NEW PERFORMING ARTS VENUE
QPAC, BRISBANE
HERITAGE IMPACT STATEMENT
19.9.19

ANDREW LADLAY ARCHITECT
NEW PERFORMING ARTS VENUE, QPAC
HERITAGE IMPACT STATEMENT

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1 INTRODUCTION

This heritage impact statement accompanies an application made under Section 71 of the Queensland Heritage Act (*Development on Queensland heritage place by State*), on behalf of the Department of Housing and Public Works. It concerns the proposed construction of a New Performing Arts Venue (NPAV) at the Queensland Performing Arts Complex (QPAC). QPAC forms a major part of the Queensland Cultural Centre (QCC) which is entered in the Queensland Heritage Register (QHR) as a place of cultural heritage significance.

This report addresses the potential impact of the development on the cultural heritage significance of QCC, and in particular on QPAC, and draws on the following:

- The Queensland Heritage Register citation for the Queensland Cultural Centre.
- The *Queensland Cultural Centre Conservation Management Plan* (CMP), June 2017, by Conrad Gargett Architects
- *Heritage Report on the Proposal for a New Performing Arts Venue, the Queensland Cultural Centre*, report no. 1806.290.01/F Final, 22 January 2019, by Ruth Woods

This report includes some background on the project, a brief history of the QCC and QPAC, an outline of their cultural heritage significance and that of the subject site, a description of the proposed work, and a discussion of its impact on cultural significance.

The proposed work is illustrated by the accompanying concept design documentation prepared by architects Blight Rayner + Snøhetta. Photographs are by Andrew Ladlay except where noted otherwise.

This report follows the convention used for previous reports and drawings, with north being the side of the site adjoining the Playhouse Theatre, south being the Grey Street elevation, east being the Russell Street elevation, and west being the side adjoining the Concert Hall/back-of-house.
2 BACKGROUND

The Queensland Cultural Centre is located at South Brisbane and comprises the Queensland Performing Arts Centre, Queensland Art Gallery, Queensland Museum and Queensland State Library. It was constructed between 1977 and 1988 in four stages for a cost of more than $200 million. A fifth stage, the Playhouse Theatre, was completed in 1998 for a cost of $61 million. Since the Art Gallery was opened in 1982, the Queensland Cultural Centre has been a resounding success with more than five million visitors in 2015.

The Queensland Cultural Centre is the responsibility of Arts Queensland, which leases the buildings to the respective statutory arts bodies, including the Queensland Performing Arts Trust who occupy and manage QPAC.

HERITAGE LISTING

In 2015, the Queensland Cultural Centre was permanently listed on the Queensland Heritage Register (QHR, entry no.602844). The QHR citation notes its cultural significance for its outstanding historical, architectural, aesthetic and social value to the state.

The QCC is recognised as a unique architectural complex and the first and only purpose-built centre to house Queensland’s principal cultural institutions in the one location. The Centre represents an exceptional, intact example of Gibson’s work and his most important project.

The site is also listed in the Heritage Overlay of Brisbane City Plan 2014 and adjoins the State heritage listed bridge abutment (QHR, entry no.600303).

QUEENSLAND CULTURAL CENTRE CONSERVATION MANAGEMENT PLAN

The QCC Conservation Management Plan (CMP), commissioned by Arts Queensland, provides a framework to understand and manage the Cultural Centre’s heritage values, guide future infrastructure planning and ensure it thrives and adapts into the future.

The CMP includes a detailed history of the Cultural Centre, its cultural heritage significance and over 100 conservation policies and management mechanisms that are appropriate to enable heritage significance to be retained.

The CMP was developed by a team of specialist heritage consultants led by Brisbane-based architectural practice Conrad Gargett and in consultation with the Queensland Premier’s Cultural Precinct Design and Heritage Roundtable, established to provide independent advice throughout development of the CMP. Extensive consultation was undertaken in the development of the CMP, including engagement with key industry body the Australian Institute of Architects, other key stakeholders and through a period of public consultation during January and February 2017.

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The CMP uses the method of investigation and analysis established by the Burra Charter, an internationally endorsed standard for heritage conservation practice.

**The New Performing Arts Venue**

Queensland has experienced strong and growing demand for performing arts, including significant unmet audience and producer demand.

QPAC includes the 2000-seat Lyric Theatre, the 1600-seat Concert Hall, the 850-seat Playhouse Theatre, and the 277-seat Cremorne Theatre. QPAC is nearing full capacity, achieving 90% venue utilisation in 2017 with a strong forward program of bookings to 2022 and beyond.

This lack of theatre access impacts upon the growth of Queensland’s local arts companies. For example a new large theatre would allow Queensland Ballet to move from the Playhouse (which it currently sells out) to the new theatre to reach larger audiences, increase revenue and enhance its ongoing sustainability.

In May 2018, as part of the 2018-19 budget, the Queensland Government committed $125 million towards a $150 million 1500-1700 seat theatre on the Playhouse Green site co-located with QPAC at the QCC, and operated by QPAC who will contribute $25 million towards the project.

Arts Queensland has engaged the expertise of Queensland’s Department of Housing and Public Works to manage the design, procurement and construction works associated with delivering the project, through its Major Projects and Property Division.

**Consultation and the Process to Date**

Policy 89 of the CMP identifies the need to obtain specialist advice from an expert panel on proposed alterations and additions to the QCC. The Independent Expert Panel (IEP) model reviews and provides advice to Arts Queensland on proposals for alterations, modifications and additions at the QCC that may impact on its cultural heritage significance and the original design principles, specifically as they relate to the architectural and landscape attributes.

The IEP provided advice during development of the NPAV Design Tender Brief and was sought to advise on the NPAV preferred concept design prior to engagement with moral rights authors and the QHC. The IEP provided advice and unanimously supported the preferred concept design to proceed to the next stage of design. A further meeting was held with the IEP to present the refined concept design on 4 September, at which the IEP remained supportive of the concept and provided some constructive comments on the
design for consideration by the project team. The IEP will provide ongoing advice throughout the development of the project.

The Queensland Heritage Council (QHC) has been kept informed of the NPAV and had a formal briefing session in October 2018, with the preferred concept design presented to the QHC on 17 April 2019. Comments in the QHC letter of 3 May which responded to this presentation have been considered with the development of the design. The QHC also receive regular updates on the project at its monthly meetings, and it is anticipated that further briefings will occur as the project progresses.

Comment has also been sought and obtained in a letter of 7 May 2019 from Kristina Gibson as a part-holder of the Moral Rights for the QCC.

3 THE HISTORY OF THE SITE AND ITS SETTING

THE QUEENSLAND CULTURAL CENTRE

The Queensland Cultural Centre (QCC) was initially developed in stages between 1976 and 1988 to design concepts prepared by the late Robin Gibson AO. The project included the Queensland Art Gallery, Queensland Museum, Queensland Performing Arts Centre and The Edge (Auditorium). A fifth stage, the Playhouse Theatre, was completed in 1998.

Gibson characterised the design for the QCC as ‘a series of heavily landscaped terraces which step up from the river edge and culminate in the environmental garden of the museum six stories above Grey Street’. His design emphasised interplay between the building, and the landscape so that ‘the complex, when viewed from the city, will maintain the profile of the mountain ranges and not interfere with the glorious silhouettes produced by the natural environment and the afternoon sunsets’.

THE QUEENSLAND PERFORMING ARTS CENTRE

The first stage of QPAC was completed in 1985 and included the Lyric Theatre, Concert Hall and Cremorne Theatre. The Lyric Theatre is designed for opera, musicals, ballet and dance, and large-scale dramatic performances, accommodating up to 2000 patrons in the stalls and across two balconies. The stage is fully equipped and comparable with equivalent major performances venues in Australia, with both a rear stage for large operatic performances and a generous side stage for ballet.

The Concert Hall is designed as the venue for orchestral concerts, choral performances, chamber music, recitals and ceremonial events. The space accommodates up to 1600

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1 Gibson, R, Lifestyle and the Built Environment, Aquinas Memorial Lecture, 1980

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patrons in the stalls, balcony and side boxes, and choir stalls at the side and rear of the stage. As with the Lyric Theatre, the seating arrangement was the ‘continental’ form with only side aisles. The traditional long ‘shoe-box’ form was adopted for the quality of natural acoustics known to have worked in numerous concert halls throughout the world.

The Cremorne Theatre is designed as a small theatre for up to 277 patrons to experience dramatic performances in a range of flexible seating and stage modes. Its design is more informal, suiting "experimental" performances with flexible seating arrangements.

**THE PLAYHOUSE**

The October 1975 design report for the entire complex noted that the Queensland Performing Arts Centre would be designed so that it would be possible at a later date to add a drama theatre on the south-east end, although there was nothing shown on this side in the 1975 master plan for the QCC. The land here, which included a "drive-in" ES&A Bank and a post office on the corner of Grey Street and Russell Street, was not acquired until 1978-80.

