



Australian  
Institute of  
Architects

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Architects

Response to Draft  
Conservation  
Management Plan  
for Queensland  
Cultural Centre

**Submission to**  
Arts Queensland

**February 2017**

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## Australian Institute of Architects

27 February 2017

Arts Queensland  
GPO Box 1436 Brisbane  
Queensland 4001

Dear Arts Queensland

The Australian Institute of Architects is pleased to make this submission in response to the invitation for Public Submissions to the Conservation Management Plan (CMP) for the Queensland Cultural Centre Precinct (QCCP).

The Institute commends the State for its on-going commitment to the careful preservation of the most important post-war buildings in Australia. The preparation of the CMP a critical first step and we are pleased to see this completed to a draft level.

In the attached submission we deal with the technical issues and structure of the CMP. The members of the Institute who prepared the submission are recognised experts in the field of heritage conservation and we are thankful for the time and effort they have contributed.

The extensive submission demonstrates the importance to the Institute in achieving an effective and robust CMP. In the current form the CMP is NOT supported by the Institute as a document that is sufficiently accurate or effective. We are very willing to assist in the refinement of the CMP and we are available at your convenience for further consultation.

Further to the CMP the Institute is very concerned that the governance structure around who and how the CMP will be administered is extremely compromised. When the buildings were originally nominated we received support from the State acknowledging the heritage significance of the buildings but also the importance of relying upon an expert panel to act on behalf of the public as expert custodians. The Institute considers the absence of a proper governance model as a significant omission and requests this aspect is re-considered. It is inconceivable that the community funds a costly CMP without a recognised management structure to administer it. There are many good precedents for this expert governance model and we attached the Sydney Opera House material as an example of this.

Although we are unable to endorse the CMP in its current form the Institute is committed to supporting the State in delivering a high quality best practice CMP and governance model for the protection of these important buildings that are a part of the National Estate of culturally significant buildings and spaces.

Regards

**Richard Kirk FRAIA**

Adjunct Professor University of Queensland  
National President Elect Australian Institute of Architects

## Draft Conservation Management Plan for Queensland Cultural Centre

Response from the Australian Institute of Architects (Qld)  
February 2017.

### Generally

The Australian Institute of Architects (Queensland Chapter)'s response to the Draft Conservation Management Plan for the Queensland Cultural Centre (October 2016) was prepared by Don Watson and Jinx Miles with informal input from Catherine Brouwer, Malcolm Bunzli, Bruce Campbell, Phillip Ellick, Allan Kirkwood, Richard Stringer, and Leon Trapp; with assistance from the Queensland State Library, and the ARMUS and Fryer Libraries at the University of Queensland. .

Don Watson, Jinx Miles, Allan Kirkwood, Richard Stringer and Catherine Brouwer were local advisers for an unsuccessful tender submitted by the London-based conservation architects Inskip Jenkins for the Conservation Plan. Allan Kirkwood was also an adviser to Conrad Gargett.

This submission addresses sections of the CMP under the relevant headings. In several cases the questions raised in the submission are answered by the AIA's original nomination of the place to the QHR. Rather than repeating large sections of the nomination, the original nomination has been appended to this submission in full. (The nomination was compiled by volunteers and may have some errors but provides a starting point for understanding the architectural values of the place.)

Generally we found:

- The CMP is not easy to navigate. The history of individual parts of the site is spread over sections 2 – 9 with repetition and inconsistency resulting.
- Many important documentary sources do not appear to have been consulted. It may have been helpful to have included more research about the design and construction of the buildings and landscape from primary sources and less general information about historical context, some of which is either well known or not particularly relevant to understanding the significance of the place.
- We realise that a CMP has to be selective in what it presents. However more basic information about the fabric of the buildings and landscape would be of assistance as a lead up to the discussion of significance, including better quality plans and diagrams. It would be helpful to have a clear, logical and sufficiently detailed chronology of the development of the designs and of changes which have occurred to the buildings and landscape since construction.



- Architectural analysis is lacking but is critical to understanding how the place satisfies criterion F '*creative and technical achievement*'. In this submission we have identified some of the data and ideas that should have been considered and distilled to make an authoritative argument for the creative and technical achievements that are important features of the place.
- The schedules of significant components appear to be incomplete and some assessments of significance are not justified or supported by the preceding chapters.
- In our experience, most building managers and consultants using CMPs find it easier if levels of significance are assigned. If this is not suitable for the QCC an alternative system could be devised based on the type of significance. When a problem arises, the schedule of significant components is often the first port of call for building managers, followed by the policies.
- The Burra Charter Process requires investigation to '*gather information about other factors affecting the future of the place (Owner/manager's needs and resources, external factors, physical condition.)*' Why has this been omitted from the report? Or has it been addressed by the policies in another way? The policies as they stand may not be sufficient to guide future development.
- In some instances it appears that oversights have been identified but not yet integrated with the main text, for example, the presumed omission of the Gallery's temporary location in the MIM Building is added in the margin (p47) and Section 11: Design Philosophy is added almost at the end.
- The State Library was excluded in the AIA nomination of QCC for Heritage listing on the basis of its comparatively recent (and arguably controversial) alterations. When the Conservation Management Plan is revised, there may be administrative and operational advantages if it was expanded to include the State Library. .

## Introduction

The introduction contains a paragraph about method which is very general and could apply to any project. It would be useful to know what was covered in the research and physical inspections carried out by the authors of the CMP and where more detail may be found; for instance:

- Outlining which documentary collections were accessed in preparing the report and whether it is worth revisiting them for further detail. (this is a Burra Charter requirement see 4.4)
- Describing any original drawings which survive, where they are and if they were viewed in preparing the CMP.
- What other documents are being prepared as part of this project which provide further information? For instance the section on significance refers to significant furniture and light fittings but it is hard to work out what these are, apart from the timber and concrete benches which are mentioned. Is a schedule of furniture being prepared?
- The chronology (p4) is inconsistent and incomplete. It may be preferable to include chronologies in each section related to their subject matter and including subsequent changes to the fabric. This added detail would make the document more useful in carrying out future projects.

## Section 1: South Brisbane – Historical Overview

While an historical overview is inevitably selective, there is little in the CMP which was not already in the Queensland Heritage Register entry, or in the AIA nomination of the Cultural Centre. :

- Indigenous occupation adds nothing new when preparation of the CMP was an opportunity to better document the regularly stated relationship of the indigenous occupants with Kurilpa Point and the site of the QCC. Instead the section depends on John Steele (c1983) and W. Clark, Steele's sole source about the site.
- Was there a loss of initiative? For travellers to the interior, South Brisbane remained the primary route out of Brisbane (by road or river-boat) until the railway linked Ipswich and Brisbane.
- Despite construction of wharves elsewhere, the heyday of wharves at South Brisbane continued until WW1 and later as illustrated in Fig 4 (1895) and p17 (AIA Nomination (1914).
- The impact on the development of South Brisbane was inadvertently retarded by a Colonial government grant to the Municipal Council of the so-called South Brisbane Bridge Lands as an endowment for construction of the Victoria Bridge. The land was not sold until the 1880s. On the river bank, residential development was upstream of the bridge not also downstream as might be assumed from A Residential Section 1860-1880
- The theory of a gradual decline is dubious given the construction of the Grey Street Bridge and the standard gauge railway to Melbourne Street. South Brisbane remained the point of arrival for most interstate travellers until after World War 2, and also for commuters from the southern suburbs until the opening of the Merivale Bridge in 1978 which made reasonable the loss of Manhattan Walk – the mid-block pedestrian access in front of the South Brisbane Station on the site of QPAC.

## Section 2: A Cultural Centre for Queensland

The structure of the CMP would be easier to follow if this section is restricted to a general social, political and administrative history of the Cultural Centre.

- Any discussion of design should be moved from Section 2 to 3: Design and Construction. :
- The history of the site selection and administration for the competition should be here but a discussion of the entries, the results and aftermath of the competition could be relocated to Section 3: All except the first paragraph of p18 from Robin Gibson (1930-2014) would probably be better placed in Section 3. It is inappropriate and unjust to Robin Gibson, that details of his study tour and the Oakland Museum should be named and illustrated (on p19) in advance of his winning design for the Art Gallery which is not illustrated until p46.
- Management and oversight of the project, and Site acquisition would be better in Section 2 instead of Section 3,
- The histories of individual institutions should be in their respective sections 5-8 (but cross referenced from Section 2).
- The QCC Model (Fig 14, p20) should be relocated to Section 3 where all the models should be included in chronological order (this may be the third model although it is the first to be

illustrated). Richard Stringer holds model photographs, dated 8 Nov 1972; 28 Feb 1973; 25 June 1973; 13.10.1974; 12.10.1975; 19.9.1977; and 24.1.1908. All probably mark particular stages in the design starting with Gibson's first stage competition entry.

- Where official records have been consulted they are generally administrative and financial files rather than those of the Works Department which would give a more comprehensive understanding of the buildings.
- Cultural facilities were an issue prior to 1889. As noted in the AIA nomination, there was a design for a museum-art gallery prepared by Charles Tiffin in 1863 and the museum in William Street (1879) was intended as only the first stage of a much larger building.
- It is incorrect to say that the Art Gallery was delayed when the question of a cultural centre re-surfaced (p19). Work continued through 1974 with the Works Department (Roman Pavlyshyn) liaising with Gibson. The first Roman knew that plans had been prepared for the Cultural Centre was when he read about it in newspaper reports of the Liberal Party's election policy launch in November. This was included in the AIA nomination on the basis of discussions with Roman Pavlyshyn and David Mercer. If the batch files of the Works Department had been consulted, these questions would have been answered

### Section 3: Design and Construction

#### Organisation of this section

Much of the material would benefit from re-arrangement to more consistently work from the general to the particular, and from administration, through design and construction to operation. Section 3 should be focussed on what the title suggests it is. To de-clutter Sections 2 and 3 for an improved discussion of the design:

- the detail of the competition and subsequent actions such as the trip to Europe and the USA and a discussion of Oakland Museum could be relocated into Section 3; and
- Components of the political and administrative history presently in Section 3 including: Management and Oversight of the Project, The Site Acquisition and the commissioning of Robin Gibson could be moved to Section 2,
- Site selection and Planning might be better split with Site Selection remain in Section 2 but planning being relocated in Section 3.
- Probably, Section 11 should be integrated with this section rather than as an apparent after thought after the Schedule of Significance.
- Engineering (particularly structural, mechanical and possibly civil) were important aspects of the design of the Cultural Centre. They have been almost totally overlooked. Possibly a section on Engineering should be added. As it seems possible that the landscape work was undertaken as part of Civil Engineering, Section 4 might be renamed Engineering and include both. Especially important are the Central Energy Tower and the elevated pedestrian spine (comprising the Whale Mall and bridge over Melbourne St) which was a massive services conduit, integrated with the structure and linking the Art Gallery, Museum and Performing Arts Centre and the Central Energy Tower.

## Chronology

There is no evidence in the Draft CMP of the evolution of designs for the Cultural Centre. From design drawings in the Peter Prystupa collection at the Fryer Library, the design development is clearly apparent with the as-built designs considerably superior to the initial plans.

Section 3 should be about the design and construction generally incl. in sequence (with dates) the resolution of the overall design for the complex. This could be illustrated with plans for each stage including presentation plans and renderings as well as the models and include:

- the competition (stages 1 and 2). The Roman Pavlyshyn collection at the Fryer Library includes the judges' scoring for each stage, also technical engineering assessments, etc ;
- the work on the Queensland Art Gallery undertaken by Robin Gibson between April 1973 and November 1974 including the trip overseas. Some of Gibson's notes on the various galleries visited could be quoted and illustrated<sup>1</sup>;
- the initial scheme for the Cultural Centre (Nov 1974);
- Alternative schemes for QPAC including the initial design, an alternative addressing Stanley St; addition of a second auditorium and the decision to re-orient the theatre and concert halls parallel to the river; and progressive resolution of this design through at least two iterations;
- For the balance of the Cultural Centre, the reversion from the diagonal scheme of November 1974 to re-orienting the Gallery, Museum, and Library parallel to the river and in much their final form by 1975.
- The evolution of the interior plans for the Performing Arts Centre, Queensland Museum and State Library.

Speculation about the origins of Gibson's ideas would be better left until after this chronological framework has been established and illustrated.

## Description

Description of the fabric helps the reader to orientate and prepare for the discussion of significance<sup>2</sup>.

The CMP lacks some basic detail in descriptions of the fabric for instance:

- size and extent of the buildings particularly the art gallery and museum including gallery size, 18m module broken down into 1.5m (the smaller module is mentioned in the CMP); temporary walls systems; hanging arrangement .
- Structural system(s) should be described with reference to the working drawings and publication of the various buildings, including in four issues of *Constructional Review* but possibly also in engineering technical journals.

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<sup>1</sup> An illustrated analysis of his tour of European and North American art galleries not only Oakland may produce useful information. Even a map of his route may explain inclusions and exclusions. Site visits were not the only way to get to know recent work. Publication in architectural journals was the way most Queensland architects first learned of new ideas. Gibson knew of Oakland before he visited it. Although less overtly like Oakland than the final design, his winning design included some stepped planter boxes integrated with stairs like those of Oakland, but the design as a whole could hardly be said to be similar.

<sup>2</sup> Tom Heath's description of the Art Gallery in *Architecture Australia* January 1983 is a useful and concise description.

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- More detailed description of the finishes – travertine, parquetry and beige carpet – travertine margins not only as a protective margin but also for reflection. The finish of concrete walls cannot be both off-form and sand blasted (p27). It is lightly sand-blasted.
- Both the natural and artificial lighting deserve more discussion.
- Mechanical services – ducts integrated with ribbed floors, return air at low level to minimise dust movement across paintings in the art gallery.
- Deeply recessed glass facades, regular rhythm of fins and columns; horizontal beams and planter boxes as balustrades.

The effort to achieve the sheer unblemished concrete walls deserves more comment, for example the only permissible line of bolts was between forms at floor level where they were concealed with a skim coat skirting. Without other bolts the upper levels of the formwork were held in position by external queen-post trussed frames, the high degree of repetition resulting from the rigid 3D control making this feasible.

### **Plans**

The plans in the CMP accompanying the text on each of the buildings appear to provide the most convenient way of identifying what exists now and what is intact. However the plans are not complete.

For instance:

- Part of the art gallery (west end) is missing in the altered plan level 4
- The drawings of the Museum (pp89 and 90) do not show comparable levels. Original plans are shown for levels 3, 4, 5 and 6 and altered plans are shown for levels 0, 1 and 2.
- Policies refer to gallery numbers which are not shown on the plans.
- The plans do not show changes to ceiling finishes, which were a critical part of the design. In places plasterboard ceilings may have been installed over ribbed ceilings in secondary areas.
- Plans do not show changes to the landscape.

Contemporary published plans are clearer and more informative.

### **Creative or technical achievement (Criterion F)**

Discussion of the style of the completed complex deserves more than passing mention. Classifying it, without any discussion as an exceptional example of the late 20th century International Style (Section 10, p.100) is insufficient.

In the Draft CMP, design is considered only briefly and construction not at all. Section 11: Design Philosophy appears as something of an afterthought in an attempt to make up for this deficiency.

Only one original architectural plan is illustrated (p25) – earlier, unrealised designs by McLay and Nowland are better represented. The models are not illustrated in chronological sequence, which would aid understanding of the evolution of at least the exterior design. No contemporary architectural and engineering journals are cited. *Architecture Australia*, *Queensland Architect* and *Chapter News*

and *Constructional Review* all contain relevant material. Little benefit seems to have been derived from what would be important primary sources including:

- The extensive batch files of the Works Department which are listed in the Bibliography but apparently yielded little information or were not consulted. Departmental records which have been searched are primarily those of the Premier and Treasury Department which are unlikely to be concerned with the detail of design and construction;
- The building contract documents including the working drawings and specifications.
- The archival collections of Roman Pavlyshyn and Peter Prystupa, both of whom were heavily involved. These collections, which include architectural drawings, are held by the Fryer Library but were not consulted,

Where primary records have been consulted such as Robin Gibson's notes of his overseas study trip and where his recorded reaction to the Oakland Museum is at odds with the dependency proposed, no explanation is proffered. Was any consideration given that the other galleries visited may also have been sources for ideas?

There is no discussion of:

- antecedents in Gibson's office;
- the origin of Gibson's ideas for the Art Gallery and Cultural Centre, apart from the Oakland Museum (of which more below);
- the evolution of the designs; and
- the significance of QCC in relation to the rest of Gibson's output.

With reference to the competition and its aftermath

- Gibson's winning entry to the competition is not illustrated (nor are those of the other two finalists, or Gibson's entry in Stage 1. The entire issue of *Queensland Architect* July-Aug 1973 (except for the cover) is devoted to Gibson's winning design. Photographs of all three finalists in Stage 2 are in the Peter Prystupa Collection at the Fryer Library. There is now additional material in the recently transferred Robin Gibson archive, also in the Fryer Library.

Inclusion of information about the competing designs may provide an indication of any outstanding or innovative features of Gibson's design and their potential significance, for example, at the time of the judging, the Water Mall stood out as a good idea.

Before Gibson's design is illustrated, the Draft CMP names and illustrates Roche Dinkeloo's Oakland Museum as the principal basis of Gibson's ideas. Gibson's debt to Oakland has never been a secret (albeit widely forgotten). When the Art Gallery was opened in 1982, Tom Heath, head of architecture at QIT, noted the similarity in his very favourable review of the building in *Architecture Australia*.

In fairness to Gibson, the debt to Oakland needs to be considered more fully:

- The debt relates to the external design, finishes and detailing of the river-facing façades of the Art Gallery, Library and top floors of the Museum. .
- There is no similarity between the planning of Oakland and QAG, nor of any other part of QCC. Likewise, their structure and services are completely different.
- Much less like Oakland is the Melbourne Street façade of QPAC. Even less so are the Grey and Stanley Sts' façades of QPAC, and totally unlike Oakland are the rear façades of the Library and the Grey Street or side elevations of the Museum; or for that matter the original design (1974) for the cultural centre.

As a direct result of its political conception what is unusual about the design of QCC, is that (with the exception of the Art Gallery), the external form of the complex (the massing, and arrangement of the external façades) predates resolution of the internal plans. For example, in 1975, eighteen months before internal planning occurred, the exterior of the Museum had been substantially determined (see Section 7):

- This related to the capacity of the site to accommodate the Museum, a reasonable height limit for public access and the budget which presumably established an approximate gross floor area.
- Sketch plans (18.1.1977) were for a six level building (as built): two floors of back of house and processing; two floors of public display; and two windowless floors of collection storage on Grey Street and of staff offices, laboratories and administration around a courtyard overlooking the river and CBD. The pedestrian mall on Level 3 was the main public entry. This diagrammatic concept proved durable and amenable to design development, and was expressive – '*a citadel protecting Queensland treasures*' was recalled as Gibson's description.
- Bruce Campbell, ex Deputy Director of the Queensland Museum has outlined their requirements (already downsized to suit the site and budget). See appendix as an example of the usefulness of oral sources.
- When the budget required a further downsizing, the central void and split levels were introduced which elegantly met the Museum's requirements for a central orientation display space, while tightly re-arranging the structure and circulation, along similar lines to that of the Gallery, all within the expression of the original concept. The final scheme is much superior to the original design although externally, they look the same.

Gibson's often literal adoption of other architect ideas needs to be discussed. His design for the QAG deservedly won the competition. So also does his relationship with Brutalism which is not unlike that of IM Pei – both architects making palatable through refinement the more robust early instances of the style. .



The discussion of the sources for Gibson's ideas is inexcusably limited to recognition of the importance of the Oakland Museum<sup>3</sup>. Like many architects, Gibson was reticent about acknowledging his sources which are more varied than the Draft CMP recognises. Occasionally (as with Oakland) he used some literally, but in his hands, ideas are refined and closely integrated within tight geometrical control to arrive at architectural outcomes which are superior to those of his local contemporaries. Other sources for QCC may be:

- As discussed, the horizontally layered, segregated circulation was a popular preconception, and the Cultural Centre is a good (and probably significant) example of it. Comparable precedents include the Free University of Berlin (Candilis Josic & Woods, 1963). Does the person who drew Fig.19, p28 know the building? Circulation through the Water Mall continued to Peel St (initially by a staircase but now by stairs and a lift).
- Louis Kahn's Kimbell Museum: for striped, internal planning (of both the Art Gallery and Museum) with exhibition spaces; services and vertical circulation; administration, the Water Mall as the key orientation space, all arranged in parallel zones. The Brisbane River, the tow path and embankment, the Art Gallery Plaza, and the continuity of the Water Mall to Melbourne and Peel Streets, as well (at a stretch) the Taylor Range are an external, larger scale equivalent. The Water Mall may have been stimulated by the Kimbell's extensive (but external) reflecting pool. Oakland Museum's koi pond is another possibility.
- The initial (1974) diagonal design of the Cultural Centre probably derives from IM Pei's design for the East Wing of the National Gallery of Art, Washington which also may have been the source for the Grey St elevation of the Queensland Museum. Did the off white concrete come from Pei as much as Oakland? Is the pyramidal glass skylight in the Peel St foyer, a gesture to Pei's additions to the Louvre?
- The exposed T-beam structure with integrated electrical and mechanical services may derive from precedents at Harry Seidler's Milson Point offices and in subsequent projects by Seidler (Trade Offices) and John Andrews (Cameron Offices) both in Canberra. Robert Wilson who worked in Gibson's office on some of the early design drawings in 1976-7 joined the office from Seidler's.
- John Andrew's Cameron Offices may have also been the trigger for the Water Mall, and half levels and void of the Museum.

Although Gibson's qualified reaction to his visit of the Oakland Museum is mentioned (p19) there is no attempt to reconcile these comments and the undeniably close similarity of the exterior of the art gallery. Neither is there any examination of Oakland beyond its massing, external finishes and detailing. Isolated from a chronology, Oakland is held up as the key source. But the original competition entry is less like Oakland than the later realised art gallery. The internal planning, structure and construction are not like Oakland at all. Nor are Gibson's designs for the Museum and Library and the Performing Arts Centre is only slightly related.

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<sup>3</sup> Presently this brief discussion occurs in Section 2 (p18-19) not Section 3 where it ought to be.



## Section 4: Landscape

There is no indication of any specialist landscape input in the writing of this section. .

Nor is there any discussion of how (and under whose name) landscape work was included in the various building contracts. An examination of the working drawings would indicate the identity of the persons associated and their status, as consultants, or as sub-consultants to Robin Gibson or to Cameron McNamara, the civil engineers.

When integration of Landscape is so relatively important, the value of discussing it in a separate section (Section 4) rather than with Design (Section 3) is questioned especially when the QEII fountain, a key landscape element is discussed in Section 3. If separation is warranted, then a separate section devoted to External Works (possibly combined with engineering) may be useful:

- with a summary of the importance of landscape made in Design (Section 3) including the general philosophy, ideas, names of the persons involved and that art works were commissioned;
- with the detail relating to Landscape in External Works and Services - a separate section placed after the discussions of individual building components of the Cultural Centre (Sections 5-8);
- with each landscape space (illustrated p41-43) discussed in sequence as for the separate building components: including history, landscape description (with integrated building planting adjacent, additional elements such as artwork, and subsequent changes including to planting; and
- with a section on the use of planting internally.

Regarding the present Section 4:

- Denis Priest's landscape study (1996) is given more prominence than the persons originally involved (Dave Myrhum and Barbara van den Broek) who are relegated to a footnote only (fn 4/3) while Richard Jones' role in the Playhouse, included by Allan Kirkwood in the AIA's nomination for heritage listing) and the landscape architect for the Cultural Forecourt, do not rate a mention at all.
- As for Section 3, it is essential that the landscape documentation is found and a more complete understanding of this work and the consultants involved be compiled.
- As for Section 3, Roche Dinkeloo and Dan Kiley are identified as the source of the landscape ideas before Gibson and his consultant's ideas for the landscape are discussed.
- The impact of Roche Dinkeloo and Dan Kiley's Oakland Museum on the Queensland Cultural Centre warrants further discussion. What is the evidence that these ideas had no prior impact in Australia? In any case Kiley's landscapes are quite different to those of QAG even if the architectural detail is very similar. Gibson had previously used raised planter boxes (eg Kenmore Church, 1968) and plants internally (Miss Shirley Shoes, 1961). Although there is a *koi pond* in Oakland, the Water Mall as a crucial concept seems not attributable to Oakland and deserves more attention.

- Some general comments are inaccurate, eg precedents for riverside walkways in Brisbane include Coronation Drive which was a major landscape achievement (now largely obliterated);
- *Tow path* is an accurate description of the design of the river edge in Stage 1A. What is the better term to which the authors' allude?
- Robert Woodward's involvement with water elements is likely to be more extensive than the Cascade Court only, and probably includes the 'waterfall' source of the Water Mall, the dandelion fountains and possibly also the detailing of the Water Mall. If the Works Department batch files or the working drawings and specifications had been examined such questions may have been answered.
- There are omissions, including an information kiosk – a triangular display pavilion built 1978 on the top of the embankment. Neither does the plan show the bicycle ramp which replaced it.
- With the art commissions, the wording 'subsequently located' is confusing. Even if the positions had not been decided when the work was commissioned, these pieces are [mostly] in their original location. At least one may have been relocated but this is not made clear.
- The stone used on the tow-path (p109) is not a basalt but a hornfels (Mount Cootha bluestone), a curious link to Gibson's interest in the Taylor Range as a basis of the massing.

## Section 5: Queensland Art Gallery

Each of Sections 5-8 should contain a history of the institution, a history/chronology of the present premises (including changes) and a discussion of significance. To make it simpler to use the document, there is a good argument to integrate the later changes in this section rather than amalgamate all later changes to the various buildings in Section 9. Our reservations about the content here would have been resolved as elsewhere by consulting the Works Department's batch files, design drawings (some and possibly all of those which survive, are in the Fryer Library) and the working drawings.

- Who was responsible for the initial fit-out at Bowen Hills? RP Cummings' distinctive alterations c1950 should be mentioned
- The role of lobbyists could be moved to Section 2.
- The temporary home for the Gallery in the MIM Building should be integrated into the text (p47)
- The design development of the Gallery design should be discussed, including changes to the winning design between April 1973 and November 1974; how the gallery was arranged within the initial scheme for the Cultural Centre (November 1974) and the reversion to parallel to the river, with significant replanning of the Gallery by Oct 1975 due to the 1974 flood; and the subsequent refinement internally (design drawings in the Prystupa collection show that the final design is superior – a good example of Gibson's persistence and commitment to improving the design outcome).
- Some of Paul Wallace's renderings should be illustrated (photographs of many of them are held by Richard Stringer, and at least some of the originals are in the Robin Gibson collection now at Fryer. Again Departmental records may include copies. Some show a degree of

speculation in advance of the ideas being fully resolved. Paul Wallace's role is entirely overlooked – limited to mention of his role as 'Graphics' consultant (a term which needs amplification – we assume that it refers to his renderings rather than signage (discussed only as a Policy p124). The last (unclear as to the extent) was done by Michael Bryce (the practice was not Minale, Tatterfield, Bryce and Partners until 1988).

