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Esslinger Straße 24
D-70736 Stuttgart-Fellbach
tel. +49-711-5747 59
fax +49-711-5747 84

Bill MacMahon (ed.)
The Architecture of East Australia
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In 1840 Sir Thomas Mitchell, Surveyor General of the British Crown, chose a rocky promontory on Sydney harbour for his home. He built a cottage in the style of Gothic Revival, popularized in England by Augustus Welby Northmore Pugin and documented in popular copy books shipped with his baggage from his home country. The house perfectly expresses the imaginative dislocation of European culture into the romantic wilderness. Whether they came out of duty, like Mitchell, or in the hope of opportunity, the European immigrants viewed Australia as a »terra nullius«, as an empty land, a vacant space waiting to receive a model of Christian civilization.

It took a century to realize that the dream did not comfortably fit the continent. The story of Australian architecture might be said to parallel the endeavours of Australians to adapt and reconcile themselves with their home and neighbours. It is the story of 200 years of coming to terms with the land: of adaptation, insight and making do. Early settlers were poorly provisioned, profoundly ignorant of the land and richly prejudiced towards its peoples. They pursued many paths over many terrains. From the moist temperate region of Tasmania with heavy Palladian villas to the monsoonal north with open, lightweight stilt houses, the continent has induced most different regional building styles.

The buildings included within this guide extend from the first examples of Australian architecture by convict architect Francis Greenway to the works by today's rising generation. It covers not only buildings by such famous architects as Walter Burley Griffin, Harry Seidler, Jørn Utzon, John Andrews, Philip Cox and Glenn Murcutt, but also many high-quality works by less known exponents of the profession.

Photographs by the renowned Max Dupain and the present proprietor of his firm, Eric Sierins, including many especially commissioned for this book, support the text. Contributing authors have supplied material where vital local knowledge is essential.

Bill MacMahon is an architect practising in Sydney, a lecturer at the University of New South Wales and a contributor to various Australian architectural and design journals. He is best known for his work with D4Design whose projects included the Rockpool Restaurant and the Regents Court Hotel.

Distributors

Brockhaus Commission
Kreidlerstraße 9
D-70806 Kornwestheim
Germany
tel. +49-7154-1327-33
fax +49-7154-1327-13
menges@brocom.de

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Unit 2/17 Rodborough Road
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tel. +61-2-99755566
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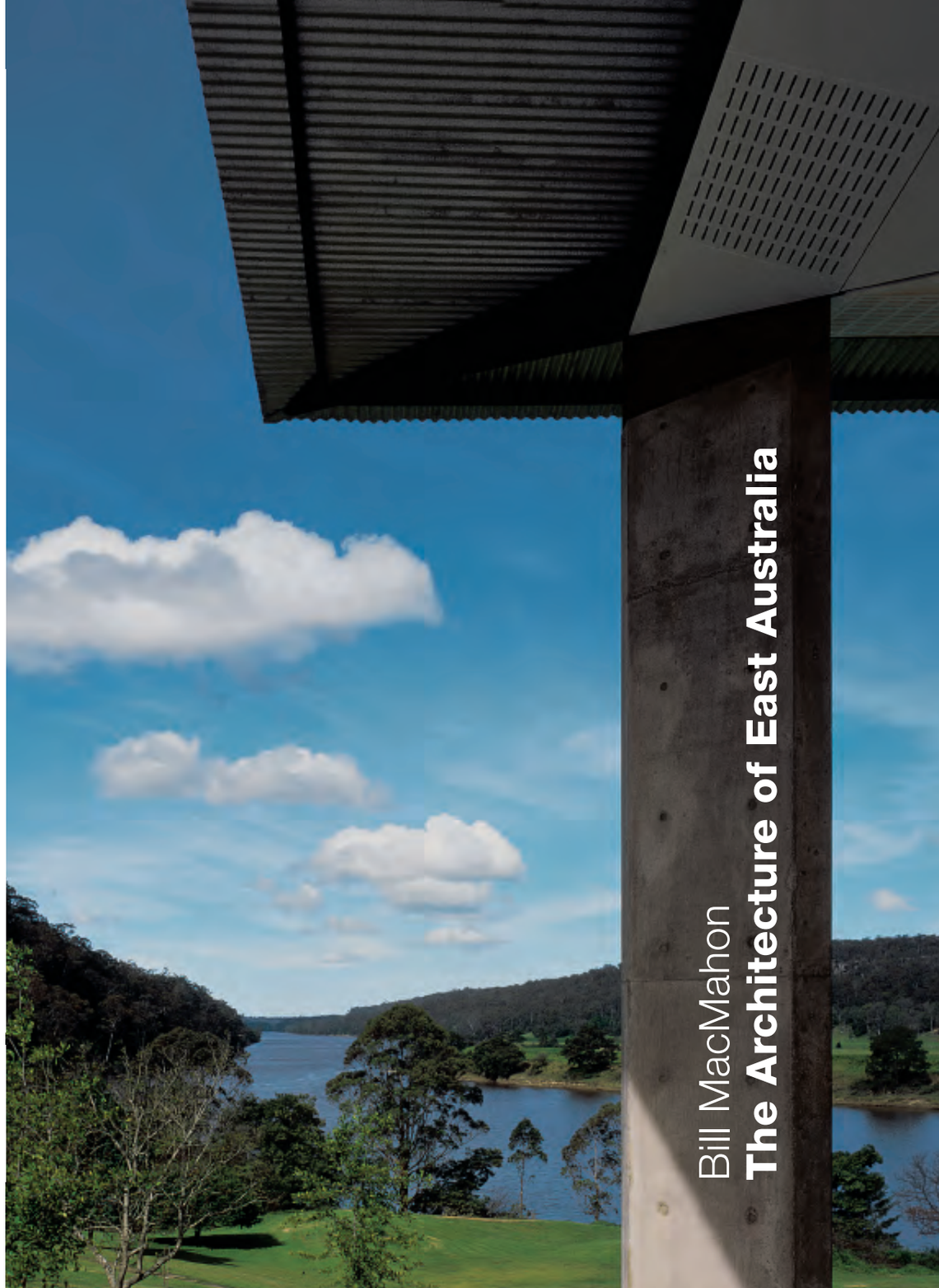
Bill MacMahon **The Architecture of East Australia** Menges



Bill MacMahon
The Architecture of East Australia

To Jaq, Rose, Mia and Tom

The Architecture of East Australia

An architectural history in 432 individual presentations

edited by Bill MacMahon

assisted by Anne Finnerty
with contributions by
Sue Serle and Tempe MacGowan

Photographs by Eric Sierins
and from the archive of Max Dupain

Maps by Lesley Thornton
Plans by Greg Meyers

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Contents

Abbreviations

ANG	Australian National Gallery
ANZAC	Australian and New Zealand Army Corps
ARM	Ashton Raggatt McDougall
AUD	Australian Dollar
BHP	Broken Hill Proprietary Company
CBD	Central Business District
DPWS	Department of Public Works
ES&A	English Scottish and Australian Bank
GADD	Government Architects Design Directorate
NCDC	National Canberra Development Commission
PINK	Pels Innes Neilson & Kosloff
QUT	Queensland University of Technology
QVB	Queen Victoria Building
RAIA	Royal Australian Institute of Architects
RMIT	Royal Melbourne Institute of Technology
TAFE	Technical and Further Education

Generally street numbers are not given for houses. In a couple of exceptional instances the street name of the house is not given for privacy purposes.

Where houses are owned and opened to the public by either the Historic Houses Trust or the National Trust of Australia we have indicated this. Individual properties are run by different State Chapters which have different phone numbers which are listed in the State Telephone Directories.

Foreword

This is a guide to the architecture of the most populous corner of the continent of Australia. It covers less than a quarter of the land mass but includes its sections of greatest habitation. It is a large area covering as much distance as from Sicily to Denmark and from Madrid to Turin. Included are the State capital cities of Sydney, Melbourne, Brisbane, Adelaide and Hobart.

The island continent of Australia is often described as a vast and ancient land. Geologically the landscape of the interior remained unchanged for many millennia. For over 56,000 years it was home to a continuous living culture, evidenced by the discovery of ceremonial burial remains at Lake Mungo (NSW21). When the first fleet arrived in 1788, the indigenous population was made up of over 500 tribes. Australian Aboriginal culture however was that of nomads who left no buildings as a record of their society.

