

BROADWAY HOTEL WOOLLOONGABBA

HERITAGE IMPACT STATEMENT 2023



PLANS AND DOCUMENTS referred to in the PDA DEVELOPMENT APPROVAL



Approval no: DEV2025/1691
Date: 29-Jan-2026

AMENDED IN RED



By: Essen Joseph
Date: 29-Jan-2026

Phase 1, as described in this report, not approved.

Building works on the Heritage Place, including partial demolition, to be undertaken as per the approved architectural drawings.



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WOOLLOONGABBA

HERITAGE IMPACT STATEMENT

2023

Prepared by
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for
BROADWAY PROJECTS QLD PTY LTD

JUNE, 2023

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2023

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1 INTRODUCTION

This statement addresses heritage conservation issues related to the proposed re-use of the *Broadway Hotel* in Woolloongabba as part of a two-phase development that will ultimately have a high-rise residential tower component. Most of the proposed development will occur on the above state heritage place (Place ID No. 600354) and a small part of the proposed development will occur on land adjoining the above state heritage place.

This statement considers the existing fabric and setting conditions; the cultural heritage significance of the state heritage place; and the nature of the proposed development in assessing the impact of the proposed development on the cultural heritage significance of the *Broadway Hotel*. Throughout this statement, where reference is made to “the proposal”, it shall mean the scheme of design shown on the Red Door Architecture drawings (DA issue dated 23.6.23) forming part of the application.

A conservation management plan (**cmp**) for the *Broadway Hotel* was prepared by Ivan McDonald Architects in 2023. The cmp contains a detailed history of the place, describes existing conditions, considers the cultural heritage significance of the place and sets out relevant conservation policies for the place. A full copy of the cmp has previously been provided to the Department of Environment & Science and relevant extracts of the cmp are appended to this statement. A full version of the cmp can be found at:

<https://www.dropbox.com/s/2x4h6rgloilx6g4/210401-6.1-230316.pdf?dl=0>

This statement has been prepared in accordance with principles set out in *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, 2013 and *Practice Notes to the Burra Charter* and in accordance with the Department of Environment and Science heritage guideline: *State Development Assessment Provisions: State Code 14: Queensland heritage*. The proposal’s satisfaction of the State Code 14: Queensland heritage assessment criteria is set out in **appendix 1** and refers primarily to the content of this heritage impact statement.

A site diagram is shown at **figure 1** and detailed site plans are set out in the proposal drawings.



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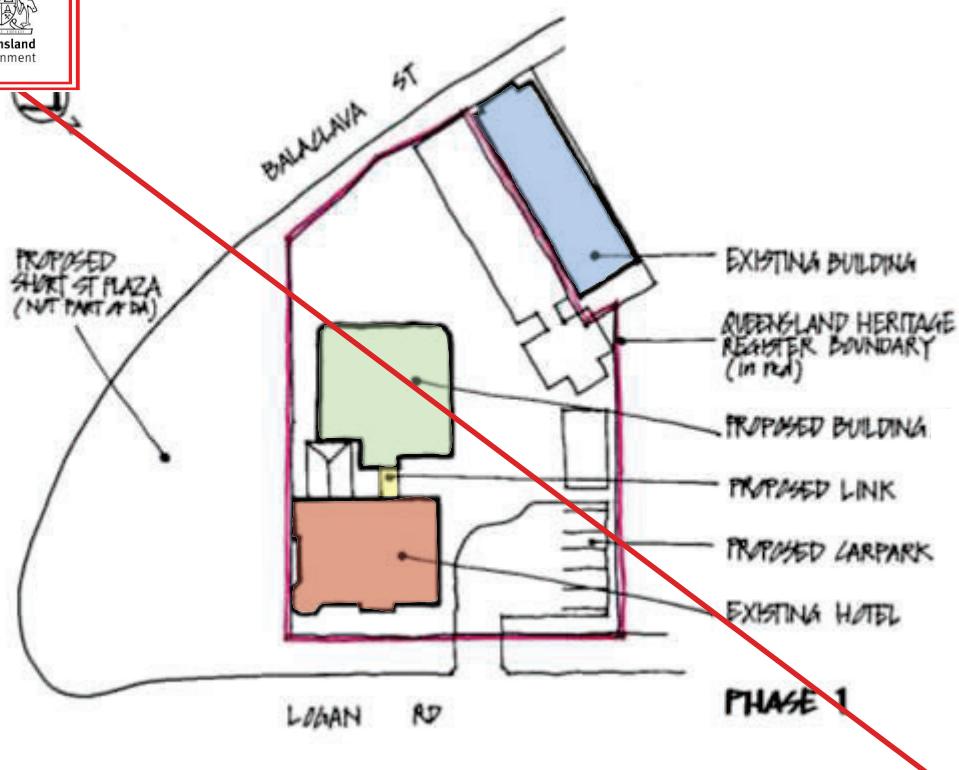


Figure 1 Site diagram



2 HISTORICAL AND EXISTING CONDITIONS

2.1 Historical overview



Figure 2 John Hall & Son's impression of the Broadway Hotel published in 1892
Source: The Building and Engineering Journal



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.

Historical conditions are broadly shown at **figures 2 – 4** and a full history is set out in section 3 of the **cmp**.



Figure 3 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 4 *The Broadway Hotel ca. 1930s*
Source: Malcolm Nyst by courtesy of David Carter

2.2 Existing conditions

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 have been painted. Overall, the building is in extremely poor condition and the interiors, in particular, have very little integrity.

Existing conditions are broadly shown at **figures 5 – 9** and in **appendix 2** and a more-extensive report on the condition of the *Broadway Hotel* is set out in section 4 of the **cmp**.





Figure 5 The rear courtyard in 2022



Figure 6 Balaclava Street view of the Broadway Hotel in 2022





Figure 7 Logan Road view of the Broadway Hotel in 2022



Figure 8 Aerial view of the Broadway Hotel after the 2018 fire
Source: Brisbane Times (Jesse Harrison)





Figure 9 *Ground floor stairwell in 2022*

3 CULTURAL HERITAGE SIGNIFICANCE

3.1 Statement of significance

The Queensland Heritage Council has identified the *Broadway Hotel* as a place of cultural heritage significance and has permanently entered it in the Queensland heritage register. The general statement of significance contained in the Queensland heritage register entry sets out the cultural significance of the place and refers to the place's historical, architectural and aesthetic qualities related to the late-19th century development of the Woolloongabba area; the high quality of its original architectural design; its streetscape and local townscape prominence; and its association with prominent Brisbane architects, John Hall and John Smith Murdoch. The full register entry is included at **appendix 3**.

The Queensland heritage register entry sets out that the *Broadway Hotel* is significant 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 of the **cmp** 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 assessment, the statement of significance in relation to Criterion (d) is amended and the following statement of significance, as set out in the **cmp**, 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)]

3.2 Relative significance of elements

The statement of significance in **section 3.1** 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 the cmp and in this assessment 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** below provides a greater depth of understanding and will assist in the proper heritage impact assessment of the proposal.

