CONSERVATION MANAGEMENT PLAN

QUEEN VICTORIA BUILDING: 455 GEORGE STREET, SYDNEY

SH1371
PREPARED FOR CITY OF SYDNEY COUNCIL

URBIS

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Project Code	SH1371
Report Number	01 50% Progress draft 5 July 2018
	02 90% Progress draft 22 August 2018
	03 100% Report issue 28 May 2019
	04 100% Report issue 27 June 2019
	05 100% Report issue 8 August 2019

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EXECUTIVE SUMMARY

This Conservation Management Plan (CMP) was prepared for City of Sydney Council to manage the significant elements of the Queen Victoria Building (QVB) located at 455 George Street, Sydney (the 'site' or 'subject site'). The purpose of this CMP is to guide the conservation and management of the significant elements of the site. It is also intended to assist the property owners to manage maintenance and new works to the site. The CMP provides a careful analysis of the site in terms of heritage significance and context. Based on this analysis, conservation policies appropriate to the subject site have been provided.

What is the heritage significance of the site?
The subject property is an item of State heritage significance. It is listed as an item of State significance on the Sydney Local Environment Plan 2012 and the NSW State Heritage Register.

The significance of the site has been assessed in Section 5 of this CMP. The assessment of significance concludes that the QVB has significance at State level.

The Queen Victoria Building represents Australia's largest and grandest arcade, as well as the largest, most monumental and most intact of the market buildings of Sydney City. The site of the Queen Victoria Building has continued to operate as a market facility for over 190 years, which is a significant historical continuum. The Queen Victoria Building also represents an important building in the professional work of the prominent City Architect, George McRae (later, the NSW Government architect) and has an outstanding ability to reflect through its aesthetics and scale, the planning strategies of the City Architect for Sydney during the late 19th Century. Additionally, The Queen Victoria Building is a major landmark of Sydney, occupying a full city block, allowing it to be viewed in the round, and forming a major pedestrian link of Sydney City, both at ground level and underground. It makes a significant contribution to the streetscape of the four main streets of the City centre that encircle the building.

How should the site be conserved?
Section 7 and Section 8 of this CMP provide an overview of heritage opportunities and constraints specific to the property, as well as conservation policies and guidelines to assist in the management of the site's heritage values. The property is of high significance, and any proposed modifications to it must take into consideration identified significance and must have regard for the total resource.

Change should also be considered with a goal of conserving and enhancing the identified heritage values of the subject property, wherever possible. The minimum standards of maintenance and repair under Section 118 of the *Heritage Act 1977*, and as specified in 9 of this report, must be adhered to in order to ensure the long-term conservation of the terrace.

When undertaking works to the site, assessment under relevant legislation (Section 6) should consider whether the works are likely to impact on the site's heritage significance and/or nominated significant fabric, as identified in this CMP. Reference should be made to the site's statement of heritage significance (Section 5.2) and schedule of significant elements (Section 5.8). A heritage impact statement or archaeological assessment should be prepared by a suitably qualified consultant in accordance with guidelines of the NSW Heritage Division (formerly Heritage Office).

1. INTRODUCTION

1.1. BRIEF

Urbis has been engaged by the City of Sydney Council to prepare the following Conservation Management Plan (CMP) for the Queen Victoria Building (QVB) as a requirement of part of a Heritage Floor Space (HFS) Application. The QVB is owned by the City of Sydney Council and leased and operated by Ipoh Property Pty Ltd and Vicinity Custodian Pty Ltd as a shopping centre. The HFS Application is based on conservation works that have already taken place over the last 30 years.

This CMP includes a careful analysis of why the place is significant, and identifies policies on how to retain its significance, and conservation strategies to ensure its long-term viability.

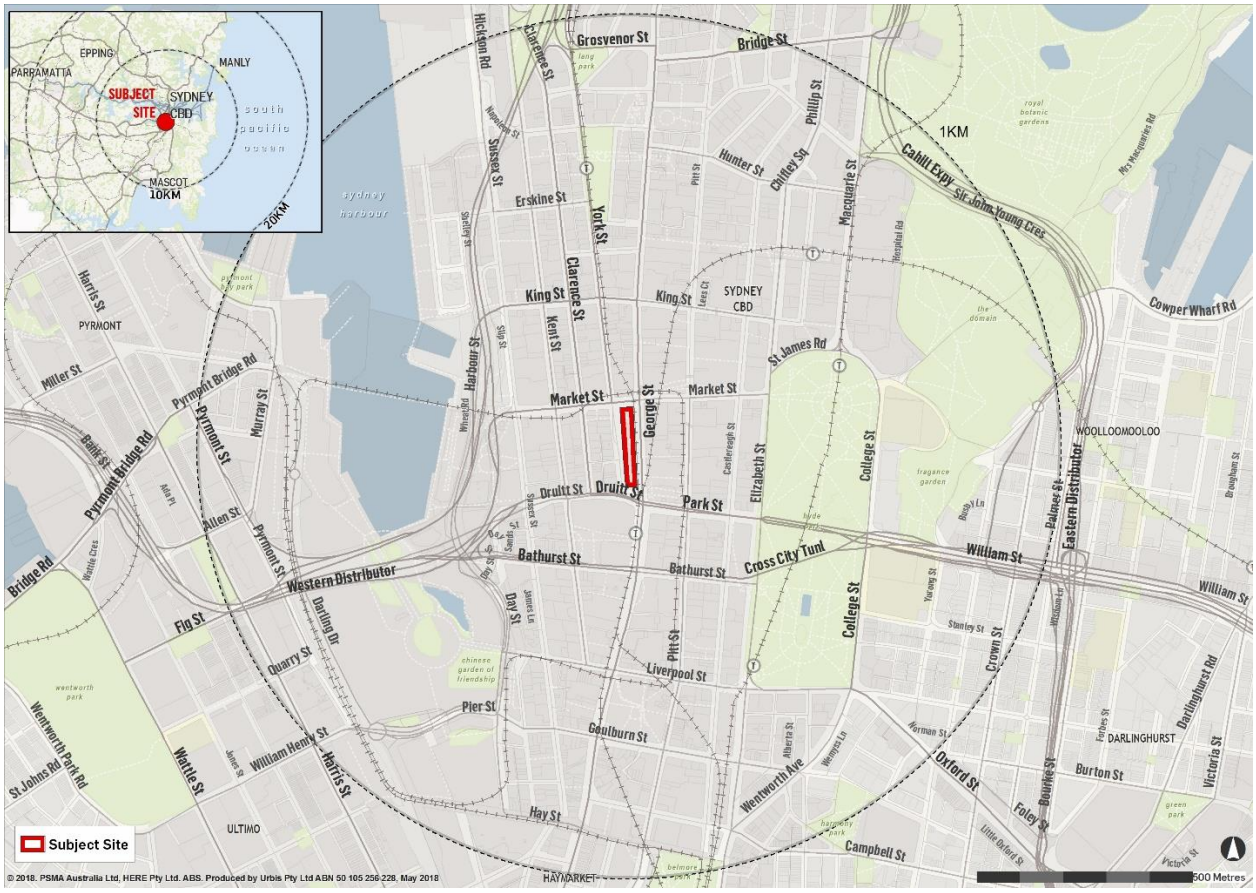
1.2. SITE LOCATION

The subject site, known as the Queen Victoria Building (QVB), is located at 455 George Street, Sydney. The subject site is located on the western side of George Street, on a block bordered by Market Street to the north, Druitt Street to the south and York Street to the west. The subject building encompasses the entire block. Land and Property Information identifies the site as Lot 1 DP 811077. The curtilage of the site includes Bicentennial Plaza, located to the south of the Queen Victoria Building.

Figure 1 – Aerial image of subject site, indicated by red outline

Source: Urbis, 2018 (utilising available GIS Data)

Figure 2 – Locality map, subject site indicated by red outline



Source: Urbis, 2018 (utilising available GIS Data)

1.3. METHODOLOGY

This Conservation Management Plan has been prepared in accordance with the *NSW Heritage Manual* (1996), the *Australia ICOMOS Burra Charter* (2013) and *The Conservation Plan* by James Semple Kerr (2000).

1.4. AUTHOR IDENTIFICATION & ACKNOWLEDGEMENTS

The following report has been prepared by Alida Eisermann (Heritage Consultant). Jonathan Bryant (Heritage Director) has reviewed and endorsed its content. Unless otherwise stated, all drawings, illustrations and photographs are the work of Urbis.

The authors would like to thank the following people for their assistance with the compilation of this plan:

- Natalie Douglas, Centre Manager (Vicinity Centres), Queen Victoria Building.
- Sol Miceli, Retail Manager (Vicinity Centres), Queen Victoria Building.
- Scott Young, Property Strategy Manager, Development & Strategy, City of Sydney.

The Site Description (Section 2), History of the Site (Section 3), and Comparative Analysis (Section 4) of this report been sourced from the previous CMP prepared for the site by GBA Heritage (formerly Graham Brooks and Associates), dated November 2010.

Table 1 – Conservation Management Plan versions for the Queen Victoria Building

Date	Author
November 2010	Jonathan Bryant of GBA Heritage (formerly known as Graham Brooks and Associates)
November 2003	Anita Krivickas and Bruce Edgar of Graham Brooks and Associates
1996-1997	Graham Brooks, Glen Cowell, Paul Dignam and Challis Smedley of Graham Brooks and Partners Pty Ltd

1.5. ABBREVIATIONS & DEFINITIONS

Common abbreviations and definitions used throughout the report are provided in the table below:

Table 2 – Abbreviations

Abbreviation	Definition
BCA	Building Code of Australia
CMP	Conservation Management Plan
EMP	Environmental Management Plan
LEP	Local Environmental Plan
HAMS	Heritage Asset Management Strategy
HMF	Heritage Management Framework
REF	Review of Environmental Factors
RNE	Register of the National Estate
S170R	Section 170 Heritage and Conservation Register (under the *Heritage Act 1977*)
SEPP	State Environmental Planning Policy
SHR	State Heritage Register of New South Wales (under the *Heritage Act 1977*)
TAMP	Total Asset Management Plan

Table 3 – Terms & Definitions

Abbreviation	Definition
Aboriginal object	A statutory term meaning 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

Abbreviation	Definition
Aboriginal place	A statutory term meaning any place declared to be an Aboriginal place (under s.84 of the *National Parks and Wildlife Act 1974*) by the Minister administering the NPW Act, because the Minister is of the opinion that the place is or was of special significance with respect to Aboriginal culture; it may or may not contain Aboriginal objects
Archaeological assessment	A study undertaken to establish the archaeological significance (research potential) of a particular site and to identify appropriate management actions
Archaeological potential	The degree of physical evidence present at an archaeological site, usually assessed on the basis of physical evaluation and historical research
Archaeology	The study of past human cultures, behaviours and activities through the recording and excavation of archaeological sites and the analysis of physical evidence
Australia ICOMOS	The national committee of the International Council on Monuments and Sites
Burra Charter	Charter adopted by Australia ICOMOS, which establishes the nationally accepted principles for the conservation of places of cultural significance; Although the *Burra Charter* is not cited formally in an Act, it is nationally recognised as a document that shapes the policies of the Heritage Council of NSW
Conservation	All the processes of looking after an item so as to retain its cultural significance; it includes maintenance and may, according to circumstances, include preservation, restoration, reconstruction and adaptation, and will be commonly a combination of more than one of these
Conservation Management Plan	A document explaining the significance of a heritage item, including a heritage conservation area, and proposing policies to retain that significance; it can include guidelines for additional development or maintenance of the place
Conservation policy	A proposal to conserve a heritage item arising out of the opportunities and constraints presented by the statement of heritage significance and other considerations
Context	The specific character, quality, physical, historical and social characteristics of a building's setting; depending on the nature of the proposal, the context could be as small as a road or entire suburb
Curtilage	The geographical area that provides the physical context for an item, and which contributes to its heritage significance; land title boundaries do not necessarily coincide
Heritage and Conservation Registers	A register of heritage assets owned, occupied or controlled by a State agency, prepared in accordance with section 170 of the Heritage Act
Heritage assets	Items of heritage significance identified in a State Government Agency's Heritage and Conservation Register, including items of cultural and natural significance
Heritage Asset Management Strategy	A strategy prepared by a State Government Agency to document how the principles and guidelines outlined in the *Management of Heritage Assets by NSW Government Agencies* will be implemented in the management of heritage assets
Heritage item	A landscape, place, building, structure, relic or other work of heritage significance

Abbreviation	Definition
Heritage significance	Of aesthetic, historic, scientific, cultural, social, archaeological, natural or aesthetic value for past, present or future generations
Heritage value	Often used interchangeably with the term ‘heritage significance’; there are four nature of significance values used in heritage assessments (historical, aesthetic, social and technical/research) and two comparative significance values (representative and rarity)
Integrity	A heritage item is said to have integrity if its assessment and statement of significance is supported by sound research and analysis, and its fabric and curtilage and still largely intact
Interpretation	Interpretation explains the heritage significance of a place to the users and the community; the need to interpret heritage significance is likely to drive the design of new elements and the layout or planning of the place
Maintenance	Continuous protective care of the fabric and setting of a place; to be distinguished from repair; repair involves restoration or reconstruction
Relics	Relic is defined under the Heritage Act 1977 (NSW) as any deposit, object or material evidence which relates to the settlement of the area that comprises NSW, not being Aboriginal settlement, and is of state or local heritage significance
Scar trees	Scarred trees have scars where a section of bark was removed by Aboriginal people in order to make canoes, shields or baskets; footsteps were also cut into the tree trunk to gain access to possums or honey in tree tops; scar trees are different to carved trees
Setting	The area around a heritage place or item that contributes to its heritage significance, which may include views to and from the heritage item; the listing boundary or curtilage of a heritage place does not always include the whole of its setting
Shell middens	Term is referred to in Australia as an archaeological deposit in which shells are the predominant visible cultural items; shells are principally the remains of past meals; some middens also consist of bones, stone and other artefacts
Total Asset Management Policy	Total Asset Management is a NSW Government policy introduced to achieve better planning and management of the State's assets. Total Asset Management is the strategic management of physical assets to best support the delivery of agency services. It is part of a planning framework in which the Government's social, ecological and financial service outcomes are achieved by the most efficient means and within the resource limits of the community. It provides a structured and systematic resource allocation approach to infrastructure and physical asset management so that resources are aligned with the service objectives of State agencies. This approach achieves reduced costs and best value for money.
Use	Means the functions of a place, as well, as the activities and the practices that may occur at the place; a compatible use respects the cultural significance of a place

2. SITE DESCRIPTION

This section of the report has been largely sourced from the previous Conservation Management Plan (CMP) prepared for the site by GBA Heritage (formerly Graham Brooks and Associates), dated November 2010.

2.1. SITE LOCATION, ACCESS & SETTING

The subject site is an elongated rectangle, which narrows slightly to the Druitt Street end. The long sides of the rectangle are bounded by George and York Streets, and are approximately 177m and 189m respectively. The Market Street frontage is 40m and the Druitt Street frontage is 34m. The total site area is approximately 6,950 m². The building occupies the boundaries of the entire site area. An underground carpark was built during the major work in the 1980's and occupies an area under York Street roughly in line with the boundary of York, Market and Druitt Street. The carpark has not been included in the above definition of site coverage in this report, but a brief description and background is included in this report. The site is located roughly in the centre of the city in a precinct of government, church, commercial and retail buildings. It is linked by underground tunnels to Town Hall Railway Station and the nearby Myer Department store. The internal pedestrian routes, particularly the ground and underground links, form primary pedestrian routes in the city, contributing to the building's important public character. The subject site is an important element, along with the Sydney Town Hall and St Andrew's Cathedral, in the imagery of this part of the city.

Figure 3 – The Queen Victoria Building as viewed from corner of George and Market Street

Source: Urbis, 2018

2.2. BUILT FORM AND ELEMENTS

2.2.1. Architectural Style

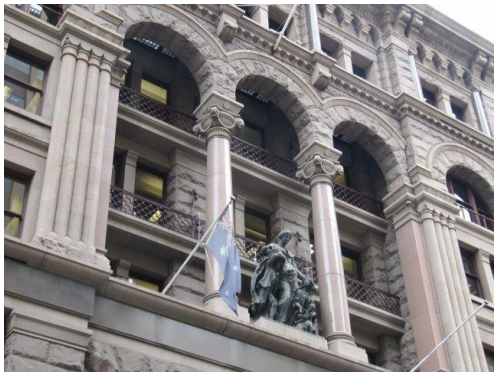
The architectural style of the QVB is regarded as an example of the Federation Romanesque architectural style as defined by Irving, Apperly and Reynolds. They further define the style of the building as a "rather Venetian brand of Romanesque",[1] due to its use of smooth faced sandstone instead of the usual rugged, rock-faced stonework commonly featured in this style. The QVB has also been commonly described as Byzantine Romanesque or American Romanesque by many architectural writers. McRae presented several different facade designs in his proposals to the Council, namely; Renaissance, Gothic, Queen Anne and American Romanesque. McRae described the style of the QVB as "American Romanesque". The chief characteristics of this style is a weighty masonry robustness with a restrained use of Romanesque decorative motifs. The façades are typically symmetrical with vigorous modelling of the external walls to express their load bearing nature. Much stylistic use is made of round head arches and arcades often carried on thick set columns. Parapets in differing forms include gables and mock machicolations. Domes, cupolas and tourelles, are also characteristic features of the style.

The style was introduced to America by Henry Hobson Richardson as part of a search for cultural expression. It was the first American style to be copied in Europe, setting a precedent followed by Frank Lloyd Wright and others where a reinterpretation of European architecture is imported back to its source. Richardson's work became known in Australia about 1890 through American trade journals. McRae, however, was not the only architect in Sydney to experiment with the style. Edward Raht had designed the Société Générale (former Equitable) Building at 348-352 George Street, Sydney in 1892. Varney Parkes also employed it on the Bank of NSW on Broadway in 1894 as well as on the main branch at 485 George Street, also built in 1894. Varney Parkes worked for a time in the office of James Barnet who had the following to say about the new style:

> *"Recently from the United states had come Romanesque in an insurance office building, and the same style had been applied to banks, the Technical College and the Queen Victoria Market Building and no doubt will run its crudities to seed in warehouses, stores and shops."*[2]

Richardson's pervasive influences on the design language of the QVB can be best demonstrated by comparing the main central arches with the 'Syria' arches of Austin Hall, Cambridge Massachusetts built in 1881-83. The QVB's facade is less rustic than Richardson's work. It may be that McRae took his cue from Richardson in finding inspiration from the same Byzantine source.

Figure 4 – Detailing of the Federation Romanesque Architectural Style



Picture 1 – Société Générale (former Equitable) Building, located at 348-352 George Street, Sydney

Source: NSW Office of Environment and Heritage, 'National Mutual Building (former)', https://bit.ly/2K3oNCt, accessed 20 June 2018

Picture 2 – Bank of NSW Main Branch (former), 485 George Street, Sydney

Source: Urbis, 2018

[1] Richard Apperly et al., *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present*, Rev. ed. (Pymble, N.S.W: Angus & Robertson, 1994).
[2] Nicholas Stenning, "George Mcrae," (1977).

2.2.2. The Queen Victoria Building

The QVB in its current form comprises a combination of various modified internal spaces and commercial activities within an elaborate historic external envelope. At the basement level, is a pedestrian link from Town Hall Station in the south to the Myers Department Store in the north. This through link provides a variety of shops for the passing trade. The basement level makes a significant contribution to the current building's ongoing commercial success by linking it to transport nodes and major retail stores. The internal voids of the QVB extend through to the basement levels, bringing a degree of daylight from the glazed roof high above, however majority of the basement space is consistent in character with an underground pedestrian route. Although it shares similar shopfront details and floor tile patterns with the remainder of the building, it lacks the proportions and ambience of the ground, first and second floor levels. The ceiling heights are lower and the formal centralised void is not as strong an element. The basement, while not a significant space, does act as a complementary visual component of the overall place.

The ground, first and second floors contain the major spaces with large distinctive internal voids flanked by galleries that are naturally lit through the overhead glazed roof. The essential character of this space is an arcade or internal street similar to many other arcades that existed in Sydney such as the Strand, but much larger and elaborate. Where arcades tended to fit in between rows of existing buildings to form internal streets, often with glazed roofs to provide natural lighting, the QVB stands alone, occupying an entire city block with a distinctive external presence and form. The QVB was planned as a stand-alone building, which was intended to complement a precinct of important civic and public buildings such as the Town Hall and Saint Andrews Cathedral. The arrangement of individual shops along the arcade galleries, with access provided from the arcade, and visual access and daylight provided through the shopfront windows along the street, is not consistent with the concept of an arcade as an internal street sited between buildings, lit by sunlight via a glazed roof. The character of the individual shops is thus both internal and external which sets them apart from other arcade and retail developments in the city. The elaborate and extensively decorated façade treatment of the QVB, unusual for an arcade building in Sydney, has contributed to its status as an esteemed Sydney retailing icon. The imagery of the copper domes, sandstone facade, heavy massing, elaborate decoration, arrays of shopfronts and in particular its location in the centre of the city, contributes to the landmark status of the QVB.

Figure 5 – Internal view of the major spaces and voids within the QVB

Source: Urbis, 2018

2.2.3. The Façades

The George and York Street facades are fundamentally identical in detail and massing. Both facades differ by 1.5m in floor height which has only a minimal effect on the proportions.

The long façades are symmetrically arranged around a central dome positioned above the main entrance. The main entrances feature large wheel windows consisting of polished trachyte spokes and sandstone columns. Stained glass is set into panels between the spokes of the wheel and below the hub. The main dome is set on a circular rendered drum with narrow round head windows set between piers composed of clustered columns. An open gallery is located at the top of the drum just below the dome. The dome itself is constructed of copper panels with ribbed joints. It is terminated by a lantern raised on copper clad columns. At the base of the main dome, smaller domes are placed on separate square sandstone turrets. These minor domes are clad with rectangular Muntz Metal tiles, laid in a pattern intended to imitate stone. The top of each dome contains several eyebrow ventilators and the peaks feature round pendants which double as lightning conductors. The minor domes are set on turrets similar to the circular drum of the main dome with clustered column piers and narrow round head windows between the piers.

Between the turrets on the George and York Street facade, carved monumental marble statuary groups are set on raised pedestals. These statues are approximately twice life size and were sculpted by William McIntosh. The George Street group symbolises Justice, Wisdom, Industry and Labour. The York Street group symbolises a United Australia.

Small cupolas are located to the top corners of each turret set on circular tourelles. The George Street facade originally contained four cupolas around the base of each minor dome and the York Street facade three, but each turret now has only two cupolas at the base to each minor dome. The present cupolas are fibreglass reproductions, coloured to appear similar to weathered copper.

Figure 6 – Eastern elevation of the Queen Victoria Building

Source: Urbis, 2018

Figure 7 – External views of the site

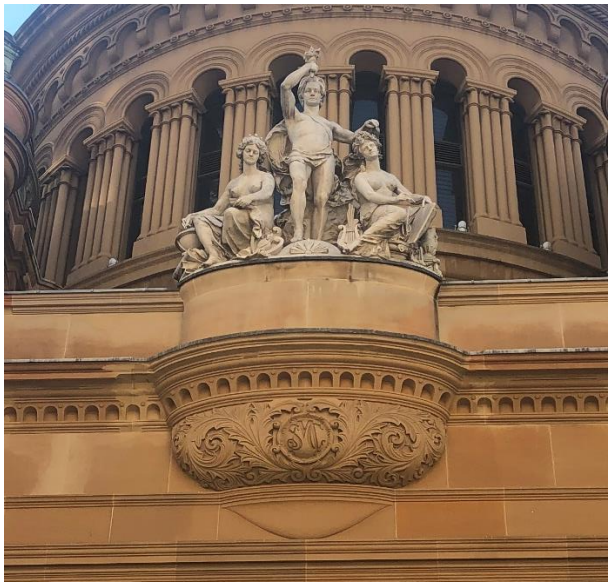
Picture 3 – View of western and southern elevation

Source: Urbis, 2018

Picture 4 – Southern elevation

Source: Urbis, 2018

Figure 8 – Sculptures of William McIntosh



Picture 5 – York Street group representing a united Australia

Source: Urbis, 2018

Picture 6 – George Street group symbolising Justice, Wisdom, Industry and Labour

Source: Urbis, 2018

The length of the facade is broken by the varied roofline and repeating pattern of windows set between stone piers. The series of domes effectively articulate the long façade into four bays, each bay repeating the pattern of round headed arched windows with clustered column piers.

The façade is classically articulated horizontally into a base, a middle and an upper section. The base consists of massive trachyte columns between which the shopfronts are placed. Above this is a solid transfer beam, with a rendered finish to imitate stone, onto which the curved awning is attached. The awning further

defines the base from the middle and upper sections. The middle section of two floor levels is divided by full height windows. The central bays between the turrets carrying the minor domes consist of three round head arches further divided into paired windows. The façade area below the turrets has three narrow round head windows. Between the turrets two oriel windows are contained within a recessed arch. All the full height windows to the facade are divided by recessed midrails at the second-floor level.

The cornice just below the turrets, domes and fence contains an elaborately decorated frieze featuring a dynamic acanthus pattern. The frieze to the southern turrets is punctured by three round windows.

The shorter Druitt and Market Street facades are also very similar. Both facades contain entrances to the central arcade. The entrances are both framed by a pair of columns with round arches above infilled with decorative stained-glass glazing. Originally this area, which now accommodates commercial tenancies, was open as a large double height space with the first-floor gallery overlooking the entry. The frieze above the entrance now carries the words 'Queen Victoria Building.' The end facades are divided horizontally into a base, middle and upper section similar to the George and York Street facades.

The base contains a series of shopfronts set between trachyte columns. The rather plain and undecorated transfer beams above the shopfronts visually articulate the base from the middle and contain a series of metal fittings employed as anchor points to support the cantilevered awning.

The middle section is symmetrical with the narrow round head windows to the turret sections repeated to this facade. The section above the central entry contains two round arches with paired windows to each recess. The remaining section contains full height paired windows set into a recessed arch. The frieze to the Druitt Street facade is punctured by round windows, whereas the Market Street frieze is decorated with an uninterrupted acanthus pattern. The top of the facade is similar to the long elevations featuring domes, cupolas, and turrets.

2.2.4. Ground Floor Shopfronts

All the existing external shopfronts were constructed during the 1980s and represent interpretations of Federation shopfronts. The original shopfronts were designed to have doors opening from all the George Street shops and some of the York Street shops. Four of the shops along York Street originally contained large hydraulic cart lifts and presented originally as open bays.

The current shopfronts, although fundamentally sympathetic to the significance of the building, differ in detail, function and proportion from the original shopfronts. Each of the original shopfronts had a series of prismatic pavement lights set into the footpath in line with the existing stone plinth. The pressed metal panel between the plinth and the sill originally contained glass stall-board lights set into metal frames to provide additional day lighting to the basement. The sill was originally constructed of a metal profiled section. Behind the stall-board lights in the space below the floor of the shopfront display, curved screens were located to help direct daylight to the basement. The proportion of the highlights above the head was also different to the current configuration. The lower panel, containing coloured cathedral glass, was about twice as deep and contained a central ventilation grill. Several of the panes in the upper series of highlight windows were operable.

Originally the doors to the shops were recessed back from the line of the shopfronts, the returns of the shopfront being similar to the elevation except that the base was finished with a timber panel. The door comprised of a moulded timber lower panel, clear glazing to the mid-section and a highlight panel of coloured cathedral glass set into small panes. The fanlight above the door was operable, and contained clear glass. Generally, the original timberwork was highly moulded with fine detail. The existing shopfronts are essentially infill panels between the trachyte columns, and have no load bearing capacity. There are several shopfront varieties, but the majority consist of large panes of 10mm laminated glass set into timber framing. The base is set on a stone plinth and consists of pressed metal panels moulded to simulate the original stall-board lights. They consist of small panels riveted together to a height of about 450mm. The head is deeply moulded and the profile relates to the profile of the trachyte column capitals. The sill has a continuous round nosing which projects out from the remainder of the framing. The side rails are set into the trachyte columns but are proud of the moulded profile. The simple midrail consists of timber framing without detailed mouldings. Above the head two separate panels of glazing are located forming a bulkhead. The glazing consists of coloured cathedral glass. The upper panel is distinguished by a series of panes with rounded heads and timber mullions with decorative turned timber mouldings. The lower panel consists of a series of rectangular timber highlights but left undecorated. The rail between the two panels is consistent with and relates to the moulding at the base to the trachyte column capital.

Figure 9 – Shopfronts

Picture 7 – Typical shopfronts on York Street

Source: Urbis, 2018

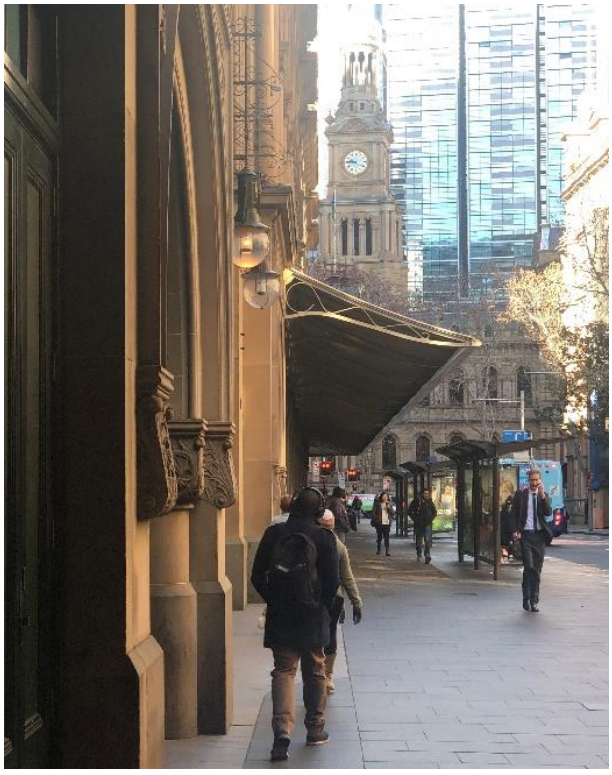
Picture 8 – Typical shopfront on George Street

Source: Urbis, 2018

Figure 10 – External features

Picture 9 – Enlarged opening on York Street

Source: Urbis, 2018



Picture 10 – Profile of cantilevered awning

Source: Urbis, 2018

Figure 11 – External features

Picture 11 – York Street entrance

Source: Urbis, 2018

Picture 12 – Market Street entrance, note the curved glass shopfronts

Source: Urbis, 2018

Several of the shopfronts along York Street, near to the Druitt Street corner, have doors set into the shopfronts, for use by the café/bar at this corner. One of these doorways is concealed as a required fire exit from the car park, and is also utilised for advertising. Two of the shopfronts have also been replaced with timber glazed bifold doors, which open out to café seating extending along York Street and around the corner to Druitt Street. These doors are not recessed back from the façade, and have mouldings to resemble panelled doors. All of the shopfront bulkheads are fixed into position and not operable. The café/bar at this corner also has entry from the internal avenue. Towards the northern end along York Street a defunct fire exit has been converted into a narrow café, with external seating provided under the awning. The panelled door remains, set in line with the adjacent shopfront.

The tenancy at the corner of George and Market Streets has entrances from both George Street and the internal avenue. The George Street doors are centrally located within the bay and recessed, with shopfronts curving inwards to the double glass and timber doors. These doors and shopfronts are a reasonably accurate reconstruction of the original form, unlike the doors and bi-fold doors along York Street.

The bays to each side of the central entry under the main dome, consist of a stone arch with carved sandstone decoration to the frieze and column capitals, and are set proud of the line of the columns and shopfronts. Both of these bays along York Street were originally shops, but now have been converted to fire stairs, goods lift access and a back door to a cafe. Each archway contains three large panelled doors with a panelled bulkhead above. The northern bay in George Street is still occupied by a shop, but the south bay contains three doors, which serve as a fire exit.

The shopfronts to both the Market and Druitt Street ends have curving shopfronts springing between the columns. The detail to these shopfronts is similar to the others except for the curved glass and framing. The majority of the ground level shopfronts allow a level of visibility into the stores, unobstructed by shopfront displays, thereby promoting window-shopping and external circulation around the building. Mezzanine floors are visible to a number of shopfronts, below the line of the decorative bulkhead. These are most often used for ‘back-of-house’ functions such as a small office or store given the low ceiling height, although within the

larger stores mezzanines also form part of the retail space. The mezzanines are generally set back from the window, thereby minimising their visual impact.

2.2.5. Upper Floor Windows

Generally, the upper floor windows are original, and are a mix of timber framed sash, casement and awning windows. Many of these do not provide natural light and ventilation into the retail tenancies within, and form 'back-of-house' areas for storage. Only one group of windows, an oriel along George Street, utilises the windows as a back drop to a display within the tenancy.

2.3. INTERNAL SPACES

2.3.1. Tunnel to Town Hall Railway Station

Town Hall Railway Station has a number of subterranean transport links with the city and surrounding buildings. Tunnels extend to the HSBC Building at the corner of George and Bathurst Streets, the Woolworths Building at the corner of Park and George Streets, Town Hall House and via the QVB to the Myers Department Store. Pedestrian access is also available to Kent Street, George Street, Bathurst Street, Market Street and York Street.

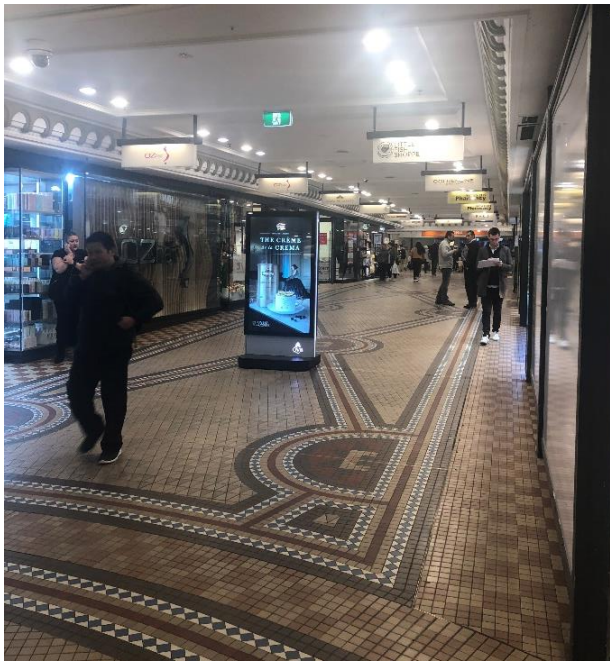
The tunnel link to the basement of the QVB was constructed during the 1980s restoration. It effectively links the Myer Department Store to Town Hall Station via the QVB and allows access to Market Street and the lower end of George Street. The tunnel is in essence a continuation of the existing QVB basement with similar shopfront design, signs, paving, colours and decorative motifs. It begins at the northern end of Town Hall Railway Station and is marked at the beginning by a small brass 'QVB' motif set into the floor, and the 'QVB type' floor tessellated tiles set in an elongated diamond pattern and shopfronts to the standard QVB designs. The tunnel is configured with a central walkway and small retail shops to each side. Being a tunnel, it is totally enclosed and there is no visual connection to the outside or internal spaces of the QVB.

Under Bicentennial Plaza at the southern end of the QVB, the tunnel turns and the junction is expressed as a large circular area with tables and chairs for the coffee and take away food shops located in this area.

Figure 12 – Internal views of tunnel to Town Hall Station

Picture 13 – Backlit glazed ceiling in Town Hall tunnel

Source: Urbis, 2018



Picture 14 – Shopfronts in tunnel, note the tessellated tiles

Source: Urbis, 2018

2.3.2. QVB Walk

Two basement levels form the QVB Walk, and for the purposes of this report these have been called Basement 1 and 2.

Basement 1

Basement 1 extends along the southern end of the QVB, from the Town Hall tunnel to a point just north of the central dome. The floor levels of the railway station, the tunnel and basement 1 link together without steps. Basement 1 is terminated by a flight of stairs and escalators leading down to the lower basement. Basement 2 is actually at the original basement floor level and has a double height ceiling of over 6m.

Basement 1 is arranged as a central walkway with shops on each side, similar to the tunnel to the Town Hall Railway Station. The line of shopfronts and columns vary in relation to the location of the light wells and cores. Generally, the shopfronts are set back in line with the columns under the light wells but extend past the columns in other areas reducing the width of the walkway. The shopfronts are of the same standard design as the rest of the building. While some shops extend quite deep into the building, others are very narrow, not much wider than the shopfronts themselves, however the line of shops extending along the walkway appears consistent. Other areas of blank wall have also been fitted with display windows. The tiling pattern to the floor continues the same pattern as the tunnel and ground floor.

A void towards the southern end of the building was installed in 2000, and a set of escalators leads down to a new retail space below. The void features the typical QVB cornice, balustrades and handrail.

Towards the central dome, basement 1 is terminated by stairs and escalators leading up to ground floor level, and down to basement 2 level. On either side of these escalators extends a shop at the basement 1 floor level, which forms a mezzanine level overlooking basement 2.

Figure 13 – View of basement levels

Picture 15 – Basement 1 looking up through the voids

Source: Urbis, 2018

Picture 16 – View from basement 1 to basement 2

Source: Urbis, 2018

Basement 2

This level is located to the northern half of the building. The spatial qualities of this component of the basement reflect the original proportions of the place, in regard to floor to ceiling height and columns position, although all of the finishes are reproduction. The original concept for the basement was for a large open space with a considerable floor to ceiling height illuminated by diffused daylight via many pavement and stall-board lights. Because of the volume of space and central row of massive columns it was said to be similar to a 'Norman Crypt.' The basement area did not function successfully as a market, and it accommodated a variety of uses; possibly the longest running and most successful was as a wine cellar.

This area presents with the general appearance and character of the remainder of the QVB. The double height shopfronts are in line with the columns. The upper level is occupied by retail tenancies which are accessed from either side of escalators at basement 1 level. The central walkway area continues the same pattern of tessellated floor tiles as the ground and basement 1 levels. A void has been cut into the ceiling above, which allows unprecedented views from the basement 2 level to the steel trusses and glazed roof above. This void has typical QVB style corbelling, balustrades and handrails. Below the void, at the centre of the walkway is a freestanding kiosk with a small dining area for patrons.

The northern stair lobby is used as a separate dining area with tables and chairs for a take away restaurant located within the space directly below the northern entrance. This area is accessed through a double height arch from basement 2. Finishes are generally robust. The floor tiles are similar to the main walkways. The handrail and balustrade to the stair is simpler in detail and design. On either side of these areas are located plant rooms and ventilation equipment for the car park.

Behind the escalators a service tunnel and ancillary areas extend below much of the basement 1 area. The entrance to the tunnel is from around the western side of the escalators, and provides access to a series of rooms, workshops and plant installed during the 1980s, which are closed to the public, as well as the carpark (via stair or lift) and the loading dock. At the southern end of the tunnel is a secondary entrance to a new retail space opened in 2000. This retail space has painted concrete floors, and plain plasterboard walls and ceiling. The main entrance to this space is via escalators from the southern end of the basement 1. Finishes within the tunnel are rendered and painted masonry walls, tiled concrete floor in the QVB checkerboard style and modern plasterboard ceilings. Finishes within the plant areas are generally robust, either rendered brick, unpainted brick or concrete. Along the eastern wall are a number of display cases, in the standard QVB model.

Public toilets are also located below the central dome. Some of the original toilet cubicle partitions posts are still extant in this area, however the majority of fittings and tiling was constructed in the 1980s. The security office is located below the stairs and escalators.

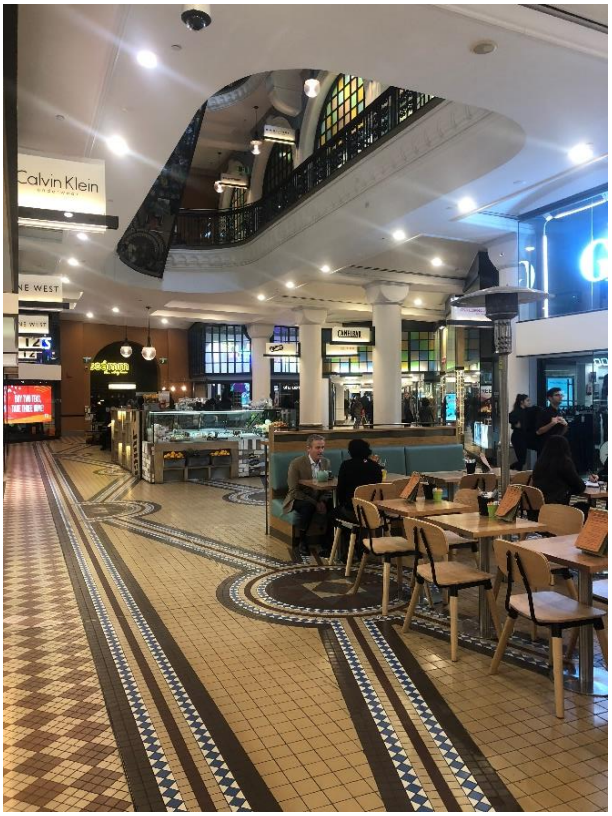
2.3.3. Tunnel to Myer Department Store

The tunnel to the Myer Department Store is located at the same floor level as basement 2, and continues the standard QVB shopfront details and tiling pattern. It is of a much lower height than the basement 2 area, and as such is very similar in atmosphere and character to basement 1 and the tunnel link to Town Hall Station. The change in ceiling height is hidden through a large backlit cathedral glass bulkhead, in a similar pattern to those at ground floor level. Given the low floor to ceiling height, the shopfronts continue to the soffit of the ceiling without decorated bulkheads. The ceiling itself is flat with splayed panels returning to the line of the shopfront.

The individual tenancy areas vary considerably in size; some being very small due to the restrictions of the space the tunnel occupies. The individual fit outs also vary considerably depending upon the goods being sold and the nature of the display.

The tunnel is terminated by stairs and escalators to George Street and access into the basement level of Myers Department Store. To the right of the escalators is a recent entrance to the Gowings Building basement tenancy. The entrance to the tunnel at Myers Department Store is marked by a large QVB motif of mosaic tiles. When travelling from Town Hall to Myers Department Store, the spatial qualities and volumes vary as one progresses, but there is a consistency in detail, finishes and colour.

Figure 14 – Basement and tunnel views



Picture 17 – View of basement 2 shopfronts

Source: Urbis, 2018

Picture 18 – View to QVB tunnel from junction with Myer Department Store arcade

Source: Urbis, 2018

2.3.4. Ground Floor (Grand Walk)

The ground floor forms an important pedestrian route in the city and provides an elegant setting for the retail tenancies. As one approaches from either the Market or Druitt Street entrances, or from the central entrances under the massive wheel windows, there is a dramatic sense of movement through the spaces between entry and arrival at the central void areas. Gates, constructed in 2009, interpretively reconstruct the original designs.

Entrance from Market Street is via a central space framed by two curving shopfronts leading to the northern stair lobby area. Gates, constructed in 2009, interpretively reconstruct the original design. Originally the entry at Market Street was a grand double height space, through a large archway with a gallery above, which then reduced in height as the visitor approached the stair lobby area and then into the main internal space. Thus, while approaching or entering the building the movement and magnificence of the interior was easily apparent. The presence of the large archway was reduced when the awning was erected c.1902, which required the infilling of the arch with a large stained-glass window, although the double height space and gallery were retained behind. The double height space was subsequently reduced to a single height space and the gallery infilled in 1918 in the first major phase of alterations.

The area around the northern stair well is visually similar to the original, but much of the decorative elements are reproduction, including most of the column capitals, handrails, balustrades, floor tiles, lift car, and landing doors, yet the overall appearance is similar. Both the northern and southern stairwell areas originally had stairs and passenger lifts at either side of the stair lobby. Even though only one stair and lift remain at either end, the character of these entrances resembles the original presentation of the place.

The ground floor space is remarkable for its impressive scale and views afforded through the configuration of voids. This sense of place is reinforced by a consistency of decorative elements. The view towards the central core with glimpses of a continuation of the space beyond, seen through a series of archways, contributes to the dynamic spatial quality of the place.

The entire ground floor is finished with reproduction tessellated ceramic floor tiles laid in a distinctive elongated diamond pattern with contrasting borders near the shopfronts and a series of circular and star motifs. Originally the circular tiled elements contained prismatic pavement lights to provide daylight filtering through from the glass roof to the basement. The floor itself is not level, but varies up to 1.5m in height between the York and George Street elevations. It is a noticeable and unexpected characteristic of the ground floor and relates to its intended function as a market building. The tiling to the ground floor was entirely reconstructed in the 1980s work and has been much repaired since.