The spirit of these people is an inspiration to the contemporary creative culture of the country which struggles to reconcile itself with its place in the world.

A contemporary concern of Australian architects remains as to whether their architecture reflects our place in the world. Does an Australian architecture exist? Certainly up until recent times Australian architecture has been the story of the adaptation of first British and then international ideas of architecture. In recent years some architects have sought inspiration from Aboriginal ideas dealing with land and place. The best of this work remains centred in a European/American Modernist language yet it responds to the sensibilities and strictures of the dreaming.

It was considered important that buildings included in this book were accessible and warranted a journey to view them; for this reason many houses were excluded. Landscape screening and alterations over the decades have obscured what made many houses worthy.

Most of the projects featured display some of the following characteristics:

a. They are included in major histories of Australian architecture.

b. They have recently been published by design journals.

c. They are illustrative of a general building type.

d. They are illustrative of a cultural or economic condition.

e. They tell the story of the place.

The buildings in the book are arranged first by location according to the state of Australia in which they are located. The states are ordered by population with the most populous, New South Wales first and the least populous, Tasmania, last. In each section the state capital appears first followed by the regional centres. Smaller towns within each state then follow.

In Australia there is a cultural divide between the city and country areas so I have attempted to include the larger regional centres: Newcastle, Broken Hill, Ballarat and Bendigo are described in detail. Smaller interesting towns such as Terowie, Carcoar, Ross and Richmond are also included. It is intended that the inclusions in this book will comprehensively describe (in detailed terms) the history of Australian architecture and also show the light and shade of regional differences.

Within this structure the buildings are listed chronologically to give some sense of the historical sweep of development. Buildings are identified by a letter of the alphabet which either signifies the state capital city or the state in which it is located then by a number locating it in its chronological sequence.

My thanks to the contributors to this book who have laboured over the entries. My special thanks to Anne Finnerty for editing the text at its many stages. To Tempe Macgowan for the entries on Sydney's City Projects. To Sue Serle for her contributions to the Melbourne entries and for the introduction to Melbourne. To David Vivian-Jones for his assistance with Tasmania. Thanks to Gina Levenspiel and Timothy Hill for advice.

Thanks also to Anne Prichard who typed most of the text for the book, coordinated the entries, laboured long over the numbering and patiently participated in the process for more than a year and a half. Thanks to Eric Sierins who shared over 6,000 km of car travel across our corner of the continent. Eric not only was responsible for most of the photos in the book but was also an indispensable support on ensuring the text was clearly expressed and logically organised.

Thanks to Ute Rose without whom this project would not have been undertaken.

Lastly thanks to Jacqueline for her patience and inspiration.

Bill MacMahon

The architecture of East Australia

»The future was dark and the past was dead
As they gazed on the sea once more
But a nation was born when the immigrants said
Good-bye! as they stepped ashore!
In their loneliness they were parted thus
Because of the work to do,
A wild wide land to be won for us
By hearts and hands so few.

The darkest land 'neath a blue sky's dome,
And the widest waste on earth;
The strangest scenes and the least like home
In the lands of our fathers' birth;
The loneliest land in the wide world then,
And away on the furthest seas,
A land most barren of life for men
And they won it by twos and threes!«

Excerpt from *How The Land Was Won*
by Henry Lawson (1867–1922)

The story of Australian architecture is the story of the European expansion into and gradual possession of the Australian landscape. The story commences with European settlers who held the firm conviction that Australia was terra nullius, empty place. Their story is of migration, taking possession of and making do in a new land. The continent's original people could tell an alternative story, a story only recently listened to by architects, but it is not the story of this book.

The architecture of these recent arrivals is the story of the individuals with an ambition to make a new place in the world. The buildings they left are the trace that tells the story of their successes and sometimes their deprivations. It almost always speaks of their aspirations.

The European settlement of Australia commenced with the arrival of the first fleet in 1788. This was during the great period of European expansion that on one hand brought Christianity and European culture to the world and on the other opened up new commercial opportunities to the Europeans. As the British plied their ships across open oceans looking for new lands so they crossed the open plains of the continent of Australia on foot, horseback and bullock dray. Little thought did they give to the rights of the indigenous population as they pushed out along the shores of the continent and then into the mainland. Their fortune lay the way of accumulating farmlands and opening up trade routes.

Long would they toil to make the landscape economically productive.

Yet the first fleet were merely the first of successive waves of migrants who continue to this day to arrive at Australian ports. Like the first settlers today's migrants share a similar burden of having to make a place for themselves in a new world.

A central theme of Australian architecture is this making do or vigorous adaptation of old ideas to new settings. Migrants to Australia, up until the 1970s, came mainly from Europe or were of a European origin. The ideas on which Australian architecture is based are still largely of a European or American basis.

While not every good Australian architect was born or studied elsewhere it is evident through a brief survey of the history of Australian architecture that, so far at least, the main events that make up the story of Australian architecture can be told by reference solely to architects born elsewhere.

Australia has been graced by the arrival of young architects from Francis Greenway through to Harry Seidler. Architects trained overseas have come to Australia to do their best work. These have included William Wardell, who built St Patrick's Cathedral (M6) in Melbourne and St Mary's Cathedral (S38) in Sydney. Joseph Reed who designed the State Library of Victoria (M2) came from Cornwall. Leonard Terry who designed the Melbourne Club (M5) came from Yorkshire. John Verge, who brought the Regency style to Australia was from Hampshire, England while James Barnet who designed the General Post Office (S47) in Macquarie Street, Sydney, was born in Scotland. John Horbury Hunt came to Australia from Canada via Boston; Walter Liberty Vernon who built the State Library of New South Wales (S56) and Sir John Sulman who had great influence upon the planning of Canberra were both English and worked in London before coming to Australia. Later in the 20th century architects who migrated to Australia included Leslie Wilkinson from Britain, Walter Burley Griffin from the United States of America, Frederick Romberg, who was born in Tsingtao, China and educated in Switzerland, Harry Seidler, born in Austria and educated in Canada and the United States and Alex Popov, born in China. Visitors to Australia would include Jørn Utzon and recently Renzo Piano. Even Glenn Murcutt speaks of the importance of his very early years spent in New Guinea.

A feature of these architects is that many moved around the continent rather than settling in one place all their lives. People like Wardell, Hunt, Griffin and Romberg built in many disparate locations. It would seem that the energy that brought them to Australia kept propelling them around the country after they arrived.

The 20th century being the great age of travel, many local born young architects did their first degrees in Australia and then travelled overseas to undertake postgraduate studies and spent some years practising overseas (a practice which is still very popular in Australia and carries great weight among the profession). Peter Muller, Lawrence Nield and Bruce Rickard in Sydney would be included in this group.

Even today, architects such as Glenn Murcutt adapt ideas and devices from international sources. Murcutt has been very clear about the inspiration he has gained from trips to Greece and Africa and has been specific

about how this has been applied to the material form of his built works. This hybridisation of ideas from overseas is the strength of Australian work.

Ashton Raggatt MacDougall sets out the extreme example of this tendency. Howard Raggatt has talked of Australian architects' cargo-cult mentality, meaning that Australian architects are accepting the importation of ideas from overseas as if they were free to pick them up off the back of a boat. Works such as the extension to St Kilda Town Hall (M55), with its copying of the form of the Finlandia Congress Hall by Alvar Aalto is a radical example of the copying of ideas by Australian architects and brings into sharp focus the fact that much architecture in Australia takes ideas directly from overseas and then in some way changes them.

One would almost hope that the opportunities of isolation in the continent of Australia would provide opportunities for new ideas to emerge, but in fact Australian architecture has offered no new orders or ideas to world architecture. Every building can to some extent, either through materials, shape, proportion, or arrangement of parts, be found internationally. It is, however, the resourcefulness and the originality of the amalgam of the parts that give the life and vibrancy to Australian architecture.

Settlement

For the first 50 years, the story of Australia's European history centres on Sydney. After the First Fleet's arrival in 1788 and the establishment of the colony at the infertile Sydney Cove survival of the colonists and convicts became the main priority of these stranded colonists. The search for fertile farmlands saw the establishment of the settlement at Parramatta in 1791, a location with far better soil for farming.

