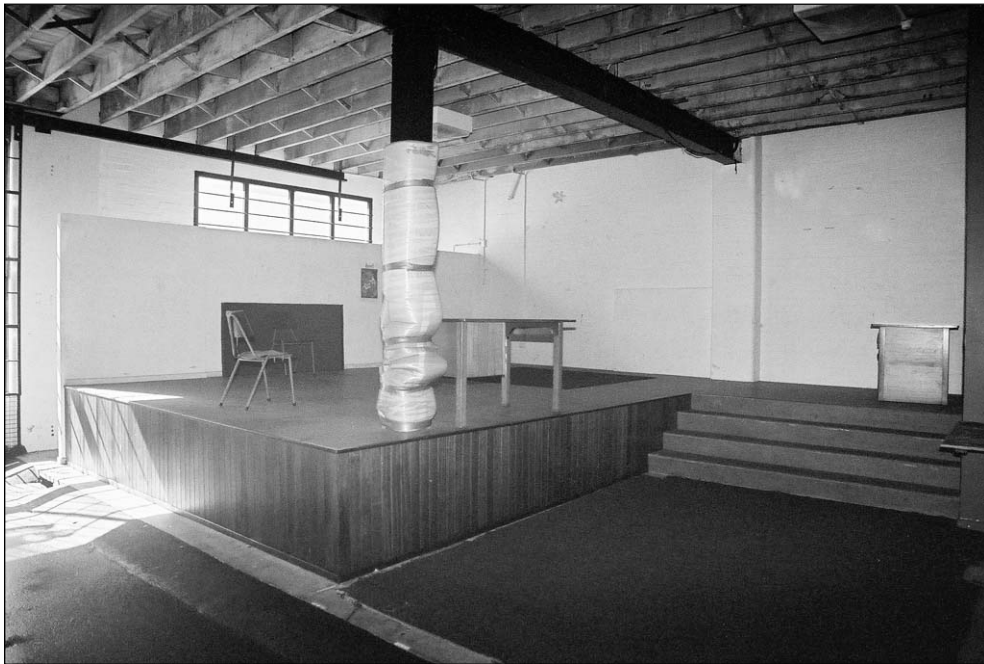


Figure 83. Loading platform (now stage) in former market area.

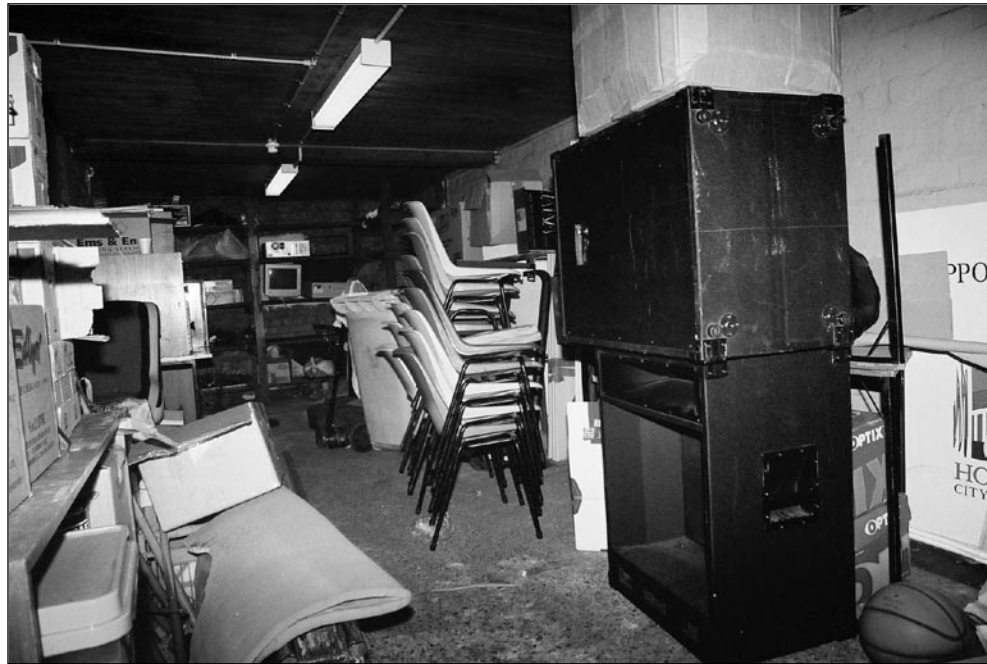


Figure 84. Cool room (now storeroom) adjacent to market area.

3.5.2 Collins Street Shops

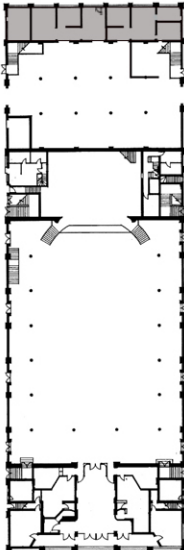
	 Figure 85. Interior of former 44 Collins St shop, now YouthArc reception area. Note the pressed metal ceiling with electrical conduits and strip lighting and the doorway cut into the wall to 46 Collins St.
Description The seven former Collins St shops have been altered greatly since 1914. Their original form was self-contained retail outlets with recessed entry doors, glazed shopfronts, timber floors and a rear access door to the storage areas. 38 Collins St has been converted to toilets, openings have been cut between 40-42 and 44-46-48 Collins St and wider doorways cut between 42, 44 and 46 Collins St and the market area. Pressed metal ceilings remain in most rooms although some of these are concealed above false ceilings. Electrical conduits have been placed over the pressed metal ceilings to lead to strip lighting. Office spaces have been partitioned off in 42 and 46 Collins St. The street facades of all former shops except number 44 are brick with high aluminium clad windows. The former door between 40 Collins St and the markets is permanently closed due to a new high concrete floor.	
History See Section 2.8.8	
Element Original space, size and configurations Remaining pressed metal ceilings Floors External walls and windows	Significance rating 1 1 4 4



Figure 86. YouthArc office at the former 44 Collins Street shop with partitioned wall, strip lighting and conduits laid over pressed metal ceiling.



Figure 87. Collins Street façade in 2001. Note the bricked up shop fronts and trees (cf figure 37).

3.5.3 Supper Room and Dance Studio

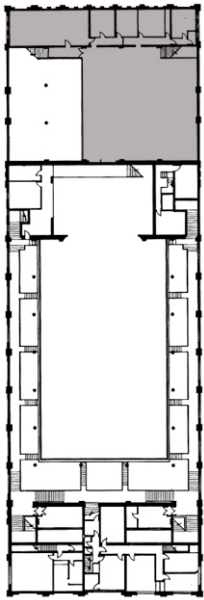


Figure 88. Dance studio showing timber floor, sawtooth roof and doors to upper backstage area in background.