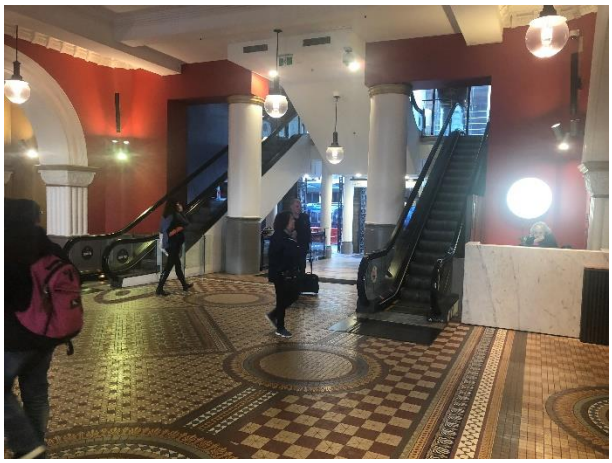
Originally the ground floor was separated from the basement so that the market activities could proceed without disturbing the functions on the upper floors. New light wells have been cut into the floor at both the northern and southern ends, which allow the movement and activity of the basement levels to be visible from ground floor level and the upper galleries. These voids have a similar corbelled edge treatment, balustrades and timber handrails as the remainder of the building, and although not original elements, complement the existing QVB design language. Glass and metal secondary balustrades have been recently installed to make the decorative balustrades BCA compliant. One of the voids towards the centre has been installed with escalators, leading down to basement 1 level. These escalators form an important component of the flow of pedestrian traffic from Town Hall Station to the north of the QVB.

Entry at the centre of the building from either George or York Street is under a large wheel window of polished trachyte columns and spokes. Gates, constructed in 2009, interpretively reconstruct the original design. The glazing contains elaborate and richly coloured stained-glass panels, which is original on the York Street side only. The stairway at the York Street entry is constructed of stone treads, a timber handrail, steel balustrade and trachyte columns. It rises to each side of the entry in elegant curving forms to a landing, which overlooks the stained glass of the wheel window. This stairway was totally reconstructed as both stairways to the centre of the building were removed during the 1930s. Escalators are located to either side of the entry from George Street.

Figure 15 – Centre of the Grand Walk

Picture 19 – View to York Street entry

Source: Urbis, 2018



Picture 20 – View to George Street entry

Source: Urbis, 2018

The southern entry from Druitt Street is very similar to the Market Street entry and is through a central space formed by curving shopfronts to each side. Gates, constructed in 2009, interpretively reconstruct the original design. The original double height space of this entry was infilled during the 1918 alterations to create a small office. The stair lobby is essentially similar to the northern end.

The individual tenancies vary in size, occupying one or two bays between the columns. There are no original inter-tenancy walls – all were constructed in the 1980s. The shopfronts are set between the columns with large deeply moulded arches above. The bronze and frameless glass shopfronts, designed by Ancher Mortlock Woolley and installed in 2009, are all of the same family of standard designs as the remainder of the building, the design varying depending upon the goods sold or services offered. Generally, the food shops or cafes have glass and bronze doors that can be folded back to provide a completely open shopfront. The remainder have bronze and frameless glass bays projecting out past the line of the columns with the entry doors set back in line with the columns. There are four main configurations of shopfront design. Above the transom large round head highlight panels with small coloured panes of cathedral glass set in timber

framing completely fill the round head arches between the columns. Originally the shopfronts were set towards the rear of the columns and the entry doors set back to form small recesses. The individual shop fit outs vary considerably. The internal tenancies have lofty ceilings of about 5m. Most of the fabric has been reconstructed from the 1980s onwards, including shopfronts, partitions, and floor finishes. Air conditioning ducts are concealed in a bulkhead located just behind the line of the shopfront along the walkway, leaving the remaining part of the shop as a double height space. The shops at this level all have large display windows to the outside, facilitating views into the shop from the street and allowing natural day lighting. A number of the shops have constructed mezzanines to part of the shop area. Most of these are used as 'back-of-house' storage or small office areas, however several of the larger shops have used the mezzanine level as retail space. The mezzanines generally do not relate to the location and pattern of exterior windows; however, they have been set back from the window line to reduce their impact. Within a number of tenancies stairs have been added, accessing the floors either above or below, and thereby creating larger tenancies over multi-storeys.

Figure 16 – Ground floor images

Picture 21 – View of the ground floor shopfronts

Source: Urbis, 2018

Picture 22 – Ground floor view through the voids

Source: Urbis, 2018

Generally, signage at ground floor level follows the 2009 QVB standard illuminated signage type found throughout the building, cantilevered out between the arches dividing individual retail tenancies. Natural lighting reaches the ground floor from the glass roof above and is enhanced by artificial lighting. In addition, between each bay of columns pendant type reproduction gaslights (electrically operated) are suspended from the underside of the galleries.

The central space also contains freestanding cafe kiosks with associated seating. These are of contemporary design, and enhance the lively nature of the Grand Walk. In the central area, a small information counter is located to provide information about the building and the location of shops. Shoe shine bays are also provided near the central entrance.

A suspended vertical escalator system, design by Ancher Mortlock and Woolley, was constructed in 2009, in both the north and south galleries connecting the ground floor with the first and second floors.

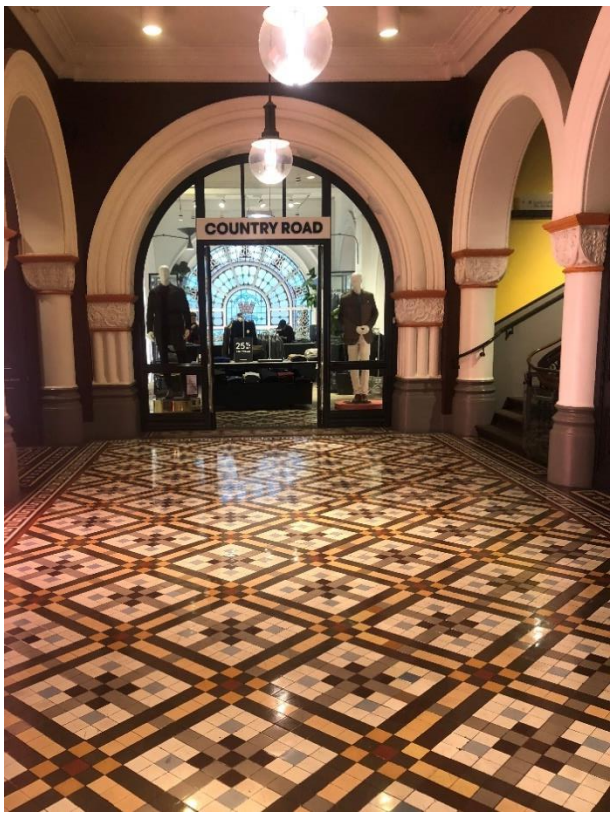
The colour scheme throughout the building was designed by the renowned interior design firm Freedman Rembel. The highly polychromatic colour scheme differentiates specific building zones both vertically and horizontally.

2.3.5. First Floor

The amount of sunshine and day lighting is increased with respect to the ground floor, but the sense of space is more contained due to the gallery width and height.

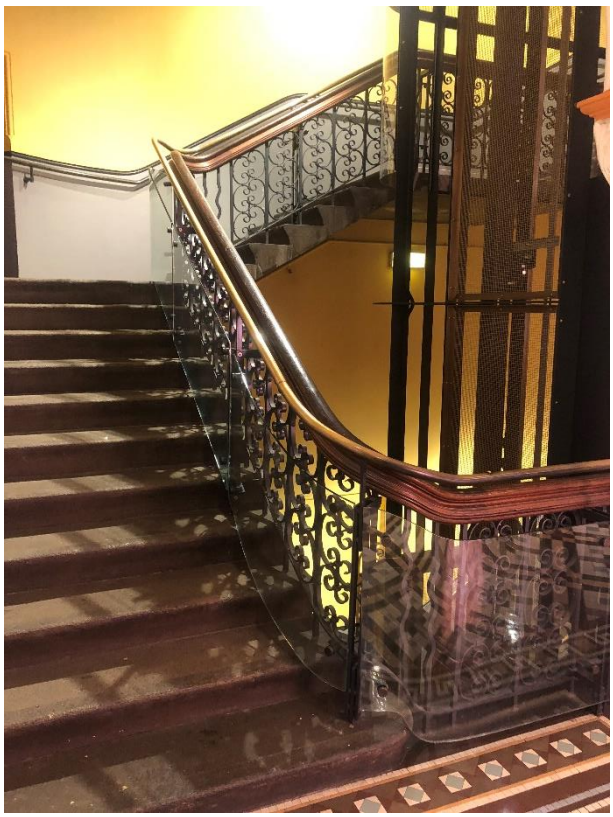
The decorative elements of the northern stair lobby are largely original, including a large number of original tessellated floor tiles. The trachyte stair treads are original and some of the handrails and metal balustrades appear original. The central part of the shop now occupying the area overlooking Market Street was originally a void area over the entrance, with open galleries accessed off the lift and stair lobby, providing access to a shop on either side. The large arches to either side of the galleries were originally infilled with glass, and a single door provided entry into each shop. The large stained-glass window located below the large entry arch from Market Street was not part of the original construction in 1898, but was added with the construction of the awning c.1902, most likely to provide weather protection.

Figure 17 – First floor images, northern lobby



Picture 23 – Northern lobby, currently tenanted by Country Road

Source: Urbis, 2018



Picture 24 – View of stairs and balustrade in northern lobby

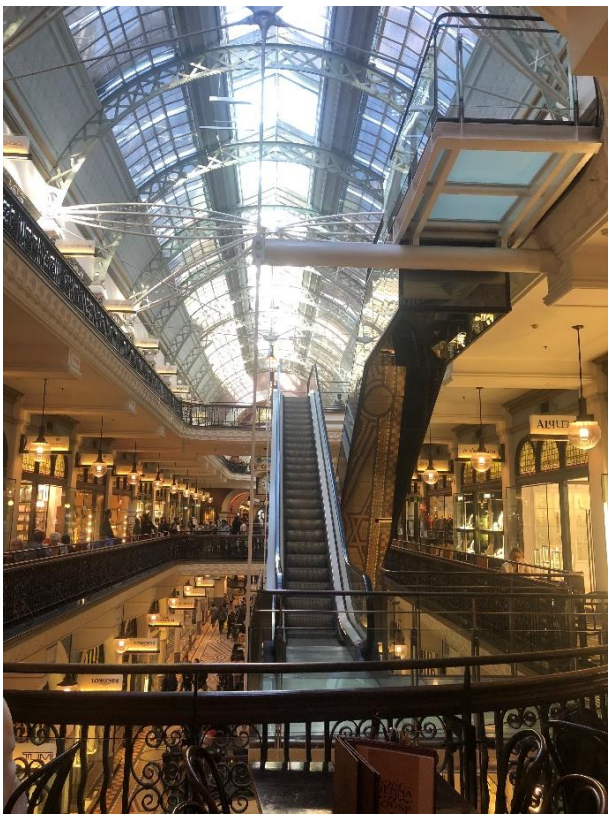
Source: Urbis, 2018

Public toilets are located near the northern stair lobby. The female toilet was originally located on the west side, but has been relocated to the former position of the male toilet on the east side. The tessellated floor tiles to the entrance lobby, entrance doors and entrance partitions to the ladies toilets are original, although the doors have been recently modified. The original cast iron partition posts still exist although the remaining fabric, including fittings, is reproduction. The male toilet presently located on the west side contains one original, although modified, porcelain, slate and cast iron urinal in the centre of the room and the original cast iron cubicle partition posts. The remainder of finishes and fittings including floor tiles are contemporary.

The floors of the public promenade on this level are covered with carpet. The carpet, designed by George Freeman of Freedman Rembel, features an over scaled acanthus pattern that references a similar design on the outside of the building. The shopfronts to the galleries are similar to the rest of the building, consisting of

bronze and frameless glass bays projecting out beyond the line of the columns or bronze and glass folding doors that can be pushed back effectively leaving the entire shopfront open. Above the shopfront transom three round head highlight panels are located with coloured cathedral glazing set into lead cames. Above the highlight panels, a bulkhead contains vents for the air conditioning. The soffit of the gallery is broken by cantilevered beams with decorative plaster mouldings and panels, which carry the gallery above. All of the decorative cornices, mouldings and detail are reconstructed. The columns themselves, defining the bays of individual shops, are finished with a smooth face with a simple capital and painted base, where originally, they were finished as clustered columns similar to the columns around the main arches for the dome.

Figure 18 – First floor images



Picture 25 – View through the voids from first floor

Source: Urbis, 2018

Picture 26 – Custom carpet designed by George Freedman of Freedman Rembel

Source: Urbis, 2018

This level was originally intended to house, offices, storerooms or showcases, and was not intended to function as retail space. The original shopfronts were similar to the upper floor, consisting of timber panels to sill height with multi paned glazing to the shop front window. Generally, the original timber detailing was of heavier construction, more intricate and reflected the pattern of facade bays spaced by clustered columns. Each shopfront originally was in line with the centre of the columns and broken into three panels, similar to the second floor and the entrance doors were not recessed.

The central area under the main dome is again a spectacular space in the building; although the majority of the fabric on this level is reproduced, it sympathetically interprets the original. The floor tiles, handrails, metal balustrade etc are all reproduction. Glass and metal secondary balustrades have been recently installed to make the decorative balustrades BCA compliant. The edge corbel to the central void is also a reproduction. The staircase from York Street has been entirely reconstructed. The staircase to the George Street side was removed in the 1930s and replaced with a modern escalator in the restoration of the 1980s.

The escalator is of modern design with clear glass side rails and runs from the first floor to the ground floor and has a tiled landing half way between the two levels. The area below the wheel window is infilled with glass set into a modern metal frame.

The southern stair lobby is similar to other levels and contains a large amount of reproduced fabric. The trachyte stair treads are original, but the handrails, balustrades, lift landing doors etc are all reproductions.

The columns to the east side are original whereas on the upper floors they are reproductions. The column capitals are all reproductions. The floor tiles in this area are all new, although the colour, pattern and style are somewhat consistent with other original sections in the building. With the construction of the awning c.1902, a window was installed in this area, and in 1918 the large arched double height entry was filled in and the galleries infilled to form a new office. The mouldings and decorative elements in this area are almost entirely reconstructed.

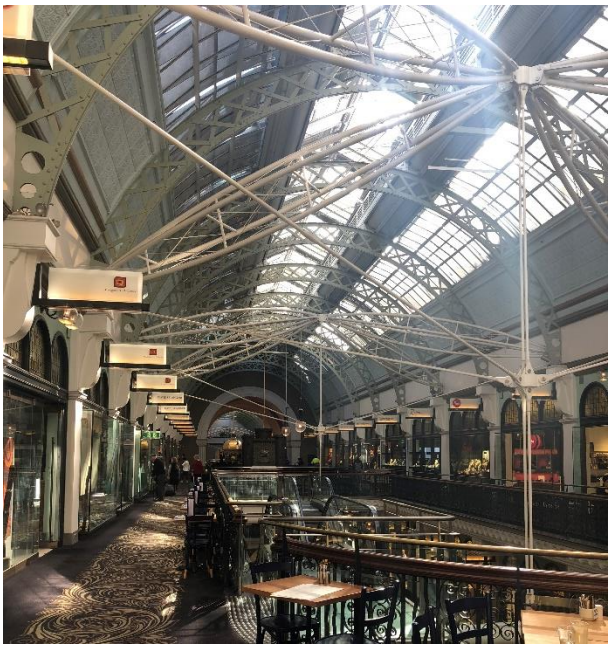
2.3.6. Second Floor

The second floor is the uppermost arcade space and is located directly under the glass roof. The main dome is visible through the roof from most of this level. Abundant natural daylight is also available to most of the shop interiors. This space is similar to the first-floor gallery. The lightness of the glass roof and lattice trusses contrast with the massive masonry and decorative elements elsewhere in the building.

The floor to the gallery consists of timber boards on a timber frame over terracotta lumber. The floor is finished with a custom-made carpet as per the level below. The handrails, balustrades and decorative corbelled edges to the galleries are all reconstructed fabric. Glass and metal secondary balustrades have recently been installed to make the decorative balustrades BCA compliant. The handrails and decorative balustrade design resembles the original, but the decorative corbel edge is identical to the lower floor. The original corbel at this floor level was less ornamental and had a series of simple mouldings, which ran along the edge. The bridges crossing the voids are slightly wider than the original to allow displays to be placed in these locations.

The existing shopfronts are generally of four standard designs throughout the building consisting generally of bronze and frameless glass units in projecting bays, or a series of timber and glass doors that fold back to allow completely open shopfronts. Originally the shopfronts at this level were in line with the centre of the columns. They were arranged in three panels between each column. The timber panelled base continued to sill height (900mm) and the glazing was divided into multi paned sashes. A moulded transom divided the round head fanlights. The fanlights were also multipaned and contained coloured cathedral glass. Above the fanlights there was a bracketed entablature and pressed metal panel with a Romanesque motif finishing the shopfront design. The design of the shopfront thus related to the exterior design in a subtle and consistent way.

Figure 19 – Second floor images



Picture 27 – View of second floor shopfronts, note the steel wishbone structures that the escalators are suspended from

Source: Urbis, 2018

Picture 28 – View to central dome

Source: Urbis, 2018

A number of rooms near the southern stairwell originally served as bedrooms or small apartments associated with the 'Coffee Palace' and did not have shopfronts at all, but simply had masonry partitions and a solid timber panel entrance door. The columns at this level were originally finished to resemble clustered columns similar to the columns around the main dome. Originally, this floor was not intended for retail, but was intended to house offices, storage spaces, art galleries and apartments.

The shop interiors are varied and relate to the varying nature of the goods being sold. Bulkheads run along the line behind the shopfronts and contain air conditioning and service equipment. Small vents above the shopfront supply air to the gallery space. The remainder of the shop interiors have a higher ceiling level. The interiors retain evidence of various alterations and repairs to the walls, ceiling and joinery etc. Floors are sometimes polished timber boards, tiles, carpet or stone. Some shops have erected mezzanines, effectively reducing the proportions and daylight to the interiors, while others have installed partitions along the outside wall, interrupting the view to the exterior as well as diminishing light admitted from the windows.

At both the northern and southern ends of the galleries are located cafés, with bi-fold doors which open out to seating located around the galleries. The large room at the northern end contains a large retail space. The floor level of this space was originally the floor of the Concert Hall, a grand and impressive space consisting of three floor levels in height. This space now has a modern plasterboard ceiling and a timber boarded floor.

The northern stairwell area is fairly intact. The majority of floor tiles are original although some have been replaced. The handrails, treads and metal balustrades are largely original. Glass and metal secondary balustrades have recently been installed to make the decorative balustrades BCA compliant. The Romanesque column capitals are reproductions as are the majority of mouldings to the arches. New display cases for the retail tenancy, located within the lift lobby, are not within the family of typical QVB style display cases.

The area under the central dome is one of the most spectacular and impressive spaces in the building. The spatial quality and view towards the illuminated inner dome and down to the lower floor levels and galleries is spectacular. The large moulded arches with panelled decoration, colours and finishes all contribute to the quality and sense of space. The floor tiles are largely original in this area. The handrail, balustrade and decorated corbelled edge to the void are all reproductions. Glass and metal secondary balustrades have recently been installed to make the decorative balustrades BCA compliant. The mouldings and panelling to the arches under the main dome are original, amongst the most intact decorative elements in the building. The glass inner dome is however a spectacular interpretive reproduction. The glazing to the large wheel window on the George Street facade is also recent. This window was severely damaged in the 1978 Hilton Hotel bombing and was rebuilt in a sympathetic way. The illustrations symbolically depict the combining of two cultures at the time of major work in the 1980s. The glazing to the wheel window in York Street is largely original though heavily restored. The stair from the George Street side was removed during alterations in the 1930s and not replaced. The stair to the York Street side was totally reconstructed in the 1980s restoration after being removed during the 1930s. The whole of the staircase has been replicated including; handrails, tiles to the landings, treads and metal balustrade.

The southern stairwell lobby at this level is similar to the lower floors. The floor tiles are largely original as well as some handrails. The trachyte stair treads are original and the metal balustrade appears original. The lobby area has been modified at various times. Some of the mouldings to the large arches defining the lobby area on the stairwell side have been removed and not replaced. The existing decorative column capitals and mouldings to the large arches between the columns are all reproductions. The ceiling space in the lobby has two concrete beams running across it, partially supporting the galleries above. A double storey tenancy opens off this lobby.

Originally, the most southerly portion of the second floor contained small bedrooms. The corresponding gallery space had a panelled and glazed screen around the void area instead of the present handrail and metal balustrade. The timber screen was similar in design to the shopfronts and consisted of timber panel sections to sill height, with multi paned glazing panels with round heads. A timber bulkhead continued above the glazing panels and was braced to the columns by cast iron arched members. The panelled screens were to provide a measure of privacy to the bedrooms so that the gallery spaces appeared more consistent with the residential functions.

A large clock, installed during the major work in the 1980s, is supported from the roof trusses over the northern galleries, and features a glass window with displays of various events in British royal history. A second clock, which features various events in Australia's history, is located over the southern galleries, and was commissioned as part of the centenary of construction of the QVB.

In addition to the natural daylight, the internal void space is illuminated by large light fittings suspended from the roof trusses. These lights resemble the original gaslights, but are now operated by electricity. Each shopfront also has two brass light fittings located on the panel above the shopfront. These light fittings are also styled as gaslights but are operated by electricity. The northern and southern stair lobbies both have cage lifts that interpret the originals. These lifts, timber and stained-glass surrounds were both replaced in 2018. The new lifts were design by Conrad Garget Ancher Mortlock Woolley. Little, if any, of the fabric, is original. The southern stair lobby also contains a contemporary passenger lift located behind partitions on the eastern side of the building. Two goods lifts are located near the central dome behind partitions.

2.3.7. Third Floor

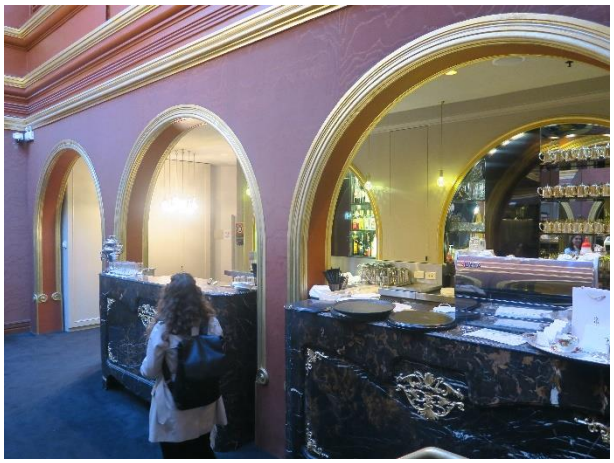
The third-floor areas are located at the northern and southern ends of the building only.

QVB Tea Room

The northern area stair lobby contains some original handrails, metal balustrades and original stair treads. Glass and metal secondary balustrades have been recently installed to make the decorative balustrades BCA compliant. The stair and lift lobby area serves exclusively as the lobby to the former QVB ballroom, presently occupied by the Tea Room. The floor is constructed of timber boards on a timber frame above terracotta lumber, and has carpet covering. The roof is constructed of steel trusses and is glazed with clear glass. Metal louvres are located below the steel trusses. The walls are plastered and decorated with deep mouldings, which run along the upper part of the walls. The entrance to the former ballroom consists of a pair of panelled timber doors set back into an arched opening and raised on several steps. A new arched opening on the southern wall of the stair and lift lobby was created in 2000, and allows an unprecedented view from the third floor down to basement 2 level. To the western side of the lobby, a corridor leads to toilets and the kitchen associated with the tearoom.

The former QVB Ballroom is lavishly decorated with an elaborate panelled and moulded coved plaster ceiling. The upper windows are decorated with deeply moulded heads and decorative columns between the narrow round head windows. The majority of this plasterwork is original, having survived the years of neglect.

Figure 20 – Views of the QVB Tea Room



Picture 29 – Bar area of the QVB Tea Room

Source: Urbis, 2018

Picture 30 – Roof of roof in the reception area of the QVB Tea Room

Source: Urbis, 2018

Figure 21 – The QVB Tea Room dining area, previously the QVB Ballroom

Source: Urbis, 2018

The mouldings about midway along the wall are reconstructions and are only suggestive of the earlier deep entablatures. These mouldings equate to the floor line installed in 1917 for the public library, as part of the first major alterations to the building. The columns below the midrail are moderately plain compared to the original columns which were a series of clustered columns similar to others in the building. The existing floor level relates to the mid floor level installed in 1917 when the Concert Hall was divided into three separate floors and used as the City Library. The existing small round head windows near the floor level are also not original. They were installed as part of the work in 1917 and correspond to blind windows in the original elevation design. The ornate pendant light fittings and wall mounted fittings were installed in 2000, as part of the works for the current tenancy. The carpet clad timber floor boards are supported on timber joists and steel beams.

In 2000, when the former QVB ballroom was converted into the Tea Room; the 1986 nostalgic Federation colour scheme was replaced with the current decorative scheme and a bar was installed along the northern wall.

A series of rooms on the western side now function as a kitchen as well as various offices associated with the operation of the tearooms. These rooms are in their original configuration, but have been variously altered and adapted to accommodate their new uses. They are accessed by a walkway covered by a glazed roof, which appears to have been added in the 1980s work. At the eastern end, a section of the timber stair remains which dates from the 1917 renovations for the library. This stair leads up to a small room at the former upper floor level.

Commercial Tenancies and Maintenance Office

Most of the southern end at third floor level was originally designed to accommodate small rooms or apartments as components of the ‘Coffee Palace’.

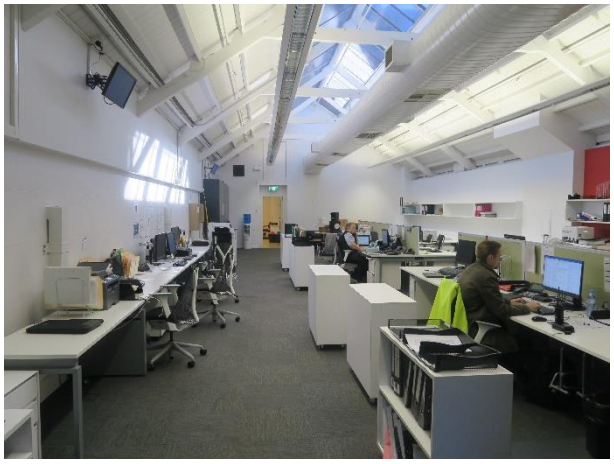
The southern stair lobby appears original but has been largely altered. The lobby is a triple height space, with a glazed roof over. The floor tiles are reproductions although some of the handrails and metal balustrades near the stairwell are original. The gallery has been altered by filling in part of the space to give access to the offices along the George Street side, and the rooms along the York Street side. The three columns and arches to the eastern side of the lift lobby were completely reconstructed in the 1980s.

Along the York Street side on this level is located a suite of currently vacant rooms that originally housed the kitchen of the ‘Coffee Palace’. This room has an open timber trussed ceiling space with clerestory roof lights running continuously along the main room. The roof framing and timber lining boards appear original. The walls are plastered and the floor consists of carpet on a timber framing. The small rooms under the minor domes forming the turret are located to the northern end, and the underside of the minor domes are exposed, revealing the stone, steel ribs and timber boarding. A small courtyard has been created on the roof between the main dome and the turret of the minor dome. The floor of the courtyard has been paved with concrete blocks.

On the opposite side of the building a small flight of stairs leads to offices along the George Street side, now occupied by the maintenance office of the QVB. This area was not built as part of the original construction in the 1890s. The actual date of construction is not presently known, but it is likely to be about 1935 when major alterations to the building were made by the Electricity Department. The offices are partitioned to suit the current tenants and is largely planned as a series of rooms and workspaces connected by a continuous corridor along the west side. The corridor continues to the core of the main dome and is terminated by a small kitchen and lunchroom. One of the original ventilation shafts from the basement has been converted to a small cupboard.

The space along the Druitt Street elevation serves as the upper floor of the tenancy which extends to the floor below via an internal staircase. This space has a contemporary commercial fit out, with a suspended acoustic ceiling. The internal face of the external walls, and the window joinery appear largely original. There are also sections of plaster ceiling lining which appear to be original.

Figure 22 – Views of commercial tenancies



Picture 31 – Commercial tenancy space

Source: Urbis, 2018

Picture 32 – View up to the timber framing of one of the minor domes

Source: Urbis, 2018

2.3.8. Fourth Floor

Only the southern core area extends to a fourth floor. The stair lobby has been altered by the construction of a new gallery to the northern end, thereby reducing the void area, similar to the treatment on the third floor. The lobby area near the stairwell contains a large amount of original floor tiles, handrails and metal balustrades. The stair treads are also original. The extent of the new gallery is demonstrated by the differing coloured floor tiles. The three arches to the George Street side are reproductions. A lift is installed behind these arches and reached via the extended lobby.

A steel framed glass roof provides light into this area. Below the steel framing, vents are positioned along the wall surface. The tenancy on this floor currently contains the offices of centre management. The decorative plaster all dates from 1986 and is modelled in a decorative Federation style. The plasterboard ceiling features several imitation domes. The cornices are richly decorated with mouldings. The window architraves are also moulded. Entrance to the office is via a large clear finished panelled and carved timber door with a round head and sidelights containing panels of bevelled and stained glass. All internal office partitions are recent and are constructed in a combination of plasterboard and glazed elements. The floor is carpeted and the entire suite is painted in an off-white colour scheme.

Figure 23 – Views within the commercial tenancy areas

Picture 33 – Rooftop courtyard with view to one of the minor domes

Source: Urbis, 2018

Picture 34 – Fourth floor landing, entrance to QVB management offices

Source: Urbis, 2018

2.4. EXTERNAL SPACES

Although the QVB can be appreciated in-the-round from street frontages on all four sides, the building, with its central avenue and upper galleries encourages the internal movement of people though both its design and configuration. A management decision was taken during the major work in the 1980s to focus activity on the internal spaces in order to encourage people to enter the building, thereby ensuring its continued commercial success. Since this time the reinstatement of a contemporary external awning in 1997 has resulted in a greater level of activity around the exterior of the building.

2.4.1. Market Street

This area presents as an entry and arrival point from the central business district of the city and is closer to the major retail activities of George, Pitt, Market and King Street. The Market Street elevation of the QVB forms an important element in the surrounding historic retail precinct at the intersection with George Street.

2.4.2. Bicentennial Plaza

Bicentennial Plaza is located at the southern end of the building and contributes to the setting of the Town Hall, St Andrews Cathedral, the former Gresham Hotel, the contemporary Galleries Victoria as well as the QVB. Along with the Town Hall steps, the plaza is also an important meeting spot, near to the Town Hall Railway Station.

A large bronze statue of Queen Victoria sits on a stone pedestal in the plaza near the corner with George Street. This statue was presented to the people of Sydney by the Government and people of Ireland in 1987. The bronze figure was designed by John Hughes, RHA, Dublin (1865-1941), and had stood in front of the Seat of the Irish Parliament, Leinster House, Dublin. Most recently prior to its relocation to Sydney, it had been abandoned in Dublin.

A circular structure containing ventilating equipment for the underground carpark is also located in the plaza near to York Street. To the east of this structure is located a wishing well for the Royal NSW Deaf and Blind Children, a bronze statue of Islay, a favourite pet of Queen Victoria and a stone from Blarney Castle, a gift of Lord Alderman D. Wallace TD and the people of Cork.

2.4.3. York Street

The York Street frontage of the QVB accommodates a major series of bus stops. The entry and exit ramp to the carpark also takes up an entire lane near the centre of the block. This area has a lineal quality and is visually terminated at the southern end by the Town Hall Clock Tower.

2.4.4. George Street

During the period that this report was prepared George Street was undergoing extensive modification. George Street had previously been a highly trafficked road in the vicinity of the Queen Victoria Building. Modifications to George Street include the installation of the Light Rail line and the pedestrianisation of George Street in the vicinity of the site.

2.5. CONSTRUCTION SYSTEM

The building is constructed of masonry cores, steel frame and masonry load bearing outer skin. Bracing and stability is provided by the three massive masonry cores, which rise the full height of the building. The centre core supports the central dome. The remaining cores support the minor domes and contain stairwells and lift wells. This type of construction was introduced into Australia by McRae amongst others. It followed developments in Chicago where high-rise buildings had become a typical characteristic feature of a modern city skyline. The steel frame supports a series of riveted web trusses and a lightweight glazed roof. The lightness of the trusses and glass roof contrast with the heavy massing of the external stonework and masonry cores below.

The large basement below the ground floor was excavated from rock. The whole basement is enclosed by two retaining walls of 355mm brickwork separated by a vertical damp course. A series of brick piers are built around the perimeter of the excavation to ground level and support trachyte piers above. The piers are each 1200x1500mm solid brickwork on concrete pad footings and carry the weight of the masonry skin. They also act as engaged piers to help support the retaining walls. The trachyte column are 975mm x 875mm. The piers are spanned by steel girders, which act as large transfer beams, are encased in concrete and are finished to imitate the sandstone walls, which they carry.

Internally, the floors and columns are of mild steel configured in identical primary frames which are connected horizontally by secondary steel joists. The main floor girders are supported on their outer end by the masonry skin and steel columns to the interior. The ground floor girders are connected by cast iron stanchions and braced against each brick pier.

The metal framing work is a hybrid of cast iron columns in the basement, wrought iron girders for the ground floor, and mild steel for all other girders, joists and trusses. The combination of these materials was possibly a result of letting the contracts for the basement, ground floor and subsequent floors to different contractors. The sequence of construction combined with the time between completing various trades may also have contributed to this unusual construction methodology. The excavation for the basement began approximately six months before the final design was chosen and the steelwork was specified to be of English manufacture, which resulted in a six-month delay. The ground floor may have been completed using wrought and cast iron available in Australia at the time while the remaining steel plates and sections were being delivered from England. The individual components were subsequently manufactured into web plate box girders after their arrival in Australia.

The basement columns sit on trachyte footings. The centre row of columns in the basement are of 50mm thick cast iron in a circular hollow section 500mm in diameter. It is splayed at the ends to spread the load and is bolted to a trachyte block 1350mm square and 700mm deep which is set into a mass concrete bearing pad 3m x 3m x 600mm deep.

Above the basement columns the whole steel superstructure can be divided into two sections. The main frames including columns, girders and lattice trusses are constructed of riveted mild steel sections, rolled mild steel angles, T sections and flat plates. These are the primary structural members. The floor joists, which connect the frames horizontally, and the secondary structural members are of rolled steel I beams or RSJs. Every member running across (east west) the building is a riveted section, while all members running the length of the building (north south) are rolled sections.

Generally riveted web girders were used in buildings before the development of welded plate girders and the vast range of rolled steel sections that are commonly available today. The web plate box girders have the

advantage that the flange plates at the top and bottom of the beam can be easily thickened to take the increased loads required at points of maximum bending and sheer.

Cast iron housings were employed to connect the main frame with the columns at the ground and second floor level while the first-floor girders are supported at their outer ends by the trachyte columns. It is possible that this construction method was possibly employed so that the framing could be erected independently of the outer skin.

The RSJs are connected to the web plates using wrought iron fixings riveted to the girders. They are spaced between 1200mm to 1500mm centres depending on the floor and connected transversely by three tie bars, which are bolted through the web of the RSJs.

Terracotta lumber panels span between the RSJs and completely encase them. On the ground floor, these panels are 375mm deep and act as permanent formwork to the 300mm concrete slab above. On the upper floors, the Terracotta lumber acts as fi re proofing only with RSJs supporting transverse hardwood joists, 125mm x 60mm with a 30mm thick floor of Kauri boards.

The trusses connecting the two sides of the primary frame supporting the central glazed roof are of lattice construction. They are the only part of the structural steelwork in the whole building to remain exposed.

The main dome spans 19m and consists of an outer and inner dome. The outer dome can be divided into four parts. The first is the central core of brickwork followed by a square masonry section carried on steel girders, a masonry drum with narrow windows to allow light to illuminate the glass inner dome and the main dome itself with raised lantern.

The steel frame of the dome consists of 16 lattice ribs or trusses, which are connected horizontally by three lattice rings. The ribs are positioned between the windows of the drum below and the two are connected with tie rods bolted to the rib plates and built into the drum. Just above the drum at the base of the dome is an external gallery, built of concrete encased steelwork. This gallery acts as a ring beam to the base of the dome to stop any lateral movement of the ribs. A set of cast iron spiral stairs connects the gallery to the top floor of the central core.

The principal ribs are 600mm deep mild steel lattice trusses. Timber purlins are attached to the ribs by steel angles. The timberwork is then clad with diagonal boarding in a technique similar to high quality timber ship construction. A layer of fully impregnated tarpaper is laid over the timber boards as additional waterproofing and copper sheeting used as a cladding laid over this. The copper is capped at the joints to form ribs.

The masonry spacer below the drum is about 5m high, circular on the inside and square to the outside. Its shape allows an easy connection to the interior between the arcade roof trusses and the dome. The masonry spacer is supported on four sets of box girders 1200mm deep and 600mm wide, laid in pairs about 600mm apart which in turn span between the masonry piers.

The lantern is built of RSJs shaped like a bird cage, which are riveted to a ring beam connecting to the top of the main dome ribs. The steel members are covered in copper sheet, detailed to have the appearance of stone.

The inner dome is visible from the interior space. The drum of the inner dome is built about 7m above the height of the perimeter wall, forming an independent tower when viewed from below. The inner dome is supported by four beams laid diagonally to the walls. The inner dome is constructed of T-section steel members, inlaid with coloured cathedral glass. The walls of the shaft are punctured by arches, which lead into the arcades and stairwells. These arches transfer all loads onto the corners and for this reason the corners are thickened out inside the central shaft. The same principle applies to the outer dome, which is also supported by the corners.

The minor domes are of similar construction to the main dome but use curved RSJs in place of lattice trusses. Their roofs are of tiles rather than sheet, pressed out of Muntz metal (a copper/zinc alloy) to resemble stone tiles. The tiles were designed so that 2500 tile trays could be pressed out of only ten moulds.

The existing cupolas are reproductions made of fibreglass with a decorative finish made to resemble weathered copper. The original cupolas were also made of Muntz metal. An original remnant cupola was used as a model to replicate the fibreglass cupolas during the restoration work in 1986.

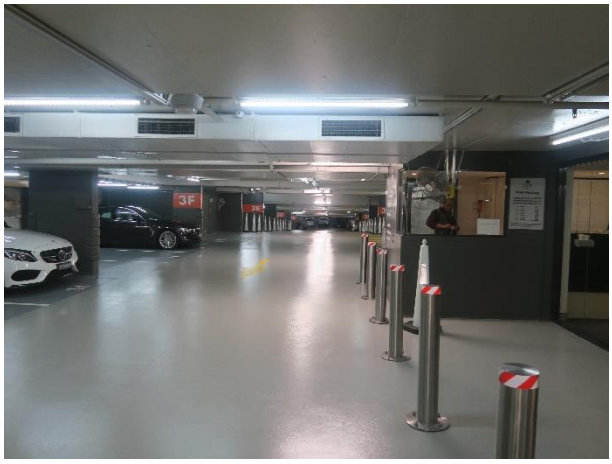
2.6. THE QVB CARPARK

The carpark is constructed adjacent to the QVB directly under York Street. There are seven levels, providing parking for 750 vehicles. Direct access is available to the QVB basement level and lifts to all floors. Access and egress is via a separate lane on the right-hand side in York Street opposite the QVB. The lanes near the QVB in York Street accommodate bus stops and bus parking areas. The carpark was built as part of the major works in the 1980s to provide parking for shoppers and visitors. A separate loading dock is also provided to provide a covered area for the loading and unloading of goods with direct access to the basement and goods lifts.

Figure 24 – View of back of house and carpark

Picture 35 – Typical storage area located in the carpark

Source: Urbis, 2018



Picture 36 – View of carpark

Source: Urbis, 2018

2.6.1. Construction

The carpark was excavated out of sandstone to a depth of about 20m. The walls of the carpark are exposed sandstone; the carpark structure fits into the void formed by the excavation. About the first 5m of the cutting is reinforced by concrete sprayed directly to the sandstone walls.

The western wall is only a few metres from the basement walls of the QVB. A telecommunications tunnel runs along the length of the QVB just under the footpath level, which restricted the location of the carpark.

The carpark is a reinforced concrete structure of flat plate construction. The floor level varies along the length to allow for easy access rising up at the entry and down at each end. The entry is located roughly at the centre of the carpark. A ramp for circulation between levels is located at the extreme northern and southern ends. The carpark is planned to allow a central access corridor with parking each side, perpendicular to the traffic route. The loading dock is accessed via this entry although the dock is located at a lower level corresponding to the lower basement level of the QVB.

2.7. INTEGRITY

The QVB has undergone numerous changes since its original construction in 1898 as it functionally evolved. Externally, the building retains a high degree of integrity above awning level, with its domed roof form, stone facades and detailing, window openings and windows. Below the awning, the trachyte columns are original, however the shopfronts and bulkheads are interpretive reproductions. Internally, much of the building was re-built in the mid-1980s, the voids and galleries recovered and the decorative fabric interpretively reproduced. This work, which was based both on the original documentation as well as photographs, took into account the contemporary needs of a modern retailing centre. Given the nature of the building, the high level of the restorative and reproductive work and the difficulty of recognising original from reconstructed fabric, the remnant original fabric has been listed below.

Generally

- External stonework to the upper facades, turrets and domes, and ground level trachyte columns.
- Timber windows, including sash, awning and casement.
- Construction frame, including iron and steel frame, timber and terracotta floor framing.
- Arched lattice roof trusses over the gallery spaces, and metal trusses over each of the northern and southern lift lobbies.
- Remnant stained glass fabric to York Street and Market Streets central windows.

Basements

- Columns at basement level, not including capitals.
- Tessellated tile landings at the central and northern core.

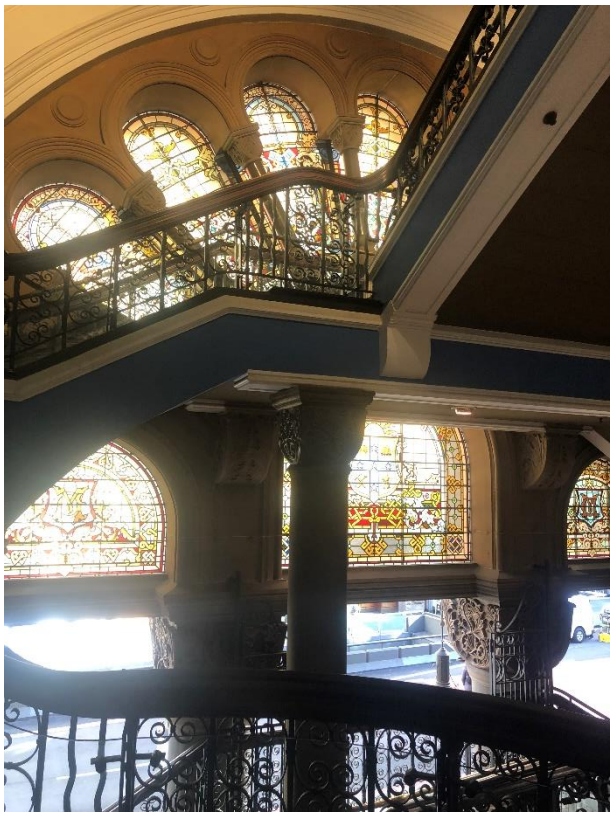
Ground Floor

- Some ceilings within individual shop tenancies may be original above later linings.

Figure 25 – Elements of original fabric

Picture 37 – External stonework and ground floor trachyte columns on York Street entrance

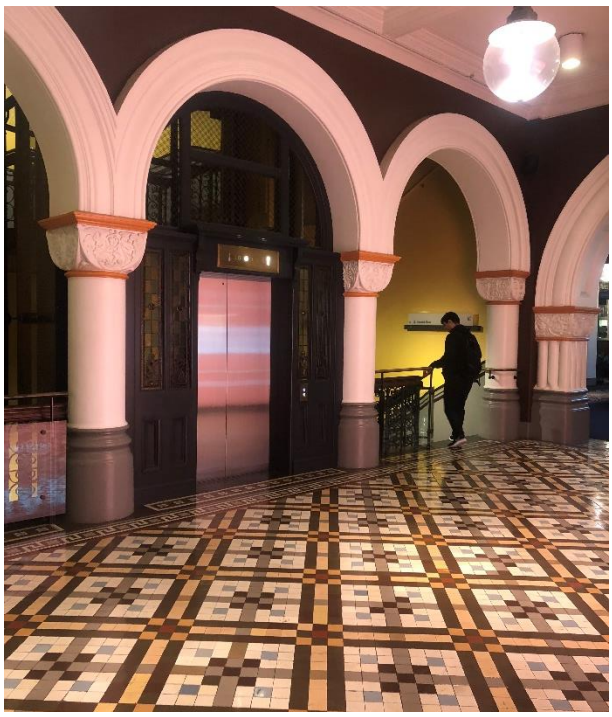
Source: Urbis, 2018



Picture 38 – View of York Street stained glass, some remnant fabric is original

Source: Urbis, 2018

Figure 26 – Elements of original fabric



Picture 39 – First floor northern lift lobby, some of the tessellated tiles in this area are original

Source: Urbis, 2018

Picture 40 – Pressed metal panels above second floor shopfronts

Source: Urbis, 2018

First Floor

- Large number of floor tiles in the northern and southern cores/lift lobbies.
- Original capital to the northern lift lobby.
- Trachyte treads to the stairs at the northern and southern cores.
- Columns to the southern lift lobby (although capitals are reproductions).
- Some floor tiles to the women's toilets.
- Entrance doors and partitions to the women's toilets (although modified to sliding).
- Cast iron cubicle partition supports to both the men's and women's toilets, and one cast iron, slate and porcelain urinal to the men's toilets.
- Stain glass window over the Market Street entrance.
- Stain glass wheel window over the entrance on York Street.