![Master Plan (cropped), Queensland Cultural Centre, 1975 (QSA Item ID32900), with the NPAV site circled.](image)

The CMP (p27) notes as follows:

> Although most of the land had been acquired for the Cultural Centre by 1977, the Planning and Establishment Committee became aware of the need to possibly acquire even more property. The Chairman of the Arts Performing Committee, Sir Zelman Cowen, urged the government to acquire the remaining property bounded by Grey, Russell and Stanley Streets as it 'would be a tragedy if an incompatible building were to be erected on the site'. The government agreed and the lots were progressively acquired, even though there was no immediate or proposed use for the land. However, the acquisition of the lots at the Russell Street end of the block proved to be a wise decision and it enabled the expansion of the Performing Arts Centre in the

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1990s with the construction of the Playhouse Theatre. If the government had waited another decade, the land may not have been available or could have been much more costly to acquire.

Following the 1985 completion of the QCC Stage 2 works which included the Lyric Theatre and the Concert Hall, the eastern facades were left only partially clad in QCC-standard white off-form sandblasted concrete, in readiness for the adjoining future stage or, as it transpired, stages. The first of these, the Playhouse Theatre, was to partially cover the eastern facade.

The January 1990 concept for Stage 5 of the QCC (Stage 2 of QPAC) included a small drama theatre with access from Russell Street and six rehearsal studios of varying sizes and also accessed from Russell Street. A small cinema and back of house facilities, including a scenery dock and storage facilities for scenery and wardrobe, were also to be provided. This scheme covered the vacant land to Russell Street on the east and Grey street to the south, including what is now Playhouse Green. The scale of this concept was consistent with the Lyric Theatre from the river façade, but much lower on Grey Street as the auxiliary studios and back of house facilities were included at this edge.

This scheme did not proceed, and by August 1990 the proposal was scaled back in its footprint, but with the drama theatre increased to 850 seats. In 1994 the developed design was for the larger drama theatre, two studios, increased dock facilities and back-of-house facilities.

The Playhouse Theatre opened in 1998, in line with the 1994 concept. It incorporated a proscenium arch, orchestra pit, and an auditorium with seating for up to 850 patrons in stalls and a balcony, as well as associated back-stage areas, two well equipped rehearsal studios, foyers, circulation spaces, and food and beverage facilities.

The south-eastern corner of the QPAC site remained vacant following completion of the Playhouse Theatre and was developed as open space known as Playhouse Green. Original drawings indicate that this southern corner of the site was intended to be developed in Stage 5. Preliminary designs indicated that this part of the extension was to include a cinema and writers centre. This plan did not eventuate due to cost constraints (CMP p122).

More Recently

Since their initial construction, both the Lyric Theatre and the Concert Hall received substantial upgrades in 2008-2009. The project scope included new seating, improved access, additional in-theatre wheelchair locations, new stages, and upgraded acoustics along with improved and additional food and beverage facilities.

In 2017 work was completed on an upgrade to the Cremorne Theatre, which included a variable height and depth stage, production and architectural dimmers and lighting systems, improved acoustics and a new retractable seating system which provides improved sightlines to the stage.

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THE SITE AND SETTING

Located on the Playhouse Green, the NPAV site sits within the arts and cultural hub of the Queensland Cultural Centre situated across the river from Brisbane’s CBD. The NPAV site adjoins the QPAC Playhouse Theatre with frontages to Grey Street and Russell Street.

The existing site includes a grassed public open space with landscaping, street furniture and lighting for passive recreational use. Part of the site is dedicated to waste management with vehicle access to the site via Grey Street adjacent to the QPAC Scenery Dock. The waste management area accommodates waste removal, bin storage and cleaning and limited provision for QPAC deliveries. The park includes concrete paving, planters, and seating which matches that of the QPAC and indeed the QCC complex in general.

Until the 1980s, the NPAV site had been occupied by several buildings including the "drive-in" ES&A Bank and a post office on the Grey and Russell Street corner, as noted earlier. These buildings remained, with other small-scale buildings on what later became the Playhouse Theatre site, until the area was cleared in preparation for Expo 88. This occurred after the 1985 opening of QPAC.

Located at 104 Grey Street, the ES&A drive-in bank was built in 1958. The building was designed by architect Martin Conrad, and had a distinctively circular plan form. It was the first bank to provide drive-in banking facilities in Australia\(^2\).

\(^2\) *Lost Brisbane 2 and Surrounding Areas: The Later Years*, Margaret Kowald, RHSQ, 2016.

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The Grey Street axis that bisects South Bank runs parallel to the site and has played an important role in a number of city shaping initiatives over the years. Up until 1978 the street was the principal point of arrival for all interstate rail passengers, as the South Brisbane Rail Station was the terminus for these journeys until they were extended over the river via the Merivale Rail Bridge to terminate at Roma Street.

Prior to Expo 88 and the subsequent development of Southbank, Grey Street and the area to the east of QPAC contained a mixture of commercial buildings and was generally considered to be in a run-down site. The wharves which once lined the river and been removed and the area between Stanley Street and the river bank was converted into grassed open space. As noted in the South Bank Corporation website:
The years following World War II saw the decline of South Bank. The decision in 1977 by the Queensland Government to build a world class, architecturally impressive Performing Arts Centre on the riverfront alongside Victoria Bridge made little impact on the area’s decline.

When it was selected as the site for World Expo 88 in 1984, South Bank had been reduced to a couple of old hotels, light industrial buildings and boarding houses.

The original design of QPAC effectively turned its back on Grey Street, whose main use for the centre was to provide service access, there being no public access to the complex east of the pedestrian tunnel.
From the intersection with Melbourne Street, Grey Street was reactivated to play a prominent role as the main entry promenade to the Expo 88 site, with the onsite experience of this six month festival of cultural exchange, innovation and entertainment beginning directly adjoining the NPAV site.

Grey Street now accommodates significant pedestrian and vehicle movement into the precinct. What was once little more than a service road, as it was when QCC and QPAC were planned by Robin Gibson, is now an important entry point for visitors to the Cultural Centre and broader South Bank precinct. Gibson conceived the notion of the QCC silhouetted in a low-set built environment, with the Brisbane Convention and Exhibition Centre on Grey Street now forming a higher backdrop together with other tall buildings which are changing the background setting.

Recent images of Grey Street adjoining the NPAV site, top: looking east, above: west.
Russell Street has also undergone transformation since the 1980s, with the prominent c1888 View World Hotel, originally Hardgrave's Buildings, on the corner of Stanley Street making way for the Expo development. The whole eastern side of Russell Street opposite the NPAV site is now occupied by the ABC studios which opened in 2012. Russell Street itself was used as a monorail station and pedestrian concourse during Expo and was since reformed as a road terminating at the Cultural Forecourt, formerly Stanley Street.

Images from the corner of Stanley and Russell Streets. Top is the View World Hotel prior to its demolition for Expo 88 (South Bank Corporation website), and left is a recent view of the ABC Studios.

The context of the NPAV site has dramatically changed since the inception of the QCC and QPAC. The broader precinct now includes a range of cultural and educational bodies,
including Griffith University, Opera Queensland, Queensland Symphony Orchestra, Queensland Theatre, ABC Studios and Brisbane Convention and Exhibition Centre. Near the site is the Cultural Forecourt, a large space that connects the Cultural Centre to South Bank.

The adjoining precinct is also undergoing significant change with the Neville Bonner Bridge development, the Brisbane Metro proposal and South Bank Master Plan all progressing during the design and construction phases of the NPAV.

4 CULTURAL HERITAGE SIGNIFICANCE

_Cultural Heritage Significance_, is defined in the Queensland Heritage Act 1992 as follows:

_cultural heritage significance_, of a place or feature of a place, means its aesthetic, architectural, historical, scientific, social, or other significance, to the present generation or past or future generations.

THE QUEENSLAND CULTURAL CENTRE

The cultural heritage significance of the Queensland Cultural Centre as stated in the Queensland Heritage Register citation is as follows:

**Criterion A**

_The place is important in demonstrating the evolution or pattern of Queensland's history._

The Queensland Cultural Centre is of outstanding importance in demonstrating the cultural and social development of Queensland in the late 20th century. Originally built in stages from 1976 to 1988, the aggregation of one complex housing the state's principal cultural institutions was a key milestone in the evolution of Queensland's history. In its form, function and uses, the Cultural Centre demonstrates a major government undertaking in facilitating the development of the arts, on a scale and level of sophistication unparalleled in Queensland's history.

The Cultural Centre is important in demonstrating the evolution of architecture in Queensland. Designed by Robin Gibson AO\(^3\) (1930-2014), a prominent Australian architect of his time, it is an exceptional example of the late 20th century International Style. In its integration of building and landscape, the Cultural Centre demonstrates the evolution of landscape design in Queensland.

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\(^3\) While the heritage citation records Gibson was an OAM, he is actually an AO - the honours database of Dept. PM and Cabinet verifies that Robin (i.e. Robert Findlay) Gibson received the AO in 1983 and then a Centenary Medal in 2001 but the records note that there is no post nominal associated with the Centenary Medal.
The Cultural Centre is an important Queensland example of a major urban renewal project of the late 20th century. The development and completion of the Cultural Centre dramatically transformed the existing built environment of South Brisbane and was a catalyst for the consolidated regeneration of the entire area, most notably through the revitalisation of the adjacent Expo '88 site, subsequently redeveloped as South Bank.

**Criterion B**  
*The place demonstrates rare, uncommon or endangered aspects of Queensland’s cultural heritage.*

The Queensland Cultural Centre is unique as the first and only place purpose-built to house Queensland’s principal cultural institutions in one complex.