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 (recently demolished))	B			
1958 alterations generally			D	
Post-1958 alterations generally			D	
Rear outbuildings (recently demolished)			D	
Exposed modern building services				E
Graffiti				E

EXTERNAL ELEMENTS

3-storey main building

- Principal facades (Logan Road & Balaclava Street)

- generally	B			
- original form & composition	A			
- original tuck-pointed face brickwork (GV2 (?), FV1, FV2, SV1 & SV2)	B			
- render and/or paint to original face brickwork			E	
- original terracotta dressings & decoration	A			
- paint to original terracotta elements			E	
- original rendered decoration	A			
- 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	A			
- 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	

Table 1 Relative significance of elements



EXTERNAL ELEMENTS (cont'd)

- Roof

- corner turret remnant eaves/gutter		B		
- missing original mansard roof (incl. eaves & Ogee gutters)	A			
- 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			

- Rear Wall

- remnant original lime-pencilled face brickwork			C	
- 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 Balacarra 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	
- post-1958 chimney			D	
- 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	

Table 1 Relative significance of elements (cont'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				
- 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				

Table 1 Relative significance of elements (cont'd)



INTERNAL ELEMENTS (cont'd)

1-storey rear wing

- remnant original plan form				D	
- post-1958 fireplace (G7)				D	
- 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*



4 PROPOSED DEVELOPMENT

The development is proposed to be carried out in two phases. Phase 1 involves interim development on, and adjoining, the *Broadway Hotel* heritage place including:

- reconstructing the existing hotel (excluding final fitout)
- constructing a new 3-storey rear pavilion (Building 1) linked to the existing hotel for interim bar and back-of-house facilities (including disabled access)
- refurbishing an existing 1-storey building (Building 2) at the rear of the site as an interim hotel outdoor area with associated at-grade carparking and landscaping.

Phase 2 involves the ultimate development on, and adjoining, the *Broadway Hotel* heritage place including:

- demolishing the Phase 1 development
- constructing a high-rise residential building at the rear and side of the *Broadway Hotel* comprising three levels of basement carparking; five levels of podium carparking and hotel outdoor area linked to the existing hotel; and 21 levels of residential tower. A laneway will be developed around the rear and side of the existing hotel and disabled access will continue to be provided external to the existing hotel.

The extent of work is shown on the proposal drawings and it is acknowledged that the current level of detail on the proposal drawings with respect to the reconstruction of the existing hotel will require further detailed design and development which will need to be submitted for further approval.

5 ASSESSMENT OF IMPACT

5.1 Assessing impact

To identify and evaluate the potential impacts the proposal will have on the heritage values of the *Broadway Hotel*, each aspect of the proposal is discussed below with consideration to those aspects of cultural heritage significance identified in the Queensland heritage register entry for the place (as a whole) and those further aspects of cultural heritage significance (identified and/or modified in the cmp). Diagrammatic floor plans of the existing hotel are shown at **figures 10 – 12** which identify room numbers used throughout this statement. Consideration is also given below to whether the proposal meets the relevant statutory heritage assessment criteria as set out in *State Code 14: Queensland heritage*, particularly in relation to performance outcomes PO1, PO3, PO4 & PO8 as set out in **appendix 1**.



Pre-1958 wall 1958 wall Post-1958 wall
Pre-1958 floor 1958 floor Post-1958 floor



Figure 10 Diagrammatic ground floor plan showing existing fabric from different eras



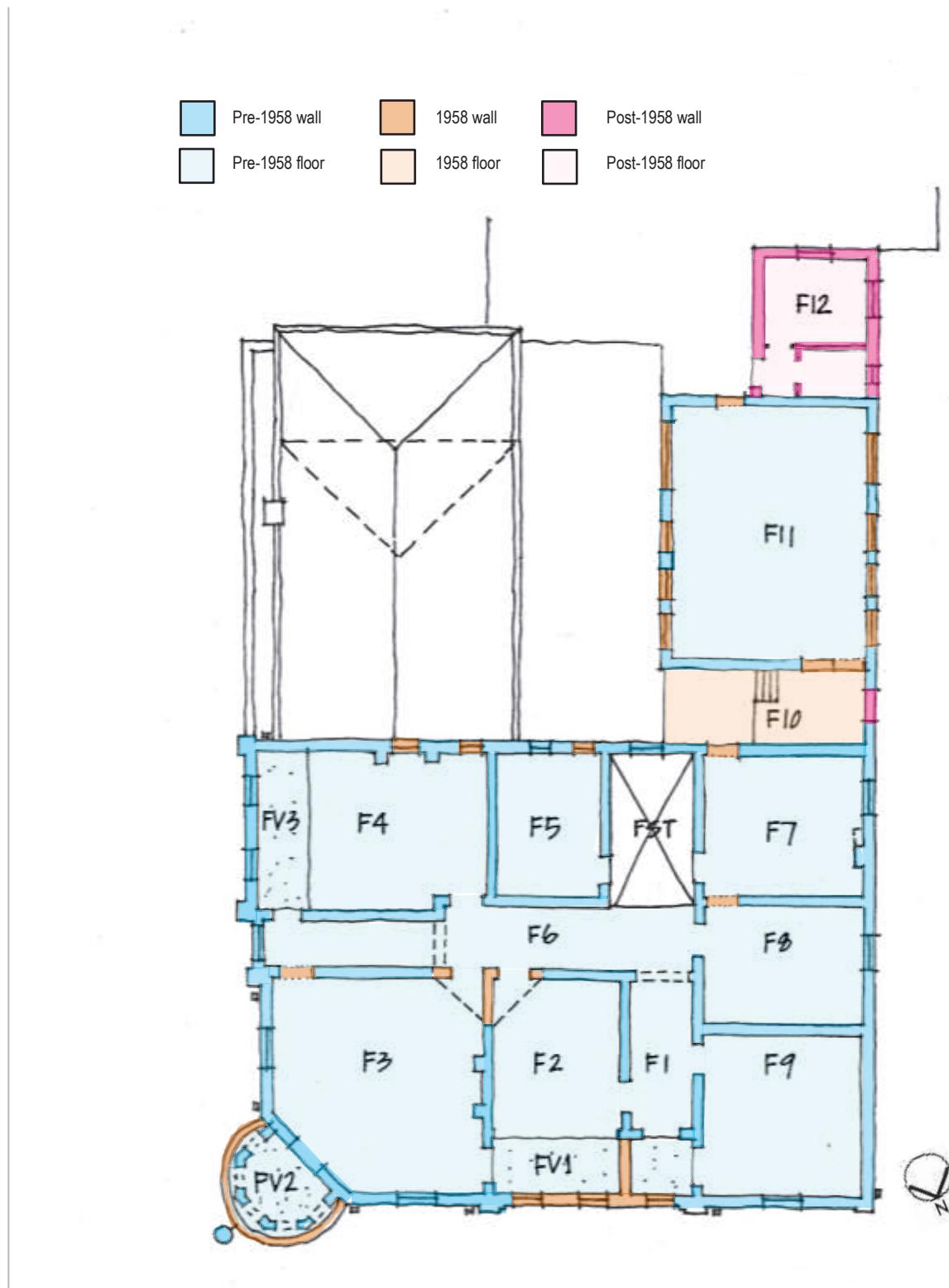


Figure 11 Diagrammatic first floor plan showing existing fabric from different eras



