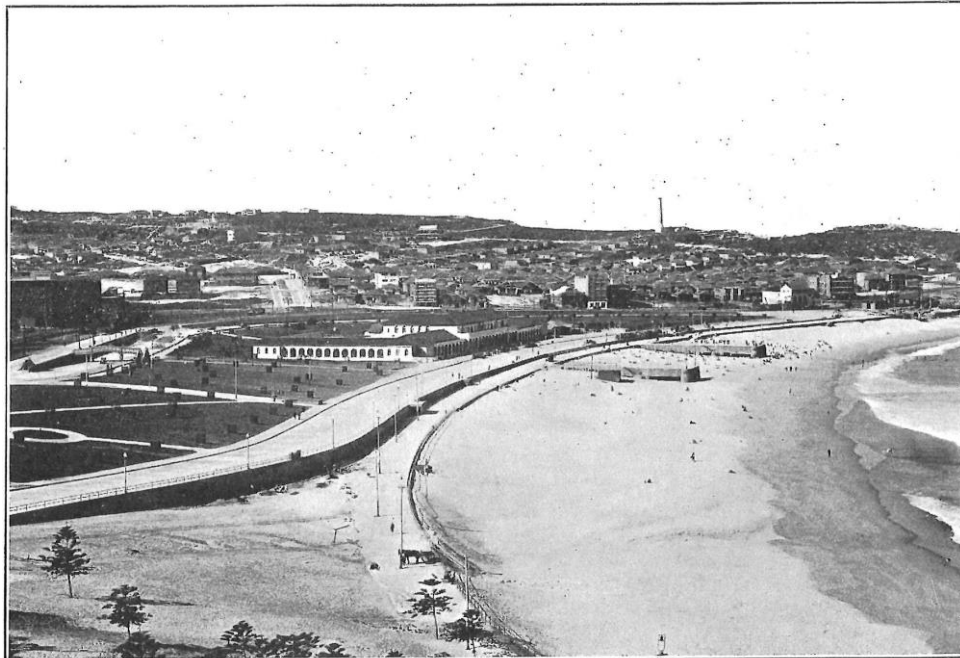


Bondi Pavilion
Queen Elizabeth Drive, Bondi Beach



Conservation Management Plan

Prepared for
Waverley Council

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Project number 14 1331

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EXECUTIVE SUMMARY

The Bondi Pavilion has exceptional heritage significance. Its importance is recognised internationally and by inclusion in national, state and local heritage inventories. The Bondi Pavilion is included in the Australian Heritage Council's National Heritage listing for Bondi Beach, Campbell Parade, Bondi Beach, NSW, Australia, and is included in the NSW Heritage Council's State Heritage Register listing for the Bondi Beach Cultural Landscape. It is also listed as a heritage item by Waverley Council.

This conservation management plan for the Bondi Pavilion has been prepared by Tanner Kibble Denton Architects on behalf of Waverley Council. The purpose of the report is to guide the management of the heritage significance of the place and to provide policies for maintenance, changes to building fabric, potential uses and considerations of future development. It should be read in conjunction with the Bondi Beach Cultural Landscape Conservation Management Plan (Jean Rice and others, 2017) and the Bondi Surf Bathers Life Saving Clubhouse Conservation Management Plan (Jean Rice, in course of preparation). Because of these two conservation management plans, the study area of the Bondi Pavilion has been confined to a limited area to provide appropriate and specific guidance for the conservation of the building.

Waverley Council's long term vision for the Bondi Pavilion recognises the great importance of the place. The Bondi Pavilion is the centrepiece of Bondi Park and has an important purpose as a landmark building, centre of community life and grand point of entry to Bondi Beach from Campbell Parade. This purpose should be achieved by making sure the Pavilion is sensitively looked after and well used.

The Bondi Pavilion is of outstanding cultural significance at several levels, which include the following:

- The Bondi Beach landscape and the Aboriginal objects found within the subject area represent a significant cultural landscape which demonstrates the history of Aboriginal occupation, lifestyle and land use. The tangible objects bear witness to intangible values of place and to the spiritual and creative life of pre-contact Aboriginal society.
- The artefacts found at Bondi Beach and now housed in the Australian Museum demonstrate the history of Aboriginal stone tool manufacture and the economic life and subsistence activities of Aboriginal people. The artefacts are of cultural significance and an important educational tool in demonstrating Aboriginal history. Despite the almost entire absence of contextual records, the artefacts recovered from Bondi Beach now in the Australian Museum have, through archaeological study, contribute and continue to contribute invaluable data in respect of Aboriginal stone tool manufacture and use. The term 'Bondi Point' which derives from the collection of stone artefacts found at Bondi Beach, is now used to describe backed edge stone implements found throughout Australia.
- It is a rare example of a significant Aboriginal cultural landscape which contains fresh and salt water resources and is a major occupation site which once contained hundreds of artefacts. The large number of Aboriginal artefacts found at Bondi Beach provides a rare collection of extensive and technically significant artefacts collected from one site.
- The study area has a strong and special association with the local and broader Aboriginal community who have a deep and abiding spiritual connection to the cultural landscape of Bondi Beach. The landscape and sites contained within the study area provide a continuing cultural and spiritual link to the Aboriginal past and provide tangible links with the lifestyle and values of their ancestors. It represents their past and their future. Bondi Beach, which once contained a large concentration of artefacts as well as burials, confirms it to have been a place of exceptional cultural significance prior to colonisation and therefore a site of continuing social significance to the descendants of the Cadi and broader Aboriginal community.

- By its original function and location at Bondi Beach, the Bondi Pavilion has come to represent at a national level the culture of beach bathing which has dominated the past and present popular image of the Australian outdoors lifestyle. In this context it is an icon regularly used in works of art and promotional material;
- The Bondi Pavilion is representative of 1920s Mediterranean Georgian Revival architectural style and town planning, which in a beach front setting on the scale at Bondi is now unique in Sydney. It was the largest and most resolved example of a beach pavilion in Sydney when it was constructed, and continues to be so to this day. The place is an outstanding example of local government endeavours to beautify localities and provide needed public amenities during the interwar period. The Pavilion provides tangible evidence of a form of surf bathing popularised and practiced in the pre-war years;
- The conversion of use of the pavilion to a community cultural centre in 1974-1978 may be considered a revolutionary one for a local government agency to endorse at the time. Waverley Council has since actively sought to develop the pavilion as a cultural centre incorporating an art gallery, theatre, cinema, crafts workshops, child care facilities, gymnasium and regular festivals, making the place frequently visited by members of the local, state, interstate and overseas populations;
- The Bondi Pavilion is significant because of its visual and historical associations with Bondi Park and the Bondi Surf Bathing Life saving Clubhouse. The Bondi Pavilion is also an important component of the Bondi Beach Cultural Landscape.

Major objectives for the conservation and ongoing use of the Bondi Pavilion are to:

- Retain and conserve the exceptional heritage significance of the Bondi Pavilion as a major interwar recreational facility and a civic beautification scheme which has national significance and great significance for Waverley Municipality;
- Retain and conserve the qualities, features and elements that make a significant contribution to the heritage significance of the Bondi Pavilion;
- Facilitate the ongoing adaptive and sustainable reuse of the place to ensure ongoing conservation and enhancement of its recreational and cultural roles;
- Allow for sensitive new development that will not impact adversely on the heritage significance of the Bondi Pavilion;
- Ensure that proper conservation procedures and methodology are to be incorporated into the maintenance, adaptive reuse and management of the place. A maintenance program should be integrated with the conservation processes;
- Ensure that any future uses of the place are to be compatible with its heritage significance. Uses are to “fit” with the heritage significance of the Bondi Pavilion and will not require intrusive and irreversible change to significant building fabric and spaces or other significant features of the place.

Policies relating to the conservation and management of the Bondi Pavilion are grouped under the following key headings in Section 7 of the CMP, as follows:

Section 7.2 Primary Management Policies

Section 7.3 Operational Conservation Management Policies

Section 7.3.1 Statutory considerations

Section 7.3.2 Buildings and infrastructure

Section 7.3.3	The Bondi Pavilion
Section 7.3.4	Future use
Section 7.3.5	Cultural landscape
Section 7.3.6	Aboriginal archaeological heritage
Section 7.3.7	Historical archaeology
Section 7.3.8	Movable heritage
Section 7.3.9	Access and connectivity
Section 7.3.10	Visitor use and management
Section 7.3.11	Maintenance management

1 Introduction

1.1 Purpose of the report

This Conservation Management Plan (CMP) for the Bondi Pavilion has been prepared by Tanner Kibble Denton Architects to guide the conservation, management and interpretation of the heritage significance of the place. The Bondi Pavilion is included in statutory heritage listings at local, state and national levels:

- The Bondi Pavilion is listed individually in the Waverley Local Environmental Plan (LEP) 2012 (Item 124) and is included in the LEP listing for the Bondi Beach Cultural Landscape (Item 194);
- The Bondi Pavilion is included in the NSW Heritage Council's State Heritage Register (SHR) listing for the Bondi Beach Cultural Landscape (SHR 01786);
- The Bondi Pavilion is included in the Australian Heritage Council's National Heritage list. It is part of the listing for Bondi Beach, Campbell Parade, Bondi Beach, NSW, Australia (Place ID 106009).

The CMP is based on a review of Bondi Pavilion, Surf Club & Surrounds Conservation Analysis & Conservation Guidelines (May 1997) by Clive Lucas, Stapleton & Partners. It is intended to be a document that:

- Is up to date, incorporating events that have happened and work undertaken since the previous report was completed;
- Can be used as a tool to assess the appropriateness of potential planning applications;
- Can assist in developing a strategic framework for potential future works;
- Has been prepared in reference to the NSW Heritage Branch CMP checklist, thus facilitating endorsement; and
- Incorporates any relevant Site Specific Exemptions for the item.

1.2 Report Methodology and Structure

This CMP has been prepared in accordance with the guidelines outlined in *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013*. *The Burra Charter* is widely acknowledged as the principal guiding document to conservation work and practices of places of cultural significance. *The Burra Charter* has been adopted widely as the standard for best practice in the conservation of heritage places in Australia.

The content and format of the CMP also follows the guidelines for the preparation of significance assessments and conservation policy provided by the Heritage Branch, NSW Department of Planning. It is also consistent with the methodology set out in *The Conservation Plan* (seventh edition, 2013), prepared by JS Kerr and published by Australia ICOMOS.

The CMP comprises the following sections:

- **Executive summary**, which concisely describes the outcomes and findings of the CMP;
- **Section 1 Introduction** (this section) provides the key background information relevant to the preparation of this CMP;
- **Section 2 Historical Overview** provides a summary history of Bondi Pavilion and development of the building;
- **Section 3 Historical context** provides a comparative context for the Bondi Pavilion;

- **Section 4 Analysis of Physical Evidence** provides a summary of the analysis of the physical evidence of the Bondi Pavilion to determine the extent and integrity of original fabric and the nature of subsequent changes;
- **Section 5 Assessment of Heritage Significance** provides a proposed statement of cultural significance for the Bondi Pavilion. This section also identifies the varying levels of significance for individual elements and recommends a heritage curtilage for the Bondi Pavilion;
- **Section 6 Information for Conservation Policy** sets out the heritage management context for the Bondi Pavilion including client requirements and a discussion of any heritage opportunities and constraints that might apply;
- **Section 7 Conservation Policy** sets out the recommended policies and actions for the effective management of the heritage significance of the Bondi Pavilion into the future, and policies to guide the future development of the property;
- **Appendices** include selective supplementary material referred to in this CMP including existing heritage listings, biographical information on the architects of the Bondi Pavilion and the Bondi Surf Bathers Life Saving Club clubhouse, and the articles of *The Burra Charter*.

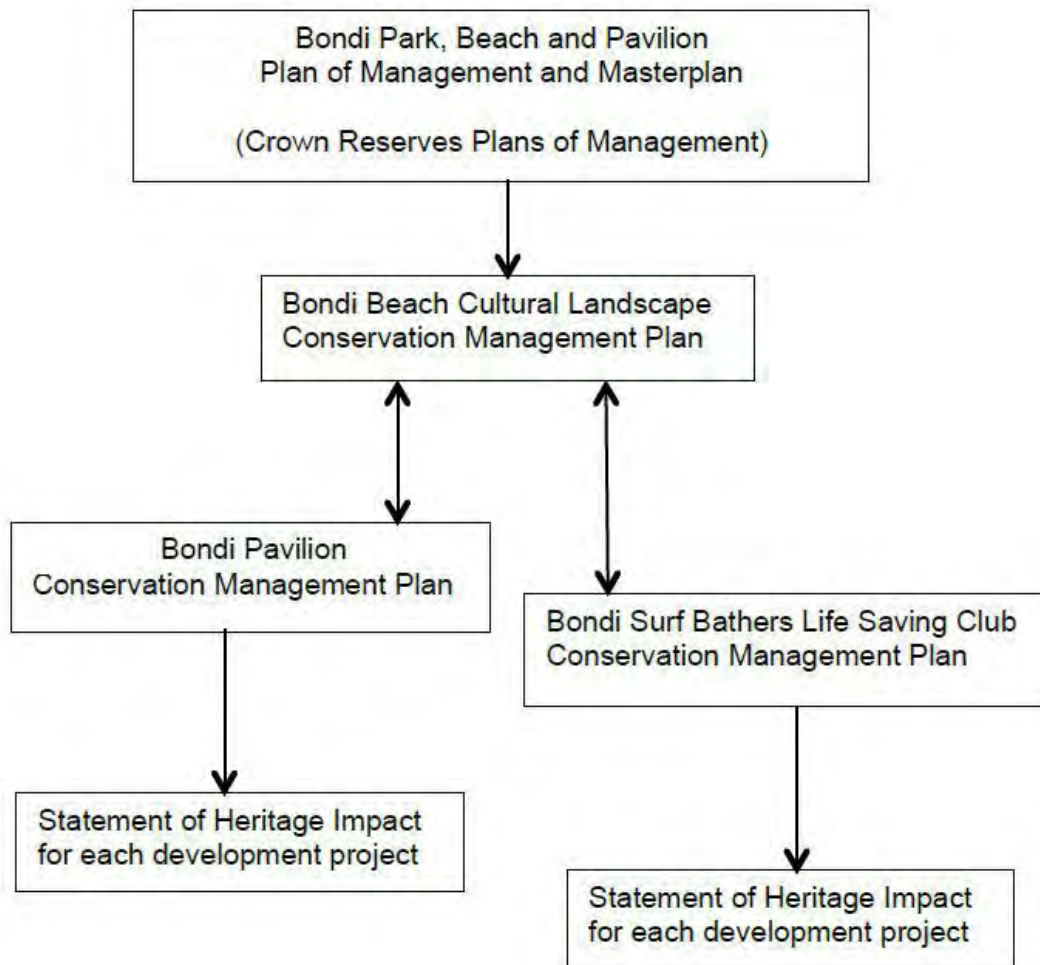
1.3 Author identification

This document was prepared by Dr Roy Lumby, Senior Heritage Specialist, and reviewed by Megan Jones, Principal of Tanner Kibble Denton Architects. The Aboriginal archaeological sections were undertaken by Jillian Comber and David Nutley of Comber Consultants.

Waverley Council is the owner of all intellectual property arising out of or created during the course of the execution of the CMP. It should be noted that Waverley Council's intellectual property rights do not extend over Aboriginal Cultural and intellectual property. Tanner Kibble Denton Architects has been granted a non-exclusive licence to use this intellectual property. This does not preclude other consultants updating the CMP in the future.

This CMP should be read in conjunction with the Bondi Beach Cultural Landscape CMP and reference should also be made to Bondi Surf Bathers Life Saving Clubhouse CMP when dealing with parts of the subject site in the vicinity of the Clubhouse.

The following diagram describes the relationship of the various documents relating to the Bondi Beach Cultural Landscape, the Bondi Pavilion and the Bondi Surf Bathers Life Saving Club.



1.4 Limitations

Additional historical research to augment the historical information in the Bondi Pavilion, Surf Club & Surrounds Conservation Analysis & Conservation Guidelines (May 1997) was carried out by Tanner Kibble Denton Architects. Site inspections were undertaken by Dr Roy Lumby of Tanner Kibble Denton Architects.

Waverley Council has commissioned individual CMPs for the Bondi Surf Bathers Life Saving Clubhouse and the Bondi Beach Cultural Landscape.

1.5 Aboriginal consultation

Waverley Council consulted with the following Aboriginal people and organisations:

- David Ingrei of the La Perouse Local Aboriginal Land Council;
- Eastern Region Local Government Aboriginal Torres Strait Island Forum.

The consultation highlighted the importance of the intangible heritage values as well as the tangible values.

1.6 Acknowledgements

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

- Cathy Henderson, Director, Waverley Life;
- Linda Bathur, Executive Manager, Enriching Waverley;
- Andrew Best, Manager, Community Facilities;
- Lenore Kulakauskas, President, Friends of Bondi beach Inc;
- Fleur Mellor, Strategic Planner – Heritage, Waverley Council;
- Glenn Lofts, Building Manager, Bondi Pavilion;
- Jean Rice, Heritage Architect.
- Laurie Williams, Waverley Council.

1.7 Study area

The study area is confined to the Bondi Pavilion (refer to Figure 2). The study area of this CMP has been defined to minimise duplication of material that is covered in detail in the Bondi Beach Cultural Landscape CMP and to provide specific guidance for the conservation and management of the Bondi Pavilion. It should be noted that the Bondi Pavilion is incorporated into a wider area that is the subject of listings in the SHR and the National Heritage List.

This CMP addresses the conservation of the following items located in part of Bondi Park, which with Bondi Beach is Crown Land managed by Waverley Council. The study area is bounded by the footprint of the original paved areas around the Bondi Pavilion, the section of Queen Elizabeth Drive to the south-east of the Pavilion and the seawall abutting Bondi Beach. It includes the following items:

- Part of the sea wall and promenade aligned with the south-eastern façade of the Pavilion;
- The Bondi Pavilion;
- Remnant fabric of the original groynes;
- A section of Queen Elizabeth Drive;
- The semi-circular space to the immediate north-west of the Pavilion, which historically served as a seating area for concerts and movie screenings.

The study area is located and defined in Figures 1 and 2.



Figure 1 Location Plan.
Source: NearMap with TKD overlay.



Figure 2 Site Plan – the study area is indicated by the dashed line.
Source: NearMap with TKD overlay.

1.8 Definitions

Technical terms used in this CMP are defined in the Burra Charter and are as follows:

Adaptation means modifying a place to suit proposed compatible uses.

Compatible use means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact.

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, reconstruction and adaptation and will be commonly a combination of more than one of these.

Cultural significance means aesthetic, historic, scientific or social value for past, present or future generations.

Fabric means all the physical material of the place.

Heritage Curtilage means the area of land (including land covered by water) surrounding an item or area of heritage significance which is essential for retaining and interpreting its heritage significance.

Interpretation means all the ways of presenting the cultural significance of a place.

Maintenance means the continuous protective care of the fabric, contents and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction and it should be treated accordingly.

Natural significance means the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value—Australian Natural Heritage Charter.

Place means site, area, building or other work, group of buildings or other works together with associated contents and surrounds.

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

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 this Charter.

Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by re-assembling existing components without the introduction of new material.

Setting means the area around a *place*, which may include the visual catchment.

1.9 Abbreviations

The commonly used abbreviations in the CMP include:

AHIP	Aboriginal Heritage Impact Permit
BCA	Building Code of Australia

CMP	Conservation Management Plan
DDA	Commonwealth Disability Discrimination Act 1995 and 2005
DCP	Development Control Plan
ICOMOS	International Committee on Monuments and Sites
LEP	Local Environmental Plan
MLA	Member of the Legislative Assembly
MP	Member of Parliament
NAA	National Archives of Australia
NLA	National Library of Australia
OEH	Office of Environment and Heritage
SEPP	State Environmental Planning Policy
SHR	State Heritage Register
SLNSW	State Library of NSW
TKD	Tanner Kibble Denton Architects
WL	Waverley Library

2 HISTORICAL OVERVIEW

2.1 Preamble

Section 2.2 of the CMP was written by Comber Consultants.

Section 2.3.1 to 2.7.7 has been extracted from Section 4 of the Bondi Pavilion, Surf Club & Surrounds Conservation Analysis & Conservation Guidelines (May 1997). A limited amount of additional material has been included in these sections and incorporated into the report.

Sections 2.5.7 and 2.5.8 summarise events that have taken place since 1997.

2.2 Aboriginal history

2.2.1 Cadi

Aboriginal people were hunter-gatherers who moved systematically across their land gathering food resources according to the seasons. They were extremely efficient hunters and gatherers with a highly developed understanding and intimate knowledge of their country, finding sufficient resources in a few hours a day as opposed to the daily toil of tilling fields. This intelligent approach to food production allowed time for Aboriginal people to develop a very rich spiritual and social life (Broome 1994:12). Movement across the landscape was also important for ceremonial purposes. The performance of rites ensured the ongoing supply of resources (Broome 1994:15). Over thousands of years, Aboriginal people had developed a highly sophisticated method of food husbandry combined with a spiritual relationship with the land to ensure ongoing food, animal and plant reproduction (Flood 1983:200-215; Elkin 1974; Broome 1994:12). They were finely attuned to the environment and never over-used a resource to ensure its ongoing availability. They moved within a very well defined territory utilising seasonal resources (Broome 1994:12-14). Material possessions related to their subsistence activities were minimal to allow ease of movement. Permanent dwellings were not required as they moved with the seasons. However, they did construct windbreaks or temporary huts or camped in rock shelters, all of which provided adequate protection from the elements (Green 2002).

The Aboriginal people of the Waverley area were the Cadi. Cadi was the name of the country and the suffix “gal” for a man or “galleon” for a woman was added. Therefore a man from the Cadi was Cadigal and a woman from Cadi was Cadigalleon. They were coastal people who were dependent on the harbour for providing most of their food. Their land extended along the southern shore of Port Jackson from South Head to around Pyrmont (HRNSW1 (12),1892:309; Turbet 1989:21). Their neighbours were the Wangal to the west and the Cammeray (Cameraygal or galleon) to the north and Gweagal to the south of Botany Bay (Turbet 1989). There were seven clans living in coastal Sydney who spoke a common language and have become known as the Eora people. ‘Eora’ simply means ‘people’ or ‘of this place’ in the Darug language (Hinkson 2001:xxi-xxii). The Cadi were a clan of 50-80 Aboriginal people whose land included Farm Cove known as Woggan-ma-gule and Sydney Cove which the Cadi called War-ran (Turbet 1989; Attenbrow 2002). Like all Aboriginal people their identity, community, means of survival and spirituality were inseparable from their ancestral land. The arrival of the First Fleet which they would have witnessed had a catastrophic effect on their Cadi.

Governor Phillip carried instructions from King George the Third (HRA 1914 Vol 1:13-14) dated 25th April 1787 with instructions to live in “amity and kindness” with “the natives”. These instructions demonstrate the unrealistic and naïve attitudes of the invaders. It showed their complete failure to understand the consequences of such a culture clash and the impact of loss of land for the Cadi and other Aboriginal nations. The arrival of over one thousand Europeans, the majority being convicts, had devastating consequences for the original owners of the land now known as Australia. The alienation of land not only

destroyed the economic basis but completely undermined the legal, moral and religious basis of traditional organisation.

Phillip attempted to establish friendly relations with the Aboriginal people that he met. However, the deep divide between the two cultures only resulted in failure. Phillip's initial attempts to persuade individual Aboriginal people to live in the settlement were unsuccessful. They did not want to leave their families to live with strange people with strange customs. Phillip's intention was to teach a few individuals to speak English so that they could act as interpreters and tell their people of the coloniser's "good intentions". After failing to attract anyone to live in the fledging European settlement, Phillip resorted to force. He captured two Aboriginal men, Colebee and Bennelong. Colebee escaped whilst Bennelong eventually attempted to live between the two cultures. Colebee was Cadigal whilst his friend Bennelong was Wanngal. Colebee and his wife Daringa and his nephew Nanbarry were later mentioned by Judge-Advocate and Secretary of the Colony David Collins and Captain-Lieutenant Watkin Tench in their written accounts of the Colony.

2.2.2 Population

Governor Phillip estimated the population of the Sydney district in the first weeks of settlement as 1,500, with the Cadi clan consisting of up to 80 family members. From April to May 1789 an outbreak of smallpox devastated the Cadi. They called the smallpox *gal-gal-la*. A report by David Collins in 1798, states that the Cadi were reduced to only three people. The three surviving men were 'Colebee, the boy Nanbarry and someone else' (Collins 1975:496). Furthermore, competition for food resources and land, between Aboriginal people and colonists caused the dislocation of people from their traditional territories and redistribution to other areas (Attenbrow 2002:20-22). The very swift dispossession and exile of the Cadi from their traditional lands has no doubt resulted in a distortion of population numbers with the exact figure not being able to be accurately determined.

2.2.3 Religion

The Cadi had a rich and deeply abiding spiritual life closely connected to the land. Aboriginal people did not own the land either individually or collectively. They regarded themselves as custodians and managed it to ensure the ongoing prosperity of their community. Tribal boundaries were well defined by geographical boundaries such as North Head for the Cadi or the watershed between rivers. Boundaries were well respected and inter-nation warfare exceptionally rare, although there are recorded instances of aggressive incursions into neighbouring country, to settle disputes but not to take land (Read 1993:13-14 Broome 1994:18). As they did not own the land but the land owned them the desire to possess someone else's land was meaningless (Broome 1994:14).

Religious beliefs and practices reinforced cohesive and harmonious living patterns. Ancestral beings had roamed across the landscape creating the environment. At the end of their creation they turned into physical features such as mountains or rock outcrops although their spiritual elements continued to exist (Elkin 1954:187-221). At birth each person was given a totemic animal or plant for which they shared a common life-giving force. They were responsible for the continuation of this animal or plant and were forbidden to eat it. By performing spiritual rites associated with their totem and by actively managing that plant or animal they ensured a plentiful supply (Elkin 1974:164-187).

Not only was their country recognisable by natural features defining their boundaries they were also defined by spiritual sites associated with their ancestors. When access to a neighbouring country was required for inter-nation meetings and ceremonies, such access was rigorously controlled by elders or by customary law which guaranteed safe passage for all visitors. If a person moved across boundaries without the correct approval or ceremony they were in real danger, not just from the custodians of that land but from spiritual danger. They were passing into the country of unknown totemic forces and spirits

who might be lethal if not approached in the correct manner (Elkin 1954:30). The spiritual lore ensured that trespassing was rare.

A part of the religious and cultural rituals practiced by the coastal clans was tooth avulsion. At the head of Farm Cove was a ceremonial ground named Yoo-lahng (Figures 3 and 4). The Cadigal held initiation ceremonies to mark the coming of age of the young men of the clan. Nanbarry, the nephew of Colebee, was one of 15 Aboriginal youths initiated at the *Yoo-lahng* or 'ceremony or operation of drawing the tooth' in February 1795 at Farm Cove. A series of engravings by James Neagle prepared from drawings by Collins show the ceremony. In one of the engravings Colebee is shown pressing a cooked fish against Nanbarry's mouth to comfort him (Collins 1975:466-483; Figure 5). At David Collins' request, Daringa, the wife of Colebee, gave him the three front teeth taken from the boys. She had fastened these teeth to pieces of small line and wore them around her neck (Collins 1975: 483).

The women also underwent initiation ceremonies. The custom of cutting off the first two joints of the little finger of the left hand was performed when girls were very young. A ligature or hair was tied round the joint and through lack of blood circulation, the finger dropped off (Collins 1975:458). Watkin Tench recorded in a footnote that Colebee's child, at about a month old had this procedure performed. He observed "the little wretch seemed in pain, and her hand was greatly swelled" (Tench 1979:277).

In the Sydney region, depending on their status, people were cremated or buried in a simple grave. Arabanoo in 1789 was observed burying a child in a grave scooped in the sand with his hands. Burials have been found in coastal shell middens and sand dunes. Portions of a female Aboriginal skeleton found exposed by a sand drift at Bondi Beach was presented by Francis O'Brien to the Australian Museum (SMH 1855:5). His son, Thomas Ormond O'Brien, described in "*Reminiscences of Bondi*" how an easterly gale washed away the sand from the bay frontage to unearth the remains [O'Brien 1922:364]. Evidence of a burial at Bondi indicates the importance of the landscape.

The cultural and spiritual relationship of Aboriginal people with the land continues today. The Bondi Pavilion also retains significance. As stated by Councillor Wy Kanak after watching Kevin Rudd's National Apology to the Stolen Generations speech with other members of the Aboriginal community, the Bondi Pavilion is the cultural centre of the Bondi community.



Figure 3 Yoo-lahng ceremony, 1798, engraved by James Neagle.
Source: National Library nla.pic-an 14340273-6-v.



Figure 4 Yoo-lahng ceremony – 1798 engraving by James Neagle showing the tooth evulsion.
Source: National Library nla.pic-an 14340273-7-v.



Figure 5 Colebee pressing a cooked fish against Nanbarry's mouth. 1798 engraving by James Neagle.

Source: National Library nla.pic-an14340273-8-v.

2.2.4 Environment and sustenance

Precontact, the landscape at Waverley was a naturally vegetated coastal environment. The prevailing vegetation would have consisted of low coastal heath and small leaved sclerophyllus plants associated with Hawkesbury Sandstone. A variety of plants would have been Heath Banksia, Tea-tree, Coastal Rosemary and a range of smaller shrubs (Steele 2009:39). Available records show that within in the Waverley area, there was likely to be a range of food resources, encompassing edible vegetable varieties, species of fish, shellfish, land animals, reptiles and birds (Steele 2009:62)

Early observations suggest that the coastal people exploited a range of foods. Collins recorded: "In addition to fish, they indulge themselves with a delicacy which I have seen them eager to procure. In the body of the dwarf gum tree are several large worms and grubs' (Collins1975:461-463). Tench in his account of the early Colony states that Aboriginal roots gather from the swamps, fruits and fish formed the main part of their subsistence (Tench 1979:48).

Figure 6 shows a series of fresh water lagoons at Bondi which would have provided the Cadi with a good supply of food and fresh water. The large permanent lagoon banks were lined with Tea Trees, whose root system turned the water rust brown, affording shelter and nutrients for insects and fish. These lagoons would have provided water for goannas, wallabies and possums (Waverley Library Local Studies Collection 2011: Vertical File).



Figure 6 Showing the lagoons behind Bondi Beach in the late nineteenth century.
Source: WL file 001/001176.

2.2.5 Tools, sites and engravings

In the Sydney area there is archaeological evidence of the use of tools made of bone, shell and stone. Tools and weapons were multi-purpose and mostly highly transportable. Hunting spears were also used in warfare, shields and clubs as weapons and musical instruments, and stone hatchets to obtain food as well as raw materials. Fire was used for bodily warmth, making tools and for cooking [Attenbrow 2002:86].

Men fished with a large four-pronged spear or a smaller one called a “mooting”. Two four-pronged spears, attributed to Port Jackson, are held in the Australian Museum. (Attenbrow 2002:87). Women in canoes would fish with a hook and line. Fish were prepared by being thrown into the middle of a fire burning in the centre of the canoe to heat the catch (Turbett 1989:53-57). The women made their fishing lines out of the bark of a small tree. They made hooks of mother-of pearl oyster, which they rubbed on a stone.

After a series of heavy gales at Bondi in 1899 thousands of stone artefacts were uncovered at the northern end of Bondi Beach. These artefacts were collected and donated to the Australian Museum. The Australian Museum’s Curator Report for 1900 reads as follows:

"The old land surface at Bondi, as I saw it, in company with the discoverer, was covered with thousands of these chips, some of them exquisitely made, with core pieces, chippers and rubbers" (Etheridge 1907: 233).

Also in this report:

"These 'workshops' at Bondi revealed that the whole length of the back of the beach was covered with tons of stones, and that they had been taken there. In a kind of delta in the centre of the beach coarser materials were deposited. While chips and flakes were few and far between, thousands of implements which had been used were found" (Etheridge 1907: 235).

In a letter to a Mr W.L. Johnston, Mr Etheridge, the Curator, referring to the 'workshops' at Bondi wrote:

"The weapons collected were very valuable, including tomahawks, grindstones, a nose ornament, knives, scrapers, gravers, drills and spear points, and lastly, a very peculiar lancet like a surgical knife or scarifier" [Dowd 1959 :293]

Further tools found at the Bondi Beach locality were ground stone axes, obtained by a collector (Liversidge) in the 1870s, from Aboriginal people living at Bondi at that time (Steele 2009:78).

The Aboriginal Heritage Information Management System of the Office of Environment & Heritage was consulted on 25th November 2014 and provided the following sites in or near to the subject area. Of these, only site 45-6-2169 is within the subject area. Although the site card was not available it is assumed that this is the place at which the artefacts were uncovered in a storm in 1899 as described above. Note that this site was registered with AHIMS many years after the artefacts associated with the site had been removed. The registration was completed without any *in-situ* objects being located. A number of items listed in Schedule 5 of Waverley LEP 2012 were also reviewed.

Site ID	Site Name	Recorder	Site Type
45-6-2169	Bondi Beach	Michael Guider	Open Camp Site
45-6-2060	South Bondi Cave	Michael Guider	Shelter with Midden
45-6-0719	Bondi Golf Links; North Bondi	Peter Brookhouse	Rock Engraving
45-6-0720	Bondi Bay; Ben Buckler	Peter Brookhouse	Rock Engraving

Whilst the engravings are not within the study area they indicate the importance and richness of the history of Bondi. These engravings were recorded by W D Campbell, Surveyor in 1899. They represent fish of varying sizes a seal, a shark and a whale, indicating the coastal traditions of the Cadi.

2.2.6 Post Contact Aboriginal Society

The alienation of land not only destroyed the economic basis but completely undermined the legal, moral and religious basis of Cadi organisation. In addition, the effects of the smallpox epidemic were severe. Other European diseases and viruses, such as measles and influenza, because of lack of immunity caused severe systemic illness (Goodall 2006:27). Displacement and dislocation meant a major social reorganisation with the members of the surviving clans joining together to form new groups (Ross 1988:49). The survivors of the various clans around the Port Jackson area, combined to form what the early settlers called the "Sydney tribe".

In 1882, The New South Government appointed George Thornton as “Protector to the Aborigines”. Thornton organised a reserve at La Perouse. Local Aboriginal people who had in the 1830s moved south to Illawarra, later moved back to La Perouse (McKenzie & Stephen 1987 cited in Steele 2009:54). Nevertheless, European settler reminiscences record an Aboriginal presence in Bondi in the 1800s. James Friday, Johnny Boswick, and other Aboriginal men camped at Bondi Beach, where they fished off the rocks in 1873. The event was recorded in a coronial enquiry:

“Constable Stapleton, stationed at Waverley, deposed that at half-past 12 o'clock on Saturday last he was going along Waverley Street, near Bondi Beach, when one of the Aborigines camped there, named James Friday, reported that he had seen the body of a man floating in the water at Bondi. Johnny Boswick, an Aboriginal native of the colony, forming one of the party camped at Bondi, said some time ago, about week since, he saw the deceased fishing off the rocks at Bondi close to the camp...”[Sydney Morning Herald, 16 December 1873: 6].

Aboriginal people collected in the 1800s for a corroboree night show at the Aquarium built in the glen at Tamarama. Plugshell testifies: “Aboriginal people from all parts of state gathered with “their gins and piccaninnies, and I suppose there were fully 100 in all” (Plugshell, 1924:4).

In 1882, Obed West described Aboriginal men walking from Sydney harbour to Coogee or Bondi with bark canoes on their heads, looking for the best fishing spots (Morrison, 1888: 416-417).

Diana Rich in 1989, interviewed Aubrey Laidlaw, a Bondi resident. He moved to Waverley in 1925 and recalls seeing young Aboriginal men in football jumpers spearing fish and lobsters around the Bondi Baths area. (Rich:1989:9; Waverley Library Local Studies Collection, Oral History Tape transcript).

A.R. Stone, a surfing pioneer at Bondi, stated in 1924:

“It was about fifty years ago on a bright summer day, that a party of we boys stood on the Bondi Beach, watching the blacks, who were camped at Ben Buckler, enjoying the ocean waves, with their wives and children, Bankey, Timmy, Sandfly, Tilly, Rachel and others. And how we made them laugh when we would join in a corroboree with them. Said one of the boys, ‘If the sharks do not touch them, what about us?’” [Dowd:138-139]

2.2.7 Today

In 1995, the Bondi Surf Bather's Life Saving Club treated children from Wilcannia to a day of surfing at Bondi Beach (Wentworth Courier 1995:5; Figure 7). In 2011 Aboriginal surfer, Otis Carey, who was residing in Bondi joined urban and country Aboriginal children competing in the Boost Mobile Surf Show at Bondi (Surfing NSW). A project called “The Kids to Coast” was documented in a 2012 documentary which followed 10 Aboriginal students from Uluru travelling to Bondi Beach. The program which is undertaken between the Mutujulu School in Uluru and the Bondi Surf Club selects ten students each year to travel to Bondi to experience the beach, sometimes for the first time.

<http://www.sbs.com.au/news/article/2012/12/18/uluru-bondi-indigenous-kids-see-ocean-first-time>).



Figure 7 Aboriginal children from Wilcannia enjoying their time on Bondi Beach.
Source: *Wentworth Courier*, 8 November 1995, p.15.

The Aboriginal community gathered at the Bondi Pavilion to watch the live telecast of Prime Minister Kevin Rudd's National Apology to the Stolen Generations to indigenous Australians (Figure 8). Dominic Wy Kanak, the then Waverley Deputy Mayor, stated at the time that he felt part of a nationally historic moment. He stated that

"... it was particularly good to have the event at a place like Bondi Pavilion because it was seen as the cultural centre of the Bondi community. Having such an historic event happening live through telecast into Bondi Pavilion adds to the spirit of Bondi and adds to cultural memory" (Bondi View vol. 7 issue 63 2008: 4).



Figure 8 Members of the Aboriginal community watching Prime Minister Kevin Rudd's National Apology to the Stolen Generations speech.

Source: *Bondi View*, volume 7 issue 63, 2008, p.4

2.3 Historical Development

2.3.1 Dedication of a public reserve

Bondi Beach and Park are situated on part of William Roberts' Bondi Estate, a grant of 200 acres (80.94 hectares) made in 1809 and confirmed in 1810. Roberts was a road builder whose services were often utilised by the colonial government and the land remained in the Roberts family for several decades. It was bequeathed to Georgina Roberts, daughter of William James Roberts, a relative of grantee William Roberts. Georgina was married to Francis O'Brien, and the couple received the title to the land in 1851. Although a freehold property, between 1855 and 1877 O'Brien permitted public use of the beach. The foreshore lands during this period developed into a popular picnic ground and pleasure resort.¹ O'Brien was bankrupted in 1877 and part of his land, including the Bondi Beach frontage, was transferred to the Curlewis family.²

The Municipal Council of Waverley was proclaimed in 1859 and from that time efforts were made to establish the beach as a public reserve (Figure 9). Eventually, in November 1881 an area at Bondi Beach was surveyed by the Colonial Government and 25 acres 2 roods 16 perches (approximately 10.3 hectares) was resumed and dedicated as a public reserve in June 1882 (Figure 10). As a consequence of ensuing legal action, the appointment of Waverley Council as Trustee of Bondi Park was delayed until September 1885. Improvements to the value of £200, including fencing, were financed by the Government.³

¹ B T Dowd and W Foster, *The History of the Waverley Municipal District*, p.129.

² Mayne Wilson & Associates, *Bondi Park and Pavilion: a history*, p.5. O'Brien remarried in 1868. His wife was the sister of Frederick Charles Curlewis

³ Dowd and Foster, p.129.



Figure 9

Bondi Beach looking north, 1870-1875.

Source: SLNSW, digital order number a2824969.



Figure 10 Bondi Park, circa 1885. The tramline route has not been indicated.

Source: Historical Atlas of Sydney, Atlas of the Suburbs of Sydney - Waverley.

A tramline extension to the beach was opened in June 1884, greatly easing public access to its recreational facilities – “ample means of enjoyment were provided in the shape of billiards, skittles and swings for those who felt inclined to indulge in such pastimes, and there was dancing in the pavilion to the strains of a band provided for the occasion.”⁴ Bondi Beach became ever more popular during the next decade (Figure 11). In October 1889 the area of the reserve was increased to 28 acres 2¾ perches (about 11.4 hectares) by Crown purchase of land.⁵ In November 1915 the area of the reserve increased again to 32 acres 2 roods (about 13 hectares).⁶ In the interim, a regular tram service from Circular Quay to Bondi was inaugurated in October 1902.

⁴ “Bondi Beach”, *Sydney Morning Herald*, 30 June 1884, p.5.

⁵ Government Gazette, 29 October 1889.

⁶ Government Gazette, 24 November 1915.



Figure 11 Crowds at Bondi Beach, 1894 (left) contrast with the open vista captured in this circa 1900 Broadhurst postcard view of Bondi Beach, looking to the north. Early structures associated with surf bathing are already in place
Sources: NAA, Image No. A6180, 24/7/90/19; SLNSW digital order number a105063.

2.3.2 Bondi Surf Bathers' Life Saving Club

The Bondi Surf Bathers' Life Saving Club was established in early 1906. The aims and objectives of the club were to train members to rescue a drowning person, correct resuscitation procedures, to provide efficient life-saving apparatus, to regulate surf bathing, and to promote surf bathing as a sport and recreation.⁷ Initially, the club was accommodated in a canvas tent. In 1907 the Council provided a weatherboard shed measuring 6.1 x 9.14 metres situated to the south of the present Bondi Pavilion. During 1908 the club house was extended and its size doubled. A kiosk operated from this building for a time.⁸ In 1916 a new club house was constructed in the same area and seems to have been part of an improvement scheme for the beachfront.⁹

2.3.3 Public bathing sheds.

Waverley Council erected the first shelter of surf bathing sheds circa 1903.¹⁰ The sheds quickly became inadequate (Figure 12) so in December 1909 Council invited competitive designs for a new surf pavilion. The pavilion was not to cost more than £2,000, of which half would be met by Waverley Council, the other half by the State Government. The entry of architects Oakley & Midelton was selected (Figure 13). Construction commenced around the beginning of September 1910, at which time a comprehensive description of the building was published. In some ways it anticipated the Bondi Pavilion:

The surf bathers' house ... will provide dressing reserves for the accommodation of 750 men in one section, and 250 ladies in another.

The dressing boxes will be constructed on a concrete floor. From a sanitary point of view, this is important, as it will admit of the whole of the boxes and floors being washed or hosed out, when cleaning. Each box will be fitted with a seat and pegs for clothing, and will be framed of hardwood, secured to the concrete floor; roofed with timber and malthoid, asbestos, or other non-corrosive roofing, and divided with fibro-cement sheets, fixed into the upright wood studs, thus affording a fire-proof and durable division that will permit of water being freely used, and will not require painting.

⁷ Dowd and Foster, p.139.

⁸ Dowd and Foster, p.132.

⁹ Dowd and Foster, p.141.

¹⁰ Dowd and Foster, p.132.

The main entrance will be by way of the entrance porch at the rear of the building, facing the tram line. A wide hall is designed for paying counters and turnstiles - the ladies on the right and the gentlemen on the left.

The second section of the building will contain a large refreshment room, shop, office, kitchen, pantry, servery, and washhouse, as [sic] also drying space, with caretaker's quarters over the refreshment rooms and other apartments. The verandahs on the front elevation will be 12ft [3.65 metres] wide, covered from the sun and rain, and will give suitable covering for serving afternoon tea on the ladies' side, or for smoking place for gentlemen on their side, and will afford an elevated position for watching the bathers in the surf with comfort.

The design admits of any amount of further expansion, by merely removing the back or side walls of the enclosure, and space for sun bathers could also be added by fencing a portion at each end of the ladies or gentlemen's reserves.¹¹

However, construction was deferred until 1911 because of cost. The Council accepted a tender of £3,000 submitted by contractors Taylor & Bills.¹² The new surf pavilion, subsequently known as the Castle Pavilion, was opened to the public on 2 October 1911.¹³ When the Premier of NSW officially opened the Castle Pavilion on 18 November 1911 it was stated that "Bondi claims to have the finest bathing accommodation of any ocean beaches."¹⁴ This was evidently a true statement, for a Government report the following year condemned all bathing accommodation at the state's beaches except for that at Bondi.¹⁵

A bandstand, sea wall, landscaping that included Norfolk Island pines and paving were completed around the same time as the Castle Pavilion (Figures 14 and 15). A few trees had already been planted in 1894 adjacent to the tramway alignment.



Figure 12 Shelters and changing facilities at Bondi Beach constructed during the first decade of the twentieth century. The Bondi Surf Bathers Life Saving Club building can be seen top right in the right-hand photograph.

Source: SLNSW, digital order number a116185r and a116183r.

¹¹ Untitled article, *Evening News*, 31 August 1910, p.10.

¹² Dowd and Foster, p.132.

¹³ "Bondi Beach. New Bathers' Pavilion", *Sydney Morning Herald*, 3 October 1911, p.5.

¹⁴ "Rooms for Surfers. Opened at Bondi", *Sydney Morning Herald*, 20 November 1911, p.5.

¹⁵ "A Large Scheme. Recommendations by the Committee", *Sydney Morning Herald*, 15 February 1912, p.8.

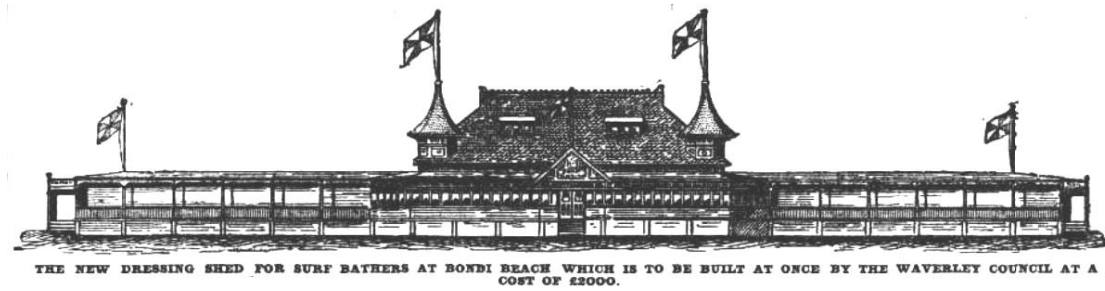


Figure 13 Architectural rendering of Oakley & Midelton's "Dressing Shed for Surf Bathers."
Source: *Evening News*, 31 August 1910, p.10.



Figure 14 Postcard dated 18 November 1911 of the newly completed Castle Pavilion (left) and the contemporary band stand, photographed in early 1922 (right).
Sources: WL Picnumb 8518 and 437.



Figure 15 Circa 1912 view of the bandstand, Castle Pavilion, surf club house and bathing sheds at Bondi Beach, beyond a temporary sideshow and circus set up within the tramway loop.
Source: WL Picnumb 318.

2.3.4 Sea wall

The construction of a sea wall at Bondi Beach was undertaken between 1911 and 1920.¹⁶ The earliest part of the wall was located at the southern end of the beach. This unreinforced concrete structure, 800 feet [243.84 metres] in length, was initiated in February 1911.¹⁷ At a cost of £5,000, the work was paid for by the State Government and was undertaken by the Public Works Department. It was completed in late 1911. The sea wall was capped with iron railings.¹⁸ (Figures 16 and 17).

It was an early attempt to control the drifting sand experienced at Bondi, but seems to have met with only partial success. In 1924 the shifting sands to the north of the beach were reported to have defied all attempts at restraint - the sea wall had failed.¹⁹



Figure 16 The sea wall, photographed in 1915 (left) and in 1917, where it is shown in the context of development at Bondi Beach at that period (right).

Source: WL Picumb 305 and 306.



Figure 17 The concourse along the top of the sea wall, 1922.

Source: SLNSW digital order numbers a1393003r and a1393004r.

¹⁶ See Hardy Busby & Norman, surveyors, "Bondi Beach Improvement, Topographical Plan", 8/1923, Waverley Council Engineers' Department.

¹⁷ "The Initiation of the Scheme for the Improvement of Bondi Beach", *Daily Telegraph*, 14 February 1911, p.9.

¹⁸ Dowd and Foster, p.132; "Room for Surfers Opened at Bondi", *Sydney Morning Herald*, 20 November 1911, p.5.

¹⁹ Dowd and Foster, p.132; "Municipal Enterprise at the Seaside. The Bondi Beach Improvement Competition", *Building*, 12 April 1924, pp.51-58.

2.4 Bondi Beach Beautification Schemes

2.4.1 Bondi Beach improvements scheme of 1914

In late 1914 Council accepted an improvement scheme for Bondi Beach. The scheme included the extension of the sea wall north to Ben Buckler, the construction of a marine drive 50 feet (15.24 metres) wide that would include a new tramway with a 15 feet (4.572 metres) wide pedestrian reserve on the seaward side, and a tree reserve of similar dimension on the leeward side behind this wall. There was to be increased accommodation for male and female surfers and a new club house for the Bondi and Bondi North Surf Bathers' Life Saving Clubs. Architects Robertson & Marks (refer to Appendix B), prepared the scheme, which was eventually shelved because of the cost, estimated at £19,000.²⁰

2.4.2 Bondi Beach and Park improvements scheme of 1923

Alderman C.W. Kavenagh is credited with conceiving the idea of beautifying the beach and its surroundings in 1919. Kavenagh was the mayor of Waverley between 1920 and 1925.

Bondi Beach was described in a 1920s newspaper article outlining the popularity of surf bathing in Sydney:

At the beach at Bondi, one could not help remembering what it had been. Thirty years ago to bathe after 9 o'clock in the morning was an offence punishable by fine or imprisonment, and mixed bathing was prohibited altogether. ... Surf bathing has made Bondi, which was 30 years ago a huge sandy waste. The Waverley Council tried to stay the spread of shifting sand, and outlined a road leading to the heights with brushwood, but to no purpose. The fences are now buried fathoms deep in sand. Some time later the Government built a marine parade, but it was washed away, and since then another has taken its place. The Council was then seized with the potentialities of the place. The first land to be sold was in 1910, the highest price being £5 a foot. Now £50 would not purchase a foot in Campbell-parade, which fronts the sea. Within the last five years this portion of Bondi has altered very considerably, all owing to the surfer.²¹

This was doubtless augmented by the endeavours of Waverley Council, which embarked upon an ambitious improvement scheme in March 1923. This appears to have been undertaken in a number of stages, initially by inviting selected firms to submit schemes, and then by open competition.

The competition required a beach and a park improvement scheme that would provide:

- a kiosk and surf sheds with at least 50 per cent additional accommodation and capable of future extensions;
- the elimination of cross traffic over the Marine Drive and Promenade;
- increased pedestrian and vehicular traffic capacity;
- three lavatory blocks with separate accommodation for males and females;
- a band stand; and
- the layout of the park surrounding the proposed buildings.²²

The competition's jury comprised Mayor Kavenagh, architect and town planner John Sulman, structural engineer R.J. Boyd and architect George Sydney Jones. Prizes of £200 for first place, £125 for second place and £75 for third place were offered. The cost of the project was to be no more than £100,000. In all, 28 schemes were submitted for appraisal. The jury announced the winning designs in March 1924:

²⁰ Dowd and Foster, p.134; "Improving the Suburbs", *Daily Telegraph*, 29 April 1914, p.11.

²¹ "Call of the Popular Beaches", *Sydney Morning Herald*, 2 April 1929, p.10.

²² "Municipal Enterprise at the Seaside. The Bondi Beach Improvement Competition."

- First Robertson & Marks, 14 Martin Place Sydney;
- Second E.A. Scott & Green, Dalton House, 115 Pitt Street Sydney; and
- Third D.K. Turner of Stephenson, Meldrum & Turner, 374 Little Collins Street, Melbourne.²³

Robertson & Marks' design has not been sighted by the authors, but the description of it in the journal *Building* as a semi-circular plan, with a circular core and an elevation to the beach in "Classic style, very much lightened by the many openings" suggests the design was different to that finally executed in 1929. The description in *Building* added:

Altogether (the pavilion) covers an area of 382 feet by 250 feet [116.43 metres by 76.2 metres], the completed scheme to cost £45,954 for the main building, with boxes, covered seats, paving, lavatories (public), circular screen wall, laundry, caretaker's quarters, and bandstand; and £54,046 for raising the level, widening promenades, forming new roads, walks, etc. and subways to beach; making a total of £100,000.²⁴

2.4.3 Revision

While the stated cost of the scheme was put at £100,000, Council did not want to outlay more than £38,000, which it intended to borrow from the Waverley Cemetery Institute. Consequently, amendments to the scheme were prepared in early 1925 by Robertson & Marks costing £69,659. Council accepted this scheme; £40,000 of this amount was to be borrowed from the Cemetery fund, and the balance loaned by Robertson & Marks.²⁵

In September 1925, the Council sought State Government assistance for funding the proposed improvement scheme. At this stage mayor Kavenagh estimated the cost of the scheme at £80,000, of which Council was prepared to fund half. Kavenagh urged that "the proposed work was of national importance, and it was not considered fair to expect the ratepayers of Waverley to bear the whole of the cost." The government was not prepared to give any special consideration to Bondi, believing that other coastal resorts shared an equal footing.²⁶

In April 1926, Council instructed Robertson & Marks to prepare a new scheme for Bondi Beach and Park. This scheme was to include fund raising features such as baths. Robertson & Marks' revised scheme was submitted to Council in June and accepted. The scheme also gained the approval of John Sulman, E.H. Cowdery²⁷ and R.J. Boyd. It was estimated to cost £120,000, and in February 1927 Council decided to approach the Commonwealth Bank for a loan.²⁸

A commission of inquiry into the scheme and loan was then initiated by the Department of Local Government. The inquiry found Robertson & Mark's scheme was an improvement on the original; it was more practical, workable and economical, providing for present and future accommodation at the beach. The inquiry also made suggestions about the scheme. These included: addressing the sand drift problem at Bondi by further raising the Marine Drive to effectively stop the drift; the need for pedestrian bridges over the motor car parking area; omitting the proposed bowling greens, tennis courts and putting greens;

²³ "Municipal Enterprise at the Seaside. The Bondi Beach Improvement Competition", *Building*, 12 April 1924, pp.55-56.

²⁴ "Municipal Enterprise at the Seaside. The Bondi Beach Improvement Competition"

²⁵ Dowd and Foster, p.136.

²⁶ "Bondi Beach Improvement Scheme. Government Assistance Sought", *Sydney Morning Herald*, 29 September 1925, p.12.

²⁷ E H Cowdery was a surveyor, President of the Institute of Surveyors of NSW and a member of the Council of the Town Planning Association of Sydney.

²⁸ Bondi Park

widening Campbell Parade; extending the cantilever structure over the parking area; removing the Bondi tramway loop; and drainage of the subways to the beach. Robertson & Marks incorporated these points, and further suggested that two concrete groynes adjacent the pavilion and a series of smaller groynes along the sea front should be built to alleviate the sand drift problem, and that Campbell Parade be widened and built on a solid foundation²⁹ (Figures 18 and 19). The inquiry accepted the revised scheme (subject to the deletion of the smaller groynes) in September 1927.³⁰ The terms of the loan, provided by the Commonwealth Bank, was 5¼ per cent. The repayment, it was reported, necessitated the levying of a loan rate based on the unimproved capital of all rateable property in the municipality.³¹

The design of the Bondi Pavilion itself is generally credited to Leith McCredie, an architect who had worked for Robertson & Marks for several years before becoming a partner in the firm in July 1928.³² Refer to Appendix B for biographical information on the architects.



Figure 18 Portion of a circa 1927 photograph by photographer Milton Kent showing development prior to the construction of the Bondi Pavilion and Bondi Park. The state of development along Campbell Parade is also evident.

