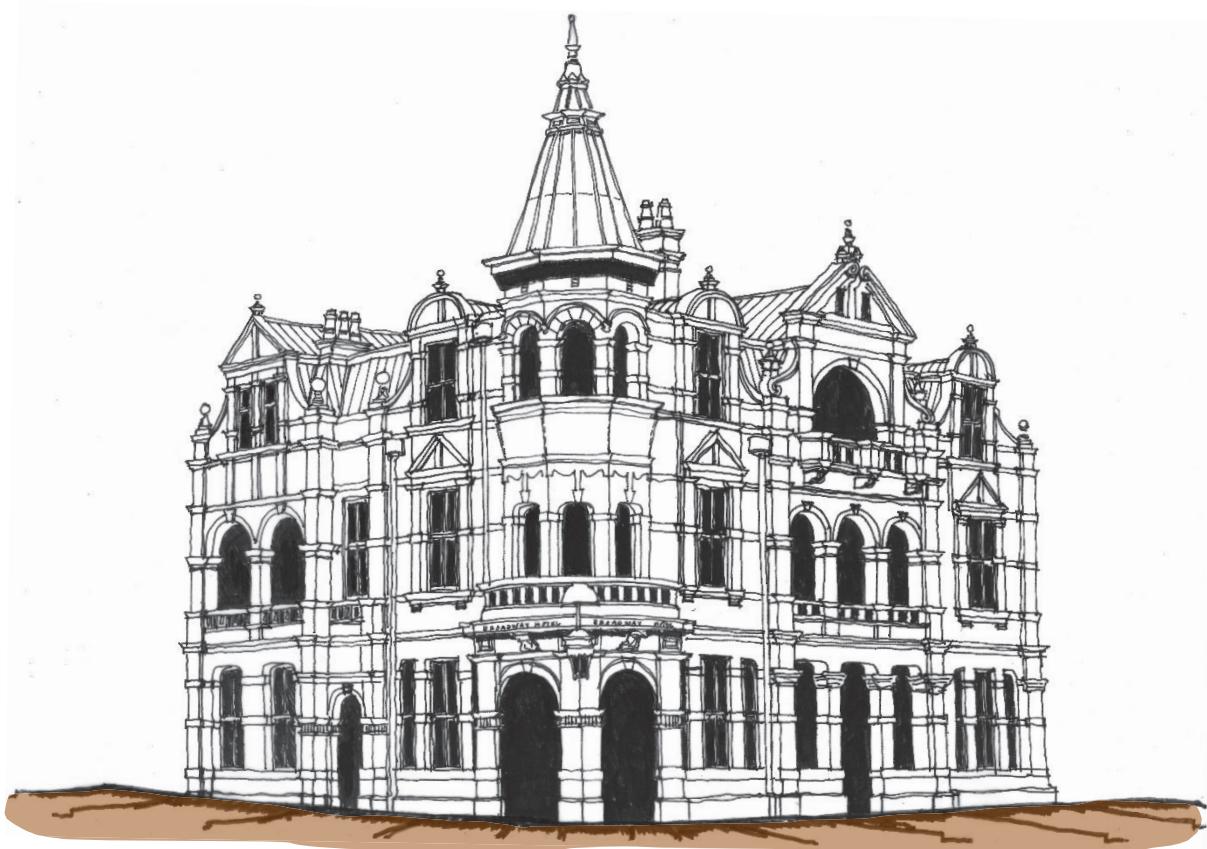


BROADWAY HOTEL WOOLLOONGABBA

CONSERVATION MANAGEMENT PLAN

2022

FINAL DRAFT



**PLANS AND DOCUMENTS
referred to in the PDA
DEVELOPMENT APPROVAL**

Approval no: DEV2025/1691

Date: 29-Jan-2026



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2022

FINAL DRAFT

Prepared by
IVAN McDONALD ARCHITECTS
for
BROADWAY PROJECTS QLD PTY LTD

OCTOBER, 2022

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2022

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APPENDIX 2010 Inaspace Architects
measured drawings



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1 EXECUTIVE SUMMARY

This conservation management plan (**cmp**) determines the cultural significance of the *Broadway Hotel*, Woolloongabba and recommends appropriate conservation action to conserve that significance. Whilst setting a strategy for the long-term heritage conservation management of the *Broadway Hotel*, this cmp also addresses the owner's needs to prioritise essential repair and maintenance works and to guide the further development of the site. Appropriate conservation constraints and opportunities are identified and policies formulated to ensure the conservation of the *Broadway Hotel*'s cultural significance. This document requires formal adoption by the owner as the cmp for the *Broadway Hotel*.

History

The *Broadway Hotel* was built in 1889-90 for local publican, Michael McKenna, by builders, Worley and White, to a design by architect, John Smith Murdoch, whilst in the employ of prominent Queensland architectural practice, John Hall & Son. The hotel was part of a huge Queensland building boom in the 1880s and clearly expresses the confidence and exuberance of the period in its highly expressive "Queen Anne" architectural style and its prominent three-storey form and octagonal corner tower. The Castlemaine Brewery bought the hotel in 1917. During World War 2, an air raid shelter was built on the site and extensive alterations were undertaken in 1958 and 1987. Catastrophically, two major fires occurred in 2010 and 2018. The building is currently vacant and derelict and rear outbuildings (including the air raid shelter) are currently in a dangerous condition and approved for demolition.

Cultural significance

The cmp provides an analysis of the documentary and physical evidence of the *Broadway Hotel* and an assessment of its cultural significance which concludes that the *Broadway Hotel* is a place of state historical, architectural and aesthetic significance because:

- *The Broadway Hotel is important in demonstrating the evolution and pattern of Queensland's history, providing evidence of the pattern of 1880s boom-era confidence which led to a massive building boom throughout Queensland, and most pronouncedly in Brisbane; and the evolution of the Woolloongabba-East Brisbane area in response to a growth of the tramway system.* [Criterion (a)]
- *The Broadway Hotel is important in illustrating the principal characteristics of a Victorian-era, "Queen Anne"-style building in its principal street facades.* [Criterion (d)]
- *The Broadway Hotel is a well-composed building which makes a strong contribution to the Woolloongabba townscape and to the streetscape along that part of Logan Road. It occupies a prominent position on Logan Road and is a local landmark.* [Criterion (e)]
- *The Broadway Hotel has a special association with the work of prominent Brisbane architects, John Hall & Son, and in particular with architect, John Smith Murdoch, of that firm, to whom the design is attributed.* [Criterion (h)]



Condition & Integrity

The 2010 and 2018 fires devastated the *Broadway Hotel*. The entire roof and second floor mansard walls and second floor timber floor structure were destroyed and have been removed. These have recently been replaced with a new second floor concrete floor slab and temporary second floor wall braces but with no roof. Some floor areas remain missing and the basement is currently flooded. Most of the external timber doors and windows were destroyed in the fires, as well as almost all of the internal timber joinery, mouldings and original internal timber stair. Since the fires, extensive vandalism and graffiti has occurred throughout the building and site. The original face brick facades have been rendered since circa 1980s and the original terracotta mouldings and external decoration has been painted. Overall, the building is in extremely poor condition and the interiors, in particular, have very little integrity.

Conservation Policy

Constraints and opportunities are identified that deal with the *Broadway Hotel*'s retention of cultural significance, current physical condition, statutory obligations and the owner's use requirements.

The following general policies are part of those recommended for adoption as the basis for the conservation management of the *Broadway Hotel*:

This cmp generally and these policies specifically should be formally adopted by the management body as the conservation policy for the Broadway Hotel.

The Broadway Hotel is an important place of state cultural significance which has historical, architectural and aesthetic value and should be treated in accordance with accepted conservation practice.

Future work on the Broadway Hotel should be in accordance with the principles of the Burra Charter of Australia ICOMOS.

Conservation action should be appropriate to the level of significance of individual elements.

Building fabric and setting elements of cultural significance should be appropriately conserved within the constraints of this cmp.

Identified intrusive elements should be removed or redesigned at an appropriate future time.

Any new work required to update the hotel for contemporary needs (such as new building services and new internal fitouts) should be designed so that the significance of the place is not unduly compromised and significant fabric is not unduly damaged.

The principal facades, roof, open verandahs and selected interiors should be accurately reconstructed.

Further development on the place is appropriate provided that the cultural significance of the hotel is not unduly compromised.

Specific policies are set out in detail in the cmp and deal further with various aspects of the *Broadway Hotel*'s conservation management including use; retention & interpretation of significance; control of intervention; care of fabric; access & mobility; setting & site development; and management.



2 INTRODUCTION

2.1 OUTLINE OF TASKS

This cmp was commissioned in 2022 by Broadway Projects Qld Pty Ltd as the new owner of the *Broadway Hotel*. The aim of the cmp is to assist the owner in understanding the cultural significance of the building and to formulate practical and implementable policies which will allow for the return of the hotel to functional use while conserving the *Broadway Hotel*'s cultural significance.

2.2 DEFINITION OF THE PLACE

The *Broadway Hotel* is located at 93 Logan Road and 44 Balaclava Street, Woolloongabba on land described as Lot 50 on RP 217072 and Lot 76 on RP 11846. The Queensland heritage register place identification number for the *Broadway Hotel* is 600354. The Queensland heritage register boundary for the *Broadway Hotel* contains the entirety of Lot 50 on RP 217072. A site plan is shown at **figure 1**.

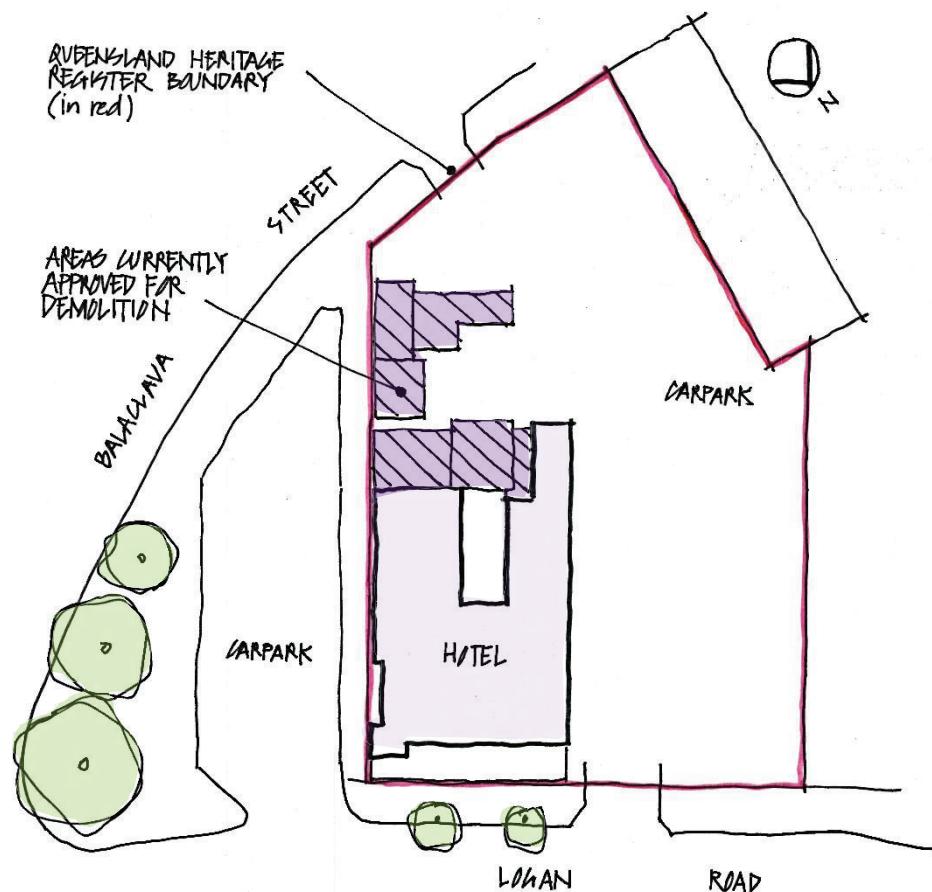


Figure 1 Site plan



2.3 METHOD

The cmp generally follows the method set out by Kerr¹ and acknowledges the principles expressed in the Burra Charter.² **Parts 1 and 2** of the cmp are an executive summary and an introductory section. **Parts 3 - 5** of the cmp contain documentary and archival information on the European history of the place in order to clearly understand the historical background of the building. An investigation of the physical fabric identifies how the history of the place is reflected in the fabric and the extent to which early fabric survives. After comparative analysis and assessment of this information, the place's cultural significance is stated together with the relative significance of different zones and elements. **Parts 6 - 9** of the cmp provide conservation policies which deal with ways and means of conserving the place's significance. These policies consider the statement of significance, the requirements of the owner and statutory authorities and the physical condition of the building in recommending appropriate conservation constraints and actions.

2.4 LIMITATIONS

This cmp limits the extent of physical investigation to a general survey in sufficient detail to interpret significant fabric and report on its general condition, although structural reports by Odyssey Consulting Group in 2015 and Neil McKenzie & Associates in 2020 have helped inform the structural condition of the building. Detailed condition surveys of each room are not within the scope of the cmp nor is a complete photographic survey or measured drawings. Because of flooding, the basement was not inspected. Because of their current dangerous state, the air raid shelter and 1980s rear additions were only cursorily inspected.

2.5 IDENTIFICATION OF AUTHORS

The cmp was written by Ivan McDonald with research assistance by Dr Margaret Cook and Peter Healy and with site investigation assistance by David Carter Architect.

2.6 ACKNOWLEDGEMENTS

The assistance of the following people is gratefully acknowledged:

- Carbone Developments Pty Ltd: Don Carbone, John O'Neil, Paige Ballantine
- David Carter Architect
- Cook Consulting: Dr Margaret Cook
- Healy Heritage: Peter Healy
- DES: Ben Carson, Margaret Lawrence-Drew, Sean O'Keefe
- National Trust Australia (Queensland): Dr Valerie Dennis
- Inaspace Architects: Tania Reiken

¹ James Semple Kerr *The Conservation Plan: A Guide to the Preparation of Conservation Plans for Places of European Cultural Significance* 7th edition; Australia ICOMOS Inc., 2013.

² *The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter) and Practice Notes to the Burra Charter*; Australia ICOMOS Inc., 2013.



3 DOCUMENTARY EVIDENCE

3.1 THE EARLY HOTEL

The land on which the *Broadway Hotel* stands was first alienated by the Crown in 1857 and bought by James Gibbon as portion 166 in the parish of South Brisbane containing an area of 15 acres (6 ha.). James Toohey acquired and subdivided portion 166 in 1882 and sold off the typically 12 perch (304m²) lots throughout the 1880s.³ Michael McKenna purchased subdivisions 78-82 (the current Lot 50) in January 1889 comprising 59.5 perches (1,505m²) bounded by Logan Road, Short Street and Balaclava Street.⁴ In August 1889, prominent Brisbane architects, John Hall and Son, called tenders for the *Broadway Hotel* (three stories, brick, corner of Logan Road and Short Street, South Brisbane).⁵ At that time, architect, John Smith Murdoch, was in the employ of John Hall and Son⁶ and it has long been considered that Murdoch was the designer of the *Broadway Hotel*.⁷ The hotel was built by Worley and White for a cost of £4,820 (\$9,640) and was operating by September 1890 when the Burnett Cricket Club was meeting at McKenna's *Broadway Hotel*.⁸

3.2 20TH CENTURY CHANGES

The McKennas operated the hotel until the end of 1899, when the hotel was leased to Brisbane publican, Andrew Lapraik. Various other lessees operated the hotel until McKenna sold the *Broadway Hotel* in 1917 to Castlemaine Brewery.⁹ By this time, a two-storey rear wing had been added opposite the original single-storey rear wing although no documentary evidence has been found of when this occurred or who designed it.¹⁰ Figure 2 shows the footprint of the hotel and the miscellaneous outbuildings on the site in 1922.¹¹ The earliest photographs of the *Broadway Hotel*, which are from around this time, are shown at figures 3 & 4.

Castlemaine Brewery leased the *Broadway Hotel* to a succession of lessees after their purchase in 1917. The property was seweraged in 1926/27 by builder, Carrick, to a design by architects, GHM Addison & Son.¹² In 1943, as a response to perceived threats of Japanese attack during World War 2, a concrete air raid shelter was built at the rear of the site by builder, K.D. Morris, for £372 (\$744) to a design by architects, Addison and MacDonald.¹³ 1946 aerial photography at figure 5 shows the hotel and rear air raid shelter, together with other buildings on the site at that time.

³ Certificate of Title No. 59181 Volume 399 Folio 171

⁴ Certificates of Title No. 78159 Volume 532 Folio 149 and No. 78160 Volume 532 Folio 150

⁵ *The Telegraph* Tender Notices 24/8/1889 p.9

⁶ Donald Watson & Judith McKay *A Directory of Queensland Architects to 1940* University of Queensland Library 1984 p.143

⁷ *Buildings of Queensland* E.J.A. Weller (ed.) Jacaranda Press Brisbane 1959 pp.viii-ix

⁸ *Brisbane Courier* 21/9/1889 p.3 and 23/9/1890 p.4

⁹ *The Telegraph* Publican's Notices 11/12/1899 p.5 and Certificate of Title No. 78160 Volume 532 Folio 150

¹⁰ Surveyor's field notes held by BCC Archives (Notebook 186C Folio 9 dated 9/3/1915) show a two-storey wing existing in 1915. Physical evidence of brick bonding clearly indicates that, unlike the single-storey wing, the two-storey wing was built up to, and is not original to, the 1889 building.

¹¹ BCC Detail Plan No.367 published 26/9/1922

¹² 1926 Freehold Account ledger for the *Broadway Hotel* held by Castlemaine Perkins Brewery

¹³ Director Minutes 20/8/1942 held by Castlemaine Perkins Brewery





Figure 2 Extract from BCC Detail Plan No. 367 published in 1922 showing the footprint of buildings on the site at that time. Note that Short Street is referred to as part of Balaclava Street.
Source: BCC Archives



Figure 3 The Broadway Hotel ca.1929
Source: JOL Neg No. 1887





Figure 4 *The Broadway Hotel ca. 1930s*
Source: Malcolm Nyst by courtesy of David Carter

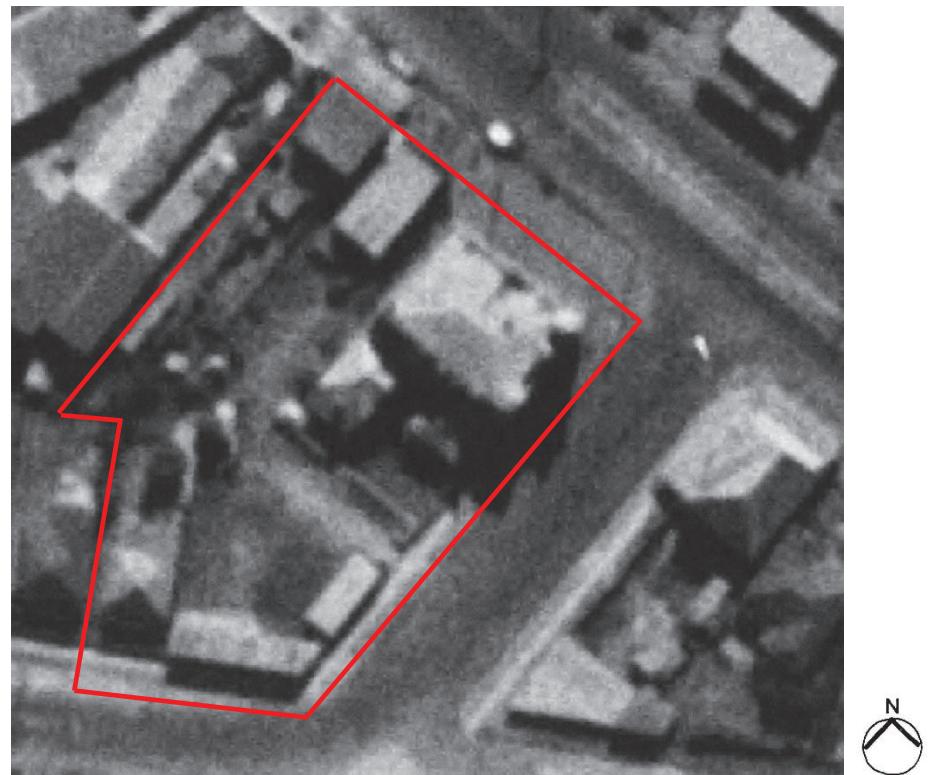


Figure 5 *The Broadway Hotel in 1946*
Source: BCC



Apart from general repairs and minor improvements, little further change appears to have occurred to the *Broadway Hotel* until Castlemaine Perkins undertook extensive alterations in the late-1950s.¹⁴ At that time, Ivy Lange was the lessee. In October 1958, the Licensing Commission approved plans prepared by W.J. Moloney for alterations and additions to the hotel as shown at **figures 6 – 8**. The changes included:

GROUND FLOOR

- enclosing the original Logan Road entry verandah
- replacing the original Logan Road windows with doors to a new Private Bar
- removing the original Logan Road entry doors and external wall to the entry verandah for a new Office & Bottle Department
- bricking up the original fireplace in the new Private Bar
- forming new wall openings and closing up existing wall openings (internal and external) in the new Private Bar
- removing folding doors which separated the two original rooms which formed the new Private Bar
- installing a bar counter in the new Private Bar
- closing up existing wall openings (internal and external) for a new Cold Room
- removing the original diagonal brick walls in the Lobby and forming the current straight corridor with a new brick arch behind the Public Bar
- a new bar counter in the Public Bar
- new tiled flooring in the Public Bar (an existing concrete floor is noted to be removed)
- a new Balaclava Street door and frame into the Public Bar
- forming a new rear wall opening and closing up an existing rear wall opening
- extending the original single-storey (Kitchen?) wing and replacing the original single-storey wing's Balaclava Street verandah with a new enclosed extension to form a new Drink Lounge and Men's & Women's Toilets
- removing the rear verandah between the main building and the two-storey wing
- adding a Laundry to the rear of the two-storey wing
- installing a Men's Toilet in the two-storey wing

FIRST FLOOR

- enclosing the original Logan Road and Balaclava Street verandahs
- removing the original Logan Road external wall to the verandah to form a larger Bedroom
- removing the original diagonal brick walls in the Hall and forming the current straight corridor
- forming new wall openings, closing up existing wall openings (internal and external) and constructing new partitions to form new Bedrooms, a rear passage to the two-storey wing and new Men's & Women's Toilets
- removing the rear verandah between the main building and the two-storey wing
- replacing the original hip roof on the two-storey wing with the current skillion roof
- adding rear stairs from the two-storey wing Kitchen
- replacing windows in both side walls of the two-storey wing
- internal replanning of the two-storey wing for a Kitchen and Dining Room

¹⁴ Various Tenancy, Freehold and Revenue Account ledgers for the Broadway Hotel held by Castlemaine Perkins Brewery



It is also likely that the original corner turret balustrades were replaced with the current solid and flush rendered balustrades at this time, although this is not noted on the drawings.

SECOND FLOOR

- removing the original diagonal brick walls in the Hall and forming the current straight corridor
- forming new wall openings, closing up existing wall openings (internal only) and constructing new partitions to form new Men's & Women's Toilets