Retaining a high degree of intactness and integrity, the Cultural Centre is architecturally unique in Queensland, illustrated in its distinctive and pervasive design features, scale and size and intrinsic relationship to the Brisbane River.

**Criterion D**  
*The place is important in demonstrating the principal characteristics of a particular class of cultural places.*

The purpose-built Queensland Cultural Centre is important in demonstrating the principal characteristics of a cultural complex. Easily accessible from the central business district, the Cultural Centre is located on a prominent site adjacent to, and connected with, the river. The Centre combines an art gallery, museum, performing arts complex and associated ancillary facilities on the one site, interconnected by outdoor plazas and boulevards and is notable for its functionality, planning and finishes.

A landmark architectural statement, its civic prominence within the capital city illustrates the Cultural Centre’s function as the state’s principal cultural complex. The monumental scale and form of the Centre reinforces the importance of its cultural, educational and social role as a venue for high profile cultural events in Queensland.

The Cultural Centre is an exceptional, intact example of the work of Robin Gibson and is important in demonstrating the principal characteristics of his work. Most notably: the integration of building and setting; cohesive, simple low horizontal forms, clean lines and a limited palette of materials (high quality concrete, tinted glass and bronze metal work).

**Criterion E**  
*The place is important because of its aesthetic significance.*

The Queensland Cultural Centre is of outstanding aesthetic significance to the state for its distinctive, architectural qualities, monumental scale, prominent siting and its many public art installations. These attributes make it a popular tourist destination and inspiration for photographers and artists.
It is a large, cohesive complex of buildings and spaces unified by its cubic forms, structural detailing and fine quality finishes, fixtures and furnishings. The restrained and sustained use of off-white sandblasted concrete throughout the complex, internally and externally, is a conspicuous and unifying element and is of a scale unique in a Queensland context.

The juxtaposition of intimate spaces and large volumes, and its many contemplative and restful interior and exterior spaces, in particular the water mall extending through the Art Gallery, and harmonising of the constrained landscape design to the architectural design, make an important contribution to the Centre's aesthetic value.

The Cultural Centre is a landmark within the capital city, lowset against the backdrop of the Taylor Range that skirts outer Brisbane. The open space - between the river and cultural facilities, the forecourt and plazas, contribute to the landmark quality of the complex, facilitating views to and from the river, the Victoria Bridge, the central business district and the surrounding streets in South Brisbane.

**Criterion F**

_The place is important in demonstrating a high degree of creative or technical achievement at a particular period._

An outstanding, distinctive and highly awarded display of architectural excellence in the International Style, the Queensland Cultural Centre demonstrates a high degree of creative achievement in the late 20th century. Ambitious in scale and sophisticated in design, the place is a successfully realized architectural vision to create a unified landmark complex for Queensland’s principal cultural institutions. Unprecedented in Queensland was the integration of building and landscape, comprising vegetation and water elements, used both internally and externally to counter-balance and soften the rectilinear geometry of the buildings. The Cultural Centre retains a high degree of intactness and integrity.

**Criterion G**

_The place has a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons._

The Queensland Cultural Centre has outstanding social value to the Queensland community as the home and physical embodiment of its principal cultural institutions.

Built for the people of Queensland and visited by millions of people annually, the ongoing use as a Cultural Centre is a fundamental aspect of its significance. The strong connection between the Queensland community and the institutions of the Cultural Centre, both individually and collectively occurs through experiences of the place; its setting, interconnected buildings, internal and external spaces and venues, and the events, exhibitions, performances and activities offered at the complex. An important contributing element is the use of the Cultural Centre as a popular social space and meeting point, and the use of the outdoor spaces for public engagement.

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As the state’s premier arts complex and as a major site for events, exhibitions, performances, activities and collections, the Cultural Centre has a special association with the arts community in Queensland.

**Criterion H**

*The place has a special association with the life or work of a particular person, group or organisation of importance in Queensland’s history.*

The Queensland Cultural Centre has a special association with the life and work of architect Robin Gibson AO (1930-2014), who made an outstanding and influential contribution to the development of Queensland’s built environment in the late 20th century. Gibson’s achievements have been acknowledged through many awards including: Queenslander of the Year (1982); Sir Zelman Cowen Award (for public buildings) for the Queensland Art Gallery (1982); Royal Australian Institute of Architecture (RAIA) Gold Medal for outstanding performance and contributions (1989), and the 25 year award for Enduring Architecture (2010). Recognised as Gibson’s most important project, the Centre embodies the defining modernist architectural principles he developed and employed during his architectural career.

The Queensland Cultural Centre has a special association with the Queensland Museum, Queensland Art Gallery, Queensland Performing Arts Centre and the State Library of Queensland, institutions which have, and continue to make, important contributions to the cultural development of Queensland.

**Significant Elements and Aspects**

In terms of the particular elements or aspects of the QCC, those which may be relevant to the proposed development of the QPAC NPAV, and which are considered to be of cultural heritage significance in the CMP, include:

**QCC Generally**

- Views to Cultural Centre from north bank including South-east Freeway, Melbourne Street and Grey Street. Unencumbered exposure to the Brisbane River, permitting views to the Cultural Centre from the City.
- Internal views from within original openings to external spaces and cityscape.
- Cubic qualities including interplay of solids and voids, integration of roof.
- Monolithic elements - specifically, the three-dimensional geometric grid system throughout.
- Separation of pedestrian and vehicular traffic throughout the site.
- Original design approach that aspired to timelessness through precise, logical and durable design.
- Scale of the site and individual buildings.
- Horizontality.
• Location and function of openings (for framing views, transmission of natural light and wayfinding) including voids, glazing and skylights.
• Original material palette including: concrete, glazing, bronze elements, stone (travertine, Mt Coot-tha bluestone), timber, carpets.
• Original monumental bronzed Gill Sans signage on buildings.
• Setting - relationship with Brisbane River and Taylor Range.
• Expressed concrete ceiling structure - beams and exposed ducts.
• Original glass balustrading - internal and external.

QPAC/NPAV Specifically

• Playhouse Theatre stages - main, rear, and side
• Public spaces (colour schemes, finishes and spatial characteristics) - Playhouse foyer, side foyers.
• Acoustic separation - method of construction to achieve acoustic separation and isolation of theatres.
• Back of house - Spatial relationships of dressing rooms, workshops, loading dock, Green room, and rehearsal spaces. The well planned back of house provides for very efficient operations of the four theatres.
• Original bar fit-out - Playhouse Theatre.
• Public spaces - ceilings with exposed concrete and skylights.
• Planter boxes - external and internal.
• Cultural Forecourt - Significant for its open space providing views to and from QPAC and not for its landscape design.
• Original outdoor furniture - timber and concrete seats, rubbish bins, drinking fountains.
• Original external freestanding lighting.
• Original light poles.

Relevant elements which are considered not to be significant include the following:

• Playhouse Green.
• Utilitarian spaces - Wet areas/bathrooms/kitchenettes/dressing rooms/back of house fixtures and furnishings.
• Back of house - Green Room, dressing room fit-outs, equipment and fit-outs.

The following plans from the QCC Heritage Manual illustrate significant spaces and floor finishes.
Significant Spaces
Plans from the QCC Heritage Manual of the NPAV site and surrounding spaces. The shaded areas are "internal areas of significance". Functional purpose of studio space is also noted as significant, as are the upper levels of the Playhouse fly tower. It is noted that "Non-significant spaces may contain significant building fabric."
Level 0

Significant Floor Finishes
Plans from the QCC Heritage Manual of the NPAV site and surrounding spaces. It is noted that the floor of Studio 1 is, in fact, black painted plywood, not parquetry as shown, and is therefore not significant.
Significant Floor Finishes
Plans from the QCC Heritage Manual of the NPAV site and surrounding spaces.

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SUMMARY SIGNIFICANCE OF THE SUBJECT AREA

The culturally significant aspects of the NPAV site and the adjoining parts of QPAC are summarised below, noting that the CMP (and the Heritage Manual) refer to the significance of aspects and elements as being either significant, not significant, or, in some cases, intrusive.

Playhouse Green

Although Playhouse Green itself is not considered significant as open space, the outdoor furniture which is consistent with the complex as a whole - the timber and concrete seats, planters, rubbish bins, drinking fountains, freestanding lighting (left) - is considered to be significant, although the level of significance is not further defined. Bronze handrails, concrete garden edges, paths and stairs are not noted as being significant although they are also consistent with complex's materials palette. Planting is not considered to be significant.

The Adjoining Building - Externally

The sandblasted concrete walls to the adjoining south and east elevations are significant. This applies principally to the south elevation of Stage 5, including the projecting studios. This elevation also includes planters and large areas of glazing to the southern Playhouse entry and foyer (below left), a projecting glazed "bay" to Studio 1, and recessed terraces and balconies, all of which are consistent with the design language and materials palette of the complex as a whole. The eastern elevation of Stage 2 (below right) was finished predominantly with painted, non-significant concrete in anticipation of future extension of the complex.

The Adjoining Building - Internally

Spatial qualities of rooms and spaces which adjoin the subject site, including Studios 1 and 2, the Playhouse foyer and the adjoining entry from Russell Street, the Playhouse side stage (as part of the Playhouse Theatre) are noted in the Heritage Manual as significant (see page 19).
As "internal areas of significance", the significance of these spaces also typically includes their component fabric and finishes, although in the case of Studios 1 and 2, it is their "functional purpose" which is considered significant in the Heritage Manual (p40). The CMP does not list the studios as being significant. The Playhouse side stage is noted in the CMP as being significant (together with the main and rear stages).