- At least a chronology of changes made subsequent to the opening should be included, preferably up to the present rather than fragmented with Section 9. Major changes should be discussed.
- So integral is the Sculpture Courtyard to the Gallery, it should be shown on the plans. A similar argument can be made for inclusion of the extension of the water mall to Melbourne St.

There seems to be more emphasis on ephemera than the detail of the building. The Art Gallery was well reported in the local and national architectural media and probably also in technical engineering reports. None of these are cited. Often plans published in these reports are clearer than those in the CMP.

- Lists of major exhibitions are padding unless they demonstrate how the building was used, for example: the use of diagonal display screens; and widely varied use of the Water Mall such as for the *Gold of the Pharaohs* exhibition c1988.
- The Zelman Cowen Award was 1982, not 1983.

## Section 6: Performing Arts Centre

To simplify use of the document, there is a good argument to integrate the later changes at QPAC in this section rather than include them amongst all later changes at QCC in Section 9. Our reservations about the content here would have been resolved as elsewhere by consulting the Works Department's batch files, design drawings (some and possibly all of those which survive, are in the Fryer Library) and the working drawings.

- The history p61-2 is sufficient although it is an oversight not to mention that the Cremorne Theatre was on the site of the Cultural Centre (in Stanley St, under the present Art Gallery Plaza).
- A chronology of QPAC up to the present would be a useful index to changes.
- The early design drawings should be illustrated. What were options B and C like? It is interesting and worth showing that a design was done (and rejected) in which the foyers addressed the river and the CBD (an often heard criticism of QPAC). We can guess at the reasons for its rejection, but they should be given. They are probably recommendations in an official report. We sense a reluctance to engage with the detail. Although too much detail can be overwhelming for the reader, there should be an indication in the CMP that research was detailed and important issues have been distilled from the findings.
- Roman Pavlyshyn's role in deciding to proceed with two halls is well covered; as is identifying the consultants and their roles (cf Section 4); and the important part played by Allan

Kirkwood, but as elsewhere, Paul Wallace's renderings are not illustrated, nor is their usefulness in communicating Gibson's ideas mentioned.

- Despite the sub-heading: Design and Construction, the discussion is limited mostly to Allan Kirkwood's memoirs when the official records would have augmented them with additional detail. QPAC is a finely tuned, highly engineered building.
- Information on the design development would be useful and answer questions such as: when were the halls' superstructures aligned on their Melbourne St frontage (apparently a later but crucial decision)? When was the oblique roof on the flytower for the Lyric Theatre squared off to give QPAC its distinctive profile? Are these significant changes as late as 1978 or later? As elsewhere the changes were for the better.
- Additional land acquired for the construction of QPAC mentioned in Section 9 is not clear in this section or in Site Acquisition (p24). The Post Office on the corner of Grey and Russell Sts, and ML Conrad's Drive-in-Bank adjacent are both shown on Fig 127, p25, but there is no mention of a design by Gibson for the proposed commercial redevelopment of these sites with a three storey building which would include both the bank and the post office. This shows on design drawings in the Prystupa collection. These drawings also show in some detail the future Playhouse.
- The detail relating to contracts and costs derives from newspaper reports held in an unidentified source's clipping file and not the Departmental batch files or contract documents.
- A separate section on the acoustic design may have been useful with more detail
- The varied configurations for the Cremorne Theatre would be interesting (as an historical record – now that refurbishment is under way).
- The 2009 alterations went beyond access. Presumably the reports of the Access consultant survive and justify the extensive and often regrettable changes which were undertaken. They should be recorded in greater detail so that more informed decisions can be formed as to the basis of the solution adopted.

## Section 7: Queensland Museum

To simplify use of the document, there is a good argument for integrating subsequent changes in this section, including the new entrance and more recent changes to the Museum, some of which are in Section 9. Our reservations about the content here would have been resolved as elsewhere by consulting the Works Department's batch files, design and working drawings. A comprehensive chronology should be included as an index to subsequent changes. With a gratifyingly large number of the people who were involved, still alive, the proposed oral history program should be undertaken sooner to collect data for the CMP. As an example, we contacted Bruce Campbell, former Deputy Director of the Queensland Museum (see Appendix).

Plans for Levels 1 and 2 should also be illustrated in their original form. The Whale Mall should be shown on the Level 3 Plan which should also show the original temporary gallery.

More should be said about the design of Museum:

- The external form of the Museum (the massing, and the external facades) predates resolution of the interior. viz. in 1975, eighteen months before internal planning occurred, the exterior of the Museum had been determined:
- This related to the capacity of the site to accommodate the Museum, a reasonable height limit for public access and the budget which established an approximate gross floor area;
- Sketch plans (18.1.1977) were for a six level building (as built): two floors of back of house and processing; two floors of public display; and two windowless floors of collection storage on Grey Street and of staff offices, laboratories and administration around a courtyard overlooking the river and CBD. The pedestrian mall on Level 3 was the main public entry. This diagrammatic concept proved durable and amenable to design development, and was expressive. Bruce Campbell recalls Gibson describing it as '*a citadel protecting Queensland's treasures*'.
- When the budget required further downsizing, the central void and split levels were introduced which elegantly met the Museum's requirements for a central orientation display space, while tightly re-arranging the structure and circulation, along similar lines to that of the Gallery, all within the expression of the original concept. The final scheme is much superior to the original design although externally, they look the same.
- Richard Stringer's photographs illustrate the success of the original design. Recent photographs illustrate the damage to the original without any useful gain.

Bruce Campbell also commented on the Geological Garden: It was imposed on the Museum by Gibson as a consequence of the limited site, without any set-back on Grey Street and largely windowless accommodation on that elevation. Such blocky massing was not unusual in museums and galleries at that time, for example, IM Pei's East Wing of the National Gallery, Washington or his Everson Museum. The difference being that the void in Washington was an entrance.

The entrance to the Museum has always been an issue. With the expectation that most visitors would approach from the CBD over the Victoria Bridge, the entrance to the museum in the original diagonal design for QCC (Nov 1974) was at the apex of a triangular space bisected by Melbourne St at the end of the bridge. When the buildings were straightened up in 1975, the Museum was left with a hidden entrance off the circulation and services bridge crossing Melbourne St. With pedestrians now more often likely to approach from Melbourne or Grey Sts, the new entrance to the Museum and relocated Sciencentre (built as part of the Millenium Arts projects) sought to address this change. But the new entrance proved unpopular, being visually intrusive and without being attractive or arresting. Internally it took out a former temporary gallery, originally of an appropriate size for touring exhibitions but now unsuitable for current blockbusters. It was an unfortunate loss in a building already with insufficient exhibition space, making both the foyer and bookshops oversized and requiring intrusive structural changes. The recent infilling of the centre void is even more regrettable.

## Section 8: State Library

The State Library was excluded in the AIA nomination of QCC for Heritage listing on the basis of its then comparatively recent (and arguably controversial) alterations. When the CMP is revised, there may be administrative and operational advantages if the Plan was expanded to include the Library.

- The landside design with comparable collection store and plant rooms, repeats the ‘fortress protecting Queensland’s treasures’ quality of the Queensland Museum. It could hardly be less like Oakland.
- Discussion of the Millennium Arts competition to extend the Library would be more useful here than in Section 9.

## Section 9: Cultural Centre 1990-2015

To simplify use of the document, there is a good argument to integrate these later changes with the separate building components in Section 5-8.

### **Playhouse**

- What does “Planning for a new stage was considerably foreshortened as land had already been acquired for additions to the Performing Arts Centre” mean? If this is explained by the land purchase described on p25, we do not understand. Once the early ideas (schemes on the diagonal; facing Stanley St; and with one venue only) were abandoned in favour of two main venues, the playhouse was also shown on early design drawings of the Performing Arts Centre.
- Studio 1 in the Playhouse should receive more attention as a purpose-built space elaborately fitted out. It should be Significant, rather than not mentioned at all.

### **Stage 6: Millenium Arts**

- Given publication of other unrealised schemes, it would be interesting to see what Robin Gibson proposed for the land bounded by Grey, Peel, Stanley and Montague Roads. A sketch proposal may survive in his collection at the Fryer Library.
- Having been less well treated when QCC was constructed, the Queensland Museum were expecting that a cultural history museum would be built on the site now occupied by GOMA. This continuing lack is a more pressing cultural oversight than other projects for QCC being more forcefully promoted.
- Almost nothing is said about the new entrances to the Art Gallery and the Queensland Museum, both designed by Robin Gibson & Partners see earlier comments, section 7.

### **The Cultural Centre Bus Station**

- Both iterations were designed by Robin Gibson & Partners who were not responsible for the fundamental flaw in the traffic design.

## Section 10: Cultural Heritage Significance

The section on cultural heritage significance is not well supported by the preceding Chapters. For instance the question of architectural style is not mentioned until Section 10 (p100) when it is described without any discussion as an exceptional example of the late 20th century International

Style. Both this and Brutalism as an often suggested alternative, are misleading. Late 20th century International Style would be better characterised by the work of Richard Meier. The Cultural Centre shares many of the qualities of Brutalism but as noted in the AIA Nomination to the QHR, it is Brutalism which has been 'softened' to make it more palatable, lacking the raw confrontation with materials, structure and services in early instances of the style.

Other questions include:

- Section 4 'Landscape' explains that the design was innovative in Brisbane for its relationship with the Brisbane River. Under Criterion A should the significance of the place include the importance of the place in changing perceptions of the Brisbane River from utilitarian to a valued amenity?
- The QHR boundary excludes the State Library, which is understandable given the loss of intactness. However the statement of significance places emphasis on the uniqueness of the place as a collection of cultural institutions. Should the boundary include part of the state library? It would be helpful to discuss.
- It is presumed the site does not have archaeological significance (post-contact). Is this due to the amount of excavation that occurred for construction? Refer to the AIA nomination for a more detailed history of land on which the complex stands.
- Is there any social significance stemming from previous use of the site – for instance the Cremorne Theatre?
- The QHA development provisions do not cover indigenous places pre contact. However the place probably has significance to indigenous people – this may not have been within the brief but a brief explanation or disclaimer would clarify.

### **Schedule of Significant Features**

It would be helpful to introduce this section by explaining how judgements were made and what thresholds were adopted. Some of the assessments are not supported by the preceding history and analysis.

Although there are arguments for adopting a simple significant/not significant approach, most building managers and consultants using conservation plans find it easier if there is an indication of the level of significance. If it has been decided that this approach is not appropriate it would be helpful to have more explanation about the assessments. For instance if a component is significant primarily as a memorable architectural space (like the water mall), conservation requirements will be different to those for a feature which is significant for being characteristic or for its history of use.

More detail in the schedules, similar to that in the CMP for Sydney Opera House, would be instructive.

Some of the descriptions in the schedules are unclear and it may be necessary to revisit the building to identify exactly what is intended to be covered. The problem stems partly from the lack of description and/or diagrams of the existing fabric in the preceding chapters.



### Generally

- Views. It would have been helpful to define significant views using photographs or diagrams. The conservation policies refer to a number of views which are important which do not appear to be included in the schedules.
- '*Internal views from within original openings to external spaces and city scape*'. Where are the views? Are they all important? It might be more straightforward if the views were identified in the sections dealing with individual buildings, including internal views. Internal views were an important architectural device for orientation – see appendix with Bruce Campbell's comments.
- Scale of the site. Does this mean large scale? Or graduation in scale? Or is it referring to consistency across the site?
- Location and function of openings. Could this be more specific, eg the top lighting over the water mall and the glazed walls onto gardens? The components might be better listed in the schedules prepared for individual buildings.
- Why are utilitarian spaces considered to be not significant? If they are thoughtful, well designed, characteristic or specific to use (eg dressing rooms or laboratories) they may have significance. We note that there are policies for utilitarian spaces in the policies section.
- Principal external circulation routes. Although in principle the routes are significant it is unclear what they are. Is the diagram of the proposed circulation p28 current?
- Expressed concrete ceiling structure beams and exposed ducts – what about the waffle slabs and the relationship between the areas with T beams and waffle?

### QAG

- The AIA nomination provides more information about significant features which are not included in the schedules – for instance the system of rooflights formed by Y-shaped concrete clear spanned beams see pp5-6.
- Why is the 2006 extension to the QAG significant? It may have been required to link to Stanley Place but does this make it significant?
- What parts of the sculpture garden are original and/or significant?
- There is no indication in the report about how to identify original furniture.

### QPAC

- The AIA nomination provides more information about significant features –see pp6-9.
- We agree the Playhouse theatre is probably significant but the reasons are not explained in the CMP.

### QM

- The AIA nomination provides more information about significant features –see p9.
- Major elements which appear in the schedules for the other buildings eg 'the exposed concrete structure' and 'the exposed services duct-work within coffers' are not included in the schedule for the QM. Surely these are significant?
- The new track lighting is very intrusive as it conflicts with the linear arrangement of the T beams.



- Surely the theatre is significant? It was in the original brief.
- Surely the central energy plant is significant? It is a strong visual element and a crucial component of the overall plan, even though it has been (entirely sympathetically) altered.

### **Landscape**

- Some of the open space is so closely associated with the buildings (like the sculpture garden), it may be more appropriate to deal with it in the sections on the associated buildings. Some especially intact areas like the Edge sculpture court with its important views over the river deserve special mention.
- Are some of the hedges significant? Some appear to be early and are consistent with the horizontal character of the architecture.
- Some areas retain intact planting eg umbrella court, spillage, the Edge.
- What lighting is original? For instance there are two types of rectangular light fitting on a pole in the QAG forecourt – are both original?

### **Section 11: Design Philosophy.**

This looks like an after-thought. We think that this section would be better integrated with Section 3: Design and Construction.

### **Section 12: Conservation Policy**

#### **Design framework p114 – policy 2**

This policy should be updated once the architectural values of the place are better explained in the preceding chapters. For instance there should be some reference to the hierarchy and visual relationships of spaces, the structural system, the original services strategy and the use of natural light.

#### **Purpose of the Cultural Centre p114 – policies 3 - 4**

The legislation quoted in the text establishes some of the purposes of the Institutions that make up the Cultural Centre. The QM Act 1970 quoted in the appendix includes *(a) 'leadership and excellence should be provided in the preservation, research and communication of Queensland's cultural and natural heritage;*' Presumably this includes the Cultural Centre. Maybe this should be explored as a policy?

One assumes that the use of the place is significant, will continue and is considered to be compatible. However in the case of significant use it is common for requirements to change over time and sometimes purpose built facilities no longer serve the current aims of the users.

It would have been helpful to include a chapter in the CMP about the present requirements of the institutions to fully acknowledge the users' requirements. (Maybe this has been done but is not in the public document?) This chapter would identify potential conflicts that need to be addressed in the conservation policies. Is the existing accommodation adequate? Are present requirements feasible? Are there any conservation constraints on use?

Should existing spatial boundaries between the institutions are maintained? Is there some capacity for overflow or for sharing which would not damage significance or are the existing boundaries important? How important is the public/private divide and how should it be managed?

These policies might fit better elsewhere in the CMP but could assist future masterplanning.

#### **Long Term Planning p115 – policy 6**

We believe that a policy about site capacity is required, either here or elsewhere in the policy chapter.

There are development pressures on the site and the documentary information suggests that the museum was smaller than required from the time of construction and is still too small.

Overdevelopment will damage significant values of the place, particularly given the importance of the feeling of spaciousness within the buildings and the aesthetic qualities and community uses of exterior spaces. How close is the site to reaching capacity? Does it meet present requirements?

Should some off site accommodation or a secondary cultural hub be considered in the long term?

#### **Setting p115 – policy 8**

This policy is supported but requires clarification. It would help if there was rigorous identification of existing significant views and relationships between buildings in the preceding chapters.

#### **Development in adjacent public spaces p116 – policy 9**

The State Library and GOMA are outside the heritage boundary. Policies are also required for the management of these areas even though they are part of the Cultural Centre.

#### **Elevations and roof form p116 - policies 10-11**

With a tiered building the visual distinction between elevations and roof form is blurred and these policies could be better explained. Generally we support the maintenance of the external envelope. What is meant by '*principal exterior elevations*'? Which ones are excluded?

The roof profile of the cultural centre is significant and should be described in the preceding chapters.

The roof form should be *maintained* in the same way as the elevations are maintained. As the consultants would be aware '*maintenance*' is defined in the Burra Charter. The word '*respect*' can be interpreted in different ways depending on viewpoint and is often less rigorously applied.

#### **Alterations and additions p116 – policy 12**

Policy 12 should acknowledge that the site has a capacity which cannot be exceeded without damaging heritage values. Expert advice may mitigate damage but cannot prevent it. It would also be helpful to provide some guidance about the approach to making alterations and additions.

For instance the Playhouse and the Peel Street entrance to the Art Gallery (excluding the Museum café above) might be seen as examples of a more successful approach. Externally both employ a similar palette of materials to the original. Neither are exact copies. The entrance from Peel Street maintains the rectilinear grid in the masonry component and matches interior finishes and the curved glass wall is subservient. The spherical topiary is less successful.

In contrast the modifications to the interior of the museum are more intrusive because they obscure the central void, which was the key orientation device within the museum. The contrasting materials impact on the original '*quiet, orderly, neutral space*' (as the QAG was described by Tom Heath in 1983) and the feeling of spatial continuity.

### **Masterplanning p117 - policy 13**

It may be useful to recommend that heritage should be taken into account at the beginning of the masterplanning process.

### **Non significant and intrusive elements and attributes p117 – policies 14 and 15**

We consider some elements identified in the schedules as being ‘non-significant’ are significant. See previous comments.

### **NCC and access compliance – policy 16**

A range of alternatives should be considered whenever improvements are required to ensure that the solution that is least damaging to cultural heritage significance is adopted.

### **Other general policies that might be included:**

Before planning significant additions and alterations, the original plans (for the appropriate disciplines including landscape) should be inspected to provide background information.

### **Landscape approach p118 – policy 17**

This policy is supported. However more detail is required in the preceding chapters to identify the significant views, built elements and fixtures.

### **Plantings p118 – policy 18**

What will the Landscape Heritage Handbook (policy 43) contain? We note that policy 28 addresses planting in planter boxes.

### **Playhouse Green p118 – Policy 20**

This policy should provide more guidance about achieving a compatible building envelope. The word ‘respect’ can be misunderstood. Infill to the height of the flytower on the Lyric Theatre would destroy the significant roof scape (see also Pavlyshyn’s comment on the flytower p36 of the CMP). Any new building be subservient to the existing Performance Centre in both scale and detail.

### **External lighting and projected lighting p121 - policy 33**

Significant original lighting should be maintained.

### **Bronze railings p121-122 – policy 34**

Alterations be reversible.

### **Buildings and Fabric**

The policies in this section are generally supported with the qualification that many existing significant features have not been clearly identified in the previous chapters or their significance explained.

### **Fabric - policy 38.**

The original colours of carpet were important and should be maintained and reproduced where necessary.

### **Fabric samples and specifications - policy 39**

This policy may require further explanation. We understand that samples were prepared for each phase of the building work and there are no ‘original samples’ that applied to all phases. Is this correct?

**Additional polices** are required to cover structural systems and integration of services to avoid future intrusions like the additional track lighting in the museum. Gibson's strategy for incorporating services is believed to have been of significance but is not addressed in the preceding chapters.

**Furniture - policy 40 furniture.**

Samples of significant furniture should be maintained and all should not be disposed of.

**Maintenance and repairs of concrete – policy 42.**

Is the original aggregate still available? If not there should be some research prior to any work being done to find an alternative.

**Cleaning concrete – policy 43.**

The landscape heritage handbook should be identified in the introduction as one of the sources of future information.

**Back of house spaces - policy 44**

This policy recognises the significance of the original design intent of the back of house spaces (which we support although the assessment of cultural heritage significance does not explain the basis for the assessment). It may be useful to highlight the importance of maintaining characteristic features in these spaces like unpainted concrete.

**Art Gallery water mall – policy 48**

The view of the Water Mall from the QAG Board Room should be identified as being significant.

**Art gallery original openings – policy 50.**

This is probably a good policy but galleries 11, 12 and 13 are not identified on the plans pp54-55. Are these window openings shown as item 5 level 4?

**Sculpture garden - policy 51.**

What are the significant plantings? What about the fountain?

**Art Gallery – primary circulation - policy 52** is strongly supported.

**QPAC Additional policy** - The toilet addition in the central foyer is extremely intrusive being at a focal point. It should be relocated.

**Function terrace – policy 81.**

We have reservations whether this is achievable without impacting on views from the river. How important is the requirement? There is no section in the CMP on users' requirements and priorities.

**Museum theatre p130 – policy 84**

We question the basis for policy 84 – why is the museum lecture theatre considered to be not significant whilst the auditorium in the Edge is significant? The lecture theatre was an important part of the original design.

**Museum Garden p130-31 – policy 85**

The policy not to enclose this space is supported.

### **Keeping Records p132 – policy 91**

This policy is not very clear. Surely there needs to be a strategy for maintaining original records and ensuring they are accessible, keeping maintenance records (past present and future) and managing future records. In some cases original records are held by other organisations (for instance the Fryer). These should have been accessed in preparing the CMP to gain an understanding of their usefulness.

### **Oral History p122 – Policy 92**

This policy is supported and is a priority. Our informal contacts with people who were involved with the design has been very instructive and provided useful information which is relevant to understanding the significance of the place.

### **Awareness and co-ordination of heritage and issues pp133 – 134 – Policies 96 and 97**

It may be useful to include some advice about responsibilities under the Qld Heritage Act and methods available to facilitate management for instance exemption certificates with longer currency than the norm which are specific to the site or MOUs.

### **Suggested additional policies**

#### **a) Integration of the CMP into decision making**

There should be a policy about the integration of the CMP into decision making. Major decisions about use and adaptation of the Cultural Centre should be put on hold until the CMP has been ratified.

#### **b) Management committee**

Additional policies are required about management structure and public consultation. It was the AIA (Qld)'s expectation that the CMP needs an expert and independent panel to oversee its application. Such a panel should represent the various interests, including heritage and architecture.

#### **c) Maintenance**

What is the present maintenance regime and how is it managed? Should this continue as existing or should a change of approach be adopted? Policy 96 is noted and supported. The requirements of Policy 89 are supported but should be developed further. Maybe there is other documentation that should be referenced for instance Maintenance Manuals?

## Appendix 1: Photographs

Photo	Comment/Question
	<p>The Museum Garden was designed as an innovative external exhibition space and should be retained. The policy not to enclose is supported. The policy could be developed to suggest that the space could be adapted for any large scale exhibition material that provides impact and identity to the Grey Street façade as suggested by Bruce Campbell.</p>
	<p>Museum new entrance. Is this tree significant? Appears to be the same age as those on the opposite corner.</p>
	<p>Museum lecture theatre was an integral part of the original plan and should be rated significant, with the original parquet floor and coffered ceiling. What date is the fit out?</p>




Photo	Comment/Question
	<p>Museum – the central plant is a powerful cubic element and is surely significant architecturally, for its function and evidence of original masterplanning.</p>
	<p>Museum. Extremely intrusive light tracks. The original light tracks were movable and could be slid along the power rails in the ceiling beams allowing any size or type of light fitting to be placed in any position on the ceiling.</p>
	<p>Museum. New work obscures the original void which is significant. The original design minimised the need for wayfinding signage by ensuring that at any point in the galleries visitors could easily find the open central area to see where they were, and where they might choose to go next.</p>




Photo	Comment/Question
	<p>Museum. Has this ceiling been introduced? What is its significance? Is it intrusive?</p>
	<p>Art Gallery. Is this an infill wall – is it temporary? Should be shown on the plans.</p> <p>Are the downlights original? If so they may be significant.</p>
	<p>Art Gallery. Ceiling in foreground obviously original with exposed ducts within ribbed ceiling. Is the flat ceiling in the background at left original?</p>



Photo	Comment/Question
	<p>Art Gallery. Wall built out – how many of the walls have been changed?</p> <p>What is the rationale for the skirtings? Some painted concrete some travertine. Significance?</p>
	<p>Art Gallery. Significant furniture should be identified in all buildings.</p>
	<p>Art Gallery. Non-significant modifications – should there be a policy about not attaching blinds etc to the walls?</p>




Photo	Comment/Question
	<p>Art Gallery Sculpture Court. Who designed the fountain? Is it intact?</p>
	<p>Art Gallery Sculpture Court - detail. Are the duct covers in the Sculpture court original? How much of the paving is original?</p>
	<p>Art Gallery Sculpture Court. What of this landscaping is original? Is it significant?</p>





Photo	Comment/Question
	<p>Art Gallery. Significant and intact landscaping of the Umbrella court and surviving Russelia. What is the significance of the planting in the foreground?</p>
	<p>Art Gallery. Significant landscaping should be identified on plans or in some other way that is easy to interpret.</p>
	<p>Art Gallery. Significant lighting should be identified.</p>

Photo	Comment/Question
	<p>Landscaping at the Edge is significant and Russelia survives.</p>
	<p>The Edge. Evidence of original glazing position is important and should be conserved.</p>
	<p>The Edge, non -significant/intrusive ceiling</p>



Photo	Comment/Question
	<p>Performing Arts. Studio 1 is significant. There should be a policy that defines the envelope for any new building in this location.</p>
	<p>Performing Arts. Extremely intrusive toilet has been identified as non-significant. How much of this balustrading and stairway is original? The plans are too small to be able to see – maybe a larger diagram of this important space would assist.</p>
	<p>Performing arts. This space deserves a better description with regard to its role in orientation and as one of the key circulation spaces. Is it a significant internal view?</p>

Photo	Comment/Question
 A photograph showing a wide, red-carpeted staircase with glass railings and metal handrails. The staircase is part of a larger interior space with high ceilings and concrete walls. A date stamp '01 02 2017' is visible in the bottom right corner of the photo.	<p>Performing arts. A significant internal view?</p>
 A photograph of a building's exterior. A concrete wall is visible, with a section of metal sheeting extending over it. A taxi is parked on the street in front of the building. A date stamp '01 02 2017' is visible in the bottom right corner of the photo.	<p>Performing Arts. Is there a reason for this an intrusive addition? Why does the metal sheeting extend over the concrete?</p>

## **Appendix 2: Comments by Bruce Campbell**

I joined the Queensland Museum as a curator in 1964. In 1974 I was appointed Deputy Director with responsibility first for Collections and Research, then subsequently for Exhibitions, Education, and Public Relations. I retired in 1998.