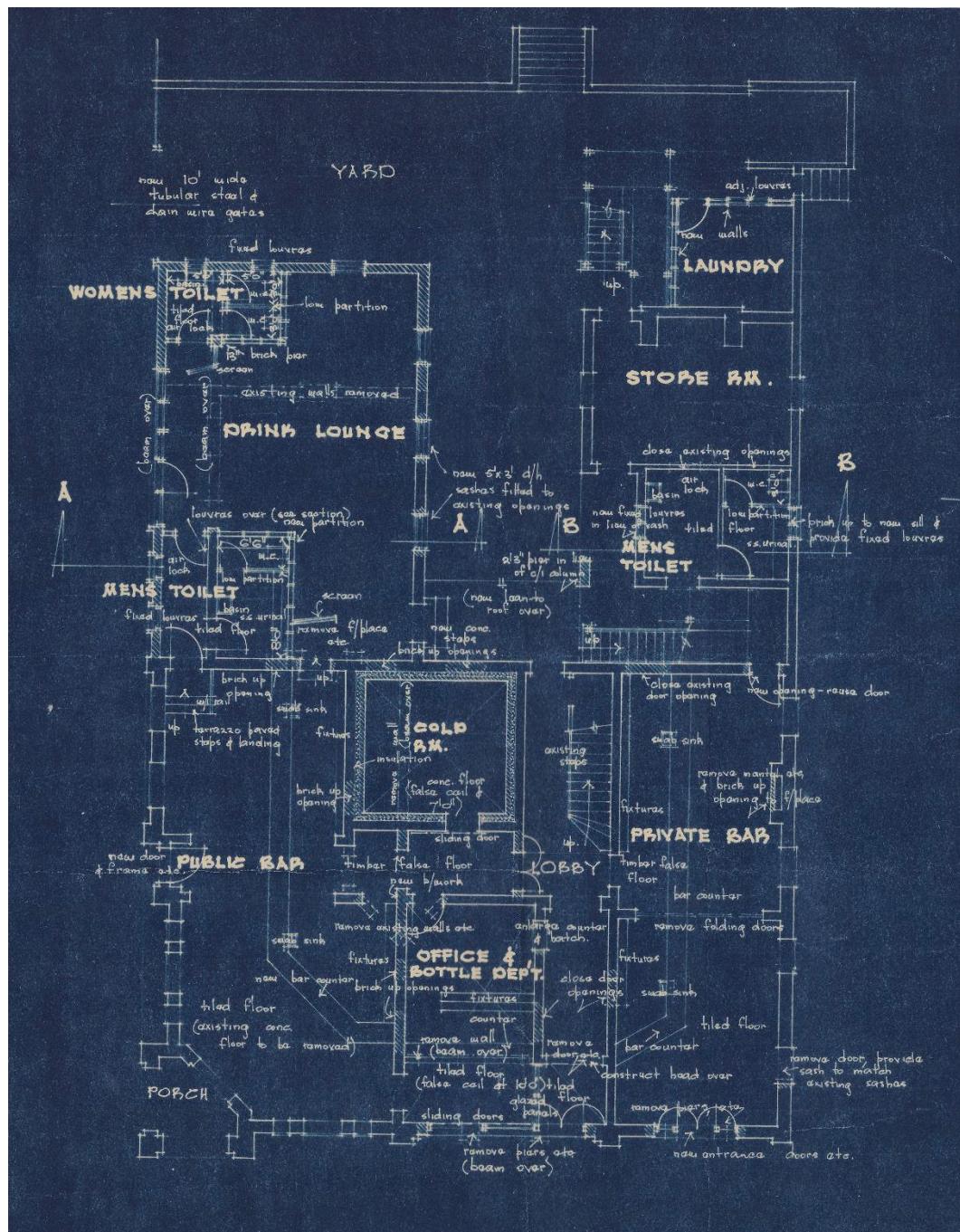


Figure 6 Ground floor plan showing 1958 alterations and additions
Source: QSA



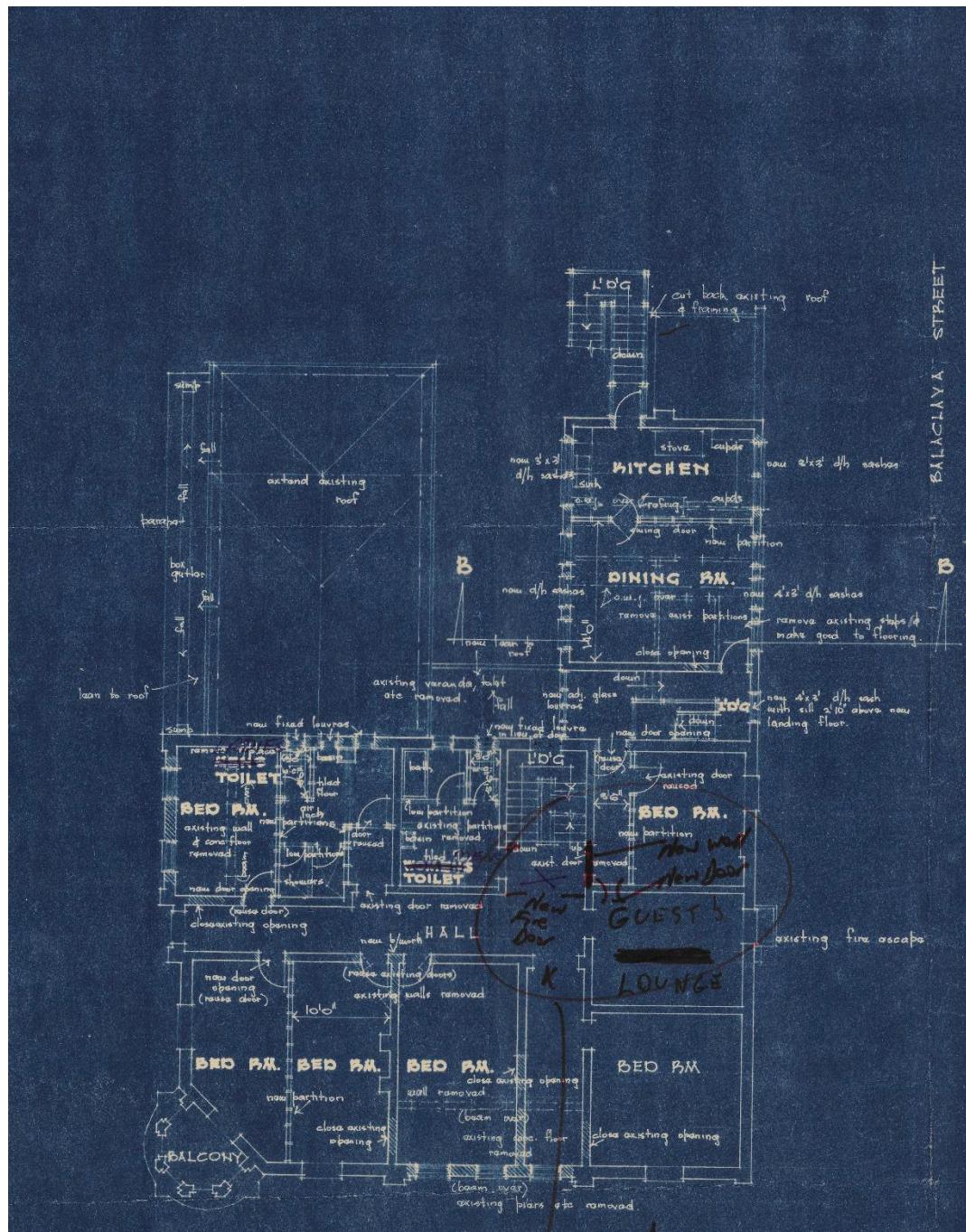


Figure 7 First floor plan showing 1958 alterations and additions
Source: QSA



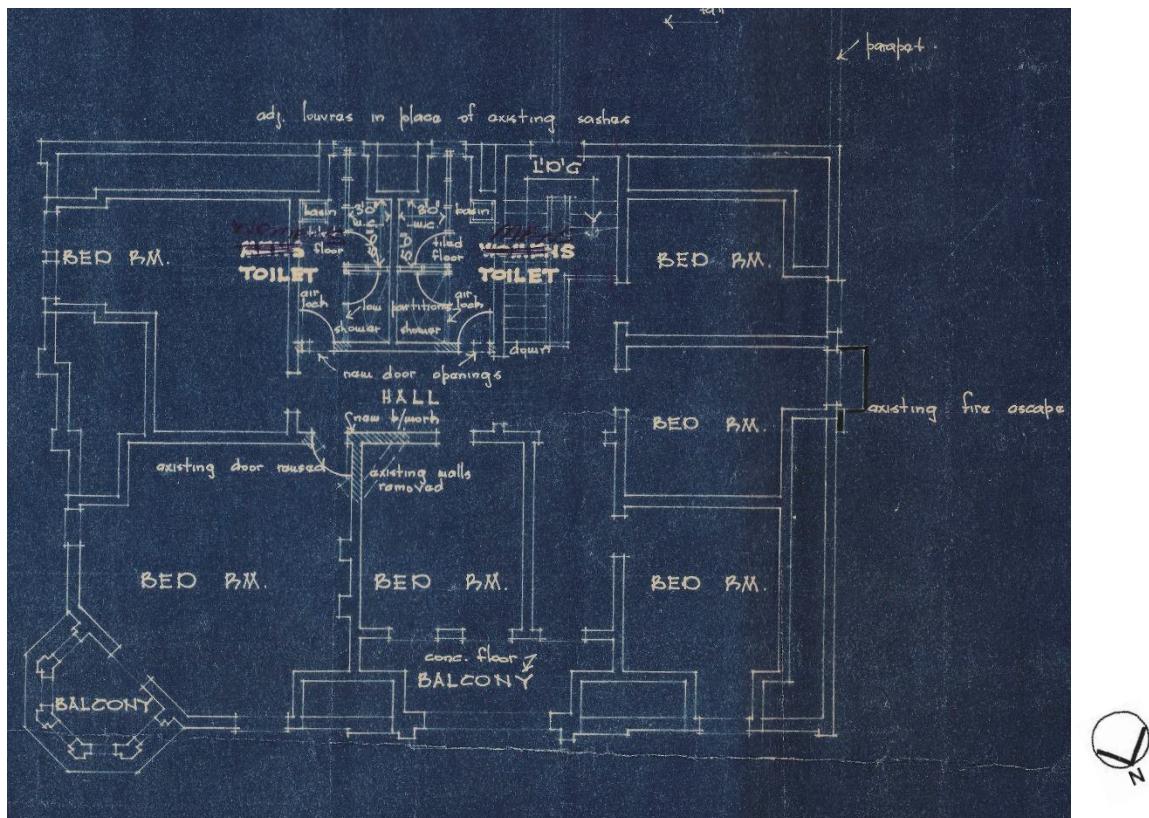


Figure 8 Second floor plan showing 1958 alterations and additions
Source: QSA

When the works were completed, Castlemaine Perkins guaranteed a loan of £3,500 (\$7,000) for the tenant, Mrs Ivy Lange, to purchase Bar and House Plant Furniture and Equipment for the renovated premises.¹⁵ Further changes were approved by the Licensing Commission in 1960 and 1962 which involved extensive changes to the rear toilets of the two-storey wing; the addition of a first floor Staff Dining Room at the rear of the two-storey wing; a new fire escape from the rear of the main building second floor; and a new rear garage. The 1960 approved changes are shown at figure 9.

In 1983, it was reported that the lessee, Ed Power, had begun a \$400,000 restoration of the *Broadway Hotel*¹⁶ with advice from National Trust of Queensland architect, Ray Oliver, but it is not known if any of this work went ahead.¹⁷ The hotel at this time is shown at figure 10. In October 1985, the Licensing Commission approved plans prepared by Brisbane architect, B.J. (Bernie) Lewis, for further alterations to the *Broadway Hotel* as shown at figure 11. The extent of existing and new work is not clear on the drawings but changes from the 1958/60 work included:

¹⁵ Director Minutes 20/8/1959 held by Castlemaine Perkins Brewery

¹⁶ Courier Mail 16/6/1983 p.3

¹⁷ Personal recollection of Ivan McDonald. By this time, the external facades had been painted and part of the proposed work was to simulate the original face brick tonal appearance in paint. Castlemaine Perkins Brewery records refer to the hotel having been "painted" in 1977 but it is unclear as to whether this included the external facades.



- a drive-in bottle shop which replaced the 1958 Private Bar and created a western side drive-through from Balaclava Street to Logan Road
- a rear Beer Garden (using the 1942 air raid shelter as a store room)
- a new Public Bar counter
- fitting out the ground floor of the two-storey rear wing as a Kitchen and food servery
- replanning the 1960 toilets at the rear of the two-storey wing.

The hotel in early-1985 is shown at **figures 12 – 16**.

In 1986, Castlemaine Perkins Ltd sold the *Broadway Hotel* to Fred Baker Pty Ltd who immediately changed the new owner's name to Quetel Pty Ltd and leased the hotel to Pub Revive Gabba Pty Ltd.¹⁸

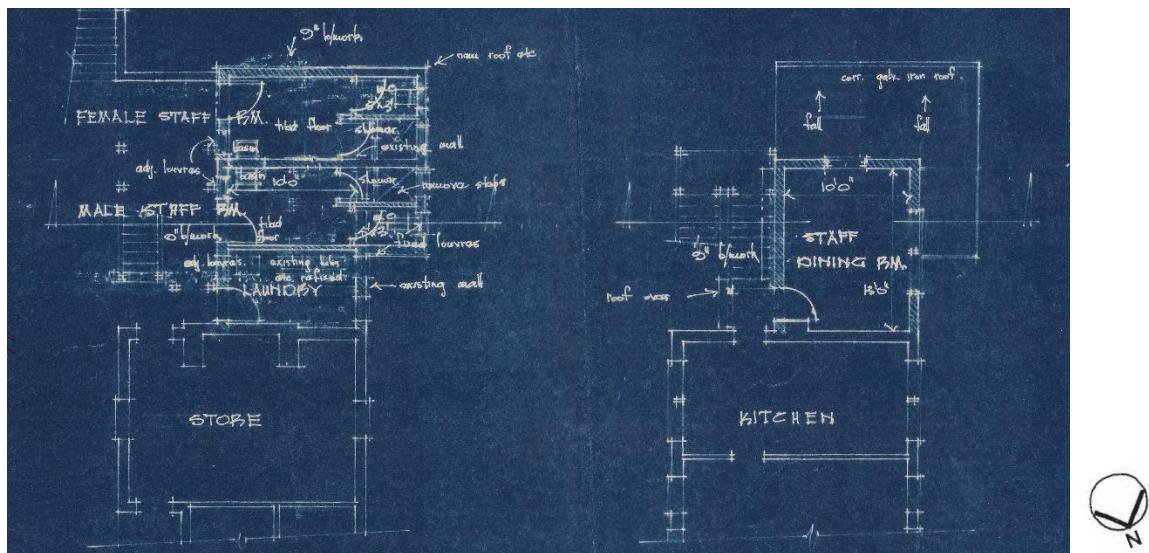


Figure 9 Plans showing 1960 alterations and additions
Source: QSA



Figure 10 The Broadway Hotel in February 1983. Note that the drive-in bottle shop on the side of the hotel had been completed by this time.
Source: NTAQ

¹⁸ Certificate of Title No. 33576 Volume 1759 Folio 6



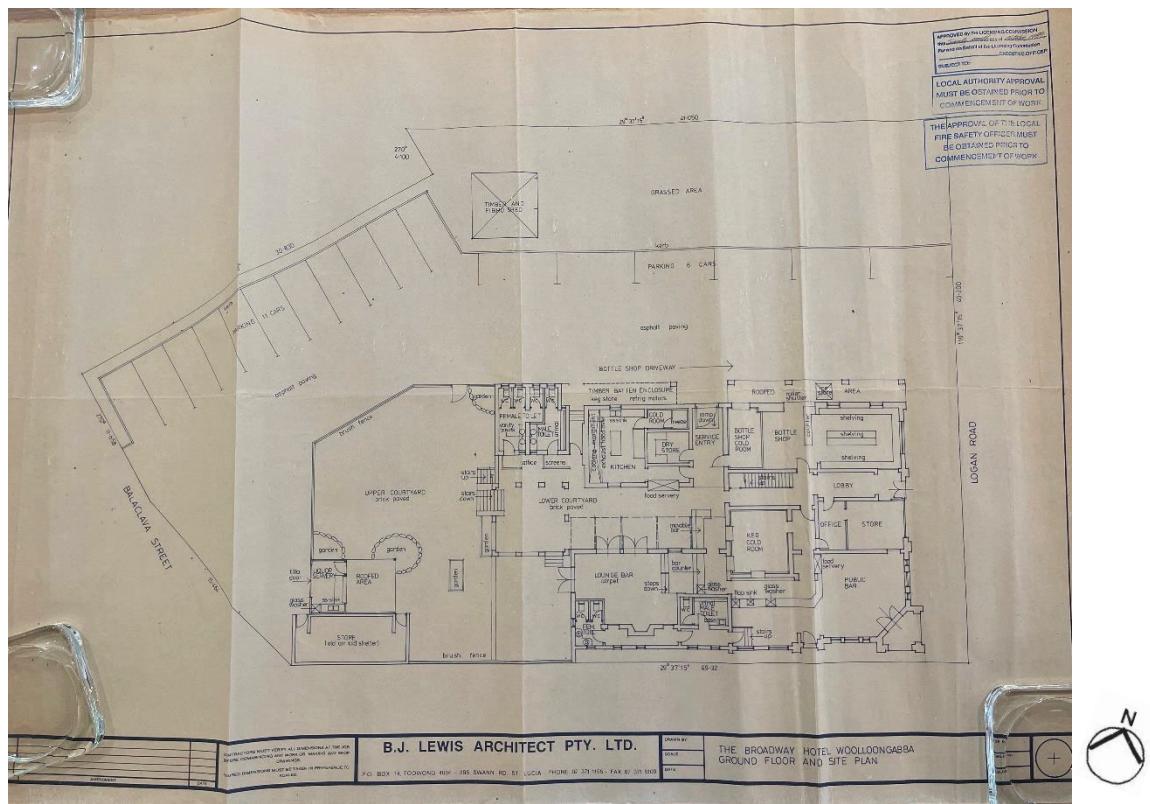


Figure 11 Plan showing 1985 approved ground floor and site layout
Source: QSA



Figure 12 *Logan Road view of the Broadway Hotel in January 1985*
Source: NTAQ



Figure 13 Corner view of the Broadway Hotel in January 1985
Source: NTAQ



Figure 14 Balaclava Street view of the Broadway Hotel in January 1985
Source: NTAQ





Figure 15 Rear view of the Broadway Hotel in January 1985

Source: NTAQ



Figure 16 Side view of the Broadway Hotel in January 1985. Note that the drive-in bottle shop had been constructed by this time.

Source: NTAQ



Ivan McDonald Architects

Pub Revive Gabba Pty Ltd was a consortium of John Kilroy and brothers, Peter and John Dwyer, who had successfully renovated old hotels in Sydney and Brisbane including the Terminus Hotel at South Brisbane and the Paddington Barracks at Petrie Terrace.¹⁹ In October 1987, the Licensing Commission approved plans prepared for Quetel by Melbourne architects, Carter Merolli and Associates as shown at **figures 17 & 18**. The alterations and additions included:

- a new two-storey pavilion in the rear beer garden
- an elevated deck in the courtyard space between the two rear wings
- new exit stairs from the rear of the two-storey wing
- further changes to the toilet block at the rear of the two-storey wing
- a new kitchen fitout on the ground floor of the two-storey wing including forming new wall openings and closing up existing wall openings (internal only).

By 1988, the lessee had taken the radical step of painting the Broadway pink, with the objective of softening its image and changing its clientele as shown at **figure 19**.²⁰

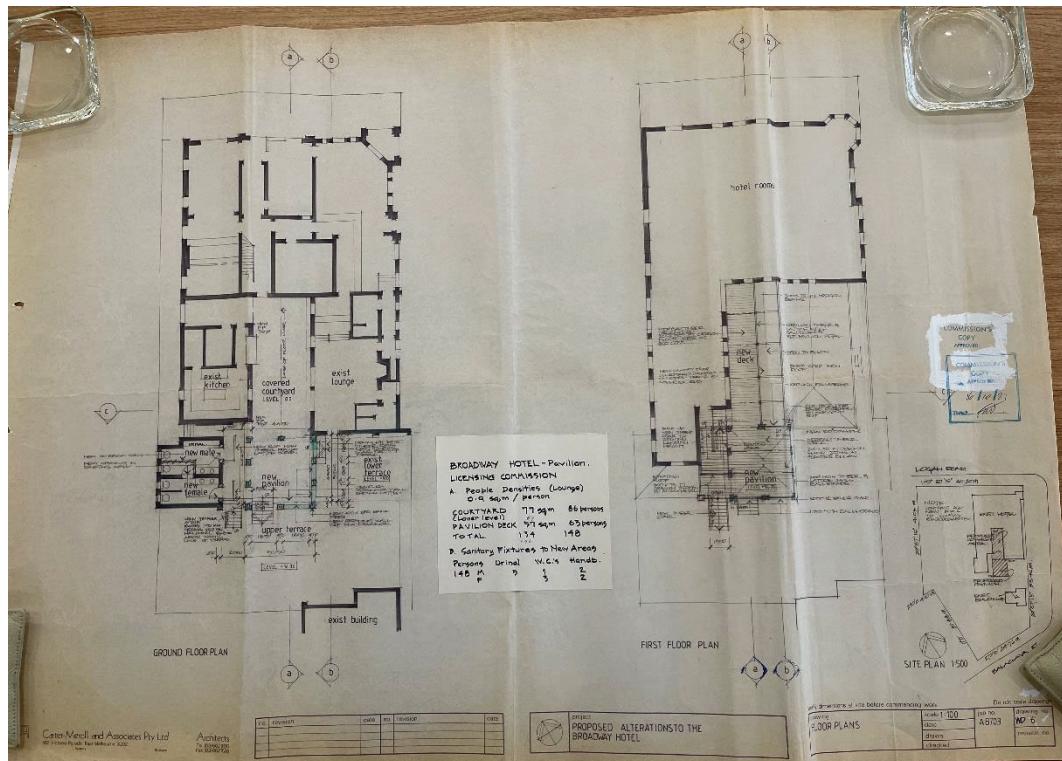


Figure 17 Plans showing 1987 approved changes
Source: QSA

¹⁹ Courier Mail 25/11/1988 p.41

²⁰ *ibid.*



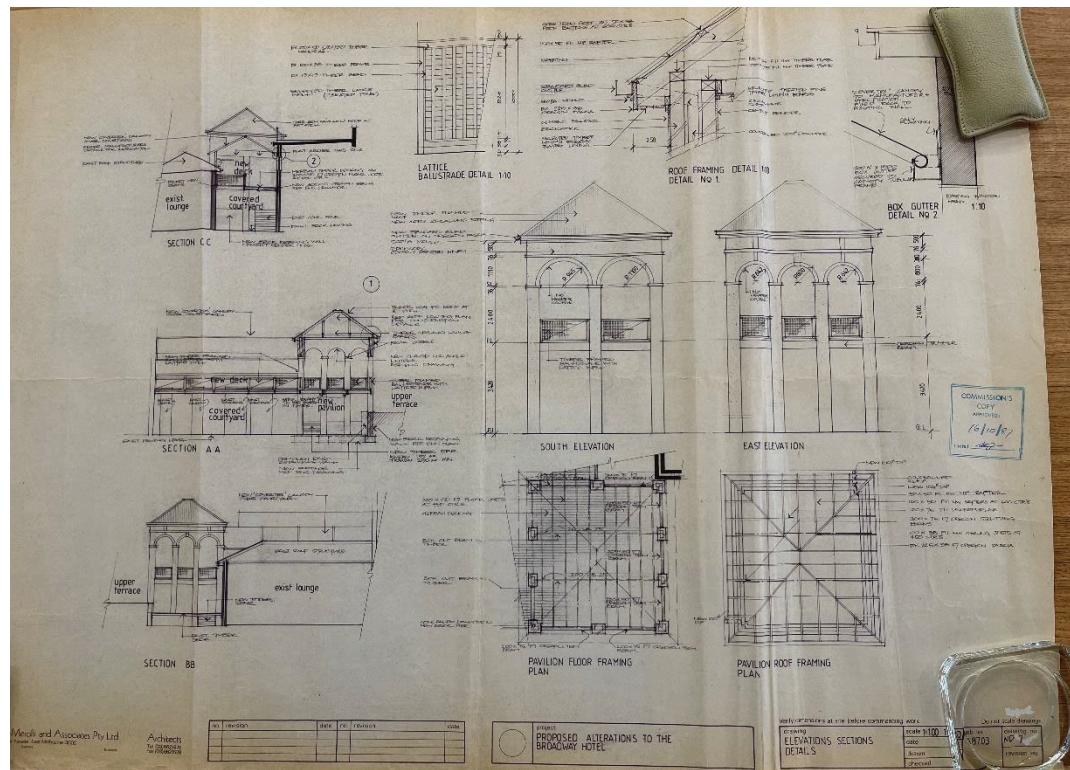


Figure 18 Elevations, sections and details showing 1987 approved changes
Source: QSA



Figure 19 Corner view of the Broadway Hotel in October 1988 after it had been painted pink.
Source: BCC-T120-1128.4



Pub Revive's lease ended in late-1989 and the hotel was then leased to Wilborough Pty Ltd in October 1989²¹ before being sold to Dr Malcolm Nyst in 1997.²²

3.3 THE RECENT FIRES

In 2010, licensee Carl Dietterich had been renovating the kitchen, bathrooms and staff quarters of the hotel and had sought approval in June 2010 for a new rear fire escape to a design by Brisbane architects, Inaspace.²³ At about 2am on 10 July 2010, a fire broke out in a ground floor store room in the vicinity of the main staircase. No one was injured but the fire and consequent fire-fighting water caused extensive internal damage, destroyed part of the roof and second floor staff quarters, flooded the basement and shut down the hotel operation.

*Following the fire, all the remaining internal linings to the main hotel building which were not destroyed by the fire, or water from fighting the fire, were removed in order to render the site safe. This included all the wall and ceiling linings and door frames. Some of the internal linings were asbestos.²⁴ Prior to the 2010 fire, Inaspace Architects had prepared a comprehensive set of measured drawings of the *Broadway Hotel* which are shown at **figures 20-24** and reproduced in full at **appendix 1**. The only notable change from previous plans of the hotel was the installation of another new public bar counter. An aerial view of the hotel after the 2010 fire is shown at **figure 25**.*

After the 2010 fire, redevelopment of the site was proposed by Majella Enterprises with plans which included:

- removal of the rear single-storey and two-storey wings, the air raid shelter and all outbuildings
- an external rear lift to provide equitable access to all above-ground floor levels of the hotel
- internal alteration and refurbishment of the hotel including some further internal and external wall penetrations
- reconstruction of the original internal staircase and corridors on each level
- construction of a 26-storey residential tower at the rear and side of the hotel on an expanded site.