Description

The dance studio and supper room are large spaces. The dance floor features a timber floor, steel posts, a mirrored wall and a timber door to the upper level of the backstage area. Original store spaces for the Collins Street shops now provide storage and toilet facilities. Access is gained via a wide timber stairwell from Campbell Street with alternative emergency access via Market Place. The dance studio is well lit during the daytime via a glazed industrial sawtooth roof with iron framing.

The supper room features original fenestration, linoleum floor coverings and modern benches and sinks. Evidence of bricking up original door openings to the balcony area is clear.

History

See Section 2.8.9

Element

Space configuration
Walls
Ceilings
Supper Room fitout and floor covering
Sawtooth roof
Doors and windows
Remnant balcony

Significance rating

2
1-2
3
4
1
1-3
1



Figure 89. Supper room showing benches along both walls, linoleum floor and c 1950s electric stove near door.

3.5.4 Summary of Changes — Collins Street Frontage

The following table sets out the known and observed changes at the Collins Street frontage with known or estimated dates of execution. Column three provides a relative assessment of the significance of these changes. See Section 3.1 for the adopted scale:

Date	Work carried out	Significance
1914-15	Constructed	1
1934	Supper room created by amalgamating three store rooms on upper level with timber stairs to each side with new double entry doors through external walls. The original stairway and eastern end of the access balcony to store rooms demolished.	2
1934	Dance room added with same timber stairs as above to each side, built on eastern side and supported from existing structure. Structural steelwork stamped 1934 BHP.	2
1934	Corridor cut through upper rooms to link supper room through other store rooms	2
1945	Roller door added to vehicular entry to markets	2
1958	Toilets at rear of stage area upgraded	3
1968	Door added from backstage to dance room with stairs and landing	3

1968	Collins Street shopfronts removed and new brick walls and high level windows added, openings cut in cross walls to interconnect shops - openings to market area increased in width - timber floors replaced with concrete - concrete floor of markets cut back with new kerb	4
1978	Substation built in market area, new internal doorway to Market Place, concrete floor and new entry through external wall to female toilet from Market Place	3
1980	New toilet facilities to upper floor in corner of Collins and Campbell Streets occupying two former store rooms - removal of timber partition to dance room - new partition walls to former openings in brick walls	3
1997	Campbell Street vehicular entry infilled with glazing and brickwork - offices demolished, partitions removed, metal duct enclosed with walling to facilitate redevelopment - new office fitout - floor of market area resurfaced with bitumen - kitchen added to former shop	3
c1997	Door to stage blocked	4
post 1998	Office added to market area with stud walls	3
1914-1978	Platform added to market area	2
undated work	- new plaster ceiling added to supper room	3
	- vinyl floor added to supper room	4
	- benches and fitout to supper room	4
	- new ceilings added to former store rooms	3

3.5.5 Discussion

The Collins Street frontage has witnessed a range of uses since 1915. The planned use as fruit and vegetable markets with separate tenancies along the street frontage is no longer an appropriate or possible use for the area. The current use by a community organisation that occupies most of the area is appropriate. Use of the upper level as a dance studio is also appropriate, although it does not appear to fully utilise the space. Higher yield uses for these areas would allow a range of activities to take place.

The interconnection between the basement and the market area is of current concern. The change of use requires fire separation at the rear of the stage. This should be maintained across any openings.

The market area has had considerable but recoverable alterations to its significant form. The most significant form of the Collins Street frontage is:

- Market area with platform and entry stairs and doors
- Planned shopfronts and entries to Collins Street shops
- Original shop ceilings retained
- Supper room in its present spatial arrangement with amalgamated storerooms
- Original roof form
- Original façade treatment apart from changes to accommodate doors as noted

3.5.6 Policy recommendations

General recommendations

- 1 The exterior form of the building should be returned to its planned 1914 form except for the minor changes through addition of doors to the side elevations.
- 2 Items 1-14 listed below should be undertaken over time to recover significance and allow the place to function to its capacity.
- 3 Upgrading works required to achieve BCA compliance should be undertaken.

To recover that form the following works are recommended.

- 1 Replace shopfronts with matching shopfronts to original. This should be undertaken to recover the north elevation of the building even though it is unlikely (at least in the short term) that shops would occupy the area.
- 2 Relocate or rearrange toilets in the corner of Collins and Campbell Streets to allow shop front to be installed
- 3 Allow interconnection of shops and market area as currently provided through extended openings in the dividing wall with potential for other changes to connecting walls. Openings in the wall should continue to be understood as openings in contrast to removing whole walls.
- 4 Retain the open form of the market area. Partitions for short-term occupancy, if required, should be lightweight and removable.
- 5 Retain the timber loading dock in the market area as evidence of earlier use.
- 6 Allow for upgrading of toilets in the backstage area for contemporary use. Retain existing fitout where possible.
- 7 Retain roller shutter entry to Market Place and sliding steel gate to Campbell Street. Recent brick and glass infill may be retained or removed longer term.
- 8 Allow flexible use of remaining store rooms on upper level with opportunity for further interconnection or subdivision. Retain room divisions evident in wall locations.
- 9 Allow removal of fitout to upper level rooms as non-significant fabric.
- 10 Remove surface conduits from ceilings and walls as a long-term measure.
- 11 Finish new plasterboard walls separating exits from market space.
- 12 Check compliance of cool room ceiling for fire separation from stage area.
- 13 Remove false ceilings in ground floor shop areas and recover pressed metal ceilings. Do not fix conduit directly to pressed metal ceilings.
- 14 Provide fire safety measures to comply with BCA including:
 - Remove trip hazards at exits from upper level and ensure doors open in direction of travel
 - Remove obstructions from fire exits, eg drink machines and stored material
 - Maintain exit signs and provide certified smoke detectors and emergency lighting
 - Separate exits from market area and upstairs to provide security
 - Provide fire separation through openings in backstage wall
 - Provide complying door hardware to exit doors

3.6 Setting

The City Hall has a distinctive setting occupying an entire city block. It has retained some sense of its early setting with the survival of a number of buildings immediately around the site. Buildings that are particularly important to its setting include:

- the former MTT building on the corner of Campbell and Macquarie Streets
- St David's Mission church building
- the two storey commercial building on the corner of Collins and Campbell St
- the Market Place streetscape with its mix of buildings including the hotel, the small scale warehousing and former service station on the corner of Collins St.

The setting and scale of the buildings around the site are essential for an understanding of the City Hall and should be retained to provide a setting and context. This would be achieved by the retention of the small-scale elements around the site and by placing controls on new development in the vicinity to maintain streetscape scale and form.

Other elements in the building's setting include trees planted in Collins Street and the interlocking pavers on the Macquarie and Collins Street frontages. The trees have a detrimental impact on the Collins Street setting (cf figures 37 and 44).



Figure 90. Macquarie/Campbell Streets streetscape showing former MTT offices and St David's Church.