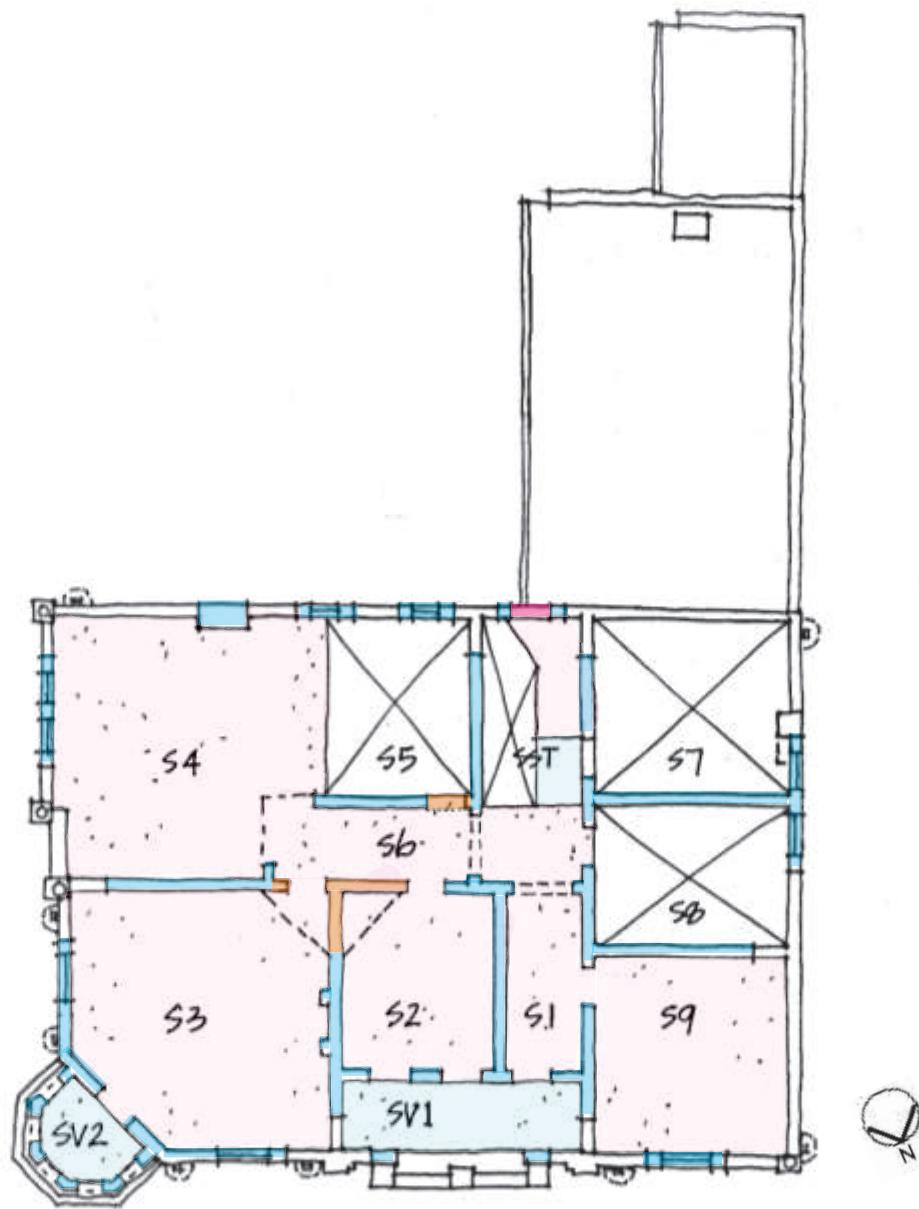
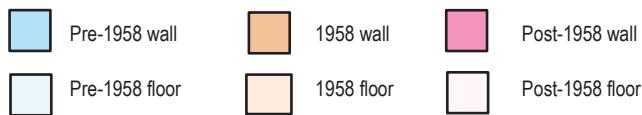


Figure 12 Diagrammatic second floor plan showing existing fabric from different eras

The cmp sets out a conservation policy for the *Broadway Hotel* which is relied on in this statement for assessing the heritage impact of the proposal. This approach is consistent with cmp general policies 3 – 5 which set out:

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 plan 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.

The full cmp conservation policy is included at **appendix 4**.

5.2 Impact of proposed use

The cmp anticipated that the adaptive re-use of the *Broadway Hotel* would be likely and sets out a number of relevant use policies to guide a change of use as set out below:

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 preferred.

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



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 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).

Both the proposed interim Phase 1 and ultimate Phase 2 uses of the existing hotel are consistent with these policies, notwithstanding that a final hotel occupant and detailed hotel fitout requirements are not currently available and will need to be subject to further and separate approval.



The proposed Phase 1 uses of the balance of the site include an extension of hotel uses with a new 3-storey rear pavilion (Building 1) linked to the existing hotel and an adaptation of the existing 1-storey building (Building 2) as an interim outdoor patron area. These interim Phase 1 uses are also consistent with the cmp's use policy for the place.

The ultimate proposed Phase 2 uses of the balance of the site will involve the introduction of a high-density residential use which will not be directly related to the existing hotel although the proposed Phase 2 development will create a laneway behind the existing hotel as well as providing back-of-house and hotel patrol facilities (including disabled access) linked to the rear of the existing hotel.

Based on the above assessment, it is considered that the proposed Phase 1 and Phase 2 uses of the *Broadway Hotel* will not have an adverse impact on the cultural heritage significance of the place, provided other aspects of the proposal have acceptable impacts.

5.3 Impact of external demolition

It is proposed to demolish the 1-storey and 2-storey rear wings of the existing hotel. The 1-storey rear wing is likely to have been the original hotel kitchen wing but has been extensively, unsympathetically and irreversibly altered over time. The cmp assessed this element of the place as being of SOME significance. The 2-storey rear wing is not original but is an early addition that existed by the 1920s. Like the 1-storey rear wing, it has also been extensively, unsympathetically and irreversibly altered over time as well as being in poor physical condition due to the recent fires. The cmp assessed this element as being of LITTLE or NO significance. The cmp recognises that removal of this rear wing may need to be considered and sets out a retention & interpretation of significance policy as set out below:

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

- *expressing the original extent and form of the 1-storey rear wing as a 3-dimensional skeletal outline*
- *expressing the original extent and form of the 1-storey rear wing in a new building*
- *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.*

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



It is proposed to interpret the removed rear wings by:

- expressing the original extent and form of the 1-storey rear wing as a 3-dimensional skeletal outline
- expressing the pre-1958 footprint of the wings in rear paving using salvaged bricks from the rear wings
- expressing the extent of the original rear verandah in rear plaza paving.

These outcomes are shown on **proposal drawings DA-1-000, DA-1-115 & DA-1-116** and will mitigate the adverse impact of removing some significant early and original fabric.

It is proposed to remove existing infill to post-1958 wall penetrations of the side and rear ground floor walls of the existing hotel. The cmp assessed this element as being of LITTLE or NO significance and the infill removal will have no adverse heritage impact.

The cmp recognises that the *Broadway Hotel* has many intrusive elements which should be removed and sets out the following conservation policy:

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.

It is proposed to remove the 1958 verandah enclosures, the 1980s Logan Road outdoor deck & roof and exposed modern building services which will have a positive heritage impact and facilitate the reconstruction of the *Broadway Hotel*'s original open verandahs, principal façade details and main entrances.

5.4 Impact of internal demolition

Notwithstanding the current dilapidated state of the building, it is proposed to carry out some further internal demolition to facilitate new hotel uses in the existing hotel. These interventions are shown on **proposal drawings DA-1-115, DA-1-116 & DA-1-117** and include:

- re-opening two existing single doorways on the ground floor that were bricked up in 1958
- creating a new single doorway between G3 & G4 on the ground floor
- creating a new single doorway between F2 & F3 on the first floor
- creating three wide wall penetrations between F4 & F5; between F7 & F8; and between F8 & F9 on the first floor
- creating two wide wall penetrations between S7 & S8 and between S8 & S9 on the second floor.

The proposed single doorway penetrations will either reverse previous interventions with no adverse heritage impact or are minor interventions in elements assessed in the cmp as being of **SOME** significance which will have only a minor adverse heritage impact and which are reversible in the future. The proposed wide wall penetrations are also interventions in elements assessed in the cmp as being of **SOME** significance. Whilst these interventions will have some adverse heritage impact, this impact is mitigated by the provision of 300mm wall nibs and a height limitation to 2100mm which will make it obvious that early walls existed (and continue to exist) in these locations and have been penetrated. These wide penetrations are also theoretically reversible in the future.

5.5 Impact of external reconstruction

The existing hotel is extremely dilapidated after two major fires and has no roof, no windows, no stairs, a flooded basement and burnt-out interiors. In order to bring the *Broadway Hotel* back to a fit and usable state, substantial external reconstruction is required and is proposed. To achieve this, the cmp sets out a wide range of care of fabric policies to reconstruct important missing external elements which are set out below:

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. Some missing original elements are also considered critically important to ensure the building's prominence in the townscape and streetscape.

Policy 63: Reconstruction of the turret spire and mansard roof is critically important and should be based on documentary and physical evidence of the original fabric's form and detail.