²¹ Certificate of Title No 335766 Volume 1795 Folio 6

²² Courier Mail 28/2/1997 p.30

²³ BCC Development.i

²⁴ David Carter Architect *Summary of Historical Research: Broadway Hotel* unpublished report 2016 p.12



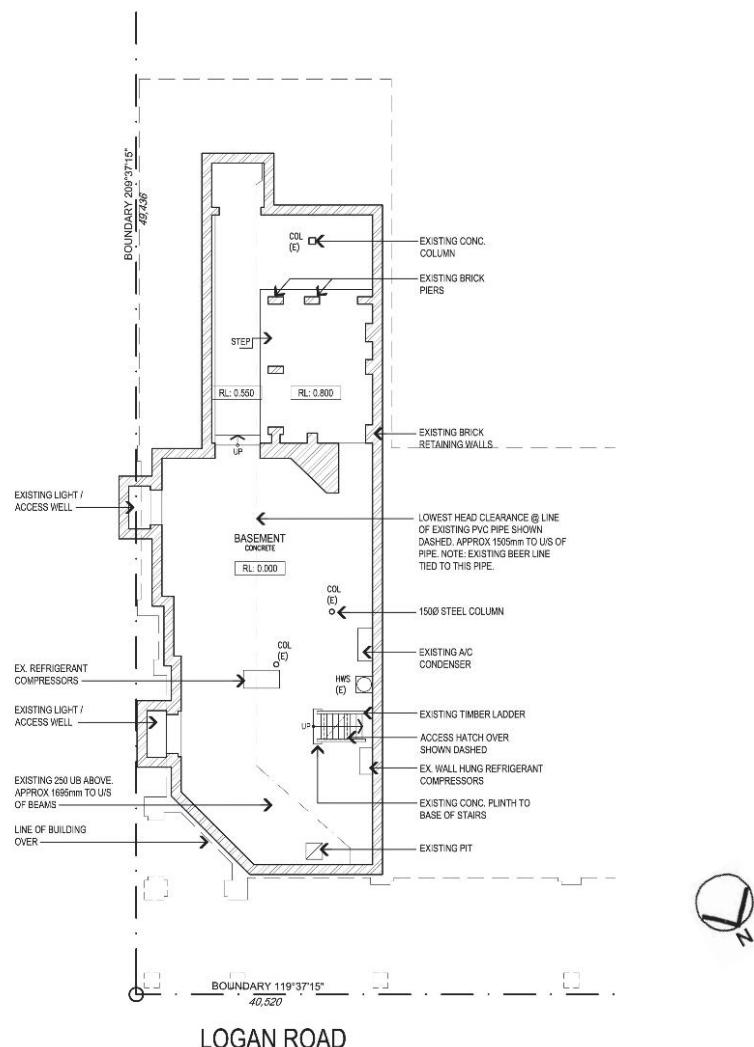


Figure 20 2010 basement plan
Source: Inspace Architects



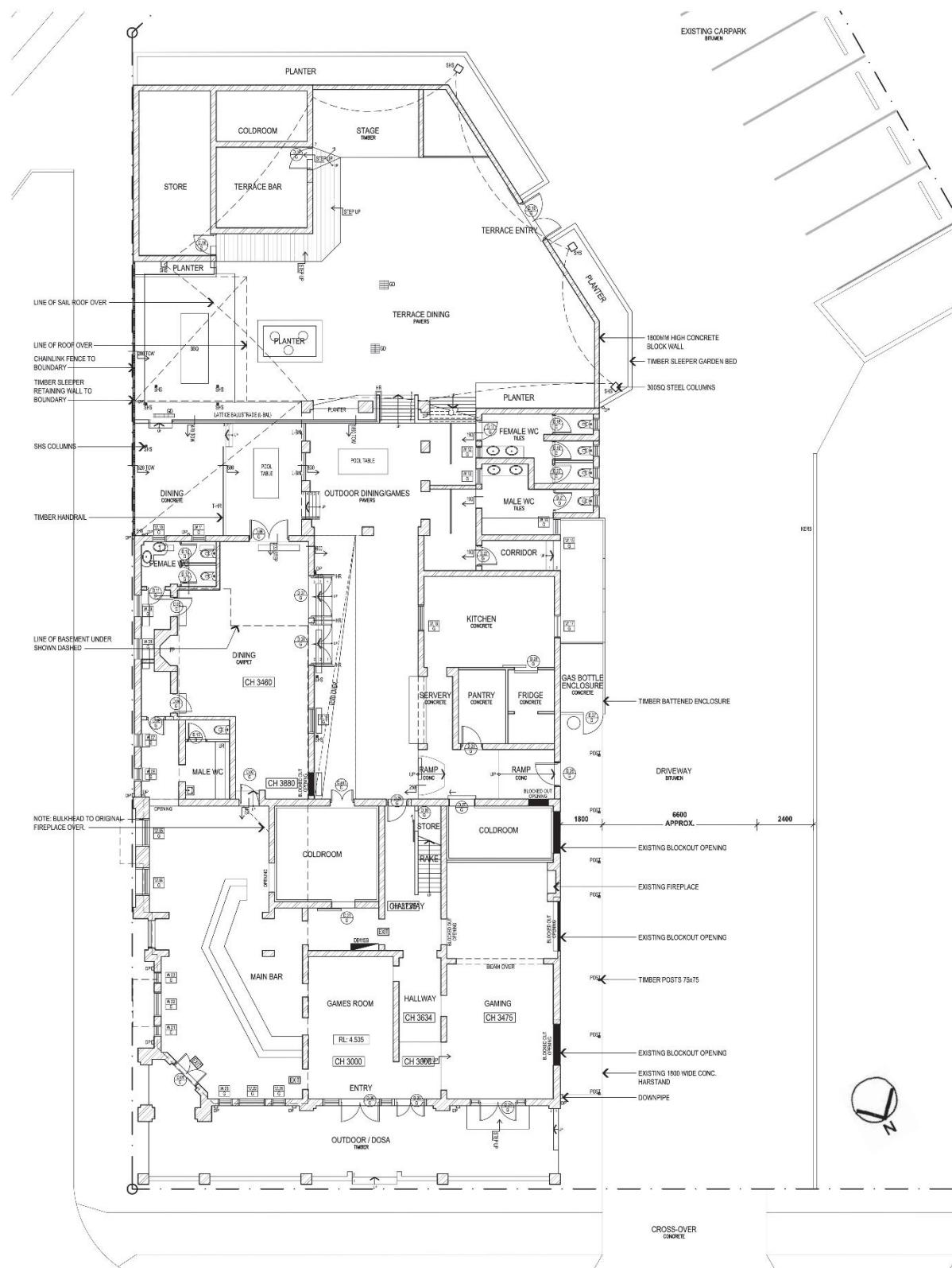


Figure 21 2010 ground floor plan
Source: Inaspace Architects



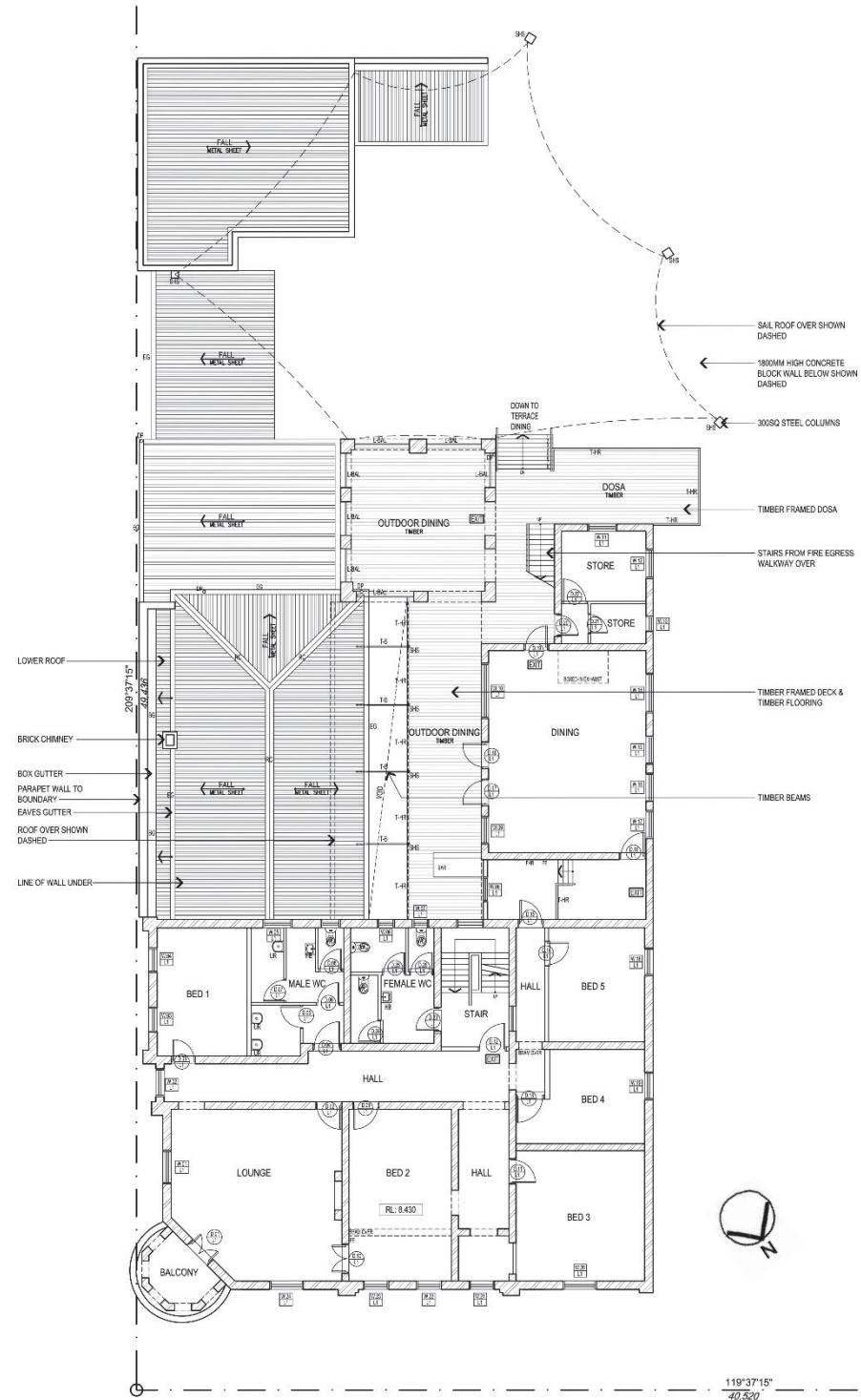


Figure 22 2010 first floor plan
Source: Inaspace Architects



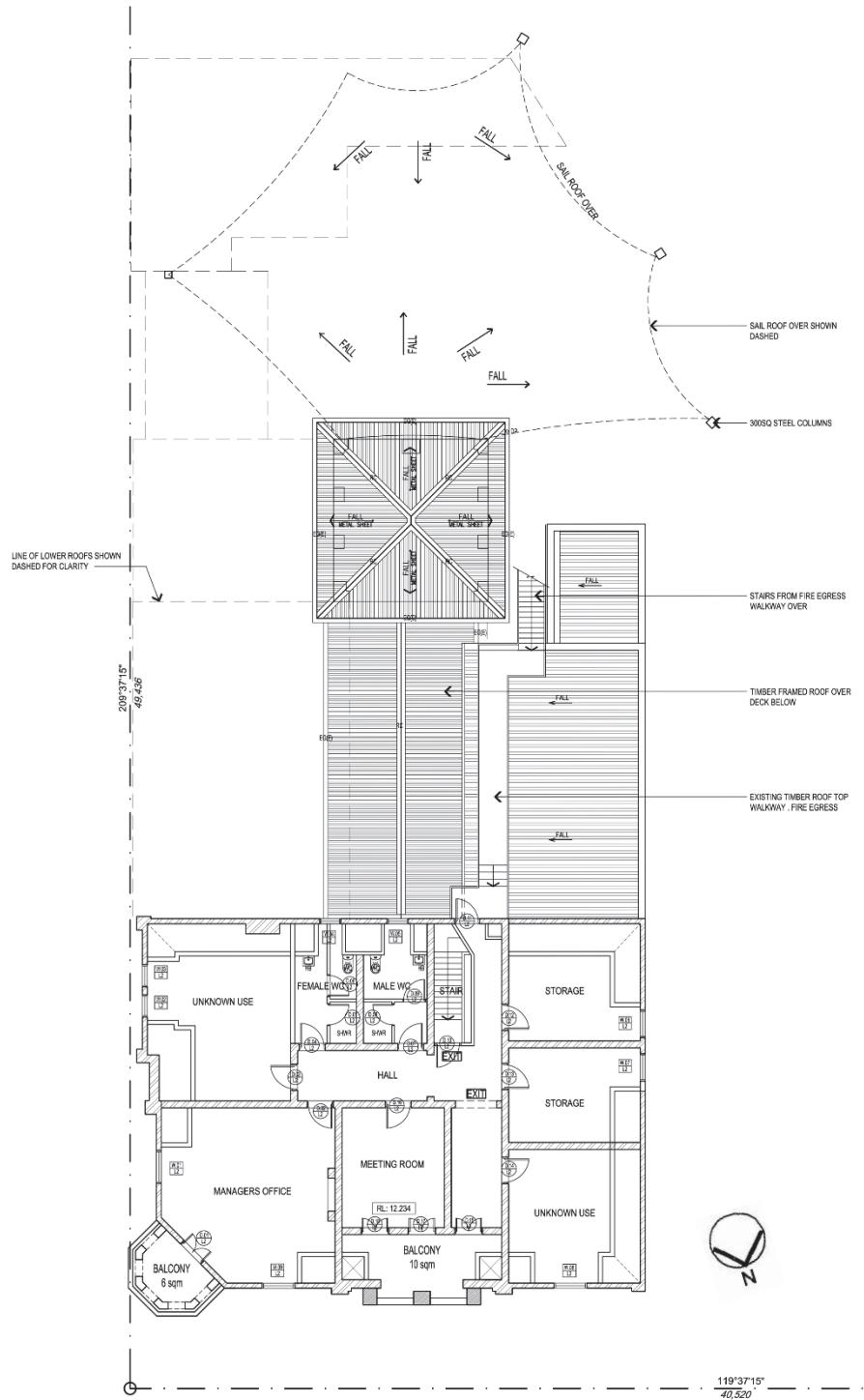


Figure 23 2010 second floor plan
Source: Inspace Architects



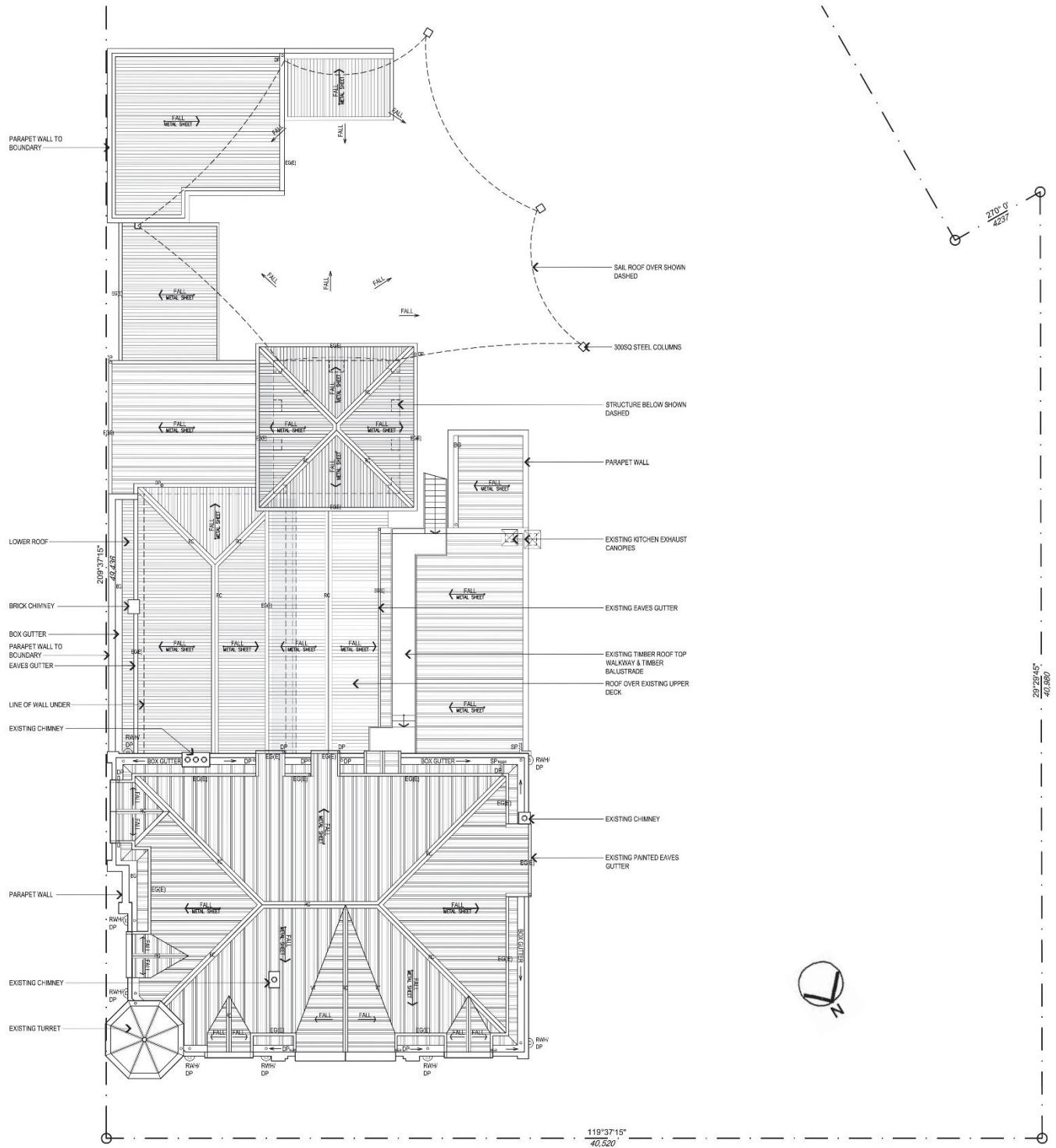


Figure 24 2010 roof plan
Source: Inaspace Architects



Figure 25 *Aerial view of the Broadway Hotel after the 2010 fire*
Source: Cr Jonathan Sri for the Gabba Ward/Facebook

Although the heritage conservation aspects of the Majella proposal were approved by the State Government in September, 2017, the development application was withdrawn in July 2018 and the project did not proceed. On 2 September 2018, another major fire occurred at the *Broadway Hotel* as shown at **figure 26** and on the following link.

<https://www.mygc.com.au/watch-fire-engulfs-heritage-listed-brisbane-pub/>

The fire collapsed the entire main building roof structure including the corner turret's spire and seriously damaged the remaining timber floor structures and internal finishes. The rear two-storey wing and the 1980s beer garden structures were also extensively damaged. An aerial view of the hotel after the 2018 fire is shown at **figure 27**.



Figure 26 *The Broadway Hotel on fire again in 2018*
Source: Google Images





Figure 27 Aerial view of the Broadway Hotel after the 2018 fire
Source: Brisbane Times (Jesse Harrison)

After the 2018 fire, the owner, Dr Malcolm Nyst, was issued an enforcement notice requiring the remaining structure of the *Broadway Hotel* to be structurally stabilised and the site secured. Based on a structural design by Neil McKenzie & Associates, a suspended concrete slab was inserted to replace the destroyed second floor level and steel braces were installed to stabilise the second floor walls. Approval was also given in August 2020 to demolish the structurally unsound air raid shelter and the modern rear courtyard and beer garden structures but this work had not proceeded by October 2022. In December 2020, approval was given to remove loose debris and cut back vegetation which has recently occurred.

In 2022, the *Broadway Hotel* was purchased by Broadway Projects Qld Pty Ltd. The building is currently vacant, derelict, flooded and extensively damaged as shown generally at figures 28 – 35.



Figure 28 Balaclava Street view of the Broadway Hotel in 2022





Figure 29 The rear courtyard in 2022



Figure 30 Interior of the rear single-storey wing in 2022





Figure 31 *Interior of the 1942 air raid shelter in 2022*



Figure 32 *First floor corner room in 2022. Note the recent suspended concrete second floor slab above.*



Figure 33 *Second floor rear wall in 2022*



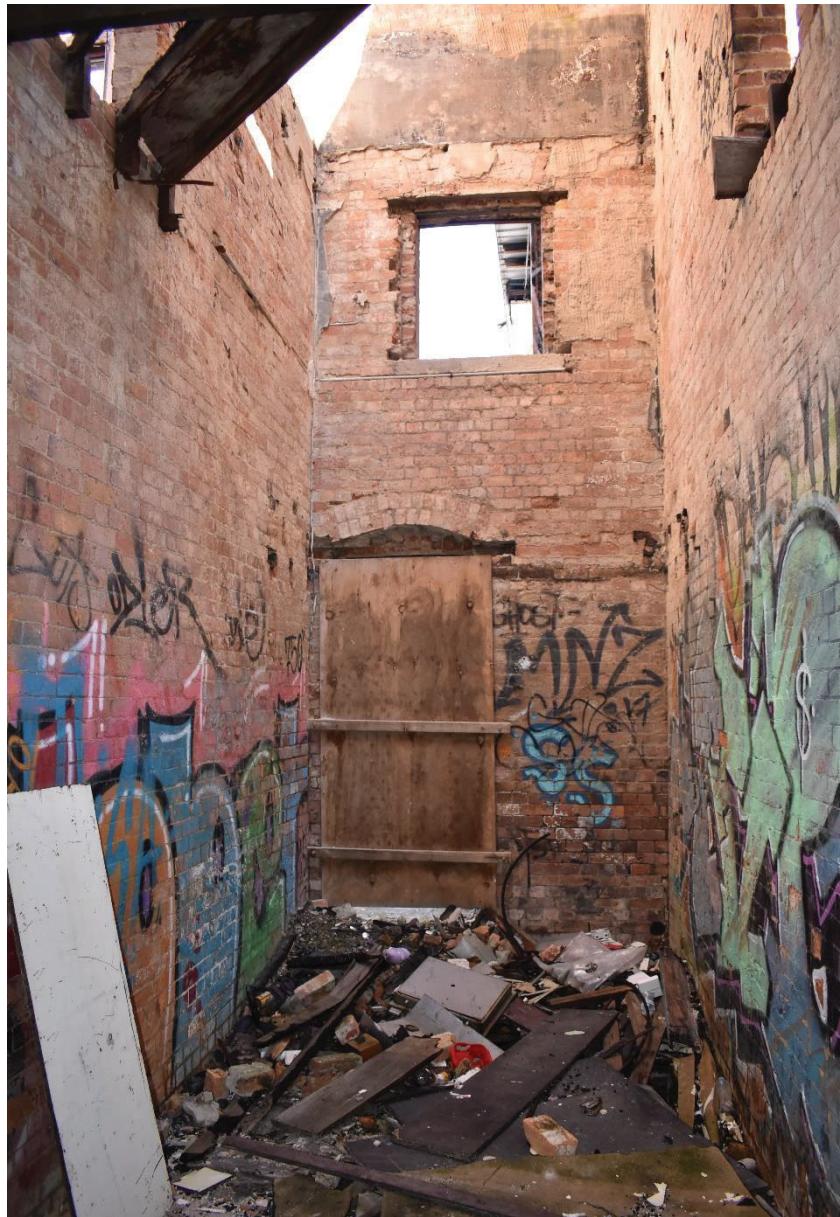


Figure 34 Ground floor stairwell in 2022



Figure 35 Second floor corner room and turret remnant in 2022



4 PHYSICAL EVIDENCE

4.1 METHOD OF INVESTIGATION

A visual inspection of all above-ground levels of the *Broadway Hotel* was carried out to identify existing materials, methods of construction, finishes and changes over time. This inspection was generally carried out in daylight from floor level, however, parts of the ground floor were inspected by torchlight. The basement was flooded with approximately 1.2m of water and was not inspected. Rear areas (including the former air raid shelter) which are in a hazardous state and are currently approved for demolition were only cursorily inspected. General digital photographs (not to archival standard) were taken to provide an overall indication of the existing fabric. No fabric was physically removed as part of this investigation. Diagrammatic existing floor plans of the *Broadway Hotel* are shown at **figures 36 – 39** which set out room numbers to be used throughout the cmp. No specialised investigations have been carried out with respect to structure, landscape or building services although all of these aspects of the existing fabric and setting are considered within this general investigation.

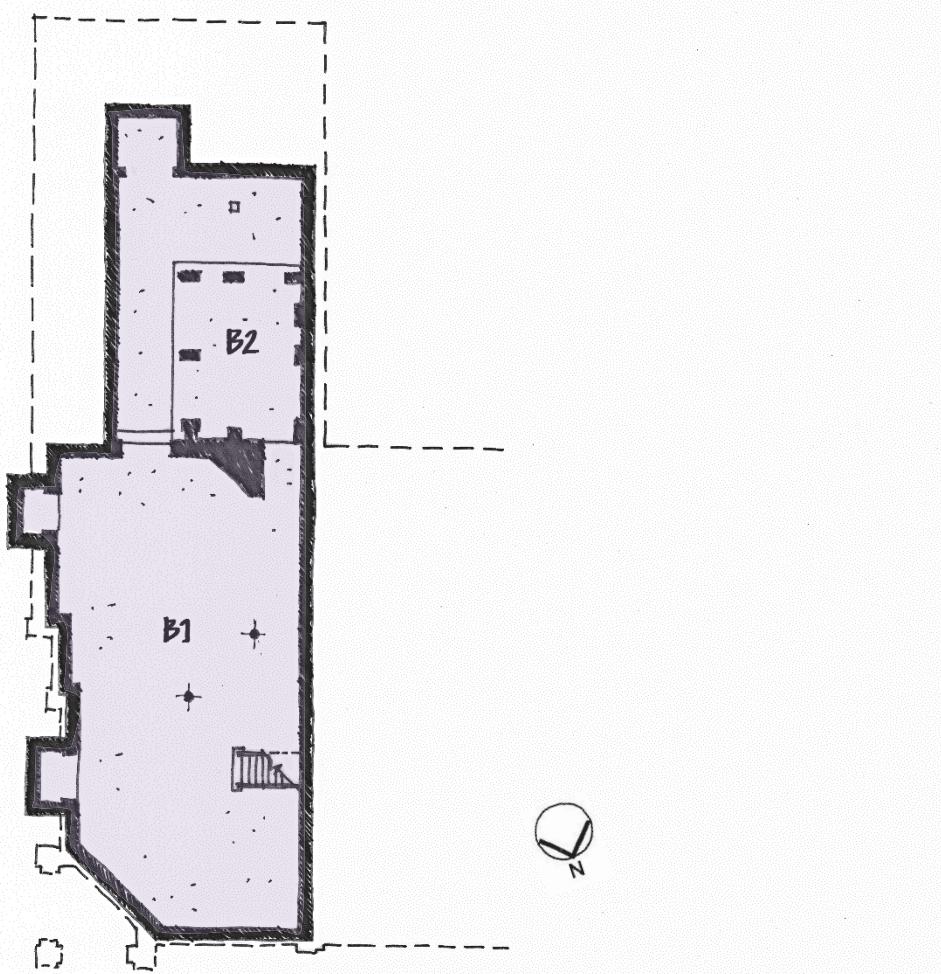


Figure 36 Basement plan (not inspected) based on 2010 Inaspace Architects measured drawings



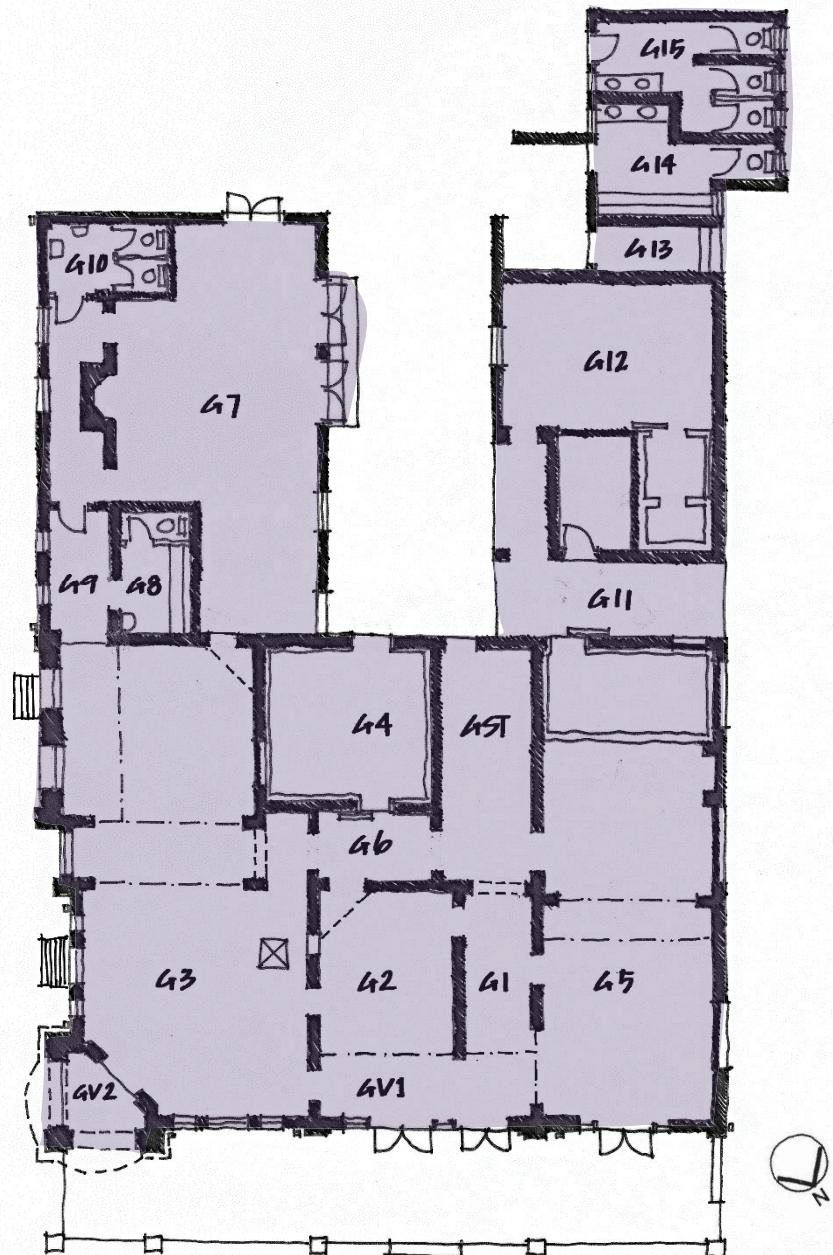


Figure 37 Current ground floor plan



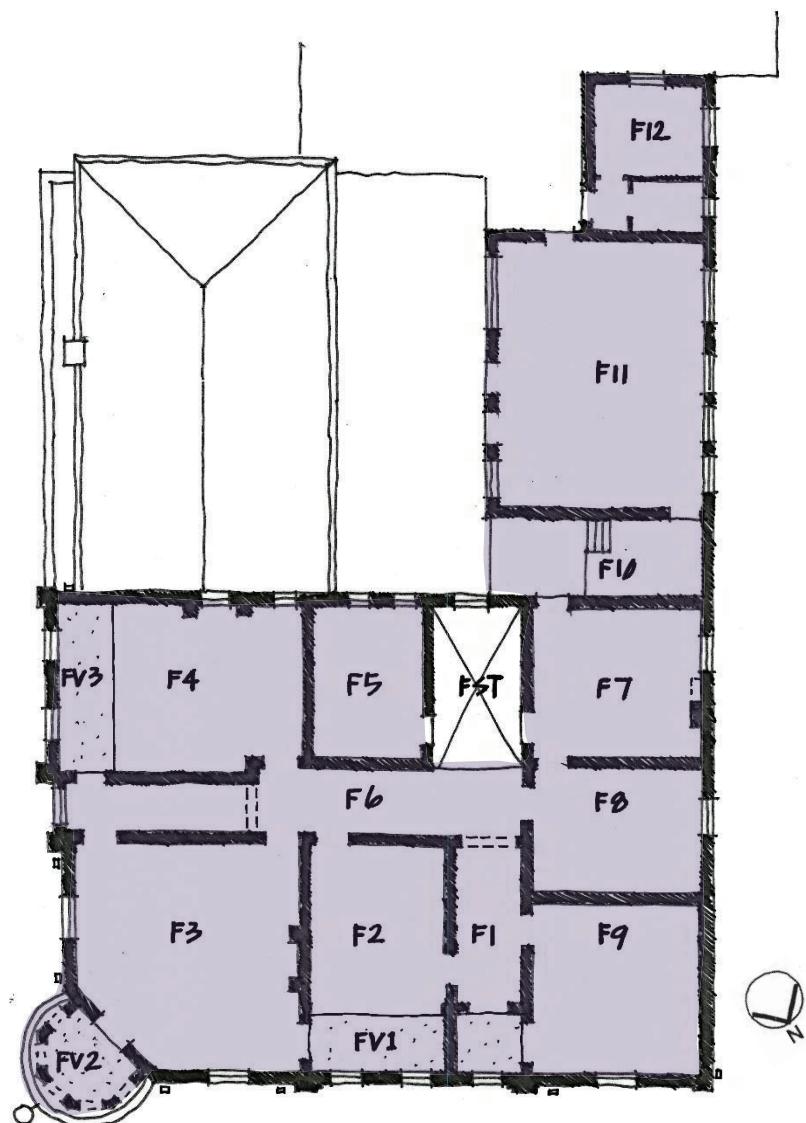


Figure 38 Current first floor plan. The crossed area is a void.