From 1974 to 1980 the Director and I were responsible for writing the brief for the design of the new Museum to be built at Southbank, and liaising with the architect throughout the design development process. Regrettably, neither Alan Bartholomai nor Robin Gibson have survived, and my memories of the details of that process are rather incomplete.

We spent some time developing a unique approach to the exhibition spaces that would increase the average visit time beyond the universal 1-2 hours and minimise museum fatigue that comes from walking aimlessly through large spaces past numerous displays.

There would be a grand circulation zone that stretched the length of the building; this zone would have large items – conversation pieces that demand attention and promote mental or emotional interaction. This is where people would meet, gather, circulate and plan their visit. It would be the beginning and the end of the visit. All three floors would be visible from this zone to provide clear understanding of the extent and circulation of the entire exhibition space.

On each of the three levels rooms of varying sizes would be defined by removable partitions (these are not structural supports for the floors above which are self-supporting). Each room would have its own individuality and would provide a sense of isolation from the rest of the exhibition space. They would be places that you make a conscious decision to enter, and of a size and scale that is not intimidating. Circulation through each of these rooms would be guided not by restricting walls but by attraction to sequentially revealed items of interest. Because the contents of each room is not related to any overall theme throughout the exhibition space any one can be dismantled and replaced rapidly with minimum disruption to visitor experience.

While these smaller themes are easily digestible there was still a need to show a considerable amount of the range of the museum's collection material. This would be achieved by setting aside a larger area where a reference collection of items from all areas would allow visitors to identify their own material or to just be aware of the extent of the collections. This area would provide additional expertise through appropriate staffing, and a small reference library.

If it became necessary to accommodate large travelling exhibitions (and it did) large connecting doorways could be cut to join several rooms (and they were).

The room closest to the entrance/exit would be developed as a shop. It would not intrude on the exhibition space but its function would be clear. Visitors would be welcomed at an information desk where they would be given a monthly newsletter of events and exhibition floor plans so that they could choose which rooms to visit.

We considered this approach to museum exhibition layout was unique, and Gibson's design provided an elegant solution to these requirements. The central circulation space was open with immediate visual connection between all floors. The ceiling was both beautiful and functional, with air conditioning ducts emphasising the strong transverse lines of the beams, and an innovative lighting



system that allowed maximum flexibility of placement of overhead lights without disrupting these transverse lines. See Draft Report, figs 100, 101.



100 Interior of Queensland Museum, level 2, c. 1987 (Richard Stringer)



101 Interior of Queensland Museum, mezzanine level and level 3 on the left, c. 1987 (Richard Stringer)

In 2011 this was completely obliterated by an inappropriate solution to a circulation problem. The incongruous use of varnished timber to emphasise a massive and unwelcome intrusion into a space that Gibson had deliberately left open to provide an immediate appreciation of the entire exhibition spaces surely justifies rating this as Significance Level I (intrusive and diminishing the significance of the place), rather than N.



102 Queensland Museum, level 2 with later alterations and stairs to mezzanine level (2016)



The same would apply to most of the other 2011 alterations - the new lighting tracks that are bolted across the bottoms of the ceiling beams and interrupt their beautiful transverse flow, the timber cladding, and the sprawling bookshop that dominates the entrance foyer.

The strongest memories, long after a museum visit, are often the first and last things you saw. A bookshop? And a beautiful staircase?

Further comments by Bruce Campbell.

#### P130 **Museum theatre**

*The theatre was an integral part of the original plan and its only fault now is that it is too small for some events.*

*I was surprised it was not rated as S.*



**Museum Garden (Dinosaur Garden)**

*The Museum Garden was designed as an innovative external exhibition space.*

*The original landscaping was to accommodate two large American dinosaur models that would be visible to passing traffic and clearly identify the building as a Museum, and would provide a stimulating entrance for school groups who would be accessing the building from Grey Street. It was originally known as the Dinosaur Garden, but more recently it was redeveloped and became the Energex Playosaurus Place. The original concept of using this space as an innovative external exhibition space is clearly appropriate.*

**Policy 85: Museum Garden**

*The Museum Garden is a significant indoor/outdoor space and an important element of the Grey Street façade and should not be enclosed.*

*The space could be adapted for any large scale exhibition material that provides impact and identity to the Grey Street façade.*

Appendix 3: AIA nomination

# Application form

Heritage

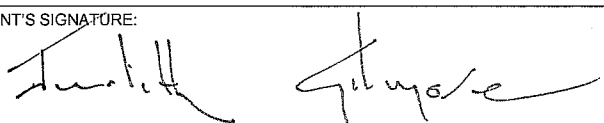
- ☒ Entry of a State Heritage Place in the Queensland Heritage Register  
☐ Removal of a State Heritage Place from the Queensland Heritage Register  
☐ Removal of part of a State Heritage Place from the Queensland Heritage Register

Use this form to make an application to either enter a State Heritage Place in or have all or part of a State Heritage Place removed from the Queensland Heritage Register. The Queensland Heritage Register is established under the Queensland Heritage Act 1992.

## 1. Applicant Details

FAMILY NAME (OR CORPORATE NAME Including Title of signatory): AUSTRALIAN INSTITUTE OF ARCHITECTS		TITLE:
GIVEN NAME/S: QLD CHAPTER MANAGER JUDITH GILMORE		
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## 2. Applicant Consent

<b>APPLICANT CONSENTS TO PERSONAL INFORMATION BEING RELEASED</b> <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	
APPLICANT'S SIGNATURE: 	DATE: 4 AUGUST 2014

**Please note: all applications are made available for public viewing. Giving your consent here will mean your name, as well as any affiliations will remain on the public copy of the application.**

## 3. Details of place

NAME OF PLACE AND / OR FORMER NAME QUEENSLAND CULTURAL CENTRE (QCC)		FOR REMOVALS ONLY ENTER HERITAGE REGISTER NUMBER (60xxxx) HRN:
STREET ADDRESS  Lot/Plan details: 400 SP259398, 934 SP251794, 933 RP896477 Part of Road reserve Melbourne Street, Part of Road reserve Stanley Street		
LOT See above	PLAN See above	LOCAL GOVERNMENT QUEENSLAND
What is your interest in the property? <input type="checkbox"/> Owner <input checked="" type="checkbox"/> Other		

## AUSTRALIAN INSTITUTE OF ARCHITECTS (QLD)

### NOMINATION FOR HERITAGE LISTING: QUEENSLAND CULTURAL CENTRE (QCC)

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- **Extent of the Proposed Listing**
- **Address**
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(The two preceding sections should be read together as supporting documentation for the proposed listing.)

#### Land Title:

##### Sources consulted

Information about the Queensland Cultural Centre is extensive. Only a small number of official and personal records and published material has been consulted. The official records for the Centre at the Queensland State Archives are presently embargoed (as within the zone for the G20 meeting later this year) and not easily accessed. If useful, footnotes can be added. There are a very large number of photographs of this site, before, during and after construction of the Queensland Cultural Centre. Only three illustrations have been included to better explain the original subdivisional pattern, the earliest scheme for the cultural centre (1974) and the finished complex. A copy of the title with the proposed heritage boundary has been appended. The applicant is willing to provide references for consulted source/record material at a future date.

## QUEENSLAND CULTURAL CENTRE (QCC) NOMINATION FOR HERITAGE LISTING

#### EXTENT OF THE PROPOSED LISTING:

The extent of this nomination comprises:

- the **entire** Queensland Cultural Centre including the underground carpark in Stanley Street;
- **less** the Queensland State Library (which was substantially altered and extended in 2002-06) and the free-standing Gallery of Modern Art (2002-6).

#### ADDRESS:

Grey Street, SOUTH BRISBANE, QLD 4101

#### REAL PROPERTY DESCRIPTION:

Lot/Plan details:

400 SP259398

934 SP251794

933 RP896477

Part of Road reserve Melbourne Street

Part of Road reserve Stanley Street

The real property description for that section of the Queensland Cultural Centre which is nominated for heritage listing is that portion of Lot 400 on SP259398 south of the southern alignment of the Queensland State Library extended through to the river so as to include in the nomination, the river front annex called the Edge; together with Lot 934 on SP251749 which is the land between the Performing Arts Centre and the Brisbane River. .

The Queensland State Library which occupies the remainder Lot 400, together with the Gallery of Modern Art which occupies a separate site (Lot 500 on SP259412); and the already heritage listed former Victoria Bridge abutment (Lot 1 on RP896477, QHR 600303) are **excluded** from this nomination.

## **PART 1**

### **QUEENSLAND CULTURAL CENTRE: A Short Memoir (author Allan Kirkwood LFRAIA)**

#### **SOUTH BRISBANE BEFORE THE CULTURAL CENTRE**

Prior to the advent of the QCC, the local area of South Brisbane comprised a neatly gridded road system of some major road arteries, of the day, crossed by secondary roads for local access. Most blocks thus created were of about a two to one proportion, lengthwise parallel to the South Brisbane reach of the Brisbane River.

The railway line, located mid-block in the third block back from the Brisbane River, was a dominant feature of the South Brisbane local area.

The only means of access from the Brisbane city centre to South Brisbane, for vehicular traffic and pedestrians, were via:

- the newly-constructed Victoria Bridge, which necessarily had been built alongside the old Victoria Bridge which was then demolished except for the southern downstream abutment, retained as an historical marker and memorial;
- the Grey Street (William Jolly) Bridge at Kurilpa Point.

Roads of significance were:

- Melbourne Street, a wide boulevard leading to the suburb of West End, which previously had aligned with the old Victoria Bridge, but received a deviation between Grey Street and the river to align with the new bridge;
- Montague Road, a long road, servicing the industrial precinct of West End, running from Orleigh Park at West End to its termination at a right angle elbow with Stanley Street, at Kurilpa Point;
- Stanley Street, a long gun-barrel straight street, commencing at Montague Road and running parallel to the South Brisbane reach of the Brisbane River, which serviced the wharves, warehouses, industrial premises and support facilities of that part of Brisbane, through past the South Brisbane Library and beyond;
- Grey Street, another long, wide boulevard running parallel to Stanley Street and the river, one block back, also parallel to the railway line and being the frontage to the South Brisbane Railway Station, then the interstate railway terminus for Brisbane, beginning at its intersection with Vulture Street at the eastern end and leading to the Grey Street (William Jolly Bridge) at its western end;
- Russell and Hope Streets, together with Melbourne Street intersecting with Grey and Stanley Streets, were local roads of added significance in defining the subsequent site for the QCC;
- Fish Lane, a minor laneway parallel to and one block removed from Melbourne Street, traversing several blocks including that between Stanley and Grey Streets, was of less significance, but subject to consideration in the QCC context, nevertheless.

Trams had been a major people-mover transport system through South Brisbane to the Brisbane city centre, via one-way inbound along Grey Street, one-way outbound along Stanley Street and two-way along Melbourne Street, but trams were eradicated from Brisbane with the implementation of the Wilbur Smith Plan and prior to the building of the new Victoria Bridge. However, even after the eradication of the trams, and after the opening of the Captain Cook Bridge in the early 1970s, the Victoria bridge and its approaches remained a major arterial access to the Brisbane city centre, especially after the introduction of the Brisbane Busway System.

#### **A SITE FOR THE QCC**

After much deliberation in exploring the possibilities of other potential sites, a site for a proposed new Queensland Art Gallery, the architect for which was to be decided by an architectural competition, was selected at South Brisbane on the block bounded by Melbourne, Grey, Hope and Stanley Streets, also to include road closure of only that part of Fish Lane occurring within that block. This was the subject site chosen for the QAG competition.

The Building Authority, to officiate over the architectural competition and to oversee the fore-shadowed subsequent building works, was named to be the State Department of Works, Queensland, under a continuing role of its Director of Building, Roman Pavlyshyn, who had been central to progressive developments to date.

In the winning entry submitted by Robin Gibson and Partners, the QAG design depicted a pedestrian link over Stanley Street to riverbank lands extending alongside the new Victoria Bridge approach. This pointed to a wider realisation of the potential of the South Brisbane precinct to encompass a greater project than the QAG alone.

Robin Gibson and Partners were requested to undertake a Master Plan study of an expanded complex to include, not only the new QAG, but also a Performing Arts Centre, a new Queensland Museum and a new State Library,

designated collectively as the Queensland Cultural Centre. The study would include investigation of the potential for the QCC to occupy such additional lands as reasonably appropriate to an integrated complex, as well as the realignment of roads and properties to facilitate.

The completed Master Plan arranged the four cultural entities, individually identifiable in a single complex of interconnected buildings and open spaces, on a proposed amalgamated assemblage of land and other rights, to include:

- the old St Helens Hospital riverfront site upstream of Hope Street, to accommodate the SLQ;
- the already selected QAG competition site, but with that part of Stanley Street deviated closer towards the river and under the abutments of the new Victoria Bridge and re-joining the original Stanley Street near its Russell Street intersection, thereby creating an enlarged site to accommodate both the QAG and the QM;
- part of the block bounded by Melbourne, Stanley, Russell and Grey Streets, from Melbourne Street through to the extremities of the old Manhattan Hotel – Manhattan Walk sites, to accommodate the first stage of the QPAC;
- air-rights for an extended QAG plaza over the relocated part of Stanley Street;
- air-rights for a footbridge, also to carry centralised services, over Melbourne Street;
- underground rights for subway tunnels;
- an auditorium and restaurant facility on the riverbank site adjoining the relocated Stanley Street;
- a boat-landing pontoon, pump house and floating fountain in the river.
- The proposed Master Plan was subsequently approved and the nominated subject lands duly acquired by the State government. The QCC project then proceeded.

## **THE QCC SITE – PREPARATORY INVESTIGATIONS, PROJECT PLANNING**

In order to prepare for the detailed design and documentation phases of the project, in readiness for the construction phases, it was necessary to undertake detailed fact-finding, recording and documenting of the QCC precinct, including roadways, underground and overhead public utilities, property boundaries, ownerships, easements, ground conditions and relative levels, contours, surveys of existing buildings and structures and their likely impacts on design and subsequent construction. The occurrence of the Brisbane Floods of 1974, with subsequent investigations, was an influential factor in a continuing compilation of data.

This work was defined and activities overseen by the Architects, commissioning and briefing the respective specialist consultants concerned, primarily Land Surveyors and Civil Engineers in the initial instance, and other consultants as work progressed.

To facilitate this process, main reference points were established in practical positions relative to the respective project stages, enabling three-dimensional coordinates to be applied universally to documentation in a single dimensional system for consultants and constructors alike.

The survey documentation on the existing site was meticulously compiled from field surveys, recorded information and data, and coordinated into the documentation. This was then used as a basis for upgraded road works design, architectural design development, realignment of property boundaries as may be required, amalgamations of properties and new property descriptions. Some transfers of property rights to re-allocated sites were also involved, where preservation of public open space applied.

The programming and planning of construction phasing then progressed in order to set the required timetables for preparation of appropriate tender and building documentation, to accord with set completion dates for each of the major cultural entities. Each major construction entity (of Stages 1, 2, 3 & 4, and later, 5) was broken down into sub-construction phases, separately sub-designated – Site Demolition and Excavation (A), Piling (B), Building Works (C), Fitout (D), for instance – enabling documentation of up-coming phases of work to be proceeding simultaneously with works currently underway.

Ground conditions, related to the high water-table existing adjacent to the Brisbane River, dictated that deep basements would not be economically acceptable to project budgeting. These had been seen to be expensive in the almost concurrent Victorian Arts Centre project in Melbourne.

Early decision-making on vital design and construction elements of the ultimate finished entity needed to be done with certainty. Close cooperation and coordination between the Architects and the Consultants for the various disciplines was also paramount.

## **SIGNIFICANT EARLY DECISIONS**

Robin Gibson and Partners decided, at the outset of the initial design stage, that the QCC would be developed to be an architecturally integrated complex of buildings upon completion. In order for this to happen, it was essential that certain decisions be made at the outset, or at very early stages of the design development process, that could, and would, be carried through to the completion of the project.

Such decisions included:

- consistency of design philosophy to all component entities;
- low-profile architecture, respecting the encompassing hills of greater Brisbane;
- due acknowledgment of the Brisbane River and city beyond;
- consistency of finishes, both exterior and interior, to major alike elements;
- elegant expressed primary structure, with integrated services;
- central services plant, distributed to all component entities;
- appropriate spaces, outside and inside, for quiet contemplation;
- relaxed atmosphere, consistent with Queensland lifestyle.

By way of example of the methods of quality control employed, that applied to the overall concrete finish of the QCC is a significant. A monolithic, white concrete off-form finish, sand-blasted, had been decided upon as the external treatment for all of the QCC buildings. To ensure a consistency of finish throughout a project that was to be some twenty years in the making, and across several building contracts, contractors and suppliers, it was necessary to source assured supply of the constituent materials for the requisite concrete mix to produce the desired, in-situ, end result.

In conjunction with the Structural Engineers, McWilliam Consulting Engineers, who were seeking the necessary structural properties of the concrete, and after much sampling of constituent product sources, the Architects settled on a concrete mix that included: white cement from South Australia; fine white sand from Stradbroke Island; fine and coarse aggregates from the Pine River. The desired concrete colour was re-set by the Architects for each contract, by approval of sample panels, within the strict guidelines of the mix pre-set by the Structural Engineers, to maintain overall QCC consistency.

## **THE QUEENSLAND CULTURAL CENTRE, A MASTER PLAN**

Much has been written elsewhere to record the events and developments leading to the architectural competition for a new Queensland Art Gallery, the success of architects Robin Gibson and Partners in winning the competition, to be followed by a subsequent expansion of the project brief to a broader complex of four major cultural institutions. Robin Gibson and Partners were then commissioned to prepare a Master Plan for a new Queensland Cultural Centre to be based on an expanded QAG site. The Master Plan was prepared and subsequently approved to proceed.

An opportunity to dedicate the site occurred with the Queen's Visit of March 1977.

A first stage of riverbank works was defined and brought forward; pavements and landscaping were completed; a tent structure for dignitaries and event decorations, all designed by the Architects, were erected; a boat landing-stage, pump-house and the floating fountain were installed; and with much public celebration, Her Majesty unveiled the plaque and inaugurated the fountain with the push of a button.

The fountain had two modes of operation: a single jet to about 75 metres high, or nine aerated jets to about 30 metres high.

Many factors came into play in decision-making for the comprehensive arrangements of facilities for the four major institutions. Not the least was the desire and necessity for each institution to have its own identity, and to be individually identifiable, within a greater whole.

A group complex of component parts also offered advantages of economies of operation to be taken, and as a consequence a central services plant and distribution system, to provide service utilities to all buildings, was devised and its progressive implementation was incorporated into the project staging strategy.

A separate Auditorium-Restaurant building was included in the QAG project to provide appropriate services to the Centre as a whole.



A Cultural Centre Trust was established, to be housed in separate quarters within the QAG development, to administer and coordinate the operations of the QCC as a whole. (This was later revamped and taken off-site, and the quarters taken over by Security to meet onsite needs.)

The 1974 Brisbane Floods were a significant reminder of the vigilance required for safe protection of valuable collections of the constituent institutions, as well as the important consideration of flood-level predictions into the future. This led to a timely review of floor levels, relative to flood levels, across the complex.

carparking was identified as a necessary first-stage provision. The 500-car carpark that was envisaged required two floor levels under the combined QAG-QM project footprint, and had to be built, opened and operated together with the QAG, requiring that the QM, scheduled for a later date, would have to be constructed overhead.

## **QCC STAGE 1: QUEENSLAND ART GALLERY**

The Queensland Art Gallery is the opus of Robin Gibson's life's oeuvre. Much has been published in record of its genesis, and much has been written by Robin himself and presented in his speeches and talks. It is a building that from the day that it opened has been widely admired, in Queensland, other States and internationally.

In the year of its opening 1982, the QAG was awarded the RAI A Sir Zelman Cowen Award (the premier national award of the Australian Institute of Architects) and Robin Gibson was named 'Queenslander of the Year'. Robin Gibson was also awarded the RAI A Gold Medal (one only awarded nationally each year) and the Order of Australia.

The QAG was fortunate that, even in its relationship with the QCC alone, it had benefited from a lengthy gestation. Many people had contributed to its realisation and to the definition of its design brief. After winning the architectural competition, Robin submitted a tour itinerary of world galleries to be visited, which accordingly was approved. On the tour, Robin was accompanied by a small group of significant people who would be involved in the creation of the new QAG. This trip was important both to Robin's design development of the QAG and to the others in their interpretation of the relevant issues and their input into the design process.

Under design development from the original QAG competition entry, the principle of the Watermall, in parallel with the Brisbane River, as a key orientation space for the gallery visitor, and as a vibrant people's place, became more paramount.

As a consequence the Watermall is now an elegant, multi-volume, space running the length of the building, visually open at each end to landscaped courts. The Watermall separates the main entry foyer and gallery visitor-support areas from the galleries proper, in a most subtle way. The water element runs full length down the space and into the courts beyond with sculptures and water plays, except where necessarily crossed by the internal circulation of the gallery. Inside the gallery, the water is still, to avoid excess humidity which could be detrimental to the artworks. Upper-level bridges also cross the space as circulation for the galleries, and for staff. The QAG Boardroom also discreetly spans the space at high level, looking down its entire length. Natural indirect light is introduced into the central internal portion of the Watermall via an ingenious system of rooflights formed by Y-shaped concrete clear-span beams.

The main entry of the QAG is positioned on a diagonal line of primary approach for pedestrians arriving from the city via the upstream footpath of the Victoria Bridge. Visitors arriving by other means, by bus, rail or car, or on foot from other directions, are led to this main entry via external walkways, mainly through landscaped courtyards with water features, sculptures and seating. Specially commissioned or purchased sculptures, many of considerable size, are strategically sited in outdoor locations of the QAG grounds.

From the main entry, visitors are immediately introduced to the Watermall orientation space as they cross to the galleries proper. The galleries meander, in a logical fashion, leading from one to another, sometimes through half-level floor changes by stairs and ramps, with galleries having variously high, medium and low heights to cater for the differing scale of the items to be exhibited. The internal circulation of the gallery allows easy return to the orientation space of the Watermall, for shortcutting or specific visitations. There is a large temporary gallery for travelling exhibitions, which can be completely closed off from normal gallery circulation as required. Another sizeable gallery, which also can be closed off, is equipped for installations, sound, light and audio-visual displays.

Differing floor finishes are important to the functions of the galleries. Substantial areas of floor in general traffic zones are finished with large travertine slabs. Travertine also was run in relatively narrow bands alongside walls where paintings were to be hung, as a subtle deterrent against touching the paintings. Timber parquetry occurs extensively, as well, and although carpet was originally installed to many areas this has since been replaced generally by parquetry.

Wall finishes include white sand-blasted concrete and white-painted plasterboard over a special plywood backing to facilitate the hanging and fixing of artworks. Ceilings are either ribbed concrete beams with integrated ducting, lighting and services, or white-painted plasterboard incorporating general-purpose down lighting. Track lighting systems enable variable display lighting for artworks. Temperature and humidity are strictly monitored and controlled within the gallery spaces for the protection of artworks, and security systems are comprehensive and extensive. All essential systems are backed up by standby power generation in case of emergency.

An educational facility was provided, opening off the Watermall, comprising a studio, classroom and 100-seat lecture theatre. Above, directly accessible from the main entry, the QAG administrative, curatorial, reference library and art society facilities were located. A staff bridge links to the main collection storage areas over the galleries. Opening off the main entry, also, are the gallery shop, cloak room and an orientation theatre.

Separately, and simultaneously with the construction of the QAG, a Central Services Plant facility was constructed on the corner site at the Grey-Hope Streets intersection adjacent to the QAG-QM development. This would provide essential centralised service utilities such as water, electrical power, chilled water for air-conditioning, and other services to all four component entities of the QCC. It was essential that it come into operation with the completion of Stage 1: QAG, to be followed sequentially by the other stages. Originally, this was a single, tall, concrete structure housing cooling towers, substation, other essential plant and control and maintenance facilities, but it was later enlarged for the increased plant needed for the Stage 5: Playhouse Extension of the QPAC, which was not an original component part of the QCC. The services consultants for the project, and entire QCC, were Bassett Consulting Engineers.

Construction of the QAG overlapped with the construction of Stage 2: QPAC of the QCC. Two significant structural connections between the two entities were required to be built, with the cooperation of both contractors.

One was the overhead footbridge to link the QAG-QM development with the QPAC, and acting as an umbilical to carry centralised services from the Central Services Plant to the QPAC. These were carried within the trough structure of the bridge and covered by removable precast concrete pavement slabs. Out-of-hours road closures were required to hoist these huge trough beams into place.

The other was the subway under Melbourne Street, which would provide direct access for patrons to the QPAC from the carpark under the QAG-QM. A complication to the construction of the subway was the existence, revealed previously by the survey investigations, of a large, very old and fragile, brick stormwater drain running lengthwise under Melbourne Street to the river. The subway had to be precisely positioned and carefully built to pass under the drain.

The on-site consultancy team was headed by Bruce Carlyle of Robin Gibson and Partners, and operated out of site offices located in the old St Helens Hospital buildings. The building authority was the State Department of Works, Queensland; the builder was Graham Evans and Co Qld P/L; the project quantity surveyors, also for the entire QCC, were Rider Hunt and Partners.

## **STAGE 2: THE PERFORMING ARTS COMPLEX**

The Queensland Performing Arts Centre had no, government-owned, predecessor institution of an equivalent nature to what was now being envisaged by the Master Plan prepared by Robin Gibson and Partners, Architects, and their consultant team, at the behest of the State government.

A performing arts users committee had been established, headed by Zelman (later Sir) Cowen, which reported on the present and projected community needs of the performing arts in Brisbane. This contributed to the development plan for the proposed QCC, which was publicly released in October 1976.

In January 1978, a Planning Brief was produced, with specialist input from Theatre Consultants, Tom Brown and Associates, and Acoustic Consultants, Peter Knowland and Associates, defining the facilities and services to be provided in the Performing Arts Complex, one of the four major entities of the QCC. Three main venues were recommended, a Concert Hall, a Lyric Theatre and a Studio Theatre, which confirmed the basic findings of the users committee. From broad concepts and a detailed brief, the meticulous planning of each of the venues and their support facilities proceeded. A Performing Arts Trust was formed, chaired by Donald Munro, who recognised the opportunity to develop an institution without any carry-over of preconceptions or prejudices of the past.