Second floor

- Original mouldings and floor tiles around the central dome.
- Stain glass wheel window over the entrance on York Street, although heavily restored.
- Floor tiles, timber handrails, metal balustrades and trachyte treads to the northern and southern stairwells and lift lobbies.
- Pressed metal panels above the shopfronts.

Third floor

- Sections of the upper decorative plaster details to the former QVB ballroom and northern lift lobby
- Some original handrails, balustrades and stone treads to the northern stairwell
- Original circular windows and architraves
- Timber trusses and ceiling boards to the former Victoria Rooms and maintenance offices
- Internal rendered finish to the external walls
- Turrets, including exposed stonework, metal ceiling ribs and timber linings

Fourth Floor

- Floor tiles, handrails, balustrade, and trachyte stair treads to the stairwell and lift lobby

2.8. CONDITION OF EXTERIOR

The general condition of the exterior sandstone façade appears good and is generally in reasonable condition due to conservation initiatives which are continuing.

Evidence of major repairs to the drum and gallery of the main dome is evident. It appears a resin-based material has been sprayed over the surface, the colour and texture resembling stone. The domes themselves appear in good condition although minor leaks are apparent. About a third of the copper sheeting to the main dome was replaced in the 1980s. Only a cursory inspection was possible, but it appears sound. The metal lattice trusses of the outer dome also appear sound, although exhibit surface rusting. Similarly, water staining from leaks is noted to the underside of the timber boarding and inner brick walls. The minor domes all appear to be in reasonable condition. The roof tiles all have the characteristic patina of age to be expected.

The Muntz metal cladding to the drum of the minor domes is discoloured with some areas showing corrosion. The fibre glass cupolas, reconstructed in the 1980s, are in good condition. Metal cladding to the remainder of the roof appears to be in good condition, although minor surface rust is noted.

External joinery appears to be in good condition. The paint finishes appear to be regularly repainted. All external shopfronts were replaced in the 1980s and all appear to be in very good condition. The window joinery to the upper floors appears to be in good condition.

No rot or major weathering is noted. The areas of windows containing lead lights and stained glass all appear in good condition. It appeared that most of the leaded panels have been extensively repaired or replaced. All external paved areas are in good condition and no problems are noted.

2.9. CONDITION OF INTERIOR

All of the public areas are in very good condition as the result of continual maintenance and recent refurbishment. All shopfronts to the interior, having been installed in 2009, are in very good condition. The tiles to the floor are all in good condition, although some repairs utilise different coloured tiles or grouts. The original floor tiles have characteristic wear patterns, and evidence of previous cracking and repairs, which adds to the patina of age. All of these areas are sound with no areas of loose or cracked tiles. All floor tiles in the men’s and the majority in the women’s toilet area on the first-floor gallery level were replaced recently with new tiles.

All handrails and balustrades are in very good condition, although the majority were replaced in the 1980s. All of the light and other fittings to the public areas are in good condition. The carpets to the upper galleries, having been recently installed, are in good condition. All wall finishes, having been recently repainted, are in good condition. A regular maintenance program for repainting is evident. The ceiling areas and areas under the glass roof are in good condition with no problems evident.

The individual shop interiors all vary in materials, finishes, layouts and styles. The intertenancy partitions are not considered to be permanent fixtures of the building and many have already been replaced or removed several times since reopening in 1986, as the individual tenancies have changed in configuration. All of the interiors to the shops appear in good condition, and no specific problems were noted. In the tenancies where the wall, ceiling and joinery could be seen, all finishes appeared to be in good condition. Not all of the back-room areas were inspected, but the areas inspected were all in reasonable condition. Most of the plant equipment appears to be contemporary with the major work in the 1980s, although most have undergone substantial updating since that date. The protective terracotta fireproofing to one of the columns in a lower basement level plant room was damaged exposing the steel column, but no other specific problems were noted. Generally, the finishes were minimal and consisted of serviceable unpainted concrete or brick.

The carpark was in very good condition with no evident problems. This area has been open for over twenty years and still generally appears as built with only minimal staining to the concrete and other finishes. The rock excavation forming the walls to most levels was generally clean with no damp being noted.

3. HISTORY OF THE SITE

3.1. HISTORICAL SOURCES

This section of the report has been largely sourced from the previous CMP prepared for the site by GBA Heritage (formerly Graham Brooks and Associates), dated November 2010. Additional brief information has been added regarding the pre-European occupation of the area, and is referenced accordingly.

3.2. PRE-EUROPEAN OCCUPATION

Prior to the arrival of Europeans in 1788, the subject site was within the traditional lands of the Gadigal (or Cadigal) people, which covered the area south of Sydney Harbour from South Head to around Petersham. Aboriginal people had occupied the Sydney area for upwards of 15,000 to 20,000 years, as identified by archaeological sites in the Sydney district (Attenbrow 2002).

At the time of arrival of the First Fleet in 1788 there were an estimated 1,500 Gadigal people living in the area of Sydney, although numbers have never been accurately recorded. As their territory extended along the harbour foreshore, as well as the wooded hills and valleys behind it, the Gadigal people were able to vary their diet with seafood and terrestrial foods, including edible plants and animals. Fish from the harbour were supplemented with shellfish and molluscs, including oysters, gathered from the foreshores and mudflats that characterised the natural shoreline of the harbour.

The Tank Stream, as it was to be called by the First Fleet settlers, was one of a number of small streams and creeks that entered the harbour at the time of the European arrival. Its position in a sheltered cove was a deciding factor in the choice of a landing site for the arriving Fleet. At the time of arrival, Sydney Cove was lined on the western shore by sandy white beaches graduating to mud banks at the entrance of the stream into the harbour (Campbell 1924).

The slopes around the cove and the valley extending to the south, near the present day subject site, would have been forested with indigenous trees and shrubs such as swamp mahogany, white gum, smooth-barked apple tree, bloodwood, turpentine and swamp oak, with an under-storey of acacia, banksias and other shrubs. The stream, which originated in marshy ground close to present day Hyde Park, ran north to meet the harbour at the tidal point close to the middle of present day Bridge Street. Its route to the harbour ran along the centre of a valley created by the stream through the sandstone bedrock, with the high points being approximately equivalent to the position of York and Macquarie Streets.

The banks and valley area of the Tank Stream were utilised by the Gadigal people for campsites and gathering of food and fresh water. Archaeological excavation of sites in the Sydney CBD, indicate the use of the Tank Stream and surrounding area by the original inhabitants (GML Heritage 1997).

3.3. HISTORICAL OVERVIEW

3.3.1. Introduction

This section provides an overview and historical background to aid in the understanding of the building. By necessity areas of this section overlap with the Section 2 (Site Description), as both aspects contribute to an understanding of the existing building and cannot be separated.

3.3.2. Brief Development of Retailing in Sydney

Retailing in NSW began with the bartering of goods between the early members of the Colony. A more conventional form of retailing developed as agents acted for military officers who were able to purchase goods from visiting ships. As the colony grew, individuals and companies were attracted to the financial opportunities the Colony presented. The earliest shops in Sydney date from about 1800. Though little more than makeshift premises they were usually converted from the front room of a house, however door to door hawkers and a visit to the Sydney Markets were still the main source of supply for the basic necessities.[3]

It was not until the 1830s that demand for a greater variety of goods led to the establishment of “shops” on a more sophisticated level. Most began trading as small family businesses, the majority began as general

[3] Christie Michael, 1988,‘ The Sydney Markets 1788 - 1988’, Macarthur Press, Parramatta, p 16.

drapers and most, recognising the importance of location and accessibility, located themselves on prominent and often corner sites along Sydney's main traffic arteries.[4]

One of the typical successful early stores, David Jones, set up a shop on the corner of George and Barrack Streets, influenced by the central location. By the 1870s the typical small businesses had developed into primitive department stores. The greater demand for a wider range of goods and increased importations, driven largely by growing affluence resulting from the gold rush and international influences, contributed to and promoted retail development so that by the 1880s large "emporia" and arcades had begun to develop, based on overseas models such as Le Bon Marché in Paris.[5]

3.3.3. Arcade and Emporium Development 1880-1915

In 1881, Sydney's first arcade, the Sydney Arcade, was opened. Designed by the architect Thomas Rowe it joined the corner of King and George Streets. Its immediate success lead to a period of rapid arcade construction in Sydney. Shortly after, Rowe designed the Royal Arcade between George and Pitt Streets (now the site of the Hilton Hotel). The Victoria Arcade was constructed between Elizabeth and Castlereagh Streets in 1887, followed by the Imperial Arcade which opened in 1891, the Strand Arcade in 1892, and the Queen Victoria Markets, constructed adjacent to the Centennial or Sydney Town Hall, opened in 1898[6]. The Queen Victoria Market has been considered here as an arcade as its essential internal configuration is consistent with that of an arcade.

The covered arcades proved to be suited to Sydney's climate providing enclosed areas protected from the rain and sun and separated from the increasingly busy and dirty streets. They were popular with property owners as they made use of land in the middle of the city blocks that previously were not utilised.

In 1881, Anthony Horden constructed the Palace Emporium in the Haymarket. This and the construction of the Sydney Arcade coincided with the beginning of an economic boom that swept Sydney and continued to the early 1890s.

One of the first multi-storey retail emporia was erected at the northern end of George Street in 1893-95 for the retail and commercial firm of Holdsworth and MacPherson and Co, now the former George Paterson's Building. The revolution however occurred with the construction of Anthony Hordens' New Palace Emporium built on a large block bounded by George, Goulburn and Pitt Streets in 1905. Other companies soon followed. Marcus Clark moved to Railway Square in 1906, Grace Bros opened their Broadway store in 1906, Mark Foys Piazza store in 1909, Farmers built a six-storey store in 1910, Ball and Welch in George Street and Snows in Pitt Street in 1915. David Jones by 1915 occupied most of the buildings between Barrack and King Streets operating a highly successful retail store that also boasted an extensive mail order service.[7]

3.3.4. Brief History of Market Trading in Sydney

3.3.4.1. Early Years

At the time of first settlement in Sydney Cove, trading in goods was restricted to bartering. There was no need for markets, shops etc., as all goods including the convicts were in custody of the Crown.

The first Government Stores were built of wood with thatched roofs. Little provision was made for protection from the elements and from theft. Essentially the Government Store was a precursor of the market, because convicts, sailors and soldiers gathered each week to collect their rations, exchange goods and gossip. A thriving black market developed in the early years of the colony as food items were particularly scarce and any excess could be traded or sold. Most trading took the form of barter, an exchange of goods or services.

Trading in any recognisable form started after the arrival of the second and third fleet and by trading ships of the East India Company. Informal gathering at the wharves took place on ration day. The emergence of markets appeared around the wharves. The open space around the jetties was interspersed with baskets of produce or wicker cages containing chickens and piglets. Regulations governing the markets were introduced in 1806, which required sellers to stack produce in an orderly manner so that the jetties could be kept clear.[8]

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[4] Schwager Brooks and Partners. 1996, 'Conservation Plan David Jones Elizabeth Store and Market Street Store".
[5] Ibid
[6] Salisbury, Barbara, 1990, *'The Strand Arcade A History'*, Hale and Ironmonger, Sydney, p 53.
[7] Schwager Brooks and Partners 1996 "Conservation Plan".
[8] Christie Michael, 'The Sydney Markets 1788 - 1988', p 37.

3.3.4.2. Rum Corps

Under the direction of Grose who acted as Governor after Phillip, restrictions on trade actively encouraged the Officers to buy goods landed from passing ships and resell them either in the marketplace or to agents thus creating a monopoly in trade. Soon the re-sale of goods by the Corps were often at profits of 100% to 1000%. This was managed by government restrictions limiting entry of ships and tight control by the upper level of officers. Rum began to be used as currency as it was always in demand. The officers bought up supplies directly from the ships and thus could manipulate the price. Rum was also available as payment of wages to workers.

The rum trade was reduced when Hunter was appointed Governor in 1800. A government store was set up which forced prices down due to competition. Markets could sell goods and services at a reasonable market price both in Sydney and Parramatta. Small farmers were encouraged to grow more produce as fairer prices could be had. In 1803 prices and the supplies of goods were reported in the Sydney Gazette, which further helped introduce fair trade.[9]

3.3.4.3. Sydney Markets

By 1806, the area just to the west of Circular Quay, where the present-day museum of Contemporary Art stands was the site of the first Sydney Markets. During that year orders were given by Governor Blight to move the market away from the wharves and ban selling of goods before reaching markets in an attempt to regulate a fair market system. After the arrest of Bligh in 1808, Lieutenant Governor Paterson ordered the markets be moved to the Old Parade Grounds.[10] Restrictions were applied which effectively stopped the trade of produce and goods at any other place or time except on designated market days. Goods that arrived on any other day had to be kept in store until market day. The monopolies of the NSW Corps were finally broken in 1810 when Macquarie arrived as Governor and restored order to the Colony and the market place.[11]

The marketplace even in the early years was more than simply a market. It was a place of social interaction. A place to be seen, to meet and discuss. It became the focus of colonial society. It was the economic and social hub of the colony. The markets took on the character of the rural markets of Ireland and England crossed with the flea markets of London. Stocks were erected in the centre of the space were criminals were forced to endure the ridicule of the crowd.

[9] Christie Michael, 'The Sydney Markets 1788 - 1988', p 35.
[10] Christie Michael, 'The Sydney Markets 1788 - 1988', p 36.
[11] Christie Michael, 'The Sydney Markets 1788 - 1988', p 40.

Figure 27 – Sketch of George Street looking north with the markets beyond Greenway's Police Court Building, 1842

Source: State Library of NSW, John Rae, DG SV/Sp Coll/Rae/7*

3.3.4.4. New Market Square 1810

The public wharf was the landing place for river born produce but as the volume of market goods increased so did confusion in the Rocks area on market days. A decision was made to build a new wharf in Cockle Bay (market wharf) to land river born produce to reduce congestion in the Rocks area. In October 1810, Macquarie ordered the markets be moved to a site in George Street, now occupied by the Queen Victoria Building.[12]

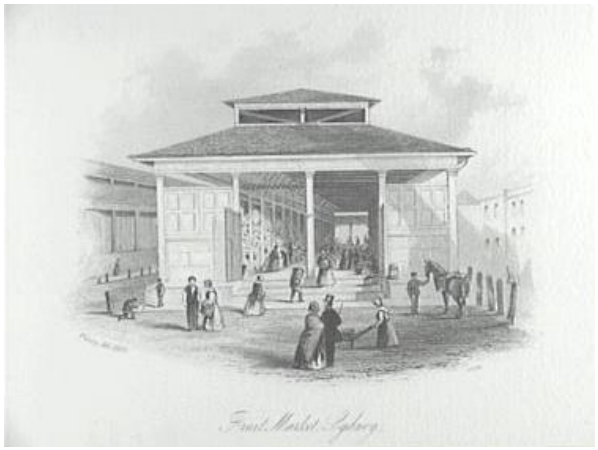
This land was then on the outskirts of town, being part of Blaxland's dairy paddock, next to the burial grounds. A clerk was appointed to control the marketplace and had the power to arrest troublemakers. Housing was provided for the clerk, a market store built and stalls erected for sellers and a stockyard for livestock. A track was built along the present Market Street to Cockle Bay where the wharf was located together with holding pens for livestock as they were unloaded from boats. By 1813, a similar set of regulations were applied to the Parramatta markets and a public fair established twice a year.

Macquarie engaged the convict architect Greenway to design a Market house on the site. The building built in 1820, was a fine two storey brick and stone building, neoclassical in design with a portico and a domed bell tower. A town hall, a cathedral and a government hotel were envisaged to complement the market buildings and to mark the civic centre of the city.

By 1829 Governor Darling moved the livestock markets to a flat area at the end of Brickfield Hill south of Campbell Street[13]. This was a response to the overcrowding of the market square site and also, as stock were often driven along the Parramatta Road, a livestock market in that area was a logical place. The Greenway designed market building was converted to a Police Office and Court House and cells were built. The Market sold grain, fish, poultry, and other produce.

[12] Christie Michael, 'The Sydney Markets 1788 - 1988', p 42.
[13] Christie Michael, 'The Sydney Markets 1788 - 1988', p 49.

Figure 28 – Depictions of the George Street Markets



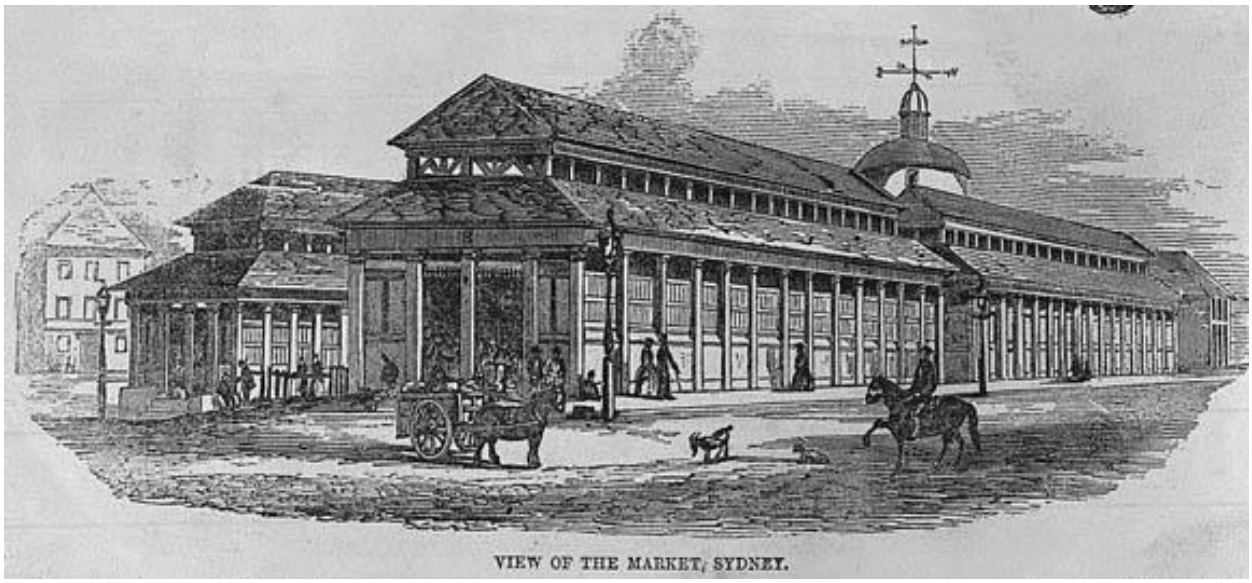
Picture 41 – George Street Markets, 1853

Source: Sydney Mail, 'Some Recollections of Old Sydney', Wednesday 17 July 1918

Picture 42 – Interior of the George Street Markets, 1859

Source: National Library of Australia, PIC Drawer 2509 #S9882

Figure 29 – George Street Markets, 1857



Source: National Library of Australia, Walter. G. Mason, PIC Volume 6A #S1258

3.3.4.5. Rebuilding of Central Markets 1834

The original stalls built under Macquarie, although well-constructed, were rebuilt from 1831 to 1834 in several stages under the influence of Governor Bourke. The floors were paved with stone with roofs supported on stone piers, arranged around an open square terminated at one end by the Greenway designed building.[14] Bourke also moved the hay and corn market to a site near the cattle yards bounded by George, Hay, Castlereagh and Campbell Streets. A new brick building was built for the storage of hay and for market offices. This site was to become known as Paddy's Markets. The activities of this market moved between the hay market and the cattle market.

In 1839, the Market Commission Act[15] was passed which relieved the Governor of any further involvement in running the markets. This legislation allowed any collection of over 25 households to set up a separate Market Commission. Parramatta was the first town to set up such a commission.

Practices at the early markets led to much concern, as only a proportion of the produce actually reached the market. Hawkers often sold produce directly from the street or from carts on the way to market and an area

[14] Christie Michael, 'The Sydney Markets 1788 - 1988', p 53.
[15] Christie Michael, 'The Sydney Markets 1788 - 1988', p 59.

around the hay market was popular in trading to avoid paying market fees. After an inquiry in 1843,[16] control of the markets was given to the Council and strict regulations set in place to control hours of operation, conduct, control of weights, etc. The George Street Markets were open till 11.30 PM on Saturdays and became a focus of Saturday Night entertainment in Sydney.

By 1846, the Council decided to lease the market operations to private individuals who would be responsible for supervision and running. This arrangement was suitable for many years. With the gold rushes, which began in the 1850's, the markets entered a new era as they supplied the many new arrivals with equipment and provisions in search of gold. Many astute farmers and market gardeners realised there were larger profits in supplying the diggers rather than taking the risk of digging at the goldfields themselves.

3.3.4.6. Expanded Facilities 1858

The George Street Market buildings had been neglected for many years and in 1858, the second Corporation of Sydney began to make improvements.[17] The four separate market buildings were united under a single roof and the spaces between the pillars in George and York Streets were turned into enclosed shops. There were 24 shops along George Street and 22 along York Street. A further 48 shops were created facing into the interior market space. Open stalls were provided in the enclosed central space. These alterations changed the character of the central market.[18] The councillors intended to change it from a boisterous farmers market to an orderly wholesale area in keeping with its location in the centre of a rapidly expanding city. Other improvements included a bell tower at the Market Street end and elaborate entrance halls midway along each side.

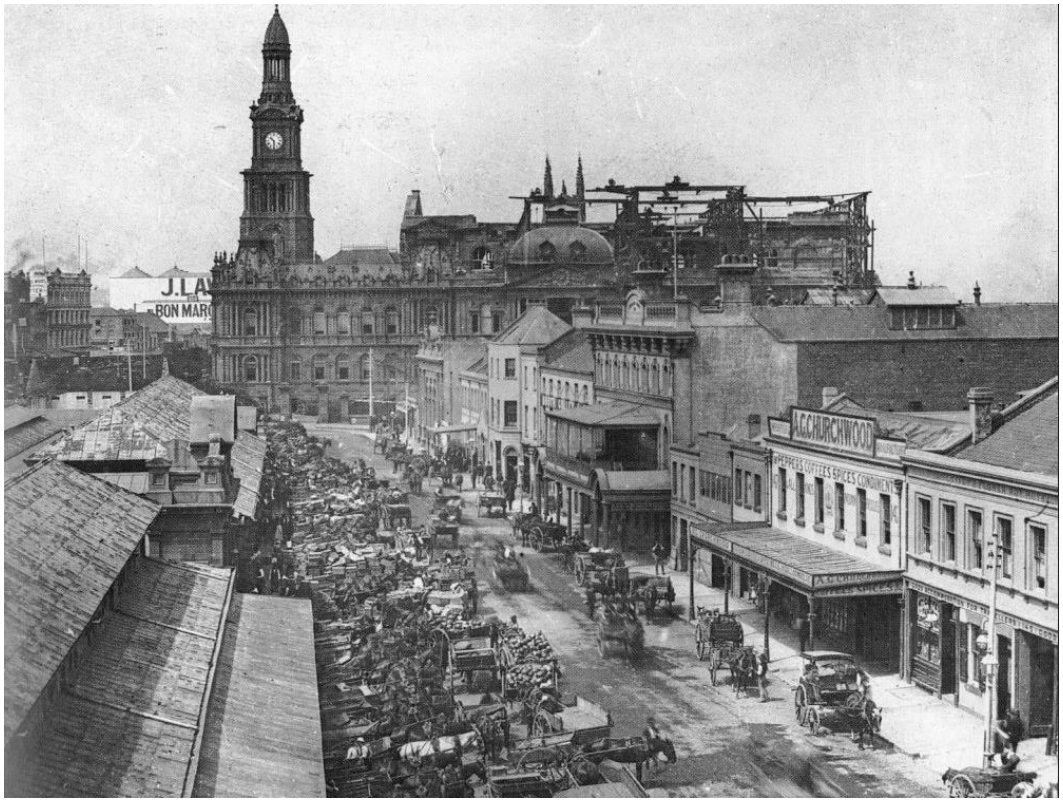
By the 1880s, the George Street Markets had become a wholesale fruit and meat market. Most small growers found it easier to sell their produce at the Campbell Street Markets. By this time the old market buildings had become tatty especially with the backdrop of the newly constructed town hall and Cathedral. It was decided that the old markets would have to go, and several concepts were put forward from a central park to a lavish public building. The fruit markets were already being disbanded due to complaints from stall holders and a new Fruit and Vegetable Market was built at Belmore Street in 1893.[19] Several unofficial markets were also being held in disused buildings around the Haymarket area partly as a protest to the inadequate facilities provided in the central markets and partly to avoid paying the required stall holders fees.

Figure 30 – George Street Markets, 1870

Source: City of Sydney Archives,

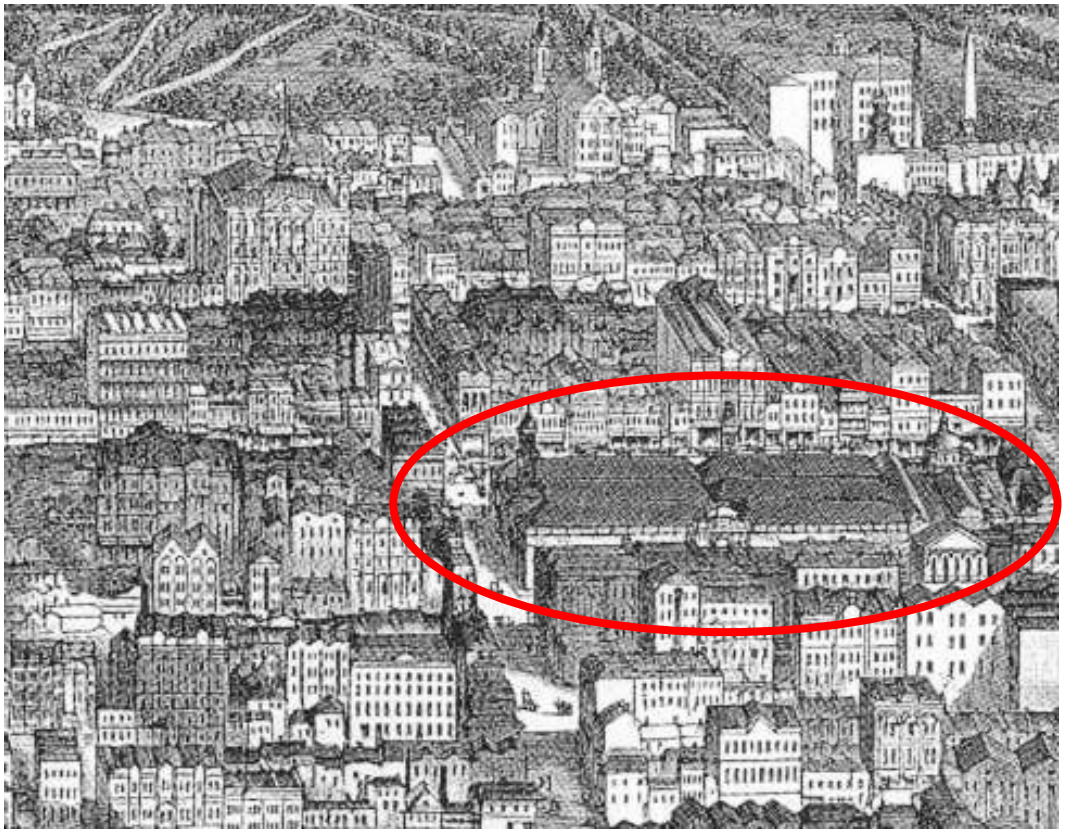
[16] Christie Michael, 'The Sydney Markets 1788 - 1988', p 60.
[17] Christie Michael, 'The Sydney Markets 1788 - 1988', p 64.
[18] Christie Michael, 'The Sydney Markets 1788 - 1988', p 66.
[19] Christie Michael, 'The Sydney Markets 1788 - 1988', p 78.

Figure 31 – George Street Markets with the unfinished Sydney Town Hall located in the background, 1880s



Source: City of Sydney Archives,

Figure 32 – A bird's eye view of Sydney with market site indicated in red, 1888



Source: Max Kelly and Ruth Crocker, Sydney Takes Shape, '1888: Sydney a birds-eye view from Darling Harbour', 1977

3.3.4.7. Demolition of Old Central Market Buildings 1891

Despite objections, the old George Street Markets were demolished by Council in 1891, in anticipation of a lavish new facelift. The Council also bought the old Police Courts (former Greenway building) for the enormous sum of £I24,000, and quickly demolished both the market buildings and Police Courts. Excavation began almost immediately. Contracts for clearing the site were signed for £10,000 even before plans for the new building were at hand.[20]

Figure 33 – Views of the George Street Markets

Picture 43 – George Street Markets with Greenway's Police Court building to the right, pre-1891

Source: State Library of NSW

Picture 44 – George Street Markets, pre-1891

Source: State Library of NSW

Figure 34 – Interior view of the George Street Market, undated

Source: Tyrell Collection in John Shaw, The Queen Victoria Building 1898-1986, 1987

[20] Manning, W. P., 1892, Report of the Markets Committee on the Utilisation of the George Street Market and Central Police Court Sites, Town Hall Sydney.'

3.3.4.8. The Market Site

Much controversy surrounded the acquisition and demolition of the old Police Courts and Market Buildings. The Council was using public money to act in competition with private citizens. An amount of £300,000 was to be borrowed for the construction of a new building. There was much speculation as to whether such a large loan was wise as the existing facility returned Council £20,000 to £30,000 a year. In the early 1890's the city was in the depths of recession. At a time when men could not find work, the Council decided to spend a lavish sum to build monuments when it could be argued the money could be used in ways to reduce problems such as unemployment and public health.

The site, declared as a market in 1810 by Macquarie, was granted to the Mayor and Councillors of Sydney in 1846 for a quit rent of one farthing a year provided the site was used for a market.

> "...*the Land shall be at all times hereafter set apart maintained and used by the said Mayor Alderman and Councillors and their successor as and for a General Market for the use and convenience of the inhabitants of the said City*..."[21]

A further condition of the Grant stated that the land would revert back to Government ownership after being vacant continuously for a period of three years. In 1888, the Council sought legal opinion concerning the use of the market site for other uses. The legal opinion stated the Council was bound to build a market on the site.[22] A bill was proposed in 1890 to free the George Street Markets of the conditions of the original grant, but the proposed bill was dropped at about the time the Council purchased the old Police Court site.

In their eventual proposal for a new building, Council adhered to the letter of the law by reserving the basement as a market space. The large space with a high ceiling enjoying a diffused natural light and cool temperatures, serviced by four cart lifts was indeed a suitable space for a market, yet market facilities were already provided in other parts of the city to serve this intended function. Even at the time of opening the market traders were never attracted to this location. It was however an attractive space for other functions. The basement was not tenanted until 1900, when the northern end was used by a Fruit Supply Company, Wine Company premises, Printing and Drafting Office and the southern end was used for a variety of offices, workshops and storehouses.[23] The southern end was occupied for many years after 1902 as a Wine Cellar, a use compatible with its size, thermal and spatial qualities.

3.3.5. George McRae City Architect

George McRae was born in Edinburgh in 1858, where, after completing his schooling he was apprenticed to Messrs. George Beattie and Sons, architects. After several years in private practice, he decided to emigrate to Australia. McRae arrived in Sydney in 1884, as a young architect. Soon after arrival, he was appointed as principal assistant to the City Architect, T.H. Sapsford.

One of Sapsford's major projects at the time was the second stage of the Sydney Town Hall, which was completed in 1888. McRae spent much time with Sapsford on this project and saw it through to completion. McRae was directly responsible for the design and erection of the Eastern Fish Market in Woolloomooloo and the Fruit and Vegetable Market Building in Belmore Street.

In 1897, McRae was appointed principal assistant architect in the Public Works Department of New South Wales, and in 1912 he succeeded W.L. Vernon as Government Architect, a position he held until his death in 1923. In this position, he participated in the design and construction of many prominent public buildings, including the old Fisher Library building, the southern cloister of the Quadrangle and the Andersons Stuart Medical School at the University of Sydney, the Parcels Post Office at Railway Square, the Department of Education Building, Manly and South Steyne Surf Pavilions, part of the Jenolan Caves House, Taronga Park Zoo, Central Railway Station and the old Treasury Building in Bridge Street.[24]

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[21] Deed of Grant, 5 November, 1846.
[22] Christie, *The Sydney Markets 1788 - 1988*, p. 82.
[23] Sands Sydney Directory, 1900.
[24] Stenning, Nicholas & Eve, 1977, 'George McRae', Undergraduate Thesis, Sydney University.

Figure 35 – George McRae and buildings of his design

Picture 45 – Portrait of George McRae, c. 1890

Source: City of Sydney Archives, SRC 15120 (originally CRS80/7)

Picture 46 – Eastern Fish Market in Woolloomooloo, c. 1870

Source: Mitchell Library in John Shaw, The Queen Victoria Building 1898-1986, 1987

Picture 47 – Parcels Post Office at Railway Square (now operating as a hotel), 1967

Source: City of Sydney Archives, NSCA CRS 48/6206

Picture 48 – Department of Education Building, 1915

Source: State Library of NSW, Government Printing Office 1 - 18335

3.3.6. Design of New City Markets

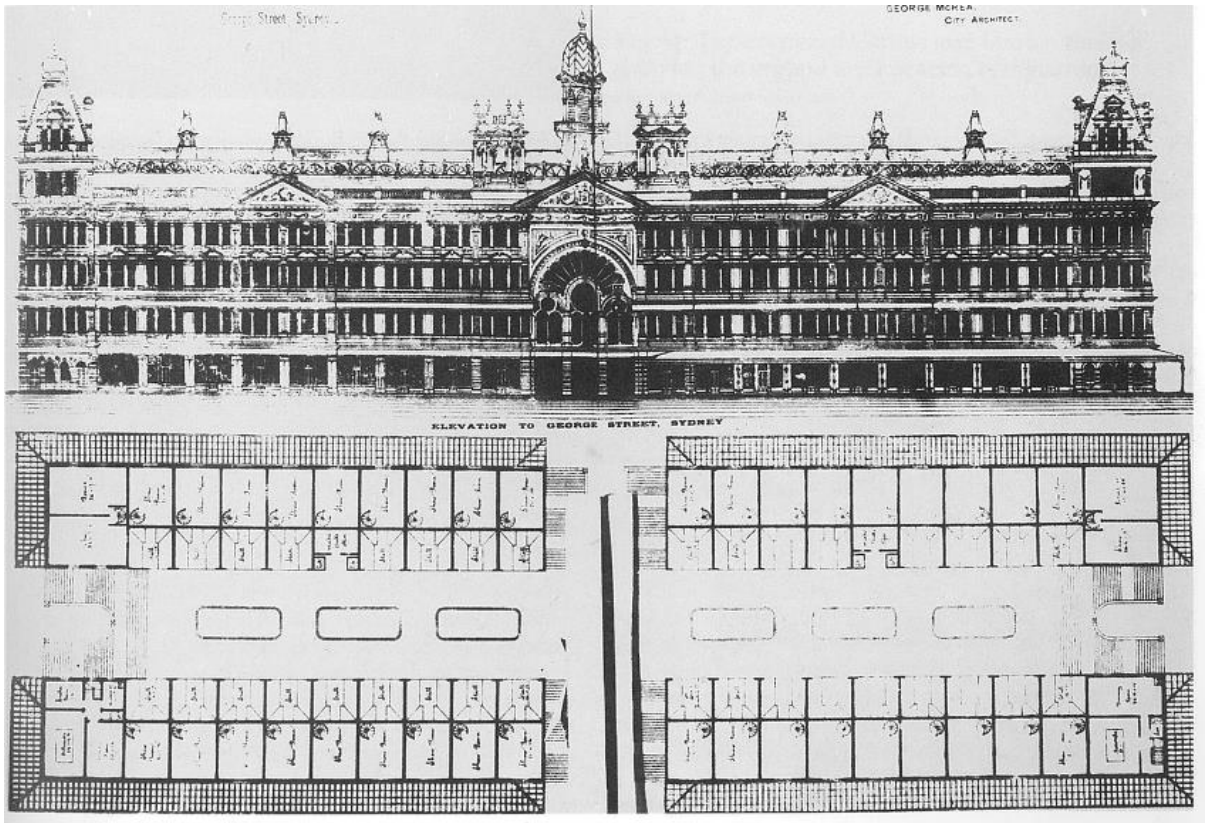
Sapsford was asked by the City Council to prepare a design for a new City Market as early as 1883, but it is believed no drawings were produced by him for the new market and he died in 1887. That responsibility thus passed to McRae.

At the young age of 28, McRae became the new City Architect and was given a chance to make his mark on the town of Sydney. In 1888, he published a design for a New City Market in the *Building and Engineering Journal*. This design was for a building 400 feet long and 115 feet wide, in a Queen Anne Style, topped with turrets and gables. The interior was basically a large space enclosed by a glass roof, which although not entirely new at the time, was a concept with some merit and foresight.[25] Criticism of this design suggested filling the large interior space with galleries to increase the rentable floor area. Perhaps this was a concession to the economic demands and practicality of the Victorian minds.

The opportunity to create a grand new building came about in 1892, when the State Government decided to vacate the old Police Courts and Cells designed by Greenway, located adjacent to the City Markets. This gave the Council the opportunity of extending the market site to include the area of the old Police Courts, thus a complete city block would be available.[26] After acquisition of the land, another two hundred feet was added to the site. McRae was thus given a remarkable chance, perhaps a once in a lifetime opportunity, to design such a large building. The Council's brief was simply for a building with a large basement and three floors. The design of such a large construction project should have been preceded by a design competition, but this would have meant inevitable delays. The concept brief for the new market determined a building of three floors and a basement with a minimum ceiling height of 22 feet.[27] As the site had already been cleared, it was the Council's wish to proceed as quickly as possible. Excavations for a deep basement commenced in March 1893, even before a design had been finalised, such was the energy and enthusiasm of the Council.

By July 1893, McRae presented a plan which complied with the brief. A selection of four facade treatments were presented including; Gothic, Queen Anne, Renaissance and Romanesque. There was little indecision from the Council, who choose the Romanesque facade. Much speculation has been offered as to the reasons for this choice. One theory is that the loss of the Crystal Palace in 1882, with its large dome, gave a sympathetic reception to a building with many domes.[28] Perhaps the beautifully drawn and rendered perspective of the New City Markets with the Town Hall in the background added weight to the choice.

Figure 36 – McRae's Queen Anne design option for the Queen Victoria Building



Source: Mitchell Library in John Shaw, The Queen Victoria Building 1898-1986, 1987

[25] Overton, Peter, 'A Study on the Re-use and Restoration of the Queen Victoria Building in George Street Sydney,' Undergraduate Thesis, Volumes 1 & 2, 1982, Sydney University.
[26] Manning, W. P., 1892, Report of the Markets Committee.
[27] Sydney City Council Meeting, 17 October 1892.
[28] Fitzgerald, Shirley, *Sydney 1842-1992*, Sydney 1992, p. 100.

Figure 37 – George McRae's perspective of the chosen Romanesque scheme for the new markets

Source: City of Sydney Archives

3.3.7. William McIntosh

The six statues above the York and George Street entrances of the QVB were designed by prolific Sydney sculptor William McIntosh. The six figures were installed shortly after the opening of the Queen Victoria Market.[29]

McIntosh was born in Ayr, Scotland, and arrived in Australia in 1880. In the early 1880s, he attended drawing classes at the Mechanic's School of Arts on Pitt Street, and then the Sydney School of Arts, where he once one of nine original students to study under Lucien Henry. In 1899, McIntosh won a competition for the design of statues to be erected at the Queen Victoria Market, for which he travelled to Italy for the purchase and 'roughing out' of the marble. The statues, which were twice life size, represented national unity, the arts, science, labour, justice and business. It is not known who modelled for the female figures, however the male figures were modelled by famed Sydney swimmer Percy Cavill, then twenty-four years of age and the holder of many records in Australia and England. Their location however, twenty metres above the street, meant that their details are all but invisible to passers-by, and their exact messages matter less than their general decorative effect.

It is believed that these statues were not the only ones commissioned for the QVB. It is thought that upon seeing the statues, prominent QVB tenant Quong Tart, commissioned a set of marble bas reliefs, one of which (depicting St Cecilia) is known to be in private ownership.[30] McIntosh worked extensively within Sydney and Brisbane, and other examples of his work include the following:

- Carved sandstone blocks set into the pillars at the Museum of Applied Arts and Sciences Building (1892) Sydney and Sydney Technical College (1890-93), in association with James Fillans.
- Series of 16 statues for the Lands Department Building, Sydney 1892, in collaboration with Fillans, James White, Alexander Sherrif and Tomaso Sani, and commissioned by the Parkes Government. Statue of Sir Thomas Mitchell for the Land Department Building.
- Reredos based upon Leonardo Da Vinci's Last Supper, for the Soldiers Chapel (1922) at St Saviour's Anglican Cathedral, Goulburn.
- Figures representing Agriculture and Labour, on the pediment of the Executive Building, Brisbane, 1908.
- Printer's Devil over the doorway of the Government Printing Office, Brisbane, 1910.
- Bronze group of figures on the Metropolitan Board of Water Supply and Sewerage Building, Sydney, 1916.

[29] Scarlett, Ken, *Australian Sculptors*, pp. 397-400.
[30] Personal conversation with Jeanette Holybone, Kogarah Historic Society, February 2003.

- A number of war memorials within NSW and Queensland, including Soldier at the Ready in Double Bay, 1919.

Figure 38 – The statues of McIntosh representing Justice, Labour and Commerce, undated

Source: City of Sydney Archives, SRC10905

3.3.8. Construction of New City Markets

After getting approval for a loan of £300,000, tenders were called. By November 1893, a contract for the basement structure was signed and work commenced. A ceremony was held on the 15th December to commemorate the laying of the first in terpretat, attended by the Mayor, William Manning.[31]

The actual construction work proceeded rapidly and smoothly. At this time the city was recovering from a recession and workers for the project were plentiful. Workers were paid 5 shillings a day for the pick and shovel work and the jobs eagerly sought.[32] The construction of such a large building was one of the factors helping to lead the economy out of recession, as the construction became a tangible symbol of recovery in the economy.

Council had considered constructing the building in two halves to meet the requirements of the original land grant which limited the time the site could be devoid of a market activity to a maxim of three years. The construction techniques were so rapid they approached a kind of 'fast track' similar to modern construction techniques.

Council records noted that:

> *"There will be no unnecessary delay in completing the building, the various contracts being so let as to overlap the proceeding one."* [33]

This type of construction system had been tried before for such buildings as the Crystal Palace and the Lands Department building in Bridge Street, but was uncommon for the day. Perhaps Council may have had a preferred list of contractors that had already successfully completed work and could be relied upon at short

[31] Shaw, John, The Queen Victoria Building 1898-1986, Sydney 1987, p. 42.
[32] Overton, Peter, 'A Study on the Re-use and Restoration of the QVB.'
[33] Sydney City Council, Town Clerks Report, 1893.

notice. The speed of the project is indicated by the fact that the basement excavations were completed even before the design had been finalised or confirmed and before Council had chosen the facade design, invitations for tenders to the steel and iron superstructure were being written. The work was allocated to a number of major tender's including:

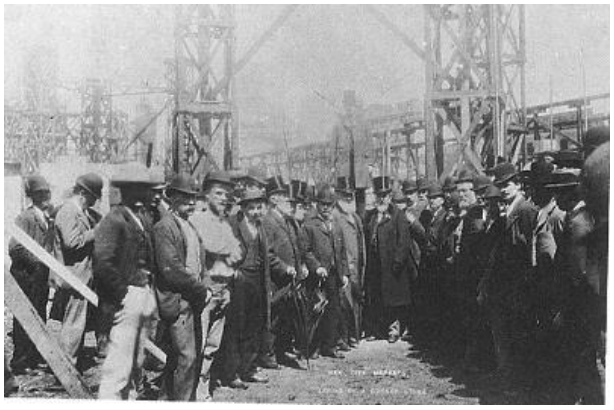
- Excavation/Messes, Tate & Lawler £10,757
- Superstructure/Messes Phippard Bros. £203,000
- Iron Columns and Girders/R Tulloch £5,759
- Brickwork and Trachyte/Loveridge & Hudson £2,759
- Ironwork-northern basement/R. C. Scrutton & Co. £3,352
- Hydraulic Elevators, Cart Lift and Machinery/Waygood Elevator Co. £10,2851
- Incandescent Gas Lights/F. Lasseter & Co. £1,591
- Finishing of Basement Floor/Messrs Phippard Bros. £4,985
- Gas Fittings/F. Lasseter & Co. £1,175[34]

Figure 39 – Excavated site of the New City Markets (now known as the Queen Victoria Building)

Source: City of Sydney Archives, SRC12696

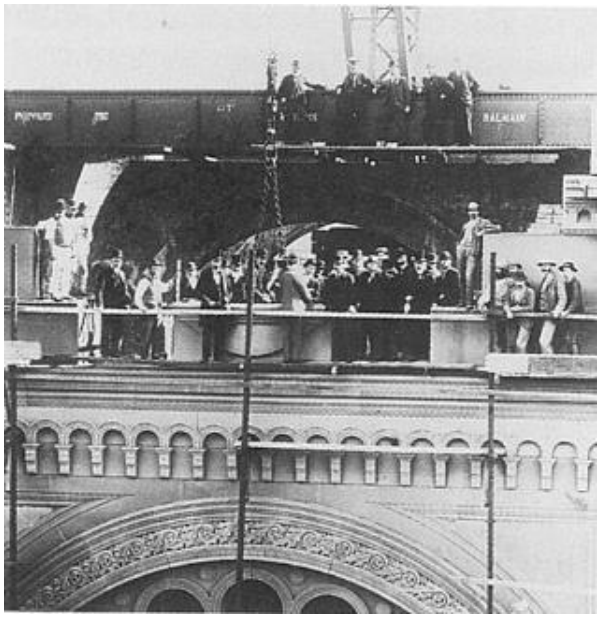
[34] Overton, 'A Study on the Re-use and Restoration of the QVB.'