Figure 91. Streetscape along Macquarie Street showing the low rise nineteenth century Hope and Anchor Tavern opposite City Hall with high rise late twentieth century building beyond.

4.0 STATEMENT OF SIGNIFICANCE

4.1 Introduction

This Statement of Significance has been prepared following an analysis and assessment of the various aspects of cultural significance relating to the place. It has been formulated with regard to the Burra Charter 1999 and the criteria set down in the *Historic Cultural Heritage Act 1995*. The assessment procedure:

- allows comparison with other places,
- places the site in an historical context, and
- identifies key areas of value.

Significance can be embodied in:

- the actual fabric of the place,
- the setting and context of the place,
- the fitout and items within the place,
- the use and history of the place, and
- the records of its users and the memories and responses which are made to a place by its direct and associated users.

4.2 Significance Criteria

The criteria used in the following Statement of Significance are those set out in Section 16 of the *Historic Cultural Heritage Act 1995*. To be eligible for inclusion in the Tasmanian Heritage Register the place must meet at least one of these criteria — ie it must:

- a) be important in demonstrating the evolution or pattern of Tasmania's history, and/or
- b) demonstrate rare, uncommon or endangered aspects of Tasmania's heritage, and/or
- c) have potential to yield information that will contribute to an understanding of Tasmania's history, and/or
- d) be important as a representative in demonstrating the characteristic of a broader class of cultural places, and/or
- e) be important in demonstrating a high degree of creative or technical achievement, and/or
- f) have strong or special meaning for any group or community because of social, cultural or spiritual associations, and/or
- g) have a special association with the life or work of a person, a group or organisation that was important in Tasmania's history.

4.3 Discussion of Significance

4.3.1 Historic Significance

The Hobart City Hall is one of two large indoor civic spaces in central Hobart. The other space is the Hobart Town Hall, designed by Henry Hunter and built in 1864-6. It contains an upstairs formal public hall as well as council offices. The 1915 City Hall was built specifically as a space for public gathering as well as a market place. It reflects the growth and institutionalisation of leisure activities as Tasmanian society became more affluent in the second half of the nineteenth and first half of the twentieth centuries. Its design is also typical of Australian public halls built during the early twentieth century.

The site also has significance as the site of a market place in the 1820s and then market buildings between 1854 and 1996. It is Hobart's longest serving market place site.

The unusual combination of public hall and market place adds to the significance of the structure.

4.3.2 Archaeological Significance

There have been 5 major phases of development on the site since 1804 (see below for numbering of phases and refer to Sections 2.3-2.5 for detailed descriptions).

(1) At the time of European settlement the Hobart Rivulet flowed through this site. By the 1820s there was a house at the Collins Street end of the site belonging to Jillett. On the south side of the creek there was a landing place for small boats and a guard house. (2) Following the diversion of the Rivulet in 1825-6, the existing buildings were demolished and the site was filled in and levelled to create a market place. (3) Some small temporary market buildings were erected pending the adoption of a more elaborate plan but the market was short lived. (4) A single storey stone market building was built on the site, opening in January 1854. The New Market burned down in November 1909. (5) The present City Hall was built in 1914-1915.¹¹⁷

Comparative evidence from archaeological tests and excavations in the adjacent Wapping precinct and Market Place carpark suggests that the first phase of historic period development around the mouth of the rivulet occurred approximately 1.5-2 metres below current street levels.¹¹⁸ The construction of the 'new cut' resulted in the demolition of first phase developments and provided fill to create a new higher level for the market place. It is likely that the old and new markets were constructed on similar levels, however, a new appreciably higher level is likely to have been attained between 1909 (when the new market was burnt down) and 1914 (when construction commenced on City Hall). This coincided with a localised effort, founded on the notion of civic pride, to 'clean up' the lower end of town (perceived to be a slum district bordering with largely noxious industry) which resulted in the establishment of the current ground and street levels throughout the area.¹¹⁹

Despite 5 development phases the archaeological resource may in fact have been little disturbed. This is suggested by historic descriptions that phase 1 constructions were demolished and then the site was filled — potentially sealing in the earlier deposits.

The old and new market buildings were probably developed on a similar level resulting in a common interface of destruction.

The overall impact of the construction of City Hall on the underlying deposits is likely to be confined to the location of the blue gum piles (see section 2, figures 10 & 11). The design of the hall meant that the bulk of the piles were located around the perimeter of the building and in load bearing areas (see figure 11). The floor structure was supported by strip footings. Given the likely changes in levels, the strip footings are unlikely to have had any significant impact on either the market building/s remains or evidence of early settlement/topography.

¹¹⁷ Austral Archaeology & Scripps, p. 150.

¹¹⁸ Austral Archaeology 1996 and 2001.

¹¹⁹ See Rayner, pp. 2-3. This hypothesis has been extrapolated from information gathered in various archaeological excavations in the Wapping area since 1993.

In light of these findings, the subsurface archaeological potential of the City Hall site extending to the surrounding footpaths¹²⁰ is likely to be high. Parts of the deposit are likely to have been selectively impacted by piling activity leaving ‘windows’ of high archaeological potential in the intervening spaces.

The site has been afforded the highest ranking in the Sullivans Cove Archaeological Zoning Plan which means that the place is likely to contain archaeological deposits that will contribute to Tasmania’s historic cultural heritage.¹²¹

4.3.3 Community Significance

Although frequently declaring it to be a draughty and uncomfortable ‘barn’ Hobart citizens have invariably fought to save the city hall has a large accessible venue for public gatherings. Various redevelopment options since the 1970s have been universally opposed if they entailed demolishing the building or reducing its availability to the public. The hall has been the site of numerous significant public events during its 86 year history. These have been discussed in Section 2.6 and add to the stake the public has in the building.

4.3.4 Associational Significance

City Hall has been an important cultural site in twentieth century Tasmanian history with many highly significance local, national and international cultural figures performing there, having receptions and meetings there. The longest term association is with the Tasmanian Symphony Orchestra (TSO) which performed at the City Hall between 1948 and 1973. Outstanding twentieth century cultural figures with associations with City Hall include Queen Elizabeth II, Louis Armstrong and Dame Nellie Melba among numerous others. While these figures usually had only very fleeting associations with City Hall their sheer number and the role of the hall in providing Tasmanians an opportunity to experience them give the building great significance in Tasmanian cultural life.

4.3.5 Streetscape Significance

The City Hall Building makes a major contribution to the streetscape of the four adjoining streets and to the broader area extending down to the waterfront. Although the building is a significant streetscape element in its own right it is its value in relation to the surrounding buildings that creates its high precinct or streetscape value. Surrounding buildings which contribute to that value are:

Campbell St

9 Former St David’s Mission Church

Market Place

 Former one storey industrial buildings

 Former Service Station

¹²⁰ Early structures are known to have been located on the southern side of the watercourse. In addition, the former frontages of the market buildings are likely to extend out to the existing footpaths as both Campbell Street and Market Place were widened in 1911.