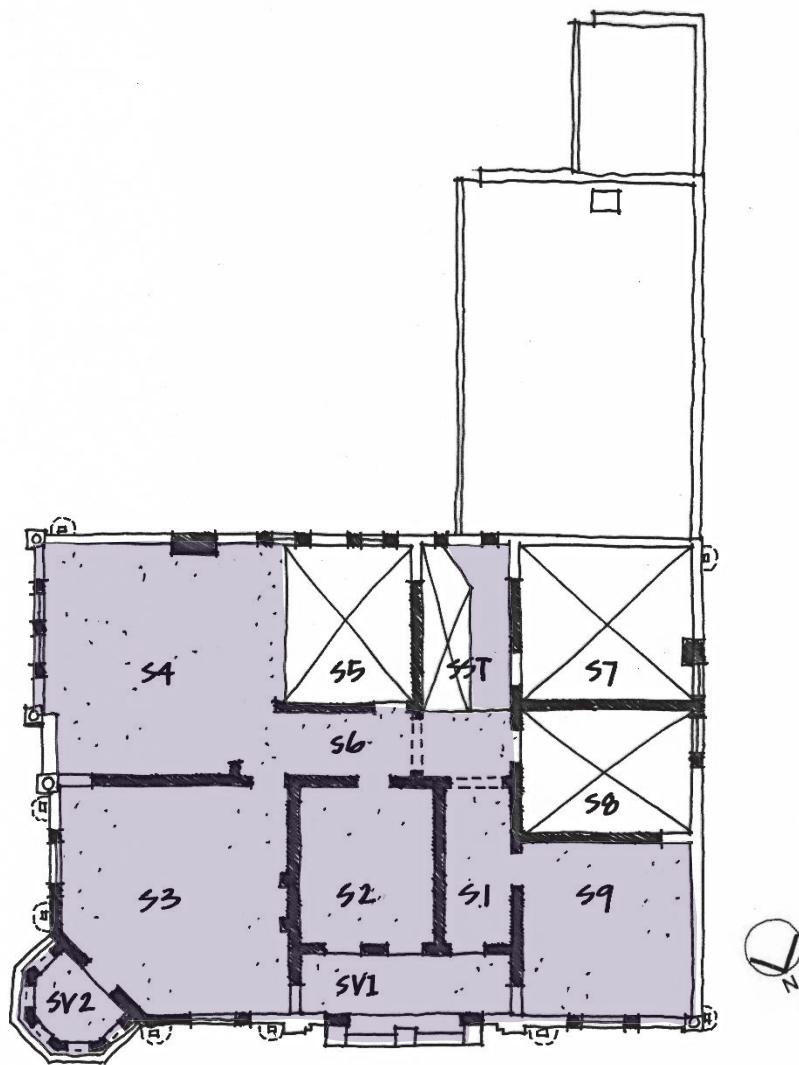


Figure 39 Current second floor plan. The crossed areas are voids.





Figure 40



Figure 41

4.2 EXISTING FABRIC

The *Broadway Hotel* is a three-storey loadbearing brick structure with suspended timber and concrete floors and, currently, no roof structure. A part basement floor (B1 & B2) exists under the public bar and the original part of the rear single-storey wing. The rear single-storey wing (G7-G10) is of loadbearing brick construction with a suspended timber floor over the basement and a timber-framed roof sheeted in Klip-lok (or similar) metal deck roofing. The original side verandah of the single-storey wing was removed in 1958 and replaced with the current enclosed space and parapeted flat roof when the rear of the wing was extended at that time. An early, but not original, rear two-storey wing is of loadbearing brick construction with concrete slabs on ground, a suspended timber first floor and 1958-1960 timber-framed skillion roofs with brick parapets. Various outbuildings are located in the rear courtyard and at the rear of the site including a 1942 air raid shelter and a 1980 two-storey open pavilion which are all currently approved for demolition due to their dangerous structural condition (**figures 40-42**).



Figure 42

The main (three-storey) hotel building is designed with two principal facades (facing Logan Road and Balaclava Street respectively) and two secondary facades (at the rear and side respectively). All masonry walls of the original hotel are constructed of solid pressed Bundamba bricks (**figure 43**) with the principal facades laid in tuck-pointed English bond (**figure 44**) and dressed with an elaborate array of moulded terracotta string courses, cornices, cappings, balusters and finials (**figures 45-50**).



Figure 44



Figure 43



Figure 45



Figure 46



Figure 47





Figure 48



Figure 49

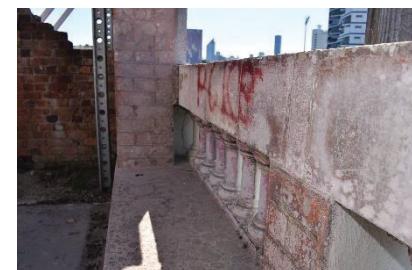


Figure 50



Figure 51



Figure 52



Figure 53



Figure 54

Most of the original external timber door and window joinery has been either totally or substantially destroyed by fire. This appears to have originally been a consistent system of cedar, double-hung, two-light window sashes (figure 54) and cedar framed-and-panelled doors. Most of the surviving doors and windows are from the 1958 alterations (or later) and are typically modern assemblies of silky oak construction. Sufficient documentary and physical evidence exists, however, on which to base an accurate reconstruction of the missing external door and window joinery.



The main feature of the principal facades is the prominent and richly decorated corner turret which has undergone some decorative changes and, more importantly, the complete loss of the spire roof form. The original first floor balustrade detail was changed (most likely in the 1958 renovations) to include a solid rendered masonry balustrade in lieu of the original terracotta balusters (of which one survives at each end). The original second floor balustrade was horizontally striated (possibly also in terracotta) but is now flat rendered and painted. The entire spire roof framing and all of its elaborate decorative detail down to soffit line was destroyed by the 2018 fire but most of the soffit and eaves detailing survives. The original corner lantern (originally gas-lit) survives intact (**figures 55-58**). The current “HOTEL BROADWAY” lettering on the first floor turret balustrade is modern sheet metal signage in two different fonts and replaced the original more-subtle signage evident in **figures 3 & 4**.



Figure 55



Figure 56



Figure 57



Figure 58





Figure 59



Figure 60

The 1958 renovations removed important verandah elements that articulated the principal facades and provided interstitial spaces between inside and outside. These are verandahs GV1 & FV1 on the Logan Road façade and verandah FV3 on the Balaclava Street façade where the original verandah external walls were removed and modern windows and doors were installed at the façade line. An original verandah space survives at SV1 (albeit now without mansard walls and external door joinery) (**figure 59**) and the original FV3 concrete floor slab is evident overhead in the Public Bar (**figure 60**). A modern timber deck and lightweight roof structure are attached to the Logan Road façade at ground floor level (**figure 61**). To provide temporary support to the second floor walls, steel braces have recently been installed (**figure 62**).



Figure 61



Figure 62

The three-storey section of the hotel originally had a mansard roof form comprising steeply angled timber-framed “walls” covered with “rib-and-pan”-profile galvanised steel sheeting and a fairly low-pitched main hip roof with various gable roofs behind high parapets. The mansard “walls” were drained by box gutters behind low parapet walls which discharged to ca.1958 curved rainwater heads (**figure 63**) and rectangular downpipes strapped to the external walls (**figure 64**). None of this roof fabric survives except for a small section of box gutter on the side wall (**figure 65**) and some remnant evidence of roof framing (**figure 66**), flashings (**figure 67**) and mansard wall positions (**figure 68**). The corner turret (**figure 69**) and single-storey rear wing (**figure 70**) retain early Ogee-profile galvanised steel eaves guttering, beaded timber fascias and timber-boarded soffits.

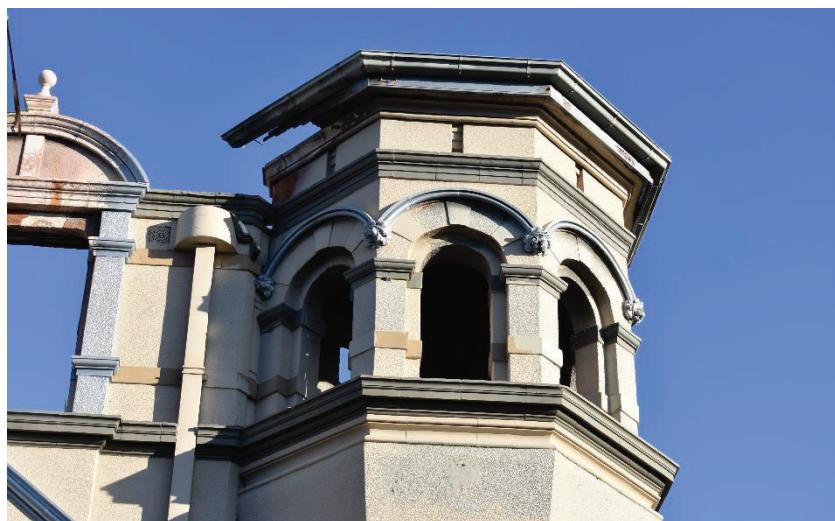


Figure 63





Figure 64

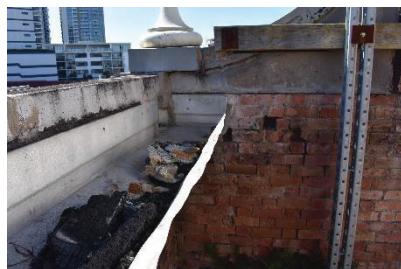


Figure 65



Figure 66



Figure 67



Figure 68



Figure 69



Figure 70

The basement is currently flooded and was not able to be inspected except cursorily via an access hatch and timber stairs in the Public Bar floor (**figure 71**). 2010 measured drawings show that the basement extends under the entirety of the Public Bar (B1) and the original part of the single-storey rear wing (B2). B1 and B2 are at different floor levels reflecting the different ground floor levels above. Basement B1 has cast iron columns supporting steel bearers and timber floor joists (**figure 72**) and two unsealed light wells to the Balaclava Street footpath (**figure 73**).



Figure 71



Figure 72



Figure 73

The ground floor of the main hotel building is considerably fire-damaged and vandalised and remaining debris makes analysis of the floor fabric difficult. Multiple minor changes to floor levels exist throughout the ground floor which relate to a variety of concrete and timber substrates and a variety of built-up overlaid floor finishes. For instance, the G3 Public Bar floor at the basement access hatch (figure 74) shows an original timber floor layer, a particleboard top layer and a possible intermediate concrete topping layer. This varies from both the G1 entry floor level (figure 75) and the G5 floor level (figure 76).



Figure 74



Figure 75



Figure 76



Figure 77

Throughout the ground floor, the original white-set, lime-plastered wall finishes remain to G2, G3 & G6 but have been removed to G1, G5 & GST. The original lath-and-plaster ceilings have generally been removed and only a remnant lath-and-plaster ceiling and (assumed) original moulded plaster cornice survives in G6 (figure 77). The removal of ceiling finishes does, however, reveal original first floor construction above which includes a number of original steel beams supported on sandstone blocks built into the brick walls (figures 78 & 79). The removal of plaster wall finishes also reveals the considerable number of wall penetration changes that have occurred over time (figure 80).



Figure 78



Figure 79



Figure 80





Figure 81

The most-recent public bar counter has been removed and the public bar (G3) is now a large open space (figure 81). The original internal timber staircase no longer survives (figure 82) except for some remnant landing fabric at the second floor level (figure 83). Substantial photographic evidence of the stairs, as well as some physical evidence of floor framing positions, does exist upon which to base an accurate reconstruction of the stairs.



Figure 82



Figure 83



Figure 84

The first floor of the main hotel generally retains its original herringbone-strutted hardwood floor frame although the structural condition of the fire-damaged members requires further detailed investigation (figure 84). The original 6" (150mm) hoop pine flooring also exists in, at least, F7, F8 and part of F3. Elsewhere, the hoop pine flooring has been replaced by temporary plywood sheeting. All internal doors and most timber mouldings have been removed from the first floor except for F7 & F8 where remnant hoop pine flooring and remnant moulded cedar skirtings survive. A substantially intact cedar double-hung window set survives in F8 (figures 85 & 86). The brick walls were originally finished internally with white-set, lime plaster which survives in F2, F7, F8 & F9 and parts of F3, F4 & F6, however, the condition of this surviving plaster requires further detailed investigation. Figure 87 shows F3. The FV2 first floor corner turret verandah retains its original concrete floor. Original tuck-pointing to the inside faces of the turret's brick walls is evident but has been painted over (figure 88).



Figure 85





Figure 88



Figure 86



Figure 87

The second floor of the main hotel building contains the least amount of original/early fabric of all floor levels due to the complete fire loss of its floor and roof. Importantly, the original SV1 verandah space fronting Logan Road survives relatively intact including its original concrete floor and tuck-pointed brick walls. This fabric can provide sufficient evidence to reconstruct the missing GV1, FV1 & FV3 verandahs. A new suspended concrete floor slab was installed after the 2018 fire to stabilise the overall building structure. This slab extends to S1, S2, S3, S4, S6 & S9. The S5, S7, S8 & SST floor areas are void (**figures 89 & 90**). All internal doors and mouldings have been removed from the second floor. The original white-set, lime plaster wall finishes have generally been removed except for parts of S2, S3 & S9 (**figures 91 & 92**). The SV2 second floor corner turret verandah retains its original concrete floor and rendered (possibly concrete) soffit. Similarly to the first floor, original tuck-pointing to the external brick walls of the turret is evident but has been painted over (**figure 93**).



Figure 89



Figure 90

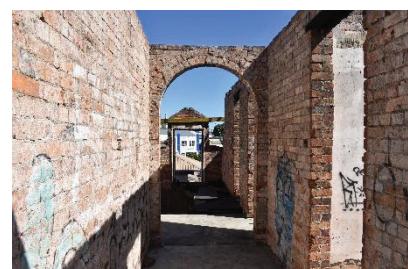


Figure 91



Figure 92

The main hotel building originally had six fireplaces throughout the building served by a three-flue chimney on the back wall, a single-flue chimney on the side wall and a two-flue chimney within the core of the building. No mantle pieces, fireboxes or hearths survive but original fireplace openings remain evident in G5, F3, F4 & S3 (**figures 94 – 97** respectively). The F4 chimney breast (**figure 96**) was penetrated by a new window opening in 1958.

Original terracotta chimney pots (now painted) survive only to the rear wall chimney (**figure 98**). It appears that two of the three flues to the rear wall chimney originally serviced two fireplaces on the ground floor which no longer survive.



Figure 93





Figure 94



Figure 95



Figure 96



Figure 98



Figure 99



Figure 97

Whilst the main building has suffered considerable loss of original and early fabric due to recent fire damage and has undergone considerable alteration over time (mainly from the 1958 alterations), the original plan and architectural expression is still readily discernible. Sufficient documentary and physical evidence exists to allow for accurate reconstruction of many significant elements such as the external façade, the original open verandahs and the original mansard roof (including the turret spire); and interior details such as the timber staircase & landings, timber skirtings & architraves and lime plaster walls, ceilings & cornices.

The original single-storey rear wing (G8 and part of G7) was extensively altered in 1958 by a rear extension and the replacement of the original Balaclava Street open verandah with an enclosed and parapeted extension for toilets (G9 & G10) (figure 99). This wing is likely to have been the original kitchen and a large fireplace opening is still evident in G7 (figure 100). The external brick walls (which appear to have originally been face brick) have been rendered and painted. The Ogee-profile guttering, beaded timber fascia and timber-boarded soffit (figure 70) are likely to be original details and, together with the surviving corner turret soffit (figure 63), can provide evidence to reconstruct the missing main roof eaves detail. Otherwise, this wing generally has a low level of intactness.



Figure 100



The early (but not original) two-storey rear wing (G12 & F11) was extensively altered in 1958 and the late-1980s by conversion to the hotel kitchen (firstly on the first floor in 1958 and then on the ground floor in the late-1980s). The original hip roof evident in the **figure 5** aerial photograph was replaced with the current parapeted skillion roof in 1958. The original L-shaped verandahs shown on the 1922 detail plan at **figure 2** were also replaced with the current G11 & F10 landings in 1958. The current rear toilets (G13-G15) and former staff dining room (F12) were constructed in 1960 and altered in the late-1980s. This wing was severely damaged in the recent fires and generally has a very low level of intactness (**figures 53 & 101**).



Figure 101

The extent of existing fabric from different eras is shown diagrammatically at **figures 102 – 104**.



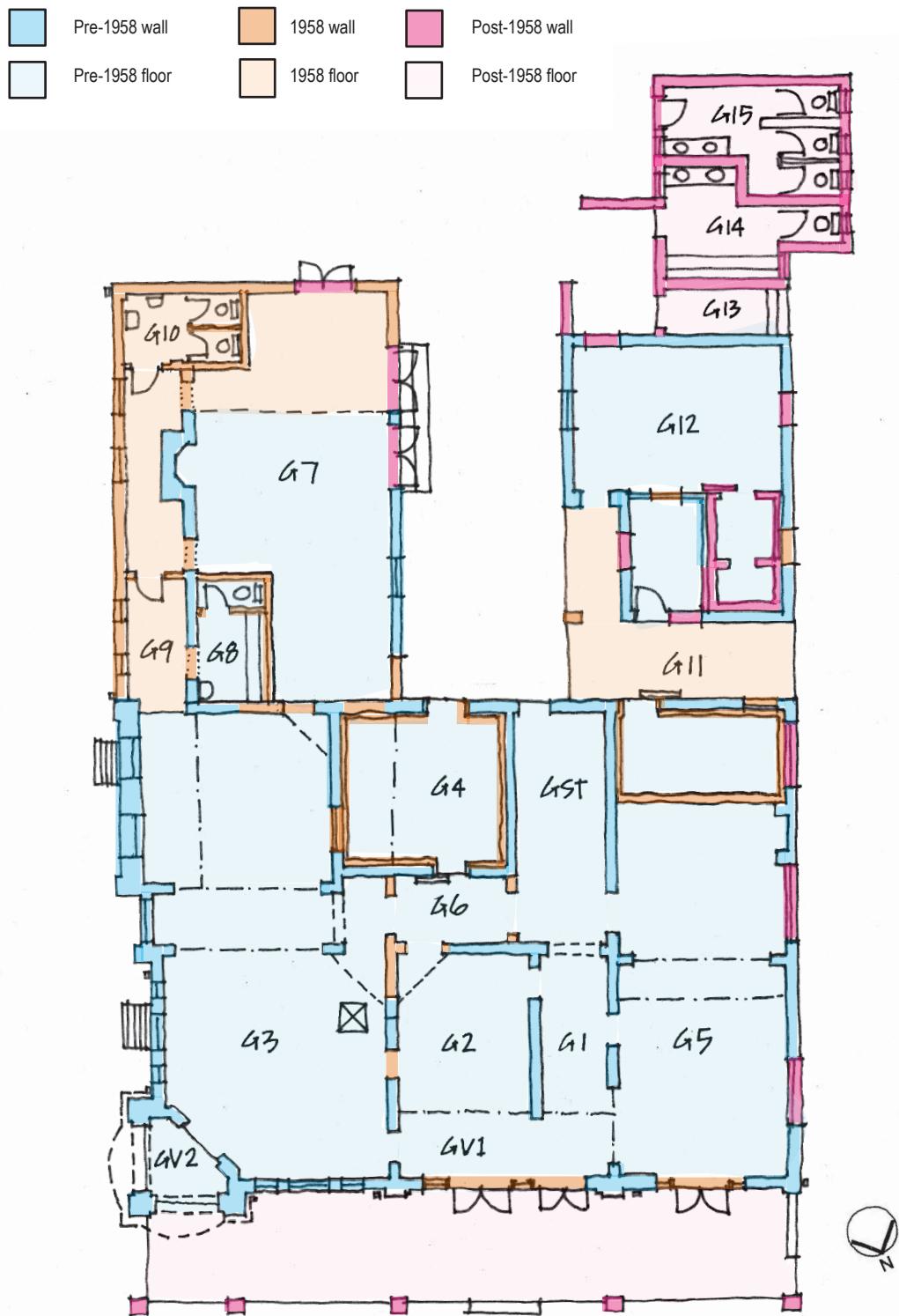


Figure 102 Diagrammatic ground floor plan showing existing fabric from different eras



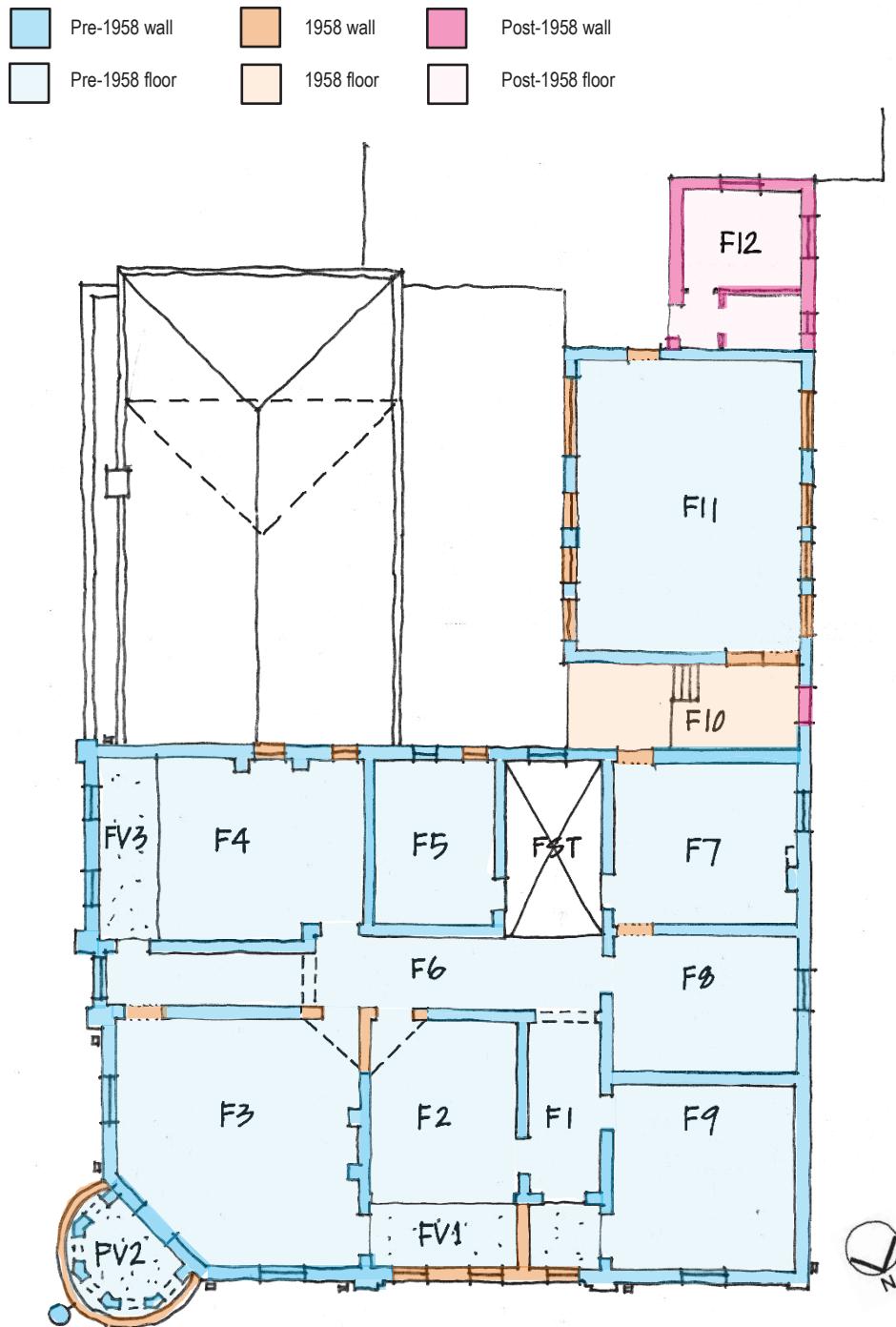


Figure 103 Diagrammatic first floor plan showing existing fabric from different eras



