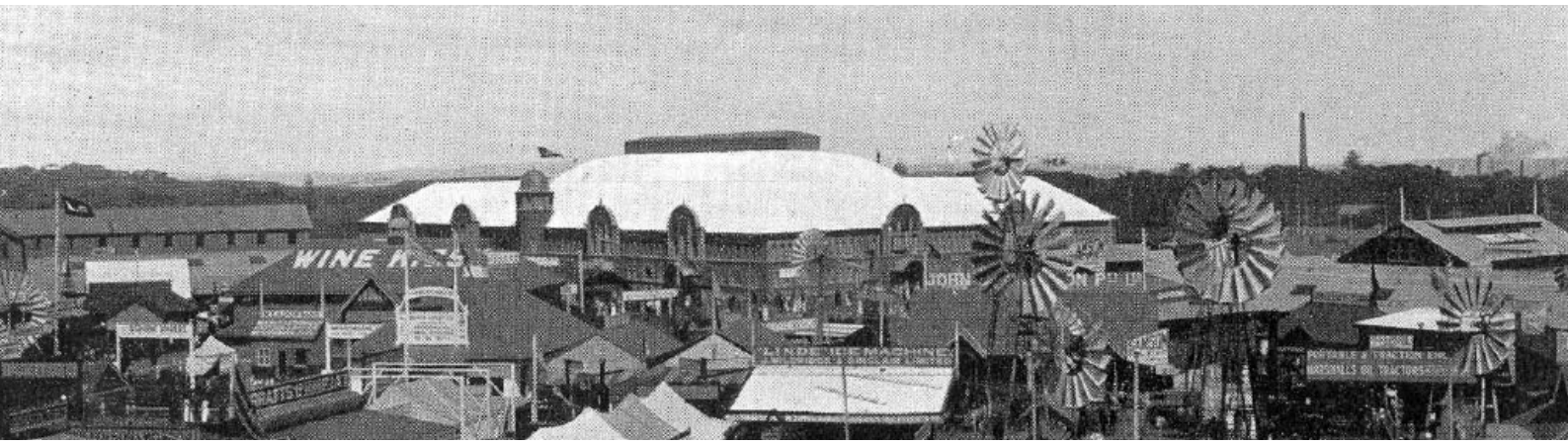

Draft Conservation Management Plan

ROYAL HALL OF INDUSTRIES MOORE PARK

REPORT NUMBER 07043

Government Architect's Office

NSW Department of Commerce

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1 INTRODUCTION

1.1 Background

The NSW Government Architect's Office was engaged in April 2007 by Centennial Parklands, to prepare this Conservation Management Plan (CMP) for the Royal Hall of Industries building adjacent to the Fox Studios complex, and within the former Royal Agricultural Society Showground, Moore Park, Sydney.

The purpose of this CMP is to guide future management of the site in relation to its heritage resources by:

- Identifying the site's cultural heritage resources;
- Assessing the value of those resources;
- Developing policies for conservation, interpretation, management and future use of the site;
- Providing an understanding of conservation management processes for the site's stakeholders.

The Royal Hall of Industries was a flagship building of the Royal Agricultural Society's Sydney showground from its construction in 1913 until the relocation of the RAS showground to Homebush in 1997. Since then the RHI has been used extensively for major exhibitions, conventions, balls and dance parties. It is a landmark building within the former showground site and the broader Moore Park context. Together with the adjacent Hordern Pavilion it established the principal formal entrance to the Royal Easter Show.

1.2 Site Description

The Royal Hall of Industries (RHI) is located on the corner of Driver Avenue and Lang Road, Moore Park at the southwest corner of the former showground site. The eastern boundary is Errol Flynn Drive. The building has a rectilinear plan form with symmetrically placed entrances on all four sides, four to the east and west, and two to each of the north and south facades.

The building has a gross floor area of approximately 5,600 sq.m at ground level, with basement toilets at the southern end of the building.

Ownership of the RHI and the adjacent Hordern Pavilion is vested in the NSW State Government Department of the Arts, Sport and Entertainment through the Centennial Park and Moore Park Trust. The RHI is managed and administered by Centennial Parklands and occupied under lease by Playbill Venues Management Pty Ltd. Since 1998 the building has been used principally as an exhibitions and entertainment venue.

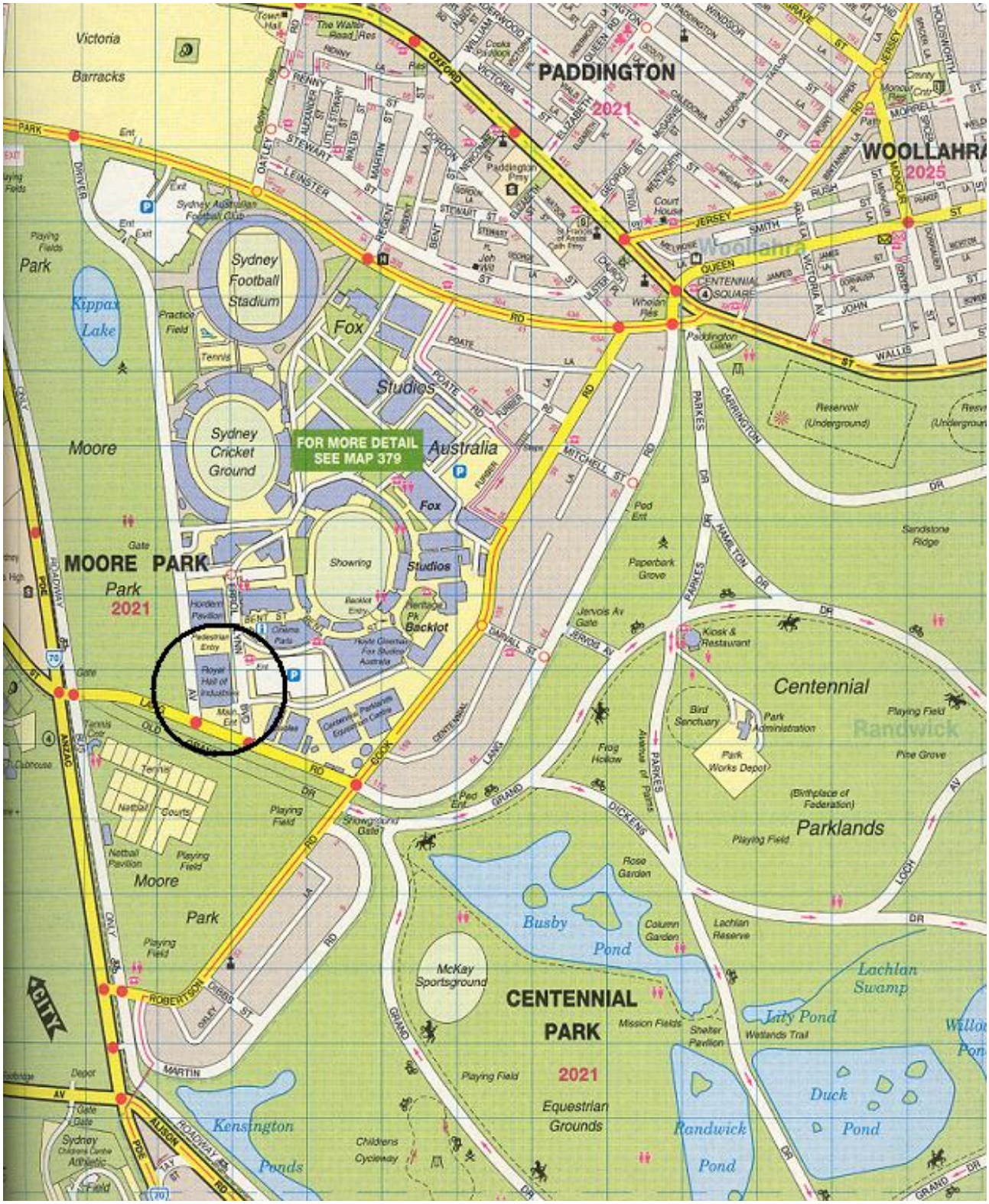

Figure 1: Location Map (UBD Directory 2003)

1.3 Statutory and Non-Statutory Listings

Note that the management implications of these listings are discussed in Section 6.

1.3.1 The NSW Heritage Act 1977

The Royal Hall of Industries Building is not separately listed on the State Heritage Register. It is however listed on the State Heritage Register as part of the Centennial Parklands comprising Centennial Park, Moore Park and Queens Park (Listing No. 01384; Gazetted 27 Mar 2000; Gazette No.39, p.2389).

1.3.2 Sydney City Council Local Environmental Plan LEP 2005

Included in Centennial Park, Moore Park and Queens Park

1.3.3 National Trust of Australia (NSW)

The Royal Hall of Industries building is classified by the National Trust of Australia (NSW). This is not a statutory listing.

1.3.4 Royal Australian Institute of Architects (RAIA)

The building is included in the RAIA (NSW) list of notable 20th century buildings. This is not a statutory listing.

1.3.5 Register of the National Estate

The Royal Hall of Industries building is not separately listed on the Register of the National Estate. It is included as a key element of the RAS Showground Conservation Area, Moore Park, which is registered item (Place ID: 18212). This is not a statutory listing.

1.3.6 Plan Structure

The structure of this CMP is intended to provide easy access to information about the history, physical characteristics and heritage significance of the Royal Hall of Industries. The CMP contains a history, a physical analysis of the site, a statement of heritage significance and recommended conservation policies.

1.4 Methodology and Limitations

This CMP is consistent with the principles and guidelines of the Burra Charter (the Australia ICOMOS Charter for Places of Cultural Significance) and has been undertaken and presented in accordance with the methodology established by J.S. Kerr in *Conservation Plan: A Guide to the Preparation of Conservation Plans For Places of European Cultural Significance (Kerr 2004*) and the *NSW Heritage Manual*.

The fundamental requirement of the Burra Charter and Jim Kerr's approach is that any work to a place that may be of cultural significance should be preceded by a professionally prepared study that considers historical and documentary evidence. It must also establish the significance of a place and arrive at a policy consistent with that significance, the condition of the structure, client requirements and other constraints and opportunities. This document and its recommendations are guided by these objectives.

A professional historian using primary and secondary sources prepared the history. An oral history and social significance assessment were not possible during the preparation of this

plan. Any comments made by current and former staff were provided informally during the site visits and do not represent the full range of attitudes to the site. Any references to these comments reported in the document plan should be read with this limitation in mind.

Fieldwork was undertaken during site inspections in May 2007. This work was undertaken by Chris Marks and Laila Ellmoos and involved the inspection of the building in detail, focusing on its condition and intactness.

A detailed search of documentary evidence was undertaken through the archives of the RAS and the Sydney City Council. Unfortunately the authors were unable to locate the original (c.1912) architectural drawings for the building. These may reside at the RAS archives but are not catalogued. A copy of a drawing showing the south and north elevations and noted "Copy of original drawn 1948. RAS 3/249" was provided by Godden Mackay Logan, heritage consultants, and suggests that the floor plans and remaining elevations may also exist as copied drawings in the RAS archive. Important drawings held by the Sydney City Council archives include those for the 1937 conversion of the building from a dance hall, (the Palais Royal), to an ice-skating rink, (the Ice Palais) and the plans for the 1980 major refurbishment.

There is scant documentary evidence of the early forms of mechanical ventilation used in the building. A building of this size, able to accommodate up to 6,000 persons at a time would almost certainly have been designed with a mechanical ventilation system of some sort. There is clear indication of such a system in the 1938 drawing, which shows a basement plant room, located below the northwest corner of the building.

The attributes of the Royal Hall of Industries site were considered as a whole including the site's physical and spatial characteristics, its location and links to the historic precinct in which it is located.

1.5 Authorship, Contributions and Acknowledgements

This CMP was prepared by the Government Architect's Office (GAO), NSW Department of Commerce, Level 19, McKell Building, 2-24 Rawson Place. Sydney NSW 2000.

The CMP was authored by Chris Marks, Heritage Architect and reviewed by Mary Knaggs. The history was written by Laila Ellmoos.

The authors would like to acknowledge the kind assistance of Adrian Hohernzollern (Centennial Parklands), Paul Kent (Playbill Venues Pty Ltd), Colleen Sims (RAS Archives), and Geoff Ashley (Godden Mackay Logan Heritage Consultants).

1.6 Terminology and Definitions

This CMP uses the definitions established the *Australian ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter*) and *NSW Heritage Manual* and includes the following principal terms:

Fabric means all the physical material of the place.

Conservation means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include preservation, restoration and adaptation and will be commonly a combination of more than one of these.
Maintenance means the continuous protective care of the fabric, contents and setting of a place, and is distinguished from repair. Repair involves restoration or reconstruction and should be treated accordingly.
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, as nearly as possible, to a known earlier state, and is distinguished by the introduction of materials (new or old) into the fabric. This is not to be confused with either recreation or conjectural reconstruction, which are outside the scope of the Charter.
Adaptation means modifying a place to suit proposed compatible uses.
Compatible use means a use involving no change to the culturally significant fabric, changes, which are substantially reversible, or changes requiring minimal impact.

1.7 References

The following organisations and collections were visited or approached for images and documents concerning the Royal Hall of Industries Building site for the preparation for this CMP:

- RAS Archives, Homebush
- Playbill Venues Pty Ltd
- Mitchell Library & State Library of NSW
- National Library of Australia
- National Trust of Australia (NSW)
- Sydney City Council Archives
- Royal Australian Institute of Architects (NSW Chapter)
- Godden Mackay Logan Heritage Consultants
- Conybeare Morrison & Partners, Architects

2 DOCUMENTARY EVIDENCE – UNDERSTANDING THE PLACE

2.1 Site History

The Royal Hall of Industries is a purpose-built exhibition hall within the former Royal Agricultural Society Showground at Moore Park. The building was completed in March 1913 in time for the Royal Easter Show that year, and was claimed to be the largest hall in the southern hemisphere. Since its completion, the Royal Hall of Industries has had continuous use as an exhibition hall and entertainment venue.

As the lessees of the Showground from 1881, the Royal Agricultural Society (RAS) oversaw construction of the Royal Hall of Industries in 1912–13. The Agricultural Society of NSW, the precursor to the RAS, had been formed in 1822 with the objective of showcasing and promoting 'the development of New South Wales', particularly its rural industries.[1] The Agricultural Society of NSW held regular agricultural exhibitions until it was disbanded in 1836. The Agricultural Society of NSW was reformed in 1857. It was briefly referred to as the Cumberland Agricultural Society between 1857 and 1859, but was renamed as the Agricultural Society of NSW from 1860 onwards. The Society held intermittent agricultural exhibitions at grounds within the Parramatta Domain from 1859 to 1867; thereafter the Society resolved to hold its exhibitions in Sydney. In 1869, the Society held its first exhibition at Prince Alfred Park near Central Station. The Society's lease at Prince Alfred Park was terminated ten years later to make way for Inter-colonial Exhibition held there in 1879. The Society's final 'Metropolitan Exhibition' was held at Prince Alfred Park in 1881.[2]

In 1881, the Agricultural Society of NSW secured a lease for ten hectares of land at Moore Park to hold exhibitions, and by January 1883, the Society had acquired another six hectares in the vicinity.[3] The Agricultural Society's lease at Moore Park included part of the former Sydney Common, which had been set aside by Governor Lachlan Macquarie in 1811. The Sydney Common occupied 1,000 acres of land in the vicinity of the study area, including present-day Moore Park, Centennial Park and Victoria Barracks. For much of the early nineteenth century, the Sydney Common was used for grazing cattle although it is likely that Aboriginal occupation of the area continued until the middle of the century.

As the nineteenth century progressed, the administrators of the Colony of NSW had ongoing difficulties in supplying water to the burgeoning population of Sydney. Busby's Bore was the second scheme to supply water to Sydney, after the Tank Stream. In 1827, engineer John Busby oversaw construction of a three and a half kilometre subterranean tunnel from the Lachlan Swamps (now within Centennial Park) to Hyde Park. This tunnel, completed in 1837, was known as Busby's Bore. It was excavated through the middle of the former Sydney Common, passing through the Showground site and Victoria Barracks, and along Oxford Street. Today, a portion of Busby's Bore passes through the Showground site, well to the north of the Royal Hall of Industries in the vicinity of the Parade Ring.