Source: SLNSW digital order number a9563001.

²⁹ Dowd and Foster, p.136; Bondi Park

³⁰ Bondi Park

³¹ "Bondi Beach Improvement Scheme. £120,000 Loan Approved", *Sydney Morning Herald*, 6 July 1927, p.16.

³² Mayne-Wilson & Associates, Bondi Pavilion and Park Heritage Review, p.39; public notice, *Sydney Morning Herald*, 28 July 1928, p.22.

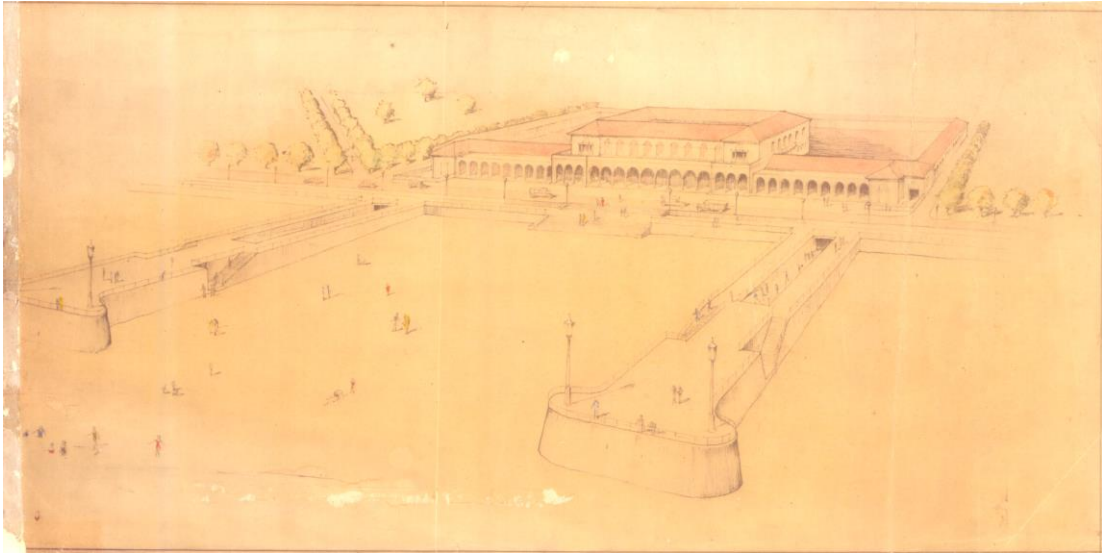


Figure 19 Undated perspective study of the Bondi Pavilion. The form of the building is established, but some detail changes were made. The perspective indicates pedestrian access onto the groynes, which was originally constructed in this manner.

Source: WL, image supplied by Jean Rice.

2.4.4 Construction

Tenders for the work were called in February 1928. The tender of John Howie & Sons in two contracts for a total of about £100,000 was accepted. The work was required to be completed in ten months. The tender for the third contract for the park and other improvements, valued at £19,957, was also won by John Howie & Sons.³³ The beautification scheme officially began on 26 May 1928 when the Mayor of Waverley, Alderman David Hunter, laid the foundation stone of the pavilion (Figure 20), although construction was well under way by then. Other officials present included M.F. Bruxner (Minister for Local Government), R.T. Ball (Minister for Lands), H.V. Jaques (MLA for Bondi), and C.F.S. Glasgow (MLA for Waverley). Bruxner congratulated the Mayor and alderman for “undertaking a work of such a nature. It was a big undertaking. They were doing something worthwhile, not only for the present generation, but for those coming after them.” Ball added that the “scheme was going to be a benefit, not only to the residents of Bondi, but to the whole of the people in New South Wales”.³⁴



Figure 20

Mayor Hunter laying the foundation stone, 26 May 1928. Masonry walls rise behind him.

Source: WL File 003/003865.

³³ Dowd and Foster, p.136.

³⁴ “Bondi Beach Improvement Scheme to Cost £120,000”, *Sydney Morning Herald*, 28 May 1928, p.13.

The *Sydney Morning Herald* reported on the improvement scheme during construction, crediting Alderman Kavenagh with instigating the whole notion of beautification at the beginning of the 1920s:

The new casino and surf-bathing pavilion ... will be most complete of its kind, and larger than any other in Australasia. The buildings will be of brick, with a tiled roof, and reinforced concrete foundations. There are two stories, the first floor being devoted to bathers, with underground tunnels leading to the beach. This will obviate the necessity of crossing the marine drive. There will be family dressing cabins and general dressing rooms to accommodate 2,650 men and 703 women. Turkish baths, private hot water baths, and massage rooms, will be provided as well as hairdressing saloons for both sexes. Round three sides of the building will be a handsome arcade, which may be used by the public as luncheon and rest rooms.

On the second storey there will be a dance hall 74 feet by 58 feet [22.55 x 16.76 metres], a dining hall 55 feet by 38 feet [16.76 x 11.58 metres], and two private dining rooms, one of which will be 27 feet by 14 feet [8.23 x 4.26 metres] and the other 22 by 14 feet [6.7 x 4.26 metres].

Fronting the pavilion will be a marine drive extending from Bondi road, at its junction with Lamrock Avenue, to Campbell parade, at the northern end of the beach, approximately 800 yards [731.5 metres] in length and 50 feet [15.24 metres] in width, constructed unreinforced concrete. Access to the marine drive through the gardens will be by means of three bridges, and the motor park will be approached by an easy ramp from Campbell Parade, both at the northern and southern extremities. About three feet below the drive, there will be a promenade 30 feet [9.14 metres] in width. This promenade will be reached by three subways. In addition, refuges will be provided in the centre of the drive for pedestrians wishing to cross the road and gain access to the promenade ...³⁵ (Figure 21).

The brick walls of the building were lined with cement render. Archival photographs indicate that multi-coloured glazed roof tiles with the half-round Cordova profile that was fashionable at this time were used. These were laid randomly in a manner that was called at the time “colorblended” (Figure 22). Because of the loose sand foundation material over which the building was constructed, it is likely that its reinforced concrete footings and floors would have required special design considerations and fill, although evidence of this has not been located. The marine drive was part of an ambitious Council scheme for a coastal road between South Head and Bronte Beach along the cliff line.³⁶

Work on the pavilion had evidently progressed sufficiently by the beginning of December 1928 to allow the general public to use the surfing accommodation. By July 1929, the Turkish baths and hot water baths were also opened.³⁷ (Figures 23 and 24).

³⁵ “Progressive Bondi. Improvement Scheme”, *Sydney Morning Herald*, 13 July 1928, p.8.

³⁶ “Marine Drive Along Cliffs”, *Highways*, 14 April 1930, p.9.

³⁷ Waverley Council Minutes – Special Committee, Bondi Beach Improvement, 14 January 1929 and 10 September 1929.

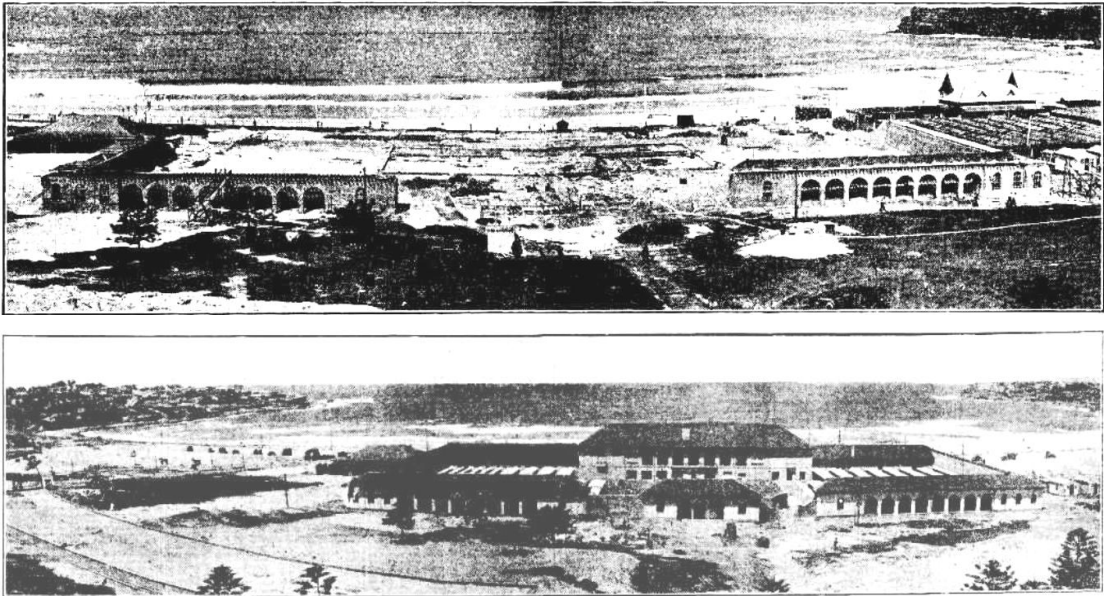


Figure 21 The Bondi Pavilion under construction in April 1928 (top). The relocated 1916 surf club house can be seen at far left, the 1911 surf pavilion at far right. Six months later the “new Casino and Surf Pavilion” had progressed rapidly (below).
Sources: *Sydney Morning Herald*, 21 April 1928, p.20; *Sydney Morning Herald*, 30 October 1928, p.14.



Figure 22 Men in the course of laying tiles on the roof of the Bondi Pavilion. The tiles are glazed in a variety of colours, evident in the range of tones across the sections of roof shown in the photograph, and have the semi-circular Cordova pattern that was popular during the interwar period.
Source: WL Picnumb 586.



Figure 23 Circa 1929 photograph of the Pavilion prior to completion of roadworks. The retaining walls in the foreground indicate the extent of earthworks required for the final scheme.
Source: SLNSW digital order no. a6879025, Arthur Ernest Foster photograph.



Figure 24

Undated (circa 1929) view of landscaping works, bridge and the Pavilion. The Bondi Surf Bathers Life Saving Clubhouse is to the left of the Pavilion.

Source: SLNSW digital order number bcp_00993.

It is evident that the loan of £120,000 did not cover all costs required for the completion of the improvement scheme. In November 1928, Robertson & Marks advised Council that the cost of extras amounted to £26,711. In July 1929, a schedule of the full cost of the improvements was presented. This determined that the balance required to complete the scheme was £39,315. A further £40,000 was borrowed from the Commonwealth Bank in February 1930.³⁸

2.4.5 Opening

The official opening of the Bondi Beach Improvement Scheme (including the Pavilion) took place on 21 December 1929 (Figures 25 and 26). The event included bands, the arrival of King Neptune in a surf boat in front of the Pavilion, a parade of decorated floats, processions of life savers and a parachute descent. (The unfortunate parachutist landed off his mark on the roof of flats in Brighton Boulevard with the

³⁸ Dowd and Foster, p.136.

parachute aflame after contact with electrical wires.) The crowd of onlookers was estimated at between 160,000 and 200,000. The official address was given by Mayor David Hunter, W.M Marks (MP for Wentworth), R.T. Ball (Minister for Lands) and C.F.S Glasgow (MLA for Waverley).³⁹ In his address Marks noted:

... that 40 years ago one was liable to be fined £1 for swimming in the surf after 8am. There were no houses in Bondi then, there were only geebung and lovers. They still had the lovers, but houses had taken the place of the geebung. In the great beach they had something that no other country had, and no other municipality in the world had done so much for its district as the Waverley Council had done for Bondi. The Council merited the thanks, not only of Sydney, but of New South Wales.⁴⁰



Figure 25 Portion of a panoramic photograph of the Bondi Pavilion and beach taken in December 1929 at a surf carnival, possibly the one staged at the opening of the building.
Source: SLNSW digital order numbers a1392001r, a13.



Figure 26 The groynes provided convenient viewing platforms for visitors to the beach. This photograph was taken on the opening day in December 1929. The roof of a van provided extra elevation for a cameraman.
Source: WL File 001 001445.

³⁹ "Great Day for Bondi. Beach Scheme Inaugurated", *Sydney Morning Herald*, 23 December 1929, p.12.

⁴⁰ "Great Day for Bondi. Beach Scheme Inaugurated."

2.5 The Bondi Pavilion

2.5.1 1930's

Soon after opening the diverse array of entertainments and attractions available at the Bondi Pavilion were advertised in a local newspaper, *The Bondi Daily*:

The Esplanade
Restaurant Cabaret --- Bondi Beach
The Management cordially invite your inspection of the facilities provided on the first floor –
entrance at the Surf Shed Pavilion.
Grill Room and Cafe, open daily (including Sundays and Holidays), 12.30pm till 2.30 pm, 6 pm till
7.30 pm.
Private Dining Rooms – Palm Court and Alcoves – Cabaret and Private Ballroom.
Spacious Verandahs commanding unrivalled panorama of the Ocean and Beach.
Afternoon Tea and Soda Fountain Service at all times.
Popular Dance Nights every Monday and Thursday: Ladies 1/6, Gentlemen 2/-. Tuesday,
Wednesday and Friday reserved for private functions. Every Saturday night, De Luxe Supper
Dance, 8pm till midnight, 7/6. Dress Optional. Popular Concert every Sunday evening, 8pm till
10pm, featuring the Esplanade Dance and Concert Orchestra assisted by the leading Artists.
The Management specialise in catering for Weddings, Banquets, Dinners, Private Parties,
Receptions, Bridge Parties Cabaret and Ball Suppers, Children's Parties, etc.
Estimates gladly furnished on request.⁴¹

A more enthusiastic advertisement was placed by the Bondi Citizen's Publicity League:

Never in the history of the world has Nature been assisted by the foresight and wisdom of man, to the degree represented by the Colossal Beautification Scheme of Bondi Beach, which is rapidly adding to the fame of Australia. Bondi possesses today - "The most beautiful and best equipped beach throughout the world."

To conform to the amazing natural advantages of Bondi Beach, the Municipal Council has constructed and placed at your service Palatial Dressing Parlours, fitted with hot and cold showers, also an exclusive and novel sun-baking area adjacent hot salt water and Turkish baths, attended by expert Masseurs for ladies and gents. From the balcony of the newly constructed Esplanade Restaurant Cabaret, one may gaze down upon the spacious Marine Drive, and Parking Area, accommodating thousands of cars lined along the Beach of clean, white sand, upon which Australia's youth and beauty, clothed in their artistic bathing costumes, basks in the rays of health giving sunshine. On the fringe of the Pacific that rolls into the wide stretched Bay, and breaks upon the sun bleached sand of Bondi Beach, one may gaze with amazed delight at the innumerable happy and frolicking bathers radiating the joy of living. Surrounding Bondi's popular and attractive Beach are Modern Shops and Excellent Residentials, adjoining two of the most modern hotels in Australia, which are situated close to efficient Schools and the famous Golf links.

Adding to its already natural beauties, Bondi Beach now offers every modern and luxurious facility to surfers and visitors.

It has the most up to date Dressing Accommodation and Surf Sheds with Lockers. Turkish and Hot Sea Water Baths may be enjoyed in the most attractive surroundings, controlled by skilled and trained attendants.

⁴¹ "The Esplanade Restaurant-Cabaret – Bondi Beach" (Advertisement), *The Bondi Daily*, December 1929.

Accommodation is offered for close on 2,000 motor vehicles in position from which to view the Beach, and cars may be parked without congestion under the supervision of uniformed attendants.

On the Beach Parade is the most up-to-date Esplanade Cabaret Rooms, where dancers and diners are catered for most sumptuously day and night.

The Promenades (Upper and Lower), with underground Tunnels from the Sheds to the water, make Bondi Beach the most popular and safest Beach in Australia. Arc Light Reflectors at night, with Bands playing, bring hundreds of thousands of visitors to Bondi annually.⁴²

The following photographs (Figures 27 to 32) depict the Bondi Pavilion during the first years of its operation.



Figure 27 Circa 1930 aerial photograph of the Bondi Pavilion. The image clearly shows the access beneath the marine parade onto the groyne, the family cabins in the internal courtyards and an area dedicated to sunbathing in one of the courts.

Source: uncited reproduction in *Architecture Bulletin*, Summer 2016.

⁴² Advertisement, *The Bondi Daily*, December 1929.



Figure 28

This small pavilion on the south western side of the complex facing Campbell Parade was demolished or otherwise modified not long after the Bondi Pavilion opened. The semi-circular forecourt is still in place.

Source: *The Home*, 1 April 1930 – Harold Cazneaux photograph.



Figure 29 The Bondi Pavilion shortly after completion viewed from the western groyne (left) and looking from the loggia at the front of the building across the marine drive towards the beach.
Sources: SLNSW digital order number d1_15256r; WL Picnumb 5711.



Figure 30 The Bondi Pavilion shortly after completion viewed from the west (left) and the east (right). The crowds and volume of cars attest to the Pavilion's immediate popularity.
Sources: SLNSW digital order number a1391003r; WL Picnumb 322.

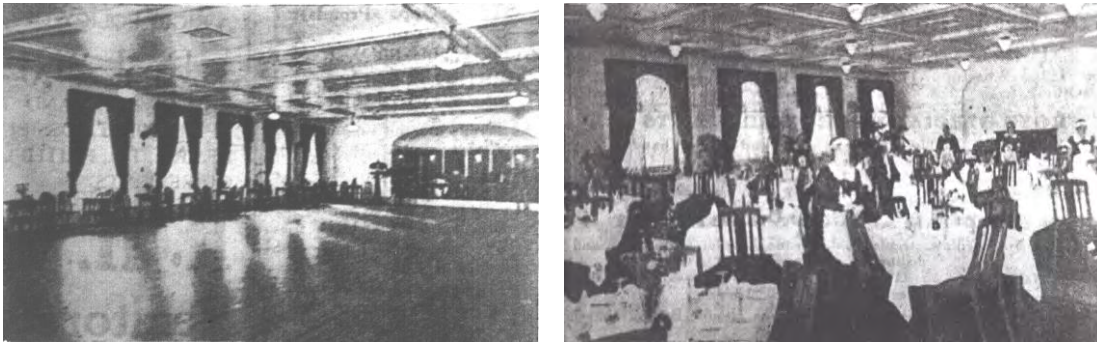


Figure 31 Interiors of the ballroom (left) and dining room (right) shortly after the Bondi Pavilion opened.
Source: *Bondi Daily*, December 1929.

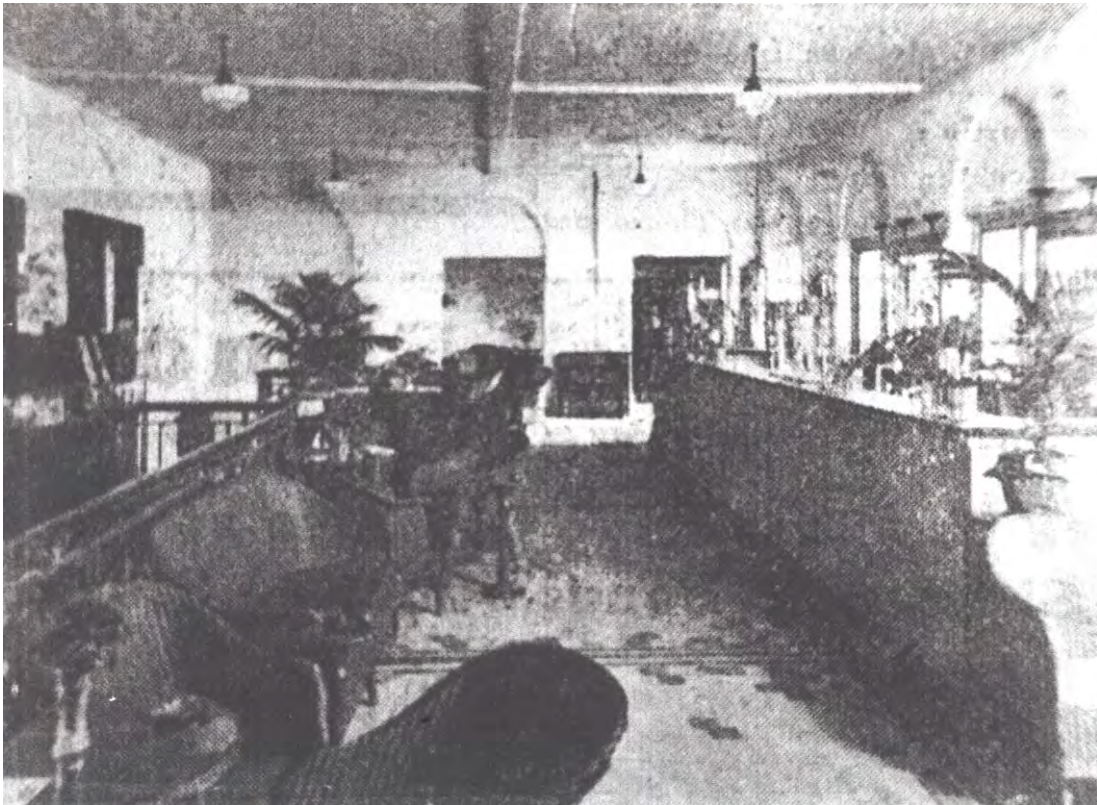


Figure 32 The first floor foyer (Palm Court) shortly after the Bondi Pavilion opened.
Source: *Bondi Daily*, December 1929.

Structurally the Pavilion was facing a number of early teething problems. Council was informed in November 1930 that fractures had developed in the structure, which allowed water to flow in. The architects believed the cause was water run-off from Campbell Parade undermining the foundations. At the end of the defects period in mid-1930, Council expressed concern about peeling paint on pipe railings and ceilings of the colonnade, lifted paving in the brick paths, cracks in the retaining wall to Campbell Parade, the unsightly concrete lining of tunnels, and cracking in walls. A further report made in May 1932 by the Council's engineer after testing the concrete work estimated the cost of remedying defective work by the contractor at £12,000.⁴³

At the beginning of March 1931 Mayor Hunter recommended the appointment of a special committee to consider improvements to Bondi Beach and Bondi Park. He also suggested converting the caretaker's

⁴³ Waverley Council Minutes – Special Committee, Bondi Beach Improvement, 21 January 1929 and Baths and Parks Committee, 29 July 1930; Dowd and Foster, p.137.

quarters into a bandstand and stage with public seating, provision of a bathing pool and a shark-proof enclosure, extension of flood lighting in the main section of the park and the provision of entertainments such as band performances.⁴⁴ Tenders for alterations to the Pavilion were called towards the end of the month.⁴⁵

Early alterations to the Pavilion included:

- installation of galvanic and faradic batteries for treatment of rheumatic and nervous disorders in the Turkish and Hot Sea Water Bath;
- installation of 27 concrete tables and seats in the arcaded loggias. By 1939 there were three card playing tables in the eastern and four in the western colonnade; and
- alterations to 360 doors to the cabins in the internal courtyards;
- the erection of an outdoor auditorium, including a Stage Pavilion that incorporated the caretaker's quarters in the first floor. The tender of £1,667/3/6 for this work was accepted in September 1931. The existing roof was raised in this new work.⁴⁶

The new open air auditorium - "Australia's greatest open-air theatre" - opened to the public on 3 January 1932 (Figures 34-37). The entertainment at the event was a military band performance. Apparently there was accommodation for "thousands on the lawn", augmented by an "immense car parking space."⁴⁷

One of Mayor Hunt's proposals that did not eventuate was the construction of concrete facilities for night swimming at Bondi, although a detailed photo montage was prepared. The pool was intended to be accessed from the beachfront esplanade and was situated over the section of the beach in front of the Pavilion and between the two groynes that had been constructed to stabilise the drift of sand. It was a response to a demand for night swimming and also to the threat of shark attack⁴⁸ (Figure 33).

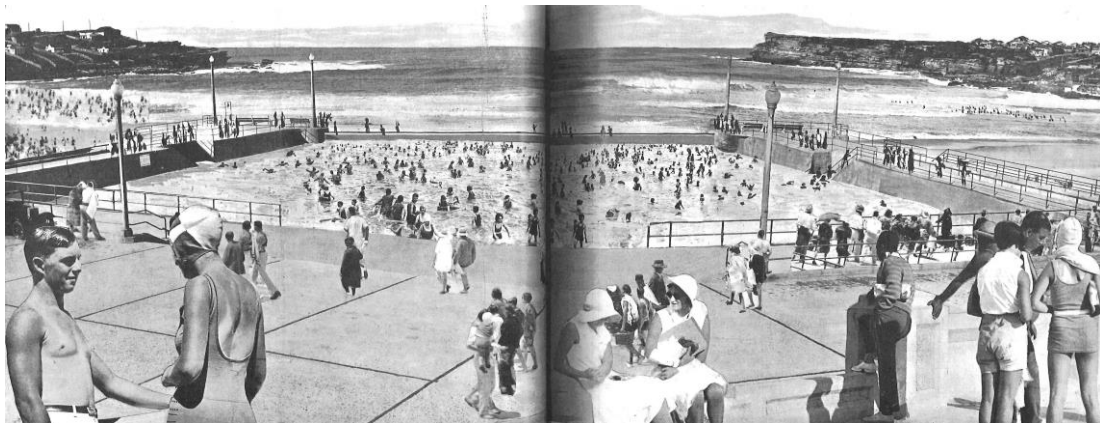


Figure 33 "Wonderful concrete night bathing pool to defy sharks", which was supposed to establish Bondi as NSW's premier ocean resort.

Source: *Highways*, 14 July 1931, pp.16-17.

⁴⁴ "Bondi Beach Improvements", *Sydney Morning Herald*, 7 March 1931, p.19.

⁴⁵ "Tenders", *Sydney Morning Herald*, 24 March 1931, p.6. The scope of works was not described.

⁴⁶ Waverley Council Minutes – Baths and Parks Committee, 11 February 1930, 8 April 1930, 9 May 1930, 10 June 1930 and 8 September 1931.

⁴⁷ Municipality of Waverley advertisement, *Sydney Morning Herald*, 2 January 1932, p.2.

⁴⁸ "Wonderful Concrete Night Bathing Pool to Defy Sharks", *Highways*, 14 July 1931, pp.16-17.

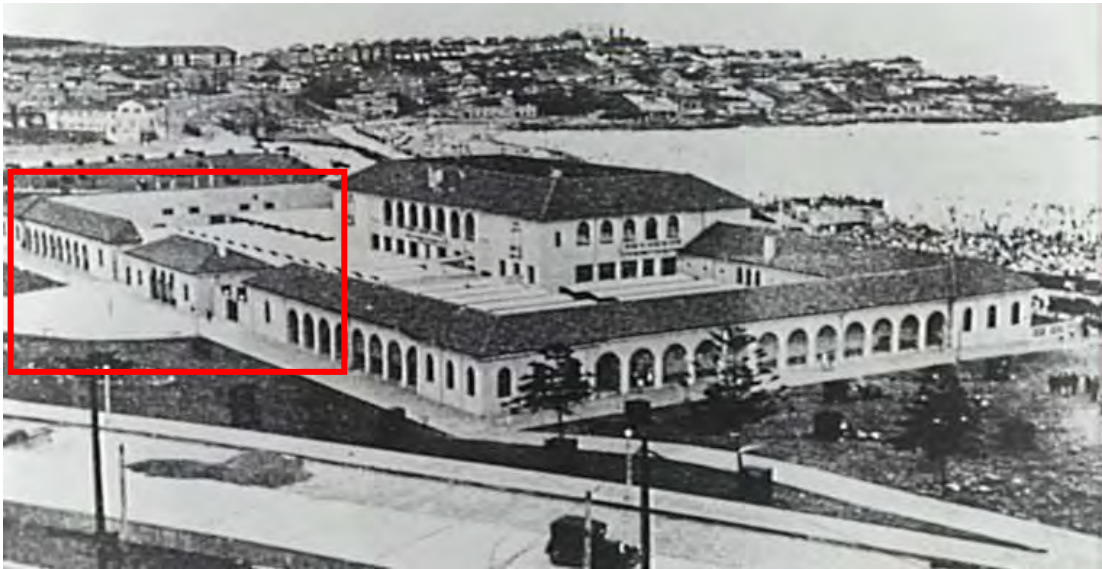


Figure 34 The Bondi Pavilion viewed from the west in December 1930, prior to the construction of “Australia’s greatest open-air theatre.” Compare the area highlighted in red with Figure 25.
Source: WL Picnumb 588.



Figure 35 Bondi Pavilion viewed from the west, circa 1934. The works associated with the outdoor auditorium, particularly the Stage Pavilion, appreciably altered the character of the rear of the Pavilion and its presentation to Campbell Parade.
Source: WL Picnumb 4803.

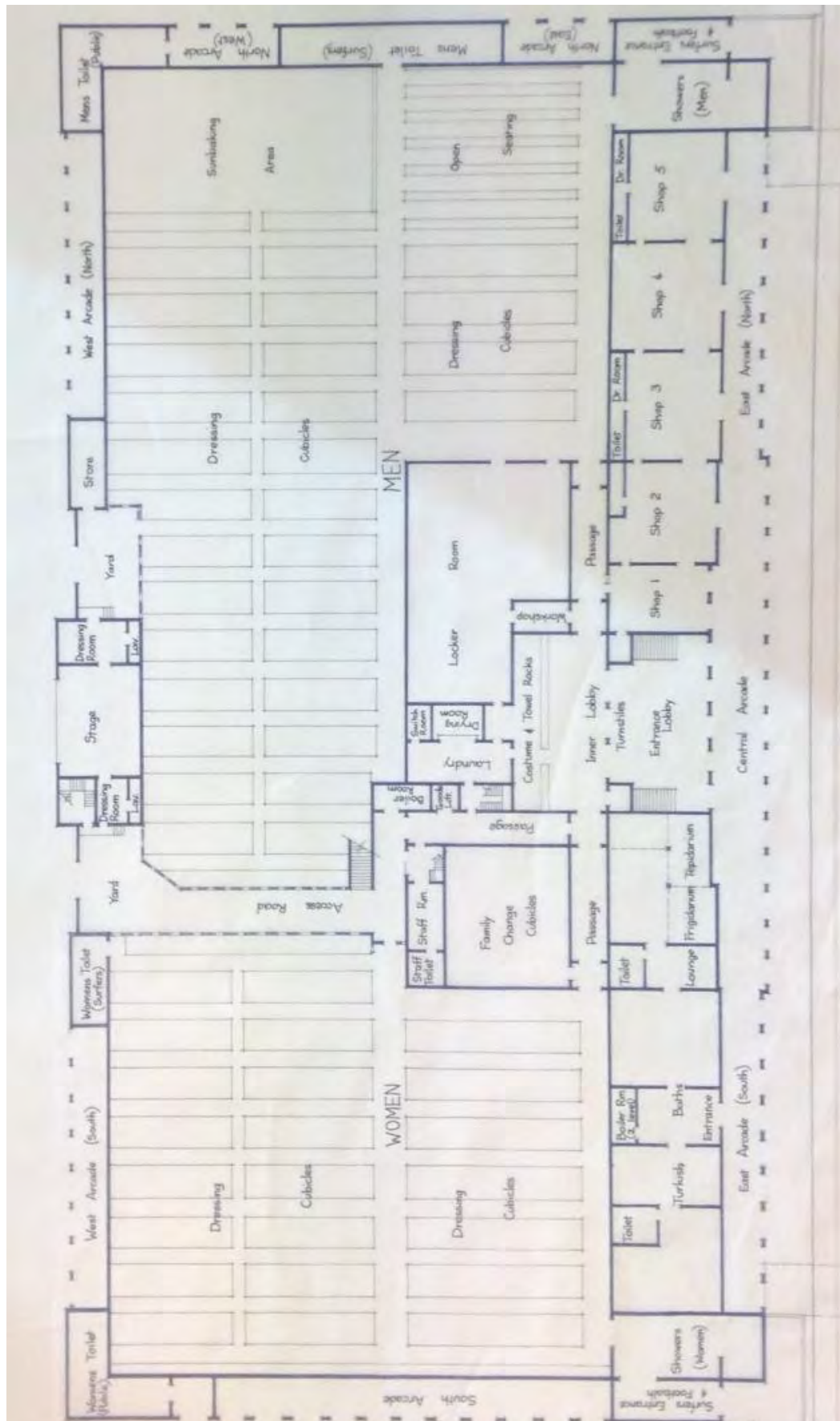


Figure 36 Reconstruction of the Bondi Pavilion's ground floor, showing the stage and changing facilities associated with the 1931 modifications rather the original layout of the building.
Source: WL (not to scale).

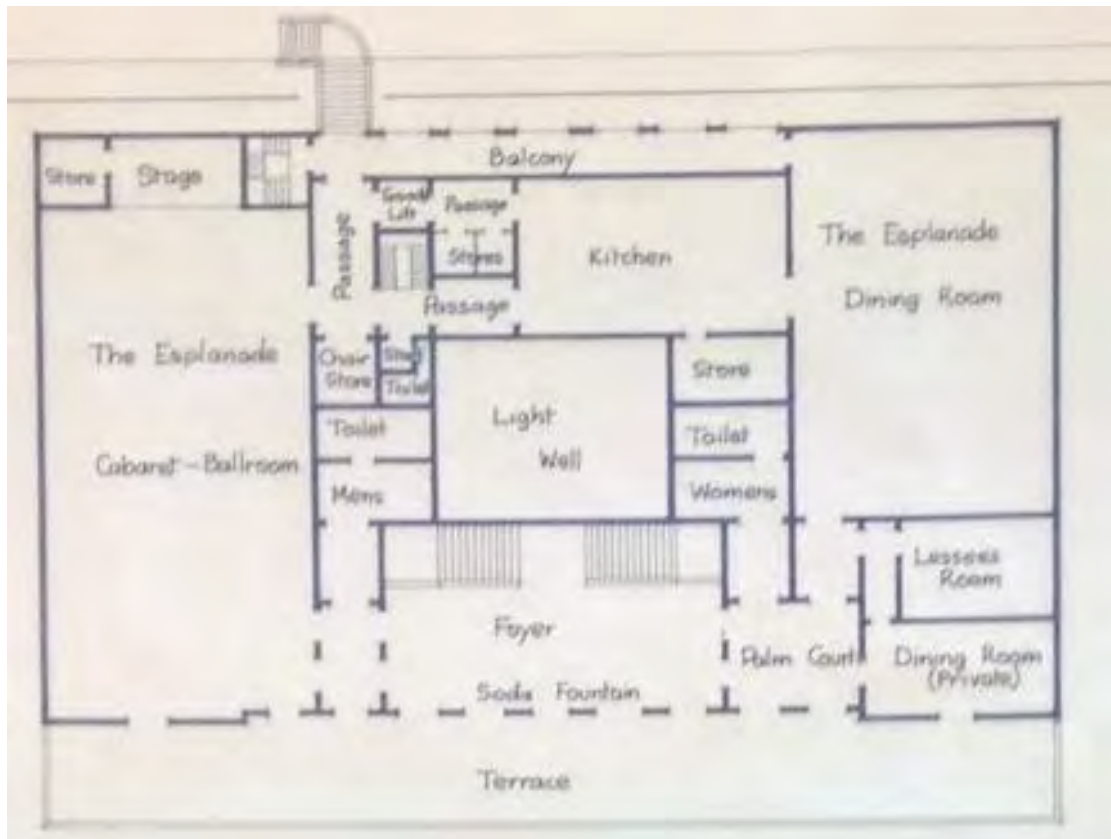


Figure 37 Reconstruction of the Bondi Pavilion's first floor around the time of the 1931 modifications.
Source: WL (not to scale).

In March 1932 the Bondi Pavilion provided the backdrop for a great public spectacle when a surf carnival was staged at Bondi Beach during the celebrations that accompanied the opening of the Sydney Harbour Bridge. It happily coincided with the Surf Life Saving Association's annual championship (Figure 38). At the end of 1933 Waverley Council was reported to have spent approximately £162,000 on the improvement works.⁴⁹

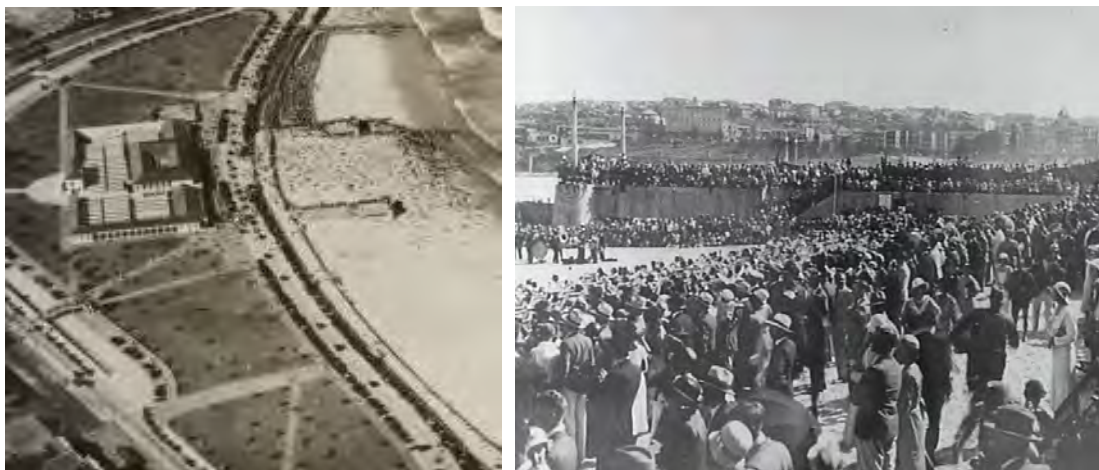


Figure 38 Surf carnival at Bondi Beach, 19 March 1932. The photograph at left clearly shows the significant presence of the groyne on the beach, which tended to focus activity in front of the Pavilion.

Source: NLA nla.pic-vn4533141-v. Picnum 2304 - E B Studios photograph.

⁴⁹ Dowd and Foster, p.137.

A relatively comprehensive overview of Bondi Park and the Pavilion was included in Waverley Council's publication *Bondi, the playground of the Pacific* (circa 1933):

An amount of approximately £162,000 has been spent on the improvement of Bondi Park, which contains an area of 31 acres [12.5 hectares], in the works of regrading and turfing the area; the provision of a Marine Drive approximately ½ mile [0.8 kilometres] and 55 feet [16.76 metres] in width; a Promenade approximately ¾ mile [1.2 kilometres] long, and pathways throughout the Park approximating 1½ miles [2.4 kilometres] in length; a palatial surf pavilion, capable of accommodating 12,000 patrons at one time; modern refreshment rooms; a cafe dispensing excellent cuisine and expert management, accommodating 350 guests, and a splendid ballroom with Jarrah floor and popular dance orchestra, with charming decorated recesses, providing for the amusement and entertainment of 400 guests. Provision of a parking area, under the control of uniformed and courteous attendants, allowing of approximately 1,200 cars being safely parked whilst the visitors conveyed by the cars are indulging in the exhilarating pastime of surf bathing.⁵⁰

Initially, it seems Council managed some of the operations at the pavilion but after only a few years references were made to serious losses in the operations of the baths, and in 1932 the public tender for the operation of Turkish and hot sea water baths was awarded to J.F Brown for a three year period. A tender for the lease of the auditorium was also called at this time.⁵¹ However, it appears the baths closed later that year due to lack of patronage. The space was leased to the North Bondi Surf Life Saving Club by the middle of 1933 and in October that year converted to an amusement parlour, reverting to a bath house in 1934. This use was maintained, despite outdated equipment and structural deterioration, until after World War II.⁵² The retail facilities on the ground floor and the first floor spaces were offered for lease. T. J. Kenny's lease of the ground floor shops and the first floor, mentioned in the above extract from the *Bondi Daily*, was retained throughout the pre-war period.⁵³ Kenny in turn sub-leased the pavilion facilities.

One sub-lessee was Roy Starfield's Supper Dances. Contemporary newspaper advertisements mention that the two halls were offered with two bands performing. The bands included Frank Coughlan, Bert Mars and Theo Walters. Starfield's entertainment were strictly "supper dances" which only operated on Wednesday, Saturday and holiday nights. The Pavilion during this period was not licensed as the design did not comply with the requirements of the Theatres and Public Halls Act. Starfield operated the premises as a place for dining and the supply of food. Dancing was claimed to be mostly incidental but apparently was the main attraction.⁵⁴ Other revenue-generating devices included the lease of showcases in the colonnade to the women's dressing section and rental of bathing costumes, towels, lockers and dressing cubicles.⁵⁵ Council also facilitated public band performances. Approval was given for 50 band recitals for the summer of 1932-1933.⁵⁶

⁵⁰ *Bondi, the playground of the Pacific*, p.2.

⁵¹ Waverley Council Minutes – Baths and Parks Committee, 11 January 1932, 11 February 1932, 18 July 1932 and October 1932.

⁵² Bondi Pavilion: a short history, http://www.waverley.nsw.gov.au/_data/assets/pdf_file/0006/8673/Bondi_Pavilion.pdf, accessed 5 February 2015.

⁵³ Call for invitations to tender, Waverley Council Minutes – Baths and Parks Committee, 23 January 1939.

⁵⁴ AONSW 17/3441 – File 2988; Daily Telegraph, 14 September 1935, 26 May 1935, 9 July 1934; Commissioner of Police to Colonial Secretary, 23 September 1939 and Colonial Secretary, 12 December 1939.

⁵⁵ Waverley Council Minutes – Baths and Parks Committee, 8 August 1939.

⁵⁶ Waverley Council Minutes – Baths and Parks Committee, 27 September 1932.

Author John Kingsmill, who grew up in Bondi during the 1920s and 1930s, captured the momentous social impact of the Bondi Pavilion on residents:

From the first day, the new pavilion had an electrifying effect on the beachfront. Bondi became something more than a place for a swim or a picnic or a 'spin' in the motor car. The grandeur of the promenade and the glamour of the new pavilion brought out something – what was it? – Mediterranean! Continental! – in every Anglo-Celtic soul for miles and miles around. They took to the act of promenading as to the manner born.

They decked themselves out for their Saturday or Sunday afternoon stroll (no longer 'walk') with whatever fancy finery they could rustle up ... It was a display, a fashion parade, a courtship ritual, a thronged assembly, the new and exciting place to see and be seen.⁵⁷ (Figure 39).



Figure 39 Recreation at Bondi included promenading along the beachfront. This 1934 photograph by Sam Hood captures a variety of dress standards.
Source: SLNSW hood_05210r.

Towards the end of the 1930s repairs to the pavilion were reported. Most were minor, such as to the narrow tongue-and-grooved jarrah floor of the ballroom which showed signs of significant wear, and the repair of the Turkish baths' boiler. At the rear of the pavilion, a nine foot wide track was made between the gate and drive, and the paving was repaired.⁵⁸ The pavilion was fast losing the glamour that accompanied its opening in 1929, due to the deadening effects of the Depression:

⁵⁷ John Kingsmill, *Australia Street: A boy's-eye view of the 1920s and 1930s*, p.125.

⁵⁸ Report by G Carson, architect, Waverley Council Minutes - Baths and Parks Committee, 11 April 1939; Waverley Council Minutes – Baths and Parks Committee 13 June 1939 and 12 September 1939.

The ballrooms of the pavilion had fallen, like the rest of the pavilion complex, into disuse and disrepute since the high and handsome days when it was new and glamorous. The Depression had killed off all that free-spending high living and the glamour had disappeared ...The classy pleasure resort was only fitfully what it had been. So the Esplanade Cabaret was the surviving dance hall [in Bondi] running one or two nights a week, with a very different clientele from the one catered to in 1929.⁵⁹

The Esplanade Cabaret had developed a “bad name,” while the auditorium had become the preserve of the “middle-aged, who knew precisely what they liked and what they didn’t.”⁶⁰

Just before World War II Sergeants Limited, one of the lessees, made a proposal to significantly alter part of the pavilion. The proposal included extension of the ground floor shops to the edge of the colonnade, and construction of a concrete awning in front of them. On the first floor it was proposed to enclose the balcony with glazed steel windows, provide a promenade onto the awning, and provide stairs at the southern end of the northern building for access. The architects were S H Buchanan and Cowper.⁶¹ The works did not proceed.

2.5.2 1940s

This period was dominated by World War II. After the outbreak of war with Japan the Army took control of the beach and facilities such as the Bondi Pavilion. In preparing the beach for defence against enemy landing the groynes of the Pavilion (which projected on the beach for access and stabilising sand drift) were demolished in 1942, and the beach front was generally fenced off (Figures 40 to 42). The concrete footings of these groynes have intermittently been exposed during periods of heavy seas. After the war, Council received a settlement of £7,000 for claims of damages incurred during the Army’s occupation.⁶²



Figure 40 The groynes constructed on Bondi Beach stabilised sand drift and provided an elevated vantage point above the beach.

Source: National Library nla.obj-158909859-1 – detail of Frank Hurley photograph.

⁵⁹ Kingsmill, p.156.

⁶⁰ Kingsmill, p.144 and p.156.

⁶¹ Waverley Council Minutes – Baths and Parks Committee, 19 November 1939.

⁶² Dowd and Foster, p.137; “Surf hazard may go”, *Sydney Morning Herald*, 27 November 1974, p.3.

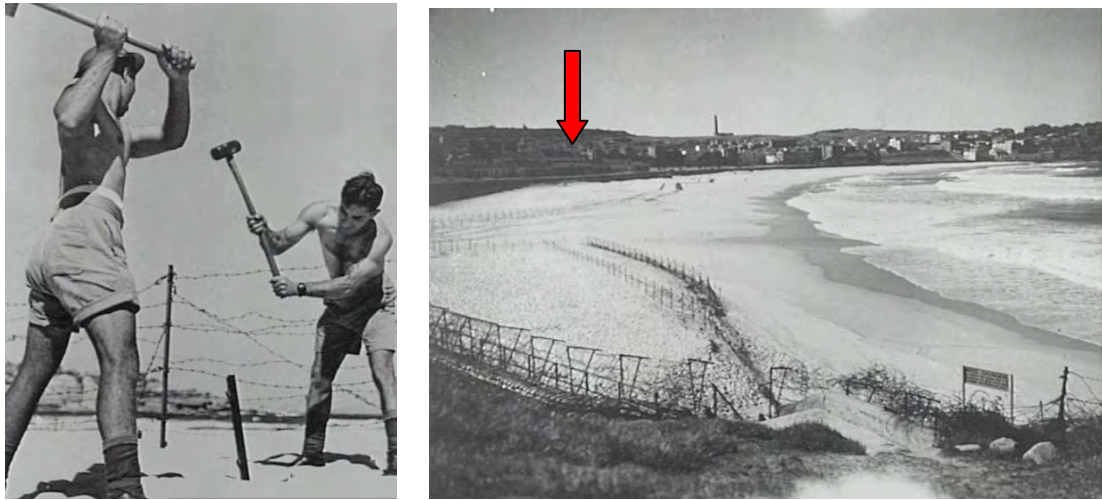


Figure 41 Installation of barbed wire on the beach, circa 1941 (left) and the completed installation, photographed on 7 July 1943. The Bondi Pavilion is indicated by the arrow; the groynes have been demolished.

Source: WL Picnumb 5547 and 4798.



Figure 42 Aerial photograph of the Bondi Pavilion, July 1943.

Source: Spatial Information Exchange.

Despite these emergency measures the first floor of the pavilion at least continued in its pre-war mode with Roy Starfield's cabarets, which seem to have traded under the name of the "Cheer Up Club." On occasions during this period Starfield was in fact charged with conducting public entertainment on Sunday nights in the Pavilion's unlicensed premises. At the beginning of 1944 the first floor of the Pavilion was taken over by American Red Cross and operated as a Service Men's Club.⁶³ The Pavilion at this time was still unlicensed, and in mid-1944 Council sought a licence was sought for the use of the first floor as a dance room. To obtain a licence alterations required to the pavilion included two additional exits and stairways, emergency exit lights, additional lavatories, fire fighting equipment, and ventilation to the

⁶³ AONSW 17/3441 – File 2988, Colonial Secretary, 26 January 1944.

ballroom. Between 1945 and 1947 Council and licensees applied to have these alterations made, but were unsuccessful due to war-time austerity measures. Nevertheless, in June 1948 a licence (No 40428) was granted to Waverley Council.⁶⁴ Presumably the required alterations had, in part, been made. Works included two additional exits, new stairs, additional toilets, upgraded ventilation to the ballroom and fire-fighting equipment.⁶⁵

During the 1940s the open auditorium on the south-western side of the Pavilion was crowded with audiences attending concerts performed by a variety of different bands and orchestras (Figures 43 and 44). In the mid-1940s a projection booth containing a projection room, power room, two re-tinning rooms and screen was installed in the auditorium area, making a temporary outdoor cinema.⁶⁶ This however was a short-term exercise (see below).



Figure 43 View to and from the auditorium when R Gray's orchestra performed to a respectably sized audience relaxing in deck chairs on 6 April 1947.
Source: WL Picnumb 632 and 634.



Figure 44 The auditorium was the scene for a more informal concert by the Royal New Zealand Air Force band during the 1940s (left). It contrasts with the elaborate settings installed for orchestral performances such as that of Ray Parker's Bondi Esplanade Band in June 1946.
Source WL Picnum 638 and File No 002/002673.

⁶⁴ AONSW 17/3441 – File 2988, Waverley Council to A Lands, 5 May 1944, Department of War Organisation and Industry to Waverley Council, 6 February 1945; Chief Secretary to A Lands, MLA, 31 July 1947, 24 June 1948.

⁶⁵ WL vertical file for Bondi Pavilion

⁶⁶ AONSW 10/53193 – Crown Solicitor to Chief Secretary, 11 November 1948.

2.5.3 1950s

The war years of the 1940s produced far-reaching changes in the social and economic climate of Australia. The youth of the pre-war years, now considerably matured, faced the new problems of seeking employment, caring for families and the pressures of rising inner city rents. Bathing patterns had changed with the popularity of nylon bathing costumes making redundant changing sheds born in an era of heavy woollen bathing suits (Figure 45). The reliance on public transport began to fade with the growing affordability of motor cars. This in turn allowed bathers the opportunity to change without using the pavilion's sheds, and greater choice in the number of beaches that they could visit.⁶⁷ These developments affected the future of the Pavilion, which Council (faced with the financial burden of maintaining the building) was ready to recognise.



Figure 45 Circa 1950 photographs showing the interior and entrance to the locker rooms. The towel hire counter was still well-used at this time. The entry to the changing area for “gentlemen” can be seen in the photograph at right.

Source: WL Picnumb 594 and 596.

An improvement scheme for Bondi Park and Beach was submitted to Waverley Council in January 1952. The scheme proposed the reconstruction of Bondi Baths to a modern swimming baths; the erection of a modern residential hotel; leasing of the southern end of the beach for an amusement area; leasing of the Bondi Pavilion with partial re-construction, and up-to-date ballroom; and the establishment of a modern hotel at the northern end of the beach. The State Government was approached to contribute towards the scheme's cost and upkeep.⁶⁸ No further progress in this matter appears to have been made. However, in the early 1950s the use of the auditorium as a licensed open-air theatre was revived. The auditorium was enclosed by hardwood uprights covered with hessian and canvas, and a screen placed in front of stage. An admission fee was charged.⁶⁹ On 6 February 1954 a “Royal Command” Surf Carnival was held at Bondi Beach in the presence Her Majesty the Queen Elizabeth and His Royal Highness the Duke of Edinburgh. Bondi Beach had the distinction of being specifically chosen for the event.⁷⁰ Some 150,000 people enjoyed the Carnival, in which more than 3,000 life savers making up 54 teams from New South Wales, Queensland, West Australia and New Zealand participated. It was, apparently, “the greatest spectacle ever staged in Australian surf history”⁷¹ (Figure 46).

⁶⁷ Personal correspondence Bill Symonds, December 1994.

⁶⁸ Dowd and Foster, p.137.

⁶⁹ AONSW 10/53193 – Chief Secretary to Commissioner of Police, 6 March 1952 and Crown Solicitor to Chief Secretary, 4 May 1953.

⁷⁰ Dowd and Foster, p.141.

⁷¹ “Colossal Spectacle Captivates Royal Pair”, *Truth*, 7 February 1954, p.30.



Figure 46 The Royal Visit, 6 February 1954: the Pavilion decorated for the event (left) and the arrival of the Queen and Prince Philip (right).

Sources: WL Picnum 598; NAA Image No A1773, RV164.

In 1955 Waverley Council unveiled yet another plan for the future use of Bondi Beach and Park. The scheme was controversial at the time, calling for the lease of the park to a private business syndicate on a long-term basis. The aim was:

... to turn Bondi into the picture beach of the South Pacific. We hope to attract tourists to Bondi from all over the world. Potentially this beach is by far the best in Sydney ...We believe that our new and progressive approach to the problem of improving Sydney beaches will be followed by other Councils. Part of this plan ...would allow the rebuilding of the pavilion and install such entertainments as a picture theatre.⁷²

Short-term leases of facilities were to be consolidated when they expired and offered to one organisation. This operation was to commence by October 1956.⁷³ Council needed to attract an organisation with sufficient capital to improve the beach and to provide entertainment and amenities so tenders were open to overseas operators. The only acceptable tender came from American businessman Harry Deverich, trading as Universal Concessionaires Pty Limited. The tender was for £10,000 per annum with 15 per cent of net profits for a period of 20 years. While Council accepted this tender, the Minister for Lands withheld approval, and after fresh local Council elections the offer to Deverich was rescinded in January 1956.⁷⁴

An invaluable description of facilities and accommodation in the Pavilion at this time was given in the invitation to tender:

Ground Floor	Dressing accommodation for surfers of both sexes: in the northern wing four shops and in the southern wing Turkish Baths and Gymnasium, and at the rear an Auditorium.
First Floor	Ballroom, Dining Room, with orchestral stage in each room, Foyer, Kitchen, Private Dining Room and office with open air terrace.
Particulars of Accommodation	Dressing accommodation for surfers - capable of accommodating 5,000 persons at any one time and comprising the following accommodation.
	Men's Section:
	Locker Cabins 376
	Locked Cubicles 2,157

⁷² "Bondi Beach Leases May Go Overseas", *The Sun-Herald*, 4 September 1955, p.21.

⁷³ "Bondi Beach Leases May Go Overseas."

⁷⁴ "Council Rescinds Bondi Beach Lease", *Sydney Morning Herald*, 16 January 1956, p.7; Dowd and Foster, p.146.

	Seating Accommodation	500
	Open cubicles	413
	Women's Section:	
	Family Cabins (capable of accommodating five persons)	37
	Locked Cabins	419
	Lockers	234
	Locked cubicles	340
	with adequate shower and lavatory accommodation in both sections ...	
	A commodious vestibule is provided with registering turnstiles for admission to the dressing sections.	
	... show-cases in the corridors leading both to the Men's and Women's Sections and from automatic vending machines for hair oils and weighing machines.	
Shops- Ground Floor	... one having measurements 19 feet by 28 feet. Being leased to a firm vending a refreshment known as "Snow cream", and the other three shops having dimensions of 100 feet by 28 feet to another firm also vending refreshments, but of a different type.	
Turkish Baths Section	<p>Vestibule, 15 feet by 120 feet.</p> <p>Three Hot Water Baths.</p> <p>Twelve dressing Rooms.</p> <p>Three Heat Rooms for Turkish Baths (first 16 feet x 13 feet, second 20 feet x 13 feet, and third 16 feet x 9 feet).</p> <p>Cooling Room 9 feet x 12 feet.</p> <p>Massage Room with shower accommodation, including</p> <p>Two needle showers and toilets.</p> <p>Gymnasium, 28 feet by 28 feet.</p>	
Auditorium	having a stage 34 feet by 18 feet, with reflective acoustic lining adequately illuminated with border lights in ceiling, and footlights in front of stage and opening on to a section of Bondi Park, which is planned as an amphitheatre, and during the holding of Concerts, Council deck-chairs are provided for patrons, providing comfortable open-air facilities ...	
First-Floor Accommodation	<p>Ball Room - 72 feet by 38 feet with orchestral stage.</p> <p>Dining Room - 54 feet by 40 feet with orchestral stage.</p> <p>Foyer - 80 feet by 27 feet</p> <p>Kitchen - 40 feet by 20 feet, equipped with two gas stoves, gas copper, griller, steamer, dishwashing machine, which equipment is out of date.</p> <p>Private Dining Room - 30 feet by 17 feet.</p> <p>Office, 23 feet by 14 feet.</p>	
Open Terrace	<p>150 feet by 12 feet with Cloak Rooms and Toilets.</p> <p>A residence is attached at the rear of the Bondi Beach Pavilion building and over the auditorium and is at present occupied by the Manager of the Bondi Beach Pavilion.⁷⁵</p>	

⁷⁵ Dowd and Foster, pp.134-136.