The significance of the floor finishes to the spaces adjoining the NPAV is noted in the plans on the previous pages, reproduced from the Heritage Manual. Significant floor finishes are the parquetry to Studio 2 (below left - the floor of Studio 1 is black painted plywood), and the Playhouse foyer and stair "Rose" carpet (below left). Original vinyl flooring, to some corridors and locker rooms and the like, is noted in the Heritage Manual as significant, although its significance could be considered minimal in the context of the place as a whole.

The Playhouse side stage
5 THE PROPOSED NEW PERFORMING ARTS VENUE

The following summary is extracted from the project design brief:

**DESIGN BACKGROUND & BRIEF**

The NPAV facility will comprise of a minimum 1,500 seat lyric style venue with accompanying front of house facilities including appropriately sized food and beverage facilities and amenities and back of house facilities including a basement, to be located at Playhouse Green, South Bank, Brisbane, and co-located with the Queensland Performing Arts Centre (QPAC). The NPAV target construction completion date is late 2022.

An important consideration for this project is QPAC’s operational and performance requirements throughout the construction period of the new venue. These requirements have informed the NPAV design and construction including the extent of demolition, interface between new and existing including the new basement, construction methodologies, building services and construction programming. This will require management of noise, dust and vibrations during performances, as well as pedestrian/traffic management and considerations such as delivery of materials and waste removal. Maintaining the operation of the existing QPAC loading dock in particular will be critical throughout construction.

A high-quality design that is sympathetic both internally and externally to the existing original architectural intent is a key project objective.

Impacts to the existing QPAC building fabric are anticipated in order to accommodate the scope of the new venue and integrate it into the existing QPAC centre. Additional areas, such as the existing QPAC studios, are considered as part of the project extents, and the development is required to clearly address consequential heritage, budget and operational impacts. Any impacts to the existing building are required to be clearly identified and assessed in relation to the CMP.

It is acknowledged in the Design Brief that the Playhouse Green site is constrained in area, and that opportunity exists to extend the boundaries of the developable site to include areas extending volumetrically over Grey and Russell Streets.

Any development extending beyond the extent of the Playhouse Green site is required to clearly consider and address heritage impacts, planning implications, operational considerations and impacts on the urban environments including traffic.

NPAV is anticipated to have its Front of House address on Russell Street adjacent to the Playhouse entry. Back of House access should be via Grey Street, which currently services the Scenery Dock and Outside Broadcast Dock.

ANDREW LADLAY ARCHITECT
The precinct is highly pedestrianised and it is anticipated pedestrians will access the NPAV from multiple directions, including the proposed new Neville Bonner Bridge due for completion in 2022.

The NPAV should enhance the quality of public realm through high quality urban design, and should:

- acknowledge and respond to the broader precinct including the QCC and South Bank
- acknowledge the importance of Grey Street as the principle spine and orientating street address for QPAC and broader South Bank Precinct
- recognise the prominence of the site as a leading corner/edge into the broader precinct
- provide a high quality, integrated and civic-orientated development
- intelligently respond to existing site challenges including flooding
- be of a scale, form and height that is sensitive to the existing setting
- provide a comfortable pedestrian environment
- contribute to the quality and character of the street
- work well with neighbours including the Brisbane Convention Centre (BCC) and the Australian Broadcasting Corporation (ABC)
- incorporate high quality street furniture elements that provide public amenity
- provide a safe and secure environment for people
- embrace the open space of the surrounding precinct as well as the services and activities within the building
- accommodate substantial pedestrian traffic flows along Grey and Russell Street
- facilitate comfortable microclimatic conditions for pedestrians in the adjacent public realm
- integrate Water Sensitive Urban Design Principles

The NPAV should demonstrate architectural design excellence. The architectural design of the NPAV should:

- be clearly legible as an urban marker within its context
- demonstrate a holistic and consistent design intent across the site
- establish a clear and cohesive relationship to the QCC and adjacent heritage listed buildings both internally and externally
- achieve a distinctive character and architectural expression
- provide opportunities for the interior to be legible from the public realm
- utilise high-performance materials and finishes
- be well-composed and articulated
- create spaces and environments that are welcoming, engaging and exciting
- respond to strategic views from surrounding areas and strategic approach points, and
- achieve a distinctive point of address for the arrival of visitors off Russell Street.
**Architects' Design Statement**

The design of the New Performing Arts Venue adopts a series of key principles in response to the Design Brief that was issued for the design tender and architectural competition. These principles are:

- The building visualised externally as a light, transparent veil cantilevered from a solid core that aligns with QPAC’s Grey Street and Playhouse frontages.

- The veil forming a transparent skin through which people are visible all around the building.

- The serpentine rhythm of the veil associating the NPAV with the river and Kurilpa as a foundation for working with First Nations Peoples to embed further meaning and expression of welcome to country, cultural inclusivity and participation in the life of the place.

- The Studios 3 & 4 incorporated into the base scheme in a way which engages performing arts with everyday street life, and so that they can operate as more than rehearsal studios, but also as alternative types of performance, functions and community venues.

- The composition relating to Robin Gibson’s emphasis on horizontal cubic forms, vertical articulation of edges, geometric grid, stepped roofscape, spatial sequencing and use of both direct and indirect daylight.

- The theatre designed to connect performers with the audience, to have no inferior seats, and to provide responsive acoustic environments for ballet, dance, opera, music, musical theatre and theatre.

- The back-of-house to work as seamlessly as possible with QPAC and particularly the Playhouse, with also as minimal intrusion into existing fabric as possible.

The developed concept design has adhered strongly to these underlying principles with the major areas of change being:

- Redesign of the raised ground floor level to enlarge the arrival foyer, replaced the shuttle lift with a ramp which now forms the space between the NPAV and Playhouse and incorporated a street level cafe on the Grey and Russell Street corner. The ramp replaces an amphitheatre proposed in the competition design.

- Increase in the height and depth of the flytower so that it meets technical requirements and envelopes the forestage for improved versatility. We (the architects) believe the revised form maintains sensitivity to the QPAC modelling.

- A likely material change for all solid walls (external and internal) from GRC to precast concrete.

ANDREW LADLAY ARCHITECT
A number of space-use changes in the existing affected Playhouse spaces as a result of detailed analysis with QPAC, but not intruding further than previously proposed.

- Levelling of the basement and studios to one continuous plane, the main impact being reduction in the height of the studios, acceptable to QPAC.

Changes are described in more detail on page 29.

**AN OUTLINE DESCRIPTION OF THE PROPOSED NPAV DEVELOPMENT**

The proposed design is illustrated by the accompanying documentation prepared by architects Blight Rayner + Snøhetta and their sub-consultants, and is briefly described as follows.

**Demolition**

The general approach has been to minimise demolition of the existing building, particularly of the significant elements. This clearly benefits the project in terms of cost, minimising disruption to ongoing functioning, and importantly reducing adverse impact on the place's cultural heritage significance.

Playhouse Green will effectively be demolished and covered by the new development. Landscape elements identified as being significant in the CMP and/or Heritage Manual, including concrete and timber benches, lighting, water fountains and rubbish bins will be carefully removed and retained for future reuse within the QCC complex. Planters, garden edges, paths, gates, stairs, lawns and planting will be demolished.

External building fabric to be demolished or removed includes the southern sandblasted concrete walls and parts of the adjoining eastern and western walls to Studios 1 and 2 - including the recessed terrace to the southern end of Studio 2, the corresponding walls below, and the roof above. The projecting "bay" window to the east of Studio 1 will be demolished and new openings formed to provide access to the studios. A glazed Playhouse foyer wall will be removed to provide a link to the NPAV foyer. Sandblasted concrete walls, terraces, glazing, and stairs west of the existing studios are to be demolished back to the rear (east) wall of Stage 2 of QPAC.

Demarcation of the extent of demolition of the existing Stage 5 Playhouse has been determined by functional, structural, and servicing requirements, and most importantly, the need to maintain building functionality during construction of the NPAV. While a relatively "clean" vertically consistent structural cut line has been achieved, the need to replan interiors has meant that some fabric inside this line also needs to be demolished. Besides the existing studios, QPAC stores on level -01, the Playhouse Theatre side stage, and the scenery store/workshops generally retain their current uses, albeit with reduced areas. Other back-of-house amenities and office functions are accommodated elsewhere within the development, and within the optional additional upper offices within NPAV.

ANDREW LADLAY ARCHITECT
Some minor internal demolition is also proposed on Level -01, within the Caterers Store which is well beyond the subject site but associated with the NPAV development.

The New building

The new NPAV houses a 1500 seat theatre within a solid concrete "core", the extent of which is defined by the Grey and Russell Street alignments. The restrictive site, the desire to minimise the demolition of existing structures, and spatial requirements have meant that the foyers, enclosed by undulating glazed facades, are cantilevered out over these footpaths.

The new building connects to its immediate setting through active street frontages which enable and encourage public penetration, particularly along the Russell Street alignment. A major initiative was to incorporate additional rehearsal/performance studios on both street frontages such that they are visible to passers-by, part of the approach to engaging artistic activity within the public realm.