[1] Brian Fletcher, The Grand Parade: A history of the Royal Agricultural Society of New South Wales, The Royal Agricultural Soceity of New South Wales, c1988, p. 10
[2] Brian Fletcher, The Grand Parade: A history of the Royal Agricultural Society of New South Wales, The Royal Agricultural Soceity of New South Wales, c1988, p. 309
[3] Brian Fletcher, The Grand Parade: A history of the Royal Agricultural Society of New South Wales, The Royal Agricultural Soceity of New South Wales, c1988, p. 309

The inaugural Royal Easter Show on the Agricultural Society's new grounds was held during Easter 1882. In 1891, the name of the Agricultural Society of NSW was changed to the Royal Agricultural Society of NSW (RAS), by royal assent from Queen Victoria. By 1894, the RAS had a 'secure lease on the Showgrounds site'.[4]

Proposals to build a new exhibition hall at the Showground in the second decade of the twentieth century reflected additional changes to the RAS's leasehold arrangements at the Moore Park site. In July 1911, a bill was passed through the NSW Legislative Assembly that '...vested in the society the whole of the 53 acres and 2 roods it occupied at Moore Park and empowered it to obtain a mortgage of up to 50 per cent of the value of the land, provided the Minister for Lands approved. The Minister retained control over the uses to which the land might be put, and the ban of horse and pony races was retained.'[5]

Prior to its construction, the site of the Royal Hall of Industries remained relatively vacant. The southwest portion of the Showground was in the vicinity of one of the entrances to the showground, along today's Driver Avenue. A plan dating to 1900 shows a small cottage in the vicinity of the Royal Hall of Industries site, which is likely under the alignment of Trefle Road, as well as a forage store and loose boxes for horses, a 'Draft Horse Ring' and Horse Paddocks to the south. A 1910 plan shows 'side shows' adjacent to Loftus Street.

The architect for the Royal Hall of Industries was J B Sanders, who was the RAS's honorary architect at that time. The minutes of the RAS Council meeting on 19 January 1912 report that '...sketches showing the outline of the proposed Main Pavilion will be presented at this meeting by Mr Sanders'.6 Further, the RAS Council noted that: 'It will be remembered that the Council practically decided to erect this hall and carry out the improvements in the section where it will be placed next year. In order that this can be managed, it would be necessary to call for tenders not later than April'.[7] The estimated cost for construction of the new hall was £20,000 (which later increased by £3,000), with a projected revenue of 'between £2,500 and £3,000 per annum' from leasing the building throughout the year. The RAS Council minutes record that the new hall would 'practically create a new section in the Show Ground and provide a considerable exhibition in itself'.[8]

The RAS Council formally approved construction of the new hall in April 1912. It was anticipated to be the largest hall in the southern hemisphere. The RAS President's Report for 26 April 1912 reported that: 'We propose to spend this year a large sum in a building to carry manufactured goods that are exhibited on the ground, which are now exhibited in the Old Pavilion. ...The Council, acting under the power you have given them, have accepted a tender to erect the building at a cost of £23,000. It will be the largest hall in Australia, and will be a magnificent building. Its length will be 300 feet by a width of 200 feet, giving ground space of about 1 and 1/3 acres. We propose to put it in a place where it will be

[4] Brian Fletcher, The Grand Parade: A history of the Royal Agricultural Society of New South Wales, The Royal Agricultural Soceity of New South Wales, c1988, p. 163-65.
[5] Brian Fletcher, The Grand Parade: A history of the Royal Agricultural Society of New South Wales, The Royal Agricultural Soceity of New South Wales, c1988, p. 165
[6] RAS Council Minutes 29/1/1912
[7] RAS Council Minutes 29/1/1912
[8] RAS Council Minutes 29/1/1912

visible to everyone, and if we can succeed in getting it completed by next show, it will be a magnificent opportunity for the display of manufactured goods'.[9]

Construction work was to be undertaken by contracting builder, H T Seymour. Works to build the new hall began soon after the contract was let. By mid June 1912, the site had been cleared and the contractor had begun to lay the foundations. The following month, the foundations had been completed and excavations were underway for the lavatories. Throughout the following months, work was delayed due to 'continuous wet weather' and also due to shortages in building materials including bricks, cement and steel. The most pressing delay was in the supply of the steel construction, which was being imported from England. The steel, imported and supplied by R L Scrutter and Co Ltd, was assembled in Australia. The RAS Council Minutes of 23 October 1912 note that representatives from the RAS Council had visited the factory of R L Scrutter, where the principals and girders were being fabricated.[10]

On 18 July 1912, it was proposed to name this new building the John See Hall of Manufacturers, to commemorate John See (1845–1907) who was a former Premier of NSW. Just two weeks later, on 30 July 1912, there was an amendment to this motion to name the hall the Royal Hall of Industry; thereafter the building was referred to as the Royal Hall of Industries.[11]

The Governor, the Rt. Hon. Frederick Napier, Baron Chelmsford, laid the foundation stone for the Royal Hall of Industries on 29 October 1912. The RAS Council reported that the opening was 'fairly well attended and the function was well noted in the daily papers'.[12] The Council also reported that 'Mr Sanders has now no doubt the building will be completed by the end of the year'.[13]

It was expected that the building would be completed before the Royal Easter Show in 1913. On 19 December 1912, it was reported that the contractor had kept up a steady rate of progress and that the steel construction for the 'side and roofs will probably all be erected' by Christmas. It was also reported that '...the balance of the heavy work will be putting up the principles for the dome roof which covers the centre. This will be quicker work because all the pillars will be in position'.[14] A month later, 'excellent progress' was reported on the Royal Hall of Industries, with a forecast that 'the roof will be finished in a fortnight with the exception of the high roof lying on the centre arched roof'.[15]

[9] RAS Presidents Report 26/4/1912
[10] RAS Council Minutes 23/10/1912
[11] RAS Council Minutes 18/7/1912
[12] RAS Council Minutes 25/11/1912
[13] RAS Council Minutes 25/11/1912
[14] RAS Council Minutes 19/12/1912
[15] RAS Council Minutes 25/1/1913

Figure 2: The newly constructed Royal Hall of Industries, 1913 Royal Easter Show.
(*ML, RAS Annual 1913, p.10*)

On 26 February 1913, the Council reported that the building was 'practically finished', and that the only outstanding works to be done included some painting and plastering of the interiors. All the floor space had been leased to exhibitors in time for the show, for an amount of £2,150.[16] The Royal Hall of Industries had been completed in time for the 1913 Royal Easter Show, which opened on 31 March.

The siting of the Royal Hall of Industries in the southwest corner of the Showground, adjacent to the perimeter wall along Driver Avenue, was significant. The RAS Council wished to erect the hall at this location because it would be accessible to transport, particularly trams, and also because it afforded high visibility to people outside the showground, even beyond the two weeks set aside for the show. The Royal Hall of Industries had always been intended as an entertainment venue and exhibition space outside of show times. To this end, the RAS Council had specified during construction that the stalls should be temporary and able to be easily removed, in order that the hall could be used for alternative purposes outside the two weeks of the show.

The RAS Council was adamant that the new Royal Hall of Industries would pay its way between the Royal Easter Shows. In November 1912, the Council stated that: '...to make use of the Hall between shows a payable proposition I would propose to endeavour to let it for night entertainments in the winter, such as skating, further that the society should conduct a women's work exhibition every two or three years and an occasional show of NSW

[16] RAS Council Minutes 26/2/1913

manufacturers ...also the Motor Show might be held in the new building'. A special committee was convened in January 1913 to discuss how the Royal Hall of Industries would be used throughout the year, between each Royal Easter Show.[17] On 29 January 1913, P J Dwyer, 'on behalf of a syndicate' applied to lease the Royal Hall of Industries '...for periods of 44 weeks in each year for five years, provided he increases offer to £1000 per period, be accepted. Dwyer to put in a maple floor, all alterations to building to be borne by lessee.'[18] Dwyer's lease was considered by the Council and accepted.

Because the Royal Hall of Industries was intended to be used as a roller skating rink from the outset, the RAS Council proposed to light the Royal Hall of Industries with electricity, instead of the Agricultural Hall: 'I think it is highly probable that as the new building is on the side of the road and handy to the trams that eventually it would become popular and drew substantial attendees at special shows'.[19] Tenders were called for electric lighting for Royal Hall of Industries in January 1913.[20]

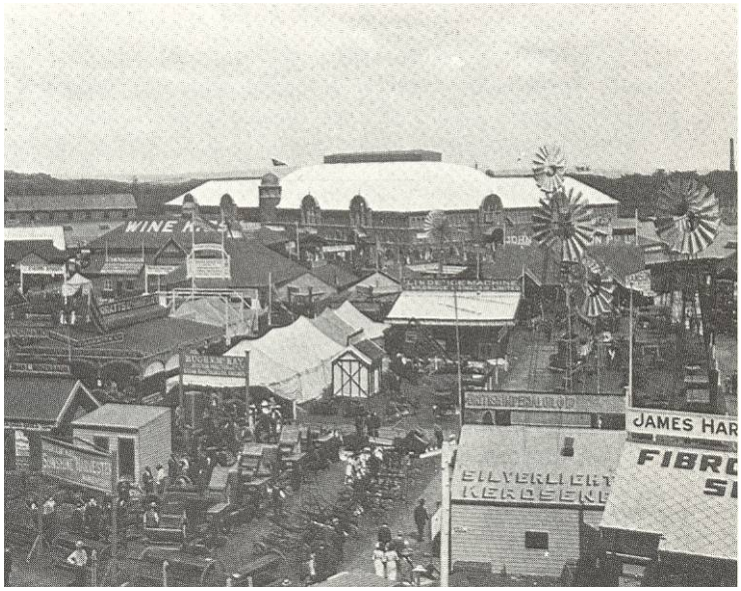

Figure 3: The new Royal Hall of Industries
(ML, RAS Annual 1913)

In order to provide electricity to the Royal Hall of Industries, the City Council had to erect a substation on the Showground site. To do this, the Council required a lease from the Department of Lands, who was responsible for issuing leases for the Showground site. Although the Council requested a lease of more than five years, this was not given by the Department of Lands; the Council built the electricity substation regardless, after some delay.[21] A letter from the Town Clerk to the City Electrical Engineers Office dated 4 September 1913 indicated that the mains had been 'completed for some time', but that the substation had not been built.

[17] RAS Council Minutes 25/1/1913
[18] RAS Council Minutes 29/1/1913
[19] RAS Council Minutes 25/11/1912
[20] RAS Council Minutes 29/1/1913
[21] City of Sydney Council Archives, File 1913/0075 - Supply of electricity

It appears that the Royal Hall of Industries was used as a roller skating rink from late 1913, as outlined in the City Council correspondence: 'Some months ago a deputation from the [Agricultural] Society waited on the Lord Mayor to request that a supply of electricity might be supplied. The deputation pointed out that it was specially urgent to have a supply for the lighting of a large hall which had recently [been] built and was let to a Company for use as a Roller Skating Rink'.[22]

During the First World War, the RAS leased part of the showground to the Defence Forces as a camping ground. In 1917 it was reported that '...the ground has been occupied throughout the year, with the exception of three weeks during show time, by the Defence Department ...and it would appear that the Department will continue to make use of the Showground throughout the duration of the war'.[23] It appears, however, that the Royal Hall of Industries continued to be used as a roller skating rink during the war years as the RAS's Statements of Revenue and Expenditure show that the Royal Roller Rink was paying rent on the building from 1913 to 1919.[24]

Spanish influenza broke out in Sydney in January 1919. At the end of February 1919, the RAS Council proposed to change the dates of the Royal Easter Show because the Government had placed a ban on public gatherings due to public health concerns about the influenza pandemic spreading.[25] By the following month, the pandemic worsened and the Jubilee Royal Easter Show for 1919 was cancelled.

In March 1919, the NSW heath authorities sprung into action and a portion of the RAS Showground at Moore Park was taken over to deal with the crisis. The NSW Board of Health notified the RAS at this time that it intended to take over the Royal Hall of Industries 'forthwith as a hospital'.[26] At the RAS Council meeting held on 28 March 1919, the '...occupation of a portion the Show Ground as a temporary hospital and the abandonment of the Royal Show' were noted. Members of the RAS Council had consulted with the State Premier and the Cabinet on 26 March 1919, and '...it was decided that the show must be abandoned, and that the Government would compensate the Society' for financial losses.[27] The Administrative Relief Depot, a subsidiary of the Board of Health, was to occupy the Royal Hall of Industries as an emergency hospital, one of twelve emergency hospitals in Sydney.[28] Other buildings in the south-western corner of the Showground site, including the Horderns and Berberfalds buildings, were occupied by Department of Health hospital staff as accommodation and for offices.

Yet the RAS's enthusiasm for the upcoming show continued unabated: 'Although the State has been declared infected and the Government has imposed restrictions on shows in consequence of the outbreak of pneumonic-influenza, the preparedness for the Royal

[22] Town Clerk to City Electrical Engineer, 4 September 1913, City of Sydney Council Archives, File 1913/0075 - Supply of electricity.
[23] RAS Annual Report 1917, p 227.
[24] RAS Annual Report 1913–1920.
[25] RAS Council Minutes, 26/2/1919
[26] RAS Council Minutes 26/3/1919
[27] RAS Council Minutes 26/3/1919
[28] Humphrey McQueen, The Spanish influenza pandemic in Australia, 1918-19' in Jill Roe (ed), Social policy in Australia: some perspectives, 1901-1975, Cassell Australia, Sydney 1976, p. 138.

Jubilee show at Easter have been going forward steadily pending a decision as to whether the dates would be adhered to...'.[29]

The Royal Hall of Industries was still being used as an emergency hospital in May 1919, much to the chagrin of the RAS Council. The RAS Secretary bristled at the ongoing use of the building as a hospital:

> *...the Council agreed to assist the Government and Board of Health by allowing this building to be used in a serious emergency' but that '...as the epidemic declined it should be the first hospital vacated. ...When the decline came, the number of cases in the building, which had at one time reached 187, was reduced to 64. Immediately after that the cases received were increased ... and the number is now between 90 and 100 ...There is no indication that the Board regards the occupation of this Hospital as being on a different footing to any State Hospital and I am convinced that unless a vigorous protest is put in, on behalf of the Society, the building will not be handed back while there are cases of influenza in Sydney'.*[30]

The RAS Council believed that the occupation of the Royal Hall of Industries by the Board of Health was the only building whose occupation interfered with business interests, 'public or otherwise' and that it was never needed as an emergency hospital: '...never been any justification on the grounds of emergency for the occupation'.[31]

On 25 June 1919, the RAS put in a claim for compensation to the State Government for the cancellation of the Royal Easter Show due to the influenza outbreak. There was, however, a second outbreak of the flu in this month, with patient numbers reaching 400. A high death rate was reported due to the coldness of the building. So while it was reported that the doctor in charge, Dr Paton, and his medical staff wished to move from Royal Hall of Industries, this was not practical given the high patient numbers.[32]

By 23 July 1919, there were still up to 400 patients in the Royal Hall of Industries emergency hospital. The RAS's winter show was held in the same month, but was not a success as there were still restrictions on public gatherings.[33]

On 27 August 1919, the RAS Council reported that the Board of Health and the Administrative Relief Depot were still in occupation of the Showground site. RAS accused Board of Health of keeping patient numbers up to 100 by 'relieving other hospitals of flu cases.' The RAS Council noted that this 'was a breach of the agreement' and that discussions with the Minister of Health, David Storey, were not fruitful.[34]

On 1 October 1919, a letter from the RAS President to the Minister for Public Health was sent: 'The letter informed the Minister that unless the Board of Health ceased to receive cases at the Show Ground, the Council would find it necessary to take over the gates and prevent any further admission. The Board continued to take a few cases for some time after that, but these were stopped about ten days ago'. The RAS Council reported no damage to

[29] RAS Council Minutes 28/3/1919
[30] RAS Council Minutes 20/5/1919
[31] RAS Council Minutes 20/5/1919
[32] RAS Council Minutes 25/6/1919
[33] RAS Council Minutes 23/7/1919
[34] RAS Council Minutes 27/8/1919

the Royal Hall of Industries building or the grounds but proposed to claim an amount of £500 to recover the costs of the cancelled show and for lost rental.[35]

By the end of October 1919, all the patients had vacated the Showground and most of the staff also. The Board of Health was in process of removing fittings, such as extra lavatories and baths, from the Royal Hall of Industries, which had been installed by hospital staff: '...the Superintendent and two or three others remaining to dispose of beddings and other fittings in the large building' which included additional lavatories and baths.[36] The building was ready for the next Royal Easter Show, which was held in 1920.