For the early years of the colony travel by sea remained an important form of communication and the colony grew by the development of settlements up and down the coast. Areas such as Broken Bay, Newcastle and Port Macquarie were settled early on in the days of the colony.

Hobart, located in Tasmania, an island off the south coast of Victoria, became the second city of the colony. It had a climate far more amenable to these sturdy people from England. The development of Tasmania was driven by two factors. One was the need for an alternate place of further punishment for convicts who could not be controlled within Sydney. Secondly, it also became an important farming area, offering rich farmlands for graziers.

While Hobart was settled 14 years after the first fleet sailed into Sydney harbour, the period of construction of important buildings in Hobart does not commence until about the 1820s.

Fear of the French establishing rival colonies upon the continent drove the British to mark out the periphery of the continent with separate colonies.

The time at which the other cities were settled are: Hobart in 1803, Brisbane in 1823 as penal colony and in 1842 as a city, Perth in 1829, and Adelaide in 1836.

Melbourne was settled in 1837 but the city established in 1851.

However, government in Australia was initially centred in Sydney and government institutions such as the Government Architect and Surveyor General were of prime importance to the administration of the colony. After the opening of the first trafficable route across the Blue Mountains, Sydney became the base for western expansion, firstly into the areas around Bathurst and Orange and then later broadening out in big sweeps of land to the north, west and south.

One only needs to travel through New South Wales to experience the monotonous regularity of the layout of its towns, to realise the extent of influence of the dead hand of bureaucracy in the country. Decrees by Governor Darling determined the layout of towns in New South Wales through the time of the great period of landward expansion.

One of the features of the growth of settled land in Australia was the tendency of settlement to outstrip the reaches of authority. The settlement of Victoria was a case in point where the government fought to restrict the establishment of a new colony on the shores of Port Phillip Bay, but in the end had to submit after squatters, working their way south, reached the area via the overland.

The faraway port of Melbourne that had hitherto served the local squatters and whalers was suddenly elevated in importance due to a major revolution in the economy of Australia. The discovery of gold in 1851 around the Ballarat region transformed not just the economy of Melbourne, but of the nation. Melbourne became the centre of the gold rush that marked the beginning of the Australian mining industry which has been of such importance to the economy of Australia. Within a few years Melbourne rivalled Sydney for wealth and prestige.

Migrants flooded into Australia. Many Chinese came to work in the gold fields and Melbourne's growth was fuelled by vast amounts of money pouring into the coffers of the city. Melbourne's architecture at this time went into what is known as the »Boom Period«, a period of richly decorated Victorian architecture.

Regional characteristics

The different regions of the country tended to also have identifiable differences in their regional culture that was expressed in differences in regional architectural characteristics. These differences were partly due to the variations in climate and available building materials, but may also have been influenced by the composition of the different migrant groups who composed the colonies. For example, the Cornish miners in Burra built housing which was very similar to houses in Cornwall. On the other hand, Queensland architecture responded to the heat and Queenslanders tended to build bungalows raised on stilts. This is partially due to the availability of good timbers in Queensland and also the need to have well-ventilated houses which could quickly cool down.

Thomas Watling, Sidney Cove (Circular Quay), 1794

In Sydney and Melbourne from 1890 to 1914 the Federation style of architecture developed.

The Federation style was an amalgam of different styles including Queen Anne brought from England, but also had something of the Arts and Crafts movement in it and saw the embellishment of buildings with local motifs. It was often regarded as the first Australian style of architecture.

The establishment of alternate colonies to New South Wales, in Queensland (1824) and South Australia (1836) saw the diversifying of authority within Australia. The separate colonies of Sydney, Melbourne, Tasmania, and Brisbane were the genesis of the State system in Australia.

As the richness, complexity and population of the colonies grew, Australians began to desire to clarify their identity as well as to make sensible arrangements for defence and trade within the colony. The separate states operated virtually as separate countries with their own armies and systems of taxation.

A movement grew during the 1890's for the country to be federated and for a central government to be formed in Australia to take care of matters such as trade and taxation. It was not until Federation in 1901 that the country, Australia, was born.

Federation was proclaimed at the site now occupied by the Federation Pavilion (S121) in Centennial Park, Sydney and saw the opening of the first Federal Parliament in Australia within the Melbourne Exhibition Building (M11) in the Carlton Gardens.

Federation in 1900 saw the establishment of central government plans to provide a capital in Canberra.

After World War I, Australia boomed. This period left a legacy of Renaissance revival banks in a Chicago skyscraper style and picture palaces adorned with fantasy interior architecture. A great range of diversity was established in a wealthy colony.

Australia is a largely urbanised country and between 1900 and the 1930's there was much building of suburbs within Australia.

Sydney during this period was characterised by a spread of housing along the rail lines that were built to the designs of Dr. John Job Crew Bradfield. The Sydney Harbour Bridge was built at this time. Areas of Sydney such as Strathfield and Croydon were built on garden-city lines with many picturesque gardens planting. It also established the quarter acre block as the predominant settlement unit in Australia.

Cities such as Melbourne, with their street grids containing red roofed bungalows on a flat landscape were ensconced for miles around based on the multiplication of this defining unit.

The depression of the 1930s affected Australia dramatically and it was not until the conclusion of World War II that building activity strongly increased again. Australia benefited by the settlement of migrants from Europe during this time. In a farsighted program, Australia encouraged settlement by the dispossessed from Central and Eastern Europe. At this time, many Italians, Poles and Latvians among others came to settle in Australia and with them came a range of architects and tradesmen. Most representative of this post-war migration would be the famous Harry Seidler, who came to Australia during the late 1940s.

Mainstream architecture in Australia after World War II was motivated by international practice. Many young architects had the opportunity to undertake postgraduate studies overseas. Many spent a portion of their twenties working in London or Europe which was seen as a legitimate way of gaining a toe-up in Australia and tended to often bring back good ideas for the country.

At the same time, while architects generally designed large commercial and public buildings, builders designed the majority of houses in the country.

A trip across any of the suburbs built after World War II in any of the Australian cities offers little joy, and 95 percent of the contemporary housing being built in the country was of a poor standard from an aesthetic and environmental point of view.

Exceptions to this range from the wonderful Pettit and Sevitt houses designed by Ken Woolley's office during the 1960's and 1970's.

Today

Today architects in Australia practise their profession with vigour. In a very general sense, the architecture of Melbourne is seen to be driven by stimulating design ideas, whereas Sydney offers a solid humanist approach although currently enjoying an enthusiasm for the minimal.

Queensland architecture at its best is different to both Sydney and Melbourne. Some critics have called the architecture that best represents the state the Stick style of architecture. It is interested in the creation of outdoor rooms and the filtering of light through various means.

Tasmania, with a population of approximately one-tenth of the city of Sydney, is a quiet presence on the architectural scene.

The state of architecture at the turn of the millennium is influenced by a number of factors.

The downturn in the rural economy has diminished the amount of work being done in the country areas except for a growth in the building of tourist resorts and weekenders for wealthy city people.

Smaller industrial centres are undergoing post industrial transition, characterised by the adaptive reuse of industrial buildings into facilities to house service industries such as phone centres, financial brokers and the like.