¹²¹ To receive this rating it is considered that the particular nature of information being sought from the site (or subject property) was not already adequately understood from existing records. Furthermore, the integrity of deposits categorised in the ranking must be high, indicating minimal disturbance to those aspects of the specific knowledge area.

Collins Street

36 Former Barnett Bros Building

Macquarie Street

40 Tasmanian Museum and Art Gallery

55 Former MTT Offices (of similar design and materials to City Hall)

65 Hope and Anchor Tavern

71 Commercial Building

The surviving small-scale commercial/industrial buildings in Market Place are particularly important as they provide the early context in which City Hall was constructed. These remnant structures provide a rare insight into the early development of the area and when juxtaposed against the mass of the City Hall provide an indication of the hall's impact in the Wapping context.

4.4 Statement of Significance

Criterion (a) City Hall has cultural heritage significance as it demonstrates the evolution of public recreation and meeting venues in Tasmania in the early twentieth century and the development of civic infrastructure in Hobart.

The site has cultural heritage significance as it demonstrates the evolution of public markets in Hobart between 1854 and 1996.

Criterion (c) City Hall site has the potential to provide important insights concerning the conditions and adaptive responses to topographical conditions of early Hobart Town prior to major modifications.

The place has the potential to provide important insights concerning the construction and operation of two phases of town markets from c1825 to 1909 along with concomitant use as a mid to late nineteenth century retail, exhibition and office space.

Criterion (d) City Hall has high cultural heritage significance as it demonstrates the principal characteristics of a Federation Anglo Dutch building with free classical elements.

Criterion (f) City Hall is of cultural heritage significance as it has a demonstrated strong meaning for the entire Hobart community as a place for public meetings since 1915.

Criterion (g) City Hall is of cultural heritage significance as it has associations with numerous twentieth century cultural figures of outstanding local, national and international significance. These include (but are not confined to) Queen Elizabeth II, Dame Nellie Melba, Louis Armstrong and the Tasmanian Symphony Orchestra.

4.5 Significance of Elements

The elements of City Hall have been assessed for their contribution to the significance of the place. The following ranking has been used to identify the relative significance of each element.

- | | |
|----------------|--|
| <i>Level 1</i> | <p><i>Items of High Significance</i></p> <p>These are items which have a direct association with the Statement of Significance, contribute to the significance of the place and have the ability to demonstrate that significance.</p> <p>Items of high significance are to be retained and preserved, and any works to these elements must be in accordance with the guidelines set out in the Burra Charter 1999.</p> |
| <i>Level 2</i> | <p><i>Items of Considerable Significance</i></p> <p>These are items which have a less direct association with the significance of the whole, but which contribute to an understanding of the place, or that contribute to the significance of the fabric but because of modifications or condition are reduced in their ability to demonstrate that significance.</p> <p>Items of considerable significance are to be retained and preserved, but limited work may be carried out if it can be shown not to reduce the significance of the place in accordance the Burra Charter 1999.</p> |
| <i>Level 3</i> | <p><i>Items of No Particular Significance</i></p> <p>These are items which are only incidentally related to the significance of the place, or are so altered or damaged so as to be unable to demonstrate significance.</p> <p>Items of lesser significance may be altered if the work can be shown to not to reduce the significance of the place.</p> |
| <i>Level 4</i> | <p><i>Items which Detract from Significance</i></p> <p>These are items which obscure or conceal significant fabric or relationships, are causing or likely to cause damage to significant fabric, or is fabric which distorts significance or conflicts with the character of the whole.</p> <p>Items of detracting significance may be removed and work then undertaken to recover lost significance or to introduce compatible elements.</p> |

Element Analysis

Elements of Level 1 significance include:

- the external walls of the building with original detailing, fenestration and doorway openings
- the roofscape with its current materials (except as specifically detailed below)
- the planned layout
- all original fitout including
 - pressed metal ceilings to public spaces
 - all original flooring
 - original doors, architraves, skirtings and joinery details
 - timber staircases to all levels

- decorative detailing around proscenium and gallery level balcony
- door furniture in backstage area
- coat hooks in gallery level toilets and backstage area
- steel framing and columns in market area and dance studio
- remnant steel framing for market vehicle gate to Campbell Street
- stage key box
- stage fly rope system and scenery loft

Elements of Level 2 significance include:

- projection box windows to hall
- dance room floor including fire door to backstage area
- roller door between Market Place and market area
- market area loading platform
- early to mid-twentieth century signs in gallery stairs and stage
- coolroom under stage
- early urinals in foyer and gallery level toilets

Elements of Level 3 significance include:

- HEC substation
- market area and former Collins Street shop refit including partitioned training room in market
- former vehicle opening to Campbell Street, now glassed
- plaster ceilings to first floor supper and store rooms on Collins Street frontage
- metal capping to Macquarie Street frontage parapet
- various switchrooms and heating plant equipment in backstage and basement areas
- RAIA parquet flooring
- flat bathroom fittings
- gallery seating
- stage control box
- stage curtain
- 1961 steps between stage and auditorium
- mesh gates on stairs between gallery and auditorium

Elements of Level 4 significance include:

- 1975 foyer arrangement and fitout
- 1968 and 1970s brickwork and fenestration applied to Collins and Macquarie Street ground floors
- terrazzo and ceramic tiling in Macquarie Street colonnade
- colour scheme and vinyl covers to auditorium columns and side walls
- street lights fixed to external building walls
- light and sound proof shutters to auditorium skylights and windows
- sound proof covers to street level exits from auditorium
- backstage dressing room fitouts
- framing in external lightwells to support exhaust fans, etc
- flat fitout
- lower kitchen fitout
- supper room fitout and floor covering
- 1970s toilet and bathroom fitouts

5.0 CONSTRAINTS, REQUIREMENTS AND STRENGTHS

5.1 Constraints and Requirements Arising from Significance

No development or activity should be allowed which detracts or compromises the significance of City Hall.

The culturally significant items identified in Section 4 should be conserved appropriately.

City Hall should be conserved according to the Australia ICOMOS Burra Charter.

City Hall should be adequately interpreted to the public.

5.2 Constraints Arising from the Physical Nature and Condition of the Place

Repairs and maintenance are needed on some exterior elements of the building. These are detailed in Section 6. Other work is required to the interior to both maintain existing areas and finishes but generally to address Building Code of Australia issues and to provide a suitable level of accommodation that allows ongoing use of the building.

5.3 Statutory Constraints

5.3.1 Building Code of Australia (BCA) Requirements

Building Classification

The BCA classifies the building as principally a Class 9b building with the markets area being Class 6 if it retained a traditional use. Practically, and based on the current general usage of the whole building, it should be assessed as Class 9b.