By 1924, the RAS Council appears to have approved the construction of stalls on the exterior of the Royal Hall of Industries: a plan of the Showground site for this year shows the first accretions on the outside walls of the building.

Figure 4: Bussell's White Wings Flour exhibit, Royal Hall of Industries c.1930
(ML Home and Away – 7576)

Canadian-born entrepreneur Jimmy Bendrodt (1891–1973) took over the lease of the Royal Hall of Industries in the early 1920s, and from this time through to the late 1930s the building was used as a dance hall in the months between the Royal Easter Shows.[37] The Royal Palais, as it was known during Bendrodt's tenure, became one of Sydney's most

[35] RAS Council Minutes 1/10/1919
[36] RAS Council Minutes 29/10/1919
[37] According to historian Andrew Bisset, Bendriot leased the 'Hall of Industries at Moore Park from the Royal Agricultural Society. He called it the Palais Royal, and from 6 October 1920 to 1936 it was Sydney's premier dance hall. Larger than the White City ballroom, the Palais covered half an acre of polished maple.' Andrew Bisset, Black Roots, White Flowers: A History of Jazz in Austrlia, ABC Enterprises for the Australian Broadcasting Corporation, Sydney 1987, p 12.

popular dancing and jazz venues in the 1920s and 30s. Bendrodt, variously described as a 'roller skater and restaurateur' and '...actor, boxer, lumberjack and all-round athlete', was responsible for importing a range of popular American dance and jazz acts to Australia from 1923, many who performed at the Royal Palais. [38] Bendrodt had been a popular fixture on the Sydney entertainment circuit prior to joining the armed services in the First World War. When he demobilised in 1919, he returned to Australia via the United States. During his stay in America, Bendrodt made contact with American dance band acts including Frank Ellis, Bert Ralton, Ray Tellier, paving the way for bringing them to Australia. Bendrodt was later involved in the use of the Royal Hall of Industries as an ice skating rink.

Figure 5: A group at the Movie Ball, Palais Royal c.1929
(ML Home and Away Collection – 7844)

[38] Andrew Bisset, Black Roots, White Flowers: A History of Jazz in Austrlia, ABC Enterprises for the Australian Broadcasting Corporation, Sydney 1987; Australian Dictionary of Biography Online: James Charles Bendriot: http://www.adb.online.anu.edu.au/biogs/A130190b.htm

In 1938, the Centennial Manufacturers Hall (also referred to as the 150th Anniversary Manufacturing Hall) was completed. This new hall was intended for the exhibition of 'various sections of Australia's manufacturing including iron and steel, electricity, gas, sugar, munitions and arms, aviation, technical colleges and printing'.[39] The completion of this new building on the Showground site effectively made the Royal Hall of Industries obsolete but meant that it could be used permanently as an entertainment venue. In 1938, the Royal Hall of Industries was modified for use year-round as an ice skating rink until the early years of World War 2.

Plans held by the Sydney City Council Archives dated 25 January 1938 show proposed works to convert the Royal Hall of Industries for use as an ice skating rink.[40] These proposed works were to be carried by the lessee of the Royal Hall of Industries, the Ice Skating Palaise Pty Ltd. Jimmy Bendrodt's associations continued with the adaptation of the building as an ice skating rink. Conversion of the Royal Hall of Industries as an ice skating rink involved the laying of a new concrete floor in the centre of the building, as well as excavations underfloor for the provision of cooling equipment, including piping, machinery rooms and a snow pit, to keep the ice frozen. It is uncertain when the mechanical ventilation, to keep the hall ventilated, was installed. The concrete slab was laid on sand filing and measured 193 by 197 feet 18,721 square feet in total. William McDonald was the consulting engineer for these works. This plan shows an existing trench running between Driver Avenue and Denman Road, as well as pier structures to support the timber floor. On 21 July 1938, Royal Ice Skating Palaise Pty Ltd submitted amended plans for the ice skating rink, which presumably were built to plan.

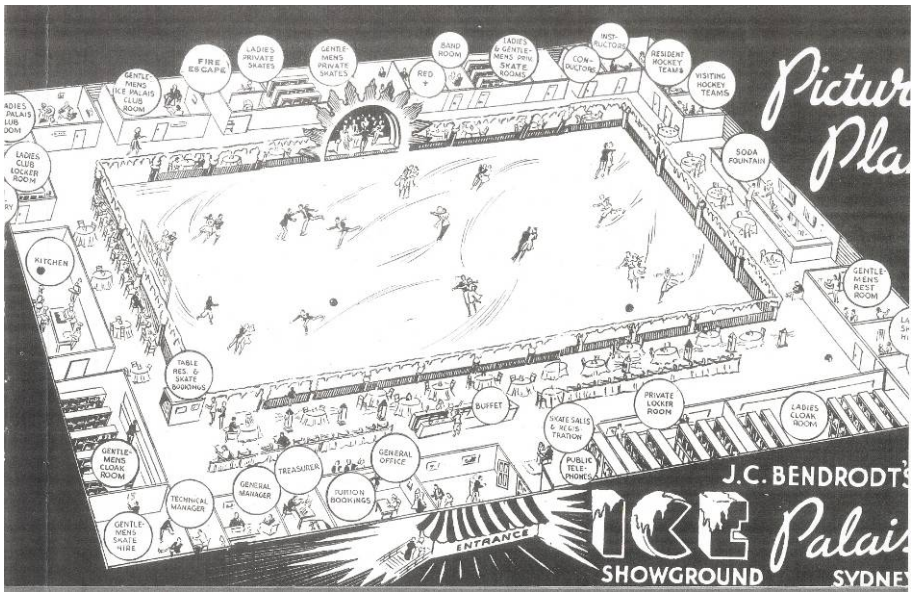

Figure 6: Illustration of the Ice Palais Layout in c1938.
(*Mitchell Library, James Charles Bendrodt, What's what and who's who at the world's greatest ice palais, Jno Evans & Son, Sydney c1938*)

Figure 7: Skaters at the Ice Palais 1939.
(C.Marks private collection)

[39] RAS Archives PF 0341A – Reference File, 6 November 1997
[40] Plan of the Royal Hall of Industries (Palais Royal) 25/1/1938, City Council Archives.

The new Ice Palais was claimed to be '...the world's biggest rink, 60,000 square feet overall. Two and a quarter times as big as any rink ...in Australia'. Dance bands continued to entertain the crowds, with 'professional dance partners' available 'during general sessions'. [41] It appears that the use of the Royal Hall of Industries as an ice skating rink was short-lived, interrupted by World War 2.

War was declared in Europe in 1939. On 3 September that year, the Australian Prime Minister Robert Menzies declared that Australia, along with Britain, France and New Zealand was at war on Germany. In the early 1940s, as the war in the Pacific moved closer to Australia, the RAS Showground at Moore Park became involved in the war effort. The Royal Hall of Industries was occupied by the Australian Army between 1942 and c1948 and used to house the District Accounts Office, which employed up to 1200 people. The Royal Easter Show was cancelled from 1942 to 1946 to aid the war effort; the first post war show held was held in 1947.[42]

Figures 8 & 9: The AIF District Accounts Office in the Royal Hall of Industries c.1945.
(Australian War Memorial – 126313 & 126312)

The 1947 Royal Easter Show was a great success, attracting record numbers. As the show's popularity continued into the 1950s, the Royal Hall of Industries was used as the showbag pavilion, a use that would continue until the RAS moved to Homebush in the mid 1990s. According to RAS historian Brian Fletcher, the origins of show bags are 'somewhat obscure'. It appears that show bags began as sample bags, which were distributed free by local confectionary companies from as early as 1909. Fletcher notes that '...during the 1920s and 1930s the idea of the advertising by means of free samples spread to other articles such as sweets, biscuits and soft drinks'. A nominal charge was set following the Second World War, and by the late 1970s, the commercial potential of the show bags was

[41] James Charles Bendrodt, What's what and who's who at the world's greatest ice palais, Jno Evans & Son, Sydney c1938
[42] Brian Fletcher, The Grand Parade: A history of the Royal Agricultural Society of New South Wales, The Royal Agricultural Soceity of New South Wales, c1988, p. 222

realised and they continued to be a lucrative source of revenue 'in their own right' until the Royal Easter Show moved to Homebush.[43]

In the period from the 1950s to the 1990s, the Royal Hall of Industries continued to be leased in the off-season as an exhibition hall and entertainment venue. The Showground was Sydney's main conference venue (until the State Government plans for the Darling Harbour Convention Centre were underway in the 1980s).

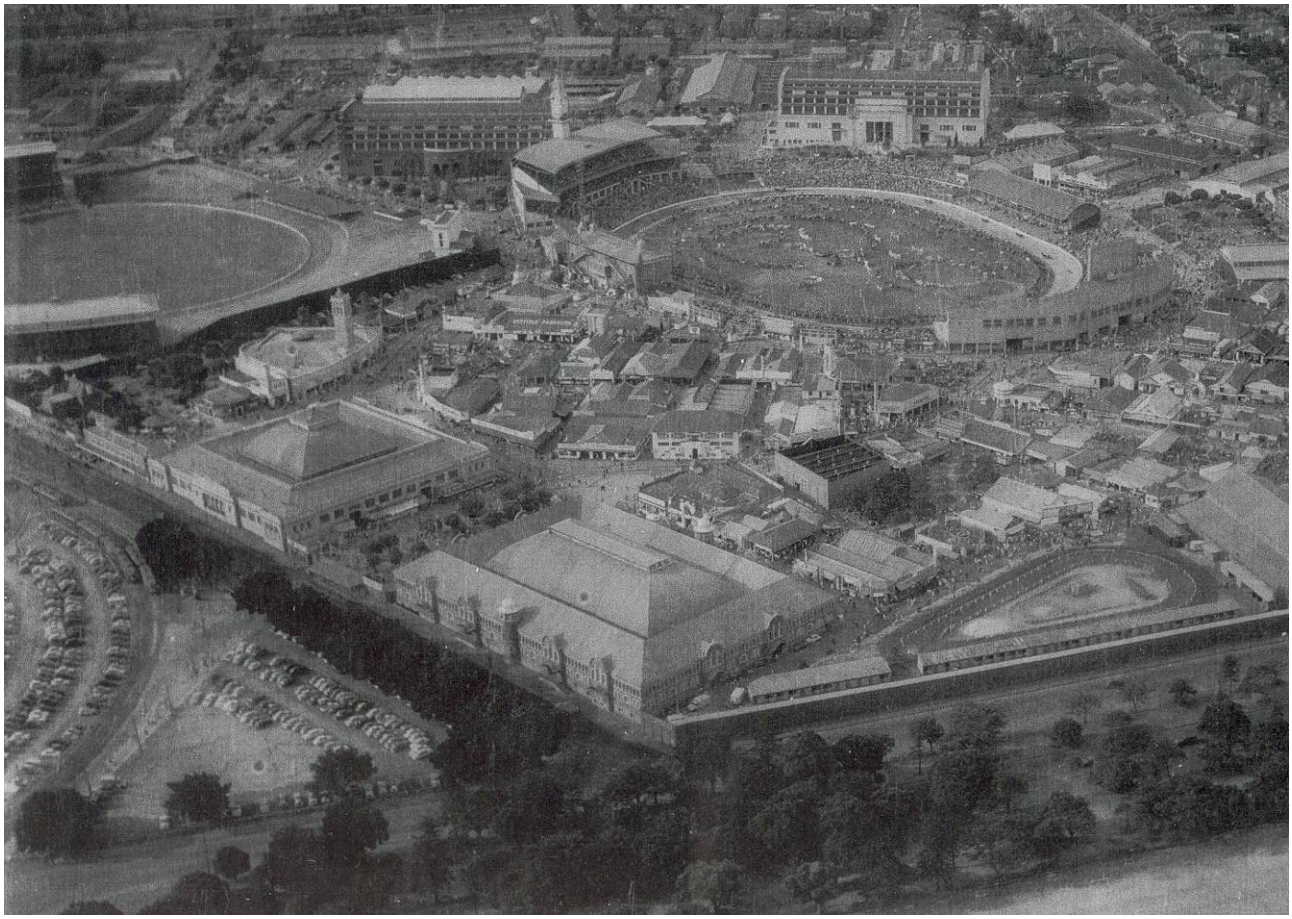

Figure 10 Detail from aerial view of the showground, Royal Easter Show 1954. The RHI is the large pavilion in the foreground. To its left is the main entrance, flanked by the Hordern Pavilion and to its right, the horse stalls, exercise ring and Horse Pavilion. The windows to the basement toilets and pavement vents to the basement plant room are still visible on the Driver Avenue elevation.
(ML Small Picture Collection)

In 1972, the RAS commented on a proposal to redevelop Moore Park and the Showground as an event site for 1988 Olympics.[44] By this time, the RAS already had a 'staged development program for the Showground' in place. Renovations to the Hordern Pavilion to convert it to a music and entertainment venue had been the first stage of this program. The RAS also proposed to develop a 'Disneyland style family entertainment centre' on the site

[43] Brian Fletcher, The Grand Parade: A history of the Royal Agricultural Society of New South Wales, The Royal Agricultural Soceity of New South Wales, c1988, p. 268
[44] RAS, Redevelopment of the RAS Showground and its relationship to the Moore Park Area, unpublished report, 1972

immediately to the east of the Royal Hall of Industries. These plans did not come to fruition but the Royal Hall of Industries would also succumb to the pressure to modernise by the end of the decade when works were underway to upgrade the building for use as a convention centre, probably in response to the State Government plans for Darling Harbour.

The architects for the 1980s works were Peddle Thorp & Walker, and the contractor to carry out the works was Jennings Industries Ltd, at a cost of $1.6 million. Air conditioning and ventilation were installed to the small amenities block in the centre of the eastern bay of the building by Norman Disney and Young Pty Ltd. The Royal Hall of Industries was officially re-opened on 14 May 1981. From 1981 onwards, the Royal Hall of Industries was used for conventions and exhibitions, including craft shows, motor shows and antique fairs. During the two weeks of the Royal Easter Show each year, the Royal Hall of Industries continued to be used as the showbag pavilion.

In the mid 1990s, the Royal Agricultural Society Showground at Moore Park, excluding the Royal Hall of Industries, the Hordern Pavilion and the newly named Equestrian Centre, was leased on a long-term basis to Fox Studios. For the remainder of the 1990s, works were carried out to redevelop to the larger Showground site for the use of the Fox Studios and other movie production houses. In 1996, it was proposed that the RAS retain a management role over the Hordern Pavilion and the Royal Hall of Industries. The RAS declined as their focus was on the new RAS Showground site at Homebush. Instead, control of the two buildings was ceded to the Centennial Park Trust (now incorporated into the Department of the Arts, Sport and Recreation). The building is presently leased to Playbill Venues Pty Ltd, along with adjacent Hordern Pavilion, as an entertainment venue and as an exhibition hall. Regular events include the Gay and Lesbian Mardi Gras have been held at both the Royal Hall of Industries and the Hordern Pavilion since the early 1980s.

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RAS, Redevelopment of the RAS Showground and its relationship to the Moore Park Area, unpublished report, 1972.

3 PHYSICAL EVIDENCE - UNDERSTANDING THE PLACE

3.1 Context

The Royal Hall of Industries is a landmark building and a cornerstone of the historic former Sydney Showground site, an area of some 19 hectares located on the southern edge of Sydney's CBD. Together with the adjacent Sydney Cricket Ground and former Sydney Sports Ground, the former showground forms part of a public recreation precinct bordered by the expanses of Moore Park and Centennial Park to the west, south and east, the by the inner city suburb of Paddington to the north.

