POD VOLUME 3: ATTACHMENT C: CULTURAL HERITAGE ANALYSIS REPORT

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DESTINATION BRISBANE CONSORTIUM

QUEEN'S WHARF BRISBANE

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1. INTRODUCTION

Urbis has been engaged by Destination Brisbane Consortium (DBC) to prepare a Cultural Heritage Analysis Report (CHAR) for the Queen's Wharf Brisbane Integrated Resort Development (QWBIRD).

1.1. THIS REPORT

The purpose of this report is to understand the cultural heritage significance and overall heritage values of the Queen's Wharf Brisbane Priority Development Area (QWB PDA), in order to establish appropriate principles and parameters for the new development that is proposed within the Queen's Wharf Brisbane site. The principles and parameters for new development established by the CHAR have been adopted by the Plan of Development (PoD) for the QWBIRD to guide future development in the QWB.

This report describes the heritage places that are located within QWB, and provides an overview of their individual histories, physical descriptions and views. While a geographic precinct, the QWB is a collection of individual heritage buildings or places, rather than a defined and identified heritage precinct in itself. The collection of heritage buildings has a wide range of construction dates, architectural styles, use and function and general appearance.

This report undertakes an analysis of past and current approaches to the development and integration of new built form into a heritage context and streetscape. This analysis includes a critical evaluation of examples of heritage interventions in Brisbane, Australia and around the world. This has informed principles and parameters that have been prepared as a result of the analysis and understanding of how new buildings and new design should be incorporated where in close proximity to heritage built form.

In developing key principles and parameters, this provides the foundation for the heritage integration approach to be included in the PoD. The PoD will be the planning framework providing the assessment criteria to guide future development in QWB. Any principles, outcomes and criteria relating to built form in proximity to heritage places in the PoD should adopt the principles and parameters discussed in this report as a matter of best practice. These will form the basis of any compliance assessment and assessment criteria relating to heritage integration and built form.

It is noted that the purpose of this report is to analyse the implications of new built form where in proximity to a heritage place. This report does not assess the public realm, adaptive re-use or internal fabric of the heritage places. Further, it does not assess the indigenous cultural heritage or archaeological significance of QWB. Indigenous cultural heritage is considered in **Volume 3, Attachment U: Indigenous Due Diligence Assessment**, while the archaeological significance of the QWB is considered in **Volume 3: Attachment E: Archaeological Management Plan**.

Further, Conservation Management Plans (CMPs) have been prepared for each of the State Heritage Places in the QWB as part of the PoD documentation for lodgement with Economic Development Queensland (EDQ) for assessment and approval. These CMPs are individually focussed on the specific State Heritage Place, and are based on the cadastral site for each place that is entered in the Queensland Heritage Register. The CMPs do not form part of this report or analysis.

Individual Heritage Impact Statement (HIS) reports for the proposed adaptation of each State Heritage Place in the QWB will be provided at the compliance assessment stage. The adaptive reuse of the individual heritage buildings and places will be guided and informed by the CMPs prepared as part of the overall project. These HIS reports will address how the adaptive reuse of these buildings and the associated building or operational works are generally in accordance with the relevant criteria in the PoD for compliance assessment . They will also address how any proposed development is compatible with the cultural heritage significance of each of these places and the conservation of this significance into the future. Where the recommendations of this report on the principles and parameters for heritage integration are appropriately adopted in the PoD, the HIS reports will confirm that any proposed development complies with best practice principles for heritage integration. These HIS reports have not yet been prepared and this analysis does not form part of this report.

1.2. BACKGROUND

The QWB PDA was declared by EDQ on 28 November 2014, to facilitate the planning and delivery of the QWBIRD. The QWB PDA helps establish the necessary policy environment to support the intended development outcomes for the site.

The *Queen's Wharf Brisbane Act 2016* commenced on 27 May 2016. On the same date amendments were made to the *Economic Development Act 2012* (ED Act) allowing the Minister of Economic Development Queensland (MEDQ) to declare certain development outside of a priority development area to be PDA-associated development. Other specific legislative amendments were made in relation to the assessment of the proposed South Bank Bridge (shown in purple shading in Figure 1) including having the ED Act apply to the bridge on the South Bank side of the Brisbane River as PDA-associated development, and not the *South Bank Corporation Act 1989.* All aspects of PDA-associated development, included in Precinct 4 the PoD were declared by MEDQ on 11 March 2017.

QWB is divided into a number of precincts), within which are proposed a series of works to deliver the overall project. The QWBIRD involves the following works:

- Demolition of existing non-heritage buildings in the QWB PDA including:
  - Neville Bonner Building;
  - Executive Building;
  - Executive Annexe; and
  - Department of Public Works Building.
- The retention of the Local Heritage Places and the retention and adaptive re-use of the State Heritage Places (entered in the Queensland Heritage Register [QHR]) in QWB. These include the following places:
  - Treasury Casino (Former Treasury Building) (QHR Place ID 600143);
  - Treasury Hotel (Former Land Administration Building) (QHR Place ID 600123);
  - First World War Honour Board, Land Administration Building (QHR Place ID 600117);
  - Former State Library Building (QHR Place ID 600177);
  - Commissariat Store and Miller Park (QHR Place ID 600176);
  - Former Government Printing Office (QHR Place ID 600114);
  - Former Department of Primary Industries Building (QHR Place ID 601093);
  - Harris Terrace (QHR Place ID 600121);
  - The Mansions (QHR Place ID 600119);
  - Queen's Gardens (QHR Place ID 600112);
  - William Street and Queen's Wharf Road retaining walls including the World War II air raid shelter (QHR Place ID 600135);
  - Former Victoria Bridge Abutment (Northern) (BCC local list; QHR Place ID 600303); and
  - Gas lamps along George and William Streets (BCC local list).
- Redevelopment of the foreshore areas at North Quay and portions below the Riverside Expressway;
- Establishment of a lightweight walkway along the riverfront from the Goodwill Bridge (approximately) to the general location of Alice Street;
- Construction of a pedestrian bridge to South Bank at the location designated 4a (refer Figure 1); and
- Construction of residential, commercial, hotel and other buildings for the IRD within QWB.

Further information on the proposed development of the QWBIRD, including a map of the currently proposed sub-precincts is at Section 3.

Please consult the PoD document for more detail about the IRD development.

1.3. SITE LOCATION

The QWB site is referred to in Figure 1 below as the Extent of PoD Area and comprises land bounded by the Brisbane River to the south, west and north-west, Queen Street to the north, George Street to the east and north-east and Alice Street and the Riverside Expressway to the south-east. It also includes areas outside the QWB PDA that have been declared for PDA-associated development.

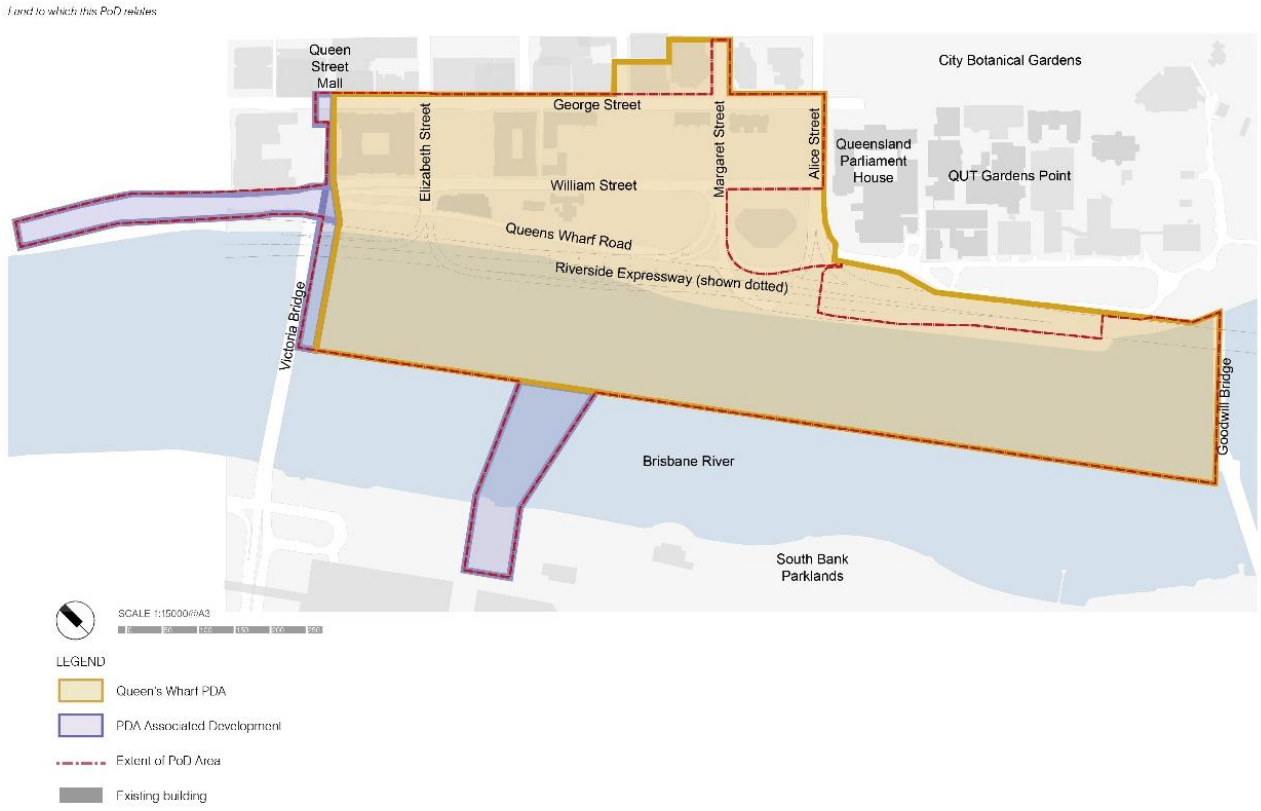

Figure 1 - QWB Boundary (Urbis 2017)

It is emphasised that QWB itself is not a State Heritage Place or a Local Heritage Place. QWB was devised as the nominated area for the development of the QWBIRD and associated development, and is the area of the city that has been made subject to the QWB PDA.

While clearly an important part of the city of Brisbane in terms of its early history and development, the cultural heritage significance of QWB is largely a result of the individual State Heritage Places and Local Heritage Places within it that taken together establishes the cultural heritage significance of the QWB area.

QWB also contains several modern buildings of modern designs, that have a completely different bulk, scale and form to the heritage places within the precinct. These include the Executive Building of the late 1960s and early 1970s, 80 George Street (previously called the 'State Works Centre') and the Executive Annexe Building of the 1980s, and the Neville Bonner Building of the 1990s. The QWB PDA includes the 1 William Street building from the 2010s. However, 1 William Street is not included within the QWB and does not form part of this report.

1.4. QUEENS WHARF BRISBANE

The cultural heritage significance of the QWB is largely a result of the major government presence in the area for close to 200 years.

An official government presence was first established in this part of the city here in the mid-1820s, when the Moreton Bay penal settlement was formed on the north bank of the Brisbane River. The precinct contains a range of fine government buildings from the early nineteenth century, public and privately constructed buildings from the mid to late nineteenth century, and government buildings from the early to mid-twentieth century, together with more modern buildings that are not heritage listed.

Together these buildings and places demonstrate the evolution of an official government presence and authority at this primary location in the centre of Brisbane.

The QWB PDA contains 13 Heritage Places and items that are entered in the QHR under the *Queensland Heritage Act 1992* (QHA). These places are well known and appreciated, with a high level of community and public support for their retention and continued use. They are as follows:

- Early Streets of Brisbane (Place ID 645611);
- The former Treasury Building (Place ID 600143);
- The former Land Administration Building (Place ID 600123), including the First World War Honour Board (Place ID 600117);
- The former State Library (Place ID 600177);
- Queen's Gardens (Place ID 600112);
- The William Street and Queens Wharf Road retaining walls (Place ID 600135);
- The Commissariat Store, including the adjacent Miller Park (Place ID 600176);
- The former Victoria Bridge abutment (northern) (Place ID 600303);
- The former Government Printing Office (Place ID 600114);
- The former Department of Primary Industries (DPI) Building (National Trust House) (Place ID 601093);
- Harris Terrace (Place ID 600121); and
- The Mansions (Place ID 600119).

QWB also includes the following places which are subject to the Heritage Overlay of the *Brisbane City Plan 2014* as Local Heritage Places:

- Gas Lamp Stands, in the road reserves of George and William Streets, outside 142 William Street (the former Land Administration Building);
- Former Victoria Bridge Abutment, Queen's Wharf Road; and
- Former City Electric Light (CEL) Company junction boxes, in the road reserves outside 19 George Street, 125 George Street and 33 Queen Street.

1.5. METHODOLOGY

This Cultural Heritage Analysis Report (hereafter CHAR) has been prepared in accordance with a number of established texts and heritage guidelines.

While the DEHP guideline "Developing Heritage Places: Using the Development Criteria" (2013) is somewhat useful in this exercise, it is primarily aimed at individual heritage places as to larger areas or parts of whole cities

The general principles of the Australian International Council on Monuments and Sites (ICOMOS) *Charter for Places of Cultural Significance* (The Burra Charter) Australia ICOMOS 2013), of understanding the significance of a place and establishing guidelines and policies to manage change, have also informed the preparation of this report. Again, the Burra Charter is primarily concerned with individual heritage places, as opposed to larger areas or parts of whole cities. The Burra Charter does pertain to issues of setting and new work to heritage buildings and provides guidance in these areas. The English Heritage publication, "Building in context: new development in historic areas" relates to British examples but has been examined as well as part of a literature review.

The role of the QWB in the history of the city of Brisbane is briefly examined. The existing heritage assets of the QWB are then detailed place by place.

Some brief analysis of local, interstate and overseas exemplar developments of new design within established city areas and in proximity to heritage places has been undertaken.

The proposed development of the QWBIRD is discussed, while a series of heritage integration strategies are set out for consideration in this analysis.

The preparation of this CHAR has relied on a series of other investigations and studies carried out as part of the overall QWB project. This includes the following:

- the CMPs prepared for each of the State Heritage Places ;
- the material prepared in the Queensland Heritage Register (QHR) entries for each of the heritage places which are located in the QWB by DEHP;
- information held by the Brisbane City Council on the Local Heritage Places in the QWB area.

As noted above Conservation Management Plans (CMPs) have been prepared for the State Heritage Places within the QWB. The physical inspection and assessment of the individual buildings occurred during the preparation of these documents. These CMPs have involved extensive research and inspections of the individual buildings to determine their cultural heritage significance, the significant fabric at each of these places and important views. From this, the requirements and processes for the proposed adaptation of these places have been determined as part of the QWBIRD.

2. UNDERSTANDING THE PLACE – HERITAGE SIGNIFANCE

2.1. EVOLUTION OF THE QUEENS WHARF PRECINCT

2.1.1. Turrbal and Jagera

Prior to European settlement at Moreton Bay there was a well-established Indigenous presence in Brisbane. The Turrbal group inhabited the area along the Brisbane River from the source to the mouth, and the Jagera in the area south of the Brisbane River.

The Turrbal were a large language group that was broken into a number of different sub groups, each characterised by a defined area and dialect. The Brisbane River, known to the Turrbal as Waar-rar, and its creeks and tributaries provided a bountiful and lush environment, with the site of the future Brisbane settlement containing thick scrub. According to the accounts of Thomas Petrie, who grew up amongst the Turrbal in the 1830s, the area encompassed by the Botanical Gardens back to Creek Street was known as Meeannhjin (Mi-an-Jin), the place of the blue water lilies.

2.1.2. Incarceration in Australian History

From the late eighteenth century, the British government established a penal colony in Australia, at Port Jackson in New South Wales (now present day Sydney) for the incarceration of prisoners. This method of punishment was to address a series of social problems in England, including poverty, rising crime rates, and the overcrowding of gaols, and the loss of the American colonies through the War of Independence where convicts had been sent previously. Convicts from Great Britain were sentenced to penal servitude by "transportation" – incarceration in Australia for a certain period such as seven years.[1]

While the penal colony accommodated a few thousand convicts, together with British naval officers and their families, by the early nineteenth century the settlement at Port Jackson was gradually evolving. Some, whose period of incarceration was completed, chose to stay in Australia, being granted tickets-of-leave and given areas of land to cultivate. Others chose to leave Britain of their own accord and come to Australia for the opportunity to create new lives in a new country away from the hardships of their homeland. While initially New South Wales was feared as a remote and hostile penal environment, by the early 1800s many wanted to settle in Australia, free and convict alike.[2]

However, the incompatibility of convicts and free settlers in the one general location was readily apparent. British officials including Earl Bathurst, the Secretary of State for War and the Colonies, commissioned a series of reports and investigations into the operation of the convict system in Australia in the late 1810s. One of the many recommendations that arose out of these inquiries (the Bigge report) was that places of secondary punishment be established for future convicts in regions beyond the settled districts, and for those who had reoffended when incarcerated. These convicts would be removed from the general population in Sydney, which would allow the town to become a viable, free settlement.

2.1.3. Moreton Bay as a place of secondary punishment

In 1823 the Surveyor-General, John Oxley, travelled north from Sydney to investigate three sites that had been suggested for future penal settlements, one of which was Moreton Bay. He reported favourably on Moreton Bay and recommended a penal settlement be formed there, not in modern day Brisbane but at Redcliffe, as he wrote in his report to Governor Thomas Brisbane on his expedition:

> *…Should it be deemed expedient to establish a settlement at Moreton Bay, the country in the vicinity of Red Cliff Point offers the best site for an establishment in the first instance; it is centrical in the Bay, and there is no difficulty in effecting a landing at all times of the tide, though the soil immediately on the sea shore is but indifferent. A communication can easily be opened with the interior…*[3]

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1 Graeme Davison, John Hirst, Stuart Macintyre (eds), *The Oxford companion to Australian history* (Melbourne: Oxford University Press, 1998) p. 156.
2 W Ross Johnston, *Brisbane the first thirty years* (Brisbane: Boolarong Publications, 1988) pp 3-4.
3 Quoted in JG Steele (ed), *Brisbane town in convict days: 1824-1842* (St Lucia: University of Queensland Press, 1975) p. 5.

In September 1824 John Oxley, together with Lieutenant Henry Miller, the Commandant of the penal settlement, other officials, soldiers and convicts, arrived in Redcliffe. Throughout September a series of buildings was constructed to comprise the settlement at Red Cliff Point. These included barracks for the prisoners, barracks for the military, a guard house, commandant's house and stores buildings.[4]

Progress at the settlement was slow. Miller was concerned about the lack of tools and equipment, and the quality of the soil. The convicts were not a valuable or reliable labour source and Miller was not given many replacements when convicts got sick. Despite Oxley's initial assertions, fresh water was not plentiful and a well had to be sunk to supply the prisoners' barracks.

It was quickly realised that the chosen site at Redcliffe was unsuitable for the purposes of a penal settlement. Anchorage was not secure at Redcliffe as the site was not properly sheltered. It was unsafe for vessels to remain long at anchor, and on one occasion in September 1824, when the *Amity* was still unloading the requisites for settlement, a storm quickly brewed that threatened to drive the ship onto the Redcliffe shore. Further, the conditions on the ground were not beneficial – the soil was light, sandy and sterile so that the food crops failed, there was little timber suitable for building nearby, fresh water was limited, mosquitoes were a problem while the convicts became sick and medical supplies were exhausted. Relations with the local indigenous populations were strained. Governor Brisbane visited the settlement in November 1824, and in the following month press reports in Sydney suggested that the settlement would move to Breakfast Creek.[5]

The relocation occurred the following year. In April 1825 Miller received orders to abandon the settlement at Red Cliff Point, and relocate to a site in the Brisbane River. In May 1825, the settlement was relocated to North Quay, which was developed as the permanent site for the penal settlement of Moreton Bay.

2.1.4. The Penal Settlement in Central Brisbane

From 1825 until 1842 the convict settlement operated in the central Brisbane, in what has since become the central business district of the city. A series of more permanent buildings were constructed here than those at Redcliffe. However, it would appear that the commandant's cottage at Redcliffe, which had been prefabricated in Sydney and re-erected at Redcliffe, was again dismantled and re-erected in Brisbane Town, as part of the relocation of the settlement.

Figure 2 - The Military Barracks at The Moreton Bay Penal Settlement, 1872 (SLQ ID 389781)

When the Moreton Bay convict settlement was established in Brisbane in 1825, a series of buildings were constructed on the north bank of the river. These included prisoners' barracks, soldiers' barracks, a

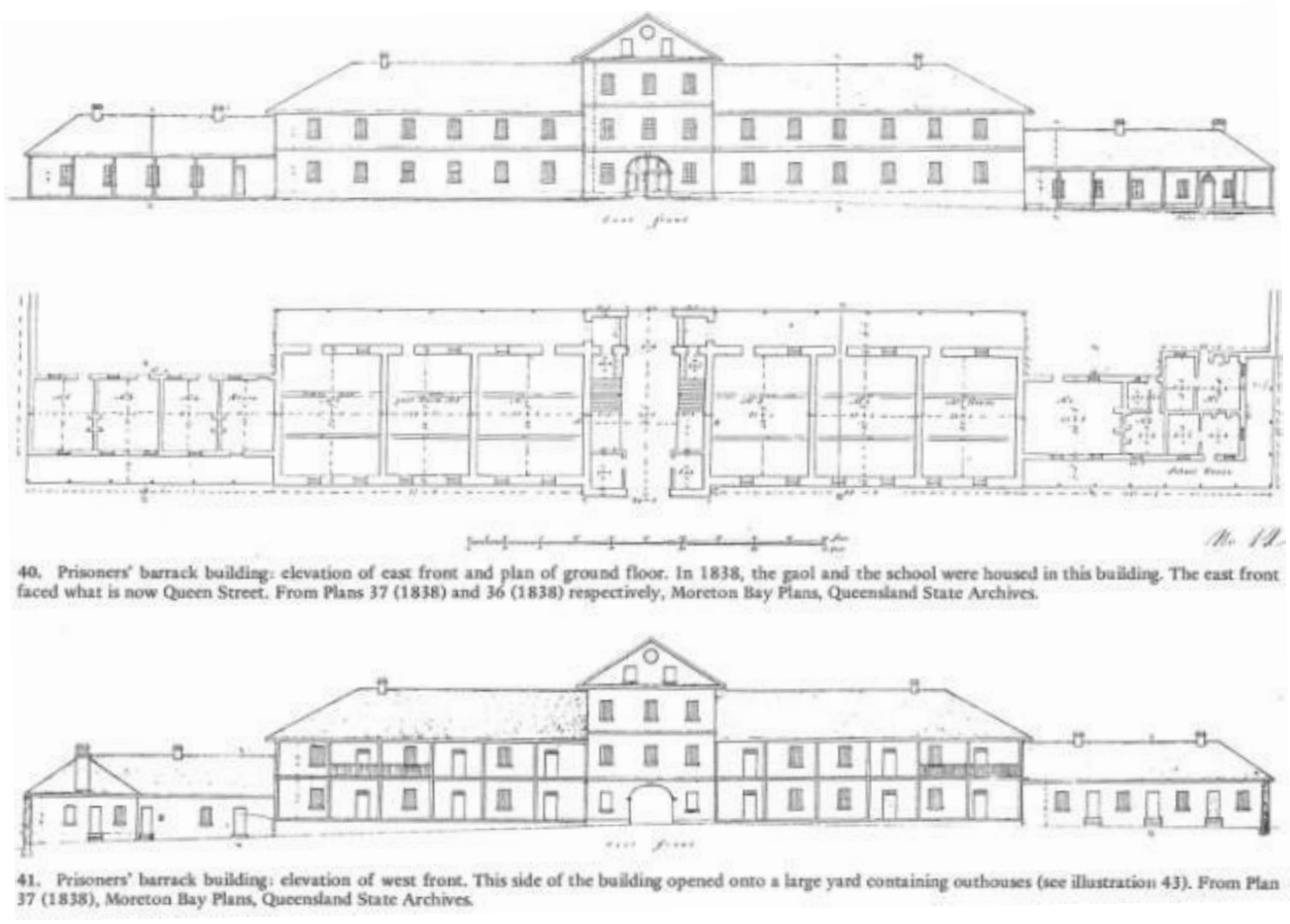
4 Thom Blake, 'Redcliffe Heritage Study', p. 36.

5 JG Steele (ed), *Brisbane town in convict days: 1824-1842*, pp. 22, 37.
W Ross Johnston, *Brisbane the first thirty years* (Brisbane: Boolarong Publications, 1988) p. 18.

residence for the commandant, a hospital, stores and other structures. The location of buildings within the settlement, with the official buildings along the ridge line running parallel to the Brisbane River, and the prisoners' barracks perpendicular to this along present day Queen street, was the genesis of the later city form.

The selection and placement of the penal settlement buildings at North Quay had long reaching consequences, which are still felt today. The official buildings of the penal settlement, of control and authority – the commandant's cottage, the hospital and houses for officials – were constructed along the ridge line parallel to the Brisbane River. The prisoners' barracks was constructed at right angles to these, a short distance away on the lower ground to the north-east. The prisoners' barracks was the largest of the buildings at the penal settlement. The military barracks was located at the junction of these two alignments. This layout of buildings essentially established the later grid of city streets.

In 1827 a wharf was constructed at North Quay at which stores were unloaded from ships to the settlement. It was initially called the King's Wharf, and then the Queen's Wharf after Queen Victoria ascended the throne in the 1830s. In 1829 a two-storey warehouse, later known as the Commissariat Store, was constructed near this wharf. A track was formed leading to the wharf, which was made into a road which was called initially Kings Wharf Road, and then later Queens Wharf Road. Therefore, Queens Wharf Road is probably the earliest surviving street in the centre of Brisbane.



40. Prisoners' barrack building: elevation of east front and plan of ground floor. In 1838, the gaol and the school were housed in this building. The east front faced what is now Queen Street. From Plans 37 (1838) and 36 (1838) respectively, Moreton Bay Plans, Queensland State Archives.

41. Prisoners' barrack building: elevation of west front. This side of the building opened onto a large yard containing outhouses (see illustration 43). From Plan 37 (1838), Moreton Bay Plans, Queensland State Archives.

Figure 3 - Plans of The Prisoners' Barracks At Moreton Bay, 1838 (Queensland State Archives ID 659639)

In 1828 the New South Wales Colonial Botanist Charles Fraser surveyed a 'Government Garden' to the south-east of the main settlement, at the bend in the river known as Gardens Point. During the convict period, the Government Garden was used for growing food crops for the penal settlement such as fruit, vegetables, spices and the like.

In the early 1830s the convict population was just over 1,000, which were the highest numbers recorded. Most of the convicts in the settlement were men, with only a small number of women.[6] By 1839 no new

[6] JG Steele (ed), *Brisbane town in convict days: 1824-1842*, p. 311.

convicts were received at the Moreton Bay settlement, in expectation of its closure. The penal settlement closed, finally, in 1842.

Figure 4 - A Painting of the Penal Settlement at Moreton Bay in the 1830s Shows from Right to Left The Commissariat Store, The Military Barracks And The Prisoners Barracks. Note the Presence of What Later Becomes Queens Wharf Road (SLQ ID 396365)

2.1.5. The first surveys

With the closure of the penal settlement, the government retained some of the existing buildings along William and George Streets. Land was surveyed into allotments and sold, and the town of Brisbane slowly developed.

The penal settlement at North Quay gave way to the town of Brisbane, which had been named after the then Governor of New South Wales, Sir Thomas Brisbane. Part of these processes was a town survey, which was carried out in 1840 by the government surveyor Robert Dixon.

The grid of streets that Dixon surveyed was generated by the placement and location of the existing penal settlement buildings. William and George Streets were surveyed parallel to the river, while Queen Street was surveyed at right angles to these. The Prisoners Barracks had a major frontage to Queen Street, while the Military Barracks was bounded by Queen, George and William Streets.

