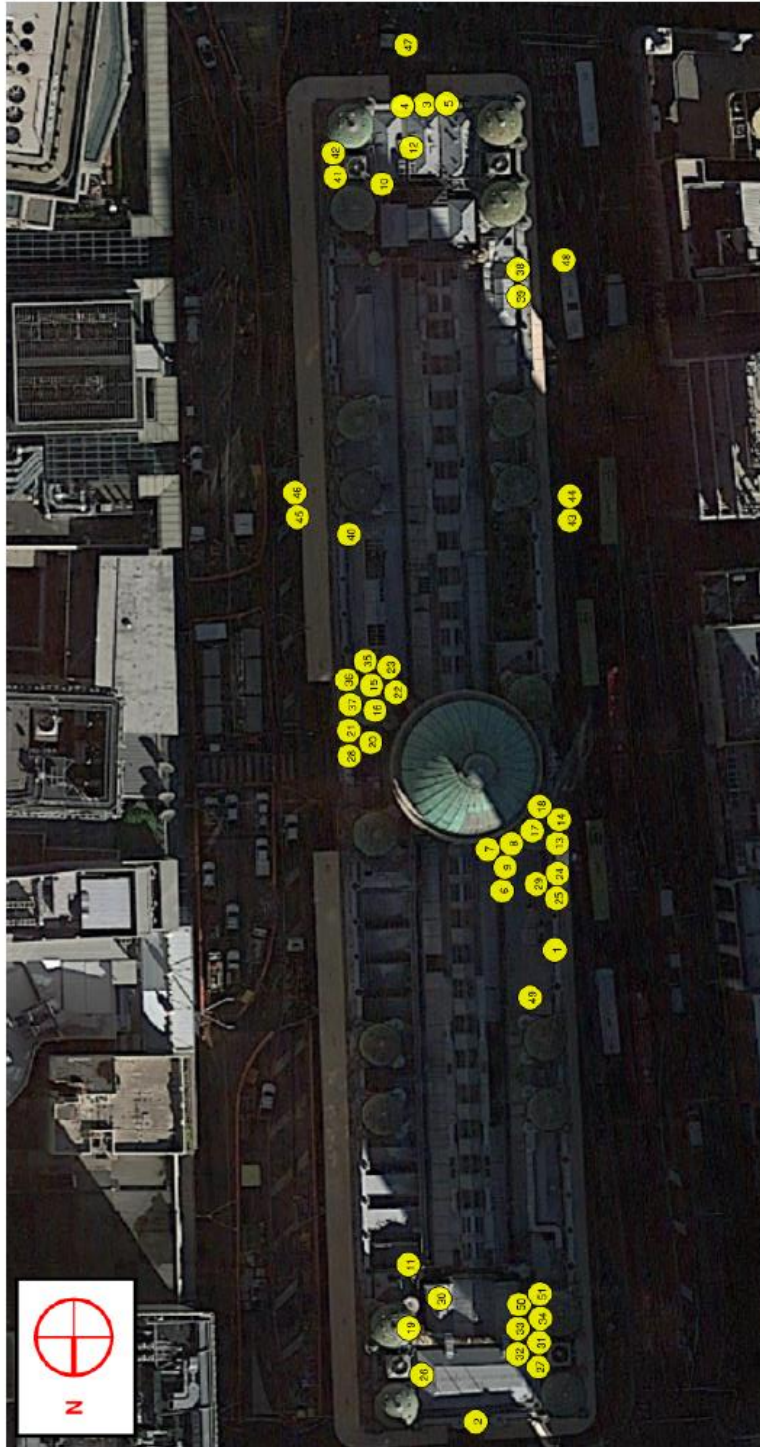


## Appendix A: Photo Schedule

<b>No.</b>	<b>Photo Reference</b>	<b>Location</b>	<b>Description</b>
1	Figures 1 -5	Roof Perimeter	Flag Poles
2	Figures 6-12	Roof	Roof Access Structures including walkways and balustrades
3	Figures 13-16	Roof Dome Structures	Cracking in Sandstone
4	Figures 17-28	Structural Walls	Cracking in Masonry and Concrete
6	Figures 29-42	Various Locations Around Upper Levels	Water Ingress from Roof
7	Figures 43-45	Various Sub-Ground Levels	Water Ingress Sub-Ground
8	Figures 47-48	Ground Level External Perimeter	Awnings
9	Figures 47-49	Building Façade	Sandstone
10	Figures 50-51	Various locations	Other Maintenance

## Appendix B: Photo Reference Plan



## Appendix C: Photos

Figure 1: Typical Connection for East and West Flag Poles



Source: Mott MacDonald 2018

Figure 2: Flag Poles North End



Source: Mott MacDonald 2018

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**Figure 3: Flag Poles South End**



Source: Mott MacDonald 2018

**Figure 4: Corroded Flag Pole Connections South End**



Source: Mott MacDonald 2018

**Figure 5: Corroded Flag Pole Connections South End**



Source: Mott MacDonald 2018

**Figure 6: Balustrade North West**



Source: Mott MacDonald 2018

**Figure 7: North West Balustrade Closest to Central Dome Fixing**



Source: Mott MacDonald 2018

**Figure 8: Original Railing Broken Off from Wall**



Source: Mott MacDonald 2018

**Figure 9: Cracking Around Embedded Railing**



Source: Mott MacDonald 2018

**Figure 10: Corroded Connection of Access Structure South End**



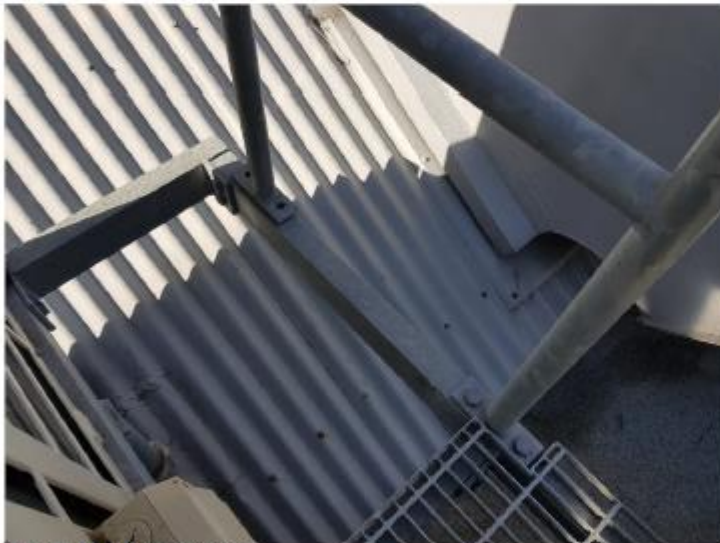
Source: Mott MacDonald 2018

**Figure 11: Typical New Access Walkways**



Source: Mott MacDonald 2018

**Figure 12: Missing Bolts on Balustrade South End**



Source: Mott MacDonald 2018



**Figure 13: Diagonal Cracking Through Bed Joints Above Windows**



Source: Mott MacDonald 2018

**Figure 14: Diagonal Cracking Through Bed Joints Above Windows**



Source: Mott MacDonald 2018

**Figure 15: Diagonal Cracking Through Bed Joints Above Windows**



Source: Mott MacDonald 2018

**Figure 16: Diagonal Cracking Through Bed Joints Above Windows**



Source: Mott MacDonald 2018

**Figure 17: Cracking Around Old Embedded Fixings**



Source: Mott MacDonald 2018

**Figure 18: Vertical Cracking at Sandstone Brick Interface**



Source: Mott MacDonald 2018

**Figure 19: Cracking in Northern Fire Escape Walls**



Source: Mott MacDonald 2018

**Figure 20: Cracking Around Railing Fixings**



Source: Mott MacDonald 2018

Figure 21: Vertical Cracking in Masonry



Source: Mott MacDonald 2018

Figure 22: Vertical Cracking in Masonry



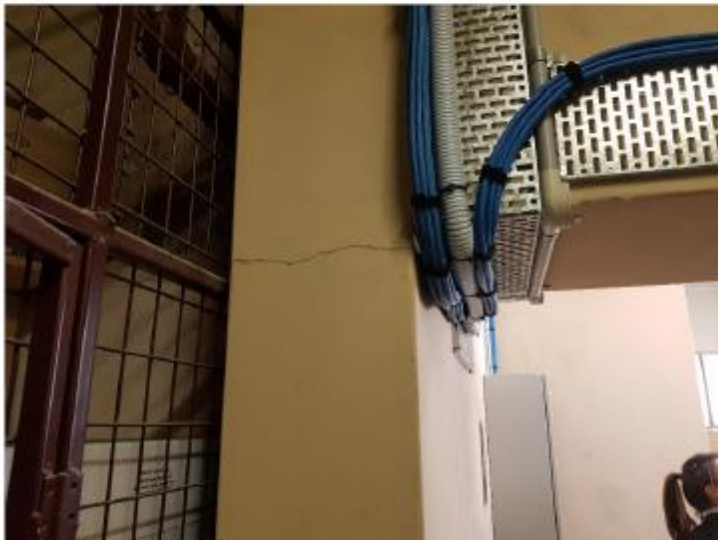
Source: Mott MacDonald 2018

Figure 23: Vertical Cracking in Dome Masonry



Source: Mott MacDonald 2018

Figure 24: Horizontal Crack in Column



Source: Mott MacDonald 2018

Figure 25: Cracking in Lintel



Source: Mott MacDonald 2018

Figure 26: Diagonal Cracking in Tea Room Lintel



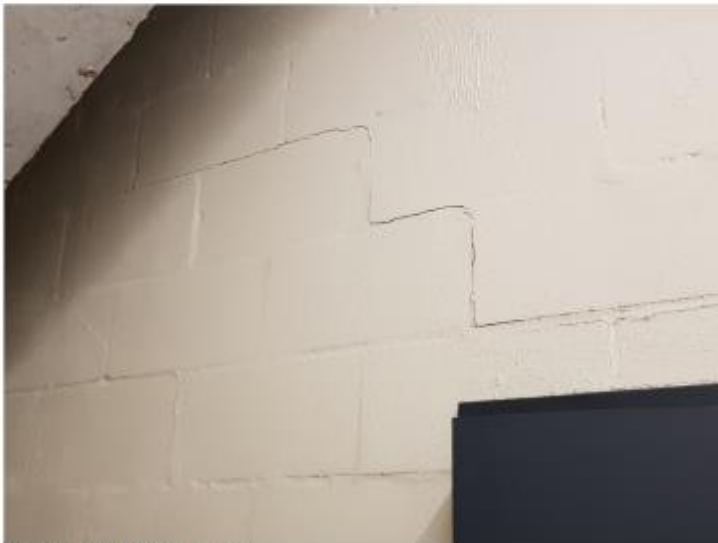
Source: Mott MacDonald 2018

**Figure 27: Fire Escape Cracking**



Source: Mott MacDonald 2018

**Figure 28: Diagonal Cracking Above Fire Escape Door Opening**



Source: Mott MacDonald 2018



**Figure 29: Spalling Concrete**



Source: Mott MacDonald 2018

**Figure 30: Signs of Water Ingress On Tea Room Entrance Roof**



Source: Mott MacDonald 2018

**Figure 31: Damp Walls in Fire Escape**



Source: Mott MacDonald 2018

**Figure 32: Damp Fire Escape Walls Under North West Flat Roof**



Source: Mott MacDonald 2018

**Figure 33: Ponding Water on North East Flat Roof**



Source: Mott MacDonald 2018

**Figure 34: Damp Fire Escape Walls Under North West Flat Roof**



Source: Mott MacDonald 2018

Figure 35: Water Staining From Dome Roof



Source: Mott MacDonald 2018

Figure 36: Water Staining From Dome Roof



Source: Mott MacDonald 2018

**Figure 37: Water Staining From Dome Roof**



Source: Mott MacDonald 2018

**Figure 38: Signs of Water Ingress From The Victoria Room Roof**



Source: Mott MacDonald 2018

**Figure 39: Signs of Water Ingress From The Victoria Room Roof**



Source: Mott MacDonald 2018

**Figure 40: South East Meeting Room Water Staining**



Source: Mott MacDonald 2018

**Figure 41: South Fire Escape Damp and Spalling Concrete**



Source: Mott MacDonald 2018

**Figure 42: South Fire Escape Damp and Spalling Concrete**



Source: Mott MacDonald 2018

**Figure 43: Water Staining Around Lower Ground Gutter in Service Corridor**



Source: Mott MacDonald 2018

**Figure 44: Ponding Water in Lower Ground Service Corridor**



Source: Mott MacDonald 2018



**Figure 45: Damp Wall in Lower Ground Fire Escape**



Source: Mott MacDonald 2018

**Figure 46: Signs of Water Ingress in Lower Ground Fire Escape**



Source: Mott MacDonald 2018

Figure 47: South Façade



Source: Mott MacDonald 2018

Figure 48: West Façade



Source: Mott MacDonald 2018

Figure 49: Western Sandstone Dome



Source: Mott MacDonald 2018

Figure 50: Bowing Gutter Above North West Flat Roof

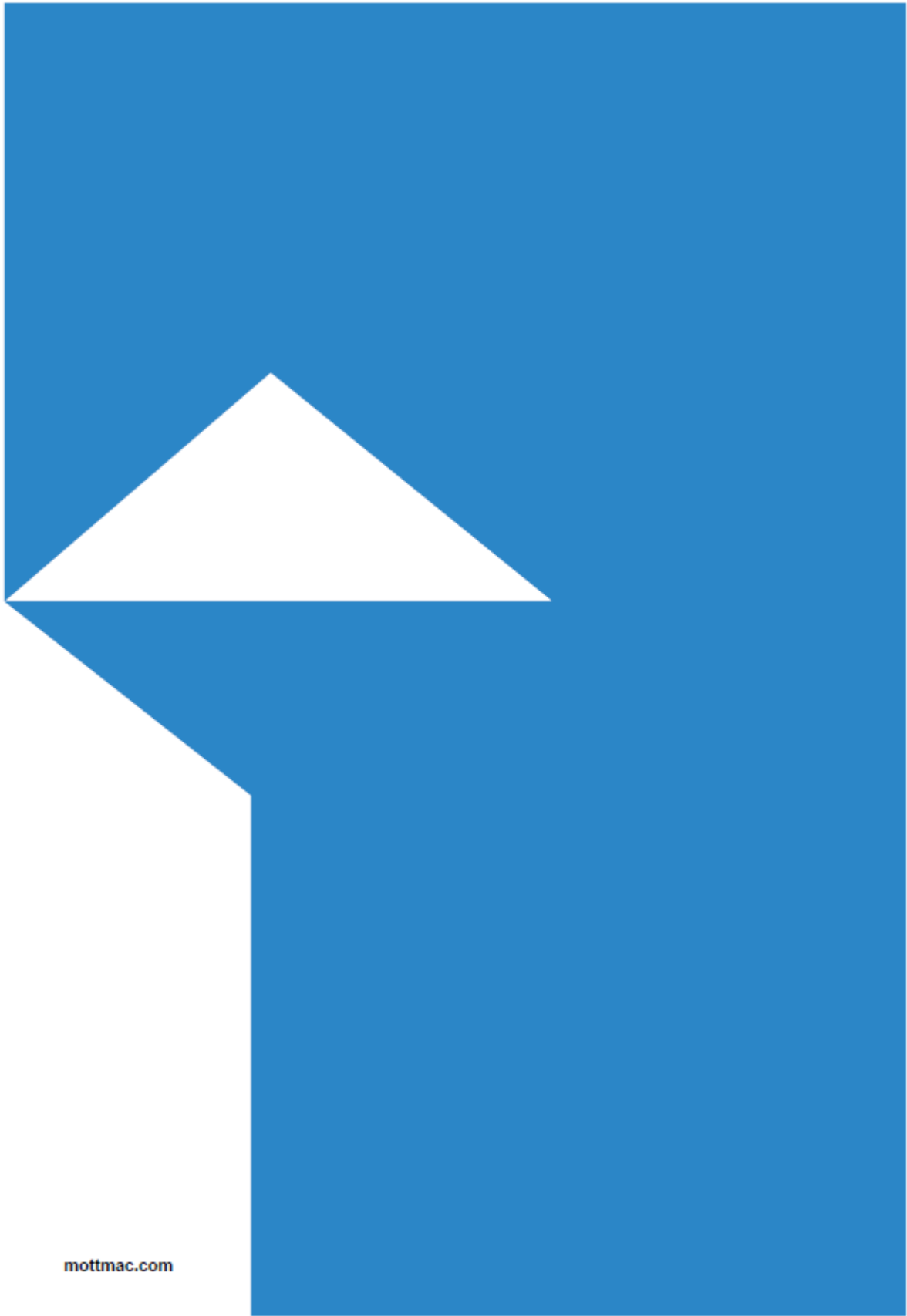


Source: Mott MacDonald 2018

Figure 51: Broken Fixing on Gutter Above North West Flat Roof



Source: Mott MacDonald 2018



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# APPENDIX B

# BURRA CHARTER

# THE BURRA CHARTER

The Australia ICOMOS Charter for  
Places of Cultural Significance 2013



Australia ICOMOS Incorporated  
International Council on Monuments and Sites

## **ICOMOS**

ICOMOS (International Council on Monuments and Sites) is a non-governmental professional organisation formed in 1965, with headquarters in Paris. ICOMOS is primarily concerned with the philosophy, terminology, methodology and techniques of cultural heritage conservation. It is closely linked to UNESCO, particularly in its role under the World Heritage Convention 1972 as UNESCO's principal adviser on cultural matters related to World Heritage. The 11,000 members of ICOMOS include architects, town planners, demographers, archaeologists, geographers, historians, conservators, anthropologists, scientists, engineers and heritage administrators. Members in the 103 countries belonging to ICOMOS are formed into National Committees and participate in a range of conservation projects, research work, intercultural exchanges and cooperative activities. ICOMOS also has 27 International Scientific Committees that focus on particular aspects of the conservation field. ICOMOS members meet triennially in a General Assembly.

## **Australia ICOMOS**

The Australian National Committee of ICOMOS (Australia ICOMOS) was formed in 1976. It elects an Executive Committee of 15 members, which is responsible for carrying out national programs and participating in decisions of ICOMOS as an international organisation. It provides expert advice as required by ICOMOS, especially in its relationship with the World Heritage Committee. Australia ICOMOS acts as a national and international link between public authorities, institutions and individuals involved in the study and conservation of all places of cultural significance. Australia ICOMOS members participate in a range of conservation activities including site visits, training, conferences and meetings.

## **Revision of the Burra Charter**

The Burra Charter was first adopted in 1979 at the historic South Australian mining town of Burra. Minor revisions were made in 1981 and 1988, with more substantial changes in 1999.

Following a review this version was adopted by Australia ICOMOS in October 2013.

The review process included replacement of the 1988 Guidelines to the Burra Charter with Practice Notes which are available at: [australia.icomos.org](http://australia.icomos.org)

Australia ICOMOS documents are periodically reviewed and we welcome any comments.

## **Citing the Burra Charter**

The full reference is *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013*. Initial textual references should be in the form of the *Australia ICOMOS Burra Charter, 2013* and later references in the short form (*Burra Charter*).

## **© Australia ICOMOS Incorporated 2013**

The Burra Charter consists of the Preamble, Articles, Explanatory Notes and the flow chart.

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Cover photograph by Ian Stapleton.

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# The Burra Charter

(The Australia ICOMOS Charter for Places of Cultural Significance, 2013)

## Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988, 26 November 1999 and 31 October 2013.

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

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

### Who is the Charter for?

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

### Using the Charter

The Charter should be read as a whole. Many articles are interdependent.

The Charter consists of:

- Definitions Article 1
- Conservation Principles Articles 2–13
- Conservation Processes Articles 14–25
- Conservation Practices Articles 26–34
- The Burra Charter Process flow chart.

The key concepts are included in the Conservation Principles section and these are further developed in the Conservation Processes and Conservation Practice sections. The flow chart explains the Burra Charter Process (Article 6) and is an integral part of

the Charter. Explanatory Notes also form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained, in a series of Australia ICOMOS Practice Notes, in *The Illustrated Burra Charter*, and in other guiding documents available from the Australia ICOMOS web site: [australia.icomos.org](http://australia.icomos.org).

### What places does the Charter apply to?

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

The standards of other organisations may also be relevant. These include the *Australian Natural Heritage Charter*, *Ask First: a guide to respecting Indigenous heritage places and values* and *Significance 2.0: a guide to assessing the significance of collections*.

National and international charters and other doctrine may be relevant. See [australia.icomos.org](http://australia.icomos.org).

### Why conserve?

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

These places of cultural significance must be conserved for present and future generations in accordance with the principle of inter-generational equity.

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

## Articles

### Article 1. Definitions

For the purposes of this Charter:

- 1.1 *Place* means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.
  
- 1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.  
  
*Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.*  
  
*Places may have a range of values for different individuals or groups.*
- 1.3 *Fabric* means all the physical material of the place including elements, fixtures, contents and objects.
  
- 1.4 *Conservation* means all the processes of looking after a place so as to retain its *cultural significance*.
- 1.5 *Maintenance* means the continuous protective care of a place, and its *setting*.  
  
*Maintenance is to be distinguished from repair which involves restoration or reconstruction.*
  
- 1.6 *Preservation* means maintaining a place in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.
- 1.8 *Reconstruction* means returning a place to a known earlier state and is distinguished from *restoration* by the introduction of new material.
- 1.9 *Adaptation* means changing a place to suit the existing *use* or a proposed use.
- 1.10 *Use* means the functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

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## Explanatory Notes

Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.

The term cultural significance is synonymous with cultural heritage significance and cultural heritage value.

Cultural significance may change over time and with use.

Understanding of cultural significance may change as a result of new information.

Fabric includes building interiors and sub-surface remains, as well as excavated material.

Natural elements of a place may also constitute fabric. For example the rocks that signify a Dreaming place.

Fabric may define spaces and views and these may be part of the significance of the place.

See also Article 14.

Examples of protective care include:

- maintenance — regular inspection and cleaning of a place, e.g. mowing and pruning in a garden;
- repair involving restoration — returning dislodged or relocated fabric to its original location e.g. loose roof gutters on a building or displaced rocks in a stone bora ring;
- repair involving reconstruction — replacing decayed fabric with new fabric

It is recognised that all places and their elements change over time at varying rates.

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

Use includes for example cultural practices commonly associated with Indigenous peoples such as ceremonies, hunting and fishing, and fulfillment of traditional obligations. Exercising a right of access may be a use.

The Burra Charter, 2013

## Articles

- 1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a *use* involves no, or minimal, impact on *cultural significance*.
- 1.12 *Setting* means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.
- 1.13 *Related place* means a *place* that contributes to the *cultural significance* of another *place*.
- 1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the *place*.
- 1.15 *Associations* mean the connections that exist between people and a *place*.
- 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses to people.
- 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

## Conservation Principles

### Article 2. Conservation and management

- 2.1 *Places of cultural significance* should be conserved.
- 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.
- 2.3 *Conservation* is an integral part of good management of *places of cultural significance*.
- 2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

### Article 3. Cautious approach

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

### Article 4. Knowledge, skills and techniques

- 4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.

## Explanatory Notes

Setting may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historical and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible.

Objects at a place are encompassed by the definition of place, and may or may not contribute to its cultural significance.

Associations may include social or spiritual values and cultural responsibilities for a place.

Meanings generally relate to intangible dimensions such as symbolic qualities and memories.

Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

## Articles

- 4.2 Traditional techniques and materials are preferred for the *conservation of significant fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

### Article 5. Values

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

### Article 6. Burra Charter Process

- 6.1 The *cultural significance of a place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process.
- 6.2 Policy for managing a *place* must be based on an understanding of its *cultural significance*.
- 6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.
- 6.4 In developing an effective policy, different ways to retain *cultural significance* and address other factors may need to be explored.
- 6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

### Article 7. Use

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

## Explanatory Notes

The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value.

In some cultures, natural and cultural values are indivisible.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

The Burra Charter Process, or sequence of investigations, decisions and actions, is illustrated below and in more detail in the accompanying flow chart which forms part of the Charter.



Options considered may include a range of uses and changes (e.g. adaptation) to a place.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of activities and practices which contribute to the cultural significance of the place.

## Articles

### Article 8. Setting

*Conservation* requires the retention of an appropriate *setting*. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the *cultural significance* of the *place*.

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

### Article 9. Location

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

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

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place* of *cultural significance*.

### Article 10. Contents

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

### Article 11. Related places and objects

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

### Article 12. Participation

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

### Article 13. Co-existence of cultural values

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

The Burra Charter, 2013

## Explanatory Notes

Setting is explained in Article 1.12.

For example, the repatriation (returning) of an object or element to a place may be important to Indigenous cultures, and may be essential to the retention of its cultural significance.

Article 28 covers the circumstances where significant fabric might be disturbed, for example, during archaeological excavation.

Article 33 deals with significant fabric that has been removed from a place.

For some places, conflicting cultural values may affect policy development and management decisions. In Article 13, the term *cultural values* refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

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## Articles

# Conservation Processes

## Article 14. Conservation processes

*Conservation* may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that *related places* and *related objects* make to the *cultural significance* of a *place*.

## Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces *cultural significance*. The amount of change to a *place* and its *use* should be guided by the *cultural significance* of the *place* and its appropriate *interpretation*.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant *fabric* should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a *place* includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of *cultural significance*, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight *cultural significance* and that which is emphasised or interpreted is of much greater *cultural significance*.

## Article 16. Maintenance

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

## Article 17. Preservation

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

## Explanatory Notes

Conservation normally seeks to slow deterioration unless the significance of the place dictates otherwise. There may be circumstances where no action is required to achieve conservation.

When change is being considered, including for a temporary use, a range of options should be explored to seek the option which minimises any reduction to its cultural significance.

It may be appropriate to change a place where this reflects a change in cultural meanings or practices at the place, but the significance of the place should always be respected.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

Maintaining a place may be important to the fulfilment of traditional laws and customs in some Indigenous communities and other cultural groups.

Preservation protects *fabric* without obscuring evidence of its construction and use. The process should always be applied:

- where the evidence of the *fabric* is of such significance that it should not be altered; or
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the *fabric* and when it is consistent with Article 22.

The Burra Charter, 2013

## Articles

### Article 18. Restoration and reconstruction

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

### Article 19. Restoration

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

### Article 20. Reconstruction

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

20.2 *Reconstruction should be identifiable on close inspection or through additional interpretation.*

### Article 21. Adaptation

21.1 *Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance of the place.*

21.2 *Adaptation should involve minimal change to significant fabric, achieved only after considering alternatives.*

### Article 22. New work

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

22.2 *New work should be readily identifiable as such, but must respect and have minimal impact on the cultural significance of the place.*

### Article 23. Retaining or reintroducing use

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

### Article 24. Retaining associations and meanings

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

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

## Explanatory Notes

Places with social or spiritual value may warrant reconstruction, even though very little may remain (e.g. only building footings or tree stumps following fire, flood or storm). The requirement for sufficient evidence to reproduce an earlier state still applies.

Adaptation may involve additions to the place, the introduction of new services, or a new use, or changes to safeguard the place. Adaptation of a place for a new use is often referred to as 'adaptive re-use' and should be consistent with Article 7.2.

New work should respect the significance of a place through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided.

New work should be consistent with Articles 3, 5, 8, 15, 21 and 22.1.

These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use, activity or practice may involve substantial new work.

For many places associations will be linked to aspects of use, including activities and practices.

Some associations and meanings may not be apparent and will require research.

## Articles

### Article 25. Interpretation

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

## Conservation Practice

### Article 26. Applying the Burra Charter Process

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

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

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

26.4 Statements of *cultural significance* and policy for the *place* should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.

### Article 27. Managing change

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

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

### Article 28. Disturbance of fabric

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

## Explanatory Notes

In some circumstances any form of interpretation may be culturally inappropriate.

The results of studies should be kept up to date, regularly reviewed and revised as necessary.

Policy should address all relevant issues, e.g. use, interpretation, management and change. A management plan is a useful document for recording the Burra Charter Process, i.e. the steps in planning for and managing a *place* of cultural significance (Article 6.1 and flow chart). Such plans are often called conservation management plans and sometimes have other names.

The management plan may deal with other matters related to the management of the *place*.

Monitor actions taken in case there are also unintended consequences.



## Articles

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

### Article 29. Responsibility

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

### Article 30. Direction, supervision and implementation

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

### Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a *place*. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

### Article 32. Records

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

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

### Article 33. Removed fabric

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

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

### Article 34. Resources

Adequate resources should be provided for *conservation*.

*Words in italics are defined in Article 1.*

## Explanatory Notes

New decisions should respect and have minimal impact on the cultural significance of the place.

The best conservation often involves the least work and can be inexpensive.

# The Burra Charter Process

## Steps in planning for and managing a place of cultural significance

The Burra Charter should be read as a whole.

Key articles relevant to each step are shown in the boxes. Article 6 summarises the Burra Charter Process.