The detailed design of the QPAC involved familiarity, research and development of many aspects of latest trends in theatre design. Before joining Robin Gibson's office in 1968, Project Architect Allan Kirkwood had travelled overseas, after graduating in Brisbane, and spent four years working in significant London architectural practices on projects that included various theatre types. During that time he fostered an interest in the performing arts,

particularly in the realms of classical music and live theatre, and, by his work experience and practice, the manner by which these could be translated into the design of large theatrical venues. Further, exposure to large-scale projects gave him the opportunity to develop methods whereby major buildings could be successfully designed, documented and constructed in an ever-changing contractual environment. In Gibson's office, he had already completed a number of award-winning projects for the practice. The QPAC was the ideal opportunity for him to deploy the skills and experience he had acquired.

With a dedicated and motivated team working within the Gibson office, and with the ongoing guidance of the theatre and acoustic consultants, together with the wider QCC consultancy group, the project moved through the design development stage into contract documentation and the ultimate calling of tenders. In late 1979, the contract for building works for the QPAC was let to Barclay Bros Pty Ltd. The tight programme required that while structural works were being constructed, many individual sub-contracts and separate contracts were being documented, tendered and awarded, by the architects and consultants co-operatively with the head contractor. The contractual arrangements were innovative and complex, and harmoniously effected. This was a significant tribute to all concerned. The QPAC was officially handed over in November 1984, only six days outside its planned completion date.

On 11 December 1984, a special inaugural 'Workers Concert' was held in the first-completed Lyric Theatre, as a tribute to all who had been involved in the planning and construction. It was a unique occasion, 'by invitation only', to architects, consultants, contractors, sub-contractors, workers and family members, simply for helping to turn the dream into a reality.

A first public performance occurred on New Year's Eve 1984, followed by fireworks over the Brisbane River. The first major performance season began on 7 February 1985 with 'The Pirates of Penzance'. With all theatres operational, the 'Opening Celebrations' and official opening, by HRH The Duke of Kent accompanied by HRH The Duchess of Kent, occurred on the day of 20 April 1985, followed that evening by a 'Royal Festival Performance' in the Lyric Theatre.

To put the QPAC into the context of its day, we have to consider, apart from the locally perceived need, the wider influences that were at play, both within Australia and perhaps beyond in the English-speaking world, recognising that live theatre is a cultural expression of language. On the other hand, live music is a universal language and does not fall into the same category as live theatre with regard to performance facilities.

The National Theatre in London, with its Olivier Theatre as its centrepiece, had been designed in the late sixties and was completed in 1976 to become the flagship of British theatre of its time. Already, in Australia, the Sydney Opera House had been completed with its opera theatre, concert hall and playhouse theatre. The Adelaide Festival Theatre had also been completed. The State Theatre, Concert Hall and Playhouse of the Victorian Arts Centre were already under construction, following the earlier completion of its National Gallery of Victoria.

Musically, new opera theatres and concert halls were appearing in different parts of the world, in the post-WWII era. The new Opera Bastille in Paris explored modern staging techniques, in contrast to the traditional, much admired, existing Paris Opera of Charles Garnier (1875). The Berlin Oper of Mies van der Rohe was already built. The Royal Festival Hall, London had been built for the Festival of Britain in the early fifties. A new Berlin Philharmonic Hall (1963) by Hans Scharoun stirred the orchestral world with its in-the-round seating and new approach to acoustics, as opposed to the old, tried-and-tested, and much loved, Musikverienaal in Vienna, and its 'shoe-box' configuration.

Theatre Consultant Tom Brown was highly experienced in the theatrical world, especially with the National Theatre at the Young Vic (ref. Old Vic) in London and elsewhere in the world, and his importance to the QPAC is deserving of highest praise. His contribution to the QPAC Planning Brief was particularly significant to the QPAC's successful realisation. Acoustic Consultant Peter Knowland had worked with the acoustician on the Sydney Opera House, continuing to hone his own acoustical preferences in his own practice, through his love of musical sound and theory, particularly as it relates to room acoustics, as well as in the application of sound isolation and the acoustical behaviour of materials. His contribution, too, to the Planning Brief, and to the ultimate realisation of the QPAC, was highly significant, also. Both maintained their specialist consultancy roles throughout the entire QPAC project.

Of particular importance in the design of auditoria for large performing arts spaces are: sightlines and distances; room acoustics; seating configuration and access; performer engagement with audience; emergency escape. In combination, the criteria for each of these can vary according to the requirements of the performance space and the nature of the performance.

The first, major, stage of the QPAC was to contain three performance spaces having auditoria of quite differing basic characteristics:

- The Lyric Theatre (2,200 seats) would be the venue for opera, light opera, musicals, ballet and dance, and some large-scale dramatic productions. It would have a fully-equipped stage, compatible with those of other equivalent performance venues in Australia, for convenient interchange of travelling productions.

It contained an orchestra pit variable for two orchestra sizes; stalls and two upper balconies of seating would satisfy the sightline and closeness criteria; it was designed for a mid-range reverberation time, ideal for the well-rounded sound of opera, but able to be varied acoustically, to give clearer diction for light opera and musicals, and to a limited extent for drama (mainly due to overall theatre size), by remotely opening absorptive panels in the ceiling; the system of 'continental' seating configuration was adopted, to then newly-defined overseas standards, giving a full-width group audience, with side aisles only, for access, as preferred by performers for greater engagement with their audience; in conjunction with this entry/exit doors had to be provided at frequent intervals along the walls adjoining the side aisles, for emergency escape.

Principal finishes inside the Lyric Theatre comprised: a colour-graduated velour house-curtain; carpeted floors and tiers; stained, veneered-plywood, wall panelling; aluminium-tube lower ceiling (screening theatrical lighting bridges) and plasterboard upper ceiling; wool-fabric upholstered theatre seating; all to a rose-pink colour theme.

The Concert Hall (1,800 seats) would be the venue for major orchestral concerts, choral performances, chamber music, recitals, popular entertainment and ceremonies. It would be enhanced by a specially commissioned concert grand organ from famous organ-builders Klais, of Germany, and a Steinway concert grand piano with immediate off-stage storage, as well as recording and broadcasting facilities.

The proportionately long ('shoe-box') form was adopted on the preferential advice of the Acoustician, for the proven quality of natural acoustics known to exist in tried-and-tested halls, elsewhere in the world (problems had been recently reported, at the time, with some new halls experimenting with alternative forms).

It too contained an orchestra pit (for versatility); stalls seating with a single rear balcony and long side galleries in the form of interconnected boxes suited the acoustic nature of the hall, having a primary requirement for quality of sound; it was designed for a long reverberation time, ideal for big orchestral sound, but it also was able to varied acoustically, to give appropriate acoustic definition to its other modes of performance (within reasonable limits), by rolling down acoustic 'blankets' discreetly located behind side-wall screens of the hall; 'continental' seating again was adopted, as in the Lyric; entry/exit doors again were provided in the side walls, similar to the Lyric.

Interior finishes had mainly hard surfaces to assist the required acoustics and generally comprised: Johnstone River hardwood flooring and tiers; sand-blasted white concrete and veneered-plywood walls (and applied acoustic elements); a white plasterboard coffered ceiling incorporating theatrical lighting pods; wool-fabric upholstered theatre-seating; all to a natural colour theme.

The Studio Theatre (variable, 300 seats max.) would have the capability to present dramatic productions, sometimes of an experimental nature, in any one of six seating modes from the conventional to in-the-round. It would have its own separate public entrance and foyer, off Stanley Street. This theatre had a flat floor, moveable tiers of collapsible seating for configuration variability, moveable modular stage elements and an upper surround balcony with removable balustrade for random coupling with tiered seating. Lighting bridges, overhead props and lighting grid, control rooms and other theatrical devices were openly expressed as part of the 'studio' nature of the space. Interior finishes also reflected this basic functional aspect of the venue, with timber floor, white plasterboard walls and ceiling, wool-fabric upholstered seating and use of dark acoustic curtains at walls.

The Lyric Theatre and Concert Hall opened directly from a single contiguous spatially interconnected series of main foyers, grand staircases and lifts, and central and side foyers stepped to match respective auditoria tiering, for access at suitable levels to the venues. The Studio Theatre had its own separate public entrance and foyers opening off Stanley Street, which were also connected at upper foyer level into the Lyric/Concert Hall contiguous system. The box office (ticket sales centre) was located at a mezzanine level between ground floor and main foyer level, easily accessible when the venues were either open or closed. Foyer facilities included bars, toilets and seating. Disability access was effected by lifts generally, to the venues and to disability toilets, directly off the main foyers, in accordance with the access requirements of the day.

Great care was taken in the construction of the complex to acoustically isolate the primary auditoria from their shared foyer spaces and from each other, by a principle of 'cocooning', where floors, walls and ceilings are built to be totally independent of the surrounding and encompassing structure, giving double-layer sound protection of the space. At each point of entry to auditoria, double sets of doors were provided, one door acoustic and the other door fire-rated (to satisfy by-laws), in combination to complement the double-layer principle.

The Lyric Theatre featured a fully equipped stage-house with an overhead grid, a single-purchase manual counter-weight system, motorised house-curtain, fire-curtain, and some point-winches, a full side-stage and rear-stage, and a stage-under-croft, all to latest theatrical and safety standards.

To extend its theatrical versatility for differing performances, the Concert Hall was equipped, over the concert platform, with a motorised concealed flying system, remotely controllable, enabling deployment of theatrical props, performance and recording microphones, and other suspended paraphernalia, according to production needs.

Backstage accommodation included the stage-door, green room with cafeteria, rehearsal and practice rooms, costume maintenance facility, ample dressing rooms, a major loading dock and scenery handling facilities. Lyric and Concert Hall air-conditioning plant rooms were located under, and acoustically isolated from, their respective auditoria.

The on-site consultancy team was headed by site architect Peter Roy of Robin Gibson and Partners; the building authority was the State Department of Works, Queensland, and the superintendent's representative was Michael Ray of Robin Gibson and Partners; the builder was Barclay Bros Pty Ltd; the services were Bassett Consulting Engineers, the quantity surveyors were Rider Hunt and Partners.

## **STAGE 5: PLAYHOUSE EXTENSION TO QPAC**

Although not included in the original QCC Master Plan accommodation, it had long been recognised that a drama theatre of some 750 – 850 seat size would be an important adjunct to the performance being provided in Stage 2: Performing Arts Complex. The original QCC site terminated at the south-east end of Stage 2, leaving some one-third of the block bounded by Melbourne, Stanley, Russell and Grey Streets uncommitted to the original QCC, although acquired by the State Government during the course of the project.

Within the first ten years of successful operation of the QPAC, a decision was made to dedicate the remaining portion of the block to the provision of a 'Drama Theatre Extension' to the then-existing Performing Arts Complex, and a Planning Brief was commissioned from the consultants, Robin Gibson and Partners, Tom Brown and Associates and Peter Knowland and Associates, accordingly, for an 850-seat theatre and two additional rehearsal rooms, together with the requisite support facilities. A respective project budget was established, but this and the accommodation limitations would not extend the project to occupy fully the available site on the block.

In conjunction with the first stage development of the adjacent, now vacant, World Expo 88 site into a public parklands, an underground carpark had been constructed on the land between the QPAC block and the river, with pavements and landscaping at ground level above treated to act as an entry forecourt to the parklands development. It was envisaged that the carpark would service the parklands by day, and the QPAC, particularly with the added demand of the Drama Theatre Extension, by night. This forethought enabled an underground pedestrian linkage to QPAC to be allowed for in the building of the carpark, and to be built in the Stage 5 contract works, which proceeded to completion in 1998(?).

The 'Playhouse' as it has become to be known, was designed to the requirements of the approved Planning Brief, also incorporating latest updated standards for disability access, which led to a somewhat changed approach to the configuration of the auditorium layout, and to foyer levels, from that of Stage 2. The auditorium provided both stalls and a single balcony of seating, together with mid-stalls locations and balcony boxes for wheelchair patrons. The overall design compares, in sightlines, acoustics, facilities and finishes, with those of the Lyric Theatre, but to a plum-colour theme.

A back-to-back stage house arrangement, separated by the original Stage 2 loading dock zone now opened up also to service Stage 5, was created. The Playhouse foyers addressed Russell Street with a corner bias to Stanley Street, the façade having two expressed lifts providing disability access from street level, grand staircases at each end and outside balconies to both foyer levels. Bars, café, toilets and cloak room are provided. On one side, the foyers link to the Stage 2 foyers at two levels, which are also served by lift from carpark level upwards; on the other, the foyers provide access to a major Rehearsal Room, fully equipped for ballet and other rehearsal modes, as well as having public accessibility for special public events or usage.

## **STAGE 3: QUEENSLAND MUSEUM**

Much has been recorded elsewhere of the proud origins and determined history of the Queensland Museum. Its arrival, as one of the four primary cultural institutions to be deemed component parts of the QCC development at South Bank, followed a lengthy period 'in the wilderness' of makeshift premises and inappropriate, substandard

accommodation. On the urges of its re-established board of trustees of 1970, it became the major Stage 3 of the QCC to be built.

The architectural language that had been developed during the design and construction of the QAG was also established with the facilities for the QM in mind, for which it, additionally, was well suited. Again, the external proportions, the sand-blasted white concrete walls, both exterior and interior, together with the combined system of expressed rib structure and integrated services ductwork as used appropriately to date in the QAG generally (and in the QPAC foyer spaces), was utilised in the QM.

Six climate-controlled levels of the Museum rose behind the QAG, separated from the QAG by a grand pedestrian mall (now known as the 'Whale Mall') leading from the Melbourne Street footbridge to the main entrance of the Museum. All the facilities needed as foreseen at that time were included, facilities not previously available to the Museum, nor generally to museums elsewhere. The building included: three display floors comprising 5,000square metres and an external geological garden (now known as the 'Dinosaur Garden'); on the upper two stories, offices, laboratories, collection storage areas and library; on the first floor, lecture theatres and classrooms, art and preparatorial sections, photography rooms, artificers and metal workshops, aquarium and live animal rooms, deep freeze, skeletal and fossil preparation and sorting areas.

The display galleries were arranged in two parallel wings separated by a central, orientational, atrium space across which escalators, staircases and bridges spanned to create a sequential visitor experience of exhibits in the various categories, but always enabling the short-cut or direct access to and from specific exhibits. The galleries necessarily had to exhibit specimens, relics and exhibits of varying sizes from the minute to the very large and the galleries were varied in scale to be flexible for this purpose. The prized possession of the museum, the WWI German tank 'Mephisto' has been an enigma for appropriate means of display, and continues to be so.

The QM was built on top of the pre-existing QCC carpark , which previously had been constructed as part of the Stage 1:QAG building works. Further, since the completion of the original QM, new circumstances had arisen identifying perceived needs for some architectural changes to the Museum, which were duly addressed by the Architects, Robin Gibson and Partners, resulting in a new entry lobby with escalators being added at the south-eastern end (coinciding with the building of the new Busway station installations in Melbourne Street), together with alterations to internal accommodation to relocate the popular educational 'Sciencentre' from elsewhere in the city. Although headquartered at the QCC, the QM continues to be an ever-growing and expanding institution with satellite museums continuing to be developed elsewhere throughout the state.

#### **STAGE 4: STATE LIBRARY OF QUEENSLAND**

The SLQ was another component institution of the QCC that was desperately seeking to be relocated from make-shift and inadequate premises in an accelerating, information seeking and increasingly technological world, to new state-of-the-art but easily accessible facilities.

The riverside site chosen for the SLQ was perhaps the quietest and least-distracting part of the QCC site. Previously, it had been the site of St Helens Hospital, South Brisbane, an ageing hospital in ageing, Victorian-era buildings well past their useability. The hospital had been vacated before the start of QAG building works, but the old buildings were retained temporarily for use as the site offices for the early QCC site works and continuing on for the duration of construction of the QAG. St Helens also enjoyed the pleasure of some significant riverside trees, a selection of which was decided to be retained for historical incorporation into the landscape and architectural design of the SLQ, may be seen there today. In fact, the design of the SLQ was effectively influenced accordingly. As in the other major architectural components of the QCC, again, sand-blasted white concrete finishes were invoked outside and inside, with white plasterboard partitions and to some ceiling areas, in conjunction with ribbed concrete structure and integrated ducted services system.

Other determinant factors contributing to the architectural design of the SLQ included: the height limitations imposed on the QCC as a total complex at the outset; the closeness to the river and tight footprint of the SLQ site; the position and potential visual effect of the SLQ as a perceived 'bookend' to the QCC completed development; the functional needs of a library as a place of study and quiet contemplation, in a magnificent, riverfront location. These were taken into account.

To stop-end the QCC overall development, firstly, it was decided to return the building, at its north-western end, out to a walled gabled façade at the river's edge. Secondly, to encourage a contemplative atmosphere, a decision was made both to step the indented parts of the façade and to create a continuous balcony for its length. Thirdly, it was decided to indent the façade to create a landscaped courtyard incorporating the pre-existing mature trees previously referenced, and then return the façade out to river proximity. A further stop-end gable was created at the south-eastern end wall to identify the independence of the SLQ within the rest of the QCC.



Special mention needs to be made of the fine attention to detail and proportion of the otherwise potentially bland south-western façade of the original building, and its relationship to the integrated landscaping.

In recent years, substantive alterations and additions have been made to the SLQ without respecting the original Gibson architecture. Elements have been added to the facades and roofline of the existing building so as to radically alter their original visage. A parallel annexe and open, roofed, atrium has been located at the rear of the building in such a way as to destroy any vestige of the original finely-crafted south western façade and its finishes. As a consequence, it will not be possible to include the SLQ, in its present altered state, in this application for heritage listing.

## **PART TWO DRAFT NOMINATION FOR HERITAGE LISTING**

### **SIGNIFICANCE**

#### **(a) *Demonstrates the evolution or pattern of Queensland's history***

The development was only feasible after the role of South Brisbane was permanently changed by the removal of trams as Brisbane's predominant mode of public transport when the Victoria Bridge was replaced in 1969; the diversion of most road traffic away from South Brisbane by completion of the Riverside Expressway and Captain Cook Bridge; and after commercial, industrial and residential activity in the vicinity relocated elsewhere after being badly affected by the 1974 Brisbane flood. Acquisition of the site for QCC was a precedent for the later resumption of an even more extensive site adjacent for Expo 88. The ambition of QCC, represented by the completion of the Art Gallery and QPAC and QM under construction contributed to the approval by the Paris-based Internal Bureau of Expositions of Brisbane as the venue for this exposition.

The Queensland Cultural Centre (QCC) was Queensland's first purpose-built Queensland Art Gallery (QAG), Queensland State Library (QSL) and venue for the Performing Arts (Queensland Performing Arts Centre, QPAC). Previously the Art Gallery and Library occupied existing premises, temporarily converted for their use (QHR: 600177, 600123, and 600209; and elsewhere. Although a purpose-built Queensland Museum (QM) was built at William Street in 1876-79 (QHR 600177), the design was only partially realised and later vacated when the Queensland Museum moved to larger premises at Bowen Hills (QHR 600209) which also included a concert hall. The concert hall became a major venue for music until completion of the Brisbane City Hall (QHR 600065), thereafter the concert hall was converted for use as the Art Gallery. Other theatrical performances (plays, opera and dance) occurred in Brisbane in commercial venues (notably Her Majesty's Theatre, demolished 1983) also other theatres or schools of arts.

The complex demonstrates sophistication in cultural venues hitherto unknown in Queensland. The sequential openings of its component parts were milestones in Queensland's cultural development.

The design of the Queensland Cultural Centre as built is a reflection of Queensland's political history of the 1970s. Within plans for QCC, the location of the Art Gallery is based on site selection and a subsequent competition for the Gallery held in 1973. Subsequently the site was adjusted in plans for the entire QCC secretly developed for the Liberal Party in 1974 as a major element in its efforts to attain majority status in the Queensland coalition government. Despite failing in this, the concept for QCC was accepted as Government policy in 1975 with the relative disposition of its components unaltered but thereby effectively fixed. Significant alterations to the design of individual components, based on a better understanding of their functional needs were constrained by the approved plan which led to aspects of the realised design which are otherwise inexplicable, including the orientation of the main foyers of the Performing Arts Centre towards Melbourne St (rather than the river; and the relatively concealed entrance to the Queensland Museum, which position in 1974 plan potentially addressed a proposed open space formed at the end of the Victoria Bridge.

The competition for QAG had a continuing significant impact on the architectural history of Queensland. The two runners up in the two stage competition were recognised with commissions for major Government projects. Bligh Jessup Bretnall were commissioned for the new Courts Complex (which resulted in the (now former) District and Supreme Courts presently being demolished) and Lund Hutton Newell & Paulsen were commissioned for the next stage in development of the Government Precinct in lower George Street (resulting in the State Works Centre at 80 George Street also likely to be demolished).

#### **(b) *Demonstrates rare, uncommon or endangered aspects of Qld's cultural heritage***

QCC is the only comprehensive State Government-run cultural centre in Queensland. No other cultural centre in Queensland is comparable either to the overall size of QCC, or to any of its individual parts.

QCC is one of two successful examples of comprehensive urban renewal in Queensland. Urban renewal was a planning concept popular in developed countries after World War 2 to redevelop war ravaged sections or run-down areas of cities, particularly in Europe and North America. Districts seen as outdated or decayed comprising, small grain commercial and residential development, were comprehensively cleared for reuse. In this instance approximately four city blocks at South Brisbane which had evolved over more than a century was replaced in less than a decade by a unified development. QCC was a precedent for the other and even larger example, that of Expo 88 adjacent, and its later redevelopment as South Bank.

(c) *N/A*

(d) ***Important in demonstrating the principal characteristics of a particular class of cultural places***

The components of the Cultural Centre individually and collectively demonstrate the characteristics of a full range of cultural facilities, including the curation, conservation and display of art and museum collections, the production and performance of all the performing arts and the collection, storage and use of literary and historical publications and associated records, as well as external spaces for community events and performances, and ancillary facilities for staff and patrons including carparking, restaurants and bookshops and other amenities.

(e) ***Aesthetic significances***

QCC is of exceptional aesthetic significance as a highly unified and sculptural building complex painstakingly realised over more than a decade. It is recognised as a nationally pre-eminent example of *Brutalist* architecture, an aesthetic movement which was important in the second half of the twentieth century as a reaction to the abstraction associated with international modernism. QCC demonstrates key aspects of *Brutalism*, but softened, and made publicly palatable by its visual unity which results from the dimensional regularity both in plan and section, the repetitive use of cubic forms, often stepped, and consistent and well resolved details. Sand-blasted off-white concrete was been used throughout. Both internally and externally for plain and fin walls with spandrel beams, often in stepped cross sections and incorporating extensive planting. Internally very extensive use is made of 'T' beam concrete floor beams, with integrated spiral –formed metal ducting incorporating air-conditioning, coffered slabs and profiled roof beams for reflected daylighting. . Within QPAC, these elements are continued with individual designs for the major venues, devised to meet the specific requirements for concerts, lyric theatre (for opera, ballet and theatre), theatre and experimental performance.

Individual elevations at QCC are of significance: including the stepped profiles and shading with vertical fins to the foyers to both sides of QPAC (long used as a logo for QPAC); the river elevation and entrance to QAG; and the monumental Grey Street elevation of the Museum.

Of significance when completed was a clear relationship between QCC and the Taylor Range (as seen from the CBD) anticipated by Gibson when QCC was designed, but progressively being destroyed by the erection of high-rise buildings in the vicinity. Significant views of QCC which are notable and among popular images of Brisbane and Queensland include the Art Gallery and QPAC from their respective forecourts, and from across the river. Notable views from QPAC (principally of the CBD and river, but also of QCC itself) include those from the original entrance and forecourt of QAG; from the pedestrian bridge over Melbourne Street and from foyers of QPAC.

Individual spaces at QCC are of exceptional aesthetic significance.

Internal spaces of significance include the *Water Mall* at QAG, one of Queensland most notable interiors; the Lyric Theatre, Concert Hall and their foyers at QPAC; and the pedestrian bridge and main stairs inside and outside QPAC as part of an orchestrated arrival sequence to QPAC (diminished by recent changes for the Busway and interior refurbishment); and the Whale Mall at QM is also notable for its suspended, life-size hump-back whales complete with bio-fouling and sound recordings. This last space has been diminished by the closing of high level views into the Gallery and intrusions from recent alterations to the Museum café at the northern end.

External spaces of significance include the Gallery forecourt and adjacent roof terrace to the former Fountain Room restaurant and landscaping of the nearby river bank; the space between QAG and Melbourne Street including the fountain as source of QAG's Water Mall and related reflecting pools and pelican sculptures, and landscaping and public art; the Sculpture Garden and café terrace to QAG; the forecourt to the Lyric Theatre, including the perimeter fountain, presently diminished by temporary-cum permanent stage and shading installations; and garden spaces at the Queensland Museum, notably the Geological Garden to Grey Street (better known as the Dinosaur Garden). External spaces were originally designed with an exceptional degree of control, including the design of external lighting, street furniture and graphics.

The landscaping of QCC as a whole is significant including the river band in front of the Art Gallery, plazas and forecourts and planting integrated in the building (called spillage planting in Gibson's office, now with some changed species and excessively manicured).used to an extent not previously seen in Queensland.

Individual installations at QCC are also of significance, including the Concert Hall organ designed by the pre-eminent German firm Orgelbau Klais, and whales and dinosaurs to the Museum. Commissioned art in public places is also of aesthetic significance and includes: Externally the sculptures are water features in QAG and

QPAS designed by the distinguished Australian designer of fountains Bob Woodward (1923-2010); major examples in Queensland of abstract modern sculptures by Ron Robertson-Swann (b.1941) and Anthony Pryor (1951-1991); and figurative work by the notable sculptors, Kathleen (1916-2002) and Leonard Shillam (1915-2005), and Ante Dabro (b.1938); and commissioned art installed internally, includes a mural by Lawrence Daws (b.1927) in QPAC Foyer.

**(f) *Demonstrates a high degree of creative or technical achievement at a particular period***

The QCC is a complex which demonstrates a vision of exceptional clarity and control, working within a highly selective and refined vocabulary of form, material, details and landscape elements, within ideas of late modern architecture.