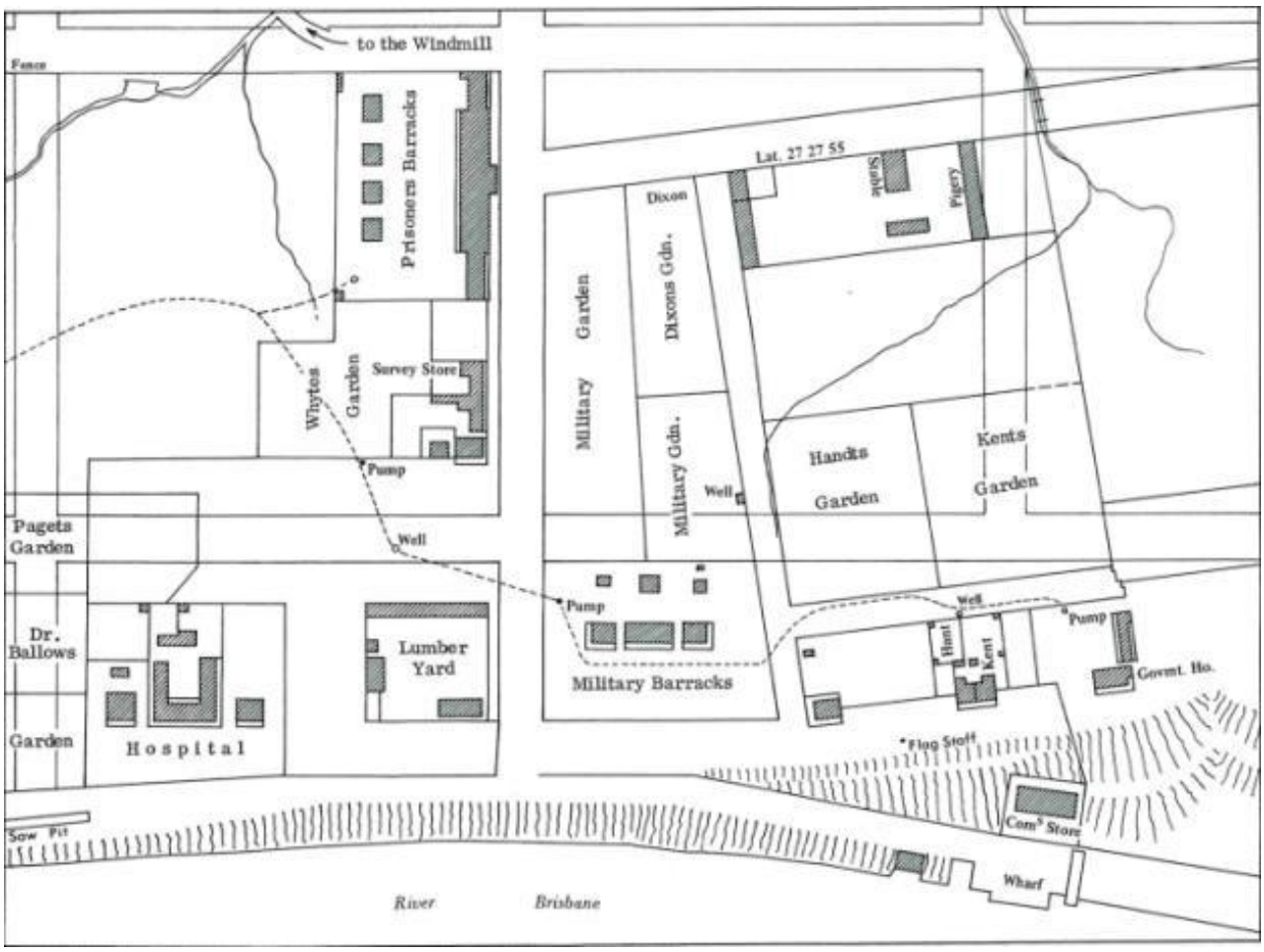


Figure 5 - A Plan of Brisbane Town Circa 1830s (JG Steele (ed), *Brisbane town in convict days: 1824-1842*)

In 1842 and 1844 Henry Wade carried out further surveys of central Brisbane, and of South Brisbane. The 1842 Wade survey followed the Dixon survey quite closely, and surveyed individual allotments within these streets. George Street was extended to the south-east to the Brisbane River, at what is now Gardens Point.

In these earliest surveys the streets parallel to Queen Street, such as Adelaide Street did not continue through to North Quay/William Street, but stopped at George Street. The reason for this may have been the strong government presence and official buildings in this location that remained from the penal settlement. While most of these cross streets have since been extended through to William Street/North Quay; Charlotte Street still has not.

This same year the penal settlement finally closed, and the first sales of land in the town took place. The first allotment to be sold, reputedly, was an allotment at the corner of Queen and George Streets and opposite the Military Barracks. The series of official buildings along the ridge line, by this time fronting onto William and George Streets, was retained by the government. It is thought that the commandant's residence, which overlooked William Street, was used as the Police Magistrate's residence. Land was sold privately in Queen and Elizabeth Streets among others. From that time on the precedent established by the penal settlement was reinforced – the government/official buildings in William and George Streets, while Queen Street, once free settlement was allowed, became the commercial centre of the town. The town of Brisbane slowly emerged and houses, shops and stores were constructed in these surveyed streets. However, the George and William Street spine did not exclusively feature government buildings – other uses and owners were present over the years, as will be seen.

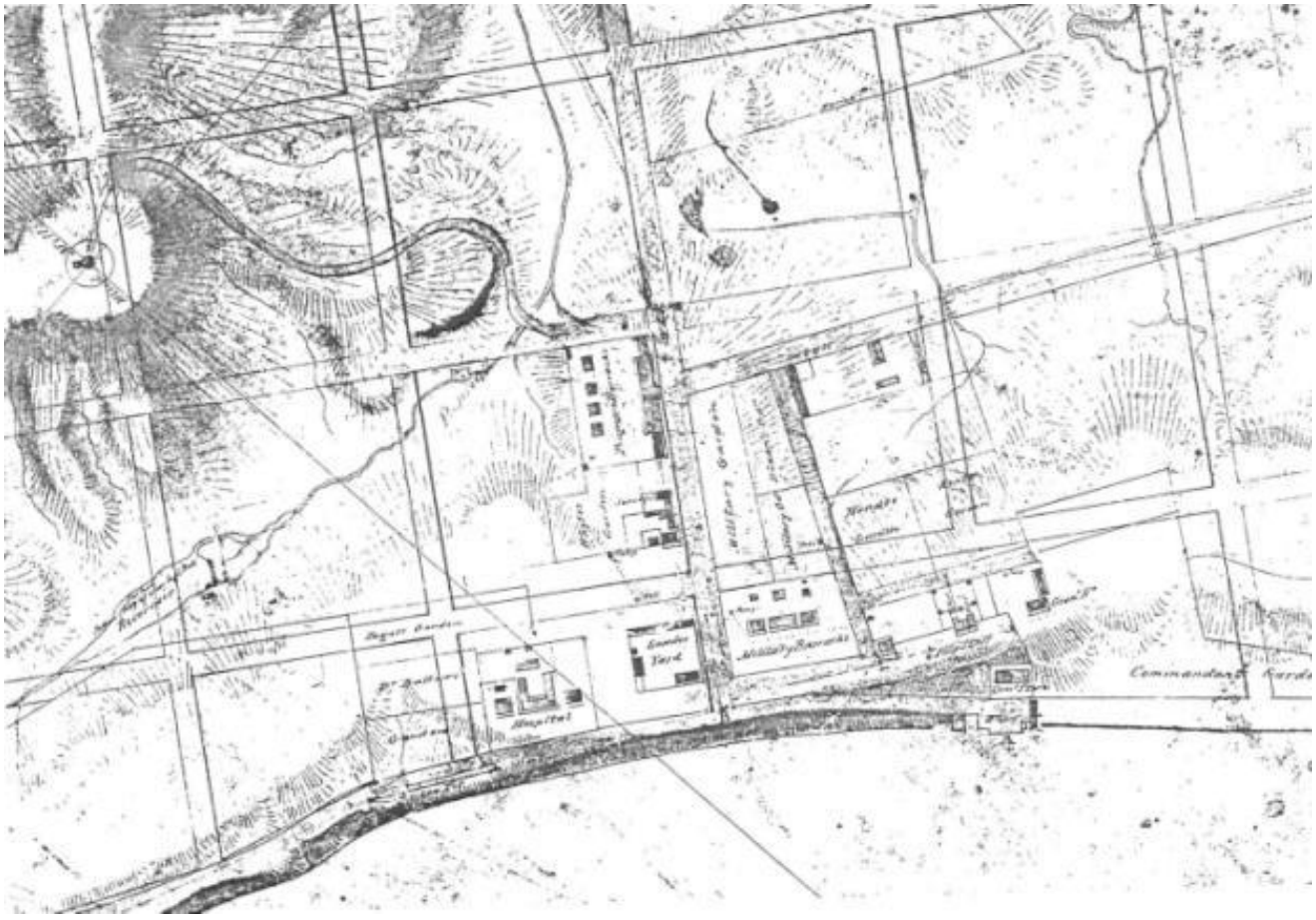


Figure 6 - The Robert Dixon Survey of 1840 (JG Steele (ed), *Brisbane town in convict days: 1824-1842*)

After the closure of the penal settlement in 1842 the Government Garden was no longer needed for this purpose and it apparently was abandoned. But the demand for some form of a government reserve or garden in this part of the city remained. Wade's 1844 survey plan showed proposed squares in the south-east and north-west corners of the city area – the south-eastern square was to the south-east of Alice Street. However, this square, and its counterpart in the north-west of the city, were never created. By the mid-1850s a group of concerned citizens had created a Moreton Bay Horticultural Society and petitioned the NSW Governor Fitzroy to grant a portion of the former Government Garden to the city for the purposes of a Botanic Garden.

As a result, in 1855 a portion of several acres of the former garden area was declared a Botanic Reserve. This area was to the north-east of George Street as it continued to the Brisbane River. The same year Walter Hill was appointed the Curator of the Botanic Reserve, and began an active planting and experimental program in the reserve, growing commercial crops and others in the gardens area.

At about this same time an area of land along Alice Street was set aside as a reserve called Queens Park. The area of this park largely coincided with the city block formed by the street surveyed parallel and to the south-east of Alice Street in the 1840s. Queens Park became an early park and sporting field for the city of Brisbane.

In the 1840s and 1850s Brisbane was administered from Sydney, as it was still part of the colony of New South Wales. It was not until 1859 that the separate colony of Queensland was declared. Brisbane was made the capital of the new colony, and as a seat of government it required a series of official buildings and spaces. But all the convict buildings remained, and as the prisoners' barracks was the largest building in the town it proved to be a useful building and was adapted for use for official and government purposes. This same year the Brisbane Municipal Corporation (the forerunner to the Brisbane City Council) was created, and it too was accommodated in the former prisoners' barracks. The first Brisbane Town Hall was constructed in the mid 1860s, not far from the prisoners' barracks in Queen Street.

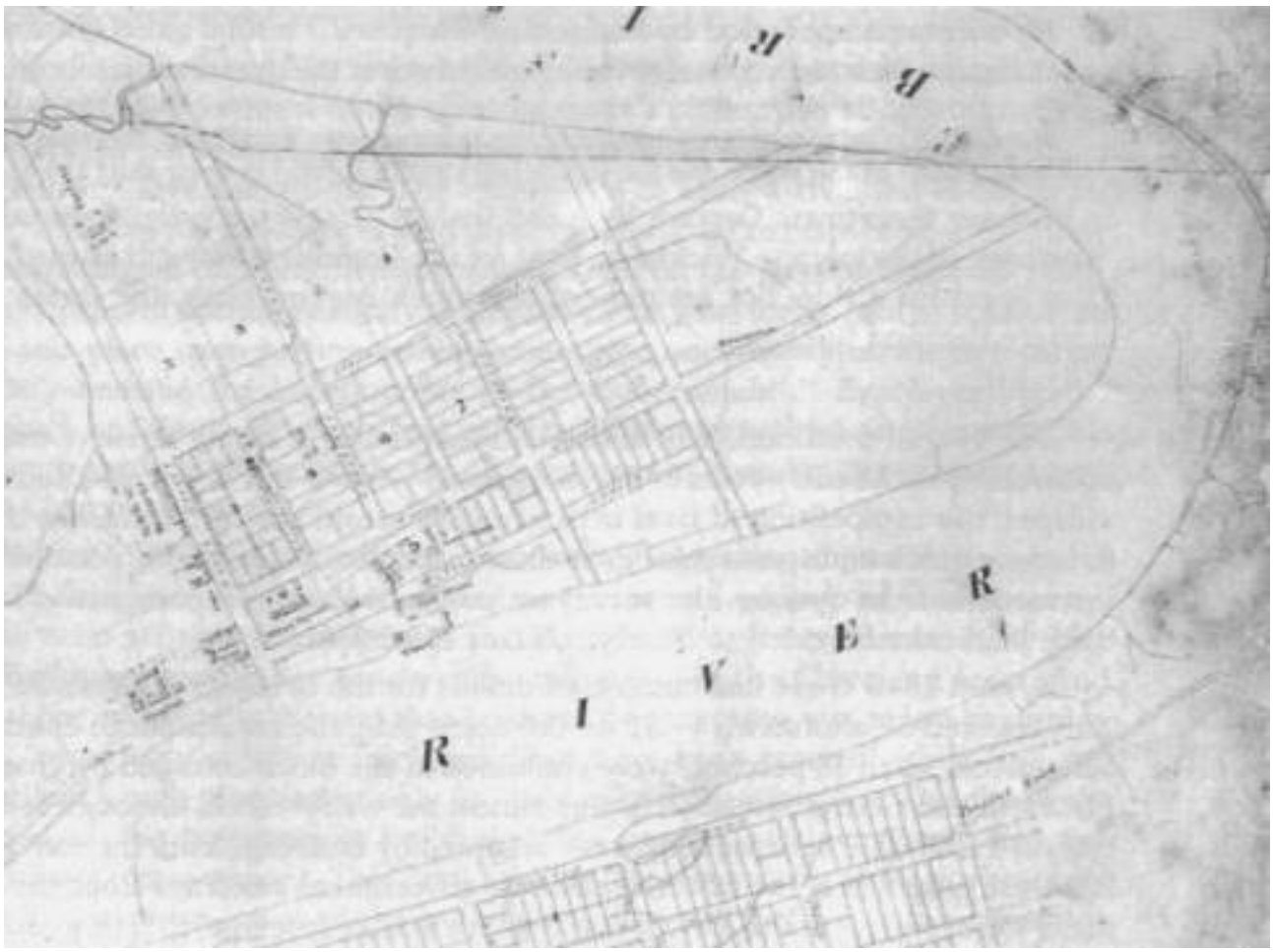


Figure 7 - The Henry Wade Survey of 1842 (SLQ ID 21124856340002061)

2.1.6. Separation, and a New Queensland Government

In 1859 a separate colony of Queensland was declared. Brisbane was declared the capital, and a series of official buildings and spaces were required for this purpose. Government House and Parliament House were constructed in the 1860s at the end of George Street. An immigration barracks was built in the 1860s in William Street, a printing office and a Museum (later Library) in the 1870s in William Street, the Treasury Building in the 1880s in Queen Street, and the Land Administration Building and Queen's Gardens in George and William Streets in the early 1900s.

The first to be built was Government House, the home for the Governor of the colony, Sir George Bowen. The Government Domain, a large area of land at the end of George Street to the south-west had been set aside for this purpose, was the chosen site, and Government House was constructed amid these large grounds between 1860 and 1862. The architect responsible for the design of Government House was Charles Tiffin, the first Colonial Architect in Queensland. Government House remained the official vice-regal residence for the next 50 years.

With the creation of the new colony of Queensland the encouragement of land settlement and population growth was a major responsibility of the government. As land was vested in the Crown it was also a major resource and revenue-earner. To reflect this importance, a new building for the Public Lands Office was constructed in 1863-65 in a site on George Street, north-west of the former Military Barracks and within the convict era lumber yard. A two-storey building constructed of sandstone like Government House, the building was also designed by Colonial Architect Charles Tiffin. It was, in all probability, the first government office building to be constructed in Queensland by the Queensland government.

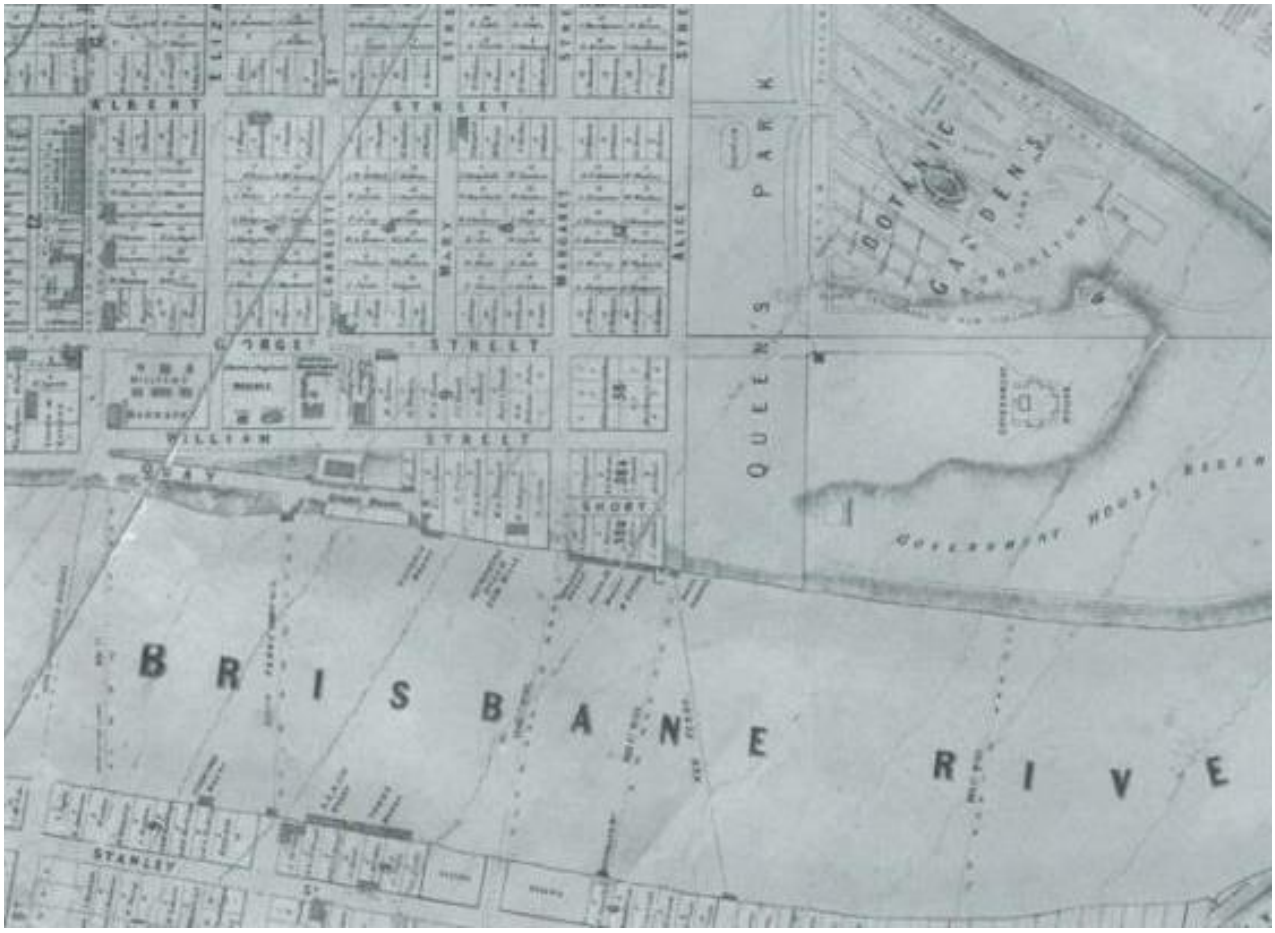


Figure 8 - Street Layout of Brisbane Circa 1863 (SLQ ID 21123680550002061)

In its first few years the Queensland Parliament sat in the former Prisoners Barracks, along with other officials. In a demonstration of mid nineteenth century priorities, the new Queensland Governor had been given his new premises prior to the new Queensland Parliament being given its new premises. To rectify this, Parliament House was the next major construction for the colonial government. A site in Queens Park at the lower end of George Street was chosen as the location for this major work. While a design competition was held among private architects in Brisbane, the winning entry was that of Colonial Architect Charles Tiffin, who had prepared a grand design for a four stage Parliament House of French Renaissance/Second Empire style. The Houses of Parliament would be at the end of George Street, not far from the Governor of Queensland, which allowed both to keep an eye on the other.

The foundation stone of the first stage of Parliament House was laid in July 1865 by Governor Bowen, and work commenced shortly after. Construction of Parliament House continued until 1868, but was interrupted by a major economic recession and remained incomplete for some years. The building was adjacent to the Government Domain and Government House, and looked out over Queens Park, which by that time was all but considered part of the Botanic Gardens. The next stage of Parliament House, along Alice Street, was not constructed until the 1890s.

Tiffin was a busy architect with a large work book and a small staff. In this early post-Separation period, many buildings were constructed across the colony as well as in Brisbane. Tiffin's next major work in the city was the Migrant Barracks in William Street. The Queen's Wharf was the point of disembarkation of immigrants to Queensland for a period of 50 years. Successive colonial governments actively pursued immigration programs after the penal settlement had closed, as a means to encourage settlement and create a viable population.

Figure 9 - Tiffin's 1860s Government Buildings – Parliament House (SLQ ID 424900)

Figure 10 - Lands and Works Office (SLQ ID 44355)

The first immigrants to come direct from overseas arrived December 1848. They were accommodated for short time in the former Military Barracks on Queen Street, but were then housed in a purpose-built facility in William Street only a short distance from Queen's Wharf. Construction of the building began in 1865 and completed the following year. The building was constructed within part of the former commandant's garden – the commandant's house had been located roughly opposite this building in the convict period.

As noted above the building was designed by Tiffin, and it was originally single-storeyed with a basement to William Street and a three-storeyed wing at the rear to Queens Wharf Road. The building had a hipped slate roof, unpainted brick walls, and footings of porphyry on weathered rock. The rear wing contained three large separate wards for migrants.

Immigration was a popular program for Queensland in this mid to late nineteenth century period. While the building was extended to accommodate growth in migrant numbers, a new immigration depot was constructed at Kangaroo Point in 1887 (Yungaba), and the William Street barracks acted as a back-up facility for a time, and then was later adapted for other government departments. Further extensions were made to this building over time.

2.1.7. The 1870s

In the 1870s, further major government buildings were constructed in the city, both inside and outside the George and William Street spine. By this stage Tiffin had retired from his position as Colonial Architect and his former Clerk of Works and chief assistant, FDG Stanley, assumed the position. Stanley proved to be as busy over the 1870s as Tiffin was the previous decade. His first major design was the first stage of the General Post Office, which was constructed from 1871 and 1872 on its current site in Queen Street. Before this time the post office had also been accommodated in one of the former con vict-era buildings at the top end of Queen Street. The post and telegraph offices were two separate but related government sections, which were later amalgamated. Stanley also designed a separate telegraph office which was adjacent to the post office and connected to it by a central space surmounted by a clock tower, which remains unfinished.

The location of the Post and Telegraph Office (or General Post Office) outside the George and William Street spine is an interesting one. It was located on the site of the former "female factory" from the penal settlement period of Brisbane. The "female factory" was a small facility within the wider penal settlement at North Quay where the few women prisoners at Moreton Bay were held, which was located on elevated land a short distance away from the rest of the penal settlement for clear and obvious reasons. This prison within the prison was relocated to another site at Eagle Farm where a separate female prison was established together with a convict farm. The site was a good one, and was centrally located within the town of Brisbane as it was surveyed and grew, and was retained by the government after free settlement and into the separation period. The decision to construct the building outside the George and William Street spine may have been a purely pragmatic one, based on an available site. It was a logical move in a land use sense as the post office was a government *service*, rather than a government *office*, and did not need to be located in the George and William Street spine as much as other sectors of government.

The next major commission of Stanley's was the Government Printery Building on William Street, which was constructed between 1872 and 1874. A distinctive Gothic design, the building was constructed of masonry with a facebrick finish and on part of the site of the commandant's residence from the convict period. The

William Street Government Printery building was enlarged with two further additions which were constructed in 1885, and 1910, to George Street and Stephens Lane.

Figure 11 - A View of The City from The Brisbane River in the 1870s Showing the Commissariat Store, the Immigration Barracks, The Government Printery Building And Parliament House Among Others (John Oxley Library)

At this same early 1870s period Stanley also designed the Registrar-General's office in Brisbane. This office, a small single storey building, was located at the corner of Queen and George Streets and on the site of the former military barracks, which were still extant in the early 1870s and used as offices for the Treasury Department. The curved façade of the Registrar-General's Office addressed both the Queen and George Street frontages equally, and anticipated a government re-development of the site which had become known as Treasury Square.

The George Street spine was further reinforced shortly afterwards with the construction of the Supreme Court building. This impressive building, perhaps Stanley's major commission for the government in his position as Colonial Architect, was located adjacent to Tiffin's Lands Office of the 1860s and on the site of the former convict hospital. A two storey sandstone edifice, the Supreme Court Building was set within landscaped grounds and was a building to be seen in the round, located on a large central block with frontages to George and Ann Streets and North Quay and overlooking the Brisbane River.

Figure 12 - The Supreme Court Building Overlooked North Quay And The Brisbane River (SLQ ID 415252)

The next government building to be constructed was constructed for the Queensland Museum in William Street in 1876, but unlike the previous few buildings just discussed was not designed by Stanley himself. An architect called George Curtis Walker reputedly won a small internal competition within the staff of the Colonial Architect's office, which was constructed under Stanley's supervision. A three-storeyed building facing William Street was constructed between 1876 and 1879, as the purpose-built home for the Queensland Museum which had been established in 1855. The building was erected as stage one of a complex which was to incorporate two flanking wings housing the main staircases, and an arcade and colonnade fronting the river. These extensions would have supplied more space for the Museum, but they were never built, and it was not long until it was discovered that the 1876 building was too small for a Museum. By the mid-1880s the Queensland government had decided to fund a new museum building, but this did not eventuate and the Museum remained here. In 1899 the Museum was relocated to the former Exhibition Building at Gregory Terrace, and in 1900 the former Museum was adapted for use as the free Public Library of Queensland. The library remained here until the 1980s.

Figure 13 - The Queensland Museum and Later State Library (John Oxley Library)

Despite the range of work undertaken by Stanley as Colonial Architect Treasury both in Brisbane and throughout Queensland he continued to undertake private commissions during his employment by the government to supplement what he described as an inadequate public service salary.[7] Things came to a head in 1880 and Stanley resigned his position the following year and began a successful private practice. He was replaced as Colonial Architect by JJ Clark, who designed the major government building of the late nineteenth century period – the Treasury Building, on the site of the former Military Barracks.

2.1.8. The Treasury and Executive Buildings

The former Treasury Building was constructed in three stages: the first William Street wing from 1886 to 1889, the Elizabeth and George Street wing, from 1890 to 1893, and then the George to Queen Streets wing from 1922 to 1928. As noted earlier the site of the former Military Barracks was retained by the government after free settlement, and then after separation. In 1864 the military moved from the site to Victoria Barracks at Petrie Terrace and the existing convict era buildings were occupied by the Registrar-General, Treasury and Engineer of Harbours.

In 1883 the colonial government decided to construct new public offices on Treasury Square. Clark, the newly appointed Colonial Architect, suggested a four-storey complex with major elevations to each street frontage of the site, which could be erected in stages. The building was constructed to the street alignment,

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7 Don Watson and Judith McKay, *Queensland architects of the 19th century: a biographical dictionary* (Brisbane: Queensland Museum, 1994) pp. 167-68.

with a major internal space or court which provided light and ventilation to the offices. Clark was significant architect of the period, and designed major public buildings in Victoria and Western Australia before arriving in Queensland. Documentation was carried out for the first stage of the building in 1885, construction commenced in 1886 and the building was completed by 1889. This first stage fronted William Street, with small returns to both Queen and George Streets. When completed, the new building became the centre of government administration in Queensland, being occupied by the Premier of Queensland, the Cabinet, and the offices of the Registrar-General, Treasury, Mines, Works, Police and Auditor-General. The Cabinet and the Executive Council met in special meeting rooms in the building from late 1889 to 1905.

Figure 14 - The First and Second Stages Of The Treasury Building From William Street With Queen's Gardens On The Right (SLQ ID 99392)

Stage two of the building, which completed the Elizabeth Street section and continued two-thirds of the way along the George Street frontage, began almost immediately. This second stage of the former Treasury Building was competed in 1893, and was occupied by the Registrar of Titles, Justice, Works, Public Instruction and the State Savings Bank, for whom a purpose-built banking chamber was provided in the design of the building to George Street.

As the largest and most important government building at the end of the nineteenth century and the location of government itself, the former Treasury Building was a major symbol of government and the focal point of state and civic celebrations and commemoration. Federation was celebrated outside the building in William Street, as the proclamation of the Australian Commonwealth was read from the William Street balcony of the building on 1 January 1901. The death of Queen Victoria shortly afterwards was mourned by the state and by the Treasury Building itself, the building being swathed in black as a mark of respect.

At the completion of the second stage of the former Treasury Building in 1893 the country was caught in the grip of a major economic depression. Any ideas that the building would be completed quickly were abandoned. Work on the third stage did not commence until 1922, at which time the 1872-3 Registrar-General's Office was demolished – the third stage of the building was finally completed in 1928. The building was completed to Clark's original design from the early 1880s, although internally the building was a 1920s building.

By the time the former Treasury Building was completed in 1928 it had lost its status as the pre-eminent Queensland government building in central Brisbane. This mantle was assumed by the former Executive Building (now known as the former Land Administration Building), a similar building in bulk and scale (but not

design) to the former Treasury Building, which was constructed in George and William Streets, to the south-east of the former Treasury Building, between 1899 and 1905.