Policy 64: Reconstruction of other original elements (such as external doors and windows, 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 13 "Pan-and-rib" profile

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. Sandblasting 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 discharge 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,

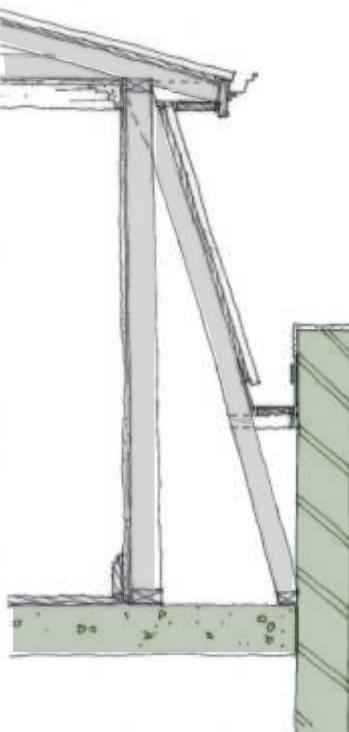


Figure 14 Mansard roof



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.

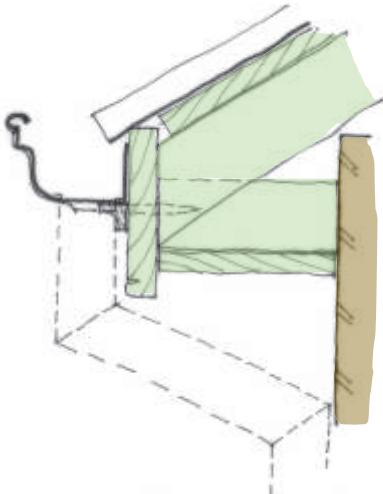


Figure 15 Eaves detail

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 spires.

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.

- The original corner turret spire was a steeply pitched octastyle roof with tapered and bellcast "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.

- 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 timber 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.

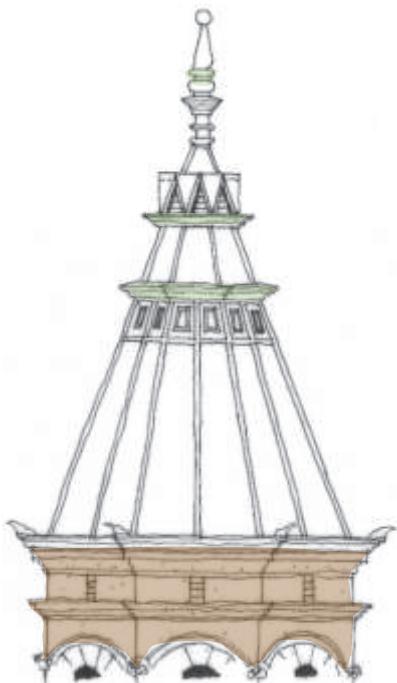


Figure 16 Turret spire (not to scale)

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



- 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.

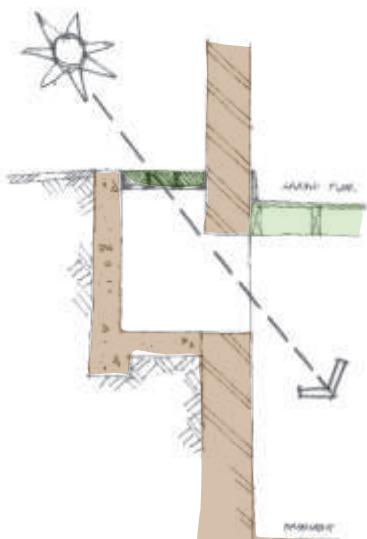


Figure 17 Basement "floor lights"

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

As set out generally in the proposal and particularly on **proposal drawings DA-115 to DA-1-118 & DA-1-200 to DA-1-202**, it is proposed to reconstruct important missing external elements in order to return the *Broadway Hotel* to a fit and usable state and in accordance with the cmp's conservation policy. This will have an overwhelmingly positive heritage impact as shown at **figure 18**. These reconstructed elements include:

- original roof (including second floor mansard walls)
- original external windows and doors
- original open verandahs and main entrances
- original terracotta detailing
- original tuck-pointed face brickwork to the corner turret and open verandahs.

Additionally, two translucent glass basement "floor lights" are proposed to be installed on the Balaclava Street footpath in order to weatherproof the existing basement. This will have no adverse heritage impact and conforms to cmp policy 82.





Figure 18 3D render of reconstructed hotel showing Phase 1 rear addition
Source: Red Door Architecture

5.6 Impact of internal reconstruction

It is proposed to reconstruct selected interior areas in accordance with the cmp's retention and interpretation of significance policy which sets out:

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)
- selected rooms (F2 or F3 & S2 or S3).



The extent of reconstruction to the above areas 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, F2 or F3, F6, S1, S2 or S3, S6 & GST/FST/SST).

As shown on **proposal drawings DA-1-115 to DA-1-117**, it is proposed to reconstruct “whole” interiors to G1, G3, G6, GST, F1, F3, F6, FST, S1, S3, S6 & SST in accordance with cmp policy 22. This will provide a reasonable degree of historical interpretation of the *Broadway Hotel*’s 19th century origins and will have a positive heritage impact. The remaining interior spaces and finishes will be the subject of further detailed fitout design and further and separate approval.

It is proposed to reconstruct the destroyed original main internal timber stairs in accordance with the cmp’s care of fabric policy which sets out:

- *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.

This will have a positive heritage impact.



5.7 Impact on setting

Phase 1 and Phase 2 of the proposal both propose additional buildings at the rear of the main 3-storey existing hotel and which are connected to the rear of the existing hotel. Additional buildings on the large site were contemplated by the cmp's setting and site development policy which sets out:

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 building and landscape elements.

Policy 99: 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 100: New structures may be built within the heritage curtilage provided that important setting aspects of the Broadway Hotel are appropriately conserved.

Policy 101: Tall new structures within the heritage curtilage should be sited away from the main 3-storey building.

Policy 102: 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 103: 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 where there is an existing masonry wall.

Policy 104: Any new building connection to the main 3-storey building should utilise existing wall penetrations wherever possible, rather than creating new penetrations.

The cmp includes a setting diagram consistent with the above policies which is shown at **figure 19**.