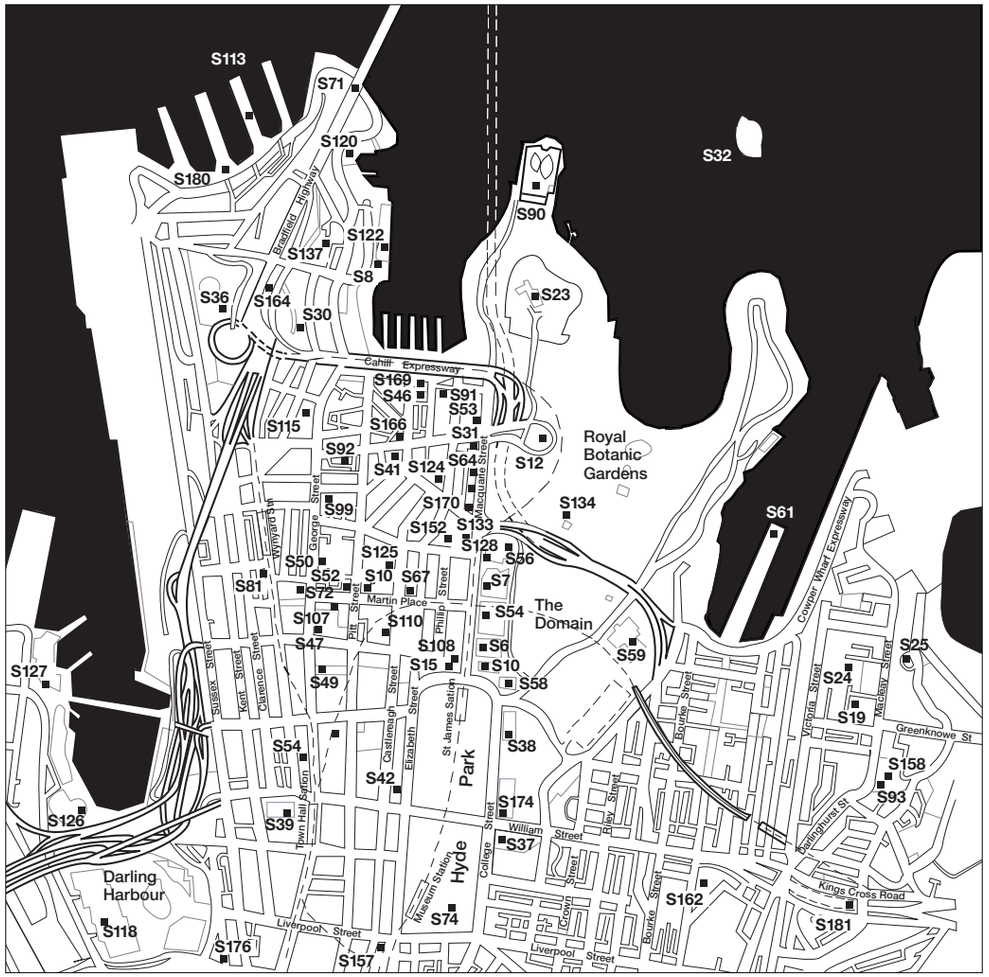
Sydney has been dominated by construction activities brought on by the Olympic Games, which has seen the upgrading of the infrastructure including train lines and freeways and of course the creation of the games site on the setting of an old abattoir.

Australian architects continue to be concerned about the nature of Australian-ness at the end of the millennium. Architects such as Murcutt have shown what it means to design for a particular client at a particular place, however even Murcutt maintains that there is no such thing as an Australian architecture.

The creation of the Merrima Aboriginal Design Group with the NSW Public Works Department shows an interesting development in Australian architecture that, at the end of 212 years of settlement, we now have Aboriginal architects designing architecture for other Aboriginal indigenous people.

One suspects the status of Australian architecture shall continue to be the creation of a peculiar brand of adaptation of ideas and trends taken from other parts of the world and the outstanding architects shall be those who seek to resolve technology, climate and location into works which specifically fit the place in which they reside.

The outstanding feature of Australian architecture is its internationalism, coupled with a modesty of purpose. Across the length and breadth of the continent, we find an architecture that is primarily a migrant architecture that speaks of the distant homes and a coming to terms with a new land.



Sydney

Sydney-siders believe Sydney is the best city in the world. Visitors will regularly hear that Sydney has the best harbour, best beaches, best food and best parties. Certainly the climate and geography have combined to create a hedonistic, sun-worshipping culture.

The beauty of Sydney beaches is equalled by special places at each of its limits: the Nepean River at the foot of the Blue Mountains; the joys of Pittwater that sits like an unspoilt Sydney Harbour on the northern fringes of the city; and the Georges and Woronora Rivers to the south. Within these boundaries, however, sit a sprawling city offering kilometre after kilometre of brick and tile suburbs that fill a river basin surrounded by low mountain ranges. For each wondrous highpoint of the city are ten suburbs of bleak monotony. While the seaside suburbs benefit from ocean cooled breezes, the interior suburbs swelter in still air under the summer sun.

Critics of Sydney say that it is a place of light and movement offering no cultural depth. They say that architecture in Sydney serves only as a platform for viewing the harbour. It is probably true that the most adventurous architecture in Australia is found in Melbourne while the architecture of Sydney displays a quiet decorum. If Melbourne is intellectual then Sydney is New Age.

Sydney has a diverse population. From its earliest days as a seaport it has attracted people from all over the world. Today various ethnic groups gather to form cultural clusters within its suburbs: Italians in Leichhardt, Greeks in Marrickville, Vietnamese in Cabramatta and Islanders in Flemington. Across the suburbs mosques have risen next to Methodist churches, Taoist temples next to Catholic Cathedrals and Baha`i temples next to Baptist churches.

Sydney grew first as the major seaport for the colony and later as a centre of industry providing goods for the colony. In recent years it has grown to become the major service centre for the nation and a major financial centre for the Asia-Pacific region serving as a regional base for many multi-national corporations.

The planning of Sydney is more chaotic than any other city in the country. The roads about the city centre still follow the paths of the bullock drays that wove along the contours of its undulating hills. Attempts at planning the city, such as the efforts of Bradfield from 1911, proved to be beneficial in that it integrated transport with settlement and gave the city the Sydney Harbour Bridge. The Cumberland plan, however, which attempted after World War II to consolidate growth and ameliorate urban sprawl, had only a short-lived effect. The city of Sydney has over 30 local councils and planning at both local and state level is driven by political considerations. Even today there exists only a generalised long-term plan for the growth of Sydney.

Transportation about Sydney is afforded by an amalgam of train, bus, ferry and tram. Transport about the centre is easy while, with the exception of travel about the major train lines, transport in the suburbs is difficult to plan due to the diversity of bus companies that support the system.

Aboriginal Sydney

Visitors to Sydney hoping to see evidence of the Aboriginal heritage of Sydney will be sorely disappointed. Sydney architecture owes nothing to its Aboriginal past. Certainly Aboriginal tribes occupied the valleys around Sydney Harbour, although little is known of the Dhurig tribe that occupied the settlement other than what remains on the records from the first European settlers. We really know nothing of the spiritual significance which locations around the Sydney District had for the indigenous people of the time. The Aboriginal community left remnants of their lives in the form of rock carvings and middens, however, no built structures survived within the Sydney area.

The Sydney Opera House (S90) is built over midden piles, middens being the remains of the shellfish that were tossed away after being eaten. Even around Bondi there are reports that builders during the 1930s used lime from the midden piles to make cement. To see traces of Aboriginal built structures one must venture to the far west of New South Wales, but even then the remaining structures are in the form of fish traps.

Traces of the early European settlement do exist, mainly in the areas around Sydney Cove, now called Circular Quay, and in the settlement around the rich farming lands of Parramatta, now in the centre of the Parramatta commercial district.

The early years

In little over a decade after Captain Cook first sailed up the East Coast of Australia, a group of several ships arrived in Botany Bay, setting out to establish a new colony for Britain. The ships contained two groups, members of the British Marine Corps and a substantial number of convicts. There is poetic significance in these two groups, one representing centralised, authoritative control in Australia and the other the more libertine and chaotic side to the Australian character. The early years of settlement were difficult as the colonists arrived with virtually no tradesmen, few farmers and no architects to give form to the settlement. They even had precious little in the way of tools.

The early years of settlement were hard and the colony came close to starvation at more than one point. The settlement was centred around what is now Circular Quay, in those days an area of sandy soils mixed with many rocks in the topsoil – an area unsuitable for farming. A second settlement was therefore established at Rosehill, later known as Parramatta.

The early buildings of the settlement reflected the origins of the new arrivals, simple square buildings with roofs thatched from the reeds found in the bay. Wattle and daub was a common construction material. In appearance, the cottages resembled workers' cottages as you might find in Cornwall.

The basis of the layout of what is now inner Sydney was set from the earliest days when Governor Phillip defined the course of habitation in the Sydney basin. He imposed a strict separation between government and private land. Structures east of the Tank Stream,

A view of Sydney's Circular Quay, 18th century

the freshwater source for the first settlers that flowed into the western side of Circular Quay, were to be government facilities, while the convicts were allowed to occupy the area of The Rocks. Even today the area spreading to the high ground up towards Macquarie Street is still occupied by buildings of importance, whereas the area of The Rocks is a zone of closely built buildings of a private nature. The Rocks area has retained its 18-century fabric intact and land features such as the convict hewn Argyle Cut has a direct link to Sydney's convict past.