As noted previously, the local setting has changed since QCC and QPAC were conceptualised, with Grey Street becoming less of a service road and more publicly used and activated, and it is no longer necessary to "screen hostile urban fabric" of neighbouring, and now largely gentrified, South Brisbane. The NPAV not only maintains visual links to the river, via Russell Street and the Cultural Forecourt, but also actively connects to the southern and eastern streetscapes. The undulating glass facade "veil" also provides a subtle link to the river.

The original design framework for the Queensland Cultural Centre is respected and acknowledged in the concept. The design is based around a monolithic cubic form, but one with visual flexibility and degrees of transparency, and at the same time clearly expressed horizontality, spatial hierarchy, and relationship to the existing geometry and grid. The design respectfully incorporates a simple palette of materials and colours, albeit with a more contemporary approach.

Internal integration with the existing building applies more to shared back-of-house and servicing functions - in terms of public spaces and functions, the NPAV is intended to operate independently of the adjoining Playhouse Theatre. There is however some connectivity at foyer level, but the significant Russell Street Playhouse entries and foyers are conserved without change, and remain visibly prominent through use of a glazed recessed re-entrant, a design element which is repeated in Grey Street where the NPAV adjoins the Stage 2 building.

At this stage, additional offices remain under consideration and approval is being sought for both options as presented in the accompanying documentation. As demonstrated, the additional offices can be accommodated within the development in an discreet and integral manner. They are now proposed to be on a single level, located on Level 9 above level 8 plant space, where the lower office level was previously proposed.

ANDREW LADLAY ARCHITECT
NEW PERFORMING ARTS VENUE, QPAC  
HERITAGE IMPACT STATEMENT

29

CHANGES TO THE ORIGINAL CONCEPT

The following commentary on the changes to the successful competition submission has been provided by Blight Rayner + Snøhetta.

The NPAV design has maintained the principles which underpinned the competition submission but made modifications which strengthen the aforementioned requirements, and which respond to the comments of the Queensland Heritage Council and Independent Expert Panel.

The key developments are as follows:

Public Realm Interface

<table>
<thead>
<tr>
<th>Foyer</th>
<th>The arrival foyer has been lengthened to accommodate the several movements within it – to the main stairs, to the lifts (rotated and enlarged), to the stairs down to the Studios 3 &amp; 4, and to the Ticket Office/Cloakroom. This creates a linear space which we intend to evolve to express a welcome to county experience.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ramp</td>
<td>Between the Playhouse and NPAV, we propose a pedestrian ramp in lieu of the previously proposed shuttle lift, with a water element and landscape terrace that we intend to also incorporate an expression of First Nations Peoples’ relationship to place. The water element is also intended to reflect the use of water by Robin Gibson at the Art Gallery end and the Cascade Fountain fronting QPAC (now not working), forming a sense of welcome at the Russell Street end of QPAC consistent with Gibson’s architecture.</td>
</tr>
<tr>
<td>Russell Street Activation</td>
<td>To activate the corner of Grey and Russell Streets, we have added a footpath level cafe to be operated by QPAC but able to function outside NPAV hours. We still believe that (in the future) the Playhouse Bar further along should be opened up to the street with steps and opening glazing to activate the length of Russell Street, given the increased flows of people due to the Neville Bonner Bridge and Brisbane Metro. We believe this can be done sympathetically with Robin Gibson’s architecture.</td>
</tr>
<tr>
<td>Grey Street Activation</td>
<td>We have maintained the new entrance lobby and green room on Grey Street, and the visual connection from the footpath into Studios 3 &amp; 4. An added element is the stair landing of the Studios’ staircase which coincides with the footpath level, enabling the passersby to engage visually with Studio patrons.</td>
</tr>
</tbody>
</table>

Gibson Grid

We have worked to maximise the 3 metre grid corresponding with the Playhouse and originating on the centre-line of the theatre. The grid is expressed in the positioning of major walls, the glazing system, structure, and wall panelling. As the design further develops, the joinery, the lighting and other detail elements will prioritise the grid.

ANDREW LADLAY ARCHITECT
Playhouse Alignment

The main wall inside the foyers has been design-developed to reinforce its alignment with the Playhouse, it now being proposed as a precast concrete panelled wall with increased solidity. Elements which recess into or project out of the wall are timber expressions contrasting with the masonry wall plane.

The rippled glazing consists of double-layered clear glass which will maximise external visibility of the solid inner wall.

Diffused Light

We are working on the circular skylights to produce a combination of direct and diffused light wells into the upper (balcony) foyer. As with Le Corbusier’s brutalism we are looking to express the skylights volumetrically rather than as merely cut-out discs, accentuating their sense of drama as spotlights into the space below. It is noted that Robin Gibson was not averse to circular forms such as the circular light recess in the main QPAC Boardroom.

Roof

The amount of roof plant required is significantly larger than we anticipated in the competition, although we have worked with the services consultant NDY to compact plant to a minimum. Plant needs to extend over the theatre roof but well set back from the glazing line. This means that if the offices were to proceed, they are limited to one level above and set back from the plant volume to maintain a stepped profile reflective of Gibson’s other theatre roofs.

The flytower extends approximately 3.1 metres above the height of the Lyric Theatre flytower to also accommodate plant and provide a required 24 metre working height inside the flytower. However, 3-dimensional studies illustrate that the flytower height is in keeping with the scale of QPAC as a whole.

Options were investigated for lift locations to provide technical access to the top section of the flytower – one on the Concert Hall side and the other on the opposite side. The technical lift sits adjoining the flytower on the eastern side. It is simple cubic form which adds a sculptural effect to the flytower much like Gibson achieved on the Lyric Theatre flytower, albeit it will only be seen from elevated viewpoints around the precinct.

The roof plant over the theatre needs to be largely open-sided for ventilation. This is proposed to be achieved by vertically slotted precast concrete on the side faces, with a lighter and more open bronzed metal louvre treatment on the Russell Street face.
Demolition and Intrusion

The developed design does not intrude further into the Playhouse fabric and spaces than was proposed in the competition, there being simply changes in the uses of refurbished spaces, and accuracy in the structural lines between the NPAV and the Playhouse.

PlaceMaking and Recognition of Traditional Ownership

The proposed concept design has considered approaches to the integration of Aboriginal and Torres Strait Islander themes and artworks into the development and this will be developed as the design progresses. It has taken some time to organise a strategy and process for consultation with First Nations Peoples, and this has now begun under the guidance of Nadine McDonald-Dowd from QPAC. QPAC has organised a steering committee which is considering protocols for wider consultation.

Discussions to date have related to the ground level and public space journey between street and foyers as potential for Welcome to Country narrative, the use of Studios 3 and 4 to engage the public life of the street and provide an opportunity for performance types different to the major productions in the theatre, artistic collaboration in the detailing of acoustic timber folds in the theatre, and the ground-sky connection.

The latter, for example, could relate the seven circular skylights to the seven Queensland Indigenous regions, each focused upon waterholes.
6 THE IMPACT OF THE PROPOSED DEVELOPMENT

This section looks at those aspects of the cultural heritage significance of the QCC, and QPAC, as outlined in chapter 4, which may be impacted by the proposed NPAV development.

IMPACT RELATING TO THE SIGNIFICANCE CRITERIA

The Queensland Heritage Register citation is summarised below followed by comment. The citation is provided in full in Chapter 4.

Criterion A
*The place is important in demonstrating the evolution or pattern of Queensland’s history.*

The Queensland Cultural Centre (QCC) is of outstanding importance in demonstrating the cultural and social development of Queensland in the late 20th century. In its form, function and uses, the QCC demonstrates a major government undertaking in facilitating the development of the arts, on a scale and level of sophistication unparalleled in Queensland's history.

The QCC is important in demonstrating the evolution of architecture in Queensland. It is an exceptional example of the late 20th century International Style. In its integration of building and landscape, the QCC demonstrates the evolution of landscape design in Queensland.

The QCC is an important Queensland example of a major urban renewal project of the late 20th century.

Comment

With the NPAV development, the QCC will continue to demonstrate cultural and social development of Queensland in the late 20th century, and indeed into the 21st century. Like the previous stages of the complex, the NPAV represents a major government undertaking in facilitating the development of the arts. With the NPAV development, the QCC will continue to demonstrate the evolution of architecture in Queensland, and the proposed development will have no adverse impact on the QCC as an example of a major urban renewal project of the late 20th century.

Criterion B
*The place demonstrates rare, uncommon or endangered aspects of Queensland’s cultural heritage.*

The QCC is unique as the first and only purpose-built to house Queensland's principal cultural institutions in one complex. Retaining a high degree of intactness and integrity, the QCC is architecturally unique in Queensland, illustrated in its distinctive and pervasive design features, scale and size and intrinsic relationship to the Brisbane River.
Comment
The NPAV development will see QCC continue as the first and only place purpose-built to house Queensland's principal cultural institutions in one complex.

The inclusion of the new theatre as part of the existing QPAC complex, rather than being located elsewhere in Brisbane, is indeed a positive aspect of the proposal as it will further consolidate QCC's status in the community.

The intactness and integrity of the existing complex is retained with minimal loss. The unique design of the place is retained and complimented by the new facility. The intrinsic relationship with the river, while not directly due to the NPAV site's location, is reflected in the undulating glazed facade design.