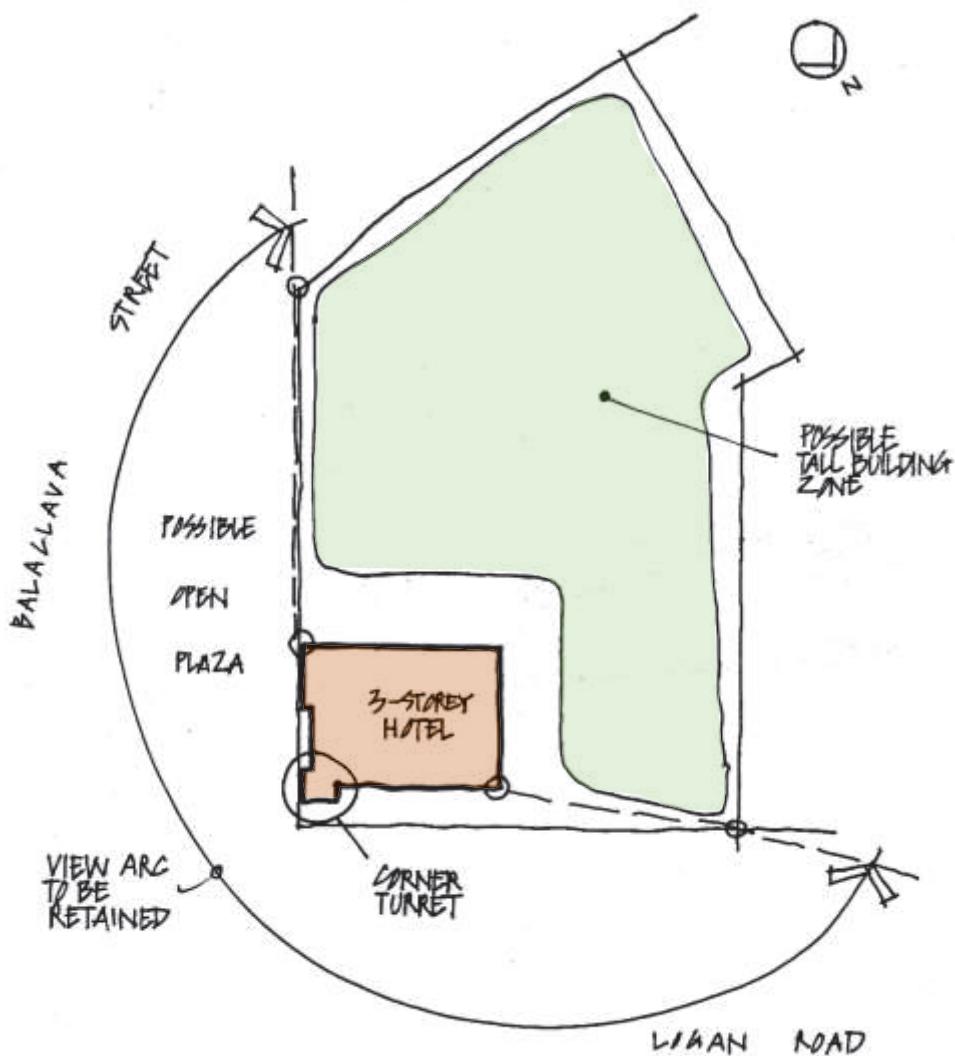


Figure 19 Setting diagram in relation to cmp policies 100-104
Source: 2023 cmp

In Phase 1, it is proposed to construct an interim 3-storey building behind the existing hotel and which is detached from the existing hotel except for a narrow link at each of the two upper floor levels utilising existing doorways in the hotel's rear wall. In Phase 2, it is proposed to construct an ultimate 5-storey, visually neutral podium behind the existing hotel and which is detached from the existing hotel except for a narrow link at each of the upper floor levels utilising existing doorways in the hotel's rear wall. The Phase 2 podium will be surmounted by a high-rise tower set back from the podium perimeter. In both phases of development, disabled access to all levels of the existing hotel will be via a lift in the new rear buildings.

Both phases of development will place new rear buildings sufficiently clear of the existing hotel, so as to allow the existing hotel to express itself as a free-standing building in open space. In Phase 2, this outcome is further developed by creating a perimeter laneway around the rear and side of the existing hotel.



Whilst the proposed new rear buildings (and particularly the proposed high-rise tower) will be readily apparent behind and beside the existing hotel, important viewlines to the existing hotel's principal facades from Logan Road and Balaclava Street will not be restricted and the existing hotel's corner turret will retain its visual prominence as shown at **figures 20 & 21**. Overall, the proposal conforms to the cmp's setting and site development policy and will not upset the identified streetscape and townscape qualities of the *Broadway Hotel* to any unreasonable or unacceptable degree.



Figure 20 Phase 1 3D view from Balaclava Street
Source: Red Door Architecture



Figure 21 Phase 2 3D view from corner of Logan Road & Balaclava Street
Source: Red Door Architecture



5.8 Impact of adjoining development

As shown at **figure 1**, a small part of the proposed development will occur on land adjoining the *Broadway Hotel* heritage place. This occurs on the 44 Balaclava Street lot (Lot 76 on RP 11846) at the rear of the site. Given that the bulk of the proposal will occur on the *Broadway Hotel* heritage place and has been assessed in **sections 5.2 – 5.7** above, that part of the proposal's design, scale, form, bulk and proximity on the "adjoining" site will have no further or different impacts on the cultural heritage significance of the *Broadway Hotel* to those assessed above.

6 STATEMENT OF IMPACT

Although there is some intervention in the building's original and early fabric, the impact of the work on the overall cultural heritage significance of the place is generally positive insofar as it will return a currently vacant and derelict building in very poor condition to an attractive and physically sound building. The proposal will result in a compatible use for the *Broadway Hotel* including a return to a public bar use. The minor visible exterior changes to the existing hotel will occur in areas of least visual prominence at the side and rear and will not adversely impact the setting of the place including the important Logan Road and Balaclava Street principal facades. Important missing original elements of these facades (such as the original open verandahs) will be reconstructed. The internal adaptation will occur largely within the original plan form of the building and generally respects areas and elements of identified significance where these remain. Selected internal areas and key internal features will be reconstructed.

The proposed high-rise tower will be located at the rear and side of the *Broadway Hotel* with minimal connection to the hotel. Whilst the proposed tower will be a large and tall structure consistent with the site's zoning, important viewlines to the *Broadway Hotel* from Logan Road and Balaclava Street will be retained. The proposed (but separate) development of a public forecourt in the corner road reserve will also have a positive impact on the setting of the *Broadway Hotel*.

It is concluded that the proposal:

- has been designed taking into account relevant conservation policy for the place;
- satisfies relevant performance outcomes PO1, PO3, PO4 & PO8 of *State Code 14: Queensland heritage*; and

subject to further design development as part of building work approval and appropriate conditions, should have an overall positive impact on the cultural heritage significance of the *Broadway Hotel*.



Ivan McDonald
Dip Arch M Blt Env (Urb Des) FRAIA M.ICONOS.



Ivan McDonald Architects

*APPENDIX 1 State Code 14: Queensland
heritage criteria*

State Code 14: Queensland heritage

Performance outcomes

Table 14.2: Development on a Queensland heritage place

		Performance Outcomes	Acceptable Outcomes	Proposal
P01	Development minimises adverse impacts on the cultural heritage significance of a Queensland heritage place.	No acceptable outcome is prescribed.	Refer Heritage Impact Statement Sections 5.2 – 5.7	
P02	Development on a Queensland heritage place with identified archaeological potential manages adverse impacts on artefacts.	No acceptable outcome is prescribed.	Not applicable	
P03	Development employs methods and utilises materials that are compatible with the conservation of built and landscape features that form part of the cultural heritage significance of the Queensland heritage place.	No acceptable outcome is prescribed.	Refer Heritage Impact Statement Sections 5.2 – 5.7	
P04	Development proposing to destroy or substantially reduce the cultural heritage significance of a Queensland heritage place must demonstrate that there is no reasonable alternative to carrying out the development that would conserve the cultural heritage significance of the Queensland heritage place.	No acceptable outcome is prescribed.	Not applicable Refer Heritage Impact Statement Sections 5.2 – 5.7	
Table 14.3 Reconfiguring a lot on land containing a Queensland heritage place				
P05	Development does not result in a lot size or configuration which adversely impacts the aspects of the setting that form part of the cultural heritage significance of the Queensland heritage place.	No acceptable outcome is prescribed.	Not applicable	
P06	Development does not result in a lot size and configuration which adversely impacts the ongoing conservation management of the Queensland heritage place.	No acceptable outcome is prescribed.	Not applicable	

Table 14.3 *Reconfiguring a lot on land containing a Queensland heritage place (cont'd)*

	Performance Outcomes	Acceptable Outcomes	Proposal
P07	Development on a place where the relationship between built and open spaces form part of the cultural heritage significance of the place, maintains a lot size and configuration which facilitates the conservation of these relationships.	No acceptable outcome is prescribed.	Not applicable

Table 14.4 *Material change of use on land adjoining a Queensland heritage place or on a lot containing a Queensland heritage place, but not carried out on the Queensland heritage place.*

P08	Development is located, designed and scaled so that its form, bulk and proximity minimises adverse impacts on the cultural heritage significance of the Queensland heritage place.	No acceptable outcome is prescribed.	Refer Heritage Impact Statement Section 5.8
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APPENDIX 2 Photographs of existing conditions