Figure 40 – Construction of the New City Markets (now known as the Queen Victoria Building)



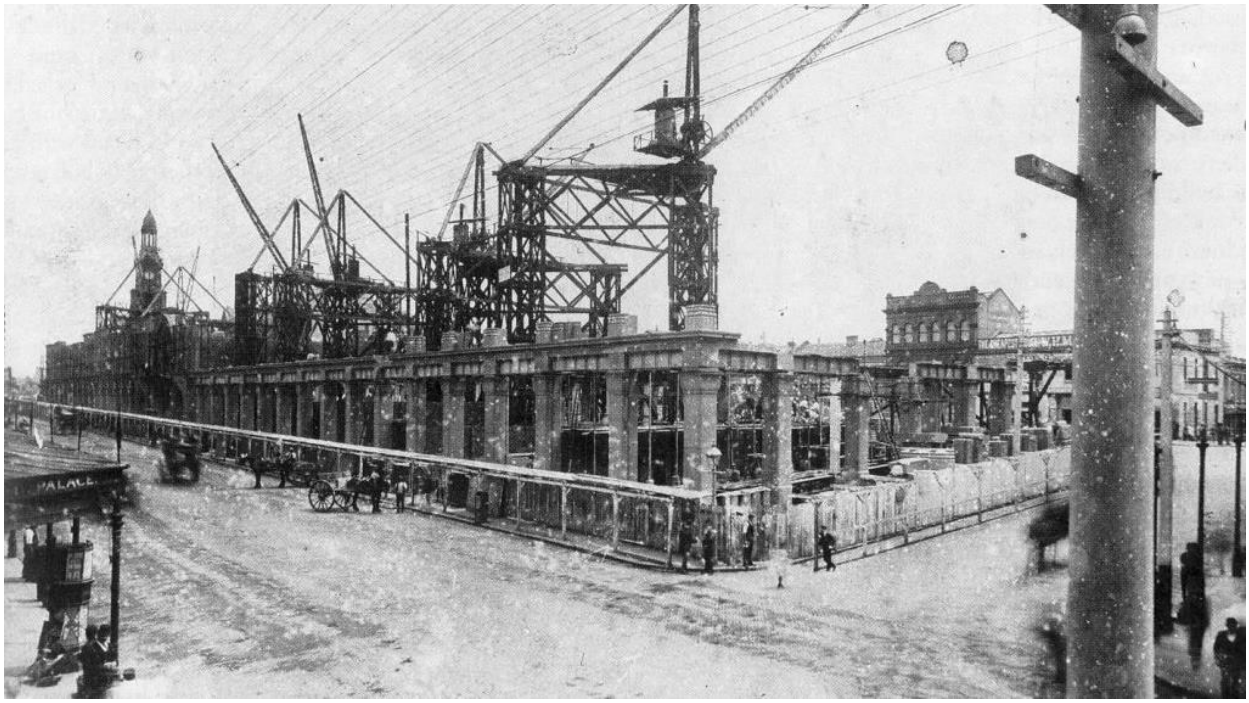
Picture 49 – S. L. Lees, the Mayor of Sydney, laying a cornerstone for the New City Markets

Source: Mitchell Library in John Shaw, The Queen Victoria Building 1898-1986, 1987



Picture 50 – A stone laying ceremony, possibly commemorating the installation of the McIntosh's Statues

Source: National Trust in John Shaw, The Queen Victoria Building 1898-1986, 1987



Picture 51 – The corner of George and Market Streets, showing the ground floor construction nearing completion, undated

Source: National Trust in John Shaw, The Queen Victoria Building 1898-1986, 1987

Picture 52 – View of the framing of the central dome, c. 1898

Source: Mitchell Library in John Shaw, The Queen Victoria Building 1898-1986, 1987

Picture 53 – The central dome nearing completion, c. 1898

Source: Mitchell Library in John Shaw, The Queen Victoria Building 1898-1986, 1987

Figure 41 – The newly completed Queen Victoria Market Building (name of building upon completion), viewed northwest from the corner of Druitt Street, York Street and George Street, prior to the installation of the awning, 1898

Source: City of Sydney Archives, SRC10843. Originally CRS 80/248

Figure 42 – Internal views of the newly completed building

Picture 54 – Looking out to the street from the central dome area, 1898

Source: City of Sydney Archives, NSCA CRS 189/11

Picture 55 – Looking into the stairway leading off the central dome area, 1898

Source: City of Sydney Archives, NSCA CRS 189/9

Picture 56 – Looking through the ground floor of the galley with decorative tessellated tile floor, 1898

Source: City of Sydney Archives, NSCA CRS 189/3

Picture 57 – Looking into the stairway leading off the central dome area, 1898

Source: City of Sydney Archives, NSCA CRS 189/8

Picture 58 – One of the York Street lifts which serviced the basement livestock, fruit and vegetable market, 1898

Source: City of Sydney Archives, NSCA CRS 189/15

Picture 59 – Looking into the central dome area, 1898. The interior originally appeared to have a very pale almost monochrome, colour scheme

Source: City of Sydney Archives, NSCA CRS 189/6

Picture 60 – View of ground floor, first and second floor gallery with details of joinery, railings and shopfronts, 1898

Source: City of Sydney Archives, NSCA CRS 189/4

Picture 61 – View of barrel vault roof and shopping gallery, 1898

Source: City of Sydney Archives, NSCA CRS 189/12

3.3.9. Opening of the Queen Victoria Market Building 1898

The building was officially opened at a golden key ceremony on Thursday 21 July 1898, by the Lord Mayor of Sydney, Matthew Harris. The building had taken only four years and eight months to complete. It was opened as the 'Queen Victoria Market Building', a change from its earlier name 'New City Market Building', to commemorate the Diamond Jubilee of Queen Victoria in 1897. The term 'market' was dropped from the name in 1918, to become simply the "Queen Victoria Building", perhaps a more fitting name as the intended market function was never truly fulfilled and the primary retail functions were eventually eroded into general office space in the rush to increase rents, revenue and ultimately profitability.

The opening was a grand affair with 1,500 official guests. A special gold key costing £50 was made for the ceremony. That night a ball and banquet was held in the Town Hall to toast the future of the Queen Victoria Market Building and was attended by the social set.

At the opening the building still required several finishing touches, which were soon completed. Several alterations and minor changes were undertaken in the first few years including; completion of the statues above the side entrances, adapting the concert hall into a library, connecting several rooms with gas, supply and erection of wrought iron gates to the main entrances, 'wiring in' of roof glazing, a small addition to the roof on the George Street side southern end and conversion of the hydraulic lifts to electric power.[35] The posted cast iron and glass footpath awning was not added for several more years, although the exact date has not been determined and is believed to be between 1902 and 1905.

3.3.10. Early tenants of the QVB

In the first decade or so the QVB had the atmosphere of a bazaar, and the earliest tenants conducted a mixture of commerce, crafts and skills. There were shops, studios, offices and workrooms for some two hundred traders, dealers and artisans.

Early tenants included purveyors of Australian wine, such as Penfolds and Lindeman's, and other household names such as Singer's sewing machines and Lysaght's galvanised iron. Other retailers included tailors, milliners, boot makers, glovers, herbalists, feather-dressers, spectacle-makers, corset-fitters, carriage traders and caterers. Purveyors of less tangible services included palm and mind readers and fortune tellers.

Housed within the upper galleries were more scholarly destination tenancies, such as bookshops, sheet music shops, piano-sellers and piano-tuners, as well as the salons of private teachers of music, dancing, singing, elocution, painting, sculpting, drawing and dressmaking. There were also more decorous sports including a billiards saloon, a gymnasium for ladies and a table tennis hall.

Religion was also well represented, with the Christian Science Room, Young Women's Christian Association, the Anglican Diocese of Sydney, the Australian Board for Waifs, and Orphans Fund, all renting rooms in the building.

Quong Tart

Quong Tart was a businessman who operated the Elite Tea Room in rooms on the first-floor level overlooking the central gallery, and was possibly the most renowned of the early tenants. The Elite was advertised as "a spacious and elegant hall for banquets, balls, socials, concerts and meetings," assuring readers that "dining contentedly" at his tables were "members of parliament, judges, lawyers, bankers, journalists, doctors, clergymen, merchants and in fact, everybody who is anybody".

Quong Tart arrived in Australia from the Canton Province in China in 1865, at the age of nine, working initially on the Arulan goldfields, NSW, before moving to Sydney. Encouraged by his guardians, the family of Robert Percy Simpson, he acquired shares in gold claims, and was wealthy by the age of eighteen. At Arulen he was prominent in sporting, cultural and religious affairs, joining a Oddfellows lodge and later becoming a Freemason in 1885.[36]

After a visit to his family in China in 1881, Quong Tart opened a tea and silk store in Sydney, followed by a chain of teashops. During the mid to late 1880s he was an ardent campaigner against opium imports. In 1886, Quong married a young English woman, Margaret Scarlett. On a second visit to China in 1888, he was appointed a mandarin of the fifth degree by the Chinese Emperor, which was advanced to mandarin of the fourth degree on a third visit in 1894.

By the time the QVB opened, Tart operated the most popular dining saloon on King Street, which stayed open late for the "especial convenience" of audiences at the nearby theatres. A typical theatre supper included Manning River oysters, hot "Scotch" pies, passionfruit and ice cream, apple tartlets and his famous Chinese tea. He also catered for picnics, to which his staff delivered baskets of "the best provender." No Chinese dishes were offered. Quong Tart also had tearooms in the Royal Arcade and the Sydney Arcade.

In 1899, he leased a room on the ground floor level facing George Street which was such a success that in 1902 he leased a second room on the York Street side, also serving his "special cakes and pastry". He then took out a four-year lease for rooms at first floor level, from which he operated the Elite Tea Room, one of the most popular social centres in Sydney. His employees, whom were mostly Europeans, benefited from his enlightened policy, with time off for shopping, and sick leave with pay. In August 1902, only four months after the Elite opened, Tart was assaulted by an intruder in his office, from which he never recovered, and died

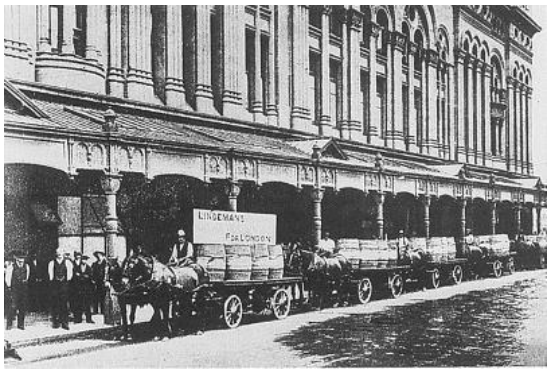
[35] Sydney City Council Building Index Cards.
[36] Taishanese Expatriates in Australia, November 2002, www.apex.net.au

from pleurisy in his home in Ashfield. His family and partners kept the Elite open until 1905, when the tenancy was released.

Quong Tart is of significance as the only Chinese person to be fully accepted by the New South Wales elite during the late decades of the nineteenth century. At a time when individual and official racism was the common, Tart was described in the *Daily Telegraph* as "well known as the Governor himself and quite as popular among all classes". In 1896, the English journalist wrote of him as one of the most respected and popular citizens of Sydney.

> *'He has the manners of an educated European and the habits of a gentleman. He is a good employer, and a man of unbound generosity. His wife is an Englishwoman and Mr Quong Tart sometimes poses as a Scotchman. It is an unaccustomed sight to see a Chinaman in kilts and to hear him sing a song. He dances the Highland fling with great gusto".*[37]

Figure 43 – Early tenants of the Queen Victoria Building



Picture 62 – A shipment of Lineman's departing from the Queen Victoria building bound for London

Source: Lindeman's in John Shaw, The Queen Victoria Building 1898-1986, 1987

Picture 63 – A shop window demonstration from within the Singer Store in the Queen Victoria Building, 1926

Source: City of Sydney Archives, SRC10937

Picture 64 – Portrait of Quong Tart, undated

Source: National Library of Australia, 'Tesla Studios', PIC Box PIC/7193 #PIC/7193

Picture 65 – Interior of Queen Victoria Building decorated with lanterns, streamers and flag. Several retailers are apparent including a bookseller and photographer

Source: Sydney City Library in John Shaw, The Queen Victoria Building 1898-1986, 1987

[37] Shaw, *The QVB 1898-1986*, p. 62.

3.4. MAJOR ALTERATIONS, 1918

The building was heavily criticised in the early years of its operation due to its poor financial return. Original real estate advice indicated the building could pay for itself from rents received, within thirty years. The first few years were slow. In 1898, only 47 out of about 200 available spaces were tenanted.[38] This improved by the following year with another 20 tenants joining the list. By 1905, there were 150 tenants, but it was not until 1917 that the building was reaching its maximum tenancy rate. Up until that time there was a continual shortfall between the costs to Council and the rents received and Council was constantly looking at ways of improving its return.

In 1909, a design competition was held suggesting ways to alter the building that would increase the rents and return a profit to Council. None of the schemes were successful, mainly due to their high cost and the idea was abandoned, but not forgotten, at least for a few years.[39]

In 1915, still considering almost any option for the building, the Council offered it as a future station in the underground railway that was being planned, but the offer was subsequently declined by the railways. Other suggestions included exchanging the building for the GPO, but this offer was also declined. The ultimate concern of Council was based on the continual financial loss of around £7,200 a year and the future profitability of the building. It was hoped that it could at least pay for itself and perhaps return a profit.

Council's Comptroller of Assets, Mr. J. Neale Breden produced a report in 1917 indicating that the debt of £7,200 per year[40] could be wiped out and a profit of £2,619 a year returned by undertaking several alterations which would greatly increase the floor area and 'update' the Victorian appearance of the building. His report stated:

> *"I wish to impress the fact that the outstanding architectural beauty of this municipal building, probably the only advantage that the building has secured to the city, an advantage, by way, that must not be discounted, will in no wise be impaired by the alterations, but in addition to its aesthetic value to the city, will also secure a financial gain."*[41]

A remodelling scheme was finally adopted by Council in May 1917. McLeod Brothers were awarded the contract for the work in June 1917 at a cost of £40,944. The following alterations were undertaken:

- Removal of posted awning and replacement with a modern cantilevered awning with a lined soffit
- Removal of the internal arcade on the ground floor producing shops running continuously from George to York Street
- The gallery space was extended on the first floor reducing the void space and the remaining void covered over with a coloured leadlight ceiling (indicated on the drawings as lanterns) so that some light was available to the centre of the ground floor shops
- The tiled floor was covered with concrete and timber obliterating the circular pavement lights
- Removal of the entrance from Druitt Street to create one large shop with frontages to three streets
- A new entrance was cut into the York Street side, to provide an entrance to the stairs and lift at the Druitt Street end of the building
- New shopfronts were provided to the George Street facade. This work involved boxing in the trachyte columns behind showcases. The line of the shopfronts was extended out past the line of columns and a new marble and plate glass shopfront installed. Leaded glass panels were installed above the transom line, below the awning. The original coloured glass highlight panels were removed and clear glass panels in steel frames installed. The stall-board lights under the shopfronts were also removed, but some new pavement lights were installed to compensate.
- The original timber and glass shopfronts along George Street were re-erected to the shops in York Street providing additional street entrances from York Street, as the market activity in the basement no longer continued.

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[38] Sands Sydney Directory, 1898.
[39] Shaw, *The QVB 1898-1986*, p. 66.
[40] Lord Mayors Minute, 8 September 1916.
[41] Lord Mayors Minute, by Comptroller J. Neale Breden, December 1916.

- New bathroom facilities were provided on a new mezzanine level along York Street.
- One passenger lift in the southern lift core was cut out and a new stair to the basement level installed.
- One lift in the northern stair lobby was cut out and the lift removed.
- A new goods lift was inserted near the central entrance on the York Street side.
- The void space under the central dome was infilled with a new passenger lift.
- Two of the cart lifts to the basement along York Street were removed and the resultant space formed into shops.
- The galleries on the first and second floors were cantilevered seven feet out into the void space and the shopfronts moved forward seven feet to increase the available floor space in the tenancies.
- The first-floor void area above the entrance at the Druitt Street entrance was formed into a room by inserting a new floor.
- The small passage serving the rooms along the first and second floor, at the Druitt Street end was removed increasing the floor space.
- The existing Concert Hall with a height of 42 feet was remodelled with two new floors inserted into the grand space providing three levels to provide space for the city library.[42]

Much discussion at the time was centred around removing every second trachyte column and setting the shopfronts back further thus providing an 'island window arcade' at street level.[43] Considered opinion at the time regarded this alteration essential to the success of the scheme, but fortunately this was not done due to the high cost. The second option, which simply covered the existing trachyte columns with showcases and extended the shopfront in a continuous line proud of the columns was adopted.

These alterations in the name of economy and increased floor space destroyed much of the magnificent interior spaces and character of the building. The ground floor arcade was obliterated, the light quality in the basement reduced, the southern entry devalued and the internal voids and galleries reduced and devalued. The alterations were undertaken to remove what Council saw as, "inherent flaws," in what its Victorian creators considered an architectural triumph. One of the disturbing aspects of these radical alterations was that now that the building's internal character had been violated and devalued, there was little resistance to further alterations.

During the following years many alterations were proposed to improve financial returns and rentable floor space, but little was actually done. The problem of constant financial losses to Council continued as the 1918 alterations did not improve the financial position; a Council report in 1921 stated losses in the previous five years totalled £47,000, on average higher than the £7,200 quoted as the average yearly loss before remodelling.

Proposals for adding two extra floors to the building were put forward even while the alteration work was being undertaken in 1918, but the idea was postponed until plans for the new city underground railway route were known.[44]

A decision was made in 1922 to build the Harbour Bridge and with it came proposals to widen York Street as the main approach. Bradfield, the designer of the Bridge, proposed to demolish the QVB in a deal which would provide money from the Commonwealth Government to pay off all debts and provide a reasonable profit to Council. The scheme did not go ahead due to its high cost and the perceived small benefits gained.[45]

The building continued to incur losses and by 1933 the accumulated debt was announced as £500,000. No major alterations occurred between 1918 and 1934, but many small alterations to the individual shops such as new partitions, fit outs, and mezzanines were continually taking place.[46]

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[42] Noted from Contract Drawings held at Sydney City Council Archives.
[43] Lord Mayors Minute, by Comptroller J. Neale Breden, December 1916.
[44] Shaw, *The QVB 1898-1986*, p. 66
[45] Fitzgerald, *Sydney 1842-1992*, Sydney 1992, p. 146.
[46] Sydney City Council Building Index Cards.

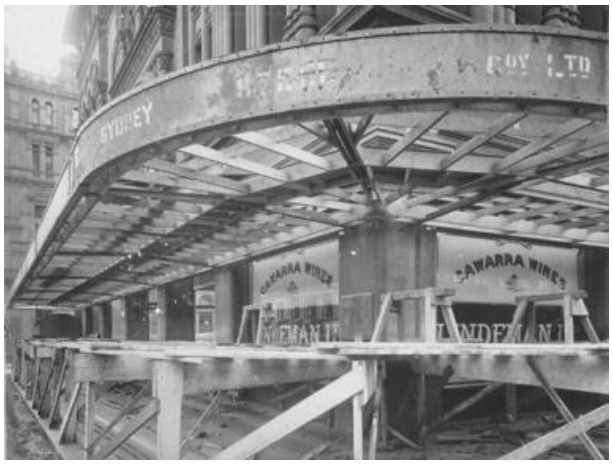
Figure 44 – Images of the 1918 alterations

Picture 66 – View of the earlier posted awning that was removed, undated

Source: State Library of Victoria, John Henry Harvey, H92.150/723

Picture 67 – Removal of the posted awning, 1918

Source: City of Sydney Archives, NSCA CRS 51/2366



Picture 68 – Construction of the steel cantilevered awning, 1918

Source: City of Sydney Archives, NSCA CRS 51/2379

Picture 69 – The completed awning, 1919

Source: City of Sydney Archives, NSCA CRS 51/2422

Picture 70 – Internal demolition, 1918

Source: City of Sydney Archives, NSCA CRS 51/2300

Picture 71 – Scaffolding and demolition materials, 1918

Source: City of Sydney Archives, NSCA CRS 51/2329

Picture 72 – Enclosure of the arches, 1918

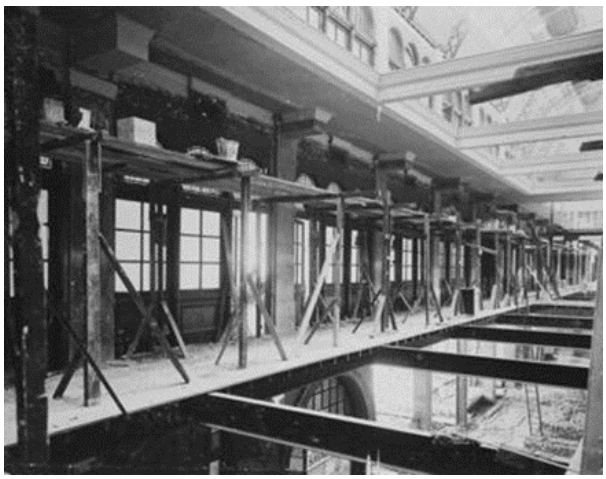
Source: City of Sydney Archives, NSCA CRS 51/2375

Picture 73 – On the ground floor the arches led into a warren of rooms

Source: City of Sydney Archives, NSCA CRS 51/2336

Picture 74 – The ground floor tessellated tiles were concealed under concrete and timber, 1918

Source: City of Sydney Archives, NSCA CRS 51/2399



Picture 75 – Major alterations as the tenancies were increased in size, 1918

Source: City of Sydney Archives, NSCA CRS 51/2327

Picture 76 – Progression of the modification of the upper level, 1918

Source: City of Sydney Archives, NSCA CRS 51/2327

Picture 77 – Balustrades of the upper levels were enclosed with timber cladding, 1918

Source: City of Sydney Archives, NSCA CRS 51/2385

Picture 78 – Gallery shopfronts were brought forward and voids reduced in width

Source: City of Sydney Archives, NSCA CRS 51/2304

Picture 79 – Looking down into the reduced area of the south gallery, 1918

Source: City of Sydney Archives, NSCA CRS 51/2351

3.5. SECOND MAJOR ALTERATIONS, 1934

By the mid-1930s the depression was receding, employment growing and building and business reviving. Time had come to rework the building to further reduce the debt and hopefully return a profit. The Council decided to move the rapidly expanding Electricity Department out of the Town Hall and relocate it in the QVB.

In December 1933, Council voted to approve a major proposal to alter the Queen Victoria Building to suit the requirements of the Electricity Department. Approval was also given to invite tenders for the work. The majority of the work was confined to the central and northern section of the building. Essentially this scheme was to convert the interior to a general office space and install floors in what remained of the Grand internal spaces. The work costing £125,000 was completed by 1935 and included the following changes:

- Shopfronts along George Street were removed and replaced with a new Art Deco facade with Staybright steel mouldings, plate glass windows and black structural glass facing panels.
- To the York Street facade, new plate glass shopfronts were added with terracotta tiles over the trachyte columns and remaining areas.
- A new Art Deco fascia and soffit to the cantilevered awning along George Street.
- The passenger lift was removed from the central void under the main dome and the floor infilled to create more floor space and a counter.
- Removal of the glass inner dome under the main dome and infilling with a new concrete floor to provide space for a new air conditioning plant.
- Removal of both of the grand staircases below the central dome to provide a central vestibule, air conditioning plant and locker rooms.
- Infilling of the void to the first floor, northern end, to provide additional floor space.
- Installation of a suspended ceiling under the main glass roof and cladding the glass roof with corrugated iron.
- The existing ground floor level was altered by inserting a new reinforced concrete floor over the existing with a series of steps to provide a level floor addressing each street level.
- Almost all decorative elements, features and mouldings were removed from the interior.
- New suspended ceilings and lighting to all other office spaces with ducted air conditioning services supplied.
- Removal of some of the spiral staircases.[47]

Many of the shops at ground floor level in the southern part of the building were retained although they received new shopfronts in line with the updated Art Deco image. The library in the northern area was retained with no new major alterations. The basement was subject to various alterations such as new concrete stairs, timber framed mezzanines and some new plant equipment, but the long-term tenants remained in the basement ensuring little need for alterations.

These extreme alterations attracted little public comment at the time. It is fortunate that the majority of the façade fabric was not altered above the awning line. The building has always retained its ability to evolve internally without losing its external imagery and architectural strength as a city landmark. Up until the early 1970s, the building was occupied by the Sydney County Council (SCC) and much of its identity in the city was based on this use even though the external envelope had not changed.

The occupancy by the SCC did however provide some security for the building by providing a constant income base. The SCC undertook continual changes to the building, some being significant alterations but the majority were minor such as new partitions, showrooms and fit outs. For example, in the thirty years between 1936 and 1966 a total of 79 separate building applications were lodged with the City Council by the

[47] Contract Drawings held at Sydney City Council Archives.

SCC.[48] There is little evidence that any of this work proceeded with any concern for the architectural strengths of the building and were basically related to functional uses and the needs of occupants.

Figure 45 – The boarded up ornate archway of the Queen Victoria Building, 1938

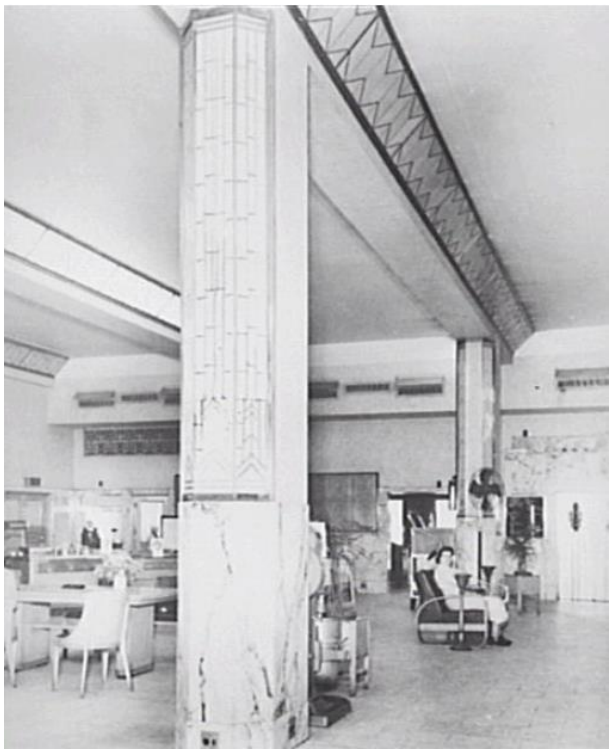
Source: State Library of NSW, Home and Away - 8891

Figure 46 – Interior of the SCC Accounts Department and enquiry counter, c. 1938

Source: City of Sydney Archives, SRC10927

[48] Sydney City Council Building Index Cards.

Figure 47 – The Sydney County Council Electricity Department



Picture 80 – Interior of the SCC Electricity Department Showroom, c. 1938

Source: City of Sydney Archives, SRC10931. Originally CRS 80/154

Picture 81 – The Art Deco Style entrance to the SCC Electricity Department, 1938

Source: City of Sydney Archives, SRC10939. Originally CRS 80/150.

Figure 48 – Views of the building post-1938

Picture 82 – A typical nondescript council office, 1969

Source: City of Sydney Archives, NSCA CRS 871/56(g] 24

Picture 83 – Shopfronts of the QVB (George Street), 1971

Source: City of Sydney Archives, NSCA CRS 871/68 (i) 5

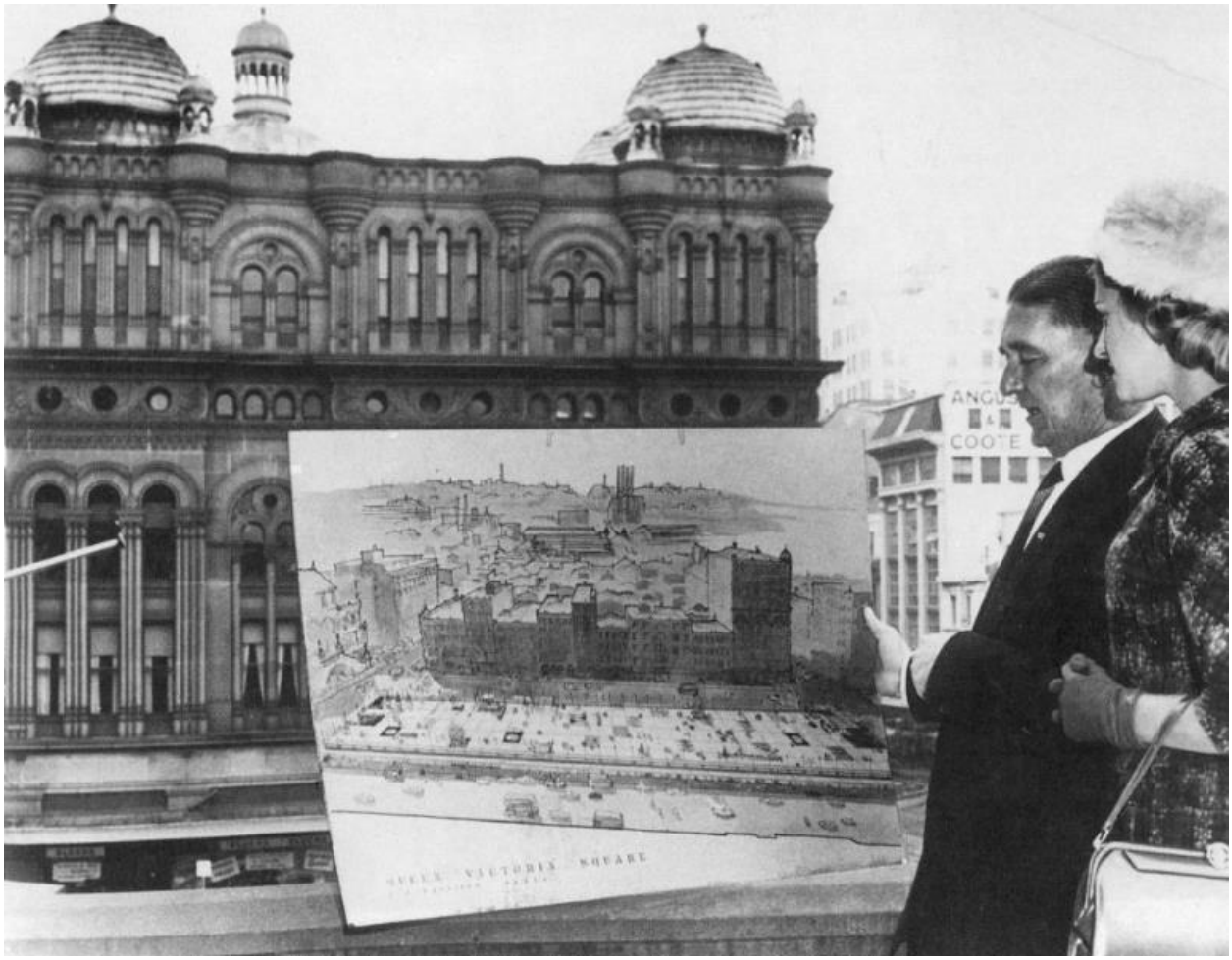
3.6. PROPOSED DEMOLITION

Proposals for demolition of the building gained strength by the late 1950s, in a city eager to modernise and grow rapidly. The post-war boom was in full swing and business confidence high. In 1959, Lord Mayor Jensen suggested a scheme demolishing the QVB and replacing it with a public square. Revenue from a badly needed underground carpark would pay for the demolition of the QVB and construction of the square.[49] This scheme gained much support both from the public and the design professions in general. Jensen further suggested an international design competition similar to the competition for the Opera House site and won much support for the idea.

Demolition proposals at the time were largely postponed by the continued presence of the SCC in the building. The SCC required another long lease which was granted by the City Council in 1961. The SCC was planning a new large building opposite Town Hall and required the existing facilities in the QVB to be retained until its completion. The City Council was in no position to refuse the SCC, and thus the demolition proposals were temporarily thwarted, although opinion was always behind demolition and a reuse of the site at the time.[50]

A form of demolition actually started in 1963 with removal of the smallest cupolas on the roof. Concern about their stability was given as the reason for their removal. The contractor paid for their removal, and made a larger profit out of the sale of the salvaged cupolas as souvenirs and garden decorations, than for the contract to remove them.[51]

Figure 49 – Lord Mayor of Sydney, Alderman Harry Jensen, displaying another scheme to completely demolish the QVB, 1959.



Source: John Fairfax and Sons

[49] Shaw, *The QVB 1898-1986*, p. 80.
[50] Shaw, *The QVB 1898-1986*, p. 84.
[51] Interpreted from Drawings held at Sydney City Council Archives. Article SMH. 15/3/1993.

Figure 50 – Lord Mayor of Sydney, Alderman Harry Jensen, with a model of a proposal to replace the QVB. Also shown are the sketches of other schemes which retain the central dome of the building.

Source: John Fairfax and Sons

3.7. MAJOR GROWTH IN THE CITY

The general prosperity in the fifties continued and influenced all aspects of life. Demand for large city buildings was pushing height limits ever upwards. The AMP Building at Circular Quay with a height of 383 feet penetrated the skyline and shattered the familiar scale. Once broken, the limits kept going higher and higher.

As buildings became larger, it became necessary to redevelop obsolete city zones by amalgamating a number of titles of small portions of city land into one parcel and erecting a tall tower, leaving large areas of the ground area open as a plaza or a public square. The Australia Square project completed in 1967 was an exemplar to this practice and a forerunner to many other similar schemes, all of which were changing the established character, scale and pattern of the city. The apparent chaos and panic over redevelopment naturally led to concerns over retaining what little remained. Perhaps 'the shock of the new led to affection for the old'.[52]

3.8. BATTLE FOR CONSERVATION

As the new SCC building was nearing completion the question of the QVB's ultimate fate was approaching again. The debates in the late 1950s and early 1960s were largely deflated by the continued occupation of the site by the SCC and other long-term tenants, but, as this was not an issue any longer, the debate was to enter another stage.

[52] Shaw, *The QVB 1898-1986*, p. 88.

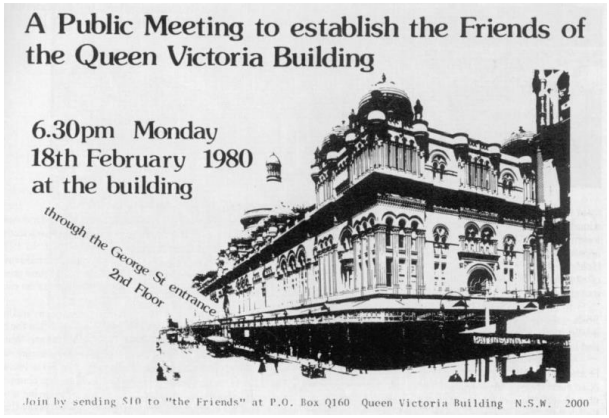
By 1967, calls for its preservation were being made by the National Trust declaring it should be saved because of its historical significance. The Trust listed the building in its now superseded system of classification as category 'B' (recommended for preservation). Calls for not only its preservation but also its restoration by stripping away the disfigurements, restoring the glass vaulted roof, ground floor arcades, tiled floors, and stone stairs were being heard. Many schemes were promoted such as linking the building by underground tunnels to the Town Hall and other city buildings. Along with schemes involving constructing nightclubs or planetariums under the dome,[53] with shops on the lower levels, art galleries, hotel rooms etc on the upper levels. Although these plans would have to wait, the Council actually spent considerable funds on renovating the City Library.

A significant step in the QVB's history was a studio design by senior architecture students from the University of New South Wales. The project was based on four options, ranging from retaining portions of the building to almost total demolition. A rebel group of students refused to accept the parameters of the design projects guidelines and demonstrated for its restoration.[54] Public comments were sought and a very high proportion commended plans for complete restoration. The public appeared to be concerned about depriving future generations of relics from the past.

Demolition was still the favoured option by many in the Council. Even as late as 1969, the Labour Party candidate running for mayor in the City Council elections stated that, if elected he would propose demolition of the QVB, which he said was "a firetrap to make way for a new civic square".[55] Shortly after and perhaps as a threat to possible demolition, the National Trust upgraded its classification to category 'A', which defined it as 'urgently in need of acquisition and preservation'. By 1971 the Royal Australian Institute of Architects entered the debate advocating preservation, on the grounds of the QVB's historical significance.

In 1971, the new Lord Mayor Alderman Emmet McDermott, leader of the Civic Reform Group, announced that the QVB would be "preserved and restored to its original state".[56] There was no suggestion of how that was going to take place, but such a statement became the turning point very much in the building's history and eventual fate.

Figure 51 – Battle for conservation images



Picture 84 – A poster for a meeting to establish the 'Friends of the Queen Victoria Building' in 1980

Source: John Fairfax and Sons

Picture 85 – Alderman Emmett McDermott, Lord Mayor of Sydney 1969-1972

Source: John Fairfax and Sons

[53] Proposal in 1978 to re-use the QVB as the home of the Museum of Applied Arts and Sciences that eventually found a home in the former Ultimo Powerhouse.
[54] Discussions with Mr Peter Reynolds, former Director of Conservation Studies at UNSW.
[55] Former Lord Mayor of Sydney, John Armstrong.
[56] 31 May 1971 after election of his party; 'The Civic Reform Group.'

3.9. RECONSTRUCTION AND RESTORATION

The building was to be saved, but there was no plan or suggestions about where the funds were to come from. In 1979, the Town Clerk, Mr Leon Carter stated; 'The Council is determined that the high cost of rebirth of the QVB will not fall on the blistered shoulders of the weary ratepayer'.[57] The final answer did not come until 1980 when a Malaysian businessman just happened to notice the signs on the building as he was leaving Sydney. In the ensuing time, opinion regarding the importance of conservation was growing. No legislative controls were in place to protect historic buildings. The new Federal Government ordered a Register of the National Estate to be made listing the nation's natural and built heritage. In 1977, the State Government introduced the *Heritage Act* to protect the built heritage of New South Wales. Local Councils were beginning to undertake heritage surveys and form lists of buildings worthy of conservation.

Restoration proposals were held up by a lack of funds. In 1976, the building was being occupied by the City Library, Council offices and discount shops. A submission by the group who had just completed restoration of the Strand Arcade entitled "Faithful Restoration" was received. It comprised Architects Stephenson & Turner, Real Estate Adviser Hardie & Gorman, Quantity Surveyors Chas A. Harding and Structural Engineers (not associated with the Strand), Ove Arup and Partners.[58] This submission prompted Council to ask for further submissions from the Community and in 1977 a panel of Council Officers was set up to assess future schemes. Fifty-five schemes were received and ten were selected and the authors asked to submit further details. Eight of these accepted the offer and the panel then selected five of these submissions and offered a small fee of $5000 to produce detailed plans for public scrutiny. The submissions were exhibited at the Town Hall in August 1978, the submissions were produced by; Stephenson & Turner (Faithful Restoration Group), Kahn Finch and Partners, two submissions from Peddle Thorp and Walker and builders Kell and Rigby. Of these schemes, only the Stephenson & Turner submission was considered by the National Trust to be appropriate. The National Trust sought to influence Council in this decision.

Further support for a full restoration was offered by many authorities including the Royal Australian Institute of Architects. The Council then decided to explore its options by inviting the five remaining firms to submit preliminary restoration and management contracts. Council rejected all five detailed schemes because none of them was financially satisfactory.

Once again, by the end of 1979, Council decided to seek further applications that would relieve the public from the burden of the restoration. Fears were held that the building would fall into further disrepair if it was left idle for any longer. The Council issued a comprehensive "Restoration Brief" in November calling for the restoration of the exterior and interior. The document stated:

> *"Council is seeking a successful organisation which has carried full responsibility for large projects where the organisations own money has been at risk. The scheme should be practical and economically viable, and preference will be given to a concept that encourages life within the building during and particularly after business hours, and restores the building in areas available to the public."*[59]

Only three formal tenders were submitted to Council. A London company proposed an entertainment and restaurant centre. A Filipino company suggested a hotel and retailing complex. While a Singapore group envisaged a hotel and conference rooms. None of these schemes complied with Council's brief. As a last attempt Council offered a further two months for the three applicants to submit further details.

By chance Mr Dato Yap Lim Sen of the Malaysian Company IPOH Garden Berhad Limited noticed the signs on the building on the day he was leaving Sydney and just 7 days before the closing date for final tenders. He returned to Sydney to put a bid together and with the advice of Mr Graham Drew teamed up with the "Faithful Restoration" Group. A team was established between Architects Stephenson & Turner and Rice & Daubney, Engineers Meinhardt and Partners, Kuttner Collins & Partners for administration, with financial backing by IPOH Garden Berhad.[60]

Key conservation groups backed the plan. Negotiations about plans and leases continued for almost three years, but eventually on 1 August 1983 the Lord Mayor and IPOH Garden, signed a ninety-nine-year profit sharing lease.

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[57] SMH, 8/11/79.
[58] Conversations with Architect Alan Lawrence, January 1997.
[59] Restoration Brief, Sydney City Council, November 1979, p. 1.
[60] Information supplied by architect Alan Lawrence, letter dated 31 January 1997.