The area back from the Quay on the western side was the centre for the garrison of troops of the Sydney Corp, and they had their barracks and parade ground about the area now occupied by Grosvenor Tower (S115). South from the Quay on the gentle slope where the Museum of Sydney (S124) lies was the site of the first Government House for Governor Phillip, a prefabricated building imported from England. The Governor established his own domain, sealing off the eastern side of Circular Quay and occupying the whole of Farm Cove, laying down the basis for what is now the Botanical Gardens and the Domain. Later encroachments to the Domain include the strip along the eastern side of Circular Quay, now occupied by the building designed by Peddle Thorp & Walker which has been christened The Toaster by Sydneysiders.

Before the earlier Modernist buildings which previously occupied the site, the eastern side of Circular Quay was home to a number of warehouses and bond stores which serviced the ships that tied up about the harbour. Still surviving in Sydney Cove is Cadman's Cottage (S8), a small government building of this time which was possibly designed by Francis Greenway. Now sitting back from the Cove, Cadman's Cottage would originally have had the water lapping at its edge. Circular Quay has been greatly filled-in and the original shore line can still be seen traced across the front of Custom's House Square (S169) sitting outside of Custom's House (S46). The sea wall added during the 1830's was to the design of Major George Barney.

The earliest extant buildings of this period are not to be found around Sydney Cove or Circular Quay, but instead out west at the settlement at Parramatta, which Phillip founded after being dissatisfied with the potential for farming at Sydney Cove. At Parramatta, houses such as Elizabeth Farm (S1) and Experiment Farm (S2) give a good indication of the sort of dwellings which were built by the settlers in the first decades of European settlement in Australia.

John Macarthur who arrived in the colony with the Second Fleet built Elizabeth Farm. Macarthur was a serving captain in the British Army and Elizabeth Farm with its verandah and central corridor plan was the progenitor of Australian rural architecture for over 100 years. Elizabeth Farm possibly has the first verandah built in the colony and this addition, which has become such a distinctive feature of Australian architecture, may possibly be explained as a common element in

Port Jackson (Sydney Harbour), 1820

buildings used by the British Army in India or South Africa. It became an essential feature of Australian architecture because of the need to control the sun and to provide sheltered outdoor spaces that could provide cover while also providing access to cooling breezes.

Also found in Parramatta is the later Government House (S3) which is open to public view, and it is said that some of the original out-buildings which are still in existence are in fact the earliest remaining buildings in the Commonwealth.

Convict architecture

The most prominent figure within the early days of the colony, who had a great impact upon the current nature of Sydney, was Governor Macquarie, a man who appeared to have had a sense of Sydney's destiny. Governor Macquarie arrived in the colony in 1810, 22 years after the arrival of the First Fleet. He was a distinguished military man who found his architect from among the convict community.

Architect Francis Greenway, transported to New South Wales for forging the details of a debt in a contract, became the means through which Macquarie achieved his vision of settlement.

Governor Macquarie built many of the major buildings found in Macquarie Street, including Hyde Park Barracks (S10), the State Parliament Building (S7) and what is called the Mint Museum (S6), all located on Macquarie Street.

These two latter buildings are the remaining two-thirds of the original Rum Hospital built by Macquarie, and show the basic needs of the colony and the unorthodox means by which these were achieved in a context of few resources. Governing in a far away colony such as Australia at that time must have been like working in a vacuum.

Macquarie had no directive from Whitehall in London to build the Rum Hospital, yet nonetheless he set about it. Having no funds he granted a monopoly on the rum trade to the builders.

By hook or by crook Macquarie provided the basics of life for his colony and the new hospital was built. The Rum Hospital today is used as the main building of the State Parliament in Macquarie Street and the Mint Building.

The nearby St James Church (S15), although altered by the architect John Verge in later years, was also designed by Greenway. Originally it was intended as a courthouse but a Commission of Enquiry into the building endeavours of Macquarie provided that the area of Queens Square would be better served by a church.

The strangest building by Greenway is the Conservatorium of Music (S12) built like a Scottish castle at the gateway to the Botanical Gardens. This building has recently been altered to improve the facilities for the Conservatorium of Music and to include space for a gateway building for the gardens. The Macquarie Lighthouse located on Old South Head Road at Vaucluse is a copy of a building by Greenway, the original building being designed in timber that served as a beacon for early shipping. It was later copied to the plans of the Colonial Architect Barnet, who built the building in stone. Also by Greenway is the Courthouse at Windsor (S13).

A new aristocracy

The Sydney Colony, after the turn of the 19th century, provided many opportunities for early settlers. A government appointee could hope for a grant of good land from the Governor, and the provision of convicts to labour on the building of a fine house. Early examples of Australian farmhouses found around Sydney include the Elizabeth Farm (S1) aforementioned, and the Experiment Farm (S2) which sits close by at Parramatta.

After the colony finally found its feet and the means to support itself through trade, a new, wealthy class began to emerge.

In the 1830s there were numerous men of fortune who found themselves able to express their prosperity through large houses.

The best representative of this class was W. C. Wentworth. Wentworth was born within two years of his father's arrival in the colony. His father was not sent out as a convict, but came as assistant surgeon on the second fleet. It is reputed that having been charged several times with highway robbery, although never convicted, he was given the option of starting his life over within the new colony or waiting for the inevitable prison term in Britain.

His son, the local born Australian, distinguished himself in his early twenties by exploring the Blue Mountains to Sydney's west and in fact, finding the first navigable route to the plains beyond. Above that, Wentworth opened up the surrounding region and unleashed the rural potential of the New South Wales Colony. Wentworth returned to Britain for a spell to become a barrister. Nevertheless, he returned to Australia and was a staunch advocate of the rights of the colonials. Wentworth is said to have penned the Constitution of the State of New South Wales in the grand mansion that he built called Vaucluse House.

Vaucluse House (S4), is located in Vaucluse, approximately 10 km from Circular Quay. It is really a series of Gothic buildings with broad verandahs resulting from various periods of building. Its setting within its original gardens (now a public park) allows the building a more suitable context than is now found in the Parramatta houses. This building is open to public view and has a collection of period furnishings from Europe including a collection of French porcelain, revealing the firm links which were retained between the colony and Europe.

Vaucluse House is the purest expression in Sydney of the newfound wealth of the early settlers.

This transition to wealth is very clear in the contrast between Elizabeth Farm, built by Captain John Macarthur shortly after his arrival, and Camden Park (S18), which was built for the sons of Captain Macarthur in 1831. It took under 40 years for the Macarthurs to rise to prominence within the colony due to their brilliant fortune and entrepreneurial skills.

Camden Park is a large Regency building with Palladian wings. It is a grand country dwelling with a very beautiful, sandstone-pillared loggia/verandah to its rear.

John Verge built a series of fine dwellings, a number of which can be seen about the area of Potts Points. Elizabeth Bay House (S25), which was built for the Colonial Secretary, is today open to the public. This large Regency house is a gem. Buildings of a similar scale include Tusculum (S19) in Manning Street, Potts Point, now the headquarters of the Royal Australian Institute of Architects. One street down from this is the small crystal of a building, Rockwall (S24).

The revival styles

The wealthy inhabitants of Sydney have always had an eye for fashion, especially as defined in London, and the Gothic Revival style was taken up in Australia with great gusto. Not only was it found in churches but it also became a favourite style for dwellings in New South Wales. Houses such as Carthona (S27) in Darling Point and the Governor's House overlooking Circular Quay define this movement.

Government House (S23) at the Quay was designed by an English architect, Edward Blore. He had never visited the colony and displayed a particular ignorance of the climatic conditions. The house had to be modified shortly after its construction by the addition of verandahs to soften the effects of the Australian summer sun.

While the Gothic was thought of as the appropriate style for churches and houses, the Classical Revival style was favoured for institutional buildings. The Darlinghurst Courthouse (S21) by Mortimer Lewis is in strict Doric style and is still an imposing government building located at Taylor's Square on Sydney's Oxford Street. It is interesting to compare this large, grand building with a smaller but still imposing courthouse built the following year in Hartley (NSW9) by the same architect. The size of the building had no bearing upon the grandeur of the order selected.