# **APPENDIX C      STANDARD EXEMPTIONS FOR WORKS REQUIRING HERITAGE COUNCIL APPROVAL**

# HERITAGE INFORMATION SERIES

## STANDARD EXEMPTIONS FOR WORKS REQUIRING HERITAGE COUNCIL APPROVAL

Heritage Council



of New South Wales

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## INTRODUCTION

In NSW important items of our environmental heritage are listed on the State Heritage Register. Any changes to those items should respect and retain those qualities and characteristics that make the heritage place special.

Any major works proposed for **State Heritage Register items** therefore need to be assessed and approved by the Heritage Council to ensure that the heritage significance of the item will not be adversely affected.

However, the assessment process can waste the time and resources of both the owner and the Heritage Council 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 Planning, on the recommendation of the Heritage Council, to **grant exemptions for certain activities** which would otherwise require approval under the NSW Heritage Act.

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

1. **standard exemptions** for all items on the State Heritage Register. Typical activities that are exempted include building maintenance, minor repairs, alterations to certain interiors or areas and change of use.
2. **site specific exemptions** for a particular heritage item can be approved by the Minister on the recommendation of the Heritage Council.

These guidelines have been prepared to inform owners and managers of heritage items listed on the State Heritage Register about the standard exemptions. They also explain how to develop site specific exemptions for a heritage item.

### The State Heritage Register

Heritage places and items of particular importance to the people of New South Wales are listed on the State Heritage Register. The Register was created in April 1999 by amendments to the *Heritage Act 1977*.

The key to listing on the State Heritage Register is the level of significance. Only those heritage items which are of **state significance in NSW** are listed on the State Heritage Register.

To check whether an item is listed on the register, check the online heritage database on the homepage of the Heritage Branch, Department of Planning:

[www.heritage.nsw.gov.au](http://www.heritage.nsw.gov.au)

This online database lists all statutorily protected items in NSW. It may be accessed from the homepage, via the Listings tab, then Heritage databases.

## **WHY HAVE STANDARD EXEMPTIONS?**

The standard exemptions apply to all items listed on the State Heritage Register. These exemptions came into force on 5 September, 2008. They replace all previous standard exemptions.

The current exemptions replace those gazetted on 4 April 2006 and as amended 28 April 2006. They relate to a broad range of minor development and will result in a more streamlined approval process.

The purpose of the standard exemptions is to clarify for owners, the Heritage Branch and local councils what kind of maintenance and minor works can be undertaken without needing Heritage Council approval. This ensures that owners are not required to make unnecessary applications for minor maintenance and repair.

The Heritage Council has prepared guidelines to help owners and managers to interpret and apply the standard exemptions. Those guidelines were first published in 2004 and have been incorporated into this document.

## **HOW WILL EXEMPTIONS ALREADY IN PLACE BE AFFECTED BY THE NEW STANDARD EXEMPTIONS?**

1. **Standard Exemptions:** The new standard exemptions replace all existing standard exemptions.
2. **Site Specific Exemptions:** Some heritage items have site specific exemptions for works other than those in the standard list. Site specific exemptions will continue to remain in force.

## **WHAT OTHER APPROVALS ARE NECESSARY TO DO WORK ON A HERITAGE ITEM?**

The exemptions only reduce the need to obtain approval from the Heritage Council, under section 60 of the Heritage Act, to carry out works to a heritage item listed on the State Heritage Register. You should check with your local council for information on additional development and building approvals, and with the Heritage Branch for other approvals which may be required under the Heritage Act, such as an Excavation Permit.



## HOW TO RELATE THE STANDARD EXEMPTION CLAUSES TO YOUR HERITAGE ITEM

The standard exemption clauses can be grouped under two headings:

- maintenance and repairs;
- alterations.

Clauses have been kept as concise as possible to avoid ambiguities. The terminology used is consistent with the *Australia ICOMOS Burra Charter*. Australia ICOMOS is the Australian Chapter of International Council on Monuments and Sites, a UNESCO-affiliated international organisation of conservation specialists. The *Burra Charter* is a nationally accepted standard for assessing and managing change to heritage items.

Before you develop firm proposals for changes to the heritage item, take the following actions:

- [ 1.] Check the boundaries of the item to which the State Heritage Register listing applies;
- [ 2.] Check the exemptions which apply to your heritage item;
- [ 3.] Read these explanatory notes to ensure that the work you propose is exempted, and check if prior Heritage Council notification and endorsement is required before the works are commenced;
- [ 4.] If the work is not exempted, apply to the Heritage Council for approval under section 60 of the Heritage Act;
- [ 5.] Check with the local council concerning other approvals that may be required;
- [ 6.] Check with the Heritage Branch if the work you propose involves the disturbance of relics more than 50 years old.

# **SCHEDULE OF STANDARD EXEMPTIONS**

**HERITAGE ACT, 1977**

**NOTICE OF ORDER UNDER SECTION 57(2) OF THE HERITAGE ACT, 1977**

I, the Minister for Planning, pursuant to subsection 57(2) of the Heritage Act 1977, on the recommendation of the Heritage Council of New South Wales, do by this Order:

1. revoke the Schedule of Exemptions to subsection 57(1) of the Heritage Act made under subsection 57(2) and published in the Government Gazette on 22 February 2008; and
2. grant standard exemptions from subsection 57(1) of the Heritage Act 1977, described in the Schedule attached.

**FRANK SARTOR**  
**Minister for Planning**  
**Sydney, 11 July 2008**

## SCHEDULE OF EXEMPTIONS TO SUBSECTION 57(1) OF THE

### HERITAGE ACT 1977

#### MADE UNDER SUBSECTION 57(2)

#### GENERAL CONDITIONS

1. These general conditions apply to all of the following Exemptions.
2. Anything done pursuant to the following Exemptions must be carried out in accordance with relevant Guidelines issued by the Heritage Branch including *"The Maintenance of Heritage Assets: A Practical Guide" 1998*, *"Movable Heritage Principles" 2000* and *"The Heritage Council Policy on Managing Change to Heritage Items"*.
3. The following Standard Exemptions do not apply to anything affecting objects, places, items or sites of heritage significance to Aboriginal people or which affect traditional access by Aboriginal people.
4. The Director, and Managers employed by the Heritage Branch,- Department of Planning; the Executive Director, Tenant and Asset Management Services, employed by the Sydney Harbour Foreshore Authority; the Executive Director Culture & Heritage employed by the Department of Environment and Climate Change and the General Manager, Sustainability employed by the Sydney Water Corporation may perform any of the functions of the Director-General of the Department of Planning (Director-General) under these exemptions.

The authorisation to the Executive Director, Tenant and Asset Management Services of the Sydney Harbour Foreshore Authority is restricted to land for which it is the delegated approval body under section 169 of the Heritage Act, and the preparation and submission of information required to demonstrate that compliance with the criteria contained in these exemptions is satisfied, must not be carried out by the Executive Director, Tenant and Asset Management Services.

The authorisation to the Executive Director Culture & Heritage of the Department of Environment and Climate Change is restricted to land for which it is the delegated approval body under section 169 of the Heritage Act, and the preparation and submission of information required to demonstrate that compliance with the criteria contained in these exemptions is satisfied, must not be carried out by the Executive Director Culture & Heritage.

The authorisation to the General Manager, Sustainability employed by the Sydney Water Corporation is restricted to land for which it is the delegated approval body under section 169 of the Heritage Act, and the preparation and submission of information required to demonstrate that compliance with the criteria contained in these exemptions is

satisfied, must not be carried out by the General Manager, Sustainability.

5. In these Exemptions, words shall be given the same meaning as in the *Heritage Act 1977* ("the Act") unless the contrary intention appears from the context of the exemption.
6. Anything done pursuant to the following Exemptions must be specified, supervised and carried out by people with knowledge, skills and experience appropriate to the work.

### **Guidelines**

*In addition to the above guidelines listed in paragraph two, the Heritage Council adopted further guidelines on 7 April 2004 (revised 2009) for use in interpreting and applying the standard exemptions.*

*If it is unclear whether proposed development satisfies the requirements of these exemptions, an application will be required under section 60 of the Heritage Act.*

## STANDARD EXEMPTION 1: MAINTENANCE AND CLEANING

1. The following maintenance and cleaning does not require approval under subsection 57(1) of the Act:
  - (a) the maintenance of an item to retain its condition or operation without the removal of or damage to the existing fabric or the introduction of new materials;
  - (b) cleaning including the removal of surface deposits, organic growths or graffiti by the use of low pressure water (less than 100 psi at the surface being cleaned) and neutral detergents and mild brushing and scrubbing.

**NOTE 1:** Traditional finishes such as oils and waxes must continue to be used for timber surfaces rather than modern alternative protective coatings such as polyurethane or acrylic which may seal the surface and can cause damage.

**NOTE 2:** Surface patina which has developed on the fabric may be an important part of the item's significance and if so needs to be preserved during maintenance and cleaning.

### *Guidelines*

*Maintenance is distinguished from repairs, restoration and reconstruction as it does not involve the removal of or damage to existing fabric or the introduction of new materials. It is a continuing process of protective care. Typical maintenance activity includes:*

- *the removal of vegetation and litter from gutters and drainage systems;*
- *resecuring and tightening fixings of loose elements of building fabric;*
- *lubricating equipment and services which have moving parts;*
- *the application of protective coatings such as limewash, polish, oils and waxes to surfaces which have previously had such coatings applied; and*
- *cleaning by the removal of surface deposits using methods other than aggressive mechanical or chemical techniques such as high pressure, high temperature or strong solvents which may affect the substrate.*

*This standard exemption applies to the maintenance of all types of heritage items including buildings, works, landscapes, cemeteries and movable heritage. Reference should be made to other relevant standard exemptions (#12, 14 and 17) for particular types of items.*

## STANDARD EXEMPTION 2: REPAIRS

1. 1. Repair to an item which is of the type described in (a) or (b) below does not require approval under subsection 57(1) of the Act:

- (a) the replacement of services such as cabling, plumbing, wiring and fire services that uses existing service routes, cavities or voids or replaces existing surface mounted services and does not involve damage to or the removal of significant fabric;
- (b) the repair (such as refixing and patching) or the replacement of missing, damaged or deteriorated fabric that is beyond further maintenance, which matches the existing fabric in appearance, material and method of affixing and does not involve damage to or the removal of significant fabric.

**NOTE 1:** Repairs must be based on the principle of doing as little as possible and only as much as is necessary to retain and protect the element. Therefore replacement must only occur as a last resort where the major part of an element has decayed beyond further maintenance.

**NOTE 2:** Any new materials used for repair must not exacerbate the decay of existing fabric due to chemical incompatibility, obscure existing fabric or limit access to existing fabric for future maintenance.

**NOTE 3:** Repair must maximise protection and retention of fabric and include the conservation of existing detailing, such as vents, capping, chimneys, carving, decoration or glazing.

### *Guidelines*

*This standard exemption is not intended to allow the cumulative replacement of large amounts or a high proportion of the fabric of an item. If replacement of large amounts of fabric is necessary, an application will be required to be submitted under s. 60 of the Heritage Act. If there is uncertainty about whether the proposed extent of repair is exempt from approval, advice should be sought from the Heritage Branch, Department of Planning.*

*Repairs should have detailed specifications and carried out by licensed tradespeople with experience in the conservation of heritage buildings. It is essential that the composition of elements of the fabric such renders, mortars, timber species and metal types remain the same to assist with matching appearance and avoiding chemical incompatibility.*

*Repair may involve reconstruction which means returning an item to a known earlier state. This may involve the use of new or recycled materials.*

*Reconstruction must satisfy a four-part test to qualify for exemption from approval:*

- 1. The nature of the earlier state being reconstructed must be known. Where there is conjecture about the earlier state of the fabric or where it is proposed to change the appearance, material or method of fixing of the fabric an application under s.60 of the Heritage Act will be required.*
- 2. The replacement fabric must be matching in appearance and method of fixing. The use of salvaged or recycled fabric can be a valuable resource in matching appearance in preference to the use of new fabric which may appear obtrusive. However the damage to other heritage buildings by the salvaging of fabric for reuse is unacceptable. Salvaged materials must be judiciously sourced so as not to encourage secondary damage to other heritage resources. The use of artificial ageing techniques to assist the matching of new with original fabric is only advocated where there is an obtrusive mismatch of materials which negatively impacts on the heritage significance of the item. Ideally, new and original fabric should be subtly discernable on close examination to assist interpretation of the history of change to the building.*
- 3. The fabric being replaced must be beyond further maintenance. The replacement of fabric may only occur where fabric is missing or it is so damaged or deteriorated that it is beyond further maintenance. In many cases the judgement about the level of deterioration and the effectiveness of further maintenance will require the advice of a person who is suitably experienced in similar heritage conservation projects. If it is unclear that the fabric is beyond further maintenance, its replacement will require the submission of an application under s. 60 of the Heritage Act.*
- 4. Significant fabric must not be damaged or removed. In all cases of repair, the damage or removal of significant fabric is not permitted without approval. Significant fabric is that which contributes to the heritage significance of the item. The identification of the level of significance of fabric will usually require the advice of a person who is suitably experienced in similar heritage conservation projects. The damage or removal of significant fabric will require the submission of an application under s. 60 of the Heritage Act.*

*New material used in repairs should where possible be date stamped in a location which is not conspicuous but is legible on close examination. Archival recording of removed and replacement fabric is advocated and should be used in interpretive displays where practicable.*

## STANDARD EXEMPTION 3: PAINTING

1. Painting does not require approval under subsection 57(1) of the Act if the painting:
  - (a) does not involve the disturbance or removal of earlier paint layers other than that which has failed by chalking, flaking, peeling or blistering;
  - (b) involves over-coating with an appropriate surface as an isolating layer to provide a means of protection for significant earlier layers or to provide a stable basis for repainting; and
  - (c) employs the same colour scheme and paint type as an earlier scheme if they are appropriate to the substrate and do not endanger the survival of earlier paint layers.
2. Painting which employs a different colour scheme and paint type from an earlier scheme does not require approval under subsection 57(1) of the Act, provided that:
  - (a) the Director-General is satisfied that the proposed colour scheme, paint type, details of surface preparation and paint removal will not adversely affect the heritage significance of the item; and
  - (b) the person proposing to undertake the painting has received a notice advising that the Director-General is satisfied.
3. A person proposing to undertake repainting of the kind described in paragraph 2 must write to the Director-General and describe the proposed colour scheme, paint type, details of surface preparation and paint removal involved in the repainting. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 2(a) the Director-General shall notify the applicant.

**NOTE:** Preference should be given to the re-establishment of historically significant paint schemes of the item that are appropriate to the significance of the building.

### **Guidelines**

*Painting of surfaces which have not previously been painted such as face brickwork, stone, concrete or galvanised iron is likely to adversely affect the heritage significance of the item and is not exempt from approval under this standard exemption. Likewise, the stripping of paint coatings which were intended to be protective may expose the substrate to damage and cause the loss of the historical record and significance of the building. In cases where surface preparation has revealed significant historic paint layers, repainting should facilitate the interpretation of the evolution of the building by displaying appropriately located sample patches of historic paint schemes. This*



*information should also be examined if it is proposed to recreate earlier finishes or paint schemes.*

*Paint removal of failed layers to achieve a stable base for repainting is exempt from approval but intervention should be minimised to avoid the loss of the significant historical record. Where old paint layers are sound they should be left undisturbed. The removal of paint with a high content of lead or other hazardous materials requires considerable care and use of experienced tradespeople as its disturbance can create health hazards. If the removal of such paint layers will adversely affect the heritage significance of the item, an application will be required under section 60 of the Heritage Act.*

*Reference should be made to The Maintenance Series, NSW Heritage Branch, particularly Information Sheets 6.2 Removing Paint from Old Buildings, 7.2 Paint Finishes and 7.3 Basic Limewash which are available online at [www.heritage.nsw.gov.au](http://www.heritage.nsw.gov.au).*

## **STANDARD EXEMPTION 4: EXCAVATION**

1. Excavation or disturbance of land of the kind specified below does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a), (b) or (c) have been met and the person proposing to undertake the excavation or disturbance of land has received a notice advising that the Director-General is satisfied that:
  - (a) an archaeological assessment, zoning plan or management plan has been prepared in accordance with Guidelines published by the Heritage Council of NSW which indicates that any relics in the land are unlikely to have State or local heritage significance; or
  - (b) the excavation or disturbance of land will have a minor impact on archaeological relics including the testing of land to verify the existence of relics without destroying or removing them; or
  - (c) a statement describing the proposed excavation demonstrates that evidence relating to the history or nature of the site, such as its level of disturbance, indicates that the site has little or no archaeological research potential.
  
2. Excavation or disturbance of land of the kind specified below does not require approval under subsection 57(1) of the Act:
  - (a) the excavation or disturbance of land is for the purpose of exposing underground utility services infrastructure which occurs within an existing service trench and will not affect any other relics;
  - (b) the excavation or disturbance of land is to carry out inspections or emergency maintenance or repair on underground utility services and due care is taken to avoid effects on any other relics;
  - (c) the excavation or disturbance of land is to maintain, repair, or replace underground utility services to buildings which will not affect any other relics;
  - (d) the excavation or disturbance of land is to maintain or repair the foundations of an existing building which will not affect any associated relics;
  - (e) the excavation or disturbance of land is to expose survey marks for use in conducting a land survey
  
3. A person proposing to excavate or disturb land in the manner described in paragraph 1 must write to the Director-General and describe the proposed excavation or disturbance of land and set out why it satisfies the criteria set out in paragraph 1. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1 (a), (b) or (c) the Director-General shall notify the applicant.

**NOTE 1:** Any excavation with the potential to affect Aboriginal objects must be referred to the Director-General of the Department of Environment and Climate Change.

**NOTE 2:** If any Aboriginal objects are discovered on the site, excavation or disturbance is to cease and the Department of Environment and Climate Change is to be informed in accordance with section 91 of the National Parks and Wildlife Act, 1974.

**NOTE 3:** This exemption does not allow the removal of State significant relics.

**NOTE 4:** Where substantial intact archaeological relics of State or local significance, not identified in the archaeological assessment, zoning plan, management plan or statement required by this exemption, are unexpectedly discovered during excavation, work must cease in the affected area and the Heritage Council must be notified in writing in accordance with section 146 of the Act. Depending on the nature of the discovery, additional assessment and possibly an excavation permit may be required prior to the recommencement of excavation in the affected area.

**NOTE 5:** Archaeological research potential of a site is the extent to which further study of relics which are likely to be found is expected to contribute to improved knowledge about NSW history which is not demonstrated by other sites or archaeological resources.

## STANDARD EXEMPTION 5: RESTORATION

1. Restoration of an item by returning significant fabric to a known earlier location without the introduction of new material does not require approval under subsection 57(1) of the Act.
2. The following restoration does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) have been met and the person proposing to undertake the restoration has received a notice advising that the Director-General is satisfied:
  - (a) the restoration of an item without the introduction of new material (except for fixings) to reveal a known earlier configuration by removing accretions or reassembling existing components which does not adversely affect the heritage significance of the item.
3. A person proposing to undertake restoration of the kind described in paragraph 2 must write to the Director-General and set out why there is a need for restoration to be undertaken and the proposed material and method of restoration. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 2(a), the Director-General shall notify the applicant.

### *Guidelines*

*Restoration in accordance with clause 1 of this standard exemption does not involve the removal of fabric and only relates to the return of fabric which has been removed to storage or has been dislodged from its original location.*

## **STANDARD EXEMPTION 6: DEVELOPMENT ENDORSED BY THE HERITAGE COUNCIL OR DIRECTOR-GENERAL**

1. Minor development specifically identified as exempt development which does not materially impact on heritage significance, by a conservation policy or strategy within a conservation management plan which has been endorsed by the Heritage Council of NSW or by a conservation management strategy endorsed by the Director-General does not require approval under subsection 57(1) of the Act.
2. A person proposing to do anything of the kind described in paragraph 1 must write to the Director-General and describe the proposed development. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1, the Director-General shall notify the applicant.

### ***Guidelines***

*This standard exemption does not exempt development that is consistent with a conservation policy or strategy contained in an endorsed conservation management plan or interim conservation management strategy other than development that is specifically identified as exempt development in that conservation plan or strategy.*

## **STANDARD EXEMPTION 7: MINOR ACTIVITIES WITH LITTLE OR NO ADVERSE IMPACT ON HERITAGE SIGNIFICANCE**

1. Anything which in the opinion of the Director-General is of a minor nature and will have little or no adverse impact on the heritage significance of the item does not require approval under subsection 57(1) of the Act.
2. A person proposing to do anything of the kind described in paragraph 1 must write to the Director-General and describe the proposed activity. If the Director-General is satisfied that the proposed activity meets the criteria set out in paragraph 1, the Director-General shall notify the applicant.

### ***Guidelines***

*This standard exemption has the potential to relate to a wide range of minor development. In determining whether a proposed development is minor the Director may have regard to the context of the particular heritage item such as its size and setting. For instance a development may be considered to be minor in the context of Prospect Reservoir's 1200ha curtilage whereas a similar proposal affecting an item on a smaller site may not be considered to be minor.*

*In order to assess whether a proposal has an adverse affect on heritage significance it is necessary to submit a clear and concise statement of the item's heritage significance and an assessment of whether a proposal impacts on that significance.*

## **STANDARD EXEMPTION 8: NON-SIGNIFICANT FABRIC**

1. The following development does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) have been met and the person proposing to undertake the development has received a notice advising that the Director-General is satisfied:
  - (a) the alteration of a building involving the construction or installation of new fabric or services or the removal of building fabric which will not adversely affect the heritage significance of the item.
2. A person proposing to do anything of the kind described in paragraph 1 must write to the Director-General and describe the proposed development. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1(a), the Director-General shall notify the applicant.

### ***Guidelines***

*In order to assess the level of significance of fabric it is necessary to submit a clear and concise statement of the item's heritage significance and to grade the fabric of the place in accordance with its association with or impact on that significance. It may not always be concluded that more recent fabric is of less or no heritage significance.*

## **STANDARD EXEMPTION 9: CHANGE OF USE**

1. The change of use of an item or its curtilage or the commencement of an additional or temporary use does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) and (b) have been met and the person proposing to undertake the change of use has received a notice advising that the Director-General is satisfied:
  - (a) the use does not involve the alteration of the fabric, layout or setting of the item or the carrying out of development other than that permitted by other standard or site specific exemptions; and
  - (b) the use does not involve the cessation of the primary use for which the building was erected, a later significant use or the loss of significant associations with the item by current users;
2. A person proposing to change the use of an item or its curtilage or to commence an additional or temporary use of an item or its curtilage in the manner described in paragraph 1 must write to the Director-General and describe the changes proposed. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1(a) and (b), the Director-General shall notify the applicant.

### ***Guidelines***

*For the purposes of this standard exemption any change of use which is inconsistent with specific conditions of any previous approval or consent such as hours of operation or nature of conduct of an activity requires approval under section 57(1) or the modification of an approval under section 65A of the Heritage Act.*



## STANDARD EXEMPTION 10: NEW BUILDINGS

1. Subdivision under the *Strata Scheme (Freehold Development) Act* or *Strata Scheme (Leasehold Development) Act* of the interior of a building that has been constructed since the listing of the item on the State Heritage Register or the publication of an interim heritage order in the Gazette which applies to the land does not require approval under subsection 57(1) of the Act.
2. Alteration to the interior of a building which has been constructed since the listing of the item on the State Heritage Register or the publication of an interim heritage order in the Gazette which applies to the land does not require approval under subsection 57(1) of the Act.

### *Guidelines*

*Subdivision to which clause 1 of this standard exemption applies must not subdivide the curtilage of the exterior of a building other than approved car spaces. A strata plan which otherwise proposes the subdivision of the curtilage of a heritage item requires approval under section 57(1) of the Heritage Act.*

*For the purposes of clause 2 of this standard exemption, alterations to the interior of a building:*

- *do not include internal alterations to additions to buildings which existed prior to the listing of the site on the State Heritage Register or publication of the interim heritage order;*
- *must not affect the external appearance of the building such as by balcony enclosure or window screening; and*
- *must not be inconsistent with any specific conditions of a previous approval.*

*Such alterations require approval under section 57(1) of the Heritage Act.*

## **STANDARD EXEMPTION 11: TEMPORARY STRUCTURES**

1. The erection of temporary structures does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) and (b) have been met and the person proposing to erect the structure has received a notice advising that the Director-General is satisfied:
  - (a) the structure will be erected within and used for a maximum period of 4 weeks after which it will be removed within a period of 2 days and not erected again within a period of 6 months; and
  - (b) the structure is not to be located where it could damage or endanger significant fabric including landscape or archaeological features of its curtilage or obstruct significant views of and from heritage items.
2. A person proposing to erect a structure of the kind described in paragraph 1 must write to the Director-General and set out the nature of the structure, the use for the structure and how long it will remain in place and the next occasion on which it is anticipated that the structure will be erected. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraphs 1(a) and 1(b) the Director-General shall notify the applicant.

### ***Guidelines***

*The cumulative impact of the multiple use of this standard exemption will be considered by the Director in the assessment of the simultaneous construction of a number of temporary structures or a succession of temporary structures which may have a prolonged adverse impact on heritage significance of the item.*

## **STANDARD EXEMPTION 12: LANDSCAPE MAINTENANCE**

1. Landscape maintenance which is of the type described below does not require approval under subsection 57(1) of the Act:
  - (a) weeding, watering, mowing, top-dressing, pest control and fertilizing necessary for the continued health of plants, without damage or major alterations to layout, contours, plant species or other significant landscape features;
  - (b) pruning (to control size, improve shape, flowering or fruiting and the removal of diseased, dead or dangerous material), not exceeding 10% of the canopy of a tree within a period of 2 years;
  - (c) pruning (to control size, improve shape, flowering or fruiting and the removal of diseased, dead or dangerous material) between 10% and 30% of the canopy of a tree within a period of 2 years;
  - (d) removal of dead or dying trees which are to be replaced by trees of the same species in the same location; or
  - (e) tree surgery by a qualified arborist, horticulturist or tree surgeon necessary for the health of those plants.
2. A person proposing to undertake landscape maintenance in the manner described in paragraph 1(b) 1(c) or 1(d) must write to the Director-General and describe the maintenance proposed and provide certification by a qualified or experienced arborist, horticulturist or tree surgeon that the maintenance is necessary for the tree's health or for public safety. If the Director-General is satisfied that the proposed maintenance meets these criteria, the Director-General shall notify the applicant.

**NOTE 1:** In relation to cemeteries, landscape features include monuments, grave markers, grave surrounds, fencing, path edging and the like.

**NOTE 2:** Other standard exemptions may apply to landscape maintenance such as #4 Excavation and #6 Development endorsed by the Heritage Council; and #7 Minor works with no adverse heritage impact.

## **Guidelines**

*Landscape features and gardens can be of heritage significance in their own right. They are often vital to the curtilage of a heritage item and fundamental to the setting of other (eg; built or archaeological) heritage items and important to the appreciation of their heritage significance. Landscape setting is by its nature evolving and often requires more regular maintenance than other elements of heritage fabric. Horticultural advice may be required to ensure a regime of maintenance appropriate to the retention of the heritage significance of a place.*

*General advice about landscape maintenance is provided by The Maintenance of Heritage Assets: A Practical Guide Information Sheet 9.1 Heritage Gardens and Grounds, printed versions available from the Heritage Branch, Department of Planning.*

*General advice about heritage gardens is also available on the Heritage Branch website at: [http://www.heritage.nsw.gov.au/06\\_subnav\\_10.htm](http://www.heritage.nsw.gov.au/06_subnav_10.htm) and at: [www.gardenhistorysociety.org.au](http://www.gardenhistorysociety.org.au).*

## **STANDARD EXEMPTION 13: SIGNAGE**

1. The erection of signage which is of the types described in (a) or (b) below does not require approval under subsection 57(1) of the Act:
  - (a) temporary signage which is located behind or on the glass surface of a shop window which is not internally illuminated or flashing and is to be removed within eight weeks; or
  - (b) a real estate sign indicating that the place is for auction, sale or letting and related particulars and which is removed within 10 days of the sale or letting of the place;
2. The erection of signage which is of the types described in (a) or (b) below does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) and (b) respectively have been met and the person proposing to erect it has received a notice advising that the Director-General is satisfied:
  - (a) the erection of non-illuminated signage for the sole purpose of providing information to assist in the interpretation of the heritage significance of the item and which will not adversely affect significant fabric including landscape or archaeological features of its curtilage or obstruct significant views of and from heritage items; or
  - (b) signage which is in the form of a flag or banner associated with a building used for a purpose which requires such form of promotion such as a theatre or gallery, which is displayed for a maximum period of eight weeks and which will not adversely affect significant fabric including landscape or archaeological features of its curtilage;
3. A person proposing to erect signage of the kind described in paragraph 2 must write to the Director-General and describe the nature and purpose of the advertising or signage. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 2(a) or 2(b), the Director-General shall notify the applicant.
4. Signage of the kind described in paragraphs 1 and 2 must:
  - (a) not conceal or involve the removal of signage which has an integral relationship with the significance of the item;
  - (b) be located and be of a suitable size so as not to obscure or damage significant fabric of the item;
  - (c) be able to be later removed without causing damage to the significant fabric of the item; and
  - (d) reuse existing fixing points or insert fixings within existing joints without damage to adjacent masonry.