The Pavilion had been recently renovated and was evidently in a good state of repair⁷⁶ but details of this work are not known to the author.

With the failure of the single lease proposal, the lease of the auditorium was taken by Ken Noyle, an entrepreneur and radio compere from Durban, South Africa. It was proposed to stage plays and vaudeville shows over the summer of 1957-1958. The auditorium was also used on Sunday nights for free band concerts.⁷⁷ In May 1958 Council granted use of the first floor of the Pavilion to the Eastern Suburbs Rugby League Club on a lease for two years at £30 per week rental. This was another controversial move, which brought legal action on the grounds that Council had no power to grant the club permission to use the Pavilion. In May 1959 Council's decision was reversed in a decision before the Chief Judge in Equity, Mr Justice McClelland, in an action brought by the Minister for Lands. The Club terminated its lease in June 1959.⁷⁸ By mid-1958 Council had stated its intention not to renew the license for the Pavilion and during the second half of 1959 the Pavilion was unlicensed.⁷⁹

2.5.4 1960s

The Pavilion generally declined during the 1960s, although an occasional plan was mooted about its future. In 1960 the lease of the refreshment room and shop was transferred to Staple Foods Pty Limited, which spent £3,000 setting up a coffee lounge and installing cold rooms.⁸⁰ In 1961 Council appointed a special committee to investigate extensive improvements to Bondi Beach. At this time takings at the beach were reported to be falling off and one third of the "men's dressing pavilion" closed.⁸¹

By 1962 it was Council's policy not to lease the main hall on a permanent basis, although applications made by local groups were approved. For example, the Bondi Theatrical Society used part of the Pavilion as a cultural centre for playwrights, musicians, composers and actors; the large ballroom was used for ballroom dancing and cabaret dances, mainly at the weekends.⁸² The auditorium was reported as being rarely used, except for Christmas carols and occasional band recitals. The projection box for showing of "moving pictures" was removed in June 1962.⁸³

Indicative of the changing times was the 1963 ban on dancing the overwhelmingly popular and vigorous dance, the "Stomp", in the Esplanade Hall, because the Council engineer feared subsidence in the building's foundations. It was about this time that Council considered the reconstruction of the halls, and extensive repairs to the goods lift.⁸⁴

In 1963 Council appointed a special committee to consider redevelopment of the first floor and a number of alternative schemes were proposed. It seems initially £12,000 of loan funds was available, but Council subsequently changed its policy. It called for public tenders for the lease of the first floor for ten years on the basis that the successful tenderer would undertake improvement work (costing £15,000-20,000) before the commencement of the lease. Again, this plan does not seem to have come to fruition. A

⁷⁶ Dowd and Foster, p.134.

⁷⁷ "Bondi Beach Entertainment", *Sydney Morning Herald*, 12 August 1957, p.6; AONSW 10/53193 – Waverley Police to Chief Secretary, 24 January 1957. Ken Noyle also compered a variety show on ABC television in the late 1950s.

⁷⁸ "League Club wins lease after row", *Sydney Morning Herald*, 28 May 1958, p.6; "Club Ordered to Vacate", *Sydney Morning Herald*, 16 May 1959, p.10; AONSW 17/3561 – File 4264, Chief Secretary to Waverley Police, 10 June 1959.

⁷⁹ AONSW 17/3561 – File 4264, Chief Secretary to Waverley Police, 31 July 1958 and 19 August 1959.

⁸⁰ Waverley Council Minutes, 5 January 1960 and 5 April 1960.

⁸¹ *Sydney Morning Herald*, 11 January 1961, p.1.

⁸² Waverley Council Minutes – 4 October 1960, 5 July 1960, 2 January 1962; AONSW 10/53193 – Waverley Police to Chief Secretary, 8 March 1965.

⁸³ AONSW 10/53193 – Waverley Police to Chief Secretary, 13 August 1962.

⁸⁴ AO17/3561 – File 4264; *Sydney Morning Herald*, 28 November 1963; Waverley Council Minutes, 17 March 1964.

relatively significant change did occur when the lease of the Turkish bath ended. The spaces at this time were altered for use as a gymnasium, and the lease was transferred to Bondi Boys Club.⁸⁵

During 1965 Council considered another scheme for improvements and repairs. This work, estimated to cost £16,000, was proposed by H. Kurzer & H. Haber, architects⁸⁶ but the scheme does not appear to have been implemented. In mid-1968 the reconstruction of walls of the Pavilion (as specified by consulting engineers F.S.Hespe in July 1967) was carried out. This work seems to have been confined to correcting structural failings. A report on the condition of the Pavilion made in September 1968 listed defective exit lights, missing wash basins and lavatory seating in the men's lavatories, wash basins requiring repair in the women's lavatories and defective flooring in the main hall. The report summarised the state of the Pavilion: "premises (are) in a dirty and unused condition."⁸⁷

2.5.5 1970s

At the beginning of 1971 Pavilion uses consisted of the public dressing pavilion and change rooms in the ground floor centre portion, a milk bar and light refreshments outlet under lease to Staple Foods Pty Limited at the northern end and rooms available *gratis* to Bondi Boys Club for athletic recreation at the southern end. The first floor comprised the large ballroom, which had not been used since 1969, and the Municipal Band used what was termed the "small ballroom" for practice.⁸⁸

In the early 1970's the phrase "great white elephant" came into currency in the media when referring to the Pavilion; and various plans were circulated to reverse this. In October 1971, a redevelopment plan for Bondi Beach, then under consideration by Waverley Council, came to the general public's attention. This scheme called for the total revision of the entire beach front with the demolition of the family cabins in the courtyards (Figure 47) and the life saving pavilion, closing off Campbell Parade to traffic, creating a massive covered "pedestrian-plaza" to the beach front, high-rise resort and hotel development along the beach, and "a boulevard" of cafes, shops and open-air restaurants. The plan was officially unveiled in March 1972, and Federal Government funds were sought. The mayor (Alderman D.J. Morey) stated:

This is a whole new concept for Bondi. We believe the Commonwealth should bear some of the cost of its implementation. Bondi Beach is regarded as a national institution, but my Council is always expected to pick up the bills, for keeping it in order.

The plan was abandoned in 1973.⁸⁹ Meanwhile, aldermen met with ratepayers and community representatives to discuss what could be done. Out of this came the notion of the Bondi Community Arts Centre. The first stage of the Arts Centre was the establishment of the Bondi Pavilion Theatre.⁹⁰ (Figure 48).

The Bondi Theatre Group was formed in 1972 to lobby for a non-sporting community use of the Pavilion. This new use was presented to Council by Rolf and Betty Grunseit. Individuals involved were: Mayor, Doug Morey; Hal Lashwood, president of Actors' Equity; Maurice Symonds, principal director at Alexander Mackie Teachers' College, Chairman; Rolf Grunseit, vice chairman; and Brian Syron, artistic director. Doug Morey hoped the project would develop a community cultural complex capable of reversing the liability of

⁸⁵ Waverley Council Minutes – 4 March 1964, 16 May 1963, 8 October 1963, 18 August 1964, 15 September 1964.

⁸⁶ AONSW 17/3561 – File 4264, Waverley Council to Chief Secretary, 17 August 1965.

⁸⁷ AONSW 17/3561 – File 4264, Waverley Council to Chief Secretary, 13 June 1968: plans M121/1 and M121/2; Chief Secretary to Waverley Council, 9 September 1968.

⁸⁸ AONSW 17/3561 – File 4264, Chief Secretary to Waverley Council, 3 March 1971.

⁸⁹ "Secret plan for Bondi", *Sydney Morning Herald*, 31 October 1971, p.34; "\$60m plan for a new Bondi", *Sydney Morning Herald*, 17 March 1972; Anne Game, *Australian National Identity and Bondi*.

⁹⁰ *What to do with the white elephant?: that was the question*, no pagination.

the “great white elephant”, and provide a valuable asset. The original aims of the theatre were to concentrate on Australian plays, and to work with the Pram Factory in Melbourne, with which it proposed to exchange plays and players. Plays were to be performed every night of the week except Monday.⁹¹ Ambitions ran high, both for the Arts Centre and the theatre:

It will be more than just a local theatre. It will inevitably become one of Australia’s foremost theatres and a gathering place for famous names in dramatic art and for those just beginning their career.

The courtyards are planned to become a complex of outdoor theatre and handcraft stalls.

There is quite the possibility of local film-makers taking space in the centre. The advantages of this combination of the crafts of theatre and film in the one venue are tremendously exciting.

‘It is intended that the Centre will play its part in keeping the traditions of minority groups of the community alive, with ethnic dance displays and national theatre seasons being staged in the courtyard.’⁹²

Converting the former Palm Court Ballroom into the theatre was initially undertaken by volunteers. Theatre Group members repainted the space and designed the raked theatre with thrust stage and movable stage segments and seating piers. The seats were donated by the Hoyts Theatre group from a disused theatre. The Council provided toilet facilities, mechanical ventilation and other construction work. No funding was received from bodies such as the Australia Council. The theatre was officially opened by the Prime Minister, Gough Whitlam, on 23 March 1974, at which the first play was performed (Figure 48).⁹³ The Bondi Pavilion Theatre was the first stage of a planned Bondi Arts Centre.⁹⁴ An outdoor theatre and handicraft stalls, shops, cafes and a children’s playground were all proposed.⁹⁵

Particularly severe storms in May 1974 exposed the foundations of the concrete groynes (Figure 49).⁹⁶



Figure 47 The “great white elephant” and responses to it: abandoned and deteriorating male cabins in the north eastern court (left) and work underway on the theatre in the former ballroom. Both photographs were taken in 1973.

Source: WL Picnumb 603 and File 004/004389.

⁹¹ Bondi Park; “New Look for Surf Pavilions”, *Sydney Morning Herald*, 21 October 1973, p.27.

⁹² *What to do with the white elephant?*, no pagination.

⁹³ Personal communication Maurice Symonds, December 1994; AONSW – File 4264, 17 April 1974.

⁹⁴ “A new seagull for Bondi”, *Sydney Morning Herald*, 21 July 1973, p.21.

⁹⁵ “New look for surf pavilions”, *Sydney Morning Herald*, 21 October 1973, p.27.

⁹⁶ “Surf hazard may go”, *Sydney Morning Herald*, 27 November 1974, p.3.



Figure 48 Margaret and Gough Whitlam (seated second and fourth from the left) at the opening of the Bondi Pavilion Theatre in March 1974 (left). Gough Whitlam, assisted by Maurice Symonds, chairman of the New Theatre, unveiled the commemorative plaque (right).
Source: WL Files 004/004055 and 004/004058.



Figure 49 Major storms that hit the NSW coast in May 1974 exposed the bases of the groynes, demolished during World War II.
Sources: WL Picnum 603.

The safety of bathers was improved during this period. A concrete surf life saving observation tower designed by architect Fred Heilpern, was completed in March 1975 on the butt of the northern groyne.⁹⁷ The construction of the tower was co-funded by the Lions Club of Bondi (Figure 50).

The Pavilion became the centrepiece of Waverley Council's cultural program in 1977, and its transformation was completed in 1978. The work required demolition of the change rooms, lockers and former Turkish baths, and the courtyard was replaced by a large grassed amphitheatre with seating for 250 people, a netball court, workshops for craft classes, a child care centre, two gymnasias and a restaurant (Figure 51). Screening films was also permitted.⁹⁸ As part of the licensing requirements structural alterations were made to the Bondi Pavilion in circa 1977-1979, including the provision of two rear external stairs (one of which necessitated the removal of a circa 1948 stair), installation of an automatic wet-pipe sprinkler system, and reversal of the auditorium so that stepped platforms for seating were located inside the courtyard.⁹⁹ Access from the north-west was improved at this time with the conversion of the early laundry into a wide corridor giving access to the main vestibule and lobby on the south-eastern side of the complex and an area originally containing family change cubicles were adapted as an art gallery.

The Bondi Pavilion Community Centre was officially opened in 1978 by the Premier of New South Wales, Neville Wran. This ceremony resulted in the foundation stone facing the beach as originally set in 1928

⁹⁷ *The Sun*, 2 February 1975, p.22.

⁹⁸ "Look what they've done to the Bondi Pavilion", *Sydney Morning Herald*, 8 June 1978, p.3; AONSW 17/3561 – File 4264, 24 July 1974.

⁹⁹ AONSW 17/3561 – File 4264, Inspector – Department of Services, 30 November 1978; Waverley Council to Chief Secretary, 5 November 1979.

being realigned to its present position and a commemorative stone laid on its reverse. A sum of \$400,000 was spent on the conversion.¹⁰⁰ In September 1978 the first of the highly successful annual Festival of the Winds took place (Figure 52). The Festival continues to be celebrated down to the present time.



Figure 50
Fred Heilpern's robust observation tower. The photograph was taken in February 1975. It was demolished in 2000.
Source: WL Picnum 357.



Figure 51
Concerts in the refurbished and reconfigured internal courtyards – performances by the Graeme Bell All Stars in April 1979 and Galapagos Duck in December 1980.
Source: WL File 004/004345 and File 004/004336.

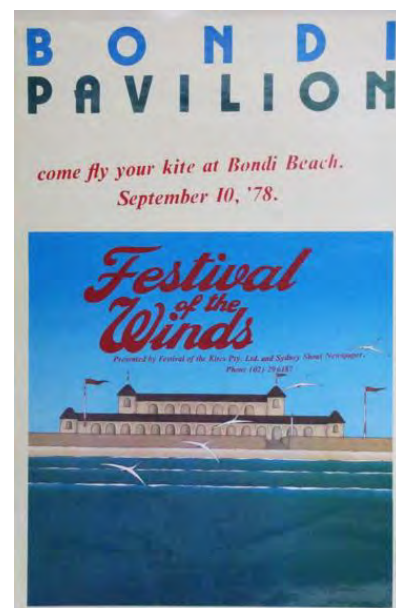


Figure 52
Poster promoting the inaugural Festival of the Winds at Bondi Beach in 1978.
Source: WL File 004/0044858

¹⁰⁰ N Ainsworth, "White Elephant to Seagull", *Hemisphere*, May/June 1980.

2.5.6 1980s

In 1980 Council signed a 21-year lease with Guido's Famous Gelato, which allowed that company a food monopoly over parts of the Pavilion. Around this time a children's playground was installed near the south-eastern end of the Pavilion (Figure 53).¹⁰¹

During April 1980 Waverley Council invited the public to take part in painting the mural for the courtyard walls. As the mural was to focus on the history of Bondi in the 1920s and 1930s, Council invited people to bring out old photos, postcards or drawings.¹⁰² The result was known as "Bondi the Beautiful." The work was overseen by the Division of Cultural Activities to the Premiers Department. This body was responsible for the instigation of a number of large scale murals made in Sydney at the time. The co-ordinator of the work was the artist Rodney Monk. Both professional artists and approximately 60 community members were involved in the project. Rodney Monk sought ideas and criticism from the local community to guide the final form of the mural: "Images of dolphins, mermaids and Norfolk Island (sic) dominate the wall and provide heavy nostalgia when contrasted to the suburbia of Bondi today."¹⁰³ Monk explained that painting the large murals was to 'humanise buildings and help people identify with them.'¹⁰⁴ By early May 1980 it was reported that the mural was nearly complete with the final touches only remaining to be made (Figure 54).¹⁰⁵ The mural was removed a number of years later because of its deteriorating condition.



Figure 53 Guido's Beach House and Licensed Taverna, located in the north eastern section of the Pavilion overlooking Bondi Beach, 1980 (left). A children's playground on the southern side of the Pavilion was another attraction at this period (right).

Source: WL File 002/002663 and Picnumb 627.



Figure 54 Sections of the Bondi the Beautiful murals, photographed by Kirk Keating.

Source: Mitchell Library, SLNSW and courtesy Kirk Keating, digital order no a1396001.

¹⁰¹ "Bondi Pavilion. Under Used and Under Pressure", *Sydney Morning Herald*, 18 October 1990, pp.1 and 6.

¹⁰² *Daily Telegraph*, 6 April 1980, p.100.

¹⁰³ *The Australian*, 7 August 1980, p.6.

¹⁰⁴ *Sydney Morning Herald*, 17 June 1980, p.14.

¹⁰⁵ *Sydney Morning Herald*, 3 May 1980, p.3.

Bondi the Beautiful was not the only public art initiative undertaken during the 1980s. In 1984 artist Patsy Hely, assisted by artist and illustrator Helen Leitch, were engaged to create a pair of ceramic tile murals after the Community Arts Board of the Australia Council provided funding. Intended as a community project, the murals were installed in the foyer of the Pavilion.¹⁰⁶ Around the same period a mosaic was installed on the ground floor of the Pavilion, in the passage leading from the central courtyard to the building's foyer. The mosaic was intended to commemorate the original Aboriginal inhabitants of Bondi and is understood to be the first indigenous mosaic in Australia. It resulted from the collaboration of artists Lloyd Kelemen, Justin Robson and Terry Yumbulul, an artist from the Northern Territory. Lloyd Kelemen worked on several public art projects in the 1980s, which are located in the Biddigal Reserve playground, North Bondi Children's Pool, Bronte Park and Campbell Parade, and during the 1990s worked on mosaic furniture on Campbell Parade.¹⁰⁷ Other artworks initiated during the 1980s were the bronze sculptures of a lifesaver and a dolphin, bicentennial projects executed by sculptor Diana Webber. The lifesaver statue commemorated the voluntary contributions of lifesavers. Both were unveiled in September 1987 by Mayor Carolyn Markham. The lifesaver has been relocated outside the study area.

In 1987 the Bondi Park Beachfront Redevelopment Plan was prepared by Conybeare Morrison and Partners and Bruce Mackenzie and Associates. Implementation of this plan in regard to the Pavilion included repainting and construction of a new forecourt to the pavilion.¹⁰⁸ The "pavilion" sign on the roof of the building may have been installed at this time (Figure 55).



Figure 55 Bondi Pavilion with seating within courtyard space and the "Pavilion" sign on the roof. The sign has since been removed.

Source: SLNSW digital order no. a1396111.

¹⁰⁶ Alison Wiseman, "Tiles in the Sun, Bondi Tile Mural", *Craft Australia*, Volume 4, Summer 1985, pp.68-69.

¹⁰⁷ http://www.waverley.nsw.gov.au/recreation/arts_and_culture/public_art/bondi_sea_wall, accessed 19 February 2015

¹⁰⁸ Bondi Park



Figure 56 Landscaping in the southern court (left); foyer space on the first floor associated with the theatre (right) Both images circa 1990.

Source: Mitchell Library, SLNSW and courtesy Kirk Keating; digital order no. a1396035 and a1396057.

At this time Merlin International Properties (Australia) Pty Limited launched a privatisation bid for the Pavilion with Council support. The question of the pavilion's future again became a public issue which influenced the council elections. The Merlin plan called for a redevelopment which included restaurants, boutiques and a rebuilt amphitheatre.¹⁰⁹ The community responded with the formation of the Bondi Community Action Group and by August 1987 6,000 people had signed a petition opposing the proposal. A State Government-initiated Bondi Pavilion Task Force was created at this time in response to community objections.¹¹⁰ A change of Council in September 1989 meant a reversal of support for the proposed privatisation and development.¹¹¹

2.5.7 1990s

In 1991 the Bondi Park and Pavilion Plan of Management was initiated by Waverley Council and the NSW Department of Lands.¹¹² Two years later Bondi Beach, including the Pavilion, was included on the Commonwealth Government's register of the National Estate, recognising the national significance of the place. Tanner Architects were engaged in 1995 to undertake a master plan for the upgrading of community facilities associated with the Bondi Pavilion, in accordance with the Bondi Pavilion Plan of Management. The south courtyard pavilion was the first major stage of the Master Plan's implementation and involved the construction of a new building within the confines of the southern courtyard. The building was designed as a contemporary addition to provide facilities for local musical groups and musicians, craft activities, dance and aerobics, public lectures, performances and functions. As well, amenities within the Pavilion were upgraded, the spaces occupied by the Turkish bath were refurbished for community purposes, access ramps were installed at the front of the building, the atrium in the main section of the building was refurbished and a lift installed. These and other works were all completed by 2004 (refer to Section 2.5.8).

¹⁰⁹ "Bondi Pavilion. Under Used and Under Pressure", *Sydney Morning Herald*, 18 October 1990, pp.1 and 6. Ian Hayson, a director of Merlin International, was an important proponent of the redevelopment of Darling Harbour in the 1980s.

¹¹⁰ "Bondi Pavilion. Under Used and Under Pressure."

¹¹¹ *Bondi Pavilion: a short history*, no pagination.

¹¹² Bondi Park.

2.5.8 2000s

Some of the works undertaken during the second half of the 1990s anticipated the 2000 Olympic Games, an important consideration as Bondi Beach had been selected as the beach volleyball venue. A temporary structure was designed by the prominent architectural firm of Daryl Jackson Robin Dyke Architects to accommodate 10,000 spectators and constructed between May and July 2000. It was located directly in front of the Pavilion. The competition was staged between 16 and 26 September 2000. The staging of the event was accompanied by improvements to infrastructure at the Pavilion and Bondi Park that remained in place after the conclusion of the Games (Figure 57).

Guido's Famous Gelato, which had become something of an institution, closed in 2002. During the rest of the decade work continued on upgrading the Pavilion. The south east wing was refurbished to provide a new staff community office and lifeguard facilities, which were installed in part of the former Turkish Baths. The small window openings of the former Turkish baths adjacent to the colonnade were enlarged – new arched openings contained pairs of French doors, echoing the openings in the northern part of the building. A lifeguard's tower was erected on the remnant of the southern groyne, the northern and southern colonnades on the eastern side of the building were refurbished and ramps constructed, and around 2004 a bar and cafe fitout was undertaken on the north eastern corner of the building, accompanied by a controversial glazed semi-circular addition. A Marine Discovery Centre was installed in part of the former Turkish Baths, adjacent to the community offices, circa 2005. It subsequently closed in October 2013.

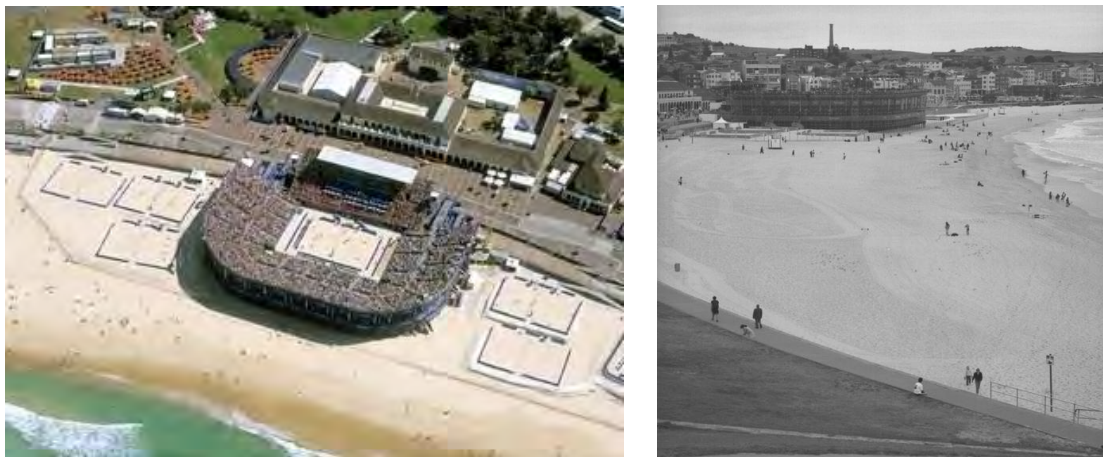


Figure 57 The temporary beach volleyball spectator stand erected for the 2000 Olympic Games at Bondi Beach.

Sources: <http://www.djrd.com.au/sport/volleyball/volleyball%20FINAL%20NF.html>, accessed 10 March 2015; National Library nla.pic-an23302103-v.

Bondi Beach was entered onto the National Heritage List in January 2008. The Bondi Beach Cultural Landscape, which includes the Bondi Pavilion, was included in the SHR later that year. The listing was gazetted on 23 May 2008.

2.6 Bondi Surf Bathers Life Saving Club

A CMP is being finalised for the building that houses the Bondi Surf Bathers Life Saving Club. This section of the report is intended to provide a concise historical overview of the building so that an understanding of its contribution to the setting of the Bondi Pavilion can be gained.

The implementation of the approved 1928 improvement scheme required removing the Bondi Surf Bathers Life Saving Clubhouse to a site north of the new pavilion building. This decision was apparently not fully supported by the club, arguing perhaps short sightedly, that the proposed (present) position would not allow for every part of the beach to be under observation.¹¹³ The complete 1916 structure (Figure 58) was placed on rollers and pulled to a point 100 yards north of where the present building is situated.¹¹⁴

The relocation of the 1916 club house was a short-lived measure, for in 1933 architects H E Ross & Rowe were commissioned to design a new club house. This single storey Inter War Mediterranean style club house, the fourth the club had occupied, was opened on 3 March 1934 by John M. Dunningham, Chairman of the Royal Life Saving Association, MLA for Coogee and Minister for Labour and Industry.¹¹⁵ Its exterior harmonised with the much larger Bondi Pavilion (Figure 58).



Figure 58 The clubhouse that was built in 1916 (left) and its 1934 successor (right).

Source: WL File 003/003957 and file 003/003967.

Additions were unsuccessfully proposed in 1961 which would have incorporated a squash court with spectators' room, billiard room, table tennis room and a small hall. At a cost of £6,000 the proposal was designed to curtail falling levels of patronage.¹¹⁶ For a period in 1962 the club received substantial sponsorship funding from the British Petroleum Company. The clock on the east front was erected at this time.¹¹⁷ Extensions were finally made to the club in the 1970s and 1980s. Initially a simple flat roofed first floor structure was built, removing part of the original roof (Figure 59). Around 1980 this structure was altered and extended. The works included a hipped roof, which was more sympathetic to the original building and to the adjacent Bondi Pavilion, than the flat roof of the initial addition.

¹¹³ "Bondi Beach Improvement Scheme", *Sydney Morning Herald*, 25 July 1928, p.14. The article erroneously refers to the North Bondi Surf Life-saving Club.

¹¹⁴ *Bondi Surfer*, October 1952.

¹¹⁵ *Bondi Surfer*, March 1964.

¹¹⁶ *Bondi Surfer*, February 1961.

¹¹⁷ *Bondi Surfer*, May 1962.



Figure 59 The relationship between the Bondi Pavilion and the Surf Bathers Life Saving Clubhouse is clearly shown in a photograph taken circa 1960 (left). The original form of the clubhouse was subsequently modified by the first floor addition constructed during the 1970s (right).

Source: WL File 003/ 003963 and 003963File 003/003973.

2.7 Surrounding paths and promenade

Paths and promenades are a significant component of the Bondi Pavilion and Bondi Park, forming an important component of formal landscaping. A comprehensive history of Bondi Park is included in the Bondi Beach Cultural Landscape CMP, which includes these important pedestrian ways. This section of the report is intended to provide an historical overview of the pedestrian paths and areas immediately adjacent to the Bondi Pavilion.

From the beginning the path, roadway and promenade to the south-west of the Bondi Pavilion assumed great importance, augmented by the location of the building's principal entrance and retailing spaces facing Bondi Beach. There were clearly defined zones of activity – a wide brick-paved concourse on which tables and chairs accommodated outdoor refreshments, a busy roadway, and the spacious promenade overlooking the beach (Figure 60).



Figure 60 From the beginning the Bondi Pavilion offered the possibility of taking refreshments in the open air, an uncommon practice during the interwar period. This circa 1930 photograph attests to its popularity (left); zones of movement in front of the Bondi Pavilion in this photograph from the second half of the 1930s - the promenade, the Marine Drive and the brick paved forecourt.

Source: WL Picnumb 8132; State Records 12932_a012_a012X2449000010.

In 1931 the area behind (that is, to the south-west of) the pavilion and between the former groynes was floodlit¹¹⁸ and a very ambitious proposal to transform the area between the groynes into an open sea water swimming pool was publicly discussed (refer to Figure 24 above), although the scheme did not eventuate. Early the following year the semi-circular forecourt on the north western side of the pavilion took on a new

¹¹⁸ "Bondi Beach and Park - Plan of Floodlighting", 2/1931. Waverley Council Engineer's department Plan 1644.

role as an open air auditorium after the Stage Pavilion replaced the small central pavilion in this part of the complex (refer to Section 2.5.1).

A description of Bondi Park during the 1950s indicates the finishes of paths and the roadway around the Pavilion:

[The park] is laid out in lawns with a concrete marine drive 55 yards [50.3 metres] wide and 750 yards [686 metres] long, which is called, by the consent of Her Majesty Queen Elizabeth II, Queen Elizabeth Drive, and flanked by a brick paved promenade with ample proportion, together with a concrete drive known as Park Drive, abutting on to the adjacent public roadway, Campbell Parade, which is 55 yards [50.3 metres] wide and 570 yards [521.2 metres] long, and is also flanked with brick paved footpaths.¹¹⁹

Brick paved paths have remained a feature of the Pavilion (Figure 61). Original paving bricks have since been replaced, but this was undertaken using modular paving bricks. By the early 1970s children's play equipment was installed near the south western side of the Pavilion and was consolidated into a formal playground around 1980 (Figure 62). Around the end of the 1980s the equipment was removed and an area of semi-circular paving enclosed by lawn, a path and pergola constructed (Figure 63). The pergola and other elements were demolished towards the end of 2015.



Figure 61 Paths along the north-western side of the Pavilion in the early 1980s, still paved in brick.
Sources: WL File 000/300.

¹¹⁹ Tenders Bondi Beach



- 62 Play equipment on the south-western side of the Pavilion, photographed in 1973 (left), was by 1980 replaced with sculptural equipment in a dedicated playground (right).
Sources: WL File 002/002660; SLNSW digital order no. d3_07533.



- 63 Pergola, lawn and paving on the south-western side of the Bondi Pavilion in March 2015, prior to the demolition of the pergola.

2.8 Chronology

An overview of important phases in the development of the site is based on the timeline included in Mayne Wilson & Associates, Bondi Park and Pavilion: a history, the Bondi Park, Beach and Pavilion Plan of Management, and the draft inventory form for the Bondi Beach Urban Conservation Area.

Table 2.1 Site development chronology

Year	Event
Up to 1809	Occupied by the Gadigal People, traditional Aboriginal owners.
1809	Grant of 12 hectares to John Hurd around Ben Buckler. The grant was not subsequently confirmed. Grant of 81 hectares to William Roberts, which included the land occupied by Bondi Park. The grant was formalised the following year.
1811	Road to the South Head lighthouse finalised, improving access to the district.
1819	Death of William Roberts. Land inherited by his family.
1851	The land was transferred to Roberts' daughter Georgina, who was married to Francis O'Brien. O'Brien planned to subdivide the Bondi Estate in 1852.

Year	Event
1855	A 30 metre wide strip of O'Brien's land above high water mark was reserved for public use by the Crown. O'Brien permitted public use of the beach and adjacent sand hills, which became a popular and rowdy picnic ground.
1859	Establishment of Waverley Council. The Council sought to establish Bondi Beach as a public reserve.
1877	O'Brien closed the beach to public access as it had become too rowdy. He was declared bankrupt and 20 hectares were transferred to his second wife's family, Curlewis.
1879 onwards	Increasing development of the Bondi Estate
1880s	Rock pools were used for swimming at Bondi from this period.
1881-1882	In November 1881 the Colonial Government surveyed an area of the beach for public recreation and more than 25 hectares were resumed and dedicated as a public reserve in June 1882.
1884	Sydney's developing tramway system reached Tamarama and brought Bondi Beach within walking distance of public transport.
1885	In September Waverley Council was made trustee of Bondi Park.
1887	Baths formed in a rock pool at the southern end of the beach were opened to the public.
1888-89	Bondi Baths constructed to the south of Bondi Beach.
1900	Aboriginal artefacts are uncovered after a violent gale.
1902	The first regular tram service from Circular Quay to the beach was established.
1903	Around this time Waverley Council erected the first sheds for the amenity of surf bathers.
1906	The Bondi Surf Bathing Life Saving Club was founded.
1907	Waverley Council provided a shed for the Bondi Surf Bathing Life Saving Club. A kiosk was subsequently added to it. A tent was erected in what became Biddigal Reserve as a clubhouse for the nascent Bondi Surf Life Saving Club. Shortly after a shed was erected next to the home of Club Captain Wally Weekes, who owned land at the northern end of the beach.
1909	Waverley Council staged a competition for dressing sheds for 750 men and 250 women.
1911	Larger dressing sheds and amenities were constructed. "The Castle Pavilion" opened in November. Other beach improvements included a bandstand, sea wall (commenced in February), landscaping and promenade The tramway was extended north to the full extent of Bondi Beach and a weekday afternoon service was inaugurated.
1914	Waverley Council accepted a new improvement scheme towards the end of the year, but it was subsequently abandoned because of cost.
1916	A new clubhouse for Bondi Surf Bathing Life Saving Club was constructed to the north of the Castle Pavilion
1920	The northern end of the seawall was completed.
1922	Wally Weekes enlarged the tidal pool to the north of Bondi Beach.

Year	Event
1923	In March the architectural firm of Robertson & Marks won a competition for a Bondi Beach improvement scheme staged by Waverley Council. The project architect was Leith McCredie.
Mid 1920s	The contracting firm Hornibrook McKenzie Clark prepared drawings for the pedestrian bridges from Campbell Parade to Bondi Park.
1927	A commission of inquiry into beach improvements scheme was held. Some modifications undertaken. Waverley Council obtained finance thorough Commonwealth Bank loans.
1928	Foundation stone for the Bondi Pavilion laid in May. Order to demolish the existing pavilion given in June Public able to use part of the new Pavilion in December.
1929	The Bondi Pavilion was officially opened on 21 December.
1931-1933	Construction of the Bondi Beach Auditorium with stage tower incorporating caretaker's quarters above the stage on the western side of the Bondi Pavilion. Concrete tables and benches were installed in several colonnades. Turkish Baths upgraded.
1934	Bondi Surf Bathers Life saving Clubhouse completed to the design of H E Ross & Rowe on the northern side of the Pavilion.
1938	Bondi Park was dedicated for the purposes of public recreation in January. Waverley Council was appointed trustee.
1942	The groynes that controlled sand drift and gave bathers direct access to the beach were destroyed. The beach was fenced off with barbed wire as a wartime security measure.
1944	The first floor of the Pavilion was taken over by the American Red Cross for use as a Service Men's club.
1948	Modifications carried out to the Pavilion so that the dance hall could be issued with a licence.
1954	A Royal Command Surf Carnival was staged during the visit of Queen Elizabeth II on 6 February and attended by the Queen and Prince Phillip. The marine drive was renamed in her honour.
1960	The Bondi tramline closed.
1961-1965	Various proposals prepared for the Pavilion floated, none of which proceeded.
1963-1964	The Turkish Bath was closed and converted to a gymnasium run by the Bondi Boys Club.
1972	The Bondi Theatre Group was formed in 1972 to lobby for a community use of the Pavilion.
1974	The transformation of the ballroom into a theatre was officially opened by Prime Minister Gough Whitlam on 23 March.
1975	A lookout tower on the remnant of the north groyne was completed in February.
1975-1977	The Pavilion became the centrepiece of Waverley Council's Community Cultural Program. Changing sheds and lockers were removed from the internal courtyards, which were grassed. A netball court was established. The Bondi Pavilion was nominated for listing by the National Trust of Australia (NSW). It was subsequently classified by the Trust in September 1982.

Year	Event
1978	The Bondi Pavilion in the guise of the Bondi Pavilion Community Centre, was officially opened by Premier Neville Wran on 25 June
Late 1970s	Tiered amphitheatre style seating was installed in the central courtyard to enable film screenings on the Stage Pavilion.
1980	Artists Rodney Monk, David Humphries, Wayne Hutchings and Kristine Ammitzboll were commissioned to paint the Bondi the Beautiful mural.
1980s	The Pavilion forecourt area was reconstructed. A semi-circular pergola was constructed in Bondi Park on the southern side of the Pavilion.
1984	Ceramic tile murals were installed in the Pavilion foyer and mosaic flooring using Aboriginal art was installed on the floor of a new hall from the foyer to the central court.
1987	Bronze statues of a dolphin and lifesaver to the south of the Pavilion were unveiled by the Mayor of Waverley in September. Proposals to privatise the Pavilion to the Hayson Group for redevelopment met with strong local opposition
1988	The Pavilion Task Force submitted a report to the State government.
1996	The Bondi Pavilion was included as a heritage item in the Waverley Local Environmental Plan.
1995-2000	The Bondi Pavilion Master Plan was developed. Proposed changes to the building included community facilities - a hall and music rehearsal rooms in the southern courtyard access ramps on the front of the Pavilion, and staff/community facilities in the south-eastern section of the building. The 1975 lookout tower was demolished circa 1999.
2000	Bondi Beach was the site of the beach volley ball events associated with the Olympic Games, which were staged between 16 and 26 September. A temporary spectator stand was constructed near the Pavilion and infrastructure improvements carried out.
2001-2008	Various works undertaken to the Pavilion, including the construction of a new lookout tower on the southern groyne remnant, addition of ramps to the eastern colonnade, conservation works to the eastern balcony.
2004	Semi-circular restaurant addition appended to the north eastern corner of the Pavilion. Works included in the 1990s master plan were completed during the year.
2008	Bondi Beach was entered onto the National Heritage List in January, followed by inclusion of the Bondi Beach Cultural Landscape in the State Heritage Register the following June
2014	The Bondi Park, Beach and Pavilion Plan of Management was adopted by Waverley Council in November.

3 COMPARATIVE ANALYSIS

3.1 Introduction

The discussion below compares aspects of the Bondi Pavilion with other places in New South Wales to establish its relative significance in terms of cultural heritage values. Aspects such as the town planning movement that informed urban and suburban planning and design during the first third of the twentieth century and the development of buildings to serve the amenity of beachgoers during the same period are examined so that the history and characteristics of the Bondi Pavilion can be understood in a wider context.

3.2 Town planning and beautification

Town planning emerged as an important issue in Australia during the first decade of the twentieth century. The Bondi Pavilion and its environs are a tangible outcome of the town planning movement in NSW, which sustained a relatively high level of impetus during the first third of the twentieth century. The key event was the Royal Commission for the Improvement of the City of Sydney and its Suburbs, which coincided with a return to prosperity after the depressed 1890s, Sydney's rising status as a major world city and a recognition that the metropolis needed drastic improvement in terms of infrastructure, planning and aesthetics.

Royal Commissioners were appointed in May 1908. The result of their determinations was a pragmatic document, released in 1909, that was less a formal plan than a scheme of improvement comprising a series of individual recommendations organized under four main heads of consideration: traffic; beautification; slum areas and housing reform; and the future growth of the city. The Commission made 40 formal recommendations, the majority relating to road and transport improvements. The geographic focus was central and inner Sydney rather than more outlying suburbs. However, some of the recommendations promoted enhanced municipal town planning and scenic conservation controls.¹²⁰

According to Dr Robert Freestone, Professor of Planning at UNSW,

Of all the targets of town planning reform, acquisition and improvement of open spaces were usually considered the most feasible by civic authorities. Outcomes, often with an urban beautification rationale, were expressed in the form of new playgrounds, playing fields, and golf courses; resumption of market gardens (without demurring to the social dislocation involved); infill of mangrove swamps; the general cleaning up of eyesore sites; and foreshore reclamation.¹²¹

The Local Government Act of 1919 gave local councils the power to resume land and to zone land for specific uses. In the 1920s many municipalities undertook beautification schemes. One of the most striking examples of what could be achieved was the construction of a sea wall and promenade at Rose Bay. It accompanied the widening of New South Head Road, which was one of a large number of road improvement and beautification schemes carried out in the municipality of Woollahra during the 1920s. By the beginning of 1917 the council was already acquiring land for widening New South Head Road, over which it had jurisdiction. The Council established a New South Head Road Improvement Committee to look after the proposed works and a group called the Town Planning Advisory Board submitted a scheme for reclamation of foreshore land to the Minister in March 1919 (Figure 64).

¹²⁰ Robert Freestone "Royal Commission for the Improvement of the City of Sydney and its Suburbs, 1909", <http://www.photosau.com.au/CoSMaps/scripts/home.asp>, accessed 10 March 2015.

¹²¹ Robert Freestone, *Designing Australia's Cities: culture, commerce and the City Beautiful*, 1900-1930, p.224.



Figure 64 The Town Planning Advisory Board's proposal for the beautification of Rose Bay, published in the *Daily Telegraph* during 1919.

Source: Woollahra Library and Information Services, file pf005/pf005088.

New South Head Road was proclaimed a main road under the Local Government Act and road widening was carried out in several stages. In June 1924 Woollahra Council accepted the offer of design services made by architect Herbert E. Ross, later to be involved with the Bondi Surf Bathers Life Saving Club. The resulting Rose Bay Promenade allowed both pedestrians and motorists a unique opportunity for viewing Rose Bay and Sydney Harbour. Concrete balustrades were intentionally low to allow passing motorists a view and enhance the outlook from the purpose-designed parking bays incorporated into the scheme. The Chief Secretary, the Hon C. W. Oakes, laid the foundation stone for the sea wall on 25 October 1924. At the beginning of 1925 architects Pitt and Morrow submitted drawings describing a shop and refreshment rooms adjacent to the Rose Bay jetty at one end of the Promenade.

On 19 February 1926 the widened and enhanced New South Head Road was officially declared open and the lights along the Promenade switched on in front of a large crowd (Figure 65). When the lights came on the effect was

...strikingly beautiful. The promenade was immediately filled with a gay throng, enjoying the cool sea breeze. Many of the homes opposite were also illuminated, and the effect was brilliant. There is no other promenade in New South Wales which can compare with this at Rose Bay for beauty, as well as expanse.¹²²

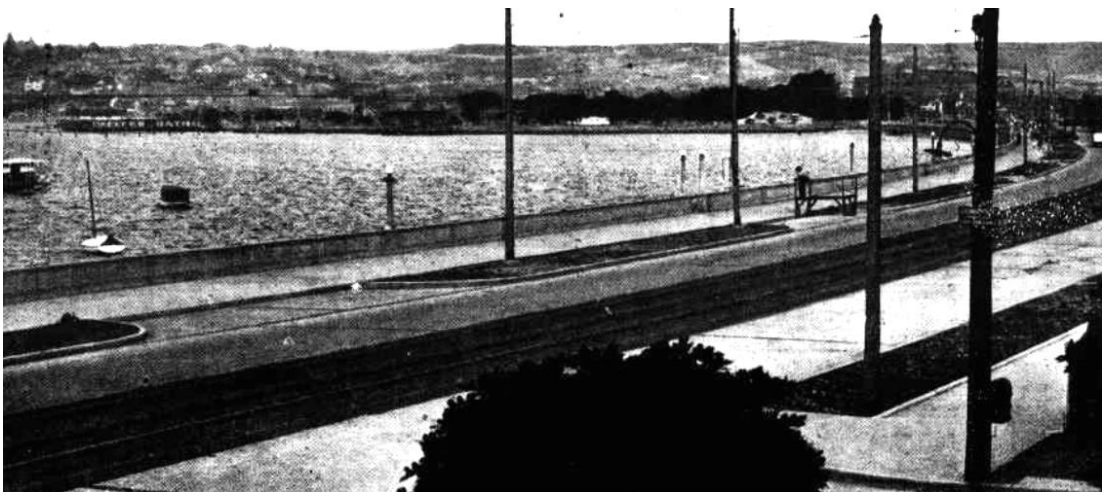


Figure 65 The realised Rose Bay sea wall and promenade at the time of their completion.

Source: *Sydney Mail*, 24 February 1926, p.39.

¹²² "Rose Bay: New Promenade and Hospital Carnival", *Sydney Mail*, 24 February 1926, p.39.

Beaches were not immune to beautification initiatives. In this regard Robert Freestone suggests that, in “a distinctively Australian way, beachside improvements responded to popular demands,” and cites the examples provided by Balmoral, Bondi, Clovelly and Manly Beaches.¹²³ Balmoral, Clovelly and Manly are briefly discussed below.

Balmoral became a popular recreational destination after 300 excursionists landed at Edwards Beach on Christmas Day 1862. What were described as “large pavilions and amusements” were in place by 1905. Balmoral became even more popular after the extension of the tram service in 1922, echoing the experience of Bondi. Mosman Council responded with a policy of land resumption to increase the amount of open space already existing between a roadway known as the Esplanade, which was opened for use in August 1927, and the beach. A fiscal combination of borrowing and Government grants for Depression relief employment enabled Mosman Council to embark upon a Balmoral beautification scheme that included parkland, a bathing pavilion, an elevated promenade, a band rotunda and bridge to a small headland (Figure 66). All of these buildings and structures were designed by Alfred Hale, Mosman Council’s Architect & Building Surveyor.



Figure 66 The beautification of Balmoral Beach as it appeared in 1943.
Source: Spatial Information Exchange with TKD overlay.

In January 1930 Randwick Council organised a competition in 1930 for the beautification of Clovelly Beach. The prize-winning entry announced the following July (Figure 67) was the effort of civil engineers and surveyors Lockie Gannon, Worley and Campbell, and was one of the more extraordinary schemes of the period:

The design ... provides for a marine drive, swimming bath, grandstands, three car parking areas, municipally owned petrol stations, dressing sheds, cafe or pavilion diving stages, landings of tinted concrete around swimming baths for assembling and sunbaking, provision for sprays, cascades, and water chutes, a greasy pole, beamlights and under-water lights for night carnivals, grassy slopes with ornamental pathways, tennis courts and terraced banks, bowling and croquet greens.

¹²³ Freestone, p.226

It is estimated that the grandstands would accommodate 30,000 people sitting and another 5,000 standing.

The cross measurements of the athletic oval are 474 feet and 327 feet, the distance around it being about 440 yards [402.33 metres]. Four tennis courts are provided for, and the proposed bowling green is to be 120 ft x 120 ft [36.57 x 36.57 metres]. Bus stations are provided at main entrance and exits, also two sheds for picnic parties, and one or two near the beach for children.¹²⁴

Perhaps inevitably, given the onset of the Depression, this grand scheme did not proceed. However, what distinguished it from other beach proposals was the extensive range of sporting facilities that were proposed, which were not necessarily dependent on a locality adjacent to the beach. Instead, modest improvements were officially opened in November 1936, at which time the Mayor of Randwick announced that council would finance improvements to the bathing area and promenades on either side of the bay¹²⁵ (Figure 68).

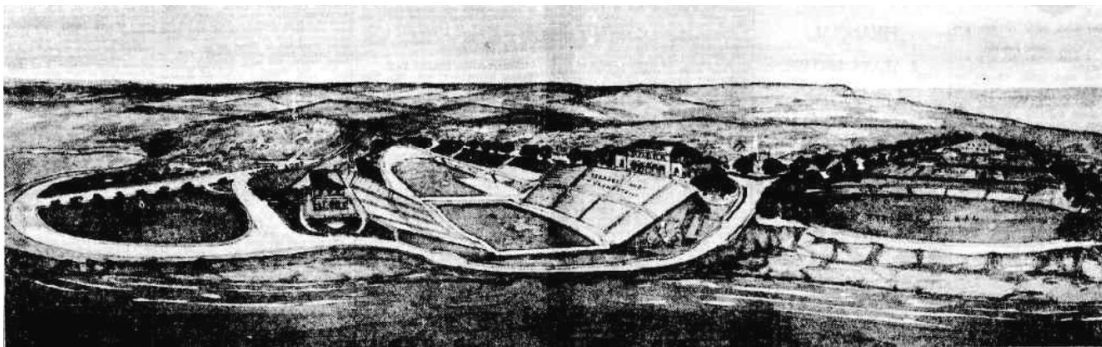


Figure 67 The first place-getting scheme for the beautification of Clovelly Beach, 1930.
Source: *Sydney Morning Herald*, 31 July 1930, p.12.



Figure 68 Clovelly Beach in 1943. The scale of development is substantially less than what was proposed in 1930.
Source: Spatial Information Exchange.

¹²⁴ "Marine Drive. Clovelly Beautification Scheme", *Sydney Morning Herald*, 31 July 1930, p.8.

¹²⁵ "The Suburbs", *Sydney Morning Herald*, 10 November 1936, p.6.

Manly, like Clovelly, was intended as the site of ambitious improvement and beautification works that foundered in the early 1930s. There was a reasonable amount of discussion concerning Manly's beautification during the first half of the 1920s and it was suggested Manly's ratepayers were becoming impatient with inaction on the part of the local council, especially in light of what Waverley Council was intending for Bondi.¹²⁶ A competition was finally staged towards the end of 1929, "inspired by the beach improvements at Bondi, Coogee and Balmoral."¹²⁷ It was won by L M Graham, Manly's municipal engineer. His ambitious scheme proposed removing the existing North Steyne and South Steyne bathing sheds from the beach and relocating them above it, the formation of a spacious promenade extending the full length of the beach and a special area for a bandstand projecting out onto the beach. An audience of up to 3,000 would be protected from the effects of offshore winds by a raised wall. New surf pavilions with a shark lookout tower would be constructed at North and South Steyne (Figure 69). There would be lawns and gardens, seating, tables and drinking fountains, a building to house sideshows, upgrading of the "hot salt" bath, shelter pavilions and a kiosk amongst the other improvements.¹²⁸ What was ultimately achieved fell well short of these high aspirations. A Beautification Committee was formed in May 1933, but its main objectives were focussed on street improvements, notably tree planting and preservation.¹²⁹



Figure 69 Ambitious proposal for the beautification and development of the beach at Manly.
Source: *Building*, January 1930.

Mosman, Randwick and Manly were not the only councils contemplating beachfront improvements during the interwar years. At the beginning of 1925 Rockdale Council decided to consult with the architects who prepared the Bondi Beach plans regarding intended beautification of the beach at Brighton-Le Sands.¹³⁰ The suburb developed rapidly during the 1920s and this may well have provided some impetus as more people started visiting the beach. Initially a comprehensive scheme incorporating a promenade and bandstand, a dance hall, restaurant, "dressing boxes" accompanied by showers and lockers, an open piazza and ten shops was presented to the council for consideration.¹³¹ However, the estimated cost of £50,000 proved daunting and not long after the council was considering two schemes, one estimated at

¹²⁶ "Town Planning", *Construction and Local Government Journal*, 9 June 1926, p.6.

¹²⁷ "Manly Launches Out", *Sydney Morning Herald*, 21 December 1929, p.19.

¹²⁸ "Manly Launches Out."; "Engineer Graham Plans Big Improvement Scheme for Famous Manly Beach", *Highways*, 14 January 1930, p.15.

¹²⁹ "Manly Beautification", *Sydney Morning Herald*, 27 May 1933, p.8.

¹³⁰ "Opportunities", *Construction and Local Government Journal*, 21 January 1925, p.19

¹³¹ *Construction and Local Government Journal*, 18 March 1925, p.18.

£5,000, the other £2,000.¹³² A sea wall, baths and a dressing shed were officially opened on 15 September 1928.¹³³

Parts of regional New South Wales also initiated beach improvements. Of particular note was the town of Forster. During the 1930s Stroud Shire Engineer F G D Stone oversaw the preparation of a planning scheme for the town, which proposed promenades, a lake drive and branch roads, and indicated the locations of a shopping centre, public buildings and reserves. Beachside amenity was an integral component of the town plan - the first stage to be executed was the construction of Forster Ocean Baths. The complex included an Olympic-sized swimming pool and pavilion containing dressing rooms, club rooms and a café. It was opened to the public at the end of 1935. A year later the recreational amenity of visitors to this resort town was augmented and enhanced by the opening of a casino (dance hall) immediately adjacent to the Ocean Baths.¹³⁴

3.3 The architecture of the beach

As demonstrated in the preceding section, the construction of beach-side buildings and improvements could be part of a greater civic project. However, this was not always the case and many buildings were constructed solely as a means of enhancing the amenity and convenience of beach-goers.

The interwar period witnessed the construction of architecturally considered surfing and bathing pavilions at numerous beaches along the coast of New South Wales. Although dressing sheds were constructed on many beaches prior to World War I, few achieved the architectural quality of the 1911 dressing sheds and pavilion at Bondi. They were a new building type, reaching a definitive form by the end of the 1920s, and provided a high level of convenience and amenity. Whilst the buildings erected during the 1920s were funded through loans raised by councils and by the fundraising efforts of surf life savings clubs, during the 1930s their construction provided much-needed work for the unemployed, and many were financed by the State Government's Unemployment Relief Council.

Their widespread construction reflected the important place that beaches occupied for many people throughout the interwar years:

Surfing and sunbaking . . . were almost obligatory for young people on the coast . . . Bondi was a national symbol; in Perth Cottesloe proclaimed itself 'the Bondi of the West'. On weekends and public holidays people flocked to the beaches to anoint their bodies and be immersed, the newspapers duly estimating the size of the crowds attending each resort.¹³⁵

Generally bathing pavilions were functional structures, designed and built to relatively tight budgets. Interiors needed to be hard-wearing, with little embellishment to relieve concrete floors and brick or cement render-lined walls. However, this situation was offset by the building's exteriors, for which architects managed to inject some character by invoking any one of several fashionable styles of the period. During the 1920s the influence of the Inter War Mediterranean, Spanish Mission and Free Classical Styles was prevalent, giving way to the Modernist-inspired Inter War Functionalist style during the second half of the 1930s.

¹³² *Construction and Local Government Journal*, 1 April 1925, p.7.

¹³³ " 'Satisfactory Job.' Brighton Beach Work", *Evening News*, 31 August 1928, p.14.

¹³⁴ "Stroud Tourist Resorts", *The Northern Champion*, 30 September 1936, p.1.

¹³⁵ John Rickard, "For God's Sake Keep Us Entertained!" in Bill Gammage and Peter Spearritt (editors) *Australians* 1938, p.348.

Balmoral Beach

There were several architectural elements associated with Balmoral Beach. A domestically scaled two storey Beach Club House was opened by Premier Bavin in December 1928. It was intended to serve the members of the Balmoral Beach Club, the life saving club associated with the beach.

The bathing pavilion at Balmoral Beach was officially opened in February 1929 by Mayor Alexander Buckle before a large gathering of local citizens and visitors. It was a large two storey building which included men's and women's dressing areas on either side of the building, along with caretaker's quarters, an ambulance room and an attendant's room. The building was leased to a private operator, who in turn hired out bathing costumes, bathing caps and towels as well as lockers and changing cubicles to people visiting the beach. This was a common practice at the time. The exterior of the bathing pavilion, unlike many of its contemporaries, was designed in the Inter War Stripped Classical style, with a combination of arched and square-headed windows and doors, and openings protected by simple geometric grilles (Figure 70). The band rotunda and bridge linking the promenade to Rocky Point, completed the following year, were also designed in a spare classical idiom (Figure 71).