Figure 15 - The Executive Building from George Street, Prior To Queen's Gardens Being Formed (John Oxley Library)

Originally commissioned and designed as offices for the Lands and Survey Departments, the building was constructed from 1901 as the colony was emerging from a serious drought and the economic difficulties of the preceding decade. Designed by Thomas Pye, the First Assistant Architect in the Public Works Department (beneath Colonial and then Government Architect AB Brady), the building was a major accomplishment in its design, technical achievement and its internal finishes and materials such that the Queensland politicians who had been housed in the former Treasury Building preferred this newer building over their existing premises. On its completion in 1905 it was named the Executive Building, and accommodated the Lands and Survey Departments, as well as the offices of the Premier and Executive Council. With the inclusion of offices for the Executive Council and Cabinet, a 'secret' entrance (and exit) in George Street was designed for ministerial access.

An early and fine example of the Edwardian Baroque style of the Federation period, the building was a showcase for Queensland materials, which were extensively used in its construction. The use of expanded metal lathing as a re-enforcement to the concrete floors and ceilings was amongst the earliest application of such technology in Australia, and was a first in Queensland. The granite base course and plinth was obtained from Enoggera and Mount Crosby, while freestone from Helidon was used to face the outer walls, and freestone from Yangan near Warwick on the colonnade walls. The decorative carving to the facades, completed during 1903-04, included in the north-western elevation an allegorical group representing Queensland mining and agriculture, which were also designed by Thomas Pye. The mantelpieces were constructed of a variety of Queensland timbers (maple, cedar, black bean and silky oak) representing the state's timber resources. Allegorical stained glass highlighted the rural nature of the Queensland economy.

2.1.9. Queen's Gardens

The former Treasury and Executive Buildings were close neighbours in George and William Streets. With the completion of the Executive Building in 1905, the area between them was designed and constructed as a major public space in the city – known as the Executive Gardens (now known as Queen's Gardens and also Queen's Park).

The site, roughly square in shape, had previously been the site of the St John's Anglican Church, which had been originally constructed in 1848-54 to a design by the Sydney architect Edmund Blacket. A parsonage

was also built at the corner of William and Elizabeth Streets in 1850-51, while the church itself was extended in 1867-68. A bell tower was constructed in 1877, and in 1897 a new Church Institute and Synod Hall was built at the corner of George and Elizabeth Streets. In the 1880s the Anglican Church announced its plans to construct a major Cathedral at this site, but by the 1890s had come no closer to realising this goal. When the government announced its own plans in the late 1890s to construct the Lands and Survey Office building next door to St John's, the church protested initially. The government then offered to buy the church site, and assist them in finding another site for a cathedral. It was apparently Pye's idea to create a park adjacent to the building from the church site. Pye designed the park as well; the design of the Executive Building reflected the design of the park and vice versa.

The government bought the church site in 1899, and the church later acquired a large site in Ann Street on which was built the St John's Cathedral. In 1904 the church, the belltower, church school and parsonage were demolished and a 30m wide strip between William and George Streets, adjacent to the new Executive Building, was designed as the Executive Gardens. As it was only a few years old, the Church Institute building at the corner of George and Elizabeth Streets was retained by the government and occupied by the Police Department for many years. A bronze statue of Queen Victoria was placed in the park in 1906, after which time it became known as Queen's Gardens.

While this government activity described above was concentrated at the end of George Street, and around Queen, Adelaide, and Elizabeth Streets, the area in between was developed primarily by the private sector. The lower end of George Street around Alice and Margaret Streets was a fashionable residential address, with the construction of Hodgson's Terrace at the corner of George and Margaret Streets in the early 1860s, Harris Terrace on the opposite side of George Street in the mid-1860s, and The Mansions in the 1890s. Some of these were commissioned by parliamentarians and rented out as city rooms for country politicians.

Both Harris Terrace and The Mansions were terrace houses with six attached houses each. Harris Terrace was constructed in the 1860s, and The Mansions in the late 1880s. Therefore, these two buildings were quite different stylistically, but were in overall form and use very similar. Also in this general location on the corner of Alice and George Streets were the Queensland Club and the Bellevue Hotel, opposite Parliament House. s

There were also major industries present in this location, particularly in the lower end of William Street, such as William Pettigrew's timber saw mill and the City Electric Light powerhouse. In the 1920s Queensland Newspapers constructed a warehouse/distribution centre at the corner of William and Margaret Streets.

Figure 16 - Lower William Street In The Early Twentieth Century Was A Mix Of Uses, From Residential To Industrial (Queensland State Archives Id 1108370)

The next major government office building, and the last for some time in the George/William Streets spine, was the Family Services Building. A high-rise government office building, it was constructed on the corner of George and Elizabeth Streets as the headquarters for the State Savings Bank Building, from 1913. By the time the building was finished however, in 1922, the government had sold its state savings bank to the Commonwealth Bank. The building opened as the Queensland Government Insurance Office, with the major ground floor banking chamber all but redundant with the change in use, and was renamed the Queensland Government Insurance Building. The building overlooked Queen's Gardens towards the State Library Building, with the Treasury and Executive Buildings forming the other two main government 'edges' of this space. The Family Services Building is a more recent name.

2.1.10. The Interwar Period

The administration of government consolidated in the early twentieth century in this government precinct along George and William Streets.

From the 1920s and into the 1960s, the government looked elsewhere from the George and William Streets spines. In the interwar period the government developed the Anzac Square buildings, in conjunction with the Commonwealth government and the Brisbane City Council. After World War I a block of land between Ann, Adelaide, Edward and Creek Streets was developed as a joint exercise by the three levels of government as a major civic space – Anzac Square – with complementary government offices on either side. While a large memorial park and monument in the centre of the city commemorating those who had participated and died in World War I was first discussed in 1916, the idea did not take shape for another decade. The original plan to use the whole city block described above was too ambitious, negotiations with Federal, State and local governments decided on a smaller site, with buildings to be developed on either side: one side state government and the other Commonwealth.

Figure 17 - The Extent Of Development By The 1920s – From Left To Right The Treasury Building, Family Services Building, State Library Of Queensland, The Executive Building, The Commissariat Store, The Government Printery Building, And The Former Immigration Depot (John Oxley Library)

Design guidelines were established allowing for the construction of seven storeyed buildings consisting of a two storey base faced in granite and sandstone and upper walls of brick or concrete rendered. Detailed design and documentation of the Queensland Government Offices was carried out by the Architectural Branch of the Queensland Public Works Department, in accordance with the guidelines, under the supervision of AB Leven. Elevations were designed to match the proposed Commonwealth Government Offices. By 1928 land in the centre of the block, with frontages to Ann and Adelaide Streets of 228 feet, was dedicated for a public park under the control of Brisbane City Council. A national competition was held in 1928 to design the Anzac memorial and square, which was won by the Sydney architects Buchanan and Cowper. By 1929 the designs of Anzac Square and the Queensland Government Offices had been finalised – Anzac Square opened the following year.

The Queensland Government Offices were built as six separate stages commencing in 1931 and completed by 1960, and were located on the Edward Street side of the block. The Commonwealth offices (of which only two of the proposed six stages were completed), were on the Creek Street side of the block, and were constructed from the late 1930s. No more work was done on their part of the project as World War II intervened. In the middle was Anzac Square, which formed an axis both conceptually and visually with the Central Railway Station to the north and the General Post Office to the south.

In 1968 at the request of the Commonwealth government both the State Government and the Brisbane City Council, as trustee of the square, agreed to abandon the design covenants governing the block and a 15-storey office building was constructed on the corner of Creek and Ann Streets. During the 1970s several redevelopment schemes were proposed by the Brisbane City Council for Anzac Square but were not built.

2.1.11. Mid-Century and Further Expansion

The construction of the Anzac Square buildings continued through to the late 1950s. Once these were completed the attention of the government reverted to the George and William Street spines. Despite the large areas of office space provided by the six buildings at Anzac Square the administration of government continued to grow in the post-war period, fueling demand for more office space and new government buildings. The state government became a major land buyer in the central city, buying sites along George and William Streets for future development. Slowly but surely the sites and areas between Parliament House at the bottom end of George Street, and the former Government Printing Office around Charlotte Street, were acquired by government.

Extant private buildings on these sites, such as the Bellevue Hotel at the corner of George and Alice Streets, were retained and used by the government for office accommodation primarily. The Bellevue Hotel was used for the accommodation of country politicians. In the late 1940s the government bought Harris Terrace, while it acquired The Mansions in the mid-1950s. Both were adapted for use as office accommodation for government departments.

In 1959 the state of Queensland celebrated its centenary. The major centennial building project undertaken by the Queensland government was the extension of the former State Library at William Street. The additions were designed under the supervision of the Government Architect EJA Weller, and included an exhibition hall on the western side and reading rooms on the river elevation. In 1958 national competitions were held for designs for a wall mural and sculpture to embellish the exterior of the new Centennial Hall. The extensions were opened officially in August 1959 by Princess Alexandra.

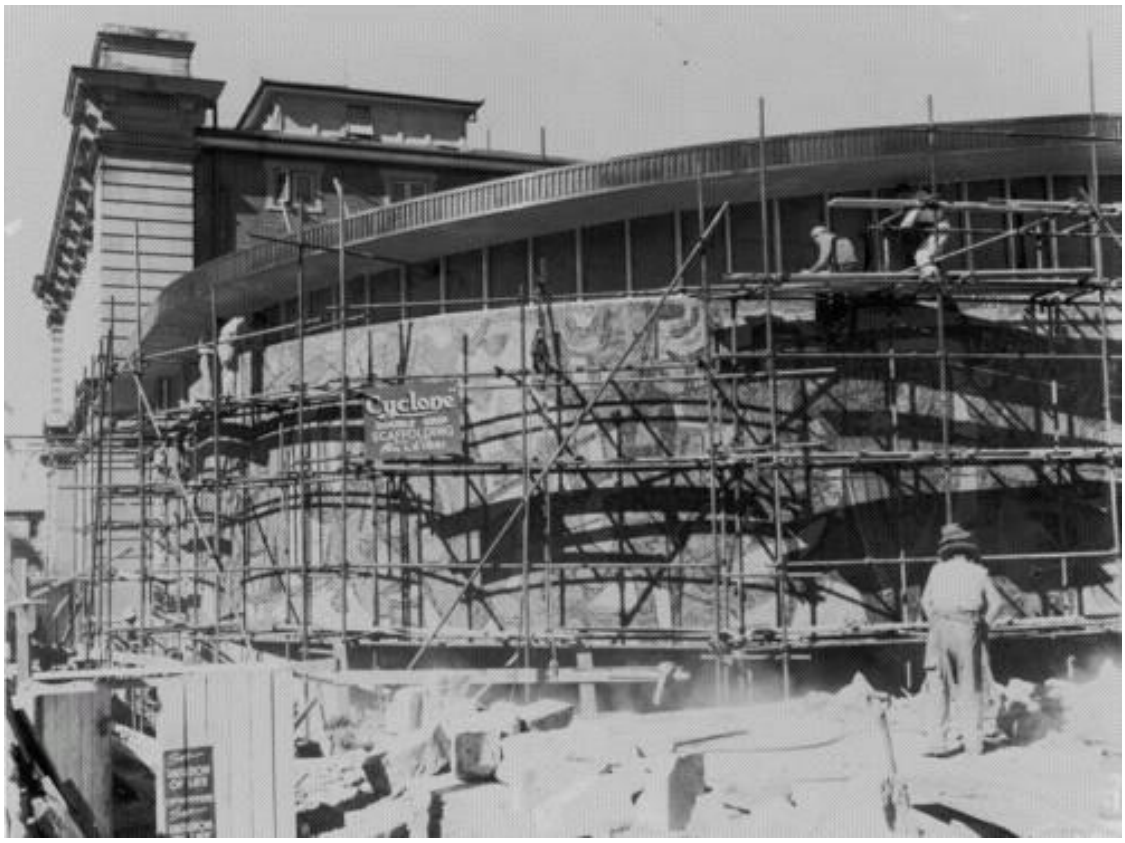

Figure 18 - The State Library of Queensland Extension Of The Late 1950s (John Oxley Library)

2.1.12. Master Planning for ‘The Government Precinct’

After many years of acquiring land along George and William Streets, in 1966 the Department of Works of the Queensland government announced the concept of a ‘Government Precinct’:

This proposal, developed by the Department of Works, ultimately will create a mall development extending from the Treasury Building to Parliament House with all new buildings set in park surroundings…This huge development will combine with the very fine existing Treasury and Executive Buildings in George Street to create an overall Government Precinct worthy of the city of Brisbane.[8]

The Executive Building in George Street was constructed in 1970 following this precinct plan. This was the major feature and only feature constructed of this 1966 plan. A contemporary scheme to redevelop the Supreme Courts was announced by the government, to consist of three inter-related buildings. However only one building, the District Court, was constructed in accordance with this master plan, which was finished in the late 1960s.

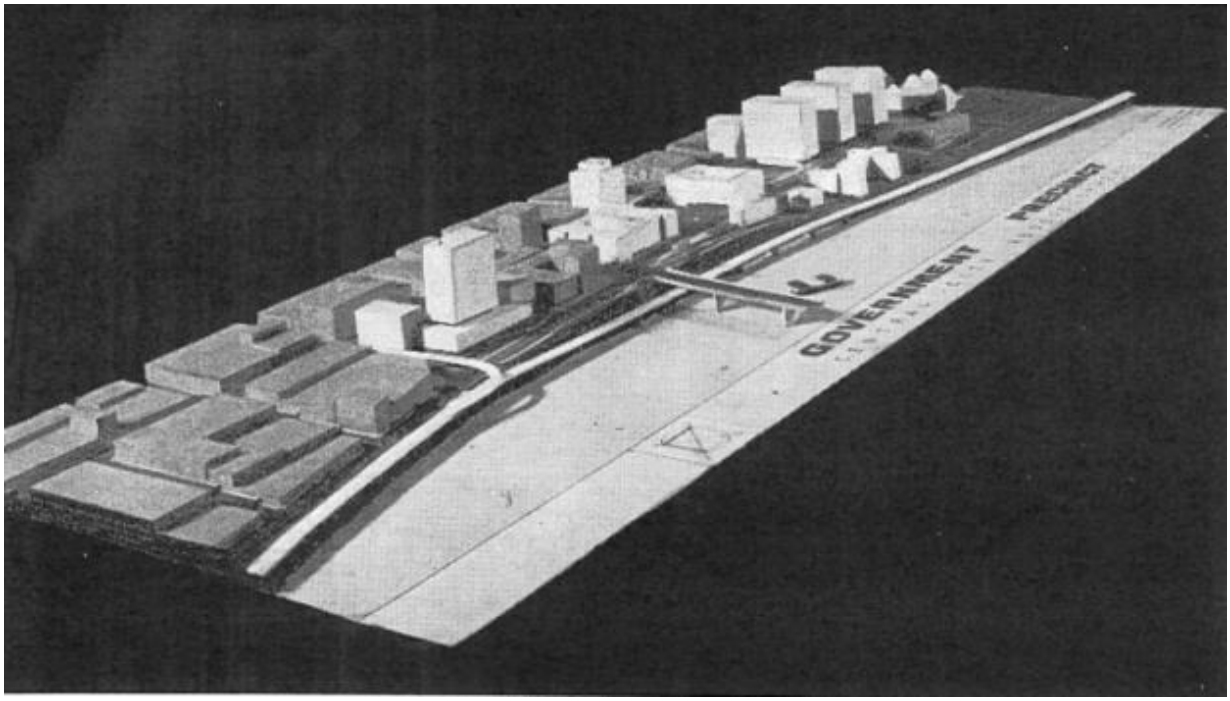

Figure 19 - A View of The Model Prepared For The 1966 Master Plan (Annual Report Department Of Public Works, 1966, John Oxley Library)

In the 1970s the 1966 master plan for the 'Government Precinct' was shelved and a new precinct development master plan prepared. In accordance with this new master plan, Mineral House at the corner of George and Margaret Streets was constructed in the mid 1970s, while in 1975-78 the Parliamentary Annexe was constructed. Further, low rise buildings along George Street were proposed in accordance with this plan and in 1986 Block 1 – the State Works Centre – was completed:

"The lower end of George Street is at present in the throes of an ambitious transformation into the most inviting public precinct in the city. Construction work is well underway on Stage 1 of the Government Precinct Development which includes the renovation of the historic Mansions and Harris Court townhouses, and the erection of a new Government Office building, Block 1.

Block 1 is a total departure from the sheer glass towers that have erupted all over the city. Though more than a city block long and spanning Margaret Street so as to be a mere six storeys high, the plan form has been carefully designed and configured to maintain the human scale of the older buildings, further emphasised by the facades, which will be deeply recessed and shaded to echo the verandahs and balconies of the adjoining historic buildings…The extensively landscaped public plazas and courts included in the development will link the new and old buildings together…and are expected to encourage public usage of the area."[9]

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8 Report of the Department of Public Works for the years ended 30 June 1966, Department of Public Works.
9 Department of Works Annual Report, 1986.

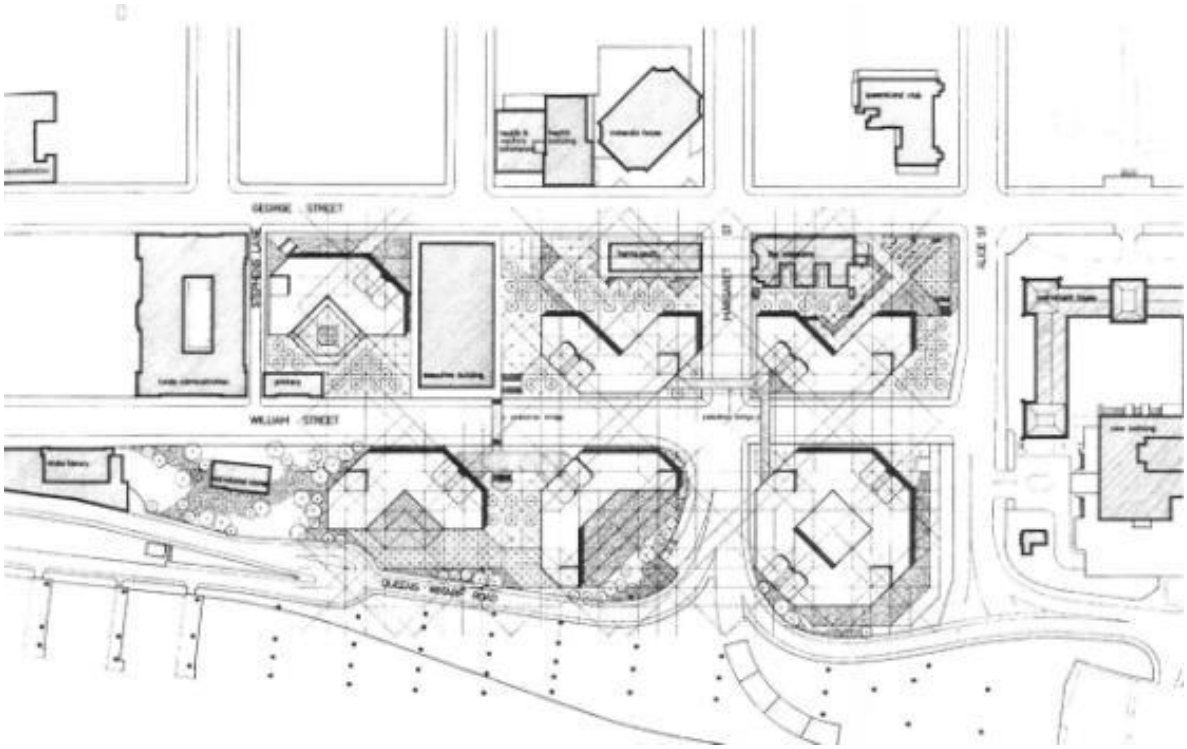

Figure 20 - The 1974 Master Plan for The Government Precinct (Annual Report Department Of Public Works, 1974, John Oxley Library)

This 'Block 1' Building opened in 1986 as the State Works Centre, now known as 80 George Street. Harris Terrace and The Mansions were retained and accommodated quasi-government 'shopfront' offices, professional chambers and specialist retail facilities.

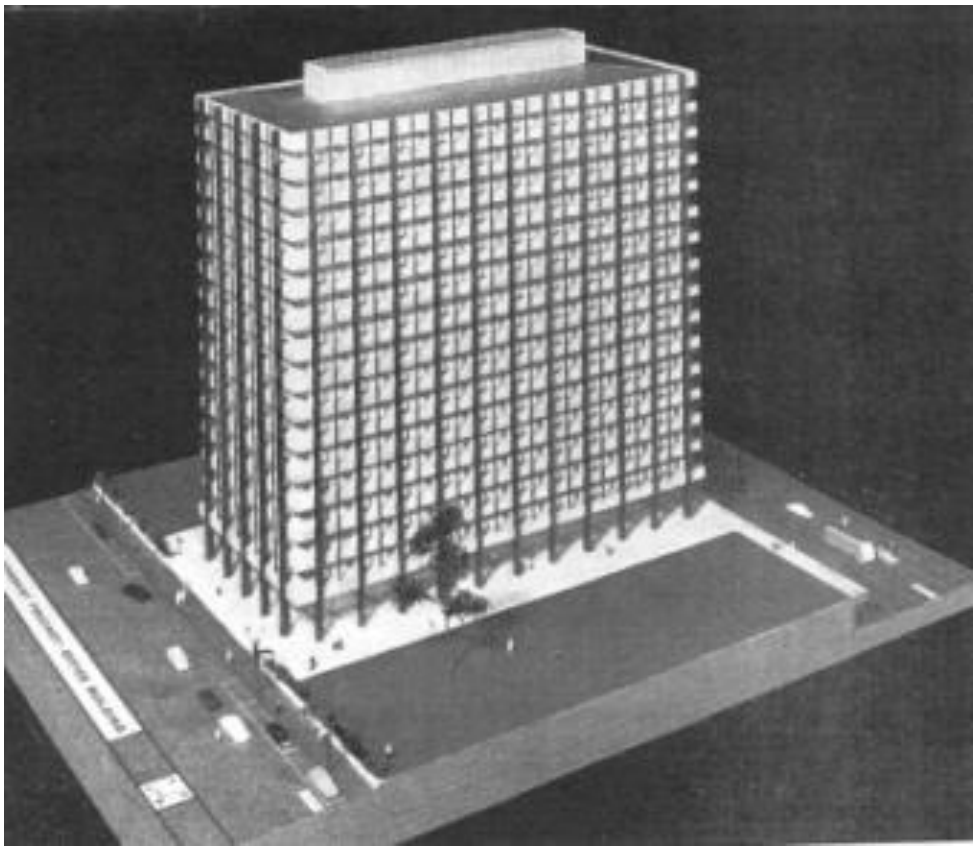

Figure 21 - A Model of The Executive Building Of The Late 1960s (Annual Report Department Of Public Works, 1968, John Oxley Library)

In the 1980s and 1990s changes in technology and other workplace improvements made many of these early government buildings redundant, or inefficient on constrained CBD sites. In the 1980s the Government Printery relocated from the central city together with the State Library of Queensland, to new sites on the south side of the river. The former Treasury and Land Administration Buildings were adapted for use as a casino and hotel respectively, while the Printing buildings were adapted for use as a Science museum and public service club. The Commissariat Store, a very early and significant building, was adapted for use as a museum, while in more recent times the former Immigration Barracks in William Street was adapted for use as offices for the National Trust of Queensland and for niche and specialist government offices.

However, the need for new office accommodation continued. In the 1990s the Neville Bonner building was constructed in William Street, a low-rise building which referenced the bladed expression of the former State Library extension for sun shading.

2.2. HERITAGE PLACES

The following section provides a brief historical summary of each of the State and Local Heritage Places in QWB.

The following sites are discussed in chronological order, from the early nineteenth century to the early twentieth century:

- Commissariat Store;
- Miller Park;
- Former Department of Primary Industries Building;
- Harris Terrace;
- Former Government Printing Offices;
- Former State Library;
- Stephen's Lane;
- Former Treasury Building;
- The Mansions;
- William Street and Queens Wharf Road Retaining Walls;
- Land Administration Building;
- Queen's Gardens;
- Early Streets of Brisbane;
- Gas Lamps;
- Victoria Bridge Abutment; and
- Former City Electric & Light (CEL) Company Junction Boxes.

Further details regarding the significance of the each of these places and management and conservation of the place during any development is contained in **PoD Volume 3, Attachment D: Conservation Management Plan** prepared by Urbis Pty Ltd. As previously discussed, CMPs have been prepared for each of the heritage places.

2.2.1. Commissariat Store

The Commissariat Store was constructed between 1828 and 1829 as a two-storey building, with the third floor added in 1913. The building replaced an earlier slab construction storage building at the corner of Elizabeth and Albert Streets.

The building was used for the storage and distribution of goods for the penal settlement and early town, and also served as a bank and customs house. In the late 1850s through to the 1880s, the second storey of the building was used to house immigrants when there was no space in the former immigrants' barracks.

Figure 22 - Commissariat Store (Urbis 2016)

Known by a number of names through its history - the Colonial Store (1860), the Government Stores (1878), State Stores Building (1920s) - the building has had a number of occupants over time and is now tenanted by the Royal Historical Society of Queensland.

The Commissariat Store is one of only two extant convict built structures in Brisbane.

Given its period of construction the front elevation of the building naturally faced the river, and what later became Queens Wharf Road (there was no city as such and no streets when it was built). Queens Wharf Road is not well used by pedestrians or vehicles. While the William Street elevation is the more prominent elevation when viewed from the most parts of the city, this is indeed the rear elevation of the building, and it is set back a good distance from the street frontage. Similarly, the rendered finish of the later second floor is all that can be seen from William Street, and may be what many understand to be the building's extent – the fine stonework of the two lower floors are largely invisible from William Street. For these reasons, it is very much a building that is hidden away from view, and hidden from a wide public appreciation and understanding – an anomaly given its importance and cultural significance.

While the building has been modified over time and has been the subject of conservation works over many years stretching back to the 1970s, the building is relatively intact and a precious relic from the convict period of the initial European settlement in Brisbane.

The external fabric is largely intact, with some repairs in places, while internally alterations have been made to the ground and second floors to make the building more practical to use. However, the extent of convict related fabric is impressive and many elements survive which demonstrate the particular characteristics of the building's construction, its use and its great age. Of the two it is more publicly accessible than the Windmill (the other convict period building), and clearly provides more than just a window to Brisbane's convict related history.

2.2.2. Miller Park

Named after Lieutenant Henry Miller, the first Commandant of the Moreton Bay penal settlement, the site of Miller Park has remained undeveloped since European settlement in Moreton Bay. It originally served as a thoroughfare for settlers between William Street and Queen's Wharf Road – a function which continues today. The park also served to access a side entrance to the Commissariat Store from the 1850s.

During restoration of the adjacent Commissariat Store in the 1980s, the park was landscaped and a flag pole dedicated to the Queensland Girl Guides erected in 1986.

Miller Park is part of the heritage register entry for the Commissariat Store. Its external or above ground fabric is not particularly associated with its heritage significance and indeed the current landscaping is not of any great significance. But as the park has remained open space since the first days of European settlement the potential archaeological value of the place is very high.

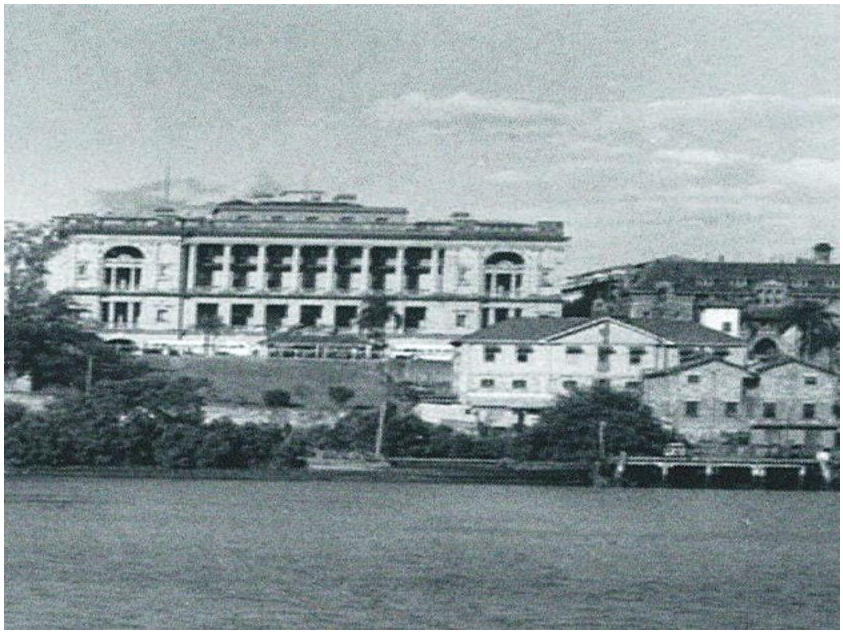

Figure 23 - Miller Park, with the Land Administration Office behind and the Commissariat Store at right (John Oxley Library)

2.2.3. Former Department of Primary Industries Building

Now known as National Trust House, the former Department of Primary Industries (DPI) Building was constructed in the mid-1860s as Brisbane's main Immigration Barracks. It was the second building of this use in Brisbane.