## **Guidelines**

*In addition to the requirements of clause 4 of the standard exemptions, signage may be controlled by development control plans or signage policies prepared by the relevant local council. The operation of the standard exemptions do not affect the requirements for consent by local councils or the need to satisfy any signage policies which may have been adopted by them.*

*Additional forms of signage not addressed by this standard exemption may not require approval under section 57(1) of the Heritage Act if they satisfy the requirements of other standard exemptions such as Standard Exemption 7 (Minor Activities with no Adverse Impact on Heritage Significance) or Standard Exemption 8 (Non-significant Fabric).*

*Signage in accordance with clause 2(a) of the standard exemption for the purpose of assisting the interpretation of heritage significance:*

- *requires approval under section 57(1) of the Heritage Act if additional information is provided which is unrelated to heritage interpretation such as commercial promotion or sponsorship; and*
- *must be in accordance with Interpreting Heritage Places and Items published by the Heritage Council and available online.*

## STANDARD EXEMPTION 14: BURIAL SITES AND CEMETERIES

1. Development on land within a burial site or cemetery which is of the type described in (a), (b) or (c) below does not require approval under subsection 57(1) of the Act:
  - (a) the creation of a new grave;
  - (b) the erection of monuments or grave markers in a place of consistent character, including materials, size and form, which will not be in conflict with the character of the place; or
  - (c) an excavation or disturbance of land for the purpose of carrying out conservation or repair of monuments or grave markers;

provided that there will be no disturbance to human remains, to relics in the form of grave goods, associated landscape features or to a place of Aboriginal heritage significance.

2. A person proposing to carry out development in the manner described in paragraph 1(b) or (c) must write to the Director-General and describe the development proposed. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1, the Director-General shall notify the applicant.
3. This exemption does not apply to the erection of above-ground chambers, columbaria or vaults, or the designation of additional areas to be used as a burial place.

**NOTE 1:** Other standard exemptions apply to the maintenance, cleaning and repair of burial sites and cemeteries.

### *Guidelines*

*In addition to burial remains and artefacts, above ground cemetery elements may include headstones, footstones and other burial markers or monuments and associated elements such as grave kerbing, iron grave railings, grave furniture, enclosures and plantings. It is important that cemeteries listed on the State Heritage Register have a conservation policy or conservation management plan endorsed by the Heritage Council and that it records the history and significant fabric of the place with policies for conservation, relocation and the erection of new monuments and grave markers.*

*Additional advice about the management of heritage cemeteries is provided in:*

- *Cemeteries: Guidelines for their Care and Conservation, Heritage Council of NSW and Department of Planning, 1992;*
- *Skeletal Remains, NSW Heritage Council, 1998;*
- *Guidelines for Cemetery Conservation, National Trust of Australia (NSW), 2002.*

## STANDARD EXEMPTION 15: COMPLIANCE WITH MINIMUM STANDARDS AND ORDERS

1. Development which is required for the purpose of compliance with the minimum standards set out in Part 3 of the *Heritage Regulation 1999* or an order issued under either:
  - (a) section 120 of the *Heritage Act 1977* regarding minimum standards of maintenance and repair; or
  - (b) section 121S of the *Environmental Planning and Assessment Act 1979* regarding an order which is consistent with a submission by the Heritage Council under subsection 121S(6) of that Act;does not require approval under subsection 57(1) of the Act.

### *Guidelines*

*This standard exemption is intended to facilitate and expedite compliance with orders and minimum standards of maintenance and repair.*

*The Minimum Standards of Maintenance and Repair replaced the "wilful neglect" provisions of the Heritage Act in 1999. The minimum standards are contained in Part 3 of the Heritage Regulation 2005 and are reproduced in the Heritage Information Series published by the Heritage Branch, Department of Planning. The minimum standards only apply to items listed on the State Heritage Register and relate to:*

- *weather protection;*
- *fire prevention and protection;*
- *security; and*
- *essential maintenance and repair to prevent serious or irreparable damage.*

*Maintenance and repair which exceed the minimum standards in the Regulation may be exempt from approval under other standard exemptions (refer to #1 and #2).*

*Orders under s.121S(6) of the EP&A Act are those given by a council or other consent authority in relation to an item listed on the State Heritage Register, land to which an interim heritage order applies or a heritage item listed under an environmental planning instrument. Orders must not be given in relation to items listed on the State Heritage Register or land to which an interim heritage order relates unless the consent authority has given notice of it to the Heritage Council and considered any submission made by it.*



## STANDARD EXEMPTION 16: SAFETY AND SECURITY

1. The following development does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) or (b) have been met and the person proposing to undertake the development has received a notice advising that the Director-General is satisfied:
  - (a) the erection of temporary security fencing, scaffolding, hoardings or surveillance systems to prevent unauthorised access or secure public safety which will not adversely affect significant fabric of the item including landscape or archaeological features of its curtilage; or
  - (b) development, including emergency stabilisation, necessary to secure safety where a building or work or part of a building or work has been irreparably damaged or destabilised and poses a safety risk to its users or the public.
2. A person proposing to undertake development of the kind described in paragraph 1 must write to the Director-General and describe the development and, if it is of the kind set out in 1(b), provide certification from a structural engineer having experience with heritage items confirming the necessity for the development with regard to the criteria set out in 1(b) and any adverse impact on significant fabric. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1(a) or (b), the Director-General shall notify the applicant.

### *Guidelines*

*Development exempt under this standard exemption must be for the temporary or emergency securing of safety for users or the public. Permanent upgrading of site or building security may be exempt under other standard exemptions such as #7 (Minor Activities with little or no Adverse Impact on Heritage Significance) or #8 (Non-significant Fabric). Development described in 1(b) of this exemption is intended to apply in circumstances where there has been damage caused by a sudden change in circumstances of the building such as a catastrophic event, rather than safety risks which may arise from ongoing neglect of maintenance.*

*Emergency maintenance and repairs such as required following a storm event may be exempt under other standard exemptions such as #1 (Maintenance and Cleaning) and #2 (Repairs). More intrusive means of upgrading security which may damage significant fabric will require the submission of an application under section 60 of the Heritage Act.*

*Development in accordance with this exemption must be undertaken with minimal intervention to significant fabric.*

## STANDARD EXEMPTION 17: MOVABLE HERITAGE ITEMS

1. The temporary relocation of movable heritage items, including contents, fixtures and objects, to ensure their security, maintenance and preservation, for conservation or exhibition, to ensure health or safety, the need for a controlled environment for those heritage items, or to protect the place, and which are to be returned to their present location within six months, does not require approval under subsection 57(1) of the Act.
2. A person proposing to relocate a movable heritage item as set out in paragraph 1 must advise the Director-General in writing of the proposed location and the reasons for its relocation. If the Director-General is satisfied that the temporary relocation meets the criteria set out in paragraph 1 the Director-General shall notify the applicant.

### *Guidelines*

*Movable heritage items or objects which are listed on the State Heritage Register must be specifically referred to in the gazetted listing. Unless specifically listed, the movable content of buildings such as furniture, paintings and other decoration is not movable heritage for the purposes of the Heritage Act which triggers approval requirements to "move, damage or destroy it".*

*The permanent relocation of an item of movable heritage such as listed ships or railway rolling stock will require the submission of an application under section 60 of the Heritage Act.*

*Additional advice regarding movable heritage is provided by:*

- *Objects in Their Place: An Introduction to Movable Heritage, NSW Heritage Council, 1999; and*
- *Movable Heritage Principles, NSW Heritage Council and Ministry for the Arts, 1999.*

END

# APPENDIX D

# SITE SPECIFIC EXEMPTIONS

The following site-specific exemptions for the Queen Victoria Building were gazetted 5 March 2010.

### **Site Wide**

1. All Standard Exemptions
2. All works and activities in accordance with a valid development consent in force at the date of gazettal for listing the Queen Victoria Building on the State Heritage Register.
3. Minor modifications to a valid development consent in force at the date of gazettal for listing the Queen Victoria Building on the State Heritage Register where the Director of the Heritage Branch is satisfied that:
  - a. The proposed works are substantially the same as the development for which consent was originally granted, before any modifications to that consent, for the purpose of this exemption only; and
  - b. The Director has been notified in writing of the works proposed to be undertaken under this exemption prior to commencement of works, and the Director has provided written confirmation that the works are exempt.
4. Changes to operating hours.

### **Exteriors**

5. Re-paving and minor alterations to existing external hard paving that:
  - a. is compatible with the significant characteristics of the item;
  - b. does not require excavation deeper than the foundations of the existing paving;
  - c. will have no adverse or irreversible impact on significant fabric, including landscape and archaeological features;
  - d. will not obstruct significant views or features; and
  - e. is in accordance with the assessment and recommendations of City of Sydney Council's heritage specialist.
6. Removal and replacement of temporary existing non-illuminated external signs and decorations, such as flags, rigging, banners, merchandising, Christmas tree and associated decorations.
7. Development of temporary hoardings when facades are undergoing maintenance or conservation.
8. Maintenance of or minor changes to external awnings.
9. Changes to external glass roof shading and replacement of clear glazing as clear to glass roof.

### **Underground and basement levels**

10. Non-structural works to the Queen Victoria Building's two basement levels and connecting arcades provided they have no effect on the floor voids, fabric and configuration of the original stairs, or original tiling.
11. Subterranean alterations to existing retail, road and rail tunnels and arcades, including alterations below the southern forecourt pavement on Druit Street, which do not require excavation.
12. Any works to the car park including changes to its operations, loading dock, entry and exit.

### **Back-of house and services:**

13. Non-structural works to the back-of-house interiors including management offices, service or support areas, store rooms, security rooms and plant rooms provided they have no effect on decorative plasterwork or joinery.

14. Electrical, mechanical and hydraulic services maintenance and essential upgrades located within the building envelope and on the roof top within the envelope of the existing plant, including roof exhaust fans and associated support duct work.
15. Upgrade mechanical equipment relating to lifts and escalators constructed since 1986.
16. Refurbishment of bathrooms with no effect on remnant heritage fabric, such as original urinals, partitions and tessellated tiles as identified in the Conservation Management Plan.

### **Retail tenancies**

17. Changes and development of kiosks existing at the date of gazettal for listing the Queen Victoria Building on the State Heritage Register.
18. Changes to seating and table arrangements on all levels.
19. Replacement of shopfronts to Ancher, Mortlock and Woolley design as per approved D/2006/1068 Drawing Number DA1-700 Rev A.
20. Maintenance repairs of shopfronts to Ancher, Mortlock and Woolley design as per approved D/2006/1068 Drawing Number DA1-700 Rev A
21. All tenancy fit out works and changes of use that comply with the current version of the Queen Victoria Building Design and Fitout Guide approved by City of Sydney.
22. Removal or replacement of non-original inter-tenancy walls.

### **Signs, fittings, furnishings and finishes**

23. Work or changes to clocks and other interior non-original fittings and furnishings with no effect on remnant heritage fabric identified in the Conservation Management Plan.
24. Removal and replacement of temporary internal signs and decorations, such as flags, rigging, banners, merchandising, Christmas tree and associated decorations.
25. Maintenance of internal paint finishes.
26. Changes to or development of roof access platforms.
27. Changes to internal lighting.
28. Interior maintenance and conservation of historic fabric.
29. Replacement of deteriorated non-original tessellated tiles to match existing.
30. Replacement of carpet finishes.

# **APPENDIX E      HERITAGE INVENTORY LISTING – BICENTENNIAL PLAZA**

# Bicentennial Plaza Including Monuments

## Item details

Name of item:	Bicentennial Plaza Including Monuments
Type of item:	Landscape
Group/Collection:	Parks, Gardens and Trees
Category:	Reserve
Location:	Lat: -33.8742637843297 Long: 151.205576657566
Primary address:	Druitt Street, Sydney, NSW 2000
Local govt. area:	Sydney

### All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
Druitt Street	Sydney	Sydney			Primary Address
George Street	Sydney	Sydney			Alternate Address
York Street	Sydney	Sydney			Alternate Address

## Statement of significance:

Bicentennial Plaza is listed on Schedule 8 Part 3 and the Heritage Streetscape Map in the Sydney LEP 2005. Bicentennial Plaza is of environmental significance as an urban plaza formed to compliment its landmark surrounds. Of historical associational significance as the site of a bicentennial square, commemorating the opening of the QVB and housing significant urban statues.

Date significance updated: 04 Apr 06

*Note: The State Heritage Inventory provides information about heritage items listed by local and State government agencies. The State Heritage Inventory is continually being updated by local and State agencies as new information becomes available. Read the OEH [copyright and disclaimer](#).*

## Description

<b>Physical description:</b>	<p>Streetscape: Hard-paved pedestrian plaza as forecourt to Queen Victoria Building (QVB) facing Town Hall, containing the Queen Victoria Monument (trachyte and bronze) and sandstone wishing well. Important pedestrian thoroughfare and pivot point. Square designed as amenity and complement to the QVB, and accommodates two large monuments. Edges are defined by the sandstone buildings of the Town Hall precinct, predominantly, the Gresham Hotel, QVB and Town Hall itself.</p> <p>Category: Streetscape - Corner Sites. General Details: Refer to Archaeological Zoning Plan.</p>
<b>Further information:</b>	<p>Heritage Inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include the social history of sites and buildings. Inventory sheets are constantly updated by the City as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conservation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.</p>
<b>Current use:</b>	Corner Site, Plaza
<b>Former use:</b>	Corner Site

## History

<b>Historical notes:</b>	<p>The "Eora people" was the name given to the coastal Aborigines around Sydney. Central Sydney is therefore often referred to as "Eora Country". Within the City of Sydney local government area, the traditional owners are the Cadigal and Wangal bands of the Eora. There is no written record of the name of the language spoken and currently there are debates as whether the coastal peoples spoke a separate language "Eora" or whether this was actually a dialect of the Dharug language. Remnant bushland in places like Blackwattle Bay retain elements of traditional plant, bird and animal life, including fish and rock oysters.</p> <p>With the invasion of the Sydney region, the Cadigal and Wangal people were decimated but there are descendants still living in Sydney today. All cities include many immigrants in their population. Aboriginal people from across the state have been attracted to suburbs such as Pyrmont, Balmain, Rozelle, Glebe and Redfern since the 1930s. Changes in government legislation in the 1960s provided freedom of movement enabling more Aboriginal people to choose to live in Sydney.</p> <p>(Information sourced from Anita Heiss, "Aboriginal People and Place", Barani: Indigenous History of Sydney City <a href="http://www.cityofsydney.nsw.gov.au/barani">http://www.cityofsydney.nsw.gov.au/barani</a> )</p>
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## Historic themes

Australian theme (abbrev)	New South Wales theme	Local theme
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Community facilities-

## Assessment of significance

**SHR Criteria a)**  
[Historical significance] Of historical associational significance as the site of a bicentennial square, commemorating the opening of the QVB and housing significant urban statues. Has historic significance locally.

**SHR Criteria c)**  
[Aesthetic significance] Aesthetically significant as an urban plaza formed to compliment its landmark surrounds. Has aesthetic significance locally.

**Assessment criteria:** Items are assessed against the  **State Heritage Register (SHR) Criteria** to determine the level of significance. Refer to the Listings below for the level of statutory protection.

## Recommended management:

Heritage Item to be retained and conserved in accordance with Burra Charter principles. Enhance Pedestrian amenity. General Conservation Principles: \* Maintain intimate scale of laneway. \* Maintain laneway for pedestrian access. \* Significant built fabric of the lane, such as timber blocks, stone, trachyte kerbs, metal fire stairs, good hoists and other evidence of the heritage significance of the lane, shall be retained in situ. \* Retain role of the lane as public open space, by maintaining and enhancing pedestrian access and activity. \* Maintain scale of development abutting lanes so that it is complementary to adjacent buildings and encourages pedestrian use by providing for retail or other activity in the lane. \* Ensure the maintenance of the access rights of the public and of other owners of property abutting the lane. \* Encourage historical interpretation of the laneway. \* Consider the removal of on street parking. \* Disallow bridges and projections over the lane which overshadows the lane, obstructs a view or vista or diminishes pedestrian activity at ground level. (Ref: Sydney City Council; Policy for the management of laneways in Central Sydney, 1993) The building should be retained and conserved. A Heritage Assessment and Heritage Impact Statement, or a Conservation Management Plan, should be prepared for the building prior to any major works being undertaken. There shall be no vertical additions to the building and no alterations to the façade of the building other than to reinstate original features. The principal room layout and planning configuration as well as significant internal original features including ceilings, cornices, joinery, flooring and fireplaces should be retained and conserved. Any additions and alterations should be confined to the rear in areas of less significance, should not be visibly prominent and shall be in accordance with the relevant planning controls.

## Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Local Environmental Plan	Sydney LEP 2012	I1736	14 Dec 12		
Heritage study					

## References, internet links & images

Type	Author	Year	Title	Internet Links
Written	Anita Heiss		Aboriginal People and Place, Barani: Indigenous History of Sydney City	
Written	Sydney City Council	1993	Policy for the management of laneways in Central Sydney,	

Note: internet links may be to web pages, documents or images.



(Click on thumbnail for full size image and image details)

## Data source

The information for this entry comes from the following source:

**Name:** Local Government

**Database number:** 2424712

# **APPENDIX F      STATE HERITAGE REGISTER – QUEEN VICTORIA BUILDING**

# Queen Victoria Building

## Item details

<b>Name of item:</b>	Queen Victoria Building
<b>Other name/s:</b>	Central Market, QVB
<b>Type of item:</b>	Built
<b>Group/Collection:</b>	Commercial
<b>Category:</b>	Market building
<b>Location:</b>	Lat: -33.8718214803 Long: 151.2066977660
<b>Primary address:</b>	429-481 George Street, Sydney, NSW 2000
<b>Parish:</b>	St Andrew
<b>County:</b>	Cumberland
<b>Local govt. area:</b>	Sydney
<b>Local Aboriginal Land Council:</b>	Metropolitan

### Property description

Lot/Volume Code	Lot/Volume Number	Section Number	Plan/Folio Code	Plan/Folio Number
LOT	1		DP	811077

### All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
429-481 George Street	Sydney	Sydney	St Andrew	Cumberland	Primary Address
Market Street	Sydney	Sydney			Alternate Address

### Owner/s

Organisation Name	Owner Category	Date Ownership Updated
City of Sydney	Local Government	

### Statement of significance:

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 Victorian 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.

(SCC, NT, CMP, HO)

**Date significance updated:** 06 Oct 09

*Note: The State Heritage Inventory provides information about heritage items listed by local and State government agencies. The State Heritage Inventory is continually being updated by local and State agencies as new information becomes available. Read the OEH [copyright and disclaimer](#).*

## Description

**Designer/Maker:** George McRae, City Architect

**Builder/Maker:** Builder/ maker  
Edwin & Henry Phippard

**Construction years:** 1893-1898

**Physical description:** Building:  
Designed to fit an entire city block, it is 180m long, 30m wide (Maddox, 2018, 8).

A landmark grand Victorian retail arcade of three storeys, with sandstone clad walls and copper domes, designed in the Federation Romanesque style, dating from 1893-1898. Apart from the ground floor the facade is basically unaltered, being composite Romanesque and Byzantine style on a grand scale to a large city block (NTA).

Constructed of brickwork and concrete with steel roof structure and the exterior faced in Sydney freestone (NTA).

Dome:

The dominant feature is the great central dome of 62 feet in diameter and 196 feet from ground to top of cupola and is sheeted externally in copper, as are the 20 smaller domes (NTA).

There are infact two domes in one - a stained glass inner dome visible from the shopping arcade floors inside, and then an outer larger wooden-framed copper-clad dome above it (Maddox, 2018, 8).

The building consists of basement, ground and two main upper floors with additional levels in the end pavilions (NTA).

The ground floor slopes towards George Street 'partly because at the end of each day they would wash down the market floor and waste and debris would flow onto the street' said City Historian, Laila Ellmoos (Maddox, 2018, 8).

Tea Room:

On the building's first floor at the northern end is a double-height room now used for serving elaborate afternoon teas (ibid. 2018).

Royal Clock:

Featuring animated scenes from history including the comical beheading of King Charles 1 (ibid, 2018).

Piano:

A piano that shoppers can play is a popular feature on the ground floor (ibid, 2018).

Train Sets in the HobbyCo. Window (ibid, 2018)

Royal Dog 'Islay':

with a voice based on radio DJ John Laws (ibid, 2018)

Queen Victoria Statue:

Located on a plinth in the plaza to the building's southern facade, towards Druiett Street and Sydney Town Hall):

Bronze statue made by John Hughes in 1908. Transported from Dublin, Ireland to Sydney by sea in 1986, restored and officially unveiled in December 1987 (ibid, 2018).

**Physical condition and/or Archaeological potential:**

The exterior facades above the awning line are largely intact but heavily conserved. For example, the drum of the dome is of rendered concrete painted to resemble stone and the small cupolas adorning the parapet are of fibre glass construction painted to resemble copper. Below the awnings, shopfronts have been interpretively reconstructed. Externally, the building is in good condition.

Internally some historic fabric remains. However due to wide scale destruction in the past the interiors, which were constructed between 1982-1986, are largely an interpretive reconstruction as opposed to an accurate reconstruction. While some original features and fabric remains, the 1986 "restoration" approach intended to recreate the imagery of a grand Victorian style arcade with considerable concessions made to ensure the place was commercially viable as a retail shopping centre.

The interior has been modified with the installation of contemporary shopfronts, new interior signage, a new contemporary internal colour scheme, new internal lighting, BCA compliant glass and metal balustrades, new floor finishes, reconstruction of ground floor steel entrance gates and selective bathroom upgrades. The recent conservation and refurbishment approach has aimed to clarify the legibility between historic fabric and new fabric. A new vertical escalator system in both the north and south galleries has also been installed. Internally, the building is in good condition.

(GBA 2009)

**Date condition updated:**16 Feb 04

**Modifications and dates:**

1893 Construction commences.

1898 Opening of the building.

1917 Major internal alterations including enclosing ground floor; reduction in void sizes, alterations to vertical transport systems and major increase in lettable floor spaces.

1935 Major internal alterations as building is converted to Local Government office space and facilities with shops to external street frontages, removal of most internal decorative elements including glass domes, Art Deco faade added to George Street.

1982-1986 Major conservation and refurbishment of building, returned to use as retail complex.

2006-2009 Major internal conservation of facades and internal refurbishment including new colour scheme, new escalators to north and south void, new signage, balustrades, lighting and shopfronts.

**Current use:**

Retail and restaurant complex

**Former use:**

Aboriginal land, Market, Commercial Offices, Local Government Offices and Facilities, Retail

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## History

**Historical notes:**

The Queen Victoria Building was designed by City Architect George McRae as Sydney's central market, and constructed between 1893 and 1898. It was named in honour of Queen Victoria in celebration of Diamond Jubilee in 1897. The site, an entire city block, had previously been occupied by a produce market and the Central Police Court. These uses ceased in 1891 and the land was purchased by Sydney City Council (SCC). McRae submitted four proposals for the building.

The building cost (pounds) 374,000 to build (Maddox, 2018, 8).

The Australasian Builder and Contractors' News described the designs in July 1893 as "scholarly Renaissance", "picturesque Queen Anne", "classic Gothic" and "American Romanesque". The style chosen was the latter and the foundation stone was laid in December 1893 by the Mayor, Sir William Manning. This foundation stone was a five-tonne block of granite, levered and lowered into position at the corner of George and Druiitt Streets. The ceremony was the first of a series in which successive mayors laid stones and plaques to mark the progress of construction. The building was notable for its employment

in the expansive barrel-form roof of engineering systems which were very advanced at the time of construction.

McRae is considered by architectural historians to have been one of the leading protagonists of the new construction methods and materials which were then beginning to break down the conservatism of building techniques. In achieving the strength and space of the building McRae used steel, iron, concrete, reinforcing, machine-made bricks, glass, imported tiles, fire-proofing, riveting and hydraulics on an unprecedented scale. The huge building was finally completed and opened with great ceremony on Mayor Matthew Harris on 21 July 1898. In a lavish ceremony, Alderman Harris said that the building was intended to be more than a municipal market. With judicious management, he said "a marvellous centre of trade will be established here." (SCC)

The original concept was for an internal shopping street 611 feet long with two levels of shops on either side. In 1917 and 1935 alterations converted the interior to office space with shops to the external street frontages. (NT)

In the first few decades the QVB had the atmosphere of an oriental 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. Housed within the upper galleries were more studious and scholarly 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.

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. 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 maxim 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.

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 (Pounds)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.
- \* 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.

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.

The building continued to incur losses and by 1933 the accumulated debt was announced as (Pounds)500,000. No major alterations occurred between 1918 and 1934, but many small alterations to the individual shops such as new partitions, fitouts, and mezzanines were continually taking place.

By the mid 1930s the depression was receding, employment growing, 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 its 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 Victorian internal spaces. The work costing (Pounds)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 'stay bright' steel mouldings, plate glass windows and black glass facing panels.
- \* To the York Street facade, new plate glass shopfronts were added with terra cotta 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.

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 extensive alterations attracted little public comment at the time. They were accepted within the name of progress as a necessary solution. It is fortunate that the majority of the facade fabric was not altered above the awning line. Perhaps the strength of the architectural image was too strong even for the most practical minded official. An enduring quality the building has always retained is in its ability to change without losing its external imagery and architectural strength as an element in the city. Up until the early 1970s the building became the home of the 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 fitouts. 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 SCC. There is little evidence that any of this work, which was basically related to functional uses and the needs of occupants, proceeded with any concern for the architectural strengths of the building.

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. 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.

Architect Harry Seidler called the QVB 'an architectural monstrosity'. Opponents of demolition included Barry Humphries, who penned a poem that read 'How we hate all that sandstone as golden/As obsolete guineas/With nowhere to stable our Holden/Or tether our Minis'. Sydney City historian Laila Ellmoos said the threatened demolition came with the rise of cars in the city 'There was a demand for parking', 'And there were different attitudes about buildings like this: it's very ornate and decorative so there would have been a view that you needed something functional like car parking'. Ellmoos said McRae designed the QVB in the style of a grand shopping arcade. 'The Strand is another survivor but there were actually five or six other arcades through the city', she said. 'It was part of a fashion for a different type of retailing experience'. (Maddox, 2018, 8).

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.

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

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 SCC and other long term tenants, but, as this was not an issue any more, the debate was to enter another stage.

By 1967 calls for its preservation were being made by the National Trust of Australia (NSW) declaring it should be saved because of its historical importance. Calls were also made not only for its preservation but also for its restoration by stripping away the numerous disfigurements, restoring the glass vaulted roof, ground floor arcades, tiled floors, and stone stairs. Many schemes were promoted such as linking the building by underground tunnels to the Town Hall and other city buildings, schemes involving constructing nightclubs or planetariums under the dome, 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.

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'. 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 importance.

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'. There was no suggestion of how that was going to take place, but such a statement became very much the turning point in the buildings history and eventual fate.

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'.

Restoration proposals were held up by a combination of lack of funds and continuing disagreements between Council, potential operators and stakeholders such as the National Trust of Australia (NSW) and the Royal Australian Institute of Architects.

There were lengthy deliberations about what it would become - the options included a hotel, casino, museum and apartments (Maddox, 2018, 8).

Finally in 1979 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. 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.

Malaysian company IPOH Garden's development scheme was estimated to be worth \$89m. During this time the statue of Queen Victoria was lost, only to be refound in a backyard in Ireland (McNab, 2018, 1). IPOH Garden's scheme came with a 99-year lease (Maddox, 2018, 8).

The building reopened at the end of 1986 in time to catch the busy Christmas trading season. The work took almost four years to complete and included a new underground carpark, linking tunnels and a restored interior. As almost nothing of the original interior fabric was left intact the work largely involved reconstructing the details and atmosphere of the place. The completed project can 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 empty and devoid of the life the restoration brief considered essential.

A statue of Queen Victoria was erected a plinth in the plaza to the building's southern facade, towards Druitt Street and Sydney Town Hall), in 1987. It is of bronze, and was made by John Hughes in 1908. The statue was transported from Dublin, Ireland to Sydney by sea in 1986, restored and officially unveiled in December 1987 (ibid, 2018).

The QVB's modern history includes quirky moments: such as when a woman surprised security guards when she drove a red Mini Minor through its ground floor, exiting onto Market Street, in 1987. Browsing with a curried egg sandwich, actor Nicole Kidman called into a jewellers and bought Tom Cruise's wedding ring in 1990. The stained glass windows were damaged by the Hilton (hotel) bombing that killed three men, across George Street, in 1978 (Maddox, 2018, 8).

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 were designed by the architectural firm Ancher Mortlock and Woolley in association with interior design firm Freeman Rembel and included installation of:

- \* Contemporary shopfronts, interior signage, a new internal colour scheme, new internal lighting, BCA compliant glass and metal balustrades, new floor finishes, reconstruction of ground floor steel entrance gates and selective bathroom upgrades.