Use of the bathing pavilion rapidly declined during the 1960s, if not earlier. Mosman Council entered into a leasing agreement that allowed it to be used as a restaurant in 1967. The changing facilities were to be maintained by the lessee. Misha's Seafood restaurant occupied the building from 1969 to 1988. The lease was transferred that year and alterations to the building proposed. These met with local opposition. The end result was that the building was protected by a Permanent Conservation Order in August 1993 and finally reopened, as a restaurant, in June 1999.



Figure 70 Balmoral's bathing pavilion, photographed during 1947.
Source: Mosman Library.

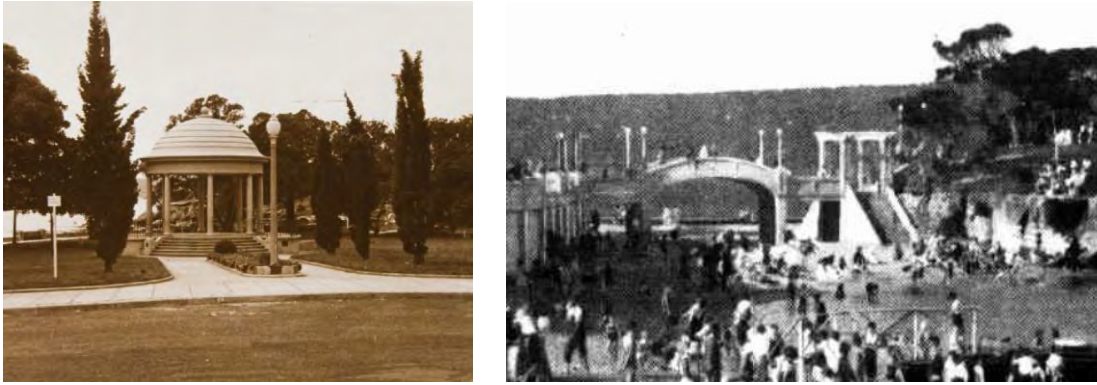


Figure 71 Band rotunda (left) and the bridge linking the Balmoral Beach promenade to Rocky Point.
Source: Mosman Library; *Sydney Mail*, 14 January 1931.

Coogee Beach

Two of the more unusual beach projects were undertaken at Coogee Beach. In December 1914 new dressing sheds and a promenade were opened to the public (Figure 72). The promenade was on the roof of a long reinforced concrete structure designed by architects Buchanan & McKay. A central octagon, accessed from the promenade contained a refreshment room and kitchen. Below this were male and female change rooms (with a paying and a free section), complete with shower and plunge baths, cubicles and lockers that could accommodate more than 1,300 people. Provision was also made for a casualty and reel room for the surf life saving club.¹³⁶

Initial discussion about a pier at Coogee Beach is understood to have taken place in the first half of 1922. A scheme published in January 1923 included an open piazza with an elaborate pavilion or band rotunda, a pier, bathing sheds and shark netting across the bay. Construction of another version of the pier eventually commenced in the middle of 1926 and the completed section was finally opened to the public on 10 November 1928 (Figure 72). The pier operated during afternoons and evenings. It offered an ocean promenade, “wonderful” music, dancing, games and many “novelties.”¹³⁷ The pier was never completed in its entirety and in its first year of operation the Coogee Ocean Pier Company operated it at a loss. A small golf course was opened on the pier in November 1930 in an effort to cash in on the craze for miniature golf that emerged in 1927 and peaked in 1930. It proved less popular than anticipated, although the Depression may have affected patronage. The pier became the property of the State government towards the end of 1932 and was handed over to Randwick Council. The Council decided to demolish it in October 1933 and work was well underway by the end of the year. However, the amenity of bathers was enhanced by the construction of new dressing sheds, which are understood to have been rebuilt during the second half of the 1930s

¹³⁶ “Buildings and Works”, *Sydney Morning Herald*, 22 December 1914, p.7.

¹³⁷ Advertisement, *Sunday Times*, 18 November 1928, p.25. Although many sources suggest the pier was opened in July 1928, the works were not sufficiently complete until November that year.



Figure 72 Coogee Beach: rendering of the promenade and dressing sheds (left) and the pier (right). Sources: *The Salon*, October 1913, p.226; SLNSW, Sam Hood photograph, digital order no. a215010h.

Manly Beach

Even though Manly's beautification works did not proceed, North and South Steyne Beaches were graced with new bathing pavilions during the 1930s.

North Steyne, completed in August 1934, was designed by architect Clifton Leake and was a typical example of the building type: quarters for the surf club were located in a central pavilion flanked on either side by male and female dressing accommodation, which was open to the sky. A service area controlled public entry. Here locker and cubicle keys were available, along with bathing costumes and towels for hire. The exterior of the building was described as "freely treated Colonial Georgian with cream-coloured walls and variegated tile roof."¹³⁸ This was certainly the case on the land side of the building; the beach side was rather more severe in appearance (Figure 73).

The South Steyne bathing pavilion, officially opened in December 1938, was arguably the finest bathing pavilion of the interwar period in terms of architectural design (Figure 74). It was the result of a completion that was won by young architects Eric Andrew and Winsome Hall at the end of 1936. The pavilion was the height of functional modernism, inspired by the work of significant European architects such as Willem Marinus Dudok. The building, with its boomerang-like plan, housed quarters for the South Steyne surf club and male and female dressing areas segregated by a central entry. The dressing areas were partially open to the sky and partly enclosed by sun bathing decks. A slender tower at one end of the building provided a lookout for sharks. The building won the Sulman Medal for 1939, amongst other things for its harmonious relationship with its setting. It has since been demolished.

A few months after South Steyne surf pavilion opened Manly Council was considering a beautification scheme in its vicinity. Designed by L M Graham, it was a far cry from what he had come up with in 1930. It was confined to remodelling of the sea wall, new seating, upgraded lighting, areas of grass and flower beds.¹³⁹

¹³⁸ "Surf Pavilion Completed at North Steyne", *Sydney Morning Herald*, 28 August 1934, p.3.

¹³⁹ "Beautifying Manly. South Steyne Proposals", *Sydney Morning Herald*, 3 April 1939, p.10.



Figure 73 The 1934 North Steyne surf pavilion viewed from North Steyne (left) and Manly Beach (right). Source: State Library of NSW, Sam Hood photographs, digital order no's hood_00960 and hood_00962.



Figure 74 South Steyne bathing pavilion. Source: National Library PIC FH/113 LOC Cold store PIC HURL 10/4 - Frank Hurley photograph.

Manly was also home to a third pavilion, located on the shores of Manly Cove. To encourage greater patronage the Port Jackson and Manly Steamship Company constructed a large shark-proofed pool enclosed by a boardwalk, which was constructed in 1931. About two years later an elegant Mediterranean style building was completed that contained dressing areas to accommodate about 4,000 visitors, dining rooms and a dance hall (Figure 75).



Figure 75 The Mediterranean style bathing pavilion in Manly Cove.
Source: dailytelegraph.com.au.

Few interwar pavilions remain on Sydney's northern beaches. There is an Inter War Mediterranean style pavilion containing dressing and surf club accommodation at Newport Beach. It was officially opened in September 1933. The 1935 pavilion at Freshwater Beach is also a Mediterranean style building. It was designed by a club member, architect Lindsay Scott, who held the positions of vice president and honorary architect to the Surf Life Saving Association during the 1930s and also designed surf pavilions for Palm Beach, South Curl Curl and Harbord beaches. The Palm Beach pavilion is a fine Inter War Functionalist style building that was officially opened in December 1936 (Figure 77). The pavilion contains a central circulation space with changing spaces on either side. It is unusual because its exterior is constructed in dichromatic face brickwork

A series of bathing and surf pavilions were constructed in the Cronulla area during the second half of the 1930s. Perhaps the most notable was the pair of buildings constructed at Cronulla Beach and completed in 1940. Both were designed by architect Arthur Polin. The Cronulla Beach surf pavilion is a restrained Inter War Stripped Classical style building where men's and women's dressing areas were separated by a central two storey section:

In the men's section there is cubicle accommodation encircling a large area, while the centre is taken up by blocks of lockers under hoods of curved corrugated asbestos cement roofing. The floor here is of the orthodox batten type . . . In the ladies' section accommodation is on similar lines with more cubicles. These are arranged in two tiers, the upper ones being approached from the sun-baking area on the upper level.¹⁴⁰

The adjacent three storey Inter War Functionalist style surf clubhouse, with its prominent slender lookout tower, was completed at the same time (Figure 76).

¹⁴⁰ "Surf Clubhouse and Pavilion: beach buildings at Cronulla, NSW", *Decoration and Glass*, November 1940

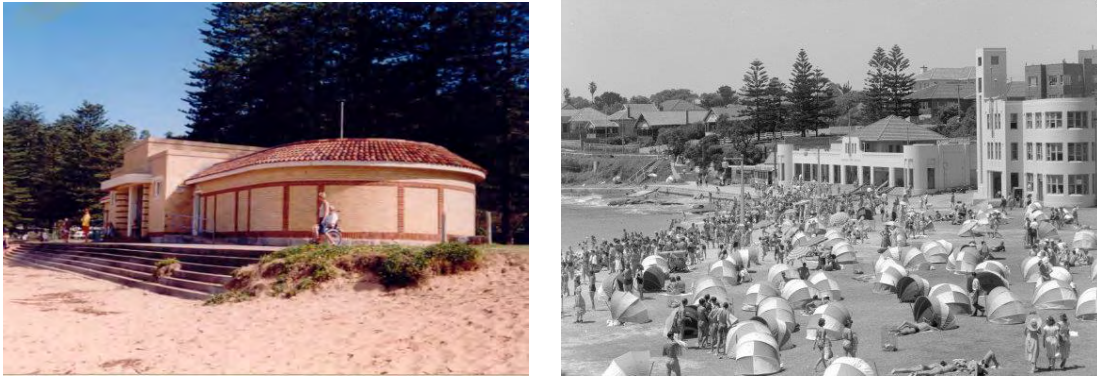


Figure 76 Palm Beach surf pavilion (left) and the low surf pavilion and tall surf clubhouse at Cronulla. A lookout tower was incorporated into the massing of the clubhouse (right).

Sources: Roy Lumby photograph; NLA, Frank Hurley photograph, nla.pic-an23135528-v.

A harbourside dressing pavilion was constructed near Shark Beach at Nielsen Park. The Inter War Mediterranean style building was designed in the Government Architect's office and was sited to protect trees along the beach front. Its construction was funded by the Unemployment Relief Work scheme and completed in October 1932. The Main Dressing Pavilion was the sole point of entry to the shark-netted section of the beach. The central section of the beach was fenced off by the Nielsen Park Trust. Those who wished to swim at Shark Beach entered through the Pavilion, and after paying an entry fee arrived at the beach via a tunnel.

Outside metropolitan Sydney

Several bathing pavilions and other beachside structures were constructed in the City of Wollongong during the interwar period. Although a number have been demolished, amongst those that survive is the outstanding group of buildings at North Beach (Figures 77 and 78). The complex consists of a surf life savings club, bathing pavilion and kiosk but it was preceded by earlier structures. A timber men's dressing shed, built by Wollongong Council in collaboration with the recently formed surf life saving club, was completed towards the end of 1909. About a year later a women's dressing shed and a kiosk, located between the two dressing sheds, were completed. Both dressing sheds were extended in 1912 to accommodate children. A room for the surf club was completed by the end of 1917. An upgrade was proposed during the 1920s but nothing happened until 1935. The first stage of the complex, the North Beach Surf Clubhouse, was completed in 1936. The surf club pushed for new beach amenities and plans for a new dressing pavilion and a kiosk prepared by Council's Health Inspector, Harvey Gale, were approved in January 1938. The new Inter War Functionalist style dressing pavilion, designed to accommodate the needs of 2,000 persons, and the nearby refreshment kiosk were opened on 12 November 1938 by the Minister for Works and Local Government, E S Spooner:

The modern design of the new buildings adds a distinct beauty to the beach and the composite picture is one that would be hard to equal in Australia.

The dressing pavilion is 250 feet [76.2 metres] in length, and 34 feet [10.36 metres] wide. It is set at the base of a grass covered cliff amongst terraced lawns. The bricks are a warm red on a cream facing, and the design is unique. Sweeping lines enhanced by a cloister effect along the front elevation of the building are the outstanding features. Fibro cement screens surmounting the walls of the building give an extremely modernistic tone. The rear of the building has a different treatment and is equally simple and effective.

Designed to give the maximum of light and sunshine, the interior of the building is attractive. Both the men and women's sections are spacious and open. The women's section has 34 cubicles in addition to the usual facilities. In both places mirrors and washbasins are provided. A

block of four showers in each section has an unusual feature. The flooring in each shower block has been built of bricks which have a non-slippery surface and are porous. A great deal of attention has been paid to the drainage, which is carried well away from the beach. There are ten modern tiled lavatories in the building.¹⁴¹



Figure 77 Complex of buildings at North Beach, Wollongong, constructed between 1935 and the end of 1938. As with the Bondi Pavilion, changing facilities were contained within open courts. Source: Wollongong City Library image number P14/P14424



Figure 78 The facilities of North Beach Bathing Pavilion were recently upgraded, a café installed and fabric repaired and conserved. The works were completed in September 2012. Source: www.tripadvisor.com.au.

¹⁴¹ "Dressing Pavilion Opened at North Wollongong by Minister for Works", *Illawarra Mercury*, 18 November 1938 p.7.

Wollongong's South Beach Pavilion, which was opened on 9 October 1936 (understood to have since been demolished), consisted of a central two storey pavilion flanked on either side by attached wings housing men's and women's dressing areas. The central pavilion included a kiosk, ladies' club room, residence for the kiosk lessee and an assembly hall for the surf club. Further north, the pavilion at Thirroul Beach, like North Beach, has survived. It was officially opened by E S Spooner on 20 January 1940. It consists of a central single storey Art Deco style building containing a kiosk and residence, which are flanked on each side by attached male and female dressing pavilions. The surf clubhouse is a separate building located to the immediate north of the complex. An Olympic-sized swimming pool was built as part of the complex.

Some fine surf pavilions were erected in Newcastle. Nobby's Beach Surf Pavilion was designed by the City Architect F.A. Scorer and opened on 1 December 1934 (Figure 79). It was designed as a central pavilion with attached flanking dressing sheds in the Interwar Mediterranean style. Bar Beach Surf Pavilion was designed by architects AJ Brown and SF Coleman in association with Newcastle architects F G and A C Castleden. It was completed in 1933. The pavilion was considered to have no equals in the district and to be comparable to any in Sydney. It contained facilities for the surf club, a refreshment kiosk, an office, lavatories, the caretaker's residence, sunbathing accommodation, and changing areas - 500 lockers and 50 cubicles were provided for men and 100 lockers and 250 cubicles for women. The exterior of the building was designed in an idiom that combined the Interwar Spanish Mission and Art Deco styles. Another fine example was the Merewether Surf Pavilion, completed in 1937. It was designed by the architectural firm of Pitt & Merewether in a restrained Art Deco idiom and consisted of a central two storey pavilion containing a caretaker's flat and surf club room on the first floor, flanked on either side by attached dressing pavilions. The building has since been demolished.



Figure 79 The pavilion at Nobby's Beach, Newcastle.
Source: Cultural Collections, University of Newcastle

Distinctive pavilions were erected in other parts of the state. For instance, an elegant Spanish Mission style building consisting of a high central section flanked by lower attached pavilions was erected at Forster as an adjunct to the Olympic-sized swimming pool, which opened in January 1936. The Casino that was built next to it and opened to the public in December 1936 was essentially a fibro shed with a steeply pitched roof, but was graced with an impressive brick Functionalist style façade (Figure 80). Both buildings have been demolished.

At The Entrance, a Mediterranean style surf life saving clubhouse was completed towards the middle of 1940 to the design of Loyal Figgis and accommodated public changing rooms as well as the surf club rooms.¹⁴² The building remains in use, although it is now devoted to surf club uses (Figure 80).



Figure 80 The Forster Ocean Baths pavilion and casino (left) and The Entrance surf life saving clubhouse and changing rooms (right).

Sources: Great Lakes Library; *Gosford Times*, 20 April 1940.

3.4 Interwar Campbell Parade

The Municipality of Waverley enjoyed a period of substantial growth during the interwar period. This was facilitated by improvements in public transport and services, along with the subdivision of land that consolidated earlier subdivisions and provided new building lots in the vicinity of the beach. For instance, Mackenzie's Ocean Estate, lots of which were progressively sold from 1919 through the 1920s, offered both residential and business lots, the Cliff House Estate featured allotments bounded by Francis Street, Bondi Road and Sir Thomas Mitchell Road in 1921 and six "business sites" on Campbell Parade opposite the Bondi Pavilion were offered for sale at the end of January 1929. The southern end of Campbell Parade was developed at an earlier date than the northern end.

The consolidation of Bondi in the 1920s was accompanied by the construction of flats, mostly occupied by tenants. The development of Campbell Parade largely consisted of flats interspersed with retailing premises and a limited number of commercial buildings (Figure 81).

The recreational opportunities offered by Bondi Beach, consolidated by the construction of the Bondi Pavilion and Bondi Park, were not all that was available to the public. Two substantial hotels were constructed during the 1920s. The Hotel Bondi opened in 1922, at which time it was claimed there was none better in Australia.¹⁴³ The Hotel International (the Astra) opened in 1928. Its "Spanish-colonial" design included a palm court, 200 seat dining room, a roof garden where afternoon teas and suppers were served, and a ballroom. It also provided plunge and shower baths and lockers for surfers (Figure 82). These two establishments, located in the largest and grandest buildings on Campbell Parade, were augmented by a number of private hotels.

A skating rink was in operation at Bondi Beach before World War I. A Casino, which was a dance hall likened by contemporary observers to a "Continental cafe", opened in December 1923 next door to the Hotel Bondi to accommodate dancing crowds (Figure 82). The Casino was badly damaged by fire in 1929 and was rebuilt as the Rex Palais Dance Hall. Local movie goers had to wait until November 1937 for their

¹⁴² "New Surf Sheds Near Completion", *Gosford Times*, 30 April 1940, p.6.

¹⁴³ "The Magnificent Hotel Bondi", *Sunday Times*, 5 February 1922, p.10.

own cinema, when the transformed Rex Palais opened as a Kings Theatre,¹⁴⁴ although the Bondi Beach Auditorium, in front of the Pavilion, was leased for summer movie screenings during the second half of the 1930s, much to the aggravation of theatre managers in nearby localities.¹⁴⁵



Figure 81 Panoramic view including Campbell Parade and the Bondi Pavilion, December 1929. The majority of buildings in the photograph were built during the 1920s. The presence of heavy vehicular traffic at this time is notable. The tall building with the projecting cornice to the left of the image was built for the Government Savings Bank of NSW around 1927. Source: SLNSW digital order no. a1391007h.



Figure 82 The Casino, with the Hotel Bondi beyond (left) and the Hotel International (right). The scale of both hotels is similar. Sources: WL file 001/001454; SLNSW digital order no. hall_34779r.

3.5 Art and promotion

Bondi Beach has been the subject of artworks for many years. It has been painted by prominent artists such as Elioth Gruner and featured in works by outstanding photographers such as Harold Cazneaux. The Bondi Pavilion stands out from its contemporaries because the image of the building was used in artworks, most particularly photographs, and illustrations in books and promotional literature for Bondi. In this sense, then, the building can be seen as exemplifying a lifestyle of sun, sand and beach activity. This is encapsulated in artist Walter Pidgeon's illustration included in the book *Rhymes of Sydney* (1933), where a sunbather and a representation of the Pavilion are evocatively juxtaposed (Figure 84).

The building has featured in numerous photographs over the years, as can be seen in archival images included in Section 2 of this report. The work of photographers whose work has embraced the Bondi Pavilion is included in the collections of major Australian institutions and galleries. For instance, the State

¹⁴⁴ Ross Thorne and Kevin Cork, *For All The Kings Men*, pp68-72.

¹⁴⁵ "Pictures on the Beach. Protest by Hoyts Theatres", *Sydney Morning Herald*, 8 February 1936, p.21.

Library of NSW holds a collection of amateur photographer George Caddy's work, in which Bondi Beach figures prominently and some of his images include the Bondi Pavilion (Figure 83). Works by serious photographers such as Max Dupain (Figure 83), Fiona Hall and Mark Jonson that include the Bondi Pavilion are part of the collection of the Art Gallery of NSW and the National Gallery Victoria's collection includes images by Grant Mudford in which the Pavilion forms an integral part. The Bondi Pavilion has also been incorporated into posters, perhaps the most famous of which is Percy Trompf's circa 1930 work promoting Australia (Figure 84). Closer to home, the building was a central element in a 1978 poster for the Festival of the Winds (Figure 52)



Figure 83 Photographs by Max Dupain (left) and George Caddy (right), where the Bondi Pavilion forms the backdrop to the subjects being depicted.
Sources: Art Gallery of NSW accession number 101.2003.14; SLNSW, *Bondi Jitterbug: George Caddy and his Camera*.



Figure 84 Walter E Pidgeon's illustration from *Rhymes of Sydney* (left); cover of a 1930s promotional booklet (centre); and the famous travel poster by Percy Trompf indicate the important role that beach pavilions occupied during the interwar period (right).
Sources: reproduced in Peter Spearritt, *Sydney Since the Twenties*;
<http://www.ebay.com/itm/Australian-travel-poster-Bondi-beach-1929-reproduction-print-2-sizes-vintage-/281123263089>.

3.6 Conclusions

The Bondi Pavilion is a rare example of a comprehensive seaside recreational centre designed and constructed during the 1920s that was integrated into a major civic beautification scheme. Although several councils staged competitions for ambitious and grandiose schemes at various beaches (such as Manly and Clovelly Beaches), the winning schemes were not realised. Other scheme that came to fruition, such as at Balmoral Beach, are much more modest in scope than what was undertaken at Bondi Beach.

A number of the buildings and facilities referred to in Section 3.4 are included in statutory heritage listings:

- Balmoral Bather's Pavilion is included in the State Heritage Register. Balmoral Beach, including built works, is included in Schedule 5 of Mosman Local Environmental Plan (LEP);
- Manly Cove Pavilion is included in the State Heritage Register;
- North Steyne Surf Club and pavilion is included in Schedule 5 of Manly LEP;
- Palm Beach surf pavilion (change room and toilets) is included in Schedule 5 of Pittwater LEP;
- Cronulla Surf Club and pavilion are included in Schedule 5 of Sutherland Local Environmental Plan;
- North Beach Precinct, which includes the surf pavilion, surf club and kiosk/residence, is included in the State Heritage Register. The three buildings are listed separately in Schedule 5 of Wollongong LEP;
- Thirroul surf pavilion is included in the listing for the Thirroul Baths Precinct in Schedule 5 of Wollongong LEP;
- Nobby's Beach surf pavilion is included in Schedule 5 of Newcastle LEP;
- Bar Beach surf pavilion is included in Schedule 5 of Newcastle LEP. However, the 1933 building was almost entirely replaced in the 1990s;
- The Entrance surf life saving clubhouse and pavilion is included in Schedule 5 of Wyong LEP.

When the Bondi Pavilion is compared to other buildings constructed for the use of bathers during the 1920s it is clear that all share a number of common features:

- Symmetrical planning with segregated changing facilities organised around a central entry pavilion where locker, towel and bathing costume hire was situated;
- Changing areas open to the sky;
- An open sunbathing court within the confines of the building;
- Provision for musical entertainments. However, in other locations this was facilitated by a separate band rotunda;
- The inclusion of refreshment rooms in several buildings;
- Integration of the beach pavilion with a promenade and a marine drive. Several other beachside developments, such as Balmoral, included landscape works;
- The skilful use of a fashionable architectural style that was considered appropriate to express the public role of the bathing pavilion.

However, the Bondi Pavilion differs from other beachside schemes in a number of significant ways:

- The Bondi Pavilion is exceptional in its scale and extent of amenities and attractions that it offered. Schemes such as those proposed for Manly and Brighton-Le-Sands were similarly ambitious but not realised;
- It was recognised as a benchmark for other local councils with ambitions to provide attractive and comprehensive beach-side resorts;
- Unlike other pavilions, formal dining rooms, a ballroom and an outdoor auditorium (shortly after the building was completed) were incorporated into the scheme;
- Integration of car parking and pedestrian access (bridges) in the planning of the overall scheme;
- Integration of retailing areas into the scheme;
- Enclosed changing cubicles within the courtyards (since removed).

4 ANALYSIS OF PHYSICAL EVIDENCE

This section of the report examines the physical character of the site and evidence provided by building fabric and other elements. Evaluation of landscape elements such as lawns, trees and shrubs in the vicinity of the Bondi Pavilion is included in the Bondi Beach Cultural Landscape CMP. The Bondi Pavilion is made up of a number of components, the principal items of which are shown on the following diagram.

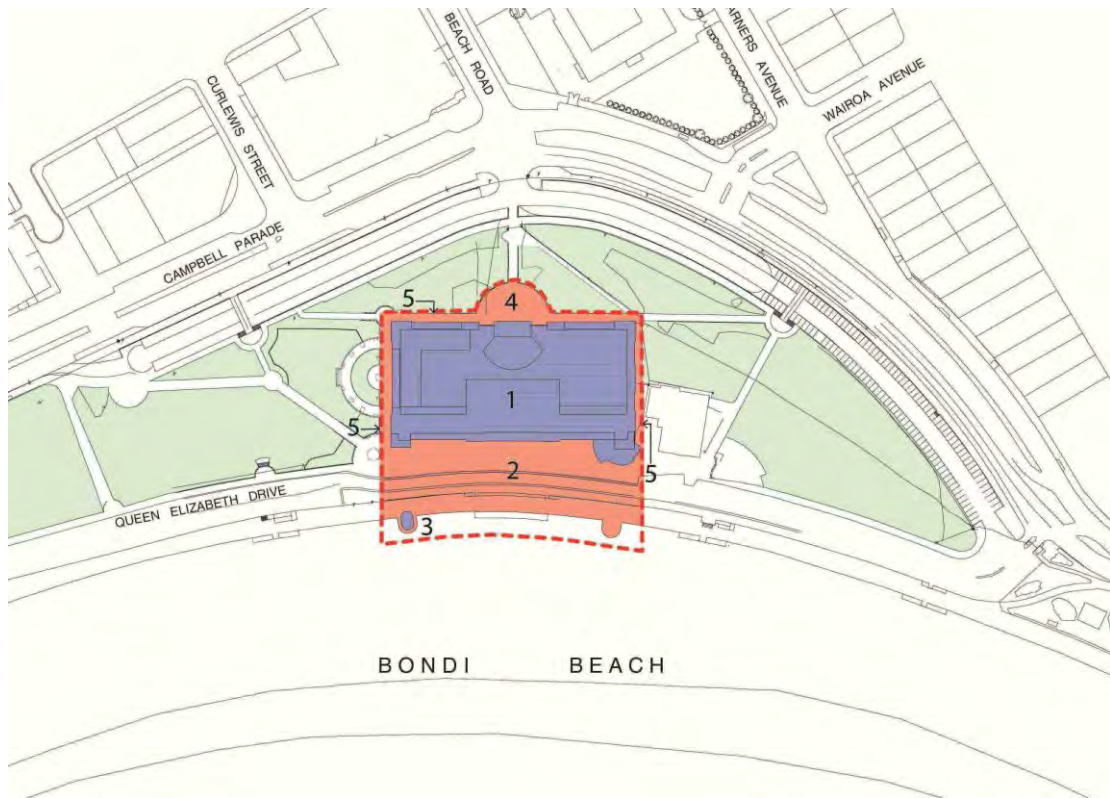


Figure 85 Components of the Bondi Pavilion study area (TKD Architects; not to scale).



1. Bondi Pavilion
2. Queen Elizabeth Drive and promenade
3. Lookout tower
4. Semi-circular concourse
5. Line of original paths

4.1 Bondi Pavilion

The Bondi Pavilion is a landmark on Bondi Beach (Figure 86). Apart from its significance as a social venue and a valued community facility, it is also important for its architectural design. The Pavilion is a complex of different facilities contained within a symmetrically planned building organised around internal courtyards. The original hierarchy of spaces is expressed by a central Main Pavilion on the south-eastern side of the complex that originally contained formal recreation spaces and foyers and ranges of linear single storey wings enclosing courtyards and containing spaces that serve a variety of different recreational, retail and administrative functions. The Stage Pavilion on the north-western side of the building provides a formal address to Campbell Parade.

The exterior of the Bondi Pavilion is designed in the Inter War Mediterranean style, which came into fashion during the 1920s. The introduction of the style is credited to Leslie Wilkinson, Professor of Architecture at the University of Sydney, who was struck by similarities between the physical environment and daylight quality of Sydney and European Mediterranean environments. Characteristics of the style that are demonstrated in the Pavilion include an overall domestic scale, cement rendered surfaces, hipped tiled roofs, round arched openings, simplified classical motifs including arcaded loggias on three sides of the building, balconies and multi-paned windows.¹⁴⁶ Decorative detailing found on the exterior of the Pavilion, such as the Corinthian columns and round plaques, and mouldings around the proscenium of the Stage Pavilion, was also based on classical precedent (Figure 96). The style was well-suited to informal situations and relaxed in character. According to one source, "buildings in the Inter-War Mediterranean style are often pleasant and useful elements in the built environment, and they seem to have relatively little trouble surviving the passing parade of architectural fashion."¹⁴⁷ Windows and glazed doors are timber framed.

The principal facade of the building is oriented towards Bondi Beach and is the most architecturally considered part of the building's exterior (Figures 86, 87 and 88). It is defined by the arcades associated with the loggia that extends almost the full width of the building, the balcony above the central loggia associated with the first floor level of the Main Pavilion and hipped roofs. Similar arcades define recessed loggias on the south-west and north-west elevations although the arcades are supported by simple piers rather than columns (Figures 91, 92 and 94). An original low balustrade encloses an outdoor area at the southern corner of the building (Figures 90 and 91). Loggias on the north-east elevation of the building have been enclosed (Figure 95). Fixed tables and benches have been installed in the secondary loggias. All of these spaces have timber lined soffits (Figure 97). The loggia arches are echoed by arch-headed window openings.

The north-western side of the building, oriented towards Campbell Parade, is focussed on the two storey Stage Pavilion that was constructed not long after the complex was completed. It contains the stage and caretaker's quarters above it. The pavilion is dominated by the wide and high proscenium openings. A footpath is axially aligned with the opening and provides a link to Campbell Parade (Figures 93 and 94).

The open internal courtyards were adapted to new purposes after the removal of the changing cabins in the 1970s. The south-western courtyard is flanked on two sides by the additions completed in the first half of the 2000s that house the community hall and music rooms. The external appearance of the additions reflects the period in which it was designed and complements the original architectural style of the building rather than reproducing it. A verandah constructed during the 1970s extends along the south eastern side of the court, which is otherwise an open concrete-paved space (Figures 102 and 103). The austere south-western elevation of the Main Pavilion, which overlooks the courtyard reflects modifications undertaken during the construction of the theatre on the first floor (Figures 100 and 101).

The open space to the south-east of the Stage Pavilion is largely occupied by tiered seating introduced during the 1970s (Figures 99 and 103). Beyond this, the north-eastern courtyard largely consists of open space, part of which is covered with lawn. The eastern section of the court has paved areas and simple structures erected during the first years of the twenty first century that are associated with the restaurant at the north-eastern corner of the building (Figure 104).

The Bondi Pavilion is surrounded by paths and open paved areas, the footprints of which are original. These are described in further detail in Section 4.4 of the CMP.

¹⁴⁶ Richard Apperly, Robert Irving and Peter Reynolds, *A Pictorial Guide to Identifying Australian Architecture*, pp.172-175.

¹⁴⁷ Apperly, Irving and Reynolds, p.172.



Figure 86 The distinctive symmetrical one and two storey form of the Bondi Pavilion is an impressive backdrop to Bondi Beach and an important contribution to the character and identity of the locality.

The overall form of the Bondi Pavilion and a substantial amount of the building exterior is intact and reflects the architect's original design intent. However, parts of the building have been modified as a result of changing needs or maintenance issues. Modifications include (but are not necessarily limited to):

- Replacement of original cordova pattern roof tiles. Presently the roofs are covered with grey cement tiles. Photographic evidence indicates this was done in the 1980s or 1990s; prior to this the roof was covered with terracotta Marseilles pattern tiles (Figure 98);
- What appears to be extensive rebuilding of the western end of the Main Pavilion, apparently undertaken when the theatre was constructed in the 1970s (Figures 100 and 101);
- Modification of a number of openings on the southern side of the Pavilion originally associated with the former Turkish bath by the introduction of arched openings with glazed doors and highlights. These works were undertaken as part of the alterations for community offices in the late 1990s/early 2000s (Figures 87 and 88);
- Escape stairs on the northern side of the Main Pavilion, constructed circa 1977-1979 (Figures 99 and 103);
- Removal of the balconette on the north-east elevation of the Main Pavilion. It has not been determined when this was removed (Figure 105);
- Enclosure of the pair of loggias at the north-east end of the building, which probably took place in the 1970s (Figure 95);
- Solar panels installed on various roof planes, which were installed in stages between the end of 2009 and mid-2012;
- Construction of new recreational facilities and a verandah in the west courtyard. The verandah was constructed during the 1970s and the recreational facilities, including a hall and music spaces, were completed by 2004. A verandah was also constructed in the east courtyard during the 1970s (Figures 102 and 103);
- Construction of service spaces now associated with the Bucket List restaurant on the southern side of the east courtyard and the 2004 semi-circular addition at the south eastern corner of the building occupied by the restaurant (Figure 89).

It should be noted that the building is deteriorating in places – there is cracking taking place in external cement rendered surfaces, corrosion of steel components associated with the 1990s additions in the southern courtyard and deteriorating concrete associated with the groyne tunnels (Figures 106 and 107; refer also to Section 6.3).

The exterior of the building is described in the following photographs.



Figure 87 Principal elevation of the Bondi Pavilion in March 2015. Modifications include ramps, arched openings in the western section of the elevation, addition of signage above first floor windows, ramps and the handrail above the balcony balustrade wall coping. Signage mounted on wall surfaces is also relatively recent.



Figure 88 This 1980 photograph shows the configuration of original fenestration associated with the Turkish Bath on the western side of the principal facade and the door openings associated with retail tenancies on its eastern side. The recent arched openings in the western section of the elevation have been undertaken in a sympathetic manner, echoing the openings associated with the eastern retail spaces that already existed.

Source: WL Picnumb 616.



Figure 89 The terrace at the eastern end of the Bondi Pavilion has become a popular outdoor dining area associated with the restaurant and cafe tenancies in this section of the building (left); the semi-circular addition at the eastern corner of the building dates to 2004.

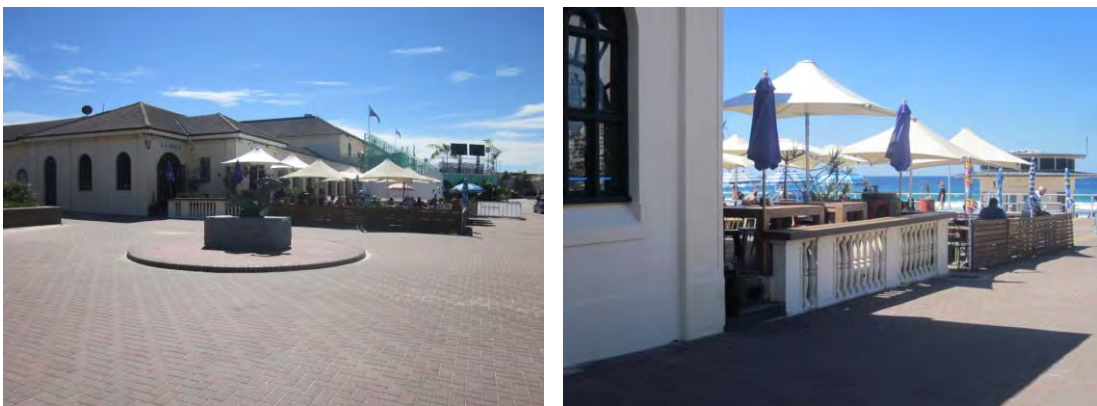


Figure 90 The western end of the building facing the beach is less intensely used, although Lush on Bondi occupies the corner of the building. The classically detailed balustrade in front of the Pavilion is original.



Figure 91 Circa 1930 photograph looking north along the principal facade of the Pavilion, showing the low balustrade that defined the entry to spaces then occupied by women's showers. The door opening has been modified and the blind arched panel formed into a door opening. Source: reproduced in *The Home*, April 1930.



Figure 92 Looking north along the south-western facade. The balustrade has been modified to provide access to the tenancy space that now occupies the shower room (left). The south-western facade incorporates a secluded loggia (right).



Figure 93 The central two storey Stage Pavilion on the north-west side of the building is dominated by the large arch that formed the proscenium for the stage of the outdoor auditorium (left). The single storey wings on either side of this pavilion have retained original arcaded loggias (right).



Figure 94 Looking east along the western side of the Pavilion complex to the central pavilion (left); the spaces between the Stage Pavilion and the single storey wings flanking it are enclosed by decoratively detailed walls with piers topped by ball finials and timber gates.



Figure 95 The western side of the Pavilion complex has been subjected to a relatively high level of change, including the enclosure of the pair of loggias and modifications to original window openings. Those on the beach side of the building have been blocked up or covered over).

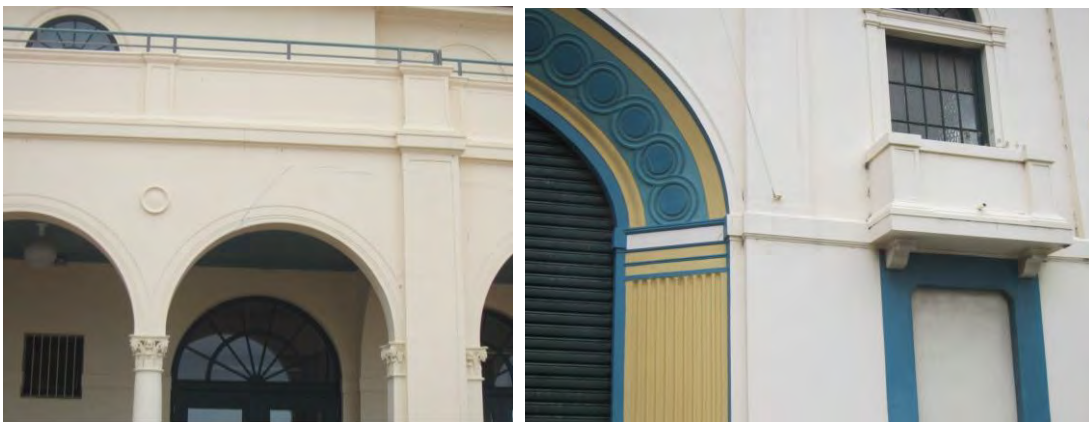


Figure 96 The plain rendered external surfaces of the Bondi Pavilion are enhanced by the sparing but judicious use of classical embellishments such as mouldings, cornices, round plaques and column capitals on the principal elevation (left) and mouldings around the proscenium of the Stage Pavilion (right). Balconettes on this pavilion add decorative interest; those on the north-east and south-west side of the two storey section of the Main Pavilion have been removed.



Figure 97 Views along the southern loggia (left) and western loggia with 1930s tables and benches (right). Early photographs show the floor of the southern loggia was originally concrete. The original margin beneath the columns has been retained. Loggias generally have retained timber soffit linings.

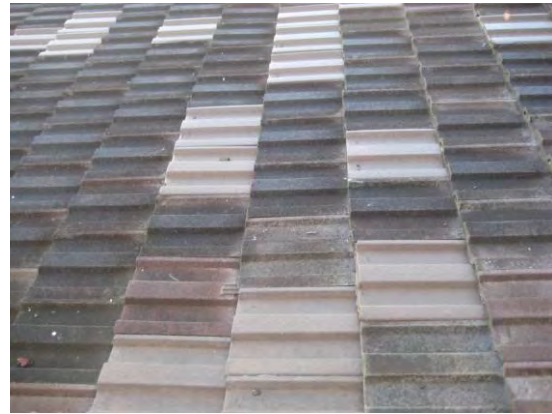


Figure 98 First floor terrace overlooking Bondi Beach and its environs. Its floor is covered with a trafficable waterproof membrane (left); concrete roof tiles are not original. Differing tones of individual tiles suggests replacement due to damage (right).



Figure 99 North-western facade of the Main Pavilion. The external stairs were added during the 1970s (left). The Stage Pavilion viewed from one of the escape stairs. The semi-circular terraces were constructed during the 1970s.



Figure 100 Western end of the Main Pavilion. The external fabric of this section of the building was replaced, probably when the theatre was installed during the 1970s. This resulted in the loss of important original detail and fabric. Compare to Figure 101.



Figure 101 Part of a 1930s postcard, which clearly shows the original appearance of the western section of the Main Pavilion and the absence of a verandah attached to the single storey wing that housed the Turkish Bath. The verandah was subsequently constructed towards the end of the 1970s.

Source: SLNSW digital image no. a1470142h.



Figure 102 Additions in the west court that contain a community hall and music rehearsal rooms, completed in 2004. The view at right is looking towards the Stage Pavilion.



Figure 103 Verandah constructed during the 1990s on the southern side of the west court (left); looking west from the east court towards the west court (right).



Figure 104 East court – entry adjacent to the Stage Pavilion from Bondi Park (left); view to the east showing recent additions serving the tenancy presently occupied by a restaurant.



Figure 105 Evidence of a removed balconette on the north-eastern elevation. The absence of a sill moulding at the base of the three windows above the remnant balconette suggests that these may once have been door openings. The archival photograph (right) indicates the presence of the balconette during the 1930s.

Source: State Records image id 12932_a012_a012X2449000004



Figure 106 Cracking in rendered wall surface above a first floor door opening on the southern side of the Pavilion (left) and in a pier associated with the loggia on the south-western side of the building (right) is indicative of movement in the building structure, which is common to many buildings.



Figure 107

Spalling concrete has exposed reinforcement in the soffit of a groyne tunnel.

Original internal finishes within the Bondi Pavilion are generally simple – cement rendered walls, concrete floors, flush finished fibrous plaster or timber ceilings. In the case of spaces in the two storey south-eastern pavilion the ceiling of ground floor spaces is formed by the soffit and beams of the first floor structure above. The main ground floor vestibule is an exception to this, boasting fine terrazzo stairs to the first floor with a marble newel post, wrought metal balustrades and timber handrails and tiled flooring (Figures 110 and 111).

As might be expected, the interior of the Bondi Pavilion has been subjected to a higher level of modification and adaptation to new uses than the exterior of the building. These reflect changes in the way that the building has been used as the needs and expectations of visitors have changed. However, there are a number of spaces within the building that have maintained a relatively high level of integrity and provide insights into the original design intent and functions. These spaces include the following:

- The ground floor foyer (G22; figures 110 and 111). Finely detailed stairs with terrazzo treads, wrought metal balustrades and marble newel posts on either side of the foyer are original. The 1928 foundation stone has been relocated to the foyer from outside the building and on its reverse bears inscriptions commemorating the opening of the Bondi Pavilion Community Centre (Figure 134);
- The art gallery, which was originally used as a family changing room (G26) (Figure 113);
- The retail tenancy (G11);
- The suite of spaces on the first floor consisting of the Seagull Room, Dolphin Room, Ocean Room and Theatre Bar area (F1 to F6; F9). The Seagull Room was originally the Esplanade Dining Room, the Dolphin Room was known as the lessee's room, presumably an office for the lessee, and the Ocean Room was a private dining room. These spaces have retained timber joinery doors and skirting boards and their spatial integrity, although ceiling linings have been modified. A small wall safe remains in place in the Ocean Room. The Theatre bar has been modified by the removal of the north-west wall that separated it from the original lightwell but has retained original ceiling linings. The lightwell is now a two storey high atrium serving the ground and first floors (Figures 123 to 126);

Many other spaces no longer fulfil their original function and have been adapted to serve new functions:

- The former Esplanade Ballroom underwent substantial change in the 1970s and is now the Bondi Pavilion Theatre (F12). The ancillary spaces associated with the ballroom, along with the large kitchen attached to the Esplanade Dining Room, were modified and their layouts changed to accommodate spaces that are ancillary to the Theatre (F13 to F21) (Figures 127 and 128);
- The area associated with the Turkish Baths, which contained a suite of spaces and a boiler room, underwent several changes before being modified to accommodate the Cultural Services Office, lifeguard facilities and a tenancy space that until recently was occupied by the Marine Discovery

Centre and is now occupied by a surfing school (G28 and G29). Sections of wall tiling from the Turkish bath still remain on some walls. These works were undertaken during the late 1990s/early 2000s (Figures 120 and 121);

- The spaces devoted to women's showers and the beach entry to the western courtyard have been converted to part of the bar and restaurant (G30; Figure 116);
- The original laundry has become the principal access from the central court into the main section of the Bondi Pavilion and has been embellished with decorative mosaic tiles on the floor (G21). The adjacent atrium occupies space formerly used for the rental of bathing costumes, towels and lockers; above it the original light well has been roofed over with translucent material and a mezzanine walkway constructed around it. A brick planter occupies a large portion of the atrium floor. These works were undertaken in the late 1990s/early 2000s (Figures 111 and 112);
- The men's showers and beach entrance to change areas at the eastern corner of the Pavilion have been incorporated into the restaurant tenancy (G6 and G7), works for which were completed around 2004;
- Men's toilets and two colonnades on the eastern side of the building have been adapted for use as craft studios (G4 and G5). Early timber ceiling linings remain in place (Figure 117);
- The large locker room at the rear of the Main Pavilion has been reconfigured to include male and female toilets and change rooms, and service spaces (G13-G19) (Figures 114 and 115);
- A lift has been installed adjacent to the atrium (G20). This formed part of the 1990s/2000s works.

Spaces within the 1990s/2000s additions in the south courtyard are largely finished in timber. A large hall is situated in the western section of the addition and a series of rehearsal and recording spaces in the southern section. Toilets are located in the angle formed by the junction of the two sections. The use of timber linings predominates (Figures 118 and 119).

The southern groyne is used by Bondi Surf Bathing Life Saving Club to house equipment. Constructed of concrete, wall surface and the soffits of the slab over the groyne are of board-marked concrete (Figures 129 and 130). Some sections of the soffit have spalled, exposing reinforcement (Figure 107). The stair that gave access to the groyne interior from the Bondi Pavilion is still in place (Figure 129),

Spaces within the Stage Pavilion have retained a high level of integrity and there has been little change to the plan configuration of either of its levels. The first floor caretaker's flat has retained original timber joinery items including doors, skirting boards, windows and the stair giving access to the ground level. Several ceilings are lined with timber boards, others with fibrous plaster. The kitchen and bathroom of the flat have been modified (Figures 131 to 133).

The Bondi Pavilion's interiors are described in the following plans (Figures 108 and 109) and photographs.

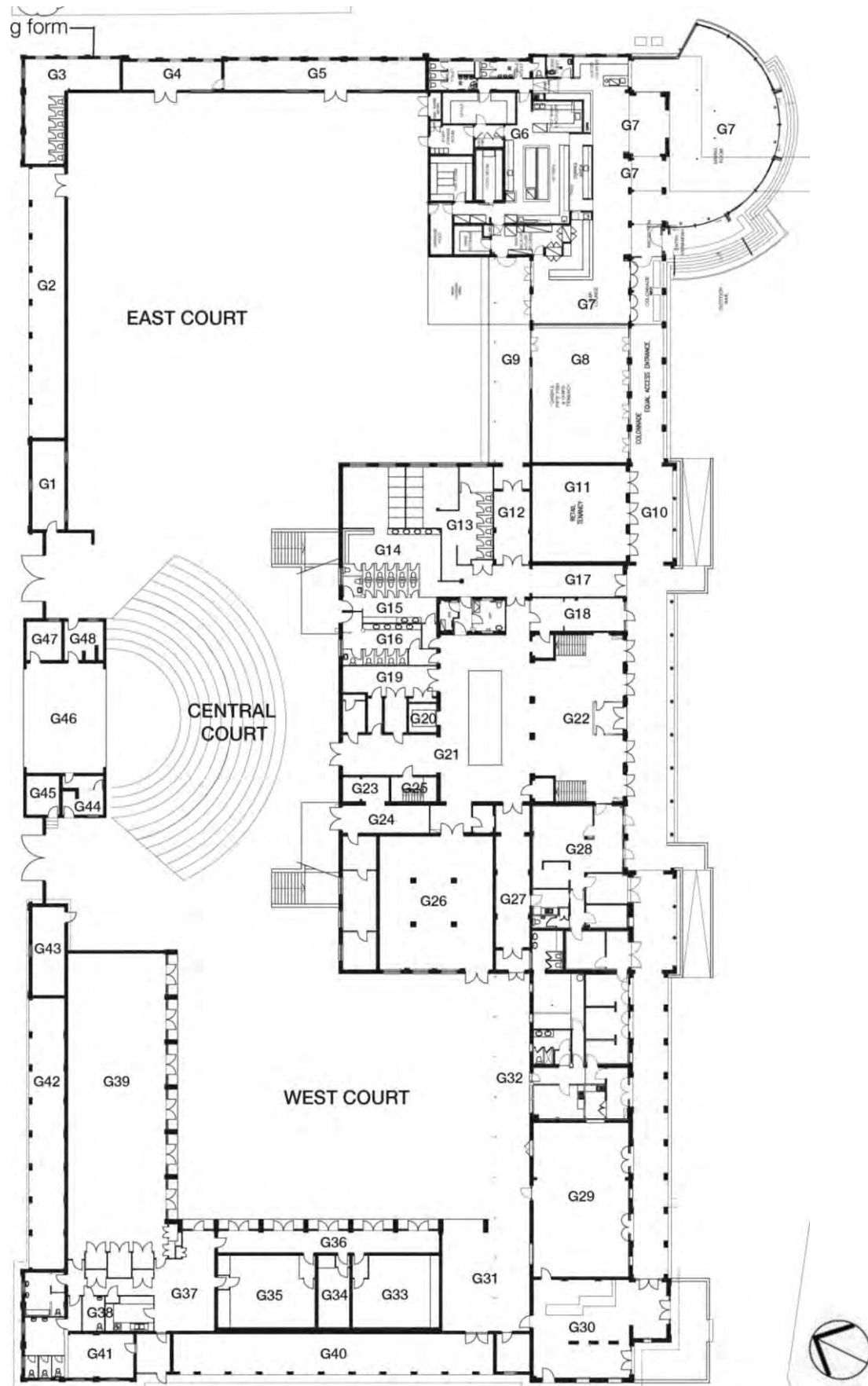


Figure 108 Ground floor plan (not to scale).
Source: TKD.

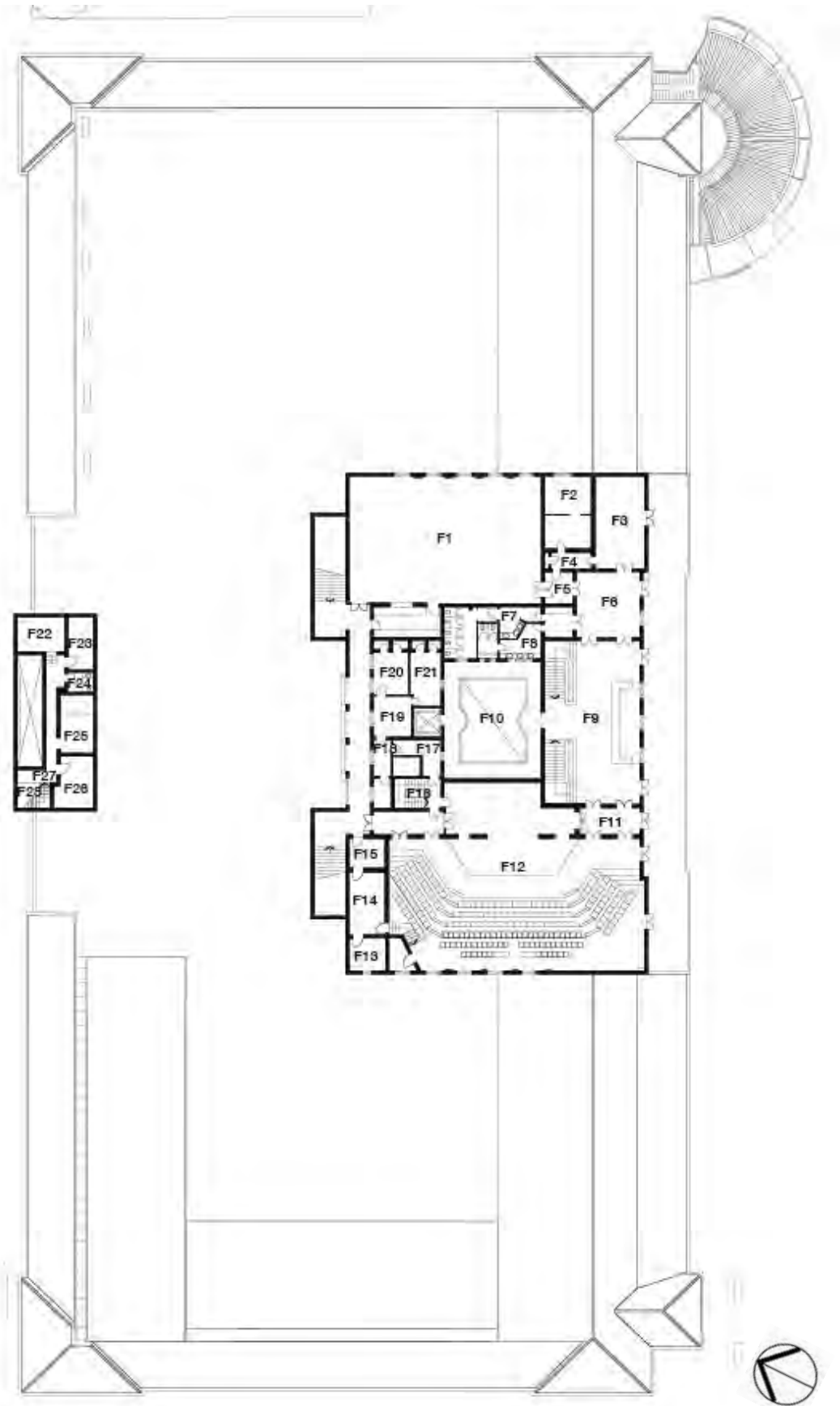


Figure 109 First Floor Plan (not to scale).
Source: TKD.

Ground floor interiors

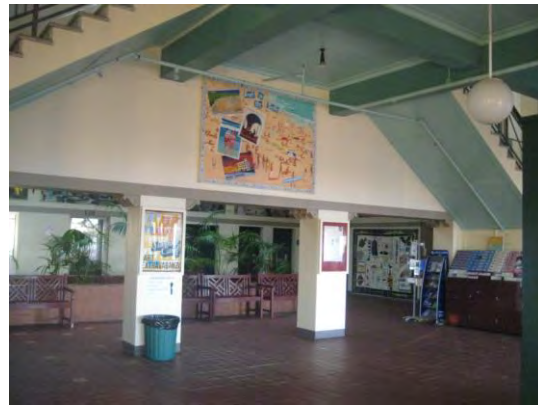
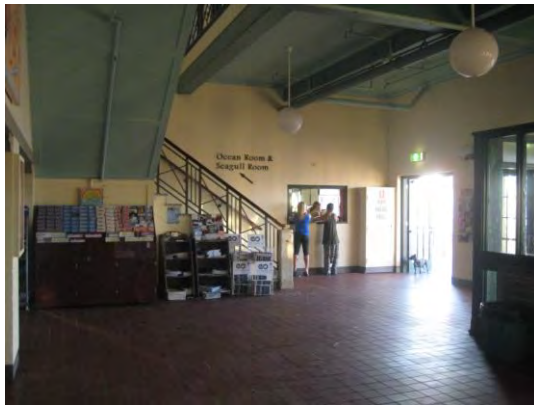


Figure 110 Foyer of the Bondi Pavilion (G22), looking to the east (left) and north, towards the Atrium (right).