Figure A2.1 Logan Road deck



Figure A2.2 Logan Road frontage to site



Figure A2.3 Balaclava Street façade



Figure A2.4 Balaclava Street frontage to site



Figure A2.5 Corner façade



Figure A2.6 Rear of site





Figure A2.7 *Rendered brickwork*



Figure A2.8 *Side wall*



Figure A2.9 *Public Bar G3*



Figure A2.10 *Stairwell GST*



Figure A2.11 *Second floor S3*



Figure A2.14 *Terracotta parapet detail*



Figure A2.12 *Ground floor GV1*



Figure A2.15 *First floor F4*



Figure A2.13 *Second floor S4*



Figure A2.16 *Second floor S7*



APPENDIX 3

*Queensland Heritage Register entry
for the Broadway Hotel*



Queensland Government home > For Queenslanders > Environment, land and water > Land, housing and property > Heritage places > Queensland Heritage Register > Search the register > **Broadway Hotel**

Broadway Hotel

- Place ID: 600354
- 93 Logan Road, Woolloongabba

General



[More images...](#)

Classification

State Heritage

Register status

Entered

Date entered

21 October 1992

Types

Defence: Air raid shelter

Retail, wholesale, services: Hotel/inn

Themes

- 3.8 Developing secondary and tertiary industries: Marketing, retailing and service industries
- 3.11 Developing secondary and tertiary industries: Lodging people
- 7.6 Maintaining order: Defending the country

Architects

- Hall, John & Son
- Murdoch, John Smith

Builder

- Wooley & Whyte

Construction periods

- 1889–1890, Hotel
- 1942, Air Raid Shelter (c1942)
- 1986–1988, Pavilion (c1988)

Historical period

- 1870s–1890s Late 19th century
- 1939–1945 World War II

Location

Address

93 Logan Road, Woolloongabba

LGA

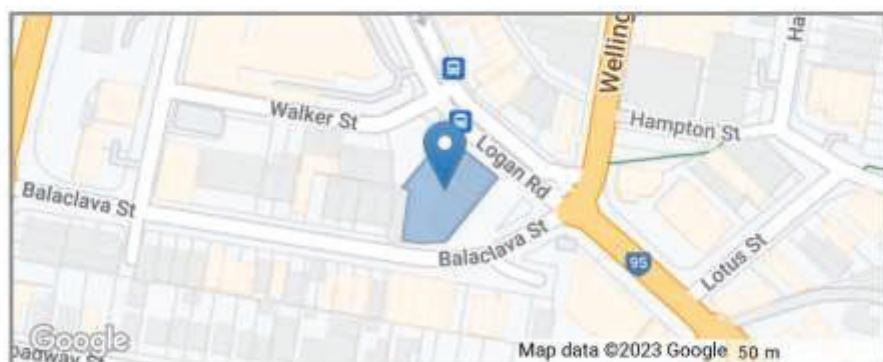
Brisbane City Council

Coordinates

-27.48993783, 153.03837526

Map

- [Enlarge map](#)



Street view



Photography is provided by Google Street View and may include third-party images. Images show the vicinity of the heritage place which may not be visible.

Request a boundary map

A printable boundary map report can be emailed to you.

* Email

Significance

Criterion A

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

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 D

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

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 E

The place is important because of its aesthetic significance.

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 G

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

(Criterion under review)

Criterion H

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

The 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.

History

The Broadway Hotel was built in 1889-90 for Brisbane publican Michael McKenna, formerly of the nearby Woolloongabba Hotel. The Brisbane architectural firm John Hall & Son executed the design and the builders were Wooley & Whyte, who won the contract with a tender price of £4,820. Tenders were called in July and August 1889, and McKenna was advertising for custom by mid-October 1890.

John Hall & Son were an established Brisbane architectural practice, whose late 1880s Brisbane hotels included the Oriental Hotel, corner of Albert and Mary Streets (1885-86), the Pineapple Hotel, Main Street, Kangaroo Point (1886-87), the Brisbane Bridge Hotel, Stanley Street, South Brisbane (1886-87), the Treasury Hotel, corner of George and Elizabeth Streets (1887-88), the Junction Hotel, corner of Logan and Cleveland Roads, Stones Corner (1887-88), Graham's Hotel, Stanley Street, South Brisbane (1887-88), the Edinburgh Castle Hotel, Gympie Road, Kedron (1888), the Broadway Hotel, corner of Logan Road and Balaclava (Short) Street, Woolloongabba (1889-90) and Burke's Hotel at the intersection of Annerley and Stephens Roads, South Brisbane (1889-90). In 1890 they were also the successful competition winners for the South Brisbane Municipal Chambers. Architect John Smith Murdoch, Chief Architect of the Commonwealth 1926-30, worked in John Hall & Son's office from the late 1880s to 1893, and according to architect JVD Coutts, was responsible for the design of the South Brisbane Municipal Chambers and the Broadway and Burke's hotels.

The site at the corner of Logan Road and Balaclava (Short) Street had been transferred to McKenna in January 1889. The location was a prominent one, close to the intersection of Wellington and Logan roads, the latter being a major Brisbane arterial road. In the second half of the 1880s, the East Brisbane-Woolloongabba-Buranda-Stones Corner-Coorparoo areas experienced a population and housing boom, largely associated with the expansion of Brisbane's railway and tramway systems. The first section of the tramway along Logan Road extended to Maynard Street, Buranda and opened in 1887. The new Broadway Hotel, located prominently to take advantage of the increased traffic flow between Brisbane and the eastern suburbs, was an imposing structure designed to attract attention, and rapidly became a well-known local landmark.

The substantial three-storeyed hotel was designed to cater for country visitors as well. When opened in 1890, the attendant advertising in *The Southern World* of 22 October emphasised the proximity of the new hotel to the Woolloongabba fireways, and that country visitors would be well catered for with superior accommodation. This included single and double bedrooms, bathrooms, and drawing rooms, with luxurious and comfortable appointments throughout. The hotel offered Extensive and Superior Stabling and trams and buses passed the hotel every five minutes.

McKenna remained the proprietor and licensee until 1903, when he leased the hotel to a succession of licensees. In 1917 he sold the property to the Castlemaine Brewery of Quinlan Gray & Co. From 1949 until the early 1980s the licensees were Ron and Ivy Hogarth. In the mid-1980s the hotel was bought by Quetel Pty Ltd and in 1987 was leased to Pub Revive Pty Ltd who undertook a program of refurbishment.

Description

The Broadway Hotel is a substantial three storeyed brick building, occupying a prominent corner site with principal facades on Logan Road and Balaclava Street, Woolloongabba.

The building is an elaborate example of late Victorian architecture in Brisbane, influenced by the eclecticism of the "Queen Anne" movement, popularised by English architect, Richard Norman Shaw in the 1880s. It was designed in the tradition of substantial English corner pubs, gaining patronage by attracting the attention of passing trade, using elaborate architectural forms and detailing as advertisement for the business.

When constructed, the Broadway Hotel was of face brick with terracotta and polychrome brick detailing, much like the work of Norman Shaw, particularly his New Scotland Yard (1887-90), and the Tottenham and Rising Sun

pubs in London.

The building is asymmetrically arranged, with a principal corner entrance, emphasised by an octagonal tower surmounted by a spire projecting above the roof line of the building. The tower is expressed on the ground floor by an arched entrance portico. The first floor is pierced with square headed arched door openings with terracotta keystones integrated into a continuous decorative moulding; and on the second floor by round headed arched openings bounding an open octagonal seating area.

The rolled zinc mansard roof is partially concealed by a series of Dutch gables, correlating to the bays of windows on the body of the building. Two brick chimney stacks with terracotta corbelling project from the roof.

The north facade, which addresses Logan Road, features a principal central bay formed by a pedimented gable above a wide arched opening with Italianate balustrade, forming a small porch on the second floor and three round headed arched windows on the first floor. This is flanked by two subsidiary bays with gables surmounted by smaller segmental pediments on moulded pilasters at the second floor level and classically derived aedicule window openings below. The ground floor of these subsidiary bays features a tripartite window arrangement of a large central opening flanked by narrower openings with rounded corners.