- \* A new vertical escalator system in both the north and south galleries.

The recent conservation and refurbishment approach has aimed to clarify the legibility between historic fabric and the 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 (GBA 2009).

In 2018 the QVB celebrated its 120th birthday with a special night-time celebration event. The building has played host to notable people such as Queen Elizabeth II, singer Elton John, actors Nicole Kidman, Billy Connolly, Robin Williams, Burt Lancaster, singer Olivia Newton John and Rod Stewart (McNab, 2018, 1, 4). The building reputedly receives 33 million people passing through per year - averaging more than 90,000 a day. The landmark has survived the rise of suburban Westfields (shopping mall complexes) and online shopping. It has outlived the trams that stopped running down George Street and has been around long enough to see them come back. Built when deliveries were by horse and cart, it has seen off the monorail that ran down Market Street (Maddox, 2018, 8).

## Historic themes

Australian theme	New South Wales theme	Local theme

(abbrev)		
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-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Significant Places How are significant places marked in the landscape by, or for, different groups-Monuments and Sites
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Developing local, regional and national economies-National Theme 3
4. Settlement- Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	19th century suburban developments-
4. Settlement- Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Beautifying towns and villages-
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.	Interior design styles and periods - Victorian-
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.	Designing in an exemplary architectural style-

<p>8. Culture- Developing cultural institutions and ways of life</p>	<p>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.</p>	<p>Designing in an exemplary architectural style-</p>
<p>8. Culture- Developing cultural institutions and ways of life</p>	<p>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.</p>	<p>Architectural styles and periods - Federation Romanesque Revival-</p>
<p>8. Culture- Developing cultural institutions and ways of life</p>	<p>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.</p>	<p>work of stonemasons-</p>
<p>8. Culture- Developing cultural institutions and ways of life</p>	<p>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.</p>	<p>Applying architectural design to utilitarian structures-</p>
<p>8. Culture- Developing cultural institutions and ways of life</p>	<p>Domestic life-Activities associated with creating, maintaining, living in and working around houses and institutions.</p>	<p>Ways of life 1900-1950-</p>
<p>8. Culture- Developing cultural institutions and ways of life</p>	<p>Domestic life-Activities associated with creating, maintaining, living in and working around houses and institutions.</p>	<p>Ways of life 1950-2000-</p>
<p>8. Culture- Developing cultural institutions and ways of life</p>	<p>Domestic life-Activities associated with creating, maintaining, living in and working around houses and institutions.</p>	<p>Ways of life 1850-1900-</p>
<p>8. Culture- Developing cultural institutions and ways of life</p>	<p>Domestic life-Activities associated with creating, maintaining, living in and working around houses and institutions.</p>	<p>Living in suburbia-</p>

8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Activities associated with relaxation and recreation-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Developing collections of items-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Gathering at landmark places to socialise-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Visiting heritage places-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Going shopping downtown-
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-

## Assessment of significance

### SHR Criteria a) [Historical significance]

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 Victorian 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 Victorian 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. (NT)

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 (HO). 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 conservation movement in the city, which resulted in the retention of many important public and private buildings in the city. (NT, CMP)

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.

**SHR Criteria b)**  
[Associative  
significance]

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 Lindemans, Penfolds, Singer, and the Young Women's Christian Association. (CMP)

**SHR Criteria c)**  
[Aesthetic  
significance]

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 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. (NT)

**SHR Criteria d)**  
[Social significance]

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. (CMP) It is significant for its ability to reflect, through its building concessions, the importance of heritage to the government and community at large. (SCC)

**SHR Criteria e)**  
[Research potential]

It is significant as an early and innovative use of concrete technology. (NT) 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. (CMP)

**SHR Criteria f)**  
[Rarity]

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 Victorian 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 Societe Generale 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.

**SHR Criteria g)**  
[Representativeness]

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. (NT, CMP)

**Integrity/Intactness:** High

**Assessment criteria:** Items are assessed against the  **State Heritage Register (SHR) Criteria** to determine the level of significance. Refer to the Listings below for the level of statutory protection.

## Recommended management:

### Recommendations

Management Category	Description	Date Updated
Recommended Management	Review a Conservation Management Plan (CMP)	
Recommended Management	Prepare a maintenance schedule or guidelines	
Recommended Management	Carry out interpretation, promotion and/or education	

### Procedures /Exemptions

Section of act	Description	Title	Comments	Action date
57(2)	Exemption to allow work	Standard Exemptions	<p>SCHEDULE OF STANDARD EXEMPTIONS</p> <p>HERITAGE ACT 1977</p> <p>Notice of Order Under Section 57 (2) of the Heritage Act 1977</p> <p>I, the Minister for Planning, pursuant to subsection 57(2) of the Heritage Act 1977, on the recommendation of the Heritage Council of New South Wales, do by this Order:</p> <p>1. revoke the Schedule of Exemptions to subsection 57(1) of the Heritage Act made under subsection 57(2) and published in the Government Gazette on 22 February 2008; and</p> <p>2. grant standard exemptions from subsection 57(1) of the Heritage</p>	Sep 5 2008

			<p>Act 1977, described in the Schedule attached.</p> <p>FRANK SARTOR</p> <p>Minister for Planning</p> <p>Sydney, 11 July 2008</p> <p>To view the schedule click on the Standard Exemptions for Works Requiring Heritage Council Approval link below.</p>	
57(2)	Exemption to allow work	Heritage Act - Site Specific Exemptions	<p>As gazetted 5 March 2010:</p> <p>SCHEDULE C</p> <p>Site-wide:</p> <p>1.All Standard Exemptions</p> <p>2.All works and activities in accordance with a valid development consent in force at the date of gazettal for listing the Queen Victoria Building on the State Heritage Register.</p> <p>3.Minor modifications to a valid development consent in force at the date of gazettal for listing the Queen Victoria Building on the State Heritage Register where the Director of the Heritage Branch is satisfied that:</p> <p>a.The proposed works are substantially the same as the development for which consent was originally granted, before any modifications to that consent, for the purpose of this exemption only; and</p> <p>b.The Director has been notified in writing of the works proposed to be undertaken under this exemption prior to commencement of works, and the Director has provided written confirmation that the works are exempt.</p> <p>4.Changes to operating hours.</p> <p>Exteriors:</p> <p>5.Re-paving and minor alterations to existing external hard paving that:</p> <p>a.is compatible with the significant characteristics of the item;</p> <p>b.does not require excavation deeper than the foundations of the existing paving;</p> <p>c.will have no adverse or irreversible impact on significant fabric, including landscape and archaeological features;</p> <p>d.will not obstruct significant views or features; and</p> <p>e.is in accordance with the assessment and recommendations of City of Sydney Council's heritage specialist.</p> <p>6.Removal and replacement of temporary existing non-illuminated external signs and decorations, such as flags, rigging, banners, merchandising, Christmas tree and associated decorations.</p> <p>7.Development of temporary hoardings when facades are undergoing maintenance or conservation.</p> <p>8.Maintenance of or minor changes to external awnings.</p> <p>9.Changes to external glass roof shading and replacement of clear glazing as clear to glass roof.</p>	Mar 5 2010

Underground and basement levels:

10. Non-structural works to the Queen Victoria Building's two basement levels and connecting arcades provided they have no effect on the floor voids, fabric and configuration of the original stairs, or original tiling.

11. Subterranean alterations to existing retail, road and rail tunnels and arcades, including alterations below the southern forecourt pavement on Druit Street, which do not require excavation.

12. Any works to the car park including changes to its operations, loading dock, entry and exit.

Back-of-house and services:

13. Non-structural works to the back-of-house interiors including management offices, service or support areas, store rooms, security rooms and plant rooms provided they have no effect on decorative plasterwork or joinery.

14. Electrical, mechanical and hydraulic services maintenance and essential upgrades located within the building envelope and on the roof top within the envelope of the existing plant, including roof exhaust fans and associated support duct work.

15. Upgrade mechanical equipment relating to lifts and escalators constructed since 1986.

16. Refurbishment of bathrooms with no effect on remnant heritage fabric, such as original urinals, partitions and tessellated tiles as identified in the Conservation Management Plan.

Retail tenancies:

17. Changes and development of kiosks existing at the date of gazettal for listing the Queen Victoria Building on the State Heritage Register.

18. Changes to seating and table arrangements on all levels.

19. Replacement of shopfronts to Ancher, Mortlock and Woolley design as per approved D/2006/1068 Drawing Number DA1-700 Rev A.

20. Maintenance repairs of shopfronts to Ancher, Mortlock and Woolley design as per approved D/2006/1068 Drawing Number DA1-700 Rev A.

21. All tenancy fit out works and changes of use that comply with the current version of the Queen Victoria Building Design and Fitout Guide approved by City of Sydney.

22. Removal or replacement of non-original inter-tenancy walls.

Signs, fittings, furnishings and finishes:

23. Work or changes to clocks and other interior non-original fittings and furnishings with no effect on remnant heritage fabric identified in the Conservation Management Plan.

24. Removal and replacement of temporary internal signs and decorations, such as flags, rigging, banners, merchandising, Christmas tree and associated decorations.

25. Maintenance of internal paint finishes.

26. Changes to or development of roof access platforms.

27. Changes to internal lighting.

28. Interior maintenance and conservation of historic fabric.

29. Replacement of deteriorated non-original tessellated tiles to match existing.

30. Replacement of carpet finishes.

 **Standard exemptions** for works requiring Heritage Council approval

## Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Heritage Act - State Heritage Register		01814	05 Mar 10	36	1153
Local Environmental Plan					
National Trust of Australia register	Town Hall Group		21 Apr 75		

## Study details

Title	Year	Number	Author	Inspected by	Guidelines used
National Trust City Register			National Trust of Australia (NSW)	David Sheedy	N o

## References, internet links & images

Type	Author	Year	Title	Internet Links
Management Plan	City of Sydney		State Heritage Inventory form for Queen Victoria Building	
Written	D Sheedy for the National Trust of Australia (NSW)	1974	Queen Victoria Building Classification Card	
Written	E Balint, UNSW School of Building	1984	Historic Record of Sydney City Buildings	
Written	Geraldine O'Brien	2003	Dowager to vamp in a dash of bold colour (SMH 19/12/03)	
Written	Graham Brooks & Associates	2009	Queen Victoria Building, Sydney, NSW : archival recording stage 2	
Written	Graham Brooks and Associates	2003	Conservation Management Plan - Queen Victoria Building	
Written	Jonathan Bryant, Graham Brooks and Associates (GBA)	2009	Queen Victoria Building Heritage Database Suggested Amendments	

Written	McNab, Heather	2018	'Arch' 'too hard to climb'	
Written	McNab, Heather	2018	Hear ye! Hear ye! Long Live our QVB'	

Note: internet links may be to web pages, documents or images.



(Click on thumbnail for full size image and image details)

### Data source

The information for this entry comes from the following source:

**Name:** Heritage Office  
**Database number:** 5053525  
**File number:** 09/0840; S90/02772

[Return to previous page](#)

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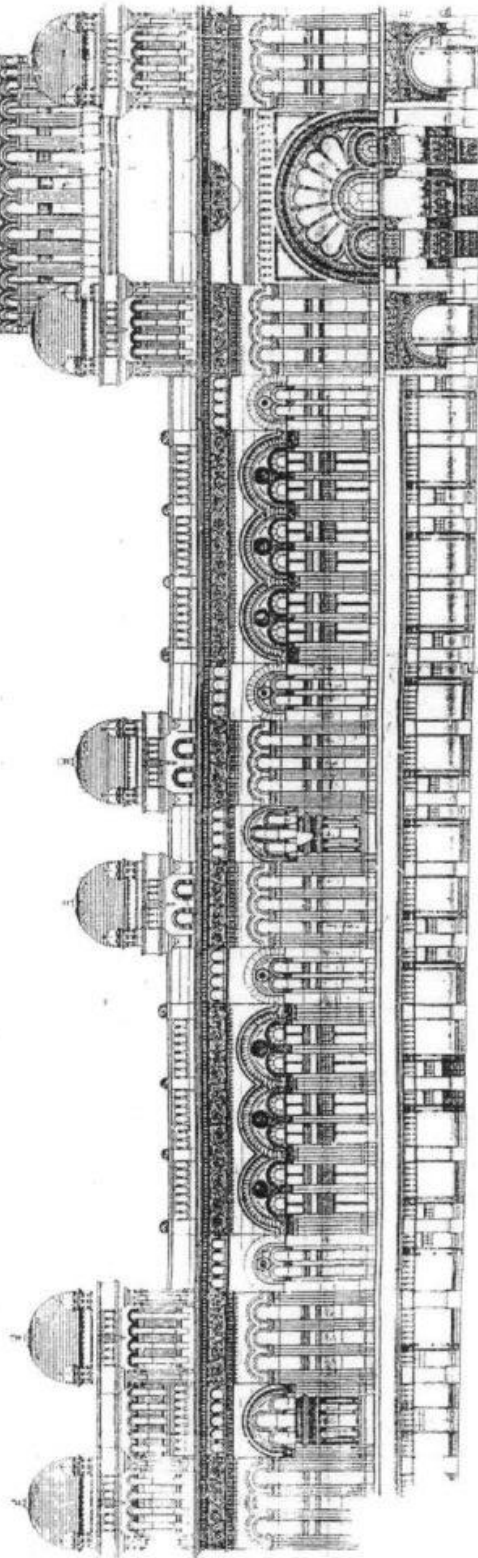
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# **APPENDIX G      (1893) SELECTION OF ORIGINAL PLANS**

New City Markets:

George Street, Sydney:

Contract N° 5:



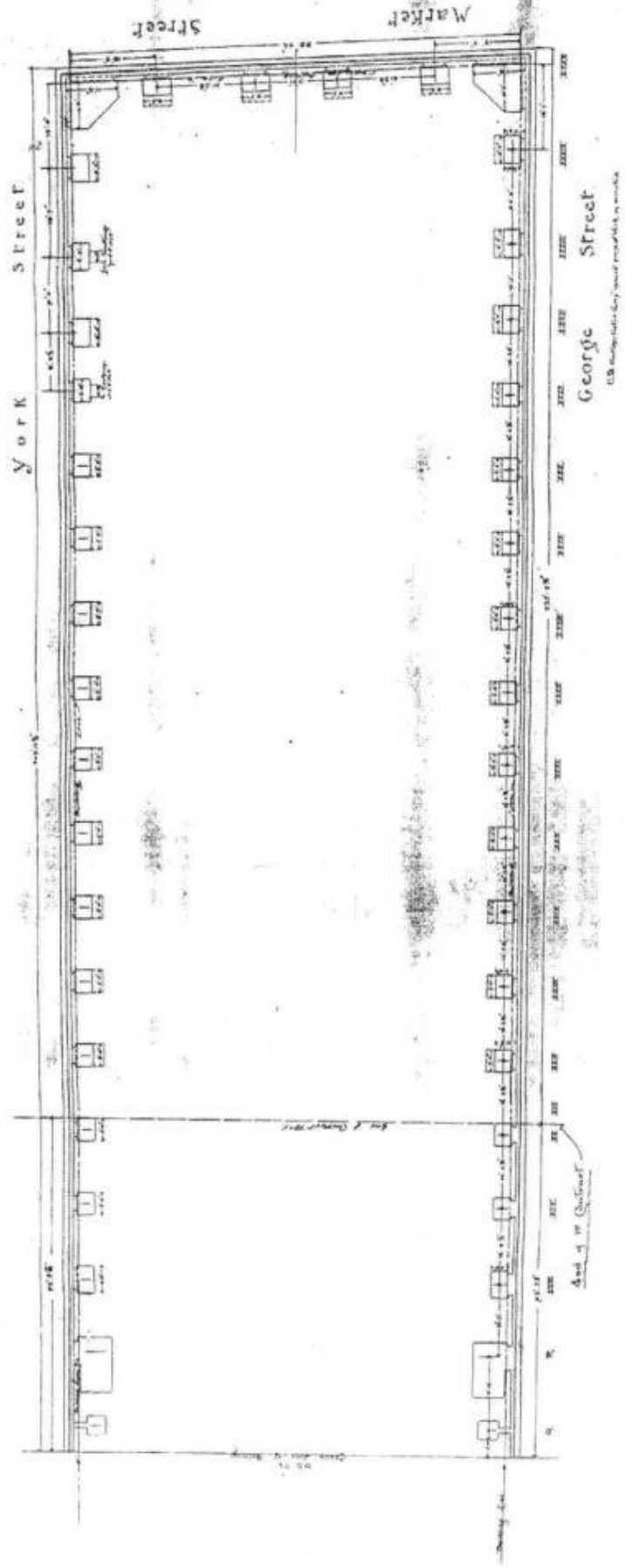
Elevation to George Street:

D

Contract 1203

# New City Markets

George Street Sydney



1/8" SCALE

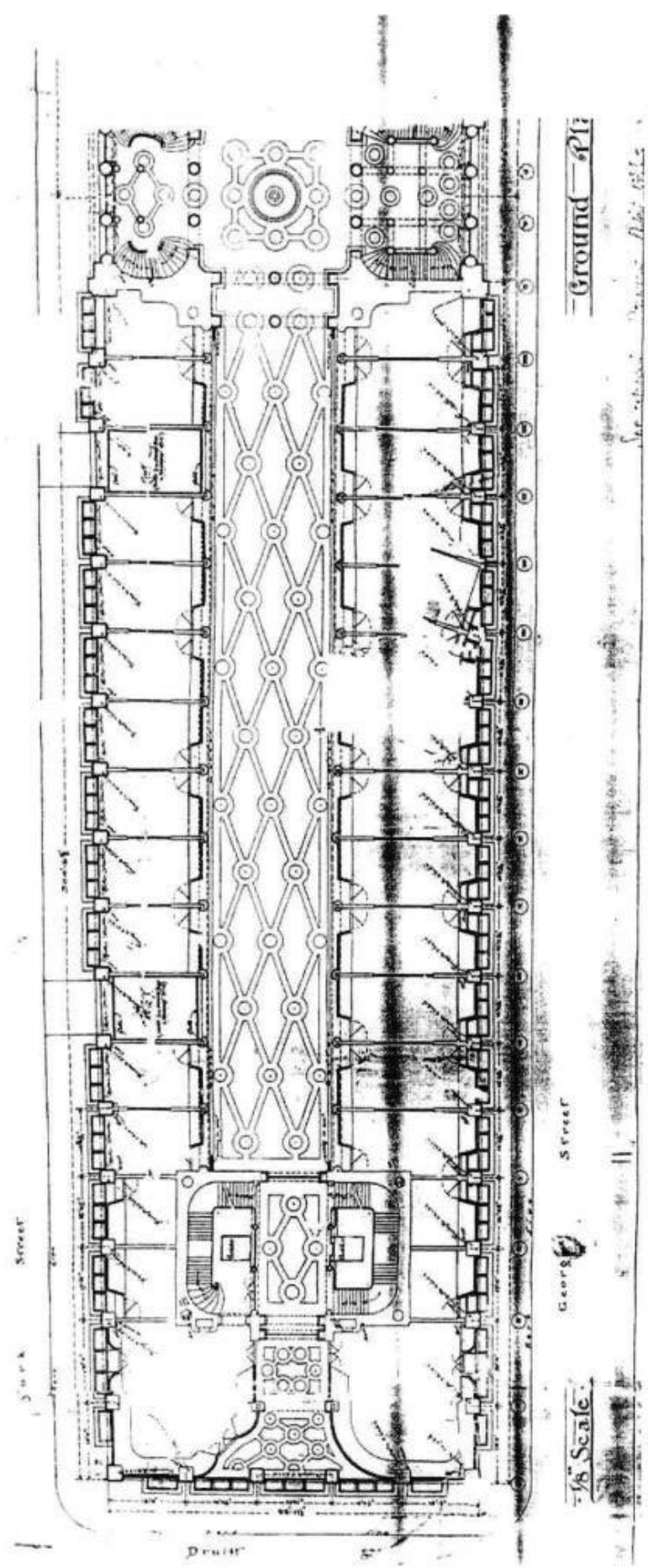
Basement Plan

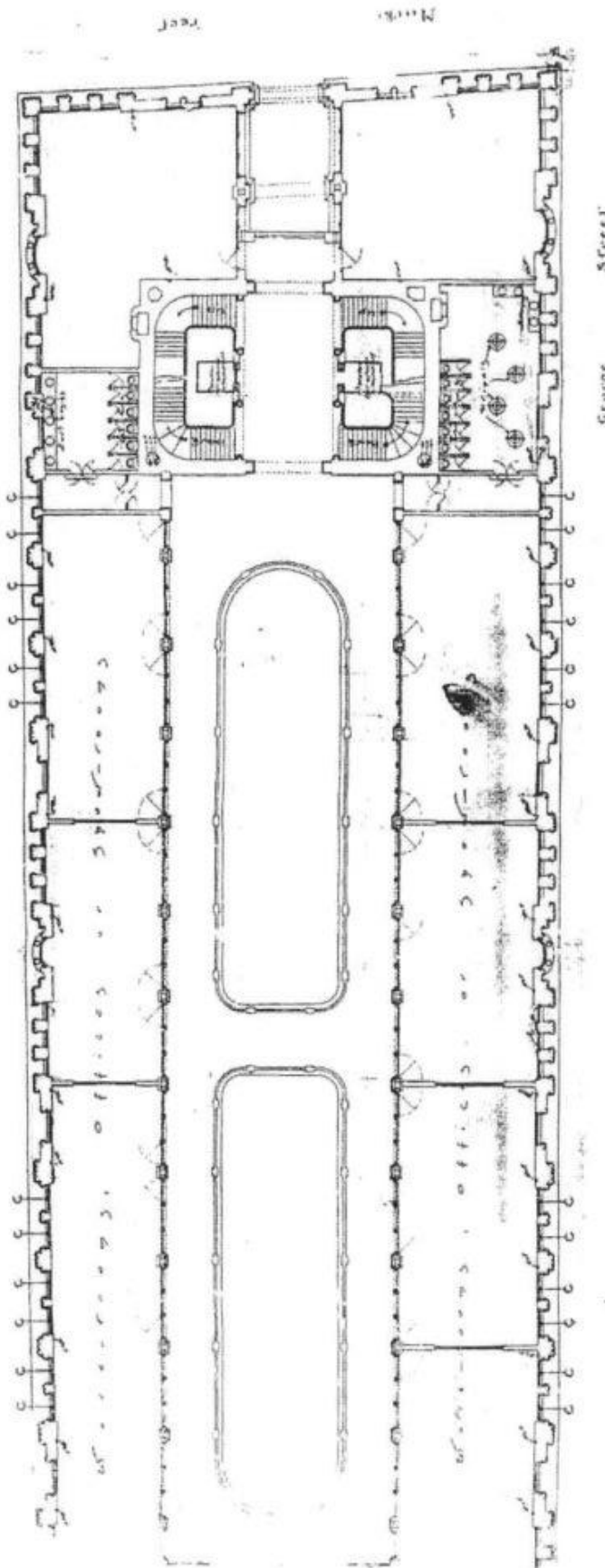
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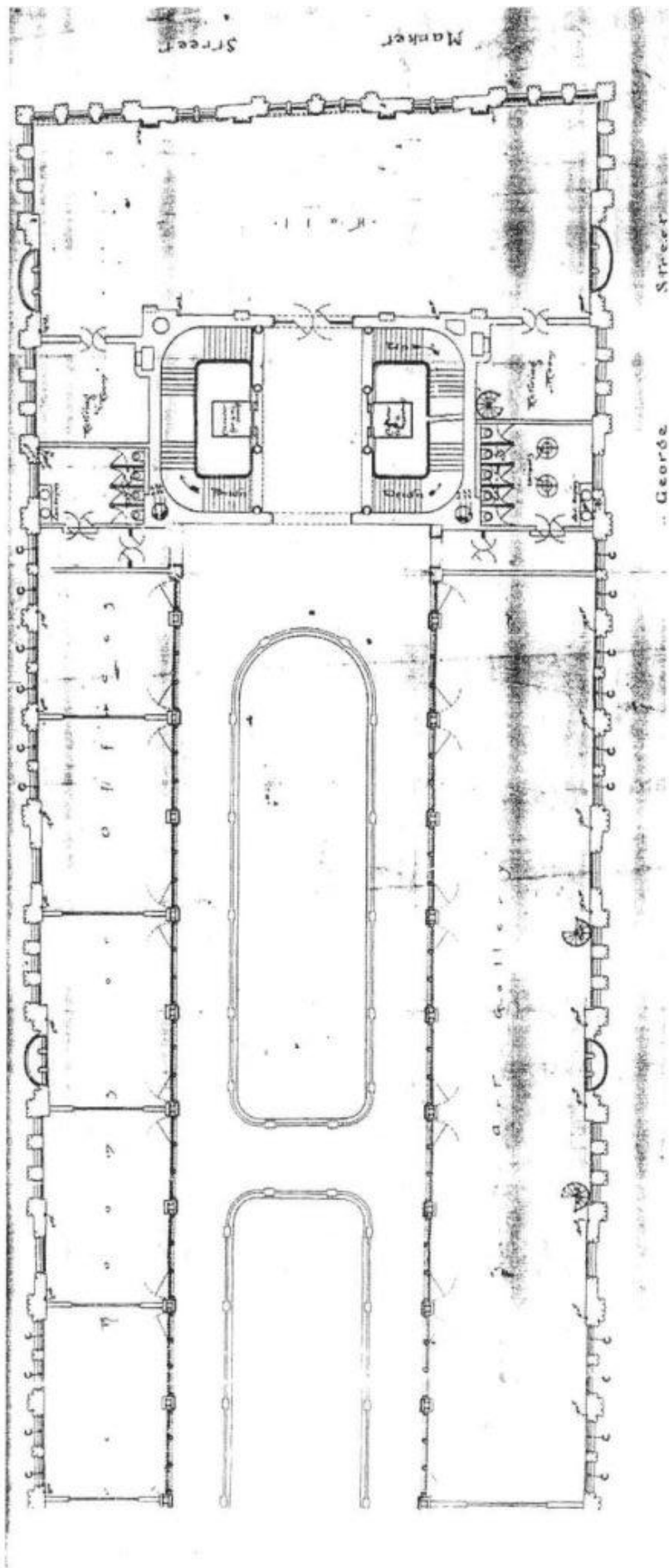
2  
Contract No. 5  
New City Hall

George Street, Syd

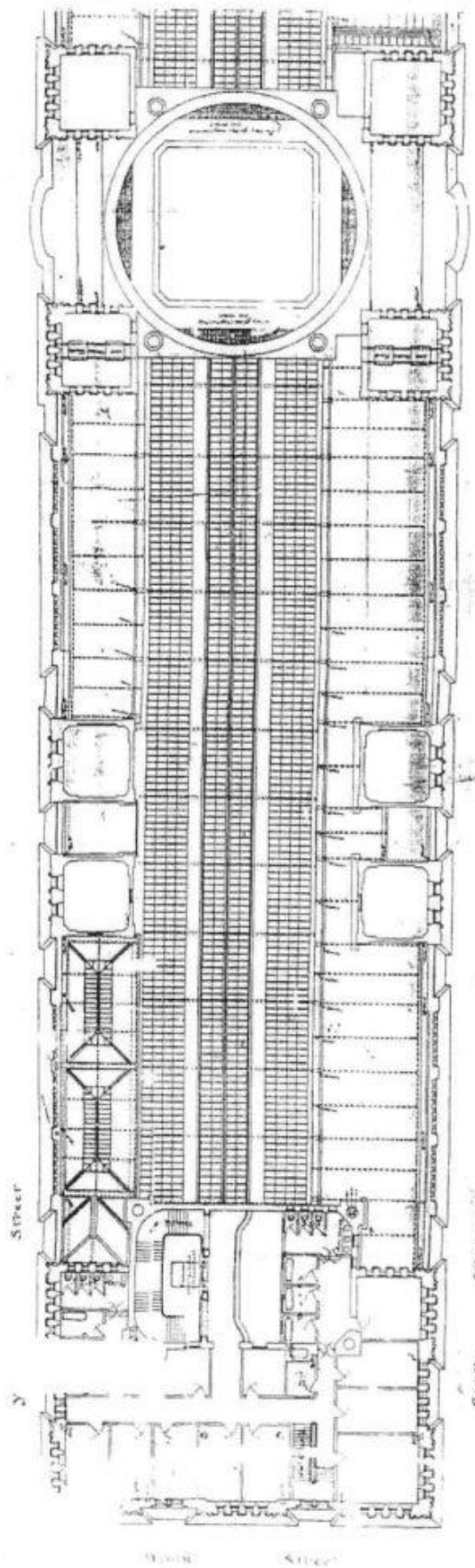




First Floor Plan



Second Floor Plan



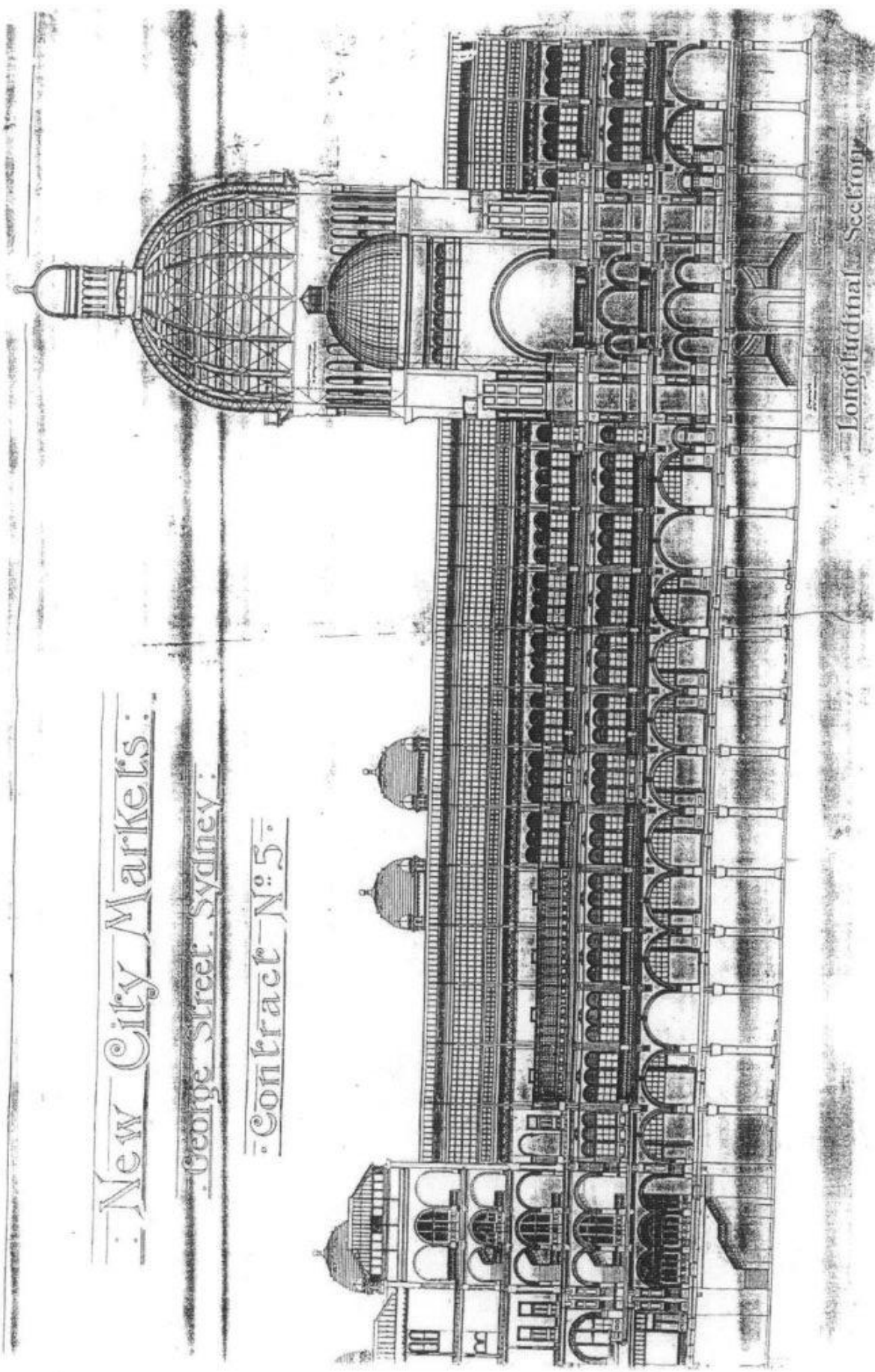
Fourth floor plan.