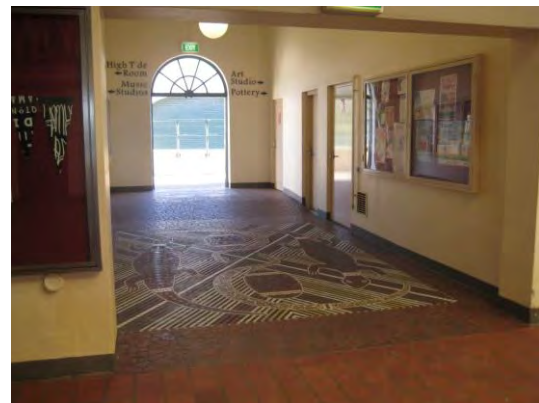
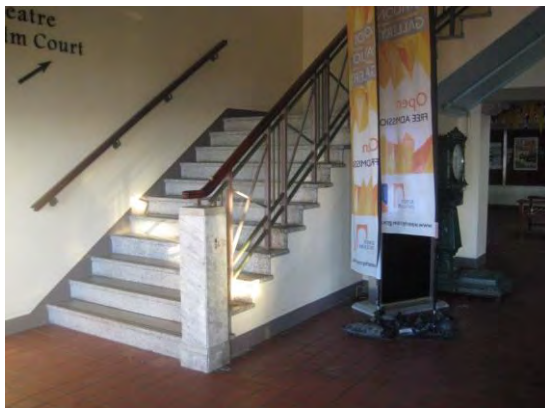


Figure 111 The original stairs leading to the first floor have marble newel posts, terrazzo stair treads and risers, wrought metal balustrades and timber handrails (left). The passage between the internal courtyards and the Bondi Pavilion's foyer, by contrast, is a modification of the original laundry (G21). It is a location of community notice boards and is enhanced by the mosaic floor featuring Aboriginal art (right).



Figure 112 The former bathing costume/towel hire area and light well have been modified and opened up on its eastern side to become an atrium. The well-intentioned brick planter is an inappropriate element within the space. Interpretive photographs have been mounted around the space. Quarry tiles covering the floor are not original.



Figure 113 Art Gallery on the southern side of the Bondi Pavilion foyer (G26). This area originally contained family changing cubicles, reflected in the spartan and utilitarian finishes.

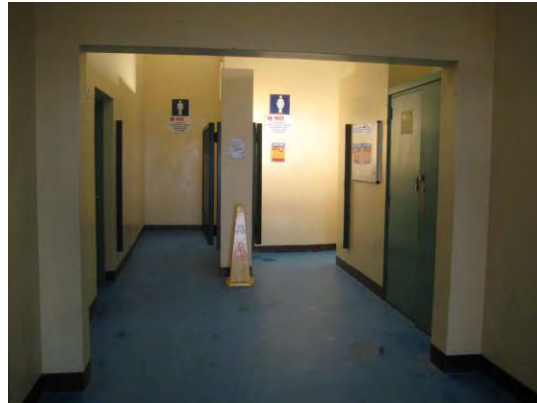


Figure 114 Passage leading to the male and female changing rooms (left) and vestibule at the entry to the changing rooms (right) (G17).



Figure 115 The male changing room (G14) is a functional space, with durable surfaces and detailing.



Figure 116 Retailing tenancy presently occupied by Bucket List bar and restaurant (G7), which also extends into the semi-circular addition on the eastern corner of the Pavilion and into the east court.

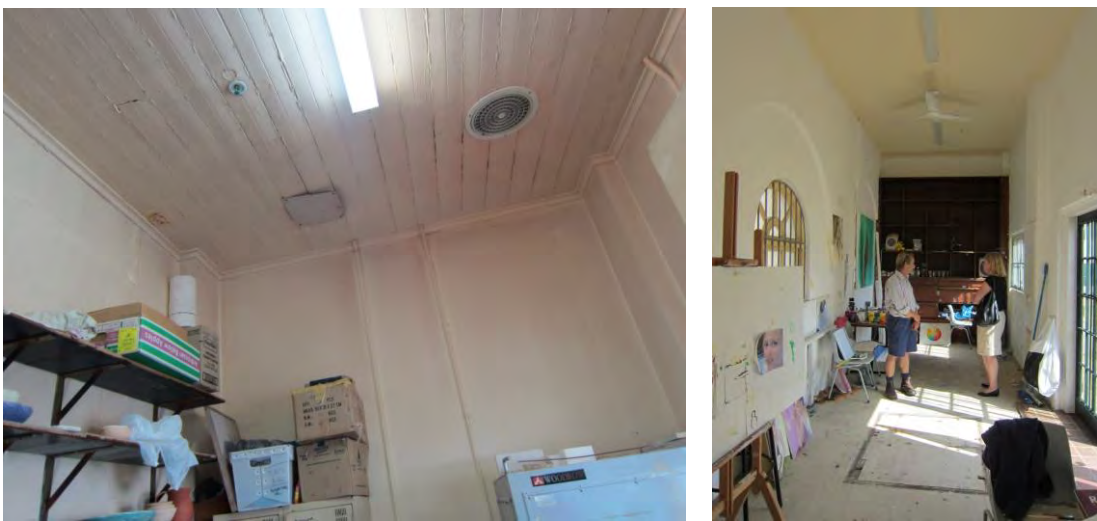


Figure 117 Although the spaces occupied by the craft studios (G4 and G5) are located in former lavatories and loggias, original fabric including timber ceiling linings, has been retained.

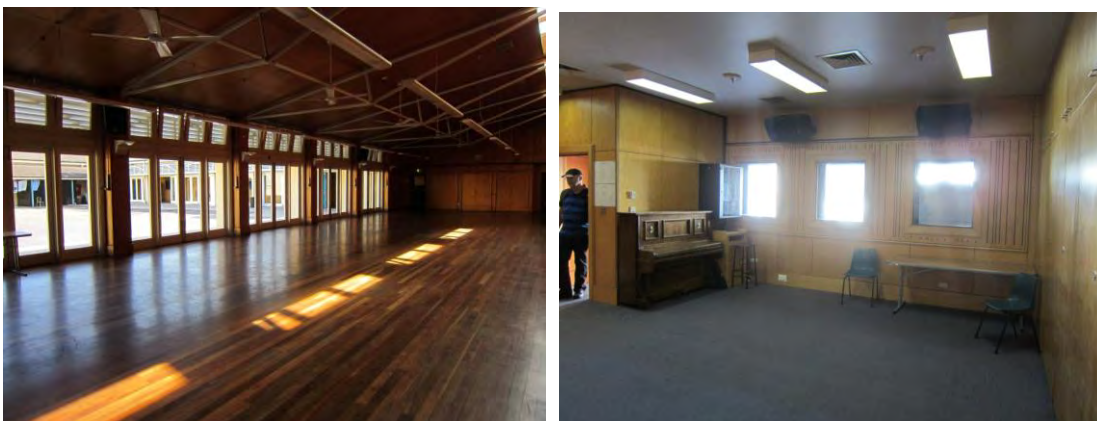


Figure 118 Spaces within the 1990s additions in the west court include a spacious hall left; (G39) and music rehearsal rooms (right; G33 and G35).



Figure 119 Foyer (G37), corridor adjacent to the music rehearsal rooms (left; G36) and lavatories associated with the 1990s additions, part of which are located in spaces originally occupied by women's lavatories (right; G38).



Figure 120 The fitout associated with the Marine Discovery Centre (G29) included a theatre (left) and fibreglass mouldings (centre). Wall tiles from the Turkish Bath still remain in place, though in some places concealed by later wall linings (right).

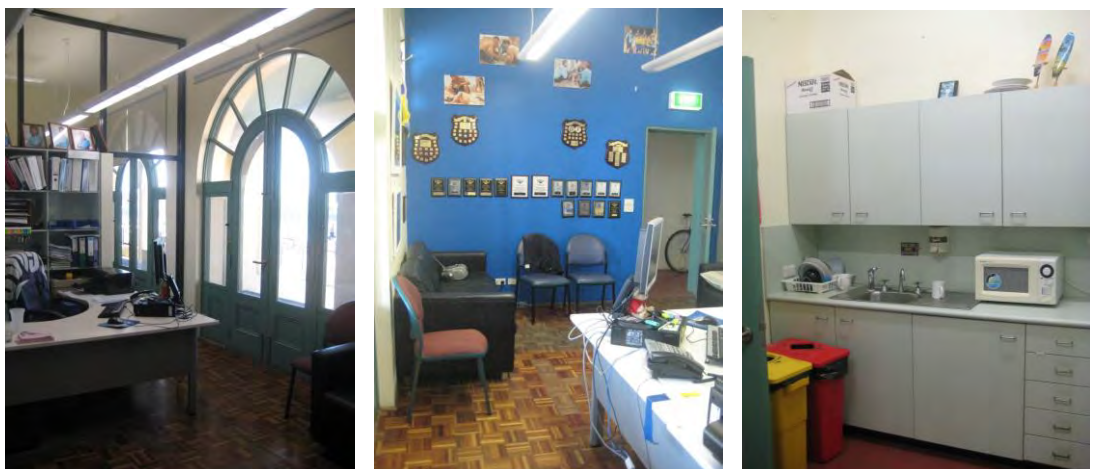


Figure 121 Fabric and finishes associated with the fitout for community and life saving offices in the south eastern section of the Pavilion, formerly occupied by the Turkish Bath (G28).

First floor



Figure 122 Upper level of the Atrium (F10), originally a light court and modified by the construction of a perimeter mezzanine and enclosed by translucent vaults.



Figure 123 Two views of the Theatre bar (F9), which has retained original stair balustrades and its ceiling treatment.



Figure 124 The Seagull Room (F1) was originally the Esplanade Dining Room. The space is intact, although the ceiling has been modified.



Figure 125 The Dolphin Room (left; F2) and the Ocean Room (right; F3).



Figure 126 Intact early fabric in the eastern end of the first floor includes the safe mounted in one of the walls of the Ocean Room (left) and timber ceiling linings over the female lavatory (F7), located in spaces originally occupied by a lavatory and a storeroom. There are also early ceramic wall tiles in part of the female lavatory.

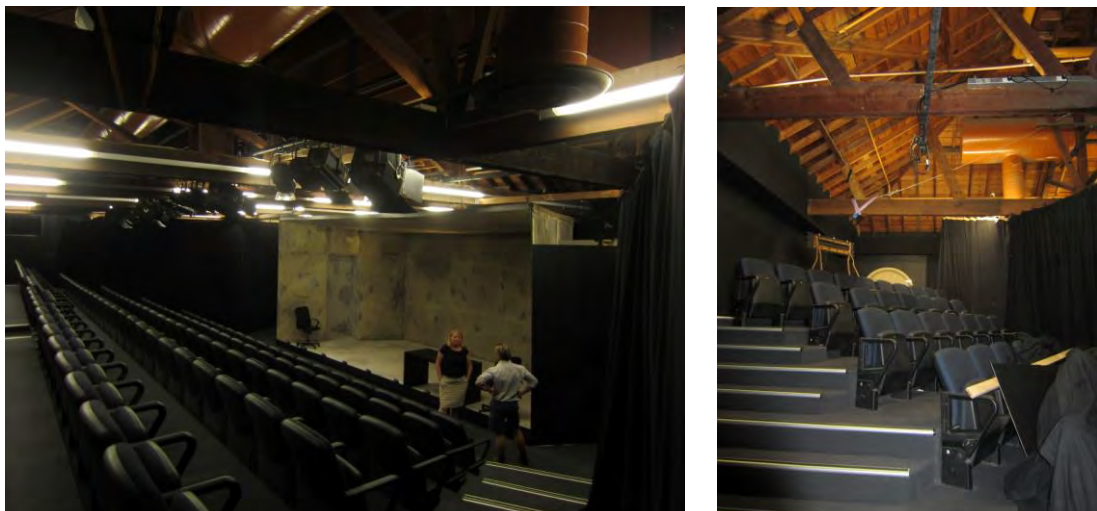


Figure 127 The Bondi Pavilion Theatre (F12), located in the original ballroom space. The Ballroom's ceiling linings were removed and the timber roof structure exposed during the conversion of the space to theatrical uses.



Figure 128 Escape stair (F16) and ancillary rooms associated with the Theatre, located in the space originally occupied by the dining room kitchen (F19-F21). The ceilings, as with many other spaces within the Bondi Pavilion, are lined with timber boards.

Groyne



Figure 129 Tunnel associated with the southern groyne. It is presently used for storage purposes by the surf life saving club. The access to the tunnels, in this case near the southern side of the Pavilion, is still in place, but blocked off (right).



Figure 130 The groyne tunnels are used for the storage of lifesaving equipment; some sections of the tunnel roof require additional support.

Stage Pavilion



Figure 131 Stage area within the early 1930s Stage Pavilion. The former caretaker's residence above, now used for office purposes, only extends over part of this space and has a reinforced concrete floor slab supported off a deep reinforced concrete beam.



Figure 132 Ground floor vestibule associated with the stair to the former caretaker's flat (left, G45). The first floor spaces largely have timber board lined ceilings (right), although some have battened sheet linings, possibly of fibrous plaster.



Figure 133 The first floor of the Auditorium pavilion has retained a substantial amount of original fabric including its stair (left; F28), doors, a cupboard, skirting boards and picture rails (centre; F27). However, the bathroom has been refurbished (right; F24).

4.2 Artworks, ephemeral and moveable items associated with the Bondi Pavilion

There are a number of artworks, ephemeral items and moveable items associated with the Bondi Pavilion that commemorate important events and individuals and are associated with community endeavours. Original items include (but are not necessarily limited to):

- The foundation stone and commemorative stone, which have been relocated from their original location outside the Bondi Pavilion and are now at the southern end of the main foyer (G22). Commemorative inscriptions on the reverse face of the foundation stone relate to the opening of the Bondi Pavilion Community Centre in 1978 (Figure 134);
- Remains of murals associated with the former Ballroom, which have been left in place in the Theatre (F12). A series of murals was installed in the Bondi Surf Bathers' Life saving Clubhouse during the 1930s, the work of D H Souter. It is possible the same artist created these works (Figure 135);
- The "Do not spit" painted sign on one of the walls of a former male toilet (G5) (Figure 136).

Commemorative and interpretive items include photographs and a plaque associated with the opening of the Theatre in 1974 (F9) and enlarged interpretive photographs around the Atrium (G21) (Figure 136).

Artworks within the Bondi Pavilion and in the vicinity of the building include:

- The ceramic tile murals by Patsy Hely and Helen Leitch installed in the Atrium (G21) (Figure 137);
- The mosaic commemorating the original Aboriginal inhabitants of Bondi and by Lloyd Kelemen, Justin Robson and Terry Yumbulul, in the passage leading from the courtyards to the foyer (G21) (Figure 138).
- The bronze sculptures of a dolphin, a bicentennial project by sculptor Diana Webber situated to the south-west of the Pavilion (Figure 139).

There are also a number of commemorative plaques in the pedestrian precinct in front of the Pavilion:

- The plaques associated with the Lions Club and the 1975 lookout tower, mounted on the face of the sea wall (Figure 140);

- The plaque commemorating the 1954 Royal visit, mounted on a pedestal near the lookout tower (Figure 141);
- A plaque commemorating Wendy Jamieson, who worked for the Waverley community, and established the Lighthouse Community, in the paving of the promenade (Figure 141);
- A plaque commemorating Stan McDonald, the first Chief Beach Inspector at Bondi, in the paving of the promenade.



Figure 134 Obverse and reverse faces of the foundation stone in the foyer of the Bondi Pavilion.



Figure 135 Remnants of the murals that adorned the walls of the Ballroom.



Figure 136 "Do not spit" sign in G5 (left); commemorative items associated with the opening of the Theatre (right).



Figure 137 Ceramic tile murals on either side of the Atrium (G21).



Figure 138 Mosaic flooring in the passage from the courtyard to the Foyer utilising Aboriginal art motifs (G21).



Figure 139
Diana Webber's bronze Dolphin, to the south-west of the Pavilion



Figure 140 Plaques associated with the 1975 lookout tower and the involvement of the Lions Club in its construction.



Figure 141 Plaques commemorating the 1954 Royal Visit (left) and Wendy Jamieson (right).
Photographs courtesy Lenore Kulakauskas

4.3 Bondi Surf Bathers Life Saving Club Clubhouse

This section of the report describes the contribution of the Bondi Surf Bathers life Saving Club Clubhouse to the setting of the Bondi Pavilion and the relationship between the two buildings. The Bondi Surf Bathers Life Saving Clubhouse is the subject of a separate CMP that has been commissioned by Waverley Council and is being finalised,

The Clubhouse has been part of the setting of the Bondi Pavilion and Bondi Park from the beginning, although the original section of the existing building was only constructed in the first half of the 1930s (Figure 58). It has since been incorporated into a series of later additions. The original sections of the building's exterior, like the Bondi Pavilion, demonstrate the characteristics of the Inter War Mediterranean style, most particularly in the loggia of the principal facade and the recessed arched bays on either side of the structure (Figures 142 to 144).



Figure 142 These aerial photographs show the original footprint and roof configuration of the Clubhouse (left) and the configuration of the building in 2015 (right).

Source: Spatial Information Exchange.



The Clubhouse and the Pavilion are complementary and defining elements along Queen Elizabeth Drive. The buildings share a similar interpretation of the Inter War Mediterranean style, along with building materials, decorative elements such as columns and loggias, and their scale and overall forms are complementary. However, the space between the two buildings, although providing convenient access to Queen Elizabeth Drive and Bondi Beach, also serves to some extent as a service area associated with a Council depot behind the Clubhouse (Figures 144 and 145).



Figure 143 The Clubhouse is an integral component of the setting of the Bondi Pavilion and contributes to the definition of the beachfront. The buildings share harmonious scale and detailing



Figure 144 Principal facade of the Clubhouse (left); additions at the rear of the building (right).



Figure 145 Rear elevation of the Clubhouse viewed from Bondi Park (left); the Clubhouse and Bondi Pavilion at right are separated by a pedestrian path. The setting of both is deleteriously affected by a Council works depot (right).

4.4 Paths and paving

This section of the report is confined to the paths and paved areas that surround the Bondi Pavilion and form the boundaries of this CMP. The paths and paved areas generally conform to the original layouts of paths and paving. Refer to the Bondi Beach Cultural Landscape CMP for details of landscaping and planting in the sections of Bondi Park that are close to the Pavilion.

Queen Elizabeth Parade furnishes a wide forecourt to the Bondi Pavilion's principal façade. The central entrance to the building was originally the principal threshold into the building and the pedestrian path immediately in front of the Pavilion provided egress to the building and was utilised for open air dining and the partaking of refreshments. The path continues to fulfil these roles and is also used for temporary events. This wide concourse is separated from an upper pedestrian path that is closer to the beach by a vehicular carriageway, which is delineated by kerbing and bollards. Original brick paving has been replaced by bricks of more recent manufacture (Figure 146). A row of light standards and benches are located near the edge of the path, which overlooks a lower path that runs along the top of the sea wall. This path is lined with square pavers (Figure 147). A wide flight of stairs, an original component of the pedestrian ways around the Pavilion and centrally aligned to the building, provides access to the beach. The remnants of the groynes protrude from the sea wall; the cylindrical life saving lookout tower stands on the southern groyne. Tubular steel railings are situated along the edges of both paths to provide security for pedestrians (Figure 148).

To the immediate north-west of the Stage Pavilion facing Campbell Parade is a large semi-circular concrete apron paved in concrete, which appears in the earliest photographs of the completed Bondi Pavilion and is presently used for car parking (Figure 149). Brick-paved paths extend along the rest of the north-west elevation and along the north-east and south-west elevations. Original brick paving has been replaced by bricks of more recent manufacture (Figure 150).



Figure 146 Looking towards the Bondi Pavilion across Queen Elizabeth Drive (left); looking to the south from the pedestrian concourse in front of the Bondi Pavilion (right).



Figure 147 The pedestrian concourse in front of the Bondi Pavilion is an important focus of public recreation and activity (left); relationship of the upper and lower paths to the south-east of the Queen Elizabeth Drive vehicular carriageway (right).



Figure 148 Wide stairs providing access to the beach and the remnant of groyne near the northern end of the Pavilion (left); early twenty first century lifeguards' lookout tower constructed on the remnant of the southern groyne (right).



Figure 149
Concrete apron in front of the Stage Pavilion on the north-western side of the Bondi Pavilion.



Figure 150 Paths along the north-western (left) and north-eastern (right) sides of the Bondi Pavilion.

4.5 Context and setting

The context of the Bondi Pavilion is remarkable, taking in Bondi Bay, Mackenzie's Point Ben Buckler Campbell Parade and the suburbs of Bondi and North Bondi as it rises to the north and west. The Bondi Pavilion is a key element within this significant townscape. The significance of this context is acknowledged by the listings for Bondi Beach and the Bondi Beach Cultural Landscape in the National Heritage List and the State Heritage Register.

According to the entry for Bondi Beach in the National Heritage List, "Bondi Beach, Bondi Park and the headland reserves, the Bondi Surf Pavilion, the Bondi Surf Bathers Life Saving Club and North Bondi Surf Lifesaving clubhouse, and the Bondi Pool area and Icebergs building, together constitute an iconic place that is emblematic of the Australian beach experience."¹⁴⁸ The area included in the National Heritage List extends from Marks Park and Mackenzie Point to Ben Buckler and is bounded in part by Campbell Parade.

According to the State Heritage Register inventory for the Bondi Beach Cultural Landscape, "Bondi Beach, Bondi Park, Bondi Surf Pavilion, and the Bondi Surf Bathers Life Saving Club building form a cultural landscape of State significance as an iconic representation of the Australian beach experience."¹⁴⁹ Aesthetically, "the scale of the beach and its relationship with the foreshore development, including Bondi Park, Bondi Surf Pavilion, Bondi Surf Bathers Life Saving Club building and the North Bondi Surf Club, form a cultural landscape which is a landmark of not only the Sydney region, but an iconic image of Australia, recognised internationally as a symbol of Australia and the attractions of the country." As well,

¹⁴⁸ <http://www.environment.gov.au/heritage/places/national/bondi>, accessed 23 October 2017.

¹⁴⁹ <http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5055526>, accessed 23 October 2017.

“While the Bondi Surf Pavilion has been modified over time, the relationship of the building to the promenade and beach, as well as the park and its intact features (including two concrete pedestrian bridges with standard lamps, the promenade, and numerous pathways in original locations), retains its integrity to the 1928 beach improvement design.”¹⁵⁰ The State Heritage Register listing is less extensive than the listing for Bondi Beach in the National Heritage List, but includes all of Bondi Beach and is similarly defined by Campbell Parade.

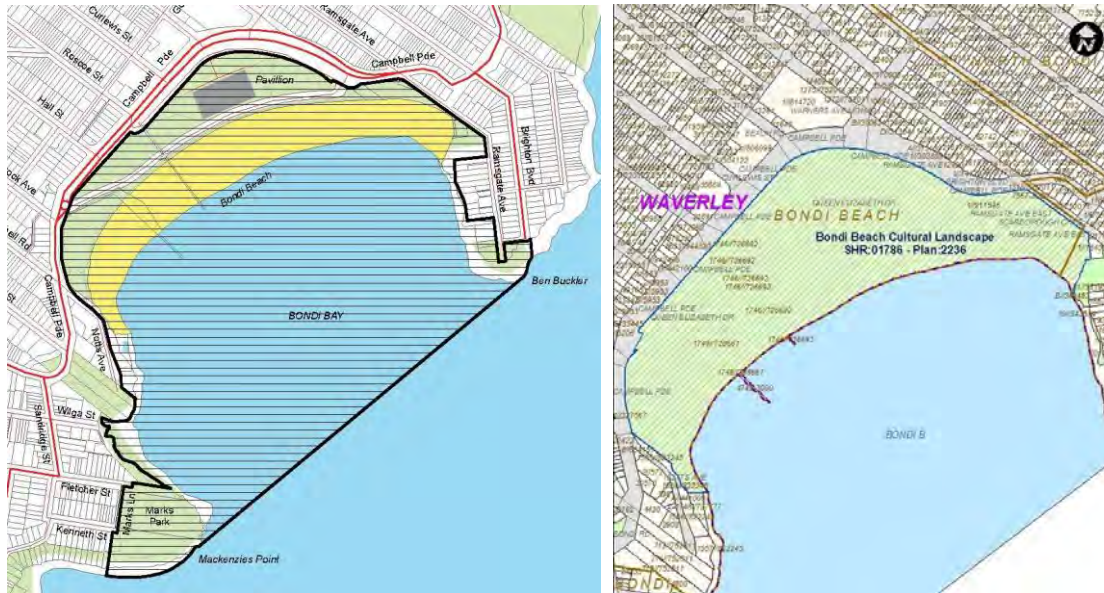


Figure 151 Area included in the National Heritage List (left) and the State Heritage Register (right).

Within the boundaries of these listings the setting of the Bondi Pavilion includes Bondi Beach, Bondi Park, Campbell Parade, Queen Elizabeth Drive, Bondi Surf Bathers Life Saving Club and North Bondi Surf Club buildings. The setting also includes the backdrop of buildings along Campbell Parade, the vast expanse of Bondi Bay and the landforms and headlands that enclose it. The Bondi Pavilion is the dominant architectural feature in the immediate vicinity of Bondi Beach. It is an integral component of this important cultural landscape and a compelling focal point within the landscape, featuring prominently in views from various vantage points around Bondi Beach and Bondi Park. The Pavilion forms a terminating element in vistas in the south-western sections of Bondi Park (Figure 156) but does not contribute to views across the eastern section of the Park where there are intervening elements such as the children’s playground and the Bondi Surf Bathers Life Saving Clubhouse. Views to the Bondi Pavilion are available to a lesser extent the section of Campbell Parade to its north-west, where intervening trees screen much of the building (Figure 152).

The Bondi Pavilion is a significant component of the many views that are available from vantage points around the wider Bondi Beach Cultural Landscape (Figure 153). Its prominence is particularly notable when Bondi Beach is viewed from Hunter Park to the south of the Beach (Figure 154) and Ben Buckler to the east of the Beach (Figure 160). As well, expansive views to the south, east and north across the landscape are available from the Pavilion (Figure 157).

The urban fabric of Bondi, extending from the south of Bondi Bay, along Campbell Parade and around to the east along Ben Buckler is a critical component of its setting – the Pavilion forms an intermediary element between the natural and cultural fabric of the locality – refer to Figures 155 and 158 to 160. The

¹⁵⁰ Ibid.

scale of some recent development along Campbell Parade impacts negatively on views to the Bondi Pavilion (Figure 158).

The visual and physical relationship between the Bondi Pavilion and the Bondi Surf Bathers Life Saving Club Clubhouse is a significant component of the setting of the Bondi Pavilion. The Clubhouse is a crucial component of the views between the two buildings and views along Queen Elizabeth Drive, particularly from the north-east (refer to Figure 143).

The wide expanses of lawn across Bondi Park are an important part of the Bondi Pavilion's setting (Figure 156). None of the original planting in Bondi Park has survived and the existing planting has been undertaken from the 1980s onwards. In the immediate context of the Bondi Pavilion, planting is largely situated on the north-western side of the building on either side of the semi-circular concourse (Figure 152).



Figure 152 Trees and shrubs in the vicinity of the Bondi Pavilion.
Source: NearMap.



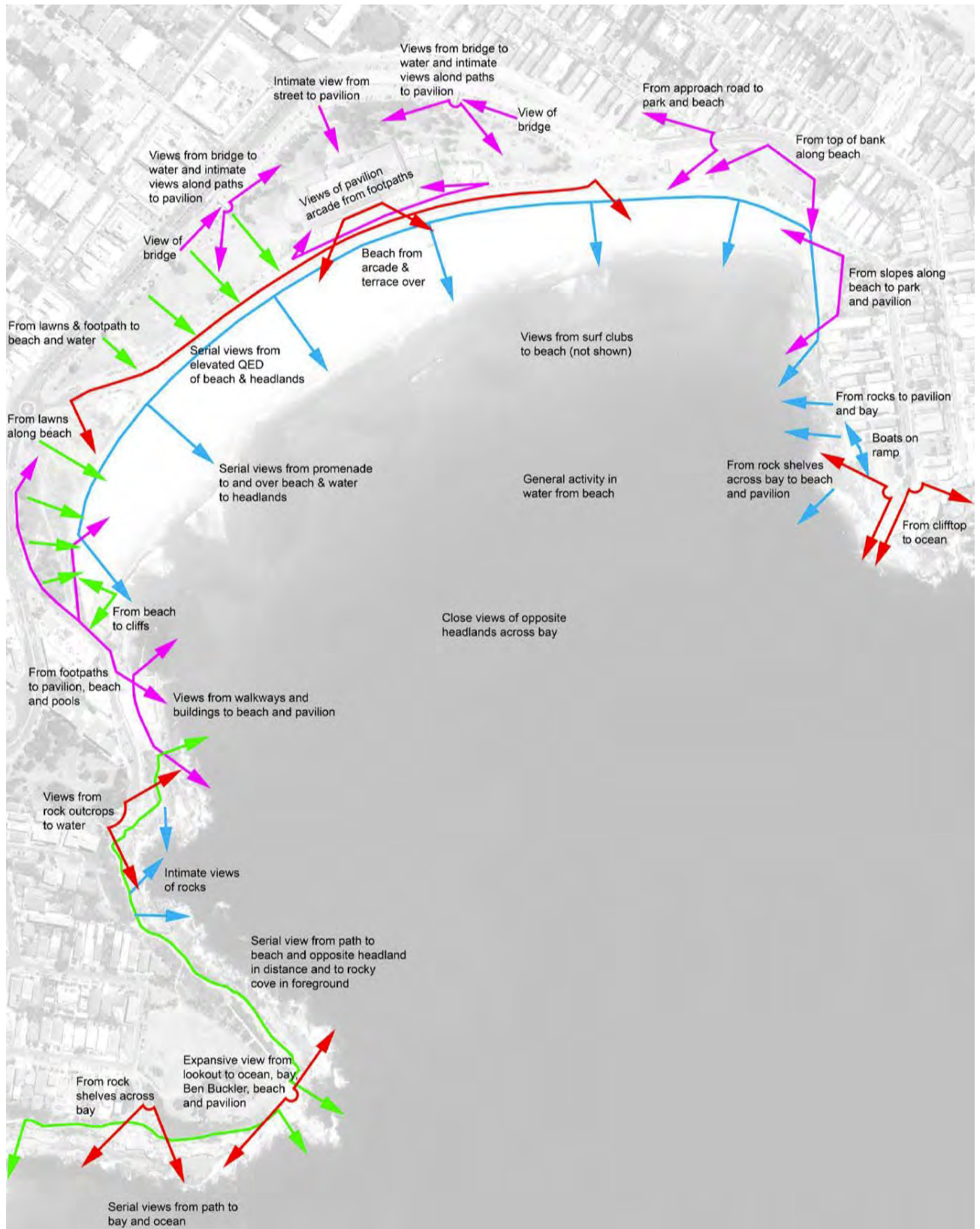


Figure 153 The importance of retaining views described in this diagram is stressed in the Bondi Beach Cultural Landscape CMP.

Source: Bondi Beach Cultural Landscape CMP Figure 9.2, p.402.





Figure 154 Early morning photograph of Bondi Beach from Hunter Park. The Bondi Pavilion is a prominent feature within the overall cultural landscape.

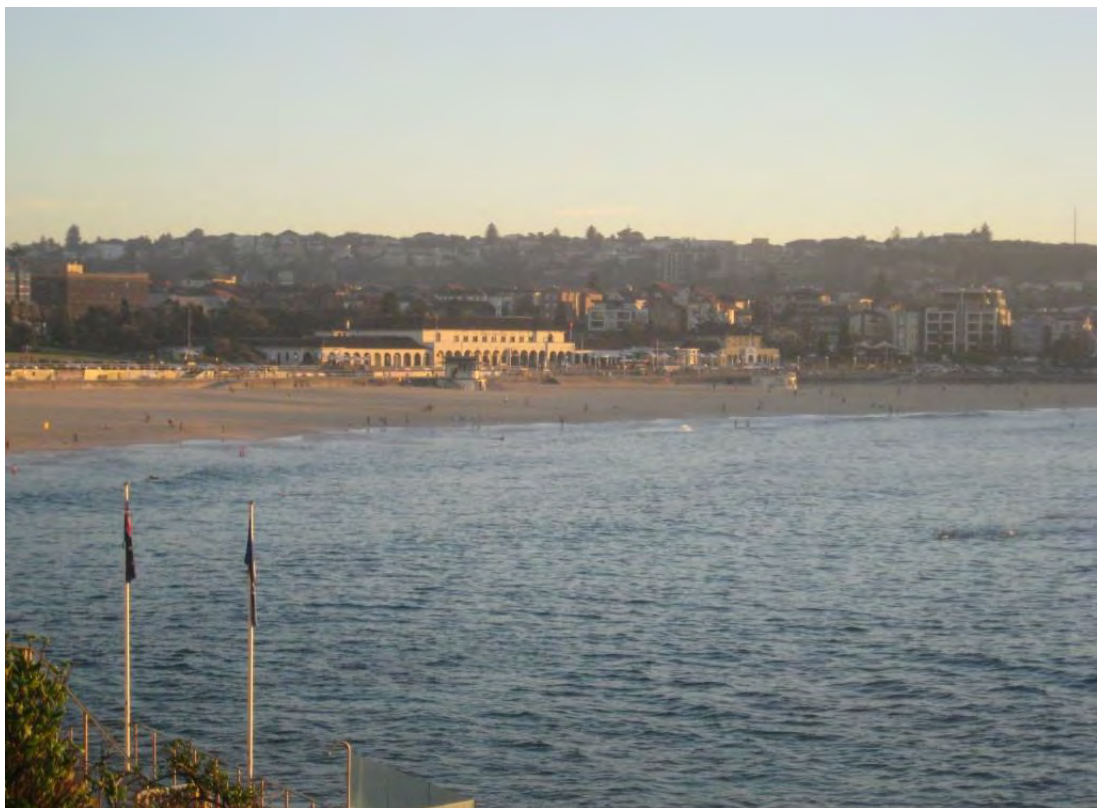


Figure 155 The Bondi Pavilion as a prominent foreground component of the townscape of Campbell Parade.



Figure 156 The Bondi Pavilion (highlighted) in its setting of Campbell Parade, Bondi Park and Bondi Beach.



Figure 157 Southern view from the Bondi Pavilion looking towards Mackenzie's Point. The open space of Bondi Beach and Bondi Park provides a protective curtilage for the setting of the Bondi pavilion



Figure 158 View to the south east from Bondi Beach towards the Pavilion and development on Campbell Parade. The recently completed development at top left impacts on this view to the Pavilion and has greater height and mass than larger interwar buildings such as the Hotel Bondi to the right.



Figure 159 Views of individual buildings on Campbell Parade are available from parts of the Pavilion.



Figure 160 Bondi Pavilion and its setting viewed from Ben Buckler.

4.6 Aboriginal archaeology

The Aboriginal Heritage Information Management System (AHIMS) of the Office of Environment & Heritage (OEH) records four sites (as described in the Table below) in or near to the subject area. Site 45-6-2169 is partially within the subject area. Although the site card was not available it is assumed that this is the site at which the artefacts were uncovered in a storm in 1899 as described by Etheridge & Whitelegge (1907:233) (as previously described but repeated in this section).

Site ID	Site Name	Site Type
45-6-2169	Bondi Beach	Open Camp Site
45-6-2060	South Bondi Cave	Shelter with Midden
45-6-0719	Bondi Golf Links, North Bondi	Rock Engraving
45-6-0720	Ben Buckler Reserve, Bondi Bay	Rock Engraving

After a series of heavy gales at Bondi in 1899 thousands of stone artefacts were uncovered at the northern end of Bondi Beach. These artefacts were collected and donated to the Australian Museum. The Australian Museum's Curator Report for 1900 reads as follows:

The old land surface at Bondi, as I saw it, in company with the discoverer, was covered with thousands of these chips, some of them exquisitely made, with core pieces, chippers and rubbers (Etheridge & Whitelegge 1907: 233).

Also in this report:

“These ‘workshops’ at Bondi revealed that the whole length of the back of the beach was covered with tons of stones, and that they had been taken there. In a kind of delta in the centre of the beach coarser materials were deposited. While chips and flakes were few and far between, thousands of implements which had been used were found” (Etheridge & Whitelegge 1907: 235).

In a letter to a Mr W.L. Johnston, Mr Etheridge, the Curator, referring to the ‘workshops’ at Bondi wrote:

“The weapons collected were very valuable, including tomahawks, grindstones, a nose ornament, knives, scrapers, gravers, drills and spear points ,and lastly, a very peculiar lancet like a surgical knife or scarifier” [Dowd1959 :293]

Further tools found at the Bondi Beach locality were ground stone axes, obtained by a collector (Liversidge) in the 1870s, from Aboriginal people living at Bondi at that time (Steele 2009:78).

The location of these tools “the whole length of the back of the beach) includes the location where the Bondi Pavilion now stands.

Although the other sites are not within the study area they indicate the importance and richness of the Aboriginal history of Bondi. Two of the sites are engravings which were recorded by W D Campbell, Surveyor in 1899. They represent fish of varying sizes a seal, a shark and a whale. The other site is a midden. These sites indicate the coastal traditions of the Cadi. The diagram below indicates the location of the study area and the above sites. Please note that Site 45-6-2169 was described as stretching along the full length of the back beach. The dot below showing the location of Site 45-6-2169 indicates the grid reference shown on the AHIMS site card and does not indicate the full extent of the site.



Figure 161 Location of sites with close proximity to the study area.

Site 45-6-2169 is exceptionally important in indicating Aboriginal toolmaking traditions and in defining archaeological stone tool taphonomy and a chronological sequence of change.

As previously mentioned thousands of artefacts were uncovered during a storm in 1899 and recorded by Robert Etheridge, Curator and Thomas Whitelegge, Senior Zoologist of the Australian Museum in 1907. These artefacts were recorded along the length of the back of Bondi Beach and would have included the location of the Pavilion. According to Etheridge & Whitelegge (1907:235):

The weapons collected were very valuable including tomahawks, grindstones, a nose ornament, knives, scrapers, gravers, drills and spear points...”

These spear points became known as “Bondi Points” and were later determined to be an indicator of change in stone tool manufacturing techniques and cultural change. The sequence was called the “Eastern Regional Sequence” by Frederick McCarthy, Curator, Australian Museum after excavations in Lapstone Creek rockshelter in the Blue Mountains in 1936 (published 1948) and later refined by McCarthy (1964) and Hiscock & Attenbrow (2004). The Bondaian phase of the Eastern Regional Sequence belongs to a time period from 7,000 to 550 years ago McCarthy (1976:44; Hiscock & Attenbrow 2004:98)). Bondi Points which are also known as backed artefacts are stone implements that have had small flakes removed along one side to create a distinct, steep, blunt edge. Bondi Points are thought to have been used for spear points, cutting implements and for piercing animal skins.

The artefacts from the Bondaian phase were stone points similar to those found at Bondi. McCarthy’s excavation of Lapstone Creek rockshelter (1948) was not only important for developing the Eastern Regional Sequence and introducing the term “Bondi Point” but for being one of the first scientific excavations conducted in Sydney.



Figure 162 Bondi Points from Bondi Beach.

Source: Australian Museum website: <https://australianmuseum.net.au/image/bondi-points-stone-tools>



Figure 163 Bondi Points from Lapstone Creek.

Source: Australian Museum website: <https://australianmuseum.net.au/image/lapstone-creek-rock-shelter-selection-of-artefacts-e>

Site 45-6-2169 was recorded as extending along the length of the back of Bondi Beach. This would include the location of the Pavilion, or at the very least a portion of the study area would overlap Site 45-6-2169. No other known sites have been recorded within the study area. However, given the recorded extent of Site 45-6-2169 it is highly likely that stone artefacts will exist below ground within the study area. In addition the sites in the vicinity indicate the extensive occupation and use of the study area and surrounds, contributing to the significance of the location of the Pavilion.

Evidence from archaeological excavations within the Sydney Basin indicates the possibility for subsurface deposits to remain despite later disturbance. The construction of tunnels/basements etc under the Pavilion will not have destroyed the Aboriginal objects, rather they would have been disturbed. Construction fill laid over the sections of the study area prior to landscaping/Pavilion construction etc., would serve to protect any Aboriginal objects.

4.7 Historical archaeology

According to the key findings in Section 5.4 of the Aboriginal and Non-Aboriginal Archaeological Assessment, Bondi Pavilion, Bondi Beach, NSW (Dominic Steele Consulting Archaeology, October 2017) there are no expectations that the Bondi Pavilion study area contains or retains historical-archaeological features or deposits from site uses prior to circa 1910 and prior to the first pavilion buildings, promenade and sea wall. According to the report,

Most of the original beach front and back-dune landscape had been entirely transformed by this time, and extensive site preparation and construction works undertaken in the late 1920s as

required to create the current Bondi Pavilion layout is likely to have largely disturbed or destroyed any pre-existing historical archaeological remains.¹⁵¹

The Aboriginal and Historical Assessment should be read in conjunction with this report to provide a greater understanding and evaluation of the archaeological potential of the place. Reference should also be made to the Bondi Beach Cultural Landscape CMP, which generally did not identify specific archaeological sites or areas of potential archaeological sensitivity, and suggested that the overall archaeological resource of the Cultural Landscape was minimal. In regard to the Bondi Pavilion, the Bondi Beach Cultural Landscape CMP considers that the “widespread and sometimes deep construction works to create the current Pavilion layout is likely to have removed and /or largely disturbed any pre-existing archaeology.”¹⁵²

¹⁵¹ Dominic Street Consulting Archaeology, Aboriginal and Non-Aboriginal Archaeological Assessment, Bondi Pavilion, Bondi Beach, NSW, pp.58 and 63.

¹⁵² Jean Rice, Bondi Beach Cultural Landscape CMP, pp.198 and 381.

5 ASSESSMENT OF HERITAGE SIGNIFICANCE

5.1 Introduction

The concept of 'cultural significance' embraces the values of places or items to the community, which cannot be expressed in financial terms alone. Assessment of cultural significance endeavours to establish why a place or item is considered important and valued by the community. Significance, therefore, is embodied in the fabric of the place, including the setting, the records associated with the place and the response that the place evokes in the community.

5.2 Previous Assessments

The Bondi Pavilion is listed as an individual heritage item by Waverley Council and is identified as a highly significant element in the listing for the Bondi Beach Cultural Landscape in the NSW Government's State Heritage Register and the listing for the in the Commonwealth Government's National Heritage List.

5.2.1 National Heritage List

The following summary statement of significance is included in the National Heritage List entry for Bondi Beach:

Bondi Beach is an urban beach cultural landscape of waters and sands, where the natural features have been altered by development associated with beach use and consisting of promenades, parks, sea baths, the surf pavilion and pedestrian bridges. The predominant feature of the beach is the vastness of the open space within an urban setting.

Bondi Beach is significant in the course of Australia's cultural history as the site of the foundation of Australia's first recognised surf lifesaving club in 1907. From Bondi the surf lifesaving movement spread initially to NSW, then to the rest of Australia and to the world. Along with the 'digger' and the 'bushman', the lifesaver has achieved an iconic place in Australia's cultural imagery. The lifesaver grew to become an accepted feature of the beach and, as beach guardian and symbol of what was seen to be good about being Australian, became woven into Australia's popular culture. As it was at the beginning, the SLSA has remained a voluntary organisation and a significant contributor to a well-established tradition of volunteering in Australia. SLSA is now Australia's largest volunteer water safety organisation, with a national membership in 2006 of 120,000 members representing 305 clubs. Surf lifesavers have rescued more than 520,000 people in the 80 years since records have been kept, with the number of rescues each season fluctuating between 8,000 and 12,000.

Bondi Beach is one of the world's most famous beaches and is of important social value to both the Australian community and to visitors. Bondi Beach is significant because of its special associations for Australians as a central place in the development of beach culture in Australia. It embodies a powerful sense of place and way of life. It is where Australians meet nature's challenge in the surf and is strongly associated with the Bronzed Aussie myth of easy-going hedonism and endeavour balanced with relaxation. A place full of Australian spirit, synonymous with Australian beach culture, it is recognised internationally.

At the end of the 19th century, the beach emerged as an alternative cultural landscape to the mythology of the interior. The interior represented notions of toil and hardship against an often unforgiving landscape, while the coast evoked images of health and leisure in the equally unforgiving environment of the sea. During the Depression the Australian notion of beaches as

egalitarian playgrounds took root and Bondi, with its strongly working-class constituency, became the epitome of that idea. The developing beach culture reinforced an already strong myth of Australian egalitarianism, of a nation where 'a fair go' was available to all. The constructed features, such as the sea baths and the surf pavilion demonstrate the development of the natural features of the beach to accord with daylight swimming, recreational beach culture, surf life saving, and associated beach sports. The Bondi Surf Pavilion building within its developed parkland setting is an important element of the site. Built in 'Inter War Mediterranean style', the Pavilion is outstanding for its place in the development of beach and leisure culture and is a famous landmark at Bondi Beach. The pool complex is significant for its strong associations with the famous 'Bondi Icebergs' winter swimming club as well as other swimming groups. The pool and clubhouse enjoy a strong nexus not usually enjoyed by other seaside pools. The site has been used continuously for organized swimming since before 1900 and has a strong social importance as a meeting place as well as a sporting and recreational facility. The Bondi Icebergs contributed strongly to this development. To many in Sydney they were seen as inheritors of the Anzac spirit – fun-loving larrikins not taking themselves too seriously, while still displaying the essential 'Aussie' characteristics of a fair-go, generosity, and mateship.

Egalitarian in nature, the beach and surfing had a profound effect in changing our way of life, and developing our sense of national identity. The central role of beaches, and Bondi Beach in particular, in Australia's self image is reflected in the use of the beach by painters, filmmakers, poets and writers in exploring this new self image and reflecting it back to Australian society. Bondi has played a central role in this process, and has come to be viewed both within Australia and internationally as the quintessential Australian beach.

The National Heritage List entry assessment acknowledges the contribution of the Bondi Pavilion to Bondi Beach and the values it embodies:

- The Bondi Pavilion is a component of a group of items that includes Bondi Beach, Bondi Park and the headland reserves, the Bondi Surf Bathing Life Saving Club and North Bondi Surf Lifesaving clubhouse, and the Bondi Pool area and Icebergs building, that together constitute an iconic place that is emblematic of the Australian beach experience;
- Bondi demonstrates an integration of features and components within the landscape in a way that has richness, depth and complexity. While the man-made features have been redeveloped from time to time, the respective elements of the landscape today retain cohesion as a result of the beach and park improvement scheme carried out in 1928-29. The improvement scheme is important in the history of urban design in NSW because of its ambitious scale, date of construction and relative isolation at the time. Its integrity also makes it an exemplar of a trend in landscape design typical of the inter-war era. The use of the 'Mediterranean-Georgian Revival' style in the construction of the Pavilion and the two surf clubs integrates with the planning and scale of the parklands. The repeated symmetry of the arched arcades, the buildings' low-lying forms, the use of terracotta Cordova-style tiles and white-cream walls, have come to represent the lifestyle of the inter-war period for generations of Sydney-siders.

The design of the landscape to facilitate surf-side recreation is still clearly legible in the layout of the parklands, the Pavilion and the clubhouses, and the pool complexes.¹⁵³

¹⁵³ <http://www.environment.gov.au/system/files/pages/c59787bb-3dab-402d-a091-55bb981defeb/files/bondi-beach.pdf>, accessed 26 October 2017.

5.2.2 State Heritage Register

The following statement of significance is included in the State Heritage Register database entry for the Bondi Beach Cultural Landscape:

Bondi Beach, Bondi Park, Bondi Surf Pavilion, and the Bondi Surf Bathers Life Saving Club building form a cultural landscape of State significance as an iconic representation of the Australian beach experience. The place is historically significant as the site of many 'firsts' and other significant events in surf lifesaving, and as the largest beach improvement scheme to be carried out in the interwar years. The place demonstrates the rapid increase in popularity of beach-going once restrictions on surf bathing were eased in the early 20th century.

The place is of social and aesthetic significance as a landmark, recognised internationally as a symbol of Australia's popular beach culture. While the Bondi Surf Pavilion has been modified over time, the relationship of the building to the promenade and beach, as well as the park and its intact features (including two concrete pedestrian bridges with standard lamps, the promenade, and numerous pathways in original locations), retains its integrity to the 1928 beach improvement design.

The State Heritage Register listing acknowledges the contribution of the Bondi Pavilion to the Bondi Beach Cultural Landscape and values it embodies:

- As a component of the Bondi Beach Improvement Scheme, identified as a landmark in the history of urban design in NSW because of its ambitious scale;
- As a component of a cultural landscape that is an iconic, internationally recognised image of Australia;
- The Bondi Pavilion itself is of State significance as the largest and most resolved example of a beach pavilion in NSW;
- As a component of a cultural landscape that represents at a national level the culture of beach bathing which has dominated past and present the popular image of the Australian outdoors lifestyle;
- The Bondi Pavilion has rarity value as the largest surf beach pavilion to be constructed in Sydney and exemplifies the enormous growth in popularity of surf bathing of the 1920s and 1930s;
- Together with Bondi Beach and Bondi Park, the Bondi Surf Pavilion it is an excellent representation of Australian popular beach culture. The Bondi Surf Pavilion is representative of a class of buildings found frequently along the coast of NSW, and is of State significance as the largest, most resolved example of the type.¹⁵⁴

5.2.3 Waverley Council Local Environmental Plan 2012

The following statement of significance is included in the State Heritage Inventory database entry for the Bondi Surf Pavilion:

Outstanding early twentieth century building. Its construction marked the establishment of the Australian beach and leisure culture. Prize winning example of the work of Robertson & Marks, architects. A fine example of the Inter-War Mediterranean style. Introduced to Australia by Leslie Wilkinson. Famous landmark. Attractively sited in the landscape, serving to understate its large scale. State significance.

¹⁵⁴ <http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5055526>, accessed 26 October 2017.

The Bondi Pavilion is listed as a highly significant individual item of local heritage significance. The Bondi Pavilion is also included in Waverley Council's listing of Bondi Beach, where the Pavilion and ancillary works are described as a rare example of urban design from the 1920-1930 period.

5.3 Assessment of significance

The listings in the National Heritage List, State Heritage Register and Waverley LEP generally identify the heritage significance of the Bondi Pavilion and its importance within a wide cultural landscape. The following assessment of heritage significance is intended to establish in detail the building's historical, aesthetic, associational, social and scientific significance.

The following assessment of the heritage significance of the Bondi Pavilion has been based on the 1997 Conservation Analysis by Clive Lucas, Stapleton & Partners. The assessment has been reviewed and updated to reflect historical events and changes to the place that have occurred since the Conservation Analysis was completed. It uses the framework for the assessment of significance advocated by the NSW Heritage Office in the guidelines included in the NSW Heritage Manual. In this framework places are assessed in accordance with the defined criteria set out below.

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

- The Bondi Pavilion is the central focus of a highly significant and world renowned cultural landscape that embraces Bondi Beach and the associated seawall and promenade, Bondi Park (including paths and landscaping), Bondi Park South, Bondi Park North, buildings associated with surf life saving (Bondi Surf Bathers Life Saving Club and North Bondi Surf life Saving Club), Bondi Baths, Biddigal Reserve and Pools, Hunter and Marks Parks and the Coastal Walk, Ben Buckler Parks. The heritage significance of this cultural landscape is assessed in the Bondi Beach Cultural Landscape CMP (Jean Rice, December 2016).
- The natural landscape characteristics of the Bondi Beach cultural landscape, which have formed over millennia, include rocky headlands, sandstone terraces and platforms, a wide crescent-shaped beach and dunal landscape. The central placement of the Bondi Pavilion within this landscape is significant because of the scale of the building (which is appropriate to this landscape) and its important relationship to its setting, in which it forms a bold and compelling focus.
- The Bondi Beach landscape, including the Bondi Pavilion study area, and the Aboriginal objects found within the subject area represent a significant cultural landscape which demonstrates the history of Aboriginal occupation, lifestyle and land use. The artefacts found at Bondi Beach and now housed in the Australian Museum demonstrate the history of Aboriginal stone tool manufacture and the economic life and subsistence activities of Aboriginal people. These tangible objects also bear witness to intangible values of place and to the spiritual and creative life of pre-contact Aboriginal society. The landscape and artefacts within are of cultural significance and an important educational tool in demonstrating Aboriginal history.
- The Bondi Pavilion is the culmination of the ongoing provision of facilities at Bondi Beach from the beginning of the twentieth century and provides graphic evidence of the importance of surf bathing during the first third of the twentieth century in NSW and the popularity that Bondi Beach enjoyed in this period.
- The Bondi Pavilion provides evidence of local government initiatives in providing amenities for recreation during the interwar period in NSW. The Bondi Beach Improvement Scheme initiated in

1924 was one of the first attempts in Sydney to undertake and complete a comprehensive beach beautification scheme. The Bondi Pavilion is a significant and crucial component of the integrated scheme that included parkland and recreational facilities in an ambitious and unprecedented urban design scheme.

- The Bondi Pavilion was the largest example of its type in Sydney to incorporate a wide array of public spaces and facilities. This was not always the case and many buildings were constructed solely as a means of enhancing the amenity and convenience of beach-goers. The Bondi Pavilion included locker rooms, bathing suit hire, laundry, male and female changing cabins, and separate secluded tunnels from the changing areas to the beach through the now demolished groynes, although much of the evidence of these uses has been removed.
- The Bondi Pavilion was unique in Sydney for its provision of formal dining and ballroom facilities on the first floor and shops and cafes along the beach front, which provided the opportunity for outdoor refreshments to the public. It is also significant for the early modification that provided a stage and open air auditorium accessible from Campbell Parade.
- The ongoing viability of the Bondi Pavilion as a community resource is demonstrated by the adaptive reuse of parts of the building as a theatre during the last quarter of the twentieth century, undertaken through a process of community consultation. This reflects changes in patterns of leisure since the 1960s.

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

- The study area of the Bondi Pavilion has a strong and special association with the history of Aboriginal people. The landscape and sites contained within the study area provide a continuing cultural and spiritual link to the Aboriginal past and provide tangible links with the lifestyle and values of their ancestors.
- The Bondi Pavilion is the work of architects Robertson & Marks, a well-known architectural practice in Sydney that was formed in 1892 and is still practicing. The design of the building has been credited to Leith McCredie, who worked in the firm during the 1920s and became a partner in 1928. A large number of notable buildings in Sydney are the work of this firm – significant buildings from the first third of the twentieth century include the Trust Building in King Street, Sydney (1916), the Bank of NSW in George Street, Sydney (1932) and the building formerly occupied by Farmer & Co in Market Street, Sydney (1920).
- The Bondi Pavilion is associated with Alderman C.W. Kavenagh who was the mayor of Waverley between 1920 and 1925. He is credited with conceiving the idea of beautifying the beach and its surroundings in 1919.
- Events staged at the Bondi Pavilion are associated with significant public figures. These include the Royal Command Surf Carnival, which was attended by Queen Elizabeth II, Prince Phillip and other dignitaries in 1954, the opening of the Bondi Pavilion by Prime Minister Gough Whitlam in 1973 and the opening of the Bondi Community Centre by Premier Neville Wran in 1978.