3.2 The Site

The site of the Royal Hall of Industries, at the south west corner of the former Sydney Showground site, is bounded by Driver Avenue and Lang Road to the west and south respectively and Trefle Road and Errol Flynn Drive (formerly Denman Road) to the north and east.

The RHI was designed as a pavilion in the round and presents an imposing façade to the Driver Avenue boundary. A high brick wall extends to the corner of Lang Road and defines the concrete paved area to the south of the building which is used for temporary plant, storage and demountable office accommodation. A small storage shed of steel construction, used for storing seating and equipment, screens this service area from the east.

3.3 The Building

Description
The Royal Hall of Industries is a single-storey steel framed structure with load bearing external brick walls, articulated on the exterior facades to appear as a two-storey building. The structure consists of fabricated steel columns, cruciform in section, that divide the floor into three bays in each direction. The bays are roofed with lightweight steel trusses fabricated from angle and flat sections. The outer bay is spanned by a series of truncated triangular trusses, while the centre (wider) bay is spanned by a series of vaulted trusses. The roof trusses are supported between columns on fabricated trussed girders.

The building has a ground floor area of approximately 5,575 square metres on one level.

The external red brick walls are relieved with painted cement render detailing to window and doorway surrounds, string lines and copings. The ground floor window surrounds are boldly quoined, while the upper round-headed clerestory windows are closely spaced with interspersed pilasters of cement render.

The building was designed with nine entrances, five on the eastern elevation (Denman Road) and two each on the north and south elevations with two exits located on the Driver Avenue frontage. The principal doorways on each façade are located in shallow breakfronts with Venetian windows over, surmounted by arched pediments that rise above the eaves line. Each pediment is topped with a distinctive cement render finial. These doorways

today have cement rendered arched lintels that replace the original reinforced concrete vaulted hoods, which were demolished at some time between 1954 and 1980..

The principal doorways of the east and west façades are disposed symmetrically on either side of a central circular tower rising above the roofline and roofed with an ogee copper dome and flagpole. On the western façade to Driver Avenue the doorways connect to the street pavement via landings and double flights of steps with ornate wrought iron balustrades.

The hall was naturally ventilated by virtue of the ground floor door openings and the high-level hopper windows on all sides and the louvred monitor that ran the length of the centre section of the roof. The upper windows are timber framed and bottom hinged and glazed with obscure glass. They would probably have originally been fitted with casement stays and a means for operation from ground level. There is no evidence of such devices remaining and for exhibitions and events where natural lighting is problematic the windows are currently blocked with removable blackout boards. The louvred roof monitor that was designed to draw hot air rising from the space appears to be no longer functional.

The building interior as it appears today is largely the result of the major refurbishment work that took place in 1980. A suspended acoustic tile ceiling 6.6 metres high in the outer bays, stepping up to 11.2 metres high in the centre bay, erected at that time, was demolished during the 1990s restoration works.

3.4 Phases of Development

1913 - 1980

The external appearance of the building seems to have changed little during this period, except for the loss of the distinctive arched hoods to door and window openings on all sides of the building and the external accretions of Royal Easter Show vendors' stalls that began to appear on the eastern and northern facades from 1924-1926. These remained in various forms and permutations until the removal of the showgrounds to Homebush and the restoration of the building in 1998. The areas of cement render, painted to match the red brickwork, now seen on the northern façade may have been done to conceal evidence of these attached structures.

There is no surviving physical evidence of the interior of the hall in the period prior to the major refurbishment works undertaken in 1980.

The documentary evidence available from this period includes two images of the interiors fitted out for the Royal Easter Show probably during the 1920s (see Figure 4). These show a ceiling of timber latticework suspended below the outer roof trusses. The cruciform columns fabricated from RSJ sections are clearly visible with octagonal section concrete casing to a height of approximately 3.6 metres above floor level. Above this line, there appears to be some form of folded metal casing to the steel column shafts.

From 1913 to 1920 the building was used as a roller skating rink for the ten months of the year when not required by the RAS for the Royal Easter Show. There is no available evidence of how the building was fitted out during this time. Similarly there is scant documentary evidence of the fit-out of the building for the Palais Royal dance hall (1920 to

1938) with the exception of a photograph showing a group of patrons at the Movie Ball, dated c.1929 (see Figure 5). In this image can be seen decorated ceiling panels suspended over the seating area

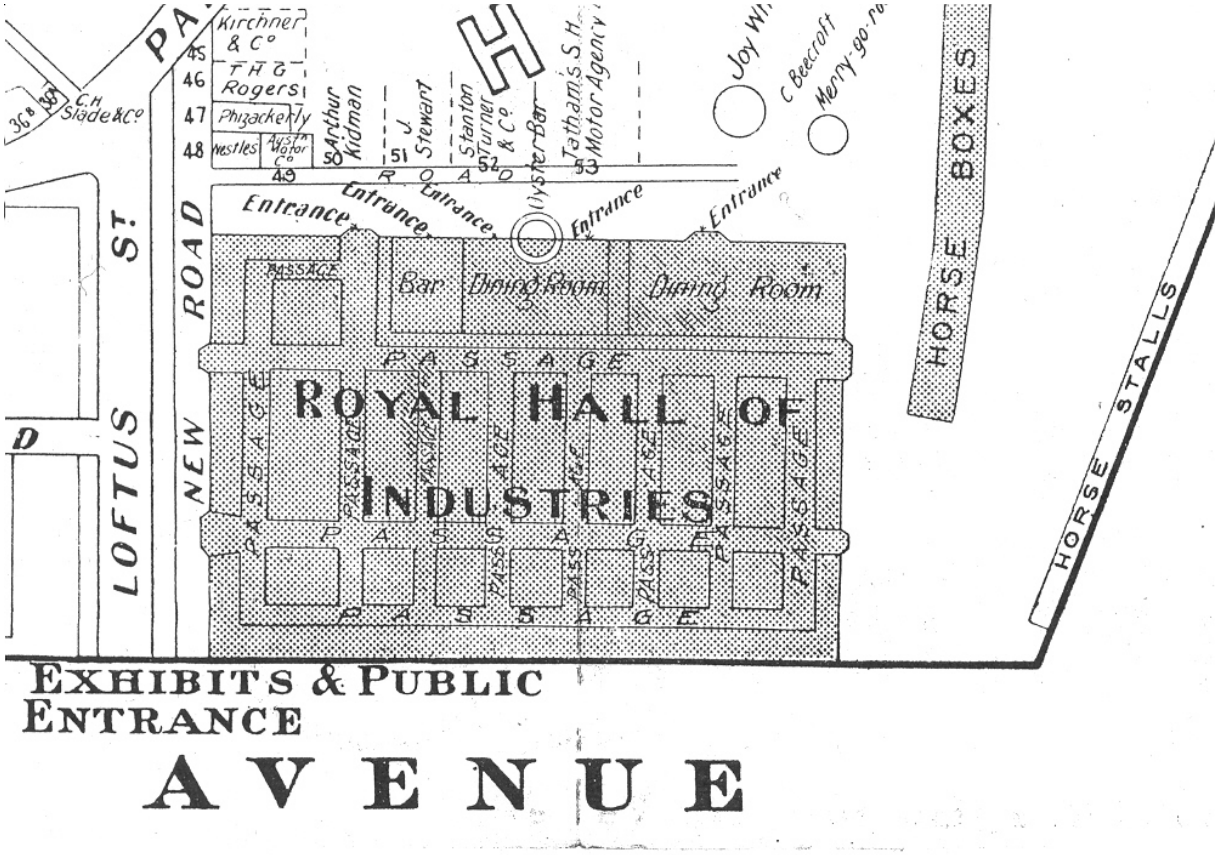

Figure 11 Detail from the Map of the Showground 1913 RAS Catalogue.
(RAS Archives)

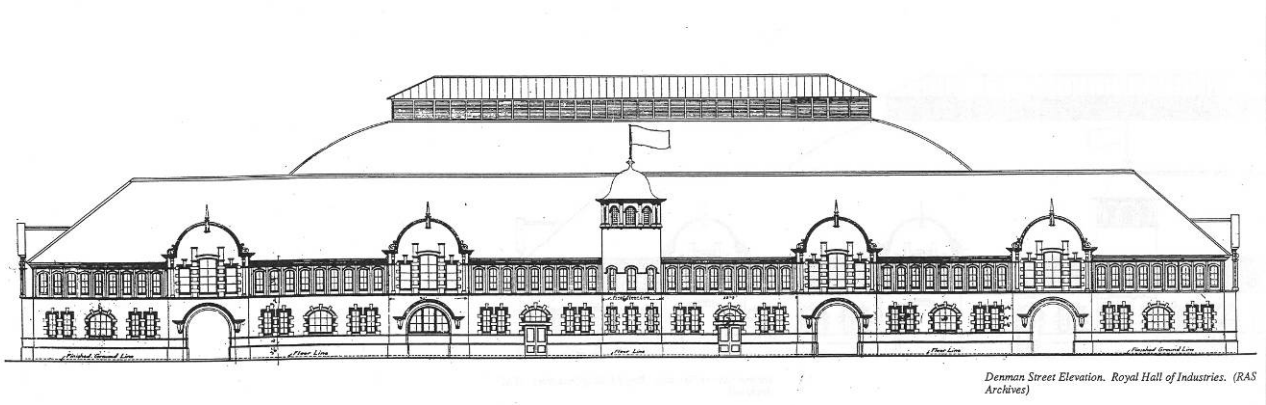

Figure 12 Denman Road Elevation. Redrawn from the original in 1948.
(RAS Archives)

The architectural plans for the conversion to an ice skating rink in 1938 give a clear picture of how the pavilion looked during the period 1938 to 1950. The timber floor in the centre bay area was taken up and a sunken concrete slab floor was installed for the ice rink. This was covered with a demountable timber floor when required for dancing or other purposes. The refrigeration plant for the ice rink was located in the basement plant room at the northwest corner of the building. The perimeter of the hall was lined with a series of offices, locker rooms and other amenities, formed of 2.7 metres high timber-framed partitions, noted on 1938 plan as 'double lined and ceiled, sheeted with 3-ply, battened over joints'.

The occupation by the army during World War Two as an administrative centre probably required few changes to the hall's interiors.

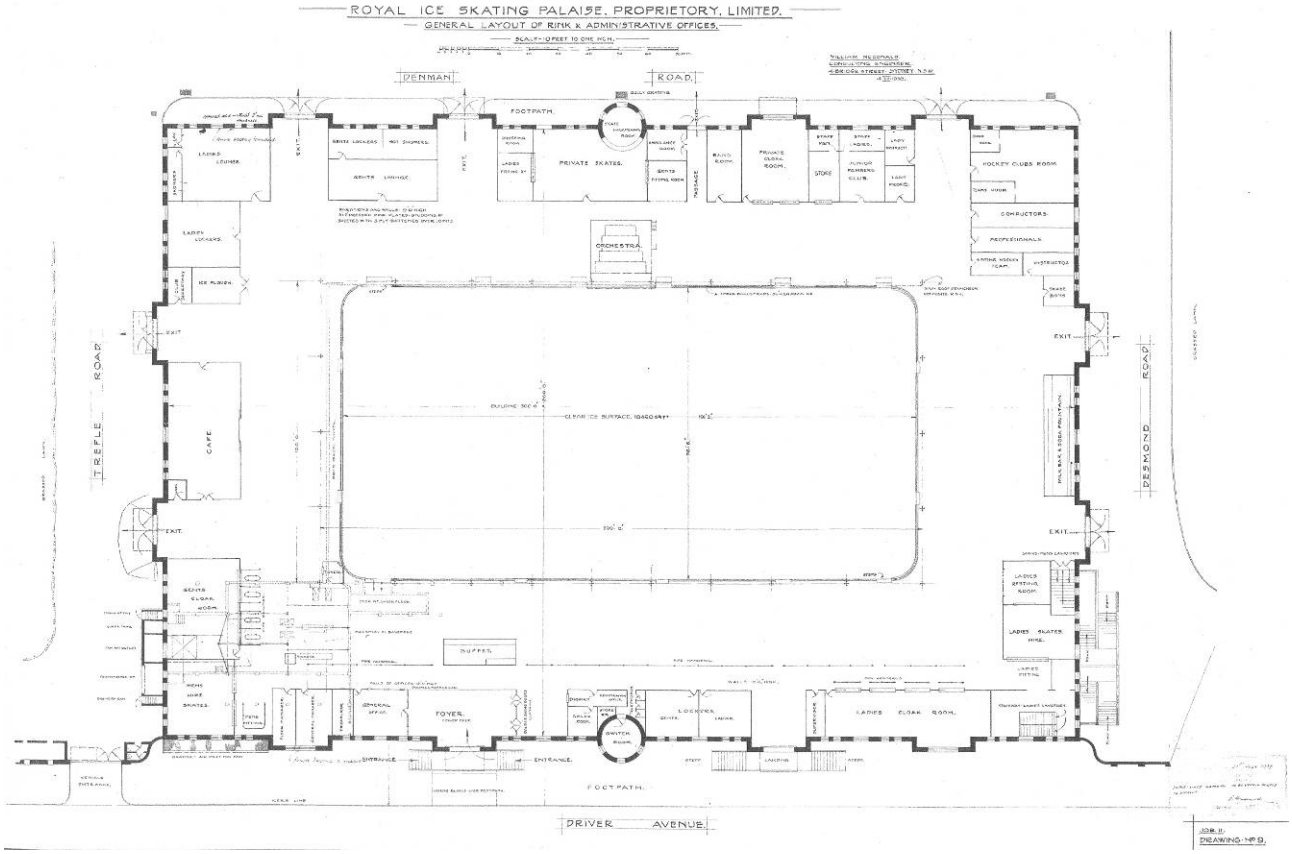

Figure 13: Floor plan showing the proposed alterations for the conversion of the Palais Royal to the Ice Palais.
(General Layout of Rink & Administrative Office, William McDonald Consulting Engineer 4th July 1938: Sydney City Council Archives Ref.:0022/38)

The 1980 Refurbishment

In 1980 the RHI underwent a major programme of refurbishment costing $1.6 million to bring it up to standard as a modern exhibition centre. The key elements of that work were listed in an outline specification prepared by architects Peddle Thorp and Walker dated 18 January 1980 and included:

- Demolition of the existing timber floor and brick pier supports
- Construction of a new concrete retaining wall to the western side of the building to underside of floor slab level.
- Filling of the whole of the sub-floor area including the mechanical plant room(s) with fine crushed rock.
- New concrete floor slab laid on sand fill to replace the original suspended timber floor structure and a section of the later (1938) inner floor concrete slab that formed the base of the ice rink.
- The new sub floor services tunnel 3m high x 2m wide located on the north-south axis of the building and branch service trenches with removable Gatic steel cover plates running east-west between column centres.
- The encasement of the original steel columns in concrete to their full height
- Construction of a new servery, bar and amenities block with a mezzanine floor located centrally on the eastern side of the hall.
- Cutting back the jambs and arched head openings of northern and southern doorways on Denman Road (now Errol Flynn Drive) façade to provide truck access.

(Note: The removal of the original reinforced concrete hoods over the doorways and windows at ground floor level on all four fronts was not listed in the outline specification prepared for the work, neither was it noted on the elevation drawing. It must be assumed therefore that they were demolished at some earlier date, post 1954.)