The growth of institutions

A feature of architecture in New South Wales was the important role played by the Government Architect within the colony. Australia has always had a distinct separation between government and private enterprise, but the government in Australia has always been very strong and has tended to impose tight controls over development in the far reaches of colonial life.

The Government Architect's office was founded in Sydney to provide the skills needed to provide the colony with the institutional buildings necessary for expanding settlement. Architect's who held this office included Edmund Blacket, Mortimer Lewis, James Barnet and Walter Liberty Vernon.

While the office contained many individual architects and draughtsmen, they all laboured under the name of the Government Architect. Due to the efforts of this office the standard of institutional buildings even in the most remote towns is very good.

It should be remembered that the colony was founded by the British Army which played a very significant role, not only in the founding of the City of Sydney, but also played a very active role in the layout of the settlement of country towns.

Even today the towns of New South Wales have a sense of military order and precision to them. In 1829 Governor Darling set out regulations to govern the lay out of towns and it was these regulations which, until today, set the major form of towns throughout New South Wales. These required that blocks of land be one chain wide and five chains deep with corner blocks being two by one and a half chains. It was with these regulations that the gridded town became a monotonous feature of Australian towns.

Sydney sandstone

Sydney's most distinctive material is the sandstone that greets visitors at the Heads. The most outstanding buildings in Sydney from the 19th century are faced in Sydney sandstone. The architect responsible for the greatest buildings in this material is Barnet, who was the Government Architect responsible for the Government Post Office (GPO) (S47) in Macquarie Street and the row of fine New South Wales Government buildings, including the Lands Department Building (S41), the Department of Education, and the Colonial Secretary's Building (S43) in Bridge Street.

Sydney sandstone is a material which comes out of the ground relatively soft, hardening after it oxidises, taking on a wonderful deep yellow colour after exposure to the air. It is a material that sadly suffers badly from the effects of rain and salt and many of the buildings built of this material have to be constantly repaired to prevent serious deterioration. The best sandstone in Sydney was quarried in the area of Pyrmont.

Victoriana

Much of Sydney's 19th-century Victoriana within the central business district was unfortunately pulled down during the boom period of the 1960s. Within the city there are still some fine examples, probably the best of which is the Romanesque style Queen Victoria Building (S54) in George Street. Also the Sydney Town Hall (S39), with its wild concoction of styles built over many decades, retains some of the flavour of Sydney sandstone Victoriana.

An area of Sydney where the Victorian character of the city is still intact is Paddington in Sydney's east. This is quite a large suburb, now a heritage area, which retains street after street of intact terrace houses. The Paddington terrace houses vary in width from 4 m up to approximately 8 m and they were modularised building systems, often built by speculative builders. The wrought iron, which is such a feature of the terraces, was brought over as ballast from England in the hulls of ships.

When first built, Paddington was a suburb that varied with housing for Sydney's working class to its well-to-do middle class, but after the depression of the 1890's it declined in importance. In the 1960s the suburb was rediscovered by Sydney's chic who set to it paint scrapers and white paint.

George Street, Sydney, 1850s.

Federation

The advent of the 20th century saw a physical maturity come to Australia. The Federation movement represented a desire for the amalgamation of the colonies into a strong, self governing, Australian nation. No longer were their affairs to be settled in Whitehall, London. This stage in Australia's history also coincided with the large-scale building of suburbs within both Sydney and Melbourne. In Sydney we see examples of what became known as the Federation style, a localised variant of the Queen Anne style, developed in suburbs such as Haberfield and also found in areas such as Cremorne and Mosman. This ranged from small-scale cottage building to the erection of large mansions. It was a local variation of the English Queen Anne style.

The 20th century

The period after World War I saw an energetic session of building that concluded the use of revival styles.

The cinema became a popular building type and such examples as the State Theatre (S70) and the Capital Theatre (S68) were built at this time. Both were the work of American architects who came to Sydney to share their skills. Also built at the time were some banks built in the Florentine Renaissance style, such as the Bank of New South Wales (S72) in George Street and the wonderful Commonwealth Bank (S67) which has strong Roman allusions to it.

Modernism in Sydney was slow to catch on, although some of the very best examples of Modernism date from this period. The houses built at Castlecrag (S62) to the design of Walter Burley Griffin and Marion Mahony Griffin was an unparalleled attempt in Australia to combine a very pure modern economical Modernism with a fully fledged landscape scheme which showed a deep respect for the native flora of the Sydney basin. Castlecrag became a popular haunt for bohemians in Sydney but had little impact on the wider architectural scene at the time, and the whole suburb remains something of a chrysalis of 20th-century Modernism that appears to have been stillborn. Some of the houses that Griffin designed are an absolute delight and many have been carefully restored.

The other more mainstream Modernism was a gentle urbane Modernism that came from English emigres such as Hardy Wilson and Professor Lesley Wilkinson. Wilkinson, who had been entranced by Mediterranean architecture in his tramps around Italy and Spain before World War I, favoured a Modernism that was rooted in the English Arts and Crafts movement. It was an architecture that produced a range of beautiful, rendered, freestanding houses often built on small blocks of land and celebrated the natural features of the site. They tended to be ordered by rational planning and made the most of outdoor areas. The main rooms of the house were positioned to have easy access to the outdoors and they generally favoured a simple, yet traditional form of detailing. Many were graced by the addition of decorative graphic features built into the fabric of the house.

His own house, Greenway (S63), is one of the best examples of his work but there exists also the wonderful housing block, Ways Terrace (S65), which he designed in his first years in Australia located at Pyrmont and also an outstanding block of apartments built in Trahlee Road, Bellevue Hill. Wilkinson's buildings are some of the most delightful buildings of the time and may well have had a strong bearing upon the design of simple, white, Sydney houses in the 1960s which were well-proportioned, used warm colours and were simple in form.

Hardy Wilson's main contribution to architecture was through his writing and sketches and he produced a famous series of drawings on the early Colonial Architecture of New South Wales and Tasmania. His main influence was that he promoted a return to simple forms while advocating the discussion of ideas about architecture. Eryldene (S60) is an example of his work.

The growth of Sydney

A major impact on Sydney in 1932 was the completion of the Sydney Harbour Bridge (S71). This was the brainchild of Dr. J. J. C. Bradfield and was part of an integrated rail network that made the middle suburbs of Sydney accessible from the central business district. Places such as St Ives and Pymble were suddenly within easy reach of the city. The completion of the bridge led to an increase in development of the upper north shore.

In the mid 1930s the P&O style arrived in Sydney. It was a simple, white, cubic architecture. Places such as the Wyldefel Gardens (S73) by Crowle & Brogan were a series of terraced apartments cascading down from the ridge of Potts Point to Elizabeth Bay. They featured the use of concrete and brickwork with strong horizontal banding, corner windows with curved glass. This was streamlined terrace-style architecture.

A building which is related to the P&O style would be the Prevost House (S78) designed in Kambala Road, Bellevue Hill by Prevost & Ancher. Ancher built the Prevost House after a stint working in Europe and the United States. It has strong ties to the work being done in Czechoslovakia during the 1930s, in particular the Tugendhat House by Mies van der Rohe. It features horizontal banding, curving planes, round windows, the use of glass blocks, steel framed windows, tubular steel handrails and a circular dining space.

The 1930s also saw in Sydney a flowering of the Art Deco style with prominent buildings such as the Anzac Memorial (S75) by Bruce Dellit and Birtley Towers (S76) by Emil Sodersteen being prime examples of major buildings built in this manner. King's Cross has a range

of Art Déco apartment blocks that include the Macleay Regis Building. Features of the local idiom include the use of cubic shapes, steel framed windows, textured brickwork, and the use of veneered panelling in the foyers and decorative trowel treatments to floors and thresholds.

Immediately before the outbreak of World War II, the New South Wales Government Architect under the hand of Harry Rembert built the most wonderful modern building. The Automotive Engineering Building (S80) at Ultimo was built in the style of Willem Dudok and used a very dramatic massing of very plain cubic shapes and features satin aluminium-clad doors. It is a beautiful building that has been retained in its original form, although currently it is undergoing some alterations. This building shows that Australia was on the verge of confronting Modernism before the arrival of a series of emigre architects after World War II.