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

- The Bondi Pavilion is a large and assured example of the Inter War Mediterranean style, which was considered appropriate for a beach-front setting. It is notable for its bold scale that responds well to its setting, controlled symmetrical planning and composition, and well-resolved architectural design.
- When compared to bathing pavilions constructed at other beaches along the coast of NSW, such as those at Balmoral, Cronulla and other localities, the Bondi Pavilion is unique as the largest and most comprehensively equipped example of a beach pavilion erected in Sydney during the twentieth century. The massing and architectural detailing of the complex are assured and well resolved when compared to other interwar bathing pavilions. Its scale gives it a far more commanding presence on the beach and in its wider setting than other beach pavilions in NSW.
- The Bondi Pavilion is a highly significant component of the cultural landscape of Bondi Beach, which is acknowledged as a Sydney landmark and an iconic image of Australia internationally. It shares considered relationships with Bondi Beach, Bondi Park, and the Bondi Surf Bathers Life Saving Clubhouse and with the wider context of the cultural landscape. The Bondi Pavilion is a key element of the cultural landscape.
- Artworks within the Bondi Pavilion contribute to the aesthetic significance of the building. The original murals in the theatre, formerly the ballroom, are important original decorative elements. The ceramic tile murals by Patsy Hely and Helen Leitch installed in the Atrium (G21) and the mosaic commemorating the original Aboriginal inhabitants of Bondi and by Lloyd Kelemen, Justin Robson and Terry Yumbulul, in the passage leading from the courtyards to the foyer (G21) enhance the quality of these spaces and reflect changing uses and community esteem for the building.

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

- The local and broader Aboriginal community have a deep and abiding spiritual connection to the cultural landscape of Bondi Beach. It represents their past and their future. The site which once contained a large concentration of artefacts, confirms Bondi Beach to have been a place of exceptional cultural significance prior to colonisation and therefore a site of continuing social significance to the descendants of the Cadi and broader Aboriginal community. The Bondi Pavilion is significant to the Aboriginal community as a community cultural centre.
- The Bondi Pavilion is an item of great social significance for the local community as a whole, demonstrated by its heavy levels of use and visitation and the formation of community groups such as the Friends of the Bondi Pavilion. It is a major focal point for activity and enjoyment of the beach.
- The Bondi Pavilion has associations with the Bondi Surf Bathers' Life Saving Club and the crucial and ongoing associations with life savers and life saving at Bondi Beach.
- The Bondi Pavilion has important associations with the various theatrical and artistic organisations and individuals, who have been strongly associated with the building since the 1970s, following the completion of works linked to the Bondi Pavilion Theatre and the Bondi Community Centre.
- The social significance of the Bondi Pavilion is also linked to the high esteem in which Bondi Beach as a whole is regarded. It represents the popular image of surf bathing and the beach culture that is such a significant component of Australia's perceived outdoor lifestyle.

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

- The site of the Bondi Pavilion may have the potential to yield further information that will contribute to an understanding of Aboriginal occupation and land use.
- Despite the almost entire absence of contextual records, the artefacts recovered from Bondi Beach now in the Australian Museum have, through archaeological study, contribute and continue to contribute invaluable data in respect of Aboriginal stone tool manufacture and use. The term 'Bondi Point' which derives from the collection of stone objects found at Bondi Beach, refers to backed edge stone artefacts found throughout Australia.
- The Bondi Pavilion does not otherwise have scientific significance within the guidelines of the *Draft Manual for the Use of Historical Themes and Evaluation Criteria*. It is not likely to yield worthwhile archaeological information (except for details about former finishes) for it is known that the building was constructed using fill over sand.

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

- The land within which the Bondi Pavilion is sited contains a rare example of an extensive Aboriginal workshop from which the term "Bondi Point" was derived.
- The Bondi Pavilion is a rare example of a comprehensive seaside recreational centre designed and constructed during the 1920s that was integrated into a major beautification scheme. Although several councils staged competitions for ambitious and grandiose schemes at various beaches (such as Manly and Clovelly Beaches), the winning schemes did not eventuate.
- The scale and symmetrical design of the Bondi Beach complex, integrated into the overall design of Bondi Park, was far greater than other contemporary beautification schemes involving beach amenity and resulted in a compelling and rare cultural landscape. Other schemes that were realised, such as at Balmoral Beach, are much more modest in scope.
- The adaptation of parts of the building for use as a community arts centre and theatre space is understood to be a rare and relatively early collaboration between a local council and the community. The theatre is rare early example of a community-based theatre in suburban Sydney.

Criterion G An item is important in demonstrating the principal characteristics of a class of NSW's (or the local area's) cultural or natural places; or cultural or natural environments.

- The Bondi Pavilion is representative architecturally of the beachside architecture associated with surfing and sea bathing during the inter war period in NSW, particularly the 1920s. It was, however, distinguished by its size and range of amenities that were offered. These survive in a reduced form.

5.4 Proposed statement of cultural significance

The Australia ICOMOS Burra Charter defines cultural significance as: "...aesthetic, historic, scientific or social value for past, present or future generations."

The Bondi Pavilion is of outstanding cultural significance because it is part of an area that has a strong and special association with the local and broader Aboriginal community who have a deep and abiding spiritual

connection to the cultural landscape of Bondi Beach, which includes the site of the Bondi Pavilion. The landscape and objects, including the Pavilion site, provide a continuing cultural and spiritual link to the Aboriginal past and provide tangible links with the lifestyle and values of their ancestors. It represents their past and their future. Bondi Beach, which once contained a large concentration of artefacts as well as burials, confirms Bondi Beach to have been a place of exceptional cultural significance prior to colonisation and therefore a site of continuing social significance to the descendants of the Cadi and broader Aboriginal community.

The Bondi Pavilion is historically significant as a major interwar bathing pavilion that formed part of a comprehensive scheme of local government initiated beautification. The scope of the building, which contained a wide variety of facilities for the amenity of bathers and for recreation, made it the largest building of its type in NSW and demonstrates the high significance that surf bathing and beach culture have occupied in Australia's cultural life since the early twentieth century. The Bondi Pavilion has come to represent at a national level the culture of ocean bathing which has dominated past and present popular images of the Australian outdoors lifestyle. In this context it is an icon that has been regularly used in works of art and promotional material.

The Bondi Pavilion is representative of 1920s Mediterranean architectural style and its setting is representative of 1920s town planning, which in a beach front location on the scale at Bondi is now unique in Sydney. The Bondi Pavilion is a key townscape element at Bondi Beach, providing a major contribution to the townscape and character of the locality and is a key element of the Bondi Beach Cultural Landscape.

The Bondi Pavilion is associated with the prominent architectural firm of Robertson & Marks, particularly architect Leith McCredie, and represents the efforts of Waverley Council during the 1920s, most notably alderman and mayor C W Kavenagh to initiate and complete important civic projects. The conversion of use of the Bondi Pavilion to a community cultural centre in 1974-1978 by Waverley Council may be considered an innovative response to adaptive reuse for a local government instrumentality at the time.

The Bondi Pavilion is held in high esteem by members of the local community and by visitors to Bondi, and is significant to the Aboriginal community as a community cultural centre.

5.5 Significance of site elements

The key elements of a place may make a different relative contribution to its heritage significance. Loss of integrity or poor condition may diminish relative significance. Understanding the importance that the contribution of key elements makes to the heritage significance of a place assists in the determination of appropriate future actions.

The NSW Heritage Office has formulated gradings of significance to facilitate this process. The following table sets out these gradings, which have been adjusted to suit the Bondi Pavilion.

Table 5.1 **Gradings of significance**

Grading of Significance	Justification for Grading
Exceptional	<p>Element that makes a direct and irreplaceable contribution to the overall heritage significance of the Bondi Pavilion. It will exhibit a high degree of integrity with any alterations of a minor nature and generally reversible.</p> <p>Demolition/removal or inappropriate alteration would substantially diminish the heritage significance of the Bondi Pavilion.</p>
High	<p>Element that makes a substantial contribution to the overall heritage significance of the Bondi Pavilion. It has alterations that do not detract from its significance.</p> <p>Demolition/removal or inappropriate alteration would diminish the heritage significance of the Bondi Pavilion.</p>
Moderate	<p>Element that makes a moderate contribution to the overall heritage significance of the Bondi Pavilion. It has undergone alteration that detracts from its heritage significance but still contributes to the overall significance of the place.</p> <p>Demolition/removal or inappropriate alteration may diminish the heritage significance of the Bondi Pavilion.</p>
Little	<p>Element that makes only a minor contribution to the overall heritage significance of the Bondi Pavilion. It has undergone substantial and irreversible alteration and is difficult to interpret.</p> <p>Demolition/removal would not diminish the heritage significance of the Bondi Pavilion.</p>
Neutral	<p>An element that could remain or be removed with little impact on the Bondi Pavilion.</p>
Intrusive	<p>Element (or component of an element) that adversely impacts on the overall heritage significance of the Bondi Pavilion.</p> <p>Demolition/removal would enhance the heritage significance of the Bondi Pavilion.</p>

Exceptional significance

The following items and elements, and their significant associations and relationships, contribute to the overall Exceptional heritage significance of the place:

- The overall form of the Bondi Pavilion including original roof form, original facades, courtyards, the Stage Pavilion and the space formerly occupied by the outdoor auditorium (refer to Figures 164 to 168);
- Original window and door openings in the exterior of the building;
- The important physical and visual relationship between the Bondi Pavilion and its landscaped setting in Bondi Park;
- The important physical and visual relationships between the Bondi Pavilion and the cultural landscape of Bondi Beach, including the Beach, Campbell Parade and the wider environs of Bondi Bay;
- The important visual and physical relationship between the Bondi Pavilion and the Bondi Surf Bathers' Life Saving Clubhouse;
- The sea wall and form of Queen Elizabeth Drive, including pedestrian paths in front of the Pavilion (Figure 169).

- Remnant groynes and the stairs accessing Bondi Beach (Figure 169);
- The alignment of original paths around the building and the concourse in front of the Stage Pavilion (Figure 169).

The following spaces in the Bondi Pavilion have Exceptional significance:

- The northern, western and southern loggias (G2, G10, G40 and G42 - refer to Figure 164);
- The first floor balconies on the south-eastern and north-western sides of the building (Balconies 1 and 2 - refer to Figure 165).

The following fabric associated with the Bondi Pavilion has Exceptional significance because of its contribution to an understanding of the place as a whole:

- All original external walls, windows and doors;
- The balustrade at the south eastern corner of the Pavilion, which formerly defined the external entry to the female showers.
- The decorative walls, piers and openings on either side of the two storey Stage Pavilion on the western side of the building;
- Benches and tables in the western and southern colonnades.
- Margins on the eastern loggia floor;
- Foundation stones
- Stair fabric in the foyer.
- Remnant murals associated with the former Ballroom.
- Remnant wall tiling associated with the Turkish bath, which is the only evidence of this early function remaining in the building.
- The commemorative stone in the ground floor foyer.

High significance

The following spaces have High significance. Although modified, they have retained their original form and provide an understanding of the original planning and functions of the Pavilion and the place as a whole:

- The Seagull, Dolphin and Ocean Rooms (F1, F2 and F3 – refer to Figure 165);
- The foyer space on the first floor (F6 – refer to Figure 165);
- The Atrium (G21/F10 – refer to Figures 164 and 165). Although this is located in an original light court, changes have obscured the original character of the space;
- The Art Gallery (G27 – refer to Figure 164);
- The shop space at the north eastern corner of the ground floor of the two storey section of the Pavilion, presently occupied by Between the Flags (G11 – refer to Figure 164);
- The stage area in the Stage Pavilion (G46 – refer to Figure 164);
- The stair to the former caretaker's flat (G45/F28– refer to Figures 164 and 165);
- The internal East, Central and South Courts (refer to Figure 164);
- The remnant groyne tunnels.
-

The following fabric has High significance:

- All extant timber ceiling linings;
- Original internal walls, timber skirting boards and door joinery;
- The plaque commemorating the 1954 Royal Visit;
- The “Do not spit” wall signage, which provides evidence of early uses and is rare surviving original signage;
- Remnant original ceramic wall tiles in the first floor female toilet (F7 – refer to Figure 165);
- Remnant wall tiles associated with the Turkish bath (G29). This is the only remaining internal physical evidence of this early function (refer to Figure 164).

Moderate significance

The following spaces have Moderate significance:

- The Theatre (F12 – refer to Figure 165);
- The small foyer to the Theatre (F11 – refer to Figure 165);
- Three surviving former shower and ablutions areas at the corners of the Pavilion complex (G3, G30, G41 – refer to Figure 164);
- First floor spaces in the Stage Pavilion associated with the former caretaker’s flat (F22 to F26 – refer to Figure 165).

The following fabric has Moderate significance:

- The ceramic tile murals in the foyer and the Aboriginal mosaic floor (G21). These works were especially commissioned for the Pavilion and are evidence of Council’s upgrading initiatives in the 1980s.
- Photographs and posters associated with the Theatre;
- Commemorative plaques associated with the 1975 lookout tower.

Note: the assessment of heritage significance relating to artworks is not related to their intrinsic and historic merits as works of art but their heritage significance relative to the Bondi Pavilion.

Little significance

The following spaces have Little significance:

- The hall and music rehearsal rooms constructed in the south court during the second half of the 1990s (G33 to G39 – refer to Figure 164);
- Ground floor change rooms, toilets and connecting passage to Bondi Beach G13 to G17 – refer to Figure 164);
- Restaurant and retail spaces and kitchens (G7 and G8 – refer to Figure 164);
- Spaces associated with the Cultural Services office and former Marine Discovery Centre (G28 and G29 – refer to Figure 164);
- Art workshop spaces along the northern side of the north courtyard (G4 and G5– refer to Figure 164);

- Pavers on Queen Elizabeth Drive and associated paths, paths around the Bondi Pavilion and the path above the sea wall;

The following fabric has Little significance:

- Brick paving on the floor of the south-eastern loggia (G40 – refer to Figure 164);
- Glazed external doors and highlights associated with the refurbishment of the Turkish baths area (G28 and G29 – refer to Figure 164);
- Concrete roof tiles (refer to Figures 166, 167 and 168);
- First floor walkway around the atrium (F10);
- Translucent vaulting above the atrium (F10);
- The roller shutters in the arched openings of the Stage Pavilion (G48);
- Applied signage on external and internal walls of the Bondi Pavilion.

Neutral significance

The following items have Neutral significance:

- Fitouts associated with the Marine Discovery Centre (G29 – refer to Figure 164);
- The ramps giving access to the south-eastern loggia G10 (refer to Figure 164);
- The external escape stairs on the northern side of the two storey section of the Bondi Pavilion;
- External wall fabric and fenestration fabric at the western end of the two storey section, associated with Theatre construction;
- The internal lift;
- The watch tower on the south groyne;
- The dolphin sculpture by Diana Webber on the south-western side of the Bondi Pavilion. This assessment is not related to the sculpture's intrinsic and historic merit as a work of art but its heritage significance relative to the Bondi Pavilion.

Intrusive elements

The following elements are identified as intrusive:

- External equipment and fencing at the north western corner of the Main Pavilion;
- 2004 restaurant addition on the northeastern corner of the Bondi Pavilion (part of G7 - refer to Figure 164),
- The planter in the Pavilion atrium (G21).

Note: Space G7 has several levels of significance reflecting modifications and additions that have taken place in various parts of the space. The most significant parts of G7 are the enclosed section of loggia (Exceptional significance) and the section at the north eastern corner, which has retained its original form (Moderate significance). Space G21, despite modifications, has High significance, retaining its important role as the major entry and circulation space. The hallway to the central court is the result of modifications to earlier spaces but contributes to the significance of the place. Refer to Figure 36 for original planning.

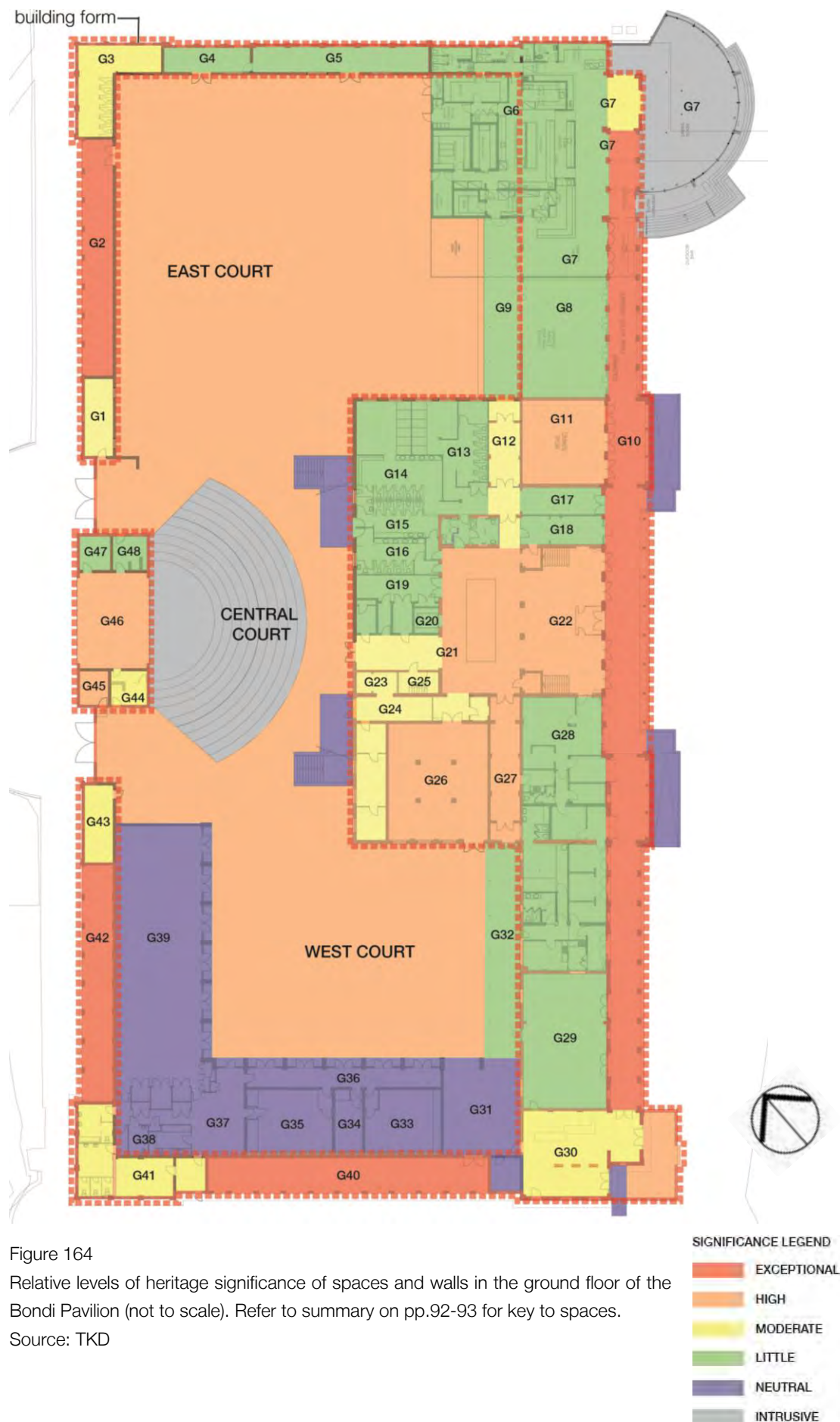


Figure 164

Relative levels of heritage significance of spaces and walls in the ground floor of the Bondi Pavilion (not to scale). Refer to summary on pp.92-93 for key to spaces.

Source: TKD

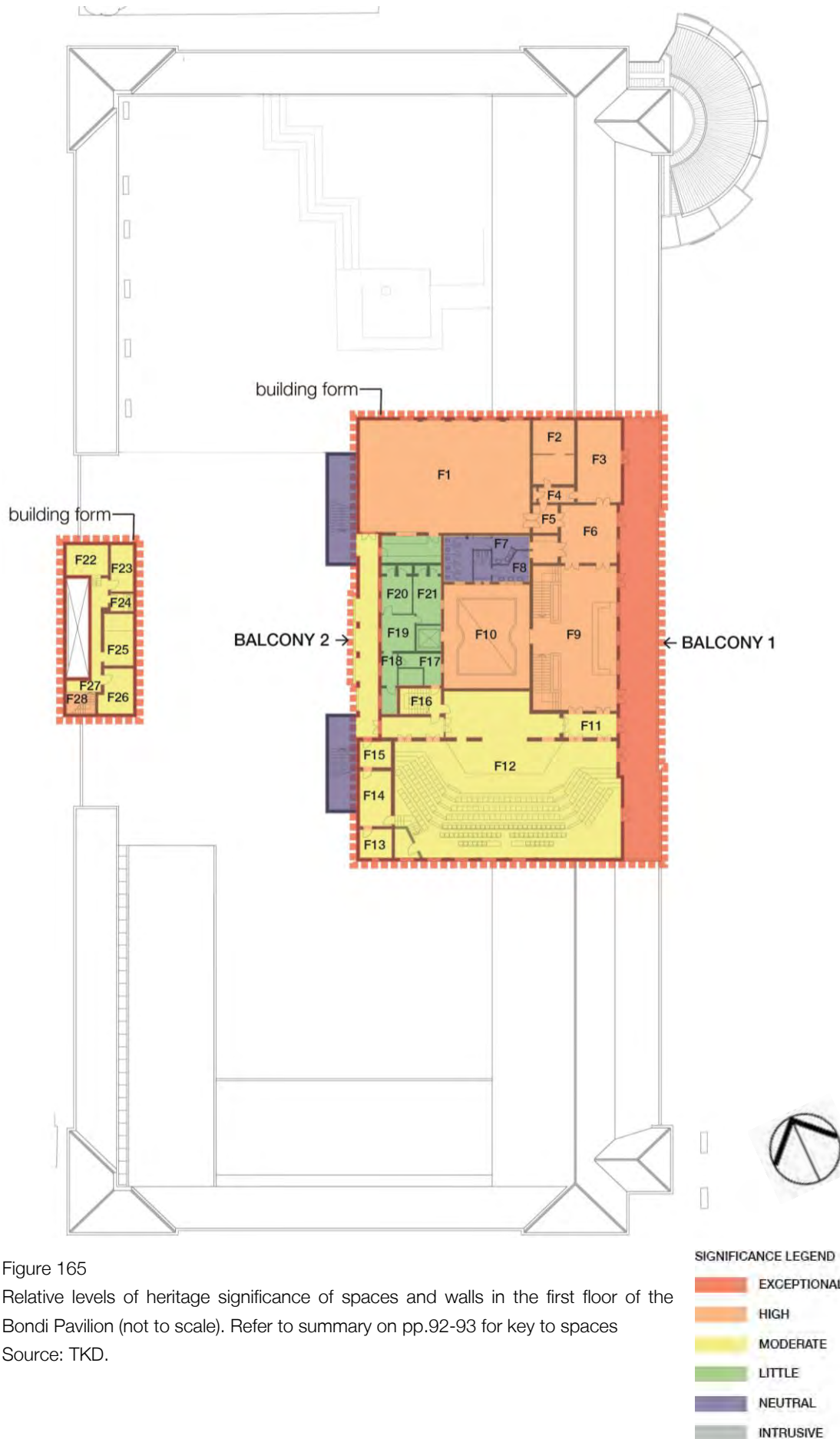


Figure 165

Relative levels of heritage significance of spaces and walls in the first floor of the Bondi Pavilion (not to scale). Refer to summary on pp.92-93 for key to spaces

Source: TKD.

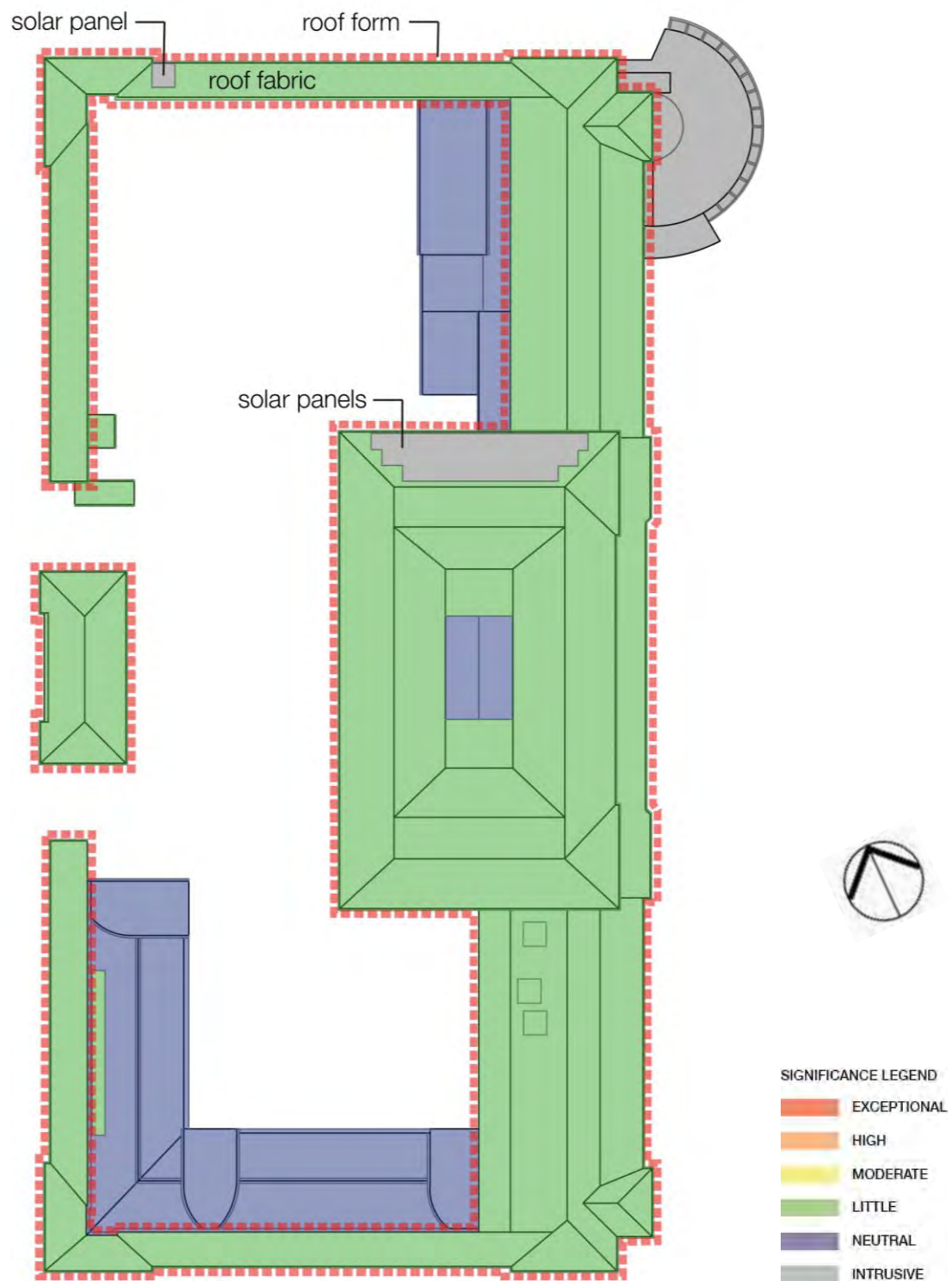


Figure 166 Relative levels of heritage significance – roof. The overall form of the roof over the original sections of the building has Exceptional significance but roof tiles have Little significance. Source: TKD.

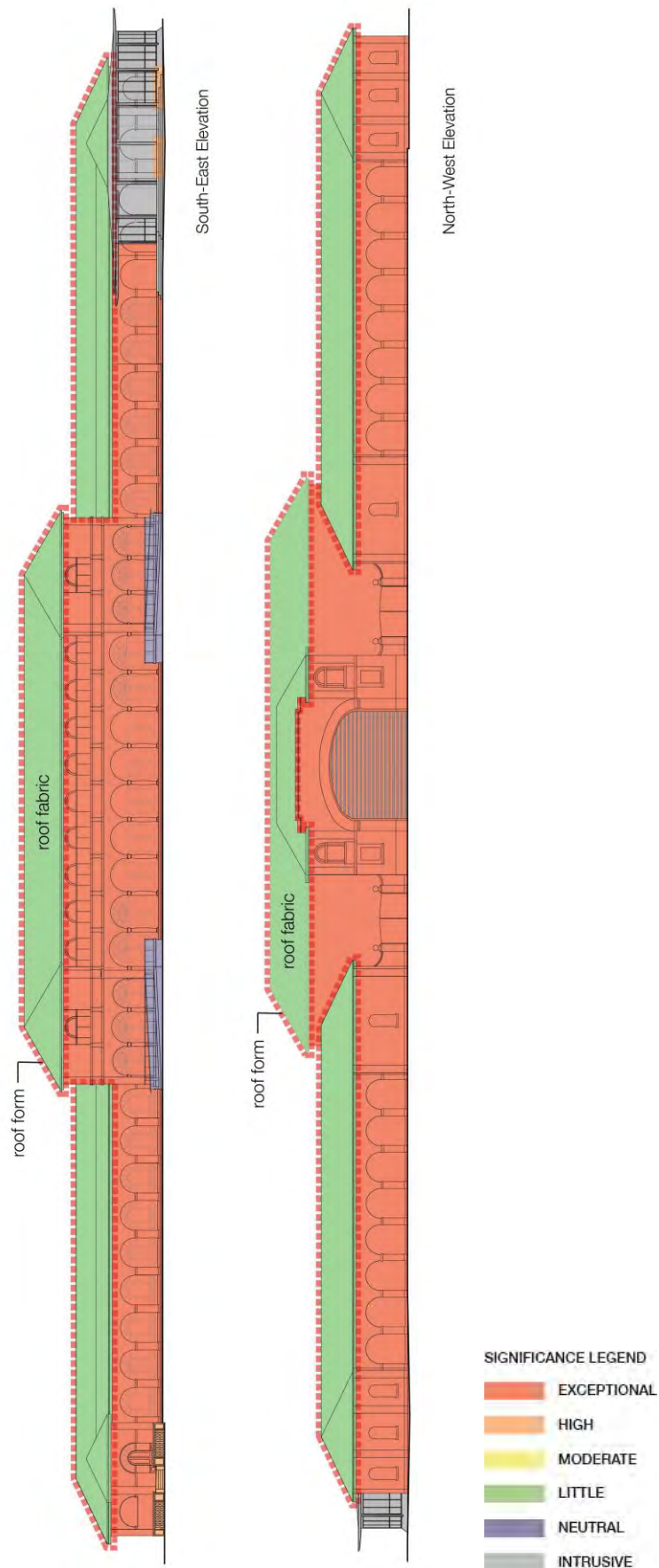


Figure 167 Relative levels of heritage significance on the south-east and north-west elevations of the Bondi Pavilion. The roof form has Exceptional significance.
Source: TKD.

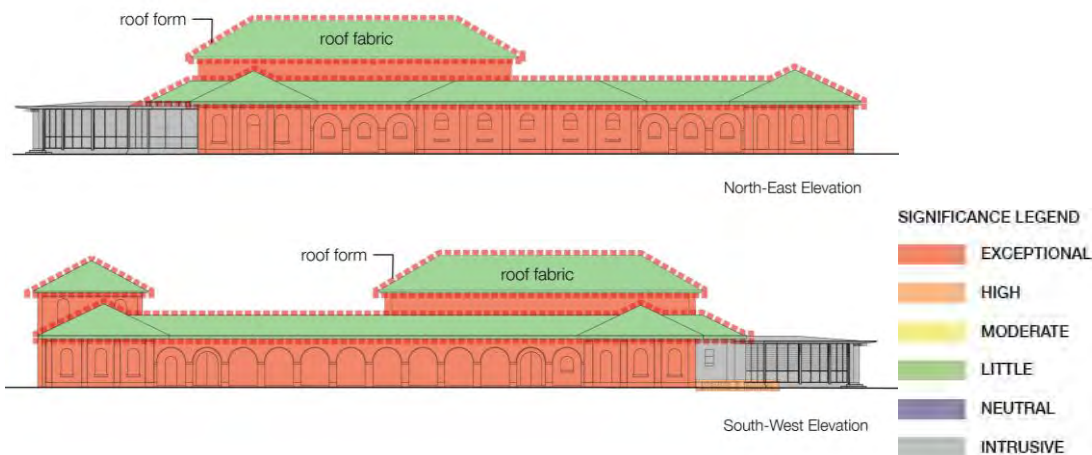


Figure 168 Relative levels of heritage significance on the north-east and south-west elevations of the Bondi Pavilion.
Source: TKD.

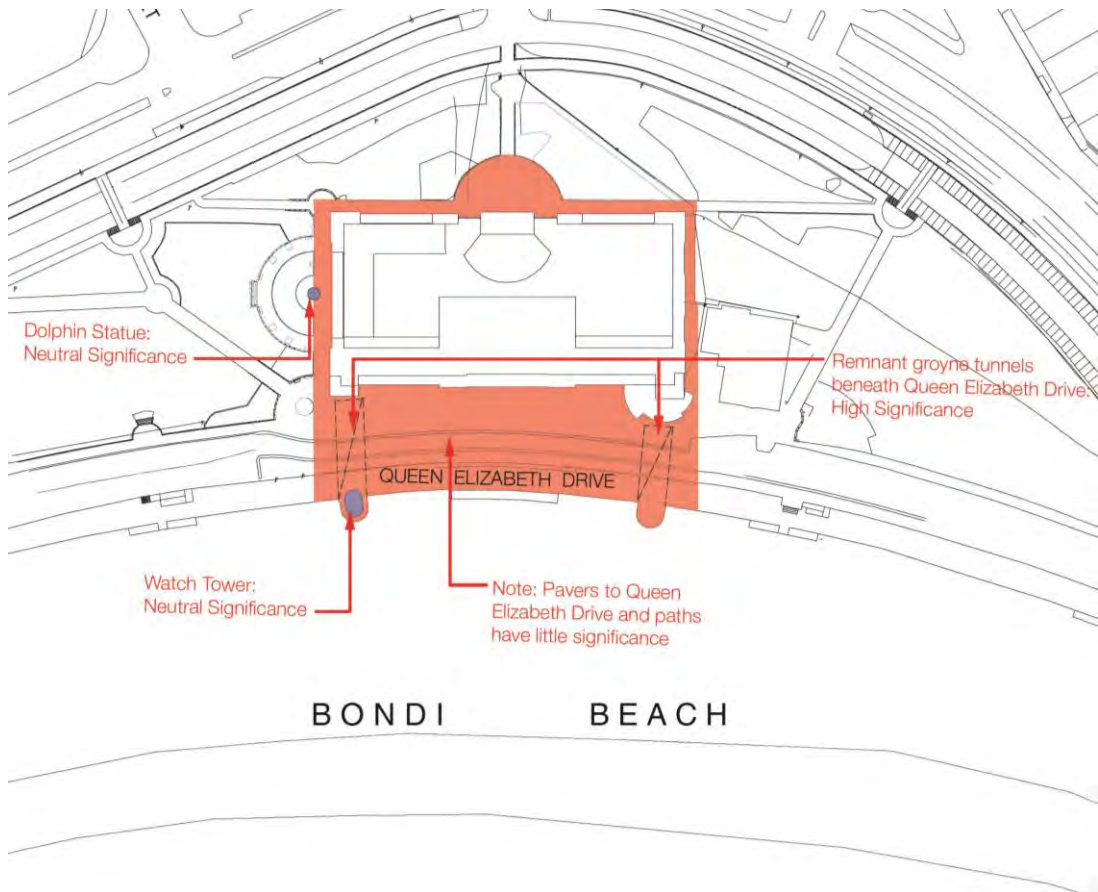


Figure 169 Significance of paths, paved areas and surrounding items.
Source: TKD.

5.6 Landscape setting and heritage curtilage

5.6.1 Definitions

Heritage curtilage is defined in the NSW Heritage Office publication *Heritage Curtilages* as:

The area of land (including land covered by water) surrounding an item or area of heritage significance which is essential for retaining and interpreting its heritage significance.

It can apply to either:

- land which is integral to the heritage significance of items of the built heritage; or
- a precinct which includes buildings, works, relics, trees or places and their setting.

The term “heritage curtilage” is also used by the Heritage Council of NSW to describe the area listed in the SHR or on a local environmental plan.

The heritage curtilage should contain all elements contributing to the heritage significance, conservation and interpretation of a place including (but not limited to):

- historic site boundaries;
- buildings and structures and their settings;
- functional and visual relationships between buildings and structures;
- important views to and from the place;
- any identified archaeological resources;
- historic and visual spatial relationships between buildings, structures and grounds.

The NSW Heritage Office guidelines describe four different types of heritage curtilages:

- Lot Boundary Heritage Curtilage, where the lot would adequately contain the heritage significance of the place, including buildings, gardens and other significant features such as walls, fences and driveways that contribute to the heritage significance of the place;
- Reduced Heritage Curtilage, where the significance of the place does not necessarily relate to the total lot area but to a lesser area of land;
- Expanded Heritage Curtilage, where an area larger than the lot boundary is required to retain the heritage significance of the place, including its landscape setting or visual catchment; and
- Composite Heritage Curtilage, which applies to conservation areas.

It is recommended that the curtilage for the building is defined for the Bondi Beach Cultural Landscape in the State Heritage Register (refer to Figure 167).

5.6.2 Heritage curtilage for the Bondi Pavilion

Whilst the Bondi Pavilion is an exceptionally significant item in its own right, it is also a highly significant component of the cultural landscape of Bondi Beach, which is acknowledged in the Bondi Beach Cultural Landscape CMP, the listing for Bondi Beach in the National Heritage List and the listing for the Bondi Beach Cultural Landscape in the State Heritage Register.

The heritage curtilage should endeavour to satisfy the following principles:

- Protection of the manifold values outlined in the assessment of heritage significance and proposed statement of cultural significance in Sections 5.3 and 5.4 of this CMP;
- An adequate setting should be provided for the Bondi Pavilion that enables heritage significance to be conserved, interpreted and appreciated by users and visitors. This setting includes the landscape of Bondi Park - the Bondi Pavilion was an integral component of the major 1920s beautification project that embraced the building, Bondi Beach, Bondi Park and the interface with Campbell Parade – and the wider cultural landscape of Bondi Beach described in the National Heritage List and State Heritage Register listings;
- Adequate visual catchments or corridors should be provided to the Bondi Pavilion from major viewing points and from the Bondi Pavilion to outside elements with which it has important visual or historical relationships;
- Maintain the important visual relationship between the Bondi Pavilion and the Bondi Surf Bathers Life Saving Club and views to the buildings.

Reference should also be made to the Bondi Beach Cultural Landscape CMP.



Figure 170
Curtilage for the Bondi Beach Cultural Landscape
Source: State Heritage Register database entry for the Bondi Beach Cultural Landscape.

6 INFORMATION FOR CONSERVATION POLICY

6.1 Introduction

Conservation policies and recommendations for their implementation develop from an understanding of:

- the nature and level of significance of the building and of its contextual relationship with its surroundings;
- structural adequacy and the general condition of the fabric;
- the owner's requirements;
- uses which are both feasible and compatible with the retention of major aspects of significance;
- development constraints and opportunities in relation to the retention of the significance of the place: and
- statutory and other obligations.

Each of these parameters (constraints and opportunities) is discussed in the following sections.

6.2 Heritage significance

The Bondi Pavilion is of national and state heritage significance requiring management in accordance with accepted best-practice conservation principles. A detailed examination of the place indicates that there is the opportunity to:

- Find new uses that are consistent and compatible with the heritage significance of the place and ensure that it is appropriately maintained into the future;
- Interpret its history and heritage significance to visitors and the general community;
- Enhance its amenities and in doing so increase its visitation and use, as well as reinforce its importance as a valuable community venue.

The following opportunities arise from the heritage significance of the place:

- Retaining, conserving and enhancing the heritage significance of the place in accordance with accepted conservation principles and practices, including spaces, building fabric and cultural landscape;
- Regaining and interpreting aspects of the place that once contributed to the heritage significance of the place;
- Building conservation should be accompanied by adaptive reuse, which should conserve cultural significance and not detract from it;
- Introduction of new uses and enhancement of existing uses so that the place remains an important community focus and facility.

The heritage significance of the Bondi Pavilion does not preclude changes to the place where they enhance its uses and viability as a community venue. The ongoing use of the place is the best way to ensure its conservation into the future.

This CMP identifies the overall heritage significance of the Bondi Pavilion and the relative heritage significance of building fabric and spaces. Because of the iconic status of the building in its setting, external modification of its principal facades needs to be carefully considered and should be limited in scope so that the building's significance is maintained. The overall building form and external fabric of Exceptional and High significance provides little opportunity for change. Similarly, changes to spaces of Exceptional and High significance are constrained, but opportunities for careful and sensitive change and, in the case of the courtyards, sensitive and respectful new works, may be considered. There is more scope for change to spaces and fabric of Moderate or less significance, as these have been modified to since the building was completed.

The assessment of the relative heritage significance of the spaces, facades and paths, and the policies contained in Section 5.5 of the CMP (refer to Figures 161 to 166) provide recommendations for the amount of change that each space can sustain. There is also the opportunity to enhance connectivity between the Bondi Pavilion and Campbell Parade.

6.3 Physical condition

Section 4.1 of the CMP describes the spaces and fabric of the Bondi Pavilion. Generally the Bondi Pavilion is in good condition. However, there is some deterioration of external building fabric associated with the Pavilion, which is to be expected given its foundation material and exposed position. This is most evident in cracked cement render in the arcade of the western loggia, above first floor openings in the southern elevation and corrosion of steel components associated with the 1990s additions in the southern courtyard. Concrete is also deteriorating in the groyne tunnels, exposing reinforcement. The cracking above first floor openings, groyne concrete and corroding steel elements will require attention. Works should be repaired as a matter of urgency.

Deteriorating building fabric should be monitored and rectified (recognising the heritage significance of the place) as part of a regular maintenance plan, in accordance with the conservation policies in Section 7 of this report.

6.4 Owner's objectives

Bondi Park consists of Crown Land controlled by the State of NSW and dedicated to Waverley Council. Bondi Park is governed by the Bondi Park Reserve Trust under section 92 of the Crown Lands Act 1989. Waverley Council manages the affairs of the Trust and is responsible for the care, control and management of the Park. Bondi Park is dedicated for "Public Recreation," appointed on 12 April 1996 to Waverley Council as the Reserve Trust Manager.¹⁵⁵

The Crown Lands Act requires a Plan of Management to be written for Bondi Beach and Park. A Plan of Management was written in 1995. It has since been reviewed and updated. The Bondi Park, Beach and Pavilion Plan of Management was adopted by Waverley Council in November 2014.

The Plan of Management includes a Bondi Pavilion Purpose Statement, which identifies the purpose of the building and how it should be achieved. The following section has been extracted from the Plan of Management:

Located in a unique setting, Bondi Pavilion overlooks spectacular Bondi Beach and is a much loved, heritage building. It has an important purpose:

¹⁵⁵ Bondi Park, Beach and Pavilion Plan of Management, p.20.

- As a landmark building, contributing to the unique heritage character of Bondi;
- As the centre of community life, accommodating a vibrant mix of cultural, community and commercial use; and
- Providing a grand entrance from the street to Bondi Beach.

This purpose should be achieved by making sure the Pavilion is sensitively looked after and well used. As the centrepiece it should be:

- Attractive and inviting with welcoming entrances front and rear, good internal signage and tourism information that is accessible;
- A lively, active hub with beautiful courtyards for shade and shelter, spaces for performances, a well-designed and engaging foyer with activities throughout that entertain;
- Delivering a vibrant cultural and community life including interesting theatre, cultural happenings, great cafes and appropriately located programs.
- Well maintained, clean and functional with improved spaces for hire and good amenities to service people visiting the building, Park or Beach;
- Environmentally efficient, as much as possible;
- Financially sustainable so that it can meet community expectations, providing a good balance of community and commercial activities.¹⁵⁶

The basis for management of the place is embodied in seven key ideas, which were formulated in consultation with the community. The key ideas aim to:

- 1 Reinforce Bondi's unique character.
- 2 Increase green space and improve parking.
- 3 Restore the connection from street to sand.
- 4 Restore the Pavilion as gateway to the beach.
- 5 Create new facilities and shade.
- 6 Provide places for play and respite.
- 7 Respect Bondi's heritage.¹⁵⁷

Waverley Council is intending to undertake a program of works to the Bondi Pavilion, which are still under consideration. It is anticipated they will include upgrading of community, theatrical spaces and user and visitor amenities, along with the conservation of significant building fabric. It is proposed to reinstate the entry on the north-western side of the complex, to provide clear and direct access to the beach, and introduce a central ramp to Pavilion foyer and café seating area on the south-eastern side of the Pavilion. Paving is to be enhanced along Queen Elizabeth Drive, which is to be given over to pedestrians.

6.5 Stakeholder Consultation

The Bondi Pavilion and its surrounding have a number of key stakeholders, whose views need to be taken into account in the management of the place. Several were consulted during the preparation of this CMP.

¹⁵⁶ Bondi Park, Beach and Pavilion Plan of Management, p.57.

¹⁵⁷ Bondi Park, Beach and Pavilion Plan of Management, pp.66-79.

Their input was valuable in determining the value of the building to present-day users and understanding future needs and requirements for the place. They included:

- Cathy Henderson, Director, Waverley Life;
- Linda Bathur, Executive Manager, Enriching Waverley;
- Andrew Best, Manager, Community Facilities for Waverley Council;
- Lenore Kulakauskas, President, Friends of Bondi beach Inc;

Consultation was also undertaken by Fleur Mellor of Waverley Council with representatives of the Aboriginal community, including the La Perouse Local Aboriginal Land Council.

Apart from those stakeholders listed above, other stakeholders for future consultation may include:

- Residents and community of the Municipality of Waverley;
- Bondi Surf Bathing Life Saving Club;
- The Bondi Beach Precinct.
- Friends of Bondi Pavilion.
- National tourism government agencies.

Other potential stakeholders could include visitors and the arts and cultural community, government agencies and other interested organisations.

The particular interests and concerns of key stakeholders and the community should be considered and incorporated where appropriate. Stakeholder consultation is important when works are proposed for the Bondi Pavilion, such as changes of use or alterations to the building. Stakeholder consultation for input is required in the initial planning stages of the proposed changes and should be an ongoing process for feedback and assessment. Where appropriate, consideration should be given to holding periodic open days at relevant times of the year.

Stakeholder engagement should not, however, be required when regular maintenance is to be undertaken to the building.

6.6 Development Opportunities and Constraints

New uses for the Bondi Pavilion that are compatible with its heritage significance would provide opportunities to retain and conserve the place and assist with ensuring that it is appropriately maintained into the future.

The ways that Bondi Beach has been used have changed and diversified over time, enriching its community value. At the present time the building fulfils a variety of important community roles. These include classes in art and crafts, school holiday activities, an art gallery, a theatre, and music rehearsal and recording. Several spaces are available to the community for hire. In addition to this, the Bondi Pavilion maintains uses for which it was originally designed. It contains changing facilities and retailing spaces (restaurants, cafes and shops). The Pavilion is also the focus of popular annual events such as Carols by the Sea, the Festival of the Winds, and the Bondi Wave Showcase Concert.

These uses all contribute to the heritage significance of the place and it is appropriate for them to be retained in the future. There is also the opportunity to re-introduce uses that took place in the past, such as the outdoor screening of movies and concerts. There is the potential to include museum or interpretive

functions relating to the Pavilion and Bondi Beach, to surf life saving and the history and architecture of bathing pavilions in NSW. Health and fitness uses, such as a gymnasium or space dedicated to exercise and well-being may also be appropriate. Such uses could further enhance the important position that the Pavilion occupies for the local community and attract more visitors to the place.

The Bondi Pavilion is a relatively intact building that has been subjected to cycles of change. It nevertheless has retained the ability to be interpreted as a significant component of the cultural heritage of the Municipality of Waverley that is appreciated by residents and visitors to the site. However, the building would certainly benefit by appropriate modifications and improving the scope of potential uses, provided its significance and intactness is conserved. Care will need to be exercised throughout any adaptation works to ensure that significant spaces, elements and fabric are retained and conserved and not obscured or damaged. There is also the opportunity to remove intrusive elements that detract from the appearance of the place.

There is the opportunity to improve and enhance visitor access and amenity, along with the opportunity to enhance the potential of the place as a cultural and recreational facility. There is the potential to sympathetically adapt the two storey stage structure as a portal to the Pavilion and the opportunity to improve and enhance links and connections to the surroundings of Bondi Park. This is likely to encourage greater use, appreciation of and awareness of the place.

Additions to the building are feasible within the courtyards, especially the eastern courtyard. These spaces were not originally unencumbered but contained tight rows of changing cabins. Additions have already been constructed in the south courtyard, which provides a model for future permanent additions if they are proposed (Figure 168). Additions have the potential to enhance the amenity of the place and expand the range of activities within it, thus attracting more visitors.



Figure 171 Recommended location of potential permanent additions within the courtyards of the Bondi Pavilion.

Source: Spatial Information Exchange with TKDA overlay.



The flexibility of the courtyards could be enhanced through the installation of demountable or shade/waterproof structures. The detailing and installation of such structures is not to cause damage to significant building fabric.

There is the opportunity to enhance the visual setting of the Bond Pavilion along Queen Elizabeth Drive through the installation of well-designed and carefully placed bollards, lighting and garbage bins. The setting of the building could also be enhanced by the careful selection of outdoor dining furniture and umbrellas, which although not permanent fixtures, still have the potential to impact on the setting of the building.

Opportunities and constraints arising from inclusion on the State Heritage Register and National Heritage List are included in Section 6.7 and 6.8.

6.7 Statutory context - Commonwealth

6.7.1 Australian Heritage Council

The national heritage system is regulated by the *Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act)*. It is the Australian Government's central piece of environmental legislation. Its main features include:

- a National Heritage List of places of national heritage significance;
- a Commonwealth Heritage List of heritage places owned or managed by the Commonwealth;
- the Australian Heritage Council, which is an independent expert body to advise the Minister on the listing and protection of heritage places that was established by the *Australian Heritage Council Act 2003*;

The National Heritage List records the natural, indigenous and historic places with outstanding heritage value to our nation. These places have values or characteristics that have special meaning for all Australians. They show important aspects of the history of the continent on which we live, and reflect the diverse experience of its human occupation.

Section 391A of the EPBC Act formerly retained the Register of the National Estate as an indicator of heritage values for the purposes of the operations of the EPBC Act. The Register of the National Estate was closed in 2007 and is no longer a statutory list. All references to the Register of the National Estate were removed from the Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) on 19 February 2012. The expiration or repeal of parts of the EPBC Act and the Australian Heritage Council Act 2003 relating to the Register of the National Estate does not diminish protection of Commonwealth heritage places. These parts have been superseded by stronger ongoing heritage protection provisions under national environment law. The Register of the National Estate (RNE) is now an archive of information about more than 13,000 places throughout Australia.

Bondi Beach was entered onto the National Heritage List in January 2008. Places on the list are protected under the Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act), which requires that approval be obtained before any action takes place that could have a significant impact on the national heritage values of a listed place. The boundaries of the listing include the Bondi Pavilion.

If development at the Bondi Pavilion has the potential to significantly impact on Bondi Beach, as a place of national environmental significance, then there will be the need to apply for approval to proceed under the EPBC Act. The project must be referred to the Department of Sustainability, Environment, Water, Population and Communities. This referral is then released to the public, as well as relevant state, territory and Commonwealth ministers, for comment on whether the project is likely to have a significant impact on matters of national environmental significance.

The minister or the minister's delegate will then decide whether the likely environmental impacts of the project are such that it should be assessed under the EPBC Act. Any relevant public comments are taken into consideration in making that decision. Once a project has been assessed by the Department of Sustainability, Environment, Water, Population and Communities, the department makes a recommendation to the minister or delegate about whether or not the project should be approved to proceed. The minister assesses all the information provided by the department before making a decision about whether or not the project should proceed, and if so, whether any specific conditions need to be attached to that approval.

In addition to considering potential impacts on matters of national environmental significance, in making a decision the minister also considers the social and economic impact of the project.



Figure 172
Boundaries of the
listing of Bondi
Beach in the
National Heritage
List.

Management plans must be prepared for Commonwealth Heritage places in accordance with the matters prescribed in the Act (s.341S) and Regulations (10.03B, Schedule 7A) and must not be inconsistent with the Commonwealth Heritage management principles. If a management plan has not yet been prepared for a Commonwealth Heritage place, then the agency must manage the place in line with the Commonwealth Heritage management principles. A management plan for a heritage place under the Act is comparable to a conservation management plan that heritage practitioners are familiar with preparing. The term 'management plan' is used for consistency with other parts of the Act.

Conservation Management Plans have been prepared on behalf of Waverley Council for the Bondi Beach Cultural Landscape, the Bondi Pavilion and the Bondi Surf Bathers Life Saving Clubhouse.

The listing notes that there is an absence of disruptive or discordant features or components in the landscape, which retains coherence. The listing imposes a constraint on the Bondi Pavilion, to ensure that future works maintain this situation so that the landscape continues to retain its coherence and the contribution of the pavilion to the landscape is not deleteriously affected and the heritage significance of the entire place is enhanced.

The following link provides information relating to the listing for Bondi Beach:

<http://www.environment.gov.au/heritage/places/national/bondi>

6.7.2 Disability and Discrimination Act 1995 and 2005

The Commonwealth Disability Discrimination Act 1995 and 2005 (DDA) makes it unlawful to discriminate against people on the grounds of their disability. Section 23 of the DDA requires non-discriminatory access to premises which the public or a section of the public is entitled or allowed to use.

The DDA does not require equitable access to be provided to single dwellings, although occupants may wish to provide it for their own use. Where the DDA does apply, heritage places are not exempt from it, although the Australian Human Rights Commission has advised that heritage significance may be taken into account when considering whether providing equitable access would result in unjustifiable hardship. Works proposed to be undertaken to comply with the DDA are not exempt from the need for approval under the Heritage Act. If such an application is contemplated, it should be sought at development application stage and include advice from an appropriately qualified professional with experience with heritage buildings. The following link provides information:

<https://www.humanrights.gov.au/frequently-asked-questions-access-premises%20-%20heritage>

6.8 Statutory context - State

6.8.1 Crown Lands Act 1989 No 6

The Bondi Pavilion and its surrounding come within the provisions of the Crown Lands Act 1989. The key object of this Act is to ensure that Crown land is managed for the benefit of the people of New South Wales. The Bondi Park and Pavilion Plan of Management is prepared in accordance with the Crown Lands Act 1989 (CLA) and the Crown Lands Regulation 2006. The Park is governed by the Bondi Park Reserve Trust under section 92 of the Crown Lands Act. Waverley Council manages the affairs of the Trust and is responsible for the care, control and management of the Park.

In addition to the Crown Lands Act 1989, Bondi Park is regulated by several other state and regional planning instruments and policies, which include:

- Environmental Planning and Assessment Act, NSW, 1979; The objects of this Act include (but are not limited to):
 - encouraging: the proper management, development and conservation of natural and artificial resources for the purpose of promoting the social and economic welfare of the community and a better environment,
 - the provision of land for public purposes,
 - the provision and co-ordination of community services and facilities
 - the protection of the environment, and

- ecologically sustainable development.
- NSW Metropolitan Strategy 2036, which is intended to establish the framework for Sydney's growth and economic wellbeing into the 2030s;
- State Environmental Planning Policy No 71 Coastal Protection, which is intended to protect and preserve Aboriginal cultural heritage, and Aboriginal places, values, customs, beliefs and traditional knowledge, and to protect and manage the natural, cultural, recreational and economic attributes of the New South Wales.

6.8.2 Heritage Act 1977

Heritage items of particular importance to the people of NSW are listed on the SHR which was created in April 1999 by amendments to the *Heritage Act 1977*.