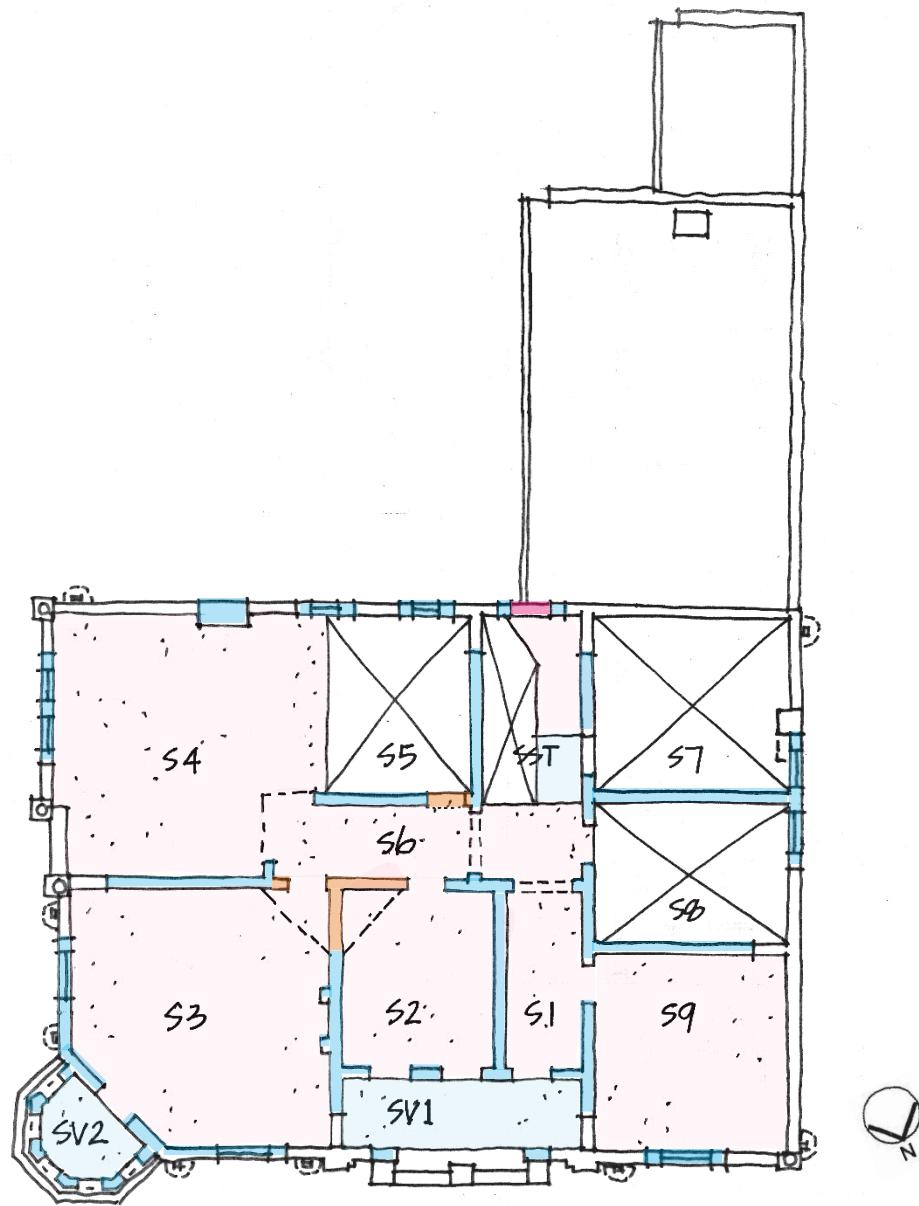
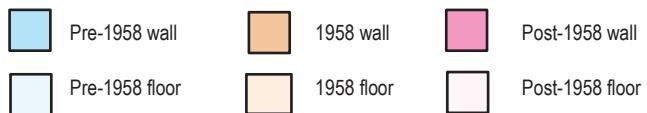


Figure 104 Diagrammatic second floor plan showing existing fabric from different eras



4.3 EXISTING SETTING

The *Broadway Hotel* is prominently set at the intersection of Logan Road, Wellington Road and Balaclava Street and primarily addresses the Logan Road streetscape. Because of road geometry, the hotel is not conspicuous in either the Wellington Road or Balaclava Street streetscapes until at relatively short range. The building is conspicuous in the Logan Road streetscape from both approach directions. Central to the *Broadway Hotel*'s streetscape prominence is its corner turret (figure 105). There is no significant vegetation on the site.



Figure 105 The *Broadway Hotel*'s prominent corner turret



Figure 106

The former Short Street road reserve in front of the Balaclava Street façade now forms a cul-de-sac carpark and open space which provides a forecourt setting (albeit currently unattractive) on the eastern side of the main building (figures 106 & 107). The opposite (western) side of the hotel addresses the former drive-in bottle shop and carpark open space (figure 108). Historically, the side wall of the hotel was concealed by the Broadway Engineering Works which was built on the hotel site circa 1924 and is evident at figure 3. Within the general vicinity of the *Broadway Hotel*, the built form character is undergoing change from predominantly modern low-rise commercial and industrial buildings to high-rise residential development (figure 109). The *Broadway Hotel*'s site topography places it relatively low in the surrounding area, such that the building does not have any skyline prominence and is not visible at a distance. The building is, however, the most-prominent built element at the local node of the Logan/Balaclava/Wellington intersection and has historically dominated this intersection since it was built.



Figure 107



Figure 108



Figure 109



5 ASSESSING CULTURAL SIGNIFICANCE

5.1 ASSESSMENT OF SIGNIFICANCE

The term *cultural significance* as it is used in this cmp deals essentially with identifying what is important about the *Broadway Hotel* and why it is important. As defined in the Queensland Heritage Act 1992 (**the Heritage Act**), the “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 terms *cultural significance* and *cultural heritage significance* are synonymous. The assessment of significance is done objectively and by drawing on a considerable amount of factual data. Comparisons are relevant in order to place the building in its context and a thorough knowledge of the history and condition of the place is essential.

Assessing cultural heritage significance against set criteria is a widely recognised method of achieving consistent, rational and unbiased assessments. Various authorities and bodies involved in heritage conservation adopt assessment criteria including the Australian Heritage Council, the National Trust, Australia ICOMOS and the Queensland Heritage Council. Whilst consistent with the notions of cultural heritage significance inherent in these bodies’ criteria, the Heritage Act sets out specific tests for considering state heritage places.

In assessing the cultural heritage significance of a state heritage place, s.35(1) of the Heritage Act sets out that the place must satisfy one or more of the following criteria:

- (a) the place is important in demonstrating the evolution or pattern of Queensland’s history;
- (b) the place demonstrates rare, uncommon or endangered aspects of Queensland’s cultural heritage;
- (c) the place has potential to yield information that will contribute to an understanding of Queensland’s history;
- (d) the place is important in demonstrating the principal characteristics of a particular class of cultural places;
- (e) the place is important because of its aesthetic significance;
- (f) the place is important in demonstrating a high degree of creative or technical achievement at a particular period;
- (g) the place has a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- (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 notion of thresholds of significance must also be considered. Not all places (or all aspects of a particular place) will be of similar importance or of importance to the same community. Just as there are places on the World Heritage Register which are of importance to mankind as a whole, there are places of purely local cultural significance which are important to a relatively small community. The conventional thresholds of cultural significance which are adopted are local, state, national and world. It is axiomatic that the *Broadway Hotel* is not of world heritage significance. In assessing cultural significance at all other thresholds, the same criteria as set out above can be applied, however, the thresholds for the place (or for different aspects of the place) may vary.

Each of these criteria is discussed below with respect to the *Broadway Hotel*.

5.2 DISCUSSION OF SIGNIFICANCE

5.2.1 Criterion (a) The place is important in demonstrating the evolution or pattern of Queensland's history.

The 1880s in Queensland was a period of economic boom helped by an influx of migration and capital investment. With the help of government-sponsored migration schemes, over 10,000 migrants arrived in Queensland each year, second only to Canada for British applications to emigrate.²⁵ Exploitation of natural resources saw rapid pastoral and mining development throughout much of the state, supported by heavy government investment in port and railway infrastructure. In the towns and cities, especially Brisbane, land speculation was rife, with new residential estates being constantly offered for sale. Economic activity declined in early-1890s, culminating in disastrous failures of banks and property institutions in 1893 due to over-borrowing by both the government and the private sector.

Against this background, Woolloongabba had developed as a southern Brisbane suburb since early European settlement in the 1860s. With the Woolloongabba Fiveways as the focal point of the area, a tram line to the Victoria Bridge opened in 1885 and had been extended along Ipswich Road to Buranda by 1887. The nearby South Brisbane dry dock was built in 1881 and a branch railway line to Woolloongabba was built in 1884. As well as the *Broadway Hotel*, other hotels were also being built in the area such as the Woolloongabba Hotel (1887), the Railway Hotel (1889), the Norman Hotel (1889) and Burke's Hotel (1890).²⁶

²⁵ Raymond Evans *A History of Queensland* Cambridge University Press 2007 p.108

²⁶ QHR Entry for the *Norman Hotel*



5.2.2 Criterion (b) The place demonstrates rare, uncommon and endangered aspects of Queensland's cultural heritage.

With respect to the *Broadway Hotel*, hotels are not particularly rare or uncommon in Queensland. The representative nature of the *Broadway Hotel*'s architecture is dealt with under Criterion (d).

5.2.3 Criterion (c) The place has potential to yield information that will contribute to an understanding of Queensland's history.

As the *Broadway Hotel* was the first building known to be built on the site, there is no good reason to suppose that the site contains archaeological deposits from which valuable information will emerge. The history of building activity and use of the site is well-known and well-documented.

Hotels are generally well-known place types with well-known patterns of use and occupation, such that no significant new information that would contribute to an understanding of Queensland's history is likely to be yielded by the site.

5.2.4 Criterion (d) The place is important in demonstrating the principal characteristics of a particular class of cultural places.

The *Broadway Hotel*, as a broad place type, is a hotel. More-specifically, it is a large, late-19th century masonry hotel for which the principal characteristics are typically:

- a two- or three-storey loadbearing masonry structure
- a ground floor plan form of public entry and bar/s
- an upper floor plan form of central passageway with flanking accommodation rooms
- accommodation rooms having access to external verandahs or balconies
- a central internal staircase
- a rear (attached or detached) kitchen wing and service areas
- a basement cellar
- a prominent corner location.

The *Broadway Hotel* originally incorporated all of these characteristics but changes over time (especially related to recent fire damage) have substantially diminished or destroyed some characteristics such as the ground floor bar fitouts, the upper floor accommodation details and finishes, the open verandahs; the internal staircase; and much of the rear kitchen wing/s. Whilst the *Broadway Hotel* can no longer be reasonably regarded as substantially intact, some of the principal characteristics of a large, late-19th century masonry hotel are still somewhat evident in the basic structure and plan form of the building as shown diagrammatically at **figure 110** and sufficient documentary and physical evidence exists on which to base accurate reconstructions of a range of significant missing fabric elements.



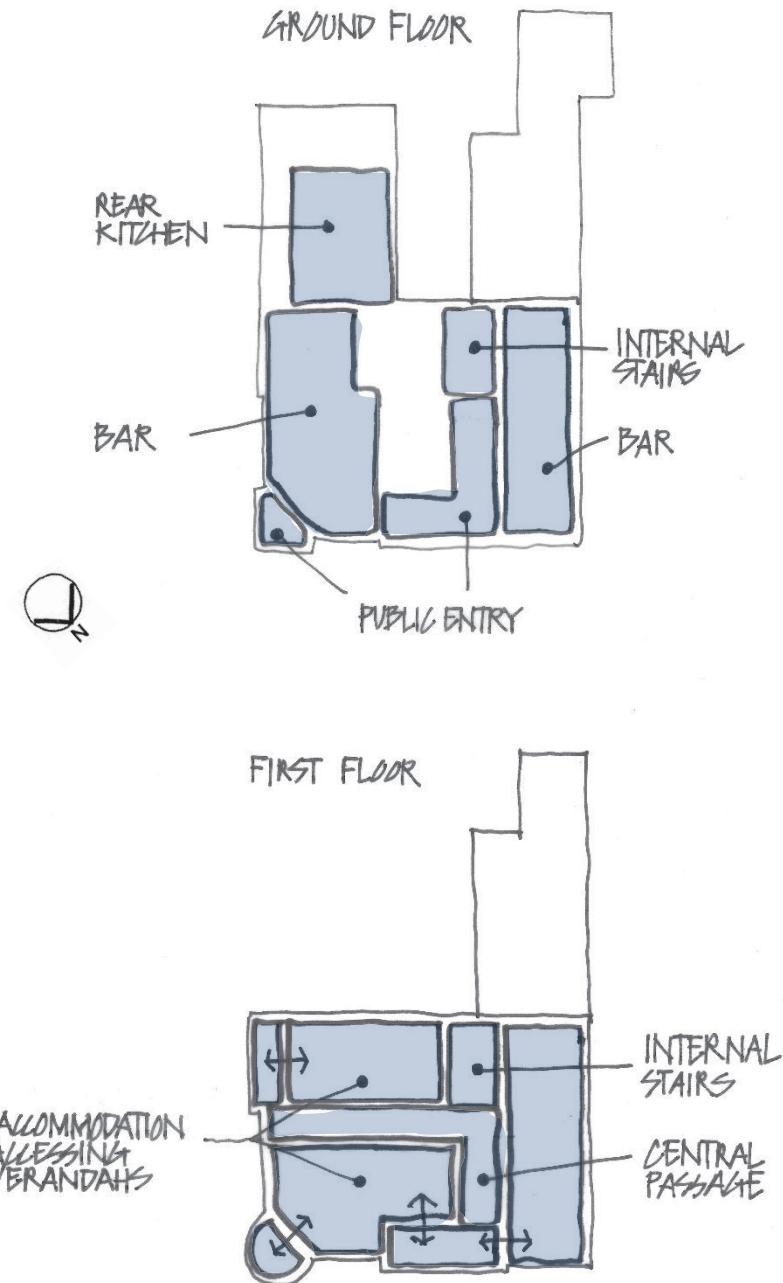


Figure 110 Diagrammatic floor plans of the Broadway Hotel's original plan characteristics



Stylistically, the *Broadway Hotel* is a good representative example of the Queen Anne Revival (or Queen Anne) style of architecture which developed in the late-19th century in response to the English Arts and Crafts Movement and was popularised by prominent British architect, Richard Norman Shaw (1831-1912). The style typically employed features such as:

- fine brickwork varied with terracotta panels, crisply painted woodwork or blond limestone detailing
- corner towers
- asymmetrical facades and picturesque massing
- Flemish Mannerist sunken panels of strapwork
- deeply shadowed entrances
- broad porches.

Even in its current dilapidated state, the main, three-storey part of the *Broadway Hotel* clearly expresses this architectural style as shown diagrammatically at **figure 111**, although some of these original features are now missing or concealed.

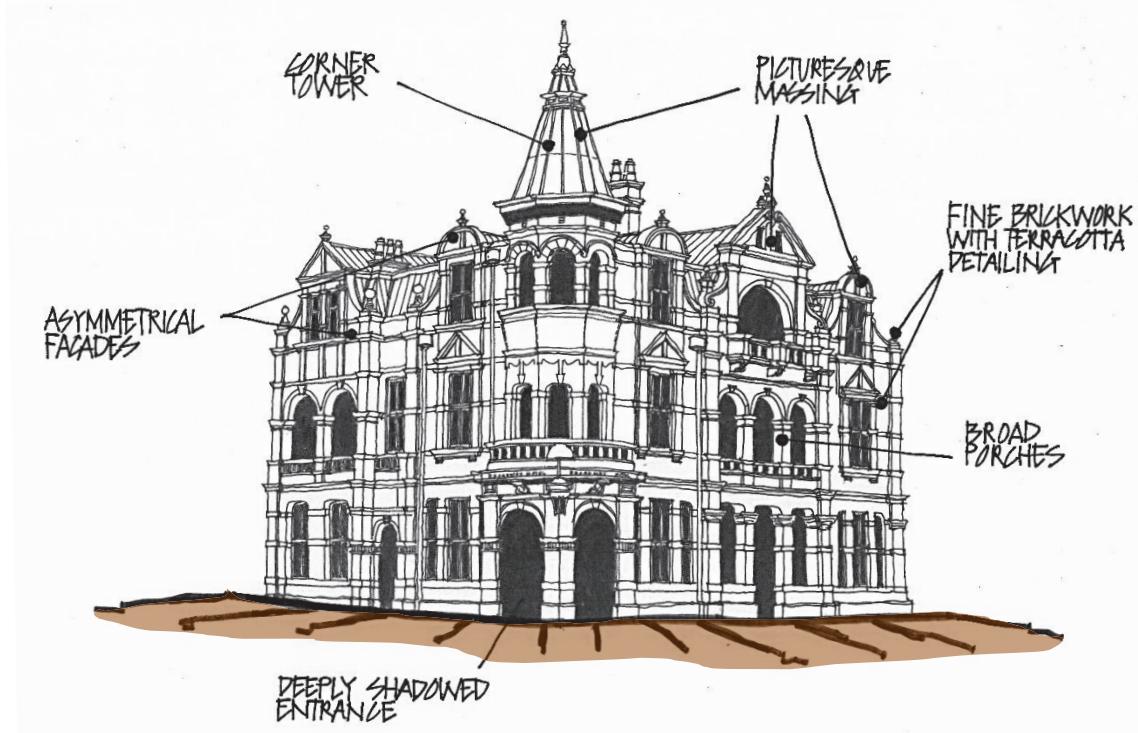


Figure 111 The Broadway Hotel's original Queen Anne-style architectural features



5.2.5 Criterion (e) The place is important because of its aesthetic significance.

Despite the building's extensive fire damage, the *Broadway Hotel*'s external street facades continue to express a high degree of visual interest and merit in their composition and detailing. Recent rendering of the original face brickwork and painting of a terracotta detailing has diminished the original outstanding visual quality of the building but not to the extent that the principal facades do not continue to meet a state threshold of significance.

As set out in **section 4.3** above, the *Broadway Hotel* is the focal point of a key node in the Woolloongabba townscape at the intersection of Balaclava Street and Logan & Wellington Roads. It is also a prominent corner element in the Logan Road streetscape when viewed from both approach directions.

5.2.6 Criterion (f) The place is important in demonstrating a high degree of creative or technical achievement at a particular period.

Whilst the *Broadway Hotel* originally incorporated a high degree of workmanship in the main three-storey building, it is otherwise of conventional construction for its era.

5.2.7 Criterion (g) The place has a strong or special association with a particular community or cultural group, cultural or spiritual reasons.

The *Broadway Hotel* has not operated as a hotel since 2010 and its local clientele have moved on, including the live music artists who were active at the hotel in the 1990s and 2000s. The recent fires substantially raised the hotel's social media profile but this was a fairly normal community reaction to perceived neglect of a heritage place in much the same vein as *Lamb House* at Kangaroo Point. This transitory public reaction is not considered to be the type of special association that would satisfy this criterion.

5.2.8 Criterion (h) The place has a special association with the life or work or a particular person, group or organisation of importance in Queensland's history.

Michael McKenna was a local publican who ran the nearby Woolloongabba Hotel prior to building the *Broadway Hotel*. He is not regarded as a person of any particular historical importance.

The architectural practice of John Hall & Son began in Brisbane with John Hall in the 1860s. He was a successful architect and property speculator who designed many large houses, commercial buildings and hotels including the Queens Hotel (Brisbane, 1865), Longreach Hotel (1877), Newmarket Hotel (Brisbane, 1880) and the Boundary Hotel (West End, 1883). On his death in 1883, his son, Francis Hall, took over the practice at the age of 21 and



continued to carry out prominent commissions including the South Brisbane Town Hall, Toombul Shire Hall, Blackall Town Hall as well as many houses, commercial buildings and hotels such as the Beaudesert Hotel (1885), the Grand Hotel (Southport, 1886), the Oriental Hotel (Brisbane, 1886), the Treasury Hotel (Brisbane, 1887), the Pineapple Hotel (Kangaroo Point, 1887), the Junction Hotel (Stone's Corner, 1888), Graham's Hotel (South Brisbane, 1888), the Edinburgh Castle Hotel (Kedron, 1888) and Burke's Hotel (South Brisbane, 1890).²⁷

Francis Hall's designs were generally competent but fairly conservative. He did, however, have a good eye for design talent and the most-talented of his employees was John Smith Murdoch, who worked for John Hall & Son from 1887-1893. Later, in 1896, Francis Hall went into partnership with arguably Queensland's most-outstanding architect, Robin Dods, as Hall & Dods Architects.²⁸



Figure 112 John Smith Murdoch

John Smith Murdoch (1862-1945) (figure 112) eventually went on to be Commonwealth Director-General of Works and oversaw the early development of Canberra. As Chief Architect of the Commonwealth, he designed the first Canberra Parliament House as well as Brisbane's ANZAC Square and its flanking State and Commonwealth Government Offices.²⁹ Earlier in his career when employed by John Hall & Son, he is credited with designing Hall's South Brisbane Town Hall (figure 113) and Burke's Hotel (figure 114).³⁰ Notably, the South Brisbane Town Hall, designed in 1890, also employs terracotta detailing (figure 115). Murdoch was an outstandingly creative architect who excelled at designing buildings with skilful massing, expressive roof forms and high-quality brick detailing, all of which were clearly evident in the design of the *Broadway Hotel*.



Figure 113 South Brisbane Town Hall



Figure 114 Burke's Hotel



Figure 115 South Brisbane Town Hall

²⁷ Donald Watson & Judith McKay *Queensland Architects of the 19th Century* Queensland Museum 1994 pp.84-92

²⁸ Donald Watson & Judith McKay *A Directory of Queensland Architects to 1940* University of Queensland Library 1984 p.96

²⁹ *Australian Dictionary of Biography* Entry for John Smith Murdoch by D.I. McDonald *Queensland Architects of the 19th Century* op.cit. pp.127-128



5.3 STATEMENT OF SIGNIFICANCE

The Queensland heritage register entry currently sets out that the *Broadway Hotel* is of cultural significance because:

- *The Broadway Hotel is important in demonstrating the evolution and pattern of Queensland's history, providing evidence of:*
 1. *the pattern of 1880s boom era confidence which led to a massive building boom throughout Queensland, and most pronouncedly in Brisbane;*
 2. *the evolution of the Woolloongabba-East Brisbane area in response to the growth of the tramway system. [Criterion (a)]*
- *The Broadway Hotel is important in illustrating the principal characteristics of a large, masonry, 1880s hotel in Brisbane, designed both as a local landmark to attract regular local custom, and as superior accommodation to attract country/family visitors. It remains substantially intact, and is a good illustration of its type in both design and function. [Criterion (d)]*
- *The Broadway Hotel is a well-composed building which makes a strong contribution to the Woolloongabba townscape and to the streetscape along that part of Logan Road. It occupies a prominent position on Logan Road and is a local landmark. [Criterion (e)]*
- *The Broadway Hotel has a special association with the work of prominent Brisbane architects, John Hall & Son, and in particular with architect, John Smith Murdoch of that firm, to who the design is attributed. [Criterion (h)]*

The assessment of significance set out in **section 5.2** generally concurs with this statement except in relation to Criterion (d). Due to recent extensive fire damage, the *Broadway Hotel* is no longer *substantially intact* and is no longer able to sufficiently illustrate aspects of *superior accommodation to attract country/family visitors*. Whilst its principal facades remain a good illustration of the Queen Anne style of architecture, the building is otherwise no longer a good representative example of a large, 19th century hotel. For the purpose of this cmp, the statement of significance in relation to Criterion (d) is amended and the following statement of significance is adopted:

- *The Broadway Hotel is important in demonstrating the evolution and pattern of Queensland's history, providing evidence of the pattern of 1880s boom-era confidence which led to a massive building boom throughout Queensland, and most pronouncedly in Brisbane; and the evolution of the Woolloongabba-East Brisbane area in response to a growth of the tramway system. [Criterion (a)]*



- *The Broadway Hotel is important in illustrating the principal characteristics of a Victorian-era, “Queen Anne”-style building in its principal street facades.* [Criterion (d)]
- *The Broadway Hotel is a well-composed building which makes a strong contribution to the Woolloongabba townscape and to the streetscape along that part of Logan Road. It occupies a prominent position on Logan Road and is a local landmark.* [Criterion (e)]
- *The Broadway Hotel has a special association with the work of prominent Brisbane architects, John Hall & Son, and in particular with architect, John Smith Murdoch, of that firm, to whom the design is attributed.* [Criterion (h)]

5.4 DEFINITION OF CURTILAGE

The discussions in **sections 3 and 4** set out that the *Broadway Hotel* is extensively damaged and that the main three-storey part of the building is surrounded by various elements which are also extensively damaged, highly altered and/or in irretrievably poor structural condition.

As set out in **section 4.3**, there are no important setting components to the side or rear of the *Broadway Hotel*, however, the Short Street road reserve and open space to the east of the *Broadway Hotel* currently provides a valuable forecourt to the hotel and assists in maintaining an appropriate setting and streetscape presence for the place.

An appropriate curtilage for the *Broadway Hotel* is defined at **figure 1**. This is contiguous with the current Queensland heritage register boundary which places a boundary around the entirety of Lot 50 on RP 217072.

5.5 RELATIVE SIGNIFICANCE OF ELEMENTS

The statement of significance in **section 5.3** sets out in broad terms the nature and level of the significance of the *Broadway Hotel*. Implicit in this statement is the notion that cultural significance is embodied in the physical fabric and setting of the place. Different elements of the place’s fabric and setting, however, vary in their relative significance.

The levels of significance adopted in this cmp are defined below. The terms *fabric, setting, maintenance, restoration, reconstruction, adaptation, cultural significance, and compatible* are as defined in the Burra Charter.



A – Exceptional significance

Elements that form a remarkable, rare or unusual part of the place. Elements considered essential to the understanding, appreciation or cultural value of the place. Elements that must be retained and rigorously conserved (e.g. maintained, preserved, restored or reconstructed). Elements where intervention would not normally be permitted.

B - Considerable significance

Elements considered important to the understanding, appreciation or cultural value of the place but which could possibly be intervened with in a sensitive, controlled and limited manner. Elements that should be retained and appropriately conserved (e.g. maintained, restored, reconstructed, adapted).

C - Some significance

Elements considered useful, but not essential, to the understanding, appreciation or cultural value of the place but for which sensitive intervention would be acceptable. Elements that are desirable to be retained and appropriately conserved.

D - Little or no significance

Elements where removal, intervention and/or new work is appropriate provided that no nearby areas of higher cultural significance are compromised.

E - Intrusive element

Elements that should be removed and original form reconstructed or new compatible adaptation made.

The grading of relative significance set out below in **table 1** provides a greater depth of understanding and will assist in the proper conservation management of the place. Appropriate conservation action in accordance with each element's scale of relative significance is set out in the conservation policies in **section 9**. Rooms and verandahs are referred to as shown on the key plans at **figures 36 - 39**.