The building is generally 2 storeys with a small section of three storey construction around the stage. A two storey building requires Type B construction and a three storey building Type A construction. If an engineered solution to fire safety and egress could be developed for the backstage area, it may be possible to have it assessed as Type B construction.

Egress

Generally the auditorium section of the building appears to comply with exit requirements except that the main stairs from the upper level do not have a landing before the exit doors and also can discharge into the lower auditorium. Regular checking of compliance of exits including ensuring that required exits are not locked and free of obstacles should be undertaken.

If the former tea rooms are assessed as 9b two exits are required from the present RAIA tenancy (as it is not fire separated from the rest of the building). It is noted that a second exit exists behind the shelving. While it exits into the auditorium area it could be utilised as an exit.

The dressing rooms and backstage lack fire-rated exits, exits leading to open space and have three levels interconnected with ascending and descending flights. The backstage stairs are also non-compliant being timber, too narrow, open and not discharging out of the building.

The eastern stair discharges into a non-fire separated kitchen area. The kitchen itself does not comply with health requirements and connects directly connected to the dressing rooms, stage area and toilets without fire separation. It also connects to the auditorium area through a doorway that appears not to be fire rated.

It appears that the backstage area of the building, particularly the eastern side, should not be used in its present configuration and, as a minimum requirement, that egress and fire safety be improved.

Egress from the market area is acceptable with choice of exits from the upper level (provided it is retained as one tenancy) and choice of exit from the lower level. The present interconnection of exits to Market Place creates security difficulties between tenancies.

Fire

Currently the building has exit signs, smoke detectors, hose reels and fire extinguishers. It was noted during inspection that some exit lights and fire extinguishers were missing suggesting that the system is not properly maintained. Generally assuming that the system is maintained it satisfies basic BCA requirements. It may be desirable to upgrade the fire services in the building for example by introducing sprinklers to the stage and backstage areas to assist in overcoming fire-rating difficulties.

Toilet Facilities

Based on the assessed seating capacity of 1758 for the auditorium¹²² with 880 men and 880 women the following toilet facilities are required and provided:

	Required	Provided
Male		
urinal	12	12
pan	5	4
basin	6	4
Female		
pan	12	13
basin	6	6
Disabled		
required	2	2

It is noted that the arrangement of toilet facilities is not ideal with most being accessed from the foyer and few, particularly male toilets, accessed from the gallery level.

There is some opportunity to rearrange toilet facilities while maintaining a good level of facilities in the building. It is noted that while disabled facilities are provided they are not ideal.

The toilet facilities for the market area are adequate for the current usage and most likely any future use. The female public toilet accessed from Market Place is not currently used, is in poor condition and presents an opportunity for use with either the market area or the stage area or to be used for other purposes.

The present bathroom and toilet arrangements for the residence are basic and below market standard. They would require at least basic upgrade. The toilet facilities for the RAIA and former shops are adequate.

¹²² This seating capacity is drawn from Hobart City Council seating plans dated 1986 — 8613-01 & 8613-02.

5.3.2 Legislative and Statutory Requirements

City Hall is subject to the following listings and legal and statutory constraints:

Sullivans Cove Planning Scheme

The site forms part of the Sullivans Cove Mixed Use Area. This identifies the area as a tourist destination with a strong image. The City hall building makes a strong contribution to this character. Retention of the building in generally its current form with compatible uses will achieve the objectives and performance criteria of the Planning Scheme.

Specific objectives for the precinct are:

- to respect cultural heritage
- to encourage use that generates pedestrian movement
- to develop the area as a tourist destination
- to promote festivals and public gatherings
- to retain the mix of recreational and entertainment activities

The present and recommended uses satisfy these criteria.

The Scheme allows the following relevant uses:

- residential accommodation (for the flat)
- shop or eating establishment (this could be incorporated into either of the main frontages)
- function centre

The Scheme also requires the retention of significant heritage sites to maintain heritage values. The retention of the building as an entertainment venue will retain the heritage values of the place.

The Scheme identifies the site as a “Key Site” within the planning scheme. These are defined as sites that have the potential to accommodate activities that will further the strategic principles of the scheme. the present use and recommended uses achieve these strategies.

The Scheme requires an application to be lodged for any work to the place as it is a listed item (Ref no 54)

Tasmanian Heritage Register

The *Historic Cultural Heritage Act 1995* requires that owners of properties entered on the Tasmanian Heritage Register maintain the cultural significance of their property and gain approval from the Tasmanian Heritage Council before commencing works which affect identified cultural heritage significance.

Register of the National Estate

The *Australian Heritage Commission Act 1975* requires that the neither the Commonwealth nor a Commonwealth authority take any action that adversely affects a place listed on the Register of the National Estate unless there is no feasible and prudent alternative and that all reasonable measures to minimise the adverse affect will be taken.

National Trust Classified building

This listing places no legislative constraints on the building.

City Hall has also been recognised as a significant twentieth century building by the Tasmanian Chapter of the Royal Australian Institute of Architects.

5.4 Hobart City Council Constraints and Requirements

Hobart City Council currently foresees a continued public use for City Hall. Its main requirement is that there may be a future need for a concession/kiosk area with direct access to the main auditorium. There are also security issues pertaining to the use of the former market and Collins Street shops area as a youth centre.

Council's statutory constraints are outlined in Section 5.3 above.

5.5 Site Management

City Hall is owned and managed by Hobart City Council which has instituted an annual maintenance program.

5.6 Caretaking and Security

City Hall has few apparent security issues. A tenanted flat on the Macquarie Street frontage provides some security to the building. There have been minor security problems associated with the YouthArc use of the former market area. These require regular monitoring and possible future action if they continue.

It is likely that the current development of nearby residential, cultural and commercial facilities will reduce existing security issues as the immediate neighbourhood becomes more highly populated and regularly visited.

5.7 Feasible and Compatible Uses

Any future use of the building should respect its significance and significant fabric.

It is desirable that City Hall continue to be used as a publicly accessible cultural, community and exhibition space with ancillary spaces available for a range of uses.

Long term commercial use of the auditorium is not compatible with the identified significance of the building.

Long term commercial use of the Collins Street shopfronts and/or the market area is a compatible use as long as significant fabric and the existing layout is retained.

Community use of the Collins Street frontage shops and market area is compatible with the building's significance.

Existing uses of the first floor spaces on both main street frontages is compatible with identified significance, although other compatible uses may be found. In particular BCA requirements may limit potential uses for the first floor Macquarie Street spaces.