The urban planning of QCC reflects concepts for urban design which emerged in Europe after World War 2, notably at the later meetings of the *Congrès International d'Architecture Moderne* (CIAM) as a response to the earlier destruction of urban centres by the erection of free-standing high rise buildings in the style of international modernism. Instead as less intrusive, attention focussed on high density, low-rise solutions with accommodation inserted into layered networks of segregated pedestrian and road traffic.

The architecture of QCC is a distinguished example of *brutalism*, an architectural movement which evolved from International modernism in the years after World War 2 as more expressive of function, structure, materials and services than earlier modern international architecture where these aspects were often subjugated to formal simplification. The terminology *brutalism* was not pejorative but referred instead to the bold expression of these aspects of architecture hitherto often concealed in the pursuit of pure pre-war modernism. In QCC the use throughout of concrete as both structure and finish, the integration and clear expression of mechanical and electrical services and the expression of individual components is typical but restrained in its comprehensive use of off-white cement rather than grey, and incorporating extensive planting, thereby avoiding a frequent criticism of *brutalist* architecture.

The Art Gallery won the Zelman Cowen Award for Public Buildings in 1982, the Institute's highest honour for a building. The Performing Arts Centre was a finalist for the same award in 1985. Subsequent components of the QCC also won recognition in the Institute's State Awards program, including more recently, the Institute's 25 Year Awards won by QAG (2004) and QPAC (2010). Later this award was known as Enduring Architecture Award but renamed in 2014 after Robin Gibson.

**(g) *Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons***

QCC has been (and continues to be) the focus and chief venue of cultural activities in Queensland. It is the main venue for State companies including the Queensland Theatre Company, Queensland Ballet, Queensland Symphony Orchestra and Opera Queensland, as well as touring national and international companies and individuals, and commercial theatrical ventures, as well as the regular venue for important events in the activities of many community groups.

**(h) *Has a special association with the life or work of a particular person of importance in Qld's history***

The Queensland Cultural Centre is the most important work of the architect Robin Gibson (1930-2014) who dominated Queensland architecture in the second half of the twentieth century. Other architects as staff in Robin Gibson's office also had a special association with components of the Complex and were also important later. It was the most extensive and ambitious complex yet overseen by the Queensland Department of Public Works at a time when the Department was Queensland's greatest-ever patron of good design. Within the Works Department, Roman Pavlyshyn and Bruce Woolnough played major roles in overseeing the realisation of the complex. Liaising with the client were Peter Prystupa and Russell Kerrison. The complex was important also in the work of associated consultants including . Other persons acting as clients for individual components of the Cultural Centre were also had strong and special associations: including Raoul Mellish, Director of the Art Gallery, Dr Allan Bartholomai , Director of the Queensland Museum and Donald Munro, founding Chairman of the Queensland Performing Arts Centre, together with members of their staff and associated boards and trusts comprising numerous persons notable in Queensland history.

The Queensland Cultural Centre was also the major achievement in the life of Roman Pavlyshyn (1922- ), an architect of exceptional design talent, administrative genius and dedication. Pavlyshyn oversaw selection of the site, successfully ran the competition for the Queensland Art Gallery in 1973; and the design development,

documentation and complicated staged erection of the entire Queensland Cultural Centre as originally envisaged in 1974-5. This was despite cost increases which may have precluded the inclusion of the State Library as Stage 4. By the time he retired in July 1985 Stages 1-3 had been completed and Stage 4 was under construction. Foregoing what promised to be a successful career as a designer and architect as an employee in private practice and public service both with the Commonwealth and Queensland, and later in private practice in Brisbane, Pavlyshyn committed himself to public service with the Queensland Department of Public Works. He was closely associated with all aspects of QCC as a member of the Queensland Cultural Centre Trust, the Building Authority overseeing construction, as well as various sub-committees concerned with the commissioning, funding, construction and opening of QCC's various components. Roman Pavlyshyn was also crucial in other major projects which resulted from the QAG competition: the District and Supreme Courts, and the State Works Centre all in George Street, Brisbane. He was also closely associated with the Ukrainian community in Queensland. Despite his talent for modern architecture, Pavlyshyn designed for the Ukrainian community, a low budget church, romantic nationalist in style, which was criticised but vigorously defended by him. Pavlyshyn was the most influential member of the professional staff of the Queensland Department of Public Works in the second half of the twentieth century.

QCC was also important in the careers of its many consultants, including Tom Brown (1924-1994) theatre consultant, Peter Knowland (now PKA), the acoustics consultant and landscape architect, Barbara van den Broek (1932-2001), for at least the Art Gallery (Stage 1). (See preceding Memoir)

## HISTORY

The Queensland Cultural Centre (QCC) comprises the Queensland Art Gallery (QAG), [Auditorium], Queensland Performing Arts Centre (QPAC), the Queensland Museum (QM), Queensland State Library (QSL) and the Gallery of Modern Art (GOMA). The first four were built in four stages between 1976 and 1985. As Stage 5 of QCC, an additional theatre called the Playhouse was added to the Performing Arts Centre from 1995. All of the buildings were designed by the architect Robin Findlay Gibson, Queensland's most distinguished architect on the second half of the twentieth century. In the so-called Millennium Arts projects dating from 2003, extensive alterations and additions were made to the State Library; the Gallery of Modern Art (GOMA) was built as a separate component; and an additional entrance added to the Art Gallery from Peel Street. Only the last of these was designed by Robin Gibson. Spatially separated from the rest of the Cultural Centre, the refurbished State Library and GOMA are not part of this nomination. In 2009 the Performing Arts Centre was refurbished by the architects, Cox Rayner. Work included new seating and flooring, additional wheelchair locations, upgraded services and additional disability access.

## SUMMARY

After settlement in what is now Queensland was made briefly at Redcliffe, the penal colony was relocated to what is now Brisbane's CBD. South Brisbane, on the opposite bank of the river, was cleared of its native forests and used initially for agricultural purposes. Land in the vicinity of the site of the future Cultural Centre was low with wetlands drained by small creeks (MT2). From early on, South Brisbane was linked to the northern bank by a ferry from Queens Wharf in front of the Commissariat Store). At South Brisbane, a road from the ferry skirted around a serpentine creek (which entered the river opposite Margaret St) before heading south (MT3, 1840). The main branch of this creek drained extensive wetlands which occupied much of the site of the present Convention Centre (Portion XXI).

As for the northern bank, various early surveys for the proposed subdivision of South Brisbane (and MT6 (1842)) were considered before a final layout was agreed. Rectangular blocks (each a separate Portion in the real property subdivision) were aligned with streets parallel and back from the river: Stanley Quay, Grey and Hope Streets (later called Colchester and largely obliterated by subsequent changes) and located between streets perpendicular to the river in their present configuration and with the present names. This pattern extended uninterrupted to the early boundaries of the town at Boundary and Vulture Streets, broken only by a large reserve for public recreation (later Musgrave Park) which occupied a little more than four of these city blocks. Russell St which was aligned with the Queens Wharf ferry was the main street at right angles to the river. Like Queen St on the northern bank, Russell St at least initially, was wider than the other cross streets. Fortunately, Melbourne Street one block north of Russell Street was approximately aligned with Queen Street. Brisbane's first land sale on 14<sup>th</sup> July 1842 included two city blocks at South Brisbane: Portion 1, bounded by Stanley, Russell, Grey and Melbourne Sts (the present site of the Performing Arts Centre) and Portion 2, the block on the opposite side of Grey Street, which is part of the present site of the South Brisbane Railway Station and the Convention Centre (B.1182.1).

By 1862, much of the land had been sold (MP?) as often for speculation as development and from 1865 a temporary timber bridge linked North and south Brisbane. Many of the purchasers are persons whose names are well-known among early settlers, Prior and even after construction of a bridge linking north and south Brisbane, the southern bank was important as having early and easier access to the hinterland and soon after Separation, more extensive wharfage. Despite the first permanent Victoria Bridge (opened in 1874 having an opening span to allow taller ships to travel upstream, development up and down stream of the bridge was generally different with wharfage, industry and warehousing predominating south of Melbourne Street. These uses were supported by a railway along the river bank south of the bridge which connected to the broader rail network through a tunnel from Woolloongabba. This tunnel also served for rail passengers to South Brisbane, terminating at a station adjacent to the Dry Dock and School of Arts near Sidon St until 1890 when passenger services were rerouted on a new line to the present South Brisbane Station at Melbourne Street.

Contradicting its new status as a separate municipality (1888) South Brisbane was badly affected by floods in 1890, 1893 and 1930 including the partial destruction of the first permanent Victoria Bridge in the 1893 flood which led to its replacement in 1896 by the second permanent Victoria Bridge. Recurrent floods effectively precluded any chance with south Brisbane had of challenging North Brisbane as the commercial centre of the city. The completion of the standard gauge railway from New South Wales which terminated at South Brisbane did little to redress this the situation, in part because the terminus at Melbourne Street was always seen as temporary. The Depression, World War II and prolonged post-war shortages and the relocation of much manufacturing elsewhere, pending construction of a cross river link not realised until the Merivale Bridge (1978). A flood in 1974 further diminished the appeal of the area for business and investment and buildings were often neglected.

However, as close to the city centre, and attractively located on the river, Portions X and XIV were selected from several sites considered as the location for Queensland's first purpose-built Art Gallery, the design of which was subject to a two-stage architectural competition in 1973. To mitigate losses suffered by South Brisbane businessmen and property holders in the 1974 flood, the Government acquired additional flood-prone land at South Brisbane, including Portions I and IX, which in late 1974, enable revision of the proposed art gallery design to encompass the entire Queensland Cultural Centre.

QCC was a substantial and successful instance of urban renewal, a planning and architectural preoccupation of the post-Second World War world. In common with developments in war-torn western Europe as well as North America, and including other localities in Brisbane, a district of small grain, incremental development comprising a multitude of businesses, of varying scale, as well as residential, institutional and even cultural accommodation, was replaced by a comprehensive unified development. Soon afterwards, the balance of land downstream between the railway line and the river also underwent urban renewal as the site of *Expo 88* and subsequently redeveloped as *South Bank*.

## EARLY HISTORY OF THE SITE

The following is indicative of the early history of the site.

The Queensland Cultural Centre occupies six of the original portions of land at South Brisbane.<sup>1</sup> Although their real estate subdivision is now altered to accommodate the changed reality of the development, including road changes and elevated pedestrian bridges and plazas, the original subdivision is a useful way of considering their early history. The two most northerly portions Portions XI and XII (respectively the blocks bounded by the river, Peel, Stanley and Montague Rd; and Stanley, Peel, Grey and Montague) which are presently occupied by the Queensland State Library and the Gallery of Modern Art are not part of this nomination.

The other portions are:

**Portion IX:** the block bounded by the river, Russell, Stanley and Melbourne Sts/Victoria Bridge (now occupied by the forecourt to South Bank and an underground carpark);

**Portion I:** the block bounded by Stanley, Russell, Grey and Melbourne Streets now occupied by QPAC;

**Portion X:** the block bounded by the river, Melbourne, Stanley and Peel Sts, now occupied by the Edge and Art Gallery forecourt; and

**Portion XIV:** the block bounded by the Stanley, Melbourne, Grey and Peel Streets (now occupied by the Queensland Art Gallery and Queensland Museum)

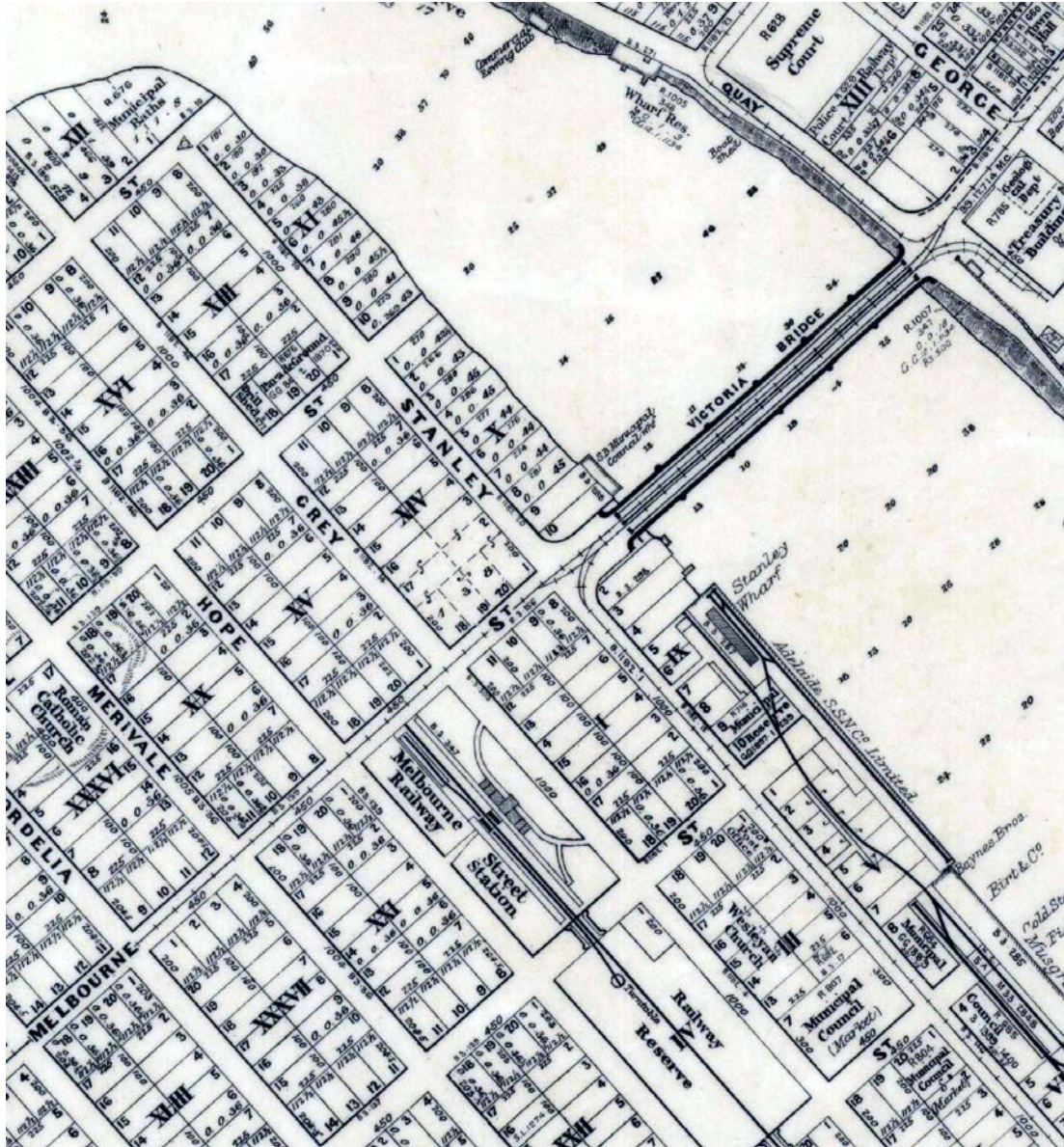
## DEVELOPMENT OF PORTIONS I, IX, X and XIV, Parish of South Brisbane

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<sup>1</sup> Brisbane and Suburbs 1914 – Sheet 8 (Museum of Mapping and Surveying)



To illustrate the history of this part of South Brisbane, snapshots of development are taken from *Queensland Post Office Directories* at approximately 20 years intervals (1883-4; 1906; 1927-8). They provide an insight into the historical evolution of the subdivisational portions, now occupied by the Performing Arts Centre, the Art Gallery and Museum, the Edge and associated external spaces. This highly selective extract of their history is recorded by the subdivisational portion numbers, taken in sequence from north to south. As important locations in Brisbane, these portions are the subjects of numerous photographs, dating from before Separation.



Extract, City of Brisbane and Suburbs Sheet 8, 1914 (Museum of Mapping and Surveying)

#### **PORTION X:**

The river frontage of Stanley Street between Peel and Melbourne Streets

Now occupied by the Art Gallery forecourt and the *Edge* (formerly the auditorium and Fountain Room restaurant)

Despite the first permanent Victoria Bridge (1874) having an opening span to allow passage for taller ships, development on the upstream and downstream sides of the Victoria Bridge differed, reflecting the relative restriction on free navigation which the bridge represented. By the 1880s, a pattern of development had evolved which persisted until well into the twentieth century. Development on the river bank upstream of the bridge was mostly residential while downstream was generally wharves with commercial/industrial on Stanley Street behind.

In **1883-84** on the river bank (in Portion X): was Mrs Elizabeth Bird in *Avonville*. By 1906, Mrs Mrs Isabella E Foster was living in *Avon Villa*. Across Peel Street (in Portion XI, now the site of the State Library) was *St Helen's Private Hospital* (Dr ES Jackson). On the river side of Stanley Street in Portion X, between Peel and Melbourne Streets, were several substantial, freestanding residences. The often well-known residents were (from north to south): a plumber Peter Fleming; an accountant (George ET Daniel in *Lyston*, 1878, DWC Wilson); seven guests in *Stafford Villa*, Mrs Jane Bailey's boarding house (George Connolly, soon to be the Colonial Architect; two other draftsmen; two clerks, a commercial traveller and a draper); Alfred R Jones in *Norton House*; William C Whitehill, a commercial traveller in *Stanley Villa*; and John E. Meyer, a tobacconist. On the upstream corner at the Victoria Bridge was a sawmill of Thomas Hancock & Sons.

In **1906**, Mrs Isabella E Foster was living in *Avonville*. On the river frontage in Peel Street. Around the corner in Stanley Street, properties on the river frontage had not greatly changed with (from north to south): Peter Fleming now having a bulk store as well as his house *Ardlui*; then *Lyston* (William Lyndon); Mrs McCann's boarding house; Alex Montgomery; *Stanley Villa* (William G Allsop); and a picture frame maker, George Hollingsworth. The Melbourne Street/Victoria Bridge frontage of Portion X had changed significantly. On the river bank adjacent to the Bridge was *Victoria Place*, with shop fronts for a photographer (James Shaw); bicycle repairers (Queensland Cycle Agency – Skov and Campbell); an oyster saloon (Felix Zagami); a stationer (Mrs Bernard R. Stevenson); a pawnbroker, glassware and fancy goods retailer (Benjamin Isen) and a chemist (Chater Thomason)

Lot 7 of Portion 10 was sold in March 1906: single storey, hipped box roof, timber. Pictures also of Lots 5 and 6.

By **1927-8**, properties are numbered: 44 on the corner of Peel St was occupied as Duncanson & Brittain, sand and gravel merchants; next door the Flemings still had a bulk store (48) now known as Peter Fleming & Sons, together with his residence *Ardlui* (52), occupied then by Mrs AH, Alex and Robert Fleming; Antoni Freeleagus (56) may have occupied *Lyston*; Mrs McCann had been succeeded by Mrs AD Drane who ran a boarding house at No.60, with another boarding house adjacent, operated by Frederick Spranklin (64); next was the JN McCallum's *Cremorne Theatre* (opened as an open-air theatre in 1911; enclosed in 1917 and refurbished in 1926) and commercial outlets through to the bridge: Herbert Irwin saddler; Henry Slater hairdresser and tobacconist; B Katahanas refreshment rooms and HW Thomason chemist. *Victoria Place* on the corner of Stanley and Melbourne Sts at the bridge abutment was occupied by Returned Diggers Auto Hire Ltd (LG Hooper); Local Cycle and Motor Co; M. Leiboff tailor; K. Lucas fish shop; Crawford & Wilkinson newsagents; G Capland confectioner; Henry W Thomason chemist.

After the Depression and the first year of World War II, not much had changed. In **1940**, No 44 on the corner was still occupied by the builders suppliers, Duncanson & Brittain (possibly occupying Peter Fleming's former warehouse) with a wharf behind; otherwise as previously it was mostly residential: No 52: James Donaldson; 56 Antoni Freeleagus; 60: Mrs Winifred Marks, including Frederick Spranklin's boarding house, where Spranklin also operated refreshment rooms. The remainder of the block was more varied as previously: the *Cremorne Theatre* which had been converted to a cinema in 1934 was now described as the *New Cremorne Theatre*, a popular vaudeville venue during World War II - it was destroyed by fire in 1954. From the theatre through to the bridge was occupied by Exacto Scale Works; VE Barney, a coffee merchant, V Zagami's café (relocated from ?) and a chemist: JA Rowcroft; then *Victoria Place* on the corner of Melbourne St: FJ & R Markwell, motor cycle agents; Southside Motor Cycle Service, motor cycle repairers; George Pickers & Co, tent manufacturers; Esmonde A Attwater, newsagent; S Zagami, fish shop; Standard Printing Co, printers; M Rosenbluth, mechanical engineer; Mechanical Precision Instrument Works, mechanical engineers; Bob Todd, cycle agent; Blue Moon Palais (a skating rink operated by Leslie A Dobson) on the river front close to the bridge abutment. The bipartite Victoria Bridge was progressively replaced in the 1960s (completed in 1969) starting with half the new bridge on the upstream side which required the demolition of *Victoria Place*.

The northern half of Portion X as intact residential buildings with terraced gardens down to the river remained intact until demolished for the Cultural Centre.

#### **PORTION XIV:**

The block occupied by the Art Gallery and Museum.

[Working clockwise around the block: Stanley, Melbourne, Grey and Peel Streets]

#### ***Stanley Street frontage:***

In **1883-4**, on the side of Stanley Street away from the river, between Peel and Melbourne St (in Portion 14), development was mostly detached residential: a compositor (John Hyland); *Aberfeldie* (John Bourne); a carpenter in *Excelsior Cottage* (James Callaghan); vacant land; another carpenter (George Woodgate); Edward Quinn; and a steam laundry (operated by an engineer (Benjamin Burlinson).

By **1906**, development of this block in Stanley Street (Portion XIV) had intensified (from north to south): Henry Piers, a bootmaker; Mrs Dora and Albert Pape; John Bourne was still living in *Aberfeldie*; James Townsend in *Coogee*; James Thomson in *Mosley Cottage*; the Victoria Private Hospital (Nurse Trundle, matron); a medical practitioner, A Sutton; a Fuji Japanese laundry; John H Donovan, boarding house; and Mrs Amy M Mills, boarding house.

By **1927-8**, most of the Stanley Street frontage was residential, including houses, boarding houses and 'residential' and a women's shelter. The properties were numbered: at No 45 at or near the corner of Peel St was the Salvation Army Women's Shelter; 49: William Wilkes, residential; 61: Mrs E Lewis boarding house; 63: Mrs EJ Macarthur residential; 76: Mrs A Snell.

**Melbourne Street frontage of Portion XIV:**

The Melbourne Street frontage was occupied by St Thomas, a Church of England built c1855 with an additional four allotments behind occupied by the parsonage. Together they comprised almost half of Portion XIV (MT13, 1862). The church remained even after the completion of St Andrews (QHR 600304) but the allotments fronting Melbourne Street were later sold or redeveloped, probably after **1883-84** when only three occupants were listed between Stanley and Grey Streets: ironmongers in Victoria Bridge warehouse (Shaw & Sons); a servants' registry (Mrs David Edwards); and a painter and fruiterer (David Edwards). Fish Lane between Stanley and Grey Streets (and continuing on the western side of Grey St) provided rear access to allotments in Portion XIV which fronted Melbourne Street.

By **1906**, the frontage between the Stanley and Grey Streets (in Portion X) had, been redeveloped with 16 premises managed by James Payne: a People's Cash Store; a fruiterer (Mrs Sarah Spring); a butcher (E Primmer); a general dealer (William Cottrell); a tailor (Robert McAvoy); a tobacconist (Henry Slater); an oyster saloon (William Young); a prov. merchant (George Pomfrett); a dyer and dry cleaner (Charles Drury); a tobacconist (HJ Lawrence); a fruiterer (John Antonini); a venetian blind manufacturer (James McNaught); a ham and beef shop (William Harrison); a fruiterer (Peter MacInnes); a boot dealer (Robert Cameron) and a butcher, Baynes Bros).

By **1927-8**, between Stanley and Grey Streets, the occupants of the commercial premises were: the Royal Café (Freeleagus Bros); Fresh Food and Ice Co, small goods; Zagami and Freeleague, fruiters; Anthony Pantalus, cleaner and dyer; South Brisbane Sports Depot; Memmott Bros boot repairers; Drouyn & Drouyn, music dealers; J Macdonald pastrycook; and Crawford & Wilkinson, newsagent.

**Grey Street frontage of Portion XIV:**

In **1883-4** development in Portion XIV was similar to that south of Melbourne St: vacant land; a carpenter (William Collins); a [shipping] pilot (William Bousfield); a tobacconist in *Trianon Cottage* (Emile Gaujard) and a shipwright (John Mackay). By **1906**, development in Grey Street between Melbourne and Peel Streets was less intensive than south of Melbourne St: Listings from south to north in Grey Street were: Thomas Mann; Fogtelli Ourielio; Fish La; [St Thomas is not mentioned]; Edwin Newell; Charles R Thompson; a dressmaker Mrs Minnie Coplick; Mrs Mary A Biggs; James Winterbottom in *Uralla*; and Thomas Shepherd in *Orleans Villa*. In **1927-28** by which time addresses were numbered, there were: No. 74: estate agent (James L Laidlaw); Fish Lane; 68: St Thomas' Church; 64: Henry Collis, motor engineer; 56: John B Shepherd; 54: Mrs Minnie Munt; Mrs Annie Cooney; 52a: Santry's residential chambers; 50: Thomas Hing. :

**Peel St frontage of Portion XIV from Grey to Stanley Street**

In **1883-84** there was only one resident: a compositor (James Watt).

By **1906**, there were five residents: Charles Fletcher in *Duniera*; James Smith, William Evans; John Galbraith; and Mrs Seales.

By **1927-28**, the density of development was much the same: James Gallagher; Mrs Charlotte Farr; Richard Phillips; John Tyquin.

By **1940**, development was similar, still residential, with a new set of residents: not much had changed: 12: Mrs Ellen Cox; 10: Joseph McDiarmid; 8: Mrs Theodora Pickbant; 6: Mrs Emily Fltcroft; Mrs E Kohler.