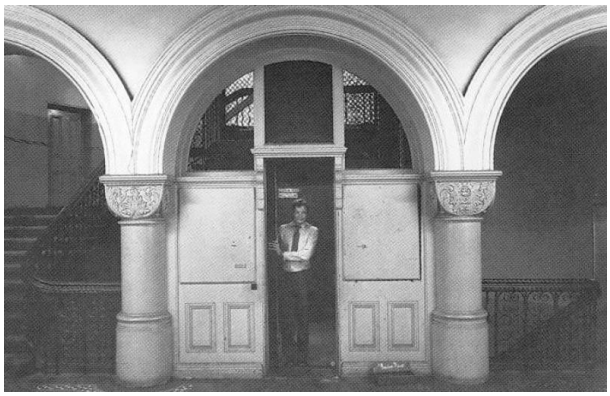
Figure 52 – View of the top floor illustrates how little of the original interior remained, 1984

Source: Jenny Blain in John Shaw, The Queen Victoria Building 1898-1986, 1987

Figure 53 – The degraded ground floor in 1984 with Art Deco style light fittings, only the remnant arches in the background remained from the original presentation

Source: Jenny Blain in John Shaw, The Queen Victoria Building 1898-1986, 1987

Figure 54 – Images prior to the reconstruction and restoration works



Picture 86 – The north and south cores were also amongst the few areas to remain moderately intact

Source: David Moore in John Shaw, The Queen Victoria Building 1898-1986, 1987

Picture 87 – The top floor at the commencement of works in 1984. The structure which supported the false ceiling under the barrel vault is evident and the concrete infills of the gallery voids had yet to be removed. Sheets of corrugated iron which replaced the original glass had been removed to allow light to be admitted

Source: David Moore in John Shaw, The Queen Victoria Building 1898-1986, 1987

Picture 88 – The roof with corrugated iron still in place

Source: Kraig Carlstrom in John Shaw, The Queen Victoria Building 1898-1986, 1987

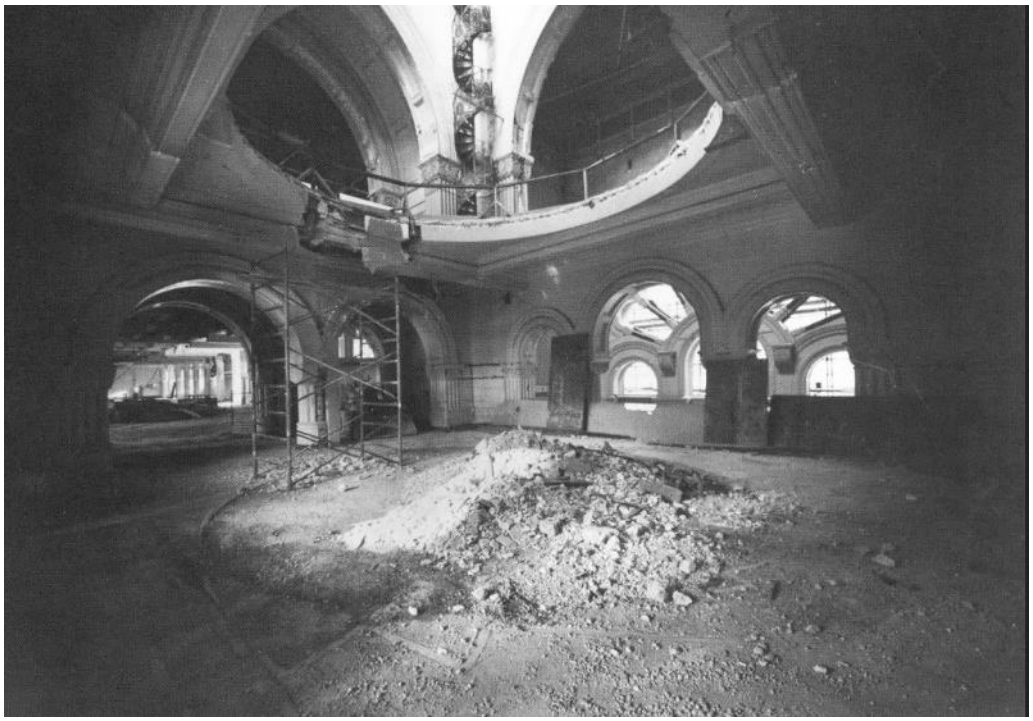
Picture 89 – Some of the men's bathrooms with their cast iron and porcelain urinals and partition posts were amongst the few internal areas to remain moderately intact

Source: David Moore in John Shaw, The Queen Victoria Building 1898-1986, 1987

Figure 55 – The concrete slabs were removed by 1985 and the interior voids recaptured, note the extent of original interior fabric

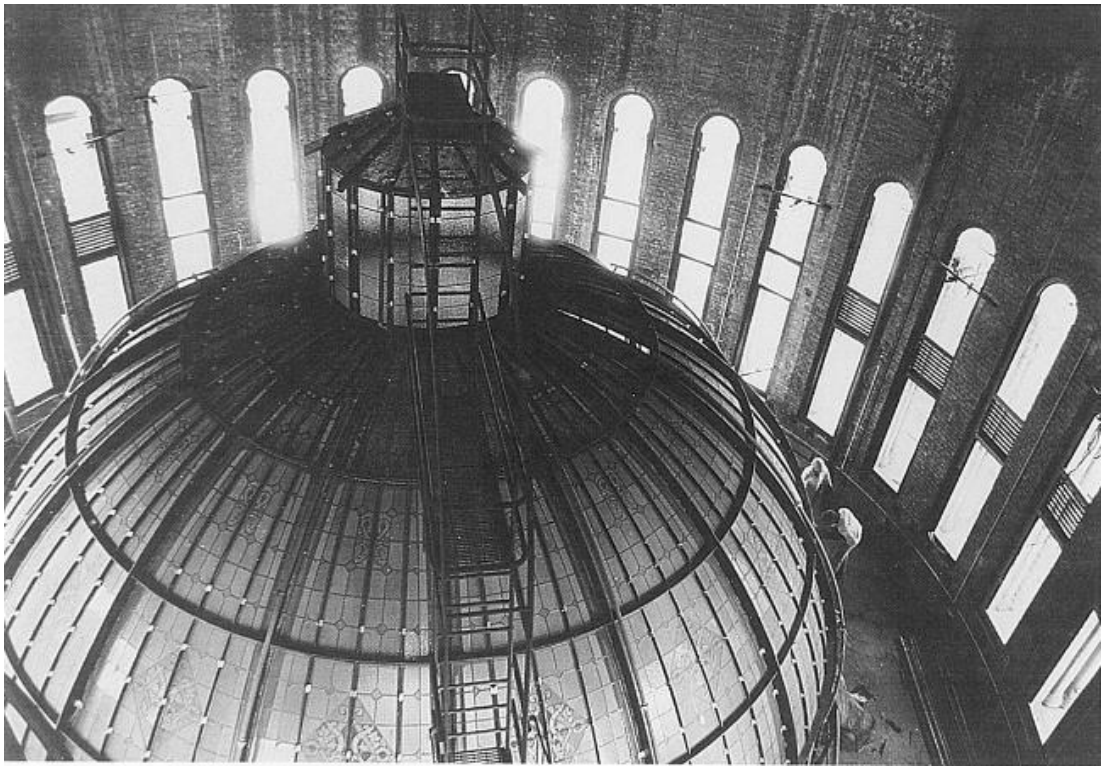
Source: Kraig Carlstrom in John Shaw, The Queen Victoria Building 1898-1986, 1987

Figure 56 – The interior accretions were cleared from the dome space prior to the concrete slabs being demolished, 1984



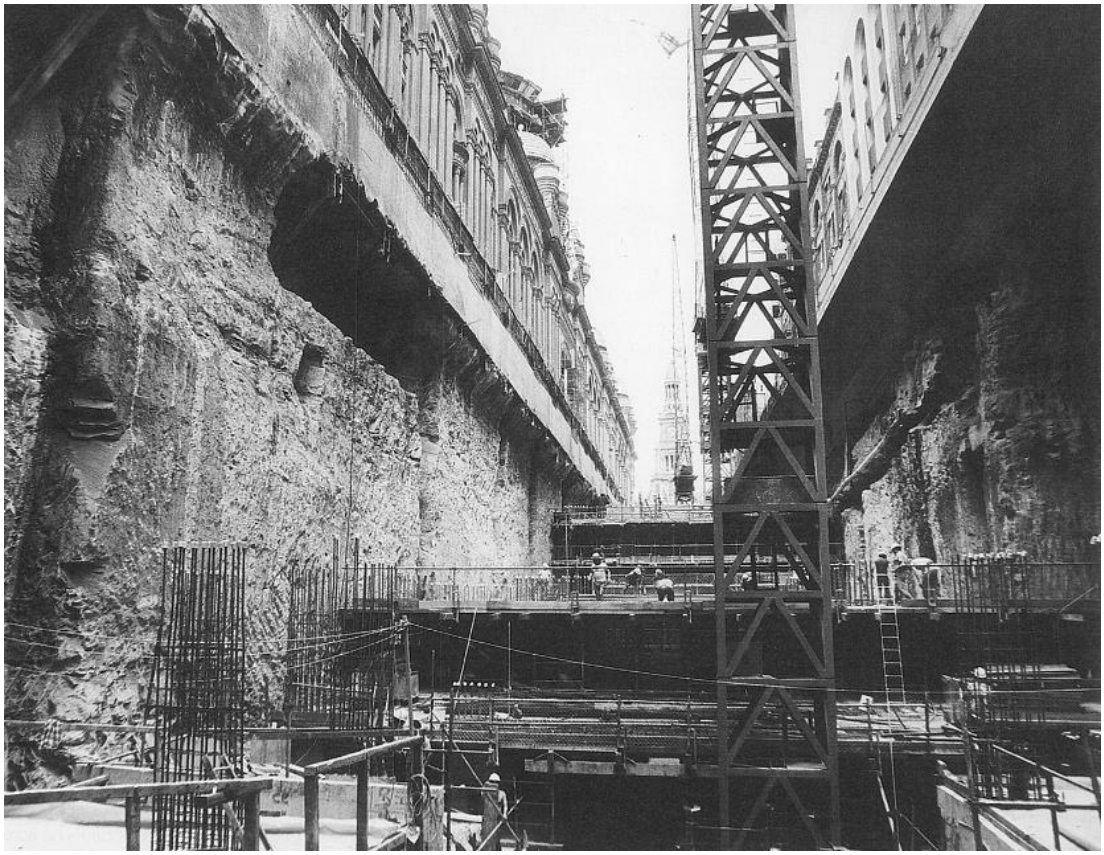
Source: Kraig Carlstrom in John Shaw, The Queen Victoria Building 1898-1986, 1987

Figure 57 – The completed inner glass dome



Source: Jenny Blain in John Shaw, The Queen Victoria Building 1898-1986, 1987

Figure 58 – Excavation for the car park, the QVB can be seen perched on the edge in the top left of frame

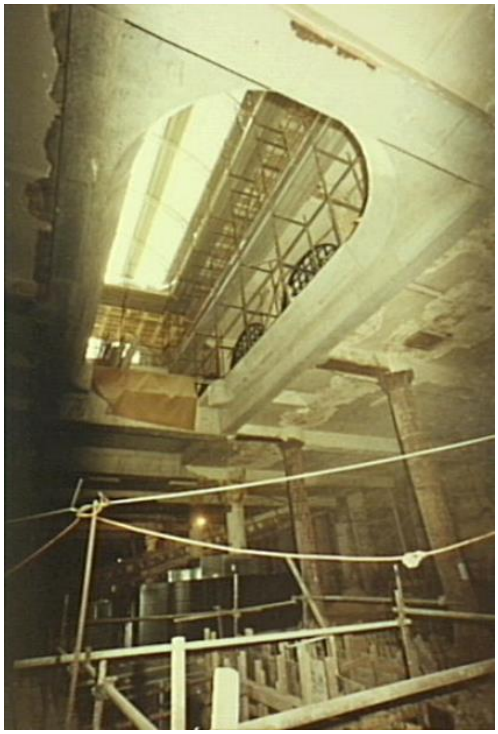


Source: Jenny Templin in John Shaw, The Queen Victoria Building 1898-1986, 1987

Figure 59 – Looking through the newly recovered central dome voids, 1984

Source: City of Sydney Archives, SRC10985

Figure 60 – Views of the central voids during the course of works



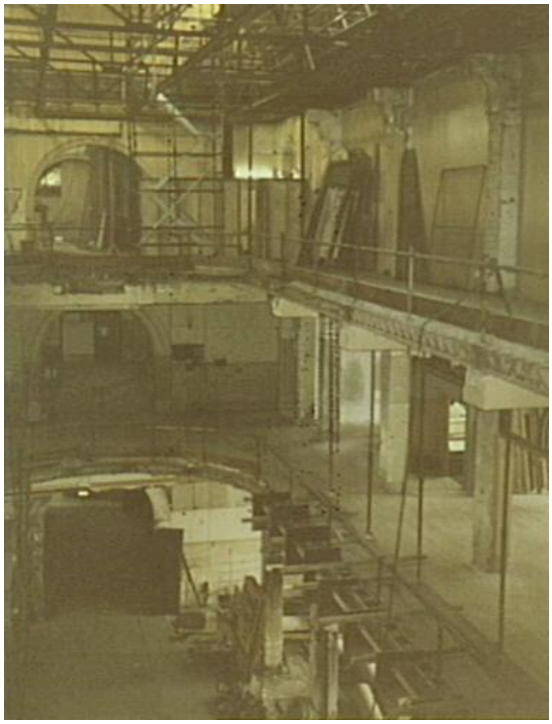
Picture 90 – Looking up from the ground floor through the newly recovered voids, 1985

Source: City of Sydney Archives, SRC11025

Picture 91 – Looking up through the newly recovered central dome area prior to the installation of

Source: City of Sydney Archives, SRC11048

Figure 61 – View of the voids and the installation of the escalators



Picture 92 – Looking across the voids in 1984. Note the degraded state of the building following the removal of later linings

Source: City of Sydney Archives, SRC10970

Picture 93 – Escalators were installed in the north and south voids in 1985

Source: City of Sydney Archives, SRC10999

Figure 62 – Concrete stairs leading out to York Street

Source: City of Sydney Archives, SRC11005

Figure 63 – Looking across the void, 1985

Source: City of Sydney Archives, SRC11046

The building reopened at the end of 1986, just in time to catch the busy Christmas trading season. The work had taken almost four years to complete and included a new underground carpark, linking tunnels and an interpretively reconstructed interior. As almost nothing of the original interior fabric was left intact the work largely involved reconstructing strategic details and atmosphere. The interiors were painted in a scheme which incorporated typical Federation colours that were particularly popular in the 1980s. These colours were not, however, based on historic evidence. The place was also fitted out with numerous fixtures that sought to augment the associations of Queen Victoria with the building originally named after her.

The completed project was to be considered a sound commercial scheme, but not a true reconstruction. A museum approach to conserving the building was recognised by all authorities as being unworkable as the building would be uneconomic and subsequently devoid of the life the restoration brief considered essential.

The reopening of the QVB instantly proved a success. The combination of historic grandeur and modern retailing facilities became an instructive example for planners, architects and the public in general of the benefits conservation and re-use of historic buildings could have. The QVB became an important pedestrian transport link, a thriving retail centre, a tourist destination and, above all, a refreshed city landmark.

3.10. BICENTENNIAL PLAZA

Bicentennial Plaza is located at the southern end of the Queen Victoria Building and contributes to the overall setting of the Queen Victoria Building. The plaza was officially opened 1988 and named in commemoration of Australia's Bicentenary. The plaza contains the Statue of Queen Victoria and the Statue of Islay.

Figure 64 – View of the Queen Victoria Building prior to the construction of Bicentennial Plaza, 1984

Source: City of Sydney Archives, CRS 422/2/47

Figure 65 – Official opening of Bicentennial Plaza, 14 January 1988

Picture 94 – Opening ceremony of Bicentennial Plaza, 1988

Source: City of Sydney Archives, SRC11059

Picture 95 – Premier Unsworth unveiling a plaque to commemorate the opening of Bicentennial Plaza, 1988

Source: City of Sydney Archives, SRC11057

3.10.1. Statue of Queen Victoria

"When the Queen Victoria Building was under restoration in the 1980s, the developers Ipoh Gardens decided in consultation with Sydney City Council that an exterior sculpture of Queen Victoria would be an appropriate addition to the building. The proposed statue was to be located in the large area of open space at the Druitt Street end of the building.

The hunt for a suitable statue began in 1983. The project manager Neil Glasser toured the world searching India, Pakistan, South Yemen and Turkey for an appropriate sculpture. Although he located hundreds of suitable statues, Glasser encountered a general reluctance in each country to part with their statues. Late in 1985, Glasser's search ended at a farmhouse in Dangan, Ireland, where a large statue of Queen Victoria was in storage since being removed from its original location in front of Leinster House, the seat of the Irish Parliament in Dublin. The statue had been the centrepiece of several sculptured figures and had occupied the position outside Leinster House from 1907 until the granting of Irish independence in 1947.

Following negotiations including discussions within the Irish Cabinet, Ireland emerged as the only country willing to part with 'the Queen'. The statue was eventually offered to the City of Sydney as a gesture of goodwill from the Government and People of Ireland on a 'loan until recalled' basis.

Due to its weight and size the statue departed Ireland on a ship. When it arrived in Sydney in November 1986, it underwent 'a few minor renovations' and was finally unveiled on a fine sandstone plinth on 20 December 1987."[61]

Figure 66 – Queen Victoria Statue

Picture 96 – Queen Victoria Memorial, Leinster House Dublin, c. 1908

Source: https://comeheretome.com/2012/05/24/statues-of-dublin-the-unveiling-and-removal-of-queen-victoria/, accessed 17 May 2019

Picture 97 – Removal of the Queen Victoria Statue from Leinster House, 1948

Source: https://comeheretome.com/2012/05/24/statues-of-dublin-the-unveiling-and-removal-of-queen-victoria/, accessed 17 May 2019

[61] Queen Victoria QVB, https://www.cityartsydney.com.au/artwork/queen-victoria-qvb/, accessed 17 May 2019

3.10.2. Statue of Islay

A 60 centimetre bronze statue of a Queen Victoria's favourite pet, a Cairn terrier named Islay. The statue is propped up on a sandstone wishing well outside the Queen Victoria Building, George St, Sydney.

Islay was Queen Victoria's much loved companion for only 5 years because he became involved in a dispute with a cat and it was Islay that died. Queen Victoria recorded: `My faithful little companion of more than five years, always with me' (Source: The Spectator, April 15, 2000 by Johnson, Paul).

The statue was designed by Justin Robson in 1987. It is part of a wishing well which raises money for the Royal Institute for Deaf and Blind Children in Sydney. In 1998, radio broadcaster, John Laws voiced Islay encouraging passers-by to give a coin for charity: "Because of the many good deeds I've done for deaf and blind children, I have been given the power of speech".

3.11. CONTINUING EVOLUTION OF THE QVB, 1986-2005

Since the reopening of the QVB in 1986, a number of alterations and additions were undertaken as part of the continuing retail and commercial use of the building. The majority of these included tenancy changes, combining or dividing of tenancy spaces, new shop fit outs or changes to shopfronts within the prescribed "QVB style."

A number of alterations however had a greater influence on the functioning and character of the QVB:

- Installation of a moulded steel, suspended awning around the perimeter of the building in 1997. This awning was not intended to be an accurate reconstruction of the original or subsequent awnings, but rather in a style sympathetic to the Federation style of the QVB. The awning was deliberately designed not to extend over the four street entrances.
- Refurbishment of the former Eat Street area in 1996, including realignment of the shopfronts with the internal columns, refurbishment in the standard 'QVB style' and changes to the escalators and stairs leading from basement 1 level.
- Provision of external seating servicing cafés along the York Street frontage since 1997. The café fit out of the corner tenancy to Druitt Street included the provision of bi-fold doors facing out onto York Street.
- Construction of the access tunnel to Myers Department Store at the northern end of the building, 1996.
- Cutting of new voids between ground floor level and basement levels at both the northern and southern ends of the building. Installation of new escalators leading down to basement 1 level within one of these voids near to the centre of the building, 2000.
- Installation of freestanding coffee kiosks within the central walkways at basement 2 and ground floor level since 1996. These have also included provision of seating.
- New vertical connections between individual tenancies to provide larger retail spaces over two or more floors, such as Country Road and Esprit (2001).
- New Tearoom fit out within the former QVB ballroom in 2000, primarily consisting of a new bar, colour scheme and light fittings. The lift and stair lobby was also repainted, and a new arched opening cut into the end wall, allowing a view over the galleries. The kitchen was refurbished in its existing location.
- Opening up of part of the southern end of basement 2 level, for a new retail tenancy (present-day Victoria's Basement tenancy) in 2000. These works included creation of a new void between basement 1 and 2 near to the southern end of the building, and installation of escalators. A second entrance was provided from the service tunnel behind the escalators at this floor level. This area had been remodelled in the 1940s to house bomb proof shelters, however had been most recently used for storage and 'back of house' areas, and plant rooms.
- New art gallery fit out within the former Victoria Rooms.
- Installation of cafés at both the northern and southern ends off the building at both first and second floor levels since 2000. The existing reconstructed shopfronts were replaced with new timber and glazed bi-fold doors opening out to the gallery spaces and seating.

- Installation of Mobile Telephone Distributed Antenna System (DAS) in 2000. This involved the installation of small wall or ceiling mounted antennae within the public areas of the Queen Victoria Building.
- This period was characterised by continual changes to the numerous commercial fit outs and configurations.

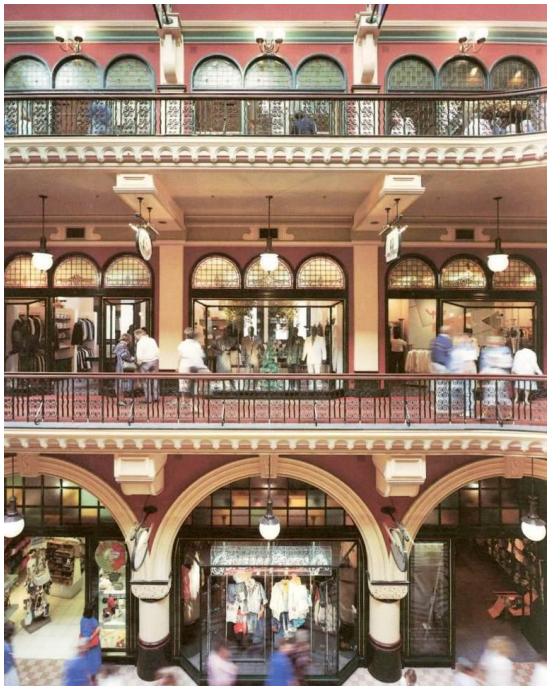
Figure 67 – Views of the Queen Victoria Building, c. 2003

Picture 98 – Ground floor shopfronts

Source: Graham Brooks and Associates, 2003

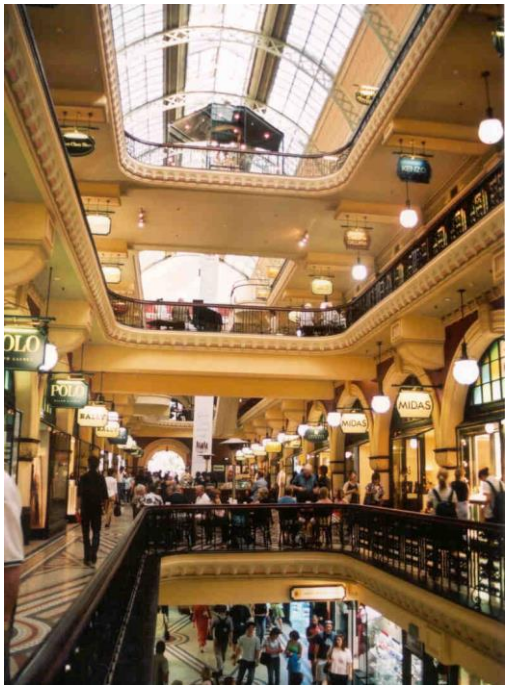
Picture 99 – Looking across the voids, with the Great Australian Clock in centre of frame

Source: Graham Brook and Associates, 2003



Picture 100 – Looking across the voids, note the previous colour scheme

Source: Graham Brooks and Associates, 2003



Picture 101 – View through the voids from the ground floor

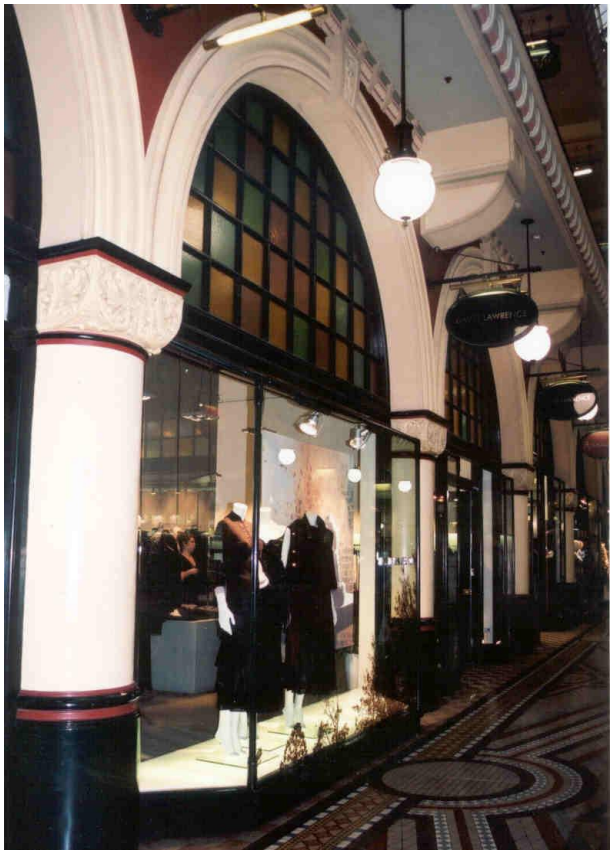
Source: Graham Brooks and Associates, 2003

Picture 102 – View of the second floor, Market Street end

Source: Graham Brooks and Associates, 2003

Picture 103 – Looking across the voids

Source: Graham Brooks and Associates. 2003



Picture 104 – Typical splayed ground floor shopfronts

Source: Graham Brooks and Associates, 2003

Picture 105 – Looking north into the central dome area, 2003

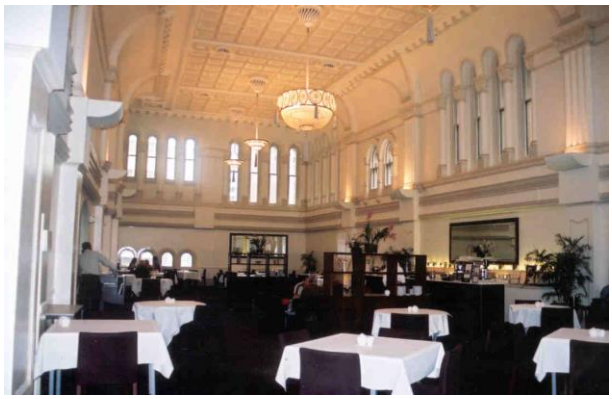
Source: Graham Brooks and Associates, 2003

Picture 106 – Looking across the northern gallery voids

Source: Graham Brooks and Associates, 2003

Picture 107 – The lobby of the Tea Room

Source: Graham Brooks and Associates, 2003



Picture 108 – The Tea Room, 2003

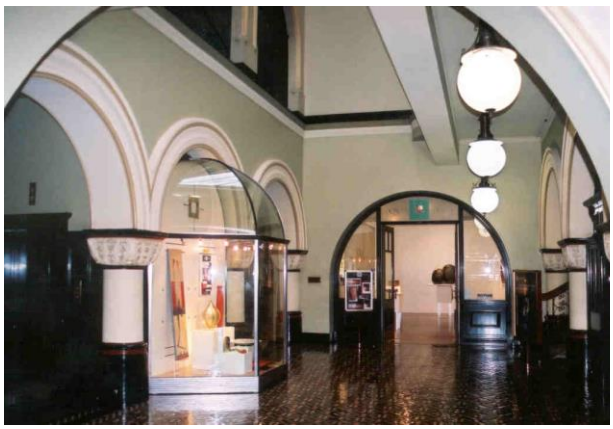
Source: Graham Brooks and Associates, 2003

Picture 109 – The northern core of the first floor, 2003

Source: Graham Brooks and Associates, 2003

Picture 110 – The upper level gallery with the so called 'Royal Clock' and wax model of Queen Victoria in coronation robes and other regalia

Source: Graham Brooks and Associates, 2003



Picture 111 – The southern core on the second level, 2003

Source: Graham Brooks and Associates, 2003

3.12. CONSERVATION AND REFURBISHMENT, 2006-2009

By 2006, after successfully trading for twenty years, comprehensive plans were being prepared to conserve the exterior and refurbish the interior of the building to ensure the place was commercially viable as an ongoing retail complex. The major upgrade of the building's interiors was overseen by the architectural firm Ancher Mortlock and Woolley, with esteemed architect Ken Woolley consulting. The interior colour schemes and carpets were designed by award winning interior designers George Freedman and Ralph Rembel of interior design firm Freedman Rembel. Heritage consulting services were provided by Graham Brooks and Associates. The complete refurbishment included installation of:

- Contemporary frameless glass shopfronts that replaced the nostalgic timber splayed shopfronts dating from the 1980s refurbishment.
- New contemporary interior signage including illuminated tenancy signage that replaced the nostalgic signage introduced in the 1980s refurbishment.
- A new internal colour scheme that differentiated different levels and zones of the building. The new colour scheme, while clearly contemporary, was inspired by the strong colours of the late nineteenth century.
- New custom designed and made carpets to the upper galleries that referenced the running external acanthus frieze.
- New internal lighting that was more energy efficient and provided greater colour rendition. The new transparent glass fittings more accurately interpreted the appearance of the original fittings.
- BCA compliant glass and metal balustrades. These elements while they provided the necessary function, were designed to be clip-on reversible elements that allowed the balustrades, reconstructed in the 1980s, to continue to read as the primary balustrade design element.
- Reconstruction of the decorative ground floor steel entrance gates to George, Market, Druitt and York Streets. The reconstructed gates reintroduced important elements of the original design and facilitated control of public access afterhours.
- Selective bathroom upgrades. Bathroom surfaces and fixtures from the 1980s refurbishment were selectively replaced.

- A new suspended vertical escalator system, connecting ground level with levels 1 and 2, in both the north and south galleries which replaced those which were installed during the last major refurbishment of the building in 1984. The escalator scheme was developed with significant input from the City of Sydney and NSW Heritage Council after the careful consideration and investigation of many alternative schemes with the design consultants. The new escalators were designed to be seen as new sculptural elements expressed in their own right and to follow the *Burra Charter* principles that new insertions should be clearly expressed in a contemporary way so that they will be recognised as a later addition. The completed design was minimalist, contemporary, and reversible, using an engineered structure that does not overpower the ornate building elements.

The building work embraced a strong focus on water conservation and energy reduction and was expected to achieve a reduction of approximately 13.7% per cent in the overall QVB power consumption. A reduction in energy consumption and greenhouse gas emissions of such mechanical services systems resulted in the QVB reinventing itself as a 'greener building', with Class A recycled water also being used for toilet flushing and cooling towers. There was also a conversion from electricity based cooling to gas absorption chillers. The use of 100% environmentally friendly refrigerants meant zero global warming potential and zero ozone depletion.

Concurrent with the wide ranging internal refreshment of the place, the building's exterior sandstone facades also underwent an extensive programme of extensive conservation works. The façade conservation works were carried out by Stone Mason & Artist Pty Ltd and were supervised by Hari Gohil from Shreeji Consultant Pty Ltd.

The recent conservation and refurbishment approach aimed to clarify the legibility between historic fabric and new fabric which must be continually updated to ensure the building is viable as an ongoing commercial complex. After its successful refurbishment, the QVB was officially reopened by the Lord Mayor of Sydney Clover Moore on 25th August 2009.

Figure 68 – Views of the Queen Victoria Building, c. 2009

Picture 112 – The northern gallery with updated colour scheme

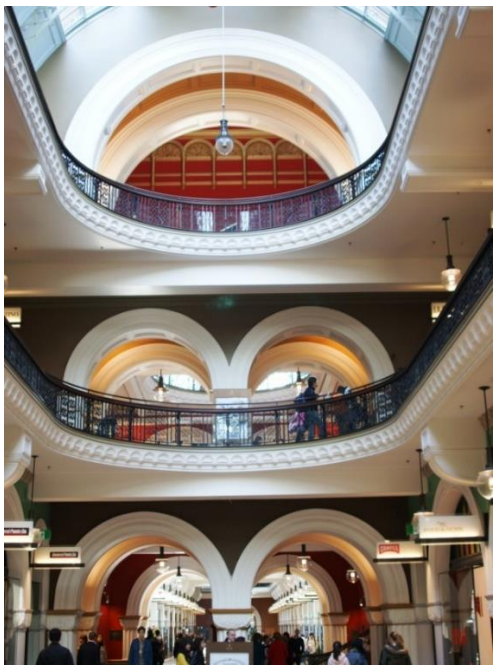
Source: Graham Brooks and Associates, 2009

Picture 113 – The southern gallery with updated colour scheme

Source: Graham Brooks and Associates, 2009

Picture 114 – View of the central area on ground floor

Source: Graham Brooks and Associates, 2009



Picture 115 – View from ground floor through the voids

Source: Graham Brooks and Associates, 2009

Picture 116 – View of the northern gallery and one of two sets of suspended escalators

Source: Graham Brooks and Associates, 2009

Picture 117 – The central drum and updated compliant balustrade

Source: Graham Brooks and Associates, 2009

3.13. ONGOING REFURBISHMENT AND UPGRADES, 2010-PRESENT

The building has consistently maintained to a high standard on account of the ongoing occupancy and changes in tenancies. The works undertaken in recent years includes:

- Bathroom works by Pike Withers (2014) to remnant finishes and fittings including cast iron cubicle supports, slate and porcelain urinals, and original tessellated tiles. Non-original fittings and finishes removed with high quality replacements.
- Refurbishment of back of house lift waiting rooms (2014) by Pike Withers.
- North and south elevators were upgraded to designs by Conrad Gargett Ancher Mortlock Woolley (2017-2018).
- Repair work to the southern domes, ongoing.
- Continual replacement of shop tenancy fit outs.

3.14. HISTORICAL TIMELINE

Table 4 – Historical timeline of the Queen Victoria Building

Date	Event
1810	October Governor Macquarie ordered markets moved to a location on George Street next to Burial Grounds.
1820	Greenway designed Market Building completed on site. A Town Hall, Cathedral; and Government Hotel are planned to complement the markets to form a Civic Square.
1828	Greenway designed building converted to police office and courthouse. Additional cells built.
1829	Governor Darling moved livestock markets to Campbell Street.
1832	Tenders called and subsequently erected four rectangular sheds as the Market Place.
1842	Sydney Town Hall incorporated as a City. The City Council took over control of the markets.
1846	Deed of Grant issued for George Street Market Site.
1859	Market Offices were replaced with a smaller building.
1869	Whole Market area was roofed, street became an arcade within the market.
1882	Garden Palace in Macquarie Street destroyed by fire.
1887	George McRae appointed as City Architect.
1888	First plans appear for the “New George Street Markets.”
1891	Council urged to redevelop old George Street Markets. Part of Markets demolished that year.
1892	Council purchased the Police Courts from the Government (£124,000). McRae was asked to draw up plans for a “three storey building over a deep basement not less than 22 feet deep”. No. 5 Scheme for the Ground Floor was accepted.
1893	Site work commenced with part of the excavation. McRae submits four designs- Gothic, Queen Anne, Renaissance, Byzantine/Romanesque for the facades. The Romanesque design was chosen by the Market Committee who decided the building should accommodate: • Coffee Palace on several floors at Druitt Street end. • Concert Hall for 500 people at Market Street end. • Shops. • Warehouses. • Markets in the basement served by four hydraulic lifts.
1896	Superstructure commenced.
1896	Building nearing completion.
1897	21 July, Official Opening, Mayor Alderman Matthew Harris.

Date	Event
1898	47 tenants recorded in building.
1899	Total debt to Council £12,471.
1900	People of Sydney were concerned the building was not paying its way.
1902	Posted awning was installed.
1910	Fruit and vegetable markets transferred to Haymarket.
1915	About 200 tenants recorded in building.
1915	Council offers building to railway as a possible new railway station.
1917	First minor alterations commenced including: • Avenue on ground floor glazed over to form larger shops running from George to York Streets. • The posted awning was removed and a cantilevered awning installed. • Shopfronts to George Street modified. • Shopfronts to York Street re-used from George Street. • An intermediate level introduced into the former Concert Hall. • Void area and Gallery levels on first and second floor levels reduced. Tenancies increased in width. • Two cart lifts removed. • Double height entrance at Druitt and York Street ends reduced and Druitt Street end closed off.
1918	Name changed to “Queen Victoria Building”.
1930-1934	Competition held for remodelling upper floors. The scheme not adopted.
1934-1938	The Architects Branch, City engineering and Building Surveyors Department, remodelled the building. The work included: • New Art Deco shopfront, fascia and soffit along George Street. • Voids to the north end and central area infilled to form more floor space. • Glass roof clad with corrugated iron and suspended ceiling installed. • Glass inner dome removed and floor infilled to form a plant room. • Most decorative elements removed form interior. • Stone stairs removed to central entrances along George and York Streets.
1959	Alderman Jensen proposed to demolish QVB to form a park with carparking below.

Date	Event
1964	Cupolas removed from roof due to poor condition.
1971	Alderman McDermott commits Council to restoration of QVB.
1976	Panel formed to guide restoration of QVB.
1978	January - Hilton Hotel bombing affects glass in QVB. Authorisation given to: • Remove cantilevered awning. • Erect a protective hoarding. • Remove the main dome balustrade. • Waterproof the roof. • Remove partitions to investigate the building. July - Architectural staff commissioned as Special Project Team to advise Council June - Five organisations commissioned to submit feasibility studies. August - Submission to Council and exhibition of five schemes for QVB. September - Detailed assessment made of schemes. December - Analytical report submitted to Council.
1979	January - Leadlight glass replacement begins (result of Hilton Hotel bomb). February - Five schemes presented to Council were unacceptable. March - Council prepares a Restoration Brief for the work. June - Restoration of minor domes commenced. December - Tenders called worldwide for the restoration and lease of QVB.
1980	February - Photogrammetric survey of facades. April - Tenders close. Further negotiations undertaken with three of the submissions. These tenderers asked to submit further detail. June - More information submitted to Council by three tenderers. August - Detailed assessment of each Tender completed.
1980	IPOH Garden Berhad assembled the team.
1981	Agreement for restoration of building signed between Council and IPOH.
1984-1986	QVB. Re-opened after successful completing major work.
1986-Present	Continual changes to tenancy fit outs and configurations.

Date	Event
2006-2009	Major upgrade of the building's interiors designed by the architectural firm Ancher Mortlock and Woolley in association with interior design firm Freedman Rembel included installation of: • Contemporary shopfronts, interior signage, a new internal colour scheme, new internal lighting, BCA compliant glass and metal balustrades, new carpet floor finishes, reconstruction of ground floor steel entrance gates and selective bathroom upgrades; and • Installation of a new suspended vertical escalator system in both the north and south galleries.
2009-2019	• Bathroom works by Pike Withers (2014) to remnant finishes and fittings including cast iron cubicle supports, slate and porcelain urinals, and original tessellated tiles. Non-original fittings and finishes removed with high quality replacements. • Refurbishment of back of house lift waiting rooms (2014) by Pike Withers. • North and south elevators were upgraded to designs by Conrad Gargett Ancher Mortlock Woolley (2017-2018). • Repair work to the southern domes, ongoing. • Continual replacement of shop tenancy fit outs.

3.15. HISTORICAL THEMES

Historical themes can be used to understand the context of a place, such as what influences have shaped that place over time. The Heritage Council of NSW established 35 historical themes relevant to the State of New South Wales. These themes correlate with National and Local historical themes. Historical themes at each level that are relevant to the place are provided in Table 5.

The historical themes as relating to the site have been sourced from the State Heritage Register entry for the site.

Table 5 – Historical Themes

Australian theme	NSW theme	Local theme
3. Economy- Developing local, regional and national economies	Commerce- Activities relating to buying, selling and exchanging goods and services	Developing discrete retail and commercial areas
3. Economy- Developing local, regional and national economies	Commerce- Activities relating to buying, selling and exchanging goods and services	Operating market and retail complexes
8. Culture- Developing cultural institutions and ways of life	Creative endeavour- Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or	Designing in an exemplary architectural style

Australian theme	NSW theme	Local theme
	environments that have inspired such creative activities.	
8. Culture- Developing cultural institutions and ways of life	Creative endeavour- Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Architectural styles and period- Federation Romanesque Revival
9. Phases of Life- Marking the phases of life	Persons- Activities of, and associations with identifiable individuals, families and communal groups	Associations with George McRae Architect

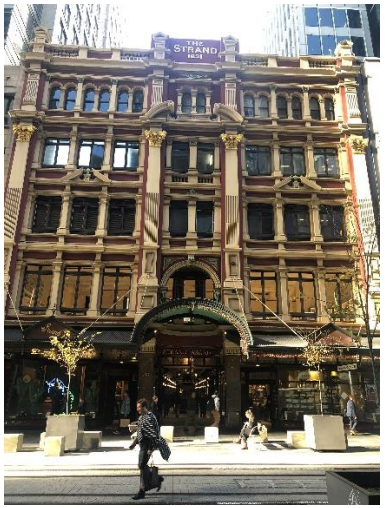
4. COMPARATIVE ANALYSIS

This section of the report has been informed by the previous CMP prepared for the site by GBA Heritage (formerly Graham Brooks and Associates), dated November 2010. The comparative analysis contained herein is a desktop study, the buildings included in the analysis have not all been inspected.