Following the closure of the Moreton Bay penal settlement in the early 1840s, the government embarked on an ambitious immigration program, encouraging settlement in the colony. New immigrants were originally housed in the former military barracks, which was on the site of the current Treasury Building.

When that accommodation proved unsatisfactory, the former DPI building was constructed. The building was used as housing for migrants until the late 1880s, when a new Immigration Depot was opened at Kangaroo Point (Yungaba). The William Street building was then adapted for offices of the newly established Department of Agriculture.

Figure 24 - Former DPI Building (Urbis 2016)

The original building underwent a series of successive extensions along William Street in the early to mid-twentieth century, and internal modifications to house several government departments. It was primarily used by entomologists, plant pathologists and the agricultural chemical laboratory. The DPI vacated the building in 1989 and in the 1990s most of the twentieth century extensions to the original building were demolished to allow the construction of the Neville Bonner Building by the Queensland government. The original 1860s migrant barracks building (and its 1890s extensions) was retained and refurbished as National Trust House.

The building has a prominent frontage to William Street and a centrally located main entrance off this street. While the rear of the building faces Queens Wharf Road this is very much a rear elevation – the prominence of the plumbing services and downpipes on the elevations to Queens Wharf Road clearly demonstrates this utilitarian nature. There is also no proper entrance to the building from Queens Wharf Road, and the ground level of the building sits above the external grade making access difficult.

The former DPI Building is very much a building in two halves – the formal qualities of the rendered masonry front elevation to William Street, versus the utilitarian rear elevation to Queens Wharf Road, with its painted brickwork and exposed services.

The building was originally constructed in the mid-1860s, which makes it a relatively early structure in the Brisbane CBD. While extended and modified in the 1890s the building remains very intact externally and relatively intact internally. Some internal changes have been made to bring the building up to current standards (a lift and air-conditioning), but many spaces and elements of fabric remain intact, particularly the former migrant barracks areas on the lower floors of the rear wing. Stone and brick walls remain in-situ and visible internally, timber framing, timber ceilings and floorboards all remain and are visible, as well as the pressed metal ceilings from the early twentieth century on the ground floor of the William Street wing.

2.2.4. Harris Terrace

The row of six terrace houses forming Harris Terrace was constructed between 1865 and 1866 by its namesake, George Harris.

George and his brother John became well-known merchants and shipping agents in Brisbane from the 1850s, and had a prominent warehousing precinct and wharf at the current site of 1 William Street.

On account of George Harris' business knowledge and his general standing in the community, he was appointed a member of Queensland's first Legislative Council in 1859. By the late 1860s, Harris Terrace had acquired the reputation as being one of the best private residences in the city.

Figure 25 - Harris Terrace (Urbis 2016)

When George Harris declared insolvency in 1876, the property was handed over to other members of the Queensland Parliament. The building remained in use as private accommodation into the twentieth century, until it was acquired by the Government during its phase of broad scale property acquisitions in the 1940s. From the 1960s Harris Terrace has been used as offices.

The building has a prominent frontage to George Street at the corner of Margaret Street. As George Street is one of the most heavily used pedestrian thoroughfares in the city the building is highly visible and no doubt well known among Brisbane residents. The rear elevation of Harris Terrace (formerly hidden from the general view when the building was a series of six terrace houses) is now a visible element in the public realm with the changes to this part of the city with the development of the State Works Centre in the 1980s. This view from the “back yard”, although modified with the removal of some outbuildings, offers a rare glimpse into the built form and the former living arrangements of past residents of the terrace houses over time.

The domestic nature of the building’s original function is clearly evident in its current external (reconstructed) form and its surviving internal fabric. Each of the entrance doors to George Street and the associated windows to the six houses survive although not all the doors are used (a single door is used as the main entrance to the building). Internally some party walls survive that formerly separate the houses from each other.

Internally the building has been modified extensively. While some party walls and other walls dividing rooms internally survive throughout large openings have been made to the building to open it up as a single tenancy. A transverse corridor has been created along the extent of the building which has caused the removal of large sections of original fabric. Doors, windows and staircases have been reconstructed to match early forms, while large sections of cornices, skirtings and other details have been invented and applied in places throughout the building. The building is also in poor condition structurally; large cracks in the masonry are readily apparent both internally and externally. There is also evidence of water ingress in many places with resultant damage to plastered and painted surfaces.

2.2.5. Former Government Printing Office Buildings

The former Government Printing Office buildings were purpose-built printing offices for the state of Queensland. The Government Printing Office is comprised of two separate buildings, now known as the Printery and the Public Service Club. They were constructed as a result of Queensland’s separation from New South Wales in order for the Queensland Government to print government publications, such as Hansard and the Government Gazette.

Figure 26 - William Street frontage, former Government Printing Office, now known as the Public Service Club (Urbis 2016)

The original Printing Office was a timber building constructed in 1862. It was replaced by the current buildings which were constructed between 1872 (now known as the Public Service Club) and 1913 (the Printery). The buildings were constructed on the site of the former Commandants Cottage (1825) and kitchen (1826), and a later church (1851) from the former penal settlement. The original siting of the Commandant’s buildings is interpreted in the former Government Printing Office using paved areas on the ground plane indicating the footprint of these former buildings.

The site has had a complex history of development, expansion, and demolition, with each activity reflecting changes in technology and needs of the former printing function. The printing operations were relocated to Woolloongabba in 1983. The retained buildings have had a variety of uses since then.

2.2.6. Former State Library

The former State Library building was originally constructed as the Queensland Museum between 1876 and 1879. The siting of the building at the 'southern entrance' to the city proper was a decision to reflect the importance of the Museum in the cultural and scientific life of Brisbane. When the building proved inadequate for museum purposes, it was refurbished as the Public Library of Queensland in 1902.

Figure 27 - The Former State Library (Urbis 2015)

An extension was added to the western end of the structure in 1959. The extension is decorated with a wall mural and sculpture, following a national competition, commemorating the centenary of Queensland's proclamation as a separate colony.

2.2.7. Stephens Lane

Stephens Lane forms part of the heritage entry for the former Government Printing Office (QHR 600114).

A United Evangelical Church was constructed in the early 1850s on part of the site now occupied by the former Government Printing Office. In the early 1860s this former church building was converted to an electric telegraph office. The laneway adjacent to this office was named "Telegraph Lane". The name was changed to Stephens Lane in the early 1900s.

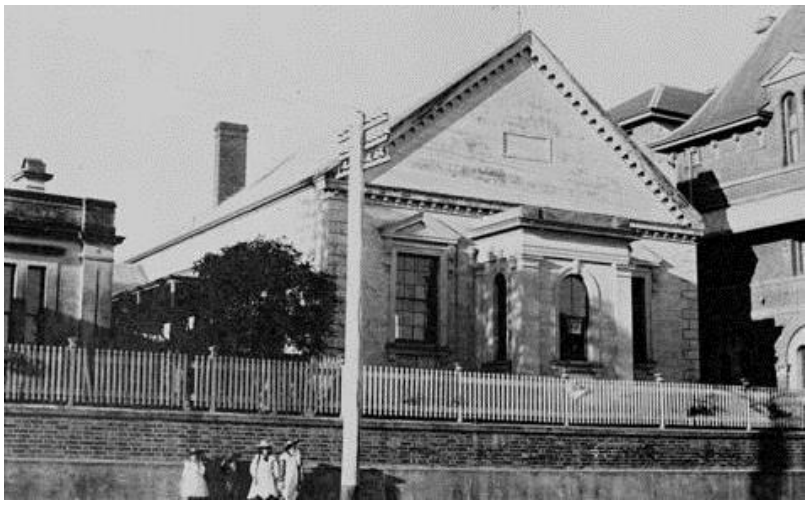

Figure 28 - United Evangelical Church 1901, with former Government Printers Office at right and Stephens Lane between (SLQ ID 424476)

Figure 29 Stephens lane (Urbis 2016)

2.2.8. Former Treasury Building

The site at the north-eastern corner of William and Elizabeth Streets has multiple layers of history. An engineer's cottage, with stores and a workshop, was originally constructed on the site during the convict era; which was replaced by the Military Barracks in 1831. This structure was, in turn, replaced in order to provide for the development of the site which by the 1870s was known as Treasury Square.

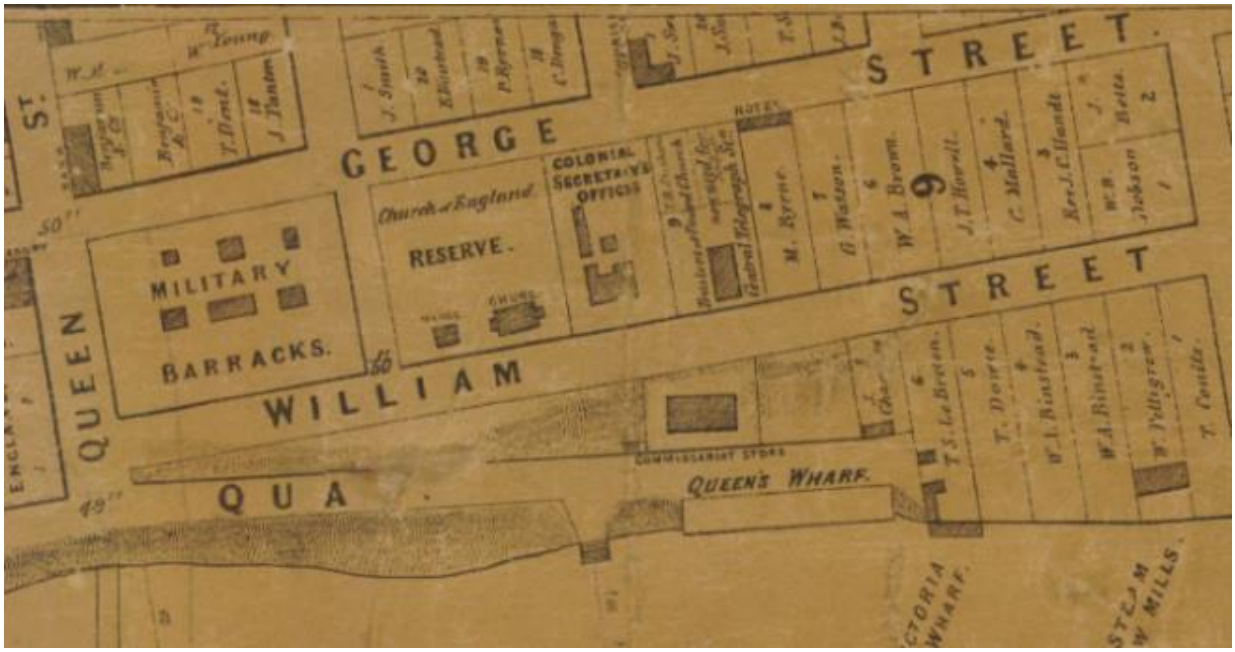

Figure 30 - Brisbane Town in 1860, Showing Military Barracks Where the Treasury Building Is Now Located (SLQ ID 21123680550002061)

The former Treasury Building was constructed in three stages, between 1886 and 1928. The building was the site of the proclamation of the Australian Commonwealth by Lord Lamington in 1901, from the William Street elevation which was the first stage to be constructed. The building currently houses the Treasury Casino.

Figure 31 - The Former Treasury Building (Urbis 2016)

2.2.9. William Street and Queens Wharf Road Retaining Wall

The William Street retaining wall is constructed of a locally quarried stone known as Brisbane Tuff. The material was chosen as it was readily available, and was complementary to the stone used for the base of the Treasury Building on the opposite side of William Street.

A unique feature of the wall is the public air raid shelter on Queens Wharf Road. The air raid shelter abuts the retaining wall, and has been excavated into Queens Wharf Road, with its roof at William Street level. Constructed in 1941 in accordance with *Regulation 35a of the National Security (General) Regulations of the National Security Act 1939-1941*, the air raid shelter still stands as a tangible reminder of the precautions put in place by the Government for the safety of the public during World War II.

The Queens Wharf Road retaining wall, on the southern side of Queens Wharf Road, was constructed by the Brisbane City Council in 1936, to define the road better and mark the entrance to the ramp leading to Hayles Wharf.

Figure 32 - Partial View of Air Raid Shelter, Western Elevation (Urbis 2016)

2.2.10. Former Land Administration Building

Formerly known as the Executive Building, the former Land Administration Building was constructed between 1901 and 1905.

The building was occupied in 1905 by the Lands and Survey Department and the offices of the Premier and Executive Council. The Executive Council and Cabinet met at this building until relocating to new offices at the Executive Building at 100 George Street in 1971.

Figure 33 - Former Land Administration Building, and Queen's Gardens (Urbis 2015)

2.2.11. Queen's Gardens

While Queen's Gardens dates from the early twentieth century, the park has existed in some form from the mid nineteenth century.

Originally the grounds of the St Johns Pro-Cathedral of the Anglican Church, the gardens site was acquired by the government in association with the construction of the adjacent former Land Administration Building in the early 1900s. The church and other buildings in the grounds were demolished, and the gardens were designed by the architect Thomas Pye to reflect the design of the adjoining building.

Figure 34 - St John's Pro-Cathedral from corner of Elizabeth and George Streets c1890s. Now Queen's Gardens (SLQ ID 110488)

The gardens were initially named the Executive Gardens, and were confined to the narrow area adjacent to the Executive Building. The name Queen's Gardens was adopted for the area when a statue of Queen Victoria was built via public subscription and unveiled in the park in 1906. A number of other commemorative sculptures and monuments are sited within Queen's Gardens, including that of former Queensland Premier TJ. Ryan.

Figure 35 - Crowds at Queen's Gardens in 1925 for unveiling of Statue of Former Premier TJ Ryan (SLQ ID 197666)

2.2.12. Early Streets of Brisbane

This Archaeological Place is entered in the Queensland Heritage Register as a State Heritage Place. It includes a number of streets in the QWB PDA, including sections of George and William Streets, North Quay and Queen's Wharf Road.

The construction of Brisbane's early streets has seen a deposition and build-up of layers, rather than being cut down and removed; thereby preserving earlier cultural deposits.

The Early Streets of Brisbane are therefore considered to have the potential to contain archaeological deposits that demonstrate the establishment, evolution and pattern of settlement of early Brisbane as a penal colony.

For further information please refer to the Archaeological Management Plan for the Early Streets of Brisbane heritage place and the wider precinct, prepared by Urbis for the POD.

2.2.13. Gas Lamps

Located at the George and William Street frontages of 142 William Street, the two sets of twin gas lamps were positioned outside the street entrances of the Land Administration Building soon after its construction in 1905. The two sets of lamps are believed to be the only surviving examples of this early form of cast iron street lighting in Brisbane.[10] These are Local Heritage Places identified in the *Brisbane City Plan 2014* of the Brisbane City Council. These items are not entered in the Queensland Heritage Register.

[10] Brisbane City Council, *Heritage Register* (online) https://heritage.brisbane.qld.gov.au/heritage_register/

Figure 36 – Gas Lamps – George Street (Urbis 2017),

Figure 37 – Gas Lamps – William Street (Urbis 2017)

2.2.14. Victoria Bridge Abutment

Located adjoining Queen's Wharf Road, the Victoria Bridge Abutment was constructed in 1896, as part of the Victoria Bridge designed by John Smith Murdoch and AB Brady at that time. This second bridge remained in use until 1969, when it was demolished and replaced by the third Victoria Bridge, which currently spans the Brisbane River[11]. The abutment is a Local Heritage Place identified in the *Brisbane City Plan 2014* of the Brisbane City Council, and has recently (May 2017) been included in the QHR entry 600303 Former Victoria Bridge Abutments.

Figure 38 - Victoria Bridge Abutment (Urbis 2017)

2.2.15. Former City Electric & Light (CEL) Company Junction Boxes

The former City Electric & Light (CEL) Company Junction Boxes are located in the road reserves outside 19 George Street, 125 George Street and 33 Queen Street. Constructed in approximately 1913, these structures are three of only 10 early electrical junction boxes remaining in Brisbane. They are individually examples of the electrical plant used during the early twentieth century to facilitate the spread of an electricity grid throughout Brisbane.

[11] Brisbane City Council, *Heritage Register* (online) https://heritage.brisbane.qld.gov.au/heritage_register/

Constructed of cast iron, they are unique examples of early twentieth century electrical plants and mark the early expansion of the electricity grid throughout the CBD.[12]

These structures are Local Heritage Places identified in the *Brisbane City Plan 2014* of the Brisbane City Council. They are not entered in the Queensland Heritage Register.

Figure 39 - City Electric & Light (CEL) Company Junction Box (outside 19 George Street) (Urbis 2017)

Figure 40 - City Electric & Light (CEL) Company Junction Box (outside 33 Queen Street) (Urbis 2017)

Figure 41 - City Electric & Light (CEL) Company Junction Box (outside 125 George Street) (Urbis 2017)

2.3. CULTURAL HERITAGE SIGNIFICANCE

Cultural significance is the term used to embrace the range of qualities that make some places especially important to the community, over and above their basic utilitarian function. These places are usually those that help understand the past, enrich the present, and that will be of value to future generations.

The Burra Charter defines cultural significance as aesthetic, historic, scientific or social value for past, present, or future generations.

An understanding of significance is therefore essential in any planning process with historic buildings or places. Once the significance of a place is understood, informed policy decisions can be made which will enable that significance to be retained, restored or reconstructed. A clear understanding of the nature and level of the significance of a place not only suggests constraints on future action, it also introduces flexibility into the process by identifying areas which can be adapted or developed with greater freedom.

[12] Brisbane City Council, *Heritage Register* (online) https://heritage.brisbane.qld.gov.au/heritage_register/

2.3.1. The Criteria

The QHA defines cultural heritage significance of a place or feature of a place as:

> *…its aesthetic, architectural, historical, scientific, social, or other significance, to the present generation or past or future generations.*

Part 4 of the QHA contains the relevant provisions for the registration of places in the Queensland Heritage Register. Section 35 of the QHA states that a place may be entered in the register as a State Heritage Place if it satisfies one or more of the following eight criteria of cultural heritage significance:

(a) *The place is important in demonstrating the evolution or pattern of Queensland's history;*

(b) *The place demonstrates rare, uncommon, or endangered aspects of Queensland's cultural heritage;*

(c) *The place has the potential to yield information that will contribute to an understanding of Queensland's history;*

(d) *The place is important in demonstrating the principal characteristics of a particular class of cultural places;*

(e) *The place is important because of its aesthetic significance;*

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

(g) *The place has a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons; and*

(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.*

A summary of each place and their relevant criteria is in Table 1. Table 1 addresses State Heritage Places only.

Table 1 – Significance Summary of State Heritage Places in QWB

Place/QHR Criteria	**(a)**	**(b)**	**(c)**	**(d)**	**(e)**	**(f)**	**(g)**	**(h)**
Commissariat Store and Miller Park	✓	✓	✓	✓	✓			✓
Former Government Printing Office	✓	✓	✓	✓	✓			✓
Former DPI Building	✓	✓			✓			✓
Former State Library Building	✓	✓			✓	✓		
Harris Terrace	✓	✓	✓		✓			
The Mansions	✓	✓	✓	✓	✓		✓	
Former Treasury Building	✓	✓		✓	✓	✓	✓	✓
Former Land Administration Building	✓			✓	✓		✓	✓

Place/QHR Criteria	(a)	(b)	(c)	(d)	(e)	(f)	(g)	(h)
Queen's Gardens	✓			✓	✓			✓
William Street and Queens Wharf Rd Retaining Walls	✓			✓	✓		✓	
Former Victoria Bridge Abutment (Northern)	✓		✓		✓		✓	
Early Streets of Brisbane			✓					

2.4. STATEMENT OF CULTURAL SIGNIFICANCE

Parts of the QWB site are important in demonstrating the evolution of Brisbane's and Queensland's history. From its early beginning as Queensland's only convict settlement, the Moreton Bay penal settlement, to its function as the primary point of disembarkation for Brisbane's first European settlers, and its enduring association with the Queensland Government, QWB embodies almost 200 years of European presence in the City of Brisbane.

The area demonstrates the evolution of Brisbane as the capital city, with a large group of heritage buildings representing the creation and development of key State (and colonial) administrative functions from 1828 through to the present time. This historical continuity gives the precinct a high level of historical significance. This part of the city is the site of key initiatives and events that shaped Queensland's history, including the establishment of the Moreton Bay Penal Settlement, the creation of the Queensland Government following separation in 1859, and the reading of the proclamation of the federation of Australian colonies in 1901.

QWB has rarity value through its retention of a collective of major buildings, gardens and features of government administration and presence within a defined precinct in a capital city CBD of Australia. Although dwarfed by modern development to the north of the precinct, the harmonious expression of low form sandstone and masonry buildings in conjunction with open green spaces of Miller Park and Queen's Gardens, highlights the landmark status of these heritage buildings and places and places the past in the present. Both Harris Terrace and The Mansions are rare examples of surviving residential buildings in the central city, and rare surviving examples of the terrace house form, an uncommon building form of nineteenth century Brisbane compared to other capital cities. In their original form and operation, the former Government Printing Office buildings were essentially factories, industrial buildings publishing government printing requirements. In this regard the buildings are rare surviving examples of industrial buildings in the central city.

The QWB site also has significant research value derived from its archaeological potential. The streets within the precinct were rudimentarily formed for the Moreton Bay Penal Settlement in the 1820s, and ultimately formed the genesis of the current city layout. Archaeological excavation within the CBD demonstrates a preference for layering of new surfaces on top of old, rather than destruction, and this accumulation of stratigraphic layers suggests the streets within the precinct have the potential for subsurface expression of artefactual and/or structural remains that can reveal evidence of the establishment, evolution and pattern of settlement of Brisbane from its days as a penal colony to present capital city.

QWB site contains the finest concentration of government buildings in Queensland. Many of these demonstrate the principal characteristics of government buildings of the late Victorian period of the late nineteenth century, and the Federation period of the early twentieth century. Both the former Treasury and Land Administration Building demonstrate the form of the courtyard building, the solution to the problem of designing buildings on large sites and ensuring light and ventilation to the internal rooms. Both buildings also demonstrate the important double loaded corridor form typical of the courtyard building as well. Harris Terrace and The Mansions are important in demonstrating the late nineteenth century terrace house form, in their external appearance and surviving internal layouts.

QWB site has aesthetic and architectural significance of a high order. The fine classical detailing of the historical buildings outwardly expresses the architectural preferences of the era for stately buildings, and demonstrates and articulates their various roles as important elements and their use for important purposes in Queensland's history. These architectural characteristics combined with the streetscape values along George and William Streets contribute to the high aesthetic significance of the precinct. The siting of the buildings in close proximity to the river reflects the historical significance of the river in the development of the city and its subsequent evolution as the State's capital.

Some of the buildings within QWB demonstrate a high degree of creative and technical achievement at a particular period. The realisation of the Victorian Italianate of the former Treasury Building in the 1880s and 1890s is nationally recognised, the Edwardian Baroque style of the former Land Administration Building was at the vanguard of this design at the turn of the twentieth century, the extension to the State Library Building is one of the finest modernist accomplishments of the 1950s and 1960s, while the former Treasury Building originally demonstrated technical advances relating to earth closet provision and fire isolating construction.

The QWB site has strong historical associations with the development of European Brisbane, as the location of the Moreton Bay penal settlement, the earliest government facilities and the strong government presence. The QWB site has strong social value to many generations of Queenslanders for these reasons, as the centre of government administration in Brisbane, and the location of much activity and celebration for many years. Queen's Gardens has been a venue for public celebration and gathering for more than 100 years, initially as a focus of military commemoration (in the years before World War I and Anzac Day), to more recent events of public gathering and protest.

3. ANALYSIS OF EXISTING QWB HERITAGE PLACES

While the QWB is not a heritage place itself, it contains many individual buildings and elements of heritage significance. It also contains modern buildings of a wholly different scale, different bulk and built form, height and construction materials than the heritage buildings.

The following chapter provides a summary of the physical characteristics of the existing built-form within the QWB, as well as a visual and setback analysis.

3.1. PHYSICAL CHARACTERISTICS

The following commentary builds upon the descriptions of each heritage place outlined in Chapter 2 above, and provides additional details regarding the heights bulk and scale, external materials used, setting and ground plane of heritage buildings.

The existing heritage built form of the QWB site was established by the late Federation period of the early twentieth century, with only a small number of changes since that time, but of a more modern scale.

The George Street streetscape within the QWB – the former Treasury and Land Administration Buildings, the Government Printing Office, Harris Terrace and The Mansions – has a relatively consistent form of low rise buildings of up to four storeys with long elevations to the street. Elevations are masonry – some stone and others rendered brickwork, as well as the facebrick elevation of The Mansions.

In William Street, there has been a greater level of change. While the heritage buildings are generally two, three and four storeys in height and constructed of masonry, they are concentrated towards one end with new buildings dominating the south-eastern end of the street.

3.2. VIEW ANALYSIS

The key views and vistas throughout the QWB as it currently exists are illustrated below. These vistas importantly incorporate views of significant heritage buildings, primary elevations to the street and secondary or rear elevations internally to sites. These vantage points allow visibility of the primary elevations and most if not all rear elevations.

Each of the heritage places are located at the front of their sites on the street alignments and are highly prominent in the specific streetscapes of George and William Streets, and the wider townscape.

The built form along George Street and the placement of buildings is somewhat consistent. The views along George Street on its southern side looking to the south-east at the major elevations of these heritage buildings are some of the finest views in the precinct.

In William Street, the built form and placement of buildings is less consistent and the collective views are perhaps less important. The return wing of Parliament House in Alice Street terminates the view along William Street from the north-west and is an important view corridor. While the views of individual buildings are of course significant in themselves, there is not as great a sense of a collective visual quality in William Street of heritage buildings, as there is in George Street. As noted above modern buildings dominate the south-eastern end of the street.

The front elevations of the buildings are the most significant and most considered in architectural terms. However, the peculiar circumstances of the development of the wider government precinct in the 1980s has meant that a range of views and experiences of the historical built form in the QWB is possible.

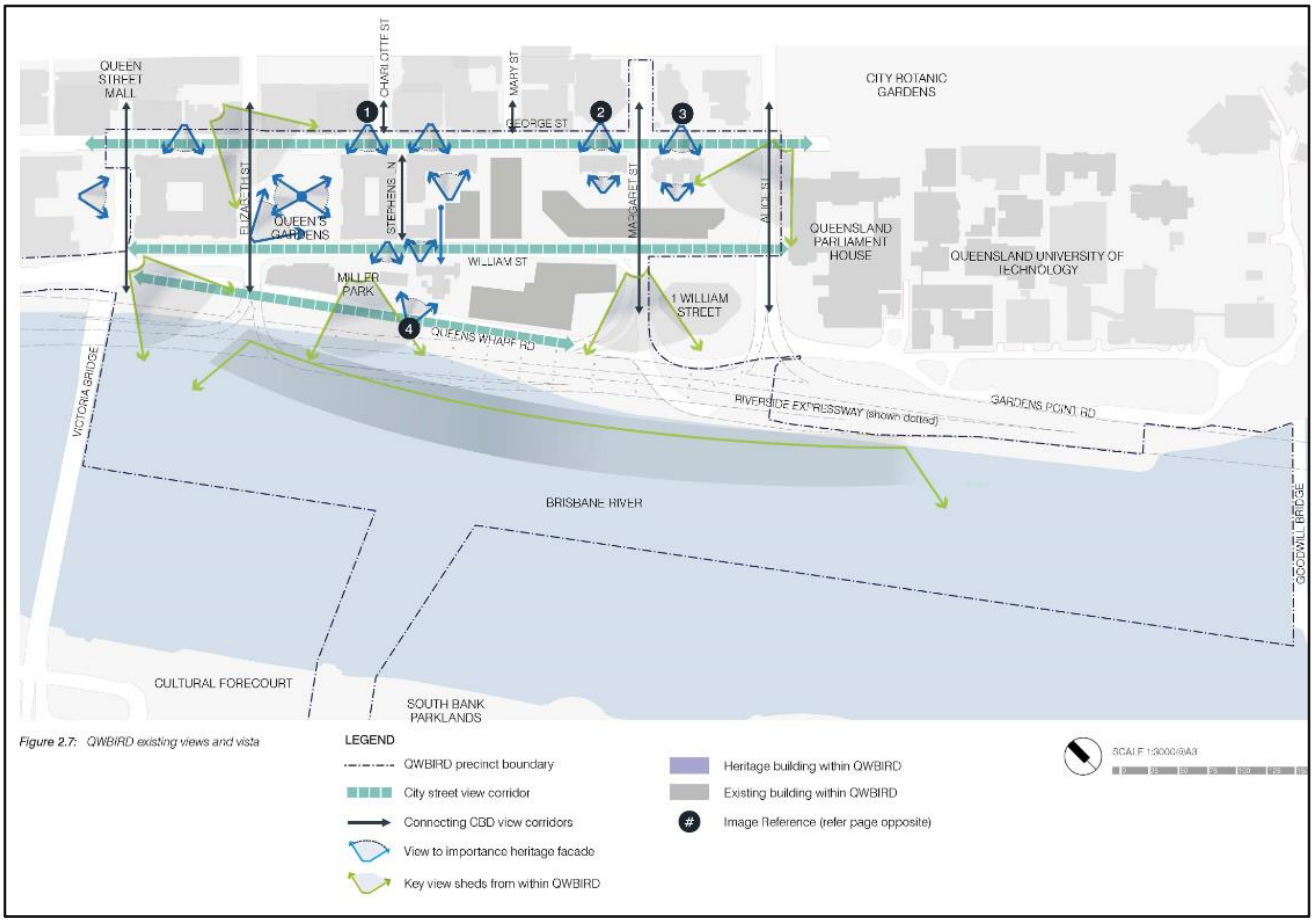

Figure 2.7: QWBIRD existing views and vista

Figure 42 - QWB Existing Views and Vistas (Urbis 2017)

The former Treasury and Land Administration Buildings are a pair of buildings in many ways. Both buildings occupy their whole sites hard to the street edge, with large internal courtyards. The former Treasury Building has its main elevation and front entrance to Queen Street, but the George and William Street elevations were designed in a largely similar manner with generous arcades and stone detailing to match the front elevation. Only the Elizabeth Street elevation appears as a more and less elaborate elevation in relative terms to the others, and clearly reads as a lesser elevation in its design and detailing.