**PORTION IX:**

The river-front block between Melbourne and Russell Streets between the Performing Arts Centre and the river. now occupied by the South Bank Forecourt and an underground carpark

In **1883-4**, (in Portion IX), the Stanley Street road frontage was occupied by commercial premises (from north to south): a storekeeper (Roderick Morrison); the Victoria Bridge Hotel (Frederick Broderick); grocers and produce

merchants (Duncan & Lehane); a bootmaker (James Lynch); a coach-builder (John P Jensen); a vacant allotment; a painter (Thomas A. Cardwell); a fruiterer (Frederick Paddon); labourers (James Williams and John Carrol) and a boatbuilder (Samuel Babbidge). On the river bank at the upstream side of Russell St was a wharf reserve. Prominent on the corner in 1900 was The People's Cash Store, direct importers

By **1906**, the river front had mostly been infilled with wharves (from north to south): James Macmillan's lime store; James Campbell & Sons sand and gravel works; William Kendrick's boarding house; Webster's Wharf (Willie Guscott, wharfinger); and AJ Raymond & Co., timber merchants and sawmillers (JOL 6549, 1902). On the road frontage north to south were: the Victoria Bridge Hotel (Joseph Brunt; McKinnons in 1889, a three storey masonry building); (McGuffie & Co chemists (A Forbes, manager); John Hunter's boot shop (Walter H Wright manager); a dealer (William Shorton); a palmist (Gipsy Lee); a hairdresser (Augustus Drane); a signwriter (William Tonge); a dealer Charles Hart). The corner of Stanley and Russell Streets remained as a municipal reserve

By **1927-28** to cope with increasing road traffic, Grey and Stanley Streets between Melbourne and Vulture Streets had been changed in 1924 to one-way traffic, an innovation for Queensland. After widening Grey Street on its western side, two way traffic was reinstated for Grey Street, but Stanley Street remained one-way (to the south)

By **1927-8**, the corner at the Victoria bridge and Stanley Street was occupied by the State Butchery and State Fish Market, State owned enterprises occupying substantial structures designed by GG Hutton, 1916), Samuel Roubin tailor; O Holzberger grocer; Cooper & Sons hairdressers; No. 80 Hotel Victoria (Doolan & Fitzgerald, Atkinson & McLay archts, 1910); 82A N Just jeweller; 82 WH Green chemist; 84 Mrs R Fifas fruiterer; 88 E McMahon café; State Fish Supply offices (manager: FV Eden accountant); Fisherman's Co-operative Ltd (J Lihou manager, DT Wilson secretary); 92 William Sparkes saddler; 94: M Goldhill hairdresser and tobacconist, and Perfecto Shoret Co (I Lewensohn manager); 96: Alfred J G Ferguson cycle agent; 124: HV McKay (Qld) Sunshine Harvesters and agricultural implement makers; Adelaide Steamship Co wharf; John A McHugh..

From **1973**, almost the entire river frontage south of the Victoria Bridge through to the dry dock at Sidon Street was demolished for a river front park. In 1985 this land was incorporated in the site for Expo 88, when almost properties between Stanley, Vulture, the railway and Russell Street were demolished and roads also cleared for the site of Expo 88.

#### **PORTION I:**

Now occupied by the Performing Arts Centre (Stages 2 and 5 of QCC).  
[Working around the block: Stanley, Russell, Grey and Melbourne Streets]

##### ***Stanley Street frontage of Portion I***

In **1883-4**, between Melbourne and Russell Streets (in Portion 1), the development was commercial: vacant land (shortly to be developed with the Palace Hotel, 1884, FDG Stanley, architect); Brisbane Bridge Hotel (John Graham, 1865 B Backhouse archt, rebuilt by 1889); fruiterer (John Hall); two butchers (Michael Behan, Patrick Ryan); vacant land; a coachbuilder (James Ballantyne, in 1890: James Ballantyne, Prize Buggy Builder est. 1869); a draper (Moses Slater); a produce and general merchant in Stanley House (Robert Love jnr); and the Royal Mail Hotel (William Seagrave) on the corner of Russell St. Modst of this block frontage was flooded in 1890

By **1906** like the northern side of Melbourne St, development in Stanley St between Melbourne and Russell Streets development had intensified: Palace Hotel on the corner (John Moore, 2 storey Italianate, FDG Stanley); Denley & Co, watchmaker and jeweller; Armand Galland, a wine depot; William W Moffat, a herbalist; DB McCullough, a commission agent; Walter Burton, a boarding house; O'Connor's Hotel (James D O'Connor, built as Graham's Hotel before 1889, 3 storey masonry); Barham W. Dyne, a patent chair maker; Donald Miller, joiner; Robert Gemmell, florist; Mrs E Todd, confectioner; Edmund J Todd; WC Hart, dealer; and the Royal Mail Hotel (Mrs S Hurley) on the corner of Russell St (where the *Playhouse* now is).

In **1927-8**, GA Cooper was now running the Palace hotel (No.81-85); No. 87 was occupied by Alfred Hartridge hairdresser; No. 89: vacant; 91: PE Rogers, butcher; 99: Victoria Palace Hotel (TN Turgeou); 103: Delaney's Hotel (John T Delaney); 109: Mrs R McDowell café; 121: Angela Paule, café and fish shop; 123-7: M Rapoport pawnbroker; 129 Robert Gemmell nurseryman; 131: Jean Gemmell florist; 133-5: C Ward clothing, manufacturer; 137: H Simons dealer; 139: Y Ogura Japanese laundry; 141-3: Canton Café (J Yip Hen); and 145-7: Adelaide Hotel (H Culley).

In **1940**: the State Butcher and Fish Markets were closed (maybe for the duration of the war) but other fish related businesses remained: nearby: the fish mongers Ocean Blue Fishery Ltd; Hotel Victoria (Mary C Stanley); WH Sparks saddler and fishing tackle; JT McIntyre, boot repairer; ; No. 82 was vacant; 84: R&L Kennedy, fish merchants; 86: E McMahon, café; the Fish Board; McGlew & Co fish merchants; 92: S Roubin tailor; 94: M Goodhill, hairdresser and tobacconist; 96: Charles E Hanley, cycle dealer; 100 PG Mullins motor engineer; 120:



Stanley Auto Supplies, service station; 124: HV McKay – Massey-Harris (Qld) P/L (Sunshiner Section) agricultural machinery merchants and the Adelaide Steam Ship Co wharf at the end of Russell St.

In **1961**, a laneway between Stanley and Grey Streets which provided a short-cut for commuters between the South Brisbane Station and the Victoria Bridge was expanded and redeveloped as a new public square fulfilling the same purpose. It was later called Manhattan Walk after the renamed Delaney's Hotel.

***Russell St frontage of Portion I***

In **1883-4** development in Portion 1 in Russell Street between Stanley and Grey Streets, was residential: Thomas Kinsella; a builder (Henry Smith); a labourer (Matthias Olsen); a bootmaker (Hans Carstensen); and a tailor (John Aird). (On the opposite corner of Stanley Street was Atlas House, a three storey masonry building (? , 188?).

In **1906** apart from the Royal Mail Hotel on the corner of Stanley Street, development was still modest and residential: John Hurley and Abraham Malouf.

By **1927-8**, between Stanley and Grey Streets after the Adelaide Hotel on the corner were Mrs Mary A Geary; Abraham Malouf (although he had died in 1926); and Tritton's Furniture Factory.

In **1940**, Mrs JJ Phillips, Mrs Mary Malouf and Tritton's Furniture Factory.

After **World War II**, a new post office was erected on the corner of Russell and Grey Streets. Further south was extensively redeveloped with new industrial, retail and warehouse buildings, but by 1985, these buildings through to Sidon Streets had been almost entirely cleared for Expo 88.

***Grey Street frontage of Portion I***

In **1883-84** on the north-eastern side of Grey Street in Portion 1, development between Russell and Melbourne Streets was residential and small scale: a watchmaker (William S Wallace); a drayman (Jesse J Stunden); a boiler maker (Donald McInnes); a builder (Charles W Midson); a plumber (Thomas Keid jnr); a mariner (Thomas Keid); and vacant land. Across Melbourne St (in Portion XIV), development was similar: vacant land; a carpenter (William Collins); a [shipping] pilot (William Bousfield); a tobacconist in *Trianon Cottage* (Emile Gaujard) and a shipwright (John Mackay). In 1890, the Grey St frontage was flooded, extending halfway along the rising block toward Grey St.

By **1906** development has intensified with 11 businesses/residences in Portion 1 between Russell and Melbourne St: a boarding house (Mrs Mary Nicholson); off Grey St, James Stunden had upgraded from drays to cabs; Mrs Eliza Armond in Albini; Laidlay & Co, general produce merchants; John Freney, farrier; Capt William W Robinson; Mrs Grace McInnes; O'Connor's Hotel (J.D. O'Connor); HH Boecker; James Santry; and a newsagent Mrs BR Stevenson.

From **1924**, when Grey was made one-way north (as a couplet with Stanley St, one-way south), it was widened on its western side. When this was completed it reverted to two-way. This became part of road improvements to reduce congestion which included the construction of the Grey St Brisbane. With the gradual movement of the wharves downstream, Lloyd Rees proposed the construction of a boulevard along this reach of the river (Small Treasures of a Lifetime, 31)

By **1927-28** properties were mostly numbered: 104: W Butler, boarding house; 102 William Gibson; 100 WT Barnes printer and stationer; Premier Shirt and Pyjama Manufacturer (E Egert); Advanx Ty-Re-Pair Co; Brandon & Brandon boot repairers; The Elite Clothing Manufacturers; GP Loon & Co auctioneers; 92: Commonwealth Bank of Australia (Olive D Thomas manager); Kyogle Café (R Coles); 90: Mrs SW Goldfinch boarding house; Palace Café; People's Butchering Co; GH Hayden fruiterer (stall); 86-88: Delaney's Hotel (John Thomas Delaney); Mrs ME Williams hairdresser and tobacconist; 84: Charles Wah Hing fruiterer; 82: Waratah Café (Mrs FL Ward). ;

Soon afterwards, Grey Street was widened on the south-western side to increase the road's traffic capacity and as the South Brisbane approach to the new Grey Street bridge, but Portion I was unaffected.

In **1940**: 104: Mrs J Freeman, boarding house; 102: William Gibson boarding house; 100: Apex Dry Cleaners, with Brolite (Qld) lacquer manufacturers behind; Apex Dry Cleaners; Robert Brown, boot repairers and R Genmill on the first floor; 96: Premier Shirt and Pyjama Co; Advance Australia Advertisers; 94: Rickard & Co, estate agents and auctioneers; 92: ES&A Bank; 90: Bert Gonchee, café; Mrs SW Goldfinch, boarding house; Palace Café; 90a: J Smith, fruiterer; 86-88: Delaney's Hotel (John Thomas Delaney); Mrs ME Williams, hairdresser and tobacconist; 84: Charles Wah Hing fruiterer; and FL Ward still at the *Waratah café*.

Built after World War II, was a new post office on the corner of Russell St, and a drive-in ES&A Bank

### **Melbourne Street frontage of Portion I**

In **1883-84**, the Melbourne Street frontage was relatively undeveloped:: a vacant site; and a firewood depot (John Melville). In the late 1890s, the South Brisbane Post and Telegraph office moved from the corner of Melbourne and Hope 9later Colchester Sts) to the corner of Melbourne and Grey Sts in Portion I.

By **1906**, commercial development lined the block: a grocer (Philip Holzberger); a caterer (Miss Louisa Baker); a boot importer (Arthur J Summers); a confectioner (Daniel Cottle); a tobacconist (Maurice Cohen); the drapers (Bayard & Co in a substantial two storied building opened in 1902); and the South Brisbane Post Office (opposite the South Brisbane railway station – both the Post Office and Railway Station relocated to Melbourne Street from adjacent to the Dry Dock in 1890.

By **1927-8** this block was intensively developed: 10: *Palace Hotel* bottle department; 12: cake shop (GE Adams); café (J Comino); 14: hairdresser (Mrs C Howard); 16: importer (AJ Summers & Co; 18: Melbourne Chambers; 18a: watchmaker and jeweller (H Jordan); 20: People's Cash Stores; 22: wine cellar (Marcel Galland); 24: small goods (J Coones; 26: confectioner (Miss Elizabeth Howard); 26a: chemist (RJ Wilkinson); dentist (W. Gates); 28-34: drapers (Bayards Ltd).

## **HISTORY OF CULTURAL FACILITIES IN BRISBANE**

In Brisbane, public facilities for cultural activities were provided only slowly. Individual elements of what eventually were included in the Queensland Cultural Centre had been proposed and realised as separate entities, or in combination, since soon after Queensland was established in 1859. Plans made in 18673 for a museum and art gallery in the Botanic Gardens came to nought and not until 18779 was the first stage of a Museum built in William Street. In 1890, a major architectural competition was held for museum and art gallery for a site in Albert Park. The winning design by Charles McLay for a terra-cotta clad neoclassical building was documented but when economic conditions deteriorated, did not proceed. With this scheme still intended, both a public library and art gallery which were both formed in the 1890s, were accommodated initially in temporary venues. After the Government acquired the former Exhibition Building and concert hall at Bowen Hills, the exhibition hall was converted in 1900 for the Queensland Museum. In turn, their former premises in William St were renovated for the Public Library. In 1905 limited space was provided temporarily for the Queensland Art Gallery in the new Executive Building, and later in the Town Hall, but only in 1930 when the concert hall was superseded by the new city Hall was the former concert hall converted as an improved but still temporary venue for the art gallery. In 1934 plans were drawn in the Works Department for separate Art Gallery and Public Library at Turbot Street in a cultural acropolis sited in Albert Park close to the site of the 1890s competition. Even with an ambitious public works program, funds were insufficient for Nowland's designs and neither eventuated. Instead, after World War 2 when plans were being drawn for enlargement of the original Supreme Court, consideration was given to its eventual use for the Art Gallery, but not even the enlargement of the Court eventuated.

### **A Centenary Cultural Centre at Gardens Point 1958**

After a substantial modern annex to the Supreme Court was proposed (but also unrealised) proponents for a new gallery looked elsewhere. In July 1958, a formal submission was made to Cabinet for a new Gallery to mark Queensland's centenary in 1959 on a site adjacent to Old Government House at Gardens Point. A month later, the submission was quickly approved in principle. Reservation of the site was to await the drawing of architectural plans, and a foundation stone was to be laid during the Centenary Year. The Premier announced in the aftermath of the competition for the Sydney Opera House that a world-wide competition would be held for the design. In addition, the University was asked to curate an exhibition "100 Years of Heritage and Living" in 3-4 rooms of the former Government House. Like the concurrent example of the proposed National Art Gallery in Melbourne, the proposed building was to include a multi-purpose hall to seat an audience of up to 1,500 for 'musical and dramatic presentations and other cultural activities'. It was to be called the Pioneers' Hall. Of the estimated cost of £600,000, up to £250,000 would be provided by the Government, with the balance to be fund-raised. The proposal was enthusiastically received and a high powered committee formed to oversee its realisation, chaired by the Premier and with broad community representation. A brochure illustrating the proposal was printed, but as fund raising commenced, a problem emerged. In April 1959, the City Council advised that George Street may be extended to a new bridge proposed for Gardens Point which would necessitate a 25m set-back from the eastern boundary of the site, requiring the proposed building to be aligned with Old Government House. As the Centenary Year unfolded there was no sign of a foundation stone, but problems compounded. Prospective art-loving donors were concerned that their contributions would be diverted to fund the Pioneers' Hall (in which occasional trade shows were envisaged) instead of the Gallery. The project remained current into 1960 but with the Gallery determined to be a clearly separate entity from the Pioneers' Hall. When Leon Trout, Chairman of Gallery Trustees favoured the sale of their most treasured possession, Pablo Picasso's *La Belle Hollandaise*, to raise funds for the building, the by then disillusioned Director of the Gallery, Robert Haines, resigned. Attempts were made to sort out the difficulties. A site of 5½ acres was confirmed and consideration was being given to whether an architectural



competition, national or international, should be held, but by September 1960, this aspect was not mentioned when the project was again reported in the press, a matter of great regret to the Royal Queensland Art Society. But momentum for the idea had slowed and although the project remained officially under consideration, nothing eventuated.

### **A Cultural Centre at Roma Street 1967**

Even in 1960 thought was already being given to an alternative site. With the anticipated relocation of the city's markets to suburban Rocklea, the future of the Municipal Market Reserve as well as an adjacent police station on the north-eastern side of Roma Street, was an issue. The Brisbane Women's Club suggested that they be reserved for a cultural centre including an art gallery and carparking. Instead the Government decided to make available two-thirds for a park and the balance for bus terminal, provided that such uses were in accord with the as yet unresolved town plan. Cabinet gave tentative approval to this proposal in December 1962 and a decision to this effect was made by Cabinet in August 1964. In June 1965 the market site was reserved temporarily as a park pending formulation of a design for the bus terminal.

Reservation of the site for parkland followed just after Bligh Jessup Bretnall & Partners submitted their initial plan for redevelopment of Roma Street to the Brisbane City Council. Included in the plan was reuse of the former market reserve and site of the police station, not as parkland and a bus terminal, but as two levels of parking with a cultural centre above – the indicative plans provided for a gallery and performance hall, similar the earlier intention at Gardens Point. When the ideas of the Bligh Plan was favourably received, a Government committee was established in February 1966 to formally review the Plan. Government funds were approved to prepare a model and documents on which tenders would be invited. On the basis that the Cultural Centre and parking would be funded separately by Council and Government, detailed feasibility of the Bligh Plan was limited to core commercial aspects on the opposite side of Roma Street. When tenders were called in June 1968, the cultural centre was not included, but in June the park reserve was enlarged to include the police station site. By then, and too late, the Premier, Jack Pizzey, favoured a cultural centre for the site, unlike the Council which preferred a site for the cultural centre at the Botanic Gardens, use of which would enable the Council to establish a new and larger Botanic Gardens at Mount Cootha. Now in control of the former Market Reserve, the Council proceeded with calling tenders for its development as a park, anxious to complete it by April 1969, in parallel with the redeveloped King George Square. Later in 1968, the Bligh Plan was also abandoned when no acceptable tender was received.

### **A Queensland Art Gallery at South Brisbane**

The government came under increasing pressure to do something about an art gallery. Robert Haines' successor as Gallery director had been the progressive curator Laurie Thomas. Like Haines, Thomas resigned in frustration in 1967, becoming instead, the art critic of *The Australian* newspaper. There he was well placed to criticise Government inaction. Others joined in. Bernard Smith, Professor of Contemporary Art at Sydney University claimed that art in Queensland was 'weedy and malnourished...in a sense suffering from cultural rickets'. In July 1968, when the Premier Jack Pizzey died unexpectedly, the Treasurer, Gordon Chalk, head of the Liberal Party, was briefly sworn in as Premier, pending election of a new leader of the Country Party, their majority coalition partner. A week later, without unanimous support John Bejlke-Petersen became Premier and Chalk resumed his role as Treasurer, but with renewed interest in achieving majority status for the Liberal Party in the Coalition.

The Treasury Department proposed the formation of an expert committee to review the whole situation chaired by Charles Barton, the all-powerful Coordinator-General. Representing the Works Department was the recently appointed Under-Secretary of Works David Mercer. Mercer had returned to Brisbane after two years secondment in the UK. As his Deputy was Roman Pavlyshyn, Assistant Under-Secretary (Technical). Coincidentally, Pavlyshyn had recently recommended to David Longland, the establishment of cultural centre, including all the eventual components other than the state library

In January 1969, the committee was asked to report on a preferred site. Twelve sites were considered by a technical advisory group assembled by Mercer. The sites were: the existing art gallery site at Bowen Hills, Albert Park (the site of the 1890 architectural competition), the Markets Reserve site, the Botanic Gardens, Central Railway Station, Wharf at Petrie Bight, the Holy Name Cathedral site in the Valley, Isles La Adelaide St (the site of Post Office Square), the Treasury Building, Lower Edward St (now occupied by the Stamford Hotel), a proposed Riverside Drive, upstream of the Victoria Bridge in South Brisbane, and the Brisbane City Council Transport Depot in Coronation Drive (available with the phasing out of trams).

Of these three were shortlisted: South Brisbane, the Holy Name Cathedral site and the Council Transport Depot. Their methodical considerations suggest the presence of Pavlyshyn. Using a system of rated weightings, the site at South Brisbane was preferred as most technically and architecturally the most viable viable and as the site which would do most for the city. The decision was further simplified when the Council withdrew the offer of their Depot, but also their intention to construct a Riverside Drive at Stanley St which would now necessitate

resumption of land in Stanley Street on the riverbank to preserve views from the recommended. The committee reported negatively on the capacity of the site to include other cultural facilities but observed "There was potential for use of a similar block on the other side of Melbourne Street for cultural facilities". In support of the decision, the Council gifted allotments which they owned within the site, as well as rights to the Transport Depot site at Coronation Drive. The recommendation of the Committee was accepted by Government and under Pavlyshyn's direction work commenced.

In an architectural competition, all architects registered as consultants to the Queensland Works Department were considered for the competition. For Stage One, ten submitted concept sketches and a report including a capability statement for a fee of \$1,000. Three firms, Robin Gibson, Bligh Jessup Bretnall and Lund Hutton Newell Paulsen were selected for Stage Two, from whom the assessors (the architects Roman Pavlyshyn (Works Department) and Stanley Marquis-Kyle (University of Queensland) and Leon Trout (chairman of the Art Gallery Trustees) selected Robin Gibson as the winner in April 1973. His scheme was popular and seen as deserving first place. What distinguished Gibson's design was its simplicity, its more sophisticated borrowing (from Kevin Roche's recently completed Oakland Museum in California) and the superior presentation of the ideas (the renderings were by former Melbourne architect Paul Wallace, recently arrived in Queensland).

Although Gibson's winning design looks like what eventuated almost a decade later, there were significant differences. Instead of occupying only part of a city block, the original design occupied the whole block bounded by Stanley, Peel, Grey and Melbourne Streets. Entry to the Gallery was at the first floor above a lower ground floor of parking, accessed from the rising approach in Melbourne Street to the new Victoria Bridge. Stanley Street was diverted closer to the river to pass under the approach to the bridge. From the gallery, a pedestrian walkway crossed Stanley Street to the top of an amphitheatre which led down to sculpture gardens on the river side. Although the design appeared to address the river and CBD opposite, in reality, it was focussed inwards on a proposed water mall, in parallel and duplicating the nearby river.

Pavlyshyn followed his successful administration of the competition by overseeing the realisation of Gibson's winning design. With progress on schedule for an opening in 1978, Brisbane suffered its worst flood for eighty years in January 1974. Much of the CBD was inundated and more of South Brisbane, including the proposed art gallery site. Raised on a carpark podium, Gibson's design was relatively unaffected, unlike existing businesses nearby in South Brisbane. In the aftermath of the floods, a process was inaugurated before the end of 1974 in a decision to forego Gibson's competition-winning design for a much larger commission for Gibson to design an entire cultural centre.

### **The Queensland Cultural Centre at South Brisbane 1974**

The decision to proceed with the cultural centre was the successful outcome of a conspiracy. In the scale of official conspiracies of 1974, that associated with the Queensland Cultural Centre was the lesser when compared with the Queensland Premier's successful manoeuvring to frustrate the Federal Labor Government's attempt to gain control of the Australian Senate. Joh Bjelke-Petersen's preoccupation with Canberra left the State Liberal Party leader, Gordon Chalk, Joh's deputy and minority coalition partner, free to pursue his objective of becoming the majority party in Queensland.

Since at least the report of the 1969, there was interest in also locating other cultural facilities in South Brisbane. In March 1971, Alan Fletcher, Minister for Education and Cultural Activities prepared a cabinet submission proposing the acquisition for two more city blocks at South Brisbane for the State Library and Museum. The City Council advocated also the acquisition of land opposite the South Brisbane Railway Station, but the proposal was rejected. A clear manifestation of this idea was one proposed by Alan Fletcher, the Minister for Education [and Cultural Activities?] in a Cabinet Submission in March 1971, in which he advocated the acquisition of two more blocks downstream in South Brisbane for the locating a new Library and Museum for a line-up of cultural institutions like Frankfurt am Main.

In the aftermath of the previously mentioned floods, consideration was given in 1974 to acquiring low-land on the opposite side of Grey St at the rear of the proposed art gallery. David Mercer who in 1971 had been appointed Deputy Chair of the Public Service Board, devised independently of the Works Department, a plan whereby the Government would resume flood prone land in South Brisbane, enabling affected building owners to relocate. Part of the resumed land would be reused as a cultural centre comprising a museum, performing arts centre and public library in addition to the art gallery. The need for new performing arts facilities was made more urgent in August 1974, when the AMP Society announced that earlier plans to replace Her Majesty's Theatre (Brisbane's major commercial theatre) when the site was redeveloped, had been shelved.

For costing, Mercer referred his idea to the Treasurer, Gordon Chalk, who surreptitiously adopted it as part of the Liberal Party's policy for a State election scheduled for December 1974, when they anticipated becoming majority party in the coalition government. To devise an appropriate image (and estimate) for the idea, the Liberal Party

approached Robin Gibson. So while Gibson was developing his competition-winning design with Pavlyshyn, he was also working with Gordon Chalk on a scheme with a substantially larger brief and site.. The Country Party, the majority party in the Coalition launched the campaign, followed by Labor with the Liberal Party being the last to launch. Their proposal was headlines in the *Courier-Mail* and came as a complete surprise to Pavlyshyn. The Liberal Party's subterfuge failed and the Country Party (soon to be renamed the Country National Party) remained the majority party, but the idea was retained by the new government.

## REALISATION OF THE QUEENSLAND CULTURAL CENTRE: 1974-1986

Robin Gibson's plan of November 1974 for the Queensland Cultural Centre (QCC) provided facilities for the art gallery (QAG) and museum (QM) both on Portion XIV); a much smaller performing arts centre (QPAC, on part of Portion I); and the Queensland State Library (QSL, on Portion XI). A full understanding of the progressive development of plans for the cultural centre, awaits access to official files (presently embargoed) and Robin Gibson's archives. The brief for the Art Gallery had been prepared in the Department of Works but comparable briefs for the other facilities were not available for this initial design. Prior to this time, functions carried out in QPAC had not been a responsibility of the State Government, and proponents for it lacked experience and were without bureaucratic support. A benefit of the secrecy adopted in gaining approval for the project, may have been a reduction in conflicting claims on space and location, and within the Works Department, work proceeded generally, if not in detail, according to the approved overall layout of 1974. primarily under the control of Roman Pavlyshyn. A Cultural Centre Trust to oversee the development was not established until March 1977 and its members were not appointed until September 1977 by which time construction of the Gallery was underway and design well advanced with QPAC.