Post World War II

With the arrival of the Japanese in New Guinea in 1942, Australia's war effort became total and saw the cessation of major building projects. Even in the years following World War II, there were restrictions on building materials that had a large impact on the course of domestic buildings at this time. Like the United States one of the lasting benefits of the war for Australia was the arrival of waves of immigrants to its shores. To its credit, Australia was farsighted enough to actively seek immigrants from areas of the world to which it previously had little contact. While the White Australia Policy still excluded most of the world's population from immigration to Australia, immigrants came from Italy, Greece, the Baltic States, Finland, Denmark, the Ukraine, Germany and Yugoslavia. Many immigrants were brought out on a scheme by which they were engaged to labour on the massive Snowy Mountains Scheme, but many others came on their own reconnaissance and immediately elevated the level of cultural debate in the country.

One of the earliest and most significant of these was Harry Seidler. Seidler had spent the first part of the war interned in Canada where he later received his initial architectural education in Manitoba. He rounded off his studies with a master's degree from Harvard studying under Walter Gropius and worked for a period with Marcel Breuer. At the completion of his studies and before his arrival in Australia he worked for a short stint with Oscar Niemeyer.

Seidler was lucky early on in his career to form a relationship with G. J. Dusseldorp, who founded the Lend Lease Group and, right up until the 1980s, Seidler had Lend Lease as his virtual patron. Through Lend Lease, he designed Australia Square (S99), Grosvenor Tower (S115) and the MLC Building (S110), three of the tallest and largest developments in the Sydney Business District.

In the entire history of Australian architecture, Seidler's is an outstanding career, due to the number of buildings built and the duration of his career. The only person who comes close to Seidler based on the length of career and their impact on Sydney is Barnet during the 19th century. Australian Modernism was fortunate to have Harry Seidler as its champion for an exceedingly long period of time. Seidler's outlook has always been international. He has always spoken strongly against parochial forces and has been a champion of more enlightened town planning within Australian cities.

During the furore over the resignation of Jørn Utzon in the 1960s, he championed Utzon's case. While he has at times been a harsh critic of the local architectural scene, he has of recent years shown himself willing to promote excellence among the contemporary Australian architectural fraternity. While Seidler's Rose Seidler House (S82), built for his mother in 1947–50 generally carries the title of the first modern building in Australia after World War II, the Hillman House (S83), designed by Henry Epstein may well have been earlier.

Epstein also had only recently immigrated to Australia. He made his reputation mainly as an industrial designer working in Australia, but in 1948 he designed a cubic house for his family. The house is a series of blocks arranged to gain access to the roof gardens in the manner of the Villa Savoye. It contains steel frame windows and features steel post legs with parking beneath the house. Like the Rose Seidler House, when it was first built in the quiet suburb of Roseville, it created an outcry as it contrasted itself with the red, brick boxes of its neighbours.

The 1950s

The 1950s were a great time for small-scale domestic building in Sydney and a wide range of architects produced an outstanding body of work. Included among these was Neville Gruzman who designed some of the most inventive houses of the period. Gruzman was probably the architect most likely to rival Harry Seidler as an outspoken advocate for the Modernist cause. Most of his work has been in the scale of small, gem-like buildings. Buildings such as the Goodman House (S86), with its cable supported roof, shows a great structural inventiveness. Late houses such as the Holland House (S94) in Middle Cove remains a truly outstanding piece of work. The house cantilevers out from the side of a cliff, located precariously as a delicately placed plane floating in space. The exterior cladding is made up of a mesh of steel that is both the framing system and the structural support for the roof. It is an absolutely stand-alone piece of work of Sydney domestic architecture.

The 1960s

Up until the 1960s Sydney was a low scale city with Culwalla Chambers its highest building. It was only in the 1959 when the AMP building (S91) was built that the city dramatically changed from a Victorian to a modern city. Buildings like the AMP and the MLC (S88) at North Sydney ushered in the era of modern office towers to Sydney.

The sixties were a period of great development and saw the emergence of a generation of Australian born architects of great influence. It is the time when the Australian Architectural Profession really matured, developing a breadth of membership not imagined before.

It was a time when Australian architecture developed branches offering a great complexity and richness to its story.

Practitioners of the period included Ken Woolley, Keith Cottier, Russell Jack, Ian McKay, Clive Lucas, Philip Cox, Louise Cox, and many others. Many of these architects were strong practitioners and maintained firm links with the academia, many taking the time to write. Philip Cox in particular produced many books about the Australian architectural condition.

Other practitioners at this time included Bruce Rickard (S89), who obtained his postgraduate degree in the United States and was deeply inspired by Frank Lloyd Wright and Peter Muller, whose designed the wildly graphic Audette House (S87) in Castlecrag. Muller's best work was built in Bali, where he produced at least two hotels for the Aman Resort group. At the time his use of indigenous crafts and the breaking down of the hotel into a series of small-scale buildings built approximately in a regional style was groundbreaking. Most of Muller's professional life has been based overseas.

Another outstanding individual of the time is John James who, in 1968, built the Readers Digest Building (S102) in Surry Hills. This building which has recently been restored and slightly altered is a most comprehensive piece of creative work, applying high levels of craftsmanship to pre-cast concrete work. Its layout shows extreme poetry. It was the most civilised office building to be built in Australia.

The Sydney School

The strongest local movement that developed in Sydney during the 1960s was the growth of the Sydney School. It could trace its routes back to Wilkinson and Hardy Wilson in that it was a movement that was small-scale and centred around the provision of buildings carefully placed upon their site. They revelled in their relationship to the native vegetation. It was char-

Sydney Skyline

acterised by open planning, often over several levels and enjoyed the use of warm, natural materials.

The architect Russell Jack, one of the founders of the firm Allen Jack & Cottier, built his own house with his business partner, John Allen, and in collaboration with Pamela Jack. This was a very influential Sydney School house. It won the RAIA Sulman Prize in 1957. The design of this house followed a trip by Russell to Japan, after which he prepared a paper on the use of materials in Japanese architecture.

The theme of Russell's work was later taken up by Philip Cox and Ian McKay with their 1963 Sulman Prize winning St Andrew's Presbyterian College (S96) in Leppington. Their equally successful Tocal (NSW2) won the RAIA Sulman Prize in 1965. Both these buildings had a monastic air to them. They used rough fired bricks and relied heavily on the use of large sectioned timbers, finished in mission brown stain. They enjoyed the use of rude timber craft and were designed in a way to allow the landscape up to and between the buildings.

The third major proponent of this period was Ken Woolley. His own house built in Mosman in 1962 displayed how this style could be applied to a steeply sloping site and the house was a series of internal floor levels overlooking each other beneath a single plane of heavy masonry tile roofing.

Although it has changed over time, this style still remains a very strong influence in Sydney. Recent practitioners of this form would include Glen Murcutt, who worked for Woolley for a time on his Pettit and Sevitt Houses that are in the Sydney School style, and the masterful Richard Le Plastrier. Among the younger fraternity, Peter Stutchbury's work remains, at its core, Sydney School. It would probably not be drawing too long a bow to claim that architects such as Neil Durbach, with his strongly material-based works and rigorous sense of geometry, also might be stated to represent a flourishing of the style.

Critics of the Sydney School would say that the style has been a drawback to Sydney architecture, because of its somewhat reverential attitude. It has denied the participation of the local scene in the some of the more flamboyant, theoretical enterprises of the latter 20th century. Melbourne architects such as Peter Corrigan would seem to be the antithesis of the Sydney School.

Today

A building boom that has really been rising to a crescendo during the 1990's today is fuelling Sydney architecture. Current popular scenes include the rise of minimalism, championed by practitioners such as Engelen Moore and the interior designers turned architects, Burley, Katon and Halliday.

Architects such as Stephen Varady are producing wilful, fractal inspired works. Cracknel Lonergan are doing lively client-reliant projects for Aboriginal groups, while they also involve themselves in collaboration with others such as artist-architect Richard Goodwin.

In the city the influence of the wider world is being felt in the Aurora Place project (S179) by Renzo Piano. He has produced a project that seems to be peculiarly Australian in its heavy reliance on the use of glass louvres to protect its east-facing façade from the ravages of the northeast breezes.