The former Land Administration Building almost has three front elevations – the two street elevations are the main frontages of the building, while the Queen's Gardens frontage was designed as a "side" elevation, with no access from the park originally. However, the Queen's Gardens elevation is the most visible and prominent elevation of the building in the townscape, and was designed to match the two street frontages. Again, the south-eastern elevation to Stephens Lane is the rear elevation of the building and was designed in response, but this is still a visible elevation in the townscape and one that has some prominence.

The other George Street buildings in the QWB (George Street Printery, Harris Terrace and The Mansions) are more conventional in terms of their design, with clear front, side and rear elevations. The development of the Government Precinct in the 1980s with the construction of the State Works Centre have changed the appreciation of these buildings by the general public. For many years, the rear elevations of Harris Terrace and The Mansions were much more private, and largely visible only to those who lived at these locations. Similarly, the Government Printing Office site was a functioning printing complex, and the areas at the back of the buildings were not publicly available. The acquisition of the two terrace buildings by the Queensland government, and the later development of the State Works Centre behind them, and the simultaneous development of the Printery Complex brought great change. This work opened up these "back of house" areas of the buildings to the public, and allowed an appreciation and views of these areas and the rear elevations of these buildings. These elevations were never seen as they are now once the later additions were removed.

While the Public Service Club fronts onto William Street, the overall situation is like the George Street Printery building. The rear elevation of the Public Service Club is now part of the public realm, whereas in years past it was not. This is an interesting aspect of the built form of the QWB and an element of the cultural significance of the overall area. The 'captured' space formed by the courtyard between the two printing

buildings for example is a major feature of the precinct, with rare spatial qualities making it a relatively rare urban space in the city. Views to the rear elevations of these building have become part of the cultural significance of these places individually, and the wider QWB.

The heritage places on the south-eastern side of William Street include the former State Library Building, the Commissariat Store and the former DPI Building. Each of these buildings has a dual frontage to William Street and Queens Wharf Road. Indeed, the front elevation of the Commissariat Store faces Queens Wharf Road and the Brisbane River, as there was no street network when this building was constructed in the 1820s. In any event, the rear elevations of the former State Library Building and the former DPI Building face onto Queens Wharf Road, and again are prominent features of the public realm in these locations. The topography of the site is a major factor in this part of the QWB.

The various heritage places are therefore all prominent buildings in these streets and in the overall townscape. The opportunities that are currently available for viewing all elevations of the buildings (front, sides and rear) provide important opportunities to understand the cultural significance of these places and the wider city.

The above elements of the QWB need to be recognised and protected. Views to the front elevations of buildings will remain. Views to side and rear elevations, whilst secondary facades, should not be substantially reduced by the development that is proposed for the QWBIRD.

3.3. OLD AND NEW

The development of new buildings in modern and contemporary styles, without replication of traditional designs or styles, has been considered and delivered before in this part of the city, as part of the 'Government Precinct' development of the 1970s and later.

The modern government buildings in the QWB, the Executive Building, the Executive Annexe, 80 George Street and the Neville Bonner Building, have been analysed and their relationship and integration with the heritage buildings examined. The various approaches taken with these buildings provide a range of lessons for appropriate building designs and heritage integration. In turn, this has informed the principles for the design and integration of the QWBIRD in QWB.

These buildings in the QWB between George and William Streets are discussed below.

The current Executive Building was constructed in the late 1960s and early 1970s between the George Street Government Printery building and Harris Terrace. The Executive Annexe was constructed in the early 1980s adjacent to the Public Service Club, while the State Works Centre was constructed behind Harris Terrace and the Mansions in the mid-1980s. Across William Street the Neville Bonner Building was constructed in the late 1990s, while the 1 William Street building was constructed only recently.

These buildings are modern building forms, high rise and low rise, within this heritage precinct. The Executive Building is set back from the George Street frontage some distance, and is set back from the side of the George Street Government Printery building. This has allowed the front and side elevations of the Government Printery building some space and room in the townscape, to establish and thereby conserve an appropriate setting for this building. The Executive Annexe is a sufficient distance away from the Public Service Club on William Street, with a small laneway allowing views and access between the buildings. However, the annexe building adjoins the rear elevation of the Government Printery, in a manner that would not be considered now.

80 George Street was the only building constructed as part of the defunct 'Government Precinct' master plan from the 1980s, built behind Harris Terrace and The Mansions. This building is separated from the rear of the heritage buildings a good distance, sufficient to allow a clear appreciation of the rear elevations of these buildings.

Each of these later buildings was developed by the Queensland government, well before state heritage legislation was enacted, and largely outside the comprehensive development assessment frameworks that exist currently. The past experience of these three buildings, all developed within the current QWB, offers some clues to how these issues can be approached, and equally some lessons on what not to do in this precinct.

3.4. SETBACKS

The figure below outlines the current built form interface with heritage buildings. The built form and public realm is notably respectful of heritage buildings, however there is an opportunity to enhance activation and integration of these buildings with the city's urban life.

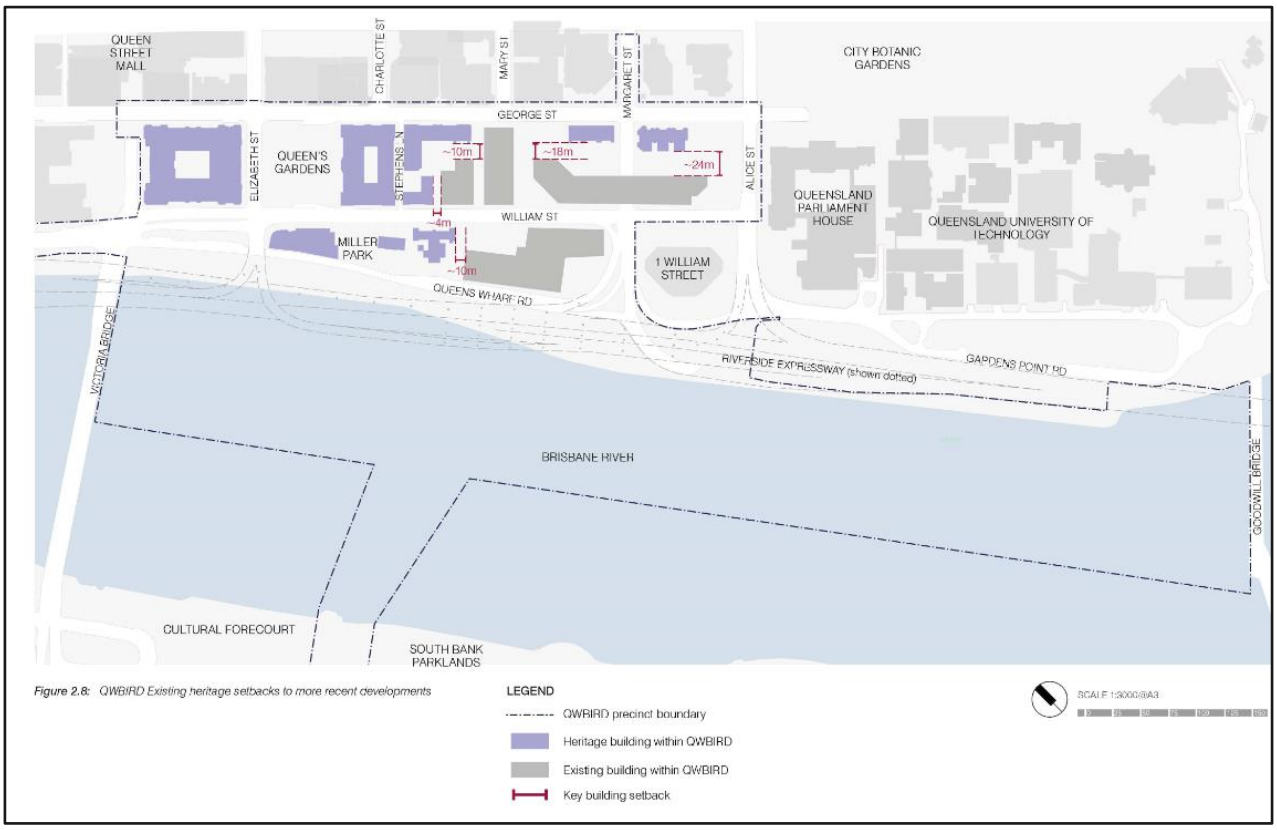

Figure 2.8: QWBIRD Existing heritage setbacks to more recent developments

Figure 43 - QWB Existing Heritage Setbacks (Urbis 2017)

The heritage buildings in QWB are all constructed to the street alignments. The main elevations of each heritage building are their front elevations, except in part for the Commissariat Store, built to face the river in the 1820s before there was a street network, and the elevation from William Street is the rear elevation. All front elevations of these heritage buildings are readily visible from the streetscape and public areas. Views to these buildings will not be lost by new development.

The former Treasury and Land Administration Buildings are slightly different, with each elevation of these buildings constructed to a street alignment so that all four elevations are highly visible. They are true "buildings in the round". The south-eastern elevations of both buildings (to Elizabeth Street and Stephens Lane) are nominally the rear elevations, and are detailed slightly differently and less elaborately. However, these rear elevations are still highly visible and prominent in the townscape.

There are also side and rear setback considerations. Historically in the Brisbane CBD buildings were generally constructed contiguous to one another, with little or no side boundary setback. This was a standard and very typical arrangement. Land owners and architects sought to make the most of the available land holding and commissioned and designed buildings across entire sites to maximise floor space. Light courts and access to the rear of sites provided internal light and ventilation, before modern air conditioning and lighting was common place. This affected the design of buildings. Side elevations of buildings that would not be visible were rarely designed or finished with any architectural detail or ornament, as there was little reason to do so. Stone or brick dressings might return around a side elevation, but only for a small distance.

Within QWB the George Street buildings demonstrates this – the north-western elevation of Harris Terrace and the south-eastern elevation of The Mansions are relatively blank and feature very little architectural ornament, windows or any architectural acknowledgment that these elevations would be visible. Historically the Bellevue Hotel was constructed contiguous to The Mansions, with no setback between the two. Indeed, these two buildings were constructed within a few years of one another. The Bellevue Hotel was constructed first – the architect for The Mansions designed the building across the whole site and to the side wall of the

adjoining Bellevue Hotel. Harris Terrace was constructed in the 1860s, and no doubt the adjoining site to the north was not developed at that time. In any event the design of Harris Terrace assumed a future adjoining development in that the north-western side elevation is relatively austere with little ornamentation and fenestration.

The heritage buildings used for Government purposes in the precinct were slightly different (compared to private buildings), as they were generally designed and constructed to allow for side elevations to remain visible. As previously discussed, the former Treasury and Land Administration Buildings were designed to have four elevations visible to a street frontage. The former State Library Building was positioned to allow views all around, the two printing buildings in George and William Streets had frontages to Stephens Lane. Another lane on the south-eastern side of the Public Service Club allowed windows to that elevation on all levels. It would appear that the laneway on the south-eastern side of the Public Service Club is an early laneway; apart from the Public Service Club this laneway provided a sufficient setback to the Executive Annexe as well.

The south-eastern elevation of the former DPI Building has only been exposed in the last 20 years or so, to allow for the construction of the Neville Bonner Building. This current side elevation is the 1899 elevation of the extension to the building at that time, after the original construction of the building in the 1860s. A series of extensions were made to this side elevation from 1916 onwards along William Street. These extensions were demolished to facilitate the construction of the Neville Bonner Building, which allowed for the restoration of the original 1899 side elevation. It would appear that this elevation was treated in a different manner to the other rendered and painted elevations to interpret the former location of this extension.

Rear setbacks are an additional consideration for the precinct. Traditionally the rear elevations of these buildings would not have been accessible or visible: both government and private buildings alike. The 1980s Government Precinct development ensured that these spaces would become available to the public and indeed the courtyard within the site of the Government Printing Office is one of the major spaces in the QWB, albeit little known and used by the general public. Architecturally the rear elevations are usually less detailed and finished. The rear elevations provide glimpses of the inside of these places to a degree, the back of house areas that are not usually seen. The current experience of the heritage buildings in the QWB allows for engagement with the rear elevations of each of these buildings. While relatively new, these opened up areas are important elements of the QWB in a cultural heritage sense, and are components of the cultural heritage significance of the individual heritage places.

Maintaining views to the rear elevations of these buildings would be beneficial for future development. Allowing the public to continue to access these spaces as part of future development would retain the spaces as public pathways, connections, open space and movement areas. From a heritage perspective, this would allow the rear elevations to continue to be seen, understood and interpreted.

In terms of new development at the rear of heritage buildings (or the side), new buildings should not attach themselves to heritage buildings. In some instances, it may be possible to do this where there is a clear distinction between the old and new, and where there is a clear transition in building fabric (normally achieved by open or glazed connecting walls) that provide the necessary segue from the old to the new.

Rear setbacks to the affected heritage buildings in the QWB where the IRD component of the QWBIRD will be constructed (Harris Terrace, The Mansions and the Government Printing Office buildings) need to be a sufficient distance to allow an appreciation of these elevations. As these buildings are two to four storeys in height, the setback must allow for the pedestrian to comfortably view these rear elevations. The roofing material should remain comfortably visible, the ridge lines should remain comfortably visible, and the sky above the roof should remain comfortably visible from the rear of these buildings. Indeed, these spaces between the old and new should remain largely open to the sky along most of their lengths.

A rear setback of at least 5 metres at ground level is required between old and new development if the new development is of a much greater scale than the existing heritage built form. Scale and built form will be discussed in greater detail in following sections. These distances should allow for sufficient separation between the heritage buildings and the new development.

Sufficient setbacks allow views to the heritage buildings to be maintained. As noted above all front elevations are at the street frontages and therefore setbacks of new development to front elevations are not relevant. Side setbacks may be achieved to allow the views to the side elevations of buildings to be maintained, but as noted above the views to the side elevations of Harris Terrace and The Mansions (not the side elevations to Margaret Street) are not highly significant and could obscured by new buildings in part. The side elevations of the Government Printing Office buildings open onto laneways – the laneway width to the south-eastern side of the Public Service Club building is a sufficient setback to this side of the building. The rear elevations

of Harris Terrace and The Mansions should remain comfortably visible as part of the new QWBIRD with setbacks to new buildings of at least 5 metres at ground level and greater where this can be achieved.

This is not purely a heritage issue as there are equally important urban design and general amenity imperatives to consider. The space created between the heritage buildings and the new development proposed in the QWB will be utilised as significant public realm and laneways through the precinct. If the setback to new development is too small the heritage impacts may be too great. If the setback to new development is too large the spaces created may be too large to utilise efficiently. A balance needs to be struck between these competing objectives to realise a development that achieves the outcomes sought for heritage, urban design, public realm and useablity, that creates a range of successful, new, spaces in the QWB and the city as a whole.

4. NEW DEVELOPMENT IN HISTORIC PRECINCTS

The development of new buildings and new design in historical areas of cities and in proximity to heritage buildings and places is not new. Many places around the world have grappled with the important issues of urban context, analysis of built form, an appropriate design response and the resulting impacts on existing heritage places and buildings.

Locally and internationally, there are many examples of successful developments where modern forms are developed adjacent to existing heritage structures and buildings.

There are many previous examples to consider, in the approaches followed and outcomes achieved. It is emphasised most of the examples identified in this section have a number of positive outcomes for heritage integration, but also some outcomes which are considered inappropriate for future development approaches. These have been highlighted to show what has been attempted in the past, to learn from these previous examples both in a positive and negative sense.

A range of developments and previous approaches to the integration of new development with heritage buildings and places in Australia and overseas have been examined in this chapter. This has been done to gather ideas for discussion, and develop principles and recommendations for the PoD to apply to development for the compliance assessment process, including the placement and position of new buildings in the QWB. From these principles, heritage integration themes for the consideration of elements such as fabric and materiality, podium/tower design, and consideration of the human scale have been developed. These principles and themes have been used to inform specific design criteria contained in the PoD, which apply to development subject to compliance assessment. These criteria in the PoD will be used to assess development during the compliance assessment process.

At opposite ends of the spectrum of opinion in these matters are two core beliefs – reproduction or homogeneity, versus uncompromising juxtaposition. Local, national and international guidance around these core views agree that a strong sense of place and authenticity are vital elements to consider, regardless of the architectural style of new development.

4.1. LITERATURE REVIEW

There are no set texts about this form of development, no prescriptions or mandatory requirements that set out precisely how new development in heritage areas is to be delivered. The Burra Charter of Australia ICOMOS is of some assistance, while the DEHP Guidelines for Developing Heritage Places are also useful in part.[13] The English Heritage publication, “Building in context: new development in historic areas” relates to British examples, and the specific circumstances of the United Kingdom and much older building fabric than at QWB, but offers some guidance that translates into the Australian experience.[14]

4.1.1. The Burra Charter

The Burra Charter is the accepted standard of heritage conservation in Australia. The charter was first adopted in 1979, and has been reworked a number of times since. The charter contains definitions, principles and processes which are relevant to conservation issues broadly. While the charter predominantly concerns individual heritage places and not whole parts of cities, some of the definitions, principles and processes can apply to the issue of heritage integration at the QWB.

The Burra Charter contains a number of conservation processes that are important in the approach to new design in relation to heritage buildings. As noted above while usually applied to a specific heritage building or its site, and any new work or extensions proposed to that building, the rationale behind these is applicable in this discussion.

Article 1 of the Burra Charter contains the definitions of the Burra Charter and states as follows (inter alia):

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13 *The Australia ICOMOS Charter for Place of Cultural Significance* (The Burra Charter), 2013. Department of Environment and Heritage Protection, *Developing heritage places Guideline: using the development criteria* (Brisbane 2013).

14 English Heritage and CABE, *Building in context: new development in historic areas* (London, 2001).

1.2 Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

Places may have a range of values for different individuals or groups.

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

Article 8 of the Burra Charter concerns Setting, and states as follows:

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

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

Article 22 of the Burra Charter concerns New Work, and states as follows:

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

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

The explanatory note in the Burra Charter that accompanies this article sets this out further. The notes that:

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

Therefore, the recommendations from the Burra Charter for setting, as this relates to a heritage building or heritage precinct is as follows:

- Heritage conservation requires the retention of an appropriate setting;
- This is nominally a visual setting, but can include other considerations;
- New construction or demolition that would adversely affect settings or relationships are not appropriate and should be avoided.

The recommendations from the Burra Charter for New Work, as this relates to a heritage building or heritage precinct is as follows:

- New work should respect the cultural significance of the heritage place;
- New work should be readily identifiable as new work;
- New work should respect the significance of a place. The siting, bulk, form, scale, character, colour, texture and material of new work are important considerations in preparing designs for new work to historic buildings and in historic areas;
- New work should not imitate existing.

Although the QWBIRD proposes new development in proximity of heritage buildings and does not contemplate additions or extensions to heritage buildings as such, the principles mentioned above as derived from the Burra Charter are applicable to this issue. These principles are entirely appropriate for new built form within the QWB to be developed in close proximity to the various heritage places within the precinct.

4.1.2. DEHP Guidelines

The DEHP Guidelines (2013) for Developing Heritage Places provide guidance and direction of the development of State Heritage Places, Again, these guidelines are primarily written for the development of individual heritage places, for new work or extensions proposed to a heritage place, rather than the design and delivery of new development in close proximity to heritage buildings.

These guidelines are exactly that – guidelines for development of State Heritage Places and not mandatory prescriptions for them. It is important to remember that, as each heritage place or issue is specific to that place and the requirements of each project.

The DEHP guidelines contain a heritage development checklist, which is to be used during concept development to identify the issues that may inspire or constrain development. The first and most important item on the checklist is as follows:

- *Understand the cultural heritage significance of the place and use it to inform and influence planning and design of the development.*

Not all items on the checklist are relevant to this matter, and indeed nothing in the document provides the precise guidance that is sought. It is emphasised again that the guidelines are written for the development of individual heritage places. In any event, the following statement in the guidelines concerns new buildings or new work as an addition or infill structure to a heritage place:

- *When designing new buildings or additions to a heritage place, this new work should respond to the cultural heritage significance of the place.*

In the design of this new work, the guidelines recommend that changes that reduce cultural heritage significance are avoided, or options are proposed that include measures to minimise and mitigate losses of cultural heritage significance. A cautious approach should be taken to new design, which is informed by a careful understanding of a heritage place's values. The guidelines acknowledge that there are no hard and fast rules about new design, but in a general sense close copies of historic styles and building forms should be avoided, and heights and finishes that are dramatically out of scale or character with the place and its established context should be avoided. The following tips are provided:

- *Take account of the aesthetic values, historic character and established setting of the place in the design;*
- *Consider using building forms, heights and finishes that complement or sit within existing forms, heights, layout and finishes;*
- *Avoid copying historic styles. As a general rule, new work should be distinguishable from existing;*
- *Try not to allow new work to disrupt the way people experience and understand the place's heritage significance.*

Where the relationship between built and open spaces is important to the cultural heritage significance of the place, the DEHP guidelines recommend that disrupting the arrangement of these spaces is avoided. The spatial arrangements, landscapes and patterns of movement at the place should be analysed to understand how they contribute to its cultural heritage significance. New work should be located and designed unobtrusively. Infill development should be designed to fit into existing significant spatial patterns and layout. Designs that are at odds with heritage significance or conservation objectives should be avoided. The following tips are provided:

- *Avoid tall buildings that are dramatically out of scale with the predominant visual character of the area;*
- *Consider the wider context, such as the rhythm of streetscapes set by historic buildings and cadastre;*
- *Position additions and new work so that significant movement patterns or important lines of sight are not disrupted.*

4.1.3. English Heritage

The English Heritage publication, "Building in context: new development in historic areas", was written in response to a consideration that conservation areas and other sensitive sites in British towns were not being served well by the development taking place within them. There was a widespread misunderstanding about how to determine what was appropriate for these conservation areas and other sensitive sites.

Responses to the challenge of developing in historic areas have been variable. On the one hand, some wanted to make a complete break with the past in terms of scale, materials and methods. On the other hand are those who wanted to preserve at all costs. These two basic and diametrically opposed positions have existed for many years, the balance between them shifting from time to time.

These two positions led to two simplified positions with regard to new design in conservation areas. On the one hand, some believed that new development should solely reflect its own time, and not defer or regard the existing setting and built form in any way. On the other hand, were those who believed that it was important to preserve the character of a conservation area at all costs. This was best done by opposing all development and insisting that new development copy the architecture of the existing buildings. The maintenance of historic character was more important than new development. The former argument led to proposals that showed no regard for the context in which they were located, and eroded rather than enriched the character of an area as a result. The latter argument led to a superficial echoing of historic features in new buildings which also eroded the authenticity and character of the conservation area.

The publication considered that the right approach is to be found in examining the context for any proposed development in detail, and relating the new development to its surroundings through an informed appraisal. This does not mean that one architectural approach was any better or more likely to succeed than any other. If a simple formula is applied and adopted each time the project is likely to fail. A successful project is considered to be one that does the following:

- *Relate well to the geography and history of the place and the lie of the land;*
- *Site happily in the pattern of existing development and routes through and around it;*
- *Respect important views;*
- *Respect the scale of neighbouring buildings;*
- *Use materials and building methods which are as high in quality as those used in existing buildings;*
- *Create new views and juxtapositions which add to the variety and texture of the setting.*

Further, English Heritage considered that successful architecture can be produced either by following historic precedents closely, by adapting them or by contrasting with them.

It must be remembered that change, however, is inevitable. Buildings, streetscapes, and urban areas evolve and change according to the needs of the citizens and the culture. It is important to determine the role of contemporary architecture in contributing to this change in ways that conserve and celebrate the special character and quality of the existing built form and heritage places that communities recognise as important and wish to conserve for future generations.

The responsibility of designers is to ensure that their work contributes to and enriches rather than diminishes the built environment.

Conservation is a balance between preserving the special character, quality, and significance of the historic place and facilitating change in a way that sustains it into the future.[15]

4.2. PAST APPROACHES

Heritage issues have been a statutory (and therefore) mandatory requirement for architects and town planners in the design and development of new buildings in Australia since the 1970s. Before heritage buildings were formally listed and protected in a statutory sense, buildings of any age and of any significance in cities could be demolished and new ones designed and constructed in their place. That was it. There was no, or very little, sense of loss or any consideration of negative impacts of new development, apart from community groups like the National Trust and others.

The International Modernism movement of the immediate post-war period of the 1950s and 1960s represented a new beginning after World War II. The past was in the past, and was problematic. A new future beckoned and a new style of architecture was philosophically appropriate for the large-scale redevelopment of city centres that occurred in these years. In Australia, the economy continually expanded in the 1950s and 1960s, and the new office towers in the central city areas were constructed to much greater heights than those of the 1920s and 1930s. These modern buildings were distinguished by their extensive use of steel, reinforced concrete and large areas of glazing, following American and European examples.

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15 Susan McDonald, 'Contemporary architecture in historic urban environments', *Conservation Perspectives, Fall 2011*, The Getty Conservation Institute.

International Modernism emphasised a complete disassociation from styles of the past, adopting the ideas and philosophies from the European modern architecture of the 1930s and 1930s. Modernism eschewed historicism, in the demolition of existing buildings from past periods and in the development of new designs, which ignored the existing historical context, historical designs and building materials.

After two decades of fairly wholesale redevelopment of central cities in Australia, the pendulum swung back a bit. In the 1970s community groups like the National Trust became more vocal, green bans were put in place in Sydney and Melbourne CBDs to protect some valued places and buildings, and slowly heritage awareness became a more popular movement.

4.2.1. Facadism

Heritage values and the cultural significance of buildings and places became a consideration in the development of cities and designs of new buildings. The retention of the front elevation or façade of what was considered a heritage building, and the demolition of all built fabric behind was an early solution. This became known as “facadism”.

“Facadism”, the practice of demolishing most of a building but leaving its front elevation to preserve the former streetscape value of the building, and to create room for new development behind, emerged in Australia in the 1970s. It was still pursued in Brisbane in some cases into the early 1990s. This was prior to any effective heritage legislation being introduced.

Brisbane has a number of examples of facades of former heritage buildings surviving in places, with new development taking place behind. These are examined in the following text to understand whether any lessons can be taken from the practice.

The development of the Walter Reid Building in Charlotte Street in the 1980s for the Health and Forestry buildings by the Queensland government was an early example of this practice in the city. The 1880s warehouse was demolished, the façade retained and a new high rise building constructed behind. Arched motifs in the repetitive floors of the tower were derived in part from the retained façade and its late Victorian building design. The development site continued through to Mary Street; the façade of the podium to Mary Street mimicked the retained façade of the building to Charlotte Street.

What the retained façade did at this site was establish a podium height for the new building. This became somewhat of a standard practice in Brisbane – the retained heritage façade became an accepted podium height. The language of the podium (3-4 storey height) at the street frontage and tower above was the result. Towers were set back from the street frontage to not overwhelm the streetscape and the human scale of the street. This arrangement – heritage façade to the street frontage and multi-storey tower behind, well set back from the street frontage – became a standard design response in most parts of the Brisbane CBD. This was equally followed when new development occurred on cleared sites – the podium form at the street level adopted the 3-4 storey height of the traditional streetscape, and the tower form was set back from the podium a sufficient distance so that the greater tower form did not dwarf the pedestrian scale of the traditional streetscape.