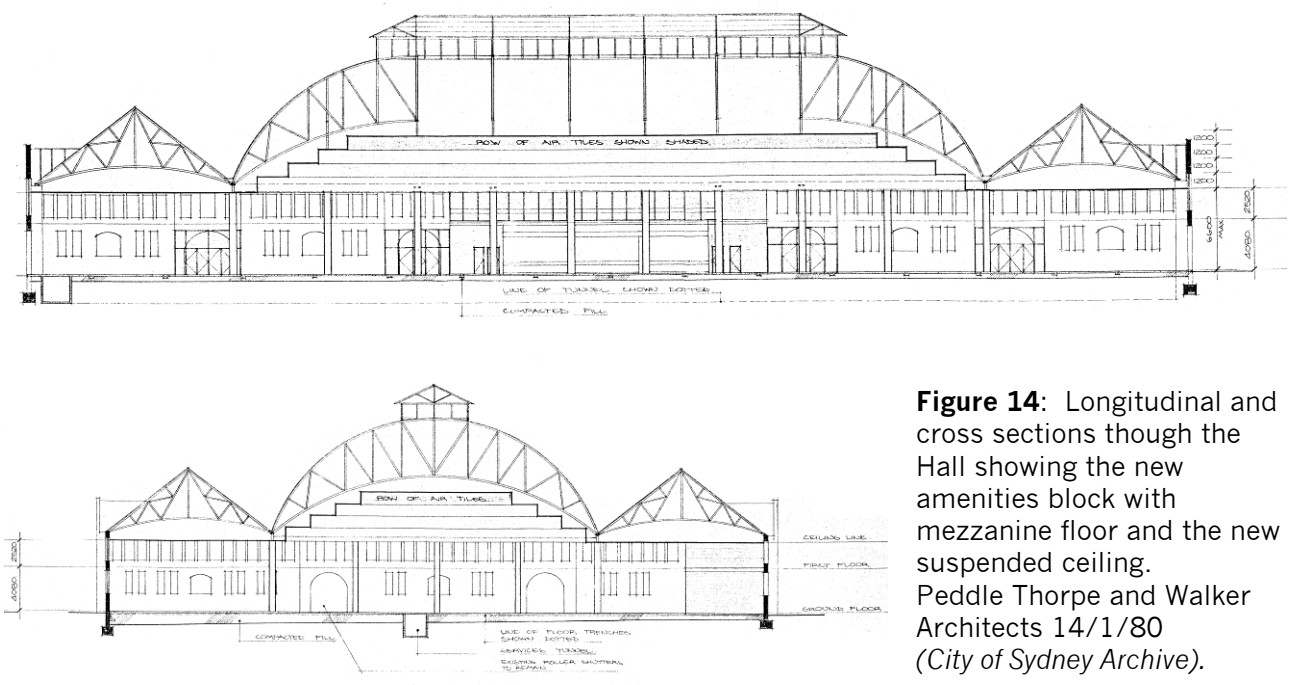

Figure 14: Longitudinal and cross sections though the Hall showing the new amenities block with mezzanine floor and the new suspended ceiling.
Peddle Thorpe and Walker Architects 14/1/80
(City of Sydney Archive).

1998 - Present

The refurbishment of the building undertaken in 1998 included the following works:

Internal:

- Removal of the suspended acoustic tile ceiling.
- Spraying the underside of the roofing with insulating foam material.
- Painting of the ceiling and roof structure in black paint.
- Repainting of the perimeter interior walls in white.

External:

- Re-roofing the building in grey 'Colorbond' corrugated steel.
- Installation of access walkways and air handling units on platforms within the roof valleys. The platforms allow condenser units to be craned in and operated during the summer season.
- Removal of remnants of show stalls from external walls; cement render patching of damaged face brickwork and repainting of cement render elements.
- Construction of an enclosure to the stairs leading to basement toilets at the western end of the south façade and a new doorway to the external wall.
- New stairway to replace the access hatch entrance to the service tunnel at the southern end of the building.
- Installation of a boiler unit and mesh enclosure attached to the south façade.

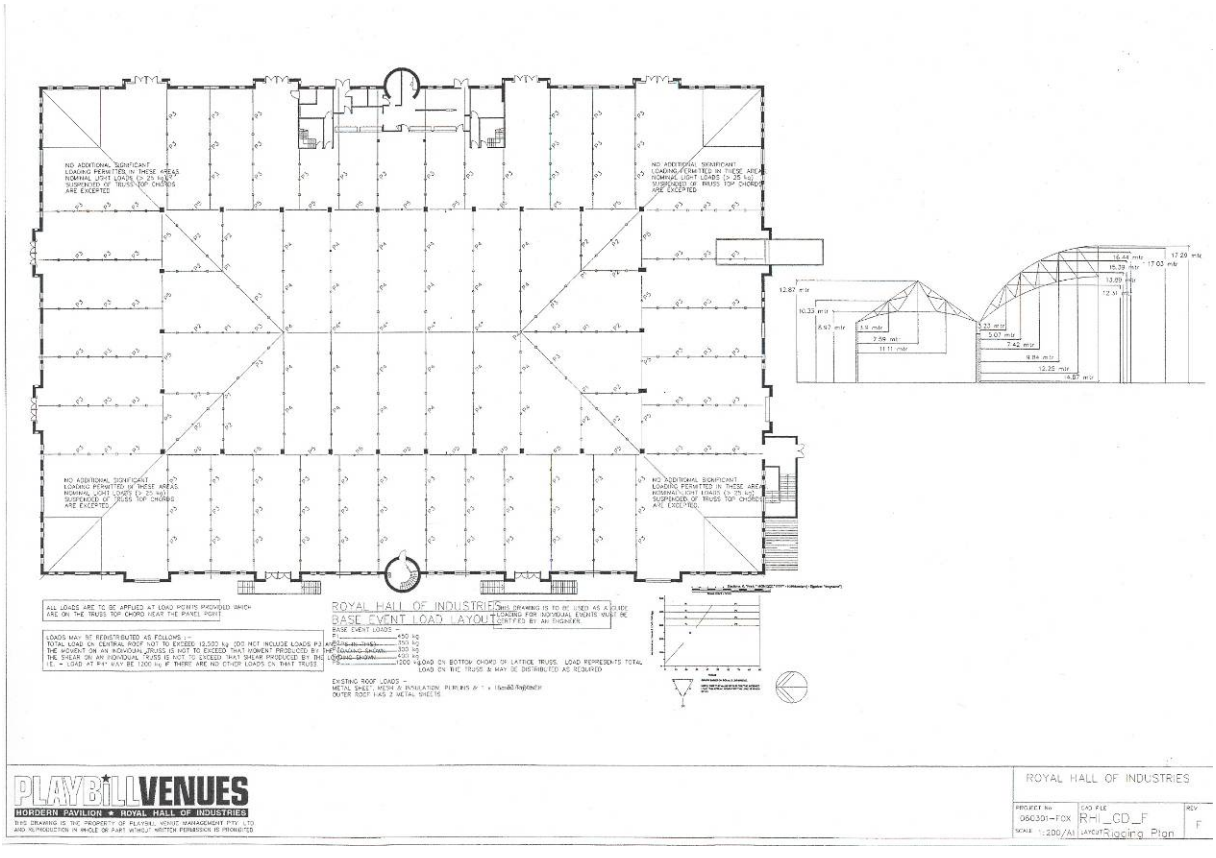

Figure 15: Rigging Plan and part section of the RHI.
(Playbill Venue Management Pty Ltd)

3.5 Photographic Survey

Figure 16
View of the north east corner of the Hall. The only remnant of the Showgrounds period is the "Showbags" sign attached to the corner.

Figure 17
View of the south façade. The white building is a temporary air conditioning plant

Figure 18
Interior view of the Hall looking west.

Figure 19
View of the western bay looking south. The smaller doorway leading to the toilet stair enclosure is a 1990s alteration

Figure 20
View looking south along eastern roof valley showing elevated access walkway, air handling equipment and ductwork.

Figure 21
View of southern yard area showing 1990s storage shed.

Figure 22
Interior view looking east showing the 1980 constructed amenities area and mezzanine.

Figure 23
View of the south façade showing the 1990s enclosure of the external staircase to the basement toilets.

Figure 24
Evidence of original windows to basement toilets can be seen in the cement rendered base at the southern end of the Driver Avenue (west) façade.

Figure 25
Evidence of the air inlet grilles to the original or early basement mechanical plant room can be seen in the bitumen footpath at the northern end of the Driver Avenue (west) façade

Figure 26
One of the two doorway openings on the eastern façade that was enlarged in 1980 to allow truck access to the Hall.

Figure 27
Eastern façade showing an original entrance doorway; the original timber panelled doors were replaced in the 1998 refurbishment with emergency exit doors.

Figure 28
'Show Bags' illuminated sign on the NE corner of the building, now painted out

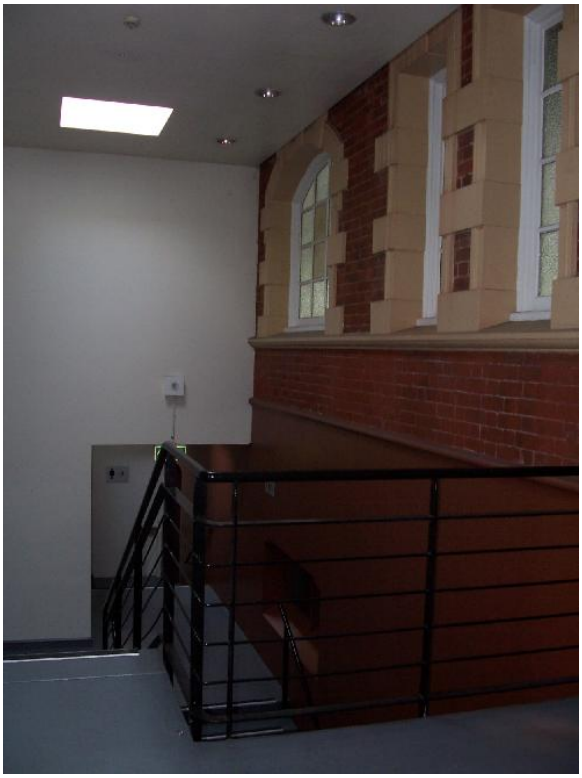

Figure 29
Enclosed staircase to basement toilets.

Figure 30
Within the sub-floor services tunnel.

4 ARCHAEOLOGY

4.1 Archaeological assessment

The objectives of this assessment are to:

- Define the phases of occupation on the site pre-dating its present usage;
- Identify activities that may have disturbed or removed archaeological remains of that occupation;
- Evaluate the potential for the survival of archaeological remains that pre-date the present usage of the site;
- Assess the significance of any potential archaeological remains; and
- Provide guidelines for the appropriate management of any potential archaeological remains.

This archaeological assessment is based on the *Moore Park Showground Fox Studios Development Archaeological Assessment* prepared by Godden Mackay Logan in June 1996. Although the site of the Royal Hall of Industries was excluded from that report, the contiguity of the site with the Fox Studios site means that the archaeological characteristics of the two sites are likely to be very similar.

4.2 Statutory protection of archaeological remains

The archaeological resources ('relics') of New South Wales are recognised through the protection offered under the *Heritage Act 1977* in which a 'relic' is defined as:

> 'any deposit, object or material evidence
> - (a) which relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and
> - (b) which is 50 or more years old'.
>
> Under the terms of the Act, automatic statutory protection is provided for 'relics'. Section 139 (1) of the *Heritage Act* provides that:
> 'A person must not disturb or excavate any land knowing or having reasonable cause to suspect that the disturbance or excavation will or is likely to result in a relic being discovered, exposed, moved, damaged or destroyed unless the disturbance or excavation is carried out in accordance with an excavation permit'.

Section 57 of the Act defines the 'Controlled activities' for which approval is required when an item is listed on the State Heritage Register. These include: moving, damaging or destroying relics, or excavating any land for the purpose of exposing or removing a relic. An application must be made to the NSW Heritage Office for permission to undertake any of the 'Controlled activities' listed in Section 57.

4.3 Phases of Occupation of the Site

The history of the European occupation of the site can be divided into four phases.

Phase 1: 1788- 1811: Early European Settlement

Aboriginal occupation of the area prior to colonisation and extending through the first decades of the new settlement is likely to have focused on the resources of the freshwater swamps and the shelter of the rocky outcrops that characterised that area.
To the early white settlers the area was seen as little more than a barren, sandy wasteland.

Phase 2: 1811- 1881: The Sydney Common

In 1811 governor Lachlan Macquarie proclaimed the Sydney Common, an area of some 1000 areas comprising what is now the Fox Studios site, Centennial Park and Moore Park The intended use of the Common was for grazing animals. The swamps in the area also attracted early industry in the form of market gardens and several water mills. As the Tank Stream became increasingly polluted and inadequate for Sydney's water supply, water was drawn from the swamps in buckets and sold in the town from the back of carts. In 1820 Macquarie declared a reserve around the Lachlan Swamps, now centred in Centennial Park. It was left to his successor Governor Darling to provide the growing town with a secure water supply. In 1826 he requested John Busby to devise a scheme to deliver the water from the Lachlan Swamps to the town. Busby proposed a gravity fed bore 2 miles long from the swamp to terminate in a standpipe in Hyde Park. The project was completed in ten years using convict labourers working night and day in eight-hour shifts cutting a tunnel through the sandstone bedrock up to 18 metres below ground level. The tunnel, which crosses the former Showground in a north-south direction, just east of the main parade ring, was accessed through a series of vertical shafts cut at regular intervals. Nine such shafts are located within the former Showground site, though none are close to the site of the Royal Hall of Industries.

Phase 3: 1881- 1912: The RAS Occupancy

An 1879 aerial view of the city published in the *Illustrated Sydney News* pays little attention to the area between Victoria Barracks, the cricket Ground and Randwick Racecourse, depicting it as a totally featureless paddock. By 1894 when the Royal Agricultural Society had finally gained a secure lease on the Moore Park site, substantial improvements had been made, including a trotting track and parade ring, stands and a main pavilion at the eastern end of the showgrounds, as well as stables, loose boxes and cattle enclosures.

The site of the Royal Hall of Industries at this time was an empty paddock. In fact half the land on which the RHI stands was still part of the Moore Park Common and was not yet incorporated into the showground. A map of the showground dated 1911 shows a produce store, a ladies lavatory, a small shed, some horseboxes and sideshows on the site of the building. (see Fig.31)

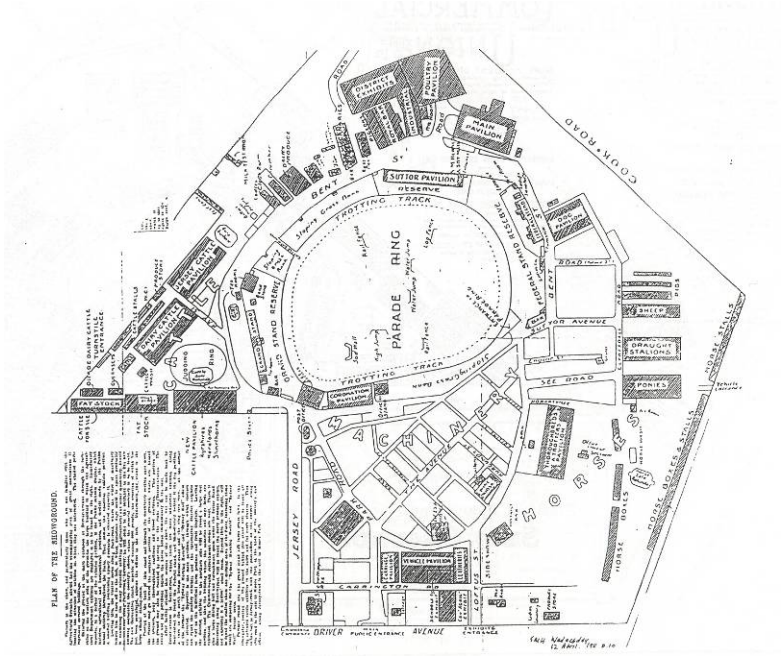

Figure 31
Map of the RAS Showground 1911. The site of the RHI pavilion is at the bottom right hand corner of the showground site. *(RAS Catalogue 1911)*

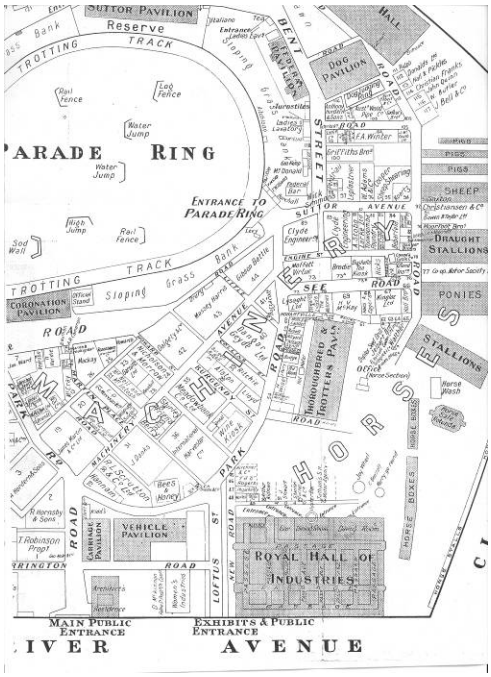

Figure 32
Map of the RAS Showground 1913 (Detail) showing the recently erected RHI pavilion at the bottom right hand corner of the showground site. *(RAS Catalogue 1911)*

Phase 4: 1912- Present: The RHI Pavilion

The pavilion building was constructed in 1912-13 with perimeter load bearing brick walls on strip concrete footings with a timber framed floor supported on brick piers on a 1.8m square grid. An area at the southwest corner of the site was excavated for the basement toilets. In 1938 the centre section of the timber floor was taken up and a reinforced concrete slab was constructed on load bearing brick walls to support the new rink of the Ice Palais. Plans from this time also indicate the existence of a basement plant room and snow pit below the northwest corner of the building with the note 'machinery in basement' (see

Fig.7). It is unclear from the drawing whether this basement with its mechanical fans was constructed at this time or pre-existing and original to the building.