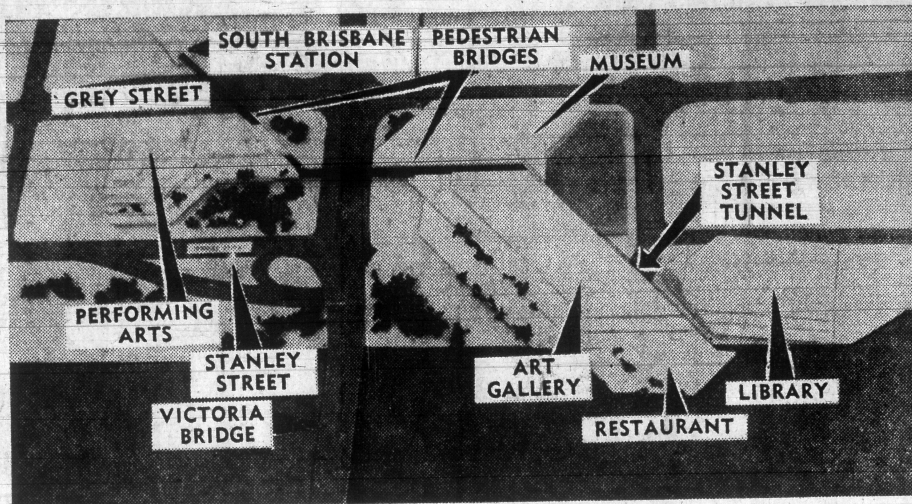
Unlike the QAG design of 1973, the overall plan for QCC in November 1974 was characterised by diagonal elements which created new external spaces at the main approach from the Victoria Bridge, at the intersection of Grey and Melbourne Streets and overlooking Peel Street (addressing Portion XIII, the city block opposite between Grey and Stanley Streets). The 1974 proposals for QPAC were relatively modest in comparison with other components and less resolved. As with the 1959 proposal at the Gardens, the 1974 plan for QPAC comprised a single, multi-purpose hall. In this instance, it was aligned diagonally on the site to address the main approach from the Victoria Bridge. To accommodate both the Art Gallery and Museum on the opposite side of Melbourne Street, a diversion of Stanley Street to pass under the approach to the new Victoria Bridge, was extended through to Peel Street. The Gallery was designed to be built across Stanley Street to the river edge. Unlike the earlier competition winning scheme for QAG, the gallery was also aligned diagonally as for QPAC but mirrored around the axis of Melbourne Street to likewise address the approach from the city. This principal façade for the Gallery comprised a series of stepped terraces. The end elevations were parallel to both the river and Grey Street, making the overall footprint for QAG trapezoidal. Abutting the Grey St elevation of the Gallery was a raised pedestrian walkway which connected to QPAC. Mirrored opposite the Gallery on the other side of the walkway with a frontage to Grey Street was the Queensland Museum which was also trapezoidal, with its long elevations abutting the pedestrian bridge and Grey Street. Despite being of smaller dimensions than the Gallery, the Museum extended further than the Gallery towards Melbourne St, giving it a front door from the new public space formed principally by QAG and QPAC at the corner of Melbourne and Stanley Streets.

Despite Pavlyshyn's embarrassment about the secrecy associated with the 1974 plan, he assumed the role as director for the enlarged project, overseeing major changes to the plan of November 1974, now constrained by the approved general placement of its components. Changes included: duplication of the single multi-purpose hall as separate venues for musical and theatrical performances to meet their contrasting acoustic and stage requirements. To fit both on the site, options included placing the halls back to back in parallel along Stanley Street; and as built, replacing their diagonal alignment, with axes perpendicular to Melbourne Street. Both halls were similar in size with foyers to the Melbourne Street frontage and to both sides, the space between being shared as a primary circulation spine within QPAC in line with the bridge across Melbourne St. Planning of the Gallery was also simplified by returning to the earlier orthogonal geometry.



CM 5/11/1974 page1

# \$45 m. centre for the arts



**THE State Government would build a cultural centre complex costing more than \$45 million, the Deputy Premier (Sir Gordon Chalk) said last night.**

He was delivering the supplementary National-Liberal policy in the Brisbane City Hall for the December 7 State election.

Sir Gordon, the parliamentary Liberal Leader said the complex, would comprise a museum equal to any in Australia; an outstanding art gallery; a performing arts centre; a new public library; and a restaurant.

Cultural leaders unanimously described them as "imaginative and exciting" at a preview of the complex model (pictured above) in Sir Gordon's office yesterday.

The complex, on the south side of the Brisbane River close to Vic-

toria Bridge, absorbs the \$7,500,000 art gallery already proposed on part of the same site for completion in 1978.

The area involved will have frontages to Grey, Stanley and Melbourne Streets down to the City Council park opposite the South Brisbane railway station.

## Casket cash

Work could begin almost immediately, and it is planned to have the complex completed in five years.

The art gallery, plans for which are ready, will be finished earlier than proposed.

It is understood the complex will be financed from loan money, consolidated revenue, and possibly \$500,000 Golden Caskets.

It was stated officially yesterday the Government had acquired the bulk of the land required and was negotiating for the final section.

Stanley Street would pass under the museum and the art gallery, and car parking thus would be made available under these sections.

Overhead walkways would give pedestrians access to the whole project, which would be enhanced by extension of the restaurant over the river.

All essential services would be built above flood level.

A Government spokesman said the complex landscaped with lawns and gardens, would be ideally placed with the river and city as a backdrop.

Professor Zelman Cowen, Australian Opera Company board member commented: "This really means a major contribution to the performing arts. It will provide first-class facilities for opera and other performing arts."

"We need it urgently. A performing arts centre with major facilities turns a town into a great metropolitan centre."

Sir Leon Trout, Queensland Art Gallery trustees chairman said: "The proximity of one section to another is bound to stimulate wider interest in culture generally."

Mr. G. K. D. Murphy, Queensland Library Board chairman said he was delighted with the scheme. Library accommodation was at crisis point.

Sir David Muir, Queensland Theatre Company chairman described the overall concept as tremendously imaginative.

# Leave for all

**A scheme to provide long service benefits to all workers in Queensland, also was promised by Sir Gordon Chalk in his policy speech last night.**

He said the scheme would be based on service to industry generally.

It would operate independently of the existing scheme which was based on continuous service with the one employer.

It would benefit employees who did not stay with the one employer for 15 years and would be another "first" for

These provisions were "not appropriate in this day and age," he said.

Sir Gordon said a new system of secret ballots was proposed to enable employees where a strike had been called to determine for themselves whether the strike should continue.

The Deputy Premier also pledged the appointment "in the next few

**Snedden: "Kick for Labor", Page 2**

**Whitlam looks at State poll, P. 5.**

**"Vote against Socialism," P. 15.**

On Portion XIV, with the orthogonal geometry for the Art Gallery reinstated, an existing diversion in Stanley St (so as to pass under the approach to the Victoria Bridge) was extended upstream through to Peel St. This change effectively enlarged Portion XIV, so as to accommodate both the Gallery and Museum. Instead of a pedestrian footbridge over Stanley Street to a sculpture garden on the River bank, as originally proposed, the relocated Stanley street was bridged with a wide plaza as forecourt to the Gallery. The pallet of materials and details borrowed earlier from the Oakland Museum was adopted for the entire scheme. A schematic design for the redesigned art gallery was completed in mid-1975, when the new Gallery Director, Raoul Mellish visited the Oakland Museum on a Foreign Museum Professional study tour organised by the US State Department.

The Queensland Cultural Centre (QCC) was built initially in four stages (the Art Gallery QAG; the Performing Arts Centre QPAC; the Queensland Museum (QM) and the State Library (QSL). Within each of these main stages, were varying sub-stages, which included site works and excavation, ancillary buildings, the main superstructure, the fit-out and finishing and installations. The following schedule is a draft only and is incomplete and may contain errors. Other related work (such as the river fountain and art work may have been unnumbered or numbered differently)

**Stage 1      Queensland Art Gallery (QAG)**

- Stage 1A: River bank works including Information Kiosk, ceremonial marquee and river fountain  
Tender: July 1976  
Information Kiosk and Queen Elizabeth II Jubilee Fountain opened by Queen Elizabeth II 1977
- Stage 1B Earthworks for the Art Gallery and Museum
- Stage 1C Piling for the art gallery and museum
- Stage 1D: Art Gallery: carpark (to both QAG and QM), Restaurant and Auditorium  
Tender April 1978  
carpark and auditorium opened by the Deputy Premier Dr Llew Edwards  
Fountain Room restaurant opened  
Opened by the Premier John Bjelke Petersen

**Stage 2:      Queensland Performing Arts Centre (QPAC)**

- Stage 2A Site excavation
- Stage 2B Piling
- Stage 2C QPAC including c40 nominated sub-contracts (NSCs)  
Hand-over
- Stage 2D Fitout  
c25s separate contracts fitout (SCFs)  
Opened by the Duke of Kent 20.4.1985

**Stage 3:      Queensland Museum (QM)**

- Tender: June 1982  
Fitout  
Opening

**Stage 4      Queensland State Library (QSL)**

**Stage 5:      Additions to QPAC [Playhouse] and Shared Energy Centre**

- Developed Design: July 1994;  
Tender Issue: August 1995  
Playhouse opened September 1998  
Additions to Cooling Tower: Tender: August 1995

**Millennium Arts      New entry and Sciencentre to the QM**

- Schematic Design Sept 2003  
Developed Design October 2003  
Tender December 2003  
Construction commenced February 2004.

**New entry to QAG**

- 2008-9  
Alterations and additions to QPAC  
Alterations and additions to QM

## THE HISTORY OF INDIVIDUAL STATE CULTURAL INSTITUTIONS

Much of these histories have been documented in the heritage-listing of buildings, previously used to provide accommodation for individual institutions, including: the former Queensland Museum and State Library in William St (QHR 600177)

- the former Art Gallery in the Land Administration Building, George St (QHR 600123)
- the former Queensland Museum and Art Gallery at Gregory Terrace, Bowen Hills (QHR 600209)
- the concert hall in the Brisbane City Hall (QHR 600065)



Photo: Richard Stringer

## DESCRIPTION

Although the Art Gallery, Performing Arts Centre, Museum and Library are co-located and closely integrated, each of the institutions operates independently. The components of the Centre are connected by external plazas, elevated covered walkways and a spinal bridge across Melbourne St. In addition to the major institutions, the complex includes ancillary buildings providing accommodation for shared services plant, and a riverfront venue, (now *The Edge*, an annex of the State Library but originally the Fountain Room restaurant and auditorium). Through the extended construction prior of the complex, a triangular building overlooking the river served as an information kiosk. Also included are particular and notable external and internal spaces, including the extensive use of reflecting pools and fountains both inside and outside. ..

The Queensland Cultural Centre (QCC) is an extensive, low-rise complex of individual cultural institutions and venues, sited on the Brisbane River Bank, on opposite sides of Melbourne Street in South Brisbane. The components comprise the Queensland Art Gallery (QAG), the Queensland Performing Arts Centre (QPAC), the Queensland Museum (QM), the Queensland State Library (QSL) and ancillary accommodation comprising a flat-floored auditorium and what was originally a riverside restaurant (the *Fountain Room*) now altered and reused as a youth-technology centre called *The Edge*. The name of the restaurant related to a photogenic but short-lived fountain (the *Queen Elizabeth Jubilee Fountain*. 1977) commissioned as part of the Cultural Centre project. Inspired by Geneva's *Jet d'Eau* but with multiple high-jets It was located in the centre of the river upstream of the Victoria Bridge.. Using river water, the pumps were affected by the increasing turbidity in the river. Concern about the maintenance costs of the fountain and the impact of salt-water spray on the littoral landscape were also considerations leading to a later decision to scrap the fountain.

The layout of QCC is based on a consistently applied and well resolved three dimensional lattice. In plan the grid is in multiples of 3m (typically 6m but also longer);; and in section the basic floor to floor dimension is 3.3m, but broken down into half and quarter levels (1.65m and 825mm). The basic ceiling soffit to finished floor level is



825mm which includes variable set-downs for different floor finishes and which is also the depth of spandrel beams on external faces.

The main publicly accessible levels throughout the complex are related (but the naming may vary, as in any case do the various basement service and parking levels below. Taking the lowest public level within the QSL, QAG, QM and QPAC as Level 1, the pedestrian spine is at Level 3. Within QPAC Level 3 is the lowest level of the main foyer, with ticketing and exhibition space on Level 2, and separate thoroughfares between Grey and Stanley Streets for pedestrians and vehicles and the public forecourt on Level 1. In the side foyers to the main venues in QPAC, and within the Art Gallery levels are more varied with half levels used extensively. In QM, the main exhibition levels are double height but alternate by one storey on opposite sides across a longitudinal central void.

To a very large extent, the structural soffit is the finished ceiling profile. In many instances, the ceiling/ floor structure is concrete T-beams at 1.5m centres. Suspended within and on the centre line of the coffers formed between adjacent beams are spiral formed, circular, sheet metal ducts, for both air-conditioning and general, indirect lighting, with lights embedded in the tops of ducts reflecting light off the soffit of the T-beams. Variations to this system include coffered slabs and in the Art Gallery and Whale Mall profiled baffle-beams for daylighting, and more conventional floor structures to carparks.

The building complex is unified by a consistent architectural expression which derives from the geometric discipline adopted throughout and the regularity of structural elements; extensive, deeply recessed and shaded glazing; repetitive stepped profiles; extensive integrated landscaping and an uncluttered roofscape interrupted only by lift motor rooms of a consistent, articulated, cubic design. Individual components of QCC are interconnected with a network of elevated pedestrian routes and external public spaces of consistent design.

The largest individual component in the Cultural Centre is the Queensland Performing Arts Centre (QPAC) on the southern side of Melbourne Street (in Portion I). Built as Stage 2 of the QCC and opened in 1986, QPAC comprises three main venues:

- the **Lyric Theatre**, for musicals, opera and ballet, with a proscenium stage and a seating capacity of approximately 2,000 in raking stalls and two balconies;
- the **Concert Hall** for orchestral and choral performances and major ceremonies with a capacity of 1,600 – 1,800 seats in raking stalls and a single balcony; and
- the smaller **Cremorne Theatre**, a flexible space with six configurations (proscenium, theatre in the round, concert, cabaret, cinema or flat floor and a capacity of 200-300.
- A fourth major venue, built as Stage 5 of QCC (back to back with the existing Stage 2) and opened in 1997) is the **Playhouse**, a proscenium theatre with a capacity of 850 seats.

QPAC is connected to the remainder of the Cultural Centre by an elevated pedestrian spine bridging Melbourne Street which is aligned on the longitudinal centre line of Portion I, dividing it into two equal sections, one for each of the two largest venues, which have comparable overall volumes. Each of these main venues is publicly accessed from multi-level main foyers overlooking Melbourne Street and secondary foyers along the sides of both venues. In the centre between the venues, the side foyers overlap and include the main stairs for QPAC which is aligned with the pedestrian spine of QCC. The other major organising element of QPAC is shared service access to the stages of all venues. Back of house accommodation is accessed from Grey Street across the south-east face of Stage 2. Service access is also provided to the stage of the smaller Cremorne Theatre, located at the eastern corner of Stage 2 on the Stanley Street frontage from where it is publicly accessed through a foyer which is a continuation of that of side foyer of the Lyric Theatre. This Foyer connects to the Playhouse on the corner of Stanley and Russell Streets, built as Stage 5 of QCC, in which the stage backs on to the earlier service access to the earlier venues. Spaces are lifted about flood levels with stages located on the first floor and the lowest foyers on the Melbourne Street frontage (at the back of the venues) on the second floor (the level of the pedestrian spine).

To accommodate the two main venues which have comparable volumes, Portion I is divided longitudinally in two with the main venues, the Lyric Theatre on the corner of Melbourne and Stanley Streets and the Concert Hall on the corner of Melbourne and Grey Streets. Both venues have their axis aligned and in parallel, at right angles to Melbourne Street. Public access is by main foyers on multiple levels on the Melbourne Street frontage and secondary access to the venues from both their long sides. sides of both venues, a central space between them being larger and shared by both. The Foyer on the river side gave secondary access also to the Cremorne Theatre whose main entry was from Stanley St.. Service access to the abutting back stages of both main venues and to the Cremorne Theatre was from Grey Street across the original downstream side of the building. The Lyric Theatre was mirrored about the back stage access for the smaller Playhouse, with the peripheral foyers continued around the face of the building on to the Russell St façade. The remaining corner of Portion I is presently undeveloped. All of these major elements are clearly expressed externally

In addition to the major venues of QPAC are many ancillary spaces, both front and back of house, dispensing hospitality in restaurants, the Green Room and private dining room, bars to foyers.

Accommodated under the pedestrian spine and bridge over Melbourne Street is the primary services circulation within the complex, with chilled water reticulated by a shared energy centre located on the corner of Peel and Grey Streets. The bridge over Melbourne has been altered to provide shelter, lift and stair access to a busway station at Ground Level, with Melbourne Street divided to segregate buses from other road traffic.

QCC has undergone changes in the time since its original, staged completion. The most significant change has been to QSL which has been extended both horizontally and vertically and is not part of this nomination. In the rest of QCC, relatively minor changes include alterations to some floor and wall finishes and colour schemes and the fit out of individual spaces. Of more significance are new glazed entrances to both QAG and QM and changes to the pedestrian bridge over Melbourne Street (all designed by Robin Gibson & Partners)

- as a new rear entrance to the Gallery from Peel St, to better connect QAG with the new Gallery of Modern Art at Kurilpa Point; and
- a new entrance to the Museum at Ground Level on the corner of Melbourne and Grey Streets which sought to overcome the relatively obscure original entrance to the Museum on the pedestrian spine (dating from the design of November 1974). The entrance also provided better access to the relocated Sciencentre
- and covered access, and lifts to inbound and outbound busway station in Melbourne Street below were provided on the pedestrian bridge.

More recent internal changes at both QPAC and QM (in both cases by Cox Rayner) are more intrusive. At QPAC, they include additional stairs in the foyer, changes to toilet accommodation (including a new disabled lavatory very prominently located in the centre of the main staircase, the regrading of tiers in the concert hall and replacement of seating, and new finishes including carpet and colour schemes. At QM, the foyer and bookshop have been reconfigured, new timber stairs added to the central void and the café altered and extended.

In the scale of the Queensland Cultural Centre, these changes are relatively minor, and the buildings included in the proposed heritage listing are very intact.

#### QCC

	Date	
Action		
Newspapers		
Pictures		
Text		
References		
Printed		

#### Text

References: Qld Cultural Centre Trust Minutes 1977-1994, JOL

#### Work

See also:

- Brisbane - South Brisbane Box CP295
- View from Bank of NSW 24.10.1929: Neg 114223; shows houses upstream (second with bellcast box roof (US)
- The position of the later permanent Victoria Bridges in relation to Melbourne St reflected their erection sequence of its various iterations (aligned, off-set downstream; back upstream) 24.10.1929: Neg 648775 Scanned
- Fisherman's Co-Operative Neg 69432 [Stanley St]
- Glenelg & Grey Sts [Police Station 67944 - not scanned; also ns Q., 18.9.1930, 37
- Aerial incl. Brook St and dods houses Neg 10289 ca 1930
- Fishmarkets Wharf Sunday Truth July 1934. Neg 106338
- Bayards corner (toward the bridge), 19.11.1936, Sunday Sun Collection [3 storey brick bldg. Neg 103705 ns
- Stanley Wharf, c1938 Neg 69434; ditto with corner of Metropolitan Fish Market Neg 79960ns
- Stanley Auto Supplies, 120 Stanley St, ca1940, Neg 79936ns
- SB 1940s from city, neg 55918s; incl. Cremorne - axis parallel to river - screen upstream
- Melbourne St 1940s (Palace hotel updated, Neg 127497 s
- Naval Recruits in Melbourne St in front of York house [Portion XIV] Neg 102808s [major 2 storey brick with rendered quoins; cantre and angle ranges (with Victoria Plsace in background)
- Earlier Greyhound Depot Neg 227736: 73 Grey St [est c1941"] "ns - 2 storey brick replace 1953; new u/c Neg 22758 ns open 8.7.53 [next to \*\*\*skys wire Works; Greyhound demolish 2/3.1987 [no neg ns, - good newspaper photo; official opening 8.7.1953, neg 22748 s
- Paulsen & Laver, Montague Rd, AB&EJ Sept 1945 new premises [modern, ns, no neg]
- Paul's Ice Cream Bldg ABE Sept 1945 corner montague and Hope St, no neg, ns [later extended along Hope St]
- Portrates Bldg, Grey St [could be next to Bayards - Blackburne & Gzell, H Sanham & Son blders [modern] ns, no neg

- New SB PO, Grey St [?cnr Russell?] ABE 1.4.21950, Summers & Unthank blders, no neg, ns; interior ABE 1.1.1951
- New bldg. Grey St for Banks P/L as garage and store, ABE 1.3.1950 no neg ns
- Bayards Corner 1954 with decorations for Queen's visit Neg 79954s
- Stanley St 1955 [portion XIV] Neg 79953 ns
- Where new Greek Church to be built Neg 191821 s
- Bayards corner (now SB Furnishing co) 1956 3.11.1956, Neg 82906 ns
- Manhattan Walk 1961 no neg ns - replaced Delaney's Lane (which was used as a shortcut
- Joseph Lucas (Aust) new bldg. Grey St: Francis E Feledy (Sydney) archt with R Martin Wilson & Son, built 1963, demolished for Expo 1985 ABE 1.3.1963; Neg 61374 s
- Victoria Place ca 1964 [being demolished for new bridge [Neg 66591 ns [is a premises on the river end]
- Corner Grey and Melbourne St towards QAG site - York House Private hotel on corner 1965 Neg 63704
- Corner Grey and Melbourne looking downstream - probably State Butcher, then rounded corner 2 storey brick - Brisbane college of Music c1965; no neg ns; ditto Neg 77932 s; 77931 s c1967;
- Victoria Place erected 1887, Melbourne and Stanley Sts ca 1965; no neg ns incl. Exacto Scale works [2 storey, rendered]; ditto; overall shot Neg 33393 ns being demolished 1966 neg 188208 s
- Grey St looking south from Bayards incl. drive-in bank 1969, Neg 157600 ns; looks as if PO on corner of Russell
- Birt's being demolished for South Bank Park neg 77929, 1970 ns
- Stanley St [opp demolition for park incl. Thynne Tackle shop
- South Bank park under construction 1973; cleared 1974 neg 191820
- Mahattan Gardens towards railway station shows line of shops modern no neg ns;
- Tom Risley Thong Relief (crab) 1983 neg 61409, 61408
- Watson Ferguson Glenelg and Stanley Sts Neg 61348 s
- Email Bldg Stanley St [towards Sidon] Neg 61357 s
- McWilliams [Maxam] Neg 61349 s 245-257 Stanley St
- QPAC u/c Stanley St 1983 Neg 61344
- SB Parkland 1983 Neg 61343 s
- Colchester St 1985 looking towards Southpoint Neg 111784
- South Brisbane large
- Lot of Expo 88 panoramas ns - from before construction started [cleared 1986;
- Aerial shot with QPAC and QM finished and QSL starting construction CM20.5.1986, 9
- Manhattan Walk [?CM] 27.6.1961 no neg ns; Demolition for Manhattan Walk July 1960 no neg ns - few
- Portion X from river c1924, Neg 78159 incl bellcast roofed house [guessed the third lot along]
- Photo of Manhattan Walk but dated 23.9.1960 no neg nd
- Merivale and Glenelg Sts c1957 with Ferguson school behind trees no neg ns
- Greyhound Terminal 1953 no neg not scanned
- Colchester St c.1895 APU 59 Neg 91676
- Stanley at corner of Peel c1880 Neg 78160 with QM finished - good
- SB 1868 - said to be Russell St not sure show church which I think is St Thomas CoE
- Hope St 1868 [Colchester] hard to work out no neg ns
- SB 1865 Neg 15251 - shows early vegetation
- Mat building, rectangular, unlike others with a diagonal or angular geometrical basis
- Roman Pavlyshyn
- Biographical Compilation<sup>2</sup>
- Qld Cultural Centre Trust Minutes 1977-1994, JOL
- Typed for quickly scribbled notes - not entirely reliable
- 1978 QCC Trust est 3.3.1977; Trustees appointed for 3 years from 22.9.1977; David Muir Chair; RP a member
- 14.2.78 contract for bulk excavation and design for Information Kiosk
- 18.4.78 RFG, Tom Brown Theatre Consultant, Peter Knowland, acoustic consultant
- Can't read taken over
- RFG presented models with Concert Hall and Lyric Theatre in place
- QAG tenders April 22 1978
- Information Kiosk to open July 1978
- Anticipate tenders for QPAC November 1978
- Photographic mural for Information Kiosk; also AV
- Kiosk to open 4.8.1978
- 22.8.78 11.8.1978
- 17.10.78 Problem with fountain - salinity of the river and rapid flow
- Graham Evans & Co: contract for QAG
- Underpass in Stanley St, access negotiated with BCC
- Tunnel to Grey Street deleted due to cost
- 21.11.78 Gino Merlo produced details for restaurant [later official lunches etc held at Merlos]
- WDs of Stage 2 received, will be submitted to QCCT in near future
- Fountain back in operation 1/12/1978
- Logo for QCCT [can't read]
- 13.2.79 Arcade FA Pigeon acquired [I think this may be NW side of Manhattan Walk]
- Bank and PO to obtain space in arcade in QPAC or in future development
- Restaurant and auditorium might be completed earlier than scheduled date in 1981
- Tenders called for Stages 2A and 2B; successful tendered for Stage 2A withdrew - seeking to combine both
- Tenders
- QPACT queries re acoustics - Archt to take final responsibility
- 10.4.79 Stage 2D - final sketch plans - delays in securing approval
- 19.6.79
- 28.8.79 Tony Gould appointed director, QPAC 1.10.1979-
- Extend tender QPAC to 26.9.1979; awaiting detailed costing in Barclay's lowest tender
- 16.10.79 QPAC tender to be signed 26.10.1979