State Heritage Register Requirements

The NSW SHR is established under Section 22 of the Heritage Act, and pursuant to Section 57(1) of the Act, the approval of the Heritage Council of NSW is required for any proposed development within an SHR listed place, including subdivision, works to the grounds or structures, or disturbance of archaeological 'relics'. The SHR can be accessed at <http://www.environment.nsw.gov.au/heritageapp/heritagesearch.aspx>

Properties listed on the State Heritage Register are required to be maintained in accordance with Section 118 of the Heritage Act as set out in the *Heritage Regulation 2012*, Sections 9–15. The Minimum Standards of Maintenance and Repair require weatherproofing; fire protection; security; and essential maintenance and repair. The Heritage Act Minimum Maintenance Standards can be accessed at www.environment.nsw.gov.au/Heritage/

Heritage Act Approvals and Consent Processes

Development approval is required in order to undertake most forms of work on SHR heritage properties. In some circumstances, basic maintenance, repairs and minor alterations may be subject to exemption from approval, however such exemptions must be formally confirmed in writing by both the relevant Council and the Heritage Council of NSW prior to the start of any work. The relevant Council in which the SHR property occurs and the Heritage Council of NSW are the primary consent authorities respectively under the *Environmental Planning and Assessment Act 1979* and the Heritage Act.

All State-listed heritage items require applications for approval to undertake works on them. This can be made in one of two ways: as an (a) Integrated Development Application (IDA) followed by a Section 60 application to the Heritage Council of NSW, or (b) separately as a standalone Section 60 application followed by a Development Application (DA) to the relevant Council.

IDAs are those Development Applications that are submitted directly to the relevant Council. Council will refer the application to the Heritage Council of NSW for consideration and general terms of approval before the Council determines the application. The IDA will also be publicly advertised for 30 days and any submissions will be taken into consideration by both the relevant Council and the Heritage Council of NSW. This application mode is particularly encouraged to facilitate efficient processing of applications to save time.

Another method of approval is to make an application to the Heritage Council of NSW, under Section 60 of the Heritage Act, followed by a DA. The statutory timeframes for a Section 60 approval is 40 days if there is

no material effect on the significance of the item. However, if there is likely to be a material effect, the application needs to be advertised for 21 days. This extends the assessment period for 40 days to 60 days.

For more information refer to: <http://www.environment.nsw.gov.au/Heritage/development/section60.htm>

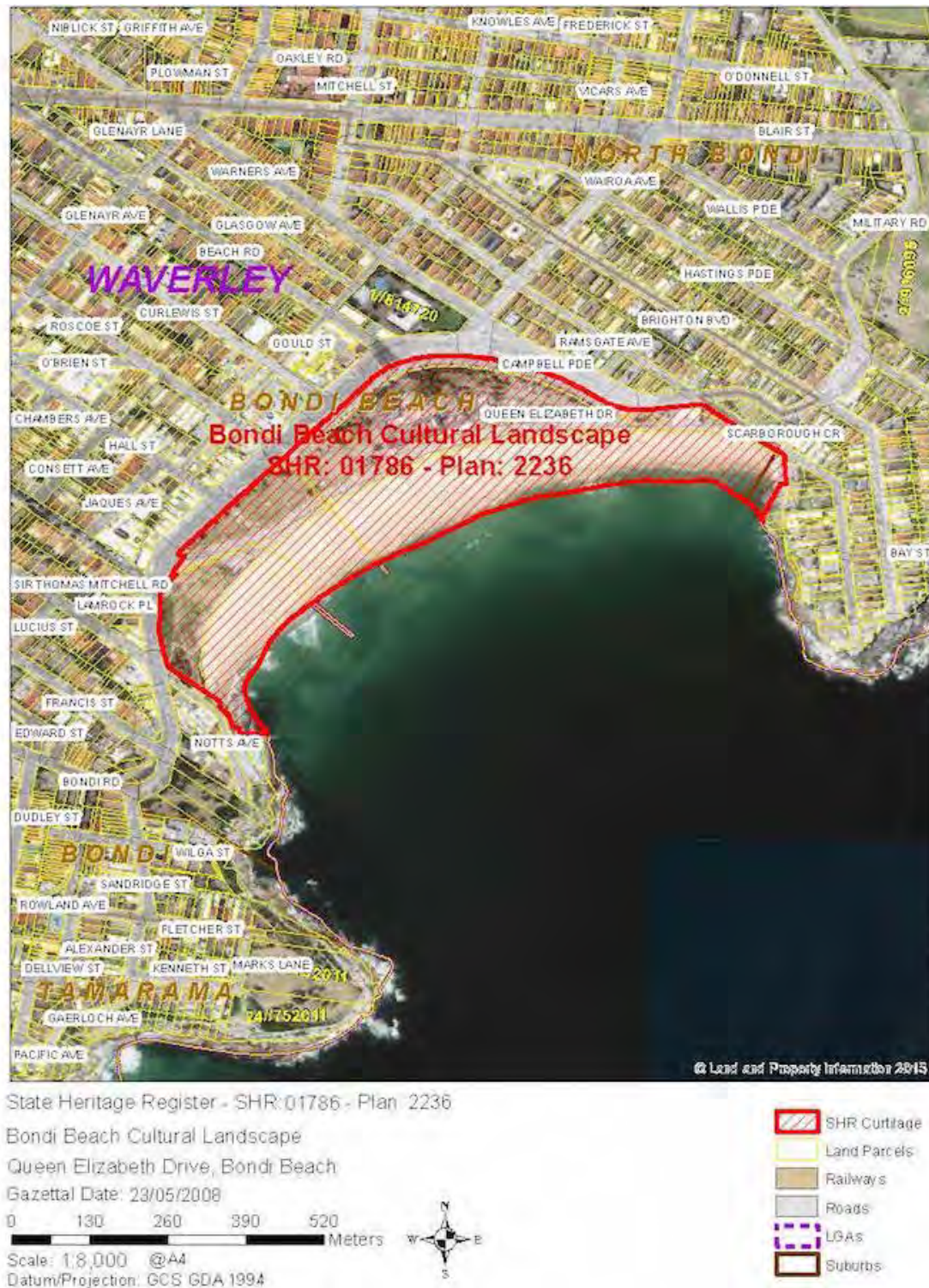


Figure 173 Boundaries of the State Heritage Register listing for the Bondi Beach Cultural Landscape.

The Heritage Council of NSW also provides some exemptions to the standard consent process for basic maintenance, repairs and some minor alterations if they will have minimal impact on the heritage significance of the item. The applicability of the standard exemptions must be specifically confirmed with the

Heritage Council of NSW before proceeding with any works, including urgent repairs, the removal of damaged or non-significant fabric, landscaping involving excavation in yards and gardens and conservation works. To eliminate doubt, the Heritage Council of NSW needs to be notified in writing of proposed works using the Exemption Notification form (Request for confirmation that heritage works do not require development consent—Section 57 (2) of the Heritage Act. Information on exemptions can be found at the following: <http://www.environment.nsw.gov.au/Heritage/development/section60.htm>

A Heritage Impact Statement (HIS) will need to accompany any application, assessing in detail how the proposal affects the heritage significance of the property and what alternatives were considered to avoid any adverse impacts, and may recommend mitigating actions to reduce material affects. The HIS should follow the standards for such reports issued by the Heritage Council of NSW. It is recommended that the HIS be prepared by a heritage professional.

Management of Archaeology under the Heritage Act

The archaeological potential of the Bondi Pavilion has been evaluated in the Aboriginal and Historical Assessment, Bondi Pavilion, Bondi Beach, NW (Dominic Steele Consulting Archaeology, May 2016. Reference should also be made to the Bondi Beach Cultural Landscape CMP for further information.

Whilst it is not anticipated that archaeological remains associated with European activity will survive on the site of the Bondi Pavilion because of the disturbance that was necessary to construct them, there is the possibility that some remains have survived, and may be uncovered in the future.

The Heritage Act includes provisions to protect historical archaeological relics. The Act defines a 'relic' as any deposit, artefact, object or material evidence that:

- a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and
- b) is of State or local heritage significance.

Under the provisions of the Act, Heritage Council of NSW approval is required to excavate or disturb land included on the SHR and where there is reasonable knowledge or likelihood of relics being disturbed. To gain approval, an application must be made to the Heritage Council under Section 60 of the Act. Excavation Permits are issued in accordance with Heritage Council policies which ensure that disturbance of sites and *relics* occur in accordance with appropriate professional assessment, standards and procedures. If it is determined that excavation will not adversely affect potential archaeological relics, then an application for Exemption from the s60 process can be made under s57(3) of the Act.

Standard and Site-Specific Exemptions

Under the Heritage Act, the Minister may make exemptions from approval otherwise required under the Act for works to SHR places. There are two types of exemptions:

- Standard exemptions for all SHR places. Typical activities exempted include building maintenance, minor repairs, alterations to certain interiors or areas or change of use; and
- Site specific exemptions for a particular SHR place that can be approved by the Minister on the recommendation of the Heritage Council.

The Heritage Council has prepared guidelines to inform owners and managers of SHR places about the standard exemptions. Additional details of the standard exemptions can be obtained from the Heritage Division, NSW Office of Environment and Heritage.

Site specific exemptions relate to the particular requirements of an individual SHR place, and can only be for works which would not materially affect the significance of the place. Site specific exemptions are only applicable if the works are identified as exempt development in a CMP endorsed by the Heritage Council of NSW.

The SHR listing for the Bondi Beach Cultural Landscape includes site specific exemptions, which were put in place in May 2008. Whilst many of these apply to Bondi Park as a whole, several relate to the Bondi Pavilion and include exemptions for:

- Various works relating to planting;
- Minor works to improve public access, provide disabled access and to eliminate risks to public safety;
- Upgrading of services, with certain provisos;
- Maintenance and repair of any building, structure, monument or work within the parkland,
- Maintenance of services and utilities;
- Management of lawns, recreation areas and plantings;
- Management of interpretive, information and directional signage;
- Management of artworks, statues and monuments;
- Management of temporary events;
- Alterations of roads, pathways and fences;
- Alterations to buildings and/or works, including minor alterations to buildings and/or works, subject to certain constraints; and
- Change of Use.

Recommendations for new site specific exemptions are included in Section 7.3.1 of this CMP.

Conservation Management Plans

The Heritage Act provides for endorsement of a CMP prepared for a State Heritage Register-listed place. Endorsement of a CMP by the Heritage Council of NSW facilitates assessments of development proposals and their approval. They also allow for site-specific exemptions to be put in place for certain works that are consistent with the Management Plan.

It is the intention of Waverley Council to submit this CMP to the Heritage Council for endorsement.

Minimum Standards of Maintenance and Repair

The Heritage Act provides for minimum standards for maintenance and repair of all SHR places. These standards apply to weatherproofing, fire protection, security measures and essential maintenance and repair. Under the Act, inspection to ensure compliance with the minimum standards must be conducted at least once a year (or at least once every three years for essential maintenance and repair).

6.8.3 National Parks & Wildlife Act 1974

The National Parks & Wildlife Act 1974 (NPW Act) provides statutory protection to all Aboriginal sites within New South Wales. The Office of Environment and Heritage (OEH) is the State Government agency responsible for the implementation and management of this Act.

Part 6 of the NPW Act provides provision for protection of all “Aboriginal objects” which are defined as “any deposit, object or material evidence (not being a handicraft made for sale) relating to the Aboriginal habitation of the area that comprises New South Wales, being habitation before or concurrent with (or both) the occupation of that area by persons of non-Aboriginal extraction, and includes Aboriginal remains”.

In particular Part 6 of the Act states that it is an offence to harm or desecrate an Aboriginal object or Aboriginal place, without an Aboriginal Heritage Impact Permit (AHIP). Any surviving objects within subject property are protected by the provisions of Part 6 of the NPW Act. Site 45-6-2169 is located wholly or partially within the study area. Therefore an AHIP will be required if any works are to be undertaken, which may impact on this site.

An Aboriginal Place is defined in the NPW Act as a place that “is or was of special significance with respect to Aboriginal culture”. Section 84 provides the protection of an Aboriginal place.

The Aboriginal Place provisions give protection to the intangible, social and spiritual heritage of Aboriginal people in NSW. Places that do not contain archaeological remains, but are culturally and socially important to Aboriginal people.

The study area is not an Aboriginal place.

The NSW Heritage Act 1977 protects the state’s most outstanding natural and cultural heritage, including Aboriginal heritage, through the establishment of a State Heritage Register. Aboriginal places or objects of important to the State of NSW (called heritage items) may be listed on the Register. Currently there are over 25 heritage items listed on the Register specifically because of their Aboriginal heritage importance. These places include the Wooleybah Sawmill and Settlement, Ulgundahi Island, and Bomaderry Aboriginal Children’s Home. Any changes to items listed on the Register must be approved by the NSW Heritage Council.

“The Bondi Beach Cultural Landscape” is listed on the State Heritage Register as detailed below. The listing does not include reference to its significant Aboriginal values:

Bondi Beach, Bondi Park, Bondi Surf Pavilion, and the Bondi Surf Bathing Life Saving Club building form a cultural landscape of State significance as an iconic representation of the Australian beach experience. The place is historically significant as the site of many ‘firsts’ and other significant events in surf lifesaving, and as the largest beach improvement scheme to be carried out in the interwar years. The place demonstrates the rapid increase in popularity of beach-going once restrictions on surf bathing were eased in the early 20th century.

The listing should be reviewed so that Aboriginal heritage values are appropriately acknowledged.

6.8.4 National Construction Code (incorporating Building Code of Australia (BCA))

The National Construction Code (NCC), incorporating the BCA is a national set of building regulations with some state-specific variations. The performance requirements of the BCA are mandatory, although the introductory sections of the NCC make clear that not all requirements will apply to a given case. The NCC includes ‘deemed-to-satisfy’ requirements which are accepted as meeting the performance requirements. However, the NCC also makes provision for alternative solutions to meet the performance requirements, subject to satisfactory verification.

Under the Environmental Planning and Assessment Regulation 2000 (EP&A Regulation), all new building work must be carried out in accordance with the BCA. In the case of an existing building, there is generally no requirement to comply with the BCA unless works are being carried out. However where works (in particular alterations or additions) are proposed, the building in question will need to comply on completion with the relevant performance requirements of the BCA (EP&A Regulation Clause 145). In addition, where an existing building has a change of use, the structural capacity and fire safety of the building must be acceptable for the new use. Alterations to a building where the use remains unchanged must not reduce its structural capacity and fire safety (EP&A Regulation, Clause 143).

In certain circumstances, exemption can be obtained from the requirements of the BCA under Clause 187 of the EP&A Regulation. Because in most cases there will be an acceptable alternative solution to satisfy the performance requirements of the BCA, applications for exemption are sought comparatively rarely. If such an application is contemplated, it should be sought at development application stage and include advice from an appropriately qualified professional with experience with heritage buildings.

Upgrading of the Bondi Pavilion to comply with these standards will need to be undertaken in such a way as to avoid, minimise or mitigate any potential adverse impact on the heritage significance of the place. For example, in relation to fire safety, a fire engineering approach should be taken in the development of a fire safety strategy to avoid damage to significant spaces, elements and fabric while still ensuring occupant evacuation can be achieved.

6.8.5 Disability Discrimination Act

The *Disability Discrimination Act 1992* provides protection to members of the community with a limited ability/disability and ensures that reasonable access is provided to both public and private buildings and places. As a compliance-based Act it has the ability to require the construction of additional access arrangements to buildings and may therefore impact the fabric and setting of the Bondi Pavilion. Alternate solutions may apply.

6.9 Statutory Context - Local

6.9.1 Environmental Planning and Assessment Act 1979

The *Environmental Planning and Assessment Act 1979* (NSW) (the EP&A Act) provides for the preparation of planning instruments to guide land use management at state, regional and local levels. Of particular relevance to heritage matters are the heritage conservation provisions in planning instruments and the assessment of development proposals.

Waverley Local Environmental Plan 2012

The Bondi Pavilion is listed as a heritage items in Schedule 5 of Waverley Local Environmental Plan (LEP) 2012. In addition to this, it is included in the Bondi Beach Conservation Area (Item C2 in Schedule 5 Part 2 of the LEP) and the Bondi Beach and Park Landscape Conservation Area (Item C25 in Schedule 5 Part 2 of the LEP). Refer to Figure 171.



Figure 174 Extract from Waverley LEP 2012 Heritage Map – Sheet HER_004 showing the Bondi Pavilion (I124, highlighted) in its heritage context.

	Conservation Area - General
	Conservation Area - Landscape
	Item - General
	Aboriginal Object
	Item - Archaeological
	Item - Landscape

Under clause 5.10 of the LEP, proposed demolition, or structural or non-structural alterations to the exterior or interior of the building require development consent. Council is required to consider the heritage impact of any such development before granting consent and may require a Heritage Impact Statement or CMP to accompany any application for development. A copy of the LEP can be found at:

<https://www.legislation.nsw.gov.au/#/view/EPI/2012/540>

Part 2 of the LEP contains zoning provisions. Bondi Park and certain adjoining land that forms part of the Bondi Beach Cultural Landscape is Zoned RE1 Public Recreation (Figure 172). This zoning has several objectives:

- To enable land to be used for public open space or recreational purposes;
- To provide a range of recreational settings and activities and compatible land uses;
- To protect and enhance the natural environment for recreational purposes; and
- To facilitate and manage public access to and along the coastline for all.

Waverley Council's consent is required for a restricted range of development, amongst which are uses that may be appropriate for the Bondi Pavilion: centre-based child care facilities; community facilities; environmental facilities; information and education facilities; kiosks; recreation areas; indoor recreation facilities outdoor recreation facilities (outdoor); restaurants or cafes; and take away food and drink premises.

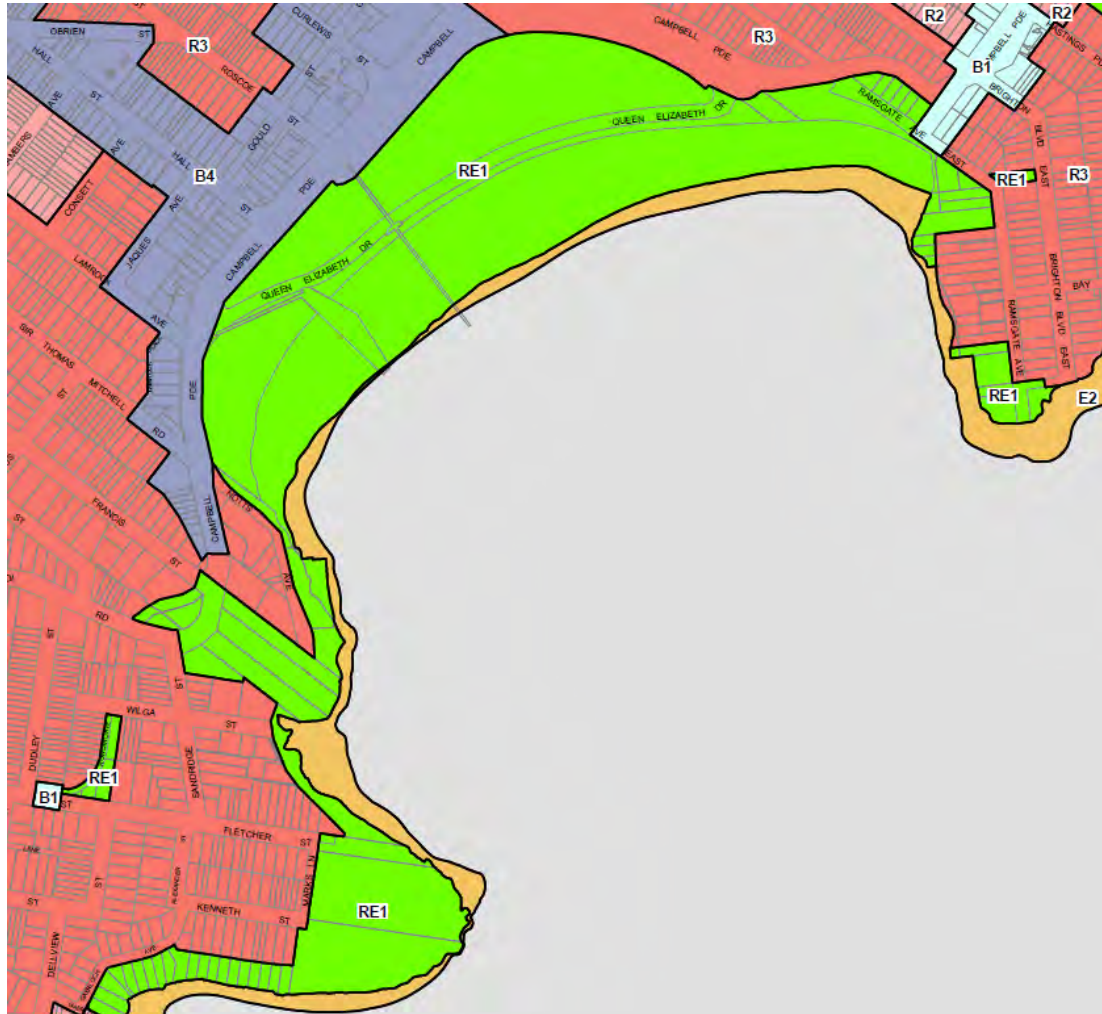


Figure 175 Extract from Waverley LEP 2012 Land Zoning Map – Sheet LZN_004 describing the zoning of Bondi Park.

Waverley Development Control Plan 2012

Changes to the Bondi Pavilion are also subject to the DCP 2012 Section B9 of the DCP contains provisions pertaining to heritage items, conservation areas and landscape conservation areas (Section B9). A copy of the DCP can be found at:

http://www.waverley.nsw.gov.au/building/planning_a_development/waverley_development_control_plan_2012

All works, including urgent conservation work, need to be confirmed as acceptable, in writing, by Waverley Council prior to commencement. However, confirmation that minor works are exempt from requiring approval by Waverley Council does not mean that it is also exempt from requiring approval from the Heritage Council of NSW. It is essential to confirm the applicability of exemptions with both Council and the Heritage Council of NSW.

Other planning instruments

In addition to the LEP, DCP and Plan of Management there are a number of other Waverley Council planning instruments and policies that may apply to the study area:

- Strategic Asset Management Plan 4 (SAMP 4);
- Community Safety Plan 2005-2012;
- Disability Access Policy and Action Plan 2002;
- Recreation Needs Study 2008;
- Environmental Action Plan 3, 2012;
- Tree Management Plan 2006;
- Coastal Risk Management Policy 2012;
- Bondi Basin Master Plan 2007;
- Events Policy 2013;
- Heritage Policy 2007;
- Environmentally Sustainable events Policy 2011;
- Arts Plus Plan 2013-2017;
- Waverley Transportation Policy 2002;
- Sustainable Transport Action Plan 2007;
- Waverley Transport Plan December 2011;
- Waverley Bike Plan 1999.

6.9.2 Hazardous Materials and the Waverley Council Asbestos Policy

The Bondi Pavilion and Bondi Surf Bathers' Life Saving Clubhouse are likely to contain asbestos containing materials (ACMs) in its building fabric. These were commonly used in building construction during the inter war and post war eras. Examples of ACMs that are commonly found in buildings include fragments of corrugated asbestos cement roof sheeting in roof spaces; asbestos cement sheet wall and ceiling linings; electrical backing boards; lagging around pipes; vinyl floor tiles and compressed asbestos cement floor sheeting; and debris behind partition walls and under floor cavities.

The *Draft Waverley Council Asbestos Policy* aims to protect the health and safety of the community and site workers when carrying out demolition and buildings works involving asbestos products as well as to prevent contamination of land and costly remediation works. The policy applies to developments and renovations involving asbestos via implementation of conditions of development consent and/or through Council's regulatory processes. The policy includes safe work procedures. It also sets out the standard conditions and requirements generally included in development consents where asbestos is known to be present.

The removal of any ACMs from the Bondi Pavilion and Bondi Surf Bathers' Life Saving Clubhouse will therefore need to be consistent with the RCC Asbestos Policy and any conditions and requirements included in development consent for the work. As removal of ACMs has the potential to adversely impact significant fabric and spaces it will therefore need to incorporate measures to avoid, minimise or mitigate any impacts.

6.9.3 State Environmental Planning Policy Exempt and Complying Development Codes

The State Environmental Planning Policy (SEPP) Exempt and Complying Development Codes, which provide for some types of development with minimal impact to be undertaken without consent, apply except where an exemption has already been granted under s57(2) of the Heritage Act and the development meets the requirements and standards specified by this policy. For more information refer to: http://www.planning.nsw.gov.au/planning_reforms/p/sepp_exempt_and_complying_development_2008.pdf
<http://www.legislation.nsw.gov.au/inforce/17c080b8-4ec2-e8af-a364-e7cf43a568a2/2008-572.pdf>

SEPPs that may apply to the Bondi Pavilion include SEPP1 – Development Standards, SEPP 71 – Coastal Protection and Infrastructure SEPP (Infrastructure) 2007 may be applicable. For more information refer to: <https://www.legislation.nsw.gov.au/#/browse/inForce/EPLs/S>

6.10 Non-statutory heritage considerations

6.10.1 The Burra Charter

The significance assessment in this CMP confirms that the Bondi Pavilion is a place of exceptional heritage significance. Its inclusion as part of the listing for Bondi Beach in the National Heritage List indicates that it is also of national heritage significance.

The following considerations arise from the various aspects of its heritage significance:

- The Bondi Pavilion has been a key public building for Waverley Municipality for 85 years. It has been an important social and recreational venue for residents and an important destination for tourists. The Bondi Pavilion should ideally continue and enhance these functions into the future;
- The Bondi Pavilion is of considerable importance to the people of Bondi and the wider community;
- The Bondi Pavilion makes a significant contribution to the townscape not only as an individual building within an open landscape setting and as an item visually associated with the Surf Clubhouse, but also as part of a group of inter war era buildings on Campbell Parade.

The future conservation and development of the place should be carried out in accordance with the principles of the Burra Charter.

- The maximum amount of significant fabric, uses, associations and meanings should be preserved and conserved (Article 3, Burra Charter);
- Works to the fabric should be planned and implemented taking into account the relative significance of the elements of the place. Unavoidable intervention should be carried out on elements of lesser significance in preference to those of higher significance (Article 5.2, Burra Charter);
- Uses should be related to the cultural significance rather than uses that do not take advantage of the interpretative potential of the place (Article 7, Burra Charter).

A copy of the Burra Charter is contained in Appendix C.

6.10.2 National Trust of Australia

Bondi Pavilion and Park are classified in the Register of the National Trust of Australia (NSW). The Register lists those buildings, sites, items and areas which, in the Trust's opinion, fall within the following definition:

Those places which are components of the natural or the cultural environment of Australia, that have aesthetic, historical, architectural, archaeological, scientific, or social significance, or other special value for future generations, as well as for the present community

The reason for listing is:

One of the best known features of Sydney's beach improvement schemes. Although considerably neglected in the past, its present varied uses and its general condition and appearance would suggest that it should be preserved. Within the context of the Bondi townscape the structure is an important and significant element.

Inclusion of a place in the Register does not have any legal effect, but it is widely recognised as an authoritative statement on the significance of the place.

The purpose of the Register is to alert responsible authorities, property owners and the public so that those concerned may adopt measures to preserve the special qualities which prompted the listing.

When the significance of a place is under threat, the Trust will take whatever action is deemed appropriate to ensure its protection, including giving advice to the property owner and seeking the use of state heritage legislation or the planning powers of the local government authority. For the purposes of such action, the Trust makes no differentiation between classified and recorded listings in its Register.

6.10.3 AIA Register

The Register of Significant Architecture in NSW is prepared by the Heritage Committee of the Australian Institute of Architects - New South Wales Chapter.

A place is included in this List where it is an example which is representative of architectural excellence during the twentieth century, and may include:

- the most significant examples of the work of leading architects;
- those buildings which are recognised as important landmarks in the development of architecture, and
- those buildings which, because of their quality and siting, make a significant contribution to the environment.

Inclusion of a place in the List does not have any legal effect, but it is widely recognised as an authoritative statement on the significance of the place.

The Bondi Surf Pavilion is included in the Register of Significant Architecture in NSW.

6.10.4 Register of the National Estate

The Register of the National Estate (RNE) was established under the *Australian Heritage Commission Act 1975* (now repealed). The RNE was closed in 2007. Today it is maintained on a non-statutory basis as a publicly available archive and educational resource. The Bondi Pavilion is included on the RNE—see listing

at Appendix A. While the RNE does not provide for direct legal protection or management requirements it is still referred to by members of the community as an indication of the heritage values of the places included on the RNE.

7 CONSERVATION POLICY

This section states general conservation philosophy and principles and provides general and specific policies for the retention, conservation and management of significance.

7.1 Introduction to conservation policies

The conservation management policies provide an overall guiding framework for the conservation and retention of the cultural significance of the Bondi Pavilion. The policies provide for courses of action in the consideration of future incremental change, increased public uses, appropriate development and maintenance management activities for the site.

The policies are based on the relevant Articles of *The Burra Charter* and the sections of this Conservation Management Plan which fundamentally underlie each policy. The policies are presented as Primary Conservation Management Policies, which provide over-arching guidance for the overall management of the place – the attitudes, processes and advisory resources necessary for the proper and efficient management of change – and Operational Conservation Management Policies, which provide specific guidance for the natural and cultural landscape, built items and uses of the place. The Operational Conservation Management Policies are structured under various management categories that are seen to be of critical importance for the future conservation of the site's cultural significance. Each Operational Management Policy section identifies the principle, which is the intent underlying the policy, the management policy or policies relating to the management category and guidelines explaining the intent and general implementation of the policy or policies.

Operational conservation policies are organised under the following headings:

- Statutory considerations;
- Buildings and infrastructure;
- Bondi Pavilion;
- Aboriginal archaeological heritage;
- Historical archaeological heritage;
- Moveable heritage;
- Access and connectivity;
- Visitor use and management; and
- Maintenance management.

7.2 Primary conservation management policies

Principle

As stated above, these policies provide the necessary general guidance for the proper and efficient management of change at the Bondi Pavilion.

Policies

- Policy 1 This Conservation Management Plan is to be formally adopted by Waverley Council as the basis for the future management of the Bondi Pavilion, as defined in the CMP. The conservation policies should be reviewed every five years or when circumstances relating to the place change.*
- Policy 2 Ensure the CMP is used to guide and inform the directions and outcomes of the Bondi Park, Beach and Pavilion Plan of Management (2014) and informs future revisions of the Plan of Management.*
- Policy 3 The right of Aboriginal people to protect, preserve and promote their cultural heritage is acknowledged. In recognition of this right, consultation will be ongoing with the La Perouse Local Aboriginal Land Council to ensure that Aboriginal views are acknowledged and included in the management of the Bondi Pavilion.*
- Policy 4 The Proposed Statement of Cultural Significance and schedule of items detailed in Sections 5.4 and 5.5, and Figures 154 to 157 are to be accepted the bases for future planning and conservation works to the Bondi Pavilion. Areas assessed to be of exceptional and high significance are to be allocated uses which do not compromise the character and significance of those areas.*
- Policy 5 The future conservation and development of the place is to be carried out in accordance with the principles of the Australia ICOMOS Burra Charter.*
- Policy 6 Undertake all works in line with the policies, recommendations and guidelines contained in this CMP.*
- Policy 7 The approach recommended for the conservation of specific fabric, spaces and qualities of the place are to be used by relevant stakeholders as a guide to future work, the recommendations having been related to the principles of The Burra Charter.*
- Policy 8 The focus of conservation management for the Bondi Pavilion should aim to achieve the objectives of the Bondi Pavilion Purpose Statement (Section 6.4) and the key ideas that form the basis of management included in the Bondi Park, Beach and Pavilion Plan of Management (2014).*
- Policy 9 Conserve the diverse natural and cultural values of the site by minimising impacts and ongoing deterioration of buildings, landscape, infrastructure and moveable heritage.*
- Policy 10 All new work is to be undertaken in accordance with the NSW Heritage Act 1977 and, apart from work covered by standard and site-specific exemptions, will require approval of the Heritage Council of NSW.*
- Policy 11 All works are to be undertaken in compliance with the requirements that apply to places on the National Heritage List under the EBPC Act.*
- Policy 12 The CMP is to be a publicly accessible document. Ensure copies are lodged at all Waverley Council libraries.*

Policy 13 A person shall be delegated to be responsible for ensuring compliance with the CMP policies and guidelines and reporting on CMP implementation on an annual basis.

Policy 14 Conservation work to built items and moveable heritage is to be undertaken in conjunction with or under the direction of recognised conservation practitioners with relevant expertise.

Policy 15 All conservation work should follow The Burra Charter principle of a cautious approach of changing as much as necessary but as little as possible.

Guidelines

The responsibility for continued management for the Bondi Pavilion will continue to remain with Waverley Council.

Reviews of the CMP are to be based on *The Burra Charter* and other guidelines prepared by the NSW Heritage Division. Reviews should also take into account any other relevant legislation, planning frameworks, appropriate literature and widely recognised conservation practices and procedures. Reviews are to be undertaken by experienced conservation practitioners in conjunction with relevant ownership and management representatives.

Irrespective of the requirement to review the document every five years, the CMP should remain as a valid basis for ongoing heritage management until such reviews are completed.

Referencing the endorsed CMP in the Bondi Park, Beach and Pavilion Plan of Management will allow the document to be a principal informant of the management of the built historical elements of the Bondi Pavilion.

This CMP is to be used to inform the management of the Bondi Pavilion. The Proposed Statement of Cultural Significance, assessments of the significance of the contributory elements, spaces, and fabric within the site, together with policies recommended and options discussed throughout this report will guide future planning and work.

The following heritage conservation practices and processes are to be initiated:

- Apply to have this CMP endorsed by the NSW Heritage Council. Confirm with the NSW Heritage Division that the Pavilion can be managed in accordance with this CMP, without any further reference. Endorsement of this CMP by the owner of the place and the statutory authorities will give the Plan the necessary influence over matters affecting its significance.
- Physical modifications to buildings or changes of use to buildings and new buildings will need to comply with the legal requirements of the EP&A Act, as defined in Section 6.9;
- Any other part of the site that does not have a general or site-specific exemption will need to comply with the legal requirements of the EP&A Act;
- Prepare a statement of heritage impact for all proposed works that are not covered by SHR standard and site-specific exemptions that apply to the place. Statements of heritage impact will conform to the requirements of the NSW Heritage Division publication *Statements of Heritage Impact* as a minimum standard;
- The CMP is to be made available to, and read by all relevant Council staff. In addition it is essential that all staff are made aware of the processes which are to be followed when proposing maintenance, or other work which involves the modification of significant fabric. Waverley Council

should ensure that copies of *The Burra Charter* and the Heritage Council guidelines are readily available to all staff and managers of the site.

7.3 Operational conservation management policies

7.3.1 Statutory considerations

Principle

Future works to the Bondi Pavilion will need to take the requirements of various statutory planning instruments and regulations into account. A balance between statutory requirements and the heritage significance of the place is essential so that the important heritage attributes of the place are not compromised or deleteriously impacted.

Policies

Policy 16 Development consent for works relating to the Bondi Pavilion is to be sought in accordance with relevant statutory planning instruments.

Policy 17 Endorse additional site specific exemptions to be assessed on merit under Standard Exemption 7 for minor alteration works to the Bondi Pavilion under Section 57(2) of the Heritage Act.

Policy 18 Upgrading the place to comply with the requirements of the BCA and the aims of the Disability Discrimination Act is to be undertaken in a way that does not damage the cultural significance of the place.

Policy 19 A fire engineering approach is to be taken in the development of a fire safety strategy. Upgrading for fire safety is to be done in a manner which recognises the cultural significance of the buildings.

Policy 20 Any seismic strengthening which is carried out should take into account the heritage nature of the buildings and should aim at doing a minimum amount of damage to their fabric.

Policy 21 Access to the Bondi Pavilion should, subject to disability access requirements, be maintained in its existing configuration so as to minimise any additional impact on significant building fabric.

Guidelines

The Bondi Pavilion is included in the SHR listing for the Bondi Beach Cultural Landscape and is also listed as a heritage item on the Waverley Council LEP. The site is therefore subject to the provisions of the Heritage Act 1977 (NSW) and heritage provisions in the Waverley Local Environmental Plan. It will therefore be necessary to submit an Integrated Development Application (IDA) to Waverley Council for any proposal which alters the place—Waverley Council must include the Heritage Council of NSW in the approval process.

The SHR listing for the Bondi Beach Cultural Landscape includes site-specific exemptions, a number of which are applicable to the Bondi Pavilion. It is proposed that the following works be considered as additional site-specific exemptions, to be applied under Standard Exemption 6 once this CMP is endorsed by the Heritage Council of NSW:

- Internal modifications to spaces identified as having moderate or less heritage significance in this CMP provided they do not involve the alteration or removal of significant fabric;
- Alterations to recent kitchen and ancillary spaces associated with the restaurant identified as G7 (refer to key to spaces listed on pp. 92-93 and Figures 108 and 164);
- Alterations to spaces G33, G34, G35, G36, G37, G38 and G39;
- Alterations to the suite of spaces associated with the Cultural Services Office and lifeguard amenity and offices (G28);
- Alterations to change areas and lavatory areas G13, G14, G15 and G16;
- Alterations to spaces F17, F18, F19, F20 and F21.

The compliance of the buildings to the requirements of the Building Code of Australia in terms of fire safety is currently being examined. The Heritage Council's Technical Conservation Committee can provide valuable guidance on means of compliance with the Building Code of Australia while preserving the historic fabric of the significant buildings.

7.3.2 Buildings and infrastructure

Principle

The building and infrastructure at the Bondi Pavilion are the tangible evidence of the history and development of the site as a highly significant place associated with social and recreational history of New South Wales. The following policies provide general guidance for the conservation of buildings and infrastructure. The best means of conserving these items is to maintain ongoing and appropriate use, which does not preclude considered and sympathetic change.

Policies

Policy 22 Conservation of buildings and infrastructure should retain components consistent with their assessed level of heritage significance and in accordance with the guidelines included in this CMP (refer to Table 7.1). Building and infrastructure assets will also be conserved and adapted in accordance with the Australia ICOMOS Burra Charter (refer to Appendix C) and to the minimum standards of maintenance and repair required by the regulations contained in section 118 of the NSW Heritage Act.

Policy 23 Retain and conserve all buildings and other items evaluated as having exceptional or high levels of heritage significance. Conserve the historical and visual relationships of buildings and other items identified as having exceptional and high heritage significance.

Policy 24 Sympathetic modifications to buildings and items having exceptional or high levels of significance may be considered if these modifications enhance their significance and assist the conservation of the place.

Policy 25 Adaptive reuse of existing built form is preferable to constructing new buildings. Compliance with the Building Code of Australia and the aims of the Disability Discrimination Act is to be undertaken in a manner that does not damage the cultural significance of the building, the historical and visual relationships of items and landscape setting.

Policy 26 Any works to, or adaptive reuses of, the Bondi Pavilion will need to be consistent with the Bondi Beach Cultural Landscape CMP and the Bondi Park, Beach and Pavilion Plan of Management.

- Policy 27 Building and open space uses will comply with the requirements of Waverley Council DCP 2012 and the Bondi Park, Beach and Pavilion Plan of Management, and include such conditions to appropriately manage the protection of the environmental, heritage and cultural values of the place.*
- Policy 28 Consider public/private partnerships to facilitate community facilities provision and the potential revenue generation to provide funding assistance for conservation management of the site.*
- Policy 29 Appropriate conservation skills and experience is to be employed for documentation and supervision with project teams to deal with any programs of conservation and upgrading of building components.*
- Policy 30 The design of new development should acknowledge the scale, design and materials of the Bondi Pavilion and the Bondi Surf Bathers Life Saving Clubhouse. The siting of new development must recognise the heritage significance and values associated with these buildings and should not intrude on important views and vistas to and from the site.*
- Policy 31 Changes to building fabric and landscape features, particularly unavoidable changes to significant elements, spaces or fabric, is to be recorded in a manner that is consistent with the following guidelines published by the Heritage Branch of the Office of Environment and Heritage:*
- Photographic Recording of Heritage Items Using Digital Film Capture;*
 - How to Prepare Archival Recordings of Heritage Items; and*
 - Maintenance series 1.2: Documenting Maintenance and Repair.*
- Policy 32 Materials such as face brick, stone, terra cotta, slate and off-form concrete that were originally not painted will remain unpainted. Materials such as timber or metal that were originally painted and rely on an effective paint system for their preservation will remain painted.*
- Policy 33 The original external form and fabric of the Bondi Pavilion of Exceptional and High heritage significance will be retained and conserved.*
- Policy 34 The internal spaces of the Bondi Pavilion having Exceptional and High heritage significance will be retained and conserved.*
- Policy 35 Retain and conserve the original form and fabric of the loggias on the south-eastern, south-western and north-western sides of the Bondi Pavilion.*
- Policy 36 Retain and conserve the original form and fabric of the courtyard spaces within the Bondi Pavilion complex. Any future development within these courtyards must respect and not obscure their original form and fabric.*
- Policy 37 Retain and conserve the footprints of all original paths surrounding the Bondi Pavilion, Queen Elizabeth Drive and the semi-circular concourse on the north-western side of the building.*
- Policy 38 Deteriorating building fabric will wherever possible be repaired rather than replaced. Where replacement is unavoidable, new work will be based on existing or historical evidence. Conservation works will not reconstruct faulty building detailing or poor repairs.*

- Policy 39 Retain and conserve original internal wall, ceiling and floor finishes where possible. Damaged or removed sections of finishes will be replaced to match the existing.*
- Policy 40 Significant detailing of building and other features or items that demonstrates their operational uses (for example, signage, fittings and fixtures, remnant artworks) will be conserved in situ.*
- Policy 41 Minimal alteration of spaces of Exceptional or High significance in the Bondi Pavilion, may be acceptable in the context of reuse, if these changes would not have a detrimental impact on the significance of the building as a whole.*
- Policy 42 All tenants of the Bondi Pavilion are to be made aware of the heritage significance of the place. Tenancies should only be selected and approved by Waverley Council on the basis that the proposed or future uses are compatible with the significance of the item and the sensitive fabric and spaces, and that the required changes to the item can be installed and removed without impact. Tenants will undertake induction and be made aware of existing building operation protocols.*
- Policy 43 Solar panels will not be installed on the original roof planes of the Bondi Pavilion. Solar panels are only to be installed on the roofs of new building in courtyards.*
- Policy 44 The placement of solar panels must be carefully considered so that they do not impact on the heritage significance of the Bondi Pavilion or views to the building.*
- Policy 45 Investigate methods and implement sustainable actions for the Bondi Pavilion that will achieve a Green Star rating.*

General implementation guidelines

The Bondi Pavilion should continue to be conserved and used for purposes compatible with their significance. Future conservation, adaptation and maintenance of the Bondi Pavilion should continue to be approached with the general principle of changing “as much as necessary but as little as possible.”

Make use of all available expertise and knowledge and adopt an evidence-based approach to materials conservation. A clear process for engaging suitably qualified consultants, building contractors, project managers and trades people that have experience with working on historic sites having cultural and heritage significance and buildings is to be established.

In the event that asbestos is discovered in the Bondi Pavilion, Waverley Council should commission a building remediation specialist and conservation architect to assess the costs and feasibility of a staged program of asbestos materials removal and replacement.

Aim to retain significant components, elements, spaces and fabric of the place consistent with their assessed levels of significance in Section 5.5 and in accordance with specific actions identified in this CMP. Table 7.1, which is based on NSW Heritage Branch guidelines, summarises appropriate conservation actions. The table is to be read in conjunction with Figures 176 to 181, which identify the relative heritage significance of spaces within the Bondi Pavilion and its roof fabric, elevations and paths, and the conservation policies in this section of the CMP.

Ensure that tenants in the Pavilion are aware of the heritage significance of the place and the relative significance of the space or spaces that they occupy. Tenants should discuss their proposed requirements with Council and submit a heritage impact statement with any development application for modifications to these spaces.

Guidelines for solar panels

Although solar panels make an important contribution towards achieving a sustainable environment, unless their placement is carefully considered they can cause detrimental impacts to heritage buildings. The Bondi Pavilion is visible from many vantage points that occur over a wide range of elevations above sea level.

- Solar panels should not be installed on the roof of the two storey section of the Bondi Pavilion, the roof of the building constructed for the stage and caretaker's residence, or the external roof planes of single storey sections of the Pavilion. Relocate existing solar panels to new buildings in future development or to non-original buildings in courtyards;
- The placement of solar panels on roofs of new buildings in the internal courtyards of the Bondi Pavilion is acceptable. Consider placement of solar panels on any future new buildings in the courtyards;
- Solar panels are to be installed so that their impact on views to the Bondi Pavilion and the Bondi Surf Bathers Life Saving Club is minimised;
- Development consent is to be obtained for future installation of solar panels, to ensure that their installation minimises impacts on views to the Bondi Pavilion and the Surf Clubhouse;
- Should it be necessary to install panels on original sections of buildings significant building fabric should not be damaged and the installation of panels is to be reversible;
- Investigate the potential for a freestanding structure within the courtyards. It would be necessary to install underground cabling to other parts of the Pavilion.

Table 7.1 Recommended Management for Spaces and Fabric based on Assessed Levels of Heritage Significance

Level of Significance	Recommendations for Management
Exceptional	Retain, conserve (restore/reconstruct) and maintain. Intrusive elements and fabric should be removed. Adaptation is appropriate provided that it is in accordance with Burra Charter principles and with the specific guidance provided in this CMP.
High	Retain, conserve (restore/reconstruct) and maintain. Intrusive elements and fabric should be removed. Adaptation is appropriate provided that it is in accordance with Burra Charter principles and with the specific guidelines provided in this CMP. There is generally more scope for change than for components of exceptional significance.
Moderate	Retain, adapt and maintain. Alteration may be acceptable provided that there is no adverse impact on the significance of the place. Retention in some cases may depend on factors other than assessed values, including physical condition and functionality.
Little	Retain, alter or demolish/remove as required provided that there are no adverse impact on the heritage significance of the place. Sensitive alteration or demolition/removal may assist with enhancing the heritage significance of components of greater heritage significance.
Neutral	Retain, alter or demolish/remove as required.
Intrusive	Demolish/remove when the opportunity arises while ensuring there are no adverse impacts on the significance of other more significant components.

Level of Significance	Recommendations for Management
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Components that are actively contributing to the physical deterioration of components of higher significance should be removed as a matter of priority.

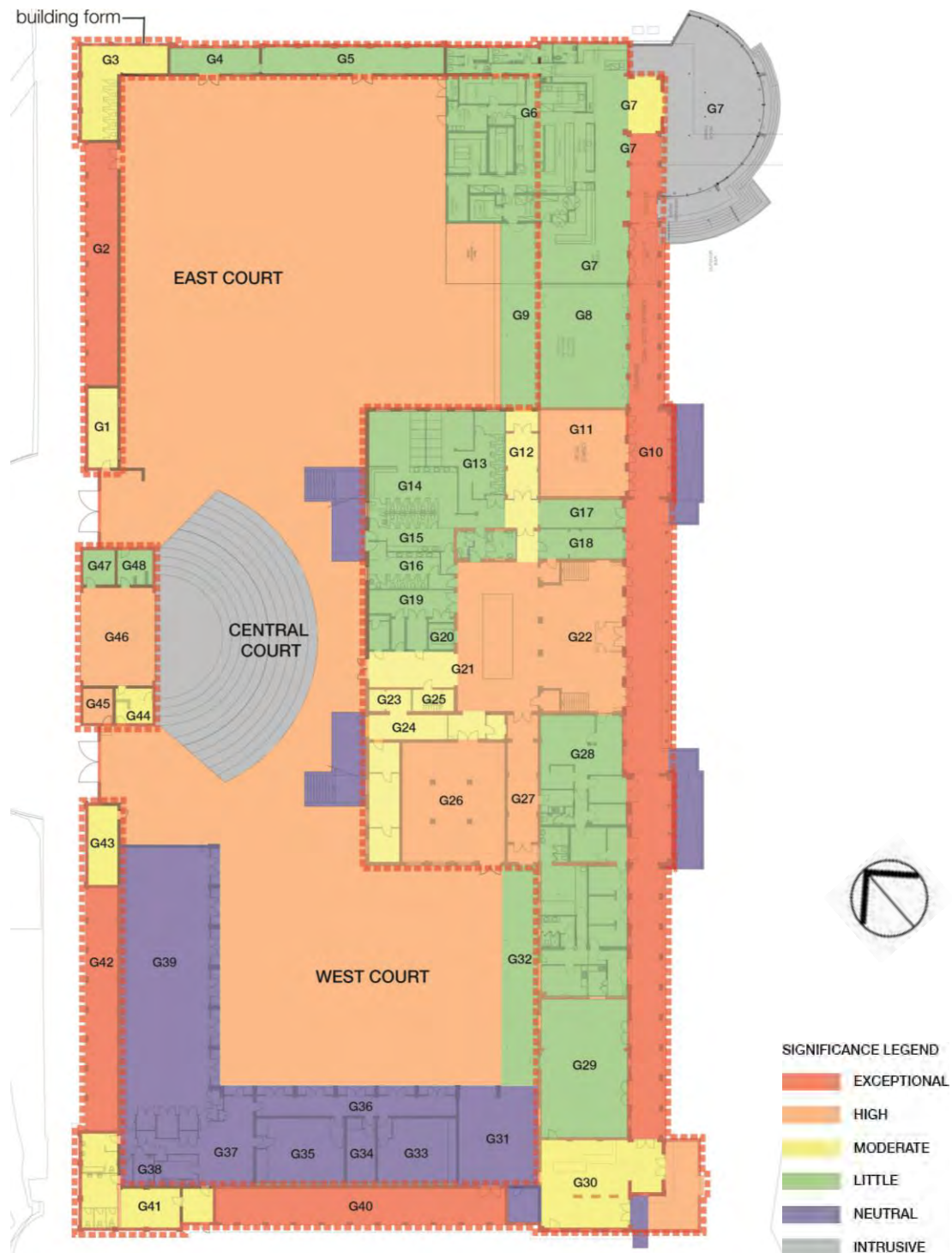


Figure 176

Relative levels of heritage significance of spaces and walls in the ground floor of the Bondi Pavilion (not to scale) Refer to the summary of spaces on pp.92-93 for key

Source: TKD Architects.

Note: Space G7 has several levels of significance reflecting modifications and additions that have taken place in various parts of the space. The most significant parts of G7 are the enclosed section of loggia (Exceptional significance) and the section at the north eastern corner, which has retained its original form (Moderate significance). Space G21, despite modifications, has High significance, retaining its important role as the major entry and circulation space. The hallway to the central court is the result of modifications to earlier spaces but contributes to the significance of the place. Refer to Figure 36 for original planning.

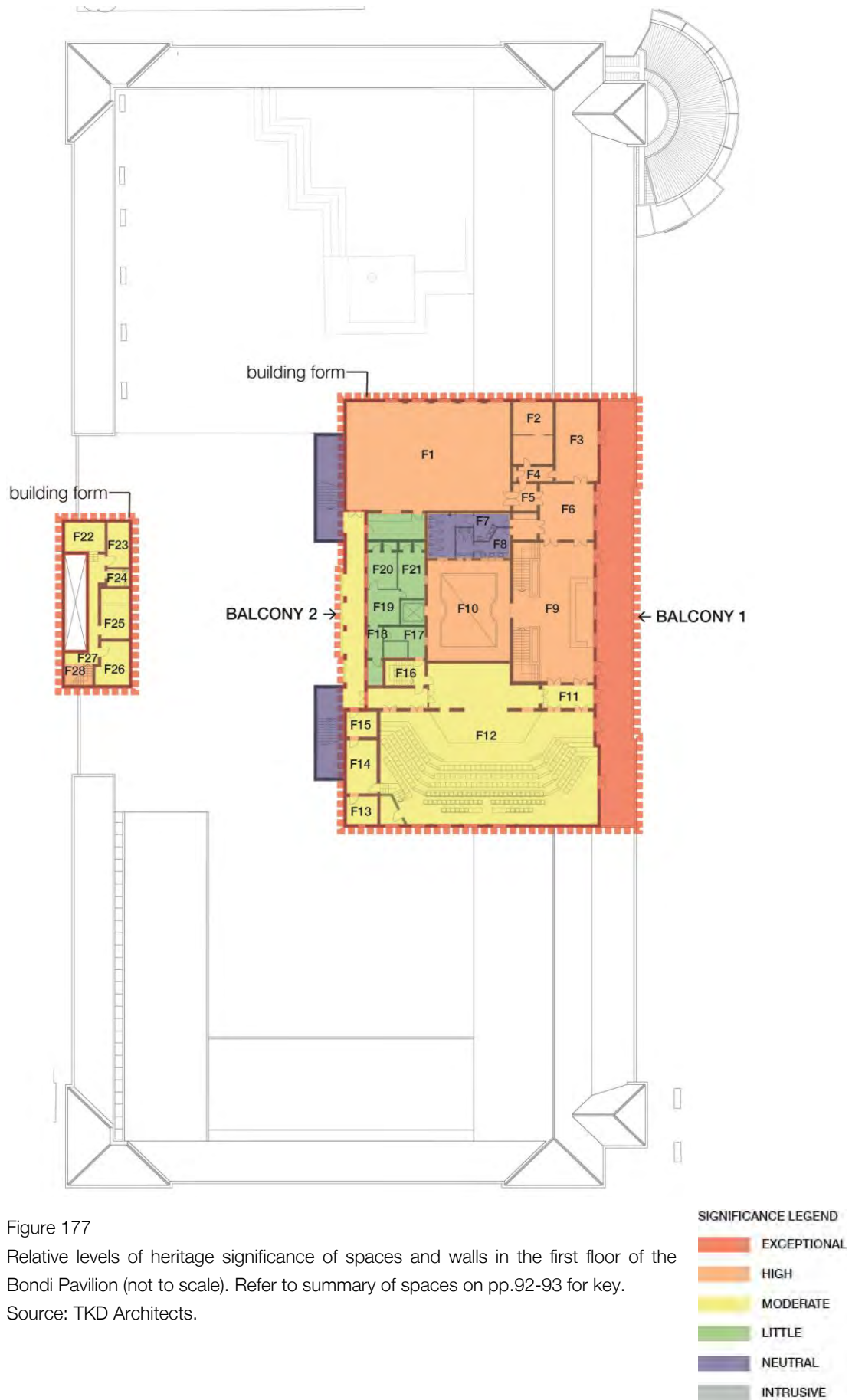


Figure 177

Relative levels of heritage significance of spaces and walls in the first floor of the Bondi Pavilion (not to scale). Refer to summary of spaces on pp.92-93 for key.
Source: TKD Architects.