While the practice of demolition and façade retention is not an appropriate heritage outcome any more, this development demonstrated a number of outcomes that still have relevance and general acceptance more than 30 years later:

- The tower set back from the street frontage so that the new built form of a greater scale than the heritage façade did not dominate the street or façade;
- The retained façade helped set the podium height for new developments along the street frontage.

Aspects of this development which are dated now, or no longer desirable or generally acceptable in heritage integration include the following:

- Major demolition of heritage fabric behind street frontage;
- Retention of heritage façade only;
- Imitation arched motifs in tower above.

Figure 44 - Walter Reid Façade on Charlotte Street and New Tower Behind (Urbis 2017)

Brisbane has a number of examples of heritage façade redevelopment. The 1980s Myer Centre features three retained facades to its Queen Street frontage, while the Broadway on the Mall development retained two historic facades in Adelaide Street, but has a new elevation to the Queen Street Mall. The 1990s Charlotte Towers in Charlotte Street and the Aurora residential development in Queen Street are more modern examples of this practice.

The St Francis House and George Symons Suits in facades in Elizabeth Street were created in the early 1990s before heritage legislation was gazetted. These facades remained in-situ for many years before the site was developed as an Ibis hotel, a 27-storey high rise tower. Again, the height of the retained facades became the podium of the new development, and the tower was well set back from the street frontage.

In the mid-1980s the John Reid and Nephews Building in Charlotte Street was redeveloped by the Commonwealth government. The 1910s factory and warehouse at the site was demolished, and the red brick façade retained to the street. While this was another example of facadism in Brisbane, it showed the evolution of the idea in a design sense, and how the retained heritage fabric influenced the design of new structure. Like previous examples the façade became the podium height of the new building, which was set back a long distance into the site, to minimise the impact on the historic streetscape.

What was also attempted in this development was the construction of a new red brick form adjacent to the retained façade – new development of a modern design but using traditional materials – as an obvious and visible complementary element to the retained façade. The use of red brick continued in the new building, in the elevation of the building at the lower floor levels of the tower, albeit well set back into the site.

This example shows how the traditional fabric of the heritage building (red brick) was adopted in the new built form at street level, in an attempt to soften the insertion of a new building into a heritage streetscape. The new built form at the street positively responded to the historic fabric of the retained façade, and continued this into the new structure.

Like the redevelopment of the Walter Reid site, the redevelopment of the John Reid and Nephews site demonstrated several outcomes that still have relevance and general acceptance more than 30 years later:

- The tower set back from the street frontage so that the new built form of a greater scale than the heritage façade did not dominate the street or façade;
- The use of traditional materials at the human scale to act as a transition between the old and new.

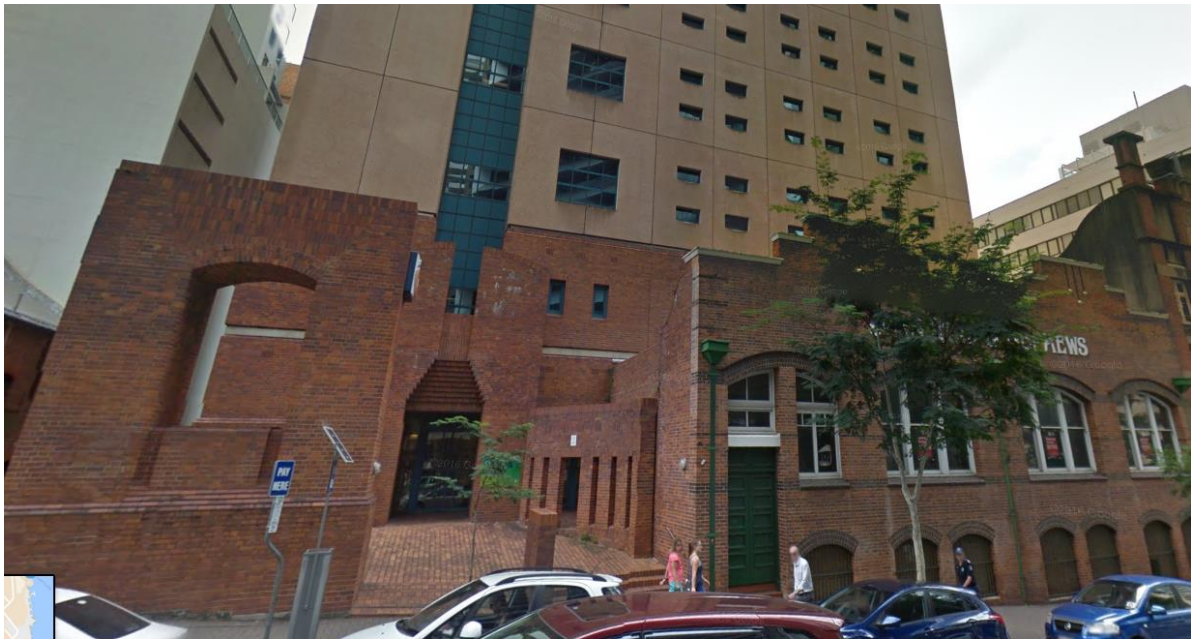

Figure 45 - John Reid and Nephews Building, Charlotte Street, Brisbane (Urbis 2017)

Aspects of this development which are dated now, or no longer desirable or generally acceptable in heritage integration include the following:

- Major demolition of heritage fabric behind street frontage
- Retention of heritage façade only.

Facadism became problematic, and divided the heritage and development industries quite passionately. The tide has turned wholly against facadism, and this approach is no longer pursued or indeed tolerated. It is little more than tokenism in conservation, and is not even a half-hearted response to heritage conservation. However, the practice of facadism in part attempted to conserve the scale of the streetscape and the aesthetic values of the public realm – that part of the building that contributes to the public domain.[16]

The retention of facades only ever resulted in the retention of only some significant elements of a heritage place; those elements that related to aesthetics and townscape (and only in part). The historical values of heritage buildings, that relate to how a building was used and appreciated over time, or the concept of a building as a document and evidence of the past, and the alterations brought as a result of changing tastes and customs was removed with the practice of “facadism”.

Facadism is no longer an acceptable or appropriate conservation outcome. However, some of the ideas around it, in terms of built form outcomes for new development, have remained in some form at least. For many years planning schemes in Brisbane have encouraged a podium to the street frontage of 20 metres (formerly 15 metres) in height and a tower set back from the street for most areas of the CBD. Podium development of this height has created a consistent streetscape in the city of both old and new development.

It has been emphasised a number of times that facadism is no longer an accepted heritage outcome. However, positive heritage integration principles that came out of this and remain a valid design response in terms of new development include the following:

- Setback of new towers from the heritage place to celebrate and respect the heritage building;
- Establishment of a podium height for new developments along street frontages;
- A transition from old fabric to new fabric using traditional materials in new development at the lower levels.

16 See National Trust of New South Wales, *Facadism: a policy paper* (Sydney, 1985) for further discussion of this topic.

4.2.2. Post-Modernism

In the 1970s and 1980s in Australia and around the world a type of architecture emerged that espoused some of these attributes. Post-modernism was not a style as such, more of a movement, and was not a singular movement, but had several strands. Post-modernism was a reaction to the overly intellectual traditions of the International Modernist movement, its rejection of the traditional forms and rhythms of historical styles, its inability to respond to context and ignorance of the history and culture of the cities where it appeared.

Continuity of built form was a more considered approach than the pursuit of unrestricted design parameters.

This was revealed in several ways. An appreciation or acknowledgment of the historical context of heritage buildings was demonstrated in some post-modern buildings adopting historical details in their designs, but in a modern form. Some buildings referenced or alluded to aspects of historical or vernacular architecture, but in an ironic or ahistorical manner. The gently curving line, the stepped profile, the barrel vault, the free-standing colonnade – were used in modern buildings in a modern manner, but still referenced the past to some degree. Modernism's requirements for expressed structure and large areas of glazing, and indeed a lack of reference to the past, were not followed. Applied decoration, abhorred by the modernists, found favour.[17]

Late twentieth century post-modern architecture in Australia was broadly similar to overseas examples. References to Art Deco profiles, Classical colonnades, masonry elevations, and other traditional forms were referenced in new building forms.

Sometimes this worked, other times it did not. Post-modernism became little more than a fashion, and sometimes so abstract as to be confusing and architecturally elitist, even though it maintained the pretence of being popular, because it adopted familiar elements of early buildings. Many criticised the movement – post-modern buildings came to be seen as hybrids, designed around historical memory, spatial ambiguity and a concern with architectural linguistics or overt theory. As a specific style or movement Post-Modernism has largely disappeared.

What has endured, and one of the most positive outcomes of this period and style was the overriding concern for the scale and character of the built environment and established context in which a new building was to be inserted.

Brisbane has few overt Post-Modernist buildings (the Gold Coast has some but is of course a different urban context). The sculptural forms of the roof tops of the Central Plazas One and Two are considered a slight nod to post-modernism, while the Law Society Building in Ann Street with its terracotta tile curved façade is another example in the city.[18] The Wintergarden Centre and Myer Centre in the Queen Street Mall reference architectural details of the past in their new designs, but it is perhaps a bit of a stretch to consider these post-modernist buildings. The Health and Forestry Buildings in Charlotte and Mary Streets mentioned earlier demonstrate some of these broad ideas as well – the mimicking of details in the upper façade of the new buildings and the podium level to Mary Street. The former Comalco House at 50 Ann Street was a multi-storey office building of the late 1970s, that featured extensive aluminium cladding to all elevations. Its refurbishment in the mid 1990s was extensive – the cladding was removed and the building's appearance reworked to such a degree that the city received almost a brand new building – the design and detailing of the podium levels, the roof top and lift overrun tower reminiscent of 1930s skyscrapers in New York.

As noted above post-modernism was an architectural movement rather than a style, that was popular among some for a short time in the 1970s and 1980s. Brisbane does not have many examples of such buildings (a few more in Sydney and Melbourne) and it is now very much an idea that belongs in the past of the last 30-40 years.

What came out of post-modernism and should be acknowledged was mentioned above. Post-modernism was a reaction to the rejection of history by Modernism, and the experience of post-modernism allowed for an appreciation of the scale and character of the existing built environment and the existing context to be considered when designing new buildings in an area. The established built form context became an important consideration, when it was not important to Modernism. This was demonstrated through scale and form of new development when adjacent to existing development.

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17 Richard Apperley, Robert Irving and Peter Reynolds, *A pictorial guide to identifying Australian architecture* (North Ryde, Angus and Robertson, 1989) pp. 264-267.

18 Graham de Gruchy, *Architecture in Brisbane* (Brisbane: Boolarong Publications, 1988).

While post-modernism was not solely responsible for this, as the heritage movement developed alongside at the same time, this was one of the positive outcomes of the movement for new designs. The use of traditional and complementary materials in new designs is another outcome of the movement that can be adopted in current approaches when designing new buildings in close proximity to heritage buildings.

4.2.3. Setbacks to New Development on Large Sites

In the late 1980s the Queensland government developed the Port Office site at the corner or Edward and Margaret Street with a multi-storey hotel development. The Port Office building is a two-storey rendered masonry building which was constructed in the late 1870s as the administrative centre of the port of Brisbane for the colonial (later state) government. It operated in this function until the early 1980s. The building had its main elevation to Edward Street with its rear elevation facing the Town Reach of the Brisbane River. A series of outbuildings were constructed between the main Port Office building and the river over time.

Figure 46 - The Stamford Plaza Hotel, A New Tower Form Located Behind the Port Office Building On Edward Street, Brisbane (Urbis 2017)

In the 1980s the government offered the site for lease and a new hotel development, to take advantage of the prime frontage of the site to the river. The Port Office was retained, the outbuildings demolished and the rest of the site cleared to allow the construction of a new multi-storey hotel building in the space between the Port Office building and the Brisbane River. The retained heritage building has retail and other uses associated with the hotel use behind. This hotel was originally called the Heritage Hotel but is now the Stamford Plaza Hotel.

The rear elevation of the Port Office Building contains a series of verandahs, windows, doors and other heritage elements and features. The design of the new hotel building did not make any reference to the Port Office Building itself at the ground level. The new development acknowledged the scale of the heritage building in that where the new built form was closest to the heritage building this was a consistent scale of two storeys. The new hotel building of the great scale was located further away from the heritage building.

The new hotel building was set back from the rear elevation of the Port Office building a sufficient distance to allow this rear elevation to be comfortably viewed in the space between the two. The space is not uniform and a courtyard area was created between the two buildings which operates as a function area, bar and

casual outdoor space for use in conjunction with the hotel. The space between the two is wide enough to allow views to the heritage building to be maintained, and the scale of the new hotel building does not dominate or overwhelm the heritage building. Similarly, the space between the two is narrow enough to remain an intimate and useable space and allow the two buildings to be used in conjunction with one another.

Figure 47 - A further series of views showing the new built form at a lower scale closer to the port office building, with the tower form set back further from the heritage building with the courtyard area created in between (Urbis 2017)

The above development was not an example of a style or practice as such, unlike the above examples. In any event, there are a range of positive outcomes that can be drawn from this example for future consideration and adoption:

- The retention of the heritage building as an entire structure. By the late 1980s when this development was being proposed, the whole building was seen as important, not just as a façade to the streetscape. The worth of the whole building was accepted. This was still a few years before heritage legislation would be enacted in the state that would more formally prescribe these parameters;
- The separation of old and new built forms via a setback of varying dimensions. This has allowed the tower form of the main hotel building to not dominate the heritage building at the street level; and
- The new built form closest to the heritage building is a consistent scale to the heritage building of two storeys.

What the development of the Stamford Hotel showed was that an appropriate separation of old and new built form can create an environment where the two can co-exist without impacts on heritage values. The setback achieved means that the new built form of a greater scale does not dominate or overwhelm the heritage building, and there are no impacts on views to the heritage place. Further, the area of new building closest to the heritage place is of a complementary scale at two storeys, while the development of a greater scale is set back from the heritage building a further distance.

4.3. CURRENT APPROACHES

In more recent times, the accepted approach to heritage integration has progressed. With more than 20 years since heritage legislation was passed in Queensland, heritage issues are clearly part of the mainstream. Heritage is no longer an issue that can be ignored or sidelined. A well-argued and considered position is required when designing new buildings in heritage areas. An understanding of context and an appropriate built form response is vital.

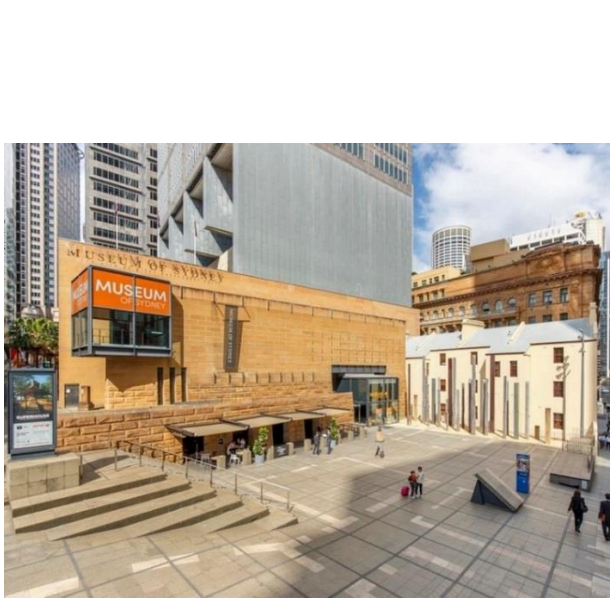
However, it is also evident that new design needs to be conceived and articulated as new architecture. While a response to context is important, cities change and evolve and new designs must be clearly of their place and of their time.

When proposing new development in proximity to a heritage place or heritage building, there is a challenge for architects and decision makers to balance the understanding and conservation of the historical built form context, and designing new built form consistent with an evolving city landscape.

4.3.1. Domestic Examples of Current Approaches for Heritage Integration

The incorporation of new fabric responding to the historic fabric, particularly in the use of complementary materials in the modern structures has become a popular approach.

In the early 1990s the development of the Governor Philip and Governor Macquarie Towers in Bridge and Phillip Streets in the Sydney CBD provides an excellent example of modern design in a historic setting. The development site involved a whole city block, the archaeological remnants of the first Government House site, and two sets of terrace houses which were retained on site and incorporated into the overall development of two new office towers. The terrace houses were at the northern end of the site and on each side. The terraces were retained and the Governor Phillip Tower was located in the space behind the eastern terrace, allowing a sufficient volume behind to allow the rear elevation of the building to remain to the new tower beyond. A public plaza was created behind the western terrace allowing the rear elevation of the building to be accessible to and visible by the public. The other tower was located at the other end of the site along Phillip Street and some distance from the terraces.



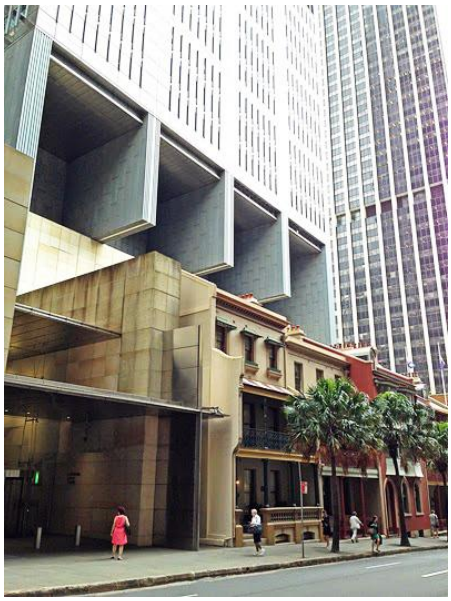


Figure 48 - Example: Governor Macquarie And Governor Philip Towers, Bridge and Young Streets, Sydney (Destination NSW 2017)

Both towers were elevated above the street, and positioned on a series of large zinc-plated transfer beams and surmounting four storey sandstone podia. The use of sandstone in the podium levels of the towers to the street was to complement the existing historical streetscape at the ground level, and the human scale.

The Governor Philip and Governor Macquarie Towers won architectural awards and are an admired example of integrating new development in a heritage context. The overall development demonstrated a number of successful outcomes for both heritage conservation and new design that are worth considering:

- Heritage buildings wholly retained and not modified by new development;
- The use of traditional and complementary materials in a modern manner;
- The towers are set back from the street frontages and heritage buildings;
- Sufficient setbacks between the heritage buildings and modern development at the ground level.

The Ballarat Regional Integrated Cancer Centre (BRICC) is a recent development of the Ballarat Base Hospital site, located in the city of Ballarat in regional Victoria. The hospital site is comprised of a mix of early masonry buildings that have been added as the hospital's services have been extended over the years. The BRICC development involved the retention of an existing building at the site, a two-three storey red brick Free Classical style building on the corner of Sturt and Drummond Streets, and the construction of a new five-storey glazed tower directly adjacent. The new building is a bold contrast to its immediate neighbour, and the other heritage buildings at the site. The height of the heritage building suggests the height of the new building; with a podium at the same height as the parapet line and the tower recessed from the street frontage at the roof line. The use of brown brick in the lower ground floor of the new building is a contemporary reference to the prevalent red brick architecture of the town, while the patterned glass façade and the diagonal geometries provide a suitable contrast to the traditional fenestration of the heritage building.

Figure 49 - The Ballarat Regional Integrated Cancer Centre, Ballarat (Miller in Architecture AU 2015)

The overall development demonstrated a number of successful outcomes for both heritage conservation and new design that are worth considering:

- Heritage building retained and not modified by new development;
- Continuation of traditional materials into components of new development (in part);
- Materials in modern component of building distinctly different;
- Break in the building design;
- Appropriate scale at street level; and
- Parapet level continued through to new building.

In Brisbane, a high-rise office tower was constructed adjacent to the Ann Street Presbyterian Church in 2012. The site was former church land and indeed contained a church hall and a later extension to the church building. These were demolished to allow a site for development to be created within the overall church site and the new building was constructed thereon.

Figure 50 - 145 Ann Street, Brisbane, adjacent to the Ann Street Presbyterian Church (Urbis 2017)

The design, placement and building materials of this tower form are of interest. The new building was constructed in close proximity to the existing church with a minimal setback of 2-3 metres. The front elevation of the new building is also approximately in line with the front elevation of the church, and is not recessed from this frontage to allow the church to remain the prominent building in the immediate streetscape. The design of the tower does respond to the presence of the church adjacent by providing a recessed and faceted podium where the new building is closest to the church, to allow views of the church from the north to remain, and to cushion the impact of the new tower behind the church in the view from the south. There are no building materials in the new development that complement those of the rendered masonry of the existing church. The design the new building is wholly modern.

The overall development demonstrated a number of successful outcomes for both heritage conservation and new design that are worth considering:

- Heritage building retained and not modified by new development;
- Ground level and mezzanine “cut away” to incorporate significant setbacks to allow views of church building to be as uninterrupted as possible;
- Design of columns within the ground floor does not inhibit views of heritage building;
- Some acknowledgement of ridgeline of church to the underside of the upper tower;
- Sufficient space between modern building and heritage building; and
- Complementary colours used in columns.

In Townsville, the former Dalgety’s office and warehouse is located on the corner of Sturt and Denham Streets in the CBD. The office building is a two-storey rendered masonry structure with relatively elaborate detailing with cornices, pilasters, arched windows, and the Denham Street elevation is divided into a number of bays.

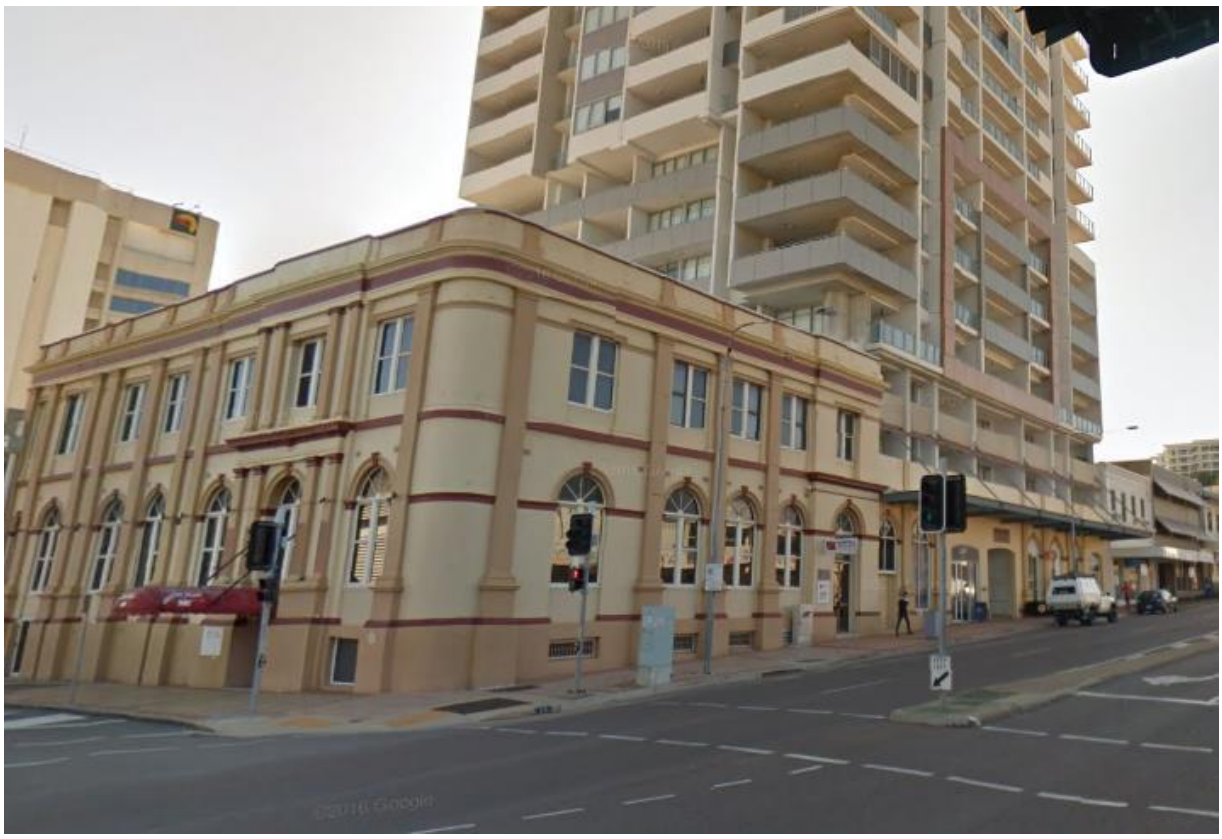


Figure 51 - Dalgety's, Townsville: Residential Tower Adjacent to Heritage Building (Google Street View)

The site was redeveloped in 2010. The heritage building was retained and a new multi-storey residential building constructed adjacent along on Denham Street. The lower level of the new building is the same colour as the heritage building and is divided into bays to continue the rhythm and fenestration pattern of the existing built form. While pilasters and windows are continued in the new built form to mimic existing details, the awning to the new building continues the cornice line of the heritage building. The first floor of the new building is slightly different in design to the ground floor, but is still divided into bays to complement the existing built form, to act as a transition from the heritage built form at the street to the tower forms above. The upper floors of the new residential building 'commence' above the parapet line of the heritage building, to create a clear distinction of the tower above the podium form. The tower form above the heritage building is wholly modern, with modern detailing, fenestration and colours.

It would appear that the tower is not set back from the street frontage, or is a minimal setback only. The awning to the new building does encapsulate the built form above to a degree however, to contain the impact on the streetscape of the tower form above somewhat.

There is a clear attempt at integrating the new design and the heritage built form along the street edge and the pedestrian, human scale. While an element of mimicry is involved, the different fenestration and detailing provide the transition from the lower levels to the higher levels of the building.

The overall development demonstrated a number of successful outcomes for both heritage conservation and new design that are worth considering :

- Heritage building retained;
- Cornice lines and details in heritage building picked up and utilised in new development;
- Awning to new development helps contain the impact on the streetscape of the tower form above;
- Complementary colours used in new development.

Aspects of this development which are not as successful include the following:

- Mimicking details of heritage building and fenestration patterns in new development;

- Minimal setback of tower form has an impact on the streetscape and an appreciation of the two-storey form of the heritage building.

The Cathedral and Treasury Precinct project in the Perth CBD provided for the refurbishment and redevelopment of the Old Treasury Buildings, a series of redundant government heritage buildings, and the construction of a 33-storey office tower. The Precinct includes some of Perth's most significant historical buildings including the Perth Town Hall, St George's Cathedral and the Treasury Buildings. The project was completed in 2015.

The Cathedral and Treasury Precinct site is bounded by Hay Street, Barrack Street and St Georges Terrace and Pier Street. The Old Treasury Buildings, three storey facebrick masonry buildings constructed over several stages from 1874, are located on St George's Terrace and Barrack Street. A separate building known as the Titles Office was located on Hay Street, while the former Perth Town Hall was located on the corner of Hay and Barrack Streets. The Old Treasury Buildings had been vacant and unused since the mid-1990s, and had been the subject of numerous redevelopment proposals in years past.

Adjacent to the Treasury Buildings along St Georges Terrace is the St George's Cathedral, while on the corner of St Georges Terrace and Pier Street is The Deanery. Although part of the overall site the Perth Town Hall, St George's Cathedral and The Deanery are not unaffected by the works carried out within the Precinct.

The project involved the retention and restoration of the Old Treasury Buildings and Titles Office building on the corner of St Georges Terrace and Barrack Street, and their adaptive reuse for hotel, hospitality and retail. A 46-room six-star boutique hotel was created within the Old Treasury Buildings, with the ground floor open to the public. A 33-level office tower was constructed at the centre of the site, behind the Old Treasury Buildings, Titles Office and former Town Hall, with a public plaza in front of the new office building to Barrack Street, featuring public artworks, lighting, and a range of hard and soft landscaped elements. The office building was set back from the heritage buildings to create laneways between the old and new, while its design is wholly modern of steel and glass with no concessions or deference paid to the facebrick expression of the heritage buildings at the street frontage. New development of the same materials as the tower but of a limited height was constructed to the street frontage of Hay Street between the Titles Office and the Perth Town Hall, to a similar height as the heritage buildings.