5.8 Strengths

Although located in what has been regarded as a 'dead' area of the CBD for many years the immediate environs of the City Hall have been revitalised in recent years with:

- ongoing residential development in Wapping,
- development of tourist infrastructure at the Hotel Grand Chancellor and in nearby Sullivans Cove,
- development of a cultural precinct dominated by the existing Tasmanian Museum and Art Gallery and Theatre Royal and the recently opened Federation Concert Hall,
- the extension of nursing residences adjacent to the Royal Hobart and Hobart Private Hospitals, and

- the current construction of a multi-storey carpark opposite in Market Place. This last development may adversely affect the setting of the City Hall but will provide ample parking in the neighbourhood, providing an opportunity for future use of the building.

6.0 CONSERVATION POLICY

6.1 Policy Discussion

Conservation policies for the Hobart City Hall must give clear direction to future conservation works and management protocols necessary to ensure the retention of its significance and its long-term preservation. The Place's significance and the constraints and strengths outlined in Section 5 of this plan have been considered while preparing these policies.

The uses of terms such as 'restoration' and 'reconstruction' have specific meaning in this plan. The definitions of these terms are found in the 1999 Australia ICOMOS Burra Charter for the Conservation of Places of Cultural Significance (the Burra Charter) and are set out below:

Conservation	means all the processes of looking after a place so as to retain its cultural significance.
Maintenance	means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repairs involves restoration or reconstruction.
Preservation	means maintaining the fabric of a place in its existing state and retarding deterioration.
Restoration	means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
Reconstruction	means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.
Adaptation	means modifying a place to suit the existing use or a proposed use.
Use	means the functions of a place, as well as the activities and practices that may occur at the place.
Compatible Use	means a use which respects the cultural significance of the place. Such a use involves no, or minimal, impact on cultural significance.
Setting	means the area around a place, which may include the visual catchment.

6.2 General Conservation Policy Statement

- 1 City Hall should be retained principally as a place of public entertainment and exhibition retaining the significant fabric and spaces, especially the auditorium space and the exterior form of the building in their planned forms. Other uses for the place should have a high level of public access.
- 2 The building is a significant element of Hobart's and Tasmania's cultural heritage and as such all significant fabric should be retained, repaired and maintained.
- 3 The building's setting as a dominant structure in a predominantly nineteenth and early twentieth century streetscape should be retained and recognised in future developments in the neighbourhood. Actions to improve the setting should include the replacement of the interlocking pavers on the Macquarie and Collins Street frontages in the medium term and may include the removal of the trees on the

Collins Street frontage.

New development in the vicinity or visual curtilage of the building should be controlled to ensure retention of City Hall's visual setting.

The design of any future development of the Dunn Street carpark site should take into consideration the fact that the City Hall's main entrance is opposite and should enhance that street frontage. That is service areas of any development should not be on the Macquarie Street frontage.

- 4 Significant associations in the history of the site and building should be interpreted to enable the community to understand its significance (see below).

6.3 Management of the Place

- 5 City Hall should continue to be managed by the Hobart City Council.
- 6 The present regime of the Council maintenance officer having control of building management on a systematic and regular basis should be maintained.
- 7 Any future work on the building should be referred to the Council's Cultural Heritage Officer for comment.
- 8 Hobart City Council should undertake a program of works to ensure that the building complies with the BCA to provide a safe environment for users of the building (as outlined in Section 6.11). A regular testing and maintenance regime should be established to comply with BCA certification and compliance requirements. This process should be the responsibility of a designated Council officer.

6.4 Use

- 9 Civic use of the main auditorium is the preferred and appropriate use for the building. The range of uses should be encouraged by the provision of better support facilities.
- 10 The present use of the market area is an appropriate use providing public access, a community facility and benefit and utilisation of most of the ground floor area. It is unlikely at this time that retail use of the shopfronts would be viable. This may change over time with the increase in residential accommodation in the area and should be considered a desired future use for these areas.
- 11 The first floor of the Collins Street frontage is underutilised. While the use itself is compatible with the spaces and building, additional uses for this area could be developed to provide greater access and an improved revenue.
- 12 The lease of the former tea rooms for commercial offices is appropriate.
- 13 The residence is underutilised in its present form. It could be upgraded as a rental property, for use by a caretaker or could be adapted for commercial use if demand was suitable.
- 14 The foyer area was and continues to be too small for the size of the auditorium. Consideration should be given to incorporating the former shops into the foyer area to provide an enhanced space that may include some facilities (see Section 3.3.6 for options).

6.5 External Building Fabric

- 15 The planned 1914 exterior form of the building is its most significant form. All original external fabric is to be retained and maintained.
- 16 Changes related to significant changes including the 1934 first floor additions to the market area.
- 17 Changes to the exterior including the removal of Macquarie Street and Collins Street shopfronts and the present foyer should be removed and the earlier known form of these elements reinstated to allow the building to be seen as designed.
- 18 Replacement joinery on the building should be of timber construction to original detailing.
- 19 External building lighting requires repair and in some cases replacement. This should be undertaken to match early light fittings.
- 20 Maintenance should be maintained on the building and minor repair work undertaken regularly. In particular the following need repair:
 - i. clear and repair/replace blocked or damaged downpipes causing damage to walls
 - ii. repair steel lintels
 - iii. repair timber thresholds on some doors
 - iv. repoint deteriorated pointing in brickwork
 - v. maintain and clean lightwells
 - vi. remove redundant equipment from former tenancies from lightwells
 - vii. replace missing sections of wire from gable end ventilating grilles and side façade vents
 - viii. replace window glass where necessary
 - ix. relocate exhaust fans from windows
 - x. several early doors have been replaced with solid core doors — they should be replaced with matching early doors

6.6 Macquarie Street Frontage

- 21 The foyer should be retained as the main entrance area for the auditorium. It may be retained or upgraded to enlarge public and concession areas and remove corner rooms.
- 22 Existing use of first floor spaces may be retained or altered.
- 23 Recommended changes to recover significance and significant elements outlined in Section 3.3.6 should be implemented including removal of unsympathetic materials and fitout.
- 24 All early or original joinery and fitout should be retained in any future work.
- 25 An opening may be made in the wall between the foyer and the auditorium to provide a servery or similar access to the auditorium for a concession. Such an opening should involve as little intervention in the fabric as possible and should be ultimately reversible if that is considered desirable in the future.
- 26 The works to achieve BCA compliance identified in Sections 3.3.6 should be undertaken following a further BCA compliance check of the building.

6.7 Auditorium and Stage Area

- 27 The auditorium should be retained in its planned form with all planned fitout elements.

- 28 Recommended changes to recover significance and significant elements outlined in Section 3.4.6 should be implemented including removal of unsympathetic materials and finishes.
- 29 The dressing rooms and general backstage area should be upgraded to comply with basic BCA requirements and to provide a safe environment. This particularly applies to access and egress and fire separation of elements.
- 30 The lower kitchen should be fire separated and should be upgraded to comply with basic health standards.
- 31 Dressing rooms and toilet areas may be upgraded
- 32 Significant fabric in the backstage area including: early joinery and door furniture; sliding doors and fly equipment and the general stage arrangement should be retained.
- 33 The works to achieve BCA compliance identified in Sections 3.4.6 should be undertaken following a further BCA compliance check of the building.