Criterion D
The place is important in demonstrating the principal characteristics of a particular class of cultural places.

The QCC is important in demonstrating the principal characteristics of a cultural complex.

A landmark architectural statement, its civic prominence within the capital city illustrates the QCC's function as the state's principal cultural complex. The monumental scale and form of the Centre reinforces the importance of its cultural, educational and social role as a venue for high profile cultural events in Queensland.

The QCC is an exceptional, intact example of the work of Robin Gibson and is important in demonstrating the principal characteristics of his work - most notably: the integration of building and setting; cohesive, simple low horizontal forms, clean lines and a limited palette of materials (high quality concrete, tinted glass and bronze metal work and plantings).

Comment
The proposed NPAV development will see the QCC continue to demonstrate the principal characteristics of a cultural complex without impact. It will remain a prominent landmark of monumental scale and form reflecting its importance. Respect for the existing architecture is expressed in many ways - the adoption of cubic forms, retention of existing fabric, continuation of the established grid and spatial hierarchies, and a minimal palette of materials among them.

It is noted that the use simple low horizontal forms applies more to other parts of the QCC, with dominant verticality of the precast blades to QPAC along both the Grey Street and Cultural Forecourt elevations. This treatment is to be repeated with the roof plant over the theatre where it is proposed to utilise vertically slotted precast concrete on the side faces. There will be horizontality expressed in recessed jointing in the precast concrete demarking the upper levels, and in the long recessed openings to upper eastern facades for the plant rooms and offices.
**Criterion E**

*The place is important because of its aesthetic significance.*

The QCC is of outstanding aesthetic significance to the state for its distinctive, architectural qualities, monumental scale, prominent siting and its many public art installations. It is a large, cohesive complex of buildings and spaces unified by its cubic forms, structural detailing and fine quality finishes, fixtures and furnishings. The restrained and sustained use of off-white sandblasted concrete throughout the complex, internally and externally, is a conspicuous and unifying element and is of a scale unique in a Queensland context.

The juxtaposition of intimate spaces and large volumes, and its many contemplative and restful interior and exterior spaces, and harmonising of the constrained landscape design to the architectural design, make an important contribution to the Centre's aesthetic value.

The QCC is a landmark within the capital city, lowset against the backdrop of the Taylor Range that skirts outer Brisbane. The open space - between the river and cultural facilities, the forecourt and plazas, contribute to the landmark quality of the complex, facilitating views to and from the river, the Victoria Bridge, the central business district and the surrounding streets in South Brisbane.

**Comment**

The proposed NPAV development will not impact on the aesthetic significance of the QCC, in that the existing buildings and their significant aspects are almost completely retained without change. The monumental scale and prominent siting of the complex are in no way impacted, and its distinctive architectural qualities are retained.

The use of cubic forms, structural detailing, and fine quality finishes, fixtures and furnishings is referenced and repeated in the NPAV. As part of a limited, high quality materials palette, precast concrete is to be used both internally and externally as cladding to the solid "core", as a direct reference and unifying feature. The new facility also includes a juxtaposition of intimate spaces and large volumes.

The existing landmark qualities will be minimally impacted in terms of views from the CBD and river, and indeed QPAC's presence in Grey and Russell Streets - the neglected and leftover corner of the site - will be enhanced by the proposed development.

**Criterion F**

*The place is important in demonstrating a high degree of creative or technical achievement at a particular period.*

The QCC demonstrates a high degree of creative achievement in the late 20th century. Ambitious in scale and sophisticated in design, the place is a successfully realized architectural vision to create a unified landmark complex for Queensland's principal cultural institutions. Unprecedented in Queensland was the integration of building and landscape, comprising vegetation and water elements, used both internally and externally.

ANDREW LADLAY ARCHITECT
Comment
The proposed NPAV will not impact on the QCC's ability to demonstrate a high degree of creative achievement in the late 20th century, and indeed it is intended that the NPAV itself will demonstrate a high degree of creative achievement in the early 21st century. It will effectively complete the complex.

The NPAV integrates building and landscape, utilises planting and water elements, but more importantly it connects the complex to the adjoining footpaths and streets and blurs the interface between public and private space.

Criterion G
The place has a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.

The QCC has outstanding social value to the Queensland community as the home and physical embodiment of its principal cultural institutions. The strong connection between the Queensland community and the institutions of the QCC, occurs through experiences of the place; its setting, interconnected buildings, internal and external spaces and venues, and the events, exhibitions, performances and activities offered at the complex. An important contributing element is the use of the QCC as a popular social space and meeting point, and the use of the outdoor spaces for public engagement.

As the state's premier arts complex, the QCC has a special association with the arts community in Queensland.

Comment
The proposed NPAV retains and conserves, and strengthens, this aspect of the place's significance through increased the variety of available offerings and facilities.

Criterion H
The place has a special association with the life or work of a particular person, group or organisation of importance in Queensland’s history.

The QCC has a special association with the life and work of architect Robin Gibson OAM (1930-2014), who made an outstanding and influential contribution to the development of Queensland’s built environment in the late 20th century. Recognised as Gibson's most important project, the Centre embodies the defining modernist architectural principles he developed and employed during his architectural career.

The QCC also has special association with others who were involved with its advocacy and realisation, including Sir Gordon Chalk as Treasurer and Deputy Premier, Roman Pavlyshyn OAM, Director of Building in the Department of Works.

The QCC has a special association with the Queensland Museum, Queensland Art Gallery, Queensland Performing Arts Centre and the State Library of Queensland, institutions which
have, and continue to make, important contributions to the cultural development of Queensland.

Comment
The proposed NPAV development recognises and responds to this important work by Robin Gibson, with considered reference made to not only the built form of the place, but to the ideas and philosophies which inspired it.

The continuing role of the State Government and the Department of Housing and Public Works in the funding, design, and construction of cultural facilities maintains these important associations.

The ongoing relationship of the heritage place to QPAC and the Queensland Performing Arts Trust in particular is strengthened by the proposed development.

IMPACT RELATING TO SIGNIFICANT ELEMENTS AND ASPECTS

Playhouse Green

As a non-significant space, the removal of Playhouse Green as an essential part of the development will have no adverse impact on the significance of the QCC. Removal of landscape elements identified as being significant, including concrete and timber benches, lighting, water fountains and rubbish bins will be mitigated by their future reuse within the QCCC complex and will have minimal impact. Demolition of other landscape elements will have no impact on significance.

The Adjoining Building - Externally

The reduction of Studios 1 and 2 has an acceptable impact as these projecting volumes, while considered to be "internal areas of significance", are clear intrusions in the limited space available for the NPAV. Their modification, and internalisation, is acceptable. Similarly, removal, concealment and/or modification of some concrete facade elements is unavoidable, with acceptable impact.

Removal of concrete walls, terraces, glazing, and stairs west of the existing studios is essential to the proper integration of back-of-house facilities and has an acceptable impact on significance. The relatively minor impact of removal of the glazed Playhouse foyer wall to link to the NPAV foyer is mitigated through the retention and indeed the celebration of the adjoining Playhouse entry from Russell Street, and a similar delineating re-entrant to the Grey Street elevation.

The windowless eastern wall to Stage 2 was clearly intended to be covered in the future, hence the predominance of painted finishes, so there is no impact as a result of its concealment.

ANDREW LADLAY ARCHITECT
The Adjoining Building - Internally

With regard to the Playhouse side stage, QPAC has found this area is underutilised due to the size of productions that are typically performed in the 850 seat venue, and smaller productions generally do not make use of the space. The Playhouse side stage is currently mainly used as storage for lighting and staging.

Similarly, the props room is no longer used for its original purpose, and is now used as a stage management overflow office. Reducing the size of the current props room will have no effect on BOH circulation or efficiency and therefore on this aspect of the place’s significance. The proposed plans to link the scenery dock to studio 1 with a straight corridor will considerably improve BOH circulation, as it will provide a direct path from dock to studio that is currently lacking.

The two existing studios are valuable assets for QPAC and the production companies that work there and hire the performance venues. QPAC advise that the proposed reduction in size will not affect or limit their usefulness, as the floor area that has been retained still matches that of the actual Lyric Theatre stage. This allows even a large production to block out the studio with their set-up for rehearsals. All other activities can be carried out in the reduced footprint as well. The proposed modifications will provide QPAC with an opportunity to upgrade the adjacent amenities which are under-utilised in their current format. The loss of natural lighting to these spaces is not a major impact in terms of their functionality or spatial qualities as block out curtains are frequently used.

There is minimal impact on interior fabric which may be considered significant, and this is confined to removal of some parquetry flooring in Studio 2 as part of its area reduction, and some vinyl principally to service corridors, locker rooms, and the like. Apart from the removal of the southern and parts of the eastern and western walls, the studios will be retained with their current finishes.