1/8" Scale

New City Markets:

George Street, Sydney:

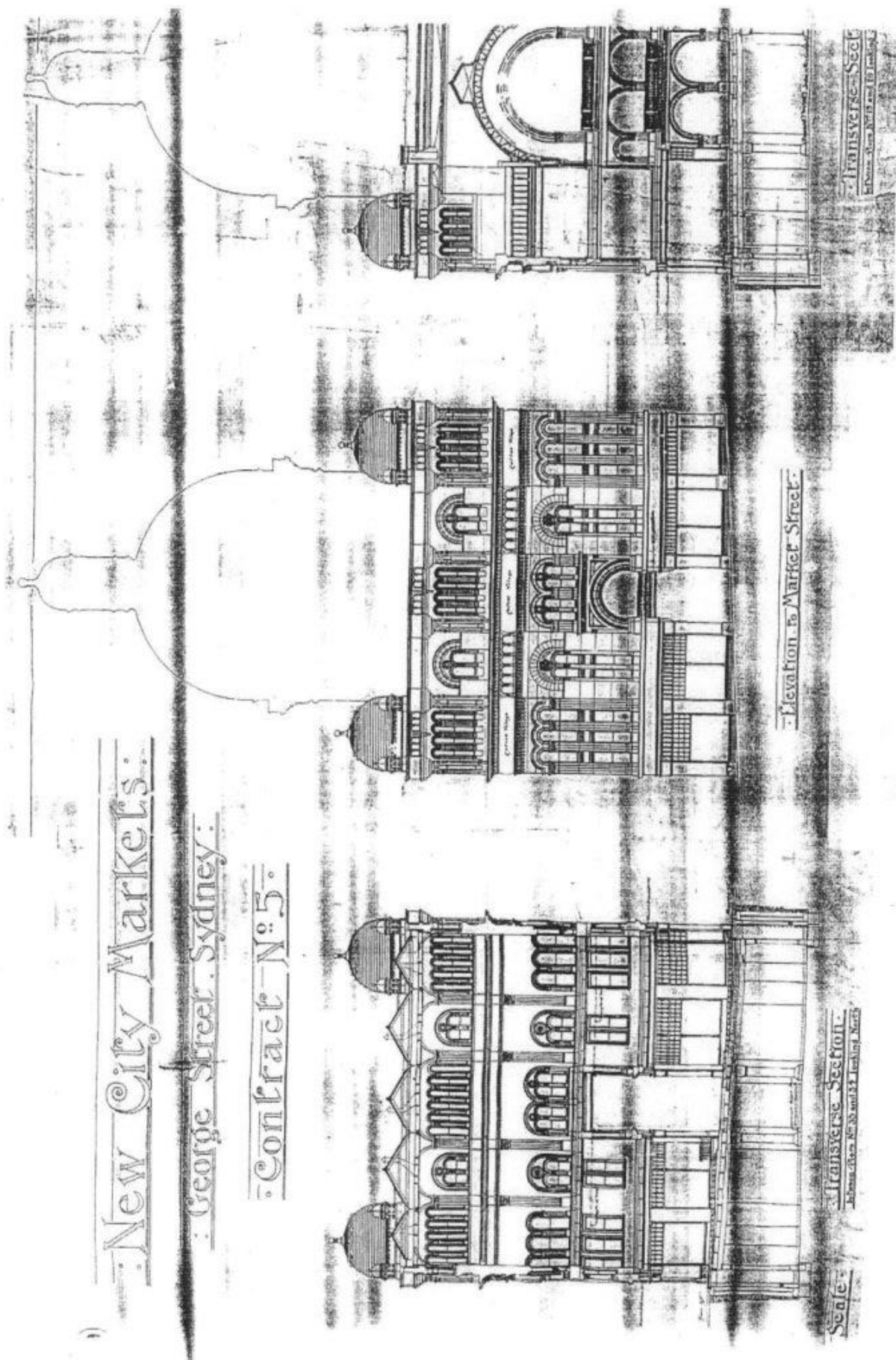
Contract N° 5.

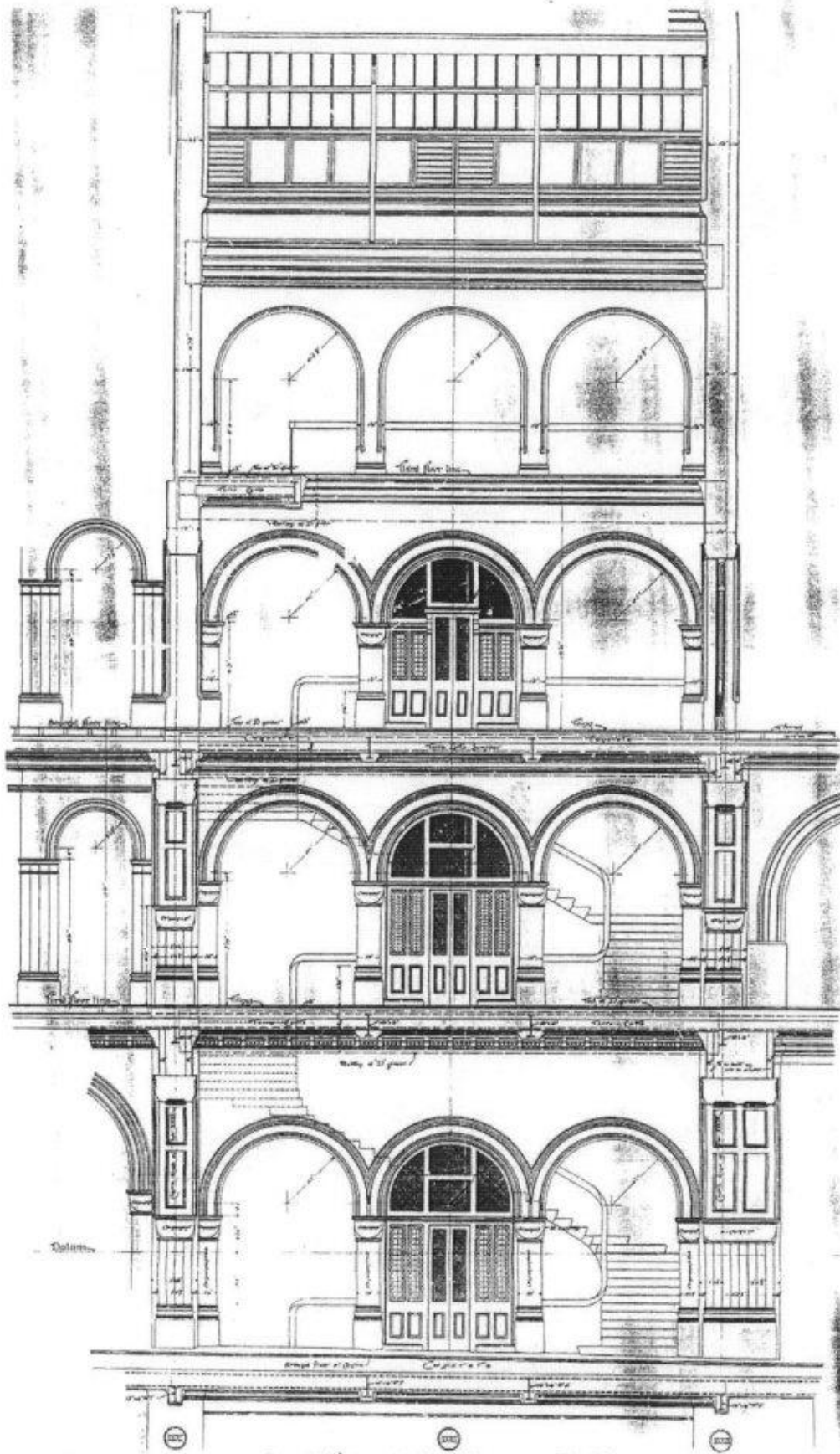


New City Markets:

George Street Sydney:

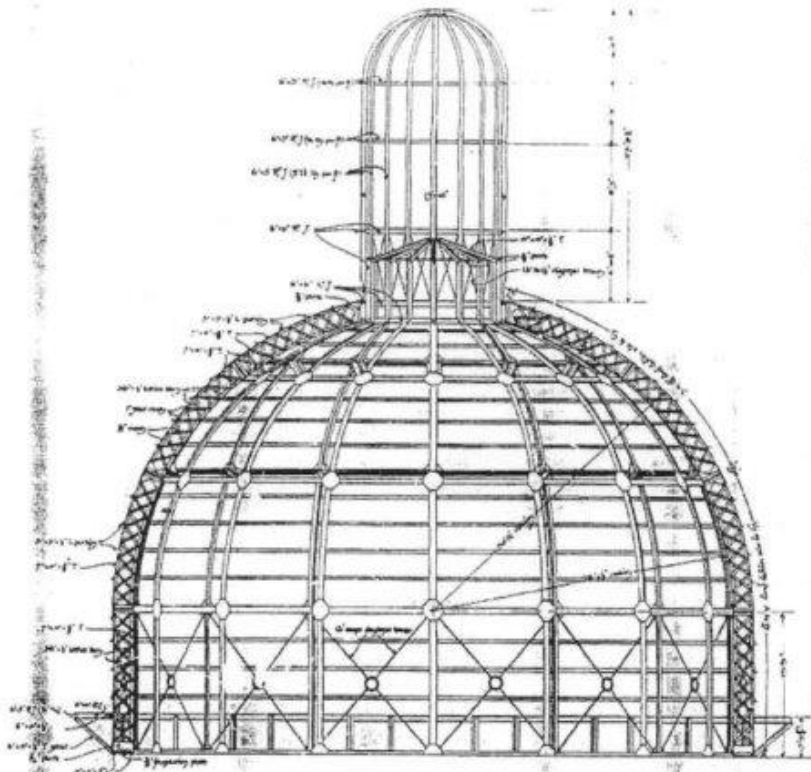
Contract No. 5.



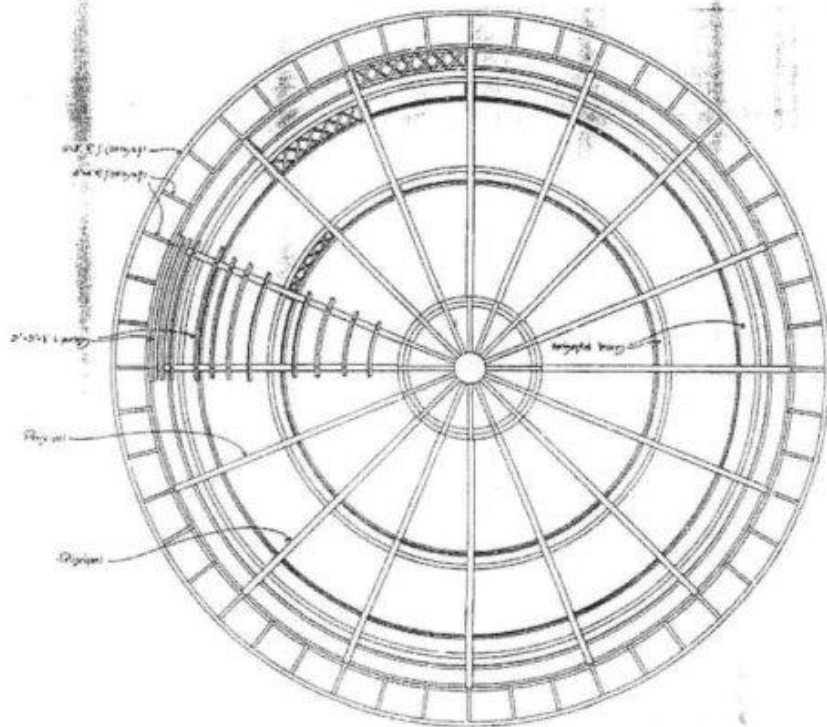


• 1/2 Scale •

• Longitudinal Section thro' Centre •  
 • Looking to South •



• Sectional Elevation through Centre of Dome •



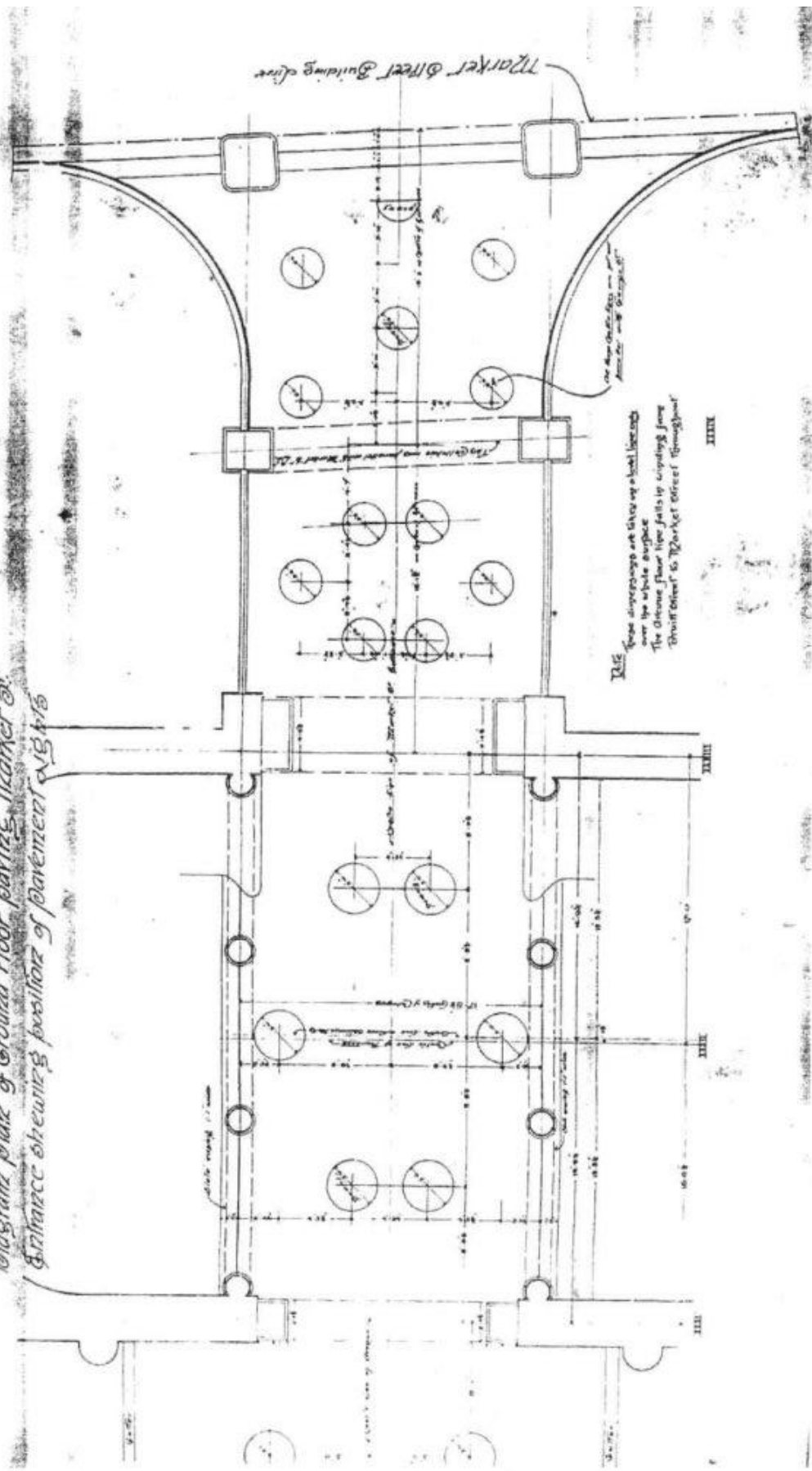
• Plan •

• Note • For all other dimensions refer to  
 particular drawings D<sup>o</sup> 216-220, 222-225  
 and 228, 233.

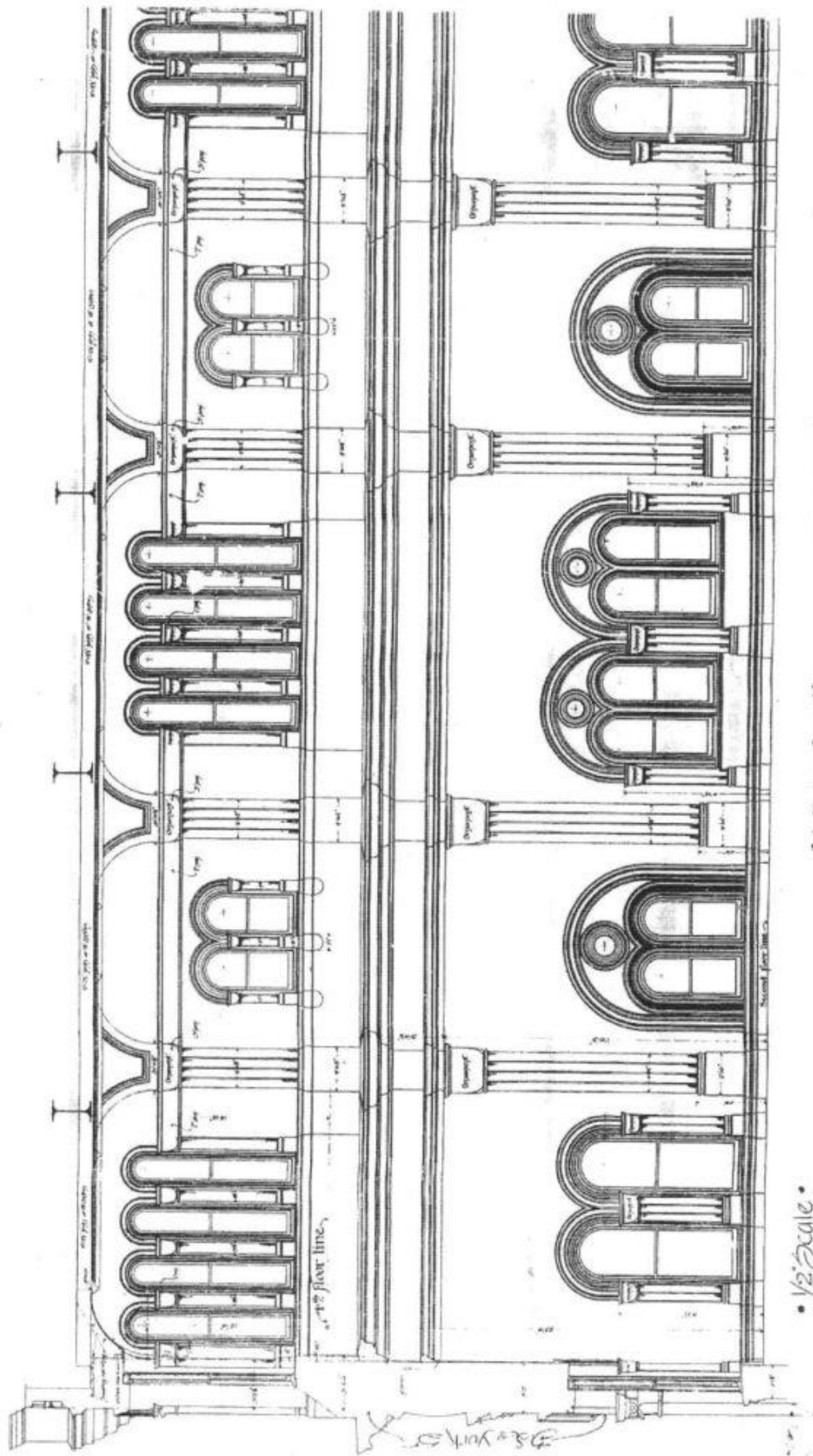
• 1/4" Scale •



New City Markets. George Sydney.  
Diagram plan of Ground Floor paving, Market or  
Entrance showing position of pavement lights



429 New City Markets  
 • Details of Hall at Market End •

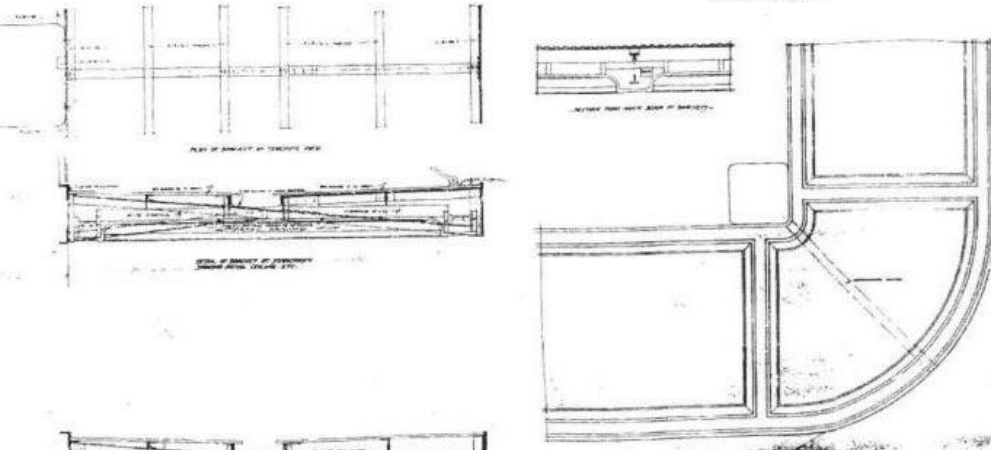
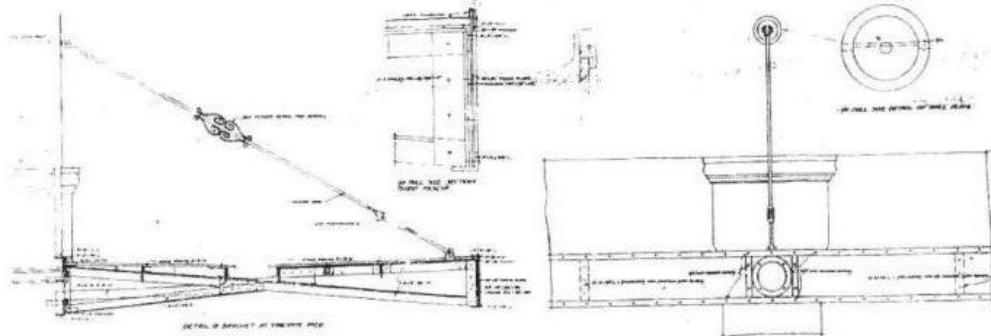


• 1/2" scale •

• Interior Elevation looking towards Market St. •

N II

ALTERATIONS TO Q. V. M. BUILDING: SYDNEY:  
ONE INCH SCALE DETAILS OF AWNING

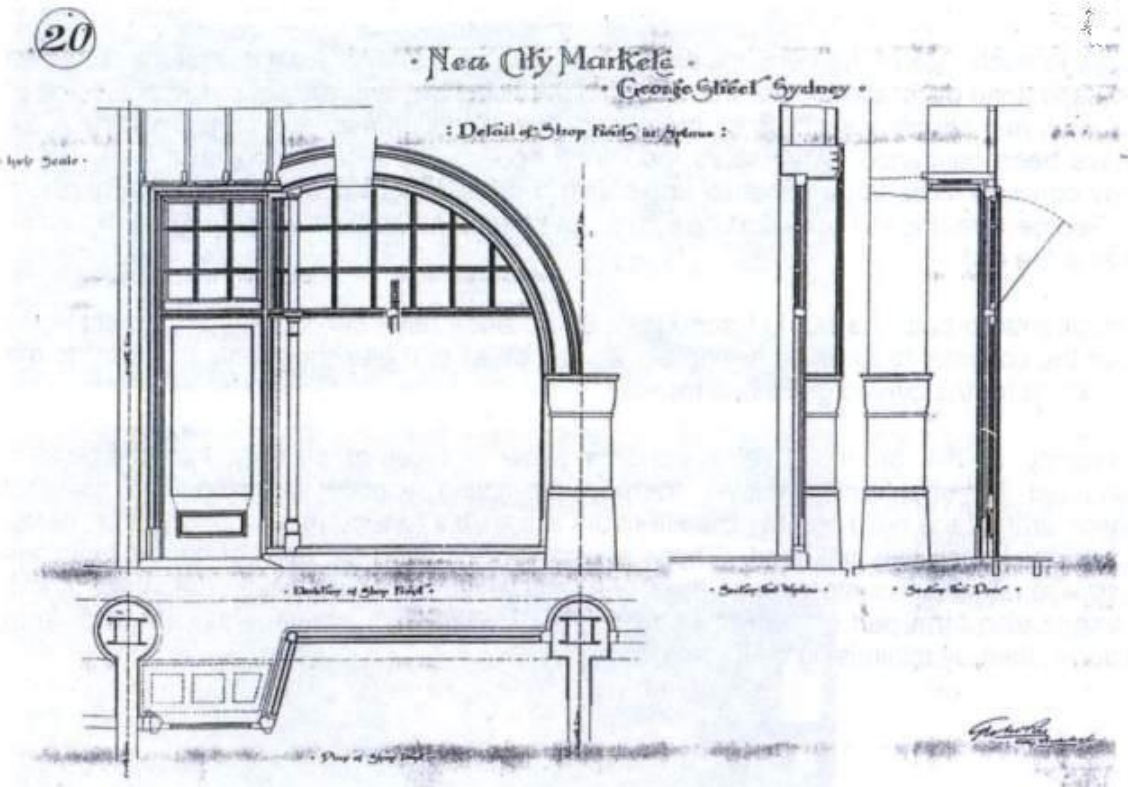
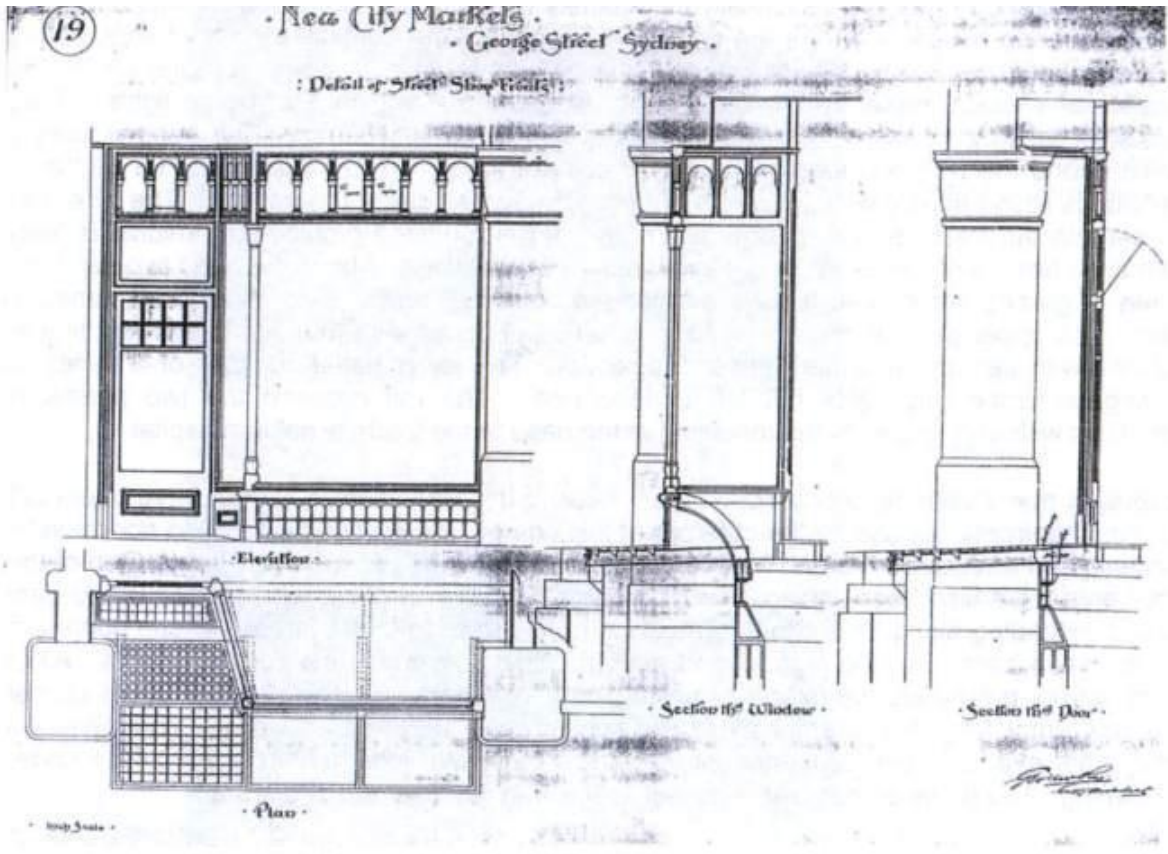