6.8 Collins Street Frontage

- 34 Recommended changes to recover significance and significant elements outlined in Section 3.5.6 should be implemented including removal of unsympathetic materials and finishes.
- 35 The Collins Street shopfronts should be returned to their planned form with shopfronts and entries reflecting the separate shops.
- 36 The market area should be retained as one single space. Short-term lightweight partitions may be provided to allow ongoing use provided they are capable of removal without damage to early fabric
- 37 False ceilings should be removed to allow early decorative ceilings to be viewed
- 38 The shop areas may be further sub-divided to provide offices or have small scale additional openings created to provide interconnection. Ensure that openings retain wall nibs and lintel areas to conserve room forms and ceilings.
- 39 The dance studio area should be retained as a single space with early finishes

- 40 The supper room should be retained as a single space, fitout may be removed
- 41 All early or original joinery and fitout should be retained in any future work. This includes steel grilles, roller door, stairs and framing.
- 42 Toilet areas adjacent to the stage may be refitted
- 43 Toilet fitouts in the shop and store areas may be removed, reconfigured or adjusted
- 44 The works to achieve BCA compliance identified in Sections 3.5.6 should be undertaken following a further BCA compliance check of the building.

6.9 Artefacts and Subsurface Archaeological Resources

The archaeological resource is defined as all subsurface deposits (excluding the area impacted by bluegum piles¹²³ underpinning the existing City Hall building) extending to the edge of the existing footpaths around its perimeter.

- 45 Any redevelopment or upgrading of the City Hall site (including new construction, upgrading, installation of services etc) should be designed to avoid impacting subsurface deposits.
- 46 Where it can be demonstrated that there is no prudent and feasible alternative to sub-surface disturbance the philosophy of ‘as much as necessary but as little as possible’¹²⁴ should be applied to mitigate impact as far as possible. Proponents should also refer to *Tasmanian Heritage Council — Practice Note No. 2 (Historic Archaeological Requirements)* for information on how to proceed:
- 47 The following guidelines may assist in determining the level of specialist oversight required in response to any proposal involving sub-surface disturbance¹²⁵:
 - i. Where a discrete disturbance (generally less than 1.5m² in area or a service trench less than 500mm in width) is planned, archaeological monitoring should be carried out by a heritage professional with historical archaeological expertise to ensure that any evidence of either the market buildings and/or the early topography/evidence of development c1804-c1830 can be recorded.
 Note: Retention of a degree of design flexibility in any proposal is preferable so that design alterations can be made in the interests of protecting any identified significant deposits and/or features encountered.
 - ii. Where bulk excavation (ie. extensive disturbance linked to a major upgrade or redevelopment) is planned, professionally supervised archaeological test excavations should be carried out to;
 - a) prove up/refine the assessment of potential, and/or,
 - b) to define critical levels thereby providing an opportunity to design any new development in such a way as to avoid impact to key features and/or deposits, and/or,
 - c) to determine the parameters and extent of any further work considered necessary to mitigate impact (eg. controlled open area archaeological [salvage] excavation).

¹²³ These are an integral part of the extant structure discussed in detail in Section 2.5 of this report.

¹²⁴ Article 3.1 - the Burra Charter, 1999. The Australia ICOMOS charter for the conservation of places of cultural significance.

¹²⁵ The written agreement of the Tasmanian Heritage Council Secretariat should be sought prior to embarking on any program of archaeological work to ensure compliance with the statutory requirements and procedures of the day.

- 48 Sufficient lead time should be built in to any proposal that involves subsurface disturbance in the nominated zone of sensitivity to ensure;
- i. compliance with statutory requirements¹²⁶, and/or,
 - ii. sufficient time is allowed for specialist investigations including review and implementation of additional works, and/or
 - iii. potentially costly critical path complications can be avoided.

6.10 Interpretation

- 49 The following interpretation media are recommended for City Hall:
- i. Public art within the market area and on footpaths outside the building providing clues to the site and building's themes. Installations should not be permanently attached to the building fabric.
 - ii. On-site interpretation in the form of unobtrusive panels in a redeveloped foyer area.
 - iii. Off-site interpretation in the form of a brochure/leaflet similar in format to other Hobart City Council brochures
- 50 Interpretation should address the following themes:
- i. The historic course of the Hobart Rivulet through the site and its subsequent changes.
 - ii. The role of the site as a market place from the 1820s to the 1980s.
 - iii. The history of City Hall as a multi-function community/cultural facility since 1915.
 - iv. The place's cultural heritage significance.

6.11 BCA Compliance

- 51 A full BCA assessment of the building is required and an implementation plan prepared to allow ongoing use.
- 52 The dressing room area should be reconfigured to provide complying egress and sanitary facilities and to separate any kitchen facilities from exits and dressing room areas. It is recommended that the kitchen be relocated, removed or substantially reconfigured.
- 53 An assessment of smoke control should be made for the stage area.
- 54 Emergency services should be checked as a matter of urgency to ensure that the fire systems of the building are fully operational and complying.

6.12 Maintenance Procedures

- 55 All works to significant fabric should be carried out under the supervision of a qualified conservation architect, and should be undertaken by contractors with experience in conservation practices.

Historic fabric can easily be damaged by inappropriate measures carried out by inexperienced tradesmen. Correct procedures, respect for fabric and knowledge or appropriate materials is essential to maintaining the fabric.

¹²⁶ For example, this could include but not necessarily be limited to, the provisions of the *Historic Cultural Heritage Act 1995*, *Aboriginal Relics Act 1975* or *Sullivans Cove Planning Scheme 1997*.

- 56 All works must adhere to the guidelines and procedures appended to the Burra Charter 1988.

While the Burra Charter was reviewed and amended in 1999 as yet the guidelines have not been updated. The guidelines for the Burra Charter 1988 remain the most consistent and acceptable practice for works carried out on heritage properties.

6.13 Recording and Review

- 57 This conservation plan should be endorsed by Hobart City Council and should be submitted to the Tasmanian Heritage Council for endorsement.
- 58 A copy of the endorsed document should be lodged with the Tasmaniana Library, State Library of Tasmania.
- 59 Changes to the site should be recorded as part of the ongoing management process.
- 60 Recording should take the form of drawings, photographs and written documentation of the site prior to and after an approved change takes place. Copies of recording should be held with this conservation plan for future reference.
- 61 As there is no current comprehensive set of drawings of the building in its present form it is recommended that measured drawings of the place be prepared to record the current state of the building but also to form the basis of future planning and upgrade work. It is recommended that this be undertaken prior to any proposals for change to the place.
- 62 Records of BCA reviews and compliance should be maintained to allow future managers of the place to understand the process of upgrading and change.
- 63 The policy should be reviewed on a regular basis, but particularly when changes are proposed of a major nature. The conservation plan should be reviewed by 2010 at the latest. New information should be incorporated in the policy.