In conclusion, the story of Sydney architecture is the story of an imported culture, first by Francis Greenway who was forced to travel here by the British Government, and then by a range of architects who have found Sydney an exciting place to practise. These include John Verge, Horbury Hunt, Blacket, Wardell, Henry Epstein, Harry Seidler, Jørn Utzon. One suspects that, in the past, Sydney was an alluring place but, because of its isolation, tended to separate practitioners from the mainstream of the world. Practitioners would arrive with new skills that would then fall out of favour, as fresh arrivals of immigrants with the latest styles from overseas would appear on the scene.

In recent years, with Sydney being far more integrally connected to the outside world, architects will most likely come and go with ease; building one or two buildings at a time. Firms shall practise their skills in Sydney, Melbourne, London, Paris and Hong Kong and architects will travel from office to office, dividing their time between various projects. Nevertheless, in the foreseeable future it seems that Sydney will be a place where outside architects bring their own ideas to the Sydney turf and, at their best, shall see the adaptation of those ideas into new varieties on this antipodean soil.

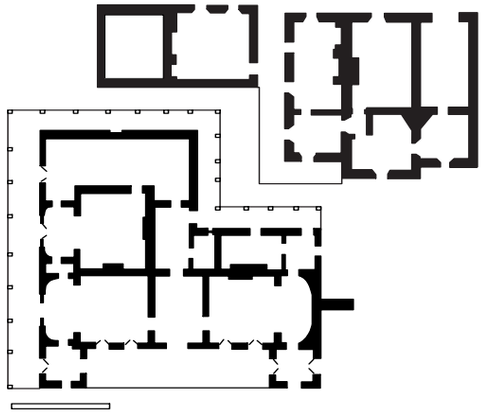
S1 Elizabeth Farm

70 Alice Street, Parramatta
1793. Architect possibly John Macarthur
Public access available, Historic Houses Trust

Elizabeth Farm is one of the oldest remaining farmhouses in Australia (although all that remains of the initial house is said to be one room). It is distinguished by its verandah, considered the first in the colony. The verandah provided shade and protection from the rain, while also framing an exterior room with a comfortable micro-climate. Its plan layout is typical of the farmhouses of the 18 century.

Captain John Macarthur was a serving officer of the British Army and the man credited with founding the Australian wool industry.

Rectangular in plan, the house is divided down the middle by a hallway, with two rooms on either side. The central hallway had the advantage of allowing cross-ventilation through the house. The brick walls across the short dimension are set 5.5 m apart. The rectangular box has a hipped shingle roof. When the



S1 Elizabeth Farm

northern verandah was added (possibly about 1810), the roof was simply extended at a shallower pitch. The enclosure was in-filled at either end by two small, brick-lined rooms and the soffit was lined to create a high ceiling.

The presence of a verandah upon a house was a sign of prestige, offering a greater degree of comfort than the more common squat cottage which was a typical form of house in early Sydney. Such verandah-less houses were similar in form to rural or mine workers houses in England. The presence of a verandah therefore indicated the occupant to be a person of a more leisured social class.

The small cottage with a front verandah enclosed at the sides was known as a bungalow, a term also defining a single storeyed house built of light construction or of a temporary nature. It is a building form associated with British colonial architecture around the world, including South Africa, India and Sri Lanka. Its transmission about the world is often attributed to the British Army, an international organisation which trained its engineers in building design and construction and was, therefore, the perfect vehicle for the casual transmission of popular building forms.

The house has been much altered. It is thought that, at a later time, additional rooms were built as lean-tos upon this cottage. A later building built close to the current street makes this a homestead group of buildings.

S2 Experiment Farm Cottage

9 Ruse Street, Parramatta
C. 1794. Architect unknown
Public access available, National Trust of Australia

This is another house from the early colonial period which, fortunately, has been retained. The house probably dates from just after 1794 when John Harris purchased the farm from James Ruse. The house is a good example of a Georgian style, early colonial farmhouse. It has a low pitched, hipped roof with a flagged sandstone verandah to its front. The main rooms of the house open onto the verandah which has turned timber columns. The interior of the house retains much of its early cedar joinery.

S3 Old Government House

Parramatta Park, near O'Connell Street, Parramatta
1799–1815. John Watts, Francis Greenway
Public access available, National Trust of Australia

In 1790, Governor Phillip built the original Government House at Parramatta, in the vicinity of the existing building.

This site may contain the oldest buildings still standing in Australia. Recent archeological studies by the firm Design Five suggest that some of the extant outbuildings formed part of the original complex.

S3 Old Government House

In 1800, Governor Hunter built his two-storeyed Government House. The designer of this early version was probably James Bloodsworth, who designed the original Government House on the corner of Bridge Street in Sydney. Bloodsworth was a master bricklayer transported to Sydney as a convict, whose knowledge and skills were in such demand that he soon gained his freedom. Bloodsworth was responsible for building most of the substantial buildings in Sydney during the periods covered by the governorships of Phillip, (Lt. Gov) Grose, (Lt. Gov) Paterson, Hunter and King. When he died in 1804, he was given a state funeral.

In about 1816, Watts virtually rebuilt the building. He added a new front section, about the same size as the original building. Two single storey wing buildings were added to complete the Palladian assemblage. The tendency to render buildings in the early colony can be explained by the porous quality of the early bricks. The portico and fanlight are attributed to Francis Greenway.

S4 Vaucluse House
Wentworth Road, Vaucluse
1803. Architect unknown
1827–30. Architect unknown
1829. George Cookney (stables)
1839. Architect unknown (front wing verandah)
1847. Architect unknown (renovation)
Public access available

S2 Experiment Farm Cottage

This is an outstanding early colonial house in close proximity to the centre of Sydney. The house as it stands is a mixture of Georgian and Tudor Gothic. It is characterised by its colonial verandah overlooking the gardens which roll down to Vaucluse Bay. It is an exceptional remnant of 19th-century architecture, with its flagstone, service courtyard at the rear and its Gothic crenellated parapets. The house is also exceptional for having one of the few large-scale, intact early colonial gardens in Sydney, and the areas surrounding the house are, in themselves, worthy of viewing. Note that a considerable effort has been made in recent years to recreate the kitchen garden.

The house was built over a number of periods. The original land grant was an 80 acre (32 ha) grant to Thomas Leycock in 1792. The first house was built in 1803 by Sir Henry Brown Hayes, a nobleman sentenced to convict transportation for abducting an heiress. He sold the house to Sir Morris O'Connell who in turn sold it to Captain John Piper. (Piper later built the famous Henrietta Villa, now demolished, on Point Piper, a suburb named after him). In 1827, William Charles Wentworth, statesman and explorer, owned the land and set about a major enlargement process.

The house is famous if only for the fact that Wentworth lived there. He was a »currency lad«, a colloquial term for a native-born Australian, whose father had arrived in the colony on the second fleet. Wentworth gained his reputation early when, in 1813, at the age of 22 and in the company of Messrs Blaxland and Lawson, he made the first crossing of the Blue Mountains and, thereby, discovered a trafficable route from Sydney to the Western Plains. Wentworth was an outstanding character in the colony. He is said to have drafted the Colony of New South Wales' Constitution in the library of this house and, in 1872, he became President of the New South Wales Legislative Council. Lucy Turnbull, in her book *Sydney, Biography of a City*, refers to Wentworth as an Australian Jefferson, and Vaucluse House as the Australian Monticello.

The grounds around Vaucluse House were resumed by the Government and proclaimed a public park in 1911. The house has been open to the public since 1920.

Vaucluse house is furnished within and its contents are of great historical interest. Some of the outbuildings are worthy pieces of architecture in themselves, including the sandstone stables designed by George Cookney in 1829.

S5 The Female Orphan School
University of Western Sydney Nepean, Parramatta Campus off Victoria Road, Rydalmere
1813–21. Attributed to Francis Greenway
Public access to campus

S5 The Female Orphan School

The foundation stone of this building was laid in 1813 by Governor Macquarie and was initially completed in 1818. However, the work was found to be inadequate and, almost immediately, plans were laid for further work to make the building more satisfactory for its intended use as an orphanage. Work on the building was supervised by the Reverend Samuel Marsden.

While Greenway did prepare plans for the building, it is uncertain as to what degree his drawings were adhered to. The building has been modified greatly over

S4 Vaucluse House