GENERALLY

Original 3-storey main building generally	B			
Original 1-storey rear wing generally		C		
Early 2-storey rear wing generally			D	
1942 air raid shelter (approved for demolition)	B			
1958 alterations generally			D	
Post-1958 alterations generally			D	
Rear outbuildings (approved for demolition)			D	
Exposed modern building services				E
Graffiti				E

EXTERNAL ELEMENTS

3-storey main building

- Principal facades (Logan Road & Balaclava Street)		B		
- generally				
- original tuck-pointed face brickwork (GV2 (?), FV1, FV2, SV1 & SV2)	B			
- render and/or paint to original face brickwork				E
- original terracotta dressings & decoration	B			
- paint to original terracotta elements				E
- original rendered decoration	B			
- 20 th century rainwater heads		C		
- rectangular galvanised steel downpipes (incl. decorative straps)	B			
- PVC downpipes				E
- corner turret generally	A			
- ca.1958 balustrades			D	
- remnant original terracotta balusters	B			
- original lantern light	A			
- modern signage			D	
- original open verandahs (GV2, FV2 & SV2)	A			
- original concrete floors (GV2 (?), FV2 & SV2)		C		
- missing original open verandahs (GV1, FV1, FV3 & SV1)	B			
- 1958 enclosures to GV1, FV1 & FV3				E
- remnant original cedar door & window joinery	B			
- modern floodlight arms				E
- Roof				
- corner turret remnant eaves/gutter	B			
- missing original mansard roof (incl. eaves & Ogee gutters)	B			
- remnant original mansard roof box gutters		C		
- missing original corner turret roof spire	A			
- original chimneys (incl. terracotta chimney pots)	B			
- Side Wall				
- concealed original face brickwork		C		
- render and/or paint to original face brickwork				E
- 20th century rainwater heads		C		
- rectangular galvanised steel downpipes (incl. decorative straps)	B			
- PVC downpipes				E
- post-1958 drive-in bottle shop generally			D	
- roof remnants				E
- wall penetrations			D	
- original cedar window joinery	B			

Table 1 Relative significance of elements



EXTERNAL ELEMENTS (cont'd)

- Rear Wall			C		
- remnant original lime-pencilled face brickwork					
- render and/or paint to original face brickwork				E	
- 1958 & post-1958 wall penetrations				D	
1-storey rear wing					
- original face brickwork			C		
- render and/or paint to original face brickwork				E	
- 1958 replacement of original Balaclava Street verandah				E	
- 20th century rainwater heads			C		
- original hip roof framing			C		
- original eaves/beaded timber fascia/Ogee gutter	B				
- modern Klip-lok (or similar) roof sheeting				D	
- missing original Custom Orb roof sheeting			C		
- Kitchen (?) chimney			C		
- 1958 & post-1958 wall penetrations				D	
- remnant original cedar double-hung window			C		
- 2-storey rear wing					
- remnant early lime-pencilled face brickwork			C		
- render and/or paint to early face brickwork				E	
- missing early hip roof form			C		
- 1958 skillion roof				D	
- 1958 & post-1958 wall penetrations				D	
- 1958 link to main building (G11/F10)				D	
- 1960 (and later) rear toilets				D	

INTERNAL ELEMENTS

3-storey main building					
- Original plan form			C		
- Original brick walls			C		
- 1958 plan alterations				D	
- Missing original cedar staircase	B				
- Remnant original white-set, lime-plastered wall finish			C		
- Remnant original cedar mouldings (skirtings, architraves) (F7/F8)	B				
- Original timber floor framing	B				
- Original hoop pine T&G floor boards	B				
- Basement					
- B1 & B2 spaces generally			C		
- access hatch & stairs from B1-G3			C		
- cast iron columns	B				
- B1 basement lights (excl. steel grilles on footpath)			C		
- B1 basement light steel grilles on footpath				D	
- Ground floor					
- 1958 & post-1958 floor overlays					E
- 1958 & post-1958 cold rooms (G4/G5)				D	
- remnant original fireplace (G5)	B				
- remnant original lath-and-plaster ceiling (G6)	B				
- remnant original moulded plaster cornice (G6)	B				

Table 1 Relative significance of elements (cont'd)



INTERNAL ELEMENTS (cont'd)

- missing original plaster arch decoration (G1/G6)	B			
- missing original front wall (GV1-G2)	B			
- missing original front door (GV1-G1)	B			
- original public bar space generally (G3)	B			
- original public bar corner entry (GV3-G3)	B			
- First floor				
- remnant original fireplaces (F3/F4)	B			
- missing original plaster arch decoration (F1/F6)	B			
- missing original front walls (FV1-F1/F2 & FV3-F4)	B			
- Second floor				
- 2020 suspended concrete floor slab			D	
- remnant original fireplace (S3)	B			
- remnant original stair land (SST)	B			
- post-1958 stair landing (SST)			D	
- missing original plaster arch decoration (S1/S6)	B			
- missing original internal wall (S6-S4)		C		
- missing original mansard walls	B			
1-storey rear wing				
- remnant original plan form			D	
- remnant original fireplace (G7)	B			
- 1958 plan alterations			E	
- remnant original white-set, lime-plastered wall finish		C		
- remnant early plaster ceiling		C		
- 1958 suspended plaster ceiling tiles			D	
- 1958 toilets (G8 & G10)				E
2-storey rear wing				
- remnant early plan form			D	
- post-1958 internal fitout (G12))			D	
- early timber floor framing & floor boards			D	
- remnant early plaster wall finish (G12 & F11)			D	
- 1958 ceilings (G12 & F11)			D	

SETTING ELEMENTS

View of main building façade in Logan Road streetscape	B			
View of main building façade in Balaclava Street streetscape		C		
Turret prominence on corner	A			
Side wall exposure to Logan Road			D	
Rear wall exposure to Balaclava Street			D	
Carpark			D	
Fences			D	
Logan Road outdoor deck & roof				E
Vegetation			D	

Table 1 Relative significance of elements (cont'd)



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6 CONDITION

6.1 GENERAL STATEMENT OF CONDITION

The *Broadway Hotel* has recently suffered two devastating fires and has been unused as a hotel since 2010. The building has no roof, a flooded basement, no doors or windows and is completely exposed to weather. Unauthorised entry since 2010 has led to extensive vandalism and extensive graffiti. In order to temporarily stabilise the main building structure, a second floor level suspended concrete slab and wall braces were installed in 2020. Whilst the original first floor timber framing remains largely extant, its structural capacity to carry new live and dead loads is currently unknown due to charring of floor joists. It is possible that this floor frame may need to be replaced. Similarly, the ground floor timber frame is unknown in terms of condition due to multiple layers of built-up floor finishes. It is also possible that this floor frame may need to be replaced.

Critically, the *Broadway Hotel* currently has no roof, including the associated mansard walls to the second floor level. This allows water to penetrate through the entire building and accumulate in the basement which is currently filled with approximately 1.2m of water. In this state, the building can only deteriorate further. The interior of the building has extensive amounts of post-fire and vandalised debris with numerous hazardous floor areas and some missing floors.

The original internal stairwell is now an open void with no roof, no windows, no staircase and only a remnant section of unsafe stair landing on the second floor.

Most ceiling finishes have been removed with only remnant ceilings existing in G6 and two rear wings. Similarly, most plaster wall finishes have also been removed, especially to the second floor. This, at least, now allows better inspection of the underlying structure and substrates.

The *Broadway Hotel* can only be described as being in extremely poor condition and remains under high threat of further deterioration. **Figures 116 – 125** show the general condition of the building which is also illustrated in **section 4**.





Figure 116 Balaclava Street facade



Figure 117 Logan Road facade



Figure 118 Side wall



Figure 119 Stairwell GST



Figure 120 Public Bar G3

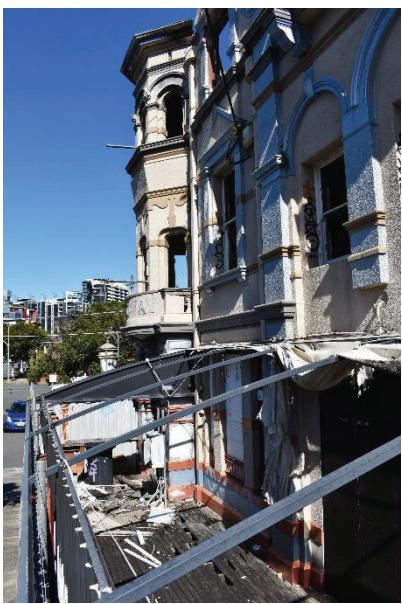


Figure 121 Logan Road deck



Figure 122 Ground floor GV1



Figure 123 Second floor S4



Figure 124 First floor F4



Figure 125 Second floor S7



7 CONSTRAINTS AND OPPORTUNITIES

7.1 ARISING FROM STATEMENT OF SIGNIFICANCE

The statement of significance in **section 5.3** identifies historical, architectural and aesthetic value related to the *Broadway Hotel*'s former use, fabric and setting. It logically follows that conservation policies will be developed which aim to retain or, in some cases, retrieve these values. The statement of significance also informs the assessment of the relative significance of various fabric and setting elements set out in **section 5.5**.

Important aspects or features of historical significance include:

- the *Broadway Hotel*'s association with the development of Woolloongabba in the late-19th century
- the place having been a substantial 1880s boom-era hotel
- the close association of the hotel with prominent architects, John Hall & Son, and design architect, John Smith Murdoch.

Important aspects or features of architectural significance include the *Broadway Hotel*'s clear expression of the 19th century Queen Anne style of design in its principal street facades and (now missing) roof form.

Important aspects or features of aesthetic significance include:

- the visual prominence of the corner turret
- the contribution of the principal facades to the Balaclava Street and, particularly, the Logan Road streetscapes.

7.2 ARISING FROM STATUTORY REQUIREMENTS

7.2.1 Brisbane City Council

Although Brisbane City Plan 2014 identifies the *Broadway Hotel* as both a local and state heritage place on its Heritage overlay map, no local heritage requirements apply to state heritage places. Only state heritage requirements apply as set out in **section 7.2.3**.



7.2.2 Queensland and federal statutory requirements

A number of Queensland and federal statutes dealing with building works, building access and building services can affect conservation work on the building. These include, but are not limited to the:

- Queensland Planning Act and Regulation
- Queensland Heritage Act and Regulation
- Queensland Building Act and Regulation (incorporating the National Construction Code)
- Queensland Building Fire Safety Regulation
- Queensland Plumbing and Drainage Act and Regulation
- Queensland Work Health and Safety Act and Regulation
- Disability Discrimination Act.

Of this legislation, the National Construction Code (**NCC**) would place most constraints on work on the building if applied to the letter. The code is intended for new construction and does not easily adapt to sensitive treatment of culturally significant building fabric. The level of compliance with these and other statutory requirements that can reasonably be achieved will need to be assessed in terms of their impact on significant fabric. Appropriate concessions may need to be sought from private building certifiers. In particular, solutions may need to be sought under the more-general performance requirements of these statutes rather than the narrower deemed-to-satisfy provisions. Fire engineering solutions are also often necessary.

For any use other than private domestic use, the Disability Discrimination Act (**DDA**) makes it unlawful to discriminate against people with disabilities, particularly with concern to accessibility of buildings. This legislation can conflict with the requirements of heritage legislation, particularly with regard to the retention of cultural significance. The view of the Australian Human Rights Commission is that the DDA will override heritage legislation in the event of any inconsistencies. The DDA is a complaints-driven Act with no written standards guiding the building designer or owner, although compliance with the disabled access requirements of the NCC and the Disability (Access to Premises – Buildings) Standards is likely to be a successful defence. A formal access plan is desirable and advice from a specialist access consultant is often necessary.

7.2.3 Queensland Heritage Act and Queensland Planning Act

The *Broadway Hotel* is permanently entered in the Queensland heritage register as a state heritage place and the Heritage Act and the Planning Act apply. Approval to develop would normally be sought from Brisbane City Council (as the assessment manager) with the State Assessment and Referral Agency (**SARA**) acting as a concurrence agency taking technical heritage advice from the Department of Environment and Science (**DES**). Development work on state heritage places is assessed against State Code 14: *Queensland Heritage*. This code also regulates development on land adjoining a state heritage place which would include the balance of the current site fronting Balaclava Street. *Development* is generally defined in the



Planning Act and includes carrying out building work; carrying out plumbing or drainage work; carrying out operational work; reconfiguring a lot; or making a material change of use of premises. Building work in relation to a state heritage place, however, is more-particularly defined and includes:

- altering, repairing, maintaining or moving a built, natural or landscape feature of the place
- altering, repairing or removing artefacts that contribute to a place's cultural heritage significance, including, for example, furniture and fittings
- altering, repairing or removing building finishes that contribute to the place's cultural heritage significance, including, for example, paint, wallpaper and plaster.

The Heritage Act makes provision for heritage agreements to be entered into; for exemption certificates to be issued for works of minimal detrimental impact; and for general exemptions for a range of minor and repair works.

7.3 OWNER'S REQUIREMENTS AND RESOURCES

The *Broadway Hotel* has had a somewhat controversial recent history since the first fire in 2010. Stop orders and enforcement notices were issued to the previous owner to ensure that what remains of the *Broadway Hotel* would be preserved in the short term. The new owner wishes to return the *Broadway Hotel* to use as a hospitality venue and plans to redevelop the site with a high-rise residential tower in order to fund the enormous cost of returning the hotel to functional use. The owner also intends to rely on current approvals to demolish the 1942 air raid shelter and other rear outbuildings.

The owner's current design concept for the site includes:

- retaining the 3-storey main building
- demolishing the 1-storey and 2-storey rear wings
- providing disabled access to the hotel via an external lift
- reconstructing the missing roof to original detail
- reconstructing the two principal facades including the missing doors, windows and verandahs
- reconstructing the missing internal timber staircase and associated internal passages
- providing a public bar in the location of the original public bar (G3)
- adapting the remainder of the hotel to hospitality functions
- building a high-rise residential tower at the rear and side of the hotel.

It is acknowledged that this concept may need to be staged and may change over time but it at least provides assistance in developing conservation policies that may be relevant to managing anticipated changes to the place.



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8 DEVELOPMENT OF CONSERVATION POLICY

8.1 GENERAL APPROACH

The purpose of the conservation policy is to state how the conservation of the *Broadway Hotel* may best be achieved in both the long and short term. It is specific to the building and includes policies for retaining cultural significance; conserving significant fabric and setting elements; use; interpretation; control of intervention; and management of the place.

The accepted approach to the conservation of heritage-listed places is set out in the Australia ICOMOS Charter for Places of Cultural Significance (the Burra Charter) and embodies seven guiding principles which form the basis of this conservation policy. These are set out briefly below:

- ***the place itself is important***
- ***understand the significance of the place***
- ***understand the fabric***
- ***significance should guide decisions***
- ***do as much as necessary, as little as possible***
- ***keep records***
- ***do everything in a logical order***

For clarity and consistency of meaning, the Burra Charter also defines many of the terms which are used in the conservation policy. These are also set out briefly below:

Place means a geographically defined area. It may include elements, objects, spaces and views. *Place* may have tangible and intangible dimensions.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the *place itself*, its *fabric*, *setting*, *use*, *associations*, *meanings*, *records*, *related places* and *related objects*. *Places* may have a different range of values for different individuals or groups.

Fabric means all the physical material of the *place* including elements, fixtures, contents and objects.

Conservation means all the processes of looking after a *place* so as to retain its *cultural significance*.

Maintenance means the continuous protective care of a *place* and its *setting*. Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*.

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



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

Reconstruction means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material.

Adaptation means modifying a *place* to suit the existing use or a proposed use.

Compatible use means a *use* which respects the *cultural significance* of a *place*. Such a *use* involves no, or minimal, impact on *cultural significance*.

Setting means the immediate and extended environment of a *place* that is part of, or contributes to, its *cultural significance* and distinctive character.

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

8.2 GENERAL POLICY

Despite recent fire damage, the *Broadway Hotel* remains a place of considerable cultural significance and should be treated with appropriate care and attention to recognised heritage standards.

Policy 1: Future work on the place should be in accordance with the principles of the Australia ICOMOS Charter for Places of Cultural Significance (the Burra Charter) and its Practice Notes.

Much of the cultural significance of the *Broadway Hotel* is embodied in the physical fabric of the place. **Section 5.5** sets out the relative significance of a wide range of these elements and attributes a graded scale ranging from those elements of exceptional significance down to those which are intrusive. It follows that conservation action should be related to an element's relative level of significance. As a general guide, the following approaches are recommended:

- Elements of **exceptional significance** must be retained and rigorously conserved (e.g. maintained, restored, reconstructed, adapted). These elements are considered essential to the understanding, appreciation or cultural value of the place.
- Elements of **considerable significance** should be retained and appropriately conserved (eg maintained, restored, reconstructed, adapted). These elements are considered important to the understanding, appreciation or cultural value of the place but could possibly be intervened with in a sensitive, controlled and limited manner.



- It is desirable that elements of **some significance** be retained and appropriately conserved. These elements are considered useful, but not essential, to the understanding, appreciation or cultural value of the place and sensitive intervention would be acceptable.
- Elements of **little or no significance** need not be conserved. Removal, intervention and/or new work is appropriate provided that no nearby areas of higher cultural significance are compromised.
- Elements which are **intrusive** should be removed and original form reconstructed or new compatible adaptation made.

Policy 2: Conservation action should be appropriate to the level of significance of individual elements.

As set out in **section 7.2**, work on the *Broadway Hotel* is regulated by various statutes and authorities including the Queensland Government's SARA and DES.

Policy 3: Any work to the place should meet all statutory approval requirements and should be undertaken so as to minimise impact on the cultural significance of the Broadway Hotel.

Policy 4: The policies in this cmp should be used to help assess the satisfaction of statutory approval requirements.

Policy 5: If conflicts arise between differing statutory requirements, they should be resolved without compromising the cultural significance of the Broadway Hotel.

Policy 6: This cmp should be publicly available for reference through the Brisbane City Council library system or online.



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9 CONSERVATION POLICIES

9.1 USE

The *Broadway Hotel* was originally built as a hotel in 1890 and was used as such until it became vacant in 2010. Whilst the original use of the building as a hotel providing refreshment and accommodation is considered its most appropriate use, it is recognised that not all of these functions are likely to ever return.

Policy 7: The use of the Broadway Hotel as a hotel is the most appropriate use of the place.

Other compatible uses, however, are able to be considered. As a general rule, compatible uses are those which respect the cultural significance of the place, have minimal (or no) impact on significant fabric and are reversible in the future.

Policy 8: A use other than that set out in policy 7 may be considered if it is compatible with the place's significance. Use or activities which confuse or obscure the cultural significance of the Broadway Hotel should not be permitted.

Policy 9: Uses that retain an association with hospitality, catering and/or accommodation are desirable.

Policy 10: Uses that retain a public bar in G3 are desirable.

The original plan form of the main 3-storey building is an important aspect of its significance and is still reasonably evident in the layout and arrangement of many of the rooms and spaces. Other rooms and spaces have been altered in ways that do not allow an appreciation of the original rooms and spaces (such as the two rear wings and the enclosure of verandahs). Any new use should therefore be compatible with the original plan form of the main 3-storey building and utilise its original room layouts and hierarchy of large and small spaces wherever possible. Uses which require the subdivision of the main rooms and spaces, or the amalgamation of individual rooms into larger spaces, are generally not compatible except where this cmp specifically allows. While the *Broadway Hotel* itself is adaptable to new uses within the ethos of a Victorian-era hotel, the manner in which it is adapted is important to the continued understanding of the building.



Policy 11: Uses requiring plan changes to the Broadway Hotel should respect the Victorian-era plan form and spatial hierarchy of the building. Where the Victorian-era plan form and spatial hierarchy survives, it should be retained. Where lost, it should be retrieved when future opportunities arise.

Policy 12: Uses should respect the distinction between the original building core and original open verandahs and should retrieve the open verandahs where previously lost.

Policy 13: Uses which require the subdivision of G3, F3 & S3 are unlikely to be compatible.

Policy 14: Uses which require the demolition of the two rear wings and rear outbuildings (including the air raid shelter) may be compatible.

Policy 15: Uses which recognise the original hierarchy of spaces – ground floor for public activities and upper floors for private or semi-private use – are preferred.

Policy 16: Uses should utilise the original hotel front door (GV1-G1) and Public Bar front door (GV2-G3) for access to the building, notwithstanding that additional or alternative access may be provided via the side and rear walls in accordance with this cmp.

Policy 17: Uses should utilise the original internal system of circulation via central passages and the central stairwell (G1/G6/GST, F1/F6/FST & S1/S6/SST).

Policy 18: Subject to satisfaction of other conservation policies in this cmp, the adaptive re-use of the Broadway Hotel for a hotel, restaurant and/or private function venue is considered to be a compatible use.

9.2 RETENTION AND INTERPRETATION OF SIGNIFICANCE

The *Broadway Hotel* has many important characteristics that either remain intact and should be retained or have been lost and have the potential to be retrieved. These include but are not limited to:

- the highly attractive external form, materials and detailing of the building's principal facades (albeit with some of the detailing currently missing or concealed)
- the visual prominence of the building on its corner and in the Logan Road streetscape.



Policy 19: Existing fabric and setting elements which help to interpret the place as a visually prominent, 1880s boom-era, Queen Anne-style hotel should be conserved.

Whilst many of the main architectural features of the hotel are relatively intact, clearly apparent and unlikely to change, there have been many unsympathetic and intrusive changes over time which detract from the architectural and aesthetic significance of the *Broadway Hotel* and should, at an appropriate future time and if feasible, be removed. These include:

- render and/or paint to the original external face brickwork
- paint to the original external terracotta dressings and decoration
- the 1958 verandah enclosures
- the 1980s Logan Road outdoor deck and roof
- the recent graffiti (at least to significant elements)
- the various ground floor overlays and floor coverings
- the drive-in bottle shop roofs
- the exposed modern building services
- the PVC downpipes.

Policy 20: Identified intrusive elements should be removed or redesigned at an appropriate future time.

Many significant elements of the place have been lost or diminished over time due to later changes or intrusions and should be retrieved at any appropriate future time, provided that sufficient evidence exists upon which to base an accurate reconstruction. These include:

- the original mansard roof (and associated mansard walls)
- the corner turret spire
- the original cedar external doors and windows to the 3-storey main building
- the original open verandahs to the 3-storey main building (GV1, FV1 & FV3).
- the original tuck-pointed face brickwork (now painted over) to GV2 (?), FV2 & SV2
- the original chimney (above S7) and terracotta chimney pots (above S3)
- the original internal timber stairs (to GST/FST/SST)
- the original/early Public Bar space (G3) including plaster wall & ceiling finishes and cedar mouldings.

Policy 21: Important lost or missing elements should be retrieved at an appropriate future time.



Whilst it would be ideal to reconstruct all of the fire- and water-damaged interiors of the *Broadway Hotel*, there has been a large loss of building fabric and there would be enormous cost involved. As a reasonable minimum approach to interpreting the building as a late-19th century, inner-city hotel, selected internal areas should be reconstructed based on surviving documentary and physical evidence. Consistent with **policy 21**, these areas include:

- the front entrance corridor (G1)
- the Public Bar (G3)
- the internal stairs (GST/FST/SST)
- the associated internal corridors (G6, F1, F6, S1 & S6).

The extent of reconstruction should include “whole” interiors including:

- tung-oiled, hoop pine timber flooring (not polyurethane-finished)
- white-set, lime-plastered walls (including moulded plaster arch decoration)
- sheeted plaster ceilings with moulded plaster cornices
- shellacked-and-waxed cedar joinery and mouldings (including French doors & 4-panel doors)
- reconstructed colours to walls and ceilings
- shellacked-and-waxed cedar staircase.

Note that reference is made to this notion of “whole” interiors extensively throughout the remainder of the conservation policies.

Policy 22: Selected internal areas should be accurately reconstructed as “whole” interiors (G1, G3, G6, F1, F6, S1, S6 & GST/FST/SST).

Although recent, the 2010 and 2018 fires and subsequent vandalism and graffiti are significant events in the *Broadway Hotel*’s history. For future generations, it would be appropriate for evidence of the current damaged fabric to be retained in a part (or parts) of the building which are not to be reconstructed as “whole” interiors in order to interpret these early-21st century events.

Policy 23: Evidence of fire-damaged and/or graffitied fabric may be retained in areas which are not being reconstructed as “whole” interiors.

Policy 24: If physical evidence of fire-damaged and/or graffitied fabric is not retained, other means of interpreting these recent events should be used such as static photographic displays and/or online content.



In internal areas which are not being reconstructed as “whole” interiors, new fittings, fixtures, joinery, lighting and the like throughout the *Broadway Hotel* should be of contemporary design and not seek to replicate details of earlier periods. Junctions of new materials with significant original fabric should be installed in such a way as to allow future removal without damage to the significant original fabric. In this sense, the new fitout should be reversible and recognisably “of our time”.

Policy 25: New fitout materials and fittings should be “of our time” and of good quality. Period reproduction detailing should generally be avoided. Irreversible damage to original fabric should be minimised.

There is no record of the existing internal and external colour schemes being historically accurate or based on any documentary or physical evidence of original or early colour schemes of the *Broadway Hotel*. To accurately interpret the *Broadway Hotel* as an attractive Victorian-era hotel, external and (part) internal colour schemes should be reconstructed based on physical and documentary evidence and interpreted to the late-19th century period.

Policy 26: Consistent with policy 67, the external colour scheme, and the colour scheme to internal areas reconstructed as “whole” interiors, should be based on documentary and physical evidence and interpreted to the late-19th century period.

Policy 27: In internal areas which are not being reconstructed as “whole” interiors, no constraint need apply to colours or to wall, ceiling or floor finishes.

If the rear wings are removed, their previous existence should be appropriately interpreted. This may include some of the following techniques:

- expressing the pre-1958 footprint of the wings in any rear plaza paving
- expressing the pre-1958 connection line of each wing on the rear wall of the 3-storey main building
- re-using salvaged pre-1958 rear wing bricks in any rear plaza paving
- re-using salvaged pre-1958 rear wing timber roof framing in any rear plaza landscaping (eg. timber seating planks)
- retaining part of pre-1958 brick walls as low bench seating in any rear plaza
- retaining all or part of the 1-storey rear wing fireplace and chimney as a sculptural element in any rear plaza.

Policy 28: If removed, the rear wings should be appropriately interpreted.

Generally, however, the method of interpretation should not be to stress any particular past time but rather to emphasise those elements of the place which are of cultural significance.



Policy 29: Methods of interpretation should emphasise those elements of the place which are of cultural significance.

9.3 CONTROL OF INTERVENTION

To return the *Broadway Hotel* to functional use will require the introduction of substantial new fabric and building services with substantial intervention in the remaining building. Notwithstanding the current reality of the severely damaged building, the general approach to the extent of intervention in the building should still be one of restraint. Do only as much work as is necessary to conserve the significance of the *Broadway Hotel* but intervene as little as possible in significant zones and significant fabric.

Policy 30: Physical intervention in the place's zones and fabric of cultural significance should only occur for conservation processes.

Policy 31: Where intervention in the fabric is unavoidable, such intervention should be planned to occur in areas of least cultural significance and to cause the least possible damage to fabric of cultural significance.