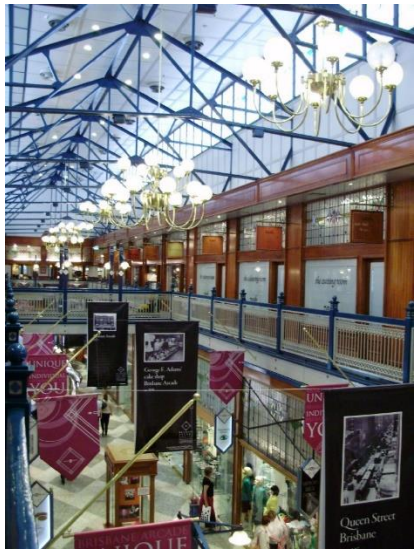
4.1. ARCADES

Table 6 – Comparative analysis – arcades

Site	Date	Significance, integrity and other details	Image
Sydney Arcade, New South Wales	1881	Sydney Arcade was the first of Sydney's arcades, constructed in 1881 by architect Thomas Rowe, L-shaped arcade connecting the key shopping streets of King and George Street. The site has been redeveloped with only the front three-storey Federation Free Classical façade to King Street remains.	 *Source: Urbis, 2018*

Site	Date	Significance, integrity and other details	Image
Strand Arcade, New South Wales	1890	Originally constructed in 1890 to a design by architect John Spencer and Charles Fairfax, largely reconstructed after almost destroyed by fire in 1976. The Strand Arcade is the only Victorian arcade remaining in Sydney in its original form. Other arcades of Sydney, which have since been lost, include the Imperial Arcade, Victoria and Royal Arcades.	 *Source: Urbis, 2018*
Royal Arcade, Melbourne, Victoria	1869	Oldest surviving arcade in Melbourne, constructed in 1869 for Messrs Staughton and Spensley, Architect Charles Webb. Façade to Bourke Street is in Federation Classical style. Linking Bourke and Elizabeth Streets, tenancies on either side over two storeys, facing central walkway with glazed clerestory over.	 *Source: Victorian Heritage Database, 'Royal Arcade', https://bit.ly/2JjgDWV, accessed 8 June 2018*

Site	Date	Significance, integrity and other details	Image
Prahran Arcade, Victoria	1889	Constructed in 1889 by local architect George McMullen, The Prahran Arcade is a two-storey arcade with shops on either side of a central walkway with partly glazed arched roof over. Originally contained thirty shops, bakehouse, cellars, Turkish Baths and billiards rooms. Terminated with two-storey block at rear.	 *Source: Victorian Heritage Database, 'Prahran Arcade', https://bit.ly/2JkbWMr, accessed 8 June 2018*
Adelaide Arcade, South Australia	1885	Arcade between Rundle Mall and Grenfell Street, speciality shops at ground floor and small businesses above. Connected to Gays Arcade, both of which were constructed in 1885. Victorian Italianate style. Only one other nineteenth century arcade was constructed in Adelaide, within the exhibition building in North Terrace, which has since been demolished.	 *Source: City of Adelaide, 'Adelaide Arcade', https://bit.ly/2M3ZoWw, accessed 20 June 2018*

Site	Date	Significance, integrity and other details	Image
Brisbane Arcade, Queensland	1923	Connects Queen and Adelaide Streets, terminated at either end by three storey office pavilions. Constructed in 1923 in the traditional arcade form, with two levels of shops on either side of a lofty central gallery, lit by clerestories under a solid roof.	 *Source: Queensland Government, 'Brisbane Arcade', https://bit.ly/2M3PDI4, accessed 20 June 2018*
Stock Exchange Arcade, Charters Towers, Queensland	1890	Constructed as a two-storey arcade of fancy shops, became home of Charters Towers Stock Exchange in 1890. Arcade of small offices on either side of central walkway roofed by glazed vault comprising of arched steel trusses.	 *Source: Queensland Government, 'Stock Exchange Arcade', https://bit.ly/2liY86z, accessed 20 June 2018*

4.2. MARKET USE

Table 7 – Comparative analysis – Market Use

Site	Date	Significance, integrity and other details	Image
Capital Theatre/Manning Building, Sydney, New South Wales	1891-1893	New Belmore Market constructed 1891-93 to extend the existing three sheds of the Belmore Markets, to a design by City Architect George McRae. Constructed of brick terra cotta facades featuring arched bays, the building provided a large, almost unbroken, covered floor space with areas marked for stallholders. Was not a success and Council constructed new market building on reclaimed land on the western side of George Street, closer to water and rail access. In 1912 Council divided the building into two uses, a hippodrome, and a coffee palace with associated shops. At this time, the façade was dismantled and re-erected above ground level. It was adaptively reused as an atmospheric style cinema and was later converted to operate as a theatre.	 *Source: Urbis, 2017*
Corn Exchange, Sydney, New South Wales	1887	Earliest remaining market building in Sydney, designed by City Architect George McRae. Constructed in 1887 utilising a German system of brick and cast-iron structural framing in an attempt to make the building fire resistant. Operated initially as temporary fruit market for four years, before being converted in offices, as was the original design intent. Renamed the Corn Exchange in 1900. Landmark building near to Darling Harbour and Pyrmont Bridge. Three storey stucco-fronted structure, with elliptical arches at street level, and curving corner end, and slated roof of pyramidal and hipped gables.	 *Source: Sydney Harbour Foreshore Authority, 'Corn Exchange', https://bit.ly/2MFw4pE, accessed 20 June 2018*

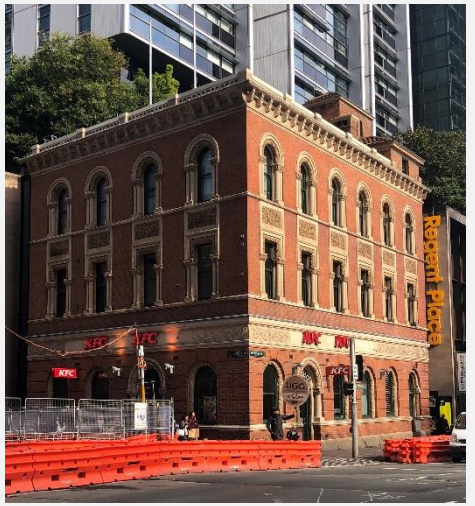
Site	Date	Significance, integrity and other details	Image
Sydney City Markets Group, Haymarket, New South Wales	1909-1910	Comprising four Federation Free style market buildings constructed 1909-10, two of which were designed by architect C Broderick. Site used for market functions since 1840. Buildings feature rich use of face brick and stone, good use of corner turrets and pedimented skyline. Market 1 building features alternating arches and pediments to streets, face brick, stone trimmings, corner turret and has steel frame. Continues market use at ground floor level, with new retail development above.	 *Source: Property NSW, 'Market City', https://bit.ly/2I4xLKy, accessed 20 June 2018*
Corporations Building, Haymarket, New South Wales	1893-1895	Designed by George McRae and constructed by Daniel McInnes, the Corporations Building is an example of Federation Anglo-Dutch Style commercial architecture. The building is a surviving element of the Belmore Market Precinct.	 *Source: Sydney City Blog Spot, 'Haymarket Corporations Building', https://bit.ly/2tWucBc, accessed 20 June 2018*

Site	Date	Significance, integrity and other details	Image
Former Market Hall and Royal Oaks, Maldon, Victoria	1859	Gabled roof brick hall constructed in 1859 to a design by Architect Arthur Hartley. Originally features large arched entry at either end, with arched windows along either side. The market proved to be a failure and closed in the early 1860s, and the building was converted into a shire hall and offices in 1865. Council remained in the building until 1964, and presently houses the Maldon Museum.	 *Source: Victorian Heritage Database, 'Former Market Hall and Royal Oaks', https://bit.ly/2K1uRIk, accessed 20 June 2018*
Castlemaine Market, Victoria	1858	Only the central building of a group of three around an arcaded water tank remains. The east and west buildings were constructed in 1858 to a design by town surveyor Edmund Spencer, while the north building constructed in 1861-62 in the Classical Revival style by town surveyor William Downe. Market inspired by the British architect and surveyor general Sir Christopher Wren and Architect Charles Fowler, noted for his mid-19th century classical styled market designs in England.	 *Source: Victorian Heritage Database, 'Castlemaine Market', https://bit.ly/2K1vIJ2, accessed 20 June 2018*

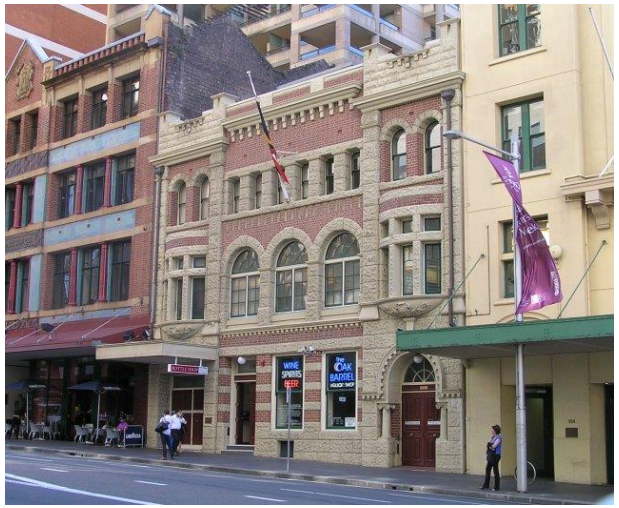
Site	Date	Significance, integrity and other details	Image
Queen Victoria Markets, Melbourne, Victoria	1869	Comprises two city blocks within the centre of Melbourne, one of the last surviving nineteenth century metropolitan markets in Australia. Market trading began at the site in 1869, and retail shops were added in the mid-late 1880s. Site comprises of a number of sheds in a Federation Free Classical style.	 *Source: Victorian Heritage Database, 'Queen Victoria Market', https://bit.ly/2K12Ws6, accessed 20 June 2018*
Freemantle Markets, Western Australia	1898	Purpose built and developed by the local government in 1898, to provide wholesale food and produce market to service gold boom population growth. Designed by architect H.J. Eales in partnership with C.L. Oldham, with robust tuck-pointed red brick Federation Romanesque facades with turreted pediments emphasising the entrances. Shops line the perimeter of the markets facing the street. Building has high iron roof supported by timber columns, and is lit by large roof lantern covering the market area.	 *Source: Freemantle Markets, 'Freemantle Markets Today', https://bit.ly/2ImbkHM, accessed 20 June 2018*

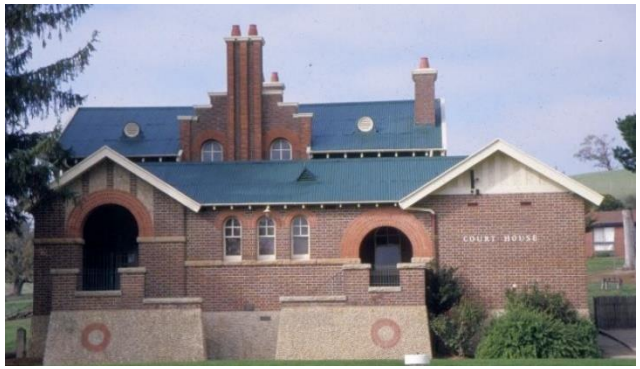
4.3. FEDERATION ROMANESQUE

Table 8 – Comparative analysis – Federation Romanesque

Site	Date	Significance, integrity and other details	Image
Former Bank of NSW, 485 George Street Sydney	1878-1927	A three-storey former bank building constructed of brick with sandstone dressings. The small building is a fine example of the Federation Romanesque style.	 *Source: Urbis, 2018*
Former Bank of NSW, 824-826 Broadway Sydney		A three-storey former bank building constructed of rendered brick. The small building is a fine highly decorative example of the Federation Romanesque style.	 *Source: Wikipedia Commons, 'Bank of NSW Broadway', https://bit.ly/2IHfzqT, 30 June 2018*

Site	Date	Significance, integrity and other details	Image
Bowral Courthouse, Bowral, New South Wales	1896	Constructed 1896. Single storey grey basalt courthouse, with rock faced sandstone details such as gable finials, window and door surrounds, buttresses, chimneys and ventilators, designed by Government Architect Walter Vernon.	 *Source: Wills Hub, 'Bowral Courthouse, https://bit.ly/2JPmfZj, accessed 20 June 2018*
Société Générale House, Sydney, New South Wales	1894	Constructed in 1894 to a design by American architect Edward Raht, acknowledged at the time as having introduced the Federation Romanesque style to Australia. Raht was a following of architect Henry Hobson Richardson, the originator of this style. Constructed as offices for the Equitable Life Assurance Society of the USA. Six storey structure with steel frame, rock faced trachyte walls, large and strongly modelled semi-circular openings, and arcade with squat masonry columns with Romanesque capitals. Originally contained glazed dome over an internal court.	 *Source: NSW Office of Environment and Heritage, 'National Mutual Building (former)', https://bit.ly/2K3oNCt, accessed 20 June 2018*

Site	Date	Significance, integrity and other details	Image
Sydney Technical College Group, Ultimo, New South Wales	1890-1893	Set of four related buildings, constructed between 1890-93 as the original facilities of the first technical college of the NSW public education system. Three to four storey polychromatic brick buildings, richly decorated with sandstone details, including arches, window sills, lintels and surrounds, gable ends or heavy rock face bases.	 *Source: Sydney TAFE, 'The Muse', https://bit.ly/2z1PaUX, accessed 20 June 2018*
Cyprus Hellene Club and Australian Hall, Sydney, New South Wales	1910-1913	Constructed in 1910-13 for the German Club, three-storey symmetrical masonry building in the Federation Romanesque style, with face brick walls, rendered details to imitate rock faced sandstone, arched openings, and timber sash windows.	 *Source: NSW Office of Environment and Heritage, 'Bowral Courthouse, https://bit.ly/2K298QD, accessed 20 June 2018*

Site	Date	Significance, integrity and other details	Image
Technical College Group, Bathurst, New South Wales	1896	Consisting of two buildings constructed in 1896 to a design by NSW school's architect W.E. Kemp. Two storey buildings, constructed of brick and sandstone, with slate gabled and hipped roof and terracotta details. The key features of its Federation Romanesque style include the semi-circular headed openings and arcade, parapet gable and label moulds.	 *Source: NSW Office of Environment and Heritage, 'Tafe College Building (former)', https://bit.ly/2tlFBKA, accessed 20 June 2018*
Omeo Justice Precinct, Victoria	1893	Comprising of lockup, two courthouses, police residence, outbuildings and landscape elements. 1893 courthouse, designed by architect A.J. Macdonald of the Public Works Department, in the Federation Romanesque style, including face brick walls, slate gabled roof, and featuring arched openings, rock faced sandstone details, and stucco base and gable ends.	 *Source: Victorian Heritage Database, 'Omeo Justice Precinct', https://bit.ly/2lOqCWq, accessed 20 June 2018*

Site	Date	Significance, integrity and other details	Image
Fremantle Markets, Western Australia	1902	Single storey market building, with perimeter shops facing to street. Red brick, tuck pointed walls, with stucco details, and gabled parapet over the entrances. High iron roof supported on timber columns, lit by central clerestory.	 *Source: Freemantle Markets, 'Freemantle Markets Today', https://bit.ly/2lmbkHM, accessed 20 June 2018*
King Edward Memorial Hospital Group, Subiaco, Western Australia	1896-1952	Group of four buildings constructed 1896-1952. The earliest building in the group was constructed as an industrial school for girls, and is in the Federation Romanesque revival style, with stone walls, Classical rotunda turrets flanking the entrance, and arched openings.	 *Source: NSW Office of Environment and Heritage, 'National Mutual Building (former)', https://bit.ly/2K3oNCt, accessed 20 June 2018*

SUMMARY

This section of the report has been sourced from the previous CMP prepared for the site by GBA Heritage (formerly Graham Brooks and Associates), dated November 2010.

The QVB is an unusual commercial building in Australia in that it is a monumental building that can be appreciated in the round. Most commercial buildings of its type extend between two street frontages with development on either side.

The Fremantle Markets in Western Australia, and the Queen Victoria Markets and former Brunswick Markets in Melbourne are comparative for their mixed market and retail use, although none also included commercial use, as was the case of the QVB.

Of the Federation Romanesque style buildings considered, the Société Générale house in Sydney is the most comparative in its steel construction, rock faced trachyte walls, high quality details and commercial use. This building however is of considerable smaller scale, with frontage to only two streets.

This comparative analysis concludes that, although a number of buildings exhibit similar characteristics as the Queen Victoria Building, it is unique at a State and national level and has no real comparison either in New South Wales or Australia.

5. HERITAGE SIGNIFICANCE

Before making decisions to change a heritage item, an item within a heritage conservation area, or an item located in proximity to a heritage listed item, it is important to understand its values and the values of its context. This leads to decisions that will retain these values in the future. Statements of heritage significance summarise the heritage values of a place; why it is important, why a statutory listing was made to protect these values.

5.1. BUILT HERITAGE SIGNIFICANCE ASSESSMENT

The following Built Heritage Assessment has been sourced from the NSW State Heritage Register listing for the site. Urbis has reviewed the assessment and concurs.

The Heritage Council of NSW has developed a set of seven (7) criteria for assessing heritage significance, which can be used to make decisions about the heritage value of a place or item. The following assessment of heritage significance has been prepared in accordance with the NSW heritage Division's 'Assessing Heritage Significance' guidelines.

Table 9 – Assessment of Heritage Significance

Criteria	Significance Assessment
A – Historical Significance *An item is important in the course or pattern of the local area's cultural or natural history.*	The Queen Victoria Building is an outstanding example of the grand retail buildings from the Victorian-Federation era in Australia. Constructed in 1893-8 as a grand gesture of civic pride and confidence, the Queen Victoria Building is the largest, most monumental and most intact of the Sydney City market buildings and represents the largest and grandest Federation arcade in Australia. At the time of its construction, the main dome with a span of 19 metres was the largest dome in the southern hemisphere. The site of the Queen Victoria Building has continued to operate as a market facility for over 190 years, which is a significant historical continuum. It is an important building in the professional work of the City Architect, George McRae, which in association with the Manning Building and City Corporation Building, demonstrates the varied repertoire of the McRae period. This building has outstanding ability to reflect through its aesthetics, the scale of the planning strategies of the City Architect during the late 19th Century. It is significant as the site of the city library from 1933 to 1987, and of a range of many other uses including council offices. Saved from demolition in the 1980s and restored to its original glory, the Queen Victoria Building is an iconic heritage building of Sydney and Australia. It is a significant adaptive reuse project for the 1980's, representing an important shift in heritage consciousness of the 1980's towards an "historicist" approach to refurbishment and an early example of a "conservation" project without the preparation of a conservation plan. The successful adaptive reuse of the Queen Victoria Building in the 1980s was of major importance to the development of the

Criteria	Significance Assessment
	conservation movement in the city, which resulted in the retention of many important public and private buildings in the city. The site of the QVB also forms part of the elevated areas surrounding and including Hyde Park which was originally a large ceremonial site for Aboriginal people.
Guidelines for Inclusion • shows evidence of a significant human activity ☒ • is associated with a significant activity or historical phase ☒ • maintains or shows the continuity of a historical process or activity ☒	*Guidelines for Exclusion* • has incidental or unsubstantiated connections with historically important activities or processes ☐ • provides evidence of activities or processes that are of dubious historical importance ☐ • has been so altered that it can no longer provide evidence of a particular association ☐
B – Associative Significance *An item has strong or special associations with the life or works of a person, or group of persons, of importance in the local area's cultural or natural history.*	The Queen Victoria Building site is associated with Governor Macquarie, who dedicated the site for use as a market in 1810. It is also associated with George McRae, the prominent City Architect during the late 19th Century, who later became Government Architect of NSW from 1912-1923. The building has associations with many original early tenants of the market building, including Quong Tart, the prominent 19th Century businessman and philanthropist, and household names such as Lindeman's, Penfolds, Singer, and the Young Women's Christian Association.
Guidelines for Inclusion • shows evidence of a significant human occupation ☐ • is associated with a significant event, person, or group of persons ☒	*Guidelines for Exclusion* • has incidental or unsubstantiated connections with historically important people or events ☐ • provides evidence of people or events that are of dubious historical importance ☐ • has been so altered that it can no longer provide evidence of a particular association ☐
C – Aesthetic Significance *An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the local area.*	The Queen Victoria Building is a superb example of the American Romanesque style in Australia, which expresses an ambitious use of building technology, excellent craftsmanship and decorative detailing, internally and externally. The building is possibly the largest and finest example of the Romanesque style to be constructed in Australia, demonstrating the influence of the American

Criteria	Significance Assessment
	Architect, Henry Hobson Richardson, in Australia during this period. The Queen Victoria Building is a major landmark of Sydney, occupying a full city block, allowing it to be viewed in the round. It forms an important component of the three major Victorian buildings grouped in the centre of Sydney City including St Andrews Cathedral and Sydney Town Hall. The building is a rare and outstanding example of a grand scale composition for a market building with a highly intact but extensively restored original exterior and reconstructed interior. The design is well resolved both internally and externally, and the building is particularly noted for its use of stone on the facade and colonnade.
Guidelines for Inclusion • shows or is associated with, creative or technical innovation or achievement ☒ • is the inspiration for a creative or technical innovation or achievement ☐ • is aesthetically distinctive ☒ • has landmark qualities ☒ • exemplifies a particular taste, style or technology ☒	*Guidelines for Exclusion* • is not a major work by an important designer or artist ☐ • has lost its design or technical integrity ☐ • its positive visual or sensory appeal or landmark and scenic qualities have been more than temporarily degraded ☐ • has only a loose association with a creative or technical achievement ☐
D – Social Significance *An item has strong or special association with a particular community or cultural group in the local area for social, cultural or spiritual reasons.*	The community value for the building is evidenced by the major public outcry in response to its proposed demolition during the 1980s, which played a major role in its conservation at that time. The Queen Victoria Building holds a special place in the community as a major city landmark for its appearance, function, imagery, quality, grand interior spaces, and as a major meeting place and pedestrian link through the City. It is a much loved and well used building. It is significant for its ability to reflect, through its building concessions, the importance of heritage to the government and community at large.

Criteria	Significance Assessment
Guidelines for Inclusion • is important for its associations with an identifiable group ☐ • is important to a community's sense of place ☒	*Guidelines for Exclusion* • is only important to the community for amenity reasons ☐ • is retained only in preference to a proposed alternative ☐
E – Research Potential *An item has potential to yield information that will contribute to an understanding of the local area's cultural or natural history.*	It is significant as an early and innovative use of concrete technology. The construction was also innovative as the main dome with a span of 19 metres was the largest dome in the southern hemisphere at the time and has further significance for its steel construction. The surviving examples of original WC cubicles and urinals represent significant relics and are unique.
Guidelines for Inclusion • has the potential to yield new or further substantial scientific and/or archaeological information ☐ • is an important benchmark or reference site or type ☐ • provides evidence of past human cultures that is unavailable elsewhere ☒	*Guidelines for Exclusion* • the knowledge gained would be irrelevant to research on science, human history or culture ☐ • has little archaeological or research potential ☐ • only contains information that is readily available from other resources or archaeological sites ☐
F – Rarity *An item possesses uncommon, rare or endangered aspects of the local area's cultural or natural history.*	The building is rare in Australia as possibly the largest and finest example of the Romanesque style to be constructed in Australia, and as the largest and grandest Federation arcade in Australia. Although a number of buildings in Australia exhibit similar characteristics as the Queen Victoria Building, such as the Strand Arcade (built 1890), the Royal Arcade of Melbourne (built 1869), the Freemantle Markets of Western Australia (built 1898), and the Federation Romanesque building of the Société Générale House of Sydney (built 1894), the Queen Victoria Building is unique in Australia and has no real comparison in the nation as an example of the Federation Romanesque Style, as a market building, or as a retail arcade, in terms of its scale, level of detailing and materiality. It was rare for such a large public building in Australia to be designed and constructed in the Romanesque style, with the smooth faced stonework being an unusual interpretation for the style.

Criteria	Significance Assessment
Guidelines for Inclusion • provides evidence of a defunct custom, way of life or process ☐ • demonstrates a process, custom or other human activity that is in danger of being lost ☐ • shows unusually accurate evidence of a significant human activity ☐ • is the only example of its type ☒ • demonstrates designs or techniques of exceptional interest ☒ • shows rare evidence of a significant human activity important to a community ☐	*Guidelines for Exclusion* • is not rare ☐ • is numerous but under threat ☐
G – Representative *An item is important in demonstrating the principal characteristics of a class of NSWs (or the local area's):* • *cultural or natural places; or* • *cultural or natural environments.*	The Queen Victoria Building represents an outstanding example of the grand retail buildings of the Victorian-Federation era in Australia, which has no known equal in Australia in its architectural style, scale, level of detailing and materiality. The Queen Victoria Building represents the largest and grandest Victorian arcade in Australia, and the largest, most monumental and most intact of the market buildings of Sydney City. The Queen Victoria Building represents a superb example of the Federation Romanesque style, also known as the American Romanesque style and a continuation of the Victorian Romanesque style. It represents possibly the largest and finest example of the American Romanesque style to be constructed in Australia, demonstrating the influence of the prominent 19th Century American architect, Henry Hobson Richardson, in Australia during this period. The conservation of the building largely due to the public outcry against its proposed demolition, and the historical-based restoration approach to the refurbishment of the building in the 1980s represents an important shift in heritage conservation during the late 20th Century, which led to the conservation of further buildings in Sydney City.

Criteria	Significance Assessment
Guidelines for Inclusion • is a fine example of its type ☒ • has the principal characteristics of an important class or group of items ☒ • has attributes typical of a particular way of life, philosophy, custom, significant process, design, technique or activity ☐ • is a significant variation to a class of items ☐ • is part of a group which collectively illustrates a representative type ☐ • is outstanding because of its setting, condition or size ☒ • is outstanding because of its integrity or the esteem in which it is held ☒	*Guidelines for Exclusion* • is a poor example of its type ☐ • does not include or has lost the range of characteristics of a type ☐ • does not represent well the characteristics that make up a significant variation of a type ☐

5.2. STATEMENT OF SIGNIFICANCE

The following Statement of Significance has been sourced from the NSW State Heritage Register listing for the site. Urbis has reviewed the statement and concurs.

> *The Queen Victoria Building is an outstanding example of the grand retail buildings from the Victorian-Federation era in Australia, which has no known equal in Australia in its architectural style, scale, level of detailing and craftsmanship. Saved from demolition in the 1980s, and restored to its original glory, the Queen Victoria Building is an iconic heritage building of Sydney and Australia.*
>
> *Dating from 1898, the Queen Victoria Building represents Australia's largest and grandest Victorian arcade, as well as the largest, most monumental and most intact of the market buildings of Sydney City. The site of the Queen Victoria Building has continued to operate as a market facility for over 190 years, which is a significant historical continuum.*
>
> *The Queen Victoria Building is a superb example of the Federation Romanesque style, also known as the American Romanesque style and a continuation of the Victorian Romanesque style. It represents possibly the largest and finest example of the American Romanesque style to be constructed in Australia, demonstrating the influence of the prominent 19th Century American architect, Henry Hobson Richardson, in Australia during this period. The building expresses an ambitious use of building technology, excellent craftsmanship and decorative detailing. Both the building exteriors and interiors are remarkable and outstanding for their quality, workmanship, materials, richness, imagery and style. The Queen Victoria Building also represents an important building in the professional work of the prominent City Architect, George McRae (later, the NSW Government architect) and has an outstanding ability to reflect through its aesthetics and scale, the planning strategies of the City Architect for Sydney during the late 19th Century.*
>
> *The Queen Victoria Building represents an important shift in heritage consciousness in Sydney during the 1980s because of the public outcry that brought about its conservation and, in particular, the historical restoration approach taken for its refurbishment. It also reflects, through its building development concessions, the importance of heritage conservation in more recent government*

strategies. At the time of its restoration by the 1980s, few original internal features remained such as some column capitals, trachyte stairs and some tessellated tiles surfaces. The present interiors of the building demonstrate an interpretive reconstruction from the 1980s intended to recreate the imagery of a grand Federation Romanesque style arcade with considerable concessions made to ensure the place was commercially viable as an ongoing retail shopping centre.

The Queen Victoria Building is a major landmark of Sydney, occupying a full city block, allowing it to be viewed in the round, and forming a major pedestrian link of Sydney City, both at ground level and underground. It makes a significant contribution to the streetscape of the four main streets of the City centre that encircle the building. The building also forms one of the precinct of three key Victorian buildings exemplifying ecclesiastical, government and commercial architecture in Sydney, together with St Andrews Cathedral and Sydney Town Hall. The Queen Victoria Building and these Victorian buildings have a strong presence as the centre of Sydney City.

5.3. SIGNIFICANT VIEWS & VISTAS

Significant views to the subject site have been identified in this section. Views have been assigned numbers in the table below, these numbers should be cross referenced to the reference map.

5.3.1. Views to the Subject Site

The Queen Victoria Building is a landmark building located on a city block bounded by George, Druitt, York and Market Streets. The landmark qualities of the site contribute to the identified significant views from multiple locations within the vicinity of the site.

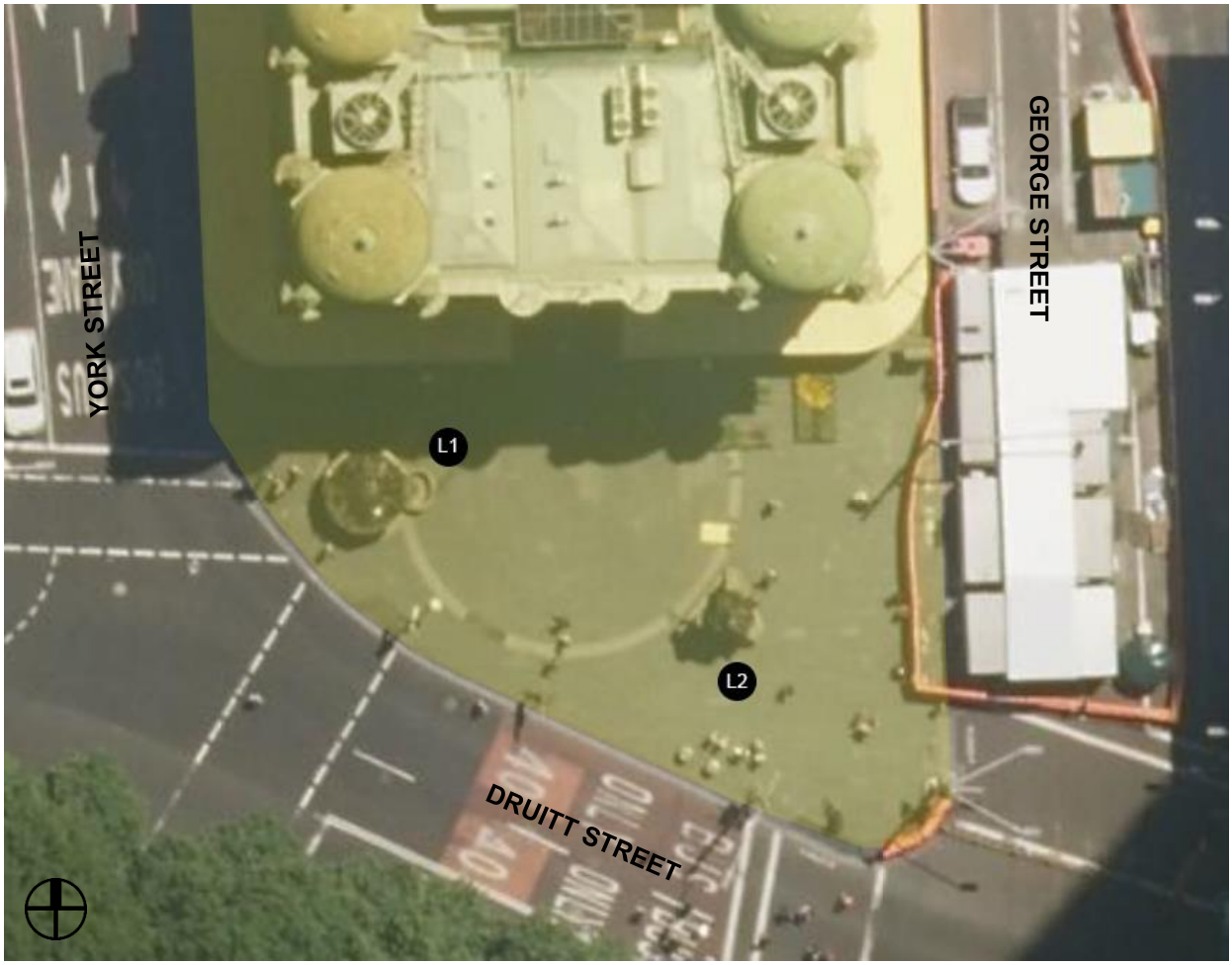
Figure 69 – Significant views map (subject site indicated by yellow highlight)

Source: Six Maps 2018 with Urbis overlay

5.4. SIGNIFICANT LANDSCAPE

The Queen Victoria Building is build to the site boundaries however Bicentennial Plaza which is located to the south contains the Statue of Queen Victoria and Statue of Islay. These sculptural elements located within the plaza are indicated on the below aerial image.

Figure 70 – Landscape features located in Bicentennial Plaza to the south of the Queen Victoria Building



Source: Six Maps, 2018

Table 10 – Landscape elements in vicinity

Landscape No.	Description	Image
L1	Statue of Islay and exhaust vent	

Landscape No.	Description	Image
L2	Statue of Queen Victoria	

5.5. HISTORICAL ARCHAEOLOGY

Historical archaeology is the study of the past using physical evidence in conjunction with historical sources. It focuses on the objects used by people in the past and the places where they lived and worked. It can tell us about the way things were made and used and how people lived their daily lives. Archaeology is not just about objects and remains, it is also about landscapes and links between sites.

Archaeological Potential (Department of Urban Affairs and Planning 1996) is defined as:

The degree of physical evidence present on an archaeological site, usually assessed on the basis of physical evaluation and historical research. Common units for describing archaeological potential are:

- known archaeological features/sites (high archaeological potential);
- potential archaeological features/sites (medium archaeological potential);
- no archaeological features/sites (low archaeological potential).

5.5.1. Historical Archaeological Potential

Overall, the potential for sub surface deposits within the heritage curtilage of the QVB is considered to be very low to none. The construction of the 1898 building included the extant basement, excavated into bedrock and comprising the current footprint of the building. Having been constructed into bedrock, there is little to no potential for remains of previous buildings or other site activities, with the exception being material deposited during construction. The unchanged basement of the building has likely prevented any deposit of material after the completion of the structure.

Prior to the construction of any buildings on the QVB site, the land was part of Blaxland's dairy paddock. In 1820, the Central Markets was established, comprising a two-storey brick and stone Market house, housing for the clerk, stalls for sellers and a stockyard. In the 1830s the stockyard had been relocated and the stalls were rebuilt, and comprised four separate buildings arranged around an open square, terminating at one end by the Market house. In the 1850s, the four buildings were combined under a single roof. The establishment of the Central Markets would have completed destroyed any traces of the site's dairying activities.

The entire site including all buildings was cleared by Council in 1891. The new building constructed by Council was to comprise three floors, and a large basement for use as a market and with a minimum ceiling height of 22 feet (approx. 7m). Brick retaining walls 355mm thick would also later enclose the whole of the basement. The basement is understood to have been constructed by workers using 'pick and shovel', and excavated into the underlying sandstone rock. Figure 39 in Section 3.3.8 of this CMP partially shows the depth of the works, which commenced in 1893. This excavation would have likely removed any previous structural remains. Even though the existence of structural remains is unlikely on account of the excavation

into the underlying bedrock, the remains of archaeological features such as wells is possible. AMAC Archaeological (2015) undertook monitoring at 383 George Street and identified a well cut into the natural sandstone, and assessed as potentially extant evidence of the Smithers family, who occupied that site from c1816.

In the mid-1980s, sub-surface excavation took place around the perimeter of the QVB. In 1986, a pedestrian link with retail tenancies was excavated between QVB and Town Hall Station to the south-east. In 1987, a car park was constructed under York Street to the immediate west, comprising excavation out of the underlying sandstone bedrock, to some 20m, as is shown in Figure 57 in Section 3.9 of this CMP. A telecommunications tunnel is also understood to be extant between the carpark and QVB, along the length of the heritage building and just under footpath level.

Later adjacent construction to the west of the building resulting from the QVB carpark and telecommunications tunnel suggests very low to no archaeological potential on the western boundary of the heritage place. Similarly, at south and east of the QVB excavation associated with the pedestrian link between the building and Town Hall would have removed evidence of earlier occupation phases at these site boundaries. The Central Sydney Archaeological Plan (1992) assumes road corridors within the CBD have archaeological potential, and therefore there is low potential for archaeological evidence associated with earlier alignments or use of George Street at the eastern boundary.

Within the QVB itself, there is low potential for relics in the form of artefacts (such as coins, construction materials and the like) to be extant in sub-floor spaces, particularly where floors are timber, or there are cavities below concrete floors.

5.6. ABORIGINAL CULTURAL SIGNIFICANCE

Aboriginal cultural heritage consists of places and items that are of significance to Aboriginal people because of their traditions, observances, lore, customs, beliefs and history. It provides evidence of the lives and existence of Aboriginal people before European settlement through to the present. Aboriginal cultural heritage is dynamic and may comprise physical (tangible) or non-physical (intangible) elements. It includes things made and used in traditional societies, such as stone tools, art sites and ceremonial or burial grounds. It also includes more contemporary and/or historical elements such as old mission buildings, massacre sites and cemeteries.

Aboriginal cultural heritage also relates to the connection and sense of belonging that people have with the landscape and each other. It recognises that Aboriginal people understand cultural heritage and cultural practices as being part of both the past and the present and that cultural heritage is kept alive and strong by being part of everyday life.

Cultural heritage is not confined to sites; it also includes peoples' memories, storylines, ceremonies, language and 'ways of doing things' that continue to enrich local knowledge about the cultural landscape. It involves teaching and educating younger generations. It is also about learning and looking after cultural traditions and places, and passing on knowledge. It is enduring but also changing. It is ancient but also new.

Aboriginal cultural knowledge provides crucial links between the past and present and therefore represents an essential part of the identities of Aboriginal people and all Australians.

5.6.1. AHIMS Search

A search of the OEH Aboriginal Heritage Information System (AHIMS) database was undertaken on 23 July 2018, which showed no sites registered within the QVB curtilage, and no sites within a 50m buffer of the QVB.

5.6.2. Aboriginal Archaeological Potential

As discussed in Section 5.5.1 above, the land now occupied by the QVB has undergone significant change since non-Aboriginal occupation of Sydney. It is likely that evidence of the Aboriginal inhabitants of the area would have been present in the form of artefact sites or other tangible evidence during the use of the site as Blaxland's dairy paddock in the early 19th Century. However, with the construction of the Central Markets, and then the substantial excavation into sandstone for the QVB, it is assessed that the ground has been subject to significant ground disturbance, and the potential for Aboriginal archaeological evidence is very low to none. No applications for Aboriginal Heritage Impact Permits (AHIPs) are anticipated to be required in future for this site.

5.7. LEVELS & GRADINGS

The Heritage Council of NSW recognises four (4) levels of heritage significance in NSW: Local, State, National and World. The level indicates the context in which a heritage place is important (for example, local heritage significance means the place is important to the local area or region). Heritage places that are rare, exceptional or outstanding beyond the local area or region may be of state or national significance.

In most cases, the level of heritage significance for a place has a corresponding statutory heritage listing and responsible authority for conserving them.

Different components of a place may contribute in different ways to its heritage value. The gradings of significance adopted for this CMP are based on those definitions as developed by the Heritage Council of NSW, and have been modified as follows:

Table 11 – Gradings of Significance

Grading	Justification	Status
Exceptional	Rare or outstanding elements that directly contribute to the place's overall heritage significance; they retain a high degree of integrity and intactness in fabric or use; any change should be minimal and retain significant values or fabric	Fulfils criteria for local or state listing
High	Element demonstrates a key aspect of the place's overall heritage significance; they have a high degree of original fabric or they retain their original use; alterations do not detract from significance	Fulfils criteria for local or state listing
Moderate	Element contributes to the place's overall heritage significance; they may have been altered but they still have the ability to demonstrate a function or use particular to the site; change is allowed so long as it does not adversely affect the place's overall heritage significance	Fulfils criteria for local listing
Little	Element may be difficult to interpret or may have been substantially modified which detracts from its heritage significance; change is allowed so long as it does not adversely affect the place's overall heritage significance	Does not fulfil criteria for local or state listing
Intrusive	Elements are damaging to the place's overall heritage significance; can be considered for removal or alteration	Does not fulfil criteria for local or state listing

Each element's significance has been graded having specific regard to its contribution to the overall significance of the place, its period of construction and its condition. We have identified the corresponding time period and condition status for the elements as follows:

Table 12 – Table of Time Periods

Acronym	Corresponding Period / Phase
O	Original and/or early fabric: 1898-1918
R	Reconstructed and contemporary fabric: c. post 1980s

Table 13 – Gradings of Condition

Grading	Justification
E (Excellent)	Element has no defects. Condition and appearance are stable and not deteriorating.
G (Good)	Element exhibits superficial wear and tear, minor defects, minor signs of deterioration to surface finishes, but does not require major maintenance. No major defects exist.
F (Fair)	Element is in average condition. Deteriorated surfaces require attention. Services are functional but require attention. Deferred maintenance work exists.
P (Poor)	Element has deteriorated badly. Serious structural problems exist. General appearance is poor with eroded protective coatings. Elements are defective, services are frequently failing, and significant number of major defects exists.
VP (Very Poor)	Element has failed. It is not operational and is unfit for occupancy or normal use.
U	Unknown. Unable to access to assess condition.

5.8. SCHEDULE OF SIGNIFICANT ELEMENTS

Various elements of the place have been graded below in relation to their contribution to the overall heritage significance of the place. Elements include buildings, structures, landscape and other elements that are located within the curtilage of the place.

Table 14 – Schedule of Significant Elements

Element	Period	Condition	Grading of Significance
OVERALL AND SPATIAL QUALITIES			
External presentation of the building, reinforced by the highly detailed, modelled sandstone façade, and the tableau of major and minor domes.	O	E	E
Contribution of the building in the Town Hall and St Andrews area.	O	E	E
Imagery and illusion to a grand historic shopping arcade or galleria, with significant internal and spaces providing a splendid backdrop to the current shopping centre with modern retailing and other activities.	R	E	E
Use of the building as an important retail complex and pedestrian link within the CBD.	R	E	H
Nature of the internal volumes, their configuration with galleries, voids and crossover bridges.	R	E	H
Publicly accessible nature of the site.	O	E	H
Streetscape role of the building as a surviving major arcade façade in the city, its importance and relationship to other major civic buildings in the vicinity.	O	E	H
Construction frame, including iron and steel frame, timber and terracotta floor framing.	O	G	H
Remnant decorative mouldings, column capitals, panelling to underside of arches under the main dome.	O	G	H

Element	Period	Condition	Grading of Significance
Remnant decorative and ornamental fabric in internal spaces.	O	G	H
Accurately or interpretively reconstructed fabric (including glass inner dome, metal balustrades, cupolas and light fixtures).	R	G	M
Plaster mouldings taken from remnant original fabric (including column capitals, clustered columns, cornices, string moulds, brackets to lattice roof trusses, and panelling to gallery beams).	R	G	M
Lift cars and landing doors.	R	G	M
Floor tile pattern to main walkway, lift lobbies and basement.	R	G	M
Shopfront detail and design of exterior and interior of the building including fire doors.	R	G	L
Contemporary shopfronts, display cases and signage.	R	G	L
Inter-tenancy walls (1986 onwards).	R	G	L
Escalators connecting the various levels (1986, 2000 and 2009).	R	G	L
Glazed secondary balustrades 2006-2009.	R	G	L
Bronze and steel balustrades 2006-2009.	R	G	L
Consistency of elements such as fire hose reels, service cupboards, and access panels etc.	R	G	L
Plant rooms, back of house service areas, and mobile phone installations.	R	G	L

Element	Period	Condition	Grading of Significance
Signage that does not conform to the QVB typology.	R	G	I
Tenancy fit outs.	R	G	L
Kiosks	R	G	L
EXTERIOR			
Architectural form and ability to demonstrate the style, its high quality in craftmanship, materials and integrity.	O	E	E
External sandstone façade elements facing the street frontages.	O	E	E
Polished trachyte columns.	O	E	E
Timber windows including sash, awning and casement.	O	G	H
Carved marble statues by W. P. Macintosh located on the parapet level along George and York Streets	O	G	E
Copper sheeted main dome including the drum and lantern and many minor domes clad with Muntz metal	O	G	E
Curved steel lattice trusses and steel framing supporting the glass roof over the main northern and southern gallery spaces	O	G	E
Steel lattice trusses and steel framing supporting the glass roofs over the northern and southern stair and lift lobby areas.	O	G	E
Remnant stained glass fabric to York Street and Market Street central windows.	O	G	E
Visual appearance of the shopfronts to exterior from ground floor.	R	G	M

Element	Period	Condition	Grading of Significance
Pressed metal panels to the base of exterior shopfronts, which resemble the appearance of original stall-board lights.	R	G	M
Cantilevered awning around the perimeter of the building.	R	G	L
Pedestal and statue of Queen Victoria located at the Druitt Street forecourt, installed 1986.	R	G	L
Paving to all footpath areas around building.	R	G	L
Glazed windscreens behind the wheel window above the entrance on the George Street side, 1986.	R	G	L
Carpark exhaust vent, including wishing well, Statue of Islay and Blarney Stone located in the Druitt Street forecourt at the southern end of the building.	R	G	L
INTERIOR			
Basements			
Columns at basement level, not including capitals.	O	G	H
Tessellated tile landings at the central and northern core.	O	G	H
Carpark, 1986.	R	G	L
Series of voids cut in the ground floor visually connecting the mezzanine level of the basement with the ground floor.	R	G	L
Escalators located within the northern void between ground, basement 1 and basement 2, 2000.	R	G	L

Element	Period	Condition	Grading of Significance
Pedestrian links through tunnels to Town Hall Station and the Myers Department Store, which were constructed as part of the major work in the 1986.	R	G	L
Ground Floor			
Above later linings there is the potential for original ceilings.	O	G	H
Grand staircase to the York Street side of the central entrance.	R	G	M
Stairwell and stone treads to the central area, including handrails and balustrades.	R	G	M
Infilled floor levels below the northern and southern entry archways, 1917.	O	G	L
Concierge desks, 2000.	O	G	L
First Floor			
Floor tiles in the northern and southern cores/lift lobbies.	O	G	H
Some entrance floor tiles to the first-floor women's bathrooms.	O	G	H
Entrance doors and partitions to the first-floor women's bathrooms (although modified to sliding).	O	G	H
Cast iron cubicle partition supports to both the men's and women's bathrooms (first floor).	O	G	H
Stained glass window over the Market Street entrance.	O	G	E
Stained glass window over the York Street entrance.	O	G	E
Decorative corbelled edge to the gallery on the first floor.	R	G	M
Contemporary carpet.	R	G	L

Element	Period	Condition	Grading of Significance
Wall mounted display cabinets in northern core.	R	G	L
Free standing display case at northern core.	R	G	L
Second Floor			
Mouldings and floor tiles around the central dome.	O	G	H
Stained glass wheel window over the entrance on York Street.	O (though heavily restored)	G	H
Floor tiles, timber handrails, metal balustrades and trachyte treads to the northern and southern stairwells and lift lobbies (second floor).	O	G	H
Pressed metal panels above the shopfronts.	O	G	H
Contemporary carpet.	R	G	L
Arched openings overlooking the void above the southern lift and stair well, 2000.	R	G	L
Wall mounted display cabinets in northern core.	R	G	L
Third Floor			
Sections of the upper decorative plaster details to the former QVB Ballroom and northern lift lobby.	O	G	H
Timber trusses and ceiling boards to the former Victoria Rooms and maintenance offices.	O	G	H
Internal rendered finish to the external walls.	O	G	H
Turrets, including exposed stonework, metal ceiling ribs and linings.	O	G	H

Element	Period	Condition	Grading of Significance
Remnant timber stair of former QVB Ballroom (present Tea Room), part of the 1917 library fit out.	O	G	H
Office fit out, 1986 onwards.	R	G	L
Fourth Floor			
Floor tiles, handrails, balustrades and trachyte stair treads to the stairwell and lift lobby.	O	G	H
Office fit out, 1986 onwards.	O	G	L
Suspended clocks in the north and south gallery, 1986 and 2000.	R	G	L

6. HERITAGE LISTINGS & STATUTORY OBLIGATIONS

6.1. HERITAGE LISTINGS – STATUTORY AND NON-STATUTORY LISTINGS

The following heritage listings apply to the site:

Table 15 – Heritage listings

Type of listing	Name of item	Assessed level of significance
STATUTORY LISTINGS		
World Heritage List under the *World Heritage Convention* (places of outstanding universal value)	Not applicable	Not applicable
National Heritage List under the *Environment Protection and Biodiversity Conservation Act 1999* (natural and cultural places of outstanding heritage value to the nation)	Not applicable	Not applicable
Indigenous Heritage under the *Aboriginal Cultural Heritage Act 2003* (places that hold great meaning and significance to Indigenous people)	Not applicable	Not applicable
Commonwealth Heritage List under the *Environment Protection and Biodiversity Conservation Act 1999* (natural, Indigenous and historic heritage places on Commonwealth lands and waters or under Australian Government control)	Not applicable	Not applicable
State Heritage Register (SHR) under the *Heritage Act 1977* (items of state significance)	Queen Victoria Building 429-481 George Street, Sydney Listing No: 01814 – Gazette Date: 05 Mar 2010	State
Sydney Local Environmental Plan 2012 Schedule 5 Environmental Heritage, Part 1 Heritage items (items of local significance)	Queen Victoria Building including interior, 429–481 George Street, Sydney Item No 1783 Bicentennial Plaza including monuments, Druitt Street Item No 1736	State Local

Type of listing	Name of item	Assessed level of significance
Movable Cultural Heritage under the *Protection of Movable Cultural Heritage Act 1986* (objects that people create/collect that forms an important part of Australia's nation's identity)	Not applicable	Not applicable
NON-STATUTORY LISTINGS		
National Trust of Australia (items of local, state or national significance)	Part of the 'Town Hall Group' Gazette Date 21 April 1975.	Not applicable
Institution of Engineers Australia (no official register but informal list of buildings that have heritage value)	Not applicable	Not applicable

State Heritage Register – Curtilage

The State Heritage Register (SHR) curtilage is shown in the Figure 71. The extent of the existing SHR curtilage extends beyond the existing property boundary and incorporates the Druitt Street concourse to the south.