5 HERITAGE SIGNIFICANCE

5.1 Introduction

The terms "cultural significance", "heritage significance" and "heritage value" are often used to denote the same idea that a place is considered important and is valued by the community. Assessment of significance endeavours to establish why it is valued. The NSW heritage assessment criteria encompass the four values in the Australia ICOMOS Burra Charter, which are commonly accepted as generic values by Australian heritage agencies and professional consultants:

- historical significance
- aesthetic significance
- scientific significance
- social significance

They also consider whether the place is rare or representative of its type.
The NSW Heritage Office guidelines have been used to assist in assessing significance for each criterion.

5.2 Levels of Significance

The NSW Heritage Council recognises two levels of significance: State heritage significance and Local heritage significance. The first denotes significance to all the people of NSW, the second to a local community or group. Items listed on the State Heritage Register are managed by the NSW Heritage Office and Heritage Council; items of local significance are managed by local government through Local Environmental Plans.

5.3 Comparative Analysis

The RHI may be compared to the other main pavilion structures within the former RAS Showground:

- The Agricultural Hall, 1911-12 (Destroyed by fire 1970)
- The Hordern Pavilion, 1923-24
- The Manufacturers Hall, 1937-38
- The Commemorative Pavilion, 1937-38

The Agricultural Hall
A contemporary of the RHI and also designed by the RAS's architect J.B. Sanders, the Agricultural Hall had some similarities to the RHI. It comprised a simple rectangular plan form with a brick double-storey façade and lightweight steel framed vaulted roof structure. Unlike the RHI its roof was a single span with no internal columns. Consequently it was much narrower than the RHI measuring 300ft long by 104ft wide compared to the RHI that was 300ft by 200 ft wide. With a floor area of 6000 square feet, the RHI was claimed to be the largest structure of its kind in the southern hemisphere at the time of its construction.

The Agricultural Hall was located deep within the boundaries of the showground and not conspicuous to the outside world. Perhaps for this reason the architectural treatment of its facades was far more restrained and utilitarian than that of the RHI. There were simple rectangular clerestory windows but no ground floor windows at all. The facades were articulated with attached brick piers capped with the occasional Dutch gable and finials, but there was none of the decorative stucco trim, Classical motifs and domes turrets seen on the RHI facades. As a work of architecture and engineering it was definitely the poor relation, or perhaps the country cousin, of the RHI.

The Hordern Pavilion
This pavilion, designed for the RAS by architects Trenchard Smith and Maisey, was a smaller version of the RHI, built as an industrial hall in to manufacturer's demands for addition al exhibition space. Square in plan and approximately 4000 square feet in area, its cross-section is very similar to that of the RHI. The façade treatment is complementary to that of the RHI but the architectural style is more strictly Neo-Classical. In their scale form and architectural character, the two pavilions form a pair, flanking the main entrance to the showground. In 1972 the Hordern Pavilion was converted to a multi-functional venue of a type lacking in Sydney at that time. It was not until the mid 1980s that it was surpassed by larger such facilities at the Entertainment Centre and Darling Harbour Conference Centre.

The Manufacturers Hall and Commemorative Pavilion, 1937-38
Built to celebrate Australia's Sesquicentenary, the Manufacture's Pavilion and its twin, the Commemorative Pavilion, were both designed by architects Trenchard Smith and Maisey and Charles Reed of Everingham and Platt, Engineers.
The two buildings share an almost identical plan form and roof structure, which consists of pin-jointed trussed arches supporting horizontal layers of lightweight roofing interspersed with ribbons of glazing in the vertical planes which decrease in size toward the apex of the roof. While both conform to the prevalent Art Deco style, the stepped gable masonry end walls of the two buildings are treated in different ways. The walls of the Commemorative Pavilion are cement rendered and coursed, sitting on a heavily banded base.
Those of the Manufacturer's Hall are face brickwork with basket-weave patterning in the banding of the portico. Like the Commemorative Pavilion, parapets are inset with cast concrete flower motifs.

The two halls have been compared with the Horticultural Hall, London 1923-26 with which they are almost identical in form and structure, differing only in the materials used, with steel trussed replacing the concrete diaphragm arches of the London building.
Compared with the Hordern Pavilion and RHI, they have less surface decoration on their facades and rely instead for their impact on their bulk and enormous interior spaces.

5.4 Assessment of Significance

Criterion (a) Item important in the course or pattern of NSW cultural history

The Royal Hall of Industries was a landmark building of the former RAS Sydney Showground from its completion in 1913 until 1997. It was one of the first two exhibition halls built at the Showground. It was and remains the largest pavilion constructed and, at the time of its construction, was acclaimed as the largest exhibition building in the southern hemisphere, and one of the finest buildings of its type in the world.

The building played an important role as an emergency hospital during the 1919 influenza pandemic, and as an administration centre during the army occupation of the Showground during World War Two.

As the 'Palais Royal' dance hall it was the venue in 1923 for the first all American jazz band to play in Australia, and was Sydney's most popular rendezvous during the 'roaring twenties'. During the Great Depression it was the venue for international boxing matches.

Criterion (b) Item has strong / special association with the life or works of person / group of persons of importance in NSW cultural history

The Royal Hall of Industries is associated with the life and works of the Royal Agricultural Society and in particular of Sir Francis Suttor, president of the Society from 1907 - 1915. As the 'Palais Royal' dance hall and later, the 'Ice Palais' skating rink, the building has a strong association with the life and works of entrepreneur J.C (Jimmy) Bendrodt.

Criterion (c) Item important in demonstrating aesthetic characteristics and / or high degree of technical achievement

The Royal Hall of Industries is a fine and rare example of a large exhibition building designed in the Federation Free Classical style.
Its imposing and elegantly proportioned facades provide a key element in the streetscapes of Driver Avenue and Lang Road and form a picturesque backdrop to Moore Park.

Criterion (d) Item has strong / special association with particular community or cultural group in NSW for social, cultural or spiritual reasons

The Royal Hall of Industries building has played a key role in the popular culture of Sydney society as a dance hall, roller skating rink and ice-skating rink as well as a venue for boxing matches, trade fairs, functions and special events including the annual gay and lesbian Mardi Gras Dance Party and Sleaze Ball.

Criterion (e) Item has potential to yield information that will contribute to NSW cultural history

The RHI site is considered to have little archaeological potential.

Criterion (f) Item posses uncommon or rare aspects of NSW cultural history

The RHI is the oldest and one of the largest buildings of its type in continuous use as an exhibition hall and entertainment venue in NSW.
As a venue capable of accommodating 6,000 people in an undivided covered space, it is a rare and valuable public asset to the people of Sydney and NSW.
The recent privatisation of many of the other pavilions of the former showground site adds to the significance of the RHI and Hordern pavilions.

Criterion (g) Item important in demonstrating principal characteristics of a class of NSW cultural places

In its architectural and structural design the RHI is a fine example of a grand exhibition hall of the Federation period.

5.5 Summary Statement of Significance

The Royal Hall of Industries is the largest pavilion built at the former RAS Showground site. At the time of its construction it was said to be the largest building of its type in the southern hemisphere. Together with the adjacent Hordern Pavilion it formed the formal entrance to the Royal Easter Show and was the recognisable public face of the RAS Showground.

A Federation Free Classical style structure of grand proportions, it was designed with the dual purpose of exhibition hall and public entertainment centre. Architecturally it is a well-conceived and functional building with impressive façades to all four elevations that make it a defining element in the streetscape of Driver Avenue and a picturesque element in the landscape of Moore Park.

During the annual Royal Easter Shows (1913-1937) the RHI displayed the manufactured produce of the State at a time of great progress and growth in secondary industry. Its imposing and elegant facades were designed to invoke a sense of pride in the achievements of the state and the fledgling nation.

At a time of rapidly increasing urbanisation it was, for two weeks of the year at least, a place where the city could meet the country. For the rest of the year the RHI adopted the role of an important entertainment and recreational venue for the people of Sydney, firstly as a roller skating rink and later as the 'Palais Royal' dance hall and then as the 'Ice Palais' skating rink, the latter two both ventures of legendary showman J C (Jimmy) Bendrodt.

The Royal Hall of Industries has special significance for generations of children who visited the Royal Easter Show for whom it will always be fondly remembered as the show bag pavilion.

The building also played a special role in two notable events in Australia's history - as an emergency hospital during the Spanish influenza epidemic of 1919-20 and as a military administrative centre during the Second World War.

The RHI has strong associations with the RAS and in particular with its president Sir Francis Suttor, the driving force behind its construction. It is also closely associated with the life and career of notable entertainment entrepreneur J C Bendrodt. In more recent times it has a special association for Sydney's gay and lesbian community as the venue for the annual Mardi Gras and Sleaze Balls.

Built on land set aside by Governor Macquarie in 1811 for the specific purpose of public recreation and entertainment, the Royal Hall of Industries has always played a key role in the social and cultural life of the people of Sydney and NSW and is a place of exceptional cultural significance.

5.6 Levels of Significance Matrix

Criterion	Description	Recommendation
A	An item is important in the course, or pattern, of NSW's / the local area's cultural or natural history	STATE
B	An item has a strong or special association with the life or works of a person or group of persons, of importance in NSW / the local area's cultural or natural history.	STATE
C	An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW / the local area	STATE
D	An item has a strong or special association with a particular community or cultural group in NSW / the local area for social, cultural or spiritual reasons	STATE
E	An item has potential to yield information that will contribute to an understanding of NSW's / the local area's cultural or natural history.	Not Applicable
F	An item possesses uncommon, rare or endangered aspects of NSW's / the local area's cultural or natural history.	STATE
G	An item is important in demonstrating the principal characteristics of a class of NSWs / the local area's cultural or natural places or cultural or natural environments.	STATE

5.7 Grading of Significance

The site was inspected in May 2007 and the following observations and assessment of significance of the elements was made. The inspections were conducted as visual inspections only, no fabric was opened up.

The various elements of the Royal Hall of Industries building were assessed to determine a relative grading of significance into five levels. This process examines a number of factors, including:

- Relative age
- Original design quality
- Degree of intactness and general condition
- Extent of subsequent alterations
- Association with important people or events

- Ability to demonstrate a rare quality, craft or construction process

Grading reflects the contribution the element makes to the overall significance of the item (or the degree to which the significance of the item would be diminished if the component were removed or altered).

EXCEPTIONAL SIGNIFICANCE
Includes the original extant fabric and spaces of particular historic and aesthetic value.
HIGH SIGNIFICANCE
Includes extant fabric from the early phases of construction.
MODERATE SIGNIFICANCE
Includes building fabric and relationships which were originally of higher significance, but have been compromised by later, less significant modifications or new sympathetic fabric which support and stabilises elements of high and exceptional value
LITTLE SIGNIFICANCE
Includes most of the fabric associated with recent alterations and additions made to accommodate changing functional requirements. These are components generally of neutral impact on the place's significance.
INTRUSIVE
Recent fabric, which adversely affects the significance of the place.
Grading is a valuable tool to assist in developing appropriate conservation measures for the treatment of the building and its features. In general, good conservation practice encourages change and upgrading to those areas or components, which make a lesser contribution to significance. The areas or components that make a greater or defining contribution to significance should not be altered but left intact.

Built Elements, Views and Spatial Qualities
The significance of the elements, which together comprise the site, have been assessed and ranked to assist with the preparation and implementation of the conservation policies to establish priorities for the future conservation of the site.

Grading	Description	Recommendation	Element
Exceptional	Rare or outstanding element directly contributing to an item's local and State significance.	Preservation, restoration or reconstruction only. Retain all fabric. Conserve all significant fabric.	General external form and internal structure of the building; its principal facades (north, east and west) and roof form. Exterior largely intact fabric of the original facades. Spatial relationship to the Hordern Pavilion, Moore Park and the former showground site.
Considerable/ High	High degree of original fabric.	Preservation, restoration, reconstruction or reversible addition.	Internal structure including roof trusses and girders. The "Showbags" sign,

Grading	Description	Recommendation	Element
	Demonstrates a key element of the item's significance. Alterations, which do not detract from significance.	Aim to retain all fabric. If adaptation is necessary for the continued use of the place, minimise changes. Aim not to remove or obscure significant fabric and give preference to changes, which are reversible.	exterior northeast corner. Any surviving evidence (sub floor) of the 1937 ice rink and associated mechanical plant room.
Some/ moderate (Medium)	Altered or modified elements. Elements with little heritage value, but which contribute to the overall significance of the item.	Preservation, restoration, reconstruction or limited adaptation. Aim to retain most of the fabric. If adaptation is necessary, more changes can be made than would be possible for fabric of considerable significance, but the same principles apply.	The 1980s internal mezzanine amenities area in the centre eastern bay, the location of the original bar and dining room. The basement toilets, original to the building but extensively modified in the 1998 refurbishment.
Little (Low)	Alteration, which detract from significance. Difficult to interpret.	Preservation, restoration or adaptation. Fabric of little significance may be retained or removed as required for the future use of the place, provided that its removal would cause no damage to adjacent significant fabric.	The 1980 concrete floor slab. The 1998 enclosure to the toilet stairs, south elevation. The 1998 roof mounted air handling plant and equipment. (Not generally visible from outside) The 1998 "Colorbond" corrugated steel roof.
Intrusive	Damaging to the item's heritage significance.	Modification or removal only. Intrusive fabric should be removed or altered to reduce intrusion when the opportunity arises. Minimise damage to adjacent fabric of significance.	The 1998 plant room additions to the southern façade.

6 CONSTRAINTS AND OPPORTUNITIES

6.1 Introduction

This section summarises the constraints and opportunities relating to the Royal Hall of Industries site that influence and underscore the conservation policies contained in the following section. This section contains summaries of:

- Constraints and opportunities arising out of the Statement of Significance.
- Constraints and opportunities arising out of ownership and management.
- Constraints and opportunities relating to the physical condition of the building.

6.2 Constraints and opportunities arising out of the Statement of Significance.

The following constraints and opportunities arise out of the assessment of significance for the building (refer to Section 6 for the Assessment of Significance):

- The building should continue to function as an exhibitions and entertainment venue and should retain its original name, "Royal Hall of Industries".
- The external facades of exceptional significance permit no physical intervention except for conservation purposes in accordance with this Conservation Management Plan.
- The building has few interior elements, with the exception of the roof structure, where the level of significance permits no physical intervention except for conservation purposes in accordance with this Conservation Management Plan.
- The relationship of the building to the surrounding spaces and the neighbouring Hordern Pavilion shall not be altered other than to address issues of obtrusive elements as seen from principal street vistas.
- Areas of low significance and intrusive elements may provide opportunities for the recovery of significance in any future building works programme.
- The building, in its original form was designed with features to address with the issues of environmental control for a hall accommodating large numbers of people. These features have been lost and forgotten in later renovation and restoration works. Any attempt to improve the environmental performance of the space should begin with a reappraisal of these earlier methods of passive and active control.
- The history of the building should be presented to the general public in the form of an interpretative display located in a public space adjacent to the building.