Impact Relating to Conservation Policies

The principles of the CMP identify the QCC’s unique attributes and significance whilst recognising the need for the place to remain relevant as a place for the people of Queensland. The CMP provides a framework for conservation and best practice management in recognition of its heritage values, guidance for future planning and change, whilst conserving and managing the QCC’s heritage values into the future. These principals are recognised in the NPAV concept, with applicable policies addressed as follows:

Policy 1: Burra Charter

*The principles of the Burra Charter, being an understanding of the history and significance of the place and the subsequent development of a policy framework to conserve that significance, should guide alterations and additions, repairs and maintenance to the Cultural Centre.*

ANDREW LADLAY ARCHITECT
Comment
The principles of the Burra Charter have been used to guide the proposed development, based on a sound understanding of the CMP and Heritage Manual. These documents provide a comprehensive history and understanding of the significance of the place, from its wider context extending through to its fabric and finishes. Further study of the immediate site's context has also been undertaken as part of this report.

Policy 2: Design framework
All alterations, additions, repairs and maintenance on the Cultural Centre should respect and acknowledge the framework of the original Gibson design:

- Simple palette of materials
- Geometry and structural grid
- Consistent colour
- Fusion of the landscape and architecture
- Horizontality and cubic form
- Hierarchy and visual relationship of spaces
- Use of natural light.

Comment
The original design framework for the Queensland Cultural Centre is respected and acknowledged in the proposed design, which is based around a monolithic, stepped cubic form, albeit one with visual flexibility and degrees of transparency. The façade picks up on the dominant verticality of the precast blades along QPAC along both the Grey Street and Cultural Forecourt elevations, and continues their rhythm using the 3 metre geometry discipline of QPAC (see p30). The design respectfully incorporates a simple palette of materials and colours.

While the Grey and Russell Street alignments are acknowledged and retained at street level, spatial requirements have dictated overhanging at the upper levels but this is appropriately designed as a light cantilevered glazed "veil".

The importance placed by Robin Gibson on natural light, "a light of joy" as demonstrated in historic Queensland verandahs and deep arcades, is captured with design in accordance with Gibson’s wish that this aspect "remain as a constant in the building's composition of the building throughout the years ahead". The use of natural light is substantial, with the whole of the outer facade being glazed and the foyer roof penetrated to cast down streams of daylight onto textured walls. The new studios also make extensive use of daylight.

The proposed NPAV complies with this policy.
Policy 3: Purpose of the Cultural Centre
All future alterations and additions to the Cultural Centre should recognise and acknowledge the statutory obligations of the Queensland Art Gallery, the Queensland Performing Arts Trust, the Queensland Museum and the State Library of Queensland—specifically to:

- Provide leadership and excellence in their respective endeavours
- Affirm and respect Aboriginal and Torres Strait Islander cultures
- Support children and young people in their involvement in the arts, appreciation of Queensland’s cultural and natural heritage, and understanding and use of library and information services
- Develop diverse audiences
- Develop opportunities for international collaboration, especially with the Asia–Pacific region
- Promote and present content relevant to Queensland.

Comment
The proposed NPAV development provides opportunity to build on and reinforce the statutory obligations of, as applicable in this case the Queensland Performing Arts Trust, to allow expansion and diversity of the theatre experiences that may be offered therein. The proposed NPAV complies with this policy.

Policy 4: Purpose of the Performing Arts Centre
Leadership and excellence should be demonstrated in the management, on a commercial basis, of venues used for the performing arts, for the benefit of performing artists.

Comment
The new NPAV and the associated upgrading of some of the back-of-house facilities will be to the benefit of performing artists, and indeed theatre patrons, and complies with this policy.

Policy 5: Standards of Excellence
The practice of excellence that is evident in the design, construction and use of the Cultural Centre should continue. The planning, design and construction of repairs, maintenance, alterations and additions should be of the highest standard.

Comment
As evidenced in the exhaustive procurement process, in order to seek the highest standard of design for the facility, this policy has been complied with. The same expectations will be applied to the development of the design and the construction of the NPAV.
Policy 6: Long-term planning
In considering any major alterations and additions to the Cultural Centre, give careful consideration to the long-term implications of change. Avoid solutions of inferior quality, that are ad hoc or that are of a limited life span.

Comment
The proposed development has been carefully considered and has been informed by the original design and construction, as well as the experience of the Queensland Performing Arts Trust as long-term users, and provides an enduring design solution. The proposed NPAV complies with this policy.

Policy 7: Recognition of traditional ownership
The traditional ownership of the land on which the Cultural Centre is located should be appropriately recognised and acknowledged on the site.

Comment
The proposed NPAV complies with this policy. The serpentine rhythm of the glass veil associates the NPAV with the river and Kurilpa as a foundation for working with First Nations Peoples to embed further meaning and expression of welcome to country, cultural inclusivity and participation in the life of the place. Consultation with First Nations Peoples will take place as part of the design development and it is anticipated that this process will inform the design as it develops, and that there will be acknowledgement of the traditional owners on the NPAV site.

Policy 8: Setting
Conserve the significant relationships, including both visual and physical, that the Cultural Centre has with its setting. These include:

- The Brisbane River
- Melbourne Street
- Grey Street
- Mt Coot-tha and Taylor Range

Comment
The setting has changed since the centre was conceptualised, with Grey Street becoming less of a service road and more publicly used and activated, and it is no longer necessary to "screen hostile urban fabric" of neighbouring South Brisbane. Because of its location, the NPAV does not have direct links to the river or to Melbourne Street, but rather actively connects this part of the QCC to Grey Street, and Russell Street. Significant relationships to the adjoining streets are therefore conserved and strengthened.

As demonstrated by the accompanying 3-D modelling, views to Mt Coot-tha and Taylor Range are not impacted. The proposed NPAV complies with this policy.
Policy 10: Cultural Centre Roof form
Respect the roof form as a designed element of the Cultural Centre.

Comment
The important views to QPAC, at least from where the stepped form is most evident, are those from the CBD opposite. While the roofscape remains clear against a predominant backdrop of sky, more recent developments to the south have reduced the clarity of the silhouette to some extent. The deep "valley" between the Lyric Theatre flytower and that of the Playhouse, is partially infilled by the Brisbane Convention and Exhibition Centre behind.

A recent view of QPAC from William Street.

The Playhouse roof form is somewhat irregular compared to the more uniformly stepped form of the earlier theatres. This is particularly evident in the current view of roofscape adjoining the NPAV site to the south-east, as shown in the following image.

Various design options for the NPAV, both with and without the additional office space, have been modelled and evaluated by the project team, which at all times has sought to retain the concept of stepped roof silhouettes. This has been achieved with the proposed design in
both options. As seen from the river, and indeed other views to east and west, and although increased in height the NPAV flytower is recessive and not obviously taller than those of the Playhouse or Lyric Theatres.

The proposed NPAV complies with this policy.

Policy 11: Cultural Centre elevations
Maintain the principal exterior elevations to the Cultural Centre with their recessed glazing, planter boxes and consistent use of materials.

Comment
Page 120 of the CMP notes: The original scheme presented itself to the river and Melbourne Street, and later Stage 5 to Russell Street. These are the principal elevations of the Cultural Centre.

The proposed development maintains these elevations with little impact, particularly on those to the river and to Melbourne Street. The NPAV respectfully adjoins the Playhouse in Russell Street with open space formed by a glazed recessed re-entrant. While the NPAV is taller at the Russell Street alignment, the contracting facade treatment allows the Playhouse to remain as a strong element in the streetscape. The NPAV foyer overlooks and gives a new aspect to the adjoining Playhouse entry and facade. The proposed NPAV complies with this policy.

Policy 12: Cultural Centre—major alterations
Major alterations to facilitate new requirements of the resident statutory bodies are acceptable where technical advance, expert advice, design quality and adequate resources can be employed to ensure that the cultural significance of the Cultural Centre is not diminished.

Comment
The NPAV concept complies with this policy. It demonstrates that a new contemporary theatre facility can be incorporated to "complete" QPAC while respecting the significance of the existing complex. Extensive expert technical advice and quality of design has been sought and obtained for this project, at the same time making full use of experienced QPAC staff who successfully operate the facility.

Policy 13: Master planning
Master planning of the Cultural Centre should be informed by, and recognise, its cultural heritage significance, the design framework and the conservation policies in this document.

Comment
While not strictly an exercise in master planning, as discussed previously, the proposed NPAV complies with this policy as it has been informed by and recognises the cultural
heritage significance, the design framework of the QCC, and the conservation policies of the CMP.

**Policy 14: Non-significant elements**

*Non-significant elements may be removed or altered without diminishing the cultural heritage significance of the place.*

**Comment**

Non-significant elements are being removed or altered as part of the proposed development.

**Policy 20: Playhouse Green redevelopment**

*A new structure may be developed on the Playhouse Green provided that:*

- The original design framework and fabric are respected
- The height of any built form respects the height of the Lyric Theatre fly tower
- Any new development respects the building grid and the alignment to Russell and Grey Streets
- The use is appropriate as part of the Cultural Centre precinct

**Comment**

The proposed development complies with this policy in that:

- The original design framework and fabric has been respected, and where appropriate applied to the proposed design (see p38, Policy 2).

- The height of the NPAV fly tower respects that of the Lyric Theatre, but does not match it. Although the latter was used as a design target, functional parameters have dictated that its height be exceeded. As noted earlier, three-dimensional studies illustrate that the fly tower height is in keeping with the scale of QPAC as a whole.

- The new development respects and indeed makes extensive use of the existing building grid. The alignments to Grey and Russell Streets are respected, and provide the boundaries for the solid "core" of the NPAV, while spatial limitations have determined that the lightweight glazed foyers cantilever out the footpaths in a way reminiscent of early hotel and shop verandahs.