125

ALL NECESSARY DIMENSIONS TO BE OBTAINED BY BUILDING

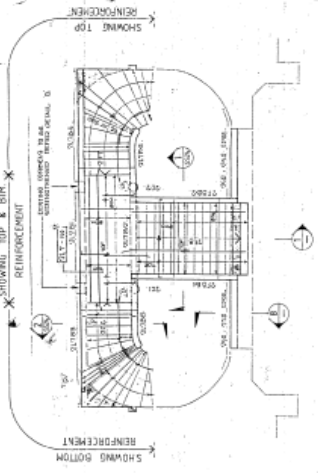
ALL NECESSARY DIMENSIONS TO BE OBTAINED BY BUILDING

*J. B. ...*

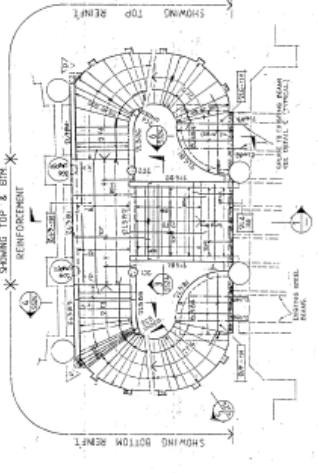


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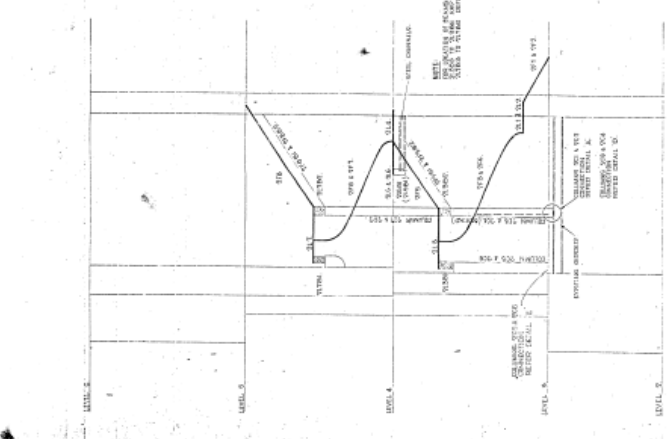
**APPENDIX H (1983) SELECTION OF ARCHITECTURAL  
PLANS, RESTORATION AND RECONSTRUCTION**



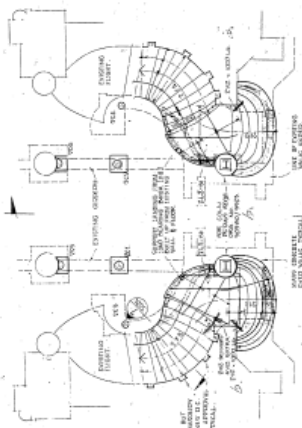
2.7 & LEVEL 5 PLAN  
REINFORCEMENT TO BE USED IN PLANS TO BE SET OFF



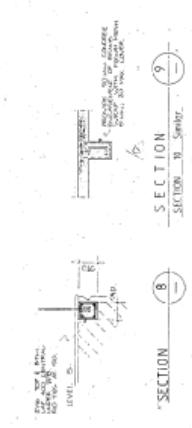
2.3 & LEVEL 4 PLAN  
REINFORCEMENT TO BE USED IN PLANS TO BE SET OFF



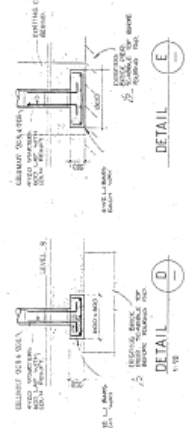
SECTION 1



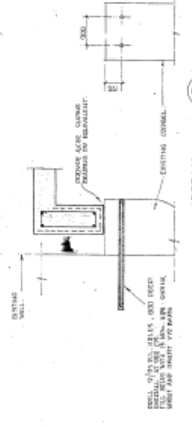
LEVEL 3 PLAN  
SHOWING TOP REINFT.  
SHOWING BOTTOM REINFT.



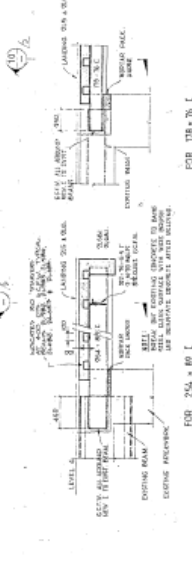
SECTION 8  
SECTION 9



DETAIL D  
DETAIL E



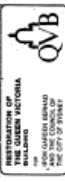
DETAIL A  
DETAIL B



DETAIL C  
DETAIL F

ALL DIMENSIONS TO BE CHECKED BY S.I. NO. 1. ALL DIMENSIONS TO BE CHECKED BY S.I. NO. 1.

FOR INFORMATION OF THE CLIENTS AND ARCHITECTS:  
25011010 GENERAL PRINCIPLES  
SERIALS NO. LEVEL 5  
SERIALS NO. LEVEL 4  
SERIALS NO. LEVEL 3



**FOR CONSTRUCTION**

CENTRAL CORE  
FINISHING &  
DETAILS

ARCHITECTS:  
MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

STRUCTURAL ENGINEERS:  
MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

STRUCTURAL ENGINEERS:  
MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

STRUCTURAL ENGINEERS:  
MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

STRUCTURAL ENGINEERS:  
MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

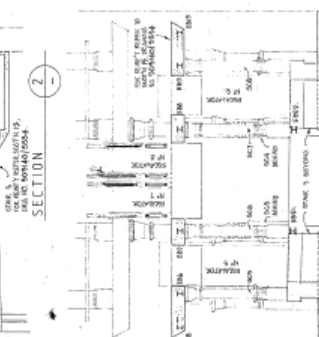
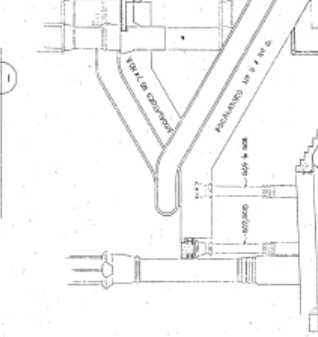
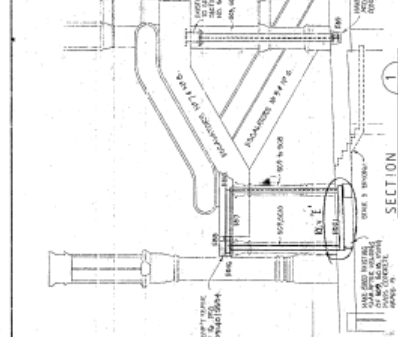
STRUCTURAL ENGINEERS:  
MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

STRUCTURAL ENGINEERS:  
MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

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MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

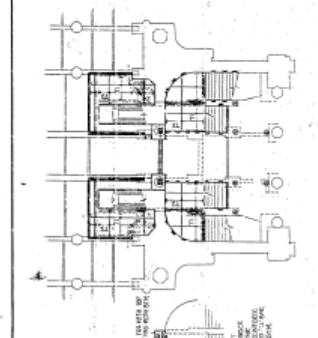
STRUCTURAL ENGINEERS:  
MORNINGSTAR ARCHITECTS &  
PARTNERS PTY. LTD.  
100/102 COLLEGE STREET  
SYDNEY NSW 2000

1007/83  
COUNCIL CHAMBER

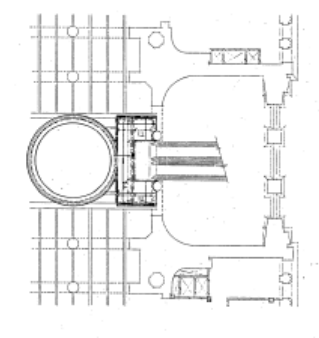
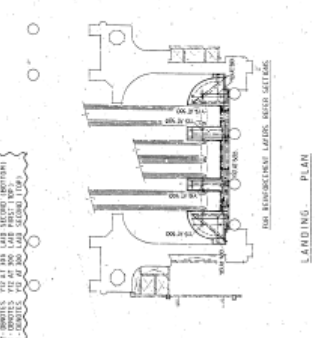


FOR CONSTRUCTION  
RESERVE DRAWINGS  
GENERAL NOTES  
SECTION 1-3

REVISION OF  
DRAWING NUMBER  
DATE  
BY

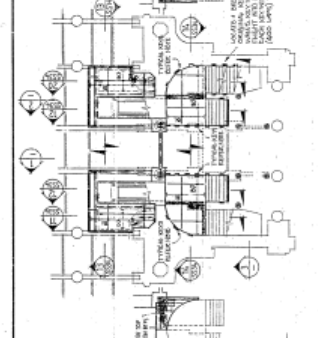


LEVEL 3 PLAN  
STEEL MARKING PLANS

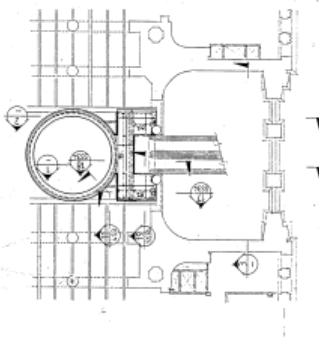
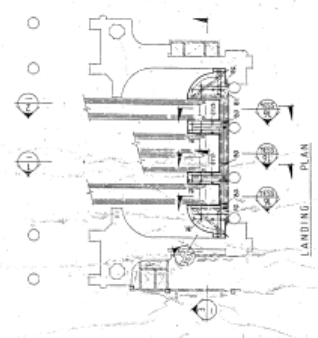


LEVEL 3 PLAN  
TOP REINFORCEMENT PLANS  
BOTTOM REINFORCEMENT PLANS

DESIGNED BY  
CHECKED BY  
DATE  
BY

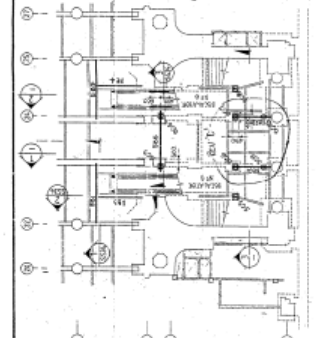


LEVEL 4 PLAN  
STEEL MARKING PLANS

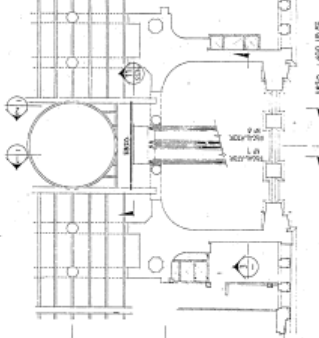
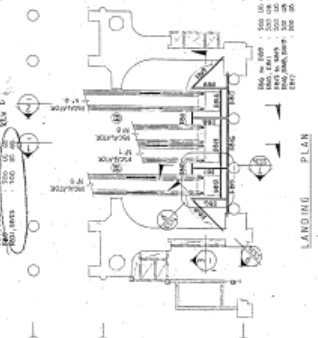


LEVEL 4 PLAN  
TOP REINFORCEMENT PLANS  
BOTTOM REINFORCEMENT PLANS

DESIGNED BY  
CHECKED BY  
DATE  
BY



LEVEL 5 PLAN  
STEEL MARKING PLANS



LEVEL 5 PLAN  
TOP REINFORCEMENT PLANS  
BOTTOM REINFORCEMENT PLANS

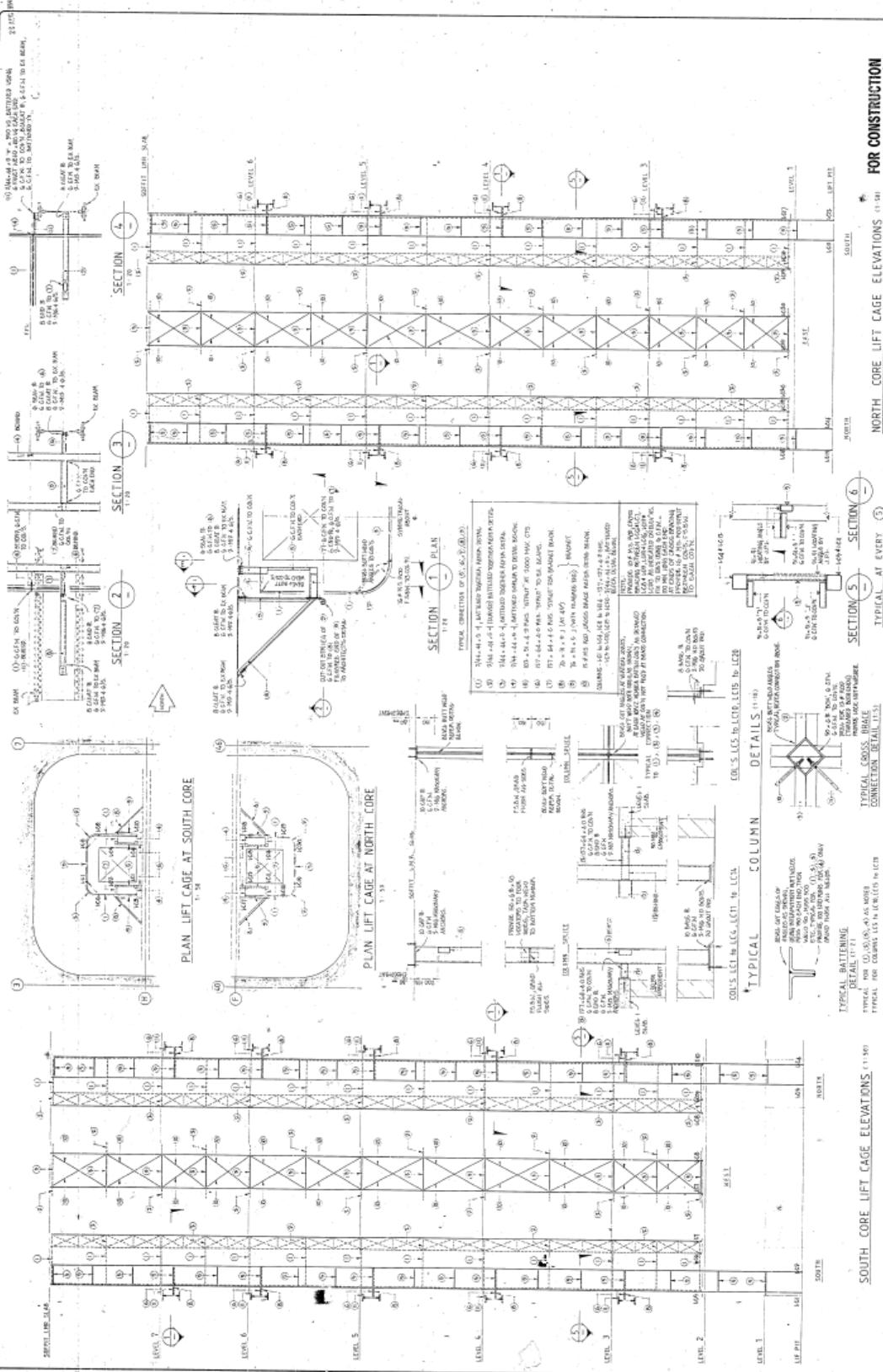
DESIGNED BY  
CHECKED BY  
DATE  
BY



LEVEL 6 PLAN  
TOP REINFORCEMENT PLANS  
BOTTOM REINFORCEMENT PLANS

DESIGNED BY  
CHECKED BY  
DATE  
BY

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**FOR CONSTRUCTION**

**NORTH CORE LIFT CAGE ELEVATIONS (1-6)**

**SOUTH CORE LIFT CAGE ELEVATIONS (1-6)**

**NORTH & SOUTH CORE LIFT CAGE PLANS & DETAILS**

**PREPARED BY:** W.L. HENNINGER & ASSOCIATES

**PROJECT NO.:** 1007/4/53

**DATE:** 10/10/2011

**SCALE:** 1:50

**REVISIONS:**

NO.	DESCRIPTION
1	ISSUED FOR PERMIT
2	ISSUED FOR CONSTRUCTION

**APPROVED BY:** W.L. HENNINGER

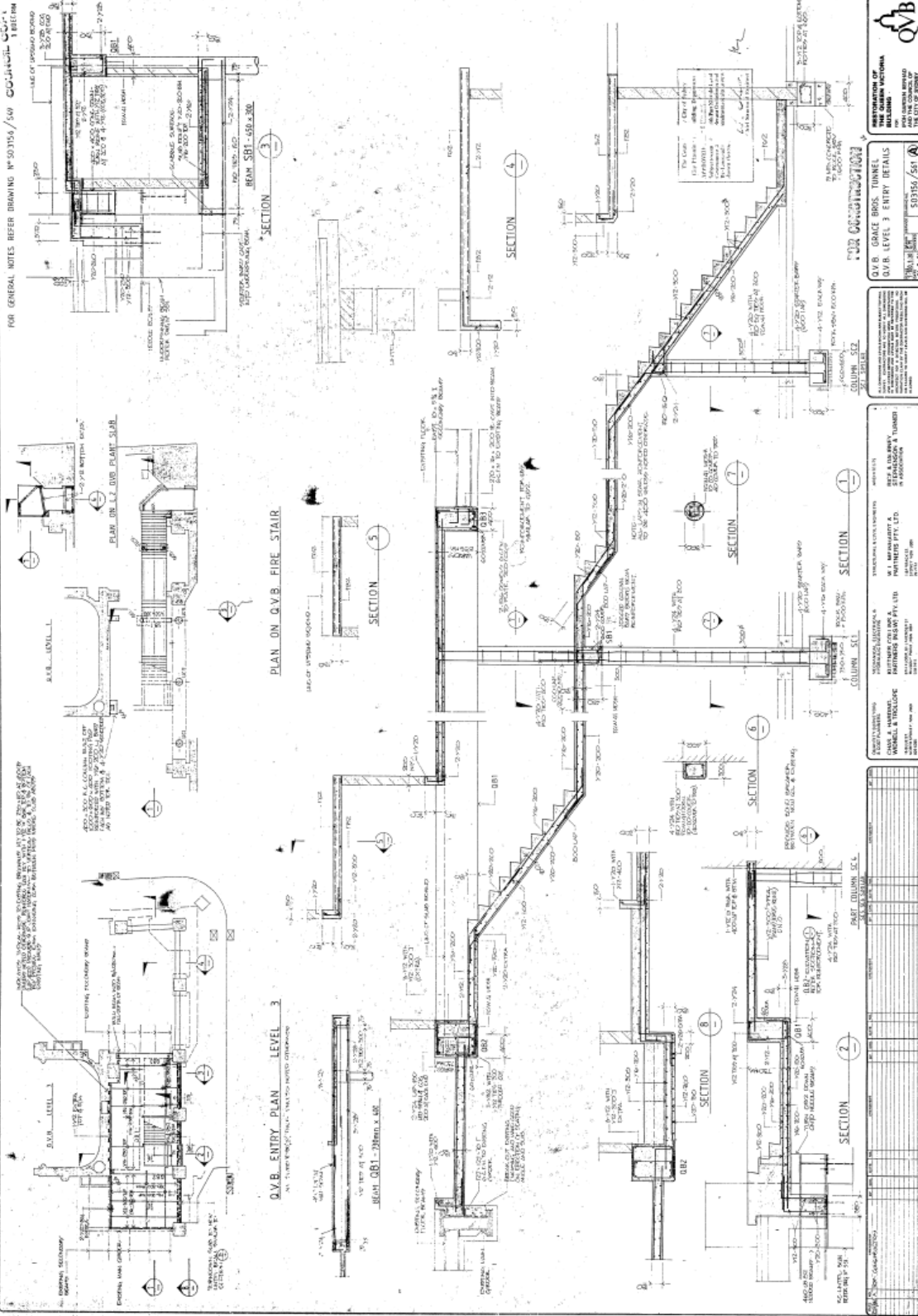
**DATE:** 10/10/2011





1007 / 4/83

FOR GENERAL NOTES REFER DRAWING N° 503156/149 CONSTRUCTION 1 SECTION

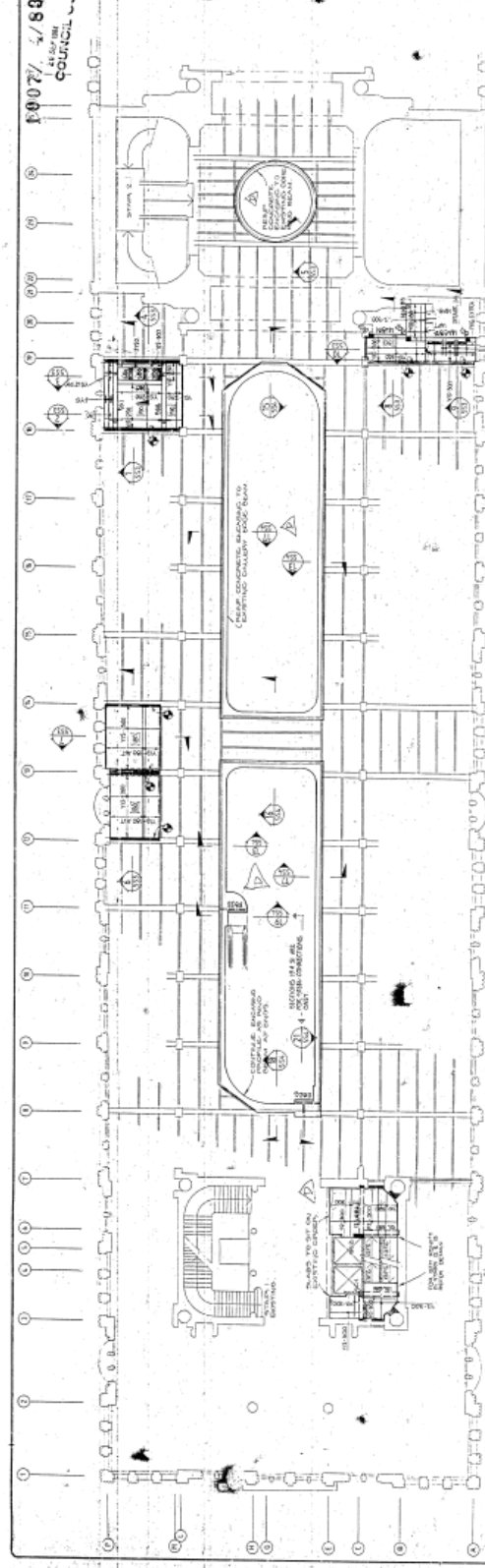


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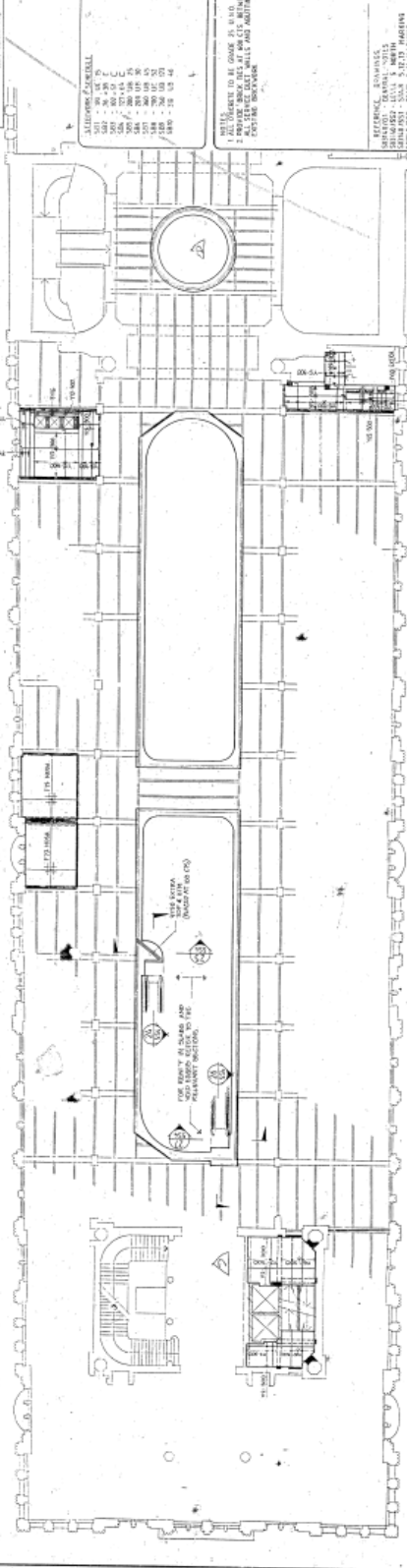


0077 4/89  
 QUEEN VICTORIA  
 COUNCIL



BOTTOM REINFORCEMENT

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TOP REINFORCEMENT

ALL DIMENSIONS IN METERS

NO.	DESCRIPTION	QTY
1	REINFORCEMENT	1.2
2	REINFORCEMENT	1.2
3	REINFORCEMENT	1.2
4	REINFORCEMENT	1.2
5	REINFORCEMENT	1.2
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99	REINFORCEMENT	1.2
100	REINFORCEMENT	1.2

REINFORCEMENT TO BE GROUP IN U.D. WITHIN A WALL OR COLUMN

CONCRETE BACKUP

REINFORCEMENT TO BE GROUP IN U.D. WITHIN A WALL OR COLUMN

CONCRETE BACKUP

FOR CONSTRUCTION  
 LEVEL 5 - SOUTH

PROJ. NO. 0077  
 SHEET NO. 5 - SOUTH (5/1)

ARCHITECTS  
 W.L. METCALFE & PARTNERS  
 100 RIVER STREET  
 MELBOURNE VIC 3000

STRUCTURAL ENGINEERS  
 CHAS. A. HENNING, M.A.S.T.  
 100 RIVER STREET  
 MELBOURNE VIC 3000

CONTRACTOR  
 RICE & DALRYMPLE  
 100 RIVER STREET  
 MELBOURNE VIC 3000

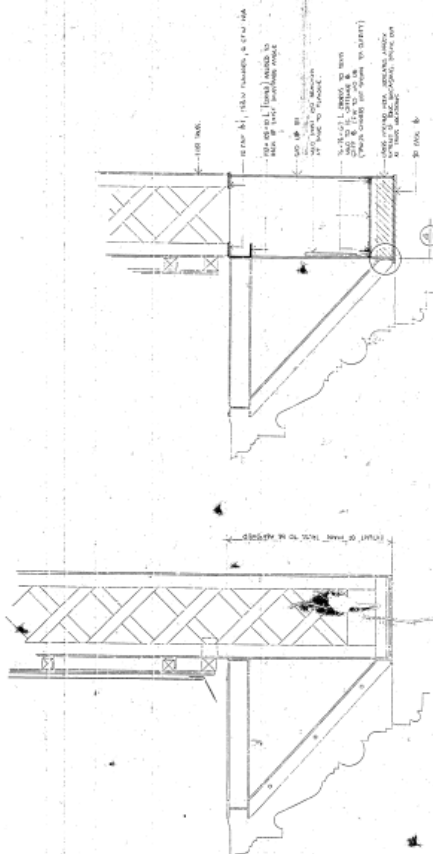
REGISTRATION OF THE QUEEN VICTORIA COUNCIL  
 100 RIVER STREET  
 MELBOURNE VIC 3000

30X





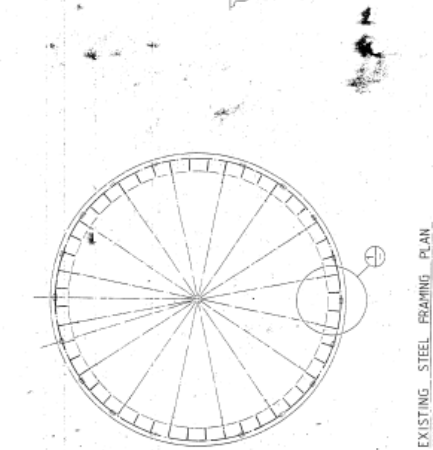




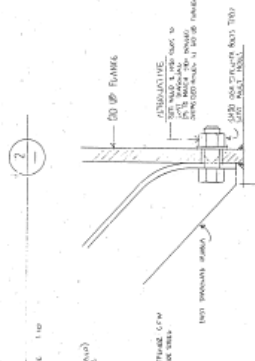
EXISTING STEEL FRAMING PLAN  
SCALE 1/8" = 1'-0"

AS EXISTING

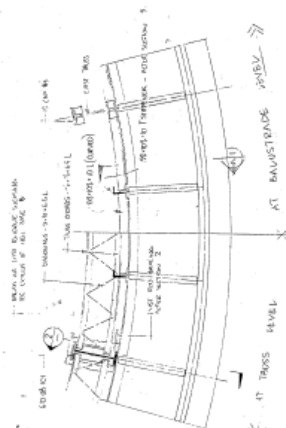
COMPLETION OF REMEDIAL WORK



SECTION 2  
SCALE 1/4" = 1'-0"



SECTION 3  
SCALE 1/4" = 1'-0"



DETAIL 1 (PLANI)  
SCALE 1/8" = 1'-0"

- NOTES
1. REMOVE AND RECONSTRUCT ABOVE AREA OF TRUSS TO MATCH WITH EXISTING TRUSS.
  2. RECONSTRUCT AND REPAIR EXISTING TRUSS TO MATCH WITH EXISTING TRUSS.
  3. RECONSTRUCT AND REPAIR EXISTING TRUSS TO MATCH WITH EXISTING TRUSS.
  4. RECONSTRUCT AND REPAIR EXISTING TRUSS TO MATCH WITH EXISTING TRUSS.
  5. RECONSTRUCT AND REPAIR EXISTING TRUSS TO MATCH WITH EXISTING TRUSS.
  6. RECONSTRUCT AND REPAIR EXISTING TRUSS TO MATCH WITH EXISTING TRUSS.
  7. RECONSTRUCT AND REPAIR EXISTING TRUSS TO MATCH WITH EXISTING TRUSS.