Policy 32: Before any work is commenced, a basic photographic survey or point cloud survey (not necessarily to archival standards) should be carried out, catalogued and placed in an appropriate document archive such as the John Oxley Library.

Policy 33: Until redevelopment occurs, the site should continue to be kept secure from unauthorised entry and further vandalism.

Policy 34: Until redevelopment occurs, consideration should be given to installing a temporary roof to waterproof the building and allow de-watering of the flooded basement.

Policy 35: Until redevelopment occurs, existing salvaged significant fabric should continue to be safely stored on site.

Not all of the fabric of the place has cultural significance. As **section 5.5** identifies, the rear 2-storey wing generally and most of the 1958 & post-1958 fabric has little or no cultural significance. It is therefore appropriate that no restraint be placed on intervening in these elements.

Policy 36: Fabric identified as being of little or no cultural significance may be removed at any appropriate future time.



Previous methods of installing building services demonstrate an approach of expediency rather than respect for the place. This has resulted in a profusion of surface-mounted building services, particularly on the outside of the building. Any adaptive re-use of the building will require the introduction of new or additional building services, including air-conditioning. This should, and can, be done sensitively.

Policy 37: Physical intervention in significant building fabric for the installation of building services should be avoided wherever possible.

Policy 38: Where intervention in significant fabric for the installation of building services is unavoidable, such intervention should not diminish the cultural significance of the place or the building fabric.

Policy 39: Where intervention in significant building fabric for the installation of building services is unavoidable, such intervention should be planned to minimise damage to significant fabric and, where exposed to view, should be readily reversible.

Policy 40: Over time, the existing profusion of surface-mounted building services should be removed or concealed within the constraints of this cmp.

Policy 41: To allow the installation of new building services:

- ***chases are not permitted in external walls;***
- ***chases are permitted in internal walls that are plastered (or to be plastered) except through decorative cornices;***
- ***except in areas where “whole” interiors are to be reconstructed, exposed services and/or services concealed by false ceilings are generally permitted;***
- ***where surface-mounted conduits are installed, they should be neatly run in straight drops and, ideally, limited to one per wall;***
- ***surface-mounted conduits are not permitted on the face of clear-finished timberwork;***
- ***small ceiling-mounted fittings, such as detectors and small light fittings, are generally permitted;***
- ***surface-mounted vertical risers are permitted provided their style and finish is compatible with the cultural significance of the space through which they pass. Wherever possible, vertical risers should be located in minor spaces of least cultural significance;***



- *wireless sensors, speakers, data transmittal and remote controls are preferable to wired-in devices;*
- *switch plates in areas to be reconstructed as “whole interiors” should be simple, discreet modern fittings (such as CLIPSAL 2000 or SLIMLINE series in brown or black) and not period reproduction fittings (such as CLIPSAL HERITAGE series).*

Policy 42: Interior lighting in areas where “whole” interiors are to be reconstructed should be visually discreet.

Policy 43: The corner turret lantern light fitting should be retained and restored to original condition with new functional lighting.

Policy 44: The use of replica light fittings is not recommended unless there is clear evidence of the type of original fitting used and provided it suits the adaptive re-use of the room or space.

Policy 45: Ceilings in areas where “whole” interiors are to be reconstructed may be lowered from their original heights to incorporate new building services, provided that new ceiling lines do not interfere with the reconstruction of associated cornices and architraves.

Any adaptive re-use of the building will require the introduction of air-conditioning. Because of the high visual prominence of the main 3-storey building from Logan Road and Balaclava Street, any air-handling system must be visually discreet.

Policy 46: External air conditioning units should be concealed from view and positioned to avoid damage to significant external fabric.

Policy 47: The installation of room air conditioners (RACs) is not permitted.

Policy 48: The installation of external exposed air-conditioning ducting on the principal street facades is not permitted.

Policy 49: The installation of plant and equipment on the reconstructed mansard roof is not permitted.

Areas which are not to be reconstructed as “whole” interiors and which are visually discreet may be used for plant and equipment.

Policy 50: Although not desirable, vent panels for plant and equipment may be placed in less-conspicuous parts of the reconstructed side or rear mansard walls on the second floor.



The installation of solar panels on the *Broadway Hotel* (including the roof) is not acceptable. If solar power generation is desired on the site, it should occur on other buildings or outside the heritage boundary.

Policy 51: Solar panels should not be placed on the Broadway Hotel.

The reconstructed original roof form of the *Broadway Hotel* will be an important element of the building and should be kept free of exposed building services as much as possible. This includes vent pipes, antennas, satellite dishes, roof access systems, fall arrest systems and the like. Refer also to **policies 98 & 99**.

Policy 52: Roof planes (in general) and roof planes visible from Logan Road and Balaclava Street (in particular) should be kept free of visible building services.

Apart from the 1958 verandah enclosures and more-recent applied finishes, the principal street facades are remarkably intact and clearly express the *Broadway Hotel*'s 19th century Queen Anne architectural style. Conversely, the side and rear walls of the 3-storey main building were never designed as "principal" facades; have been considerably altered with new door and window openings over time; are of much-lesser significance than the street facades; and are more-suitable for further intervention.

Policy 53: Except for removal of 1958 fabric for reconstruction of original missing verandahs GV1, FV1 & FV3, no new penetrations should be made in the principal street facades.

Policy 54: Limited new external penetrations of the side and rear walls that respond to a logical façade fenestration pattern are generally permitted.

Policy 55: The existing internal stairwell (GST/FST/SST) should be used for an internal stair in preference to introducing new inter-floor stair penetrations elsewhere.

Policy 56: To provide internal access to basement B1, a new floor penetration for stairs may be inserted in G2 or G4 but not in G3 or G6.

Policy 57: Vertical risers for new building services to the main 3-storey building should ideally be installed through the lesser-significant, vertically aligned rear G4/F5/S5.



Policy 58: Limited new internal penetrations to internal walls are generally permitted except in areas where “whole” interiors are to be reconstructed. Wall penetrations that are wider than single doorways should be symmetrically placed and retain suitable nibs and spandrels to indicate that an original wall has been penetrated.

Although an external lift at the side or rear of the main 3-storey building is preferable, it would be acceptable to install a new passenger lift in the *Broadway Hotel* utilising the lesser-significant, vertically aligned rooms G4/F5/S5. Any lift overrun should not penetrate the roof.

Policy 59: If not installed externally, a new passenger lift may be installed internally through G4/F5/S5.

Ideally, there should be no signage attached to the principal street facades of the building. If, however, signage is deemed essential for wayfinding at critical entry points, it should be discreet; as small as possible; free-standing (if possible); or, if attached to the building, of a size, proportion, colour and location that responds sympathetically to the building’s materials, details, composition and proportion. If the existing FV2 1958 solid balustrade is retained, this band is suitable for a new “BROADWAY HOTEL” sign.

Policy 60: External signage should generally be avoided. Where deemed essential, external signage should be free-standing or, if attached to the building, should respond sympathetically to the architectural composition of the building, be visually discreet and be of modern design.

To a limited extent, lead paint is likely to be present at the *Broadway Hotel* on remnant early fabric. Complete removal by sanding and scraping is not recommended. It is preferable to leave the lead-based paint undisturbed as much as possible and to cover it with new paint films. If early paintwork is to be removed, the work should conform to work health & safety requirements.

Policy 61: Lead-based paint need not be removed if safely encapsulated, so as to retain evidence of original and early colour schemes.



9.4 CARE OF FABRIC

As discussed in **section 5.2**, much of the cultural significance of the *Broadway Hotel* is embodied in the physical fabric of the place. It is therefore appropriate that policies be developed for caring for the fabric, both generally and specifically. These are set out below.

Policy 62: Building fabric elements of cultural significance should be appropriately conserved within the constraints of this cmp.

Policy 63: Conservation work on the place should be carried out by tradespeople skilled in traditional building trades and should be overseen by professionals skilled in heritage conservation practice.

If the *Broadway Hotel* is to be returned to use, substantial new fabric will need to be introduced. This is permissible provided that such fabric is introduced in a sensitive and controlled way which complies with these policies.

Policy 64: Reconstruction of original elements (such as external doors and windows, the turret spire, the mansard roof, the open verandahs and the internal stairs) is permitted provided sufficient evidence of the original detail exists.

Policy 65: New fabric should be marked so as to be distinguishable from old fabric upon close inspection.

Sections 4 & 6 identified that the general integrity and physical condition of the building is very poor and that there are a number of specific areas where care of the fabric is required. These are set out below:

- The original building featured high-quality face brick walls which were tuck-pointed on the principal street facades and lime-pencilled on the rear wall and (likely assumed) side wall. Added to this was a complex system of moulded terracotta decorative trim on the principal street facades. The face brick walls are now generally rendered and painted and the terracotta trim is now painted and broken in places. Remnant tuck-pointing exists to FV2 & SV2 (but is painted over) and to SV1 (where it is substantially intact). Whilst it is relatively easy to remove the paint from the terracotta trim, removing the render from the original face brickwork may not be feasible due to likely damage to the brick face. If the render cannot successfully be removed to reveal the original face brickwork, the existing system of render and paint will have to remain and be made good, albeit with an appropriate colour scheme in accordance with **policy 26**.





Figure 126 "Pan-and-rib" profile

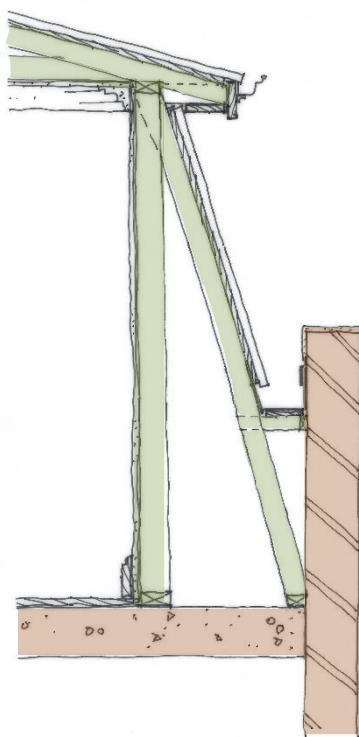


Figure 127 Mansard roof

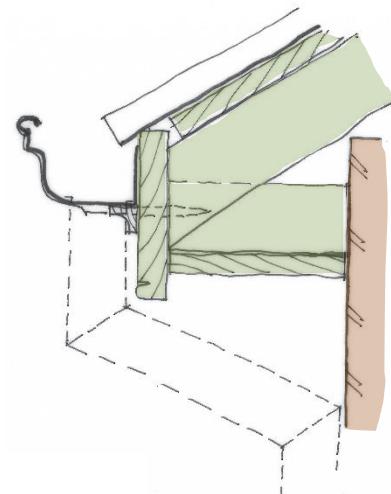


Figure 128 Eaves detail

Policy 66: *If feasible, the existing render should be removed without damaging the original brick faces and the original tuck-pointed and lime-pencilled face brickwork system restored. Discreet areas should be trialled before deciding on an appropriate removal technique.*

Policy 67: *If not feasible to remove the existing render, the rendered brickwork should be repainted a suitable colour in accordance with policy 26.*

Policy 68: *The existing paint should be removed from the original terracotta trim to the principal facades by a non-damaging paint removal technique and any broken or missing terracotta reconstructed to match the original detail. Sand blasting is not permitted.*

Policy 69: *Where original tuck-pointed brickwork survives (GV2(?), FV2, SV2 & SV1), it should have the existing paint removed and the pointing repaired to match original detail.*

- The original main roof was a mansard form sheeted in "pan-and-rib"-profile galvanised sheeting and draining via a series of Ogee-profile eaves gutters and concealed box gutters behind existing parapet walls. The box gutters discharged into 20th century semi-circular rainwater heads and rectangular downpipes with decorative wall straps. Apart from some remnant box guttering and a few embedded wall flashings, none of the mansard roof system survives. The original roofing and rainwater goods were made of galvanised sheet metal. For authenticity, consistency and compatibility, all future roof sheeting and rainwater goods should be made of galvanised sheet metal (not Zincalume). Soldered joints are preferred but riveted and sealed joints are acceptable. Under no circumstances should PVC rainwater goods be used. Roofing screws are acceptable. For longevity and authenticity, the best quality 0.6mm Z600 galvanised sheeting should be used. Where concealed from view, a modern roof framing system may be used eg, nail-plated roof trusses.

Policy 70: *The original 0.6mm Z600 unpainted galvanised steel "pan-and-rib"-profile mansard roof should be reconstructed.*

Policy 71: *The original 0.6mm Z600 galvanised steel Ogee-profile mansard roof eaves guttering should be reconstructed on metal gutter spikes fixed to beaded timber fascias and eaves detailing based on the surviving corner turret eaves.*

Policy 72: *The original 0.6mm Z600 mansard roof galvanised steel box guttering should be reconstructed behind existing parapets and drain via existing 20th century rainwater heads and rectangular downpipes.*



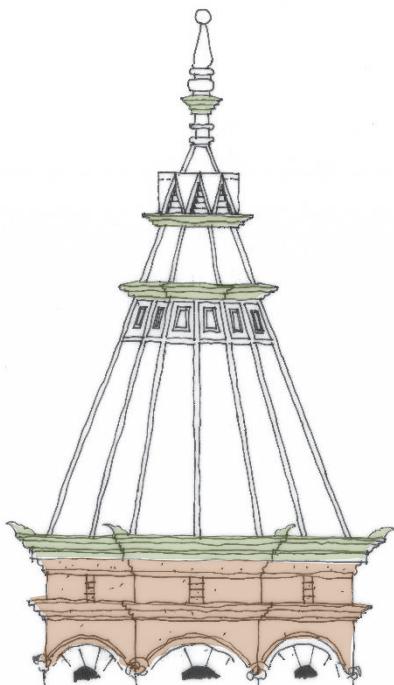


Figure 129 Turret spire

- The original corner turret spire was a steeply pitched octastyle roof with tapered “pan-and-rib”-profile galvanised sheeting embellished by sheet metal decorative bands and finial. Although the spire was destroyed by fire down to the eaves lines, sufficient documentary evidence exists on which to base an accurate reconstruction.

Policy 73: The missing original corner turret spire should be reconstructed in 0.6mm Z600 unpainted galvanised steel sheeting complete with all original decorative elements.

- Rainwater management

Policy 74: Once reconstructed, leaks in roofs and rainwater goods should be promptly repaired.

Policy 75: Downpipes should discharge into stormwater drains or well clear of base walls.

Policy 76: If necessary to avoid overflowing of box gutters, limited additional gutter overflows and/or downpipes may be installed where these do not interfere with the architectural integrity of the facades.

- Little fabric of the original external cedar double-hung 2-light windows and cedar panelled doors survives but sufficient documentary and physical evidence remains on which to base an accurate reconstruction of missing elements. The (likely) original *Toona australis* cedar species is virtually unobtainable and a suitable substitute species is Surian cedar (*Toona calantas*) which should be used for internal clear-finishing with shellac and wax in any “whole” interior reconstructions. Elsewhere a painted finish and a different species is acceptable provided that the original style is reconstructed. Surviving original door hardware should be re-used wherever possible and may be adjuncted by modern door hardware to suit adaptive re-uses.

-

Policy 77: Original door and window joinery should be reconstructed to external walls and to areas where “whole” interiors are to be reconstructed.

Policy 78: Once reconstructed, clear-finished timberwork should not be painted.



- Where original open verandahs GV1, FV1 & FV3 are to be reconstructed, the now-missing external walls (which originally incorporated French doors and 4-panel entry doors) should, ideally, be reconstructed in face brickwork to match the original wall still evident at SV1. Alternatively, these walls may be reconstructed in a different material such as rendered and painted Hebel block or painted FC sheeting on lightweight framing. In all outcomes, the same wall thickness and arched head wall configuration evident at SV1 should be reconstructed.

Policy 79: Missing original verandah external walls to GV1, FV1 & FV3 should be reconstructed.

- The original cedar internal staircase was destroyed in the recent fires with only remnant surviving physical evidence of a part-landing and part-newel post at SST. Good photographic evidence, however, does exist on which to base an accurate reconstruction. There are also numerous pockets in the stairwell brick walls where timber landing members were originally engaged. Most-recently, the stair was painted but would originally have been clear-finished. In any reconstruction, a more-compliant balustrade detail may need to be developed.

Policy 80: The missing original internal clear-finished timber stairs should be reconstructed and used for internal circulation with either the original or a modified balustrade detail.

- The original basement is flooded and its condition is currently unknown. When accessible, the basement fabric should be inspected. Two original basement lights in B1 currently have non-weatherproof steel grilles at the Balaclava Street footpath level. These openings should be made weatherproof and could introduce basement "floor lights" to continue to admit light to the space. If required for an adaptive re-use, the basement floor level could be lowered to provide suitable head height, provided that existing masonry walls and cast iron columns are not undermined. Future basement access may be provided in accordance with **policy 56**.

Policy 81: The basement fabric should be inspected at an appropriate future time.

Policy 82: New basement "floor lights" may be installed to weatherproof the existing B1 openings.

Policy 83: A lower basement floor may be installed to allow usable head height.

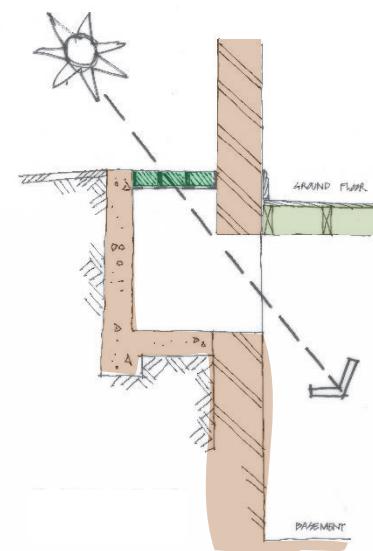


Figure 130 Basement "floor lights"



- The ground floor of the 3-storey main building now has multiple layers of non-original and non-significant flooring at multiple floor levels on top of (likely) original timber framing over B1 and other concrete slabs which are in poor condition and should be removed in order to rationalise a new floor level for sensible internal finishes and external access. The condition of the timber floor over the basement is not currently known but should be further investigated when the basement is de-watered.

Policy 84: Non-significant ground floor overlaid finishes should be removed and the base structure further investigated with a view to rationalising the various different floor levels.

- The first floor of the 3-storey main building generally retains its original timber floor frame and some original hoop pine flooring but substantial amounts of this fabric are heavily charred and may not be suitable for adaptive re-use. If possible, the original timber floor should be retained. In areas where “whole” interiors are to be reconstructed, tung-oiled hoop pine flooring to match the original should be reconstructed if the original flooring is unsuitable.

Policy 85: Where possible, original first floor timber floor framing and flooring should be retained. Where required, elsewhere in the cmp, hoop pine flooring should be reconstructed to match the original and finished with tung oil (not polyurethane).

Policy 86: If the entire first floor frame is unable to be salvaged, an alternative modern floor structure may be installed.

- The second floor of the 3-storey main building has a recent suspended concrete floor to most of the floor (excluding room voids at S5, S7 & S8). This slab is necessary for the building’s structural stability and can remain and be extended to complete the floor. In areas where “whole” interiors are to be reconstructed, the floor slab may be topped with hoop pine timber flooring. Elsewhere (and consistent with **policy 27**), no constraint should apply to second floor finishes.

Policy 87: The new second floor concrete slab may be retained, extended and topped.

- The internal masonry walls were originally finished with white-set, lime plaster and painted. Arches were embellished with moulded plaster decoration. Limited areas of this finish remain extant. In those areas selected to be reconstructed as “whole” interiors, the original plaster wall finish should be reconstructed and painted in accordance with **policy 26**. Elsewhere, no constraint need apply to wall finishes as set out in **policy 27**.



- The internal ceilings were originally finished with lath-and-plaster and moulded plaster cornices which are now only evident in room G6. In those areas selected to be constructed as “whole” interiors, sheeted plaster ceilings with moulded plaster cornices to match the surviving original profile should be reconstructed and painted in accordance with **policy 26**. Elsewhere, no constraint need apply to ceiling finishes as set out in **policy 27**.
- The original interiors had six fireplaces throughout the building served by three chimneys (a 3-flue, a 2-flue and a single-flue). Evidence of four fireplace openings (in G5, F3, F4 & S3) survives but there are no surviving mantle pieces, fireboxes or hearths. Given that none of these fireplaces are in areas which are selected to be reconstructed as “whole” interiors, their reconstruction is unnecessary provided that the existing fabric is retained.

Policy 88: Existing fireplace fabric should be retained but need not be reconstructed.

- Termite management

Policy 89: Termite inspection and treatment should be carried out on a regular basis.

9.5 ACCESS AND MOBILITY

Little internal access is currently available throughout the *Broadway Hotel*, let alone equitable access. There are no safe stairs and no lift between floor levels and, although the ground floor is close to external ground level, steps exist onto all external access points. Doorways are generally wide enough to permit wheelchair access although the widths may not strictly comply with the *AS1428 Design for Access and Mobility* code.

As set out in **section 7.2**, statutory provisions will require the provision of equitable access throughout the building. The normal standards of access can be relaxed for heritage buildings in circumstances where the impact of providing access on essential features of the building would lead to a loss of heritage significance. Those features designated in **section 5.5** as being of “exceptional” or “considerable” significance are taken to be those features which are essential (and not merely incidental) to retaining the significance of the place. These features include the overall building form, the original masonry walls, the (currently missing) open verandahs, the (currently missing) original internal stairs and the view of the building from Logan Road. The provision of equitable access should not adversely impact upon these features.

Scope exists for providing disabled access within the core of the building via an internal lift. Scope also exists for providing a lift at the side or rear of the building. Penetration of the reconstructed second floor mansard walls should, however, be avoided in favour of second floor access through the existing SST rear wall door opening or, possibly, through the back wall at S5.



Policy 90: *The reconstructed Logan Road front door (GV1-G1) should be used as a building entry although this may perform the role of secondary access.*

Policy 91: *If necessary to provide equitable access at external doors, removable access ramps may be constructed at door thresholds.*

Policy 92: *Original openings in masonry walls in those areas selected to have “whole” interiors reconstructed should generally not be widened for wheelchair access. Should wider openings be required for access, these should be planned in areas where intervention has already occurred or where the least impact will occur.*

Policy 93: *No stair-climbing platform or similar device should be added to the reconstructed internal timber stairs.*

Policy 94: *The original internal passageways (G1, G6, F1, F6, S1 & S6) should remain in use for general access.*

Policy 95: *An internal lift is generally permissible in accordance with policy 59.*

Policy 96: *Any external lift and associated amenities core should not be placed on the principal street facades but may be placed at the side or rear of the building and should avoid penetrating the reconstructed second floor mansard walls, except where in accordance with policy 105.*

Policy 97: *Localised alteration of ground lines to provide equitable access at ground floor entries is generally permitted.*

Because of the height of the *Broadway Hotel*, safe roof access is a relevant workplace issue. In particular, a reconstructed corner turret spire will be very steep. On visible roof planes, care needs to be taken in how access for maintenance will be provided. Ideally, no permanent roof access safety system should be installed where it is visible from the ground. Temporary, removable systems are preferred. If a permanent roof access safety system must be installed on visible roof planes, it should be as visually discreet as possible and involve the least number of fixing points placed in a neat, organised pattern. Fixings should be colour-matched to the roof material.

Policy 98: *Permanent roof access safety systems should be avoided on visible roof planes and are not permitted on a reconstructed corner turret spire.*

Policy 99: *Where permanent roof access safety systems are unavoidable, such systems should be designed to be as visually discreet as possible.*



9.6 SETTING AND SITE DEVELOPMENT

The *Broadway Hotel* is visually prominent in the Logan Road streetscape and strongly expresses itself on the corner of Logan Road and Balaclava Street. The rear of the site generally contains non-significant buildings and landscape elements.

Policy 100: The Broadway Hotel should remain a focal point on the corner of Logan Road and Balaclava Street and remain prominent in the Logan Road streetscape.

Policy 101: Although currently approved, it will remain acceptable to demolish the rear outbuildings, including the 1942 air raid shelter.

Policy 102: New structures may be built within the heritage curtilage provided that important setting aspects of the Broadway Hotel are appropriately conserved.

Policy 103: Tall new structures within the heritage curtilage should be sited away from the main 3-storey building.

Policy 104: Any new building connection to the main 3-storey building should appear “lightweight” and connect only to the side and/or rear walls of the main 3-storey building and be set back from the front corners of the building’s principal facades.

Policy 105: New buildings should avoid connecting to the main 3-storey building through the second floor mansard roof, except in the SST/S5 zone of the rear wall.

Policy 106: Any new building connection to the main 3-storey building should utilise existing wall penetrations wherever possible, rather than creating new penetrations.

Policy 107: Existing site vegetation may be removed.

Policy 108: The detracting Logan Road front deck and roof should be removed in order to fully express the important Logan Road principal façade.

Policy 109: The setting of the Broadway Hotel would be enhanced by developing an open plaza in the Short Street road reserve.

Policy 110: The setting of the Broadway Hotel would be enhanced by night-time illumination of the principal facades and the corner turret.



Policy 111: *In any future development of the site, the main 3-storey building should present to Logan Road and Balaclava Street as a free-standing building in open space, except for new buildings and new building connections in accordance with policies 102 - 106.*

Policy 112: *The current Queensland Heritage Register boundary is considered to provide an appropriate curtilage for conserving the Broadway Hotel's setting.*

A setting diagram consistent with the above policies is shown at figure 131.