- The use as a performing arts venue is appropriate as part of the Cultural Centre precinct in general, and QPAC in particular.

**Burra Charter Article 22 - New Work**, notes the following:

> 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.
New Performing Arts Venue, QPAC
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(Explanatory note: 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.)

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

(The Burra Charter, 2013 Australia ICOMOS Incorporated)

The design acknowledges Article 22 of the Burra Charter relating to new work. While being clearly recognisable as such, the NPAV respects the original design framework and has minimal impact on the cultural heritage significance of the QCC.

Policy 39: Fabric
Retain the simple and clearly defined original material palette of primary fabric, finishes and plantings. Minimise alterations to the primary fabric that were designed to be permanent. These materials include:

- Sandblasted in situ concrete
- Travertine
- Glass
- Parquetry
- Bronze
- Carpet of a consistent colour and weave in public areas.

Comment
The proposal complies with this policy. The NPAV design respectfully incorporates a simple palette of materials and colours which respect but not necessarily imitate the existing fabric. Alterations to fabric intended to be permanent is minimal and necessary in order to integrate the NPAV with the existing facilities. The significant spaces of the Playhouse Theatre and its foyers are unchanged.

Policy 79: Back of house spaces
The back of house spaces could be refurbished to accommodate the changing needs of theatre support. Refurbishment should respect the original design intent for the back of house spaces with utilitarian materials and a simple colour palette.

Comment
Back of house spaces are minimally refurbished as a result of the interface with the NPAV, so changes to materials and finishes will only occur in areas which are replanned or repurposed. These will have utilitarian materials and a simple colour palette.

Policy 80: Back of house spaces—alternative uses
Back of house spaces could be adapted for alternative uses should their original function become obsolete or no longer required.

ANDREW LADLAY ARCHITECT
Some of the back of house areas are modified as part of the development, including the Props Room and Playhouse side stage, but the significant functional relationships remain essentially unchanged. Spatial requirements also remain satisfied with the development. The modifications are possible without impact due to changes in requirements since the original construction, and are informed by the Queensland Performing Arts Trust's years of experience as users of the place. The proposal complies with this policy.

**Policy 81: Loading dock, workshops and sound-locks**
The arrangement of loading dock, sound-locks and workshops should be retained. These areas are utilitarian and could be refurbished to enable changes in back of house support requirements.

**Comment**
The proposal complies with this policy. The essential arrangement of loading dock, workshops and sound-locks remains unchanged.

**Policy 89: Expert advice**
Specialist advice must be sought from an expert panel for all proposals for alterations or additions proposed to the Cultural Centre that would impact on the cultural heritage significance and the original design principles, specifically as they relate to the architectural and landscape attributes.

**Comment**
Specialist advice relating to the proposed NPAV development has been sought and obtained from the Independent Expert Panel, and considered in the design.

**IMPACT RELATING TO STATE DEVELOPMENT ASSESSMENT PROVISIONS**

State Development Assessment Provisions (SDAP) apply to assessment of development on State heritage places, specifically *State code 14: Queensland Heritage*. This Code defines two performance outcomes that are relevant to the NPAV.

**P01 - Development of a State Heritage Place:**

1. *Does not have a detrimental impact on the cultural heritage significance of the State heritage place; or*

2. *Where it is demonstrated that 1. Is not reasonably achievable:*
   - a. Minimises and mitigates unavoidable detrimental impacts on its cultural heritage significance
   - b. Provides opportunities for public appreciation of its cultural heritage significance
   - c. Where adaptive re-use is proposed, is compatible with its ongoing conservation management

ANDREW LADLAY ARCHITECT
Comment
The preceding discussion demonstrates that the proposed NPAV development meets PO1 in that it complies with PO1 - 2(a). Any detrimental impact on the cultural heritage significance of QPAC is minimised and mitigated by the development. It is respectful of the original design fabric, including the scale, height, setting and materiality of the place. It minimises loss of significant views, fabric and functionality and provides a facility that compliments and enhances the existing facilities.

PO2 - Where open space, or the relationship between built and open spaces at a State Heritage Place is identified as forming part of its cultural heritage significance, development:

1. Maintains or enhances the significance of the setting, including significant views, circulation, access, spatial patterns and layout

2. Maintains a lot size and layout which permits viable adaptive re-use or conservation of significant heritage buildings and open spaces.

Comment
The proposed NPAV maintains the significance of the setting and indeed enhances the immediate streetscapes of Russell and Grey Streets by providing added activation and vitality. Significant views to the QCC are maintained with minimal impact, and there is no adverse impact on circulation, access, spatial patterns and layout. The loss of Playhouse Green as open space has no adverse impact as it is considered not to be of cultural heritage significance and was designated as a site of further development.

RESPONSE TO QUEENSLAND HERITAGE COUNCIL, IEP, AND MORAL RIGHTS COMMENTARIES

A response to the following commentaries on the preferred concept design by Blight Rayner + Snøhetta was provided in a letter from the architects dated 5 June 2019:

- Queensland Heritage Council (QHC) (Debbie Best–Chair) 3 May 2019
- Independent Expert Panel (IEP) (Professor Susan Street AO)
- Kristina Loschetter-Gibson (Part holder Moral Rights for the Queensland Cultural Centre) 7 May 2019

Issues particularly relating to potential cultural heritage impacts are summarised as follows:

QHC
- Further development work is continuing on the design of the glass curtain facade, at all times aiming to maintain the intent of the concept design.
- The design of all public spaces has been further considered and positively developed.
• Further consideration has been given to the importance of indirect or diffuse light in the design.

IEP
• Further development of the glass curtain facade is continuing, focusing on the transparency to the solid "core".
• Consultation with First Nations Peoples will take place as part of the design development and it is anticipated that this process will inform the design as it develops.
• Further consideration has been given to the importance of indirect or diffuse light in the design.
• The design of the ground plane has been further refined and articulated.
• Use of the 3 metre grid has been further adopted.

A written response from the IEP following the meeting of September 4 was provided on September 12. The IEP comments may be summarised as follows:

• There was unanimous support for the refined design to proceed to the next phase of design development.
• The advice of the heritage consultant and the findings of this report are accepted.
• The embedding of heritage matters within all aspects of the design is recognised.
• Heritage aspects are being effectively understood and guided, managed and expressed in the refined design.
• The increased height and depth of the flytower is accepted.
• The single storey offices would not detract from the intent of the original Gibson design.
• Improved equitable access is recognised.
• Changes to functional and operational internal spaces and uses are supported.
• The IEP supports further First Nations engagement and appropriate authentic responses in the design, and advises that potential user consultation should be broader.
• There is a strong preference for use of "fritting" to the glass veil (Option 1) and recommends refinement of glass veil detailing.
• The soffit to the underside of the veil requires ongoing resolution.
• There was concern regarding the timber emerging from the core's monolithic cubic form-making.
• Further study of the use of water in the context of the QCC complex is recommended.
• The change to precast concrete for key elements is noted and careful consideration of its detailing and finishes is recommended.
• New elements including furniture and fit-outs should be informed by original design references and guided by the CMP.
• An integrated and site-specific response to public art is recommended, aligning with First Nations engagement and not detracting from the original design framework.

ANDREW LADLAY ARCHITECT
The operational needs of a diverse range of presenters and artists should be addressed.

The Grey and Russell Street corner, specifically the cafe, requires further resolution.

Further articulation of the 3 metre grid should be considered.

Public engagement with the new studios should be further considered.

**Moral Rights**

- There is reinforcement of the delineation between the glass curtain facade and the theatre core.

**Summary Statement**

This report finds that the proposed NPAV development has a minimal and acceptable impact on the cultural heritage significance of the QCC. The principles of the Burra Charter have been used to guide the proposed development, based on a sound understanding of the CMP and Heritage Manual.

The QCC will continue to demonstrate cultural and social development of Queensland in the into the 21st century, and the NPAV development will see the complex continue as the first and only place purpose-built to house Queensland's principal cultural institutions in one complex. The inclusion of the new theatre as part of the existing QPAC complex, rather than being located elsewhere in Brisbane, is a positive aspect of the proposal as will further consolidate QCC's status in the community. The NPAV will retain and strengthen the place's significance through an increased variety of available offerings and facilities.

The existing landmark qualities will be only minimally impacted in terms of views from the CBD and river, and indeed QPAC's presence in Grey and Russell Streets - the neglected and leftover corner of the site - will be enhanced by the proposed development.

The intactness and integrity of the existing complex is retained with minimal loss. The unique design of the place is retained and complimented by the new facility. The intrinsic relationship with the river is reflected in the undulating glazed facade design.

The proposed NPAV development recognises and responds to the work by Robin Gibson with considered reference made to not only the built form of the place but the ideas and philosophies which inspired it. The monumental scale and prominent siting of the complex are in no way impacted, and its distinctive architectural qualities are retained. This respect for the existing architecture is expressed in many ways - the adoption of cubic forms, retention of existing fabric, continuation of the established grid and spatial hierarchies, and a minimal palette of materials among them.

The NPAV integrates building and landscape, utilises planting and water elements, but more importantly it connects the complex to the adjoining footpaths and streets and blurs the interface between public and private space.

ANDREW LADLAY ARCHITECT