FOR CLARIFICATION OF THE ABOVE NOTES, REFER TO THE DRAWINGS AND SPECIFICATIONS. THE CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS FROM THE CITY OF VICTORIA.

FOR CONSTRUCTION

RECONSTRUCTION OF BASE  
TO MAIN DOVE TRUSSES  
DATE: 1983.05.30 DRAWN: B.

APPROVED FOR CONSTRUCTION BY:  
M. L. McHUGH & ASSOCIATES  
1000 BAYVIEW AVENUE  
VICTORIA, B.C. V8M 1K1  
PHONE: (604) 383-1111

APPROVED FOR CONSTRUCTION BY:  
M. L. McHUGH & ASSOCIATES  
1000 BAYVIEW AVENUE  
VICTORIA, B.C. V8M 1K1  
PHONE: (604) 383-1111

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VICTORIA, B.C. V8M 1K1  
PHONE: (604) 383-1111

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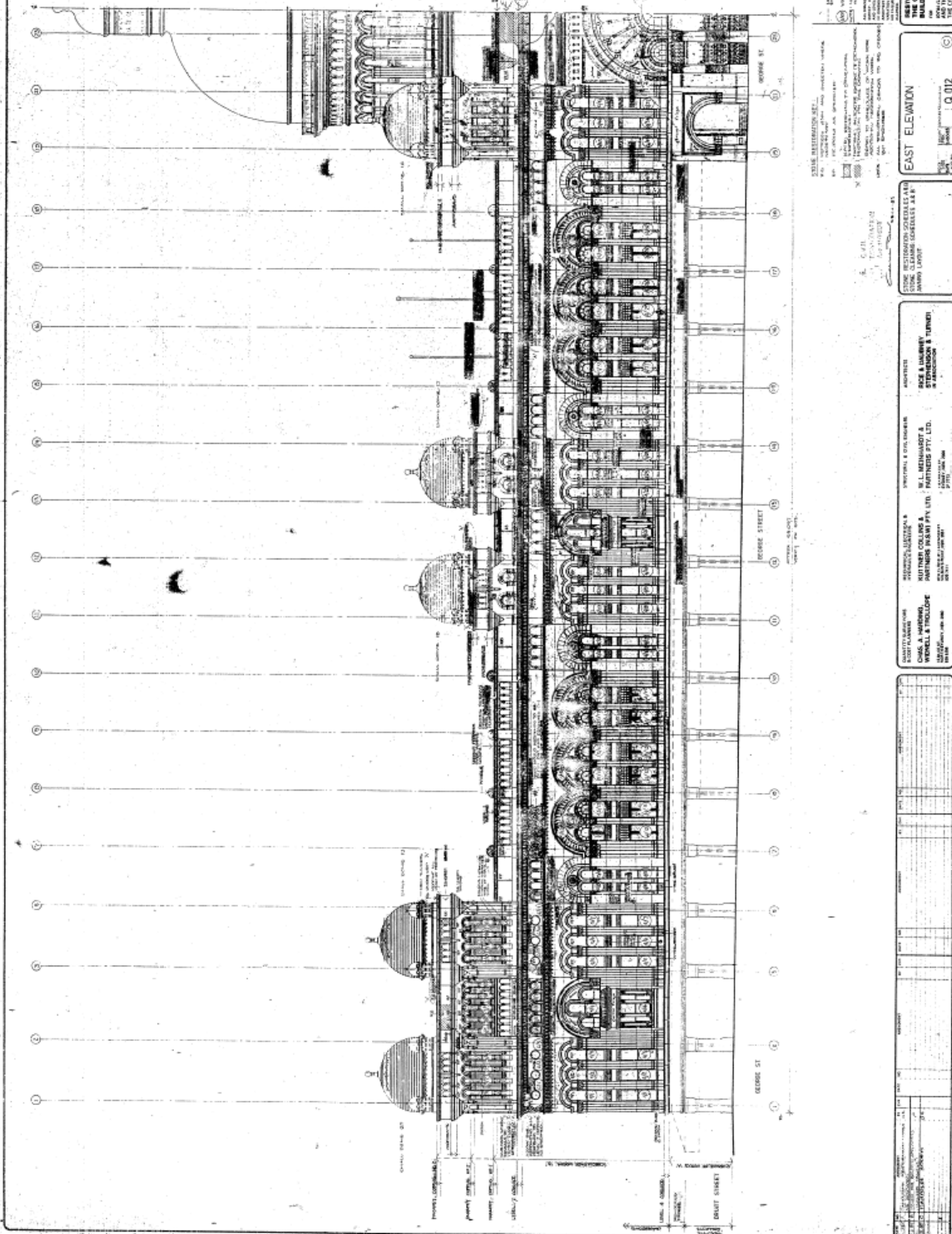








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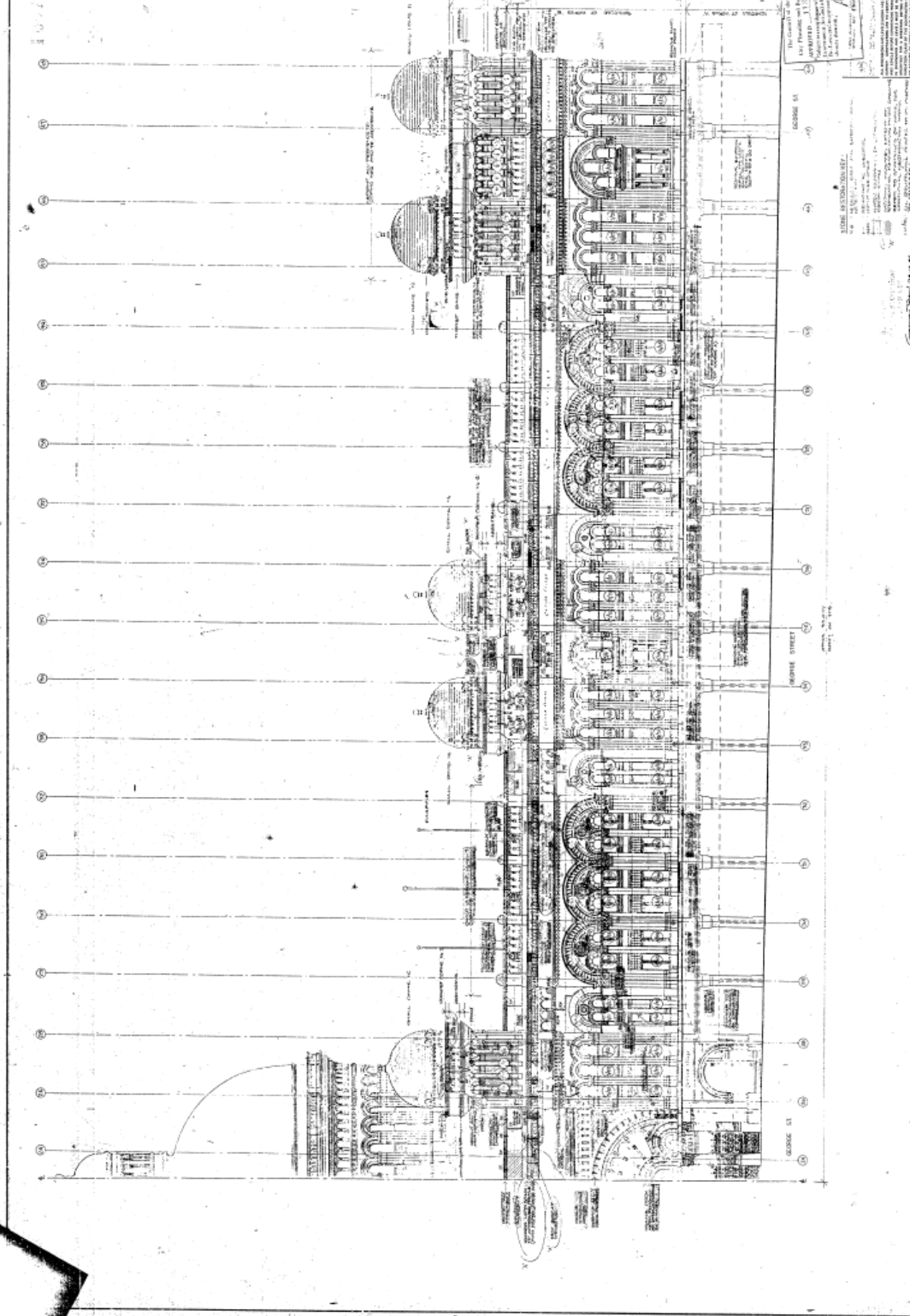


The Council of the City of Melbourne  
 APPROVED - 11/10/83  
 City Engineer  
 City of Melbourne

SCALE: REDUCED FROM ORIGINAL  
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 1:125  
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10/11/33

1:10 S.D.



THE ARCHITECTS  
**WEDGELL & TULLOCH**  
 100, MARKET STREET, MELB.  
 ENGINEERS AND ARCHITECTS

**EAST ELEVATION**  
 Q. 013

THE QUEEN VICTORIA BUILDING  
 100, MARKET STREET, MELB.  
 ARCHITECTS

ENGINEERS AND ARCHITECTS  
 100, MARKET STREET, MELB.

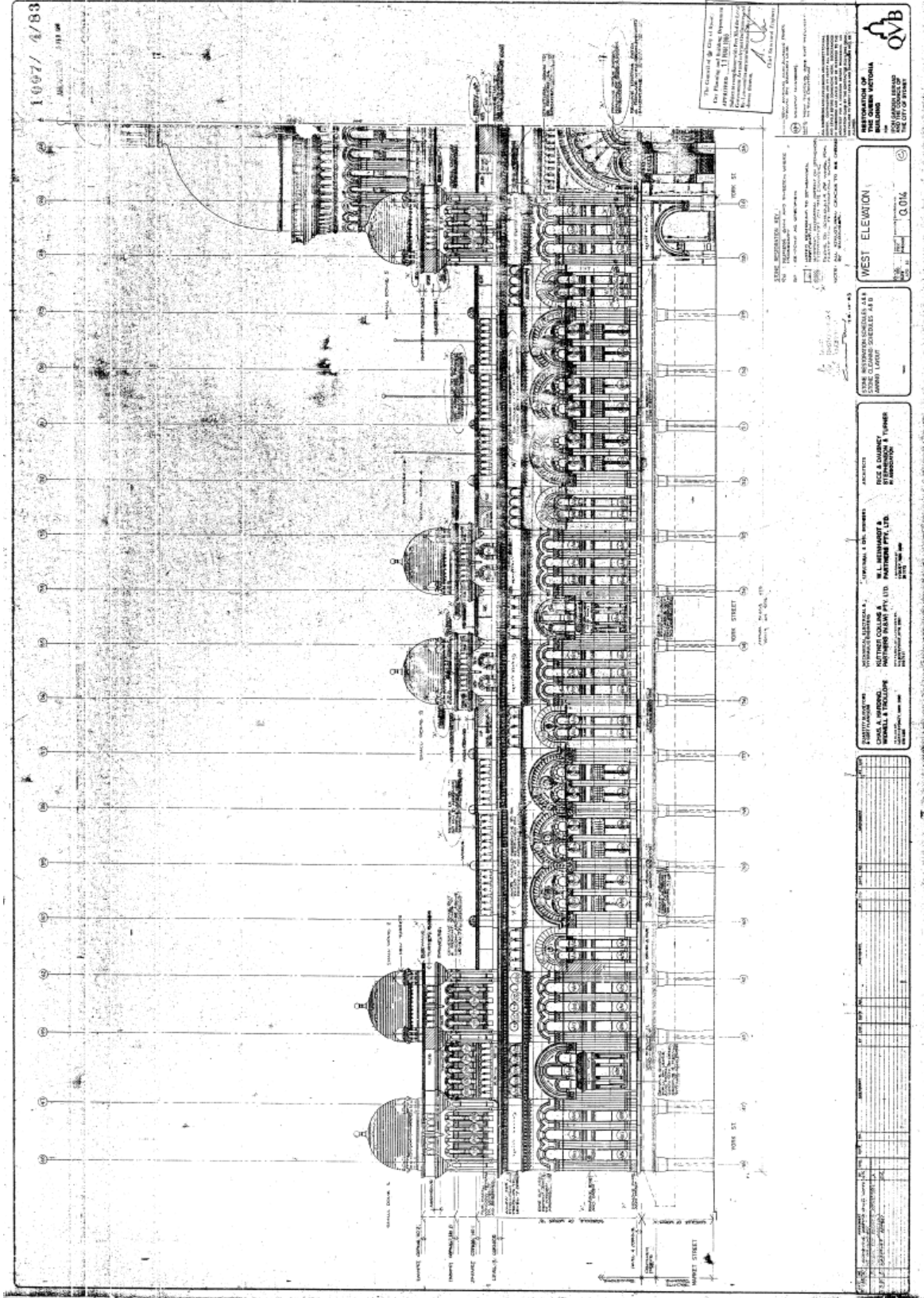
ARCHITECTS  
 100, MARKET STREET, MELB.

ARCHITECTS  
 100, MARKET STREET, MELB.

ARCHITECTS  
 100, MARKET STREET, MELB.

ARCHITECTS  
 100, MARKET STREET, MELB.

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1007/4/83

RESTORATION OF  
THE QUEEN VICTORIA  
BUILDING  
BY THE CITY OF VICTORIA  
IN CONNECTION WITH  
THE CITY OF VICTORIA

WEST ELEVATION  
SCALE: 1:100  
DATE: 1983

STATE RESTORATION SCHEMES ACT  
1980 (C.104)

DESIGNED BY  
RICE & CHURNEY  
ARCHITECTS  
111 RUSSELL STREET  
MELBOURNE VIC 3000

CONTRACTOR  
W. L. WINDHART &  
PARTNERS PTY. LTD.  
111 RUSSELL STREET  
MELBOURNE VIC 3000

STRUCTURAL ENGINEER  
CAROL A. HERRICK  
CONSULTANTS  
111 RUSSELL STREET  
MELBOURNE VIC 3000

ARCHITECT  
RICE & CHURNEY  
ARCHITECTS  
111 RUSSELL STREET  
MELBOURNE VIC 3000

CONTRACTOR  
W. L. WINDHART &  
PARTNERS PTY. LTD.  
111 RUSSELL STREET  
MELBOURNE VIC 3000

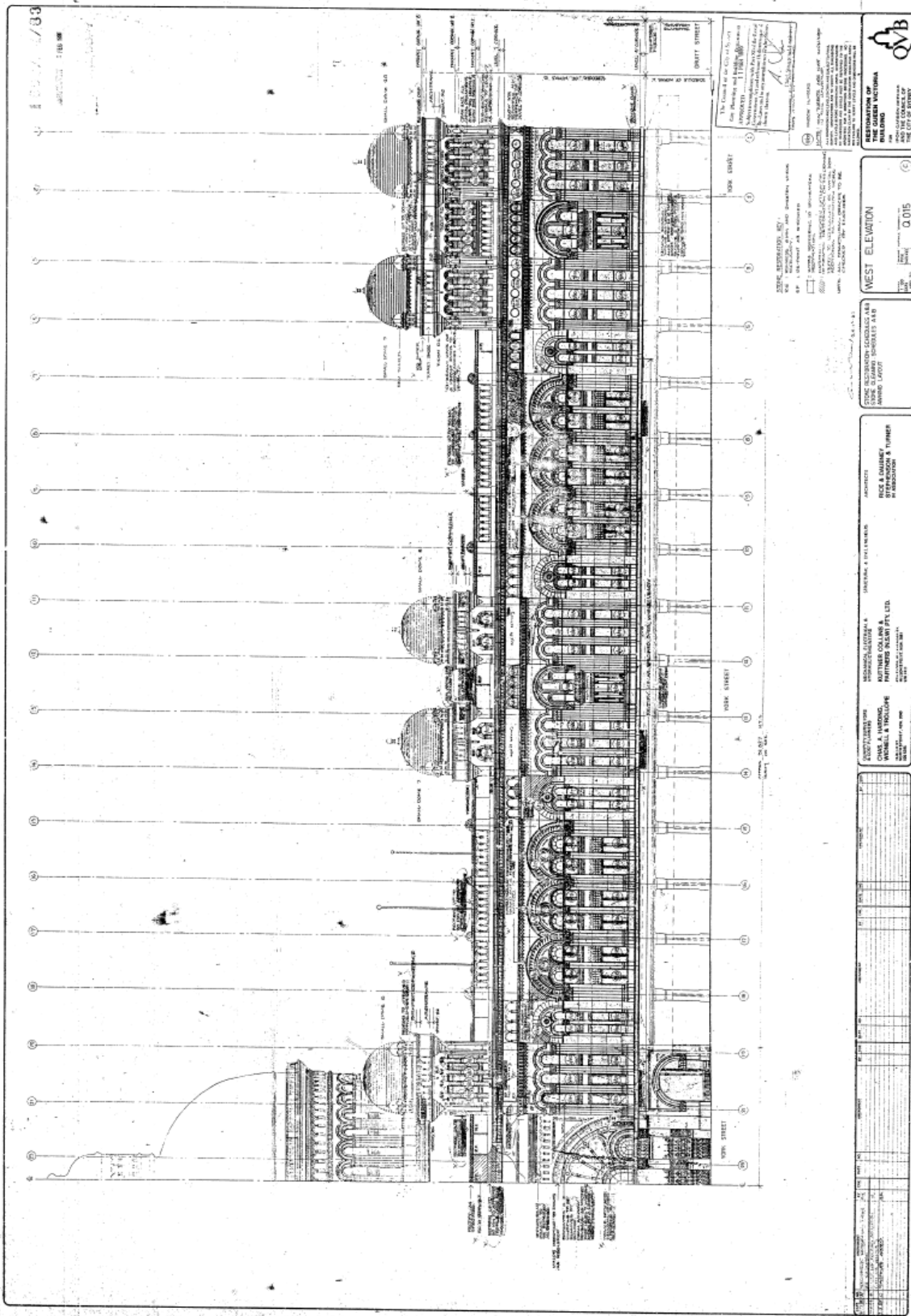
STRUCTURAL ENGINEER  
CAROL A. HERRICK  
CONSULTANTS  
111 RUSSELL STREET  
MELBOURNE VIC 3000

ARCHITECT  
RICE & CHURNEY  
ARCHITECTS  
111 RUSSELL STREET  
MELBOURNE VIC 3000

CONTRACTOR  
W. L. WINDHART &  
PARTNERS PTY. LTD.  
111 RUSSELL STREET  
MELBOURNE VIC 3000

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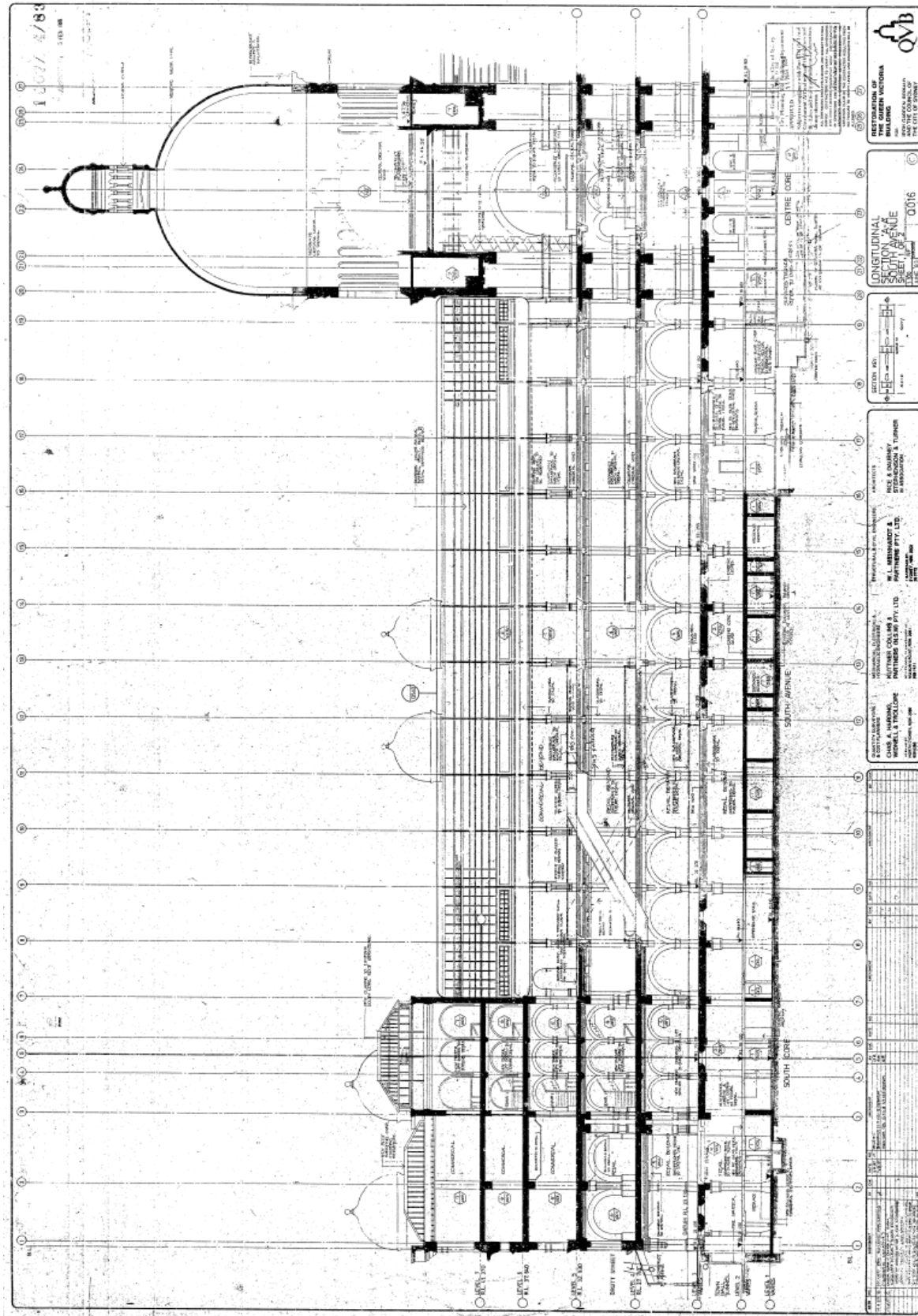
1883  
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WEST ELEVATION

SCALE: 1/100

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RESTORATION OF THE QUEEN VICTORIA BUILDING  
BY THE CITY OF QUEENSLAND  
AND THE CITY OF BRISBANE

CONSTRUCTION SECTION 1/2 SOUTH AVENUE  
DRAWING NO. 0016

SECTION 1/2 SOUTH AVENUE  
DRAWING NO. 0016

CONSTRUCTION SECTION 1/2 SOUTH AVENUE  
DRAWING NO. 0016

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CONSTRUCTION SECTION 1/2 SOUTH AVENUE  
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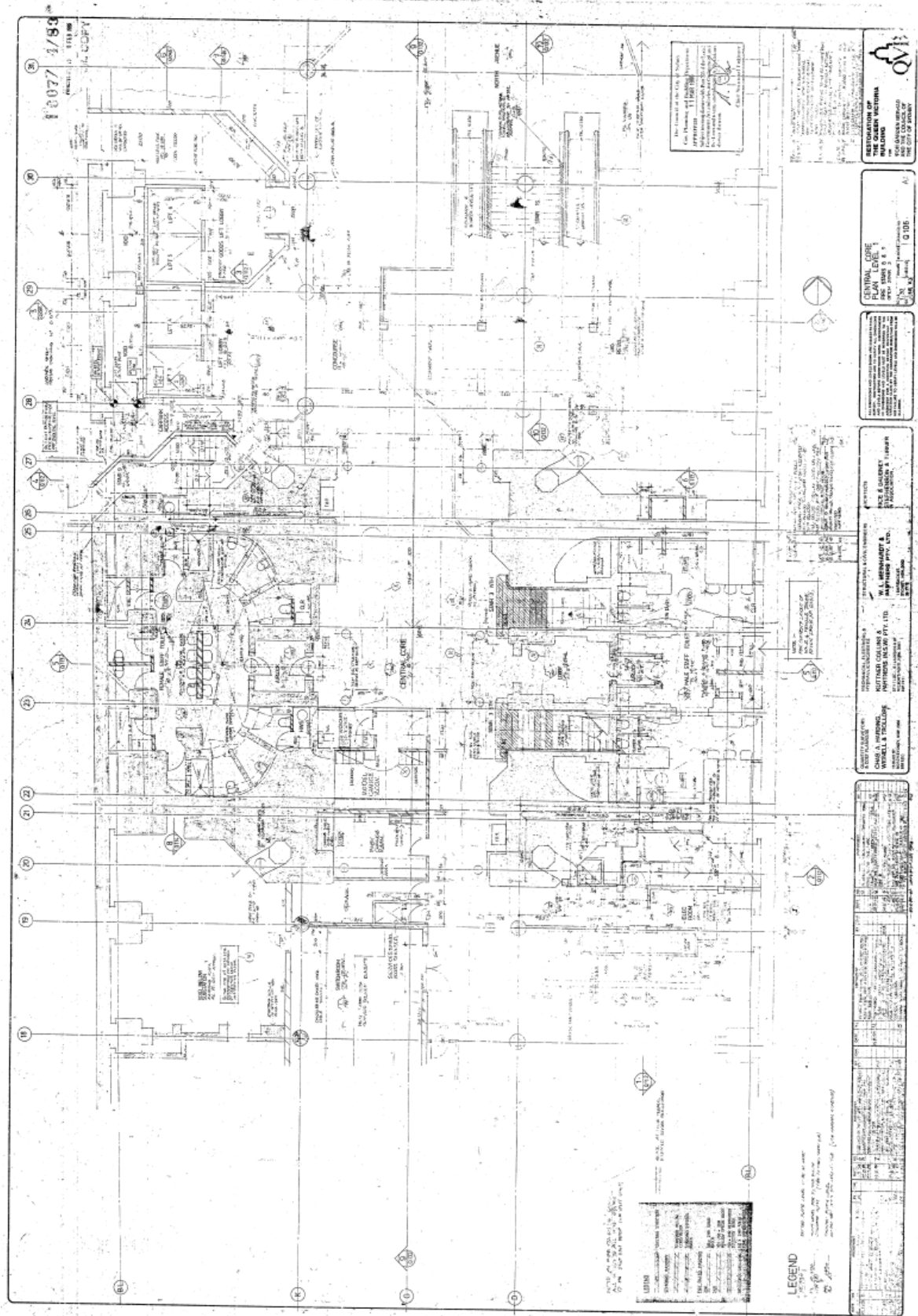
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DRAWING NO. 0016