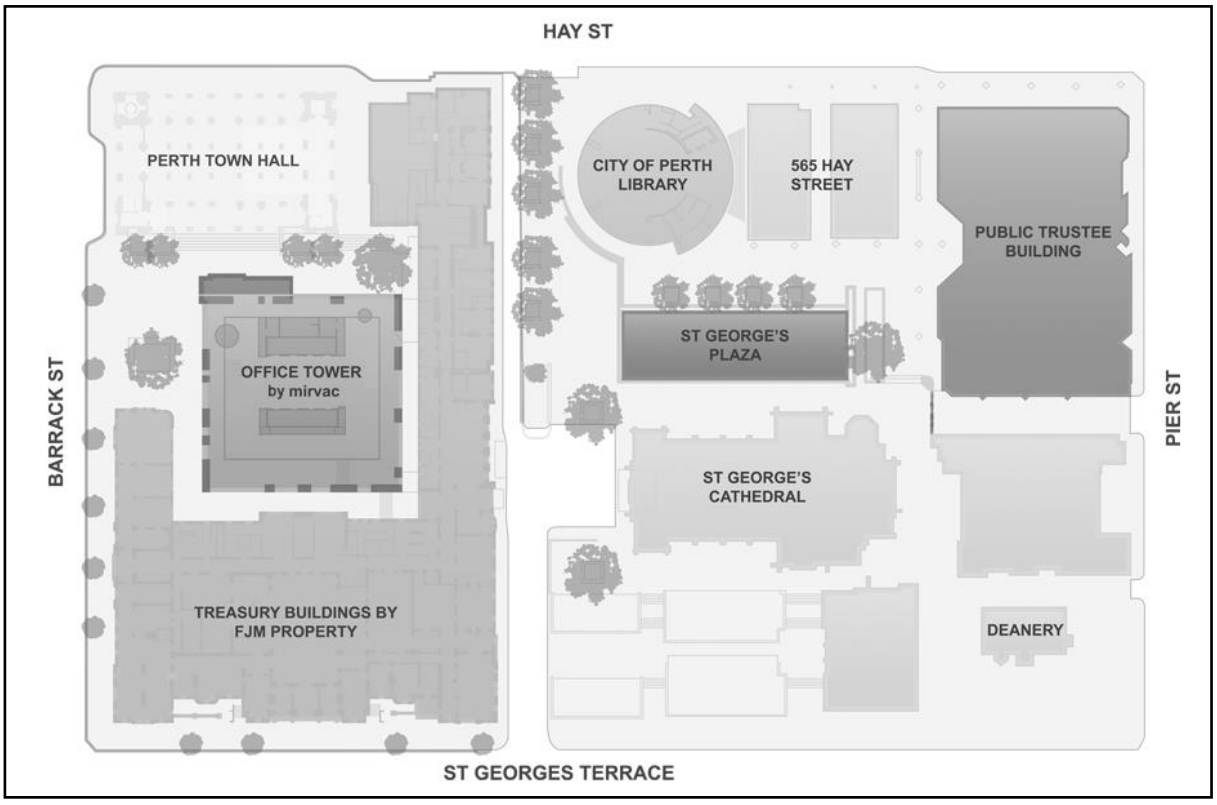


Figure 52 - The Precinct Master Plan Shows the Location of the New Office Tower Within the Site (http://www.cathedralandtreasury.com.au/masterplan/index.html)

Figure 53 - An Aerial Photograph Showing The Heritage Buildings Around The Street Frontages And The Development Site Within (http://www.creativecrops.com.au/opportunity_files/258/Embedded_Groundplane_1_OTB_Office_Tower_March_2013.pdf

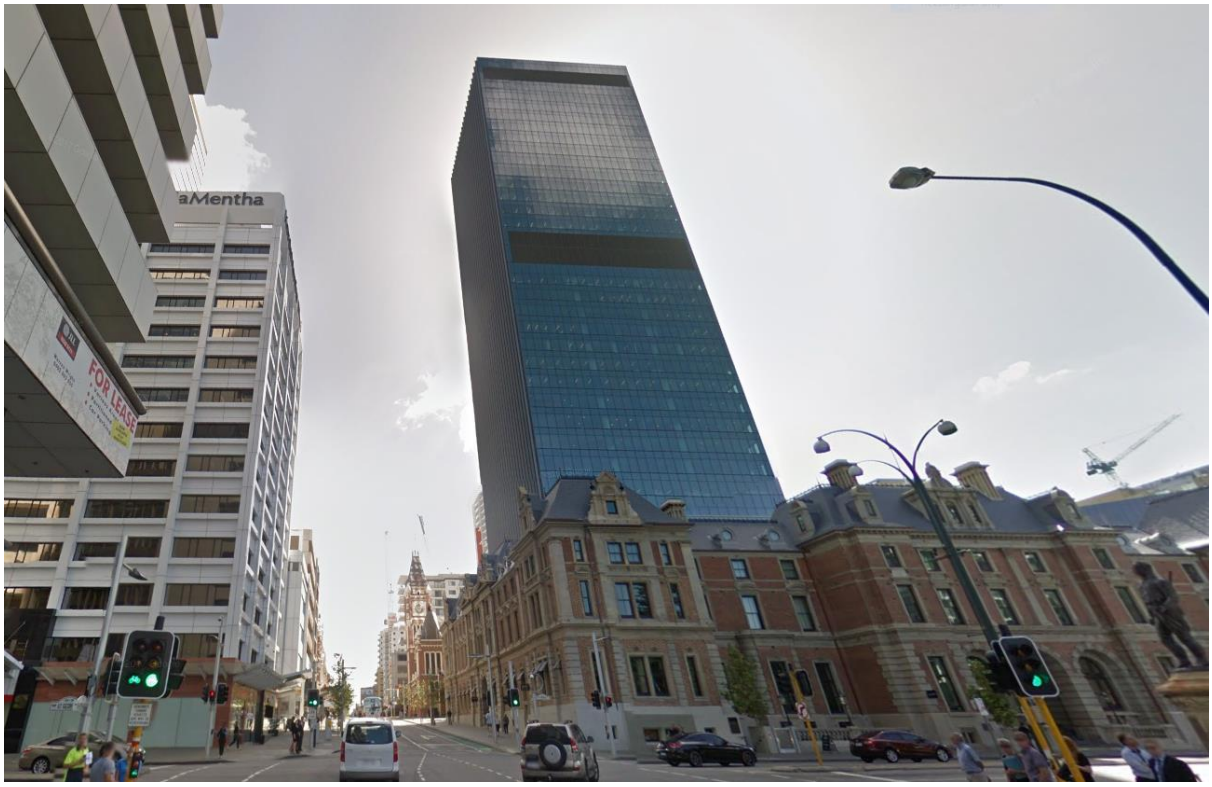


Figure 54 - A Current View from Barrack Street Of The Old Treasury Building And The Office Tower Behind (Google Street View)

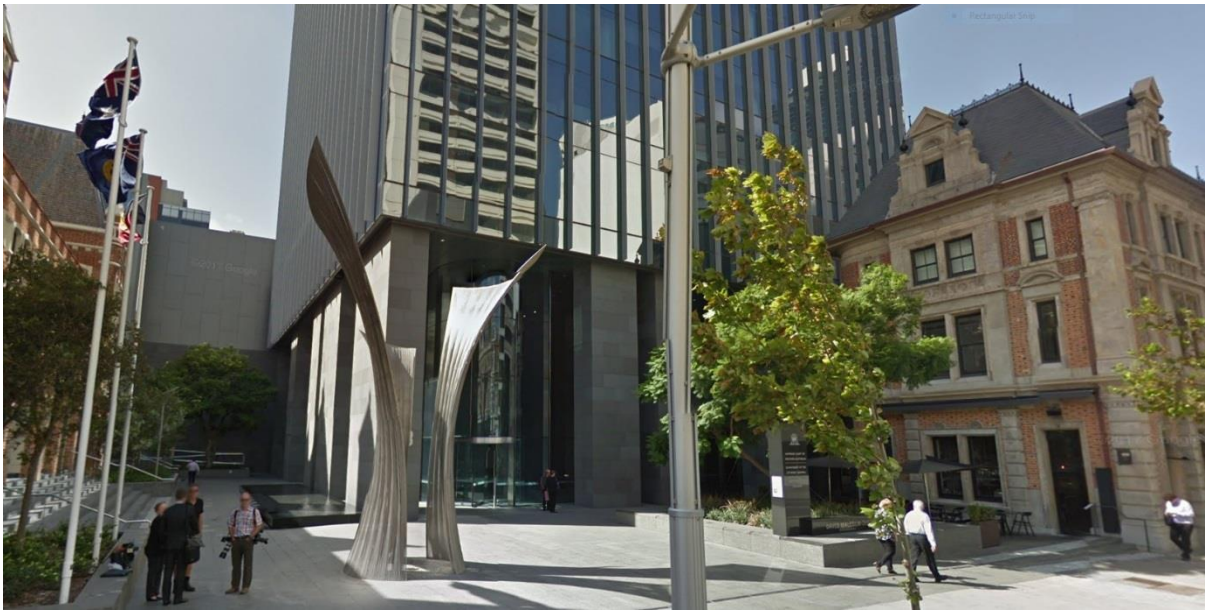


Figure 55 - The Old Treasury Building to The Right, and The Forecourt Entrance to the Office Tower From Barrack Street (Google Street View)

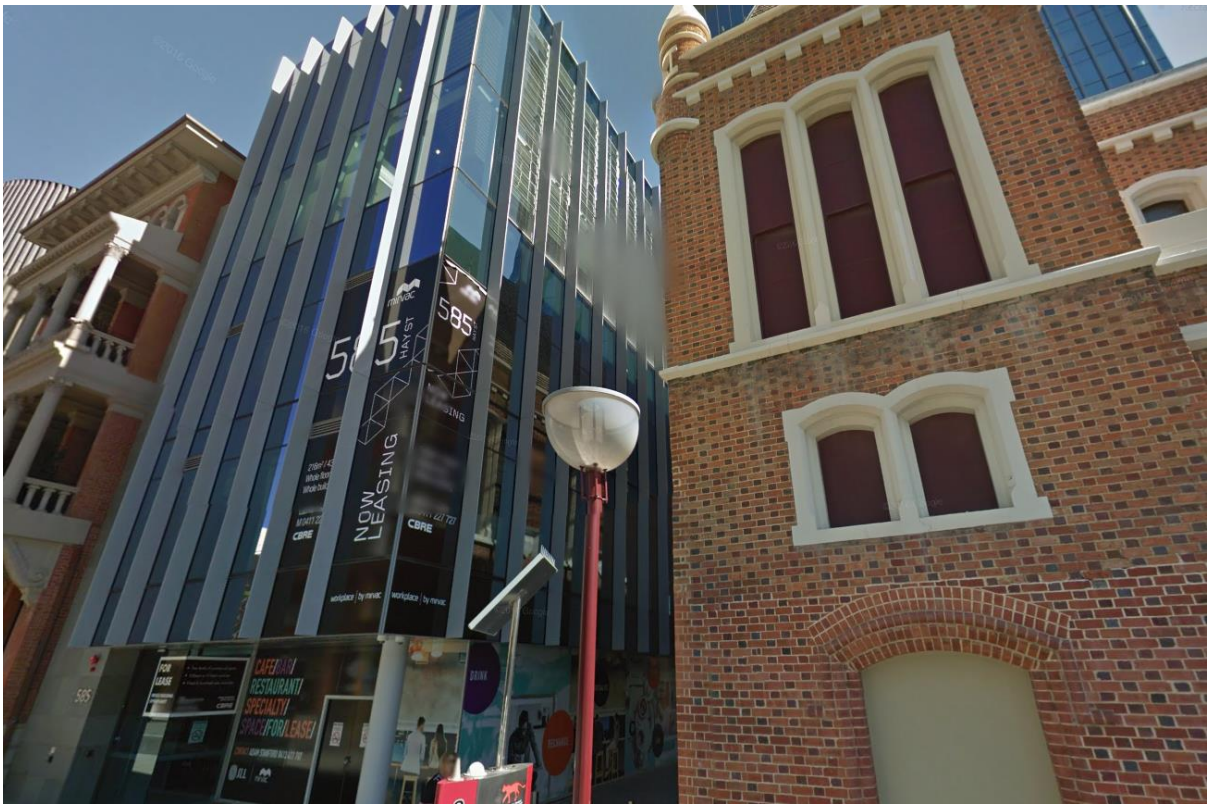


Figure 56 - The Titles Office (Left) And Perth Town Hall (Right) With New Development To The Street In The Middle Along Hay Street (Google Street View)

This a very recent development and represents a successful integration of new development with heritage buildings. The overall development demonstrates a number of successful outcomes for both heritage conservation and new design that are worth considering:

- Heritage buildings retained;
- New development of a wholly modern design contrasting with heritage fabric;
- Development of greater scale set back into the site;

- New development at street edges of lower scale to complement scale of heritage buildings;
- Laneways created between heritage buildings and new development to allow retention of views of rear elevations; and
- Forecourt entrance to new development off Barrack Street with provision of good quality public realm.

4.3.2. International Examples of Current Approaches for Heritage Integration

Overseas there are many examples of the integration of new development with heritage buildings or precincts. The following text examines a few of these.

The Bundeswehr Military History Museum in Dresden is the military museum of the German Armed Forces, and is a major military history museum of Germany. It is located in a former military arsenal building that was originally constructed in the 1870s. The adaptation of the building was designed by the architect Daniel Libeskind. The main and obvious feature of the adaptation is that the neo-classical front elevation of the building has been modified with the addition of a transparent arrowhead to the elevation. The arrowhead penetrates the historical building and creates a new experience with the addition. The openness and transparency of the new glazed façade represents democracy as opposed to the traditional and severe authoritarian past. The silver arrowhead protrudes from the centre of the traditional elevation and provides a five storey high viewing platform which provides views of modern Dresden, while pointing towards the area where the fire bombings occurred in World War II.

The overall development demonstrated a number of successful outcomes for both heritage conservation and new design that are worth considering:

- Heritage building retained;
- Complete contrast to the heritage buildings, clearly identifying where the old building stops and the new starts;
- Modern materials used which are transparent and non-reflective.

Aspects of this development which are not as successful include the following:

- Views to heritage building interrupted;
- The new development is aggressive its encroachment on heritage fabric;
- The new development competes with the heritage building.

This is not an approach of heritage integration typically adopted in Australia.

Figure 57 – Example: Bundeswehr Military History Museum (Libeskind & Hutton in Dresden De 2016)

The Louvre extension or Pyramid by the Chinese-American architect IM Pei was constructed in the late 1980s. A glass and steel structure, it is located within the central space created by the three wings of the main Louvre building. The pyramid now serves as the main entrance to the Louvre, which had suffered for some time as the traditional main entrance could not cope with the large numbers of visitors the Louvre attracted every day. Rather than modify the historic fabric to deal with patron numbers, a whole new structure of a modern form, materials and appearance was chosen. Visitors enter the Louvre through the pyramid and descend into the spacious lobby then re-ascend into the main buildings.

The design of the Pyramid is a marked contrast with the traditional French Renaissance architecture of the main building. Materials are modern, expression is modern. Where the Pyramid defers to the traditional architecture is its use of glass – the traditional form can be seen beyond – and in its height well below the 3-4 storey form of the main buildings.

While there was criticism from some quarters that the aesthetics of the building challenged the main buildings' traditional architecture, and that the pyramid was an anachronistic intrusion of Egyptian symbolism, the Pyramid has become a well known and loved symbol of the Louvre and of Paris.

The overall development demonstrated a number of successful outcomes for both heritage conservation and new design that are worth considering:

- Complete contrast to the heritage buildings, clearly identifying where the old building stops and the new starts;
- New development set back well away from the heritage buildings;
- Contrasting, modern materials;
- No confusion between new and old design but still respectful of heritage setting.

Figure 58 - The Louvre Extension, Paris (Architectural Digest 2016)

The Unilever headquarters at Rotterdam in the Netherlands is a modern extension that is elevated above the existing built form at street level. The new building is constructed of steel and glass and sits on elevated steel columns, at right angles to the street level buildings. While the rectangular form of the new building follows to some degree the form of the existing buildings below, and the fenestration pattern and massing are similar, the new building is a wholly modern exercise and one that confidently contrasts with the historical built form.

Figure 59 – Unilever Headquarters - Rotterdam, Netherlands (Palladium Photodesign, Aldershof & van Oosten 2012)

The overall development demonstrated a number of successful outcomes for both heritage conservation and new design that are worth considering:

- Complete contrast to the heritage buildings, clearly identifying where the old building stops and the new starts;
- Fenestration pattern and massing are similar;
- Use of elevated steel columns to reduce visual obscuring of heritage building at street level;
- No confusion between new and old design but still respectful of heritage setting;
- Modern materials used which are transparent and non-reflective.

30 St Mary Axe is also known as the Swiss Re Building and informally known as The Gherkin. It is a commercial office building in London of 41 storeys in height and was constructed in 2001-2004. The building is located on the sites of two historic buildings known as the Baltic Exchange and the Chamber of Shipping, which were both extensively damaged in 1992 by a bomb explosion, the work of the IRA. Rather than retain and reconstruct the buildings, the site was cleared and a number of different schemes prepared over time. After plans to build a 92-storey Tower were abandoned, the high rise building of 30 St Mary Axe was designed by the architect Norman Foster and engineers the Arup Group.

The building features a very distinctive plan form, shape and external treatment, and contrasts with the historic environment in which it is located. The building tower is commonly known as the Gherkin and has become a recognisable feature of London, being one of the city's most widely recognised examples of contemporary architecture.

The overall development demonstrated a number of successful outcomes for both heritage conservation and new design that are worth considering:

- Wholly modern form that does not mimic the historical fabric but contrasts with it;
- The building footprint is set back from the street frontage in which it is located.

Aspects of this development which are not as successful include the following:

Little concession or respect to the historical context in which it is set.

Figure 60 - Example - The Gherkin – London, UK (Evening Standard 2015)

5. HERITAGE INTEGRATION CONSIDERATIONS: DELIVERY OF THE DEVELOPMENT

As a result of the literature review, and the analysis carried out to date of past and present approaches to the integration of heritage buildings and places with new development, a number of heritage integration principles have been prepared to guide the future development of the QWBIRD.

A number of critical design elements and finer grain design elements have been developed. These critical and finer grain design elements should form the basis of the approach for future design of QWBIRD.

The consideration of these overarching design approaches, as well as implementation of the integration principles and key themes, is aimed at conserving the cultural heritage significance of the individual heritage places, and allowing new development to occur in the QWB that is located, designed and scaled so that its form, bulk and proximity does not have a detrimental impact on the cultural heritage significance of the State Heritage Places in the QWB.

5.1.1. The Development Scheme

The current QWB Development Scheme contains provisions for built form outcomes for new development that achieve design excellence. New development is to deliver architecturally, historically and culturally significant built form outcomes which:

- *provide for conservation (including interiors of significance) and adaptive re-use of heritage places in a way which enhances the vibrancy of the PDA;*
- *reinforce the pedestrian amenity of the street network and public realm;*
- *respond to the sub-tropical environment by demonstrating best practice sub-tropical design;*
- ***are sensitive to the interface and relationship with heritage places including building separation and setbacks where appropriate;*** (added emphasis)
- ***are of a height and scale that makes efficient use of land, is consistent with planned infrastructure, commensurate with the site area and protects the safety and functioning of the operational airspace of the Brisbane and Archerfield airports;*** (added emphasis)
- *provide active frontages which relate to the street, reflect the streetscape character of the broader CBD and contribute to creating an appropriate human scaled interface between buildings and the public realm including shade and shelter for pedestrians.*

The highlighted bullet point outcomes above are important. Built form is to be of a height and scale that makes an efficient use of land in the QWB to achieve the quantum of development required by an IRD. Therefore, new development where it occurs needs to be of sufficient height to make efficient use of land.

In the context of the QWB a homogenous approach for new development, where new built form follows the scale and design of existing heritage buildings is not considered an appropriate design response. This will not deliver the design outcomes, or the quantum of development required by the proposal under the Development Scheme.

It is a requirement of the Development Scheme that the proposed development of the QWBIRD is consistent with the provisions of the Development Scheme.

Equally as important are built form outcomes that are sensitive to the interface and relationships with heritage places. Building separation and setbacks, design and building materials are tools to demonstrate a successful relationship between the old and new and recognise these sensitivities.

The established vision for the aspirations for the QWBIRD is for a transformative redevelopment, making the most of the opportunities to revitalise the area, and the creation of a tourism, recreation, cultural and entertainment destination for Brisbane. Specifically, two of the main aims for the QWBIRD is to provide an iconic contribution to the city form, to conserve heritage places and utilise them via adaptive reuse – celebrating and enhancing the cultural heritage aspects in and around QWB.

In this regard, new development in the precinct is not expected to be commensurate in proportion or scale as the existing built environment. While the existing heritage buildings on site will be retained and reused, the new development proposed for the QWB is to be architecturally distinctive.

Significantly, modern iconic buildings also hold the potential for heritage value. History is an ongoing and ever evolving process, and good architecture always responds to that. Current UNESCO World Heritage listings include more modern monumental structures, such as the Sydney Opera House. While now an internationally admired and proudly treasured Australian icon, throughout its design and construction the Opera House was a bold, visionary and extremely controversial project.

As cities move towards being new world cities, their heritage should be preserved as an important part of identity, to acknowledge where we have come from. New development should also play an equally important part of the next element in a city's development, to answer the question: where we are going?

In the 21st century, it is a well-established architectural and heritage practice that new development should not mimic or imitate historic styles of development. Such development typically distorts the cultural significance of heritage places as they confuse people's understanding of the growth and evolution of a city.

New development in the QWB should be well designed, reflective of contemporary styles and current building standards. New development should enhance the streetscape character and cultural heritage significance of the area and address matters of building size, setbacks, scale, proportions, and materiality building by building.

The use of modern architecture has the ability to assist in telling the next chapter of the story of Brisbane's development, in the context of the many years of history visually present in the area and surrounds.

The height, massing, scale, details and overall composition of new development should reference the historic building typologies in the area, but also the evolving nature of the wider CBD.

At QWB all identified heritage buildings and places at the site are being retained. New development in the precinct should respect each of the heritage place's cultural significance through considerations of siting and bulk, form and scale, character and colour, the textures and materials, and the overall design of new development in accordance with the various principles espoused above. And as described and recommended in the *Burra Charter*, imitation of historic styles and forms are to be avoided, and new work is to be confidently expressed as new work and be readily identifiable as such.

The consideration of the QWB as a collective group heritage precinct is not wholly correct. Each building is distinct in architectural form, materiality and architectural style. They are a collection of individual heritage buildings that require development that responds to them individually.

The experience and cultural significance of the QWB can be enhanced not just by the retention of heritage buildings, but by their adaptation into accessible and useable places. Part of this adaptation is the acknowledgement that adjacent new development, and modern architecture, have the potential to provide for a high degree of authenticity when viewing and experiencing historic buildings.

5.2. HERITAGE INTEGRATION PRINCIPLES

There are a number of parameters or heritage integration principles that are to be considered in this analysis, and are recommended for the QWB development.

These have been derived from the analysis carried out on previous approaches and current approaches to modern design and new built form intervention into heritage places that was discussed in chapter 4 of this report.

1. **Old and new design juxtaposition**. This will be achieved via the following:
    - Tower forms will be cohesive, distinctive and outstanding examples of modern architecture;
    - Where new development is located adjacent to heritage buildings at ground level, the new development form should adopt a high quality contemporary architectural language that respectfully juxtaposes with heritage fabric by
        - adopting a height and massing that reflects heritage fabric including vertical and horizontal elements;

- ensuring facade proportions and detailing of new development that references heritage elements, including cornice lines, parapet details, fenestration patterns of the adjacent heritage fabric;
- utilising materials that are recessive or that sensitively draw on the materials, colour and texture palette of the adjacent heritage fabric.

2. **Optimising heritage views through setbacks.** This will be achieved via the following:
    - Ensuring principal elevations of heritage building and main entrances retain prominence in the streetscape with no new built form obscuring their presentation;
    - Maintaining key views to and between heritage places both inside and outside the QWB;
    - Ensuring heritage buildings retain their prominence in the streetscape views by setting back new built form and adopting a sensitive response to the height, massing, proportions, materiality and colour of adjacent heritage fabric;
    - Where new built form adjacent to heritage places is of a greater height, mass and scale than the heritage place, greater setbacks will be adopted.
3. **Distinctive towers and responsive podiums.** This will be achieved via the following:
    - A tower and podium typology will be adopted for new development to ensure an appropriate human scale at the ground level for development;
    - Where new development of a greater scale is visible behind the principal elevation of heritage places from key viewpoints, the design of new built form will act as a backdrop to the heritage elevations and allow the heritage fabric to remain prominent.

The following section elaborates on each of these principles.

5.2.1. Old and New Design

While the design of new development should aim to complement the heritage buildings at the ground plane and podium levels, the overall architecture of the precinct should be modern and of its time. This is a practice which is consistent with *Burra Charter* principles.

Architectural precedents both in Australia and overseas adopt a design response of contrasting ‘old and new’ architecture within heritage precincts. This has prompted the ‘Old and New Design Philosophy’ as an important principle for heritage integration for the QWBIRD.

For the consideration of QWB, the architecture of new buildings should be distinctly modern in their built form, while incorporating modern materials, technologies and subtropical design features. This should create an overall design which respects the heritage buildings and their cultural significance by not reproducing historical styles and providing architecture of this time, while the inclusion of sub-tropical design features should create a distinctly Brisbane precinct.

Based on the analysis of the previous chapters and the local and international examples this is wholly recommended. This is how new built form should be inserted into an historical precinct – as new and modern development, confidently contemporary and not replicating traditional designs or styles.

As discussed in the previous chapter, Article 22 of the Burra Charter sets this out – new work should be readily identifiable as new work, and should respect the significance of a place through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided.

It is important to reinforce that despite a contemporary approach to new architecture, the ground plane and podium design can still maintain contextual continuity with the heritage buildings at the ground level. This can be demonstrated through new design but with the adoption of complementary building materials and colours of new built form, such as the Governor Phillip and Governor Macquarie Towers in Sydney.

While the building expression may contrast with heritage buildings, design strategies can be employed to ensure there is visual cohesion between heritage buildings and adjacent new development, particularly at the ground floor levels at the human scale. The ground floor levels of the new development will likely be open and inviting, rather than the somewhat closed and internalised ground floor planes of the existing heritage buildings.

‘Old and New’ design philosophy as a principle focuses significantly on the difference between height and scale of the heritage component of a building and the new, modern architectural component. The heights of new buildings in the precinct will be extensive, and at a much greater scale than the existing heritage built form. At the ground plane and the street frontage the scale of new development should be consistent with the existing streetscape. Development of a greater scale should be set back away from the historical streetscape, and away from the heritage built form.

When integrating new buildings in an historic context such as the QWB, it is essential to preserve the special qualities that give a place its cultural significance in a way that respects the old while reflecting the new and meeting the needs of its users. The main objective when designing new buildings in an historic context is firstly ensuring that new development within a heritage precinct is contemporary in appearance and does not mimic historic styles or details.

As identified through the previous discussion of post-modern heritage integration and facadism, imitation of heritage built form in new development is not encouraged. The adoption of overt heritage details and styles in new development, or borrowing and distorting of historical building features (as in post-modern architecture), or using familiar elements on an unfamiliar way, is no longer supported as an integration approach for new building design.

It is now strongly encouraged for new building design to be distinctly different in design and aesthetics from the heritage places, without being aggressive and overbearing.

The designs of the new buildings should be modern and contemporary, recognisably and unequivocally twenty-first century, and not the traditional architecture of the Georgian, Victorian, Edwardian and Federation periods of the nineteenth and early twentieth centuries, or distorted reflections of these.

As detailed in the previous chapter, a number of the international examples incorporate elements which may not be considered desirable for the heritage setting of QWB. As previously discussed, sometimes the modern component of the building is aggressive in its intervention to the heritage place and its architectural design, is too close or requires the removal of heritage fabric. These types of interventions detract from the heritage building or place, and can result in a loss of cultural significance.

5.2.2. Optimising Views Through Setbacks

One of the most important parameters in this analysis is setbacks. The existing heritage buildings play a significant part in establishing the character and identity of QWB Precinct. Key views and heritage aspects should be maintained through appropriate setbacks for the new built form. Sufficient setbacks of new development from existing heritage places can allow for an appreciation of heritage buildings, and can allow for the retention of significant views to heritage buildings, and ensure that new development does not dominate or overwhelm existing heritage places.

The development of new, modern buildings adjacent to and/or in close proximity to heritage buildings must be carefully managed to avoid adverse impacts on the settings of these heritage places. If new development is located too close to heritage buildings, this can compromise significant views, the settings of these places and impact on their cultural significance. Where new buildings are constructed as part of a wider development and are meant to operate in conjunction with heritage places, then greater setbacks can sometimes isolate heritage buildings. Provision of setbacks which are too great can compromise efficiencies and activation of the use of those places.

The analysis of architectural precedents and past approaches to heritage interventions provided an important lesson: the importance of maintaining existing views, and maximising opportunities for new views, of heritage places through appropriate setbacks.

Setbacks to new development in these circumstances refer to the separation distance between an elevation of a heritage building and an elevation of new development (wall to wall). New “built form” does not refer to new paved areas at grade, or awnings, decks or some other similar structures applied to heritage fabric to support or enhance the use of that heritage building.