The Balaclava Street facade, features two vertical bays, defined by similar pedimented gables to those found on the Logan Road facade. Two doorways are found at street level, accessing what were originally the various bars of the hotel. Extending southward from the main body of the building is a one storeyed rendered brick extension.

The Broadway Hotel has a ground floor wherein the bars and public rooms would have been situated, and two floors above where accommodation, sitting rooms and bathroom facilities were provided. The walls and ceilings throughout the interior are plastered and the floors are generally timber.

The public bar area, now one large room on the principal corner of the building, features a timber bar in the corner opposite the entrance. The walls are lined with timber panelling to two metres, braced and edged with timber mouldings. High quality timber joinery surrounds the windows and doors in the bar. The remaining ground floor areas are substantially altered from original form.

The building has a dog leg stair, rising from a ground floor hall off the Logan Road entrance, in which a plaster archway supported on reeded piers separates the stair well from the entrance. The stair features turned and moulded newels, surmounted by globular finials, and turned balusters.

The upper floors retain their early layout, with rooms accessed from wide corridors, of timber floors and plaster ceilings, featuring elaborate cornices, ceiling roses and plaster archways. The rooms are generally larger, with better fittings on the second floor, and more rudimentary accommodation provided on the first. A large second floor room on the principal corner of the building, accessing the small balcony in the tower, features an ebonised and marbelised timber fireplace, with iron register grate intact. Bathrooms throughout the interior have been modernised.

Interior joinery throughout the first and second floor remains intact and of high quality, although now heavily painted. Most internal doors are four panelled, with operable transom windows above, occasionally arched. Half glazed french doors open onto the verandahs from internal rooms.

Attached by a walkway to the south elevation of the building is an open elevated pavilion, bound on three sides by round headed arched arcades of three bays each. The rear north wall of the pavilion has two large rectangular openings. This structure is of substantial rendered brick construction, with stringcourses and detailing around the arches, and a corrugated iron hipped roof.

In the south corner of the site is a small one storeyed reinforced concrete building, with two entrances of simple timber doors with openings above. The concrete is impressed with the pattern of timber formwork, and has curved corners near the doorways. The building has parapeted facades and a flat skillion roof. It is thought that this may be an air raid shelter.

An alfresco dining area has been created by enclosing the Logan Road footpath with lattice panelling. A drive in bottle shop has been inserted in the west elevation of the building.

Image gallery



Location



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Last reviewed 1 July 2022

Last updated 14 November 2022

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APPENDIX 4 2023 conservation policy

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Broadway Hotel Conservation Management
Plan 2023

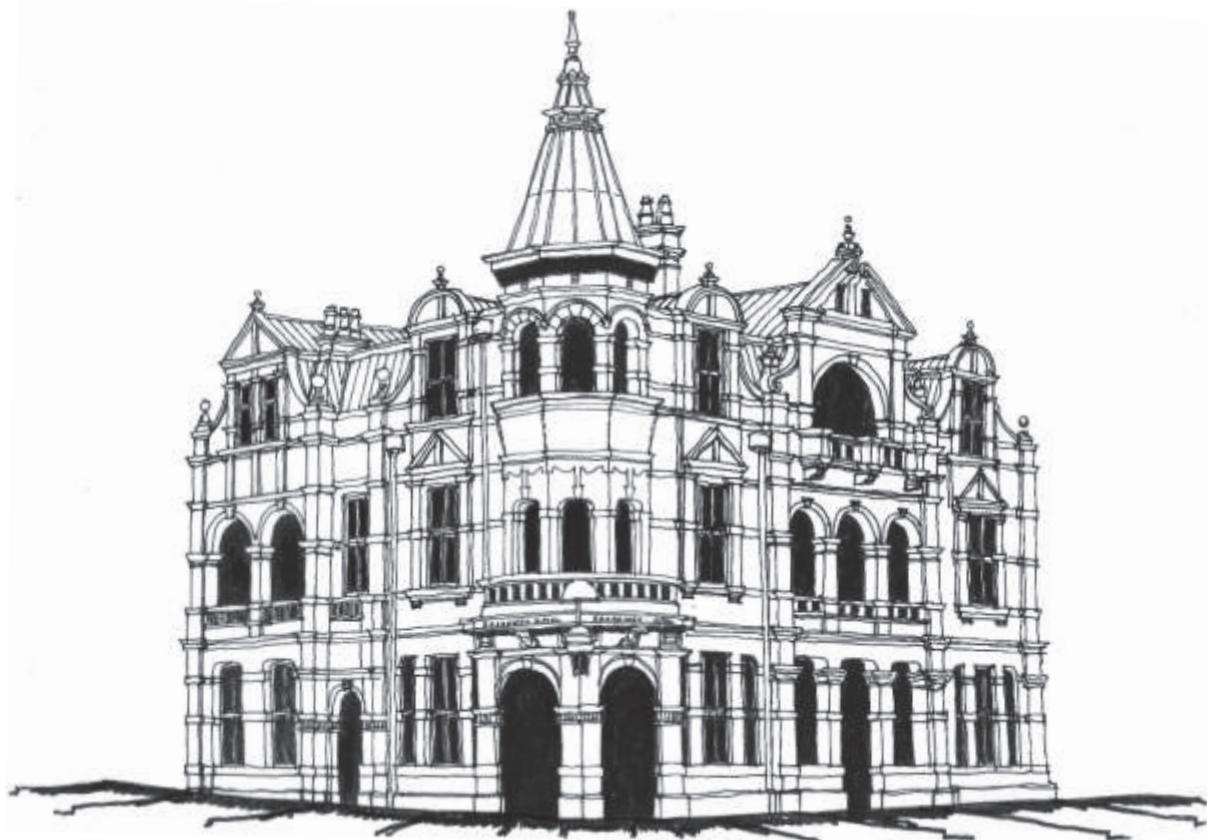
Prepared by Ivan McDonald Architects



**BROADWAY HOTEL
WOOLLOONGABBA**

CONSERVATION MANAGEMENT PLAN

2023



BROADWAY HOTEL WOOLLOONGABBA

CONSERVATION MANAGEMENT PLAN

2023

Prepared by
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for
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MARCH, 2023

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2023

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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.

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.



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.

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 preferred.

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

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 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)
- selected rooms (F2 or F3 & S2 or S3).

The extent of reconstruction to the above areas 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, F2 or F3, F6, S1, S1 or S3, 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”. New fixtures and fittings which are not for utilitarian purposes and which are not being reconstructed as “whole” interiors should generally have a character which subtly references original detail and is sympathetic to the cultural heritage significance of the place.

Policy 25: New fitout materials and fittings should be “of our time” and of good quality and should generally be sympathetic to the place’s cultural heritage values. 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 original extent and form of the 1-storey rear wing as a 3-dimensional skeletal outline
- expressing the original extent and form of the 1-storey rear wing in a new building
- 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.



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;*
- *switchplates 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 97 & 98**.

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 public 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.

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 59: 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 60: 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 61: Building fabric elements of cultural significance should be appropriately conserved within the constraints of this cmp.

Policy 62: 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. Some missing original elements are also considered critically important to ensure the building's prominence in the townscape and streetscape.

Policy 63: Reconstruction of the turret spire and mansard roof is critically important and should be based on documentary and physical evidence of the original fabric's form and detail.