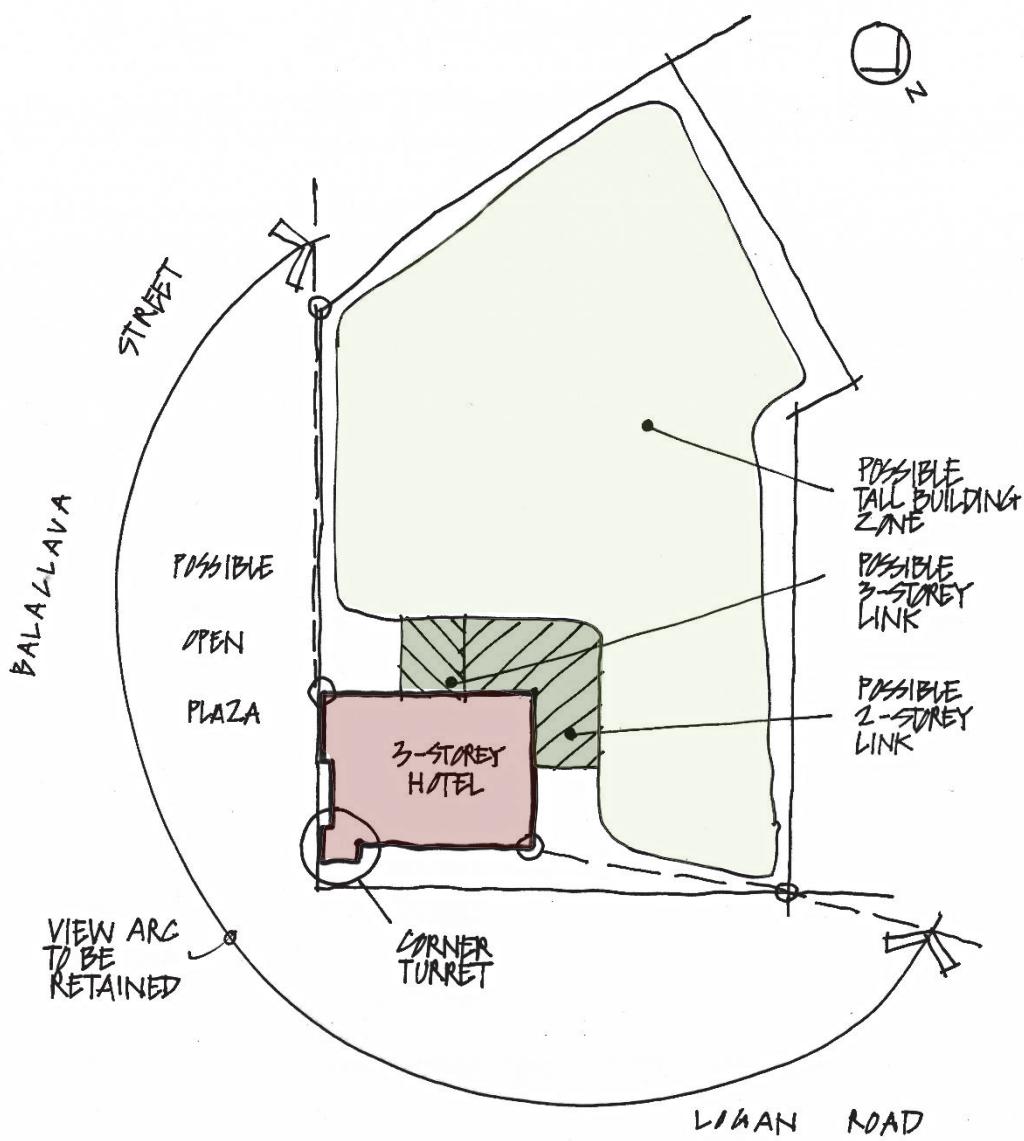


Figure 131 Setting diagram



9.7 MANAGEMENT

To properly implement the cmp, an ongoing and responsible management entity needs to be identified. This would normally be the owner of the place.

Policy 113: The owner of the place should be the cmp management entity for the Broadway Hotel and should be responsible for the implementation of the conservation policies set out in this cmp.

Policy 114: This cmp generally and these policies specifically should be formally adopted by the cmp management entity as the conservation policy for the Broadway Hotel.

Because the QHR entry's statement of significance pre-dates the recent fires and differs slightly from the cmp, it is recommended that these differences are formally reconciled for efficient ongoing conservation management of the place.

Policy 115: The owner should apply to have the QHR entry's statement of significance amended to align with this cmp.

Whilst the majority of the issues dealt with in this cmp are unlikely to change, changes in use, attitude, tenure or legislation may require consideration of new or different information affecting the conservation management of the *Broadway Hotel*. The cmp should respond to any such change in circumstances.

Policy 116: This cmp should be reviewed at the end of any major refurbishment program and thereafter every ten years or when major changes that significantly affect the place occur such as disposal by the owner; change in use; or significant damage to, or destruction of, fabric by natural or other disaster. Such reviews should include a new inventory of elements, a review of the physical condition of the fabric and a review of the conservation policies.

For successful long-term interpretation and implementation of the cmp, continuity of competent advice is important to avoid ad hoc or ill-advised decisions.

Policy 117: Persons with relevant expertise and experience in heritage conservation projects should be engaged for the consistent interpretation of the cmp and the resolution of conservation issues, as well as for the design and administration of conservation work on the building.



A systematic maintenance program and a dedicated maintenance budget will ultimately be a more-cost-efficient method of maintenance than irregular major maintenance. It is good management practice to put in place a maintenance plan that will regularly monitor the condition of the place and attend to minor maintenance issues before they become major issues. Systematic maintenance will also conserve significant fabric longer for the ultimate benefit of the *Broadway Hotel* and future generations.

Policy 118: A comprehensive maintenance plan with a dedicated budget should be implemented to guide ongoing maintenance work on the Broadway Hotel.



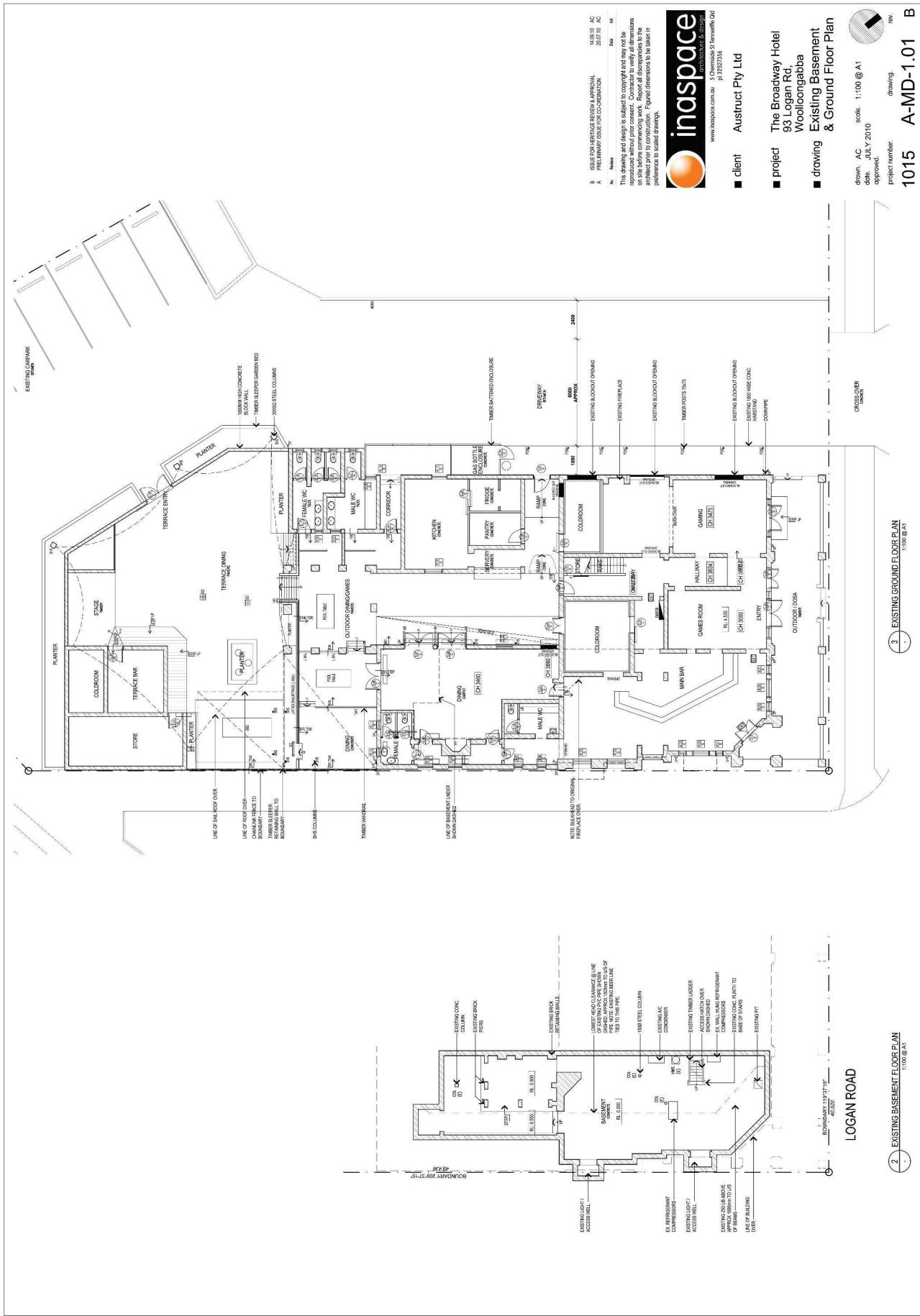
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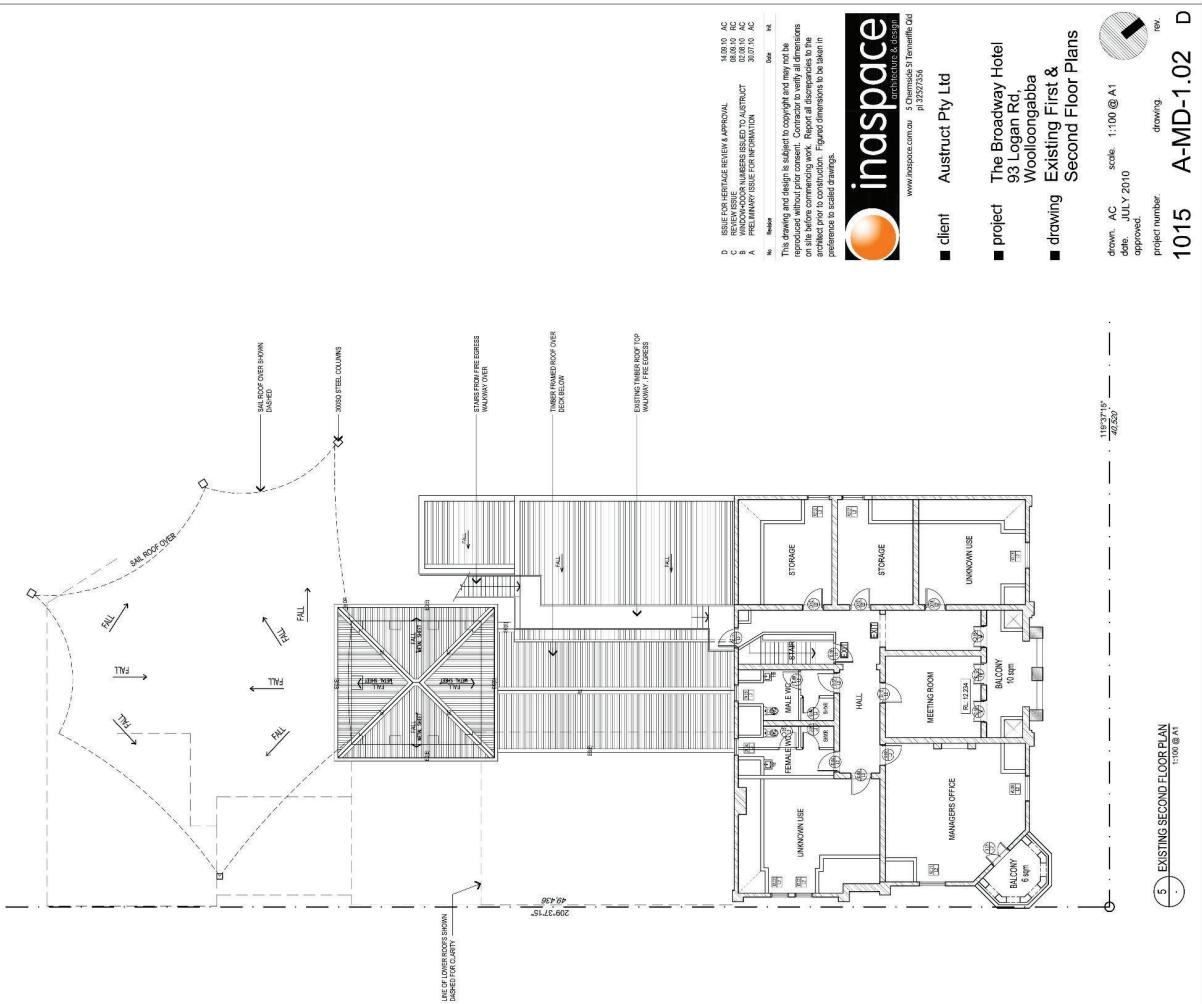
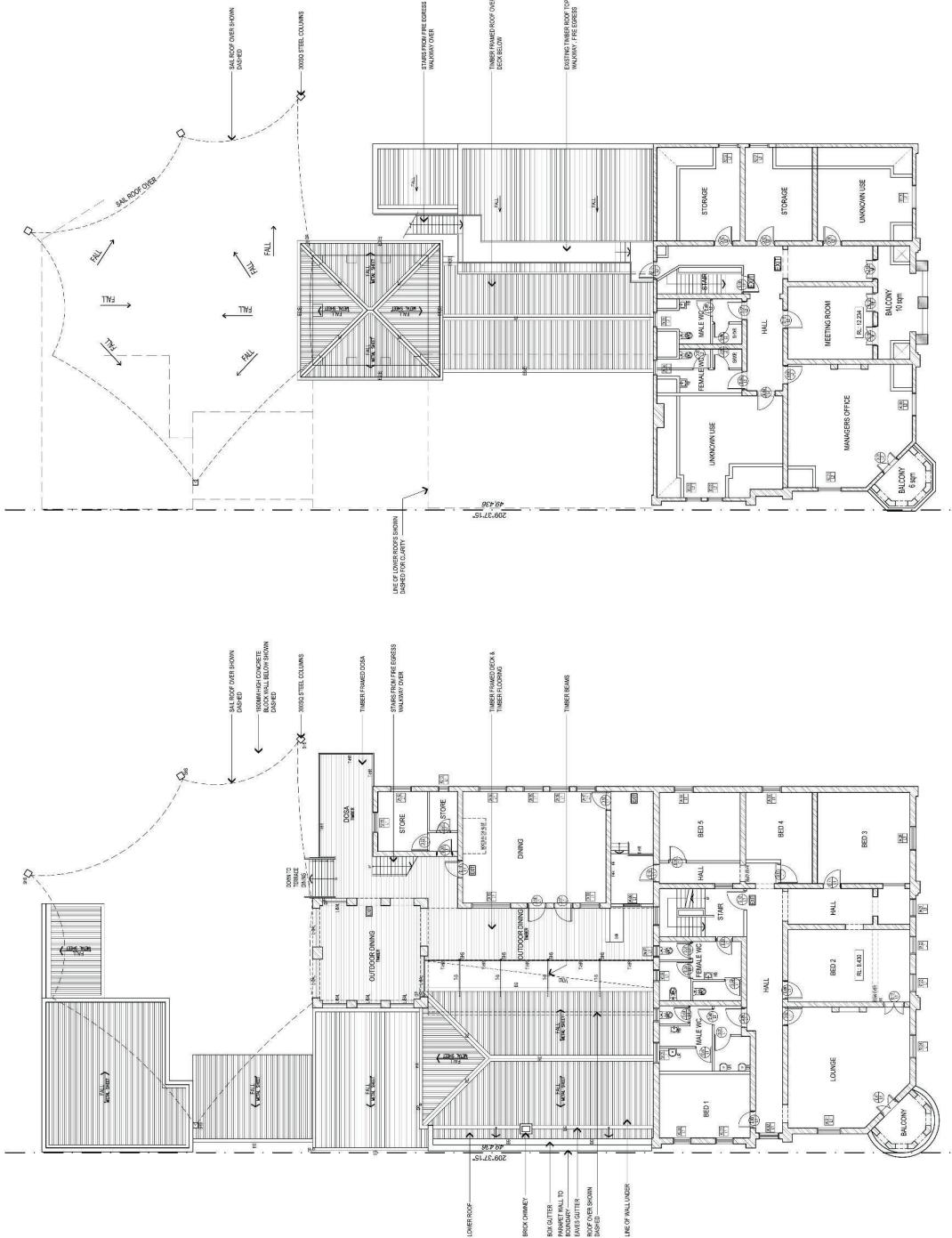


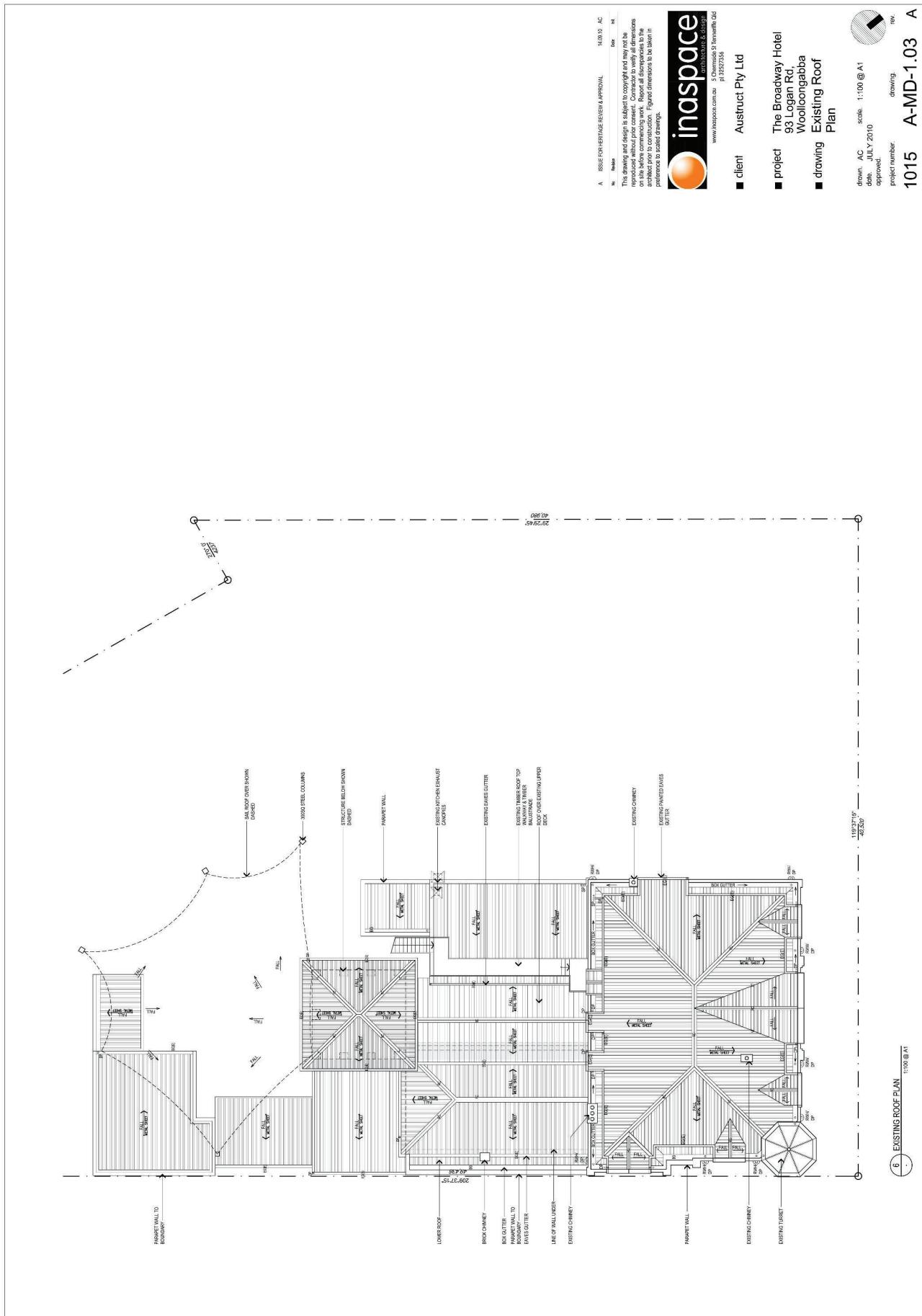
Ivan McDonald Architects

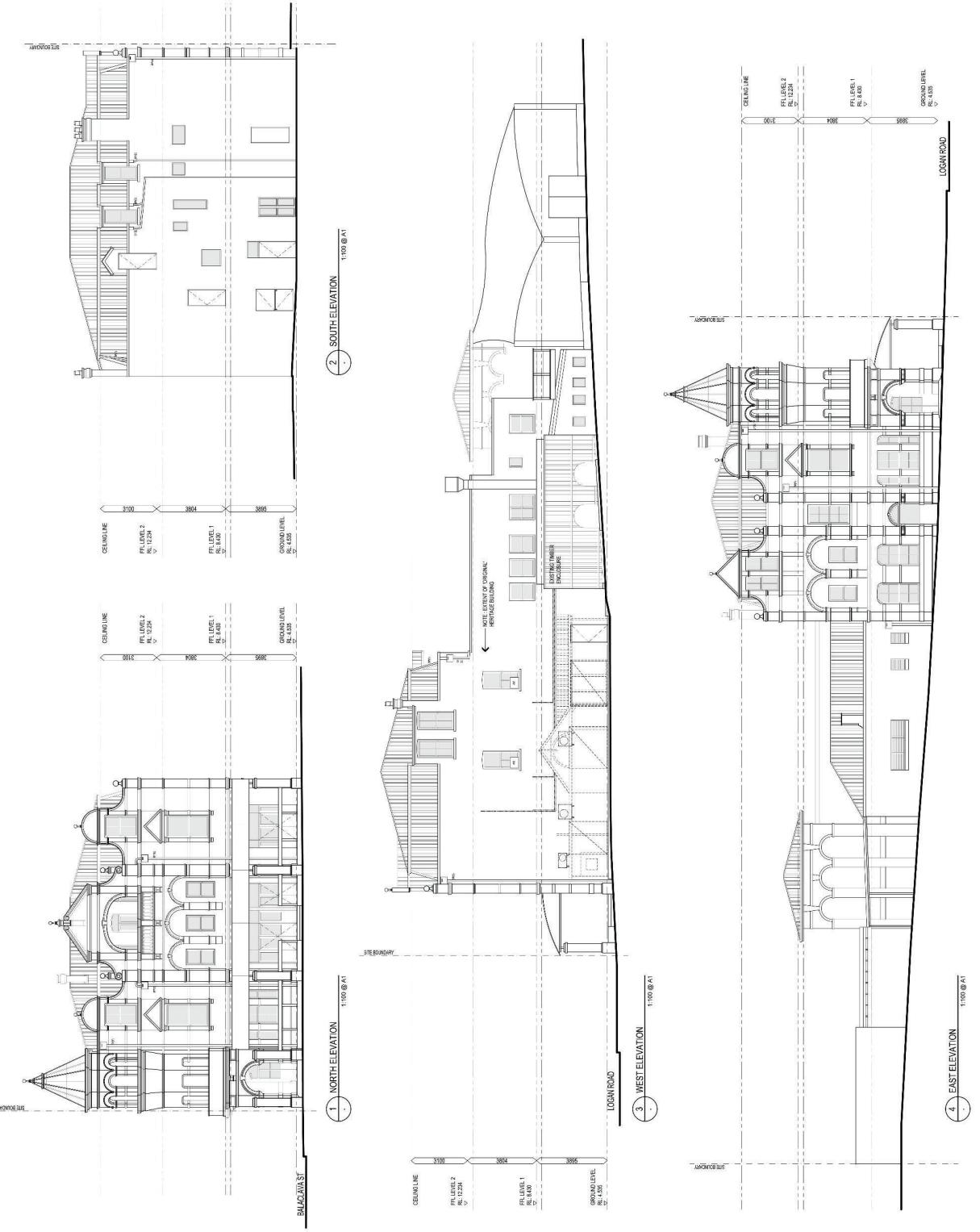
*APPENDIX 2010 Inaspace Architects
measured drawings*

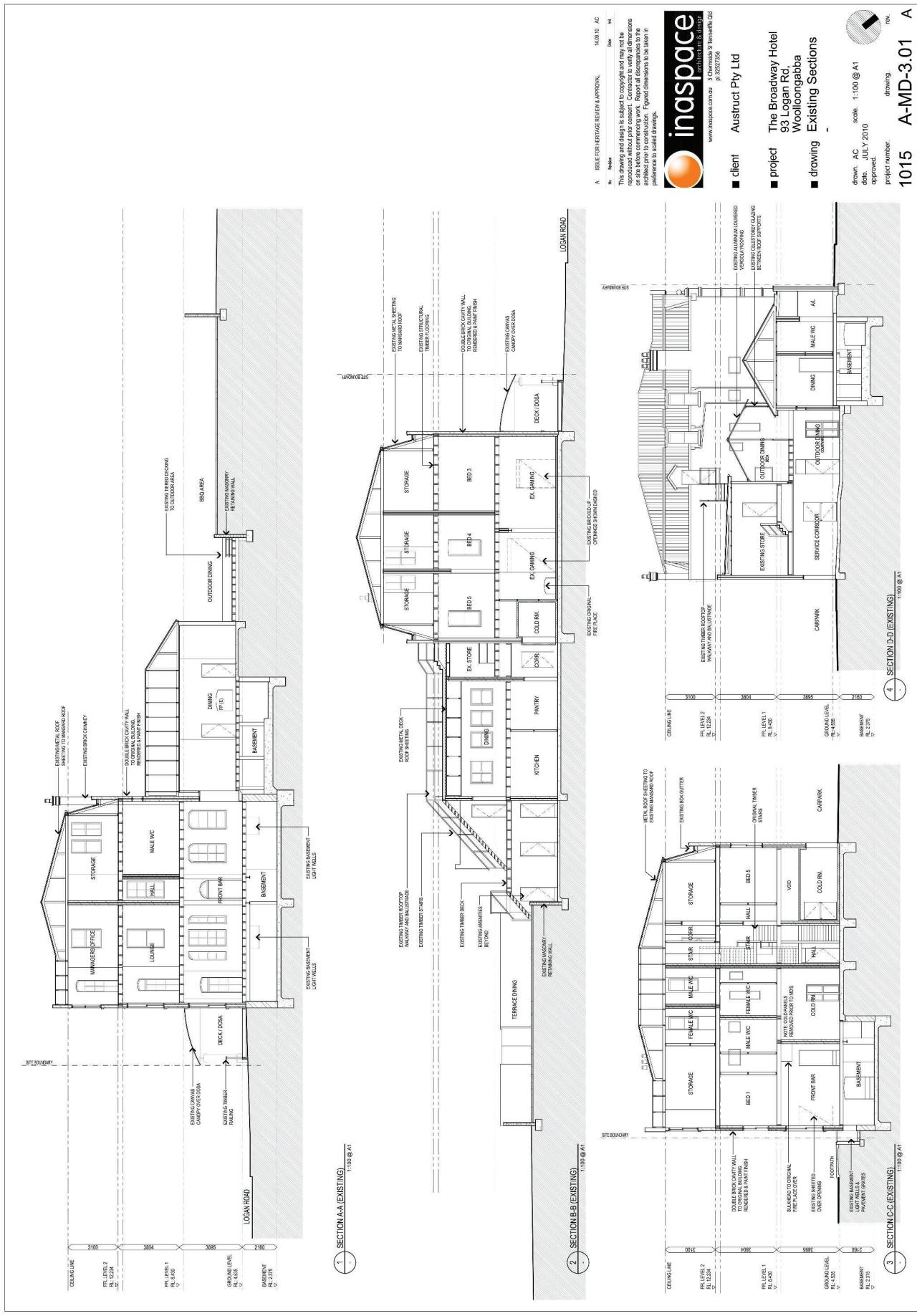












A ISSUE FOR HERITAGE REVIEW & APPROVAL

14.08.10 AC

No. 14
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Austuct Pty Ltd

drawing

Existing Sections

drawing

1:100 @ A1

down.

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10/08/2010

approved.

project number

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