Setbacks should be applied specifically to new built form at the ground and podium levels to ensure views to heritage buildings are maintained. While tower forms are important in relation to setbacks, these can be rationalised further as an urban design response addressing a broader urban context. Further discussion on the treatment of tower forms is detailed in **Volume 3, Attachment A: Urban Design Master Plan Report**.

An equally important element is that setbacks are not a 'one size fits all' approach. Setbacks to heritage buildings can be a range of sizes. There is no precise rule or recommendation in the *Burra Charter* that setbacks to heritage buildings must be a certain distance.

Where side setbacks are smaller or zero, then other development parameters become important. New development could be located contiguous to the north-western side elevation of Harris Terrace and the south-eastern side elevation of The Mansions, as this acknowledges the historic built form of this streetscape. However, such development if pursued would need to be complementary in scale to the existing heritage built form.

The laneway on the south-eastern side of the Public Service Club has been in-situ for many years. Its current width provides a sufficient setback to new development to that part of the site. A side setback to the Public Service Club Building of at least the current laneway width should be pursued in new development at the site.

New development adjacent to a heritage building in the streetscape should acknowledge the scale and form of the heritage building and new development of a different scale should be set back from the street frontage so that the existing scale is maintained. This is examined further in the podium and tower discussion.

The key aspect of the setbacks pursued for development in QWB is the views that that particular setback maintains, protects or enhances.

As previously discussed, an appropriate setback from a heritage place to a new building should not be too 'small' or too 'large'. Importantly the setback should be specific to the location, context and individuality of the heritage place itself. The setbacks between the retained heritage buildings and new development should be wide enough so that new development does not dominate or overwhelm the lower scale heritage built form. A setback that is too small may have implications for the heritage place over and above any considerations of its setting and views to the place, such as construction and structural integrity implications.

On the other hand, the setbacks between the retained heritage buildings and new development should not be so wide that the spaces between them are too large to be efficiently used, and prevent the new development relating to the heritage buildings in a complementary manner. Significant 'empty space' between the heritage place and the new development detracts from the re-use and activation of the heritage building. Furthermore, people can move through the empty space without appreciating or noticing the heritage place in its setting. This can detract from the heritage place.

5.2.3. Distinct Towers and Responsive Podiums

The scale of new development, with consideration of the design of a 'podium and tower' style development in proximity to heritage buildings is another critical parameter.

The research undertaken in local, domestic and international approaches to heritage integration identified that new developments which have a distinct separation between the podium and tower elements provide a more favourable relationship to the heritage places. Taking this a step further, podium development should be of a scale and design which is responsive to the heritage place, and towers above should be distinctly different to the heritage places. The distinctly different tower design is a conservative, respectful interpretation of juxtaposition.

The scale and massing of the podium and tower components of the new built form is an integral part of the heritage interface in promoting a relationship between the old and new.

A tower-podium building typology for new built form in close proximity to heritage buildings allows the podium level to address the heritage building adjacent. The design of the tower form above should be less constrained in heritage terms, to allow the overall new built form to contribute to the wider city townscape.

The podium/tower typology can be employed for new built form in the QWB. This will break the scale of the built form massing, allow for a human scale response at ground level, and create opportunities for positive heritage interfaces.

While the materiality, construction and design aesthetic of new built form can contrast with the heritage buildings, the facade design and scale of the podium aims to employ a variety of heritage principles to ensure visual cohesion across the entire QWB.

The form and outline of new construction at the ground plane is another element in consideration in heritage integration. In plan form, heritage buildings often follow an orthogonal form. Straight lines and right angles are common, as are evident in the heritage buildings in QWB such as the rear elevations of the Public

Service Club and the Government Printery. The side and rear elevations of Harris Terrace and The Mansions largely demonstrate this as well. New development at the ground plane in proximity to the heritage built form should respond to these existing design typologies, incorporating an orthogonal form with mostly rectangular design at the ground plane. This would respond to the traditional form of the heritage places and respect their settings.

Furthermore, in Brisbane, heights of podiums of new development are predominantly 20 metres, or 3 or 4 storeys, from ground level. This is all but mandated in the current planning scheme. This overall height is roughly approximate (but not always) to the height of many heritage built form in the city (3 or 4 storeys) fronting the street. Furthermore, this provides a continuous, distinguishable streetscape where the heritage buildings can sit comfortably. In the situation, specific to QWB, designing podiums of new buildings to the parapet of the adjoining or adjacent heritage buildings, rather than nominating a specific height, such as 20 metres as specified by the Brisbane City Plan 2014, will create a responsive podium, respecting the heritage place.

In comparison to the podium design which should respect the scale and built form of the adjacent heritage building, the tower forms provide the opportunity for a more organic or sculptural form in the upper levels.

Based on the research done for this report, it is considered that the design of new development of the upper floors above the height of a heritage building can adopt a less orthogonal approach. The design of distinctive towers is a conservative approach to the ‘old and new’ theme previously discussed. While they are to be complementary to the heritage place, so as they do not detract or compete with their heritage buildings, they should be distinctly modern.

5.3. KEY THEMES

The following provides an overview of the design approach of the key themes to be considered for new development within the precinct. The four themes are derived from the three heritage integration principles described above. These themes are:

- Scale and Mass;
- Proportion;
- Façade Elements;
- Materiality.

The consideration of these overarching heritage integration principles, as well as implementation of the key themes, is aimed at preserving the heritage significance of individual heritage elements. These themes incorporate aspects of the principles already discussed for ‘old and new’, maximisation of views through setbacks and podium and tower typology. They are intrinsically linked to the principles, as they provide the framework within which new development can be considered.

5.3.1. Scale and Mass

Scale and mass, particularly when in proximity to heritage buildings, is an important development parameter for heritage integration.

Scale refers to the **overall size** of an object (a whole) in relationship to another object (another whole). The size of objects is commonly compared against our own human scale.

The analysis of examples of heritage integration in Section 4 identified that where design of new development was of a similar scale and mass to the heritage building, the integration between the two is more respectful and appropriate. The new development does not overwhelm or dominate the existing built form.

The examples below of new development immediately contiguous to heritage places show how new development can adopt a similar scale to heritage buildings, creating a consistent and coherent streetscape of similarly scaled buildings. New development fits seamlessly into an established streetscape context.

Figure 61 - Gothernburg (Jones 2014),

Figure 62 - Cloud Paris (Mesguen & Guillaume in Archdaily 2016)

There are a number of ways which the scale and mass of a heritage building can be incorporated into the design of a new building. One of the most common examples of incorporate of scale and mass is responding to elements of the heritage building such as parapets, roof lines, and fenestration patterns.

Adopting the scale and mass of the heritage building does not necessarily mean that the overall development must be of the same scale or height. A low scale heritage building does not necessarily demand low scale new development. Incorporation of a low scale podium can appropriately accommodate the scale of the heritage place if the upper extent of the podium matches the parapet or ridgeline of the heritage place.

Scale and mass are intrinsically linked to setbacks in a directly proportional relationship. Where the setback to new development is greater, the scale and form of new development can be greater, with a contrast between old and new. If the setback between old and new is lessened, then the scale and form of new development should be reduced to be similar to the adjoining heritage buildings.

Scale and mass is an important development parameter at QWBIRD, and is an opportunity to establish a strong visual and physical relationship between heritage and new buildings.

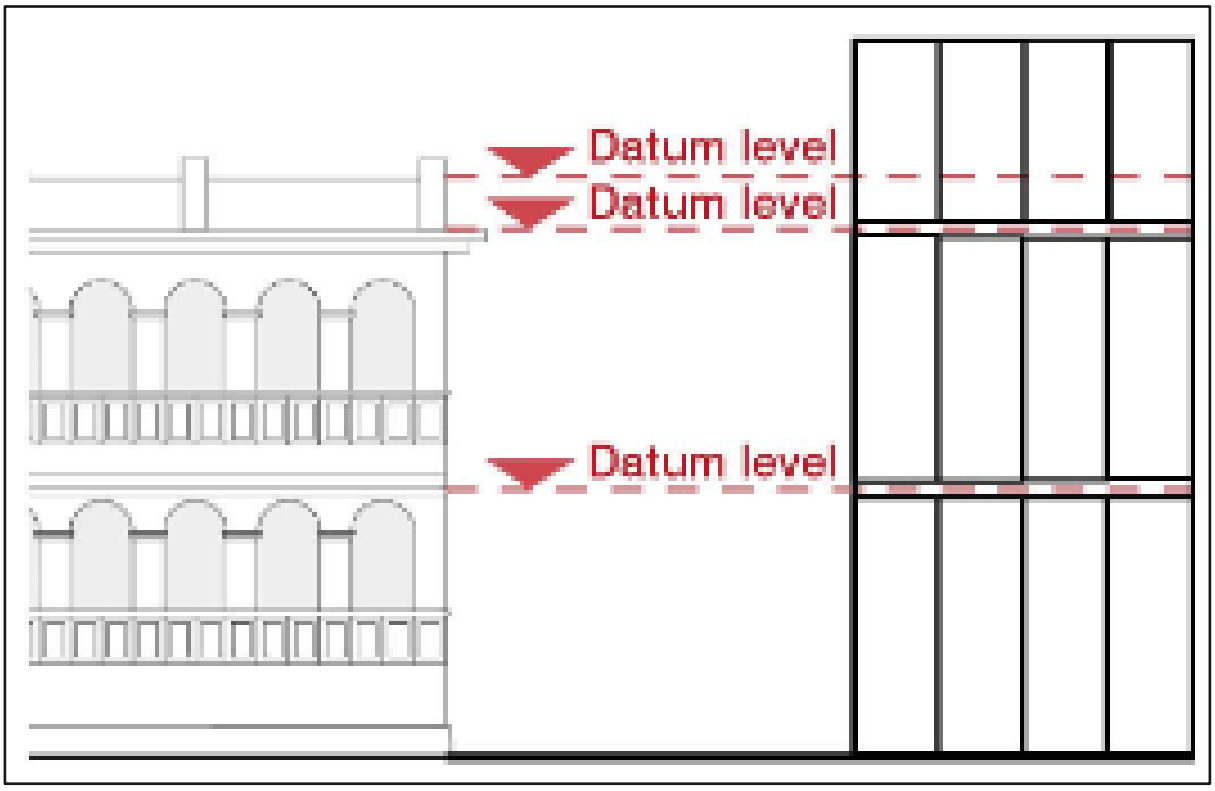


Figure 63 - Indicative Illustration of New Built Form Responding to Scale Of Heritage Buildings (Urbis 2017)

5.3.2. Proportions

Proportion can inform a broad spectrum of design outcomes, varying for the scale and size of a building, to its facade articulation and detailing. Proportion, while similar to the theme of 'scale and mass' is inherently different in how it translates to building design.

There is a subtle but known difference between scale and proportion. While the word scale implies the comparison of objects where the actual size is known and measurable, proportion relates to the relationship or ratio of two objects without information regarding their actual sizes. While scale is an absolute measure, proportion is **a relative correlation between two or more objects**. Proportion refers to the relative size and scale of the various elements in a design.

Section 4 of this report identified that when the proportion of the building elements of a heritage place are translated into the modern built form, it creates a harmonious streetscape and setting for the heritage place.

Interpretation of proportions in heritage elevations can subtly create a visually cohesive elevation of new and old design. Proportions involve a design response that can be based on set dimensions and ratios featured in heritage elements and details of elevations. The proportions relate more to the elements of the heritage building, such as windows, doors and arches, rather than fenestrations or the building as a whole. Often, high quality design which reflects the proportion of aspects of the heritage building will also incorporate appropriate scale and mass.

One example of this is the golden mean ratio and a consistent application in both heritage and new built form. The image below aims to summarises the golden means ratio whereby *a+b* is to *a*, as *a* is to *b*. This is illustrated in diagrammatic form in Figure 65 below, with an accompanying example of how this might translate to design.

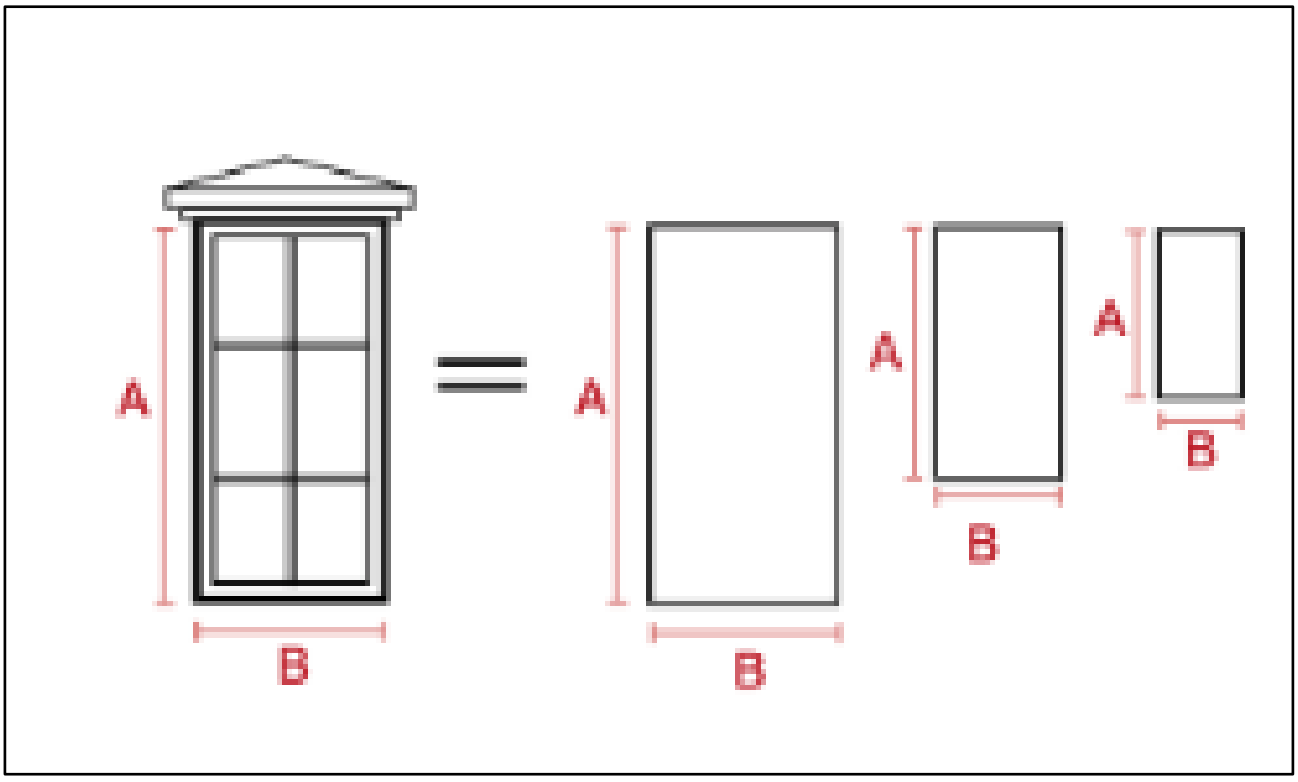


Figure 64 - Indicative Illustration Indicating Interpretation of Fenestration Proportion To New Facade Element (Urbis 2017)

5.3.3. Façade Elements

Modern buildings can often sit most comfortably in the setting of the heritage place where elements of the heritage building elevations can be referenced in the new design.

As previously discussed, there are elements of this theme which are reflected in other principles and in parameters, namely scale and mass.

Where a new building is within close proximity to a heritage building, whether this is directly attached or simply adjoining, it is important that the design of the new buildings reference details of the heritage buildings. This is particularly important at the ground plane and in the podium elements, where the new development addresses the old.

Incorporating these elements in an innovative way to not mimic the heritage building is complex. This is even more evident where the new building is sitting between a number of heritage buildings where their design has little or no relationship to one another, such as in QWB. Interpretation of facade elements can result in a number of outcomes that vary from literal representation, to a more abstract and contemporary expression of a heritage feature.

Façade elements which can be easily incorporated into the design of a new building include ridge lines, eaves lines, cornice lines or fenestration patterns of the existing heritage buildings. Where new development is proposed referencing these elements in the new design assists in the overall integration of a new design. A contemporary design response to a heritage façade element may welcome modification in scale, size, colour, materiality, form, use or articulation.

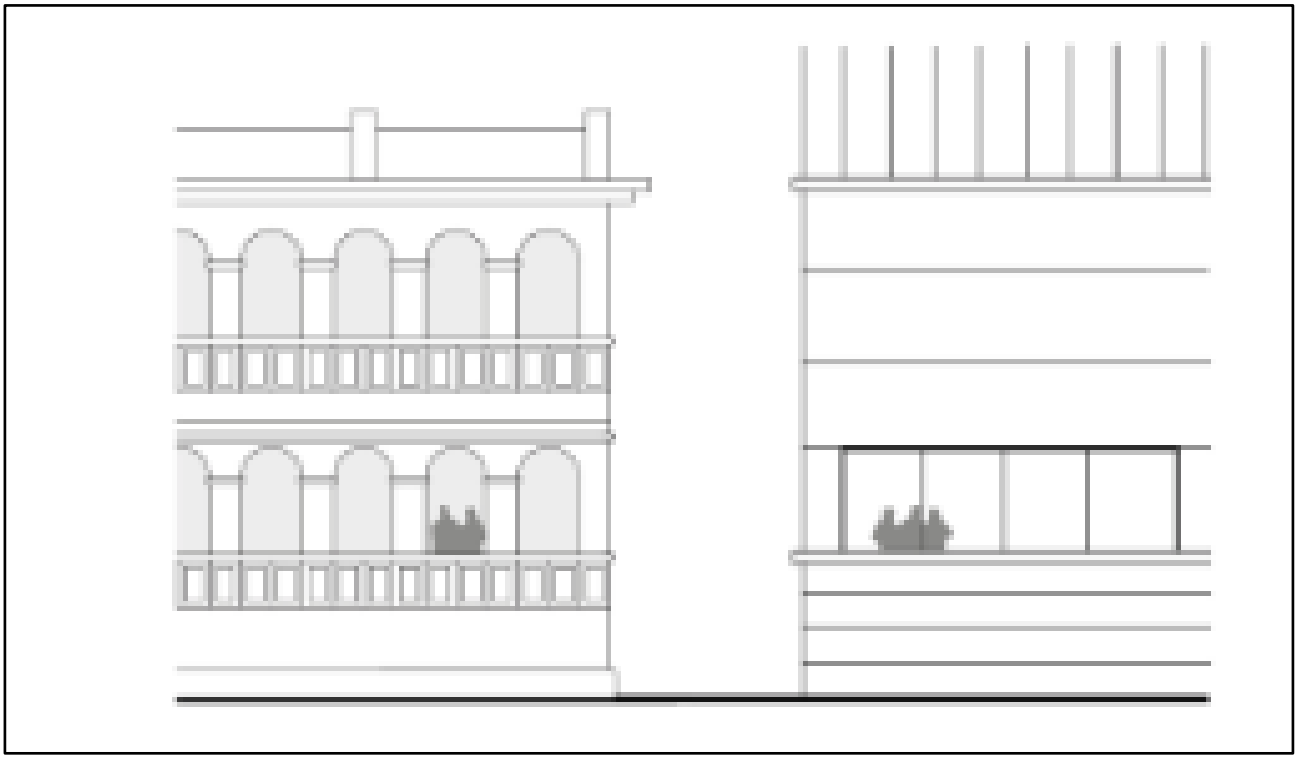


Figure 65 - Indicative Illustration of New Built Form Reflecting Facade Elements Of Heritage Building (Urbis 2017)

It is of upmost important that while elements of the heritage building façade should be incorporate, they should not in any way mimic the style or design of the heritage building. Where they mimic the design of the heritage building, they detract from the importance of the heritage building. Article 22 of the Burra Charter is pertinent here – new work should be readily identifiable as new work. Imitation should generally be avoided.

5.3.4. Materiality

The materiality of new buildings is another critical development parameter in the heritage integration strategy for QWB.

In many examples of heritage integration researched for this report, complementary materials are often used in the new development. Therefore, appropriate materiality is critical in tying the ‘old and new’ together.

Incorporation of traditional building materials such as stone and brick into the ground plane elements of a new building can assist in integrating the heritage building with the new development. These traditional materials do not have be the exact materials used in the heritage building (i.e. sandstone), but should be a material that would have been commonly used in the era of the building. Courses of brick or stone do not need to be applied to the full extent of new buildings but facings of traditional materials at the lower levels of the new development can be pursued as a design intent.

Where modern materials are incorporated into the new design, such as glass and steel, the contrast between new materials and the old can be reduced by treating the ground level plane of new construction with brick or stone facings. This should be done in a modern manner, so that the material is complementary to the design but is not imitative.

Modern materials which respect the heritage place should include transparent materials where possible. Where there are reflective materials, they should have some transparency to them. Modern materials, particularly where using solid materials, should be of a similar colour palette to the heritage place. Using modern materials which are of a similar colour to elements of the heritage place has the ability to draw the eye to the heritage place and highlight it rather than detract from it.

Figure 66 - Example of Preferred Materials Complimentary to Heritage Elevations (Urbis 2017)

6. RECOMMENDATIONS FOR THE APPLICATION OF HERITAGE INTEGRATION PRINCIPLES AND PARAMETERS IN QWB

This Cultural Heritage Analysis Report has provided a detailed summary of the historical nature of QWB and the heritage places and buildings which are contained within it.

This report has undertaken an analysis of various approaches to integration of new development with heritage places. These approaches, which include past approaches and current approaches from Brisbane, Australia and internationally have been critical in developing a series of principles and parameters for heritage integration with the QWBIRD.

From this analysis three key principles and four finer grained themes for heritage integration have been developed:

1. Heritage Integration Principles:

- Old and New Design Philosophy;
- Optimising Views through Setback Response;
- Distinct Podiums and Responsive Podiums.

2. Key Themes

- Scale and Mass;
- Proportions;
- Façade Elements;
- Materiality.

These principles and themes are the foundation of the heritage integration approach in the PoD. Through the detailed explanation of each of these principles and parameters (themes), the components which should be incorporated into the PoD have been described.

Given the PoD provides the planning framework for future assessment of built form design, the incorporation of these heritage integration principles and themes is critical. Given the historical importance of the heritage places, these principles and themes should be incorporated into the PoD at the highest level down to any individual assessment criteria for development. In a typical planning document, this would be reflected in strategic, overall outcomes for the whole development area as the 'top-down' approach, providing clear line of sight from the highest level to the detailed criteria. Given QWB is segregated into Precincts and Sub-Precincts, it is recommended that each of these Precincts or Sub-Precincts incorporate similar outcomes at a 'precinct-specific' level. Further, the inclusion of these principles and parameters in detailed assessment or design criteria are recommended.

The combination of high level, overall outcomes, and detailed assessment criteria incorporating specific principles for heritage integration would ensure the heritage principles developed throughout this document are enshrined in the PoD. This is considered appropriate for the long-term protection and safeguarding of the heritage places in QWB.

IMAGERY SOURCE LIST

Figure 1: Urbis 2017

Figure 2: SLQ 2017, *Treasury staff outside the Military Barracks in Brisbane 1872,* Reference Number 389781, viewed 3 May 2017, <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_digitool389781>.

Figure 3: Queensland State Archives 2017, *Ground plan of Prisoners' Barracks, Moreton Bay 1838,* Reference Number 659639, viewed 3 May 2017, <http://www.archivessearch.qld.gov.au/Image/DigitalImageDetails.aspx?ImageId=5245>.

Figure 4: SLQ 2017, *Henry Boucher Bowerman View of Brisbane Watercolour 1835,* Reference Number 396365, viewed 3 May 2017 <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_alma21148841600002061>.

Figure 5: SLQ 2017,

Figure 6: SLQ 2017,

Figure 7: SLQ 2017, *Plan of Brisbane town 1843,* Reference Number 21124856340002061, viewed 3 May 2017 <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_alma21124856340002061>.

Figure 8: SLQ 2017, Ham's map of the city of Brisbane 1863, Reference Number 21123680550002061, viewed 3 May 2017 <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_alma21123680550002061>.

Figure 9: SLQ 2017, *Parliament House Brisbane*, Reference Number 424900, viewed 3 May 2017 <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_digitool424900>.

Figure 10: SLQ 2017, *Lands Office Brisbane 1885,* Reference Number 44355, viewed 3 May <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_digitool44355>.

Figure 11: SLQ 2017,

Figure 12: SLQ 2017, *Supreme Court building 1910,* Reference Number 415252, viewed 3 May <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_digitool415252>.

Figure 13: SLQ 2017,

Figure 14: SLQ 2017, *South view of the Treasury Building Brisbane 1904,* Reference Number 99392, viewed 3 May <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_digitool99392>.

Figure 15: SLQ 2017,

Figure 16: Queensland State Archives 2017, *Brisbane from Parliament House towards Victoria Bridge 1898,* Reference Number 1108370, viewed 3 May <http://www.archivessearch.qld.gov.au/Image/DigitalImageDetails.aspx?ImageId=2187>.

Figure 17: SLQ 2017,

Figure 18: SLQ 2017,

Figure 19: SLQ 2017,

Figure 20: SLQ 2017,

Figure 21: JOL

Figure 22: Urbis 2016

Figure 23: SLQ 2017,

Figure 24: Urbis, 2016

Figure 25: Urbis 2016

Figure 26: Urbis 2016

Figure 27: Urbis 2015

Figure 28: SLQ 2017, *Old United Evangelical Church building, William Street Brisbane 1901,* Reference Number 424476, viewed 3 May <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_digitool424476>.

Figure 29: Urbis 2016

Figure 30: SLQ 2017, Ham's map of the city of Brisbane 1863, Reference Number 21123680550002061, viewed 3 May 2017 <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_alma21123680550002061>.

Figure 31: Urbis 2016

Figure 32: Urbis 2016

Figure 33: Urbis 2016

Figure 34: SLQ 2017, *St John's Anglican Pro Cathedral William Street Brisbane taken about 1895,* Reference Number 110488, viewed 3 May 2017 <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_digitool110488>.

Figure 35: SLQ 2017, *Crowd gathers at the unveiling of a statue of T. J. Ryan at Queens Garden in Brisbane 1925,* Reference Number 529059, viewed 3 May 2017 <http://onesearch.slq.qld.gov.au/SLQ:SLQ_PCI_EBSCO:slq_digitool529059>.

Figure 36: Urbis 2017

Figure 37: Urbis 2017

Figure 38: Urbis 2017

Figure 39: Urbis 2017

Figure 40: Urbis 2017

Figure 41: Urbis 2017

Figure 42: Urbis 2017

Figure 43: Urbis 2017

Figure 44: Urbis 2017

Figure 45: Urbis 2017

Figure 46: Urbis 2017

Figure 47: Urbis 2017

Figure 48: Urbis 2017

Figure 49: Destination NSW 2017, *Museum of Sydney,* viewed 3 May 2017 <http://www.sydney.com/destinations/sydney/sydney-city/city-centre/attractions/museum-sydney>.

Figure 50: Architecture AU 2015, *Sense and sensibility: Ballarat Regional Integrated Cancer Centre,* viewed 3 May 2017 <http://architectureau.com/articles/ballarat-regional-integrated-cancer-centre/>.

Figure 51: Urbis 2017

Figure 52: Google Street View 2017

Figure 53: http://www.cathedralandtreasury.com.au/masterplan/index.html

Figure 54: http://www.creativecrops.com.au/opportunity files/258/Embedded_Groundplane_1_OTB_Office_Tower_ March_2013.pdf

Figure 55: Google Street View 2017

Figure 56: Google Street View 2017

Figure 57: Google Street View 2017

Figure 58: Dresden.De 2016, *The Bundeswehr Museum of Military History,* viewed 3 May 2017 <http://www.dresden.de/en/advertisment/museum_of_military_history.php>.

Figure 59: Architectural Digest 2016, *I.M. Pei's Famous Louvre Pyramid Named Timeless Architecture by AIA,* viewed 3 May 2017 <http://www.architecturaldigest.com/story/im-peis-louvre-pyramid-named-timeless-architecture-aia>.

Figure 60: ArchDaily 2012, *Unilever Nederland BV / JHK Architecten,* viewed 3 May 2017 <http://www.archdaily.com/261202/unilever-nederland-bv-jhk-architecten>.

Figure 61: Evening Standard 2015, *London HQ: The Gherkin,* viewed 5 May 2017, <http://www.standard.co.uk/business/swiss-re-joins-insurance-deal-frenzy-with-16-billion-guardian-financial-services-acquisition-a2953731.html>.

Figure 62: Jones 2014, *Gothenburg,* viewed 5 May 2017, <http://journal.eahn.org/articles/10.5334/ah.ct/print/>.

Figure 63: ArchDaily 2015, *Cloud Paris,* viewed 5 May 2017, <http://www.archdaily.com/783971/number-clouaris-philippe-chiambaretta-architecte>.

Figure 64: Urbis 2017

Figure 65: Urbis 2017

Figure 66: Urbis 2017

Figure 67: Urbis 2017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