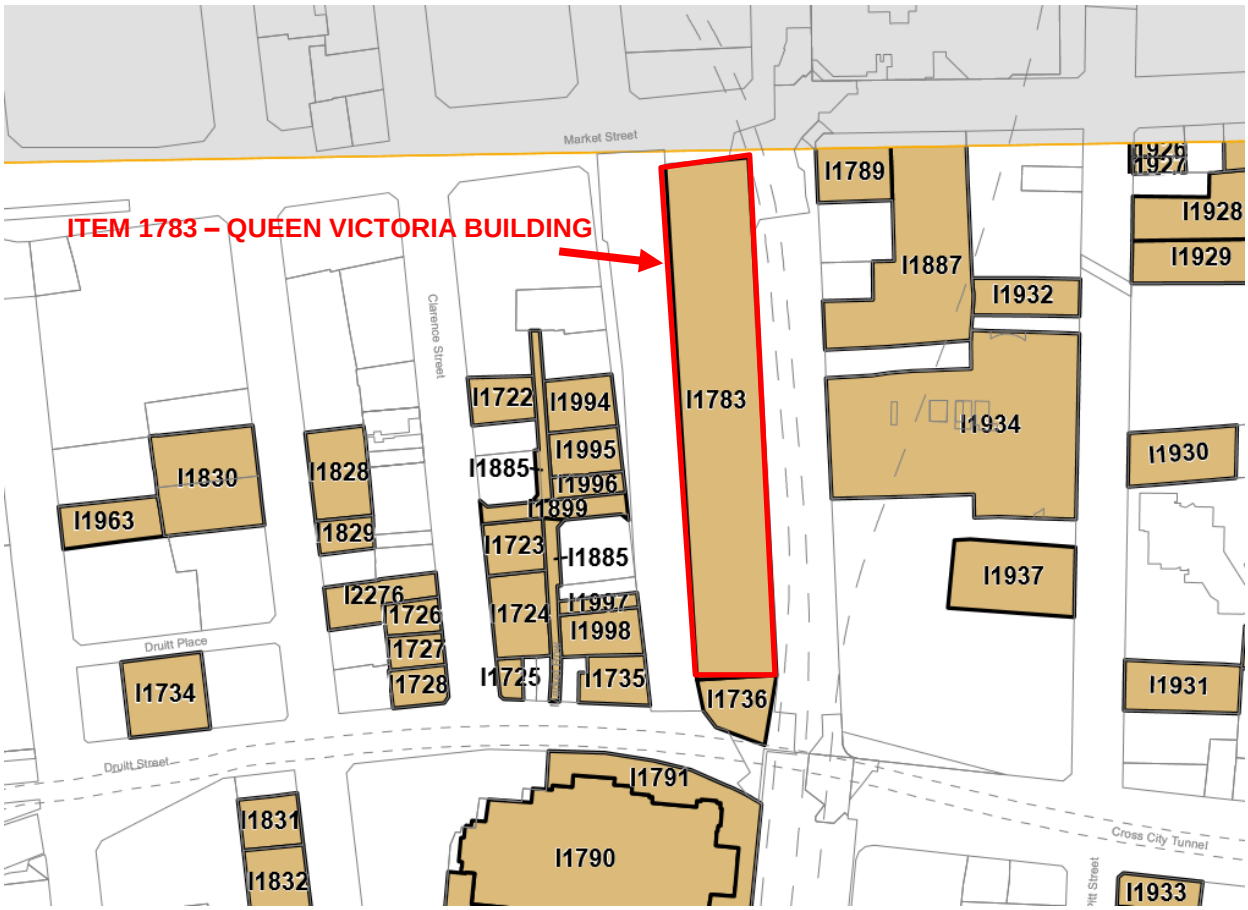
Sydney LEP 2012 – Heritage Map

The Queen Victoria Building as listed under the Sydney LEP 2012 is shown in Figure 72 and comprises two separate heritage items.

Figure 71 – SHR Curtilage for the QVB is shown hatched in red and takes in the lot boundary of the site and Druitt Street concourse

Source: SHR Inventory Sheet for the QVB, SHR 01814

Figure 72 – Extract from the Sydney LEP Heritage Map showing the subject site identified as I1783, Bicentennial Plaza (I1736) is located to the south

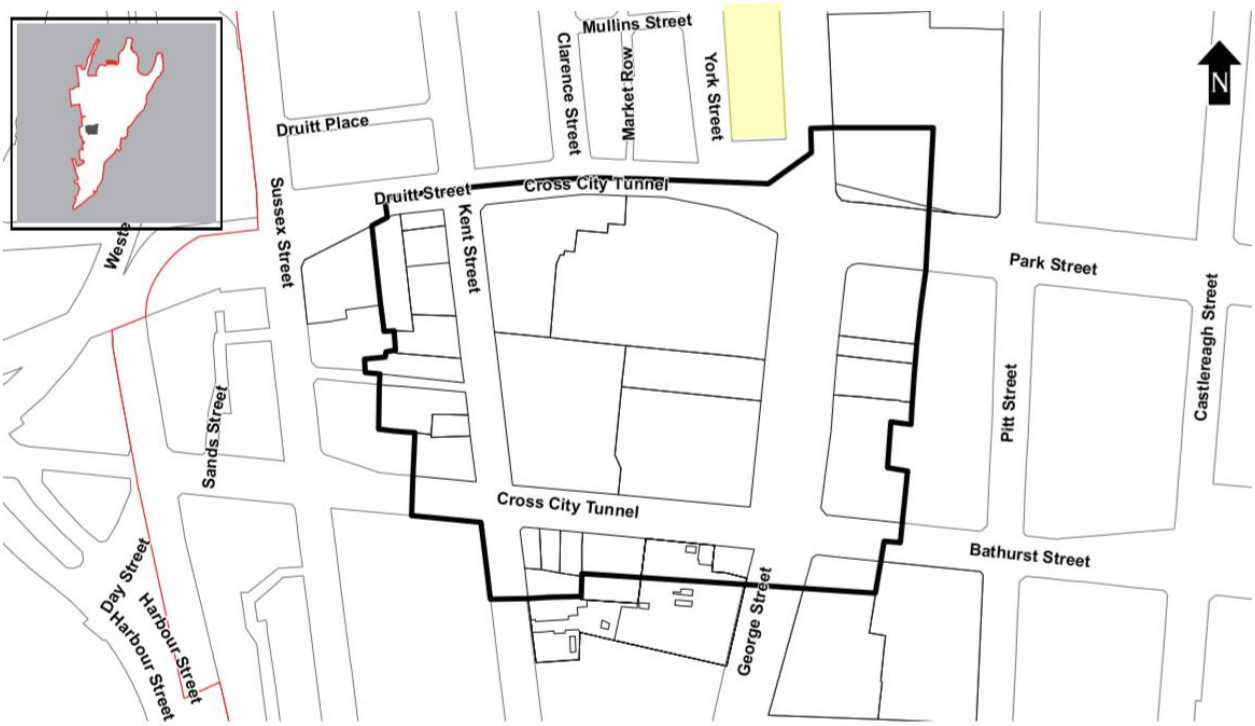


Source: Sydney LEP 2012, Heritage Map – Sheet HER_015

Figure 73 – York Street Special Character Area including Clarence Street and Kent Street, approximate location of the site is indicated by the yellow highlight

Source: Sydney Development Control Plan 2012, 2.1.1 York Street Special Character Area including Clarence Street and Kent Street

Figure 74 – Boundaries of the Sydney Square/ Town Hall/ St Andrews Special Character area, approximate location of the site is indicated by the yellow highlight



Source: Sydney Development Control Plan 2012, 2.1.10 Sydney Square/ Town Hall/ St Andrews Special Character Area

6.2. STATUTORY OBLIGATIONS

Works to the site may require particular approvals depending on the nature of proposed works. Key Commonwealth, state and local legislation, plans, policies and programs and committees affecting the management of the place are described below. This Section should be referred to in additional to other management plans for the site.

6.2.1. Commonwealth Government Legislation & Policies

Environmental Protection and Biodiversity Conservation Act 1999

The *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) is the Australian Government's environment and heritage legislation. This act is triggered by developments or actions that will have a significant impact on matters of National environmental significance, including world heritage areas, Commonwealth marine areas, nationally threatened species and communities and migratory birds. The EPBC Act includes a process for assessment of proposed actions that have, or are likely to have, a significant impact on matters of national environmental significance. These actions require approval from the Commonwealth Minister, Environment and Heritage.

The Register of the National Estate (RNE) was previously a statutory heritage register under the EPBC Act. The RNE is a list of natural, Indigenous and historic heritage places throughout Australia. It was established under the *Australian Heritage Commission Act 1975* and in 2004 the responsibility for maintaining the Register shifted to the Australian Heritage Council under the *Australian Heritage Council Act 2003* (AHC Act).

Following amendments to the AHC Act, after February 2007, no new places were added or removed to the RNE was frozen and. 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 Register of the National Estate (RNE) is now an archive of information about more than 13,000 places throughout Australia and is found on the National Heritage Database.

A new national heritage system was established in January 2004 under the EPBC Act. This led to the introduction of the National Heritage List, which recognises and protects places of outstanding heritage to the Nation, and the Commonwealth Heritage List, which includes Commonwealth owned or leased places of significant heritage value.

Queen Victoria Building and Bicentennial Plaza are not listed on the National and/or Commonwealth Heritage Lists.

National Construction Code / Building Code of Australia

The National Construction Code (NCC), incorporating the Building Code of Australia (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 Code make clear that not all requirements will apply to a given case. The Code also includes 'deemed-to-satisfy' requirements which are accepted as meeting the performance requirements. The Code 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 to the place, the building will need to comply on completion with the relevant [performance] requirements of the Building Code of Australia (EP&A Act 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 appropriate for the new use. For a building which undergoes alterations without a change of use, the structural capacity and fire safety of the building must not be reduced by the work (EP&A Act 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, it is rare to seek applications for exemption. If such an application is contemplated, it should be sought at development application stage. The Fire, Access and Services Advisory Panel of the Heritage Council of NSW may be able to assist in resolving conflicts between heritage and regulatory requirements.

6.2.2. State Government Legislation & Policies

Environmental Planning and Assessment Act 1979

The *Environmental Planning and Assessment Act 1979* (EPA Act) governs strategic planning and development assessment processes undertaken by State and Local Government in NSW. Development approval for works may be required under Part 3A, Part 4 or Part 5 of the Act.

It is necessary in most cases to submit a development application to the relevant local Council for permission to erect, alter, demolish or change the use of an existing building. This does not apply to a building proposal defined as an 'Exempt Development'. Six categories of development are defined by the new legislation: Exempt Development, Complying Development, Local Development, Integrated Development, Designated Development or State Significant Development.

Approval is required under this Act for alterations and additions to the Queen Victoria Building. A Review of Environmental Factors (REF) is prepared in most instances to address relevant approvals and consultation requirements under the EP&A Act.

Independent heritage advice or assessment may be required if works are likely to impact on the overall heritage significance of the place or elements identified in this report as being of exceptional or high significance. A heritage impact statement is generally required to accompany development applications for works to a heritage item, to assess the likely impact of the works on the heritage significance of the item.

NSW Heritage Act 1977

The NSW Heritage Act 1977 (Heritage Act) is administered by the NSW Office of Environment and Heritage. The purpose of the Heritage Act is to ensure cultural heritage in NSW is adequately identified and conserved. Items of significance to the State of NSW are listed on the NSW State Heritage Register (SHR) under the Act.

Queen Victoria Building is listed as a heritage item of State significance on the SHR (SHR Listing No: 01814).

Minimum Standards of Maintenance and Repair

Under s118 of the Heritage Act, the agency has the power to impose minimum standards with respect to the maintenance and repair of buildings, works and relics that are listed on the State Heritage Register (SHR) or within a precinct that is listed on that Register. The minimum standards include:

- Annual inspections by a suitably qualified person;
- Provision of weather protection;
- Fire protection (and additional fire protection for unoccupied buildings);
- Security (and additional security for unoccupied buildings);
- Essential maintenance and repair; and
- The preparation of a Conservation Management Plan.

An endorsed Conservation Management Plan can impose additional standards of maintenance and repair.

Historical Archaeology

In New South Wales, historical archaeological sites are protected under the Heritage Act. The purpose of the *NSW Heritage Act 1977* (as amended) is to conserve the environmental heritage of the State. Environmental heritage is broadly defined under Section 4 of the Heritage Act as consisting of the following items: 'those places, buildings, works, relics, moveable objects, and precincts, of State or local heritage significance.'

Amendments to the Heritage Act made in 2009 have changed the definition of an archaeological 'relic' under the Act. A relic is now an archaeological deposit, resource or feature that has heritage significance at a local or State level. The definition is no longer based on age. This significance-based approach to identifying 'relics' is consistent with the way other heritage items such as buildings, works, precincts or landscapes are identified and managed in NSW.

The Heritage Act requires that historical archaeological sites and 'relics' are managed in accordance with permits issued by the Heritage Council of NSW. The consent of the Heritage Council is required before any

archaeological ‘relics’ are disturbed. An archaeological site is an area which contains one or more archaeological ‘relics’.

Permits to Excavate or Disturb Land

Under the Heritage Act (as amended), in the event that it is proposed to disturb or excavate any land in NSW that is likely to contain archaeological remains, an application needs to be made to the NSW Heritage Council.

As the Queen Victoria Building is listed on the State Heritage Register, under the *Heritage Act 1977*, a Section 60 application would be required for works to the building. A Section 140 application is required to obtain a permit to excavate.

Archaeological Exceptions/Exemptions

In some circumstances, a full excavation permit may not be required when excavating land in NSW. Usually this is where works are only minor in nature, and will have minimal impact on the heritage significance of the place.

In such instances, an application for an exemption under Section 57 (2) and (3) of the *Heritage Act 1977,* may be appropriate. This is to be determined by a suitably qualified archaeologist, and will depend upon the nature, scale and location of the works proposed.

Section 170 Heritage and Conservation Register

Under Section 170 of the Act, all NSW government instrumentalities are required to establish and maintain a Heritage and Conservation Register that details each item of environmental heritage that the agency owns or occupies. The Register should include cultural and natural heritage places. This Register comprises individual inventory entries for each item or place that has been identified to be of heritage significance.

The Queen Victoria Building and Bicentennial Plaza are not listed as heritage items on a Section 170 Register.

National Parks and Wildlife Act 1974

The National Parks and Wildlife Act 1974 (NSW) (the ‘NPW Act’) is the primary piece of legislation for the protection of Aboriginal cultural heritage in New South Wales. The Office of Environment and Heritage (OEH) administers the NPW Act. The NPW Act provides statutory protection for Aboriginal objects by making it illegal to harm Aboriginal objects and Aboriginal places, and by providing two tiers of offence against which individuals or corporations who harm Aboriginal objects or Aboriginal places can be prosecuted. The NPW Act defines Aboriginal objects and Aboriginal places:

> *Aboriginal object means 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.*
>
> *Aboriginal place means any place declared to be an Aboriginal place under Section 84. The highest tier offences are reserved for knowledgeable harm of Aboriginal objects or knowledgeable desecration of Aboriginal places. Second tier offences are strict liability offences—that is, offences regardless of whether or not the offender knows they are harming an Aboriginal object or desecrating an Aboriginal place—against which defences may be established under the National Parks and Wildlife Regulation 2009 (NSW) (the ‘NPW Regulation’).*

Section 87 of the NPW Act establishes defences against prosecution under Section 86 (1), (2) or (4). The defences are as follows:

- An Aboriginal Heritage Impact Permit (AHIP) authorising the harm (s87(1)); and
- Exercising due diligence to establish Aboriginal objects will not be harmed (s87(2)).

Due diligence may be achieved by compliance with requirements set out in the National Parks and Wildlife Regulation 2009 (the NPW Regulation) or a code of practice adopted or prescribed by the NPW Regulation (s87(3)).

6.2.3. Local Government Legislation & Policies

Sydney Local Environmental Plan 2012

A Local Environmental Plan is the principal legal document for controlling development and guiding planning decisions made by Council. Sydney Local Environmental Plan (LEP) 2012 commenced on 14 December 2012, and is the current Local Environmental Plan. Schedule 5 of the planning instrument lists heritage items and heritage conservation areas within the local government area.

Queen Victoria Building and Bicentennial Plaza are listed as heritage items under Schedule 5 of the Sydney LEP 2012.

The LEP requires consent for certain types of development (including development affecting heritage items) and the consent authority, in considering any proposed development, must have regard to the relevant aims, strategies and principles contained in this plan. Heritage provisions for the City of Sydney Council area are incorporated under Part 5 Miscellaneous Provisions, *Clause 5.10 Heritage Conservation* of the instrument. Sub-clause (2) details consent required for certain development as outlined below:

Development consent is required for any of the following:

> *(2) Requirement for consent*
>
> *Development consent is required for any of the following:*
>
> *(a) demolishing or moving any of the following or altering the exterior of any of the following (including, in the case of a building, making changes to its detail, fabric, finish or appearance):*
>
> > *(i) a heritage item,*
> >
> > *(ii) an Aboriginal object,*
> >
> > *(iii) a building, work, relic or tree within a heritage conservation area,*
>
> *(b) altering a heritage item that is a building by making structural changes to its interior or by making changes to anything inside the item that is specified in Schedule 5 in relation to the item,*
>
> *(c) disturbing or excavating an archaeological site while knowing, or having reasonable cause to suspect, that the disturbance or excavation will or is likely to result in a relic being discovered, exposed, moved, damaged or destroyed,*
>
> *(d) disturbing or excavating an Aboriginal place of heritage significance,*
>
> *(e) erecting a building on land:*
>
> > *(i) on which a heritage item is located or that is within a heritage conservation area, or*
> >
> > *(ii) on which an Aboriginal object is located or that is within an Aboriginal place of heritage significance,*
>
> *(f) subdividing land:*
>
> > *(i) on which a heritage item is located or that is within a heritage conservation area, or*
> >
> > *(ii) on which an Aboriginal object is located or that is within an Aboriginal place of heritage significance.*

Heritage Floor Space

Clause 6.10 of the Sydney LEP 2012 allows Council to award heritage floor space in order to provide an incentive for the conservation and on-going maintenance of heritage buildings within Central Sydney.

In accordance with Clause 6.10(2), Council may award heritage floor space in respect of a person if the following provisions are met:

> *(2) Creation of heritage floor space*
>
> *The Council may record in the register an amount of heritage floor space in respect of a person if:*
>
> *(a) the person is the owner or the nominee of the owner of a building that is a heritage item shown marked "*" in Schedule 5 (a heritage building), and*

(b) the heritage building is on land in Zone B8 Metropolitan Centre, and

(c) conservation works have been carried out on the heritage building and have been completed in accordance with a heritage conservation management plan approved for the building by the consent authority, and

(d) a covenant is registered that prevents development that increases the total gross floor area of all buildings on the site on which the heritage building is located or that increases the height of the heritage building, and

(e) an amount of heritage floor space has not been recorded in the previous 25 years (under this clause or under a similar scheme in force before the commencement of this Plan) in respect of the heritage building, and

(f) no other building has utilised floor space that was available to it only because, at the time the floor space was utilised, the building was on a site that included the heritage building or that included part of the site occupied by the heritage building.

The Queen Victoria Building is listed as Heritage Item 1783* (Queen Victoria Building including interiors) in Schedule 5 of the SLEP 2012 and is also located in the B8 Metropolitan Centre Zone. The Queen Victoria Building satisfies the requirements and is eligible to be awarded heritage floor space.

Sydney Development Control Plan 2012

A Development Control Plan is a non-statutory document that supports the LEP with more detailed planning and design guidelines.

The purpose of the Sydney Development Control Plan (DCP) 2012 is to supplement the LEP and provide more detailed provisions to guide development. The DCP has been made in accordance with Section 74C of the Environmental Planning & Assessment Act 1979, and must be read in conjunction with the provisions of LEP.

Heritage item provisions are predominantly considered in the general provisions of the DCP in Section 3, and specifically section 3.9 Heritage (although this is not exhaustive). The DCP acknowledges that heritage conservation does not preclude change but rather responds to different constraints and opportunities. The DCP aims to ensure that the significant elements of the past are appropriately managed and respected by new development, with the underlying principles being that:

- Change should be based on an understanding of heritage significance; and
- The level of change should respect the heritage significance of the item or area.

The intention of these provisions is to ensure that decisions about change are made with due regard to heritage significance, and that opportunities to improve the understanding and appreciation of this significance are taken.

In summary, where new works or uses are proposed to the building, specific provisions within the DCP should be considered including but not limited to the provisions for heritage items in Section 3.9.1-3.9.5.

This report lists the provisions at the time of preparing this report and reference should be made to the current instrument in conjunction with any proposed works.

York Street Special Character Area including Clarence Street and Kent Street

Section 2.1 of the DCP provides a number of 'Special Character Areas' within Central Sydney. The site is located within the 'York Street Special Character Area including Clarence Street and Kent Street' (refer to Figure 73) identified in the DCP Section 2 Locality Statements 2.1.1. The special character statement and principles for the management of the area is as follows:

> *York Street and the streets and lanes surrounding it contain evidence of one of the early warehousing areas in Sydney that serviced Darling Harbour as a working port. The area is typified by its 19th and 20th century, 5–8 storey masonry buildings of a consistent scale, form and character. The architectural emphasis of the buildings located at street intersections are a distinctive characteristic of this area.*

The network of lanes, internal courtyards, uniform block pattern with narrow frontages and west-east transport links all present the various layers of the area's past and present commercial and retail character.

The Queen Victoria Building is evidence of early markets in the area. Its grand scale and rare composition with dominant domes appear in many views and terminate vistas within the area, such as that from Mullins Street. There are views through the area between the Harbour and the City, as well as many significant vistas such as that along York Street, which is terminated by the Town Hall to the south.

Principles:

a) Development must achieve and satisfy the outcomes expressed in the character statement and supporting principles.

b) Maintain and enhance the historic fine grain subdivision pattern, and prominent, significant corner buildings.

c) Conserve and enhance existing significant views between the area and Darling Harbour, higher level views north to the Harbour Bridge and the significant vistas terminated by the QVB and the Sydney Town Hall, such as those along Mullins Street and York Street.

d) Conserve the existing cart ways, laneways and courtyards and their heritage significance.

e) Respond to the historic warehouse and historic commercial typology in the design of buildings.

f) Conserve historic buildings and reinforce and enhance the setting of the historic buildings in the design of new buildings.

2.1.10 Sydney Square/ Town Hall/ St Andrews Special Character Area

As discussed above, Section 2.1 of the DCP provides a number of 'Special Character Areas' within Central Sydney. Whilst the site is not located within the 'Sydney Square/ Town Hall/ St Andrews Special Character Area' (refer to Figure 74), there is specific mention to the Queen Victoria Building in the discussion of this area.

For reference the description and principles of the Sydney Square/ Town Hall/ St Andrews Special Character Area is included below:

Sydney Square is a major public open space framed by the Town Hall and St Andrews Cathedral.

The Town Hall is one of the State's most important civic buildings. The Town Hall and its civic setting symbolise the long tradition of city government and has been involved in the development of Sydney City since the mid-19th century. The building is one of the grandest and most elaborate and largely intact examples of the 19th century High Victorian style surviving in Australia. The Sydney Town Hall together with St Andrews Cathedral and the Queen Victoria Building in the adjoining York Street/Clarence Street/Kent Street Special Character Area to the north form a remarkably homogeneous group by virtue of their similarities in scale, texture and materials.

The precinct represents the symbolic and visual focus and centre of the city and serves as a landmark feature along George Street, due to its prominent location and association with major civic events. The clock tower of the Town Hall and spires of St Andrews Cathedral either appear in, or terminate many significant vistas, particularly those from Park, George, York and Bathurst Streets.

The area is one of the busiest parts of the City, in terms of both vehicular and pedestrian movement, and with the underground Town Hall Station functions as a major transport node. The steps of the Town Hall attract many people and the Square acts as a major meeting and gathering place (formal and informal) with a wide variety of activity on various levels.

Though the buildings lining the edges of Sydney Square exhibit a diverse range of styles and scales, they provide a sense of enclosure to the Square.

Council's plans for a new square opposite the Town Hall between George and Pitt Streets, together with better pedestrian amenity on George Street the new square will provide further focus for the civic life of the City.

Principles

(a) Development must achieve and satisfy the outcomes expressed in the character statement and supporting principles.

(b) Recognise and enhance Sydney Square as the pre-eminent public space for civic events and as a community meeting place.

(c) Protect and extend morning sun access to the steps of the Town Hall and lunchtime sun access to Sydney Square.

(d) Reinforce the urban character and scale of Sydney Square by requiring new buildings surrounding the street block of Sydney Square to be built to the street alignment, and to have street frontage heights and setbacks at higher levels consistent with the prevailing form of buildings in this Special Character Area.

(e) Ensure that new development lining the four edges of the Square visually continues the Square and provides an appropriate backdrop to the civic character of the area and does not dominate its significant civic buildings that give it a sense of civic significance.

(f) Ensure that any development associated with the important public transport interchange at Town Hall is consistent with enhancement of the public domain of Sydney Square.

(g) Ensure that new development around Sydney Square contributes positively to the definition of the space and is of a scale and character that complements the civic buildings, in terms of facade composition, building materials, colours and textures and exhibits a rhythm and richness in articulation.

(h) Maintain and enhance important existing views and vistas to:

i. the clock tower of the Town Hall from Park, George and York Streets; and

ii. the spires of the Cathedral from Bathurst and George Streets to allow the silhouette of the Cathedral and Town Hall to be viewed and read against the sky.

(i) Achieve a new civic square opposite Town Hall between George and Pitt Streets as an active civic outdoor focus for the City and to provide a complementary urban space in front of Town Hall with active uses at multi levels along its southern edge.

Section 5.1.9 Award and Allocation of Heritage Floor Space

Section 5.1.9 of the Sydney Development Control Plan 2012 relates to the 'Award and allocation of heritage floor space'. The award and allocation procedures include (amongst others):

"the ability for the owner of a heritage building, subject to meeting certain criteria, to be awarded development potential known as Heritage Floor Space after completing conservation works to that building;"

The award of heritage floor space is restricted to buildings that are listed in their entirety as heritage items in Schedule 5 of the Sydney LEP 2012.

6.2.4. Approvals and Consent – Types of Application

Approvals for Works

Approvals and consent for works are required from the City of Sydney Council and NSW Heritage Council.

Council of City of Sydney

Approval is required from the City of Sydney for any proposed works to state listed heritage items. Part 3 Exempt and complying development under the Sydney LEP 2012, does not apply to State listed heritage items under the LEP 2012.

NSW Heritage Council

Approvals are required for works to State listed heritage items, except where exemptions apply for maintenance or minor works as per the NSW Heritage Division Guidelines.

Types of Applications

Integrated development

Under the Environmental Planning and Assessment Act, the process of Integrated Development requires applicants to use the following process for SHR listed properties:

- The City of Sydney will refer the application to the NSW Heritage Division (and other State agencies if required).
- If approval is granted by the NSW Heritage Division, this approval will be included in the City of Sydney development consent conditions.

This section only applies to works where development consent of the City of Sydney and Heritage Council approval is required

City of Sydney Council

The following provisions from Clause 5.10 of the LEP 2012 dictate the necessity for consent for works from City of Sydney Council.

> *(1) Objectives*
> *The objectives of this clause are as follows:*
>
> *(a) to conserve the environmental heritage of the City of Sydney,*
>
> *(b) to conserve the heritage significance of heritage items and heritage conservation areas, including associated fabric, settings and views,*
>
> *(c) to conserve archaeological sites,*
>
> *(d) to conserve Aboriginal objects and Aboriginal places of heritage significance.*
>
> *(2) Requirement for Consent*
>
> *Development consent is required for any of the following:*
>
> *(a) demolishing or moving any of the following or altering the exterior of any of the following (including, in the case of a building, making changes to its detail, fabric, finish or appearance):*
>
> *(i) a heritage item,*
>
> *(ii) an Aboriginal object,*
>
> *(iii) a building, work, relic or tree within a heritage conservation area,*
>
> *(b) altering a heritage item that is a building by making structural changes to its interior or by making changes to anything inside the item that is specified in Schedule 5 in relation to the item,*
>
> *(c) disturbing or excavating an archaeological site while knowing, or having reasonable cause to suspect, that the disturbance or excavation will or is likely to result in a relic being discovered, exposed, moved, damaged or destroyed,*
>
> *(d) disturbing or excavating an Aboriginal place of heritage significance,*
>
> *(e) erecting a building on land:*
>
> *(i) on which a heritage item is located or that is within a heritage conservation area, or*
>
> *(ii) on which an Aboriginal object is located or that is within an Aboriginal place of heritage significance,*
>
> *(f) subdividing land:*
>
> *(i) on which a heritage item is located or that is within a heritage conservation area, or*
>
> *(ii) on which an Aboriginal object is located or that is within an Aboriginal place of heritage significance.*

(3) When consent not required

However, development consent under this clause is not required if:

(a) the applicant has notified the consent authority of the proposed development and the consent authority has advised the applicant in writing before any work is carried out that it is satisfied that the proposed development:

(i) is of a minor nature or is for the maintenance of the heritage item, Aboriginal object, Aboriginal place of heritage significance or archaeological site or a building, work, relic, tree or place within the heritage conservation area, and

(ii) would not adversely affect the heritage significance of the heritage item, Aboriginal object, Aboriginal place, archaeological site or heritage conservation area.

NSW Heritage Council

Prior to commencement of any works, assessment of works is to be completed. All work falls into one of the three below categories:

- Exempt and requiring no notification to the Director, Heritage Division (repairs and maintenance).
- Exempt and requiring exemption application to be submitted to the Director, Heritage Division (minor works).
- Requiring a Section 60 application to be submitted to the Heritage Council (major works).

Any major works proposed for SHR items need to be assessed and approved by the Heritage Council via a Section 60 application to ensure that the heritage significance of the item will not be adversely affected.

However, if the works are only minor in nature and will have minimal impact on the heritage significance of the place, the *Heritage Act* allows the Minister for Heritage, on the recommendation of the Heritage Council, to grant exemptions for certain activities which would otherwise require approval under Section 57 (2) of the *NSW Heritage Act*. Advice by a suitably qualified heritage consultant may be required to determine if the works are 'minor'.

There are two types of exemptions which can apply to a heritage item listed on the SHR:

- Standard Exemptions for all items on the State Heritage Register as outlined in Appendix C. Typical activities that are exempted include building maintenance, minor repairs, alterations to certain interiors or areas and change of use.
- Site Specific Exemptions. Site Specific Exemptions for Queen Victoria Building were gazetted on 5 March 2010. These site-specific exemptions have been included in Appendix D of this report for reference.

6.3. MANAGEMENT PLANS & GUIDELINES

The Sydney LEP 2012 and DCP 2012 require the preparation of a recent Conservation Management Plan before applications for major change are considered or lodged for statutory approval. This Conservation Management Plan sets out policy recommendations to conserve the significant values associated with the subject site.

In addition to a CMP most heritage legislation requires the preparation on an assessment of heritage impact to accompany development applications and notifications associated with exempted works. Policies have also been included in this document concerning heritage impact statements.

This Conservation Management Plan revises the previously prepared reports for the site. The historic Conservation Management Plans for the site have been detailed in the table overleaf.

Table 16 – Conservation Management Plan versions for the Queen Victoria Building

Date	Author
November 2010	Jonathan Bryant of GBA Heritage (formerly known as Graham Brooks and Associates)
November 2003	Anita Krivickas and Bruce Edgar of Graham Brooks and Associates
1996-1997	Graham Brooks, Glen Cowell, Paul Dignam and Challis Smedley of Graham Brooks and Partners Pty Ltd

7. OPPORTUNITIES & CONSTRAINTS

7.1. INTRODUCTION

The conservation planning process established by the Burra Charter of Australia ICOMOS guidelines (refer Article 6 which defines the Burra Charter Process) requires that relevant constraints be identified as part of the process for developing conservation policies for places of significance. These constraints include:

- Obligations arising from the cultural significance of the place;
- Physical constraints of the place, including environmental factors and the physical condition of the fabric;
- Relevant statutory and non-statutory controls;
- Owner's needs, resources and other external constraints; and
- Obligations involved in undertaking research, maintaining records and communicating the heritage values of the place.

The assessment of the following specific constraints and opportunities will result in appropriate policies for the site.

7.2. OBLIGATIONS ARISING FROM STATUTORY & NON-STATUTORY REQUIREMENTS

Approvals for works to the site may be required under the EP&A Act or the Heritage Act as outlined above in Section 6. This section should be referred to prior to undertaking any works. Any future proposed changes to the site must be undertaken in accordance with the relevant planning legislation, the Heritage Division provisions, the best practice principles of the Burra Charter and with reference to the provisions of this CMP.

The property is listed as an item of state significance on the SHR (refer to Figure 71 for SHR lot boundary and curtilage), it is required to be maintained in accordance with the *Minimum Standards of Maintenance and Repair* found under section 1.6 *Heritage Regulation 2012* under the *Heritage Act 1977.*

Where new works are proposed, compliance with the Building Code of Australia 2016 / National Construction Code 2011 and Australian Standard AS1428 (Universal Access) may also be required as outlined in Section 6.2.1. Any strategies or solutions to ensure that components of Macquarie Field House comply with the BCA/ NCC or AS1428 should be driven by the cultural significance of the place. Where necessary, alternative solutions and performance based outcomes should be pursed to ensure the intent of the code is met without adversely impacting on significant fabric. Professional advice should always be obtained. Due to the complex nature of heritage sites, 'deemed to comply' design solutions approved by BCA or access consultants may be used to satisfy the intent of the Standard.

7.2.1. The Burra Charter

The Burra Charter (the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance) contains principles on conservation of significant places. The Burra Charter provides nationally accepted principles for the conservation of places of cultural significance. The Burra Charter has been included in Appendix A for reference.

The ICOMOS Burra Charter 2013 adopted by Australia ICOMOS, establishes the nationally accepted principles for the conservation of places of cultural significance. Although the Burra Charter is not cited formally in an Act, it is nationally recognised as a document that shapes the policies of the Heritage Council of NSW. The document provides the underlying methodology by works to heritage items of all levels of significance are undertaken and provides the guidelines for the management of heritage items. The building is of demonstrated cultural significance and therefore, procedures for managing change and activities at the site should be in accordance with the recognised conservation methodology of The Burra Charter.

7.3. OBLIGATIONS ARISING FROM HERITAGE SIGNIFICANCE

This CMP provides an analysis of the significance of Queen Victoria Building and the associated cultural landscape in its present form. It has been determined that the site is of State heritage significance for its historic, associational, aesthetic, research and representative values and for its rarity.

This places an obligation for owners, occupiers and users of the building and any other stakeholders responsible for or involved in the maintenance and management of the place to take steps to conserve this identified significance. This includes the preservation of internal and external fabric, individual spaces, elements and structures for the retail arcade elements and the archaeological resource.

Owners, occupiers and stakeholders responsible for and involved in the maintenance and management of the site should be aware of the identified significance and aim to conserve and enhance this significance. Reference should be made to Statement of Significance (Section 5.2) and the Schedule of Significant Elements (Section 5.8) as well as relevant policy and provisions within this CMP.

General opportunities and constraints in relation to the elements, fabric and spaces of heritage significance include:

Conservation and management

- Refer to Section 8 for policies regarding management of the identified heritage significance of the Queen Victoria Building.
- Elements of moderate or higher significance should be retained and conserved. Queen Victoria Building provides a comparatively rare example of a large-scale, Victorian period retail arcade and should be retained, along with its generally intact internal floor plan.
- Any repair, conservation or reconstruction works to significant elements should be undertaken with appropriate supervision by a suitably qualified heritage consultant /architect and/ or relevant materials specialist or conservator.
- Identified intrusive elements at the site should be removed.
- Conservation of the place should be managed in accordance with the Conservation Policies contained in Section 8, and the conservation work and cyclical maintenance schedule provided in Section 9. As the Queen Victoria Building is on the SHR, it is required to be maintained in accordance with the *Minimum Standards of Maintenance and Repair* found under Section 1.6 *Heritage Regulation 2012* under the *Heritage Act 1977.*

New works and services

- New works should be in accordance with the relevant conservation policies and development opportunities.
- Within Queen Victoria Building, new service areas and services should be located in areas which do not impact on significant spaces, fabric or views, in accordance with policies contained within this report.

7.4. ARCHAEOLOGY

As described in Section 5 of this CMP, the construction of the QVB, with its basement level excavated into rock would have likely removed any evidence of prior occupation of the site. Further, the construction of surrounding sub-surface infrastructure including a pedestrian tunnel, car park and services tunnel, would likely have removed any evidence in the areas immediately adjacent to the QVB. Some evidence in the form of relics relating to the construction of the building (such as tools or discarded bottles etc) may be present if there are cavities around the basement, or within sub-floor spaces; but potential for these items is considered low, and it is unlikely that any such deposits would pose significant constraints to any future maintenance, conservation, or building works. No constraints arising from archaeology are anticipated for the QVB.

8. CONSERVATION POLICIES

8.1. WHAT IS A CONSERVATION POLICY?

A conservation policy explains the principles to be followed to retain, conserve, restore or reveal the heritage significance of a place, and how that significance can be enhanced and maintained. This relies on a full understanding of the significance of the place, and a review of the constraints and opportunities arising from that significance.

The below policies and guidelines are informed by background discussion which explains the reasoning behind the policy. It is noted that not all of the guidelines and/ or policy may be achievable when external matters are taken into account such as condition or owners requirements (within reason).

8.2. DEFINITIONS

The below table outlines the definitions of terms used throughout the conservation policy section.

Table 17 – Definitions of terms

Term	Definition
Archaeological assessment	A study undertaken to establish the archaeological significance (research potential) of a particular site and to identify appropriate management actions
Archaeological potential	The degree of physical evidence present on an archaeological site, usually assessed on the basis of physical evaluation and historical research
Archaeology	The study of past human cultures, behaviours and activities through the recording and excavation of archaeological sites and the analysis of physical evidence
Australia ICOMOS	The national committee of the International Council on Monuments and Sites
Burra Charter	Charter adopted by Australia ICOMOS, which establishes the nationally accepted principles for the conservation of places of cultural significance; Although the *Burra Charter* is not cited formally in an Act, it is nationally recognised as a document that shapes the policies of the Heritage Council of NSW
Conservation	All the processes of looking after an item so as to retain its cultural significance; it includes maintenance and may, according to circumstances, include preservation, restoration, reconstruction and adaptation, and will be commonly a combination of more than one of these
Conservation Management Plan	A document explaining the significance of a heritage item, including a heritage conservation area, and proposing policies to retain that significance; it can include guidelines for additional development or maintenance of the place
Conservation policy	A proposal to conserve a heritage item arising out of the opportunities and constraints presented by the statement of heritage significance and other considerations
Context	The specific character, quality, physical, historical and social characteristics of a building's setting; depending on the nature of the proposal, the context could be as small as a road or entire suburb
Curtilage	The geographical area that provides the physical context for an item, and which contributes to its heritage significance; land title boundaries do not necessarily coincide

Term	Definition
Heritage item	A landscape, place, building, structure, relic or other work of heritage significance
Heritage significance	Of aesthetic, historic, scientific, cultural, social, archaeological, natural or aesthetic value for past, present or future generations
Integrity	A heritage item is said to have integrity if its assessment and statement of significance is supported by sound research and analysis, and its fabric and curtilage and still largely intact
Interpretation	Interpretation explains the heritage significance of a place to the users and the community; the need to interpret heritage significance is likely to drive the design of new elements and the layout or planning of the place
Maintenance	Continuous protective care of the fabric and setting of a place; to be distinguished from repair; repair involves restoration or reconstruction
Setting	The area around a heritage place or item that contributes to its heritage significance, which may include views to and from the heritage item; the listing boundary or curtilage of a heritage place does not always include the whole of its setting
Use	Means the functions of a place, as well, as the activities and the practices that may occur at the place; a compatible use respects the cultural significance of a place

8.3. CONSERVATION PHILOSPOHY

The Queen Victoria Building is an item of state heritage significance, the associated Bicentennial Plaza is an item of local heritage significance. The Queen Victoria Building has historic, associative, aesthetic, social, research, rarity and representative values. The subject site is representative of the grand retail buildings of the Victorian-Federation era in Australia. The site is a suburb example of the Federation Romanesque architectural style and has no equal in Australia in terms of its style, scale, level of detailing and materiality.

The future conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (Burra Charter). 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. One of the key objectives therefore, of contemporary conservation practice is to retain as much of the significant original fabric as possible, in order to preserve the essential integrity of the heritage place.

8.4. ADOPTION, IMPLEMENTATION & REVIEW

Background

Various legislation applies to the management of the site (refer to Section 6). The Queen Victoria Building is listed as an item of state heritage significance and the associated Bicentennial Plaza an item of local heritage significance. Approvals are required for works to the heritage item and exemptions may be required for maintenance or minor works (with notifications and approval required in writing). Approvals may also be required for works in the vicinity of the site.

Any works to the site should comply with appropriate legislation, policies and guidelines, as amended from time to time, including but not limited to the *Heritage Act 1977*, the Building Code of Australia (including the National Construction Code), the Australia ICOMOS Burra Charter (revised 2013) and relevant environmental relevant City of Sydney Council LEP and DCP documentation as outlined in Section 6 of this document.

Guidelines

- This CMP should be adopted by present and future owners and used as a guide for the management, conservation and maintenance of the site.
- All persons responsible for the management and maintenance of the site should be familiar with the significance of the building and the conservation policies in this CMP.
- Conservation works undertaken in accordance with the CMP should only be undertaken in consultation with experienced heritage and conservation professionals.
- Approval is required for development works to the heritage item from the City of Sydney and the Office of Environment and Heritage (OEH). Reference should be made to this CMP and the requirements set out in the Sydney LEP 2012 to determine the appropriate approvals required for any proposed works.
- Future proposed changes to the building need to be undertaken in accordance with the relevant LEP and DCP. A heritage impact statement may be required to assess any works to the place.
- Any works to make the place comply with National Construction Code (NCC), requirements should be guided by the heritage significance of the place.

Policies

Policy 1. This Conservation Management Plan (CMP) is to be reviewed and updated within five (5) years to remain relevant to ongoing change and use of the place and statutory compliance if substantial alterations and additions are proposed.

Policy 2. A copy of this CMP is to be retained on site at all times for use by those responsible for the management and conservation of the site.

Policy 3. This CMP should be adopted by present and future owners, and occupants of the site. This report is to be used as a guide for management and conservation, and in conjunction with any proposals for future development.

Policy 4. A copy of the CMP should be submitted to the City of Sydney Council and to the NSW Office of Environment and Heritage (OEH) for reference purposes.

Policy 5. This CMP should be submitted to the City of Sydney Council and the NSW OEH Heritage Division as part of any application for major new development proposals. Where appropriate or requested, it should be accompanied by a heritage impact statement that assesses the specific impacts of the proposal against relevant legislation and policies in this CMP.

Policy 6. The policies in this plan are not to be read in isolation but rather in conjunction and as part of a comprehensive guide to the conservation management of the building.

Policy 7. Any future proposed changes to the site need to be assessed in accordance with the relevant provisions of the Sydney Local Environment Plan 2012 and Development Control Plan 2012, the policies of this Conservation Management Plan, and the *NSW Heritage Act* 1977. An archaeological assessment may be required to assess any subsurface works to the site.

8.5. MANAGING HERITAGE SIGNIFICANCE

Background

The Statement of Heritage Significance (Section 5.2) embodies the core heritage values of the site. All future decisions and works to the site must be guided by the statement and the identified significant spaces, fabric, views, landscape and built elements identified in this CMP (Section 5), together with any additional detailed research and assessment.

Guidelines

The Queen Victoria Building has undergone substantial change in terms of its physical fabric. It is anticipated that the building will continue to change in the future, therefore this change must be carefully considered and managed in order to maintain the values which contribute to the significance of the site. Fortunately, many areas of the building lend themselves to a number of potential re-uses. Retention and conservation of the building within the context of an appropriate re-use is therefore possible and should involve minimal change to significant fabric.

Policies

Policy 8. The Statement of Significance (Section 5.2) set out in this report is to be accepted as the basis for future conservation of the fabric and values of the site. All future works to the site should be cognisant of the significant built elements, fabric, spaces, views, landscape and archaeological resource identified in this CMP, together with any additional detailed research and assessment.

Policy 9. The Queen Victoria Building is of state heritage significance for its historic, associative, aesthetic, social, research, rarity and representative values, and must be retained and conserved. This does not preclude sympathetic alterations in association with regulatory conditions, ongoing use of the use building and in conjunction with heritage advice.

Policy 10. Elements identified as being of **exceptional** significance should be retained and conserved in situ. Any work, which affects the fabric or external appearance of these elements, should be confined to preservation, restoration and reconstruction as defined by The Burra Charter.

Elements identified as being of **high** significance should also generally be retained, restored and conserved in situ subject however to other relevant factors including technological feasibility of proposed works. Minor intervention into fabric including adaptation and alteration as defined by The Burra Charter as permissible, provided that level of significance of each element is retained, with an aim not to remove or obscure significant fabric, giving preference to changes which are reversible.