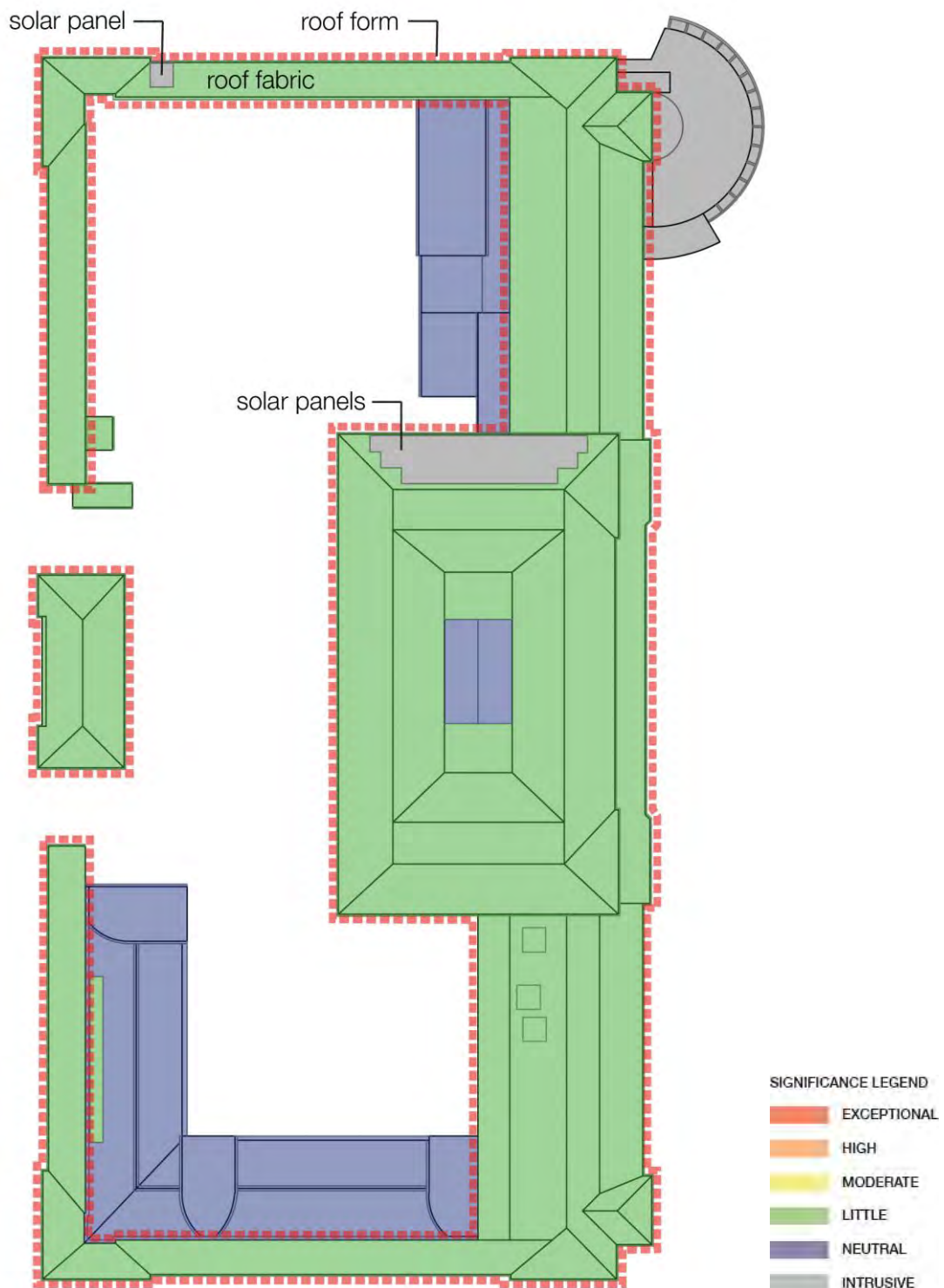


Figure 178 Relative levels of heritage significance of roof (not to scale).
Source: TKD.



Figure 179 Relative levels of heritage significance on the south-east and north-west elevations of the Bondi Pavilion. The roof form has Exceptional significance.
Source: TKD.

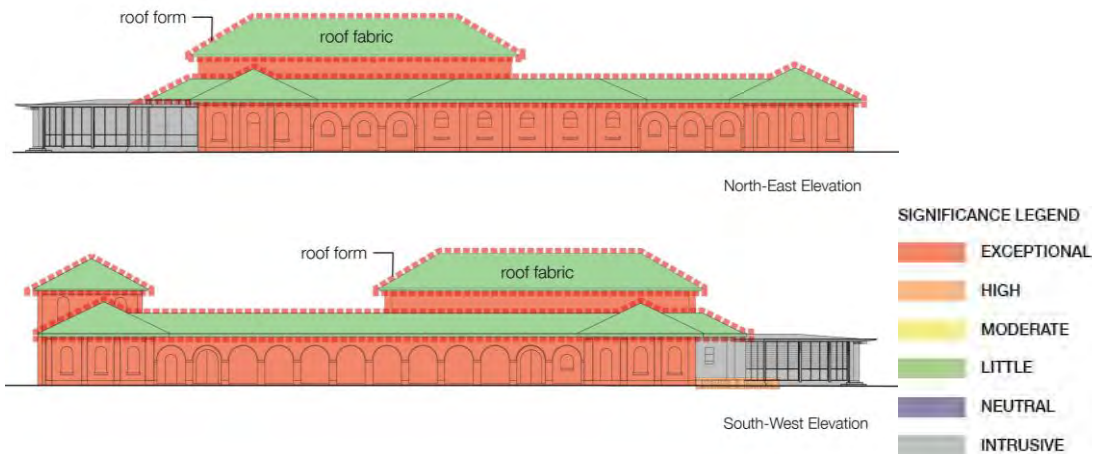


Figure 180 Relative levels of heritage significance on the north-east and south-west elevations of the Bondi Pavilion.
Source: TKD.

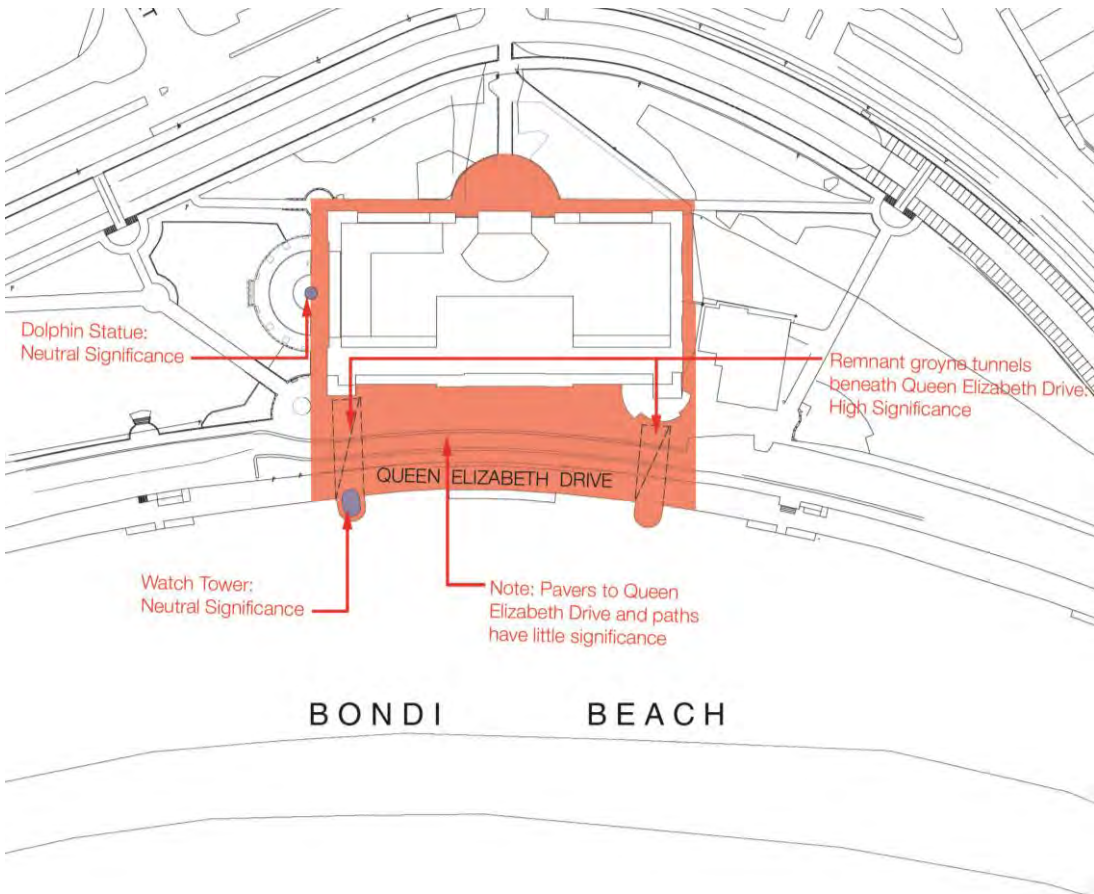


Figure 181 Significance of paths, paved areas and surrounding items.
Source: TKD.

7.3.3 Bondi Pavilion

Policies

- Policy 46 The Bondi Pavilion retains the ability to demonstrate its designed purpose and use as a focus of Sydney's recreational life since the 1930s. The long-term management of the place, including any works to enhance its uses, should continue to be undertaken with a full appreciation of the significance of the place as a heritage item of State and National significance.*
- Policy 47 Extant significant building elements, spaces and fabric, both internally and externally are to be retained and conserved, in accordance with the levels of significance identified in Section 5.0 Assessment of Cultural Significance and in accordance with particular actions specified in the specific policies of this Conservation Management Plan.*
- Policy 48 Retain, conserve and enhance the significant external envelope and elements of the Bondi Pavilion.*
- Policy 49 Retain, conserve and enhance the spatial character and significant fabric of the Bondi Pavilion.*
- Policy 50 Extant significant building elements, spaces and fabric, both internally and externally, are to be maintained to the minimum standard required under the Heritage Act.*
- Policy 51 Additions to the Bondi Pavilion are permissible to support the ongoing recreational and cultural role of the site. However, they must be carefully planned and placed so that the important heritage character of the place is not diminished.*
- Policy 52 Unless dangerous to visitors and occupants, significant fabric that has been worn through use is to be retained, with any associated risks reduced by compatible means.*

Guidelines

One of the key objectives of contemporary conservation practice is that as much of the significant original fabric of a building as possible is to be retained and conserved in order to preserve the essential integrity of the heritage resource for future generations. While any conservation activity will affect the building in some way, the aim, consistent with responsible re-use or management aims, is to be to minimise the work necessary. In this way the authenticity of the item will be retained as far as possible within a process of evolutionary change and good maintenance practice. Article 3 of The Burra Charter indicates that conservation is based on a respect for the existing fabric of a place and should therefore involve the least possible physical intervention in order not to distort the evidence provided by the fabric.

The external form and envelope of the Bondi Pavilion is highly significant. There is a balance of horizontal and vertical elements expressed through two storey and single storey components, unified by materials and the hipped roof form. There is also a balance of solid areas of wall and voids formed by the loggias on three sides of the building complex. The overall plan form is also one of solids and voids - of central courtyards surrounded and contained by the building perimeter.

The spatial character of the Bondi Pavilion relates to its wider setting, as a large complex of buildings in the wide expanse of Bondi Park and the wider cultural landscape, and a focal point of activity on Bondi Beach. It is also related to the spaces that make up the building - the courtyards, loggias that provide transition between the building and its surrounds, and the variety of spaces and volumes throughout the building that serve different functions and activities - the art gallery, main foyer, theatre and change rooms, for example.

The Bondi Pavilion should continue to be conserved and used for purposes that are compatible with its significance.

- The adaptive re-use of all building components and spaces in the Bondi Pavilion is acceptable, with compatible new uses selected that utilise the original character or permit a creative and responsible re-use of the fundamental architectural, functional and spatial characteristics. Future adaptation of the building's interiors should ensure that original fabric or significant architectural and spatial features are retained and interpreted.
- The external form of the Bondi Pavilion is to be retained – there will be no additions outside the periphery of the building, as these will impact on the form of the Pavilion, Bondi Park and the Bondi Beach Cultural Landscape.
- Structural alteration to the building components of the Bondi Pavilion that impact on the integrity or significance of the building is to be avoided.
- Aged building fabric that is not likely to be causing on-going deterioration should not be repaired for visual reasons if by doing so the patina of age and ability to successfully interpret various stages of use is degraded. Significant fabric worn by a process of use over time provides evidence of the building's history, which can contribute to our understanding of it. Stairs that have had their nosings replaced are examples of worn fabric that would have posed a danger to users of the building.
- Where repairs or alterations are required, new material should closely match original or adjacent materials. However, evidence of change is to be identifiable on close inspection.
- All structural elements are to be retained as existing, with appropriate maintenance. Proposals to remove original structural elements are to be limited to rectification works of structural deficiency or failure that will endanger occupant life safety or the integrity of the building. Advice from a structural engineer with appropriate heritage experience is required to inform any such demolition or rectification works. Original structural members may also be removed to facilitate re-instatement of significant architectural elements.
- All original doors, windows, floors, ceilings, balustrades, staircases and associated landings, lifts, vaults, industrial artefacts and interpretative signage is to be retained and maintained appropriately.
- Window and door joinery of reconstructed or new windows and doors in significant parts of the building is to be based on extant original window and door joinery.
- Where it is clear that original or significant fabric has been removed, it is considered appropriate to adaptively reconstruct missing elements based on documentary evidence.
- Redundant equipment, fittings and fixtures of Exceptional or High significance are to be retained on site, preferably in their existing location. Where such retention conflicts with the ongoing conservation or adaptive reuse of the building, the redundant items are to be managed in accordance with the CMP Policies on Moveable Heritage.
- Intervention into any building fabric, element or space should respect the integrity of the extant material, be carefully controlled, and be limited to that required by the proposed works.
- The conservation of particular materials requires due consideration and the expertise of appropriately experienced personnel. Publications providing general advice as to the cause, treatment and remediation of various traditional building materials can be sourced from the Heritage Council of the Department of Environment and Heritage.
- Any new openings in external walls should respect the symmetrical design of openings in the original design and are to be carefully located to reflect this. Future use provides the opportunity to

reinstate early openings that have been blocked off, for example, the loggia openings on the eastern side of the building.

- Investigate reinstating Cordova pattern roof tiles on the original sections of the Bondi Pavilion roof, based on documentary and photographic evidence.
- Reconstruct missing elements such as balustrades and openings that have been blocked up.
- Reconstruct or interpret the original appearance of the southern elevation of the two storey section of the Pavilion.
- Interpret the light well and original form of space G21 in future works to the building. The planter box is to be removed in any future works to this space.

7.3.4 Future use

Policy

Policy 53 Future uses for the Bondi Pavilion should ensure that:

- *the heritage significance of the building and its extant original interior spaces and detail are not compromised;*
- *the Bondi Pavilion's overall symmetrical form, including its courtyards, the two storey Stage Pavilion and the concourse formerly occupied by the outdoor auditorium are not to be compromised but are to be conserved and enhanced;*
- *the integral relationship between the Pavilion's setting and the building is not compromised or obscured but enhanced and conserved;*
- *they are sympathetic to the original use and do not detract from that use or the cultural significance of the building and its setting;*
- *significant fabric and spaces are not damaged, destroyed or inappropriately altered;*
- *the nature of the new use would not result in an unacceptable level of wear and tear on significant fabric;*
- *parking and vehicular access associated with the use can be managed discretely on the site;*
- *modern services required (for example, fire safety provisions, lift, air conditioning, toilets, etc.) would not damage, destroy or compromise the buildings or any interior spaces of significance; and*
- *fixtures or fittings required as part of the new use would not damage or compromise significant spaces, fabric or elements.*

Policy 54 Future works will be cognisant of environmental sustainable design to reduce greenhouse gas emissions, decrease mains water demands, maximise waste recycling and improve waste management procedures.

Guidelines

- Future uses are to be compatible with the nature and significance of the place and should enable it to remain as a place of recreation, cultural focus and community activity. Ongoing commercial use is permissible – the original planning of the building included shops facing Bondi Beach.
- Any new uses selected for the Bondi Pavilion should adopt the principle of "loose fit", where the new use is adjusted as necessary to work within the available spatial and architectural

configuration. The detailed requirements of future new uses should not generate undue changes to the place that cannot be reversed in the long term, or which do not respect and work within the existing planning and architectural framework.

- Maintain and retain opportunities for natural light and ventilation.
- Maintain and retain the logical circulation pattern and the symmetry of planning in any future use. Investigate the possibility of enhancing the approach and entry to the building from its north-western side and enhancing the visual connection between the western entry and Bondi Beach.
- The provision of new external ground floor level openings for public access into the Bondi Pavilion is to be located in early openings that have been modified, for instance, the former colonnades and arcades on the northern side of the building.
- The installation of new partitions, walls and bi-folding doors in spaces of High significance may be permissible depending on impacts to fabric and reversibility. Approval or an exemption will be required. Care must be taken that the installation will cause minimal damage to significance building fabric;
- The introduction of new services and associated fittings as part of approved re-use programs in the Bondi Pavilion is to be carried out with the minimum of disruption to the fabric and spaces.
- Future uses that require an unacceptable degree of intervention for upgrading to ordinance compliance are to be avoided.

7.3.5 Setting

Principle

Bondi Beach is an internationally renowned cultural landscape. The Bondi Pavilion and its setting in Bondi Park are integral to the character and identity of the place. The heritage significance of Bondi Park and conservation policies relating to it are included in the Bondi Beach Cultural Landscape CMP. The setting of the Bondi Pavilion, both immediate and as part of the cultural landscape, needs to be maintained.

Policies

Policy 55 The significant Aboriginal cultural landscape values are acknowledge and will be protected, through ongoing consultation with the Aboriginal community and appropriate landscape heritage responses and treatments.

Policy 56 Adopt the boundaries of the State Heritage Register listing for the Bondi Beach Cultural Landscape as the curtilage for the Bondi Pavilion.

Policy 57 Retain and enhance the Bondi Pavilion's important contribution to and relationship with the Bondi Beach Cultural Landscape and its historical and visual relationships with Bondi Park, the Bondi Surf Bathers Life Saving Clubhouse and Bondi Beach, as outlined in Section 4.3, Section 4.5 and Figure 153.

Policy 58 Maintain and conserve the relationship between the Bondi Pavilion and the pedestrian bridges and roadway between the building and Campbell Parade.

Policy 59 Future development along Campbell Parade, should not adversely impact on views to the Bondi Pavilion.

- Policy 60 There should be no new development in the vicinity of the Bondi Pavilion that obscures or detracts from the building or its contribution to the Bondi Beach Cultural Landscape.*
- Policy 61 Remove those elements considered to be intrusive to the Bondi Pavilion's contribution to the place, which are identified in Section 5.5 of this CMP.*
- Policy 62 The cultivated open landscape character of that section of Bondi Park forming the surroundings of the Bondi Pavilion is to be retained and conserved. Future management and works need to be consistent with the Bondi Beach Cultural Landscape CMP and the Bondi Park, Beach and Pavilion Plan of Management.*
- Policy 63 Elements in the immediate vicinity of the Bondi Pavilion, including the seawall, Queen Elizabeth Drive, north-western concourse and original paths should all be retained and conserved.*
- Policy 64 The continued use of the Bondi Pavilion and its immediate paths and paving will be managed to balance the use, heritage and environmental objectives for these areas in accordance with the Bondi Park, Beach and Pavilion Plan of Management and the guidelines contained in this CMP and those outlined in the Bondi Beach Cultural Landscape CMP that are specifically related to the Bondi Pavilion.*
- Policy 65 Future use of the site should not compromise the intrinsic visual and physical qualities that exist throughout the area defined in this CMP.*
- Policy 66 The introduction of recreational structures and facilities in Bondi Park is to be limited and their placement carefully considered so that they do not impinge on views described on Figure 153 across the parkland, to Bondi Beach and to the Bondi Pavilion.*
- Policy 67 Maintain and conserve the original path alignments and paved pedestrian areas that surround the Bondi Pavilion.*
- Policy 68 Continue the use of brick paving along the wide pedestrian path between the Pavilion and Queen Victoria Drive and paths surrounding the Bondi Pavilion.*
- Policy 69 Provision of outdoor dining facilities with tables, chairs and umbrellas on the pedestrian path between the Pavilion and Queen Elizabeth Drive is acceptable if it respects the character and setting of the place and does not create visual clutter or adversely impact important views..*
- Policy 70 The design of bollards, lighting and garbage bins in the vicinity of the Bondi Pavilion is to be carefully designed and placed so as not to impact on views to the building and its setting.*

Guidelines

The Bondi Park, Beach and Pavilion Plan of Management is the guiding document for works in Bondi Park. Refer also to the policies and recommendations contained in the Bondi Beach Cultural Landscape CMP relating to landscaping in Bondi Park.

Waverley Council is to ensure that its relevant planning instruments recognise the importance of the Bondi Pavilion's setting and significant views. The planning instruments are to provide controls and guidelines so that the height, scale and materiality of development in the vicinity of the Bondi Pavilion respect views to the Pavilion and do not deleteriously impact on them.

Views from the south in Bondi Park towards Bondi Beach and the Bondi Pavilion will be retained.

Continue the use of brick paving around the Bondi Pavilion. Historic photographs the pedestrian path on Queen Elizabeth Drive show that this part of the site has always been paved in brick. When bricks are due to be replaced a brick that is compatible with the interwar architectural design of the Bondi Pavilion is to be selected.

There is the potential to include interpretive devices into paved areas surrounding the Pavilion. However, this must be undertaken so that there are no impacts on the setting of the building and devices should be carefully placed and well designed.

7.3.6 Aboriginal Archaeological Heritage

Principle

According to the key findings in the Aboriginal and Non-Aboriginal Archaeological Assessment, Bondi Pavilion, Bondi Beach, NSW (Dominic Steele Consulting Archaeology, October 2017 – refer to Appendix D), no Aboriginal sites or objects have been identified within the Bondi Pavilion study area, but it is possible that Aboriginal objects and deposits may occur below or outside of disturbance zones.

The following policies guide planning for the conservation of Aboriginal values within the study area including the ongoing management of tangible and intangible values.

The policies and conservation strategies have been developed to be consistent with the principles and practices contained in the following documents:

- *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 1999.*
- *Ask First: A guide to respecting Indigenous heritage places and values.* Australian Heritage Commission 2002.
- *Aboriginal Cultural Heritage consultation requirements for proponents 2010.* Office of Environment & Heritage. (OEH) 2010.
- *Code of Practice for Archaeological Investigation of Aboriginal Objects in New South Wales.* OEH 2010.
- *Guide to investigating, assessing and reporting on Aboriginal cultural heritage in NSW.* Office of Environment & Heritage 2011

The planning and implementation of conservation strategies are to be conducted in consultation with the Aboriginal community. The interpretation of objects or sites is to be respectful of the cultural knowledge imparted during that consultation and should also be responsive to the expressed wishes of that community. Those wishes may apply to the location for safe storage, display or loan arrangements and may include the retention of objects *in situ*, in displays integrated within the new buildings/structures, the Australian Museum or in other Aboriginal 'keeping places'.

The conservation policies cover both tangible and intangible heritage – that is, the physical objects/sites as well as the cultural significance and information that is represented by the site as a whole. The interpretation of both the tangible and intangible heritage should not be limited to standard signage or simple display cases but is to be of a high quality, both visually and in the presentation of appropriate

cultural information.

Policies

Policy 71 As previous studies within the study area and within other parts of Bondi and the location of site 45-6-2169 indicate a high potential for physical evidence of Aboriginal occupation such evidence will be managed in accordance with the provisions of the National Parks and Wildlife (NPW) Act 1974 and the codes and guidelines listed above.

Policy 72 As a result of Policy 54, prior to disturbance of the study area an Aboriginal archaeological investigation and assessment shall be conducted in accordance with the Office of Environment & Heritage's Code of Practice for Archaeological Investigation of Aboriginal Objects in New South Wales. Any ground disturbance below the fill and which may impact upon objects will be undertaken with an AHIP in place.

Policy 73 The proposed management of the Bondi Pavilion should protect any Aboriginal objects recovered in a secure location and utilise information arising from those objects to enhance our understanding of Aboriginal cultural values.

Policy 74 The interpretation of the Aboriginal Heritage significance will be integrated into the planning for the use of the site's open spaces and/or within introduced structures.

Policy 75 The Aboriginal cultural significance of the site will be included in an Interpretive Strategy used to inform development design – for example, incorporated within architectural elements, graphic art and innovative display of objects.

Policy 76 The Aboriginal significance of the area should be recognised through inclusion of these values in the State Heritage Register listing. The Statement of Significance included in this plan should be referred to the Heritage Council of NSW for consideration for inclusion in the State Heritage Register listing.

Guidelines

The Aboriginal heritage of the Bondi Pavilion and surrounds is considered to be of primary heritage significance. The whole of the landscape, including the location of the Bondi Pavilion, is imbued with intangible heritage values and the landscape has the potential to contain the tangible in the form of Aboriginal stone tools or possibly burials.

Future additions are likely to require excavation for construction of new structures, site infrastructure and landscaping. To manage such an impact it is important that before any additions are constructed that an Aboriginal archaeological and cultural heritage assessment is undertaken. The aim being to assess the impact of the proposed additions on the Aboriginal tangible and intangible cultural heritage values and objects and to provide management recommendations. Such an assessment is to be undertaken in accordance with the following guidelines developed by the Office of Environment & Heritage:

- *Guide to investigating, assessing and reporting on Aboriginal cultural heritage in NSW.*
- *Code of Practice for Archaeological Investigation of Aboriginal Objects in New South Wales.*

The assessment is to be undertaken in association with the La Perouse Local Aboriginal Land Council. If the assessment recommends that an Aboriginal Heritage Impact Permit (AHIP) is required then

consultation is to be undertaken in accordance with OEH's *Aboriginal cultural heritage consultation requirements for proponents 2010*. Please note these requirements do not need to be implemented for the initial archaeological and cultural heritage assessment. They should only be implemented if an AHIP is being applied for.

Further to the above Jillian Comber sent emails to the La Perouse Local Aboriginal Land Council advising that a CMP was being prepared and outlining the purpose of the CMP. She then met with David Ingrey of the La Perouse Local Aboriginal Land Council on 14th November 2017 at the Bondi Pavilion. They walked around the beach and Pavilion and discussed the significance of the site and conservation measures. David Ingrey was given a copy of the draft CMP and draft Aboriginal archaeological report, both of which were discussed in detail. David advised that he was aware of the CMP having discussed it previously with Council. David confirmed both the archaeological and contemporary social significance of the Bondi Pavilion. He advised that the Pavilion is located in an area rich in Aboriginal sites and pointed out the location of middens and engravings in the area and referred to the extensive site recorded by Robert Etheridge. He further confirmed that if any ground disturbance was undertaken then an assessment of that project would be required, as subsurface Aboriginal artefacts will most likely be located below and around the Pavilion. He supports the conservation of the Bondi Pavilion and the CMP.

7.3.7 Historical Archaeological Heritage

Principle

Although the site has not been identified generally as a major archaeological resource, it has been associated in various ways with European settlement and development since the nineteenth century. The survival of early relics is likely to have been affected by the actions of the sea on Bondi Beach and by the disturbance caused by human activity on the beach, the processes of development associated with Bondi Beach as a destination and by the disturbances caused by the construction of the Bondi Pavilion. However, there is still a possibility that historical archaeological remains will be uncovered at the Bondi Pavilion in the future and this possibility needs to be incorporated into the management of the place.

Policies

Policy 77 Where possible, proposed excavation or ground disturbance at the Bondi Pavilion and within its surroundings is to be kept to a minimum.

Policy 78 Archaeology of State or potentially National significance is to be retained in situ and interpreted.

Policy 79 If uncovered, historical archaeological relics of local significance are to be retained in-situ wherever possible. If it cannot be retained then it should be subject to archaeological salvage and recording prior to removal.

Policy 80 All archaeological investigation, recording, artefact cataloguing and reporting are to be undertaken by a qualified archaeologist and in accordance with best-practice principles and consistent with relevant Heritage Council of NSW policies and guidelines.

Policy 81 Any artefacts found during excavation, ground disturbance or archaeological excavation are to be appropriately cleaned, bagged, labelled, catalogued and stored in archive boxes. The artefacts are to be provided to Waverley Council, which will need to provide an appropriate repository once reporting has been finalised.

Policy 82 Artefacts are to be stored in a secure and weathertight location at the Bondi Pavilion in a manner that is consistent with best-practice principles.

Policy 83 Where previously unidentified substantially intact archaeological relics of state or local significance are uncovered during excavation, work in the vicinity must cease immediately and the Heritage Council of NSW notified. Work should not proceed until approval to do so has been provided by the Heritage Council of NSW or its delegate.

Guidelines

Reference is to be made to the policies and guidelines relating to archaeology contained in the Bondi Beach Cultural Landscape CMP

The potential historical archaeological resource of the Bondi Pavilion is considered to be minor as so much of the site has been scraped, excavated or reworked.

Future additions at the site are likely to require excavation for construction of new structures, site infrastructure and landscaping. Such works have potential to impact remnant historical archaeological resources and should therefore be managed to avoid, minimise or mitigate impacts as much as possible. Where excavation or ground disturbance is unavoidable then it is to be undertaken in such a way as to improve the understanding of the history and heritage of the site.

Subsurface impacts on potential archaeological resources should be avoided by using and following existing service trenches rather than excavating new trenches.

All archaeological finds are to be assembled, catalogued and safely housed in the one place. Finds are to be offered to Waverley Council for long term storage and display. Individual items might be removed to repositories elsewhere should particular research or interpretive reasons arise. The findings of any archaeological assessments and/or the results of archaeological investigations are to be incorporated into site interpretation.

7.3.8 Moveable Heritage

Principle

The Bondi Pavilion is the repository of a number of moveable items that contribute to the heritage significance of the place. These range from commemorative plaques to specially commissioned artworks and ephemeral items relating to various building uses. These items are valuable resources for interpreting the place, adding an additional depth of meaning to built fabric and the cultural landscape. The heritage significance of moveable items needs to be evaluated and significant items conserved and safeguarded against damage or potential loss.

Policies

Policy 84 Develop and maintain an inventory of moveable heritage items and establish security protocols for the protection of these items. A suitably qualified expert professional is to be engaged to develop the inventory, which will identify, assesses significance and catalogue the items. The inventory is to be undertaken prior to approved major buildings works commencing on the Pavilion site.

Policy 85 Undertake research and documentation to establish provenance, function, history and associations of the moveable heritage collection and any Aboriginal and historical archaeological collections (when generated) for future use and interpretation within the site. Update the inventory of movable heritage items should the opportunity arise to salvage movable items as and when works are undertaken to the place or as new items come to light.

Guidelines

A comprehensive survey of the Bondi Pavilion is to be undertaken to identify movable items, including archaeological relics, of potential heritage significance. Identified items of moveable heritage significance are to be retained in situ or in a weathertight and secure location at the site.

Any moveable item, including archaeological relics, is to be assessed for its potential heritage value before it is altered or disposed of. If the heritage value of a moveable item or relic is not known, a precautionary approach is to be adopted and it is to be considered significant until an assessment is undertaken.

Management of moveable heritage items is to be based on the guidelines provided by the document *Moveable Heritage Principles* (2000), jointly written by the NSW Heritage Office and the NSW Ministry of the Arts. If a moveable heritage item is to be disposed of, then it is to be done in accordance with appropriate guidelines. If there are none in place, Waverley Council should consider formulating guidelines for future use.

Generally, it is preferable to leave any moveable item of heritage value *in-situ* or within the boundaries of the site. If this is not feasible or not an acceptable means of storing and protecting the item, then it may need to be relocated to an appropriate storage facility.

Potential salvaged items associated with modifications to the building may become available in the future and their significance is to be identified prior to disposal. Consideration is to be given to including these items for interpretive purposes in the new works.

7.3.9 Access and Connectivity

Principle

Public access to the Bondi Pavilion is available from the east along Queen Elizabeth Drive and from Campbell Parade. There is the need to improve and enhance access to the building to encourage public use and enjoyment of the place. At the same time, consideration needs to be given to the control of vehicular access. The Pavilion and Park are encircled by roadways, which although historically significant carry greater volumes of vehicular traffic than when the Pavilion was completed. There is conflict between vehicular movements and parking, and pedestrian amenity. While the original design of the Bondi Pavilion and its environs took cars into consideration, pedestrian promenades and paths were also an important component of the place.

Policies

Policy 86 Continue to manage and enhance the area to the east of the Bondi Pavilion as a principal public point of entry to the place. Reinforce and enhance its sense of entry. Maintain and enhance the connections that it provides between Pavilion and Bondi Beach.

Policy 87 Upgrade and enhance entry to the Bondi Pavilion from the west.

Policy 88 Confine vehicular entry onto the Pavilion site to existing entrances.

Policy 89 Restrict all car parking on the Pavilion site to essential parking for deliveries and people with disabilities. General public visitor vehicle parking will generally be prohibited or authorised in the case of limited areas associated with events and programs.

Policy 90 Consider alternative ways of controlling traffic movement and vehicular parking so that the significance and setting of the place is enhanced.

.Guidelines

Investigate the potential to upgrade and enhance entry to the Bondi Pavilion from the west and to provide visual connections between the western entry and Bondi Beach.

Investigate ways of improving parking at the Bondi Pavilion and minimising its impacts on the setting of the place.

Carefully upgrade and enhance the pedestrian amenity of the place and reinforce its historic role as a place for promenading beside Bondi Beach. The works will respect the heritage significance the place. It is permissible to adapt existing roadways to pedestrian use.

The roadway aligned with Campbell Parade is an item of High heritage significance, although sections of it have been altered. It was designed as an integral component of the Bondi Pavilion Development and was constructed at the same time. Should the decision be made to remove sections of this road in the future, provision is to be made to interpret the road as part of an interpretation strategy for the place.

Personal visitor movement within the Bondi Pavilion will be restricted to pedestrians only.

Any lighting on paths is to be carefully designed and placed so as not to detract from significant views and vistas. Archival photographs show that lighting was a component of Bondi Park and the environs of the Bondi Pavilion from the beginning.

Temporary car parking is permissible to provide access for disabled persons, deliveries and for authorised visitors associated with special events or programs and activities. It is to be located on the existing paved areas serving vehicles between the Bondi Pavilion and Campbell Parade near the two storey auditorium stage.

Undertake investigation into the materials used for the original surface of early roads prior to undertaking any conservation and reconstruction works. The results of investigation should form the basis of the works.

7.3.10 Visitor Use and Management

Principle

There is the potential to further enhance visitation to the Bondi Pavilion by means of an attractive range of programs, activities, and events, but this will increase pressures on the cultural and natural significance of the place. Visitor use needs to be carefully managed so that these heritage values are retained and enhanced, at the same time allowing a rich and enjoyable experience for those using the place and its facilities.

Policies

Policy 91 Future use of the site should not compromise the intrinsic visual, physical and heritage qualities that contribute to the significance and experience of the Bondi Pavilion. Ensure that increased and diverse use is sustainable and the potential cumulative use impacts on the heritage significance are monitored and managed.

Policy 92 The Bondi Pavilion will be managed to achieve optimal public use through a diverse range of programs, events and activities in an appropriate and highly controlled way.

Policy 93 Manage temporary events and functions so that their potential impacts on the Bondi Pavilion are minimised.

Policy 94 Visitor-related infrastructure supporting increased amenity and new uses is not to be located in open areas across Bondi Park that are external to the Bondi Pavilion.

Policy 95 The design of new visitor-related infrastructure such as litter bins, seats, light fixtures, shelters and bicycle racks that are supporting new uses and increased amenity is to be site specific and have a distinctive character but is not to adversely impact important views or create visual clutter.

Policy 96 All new and temporary signage is to be designed and located in accordance with a purpose-written signage strategy for the place. The signage strategy is to be commissioned by Waverley Councils and is to form part of the documentation for the future upgrading of the Bondi Pavilion.

Policy 97 Retain and conserve any original building signage as a means of enhancing interpretation.

Policy 98 Develop interpretation of the place to enhance visitor appreciation and understanding of its diverse levels of heritage significance. Interpretation of the heritage significance of the Bondi Pavilion is to be undertaken in accordance with a detailed interpretation plan prepared for the place.

Guidelines

Commission a purpose-written signage strategy for the Bondi Pavilion so that a consistent and high quality standard of signage is maintained for the building. Ensure the signage strategy establishes a high standard of graphics and design for all signage. The signage strategy should accompany a development application for future upgrading and refurbishment of the Bondi Pavilion.

Carefully consider any future signage and its placement within the site so as it does not intrude on the open character of the parkland or on the significant architectural contribution of the Bondi Pavilion and the Surf Life Saving Clubhouse.

The provision of public and staff toilet accommodation on site will be confined, where possible, to the reuse and upgrading of existing toilet facilities. However, there is also the potential to relocate facilities to spaces of low heritage significance or to the careful introduction of new amenities into carefully designed and placed new buildings within the northern courtyard. Internal spaces of minor heritage significance could also be considered.

As appropriate, the provision of additional facilities and amenities to support temporary cultural events and activities on the site will be based on the principle of temporary supply and complete removal at the

conclusion of the event or activity.

Rationalise and co-ordinate community notices and temporary items to minimise clutter and un-co-ordinated displays and information outlets within the Pavilion.

Guidelines – interpretation

The interpretation plan is to be based on sound and up-to-date knowledge of the heritage significance of the place. It is to be reviewed and evaluated whenever the CMP is updated. Opportunities for interpretation should be explored relating to future landscaping works, signage and wayfinding devices, paving and lighting. These opportunities should be included in the interpretation plan.

Measures to enhance interpretation of the heritage significance of the Bondi Pavilion is to be incorporated into proposals for change at the site based on the concepts and strategies contained within an interpretation plan. These concepts and strategies should also form part of any decision about future uses for the place and potential redevelopment.

Interpretation should seek to communicate with a wide variety of people through a range of communication methods, responsive to the needs of potential audiences within the local and wider community. In communicating to the visitor, it must be kept in mind that not all visitors are alike and each visitor brings a different level of understanding, needs and interests to the site. For instance, not all visitors are able to read English easily or at all, some visitors will have disabilities, large numbers of visitors will be children and some visitors will not be Australian so will not necessarily understand or agree with our national histories. Interpretation should therefore be designed to take diverse visitor circumstances into account.

The location, general layout and significant fabric of the pavilion, surf club and their surrounds provide the best evidence of interpretation of heritage values. Nevertheless, the loss of past bathing functions in the pavilion (such as change cubicles, towel hire, laundry, tunnel and shower connections, Turkish baths) makes it difficult to fully understand those uses. Opportunities exist to interpret such functions by exposing and utilising significant fabric in any conservation works, as well as through promotional and information brochures, photographs and public tours.

Guidelines – temporary events

The Bondi Pavilion is included in a site specific exemption that applies to the SHR listing for the Bondi Beach Cultural Landscape:

(G) Management of temporary events:

(i) Temporary use of sections of the Bondi Beach area, including Bondi Surf Pavilion, Bondi Surf Bathing Life Saving Club, North Bondi Surf Life Saving Club and Bondi Park, temporary road closures and the installation of temporary buildings, structures, fencing, facilities, exhibitions, artworks, crowd control barriers, stages, lighting, sound and public address equipment and signage for a period not exceeding 6 months where Waverley Council is satisfied that the activity will not affect critical views to and from Bondi Beach or materially affect the heritage significance of the listed area as a whole or the area in which the temporary events are to be undertaken.

Manage all temporary events in accordance with the site specific exemption. Any temporary event that falls outside the exemption will require approval under the Heritage Act.

Temporary use of significant spaces in the Bondi Pavilion or adjacent to it must be consistent with the general principles and guidelines contained within this CMP. Despite their temporary nature, care must be taken to avoid adversely impacting significant fabric and the setting of the Bondi Pavilion, including views to the building. It should be noted that the cumulative impact of temporary structures as a result of multiple or repeated events can be much greater than structures for one-off events.

Community and other events at the Bondi Pavilion and Bondi Park may require temporary buildings and structures. Temporary structures may include marquees, kiosks, stages, barriers and seating, large format screens, services and plant/machinery, temporary toilets (port-a-loos) and containers, sculpture and art installations, large inflatable structures such as jumping castles. They may also include ticketing booths, construction compounds and children's play equipment. In addition to the structures themselves there are associated impacts of car parking, pedestrian traffic, deliveries, servicing, security, signs and connections to services such as electricity and water.

Event managers should prepare sufficient documentation to satisfy approval requirements including an assessment of the consistency of the proposal with the management guidelines and potential heritage impacts. Managers should ensure that temporary structures are of appropriate scale and character for the Bondi Pavilion. Visual impacts of temporary services is to be minimised and consideration may be given to providing temporary screening to conceal items such as bins, generators, storage areas and toilets.

Careful planning and project management is necessary to prevent impacts on the heritage significance of the Bondi Pavilion. Manage wear and tear as a result of temporary events.

Prevent damage to the Bondi Pavilion during construction and dismantling of temporary buildings and structures by:

- Maintaining a minimum clearance between the Pavilion and temporary structures;
- Installing protection measures such as temporary barriers to protect Pavilion fabric;
- Preparation of a work method statement that assesses the potential risks associated with temporary buildings and structures and measures to be put in place to ensure that potential risks of damage are minimised as much as possible;
- Ensuring that no fixings, either permanent or temporary, are made to the Pavilion other than those agreed in advance with the consent authorities.

Temporary events are to be staged in compliance with Waverley Council's relevant events guidelines and policies. Waverley Local Environmental Plan 2012 is to be reviewed by event managers to confirm whether or not approval will be required under the LEP. If in doubt event managers should consult Waverley Council.

Ensure that sufficient funds are made available by event managers to cover costs of repairing damage and reinstatement of the place following the event. Alternatively, sufficient insurance should be put in place to cover any unforeseen impacts.

Consider allocating a limited area in the vicinity of the Bondi Pavilion for temporary parking associated with events. The selection of a location needs to be undertaken that relates to recommendations included in the Bondi Beach Cultural Landscape CMP and should not impact adversely on the heritage significance of the Bondi Pavilion.

7.3.11 Maintenance Management

Principle

The nature of any built or landscape item is that its fabric or components will deteriorate due to the effects of age, weathering and use. Ongoing routine maintenance and repair are required to offset these effects. This is best achieved by preparing and implementing a program of planned maintenance, that is, inspection, condition assessment, routine and scheduled maintenance, and having a strategy for planned maintenance and repairs..

As a place of State heritage significance, the Bondi Pavilion is also subject to the statutory requirements under the *Heritage Act 1977* (NSW) to meet specified minimum standards of maintenance and repair.

Policies

Policy 99 The approach to maintenance management of the various buildings, site infrastructure, services and landscapes will be the general Burra Charter principle to do as little as possible but all that is necessary to retain and stabilise fabric or items and avoid the need for extensive capital replacement funds.

Policy 100 Prepare and implement a maintenance plan for the Bondi Pavilion.

Policy 101 All works including changes to building fabric and landscape features, particularly unavoidable changes to significant elements spaces or fabric is to be recorded consistent with the heritage guidelines published by the Heritage Office.

*Policy 102 Maintenance of the building and infrastructure fabric is to be undertaken on a planned cyclical basis. It is to be based on a regular program of condition-based auditing taking into account base condition, level of current and future use potential and level of significance. Maintenance is to be carried out in accordance with the NSW Heritage Office publication *The Maintenance of Heritage Assets: A practical guide*.*

Policy 103 Ensure the appropriate qualified team of consultants, tradespersons and supervisory staff is established to plan and carry out maintenance, conservation and capital works.

Guidelines

The minimum standard of maintenance to be undertaken is to prevent deterioration of building fabric, ensure weather tightness and keep vermin out of structures. Standards that must be met to ensure compliance with the provisions for minimum standards of repair and maintenance in the Heritage Amendment Regulation 1999 under the Heritage Act are Inspection, Essential Maintenance and Repair, Weather Protection, Fire Protection and Security.

- Establish a maintenance plan for the Bondi Pavilion. The maintenance plan will reference publications such as the NSW Heritage Branch document Minimum Standards of Maintenance and Repair.
- In addition to regular maintenance activities, prompt preventative action and repair are to be taken as necessary and is a cost-effective way to achieve conservation. Prevention of continuing deterioration should take priority over widespread repair or reconstruction.
- Inspection and maintenance works should only be conducted by those with professional knowledge and demonstrated experience with buildings and materials of this nature.

- Aged fabric, which is not likely to be causing ongoing deterioration, should not be repaired for visual reasons if by doing so the patina of age and ability to successfully interpret various stages of use is degraded.
- Where repairs are required, new material should closely match original or adjacent materials. However, evidence of change is to be identifiable on close inspection.
- Fabric, which is of exceptional or high significance but is hazardous, is to be replaced with a suitable modern material to match existing profiles.
- Routine maintenance and renewal of existing landscaping, including garden beds and general landscaping, is a site specific exemption under the Heritage Act.

7.4 Conclusions

Application of the conservation policies for the Bondi Pavilion is to be undertaken to retain and conserve the exceptional heritage significance of the place which has national, state and local significance, facilitate ongoing adaptive and sustainable reuse of the place to ensure ongoing conservation and enhancement of its recreational and cultural roles, and allow for sensitive and appropriate new development that will not impact adversely on the heritage significance of the place.

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APPENDIX A HERITAGE LISTINGS

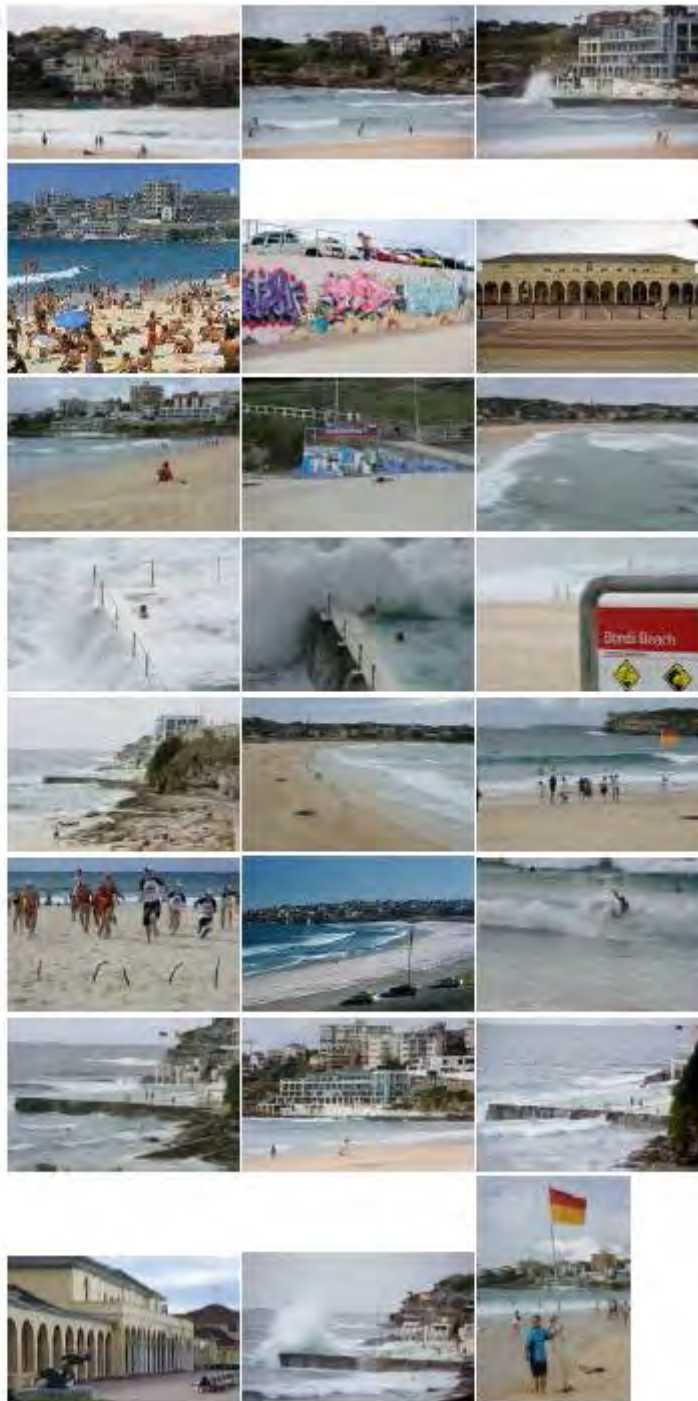
Australian Heritage Database

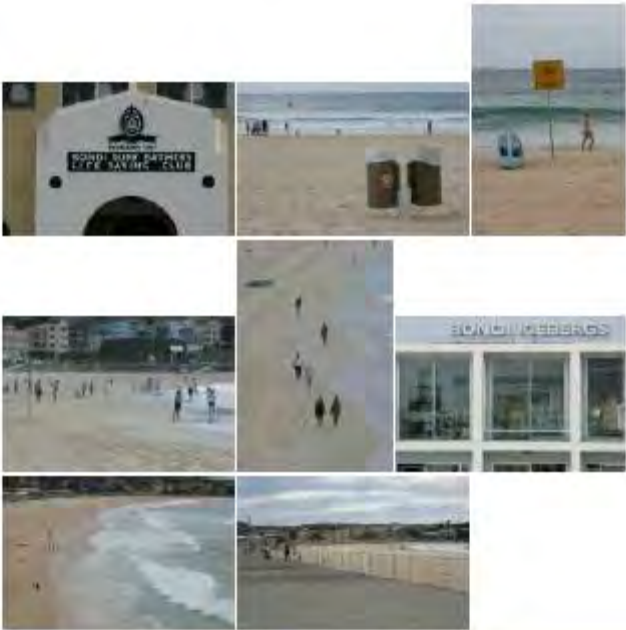
Place Details

[Send Feedback](#)

Bondi Beach, Campbell Pde, Bondi Beach, NSW, Australia

Photographs





List	National Heritage List
Class	Historic
Legal Status	Listed place (25/01/2008)
Place ID	106009
Place File No	1/12/038/0010

Summary Statement of Significance

Bondi Beach is an urban beach cultural landscape of waters and sands, where the natural features have been altered by development associated with beach use and consisting of promenades, parks, sea baths, the surf pavilion and pedestrian bridges. The predominant feature of the beach is the vastness of the open space within an urban setting.

Bondi Beach is significant in the course of Australia's cultural history as the site of the foundation of Australia's first recognised surf lifesaving club in 1907. From Bondi the surf lifesaving movement spread initially to NSW, then to the rest of Australia and to the world. Along with the 'digger' and the 'bushman', the lifesaver has achieved an iconic place in Australia's cultural imagery. The lifesaver grew to become an accepted feature of the beach and, as beach guardian and symbol of what was seen to be good about being Australian, became woven into Australia's popular culture. As it was at the beginning, the SLSA has remained a voluntary organisation and a significant contributor to a well-established tradition of volunteering in Australia. SLSA is now Australia's largest volunteer water safety organisation, with a national membership in 2006 of 120,000 members representing 305 clubs. Surf lifesavers have rescued more than 520,000 people in the 80 years since records have been kept, with the number of rescues each season fluctuating between 8,000 and 12,000.

Bondi Beach is one of the world's most famous beaches and is of important social value to both the Australian community and to visitors. Bondi Beach is significant because of its special associations for Australians as a central place in the development of beach culture in Australia. It embodies a powerful sense of place and way of life. It is where Australians meet nature's challenge in the surf and is strongly associated with the Bronzed Aussie myth of easygoing hedonism and endeavour balanced with relaxation. A place full of Australian spirit, synonymous with Australian beach culture, it is recognised internationally.

At the end of the 19th century, the beach emerged as an alternative cultural landscape to the mythology of the interior. The interior represented notions of toil and hardship against an often unforgiving landscape, while the coast evoked images of health and leisure in the equally unforgiving environment of the sea. During the Depression the Australian notion of beaches as egalitarian playgrounds took root and Bondi, with its strongly working-class constituency, became the epitome of that idea. The developing beach culture reinforced an already strong myth of Australian egalitarianism, of a nation where 'a fair go' was available to all. The constructed features, such as the sea baths and the surf pavilion demonstrate the development of the natural features of the beach to accord with daylight swimming, recreational beach culture, surf life saving, and associated beach sports. The Bondi Surf Pavilion building within its developed parkland setting is an important element of the site. Built in 'Inter War Mediterranean style', the Pavilion is outstanding for its place in the development of beach and leisure culture and is a famous landmark at Bondi Beach. The pool complex is significant for its strong associations with the famous 'Bondi Icebergs' winter swimming club as well as other swimming groups. The pool and clubhouse enjoy a strong nexus not usually enjoyed by other seaside pools. The site has been used continuously for organized swimming since before 1900 and has a strong social importance as a meeting place as well as a sporting and recreational facility. The Bondi Icebergs contributed strongly to this development. To many in Sydney they were seen as inheritors of the Anzac spirit – fun-loving larrikins not taking themselves too seriously, while still displaying the essential 'Aussie' characteristics of a fair-go, generosity, and mateship.

Egalitarian in nature, the beach and surfing had a profound effect in changing our way of life, and developing our sense of national identity. The central role of beaches, and Bondi Beach in particular, in Australia's self image is reflected in the use of the beach by painters, filmmakers, poets and writers in exploring this new self image and reflecting it back to Australian society. Bondi has played a central role in this process, and has come to be viewed both within Australia and internationally as the quintessential Australian beach.

Official Values

Criterion A Events, Processes

Bondi Beach is significant in the course of Australia's cultural history as the site of the foundation of Australia's first recognised surf lifesaving club in 1907. From Bondi the surf lifesaving movement spread initially through NSW, subsequently to the rest of Australia, and then to the world. Along with the 'digger' and the 'bushman', the lifesaver has achieved an iconic place in Australia's cultural imagery. The lifesaver grew to become an accepted feature of the beach and a symbol of what was seen to be good about being Australian.

From its inception, Surf Life Saving Australia (SLSA) has remained a voluntary organisation and a significant contributor to a well-established tradition of volunteering in Australia. Today SLSA is Australia's largest volunteer water safety organisation, with a national membership in 2006 of 120,000 members representing 305 clubs (SLSA 2007). Surf lifesavers have rescued more than 520,000 people in the 80 years since records have been kept, with the number of rescues each season in recent years fluctuating between 8,000 and 12,000.

Criterion G Social value

Bondi Beach is significant because of its special associations for Australians, having a central place in the development of beach culture in Australia. Bondi Beach is one of the world's most famous beaches. With its golden sands, parks, and blue waters framed within rocky headlands, it has come to be seen both nationally and internationally as part of the Australian way of life and leisure. It is where Australians meet nature's challenge in the surf and is strongly associated with the Bronzed Aussie myth of easygoing hedonism and endeavour balanced with relaxation.

The beach and the surf lifesaving movement established at Bondi Beach facilitated a movement away from the restrictive attitudes of 19th century morality and the beach became the source of acceptable healthy pleasure. During the Depression the Australian notion of beaches as egalitarian playgrounds took root and Bondi, with its strongly working-class constituency, became the epitome of that idea.

The developing beach culture reinforced an already strong myth of Australian egalitarianism, of a nation where 'a fair go' was available to all. The Bondi Icebergs contributed strongly to this development. To many in Sydney they were seen as inheritors of the Anzac spirit – fun-loving larrikins not taking themselves too seriously, while still displaying the essential 'Aussie' characteristics of a fair-go, generosity, and mateship. Egalitarian in nature, the beach and surfing had a profound effect in changing our way of life, and developing our sense of national identity.

The central role of beaches, and Bondi Beach in particular, in Australia's self image is reflected in the use of the beach by painters, filmmakers, poets and writers in exploring this new self image and reflecting it back to Australian society. Bondi has played a central role in this process, and has come to be viewed both within Australia and internationally as the quintessential Australian beach.

Bondi Beach, Bondi Park and the headland reserves, the Bondi Surf Pavilion, the Bondi Surf Bathers Life Saving Club and North Bondi Surf Lifesaving clubhouse, and the Bondi Pool area and Icebergs building, together constitute an iconic place that is emblematic of the Australian beach experience.

Description

Bondi Beach is approximately 1.5km long and over 100m wide, the semi-circular arc of the beach is set in a flat basin flanked by elevated ridges extending to sandstone cliffs and headlands at the north and south ends, and enclosed by commercial and residential buildings. The gentle slope of the sand has resulted in a safe swimming beach for all age groups. Public access reserves contain the beach, the Pavilion, the club houses and bathing pools, and extend up onto the headlands at either end of the beach – Ben Buckler at the north and Mackenzies Point at the south.

History