Decisions about future work at the Royal Hall of Industries, whether it involves repairs or conservation works, maintenance work or more extensive refurbishment or adaptation, should always take into consideration the significance of the place, both as a whole and in terms of the separate parts affected. The conservation policies in the following section provide a set of guidelines to inform future decisions; they do not impose a blanket prohibition on modifications to the building. It is critical however, that future decisions are made on an informed basis.

Generally, proposed works that impact on the heritage significance of the place should only be considered if:

- They result in the recovery of areas or elements of greater significance.

- Absolute care is taken to minimise the adverse effect and there is some effort made to negate the impact and enhance significance in some other way.
- The work helps to maintain or advance the security / protection of the building.

6.3 Constraints and opportunities arising out of ownership and management.

Ownership of the Royal Hall of Industries building is vested in the Centennial Park and Moore Park Trust.
The Property is managed and administered by Centennial Parklands and occupied under lease by Playbill Venues Pty Ltd.

6.4 Planning instruments and their implications

6.4.1 State Environmental Planning Policy No.47 – Moore Park Showground (17 November 1995 onward)

SEPP 47 refers to a map, which identifies two parts of the Moore Park Showground on each of which particular types of development are permissible with and without development consent. In respect of the part containing the site of the Royal Hall of Industries, a person may with the consent of the Minister carry out development only for any one or more of the following purposes:

Advertisement; Car and Coach parking; child care facilities; demolition; drainage; external parking; public utilities; roads; subdivision.

Purposes permissible without consent are:

The Royal Easter Show
Equestrian uses
Landscaping
Public buildings; and
Public events

6.5 Heritage listings and their implications

6.5.1 NSW Heritage Office: State Heritage Inventory / State Heritage Register

The Royal Hall of Industries building is listed on the *State Heritage Register (SHR No.00726)*
The building was entered on the *NSW State Heritage Register* on 22nd June 1990.
The implications of such listing, apart from formally recognising the place as being of STATE significance, are that any proposed alterations and additions to the place are subject to the *NSW Heritage Act 1977 (as amended 1999)* and its formal processes and include the standard and site-specific exemptions to allow work.

Where the property has a *Conservation Management Plan* that has been endorsed by the NSW Heritage Office, any conservation works that fall within the scope of work recommended in the *Conservation Management Plan* will not require formal consent.
For any new work that does not fall within the scope of recommended works outlined in the endorsed *Conservation Management Plan*, approval is required under Section 60 of the *NSW Heritage Act*. For any such work, a submission is required to be made to the NSW Heritage

Office detailing the work proposed. The submission needs to be accompanied by a *Statement of Heritage Significance*.

In accordance with the NSW Heritage Manual, produced by the NSW Heritage Office and the Department of Urban Affairs and Planning, where new work is planned that may disturb areas of potential archaeological sensitivity, a thorough assessment of the potential archaeological resource and impact of the proposal is required. An Excavation Permit Application is required to be made to the NSW Heritage Office prior to any disturbance of areas of potential archaeological sensitivity.
The NSW Heritage Office may, depending on the extent and impact of new work proposed, refer the proposal to the NSW Heritage Council for comment.

Where a *Statement of Heritage Impact* is required to accompany any future application to the NSW Heritage Office, this statement should indicate the impact of the proposal on the significance of the place, its fabric and site features. It should also list the benefits of the proposal, such as the removal of intrusive fabric or recovery of significance in a particular area. The *Statement of Heritage Impact* should refer to the levels of significance established in the *Conservation Management Pla*n. If a proposal is contrary to the policies contained within this document then the *Statement of Heritage Impact* must provide justification for the proposal. In the *Statement of Heritage Impact* there is opportunity to elaborate on the functional constraints of the site and the functional necessity of any proposal.

The overall aim of this *Conservation Management Plan* is to retain the cultural significance of the Education Department Building. It may be that a certain area has to be modified to allow greater retention of fabric in other areas. Ideally future design proposals should be based on the recommendations contained within the endorsed *Conservation Management Plan*.

6.5.2 City of Sydney Council and approvals process

The consent authorities, in this case the NSW Heritage Council and the Council of the City of Sydney, are required to assess the impact of any proposed development on the heritage significance of the building, and on any potential archaeological deposits.

6.5.3 S170 Register of Heritage Items

Under Section 170 of the *NSW Heritage Act*, all Government instrumentalities are required to maintain a register of items of heritage significance under their control.
Once an item is listed on such a register, certain obligations under s.170 of the *NSW Heritage Act* apply, such as annual reporting on condition, due diligence in maintenance and the requirement of fourteen days notice to the Heritage Council of a proposed change of ownership.

The Royal Hall of Industries is not currently listed as a separate item on the s.170 Conservation Register of the Centennial Park and Moore Park Trust.

6.5.4 National Trust of Australia

The National Trust of Australia is a non-government community organisation, established in 1945 and incorporated by an Act of Parliament in 1960, dedicated to the conservation of Australia's heritage. The National Trust compiles and maintains a register of places of heritage significance in NSW, known as the *Register of the National Trust of Australia*.

Although the National Trust has no statutory power, it has a strong influence on community support, particularly in regard to the possible threat to a structure or place from insensitive development or the destruction of items of cultural significance.

The Royal Hall of Industries is listed on the *Register of the National Trust (NSW)*.

6.6 Constraints and opportunities relating to the physical condition of the building

6.6.1 External fabric

Given the exceptional heritage significance of the external fabric and its intactness, this fabric should be conserved. The replacement of any external fabric should only be considered as a last resort and should in any case be restricted to sections of the south elevation that have already been extensively modified.

6.6.2 Internal Fabric

The interior of the building, with the exception of the roof trusses, retains little of its original or early fabric. Heavily adapted and modified in 1937, 1980 and most recently in 1998

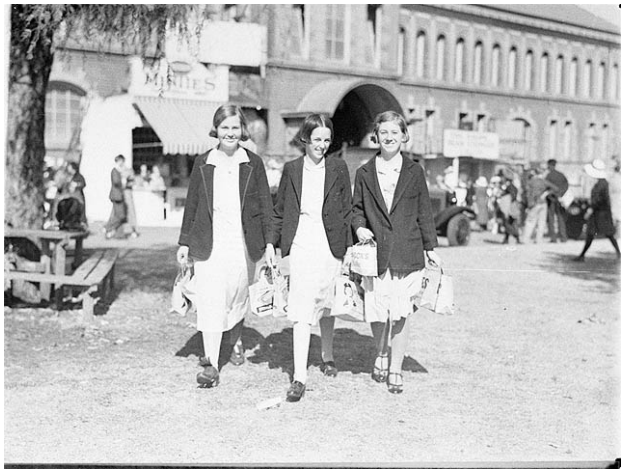

Figure 33
The 'Showbag Pavilion' 1935.
(SLNSW Home and Away Collection)

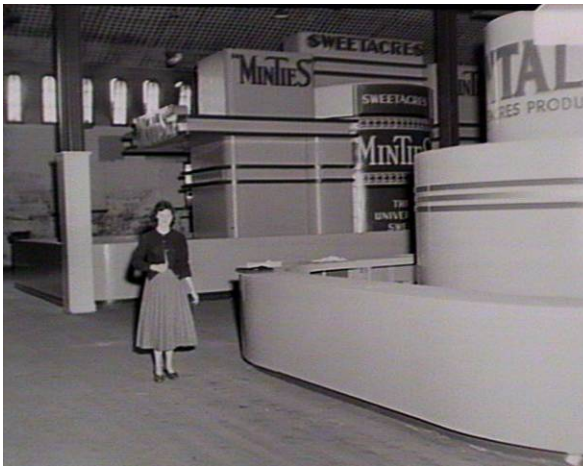

Figure 34
Interior of the RHI
as the 'Showbag Pavilion' 1953.
(SLNSW Home and Away Collection)

7 CONSERVATION POLICIES

7.1 Introduction

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 whom we are and the past that has formed the Australian landscape and us. They are irreplaceable and precious.

This section contains the general conservation policies. Determining appropriate conservation policies requires resolution of the constraints and issues that bear on the site married with the site's assessed value. Good decision making, either as part of on-going day to day management of the site or in the context of the future of the site, relies on a clear understanding of the values embodied in the site's recognizable physical elements as well as the more elusive meanings and associations. Good outcomes for the site will arise from the implementation of best-practice heritage management principles and procedures. In implementing the conservation policies recommended in this plan, it is recognised that there are constraints, which bear on the operational requirements of the building.

7.1.1 Purpose of the policies

The conservation policies are intended to assist and guide the building owner, site managers, consultants, contractors and occupants through the processes of conserving, repairing, maintaining and using the site. The conservation policies provide a set of guidelines to inform future decisions. Decisions about future work including repair, conservation, maintenance works or future additions and development should take into consideration the significance of the place as a whole as well as of the affected separate parts and their interrelationship. The conservation policies are not intended to prohibit change at the site. Use of the policies will ensure that future decisions are made on an informed basis enabling the significance of the place to be retained and enhanced. The policies target the issues that are relevant to the site but also are intended to be flexible in recognising the site and owner's constraints and requirements.

7.1.2 Structure of the Policies

The policies in this report commence with the **general policies** to provide guidance to deal with the **key implications for retaining the significance of the site**, including:

- Recognise and retain heritage values;
- Conserve the place as a whole;
- Recognise all periods of the building's history;
- Facilitate ongoing use;
- Conserve and maintain significant building features and their functional and spatial relationships; and
- Conserve in accordance with significance;

Policies are then provided to address **physical conservation issues** such as identifying, managing and undertaking conservation and maintenance works as well as employing consultants and contractors with appropriate expertise, including:

- Adopt best-practice guidelines and procedures;
- Provide effective management; and
- Manage operational and security issues;

Polices are provided to identify and **manage future change**, accepting that change is inevitable with most occupied and functioning heritage sites including:

- Manage change as an overall strategy implementing these policies;
- Guide change and new development within the site; and
- Identify and assess potential impacts.

Policies are then recommended for:

- Managing the site's potential archaeological resources;
- Involving associated people and communities;
- Keeping proper records and managing archive collections and records;
- Regular review and update of these policies;
- Presenting and interpreting the site and its story;
- Further research.

7.2 General Policies

7.2.1 Building Ownership, Management and Tenancy

The Royal Hall of Industries Building has been in the ownership of the NSW State Government since the relocation of the Royal Agricultural Society's Showgrounds to Homebush in 1998. Prior to that the building's site was leased from the government by the RAS. The building has therefore been in the public domain since its construction.

Ownership of the site is now held by the NSW State Government Department of the Arts, Sport and Entertainment through the Centennial Park and Moore Park Trust.
The Property is managed and administered by Centennial Parklands and occupied under lease by Playbill Venues Pty Ltd.

This Conservation Management Plan recognises that the building has recently undergone a major refurbishment (1996-98) and is currently in good condition. There is currently no agenda for further alterations to the building. The building was brought up to Building Code of Australia and Places of Public Entertainment standards in the 1990s refurbishment
There is however an obvious need to address the issue of environmental control in the building. At present this is managed on an *ad hoc* basis during peak summer periods, with air conditioning plant dropped in by crane to roof-mounted platforms and connected to established air handling fans and ductwork located within the valleys of the roof.
The aim of this Plan is to set in place a framework for the future management of the building and its services to protect and where possible to recover its heritage significance and at the same time to enhance its functional performance.

Policy 1.1

The responsibility for the ongoing care and maintenance of the Royal Hall of Industries should remain with the NSW State Government.
This responsibility involves the employment of a strategy for the protection of significant fabric and spaces and the architectural integrity of the building.
Include this asset in the Department of the Arts, Sport and Entertainment Heritage Asset Management Strategy (HAMS) and Section 170 Register in accordance with principles of the NSW Heritage Office "Management of Heritage Assets by NSW Government Agencies" (2005).

Policy 1.2

Establish and maintain a Management Programme that:

- *Integrates conservation and maintenance into the overall management of the Royal Hall of Industries building*
- *Disseminates the aims and objectives of this* Conservation Management Plan *to the appropriate officers*
- *Outlines the responsibilities at each staff level for implementing this* Conservation Management Plan

Policy 1.3

There shall be an ongoing commitment from the owner and manager to make adequate financial provision for the engagement of persons able to provide relevant and experienced conservation and management advice.

7.2.2 Use of the Building

The Royal Hall of Industries was purpose built as an exhibition hall and entertainment venue in 1912-13. It has also functioned at various times as a roller skating rink, dance hall, ice skating rink, administrative offices, convention centre, meeting room, ball room and a makeshift emergency hospital ward. It was built on land set aside for the purpose of entertainment and recreation for the people of Sydney by Governor Lachlan Macquarie in 1811. It is, in every sense of the term, a public building.

Despite extensive modifications, particularly during the 1980 refurbishment, the building remains substantially intact at least in its external appearance, and the 1990s alterations and conservation works do not materially detract from its significance. The building is representative of its type as an early 20th century exhibition building on the English model, and forms an exceptionally significant contribution to the Moore Park and Fox Studios precincts.

The building is well known to many Sydneysiders as the showbag pavilion at the Royal Easter Show and since then as the venue for the annual gay and lesbian Mardi Gras dance party and Sleaze Ball. It is therefore highly appropriate that the building continue to be used for its current purposes.

The location of the building, so close to the city centre and adjacent to the Fox Studios site with its ample car parking, should ensure that it will always be viable as an exhibition, mass entertainment and special events venue. The current arrangement whereby the Hordern Pavilion is leased in the same interests has economic and logistic advantages that should be maintained.

Policy 1.4

Uses for the building should be limited to those for which the building was designed, namely as a public building for the purposes of exhibitions and as a venue for mass entertainment, gatherings and other special events.

- *The Royal Hall of Industries should remain an important and useful public asset.*
- *The Royal Hall of Industries should maintain its strong and historic connection with the Hordern pavilion.*
- *The relationship of the building to the former showgrounds site should not be further compromised.*
- *Fabric and spaces are not to be destroyed, damaged or altered except in accordance with later policy: s.7.2.8 Treatment of Site Areas and Fabric.*

Policy 1.6

The name of the building, the Royal Hall of Industries, should be retained.

Policy 1.7

Any new signage should be designed, detailed and located in consultation with a conservation architect, in order that impact on heritage significance is minimised.

7.2.3 Conservation Management Plan

The effectiveness of this Conservation Management Plan depends upon it being implemented.
It should be adopted and endorsed by the building owner and manager.
It should be made available to and read by all relevant staff of the Centennial and Moore Park Trust, Playbill Venues and any persons engaged in the day-to-day management of the building.

It is essential that all staff be made aware of the processes that are to be followed when proposing maintenance, repairs or other work affecting significant fabric.

A regular review of the policies contained in this Conservation Management Plan should be undertaken to ensure that appropriate conservation approaches and methodologies are incorporated not only with the planning of new works of conservation or otherwise, but also in the day to day maintenance of the place.

Policy 1.8

Formally adopt this Conservation Management Plan *as one of the bases for the ongoing management of the Royal Hall of Industries. The intention at all times should be to protect and enhance the cultural significance of the place.*

Policy 1.9
Review this Conservation Management Plan *regularly, i.e. within five years, or whenever critical new information comes to light or changes in use or management are proposed.*

7.2.4 Distribution of the Conservation Management Plan

The plan should ideally be a publicly accessible document. Copies of the final and completed Plan should be distributed as follows:

For comment:
- NSW Department of the Arts, Sport and Entertainment
- The Centennial Park and Moore Park Trust
- Centennial Parklands Management

For reference:
- The Council of the City of Sydney
- The NSW Heritage Office
- The Royal Agricultural Society, archives office

In addition in accordance with the legal obligation of Premier's memorandum No.91/27, copies of the Conservation management Plan will also be lodged with:
- The State Library of NSW (2 copies)
- National Library of Australia (1 copy)
- Departmental Library at Government Architect's Office, Heritage Group (2 copies)

Conservation Management Plans are a means of improving community understanding of places of cultural importance. They can be a valuable tool for engendering public support for conservation programmes and ideally should be placed on public exhibition.

Policy 1.10
Ensure that the Conservation Management Plan *is appropriately distributed and becomes a publicly accessible document.*

7.2.5 Work methodology

The Australian ICOMOS *Charter for the Conservation of Cultural Significance, The Burra Charter*, has been widely accepted across Australia as the underlying methodology by which all works to buildings and built structures of national, state or regional significance should be undertaken.