Where the fabric is of **moderate** significance a greater level of intervention is permissible. Adaptation and relocation to components of these elements and spaces is acceptable provided that it protects the overall cultural significance of the item. Such work should take place within defined work programs and should not be the product of general maintenance or sporadic alterations.

Elements assessed as being of **little** significance are generally not regarded as essential to the major aspects of significance of a building or place, often fulfilling a functional role. Both retention and removal are acceptable options, depending on the element. Any major interventions to the item should be confined to areas where the fabric is of little significance.

Elements identified as **neutral** significance do not contribute or detract from significance. The attribution of 'neutral' typically applies to introduced new or utilitarian fabric that does not relate to a significant historical period or use. Changes are allowed so long as they do not impact on associated fabric of higher significance.

Elements identified as **intrusive** significance are damaging to the place's overall heritage significance, they should be considered for removal or alteration.

Policy 11. All repair, conservation and reconstruction works to significant elements must be undertaken with appropriate supervision by a suitably qualified heritage specialist or relevant materials specialist or conservator, with reference to historical documentation, and in accordance with any relevant legislative or statutory constraints.

Policy 12. Where elements of exceptional or high significance have been damaged, they are to be repaired with sympathetic materials in preference to replacement. Significant elements should be repaired in-situ wherever possible.

Policy 13. Intervention for purposes other than conservation of the fabric is to occur in areas of lower rather than higher significance.

Policy 14. Any elements of significance proposed for demolition, removal or alteration, should be subject to archival photographic recording, copies of which should be retained on site and provided to the relevant consent authorities (the local Council and the NSW OEH Heritage Division). This should include photography and / or measured drawings as deemed necessary. Archival recordings should be undertaken in accordance with the NSW OEH Heritage Division's Guidelines for '*Photographic Recording of Heritage Items Using Film or Digital Capture*'.

8.6. CONSERVATION & MAINTENANCE

Background

The conservation and maintenance of fabric is essential in retaining significance. Conservation and maintenance is to aim to conserve and enhance the identified heritage values of the asset wherever

possible. Change should also be considered with a goal of conserving and enhancing the identified heritage values of the asset, wherever possible, while accommodating its continued and ongoing use.

The existing building fabric of the Queen Victoria Building is generally in very good condition. The majority of the interior decorative elements of the site including tiles, shopfronts, plaster finishes, joinery etc. have largely been either be reconstructed, restored or replaced. Notwithstanding, regular maintenance and scheduled conservation works are required to be implemented to conserve the heritage significance and identified significant fabric of the site. Ongoing maintenance should be undertaken in accordance with the Cyclical Maintenance Plan (refer to Section 9).

Guidelines

- Maintenance should aim to conserve and enhance the identified heritage values of the place.
- Fabric identified as of exceptional and high significance is to have priority works undertaken when required. Impact on significant fabric is to be considered and the appropriate approvals sought.
- Maintenance work should be prioritised according to the heritage significance and vulnerability to deterioration of individual elements and fabric.
- Management and maintenance of the place should aim to conserve its heritage significance to the greatest extent feasible. Works are to be sympathetic to exceptionally and highly significant fabric and repairs are to be undertaken instead of replacement, where possible.
- The minimum standards of maintenance and repair under Section 118 of the *Heritage Act 1977* and as specified in the Heritage Regulations 2012, are recommended to be applied to the place to ensure its long-term conservation. The minimum standards refer to weatherproofing, fire protection, security and essential maintenance, to ensure that the significance of the site is retained.
- The conservation of particular materials requires due consideration and the expertise of appropriately experienced personnel. The NSW Heritage Office 'Maintenance Series' provides general advice as to the cause, treatment and remediation of various traditional building materials. These publications can be sourced from the NSW Heritage Division of the Office of Environment and Heritage.
- Maintenance works to the buildings should be undertaken on a regular basis to avoid the need for substantive conservation works.

Policies

General

Policy 15. Professional and tradespersons with appropriate skills with heritage experience relevant to the site or building's fabric and significance is to be employed to carry out maintenance and works. This is essential to ensure protection of heritage fabric and values as well as optimal use of funding to carry out works.

Policy 16. Any further reconstruction or restoration works should be based on historical documentation rather than speculation.

Policy 17. Materials used for repair and reconstruction should preferably be traditional materials. Missing or damaged fabric will be replaced observing the 'like for like' principle. For example, replace with similar fabric (e.g. timber with timber) or replace with new fabric of similar appearance, or replace with different fabric of similar profile and dimensions (whilst remaining apparent as new work).

8.6.1. Façade Conservation

Policy 18. Regular inspection of fenestration and external stonework fabric should be carried out to identify any potential or developing problems.

Policy 19. Existing sandstone work is to remain unpainted and left exposed and should be subject to periodic cleaning as required. Any cleaning should attempt to preserve the patina of age. Stonework is to be regularly conserved.

Policy 20. Flashings should be regularly monitored as identified in the Cyclical Maintenance Plan and repairs carried out accordingly.

Policy 21. Windows should be retained and cyclically maintained and painted: externally at least every 5 years and internally at least every 10 years.

Policy 22. The existing doors should be similarly maintained and repaired as necessary.

8.6.2. Domes, Lanterns, Cupolas and Roof

Policy 23. The metal cladding to the domes, lantern and roofs should be regularly checked for leaks and corrosion. Loose sheeting or tiles should be refixed. Damaged cladding should be replaced with identical material.

Policy 24. The timber boards supporting the cladding should be inspected for rot and regularly repaired accordingly. The structural streel frame should be inspected for corrosion regularly and repaired accordingly.

Policy 25. Regular inspections and maintenance of box gutters, flashings, roof glazing and membranes should be undertaken to prevent the possible entry of water.

8.6.3. McIntosh Sculptures

Policy 26. The monumental sculptures located on George and York Streets should be regularly inspected and maintained, with appropriate conservation works undertaken as required.

8.6.4. Shopfronts

Policy 27. The external shopfronts should be cyclically monitored and maintained. The paint finish should be regularly repainted to external and internal painted surfaces.

Policy 28. The proper functioning of door swings should be ensured, steps and entry areas kept even and free of obstacles to ensure public safety.

8.7. ADDITIONS & NEW WORK

Background

The architectural character and imagery of the QVB contributes to its overall cultural significance. The external envelope of the building above the level of the awning has remained relatively unchanged since construction. It is expected that any proposed changes to the building will complement its existing unique character and imagery.

Guidelines

The following alterations and additions would be unsuitable in any re-use scenario.

- Alterations and additions to the roof, with the exception of restoration or conservation works or minor additions that are concealed behind the parapet and that will not have an adverse impact when overlooked from higher buildings.
- The addition of extra storeys to any part of the building.
- Structures above ground level connecting the building to any other building such as walkways etc.

Policies

Policy 29. Additions to the external envelope of the QVB are discouraged. Alterations to the external envelope of this building should be limited to conservation work.

Policy 30. Minor work such as the replacement or an increase in the existing plant services is considered acceptable as long as it does not have a detrimental impact on the significance of the building.

Policy 31. No air conditioning units are to be fitted to any windows or external elements of the building.

Policy 32. No new window openings should be made into the stone building fabric.

Policy 33. New doors from individual shops to street level areas are allowable. Any new openings or doors are to align with the existing shopfront line. New door openings should match the existing materials and finishes.

Policy 34. Internal shopfronts were installed between 2006-2009 to a family of designs prepared by Ancher Mortlock and Woolley. The design of all new shopfronts or changes to shopfronts should be within the existing approved design family of shopfronts designed by Ancher Mortlock and Woolley.

Policy 35. Basement shopfronts are able, generally, to have a greater openable shopfront than the levels above, due to the character of the basement retails spaces.

8.8. VOIDS AND WALKWAYS

Background

The QVB was originally designed to have a grand walkway at ground level, with retail shops and offices above. The central area was open to encourage promenading and shopping similar to popular arcades in the city. The upper floors were of less of a public nature and served in various roles including speciality shops, offices, professional rooms and storerooms. The basement was separate from the ground floor but lit by daylight filtering through from the many pavement lights and stall board lights.

The first major alterations of the building completely destroyed the ground floor walkway, and produced a series of shops accessed directly from the street frontage. Limited use of the daylight through the glass roof was available to the centre of the shops, but the spatial qualities were vastly modified. The light to the basements through the circular pavement lights were severely restricted due to this work. The galleries were extended into the void space and the tenancies partially extended into the former gallery space. The quality, volume, proportions, vitality and nature of the internal void space was thus drastically altered.

The second major alteration completely infilled the remaining internal void space, converting the interior of the building into an office with continuous floor level within the external building envelope.

The major work of the 1980s recaptured much of the volume, character, quality and atmosphere of the original design. The function of the building was adapted to focus solely on retail. The current internal spaces and voids were also reconstructed differently from the original design concept. The voids were extended into the southern and northern sections of the ground floor area, effectively introducing day lighting into the basement and visually connecting the various levels. These voids now connect four levels rather than the three as originally intended. Escalators have extended into void spaces at the northern and southern ends between the basement, first, second and third floors.

Policies

Policy 36. The distinctive voids and walkways of the Queen Victoria Building should be conserved and retained as one of the key components contributing to the building's cultural significance.

Policy 37. Existing voids to all first and second floor areas should not be further enclosed

Policy 38. The shopfronts should not intrude further into the ground floor spaces or walkways.

Policy 39. Generally, no additional pavement structures, equipment or displays that obstruct or reduce the spatial qualities and character of the site should be constructed within the void spaces.

Policy 40. Temporary displays with an appropriate character are acceptable.

Policy 41. The steel framed glass roof should not be covered with any unsympathetic material that eliminates the transmission of light to the void spaces. Applied films, tints or shade cloth etc. which are intended to reduce glare are acceptable.

Policy 42. Activities and displays are able to be placed in the walkways, provided they do not compromise the existing character of the site.

Policy 43. The galleries and connecting pedestrian links should be retained and conserved.

Policy 44. The tunnels connecting the lower floors of the building with Town Hall Station and Myers Department Store contribute to the commercial success of the building and should be retained.

Policy 45. Additional underground tunnels linking the building to other buildings or nodes in the city are acceptable, provided a consistent character and identity can be achieved.

Policy 46. The upper gallery levels are an essential element in the character, spatial quality, atmosphere and vitality of the site and should be retained.

8.9. CURTILAGE

Background

Bicentennial Plaza was not intended to be functionally separate from the Town Hall. The volume and nature of traffic at the time allowed functional as well as visual connections between the forecourt of the Queen Victoria Building and the Town Hall. The New City Markets (now QVB) was intended to complete a civic square or precinct within the centre of the city encouraging a spatial and visual relationship between the two buildings. The functional connections between the Town Hall and the forecourt are now difficult to establish at street level due to the volume of traffic. In the past, the Bicentennial Plaza has been used for temporary sculpture displays and is a popular meeting place. The forecourt also contains the prominent landscape features of the Queen Victoria statue and the Blarney Stone Wishing Well.

The York Street area was originally intended as an entry and circulation area for horse and carts using the four hydraulic cart lifts to the basement market facility. Shops located along York Street generally had doors located along the internal avenue or arcade, so that they could disassociate from the noise and activity of the market. The York Street area has developed as an important bus node and the carpark provides a much-needed facility in the city. The external café seating along York Street provides this façade with a different character to the other façades.

The Market Street area of the site operates as an entrance to the Queen Victoria Building from the central business district area of the city. The curtilage of Market Street (north) elevation is restricted to a wide foot path that facilitates the movement of a large number of pedestrians in proximity to a major intersection. The Market Street elevation of the QVB forms an important element in the surrounding historic retail precinct at the intersection with George Street.

The linear George Street frontage presents as a grand façade in the city, and historically had been a prominent vehicle and pedestrian road. Extensive works are currently underway on George Street that have limited pedestrian and vehicle access during the process of installing light rail tracks. The aim is that the area of George Street in the vicinity of the site will be light rail and pedestrian access only. The future pedestrianisation of George Street will encourage visual access to the George Street frontage and allow for the façade to serve as a prominent element in the streetscape.

Policies

Policy 47. The established curtilage of Bicentennial Plaza and the street frontages of the QVB should continue to contribute to the setting of the site.

Policy 48. New activities and uses for the Druitt Street forecourt that contribute to the character and activity on the site are acceptable provided they do not detract from the significance of the site.

Policy 49. Entrances from the street into individual shops encourages pedestrian activity and are appropriate.

Policy 50. The Statue of Queen Victoria and the Statue of Islay Wishing Well are considered to make a contribution to the setting of Bicentennial Plaza.

8.10. FUTURE USE

Background

The ongoing use and maintenance of a heritage item is vital to retention of its heritage significance. The Queen Victoria Building is a major public and retail building in Sydney. Although first opened in 1898, the history of the site as a market extends back to 1810, though the function of the building has changed throughout its history.

Originally designed as a market the building originally also contained retail shops, offices, a hotel, restaurants and a concert hall. The use of the QVB changed in two major periods, combined with numerous minor alterations which ultimately reduced the quality of the interior spaces, removed interior detail and decorative elements and introduced elements of later architectural styles. The building was subsequently downgraded to general office space with a host of discount shops operating at street level.

The reconstruction work undertaken in the 1980s recaptured the internal volumes and spaces of the building, as well as creating new links with transport and other major retail buildings. These changes have allowed the Queen Victoria Building to become a viable and active retail centre. The building has evolved into a new role

while retaining much of the its original spatial quality and streetscape. It has retained its strong visual presence and imagery and its role as a major element in an important civic precinct in a prominent Sydney City location.

Guidelines

- It is preferable that the Queen Victoria Building maintains a retail/commercial related function. Alternative uses may be appropriate having regard to significant spaces, fabric and former use and with regards to potential heritage impacts.

Policy

Policy 51. The Queen Victoria Building shall be retained and conserved in recognition of its cultural significance to the city and the state. Conservation of the cultural significance of the building should focus on retaining the building as a viable commercial facility with a focus on retail and public uses, while not reducing the quality of its external appearance, its visual and pedestrian links within the city nor the volume of its internal spaces.

8.11. AWNINGS

Background

The original concept for the building was designed without an awning. Drawings dated 1893 show the sandstone decoration to the column capitals and frieze above the columns. Photographs of the building dated 1898, indicate that this was not carried out and the column capitals and frieze were left undecorated. This suggests a decision was made during the construction period to construct a footpath awning. A drawing was made dated 1898 called 'Suggestions for Footpath Awning'. This indicates a footpath awning was planned before the opening, but the design details were not fully resolved.

A footpath awning was erected about 1902 and consisted if decorative cast iron columns, steel lattice trusses and a flat sheet cladding, possibly zinc or Muntz metal. Glazed sections were located in the awning to allow daylight into the shop windows, pavement and stall-board lights. Decorative gablets were also located on the awning. The awning was broken at the central entrances at George and York Streets but continuous along the Market and Druitt Street entrances. This awning was removed in 1918.

The second awning was a cantilever design with steel rods anchored into the transfer beams to provide stability. The awning was considerably lower than the first awning and allowed daylight into the top of the shopfronts. It was broken at the central entrances along George and York Streets, but continuous along the Market and York Street entrances. The awning was updated on several occasions to reflect a variety of new shopfronts but was finally removed in the 1970s after the Hilton Hotel bombing and replaced with temporary awning supported by steel pipe section at a variety of heights.

The existing awning was constructed around 1997, and is a cantilevered, curved steel awning of contemporary design.

Guidelines

- Any replacement awning should continue to visually complement the significance of the QVB.
- There is no requirement for the awning to be continuous to all façades. It is desirable to leave the major entrances on Market, Druitt, George and York clear of an awning so that the considerable visual and architectural strengths of the arched entry and façade are retained and reinforced.
- A contemporary design for a new awning is acceptable provided it does not confuse or reduce the considerable imagery, character and streetscape quality of the building.

Policies

Policy 52. It is recommended that original awning is reinstated based on documentary evidence.

Policy 53. Any proposed modification to the awning should be of a high architectural quality.

8.12. MANAGING CHANGE

Background

An essential conservation practice for any site is regular and appropriate maintenance and repair., which will reduce deterioration of the significant building fabric. In the case of retail stores there are a number of other issues, which warrant a continuing and progressive upgrading. The nature of retail is that of continual change. Changing trends and tastes must be responded to by retail establishments if they are to remain commercially competitive. In order to facilitate the ongoing use of the Queen Victoria Building as a successful retail hub located in a prominent location in the Sydney CBD, there needs to be allowance for a degree of appropriate change to occur.

Guidelines

The nature of retail necessitates changes to the internal layouts, displays and merchandising. Internal reorganisation of partition walls, fittings and fixtures and new floor finishes are permissible as part of the continuing use programme as long as it does not affect the identified significance of the building. Upgrading to the interiors of tenancies should occur provided they do not negatively impact on the site.

Policies

Policy 54. Extant building fabric, that has been assessed in this report as having cultural significance and which survives from the original phase of construction and from key subsequent phases should be conserved within future programs of re-use.

Policy 55. New services such as lighting to tenancies may be installed in ways which cause minimum disruption to significant fabric.

Policy 56. The double height nature of the space in the tenancies on the ground floor should be retained, if possible, with the ceilings and plasterwork left exposed. Mezzanines, where constructed, should not obscure the exterior windows and generally be set back from the shopfronts to provide a transition zone.

Policy 57. As equipment ages, upgrading should be carried out as required.

Policy 58. Damage to internal or external wall surfaces from old service installations should be repaired to match surrounding undamaged areas.

Policy 59. Where repairs are required, new materials should closely match the original or the adjacent materials. However, evidence of such changes should not be so well matched that it is impossible to read new work on close inspection.

Policy 60. Where new or replacement timber joinery or plasterwork is required, profiles should match surviving original fabric.

Policy 61. Timber should be used for the reconstruction of internal and external joinery in preference to artificial or reconstructed material such as ‘customwood’.

Policy 62. Where original floor tiles are beyond repair and are required to be replaced it is essential to replace only the damaged tile units. Tiles should be selectively replaced to match the existing in terms of colour and material – like for like. Retention of the patina of age is desirable.

Policy 63. Reconstructed fabric should be generally retained if it contributes to the overall consistency and quality of the interiors, spaces and exterior façades. Changes to reconstructed fabric are acceptable provided the overall consistency, quality and imagery is retained.

8.12.1. Tenancy Guidelines and Fitout

Background

The QVB offers an exceptional retail and commercial facility. It is in essence an arcade occupying an entire city block with external windows. The interior spaces are thus not only seen from the internal arcade, but also from the outside. Daylight and views are available from both sides. This relationship between the exterior and the interior gives the building a unique and remarkable character.

Guidelines

- Comprehensive Tenancy Fitout Guidelines are already in place. This document outlines a strict approval process. Plans are firstly referred to the Property Manager before submission to the consent authorities.
- It is clearly recognised that the commercial needs of retailing are changeable and evolving. Accordingly, fitout guides must be flexible enough to enable the viability of individual tenants while respecting and retaining the significance of the site.

Policies

Policy 64. Individual fitouts should not adversely impact on the significance and identity of the building.

Policy 65. Tenancy fitouts should comply with the QVB Tenancy Fitout Guidelines.

Policy 66. The shop interiors should retain a sense of spaciousness appropriate to the character of the building.

Policy 67. All shops should be visually accessible from the interior spaces. Partitions or showcases should not seal off the view from the walkway and galleries or internal avenues.

Policy 68. Shops along the gallery levels should preferably incorporate the design of the exterior windows into the retail space. Partitions should ideally not be placed over the windows to obscure this relationship. Blinds or curtains to the entire external ground floor shopfronts are generally not desirable unless they are set back from the glazing and used as a partition device to create a shopfront display area.

Policy 69. Storage spaces should not be readily visible from the galleries, internal walkways, the street or adjacent buildings. Storage spaces should not be provided behind partitions in the front of the external windows.

Policy 70. Mezzanines are allowable within the ground floor tenancies provided they do not visually overwhelm the space. Mezzanines should be setback from external windows and internal shopfronts to the arcade.

Policy 71. Mezzanines to first and second floor levels should be discouraged if possible due to the reduced ceiling spaces. If not, practical alternatives can be found, mezzanines should be setback from the external windows and should not cover an area greater than 25% of the floor area, Mezzanines should not visually overwhelm the space.

Policy 72. Panels of coloured glazing above the internal shopfronts should be back lit. Those panels facing the street should not be obscured from the interior.

Policy 73. Damage to the permanent fabric of the building should be kept to a minimum and be generally avoided. Non-original partitions between tenancies can be removed or replaced to suit changing tenancy requirements.

Policy 74. All tenancy fitout works must comply with the QVB Design and Fitout Guide.

8.12.2. Signage

Policy 75. Basement shopfronts are able, generally, to have a greater openable shopfront than the levels above, due to the commercial nature of the basement retail spaces.

Policy 76. Any signage should have minimal impact on the façades and be carefully sized and located to complement the architectural language of the existing building.

Policy 77. Signage to the exterior should generally be fixed to shopfront glazing or in traditional locations. The size should be regulated so that the view through the glass is not obscured.

Policy 78. Tenancy signage including LED signage is appropriate provided it is sympathetic to the presentation of the building.

Policy 79. A comprehensive signage strategy should be developed prior to any comprehensive program to replace or alter the approved existing signage.

8.12.3. Lifts and escalators

Policy 80. The passenger lift installations are effective interpretive reproductions of the originals and contribute to the overall imagery of the site. Any modifications to the passenger and goods lifts should be discreetly placed and not detract from the significance of the site.

Policy 81. The imagery of the reconstructed lift landing doors, car and structure should be retained.

Policy 82. There should be no requirement to remove the escalators from the void spaces as they are an essential part of the existing function of the building. If the current escalators are upgraded or replaced, they should continue to appear to be floating within the void as separate new elements.

Policy 83. Alternatives such as rapid passenger lifts could also be investigated. They should be transparent, in nature, if they are considered.

Policy 84. Down turned smoke barriers in and around lifts and escalators for smoke control purposes should be avoided.

8.12.4. Toilet Areas

Policy 85. Some original fittings are located in several areas of the building. The fittings including cast iron toilet cubicle partition posts and urinals of cast iron, slate and porcelain are generally in good condition. These identified significant elements should be retained and conserved.

Policy 86. Original floor tiles should be retained. Where original floor tiles are beyond repair and required to be replaced it is essential to replace only the damaged tile units. Tiles should be selectively replaced to match the existing, in terms of colour and material – like for like. Retention of the ‘patina of age’ is desirable.

8.13. SETTING & VIEWS

Background

Conservation requires the maintenance of an appropriate visual setting for the property. The building has important views and vistas as identified in Section and shown in the significant views map reproduced below for reference.

Guidelines

All new construction must avoid adversely impacting the setting and identified significant views.

Policy

Policy 87. Any new additions should ensure that the significant fabric comprised within the heritage item remains dominant in the streetscape.

8.14. INTERPRETATION

Background

Interpretation is an essential part of the conservation process. Methods of interpretation may include conserving original features and fabric, reconstructing missing or damaged elements based on documentary and/or archaeological evidence, introducing interpretative devices (such as discrete labelling), the use of historic photographs, preserving evidence of original finishes and fabric, facilitating access for specialist study and/or presentation in publications and websites.

Guidelines

- Interpretation should be consistent with the NSW Heritage Manual, the NSW Heritage Division (former Heritage Office) Interpreting Heritage Places and Items: Guidelines (August 2005) and the NSW Heritage Council (former Heritage Office) Heritage Interpretation Policy (endorsed by the Heritage Council August 2005).
- The building should have an interpretive program in place which should reinforce the importance of the site, the building and its place within the city.
- Reference should be made to original archival information.
- Archival material should be retained and conserved as a collection, preferably within the QVB. This collection should be made accessible to both staff and the general public.
- Early photographs could be displayed in selected areas of the building. These displays should be varied from time to time. Displays of early drawings should also be considered.

Policies

Policy 88. The highest form of interpretation is the retention and conservation of significant fabric, spaces and relationships and accordingly significant elements should be retained, exposed and interpreted.

Policy 89. Any elements of significance proposed for demolition, removal or alteration, should be subject to archival photographic recording, copies of which should be retained on site and provided to the relevant consent authorities (the local Council and the NSW OEH Heritage Division). This should include photography and / or measured drawings as deemed necessary. Archival recordings should be undertaken in accordance with the NSW OEH Heritage Division's Guidelines for '*Photographic Recording of Heritage Items Using Film or Digital Capture*'.

Policy 90. Conservation and continuing use of the building should include some interpretation of its role in the development of the city, its markets and of retail and commercial services in the Sydney CBD area. The interpretation of a building generally reinforces its imagery, identity and place within the city.

8.15. ARCHAEOLOGY

Background

Overall, the potential for the QVB site to yield sub-surface archaeological remains or relics is considered to be very low to none, on account of the substantial excavation into sandstone for the basement level of the building. However, should any future excavation extend beyond the limits of existing excavation occur, chance finds procedures should be implemented, to manage any unexpected finds of relics such as artefacts or construction materials. The chance finds procedure should also be implemented where works are proposed that may access original or early sub-floor spaces.

Guidelines

- In the event that archaeological material, including structural remains, relics or features, are unexpectedly identified in any future excavation, works in the vicinity of the find should stop and an archaeologist engaged to identify and assess the find. The Office of Environment and Heritage (OEH) should be notified of the find, and works should not continue until appropriate management of the find has been determined, which may include further investigation and/or permit applications.
- In the event that human remains are found in any future excavation, all works should immediately cease. The NSW Police must be notified, and OEH should also be notified. Works must not continue until directed by the NSW Police.

Policy

Policy 91. In the event that future sub-surface excavation is proposed that is beyond the limits of that existing, a chance finds procedure should inform the identification, assessment, and management of any unexpected finds.

9. CYCLICAL MAINTENANCE PLAN

A Schedule of Conservation Works has not been prepared because the building is in good condition due to a regular repair program. Any future maintenance program should be appropriately guided by the following Cyclical Maintenance Plan.

Minimum standards of maintenance and repair under Section 118 of the Heritage Act 1977 and as specified in the Heritage Regulations 2012, are recommended to be applied to the subject site to ensure its long-term conservation, particularly in relation to neighbouring properties and the overall maintenance standards of the conservation area/precinct. The minimum standards refer to weather protection, fire protection, security and essential maintenance, to ensure that the good condition of the property is maintained.

9.1. MAINTENANCE MANAGEMENT

This Cyclical Maintenance Plan should inform an ongoing plan of maintenance for the place which should be implemented to maintain the condition of the building.

The responsibilities of a nominated manager are outlined as below:

- Ensure the continuous protective care of the Queen Victoria Building is carried out in accordance with the cyclical maintenance plan;
- Ensuring responsible and competent trades people experienced in heritage work and traditional materials and methods carry out maintenance on the site;
- Maintaining an up to date trade persons register;
- Ensuring all maintenance work carried out, including description of the work, date of completion, estimated and actual cost, contractor and warranties have been properly recorded in a “Maintenance Log Book”;
- Recording reported defects, emergency corrective maintenance and expenses;
- Ensuring all periodic inspection surveys have been done in accordance to the Maintenance Plan;
- Ensuring all work to be carried out does not detrimentally affect the significant fabric of the site (significant elements have been identified in Section 5.8 of this CMP);
- Programming and coordinating maintenance work involving a number of interrelated works to be carried out in appropriate order and working hours;
- Ensuring maintenance works to be carried out do not disturb and/or conflict with the requirements of the occupants and the users of the building. Note that some work may need to be carried out “out of hours”;
- Ensuring documentation (e.g. drawings and samples of workmanship, materials or components) of the maintenance and repair works, as appropriate for the job, have been done by specialists where necessary; and
- Maintaining samples for future identification and usage as reference.

9.2. CURRENT CONDITION

The separate document Queen Victoria Building Condition Assessment (23 July 2018) by Mott Macdonald provides a brief analysis of the condition of the building in its present form. It has been determined that in general terms, the significant fabric and structure are in a very good to good condition (refer to Appendix A).

9.3. FUTURE EMERGENCY MAINTENANCE AND REPAIR

Table 18 – Schedule of conservation works

Item	Frequency
Blocked or broken stormwater or sewer lines	Repair as they occur as soon as possible
Clearing of blocked gutters or downpipes	Repair as they occur as soon as possible
Broken water supply lines	Repair as they occur as soon as possible
Damaged or defective light fittings	Repair as they occur as soon as possible
Vandalism that allows access to the building	Repair as they occur as soon as possible
Storm damage to external fabric	Repair as they occur as soon as possible
Breaking of defective security including locks latches and alarms	Repair as they occur as soon as possible

9.4. CYCLICAL MAINTENANCE PLAN

Minimum standards of maintenance and repair under Section 118 of the *Heritage Act 1977* and as specified in the *Heritage Regulations 2012,* are recommended to be applied to the subject site to ensure its long-term conservation, particularly in relation to neighbouring properties and the overall maintenance standards of the conservation area/precinct. The minimum standards refer to weather protection, fire protection, security and essential maintenance, to ensure that the good condition of the property is maintained. It is also intended to protect the neighbouring heritage listed properties from any damage or adverse impacts associated with a lack of adequate maintenance at the subject site.

The following schedule of maintenance works should be incorporated into maintenance actions as part of property management. Frequency of inspection may need to be adjusted if the rate of decay is accelerated due to adverse weather conditions.

Maintenance Guidelines

Avoid the following:

Roofing

- Combining dissimilar metals that will have an adverse galvanic reaction (e.g. Copper surfaces draining onto galvanised roof sheeting, gutters or downpipes).
- Replacing original roof coverings, unless approved by Heritage Architect.
- Epoxy mortar repairs.
- Hosing leaves into downpipes.
- Placing ladders or leaning objects onto soft copper or stainless-steel gutters or ridges.
- Replacing roofing in part with roofing of alternate material, design or colour.
- If replacing 100% of roof, advice must be sought from heritage consultant on suitable replacement.

Masonry (stone)

- Covering wall vents and damp-proof courses with garden beds, soil or structure.
- Applying anti-graffiti or protective coatings to stonework unless specifically tested and approved for stone and approved by a heritage architect or consultant.

- Inappropriate cleaning including, water jets or pressure washers, wire brushes or chemical detergents that may damage masonry or mortar.

Paint

- Painting surfaces not previously painted such as face brick and stonework.
- Using inappropriate colours.
- Stripping painted surfaces back to substrate without heritage advice. (evidence of existing colour schemes must be retained)

Table 19 – Cyclical Maintenance Plan

Item	Frequency			
	12 Months	2 Years	5 Years	10 Years
GENERAL				
General Cleaning		Clean exterior surfaces to remove build-up of dust and pollutants		
Pest Control	Inspection and report by suitably qualified pest inspector. Complete any recommendations as detailed in the report.			
EXTERIOR				
Perimeter flag poles	All flag poles to be inspected and checked on a regular basis. Where defective fittings are identified they should be rectified as soon as possible.			
Awnings at ground level	Inspection of awning structures and fixings to building. Repairs to be undertaken as required by suitable qualified tradespersons.		Cleaning of awning and steel structure.	

Item	Frequency			
	12 Months	2 Years	5 Years	10 Years
Sandstone all façades			Inspection, condition and repair/maintenance report by appropriate personnel. Inspection to involve identification of vegetation growth, cracking, delamination, crumbling, missing or flaking pointing, evidence of surface salt, damp proof courses and water egress and shedding. Repairs to be undertaken as required by suitable qualified heritage tradespersons.	
Trachyte				Repair or touch up epoxy repairs in trachyte fabric that has faded due to UV exposure.
Paint	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; flaking or chalking that may indicate damp. Repairs as required in report.		Previously painted surfaces. Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.

Item	Frequency			
	12 Months	**2 Years**	**5 Years**	**10 Years**
Timber joinery. Windows, doors, facias, columns, balustrades etc.	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including assessment of rotting, loose, or damaged mouldings, parting beads and stop beads, binding sashes, weather tight door fit, cracked or broken glass, weathered sills, decay, broken sash cords, hardware and locks are in working order. Repairs as required in report.		Previously painted surfaces. Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Rainwater goods Gutters, rainwater heads, downpipes, support bracket etc.	Inspection, condition & repair/maintenance report by appropriate personnel. Gutter and downpipes: Inspect gutters and downpipes clear any debris and ensure they are free flowing. Check brackets are all secure and are draining effectively. Repairs as required in report.	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; damage, weathering, deterioration, corrosion, blockages, water ingress, fall of gutters, brackets, downpipes, sumps and rainwater heads.	If previously painted: Prepare and paint in approved colours	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.

Item	Frequency			
	12 Months	**2 Years**	**5 Years**	**10 Years**
Roofing Ridge capping, roof lanterns, vents, fixings etc.		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; Damage, weathering, rust stains around fixings, deterioration, corrosion, dissimilar metals, capping. Repairs as required in report.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Roofing Flashings and cappings. Over, & under flashings.			Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; Loose, raised, lifted, slipped deteriorated lifting and missing flashings. Also check bedding is secure/ Check for dissimilar metals. Repairs as required in report.	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.

Item	Frequency			
	12 Months	**2 Years**	**5 Years**	**10 Years**
Security	Inspect walls, roof and other building elements, doors, windows and other closures, glazing, locking and latching mechanisms. Inspect electronic surveillance and alarm systems and any other security components. Repair and secure as required.			
INTERIOR				
Cast iron Urinals and fittings	Inspection, condition and repair/maintenance report by appropriate personnel. Inspection including an assessment on rust, secure fixings etc. Repairs as detailed in the report.			Detailed inspection by Heritage Consultant/Architect. Repair and maintenance report to be prepared and works undertaken as directed. Complete unscheduled maintenance and conservation repairs as required.
Paint Generally		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; flaking or chalking that may indicate damp. Repairs as required in report.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report.

Item	Frequency			
	12 Months	2 Years	5 Years	10 Years
				Previously painted surfaces. Prepare and paint in approved colours
Walls		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; checking for cracks indicating structural movement (if substantial structural engineer to inspect) Repair to match existing as required.	Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; plaster and tiled surfaces and finishes for cracking, drummy and failing plaster, evidence of rising or falling damp Repair to match existing as required.	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report. Previously painted surfaces. Prepare and paint in approved colours.

Item	Frequency			
	12 Months	2 Years	5 Years	10 Years
Timber joinery Windows, doors, balustrades, handrails etc.		Inspection, condition & repair/maintenance report by appropriate personnel. Repairs as required in report. Inspection including; rotting, damage, loose or damaged mouldings, parting beads and stop beads, binding sashes, weather tight door fit, cracked or broken glass, weathered sills, decay, broken sash cords, hardware and locks are in working order.	Inspect condition of surface finish for defective or failing finish. If repainting or refinishing is required within the next five years schedule.	Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report. If previously painted, prepare and paint in approved colours. Alternate finishes: Inspect for condition and refinish if required.
Ceilings		Inspection, condition & repair/maintenance report by appropriate personnel. Inspection including; checking for cracks indicating structural roof movement, sagging ceilings and water damage (if substantial structural engineer to inspect) Repair to match existing as required.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report. Prepare and paint in approved colours

Item	Frequency			
	12 Months	2 Years	5 Years	10 Years
VENTILATION				
Walls Internal and external		Check wall vents are functioning free from obstructions paint build up and operating correctly if mechanical.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
Roof space		Check vents are functioning free from obstructions paint build up and operating correctly if mechanical.		Detailed inspection by Heritage Consultant / Architect with appropriate personnel and prepare repair and maintenance report. Complete unscheduled maintenance and conservation repairs as required in report.
SERVICES				
Fire services	Inspection, condition and repair/maintenance report by appropriate personnel. Inspection including an assessment on fire services and fixtures including			Detailed inspection by Heritage Consultant/Architect. Repair and maintenance report to be

Item	Frequency			
	12 Months	2 Years	5 Years	10 Years
	sprinkler and hydrant line, exits signs, smoke detectors and controls, fire control room, fire doors etc. in accordance with Australian Standards and regulations. Repair or upgrade as required in report.			prepared and works undertaken as directed. Complete unscheduled maintenance and conservation repairs as required.
Stormwater, water and sewage	Inspection, condition and repair/maintenance report by appropriate personnel. Inspection including an assessment of dish drains and sumps for blockages, internal and external taps for leaks and drips. Repairs as required in report.			Detailed inspection by Heritage Consultant/Architect. Repair and maintenance report to be prepared and works undertaken as directed. Complete unscheduled maintenance and conservation repairs as required.
Electricity	Inspection, condition and repair/maintenance report by appropriate personnel. Inspection including an assessment of all electrical appliances and systems. In order to ensure all are in safe working order as approved by a qualified electrician. Repairs as required in report.			Detailed inspection by Heritage Consultant/Architect. Repair and maintenance report to be prepared and works undertaken as directed. Complete unscheduled maintenance and conservation repairs as required.

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[Note: Some government departments have changed their names over time and the above publications state the name at the time of publication.]

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This report has been prepared with due care and diligence by Urbis and the statements and opinions given by Urbis in this report are given in good faith and in the reasonable belief that they are correct and not misleading, subject to the limitations above.

APPENDIX A CONDITION ASSESSMENT

MOTT MACDONALD

Queen Victoria Building Condition Assessment

23 July 2018

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Queen Victoria Building Condition Assessment

23 July 2018

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Issue and Revision Record

Revision	Date	Originator	Checker	Approver	Description
1	18/07/18	BGS	AN	AN	For CMP

Document reference: 399302 | 1 | A

Information class: Standard

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Contents

1 Introduction

Mott MacDonald has been commissioned by Urbis to carry out a condition assessment of the Queen Victoria Building, Sydney CBD for inclusion in a new CMP being written for the building.

The purpose of this report is to document the current state of the building, noting any areas which may require further attention and regular maintenance.

1.1 Inspection

Structural engineers Alison Naimo and Benjamin Sutton inspected the building on the 4th of July 2018. The weather was clear at the time of inspection, however, there had been some rain in the previous days.

The inspection was visual only and no access was provided to the main dome roof structure, ceilings or floor spaces. The retail areas, basements, service corridors, storage areas, and loading zones were inspected on a spot check basis only.

Fixtures and finishes in retail and publicly accessible spaces meant that structure was generally not visible in these areas. The majority of structure that was able to be inspected was in back of house locations.

No base building plans were available at the time of inspection.

1.2 Limitations of this Report

Given the size of the building and the limited time and access to inspect and report on the structure the following report is not an exhaustive record of the condition of the building. It does however highlight areas and elements of the building that may require closer inspection or that may carry a higher risk of failure or degradation in the future.

1.3 Building Structure

Originally opened in 1898, the 30-metre-wide by 190-metre-long Queen Victoria Building (QVB) has undergone many alterations including major works in 1917, 1935, 1986, and 2009. The most recent works focused on the conservation of facades and internal refurbishment including new escalators and balustrades.

The QVB comprises of four retail storeys, additional levels in the end pavilions, and a basement carpark. The structure is a sandstone façade which fronts concrete floors and a mixture of original brick-masonry and concrete supports. A steel and glass roof structure runs down the middle of the building between twenty copper domes. In the centre of the building is a large dome, twenty metres in diameter.

At the time of inspection, the building was overall in very good condition with some minor cracking, water ingress, and corroded steel connections. The retail areas, where inspection was possible, were well maintained. The majority of defects found during our inspections were located on the roof, fire escapes, and lower ground service corridors. We do note however, that these areas where also the areas where inspection of the structure was not prevented by finishes.

Specific areas of the structure which have been identified as requiring attention are detailed on pages 2 to 4 with relevant photos depicted in the Appendix A-C.

2 Areas of Attention

2.1 Perimeter Flag Poles

Several flag poles are located around the perimeter of the QVB roof between the dome structures. These tall structures are susceptible to wind forces and can undergo large movements. Dues to the transient nature of wind loading, these structures are also subjected to vibration.

The nature and location of flag poles in general make them an element with a relatively high risk profile. The risk of a pole becoming unstable and potentially falling off the building or onto the roof needs to be considered in the maintenance schedule.

Figures 1 through 5 show a number of the flag poles on the western (Figure 1), Northern (Figure 2), and Southern ends (Figures 3-5) of the building. Where possible fixings between the flagpoles and the building substrate were inspected. The following defects were noted:

- The side connection to the flag pole in Figure 1 was found to be loose.
- The flag poles at the southern end looked to have potentially corroded bolts with insufficient threads.

We recommend the following:

- All flag poles to be inspected and checked on a regular basis.
- Where defective fixings are identified they should be rectified as soon as possible.

2.2 Roof Access Structures

A full survey of roof access structures was not carried out during our inspection, however in areas where access was made roof access structures were visually inspected.

Roof access structures on the building comprise of a mix between new and original walkways, stairs and balustrades.

Figures 6-12 show example photos of the access structures found on the building's roof. Figures 7 and 8 show an original railing having broken off from the embedded end. Figure 12 shows an unbolted end to a railing on one of the new lightweight walkways.

Although in the areas accessed during our inspection few defects (not including dimensional code non- compliances) were noted we recommend the following:

- A survey of roof access structures be made and a risk assessment carried out. And where necessary access should be upgraded to meet new codes.
- All fixings be checked during routine maintenance and replaced if necessary.

Note that Mott MacDonald are not aware of any existing maintenance programmes that already exist for the building. It may be that the building owner already has management processes in place to address some of these issues.

2.3 Cracking in Dome Structure Sandstone

Twenty small copper clad domes run the perimeter of the QVB roof. Each roof is supported by original sandstone walls. Typically, the sandstone itself appeared to be in very good condition, however, some typical defects were noted in several of the domes that were accessed during our inspection.

Minor cracking was evident between the joints of the sandstone. Diagonal cracks running from the concrete lintels above the thin windows were common among the small dome structures. Examples photos are shown in Figures 13 to 16.

The crack patterns suggest movement has occurred in the life of the structure, this is not uncommon in buildings of this age and size. The size and pattern of cracking seen does not pose a risk to the structure at this time.

We recommend the following:

- Cracks in the stone walls below the small domes should be documented and monitored to determine whether or not further movement is occurring.
- Repair may be necessary if the stone itself starts cracking or the existing cracks continue to creep or widen.

2.4 Cracking in Structural Masonry and Concrete

Evidence of minor cracking was observed in the building's masonry and concrete walls. Such cracks are shown in Figures 17 to 28, the cause of cracking varies and instances relating to the following were noted during our inspection:

- Redundant fixings in to masonry walls appear to have led to cracks such as those shown in Figures 17 and 20.
- Other cracks appear to be due to minor building movement as the sandstone in Figure 18.
- Several concrete elements suffering spalling and cracking were noted in the roof access area on the west side of the building (just north of the main dome). Refer Figures 21, 24, 25, and 28.

We recommend the following:

- As with the sandstone cracking in Section 2.3, cracks throughout the building should be documented and monitored to determine if further movement is occurring. Cracks continuing to grow should be assessed and repaired if necessary.
- The crack in the column in the roof access area on the west side of the building, just north of the main dome (Figure 24) should be assessed by a structural engineer
- Spalling concrete elements in this area (including figure 25) should be repaired and the area should be assessed for leaks which may be causing damage to structure.

2.5 Water Ingress from Roof

Evidence of water entering through the roof was discovered around the upper levels of the building. Figures 29-42 show examples of such water ingress.

Figure 33 shows ponding in a section of flat roof on the Southern end of the building. It is likely this has led to the damp walls shown in Figures 32 and 34 which lie directly below the roof.

We recommend the following:

- If left unchecked leaks can lead to damp, corrosion, and spalling. Regular building maintenance should be carried out to prevent leaking.
- Checking the drainage in the area of the flat roof at the southern end of the building for leaks (Figure 33).

2.6 Water Ingress Sub-Ground

Evidence of water entering through the rock in basement areas was noted. Water can easily move through porous rock such as sandstone. Any contact with the ground without seamless waterproofing can cause leaking. Areas where sub-ground leaking is occurring is shown in Figures 43-46.

Depending on the use of the area a level of water ingress may not be problematic. However, where water ingress is at risk of causing damage to the building structure it needs to be managed.

We recommend:

- A survey of basement areas be carried out by building maintenance to identify areas of water ingress and areas where such ingress poses a risk to structure (damp, corrosion etc)

2.7 Awnings at Ground Level

Large awnings cover the footpaths around the outer perimeter of the building (Figures 47-48). Due to the nature and location of awning structures they have in the past tended to be items of increased risk on buildings. This is largely since awning structures are often not visible and are difficult to access for maintenance. Although no defects were noted during our inspection we would recommend the following:

- Inspection of awning structures and fixings to building be inspected as part of a regular maintenance schedule

2.8 Sandstone Façade

Between 2006 and 2009, the sandstone façade of the QVB underwent restoration. Typically, visible sandstone was in very good condition at the time of inspection. No major deterioration or cracking was visible.

Due to the significance of the stone facade, we suggest monitoring the sandstone every 5 years.

2.9 Additional recommended guidelines for inclusion in CMP

Due to the age, history, and significance of the building any changes to the building structure, including changes to loading should be assessed by a structural engineer familiar with buildings of this type.