Policy 64: Reconstruction of other original elements (such as external doors and windows, 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 127 "Pan-and-rib" profile

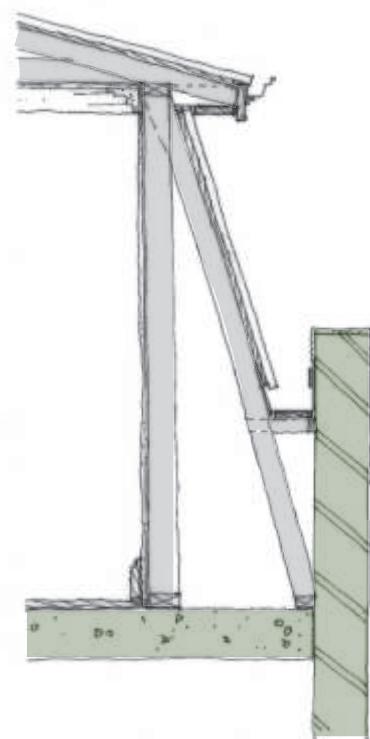


Figure 128 Mansard roof

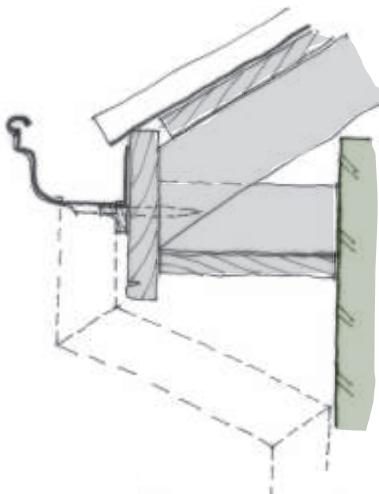


Figure 129 Eaves detail

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. Sandblasting 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 discharge 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.*



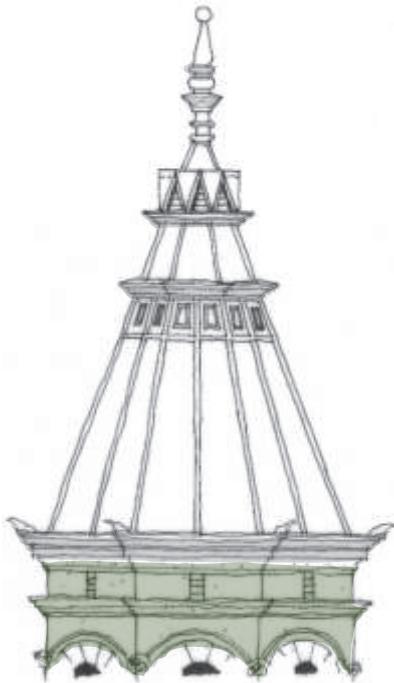


Figure 130 Turret spire (not to scale)

- The original corner turret spire was a steeply pitched octastyle roof with tapered and bellcast “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 timber 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.

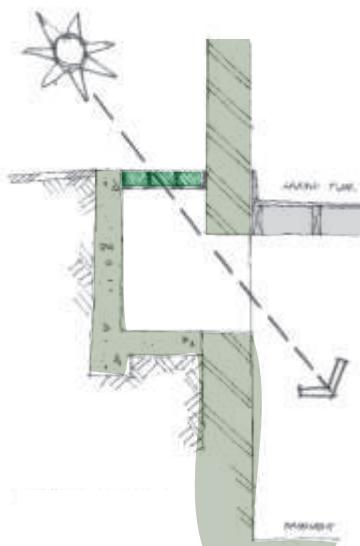


Figure 131 Basement "floor lights"



- 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 required to be reconstructed as “whole” interiors, the reconstruction of fireplaces 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 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: 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 104.

Policy 96: 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 97: Permanent roof access safety systems should be avoided on visible roof planes and are not permitted on a reconstructed corner turret spire.

Policy 98: 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 building and landscape elements.

Policy 99: 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 100: New structures may be built within the heritage curtilage provided that important setting aspects of the Broadway Hotel are appropriately conserved.

Policy 101: Tall new structures within the heritage curtilage should be sited away from the main 3-storey building.

Policy 102: 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 103: 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 where there is an existing masonry wall.

Policy 104: Any new building connection to the main 3-storey building should utilise existing wall penetrations wherever possible, rather than creating new penetrations.

Policy 105: Existing site vegetation may be removed.

Policy 106: The detracting Logan Road front deck and roof should be removed in order to fully express the important Logan Road principal façade.

Policy 107: The setting of the Broadway Hotel would be enhanced by developing an open plaza in the Short Street road reserve.

Policy 108: The setting of the Broadway Hotel would be enhanced by night-time illumination of the principal facades and the corner turret.



Policy 109: *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 100 - 104.*

Policy 110: *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 132.

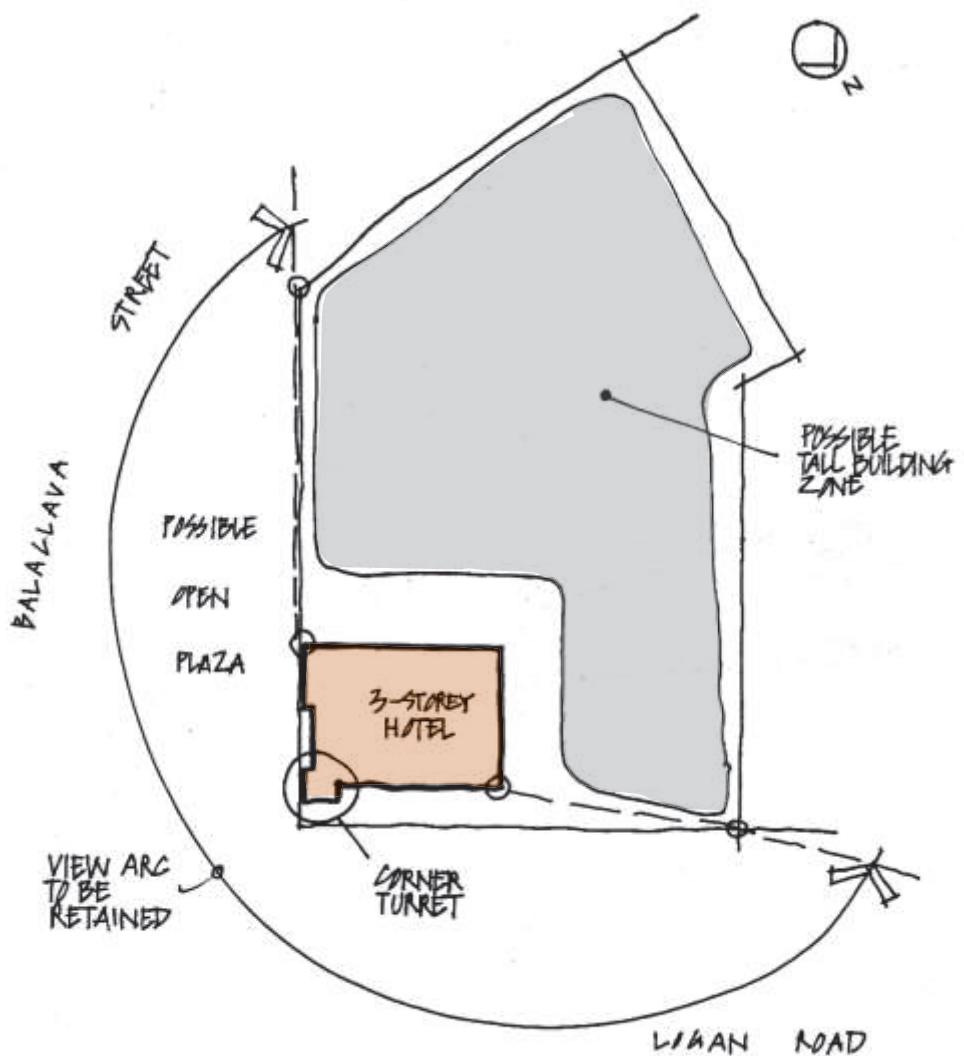


Figure 132 Setting diagram



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 111: 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 112: 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 113: 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 114: 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 115: 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 116: A comprehensive maintenance plan with a dedicated budget should be implemented to guide ongoing maintenance work on the Broadway Hotel.