The Burra Charter has been used as the basis for the general and detailed policies regarding the conservation of heritage significance. The terms used in the *Burra Charter* are defined in the introduction to this report.

Policy 1.11
Ensure that all conservation works, maintenance programmes and new works:

- *Are undertaken in accordance with the aims and intentions of the* Australian ICOMOS Charter for the Conservation of Cultural Significance, The Burra Charter.
- *Are undertaken in accordance with the aims and intentions of this* Conservation Management Plan, *i.e. the statement of cultural significance and the assessment of significant spaces and fabric should be accepted as the basis for future planning and works.*
- *Are aimed at ensuring the retention and enhancement of the cultural significance of the Royal Hall of Industries generally.*
- *Are co-ordinated by a project manager familiar with the philosophy, methodology and practice of heritage conservation.*

7.2.6 Conservation Practice

It is appropriate to engage a conservation architect in any proposed work involving alteration to significant fabric. Technical advice and building work should only be undertaken by consultants and contractors with proven experience and expertise in their relevant fields.

Policy 1.12
Where alterations, additions, demolition or new work to the Royal Hall of Industries is proposed, these works should be reviewed and supervised by a qualified and experienced conservation architect.

Policy 1.13
Technical advice and building work should only be undertaken by qualified and experienced consultants and contractors, with an understanding of the principles of heritage conservation. Research into potential consultants and contractors should be undertaken by the conservation architect.

7.2.7 Conservation Works

The aim of any conservation works should be to ensure that the existing fabric is stable, and to retard further deterioration without detracting from the cultural significance of the place. An understanding of the historical development and cultural significance of the place should be prerequisites for all those involved in conservation works to the place.

It is essential that conservation works be undertaken in accordance with current conservation principles and methodologies. The current methodology stresses the need to document the reasoning behind the selection of a particular approach, either conservation or intervention, to enable those undertaking work in the future o understand the aims and intentions of a particular project.

Current conservation philosophy also stresses the importance of physical or documentary evidence when restoring or reconstructing significant places. Sufficient evidence must be

available to ensure the accuracy and authenticity of the work proposed. Where such evidence is not available, and new work must be undertaken, such work should be complimentary to the existing but contemporary in nature. (refer *Burra Charter* Article 20)

Policy 1.14
Ensure that a record of the underlying methodology for each conservation or adaptive re-use project is maintained including:

- *Documentation of the reasoning behind major decisions*
- *Records of any testing or additional research undertaken.*
- *Ensure that this record is properly archived.*

Policy 1.15
Reconstruction should only be undertaken where there is sufficient documentary or physical evidence to ensure accuracy and authenticity.

Policy 1.16
Prior to undertaking any conservation, maintenance or upgrading work, a Conservation Action Schedule shall be prepared. This schedule should be a document that:

- *Augments the assessment of cultural significance, by undertaking a more detailed investigation, recording and assessment of the documentary and physical evidence.*
- *Contains a detailed assessment of the physical condition of the fabric.*
- *Determines the appropriate conservation policies.*
- *Sets out a comprehensive schedule of conservation actions, based on the conservation policies.*

7.2.8 Treatment of Site Areas and Fabric

The following section provides policies relating to areas and elements of different levels of heritage significance, as set out in Section 5. It is important to note that the gradings of significance relate to the building areas and identifiable building elements at a general level only. The gradings of individual elements within the spaces may vary greatly and hence each space or element should be considered in detail on a case-by-case or room-by-room basis. This assessment should be made by a qualified and experienced conservation architect.

Policy 1.17
The following table should be referred to as a general guide for the treatment of the building's areas and elements. It relates directly to the Grading of Significance in Section 5.

TREATMENT OF SITE AREAS AND ELEMENTS OF DIFFERENT LEVELS OF SIGNIFICANCE

A: EXCEPTIONAL	Preservation, restoration or reconstruction only. Retain fabric. Conserve all significant fabric.
B: CONSIDERABLE/ HIGH	Preservation, restoration or reconstruction or reversible addition. Aim to retain all fabric. If adaptation is necessary for the continued use of the place, minimise changes. Aim not to remove or obscure significant fabric. Give preference to changes that are reversible.
C: SOME/ MODERATE	Preservation, restoration, reconstruction or limited adaptation. Aim to retain all most of the fabric. If adaptation is necessary, more changes can be made than would be possible for fabric of considerable significance, but the same principles apply..
D: LITTLE / LOW / NEUTRAL	Preservation, restoration or adaptation. Fabric of little or neutral significance may be retained or removed as required for future use of the place, provided that its removal would cause no damage to adjacent significant fabric.
E: INTRUSIVE	Removal or modification only. Intrusive fabric should be removed or altered to reduce intrusion when the opportunity arises. Minimise damage to adjacent fabric of significance..

Spaces or Elements of Exceptional Significance

These spaces exhibit a high degree of intactness, retaining much of their original fabric and character and are key factors in demonstrating the building's significance.
Spaces and elements of *exceptional* significance include:

- All façade and roof elements with the exception of sections of the southern façade that have been altered and added to in recent times.

Policy 1.18
In areas of exceptional significance*, all original or early fabric shall be retained.*
Preservation, restoration or reconstruction *only shall be used.*
Where evidence of missing original fabric does not exist, conjectural reconstruction is not appropriate.

Policy 1.19
Re-use existing penetrations wherever possible. New openings where necessary are to be kept to a minimum and restricted to areas of lesser significance.

Policy 1.20
Repair and maintenance of significant fabric shall employ only traditional materials and methodologies.

Spaces or Elements of Considerable Significance

These spaces are substantially intact, have a high degree of original fabric and are still able to demonstrate key aspects of the buildings significance. They may have been subject to later alterations that do not detract from significance.

Spaces and elements of *considerable* significance include:

- Interior spaces and fabric original to the 1912 construction including the roof trusses.
- The "Showbags" sign, exterior northeast corner.

Fabric identified as having considerable significance should be preserved, restored or reconstructed. Reversible additions may be undertaken in these areas provided impacts on significant fabric are kept to a minimum.

Policy 1.21
In areas of considerable significance*, aim to retain all fabric. If adaptation is necessary for the continued use of the place, keep changes to a minimum. Aim not to remove or obscure significant fabric and give preference to changes that are reversible.*

Policy 1.22
Fabric of considerable significance *that is to be removed should be catalogued and securely stored for possible future re-use.*

Spaces or Elements of Some Significance

These spaces or elements have generally been previously modified or are a later addition. Areas of some significance should be preserved, restored or reconstructed. Limited adaptation only is permissible in these areas. Any changes made must be carefully considered so as not to detract from significance and should be reversible.

Spaces and fabric of *some* significance include:
- The 1980s internal amenities block and mezzanine floor.
- The basement toilet block southwest corner, (extensively modified)
- The 1998 "Colorbond" roofing replicating the original painted corrugated steel roofing.

Policy 1.23
In areas of some significance*, aim to retain most of the fabric. Adaptation of these areas may be acceptable where such changes are necessary for the continued use of the place.*

Policy 1.24
Fabric of some significance *that is removed should be photographically recorded and the record kept in a building archive on site.*

Spaces or Elements of Little Significance

These spaces have undergone varying degrees of alteration, adaptation, intrusion or recent conservation work. The character and quality of such spaces and their finishes is generally inconsistent and contrasts unfavourably with similar spaces of exceptional or considerable significance. Changes of use and facilities upgrading may be undertaken provided there is no loss of heritage significance to the spaces under consideration. Any changes made should be simple, unambiguous and reversible and should not compromise the significance of adjacent spaces/ fabric of greater significance.

Spaces and fabric of *little* significance include:
- The 1980 alterations including concrete floor slab and concrete encasement of original fabricated steel internal columns..
- The 1998 plant room additions to the south façade. fit out of the art galleries for audio- visual presentations and conferencing.
- The 1998 toilet stair enclosure to the south façade.
- The 1998 roof-mounted air handling equipment and access platforms.

Policy 1.25
Fabric of little significance *may be retained or removed as required for the future use of the place, provided that its removal would cause no damage to adjacent significant fabric.*

Intrusive Elements

Intrusive elements detract from, and are damaging to the item's heritage significance.

They may obscure the understanding of significance or may contribute to the demise of significant fabric. Intrusive fabric should be removed or mitigated to reduce the intrusion when the opportunity arises. Intrusive elements that contribute to the deterioration of significant fabric should removed a matter of urgency.

Fabric identified as intrusive includes:
- The netting covering the high level windows on the south elevation.

Policy 1.26
Intrusive elements should be removed or altered as the opportunity arises, to recover aspects of significance or to improve the longevity of the building. Minimise damage to adjacent significant fabric.

7.3 Site Context

7.3.1 Setting
The Royal Hall of Industries is a landmark that occupies an important site at the southwest corner of the former Sydney Showgrounds site. It has an important relationship to Moore Park and is a key element in the street vistas of Driver Avenue, Lang Road, and Anzac Parade as well as from the Fox Studios site to the east.

Policy 2.1
Any proposals for alterations to the external facades or roof of the building must take into account the impact on the aspect of the building as seen from key viewpoints, principally from Driver Avenue, Lang Road (east and west ends,) Anzac Parade (west) and Moore Park (south and west). Aim to rectify intrusive elements as seen from such viewpoints in any future works.

7.4 The Building Form

7.4.1 Building Exterior
All external facades of the building are of heritage significance. In recent times the south façade has had some intrusive modifications that fortunately are largely screened by the high brick wall to Lang Road. The present colour scheme, dating from the 1998 conservation works is presumably a reconstruction of the original colour scheme and if so, should be retained.

Policy 3.1
The building exteriors and roof areas shall be conserved maintained and managed in accordance with Policy 1.17 Treatment of Site Areas and Elements*.*

Policy 3.2
Retain the existing form of the building. There is an opportunity to incorporate some new work in areas previously modified, such as the 1980s internal amenities block, the sub-floor space, the south façade and previously modified doorways. Any such work should be closely guided by the recommendations and policies of this Conservation Management Plan, in order that impacts on heritage significance can be positive rather than negative.

Policy 3.3
In general, any proposed works involving the exterior facades should be guided by the following principles:

- *Retain and conserve the existing pattern of window and door openings*
- *Do not cut or chase into external brickwork or cement render.*
- *Retain and conserve the fabric of original timber windows.*
- *Existing exterior colour scheme for windows, timber trim and cement rendered elements should be retained and matched in any maintenance/conservation work. Any proposal to alter the existing colour scheme should be referred to and managed by an experienced Conservation Architect.*
- *Conservation work to the exterior facades shall be of the best quality craftsmanship, commensurate with the level of skills and quality of materials used in the construction of the building.*
- *Take opportunities as they arise to reinstate the missing arched hoods from door and window openings, particularly on the Driver Avenue façade where they would not impede the functional access to the building.*

Policy 3.4
Investigation of earlier painted decorative schemes should involve minimum removal of physical fabric.

7.4.2 Roof

The form of the roof with its central vault (with its louvred monitor) and hipped perimeter form is a highly significant and integral feature of the design of the building. It was once a critical part of the building's ventilation system. Any proposal to improve the environmental control within the building should fully utilise this feature of the original design..

Policy 3.5
The present system of roof mounted air conditioning plant, while far from ideal, is acceptable provided that no plant or equipment is visible above the outer roof ridge-line .

7.4.3 Building Structure

The original building structure is of heritage significance.
Subsequent structural changes are of lesser significance.

Policy 3.6
Retain, conserve and maintain all structural elements of the original 1912.

Policy 3.7
Advice regarding the repair of structural elements in-situ should be sought from an engineer and architect with specialist knowledge of the construction of early 20th century buildings.

Policy 3.8
Structural alterations and additions identified as intrusive should be resolved when and if the opportunity arises.

7.4.4 Interiors

The interior colour scheme of white painted walls and black ceiling and roof structure is appropriate for the current uses of the building. It is however of no heritage significance and could be altered or adapted to suit operational requirements.

Policy 3.9

The open planning facilitated by the steel frame structure of the original building(s), should be retained in any internal planning scheme. Any partitions installed for a particular exhibition or event should be temporary and completely reversible.

Policy 3.10

The operation of the high level windows – timber framed bottom hinged casement hoppers – should be retained and if possible utilised in any proposed environmental control system.
If sealing of the hopper casement windows is necessary for the proper acoustic performance of the building, this should be done in a manner that is reversible.

7.4.5 Building Services

The buildings services (electrical, communications, mechanical and hydraulics) have undergone many upgrades since construction of the building.
No elements of the original or early services remain. It is important that any future services upgrades be done in a manner that does not compromise the heritage significance of the building.
In particular it is important that any future mechanical ventilation or air conditioning system should fully utilise the form of the building and the passive environmental control features inherent in the original design.

Policy 3.11

Ensure that the upgrading of services and/or planning for new services:

- *Minimises the impact on significant fabric*
- *Locates services in areas of lesser significance or areas already containing services*
- *Avoids areas of potential archaeological sensitivity.*

Policy 3.12

Retain and conserve or record evidence of any original or early services if uncovered in the course of maintenance or proposed modifications to services installations.

Policy 3.13

Any proposed modifications to services should be done in collaboration with a Conservation Architect.

7.4.6 Maintenance

Maintenance is the single most important process in the conservation of heritage items. To ensure the conservation of the cultural significance of the building it is essential that maintenance be undertaken in accordance with recognised conservation principles.

It is recommended that a programme of regular maintenance for the building be formally established, aimed at the prevention of deterioration of fabric. The ongoing maintenance programme should be closely co-ordinated with the policies of this Conservation

Management Plan. It should be guided by the recommendations of various condition reports commissioned in recent years into specific elements such as steel windows, stonework etc.

The building has a roof area of approximately 5,575 sq.m., with long runs of box gutters and perimeter eaves gutters, all connected to internal downpipes. These gutters need to be maintained on a regular basis to prevent blockages that could result in damage to the building fabric.

Policy 3.14
Make adequate financial resources available for the development and implementation of a planned cyclical maintenance programme, to involve regular inspections and testing of all significant fabric and services relevant to such fabric, with prompt follow-up and repairs if needed.

Policy 3.15
The officer(s) responsible for the implementation of the maintenance strategy for the site should be familiar with good maintenance practices and the appropriate conservation methodology relevant to any proposed maintenance works.

Policy 3.16
All works, including regular inspections and maintenance, shall be undertaken and supervised by persons qualified and experienced in dealing with works of a specialist heritage nature and the particular materials involved.

Policy 3.17
Proper conservation practices should be followed in the maintenance and repair of the original timber windows.

7.4.7 Interpretation and Public Access

The forecourt area between the Royal Hall of Industries and the Hordern Pavilion has the potential for some form of interpretative display to allow a wider appreciation of the cultural significance of both buildings. Such a display should identify 6the key uses of the Royal Hall of Industries through the various stages of its history.

Policy 3.18
It is strongly recommended that the building owner should prepare an interpretation strategy for the building, setting out where and how the cultural significance of the building can be presented to the public. Implement the strategy as funding permits.

8 CHRONOLOGY

1811	Land set aside for the Sydney Common
1822	Foundation of the RAS
1881	RAS secured lease on former Sydney Common on site of present day showground site
1913	RHI completed in time for the Royal Easter Show in March 1913
1913–c1923	RHI used as a roller skating venue
1919	RHI used as an emergency hospital during outbreak of Spanish Flu
1923–c1937	RHI leased as Palais Royal – also used for boxing matches from 1929-32
1938–c42	Ice Skating Palais Pty Ltd took lease of RHI in this year from RAS - Manufacturers Hall completed in this year
c1942–c47	RHI used as District Accounts Office by Army, occupied by around 1200 staff. The RAS Showground used by Military from 1939–46
c1948–c1950s	RHI continued use as an ice skating rink
1950s–1990s	RHI used as the showbag pavilion during Easter show; 10 months of year used as exhibition hall
1980–81	RHI underwent dramatic conversion in 1981
1996	RAS moved to Homebush
1998–99	Conservation works to RHI
1999–present	RHI ongoing use as an exhibition hall