7.0 IMPLEMENTATION

To carry out work in an ordered and manageable way a staged program is required. Three time frames are recommended: immediate — the coming year; medium term — 2-5 years; and long term — over five years. A suggested program of works for the building is:

7.1 Immediate

- Upgrade building to meet BCA requirements.
- Clear repair/replace blocked or damaged downpipes causing damage to walls.
- Repair steel lintels.
- Repair timber door thresholds.
- Maintain and clean lightwells
- Replace missing sections of wire from gable end ventilating grilles and side façade vents.
- Replace window glass where necessary.
- Upgrade or remove lower kitchen to meet basic fire and health standards.

7.2 Medium Term

- Repoint deteriorated pointing in brickwork
- Repair or replace external building lighting where necessary.
- Remove redundant equipment from former tenancies in lightwells.
- Relocate exhaust fans from windows.
- Remove 1970s finishes in foyer and auditorium, including vinyl cladding.
- Repair damaged ceiling in auditorium.
- Remove fibreglass hinged panels in gallery windows.
- Reconstruct blackout screens in auditorium skylights (see Section 3.4.6).
- Remove applied linings over ground floor auditorium exits.
- Upgrade dressing rooms.
- Repair backstage windows and doors.
- Finish plasterboard walls separating exits from market space.
- Remove false ceilings in Collins Street shops to uncover early ceilings.
- Replace interlocking concrete pavers on Macquarie and Collins Street footpaths with more appropriate material.

7.3 Long Term

- Remove miscellaneous services and conduits from all internal walls.
- Prepare co-ordinated plan for placement of speakers and lighting in auditorium
- Repaint interior of building.
- Replace early doors which have been replaced with solid core doors.
- Extend and upgrade foyer area (see Section 3.3.6).
- Return Collins Street shopfronts to early form.

- Upgrade toilet facilities throughout building (including relocation of Collins Street toilets as in Section 3.5.6.
- Upgrade existing tenancy fitouts where necessary.
- Upgrade supper room fitout.

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APPENDIX 1

The Australia ICOMOS Burra Charter for the Conservation of Places of Cultural Significance (The Burra Charter)

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- Guidelines to the Burra Charter: Cultural Significance;
- Guidelines to the Burra Charter: Conservation Policy;
- Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports
- Code on the Ethics of Coexistence in Conserving Significant Places.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why Conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

ARTICLES

Article 1. Definitions

For the purposes of this Charter:

- 1.1 *Place* means site, area, land, landscape, building or other work, group of buildings or other work, and may include components, contents, spaces and views.
- 1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.
Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, *records*, *related places* and *related objects*.
Places may have a range of values for different individuals or groups.
- 1.3 *Fabric* means all the physical material of the *place* including components, fixtures, contents and objects.
- 1.4 *Conservation* means all the processes of looking after a place so as to retain its *cultural significance*
- 1.5 *Maintenance* means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repairs involves *restoration* or *reconstruction*.
- 1.6 *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- 1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from restoration by the introduction of new material into the *fabric*.
- 1.9 *Adaptation* means modifying a *place* to suit the existing use or a proposed use.
- 1.10 *Use* means the functions of a place, as well as the activities and practices that may occur at the place.
- 1.11 *Compatible use* means a use which respects the cultural significance of the place. Such a use involves no, or minimal, impact on cultural significance.
- 1.12 *Setting* means the area around a *place*, which may include the visual catchment.
- 1.13 *Related place* means a place that contributes to the *cultural significance* of another place.
- 1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.
- 1.15 *Associations* mean the special connections that exist between people and a *place*.
- 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses.
- 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

CONSERVATION PRINCIPLES

Article 2. Conservation & Management

- 2.1 *Places* of *cultural significance* should be conserved.
- 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.

- 2.3 *Conservation* is an integral part of good management of *places* of *cultural significance*.
- 2.4 *Places* of *cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

- 3.1 *Conservation* is based on respect for the existing *fabric*, *use*, *associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.
- 3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills & techniques

- 4.1 *Conservation* should make use of all the knowledge which can contribute to the study and care of a *place*.
- 4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5. Values

- 5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one aspect at the expense of others.
- 5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a place.

Article 6. Burra Charter process

- 6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with policy.
- 6.2 The policy for managing a place must be *based* on an understanding of its *cultural significance*.
- 6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

Article 7. Use

- 7.1 Where the *use* of a place is of *cultural significance* it should be retained.
- 7.2 A *place* should have a *compatible* use.

Article 8. Setting

Conservation requires the retention of an appropriate visual *setting* and other relationships that contribute to the *cultural significance* of the *place*.

New construction, , intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Article 9. Location

9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places & objects

The contribution which *related places* and *related objects* make to the *cultural significance* of a *place* should be retained.

Article 12. Participation

Conservation, *interpretation* and management of a place should provide for the participation of people for whom the *place* has special *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

CONSERVATION PROCESSES**Article 14. Conservation processes**

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these.

Article 15. Change

- 15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.
- 15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.
- 15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.
- 15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation* and should be undertaken where *fabric* of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other conservation processes to be carried out.

Article 18. Restoration & reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

- 20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a use or practice that retains the *cultural significance* of the *place*.
- 20.2 *Reconstruction* should be identifiable on close inspection or through *interpretation*.

Article 21. Adaptation

- 21.1 *Adaptation* is acceptable only where the *adaptation* has minimal impact on the *cultural significance* of the *place*.
- 21.2 *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New Work

- 22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the place, or detract from its interpretation and appreciation.

22.2 New work should be readily identifiable as such.

Article 23. Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.

Article 24. Retaining associations & meanings

24.1 Significant *associations* between *people* and a place should be respected and not obscured. Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The *cultural significance* of many places is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

CONSERVATION PRACTICE

Article 26. Applying the Burra Charter process

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

26.2 Written statements of *cultural significance* and *policy* for the place should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

26.3 Groups and individuals with association with a place as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Article 27. Managing change

27.1 The impact of proposed changes on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.

27.2 Existing *fabric*, *use*, *associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

Article 28. Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the *fabric*, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the *place*, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

Article 30. Direction, supervision & implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Documenting evidence and decisions

A log of new evidence and additional decisions should be kept.

Article 32. Records

32.2 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a place should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant *fabric* which has been removed from a place including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

Adequate resources should be provided for conservation.

APPENDIX 2 — ARCHITECTS' 1914 SPECIFICATIONS FOR THE CITY HALL

This Appendix includes the original 1914 specifications for the City Hall plus variations to the specifications made to contain costs.