CONSTRUCTION SECTION 1/2 SOUTH AVENUE  
DRAWING NO. 0016







077/1/89  
REVISIONS  
DATE  
BY

CENTRAL CORE  
PLAN LEVEL

THE QUEEN VICTORIA  
BUILDING

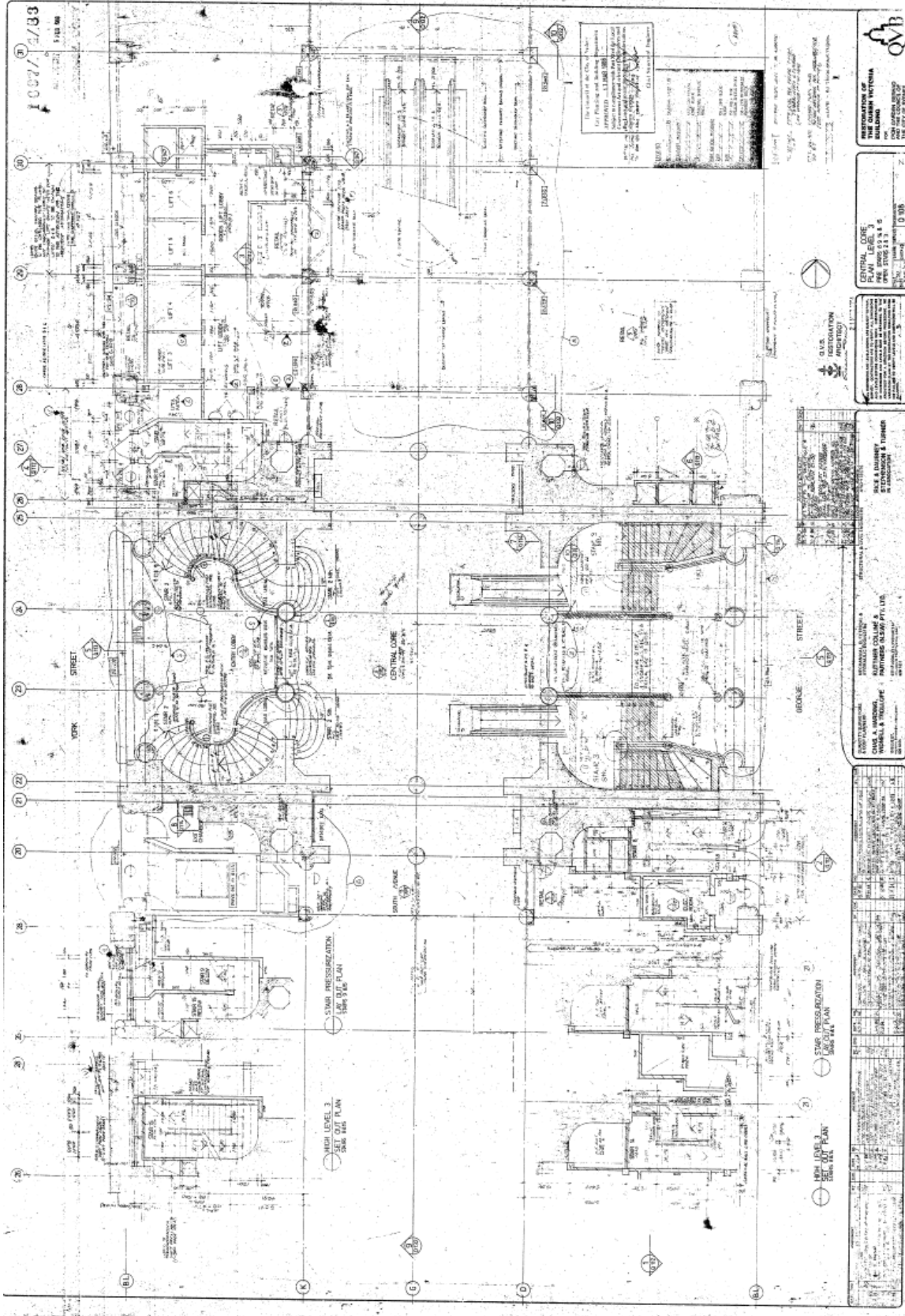
CHAS. A. HENNING,  
WARELL & TAYLOR  
ARCHITECTS

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M N O P Q R S

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10027/4/33  
 5/13/30

ALL PLANS AND DRAWINGS APPROVED - 11/28/30  
 ARCHITECTS: [illegible]  
 ENGINEERS: [illegible]

DESIGNED BY THE QUEEN VICTORIA BUILDING  
 FOR THE CORPORATION OF THE CITY OF WYOMING

CENTRAL CORE PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

STAIR PRESERVATION PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

STAIR PRESERVATION PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

STAIR PRESERVATION PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

STAIR PRESERVATION PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

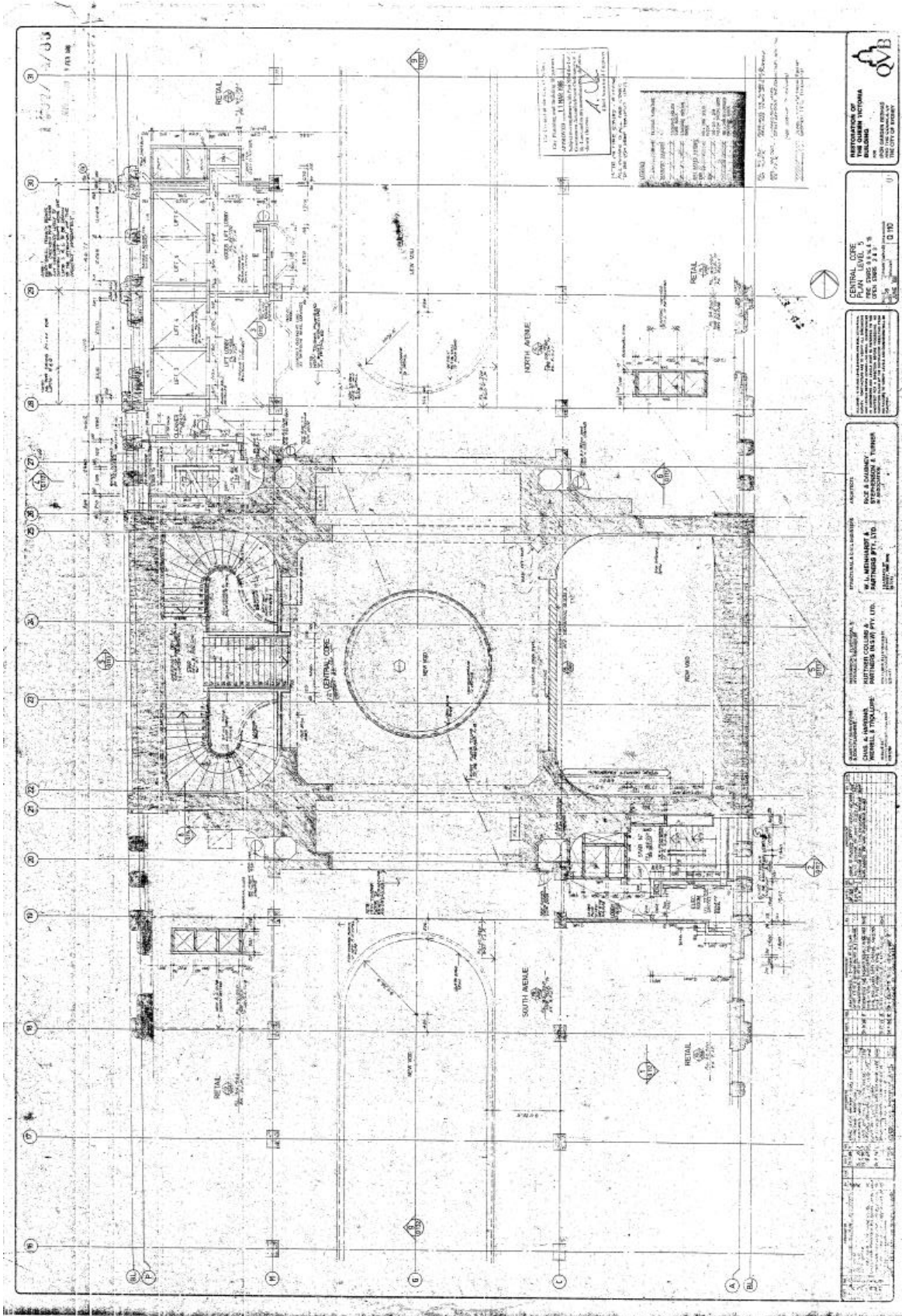
STAIR PRESERVATION PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

STAIR PRESERVATION PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

STAIR PRESERVATION PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

STAIR PRESERVATION PLAN LEVEL 3  
 SEE SHEETS 10027/4/33 & 10027/4/34

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 A B C D E F G H I J K L M N O P Q R S

**INVESTMENT OF**  
**QUEEN VICTORIA BUILDING**  
 THE CITY OF QUEENSLAND

**CENTRAL CORE**  
 REF: 1000 311 1 1 5  
 REF: 1000 311 1 1 5

**ARCHITECTS**  
 RICE & GARDNER  
 100 RIVER STREET  
 SYDNEY NSW 2000

**STRUCTURAL ENGINEER**  
 W. L. MINHAM & PARTNERS PTY. LTD.  
 100 RIVER STREET  
 SYDNEY NSW 2000

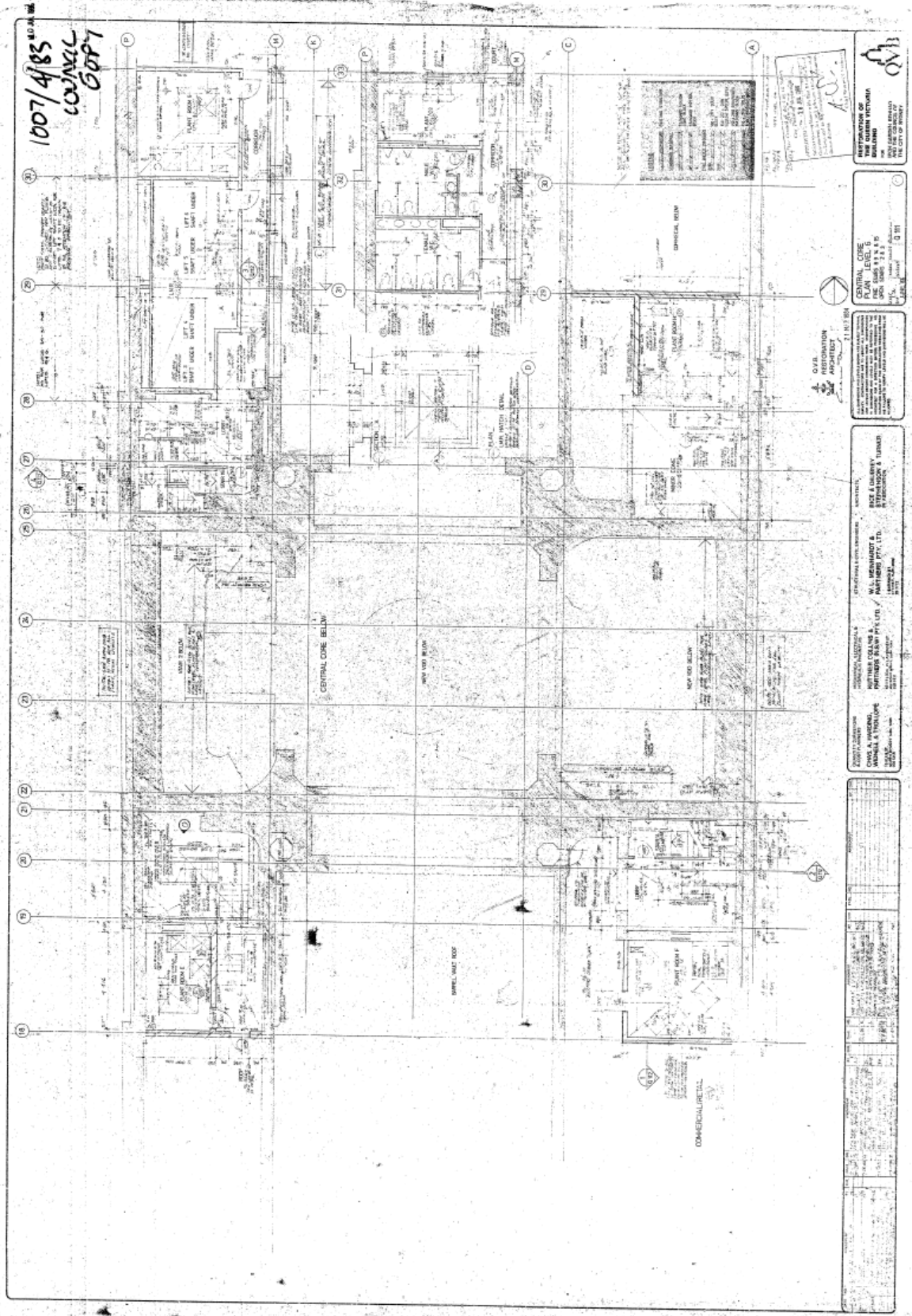
**MECHANICAL ENGINEER**  
 H. J. COLLIER & PARTNERS PTY. LTD.  
 100 RIVER STREET  
 SYDNEY NSW 2000

**MECHANICAL ENGINEER**  
 CHAS. H. WILSON & PARTNERS PTY. LTD.  
 100 RIVER STREET  
 SYDNEY NSW 2000

NO.	REVISION	DATE	BY	CHECKED
1	ISSUED FOR TENDERS	10/10/66		
2	REVISED TO SHOW	11/10/66		
3	REVISED TO SHOW	12/10/66		
4	REVISED TO SHOW	13/10/66		
5	REVISED TO SHOW	14/10/66		
6	REVISED TO SHOW	15/10/66		
7	REVISED TO SHOW	16/10/66		
8	REVISED TO SHOW	17/10/66		
9	REVISED TO SHOW	18/10/66		
10	REVISED TO SHOW	19/10/66		

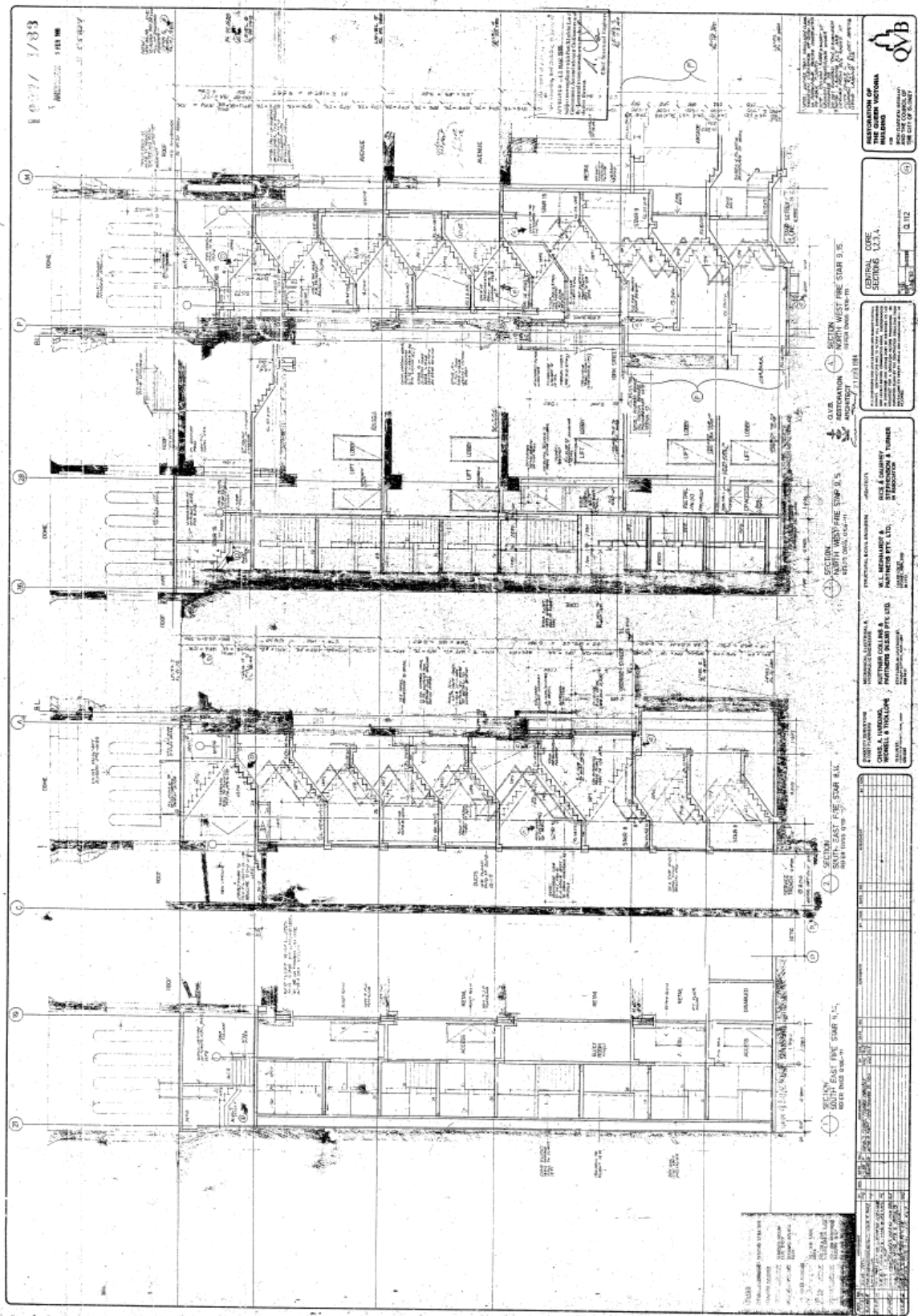
THE CITY OF QUEENSLAND  
 11/10/66  
 100 RIVER STREET  
 SYDNEY NSW 2000

1007/4/85  
COUNCIL  
COPY



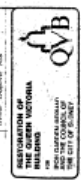
<p><b>INFORMATION OF CONTRACTOR</b>          CONTRACT NO. 1007/4/85          DATE OF ISSUE 11.12.85          DRAWING NO. 1007/4/85/011</p>	<p><b>OVER RESTORATION</b>          ARCHITECT          111 N. ST.</p>	<p><b>CENTRAL CORE</b>          THE QUEEN VICTORIA BUILDING          1007/4/85/011</p>
<p><b>CLIENT</b>          THE QUEEN VICTORIA BUILDING TRUST          1007/4/85/011</p>	<p><b>DESIGNER</b>          ARCHITECTS          1007/4/85/011</p>	<p><b>DATE &amp; LOCATION OF PHOTOGRAPHY</b>          1007/4/85/011</p>
<p><b>ARCHITECTURAL CONSULTANT</b>          1007/4/85/011</p>	<p><b>STRUCTURAL CONSULTANT</b>          1007/4/85/011</p>	<p><b>MECHANICAL CONSULTANT</b>          1007/4/85/011</p>
<p><b>ELECTRICAL CONSULTANT</b>          1007/4/85/011</p>	<p><b>PLUMBING CONSULTANT</b>          1007/4/85/011</p>	<p><b>PAINT CONSULTANT</b>          1007/4/85/011</p>

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10007/1783

ARCHITECTS



CENTRAL CASE  
SECTIONS U.S.A.

PROFESSIONAL ENGINEER  
REGISTERED IN VICTORIA  
M. J. MURPHY &  
PARTNERS PTY. LTD.  
10007/1783

PROFESSIONAL ARCHITECT  
REGISTERED IN VICTORIA  
M. J. MURPHY &  
PARTNERS PTY. LTD.  
10007/1783

PROFESSIONAL ARCHITECT  
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PROFESSIONAL ARCHITECT  
REGISTERED IN VICTORIA  
M. J. MURPHY &  
PARTNERS PTY. LTD.  
10007/1783

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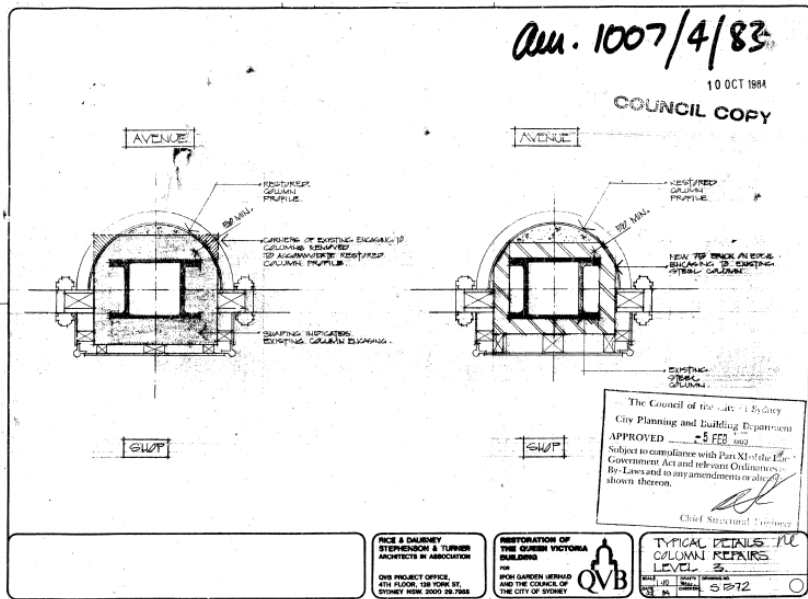








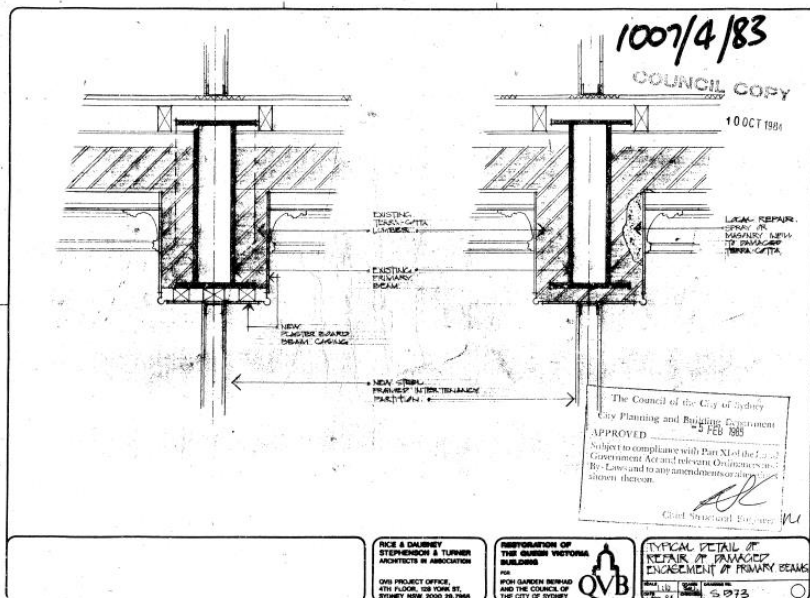
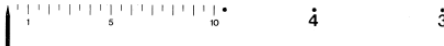




15 X

I, the Town Clerk of "THE COUNCIL OF THE CITY OF SYDNEY" hereby certify that the above is a true and correct copy of the original as submitted to the Council of the City of Sydney for its consideration and approval. I hereby certify that the above is a true and correct copy of the original as submitted to the Council of the City of Sydney for its consideration and approval. I hereby certify that the above is a true and correct copy of the original as submitted to the Council of the City of Sydney for its consideration and approval.

*[Signature]*  
Town Clerk



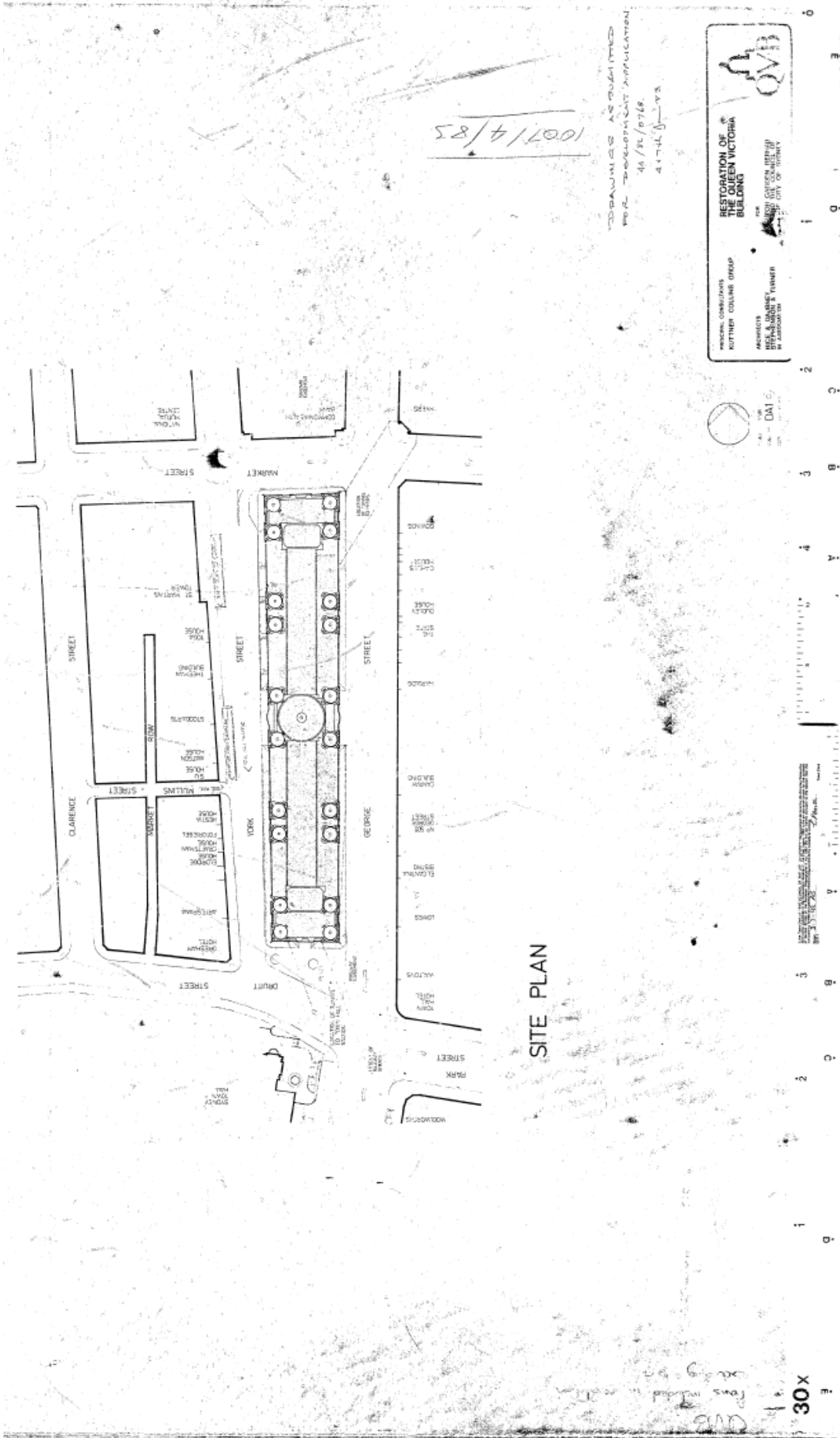
15 X

I, the Town Clerk of "THE COUNCIL OF THE CITY OF SYDNEY" hereby certify that the above is a true and correct copy of the original as submitted to the Council of the City of Sydney for its consideration and approval. I hereby certify that the above is a true and correct copy of the original as submitted to the Council of the City of Sydney for its consideration and approval. I hereby certify that the above is a true and correct copy of the original as submitted to the Council of the City of Sydney for its consideration and approval.

*[Signature]*  
Town Clerk







# **APPENDIX I      (2006) SELECTION OF ARCHITECTURAL PLANS, REPAINTING AND ESCALATORS**









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Brisbane QLD 4000  
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45 Nerang Street,  
Southport QLD 4215  
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Singapore 018961  
T +65 6653 3424  
W [cistri.com](http://cistri.com)