- Suggested that Don Munro, Chair of QPACT join QCCT
- Bissett & Partners, Mech and Elec engineers
- 11.12.79 Question of organ for Concert Hall: Robert Boughen offered services in honorary capacity
- Russell Kerrison by then working as Deputy Director QAG
- 19.2.80
- 15.4.80 Plaza over Stanley St virtually complete ready for landscaping
- QPAC 3 weeks behind schedule
- Knowles & Bristow appointed graphics consultant
- Planning of QM to commence
- 17.6.80 Boughen to travel overseas re organ
- Knowles Bristow 16.5.80-
- Expressions of interest for operation of restaurant
- 19.8.80 QEII to open QPAC Oct 1982 (when here for Commonwealth Games)
- Duke of Edinburgh to open QAG Oct 1981
- Donation to QAG Foundation
- Consideration to building a landing stage
- RP to table a design treatment for Fish board wharf
- 21.10.80 tender of Mr Hankey of Allegro restaurant accepted for restaurant
- 16.12.80 Kerrison present; logo accepted
- 17.2.81 QAG to open 1.10.81; QPAC Oct 1982; carpark/auditorium July/Sept 1981
- Duke of Edinburgh unavailable' no public ceremony until official opening March 1982
- Boughen report re organ – no suitable Australian maker [DW: this is despite SOH organ]
- QM design approved – documentation to proceed
- 17.3.81 Premier to open QAG March 1982; Deputy Premier to open auditorium, restaurant and carpark 15.9.81
- Letter to Sir James Footes re possible water feature in front of QAG [check] - sketch displayed
- Disabled access
- 1.5.81 JOL to be accommodated in SLQ
- Hankey proposal of name Fountain Room accepted
- Dep Premier and Treasurer Llew Edwards to open carpark and auditorium 15.9.1981
- No objection to sale of souvenir teaspoons
- Security discussed
- Proposal to display items from Randall Collection
- Adjustments to program so that Concert Hall would be ready for opening by QEII
- Changes in the Act so as to allow QCCT to conduct activities other than artistic, scientific or cultural
- Painting by Thomas Baines "South Brisbane from the north shore 1855" sought for permanent loan from NLA
- 3.6.81 MIM declined invitation to sponsor water feature – alternative sponsor sought
- NLA declined loan but make available for 3 months
- [restaurant]
- Uniform for QCC
- QM substantially over budget
- 3.7.81 Logo [authorised] 29.6.1981
- Issue with [ES&A/ANZ Bank re site in Portion I]
- David Muir: "...wish to ensure that the project reached the desired standard of excellence..."
- General Manager of QCC:Short-listed: Russell Kerrison (presently Deputy Director QAG) and John Nielson (business manager North Brisbane CAE)
- Kerrison appointed from 58 applicants
- Fountain to be in operation in near future – to ensure operating for function on 16/7 in auditorium
- 7.8.81 RK to commence duty 1/9 when he returns from overseas of Gallery duty – to inspect copy of Charioteer of Delphi which had been offered to QAG
- Scale of charges est for carpark: \$4pd; \$1 between 5.30 and 11.30
- 11.9.81 RK Director QCC
- Restaurant to open 1.10.1981
- Taking on administrative staff
- Correspondence re future development of space behind QPAC – for parking, drama theatre, accommodation for state companies, more spacious accommodation for QCCT
- Final report from PA Australia (Mr D O'Dowd) who had been providing management services prior to RK
- 9.10.81 Successful opening 15.9.81
- Rider Hunt and Archts: identifying items for which funding will have to be provided
- Mr Glazebrook project liaison officer re storage for Fountain Room restaurant
- Times for operation of the fountain: 8-9; 12.30-2; 5-6; 7-10; Sat 11-12, 7-11; Sunday 12-8
- Ivan Harerison presented Building Authority reports: appeared no chance of any part of QPAC to be finished for Commonwealth Games; could at Royal Reception at QAG;
- Museum now scheduled to open Sept 1984
- Comalco may sponsor water feature at QPAC
- 13.11.81 Report from R Boughen with letter from HG Klais of Bonn, West Germany. Decided to seek prices from Australian manufacturers;
- RP preparing report on additional funding
- Gallery to open 29.3.1982
- 11.12.81 Gallery opening 21.6.1982
- Charioteer rejected for QAG display
- 12.2.82 Logo: QCC
- 2 Australian organ makers affirmed interest
- Dispute between Noel Kratzmann and Hankey re Fountain Room; NK trying to prevent Hankey from entering
- Contract let for signage system
- QCCT offices ready end of February 1982
- Charioteer to be placed in mezzanine entry to Auditorium
- 12.3.82 First meeting in QCCT Boardroom
- Stewart's Criterion Investments awarded catering contract

- \$1.9m extra funding for QM
- Aluminium industry in slump at present – Comalco to review sponsorship of water feature towards end of 1982
- Irene Amos collage acquired for QPAC
- QCCT staff occupied premises 6.3.1982
- Restaurant lease tabled
- 2.4.82 Still working towards acquisition of bank site
- Minor delay in calling tenders for QM but no expected to impact on overall program
- RFG and RP to submit report on acquisition of art works for QCC
- 14.5.82 Robert Boughen submitted report re Rogan – recommends negotiations with HG Klais of Bonn
- 11.6.82 Congratulations to RFG on being Queenslander of the Year
- Organ will now have to be installed in parallel with main contract
- RP: panel to be set up to select art works for public areas and board rooms
- [can't read]
- Restaurant lease now owned by QCCT. Terry Peabody interested in financing the restaurant – to negotiate lease for 5 years – Hankey paid weekly at present
- Promotional film to be made \$50,000 approved – 10 minutes, 16mm, ¾ " video
- 9.7.82 RP: Art works funded from building budget – only for public areas and area of special art significance
- Robert Boughen to visit Sydney to see SOH organ built by R Sharp but to proceed with Mr Klais (whose senior builder had been killed in a car crash)
- 9.7.82 Restaurant purchased by Terrance Peabody, Mary Peabody and Ian Hankey as Fountain Enterprises on 30.6.1982 – repaid \$265,000 which had been advanced by Treasury to purchase the business from Centre Restaurant Building Authority reports every meeting – not itemised
- Additional carparking will be required when completed. – possibly at the back of South Brisbane station. BCC had not plans to provide additional parking in vicinity
- 13.8.82 Recommendation that Mr Klais be appointed to construct the organ. Klais to visit Brisbane in September RP
- requested RFG to report on siting of art works
- Synopsis of firm by FAT Pictures for approval
- Spanish govt had offered statue of Torres – org intended for Thursday Is – now Brisbane
- Gallery to open 19.9.92
- Fountain not to be operational until shortly before Commonwealth Games
- 10.9.82 Organ sub-committee under Brian Beauchamp meeting; Klais not to visit until November
- Art Committee (RP, RFG, Raoul Mellish and RK): for each location: approach/philosophy; specify location and recommendation; procedure for selection; cost break-up; and procedure for implementation
- Goldston from SGIO interest in constructing parking on railway land but not viable over SB Station if not related to other development also, possibly further along Stanley St
- Dinners at fountain Room
- State Reception at QAG evening of 8.10.1982
- Qld Newspapers publishing a book about QAG to mark its opening – the first of a series to mark various openings
- 15.10.82 Inaugural meeting of selectional panel for Art Works
- Official opening 12.10.1982
- Request that announcement be made re interiors of QPAC but RP says no – decisions yet to be made
- Melbourne Concert Hall to open 6.11.1982
- Henry Grant Lloyd painting of site at the ML to be copied
- 12.11.82 Qld Newspapers book on QAG released
- Correspondence: Letter from Ian Barclay re tender for completion of auditorium interiors of QPAC
- Query re possibility of using South Bank address rather than Sth Brisbane – not agreed. SB at South Brisbane
- RFG congratulated on Zelman Cowen award for QAG
- Query re future of old QM at Gregory Tce: suggested that State organisations such as Q Ballet, Qld Lyric Opera Co
- Landscape: lack of shade on QAG Plaza – landscaping to be expedited in future stages
- Meeting re organ: Robert Boughen and Klais re musical aspects; RFG and Klais re architectural integration
- List of staff
- G Litfin and Hugh Somers (QPWD) to report on parking
- Contract for QM awarded to Prentice (Qld) on 4.11.1982, 120 weeks to complete
- Suggested South Brisbane transport system between QCC and Maritime Museum – eg tram – QM to advise
- 10.12.82 Sir David Muir, Henry Bartlett, Ivan Harrison, JCH Gill, Donald J Munro, RP, C Gilmore, LA Hielscher. S Schubert, RK and secs
- Art work – public – internal and external
- Additional parking – report approved
- Possibility of Expo 88
- 6<sup>th</sup> Annual Report of QCCT tabled
- BCC Lord Mayor not in favour of transport system but favoured bus visiting Brisbane sights
- Future use of old Museum – 5 EOI received
- QM contract: Grey St carpark entry closed
- Organ contract conditions: discussed with Hans Gird Klais; 3 ½ years to build and will exceed budget allocation
- Contracting Authority progress report: Mr Harrison met with Barclay Bros re fitout of QPAC – hoped satisfactory conclusion could be reached for BB to complete the work
- 11.2.83 ANZ land to be sold for \$275,000 and free rental for agreed period of tenancy in QPAC
- Art Works: poster in viaduct to restaurant could be paid for out of capital works funds
- Fountain to be in operation on day of meeting
- SB Rotary Club project to convert SB Library for cultural centre for young people
- Proposed from Hayles for excursions between Newstead house and QAG (not to include Maritime Museum)
- Fountain room: copies of all menus to JOL for collection
- 13.3.83 Klais recommended organ built as originally proposed. Cost now @ 1.16m (\$360,000 over budget) referred to committee
- Letter from Embroiders Guild for concert and display in auditorium – approved
- Emergency power supplies
- Viaduct Art approved \$8000, RFG to undertake
- Fountain to QPAC if funded from art budget then insufficient funds left for art work; foyers and other areas of QPAC to be decorated from art works budget
- QPAC completion due March 1984

- 8.4.83 Organ report to Treasury
- Preservation of trees in Stage IV (QSL) RP to make arrangements to protect trees [ie Poinciana tree at QSL]Expo 88: Delegation from Paris to visit Brisbane 15-18 April 1983
- Claim for damages from Mrs Elfrida Clarice Fentiman
- Gallery shop sub-let to Boolarong Investments P/L of Ascot
- 13.5.83 RB and RFG to visit Bonn re negotiations with Johnannes klais Orgelbau
- Art Works for QCC: Fountain for QPAC – urgent selection of suitable artist for next meeting 16/5
- Letter from RP to K Petrie of Telecom re acquisition of site in Peel St for additional parking; will be meeting with Australia Post officials re site of South Brisbane PO
- Concern over treatment of QAG building - drilling holes in travertine floor for Entombed Warriors
- RFG, director QM and Mr Jim Stewart to meet reading the design of Museum cafeteria – insufficient toilets for premises to be licensed

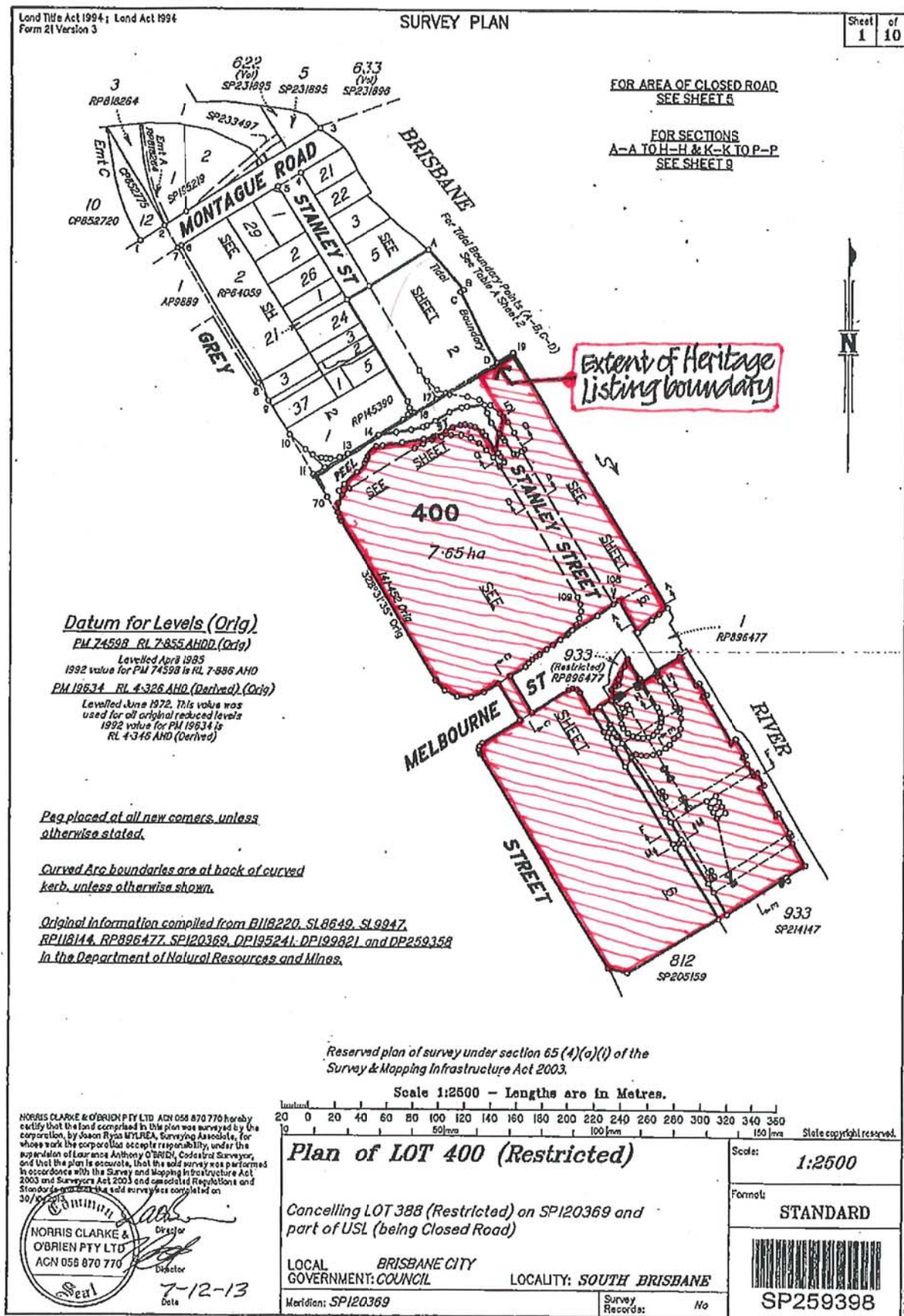
1

- 1922 Born 3.10.1922 at Chernykhiv (a few km north of Ternopil in Western Ukraine), the son of Osyp Lev Pavlyshyn (1892-1942), a teacher and Thekla Holub, a teacher. Under the Treaty of Versailles, the Western Ukraine was given to Poland, the Central and Eastern Ukraine was incorporated in the Soviet Union. Polish policy to ethnic minorities was discriminatory and the Pavlyshyns were denied employment as teachers. Osyp was arrested in 1932 in an anti-Ukrainian program called Pacification, and again in 1934 when he was imprisoned in a concentration camp at Bereza Kartuzka. From 1924c the family lived on a farm in the village of Tovstoluh, 12km south of Ternopi which the Pavlyshyns transformed into a patriotically Ukrainian community as an ideal of non-partisan community service. To provide RP with a good formal education the Pavlyshyns moved to Ternopil in 1933 when RP enrolled at the Ridna Shkola gymnasium, a Ukrainian grammar school. Osyp became a director of a Ukrainian co-operative cigarette paper factory and they erected a two storey house in Ternopil
- 1939 Second World War. Poland collapsed and Soviet troops occupied Western Ukraine and Osyp was arrested as part of repression of Ukrainian community leaders. An attempt to have Osyp released from gaol failed and Thekla and Roman settled Rothenburg in Northern Bavaria. Roman worked for a paint shop and then went to Braunschweig where he worked as a draftsman on a vast industrial and residential complex at Hermann-goering-Stadt.
- 1940 Roman moved east to Kholm to finish his secondary education at a Ukrainian gymnasium with outstanding results
- 1941 Germany invaded the USSR. Roman with other Ukrainian youths sought to initiate a national mobilisation by forming expeditionary groups into the former Ukraine. Roman reached Zhytomyr (120km west of Kiev) before returning. Roman went to Vienna to study architecture at the University of Technology. Peter Prystupa was a fellow pupil (inclined to a bohemian style of life whereas Roman studied assiduously). The school was historicist in approach with stress on the study and measured drawings of important buildings representative of architectural styles from antiquity to the recent past
- 1942 Osyp died
- 1945 As Soviet reached the outskirts of Vienna, roman brought his final assignment to the University of Technology only to find the gates closed. He departed Vienna on the last train before the city fell to the Red Army. He went to Rothenburg before fleeing westwards towards the advancing allied forces.
- ?1945 The first University of Technology to re-open was at Darmstadt when roman enrolled. With most of his Vienna studies recognised, he passed the examinations and in November 1946 received his degree in architecture
- 1946 There were about 200,000 Ukrainian refugees who fled ahead of the advancing Soviet armies. They lived in giant Displaced Persons camps – many the size of moderate towns supported by UN Relief and Rehabilitation Administration. While seeking friends in the DP camp at Aschaffenburg he met Alexandra Chushak whom he married in 1947 and whose Ukrainian background was similar. Soon afterwards his mother died.
- Displaced persons camp, Aschaffenburg, West Germany [Picture: Jaeger, LaGarde (Smith Bks) and Pionier (Fiori Bks) Kasernes, Aschaffenburg, prob 1950, 18th Infantry Regiment, 1st Infantry Division (Pictorial Europe, HQ USAFE)  
[http://www.usarmygermany.com/Communities/Aschaffenburg/Aerials\\_Aschaffenburg%20Kasernes%201950%20super.htm](http://www.usarmygermany.com/Communities/Aschaffenburg/Aerials_Aschaffenburg%20Kasernes%201950%20super.htm)
- 1947-48 2 years post graduate experience with Ludwig Doelger, a private architect in Aschaffenburg (near Frankfurt) working mostly on the restoration of monastery buildings of the Capuchin order [there is a Capuchin hospital at Aschaffenburg]  
Reference from Ludwig Dölger, 1.3.1948: Worked in his office 1.3.1947-1.3.1948 in the capacity of Designing Architect...great nu of tasks and orders ie "several detached villas in this area, the clothing factory of Mr Reis at Aschaffenburg; bakery and coffee house Pfister...restoration of the Capachun's monasteries and the reconstruction of the Capuchin's church...activity extended from the design, sketch plan to the details "I am sorry that I must lose one of my most excellent and valuable assistant..." (with papers 2.9.2010)
- 1948 Arthur Calwell the Immigration Minister of Australia opened doors to Displaced Persons. Alexandra's mother had moved to Australia in 1937 – married Eustachy Antonyshyn, a Ukrainian. Windowed by 1948 she lived at Mackay.  
30.8.1848 Derna departed Marsailles. Arr Melbourne 5.11.1948. Then caught train to Mackay [as sponsored migrants – Anna Antonyshyn had paid their fares]
- 1949 Roman Pavlyshyn moved to Brisbane to work for Karl Langer (work incl. Sugar Research Station (Erected 1953, QHR 602642) Kingaroy Civic Centre). Lived in boarding houses at Kangaroo Point and Woolloongabba and purchased corner allotment at Coorparoo.
- 1949-51 After trying to join the Commonwealth Public Service, RP worked for Karl Langer for 3 years (working on town plans, civic and domestic architecture; passed architectural qualifying exams and registered as an architect
- 1951 Passed University of Queensland's qualifying examinations in practice and specifications, registered as architect and became a member of the RAlA
- 1951 Joined Commonwealth Department of Works
- 1952-58 Commonwealth Department of Works working on post offices, telephone exchanges, buildings for army and air force, including Caboolture PO (1956); Surfers Paradise PO
- 1958-83 Qld DPW except for 2 years working on the GMH assembly plant, Acacia Ridge
- 1958- Institute of Forensic Pathology
- 1960 Supervising Architect [won a 'trying' appeal against his appointment]
- 1960-61 Acting Chief Architect (for 16 months during illness of the Incumbent [CJ Virgo]
- 1964 February: entered partnership with Hugh Beck [Beck & Pavlyshyn] (known since his time at Langer's) to undertake the General motors Holden Assembly Plant at Acacia Ridge – Qld's largest industrial project to that time. When it was completed there were few projects in the pipeline.
- 1966 July: Rejoined the Works Department 'after some negotiations' [p217 for the changing role at Works and his contribution]
- 1967 November 1967 – David Mercer (DPW's chief technical officer) went abroad for 12 months study. RP acted in his place.
- 1968 [November] Mercer became U/S and RP Asst U/S Technical
- 1969 Petrie Terrace School as first of new type of schools (Gavin Litfin collaborated with RP to establish PS, HS and PRE 78 schools
- 1970-85 (p220)
- 1972 Steering Committee for QAG
- 1973 16.4.1973: Awards Ceremony for QAG
- 1974 November: Announcement in CM Art Gallery project extended to Cultural Centre [through Cabinet not Works Dept]



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1976	RP Director of Building Division
1978	Implementation of PS, HS and PRE 78 schools (developed with Gavin Litfin)
1982	QAG opened LFRAIA
1984	Performing Arts Centre opened
1985	April 1985 Address at annual degree ceremony QIT Sept 1985: Towards an Updated Architect's Role, board of Architects Workshop New primary and secondary schools in mid 1970s Massive building program for technical and further education in decade to 1983 Major building projects incl. Supreme court, Townsville; Queensland Cultural Centre; Government Precinct George St
1985	Retired 5.7.1985



<div style="display: flex; justify-content: space-between;"> <div> <b>BE 495</b>   <b>715639803</b> </div> <div> <b>NO FEE</b>  <small>08/03/2014 16:07</small> </div> </div>		<p><b>WARNING : Folded or Mutilated Plans will not be accepted.</b>  <b>Plans may be rolled.</b>  <b>Information may not be placed in the outer margins.</b></p>																
<p>1. Certificate of Registered Owners or Lessees.</p> <p>I/We <u>THE STATE OF QUEENSLAND (REPRESENTED BY DEPARTMENT OF SCIENCE, INFORMATION TECHNOLOGY, INNOVATION AND THE ARTS)</u></p> <p>(Names in full)</p> <p>* as Registered Owners of this land agree to this plan and dedicate the Public Use Land as shown hereon in accordance with Section 50 of the Land Title Act 1994.</p> <p><del>* as Lessees of this land agree to this plan.</del></p> <p>Signature of *Registered Owners <del>*Lessees</del></p> <p style="margin-top: 100px;">* Rule out whichever is inapplicable</p>		<p>5. Lodged by</p> <p style="text-align: center;"><b>156A</b> <b>SLAM Brisbane</b></p> <p>(Include address, phone number, reference, and Lodger Code)</p>																
<p>2. Planning Body Approval.</p> <p>* hereby approves this plan in accordance with the:</p> <p>%</p> <p>Dated this ..... day of .....</p> <p>..... #</p> <p>..... #</p> <p><small>* Insert the name of the Planning Body. # Insert designation of signatory or delegation.</small></p>		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="2">6. Existing</th> <th colspan="3">Created</th> </tr> <tr> <th>Title Reference</th> <th>Description</th> <th>New Lots</th> <th>Road</th> <th>Secondary Interests</th> </tr> <tr> <td>49101800</td> <td>Lot 388 on SP120369</td> <td>400</td> <td></td> <td></td> </tr> </table> <p style="margin-top: 10px;"><i>Encroachment notice issued to the owner(s) of Lot 24 on B118246, Lots 1-5 on RP1272, Lot 21 on RP79854, Lot 1 on RP145390, Peel Street, Stanley Street and Montague Road on 9/12/2013, in accordance with s19 of the Survey and Mapping Infrastructure Regulation 2004.</i></p>		6. Existing		Created			Title Reference	Description	New Lots	Road	Secondary Interests	49101800	Lot 388 on SP120369	400		
6. Existing		Created																
Title Reference	Description	New Lots	Road	Secondary Interests														
49101800	Lot 388 on SP120369	400																
<p>3. Plans with Community Management Statement:</p> <p>CMS Number:</p> <p>Name:</p>		<p>7. Orig Grant Allocation:</p> <p>8. Map Reference:</p> <p style="text-align: center;">9543-33331</p> <p>9. Parish:</p> <p style="text-align: center;"><b>SOUTH BRISBANE</b></p> <p>10. County:</p> <p style="text-align: center;"><b>Stanley</b></p> <p>11. Passed &amp; Endorsed:</p> <p>By: <b>NORRIS CLARKE &amp; O'BRIEN PTY LTD</b></p> <p>Date: <b>7-12-13</b></p> <p>Signed: <i>[Signature]</i></p> <p>Designation: <b>Cadastral Surveyor/Director</b></p>																
<p>4. References:</p> <p>Dept File:</p> <p>Local Govt:</p> <p>Surveyor: <b>9444spi</b></p>		<p>12. Building Format Plans only.</p> <p>I certify that:</p> <p>* As far as it is practical to determine, no part of the building shown on this plan encroaches onto adjoining lots or road.</p> <p>* Part of the building shown on this plan encroaches onto adjoining * lots and road</p> <p>Cadastral Surveyor/Director* Date</p> <p><del>delete words not required</del></p> <p>13. Lodgement Fees:</p> <table style="width: 100%;"> <tr> <td>Survey Deposit</td> <td style="text-align: right;">\$ 3,333.00</td> </tr> <tr> <td>Lodgement</td> <td style="text-align: right;">\$ .....</td> </tr> <tr> <td>..... New Titles</td> <td style="text-align: right;">\$ .....</td> </tr> <tr> <td>Photocopy</td> <td style="text-align: right;">\$ .....</td> </tr> <tr> <td>Postage</td> <td style="text-align: right;">\$ .....</td> </tr> <tr> <td>TOTAL</td> <td style="text-align: right;">\$ .....</td> </tr> </table> <p><b>CAIS RECEIPT 2093037 7-2-14</b></p> <p>14. Insert Plan Number</p> <p style="text-align: right; font-weight: bold;">SP259398</p>		Survey Deposit	\$ 3,333.00	Lodgement	\$ .....	..... New Titles	\$ .....	Photocopy	\$ .....	Postage	\$ .....	TOTAL	\$ .....			
Survey Deposit	\$ 3,333.00																	
Lodgement	\$ .....																	
..... New Titles	\$ .....																	
Photocopy	\$ .....																	
Postage	\$ .....																	
TOTAL	\$ .....																	

REFERENCE MARKS

STN	TO	ORIGIN	BEARING	DIST
1	O Spike (Not searched)	10/RP818264	238°30'35"	6-003
1	O Screw in Conc	10/RP818264	144°19'15"	9-841
1	O Screw in Dway (Not searched)	1/DPI99821	236°29'05"	33-954
2	O Nail in pier gona	9/RP818264	238°30'35"	2-894
3	Screw in Conc		249°27'50"	9-088
6	O GI Nail up on bridge	18/DPI99821	222°08'25"	5-162
8	O Screw in kerb	18/DPI99821	264°22'25"	8-328
8	Screw fd in M/hole		120°25'	2-147
13	O Nail in bridge pier	17/DPI99821	318°48'05"	3-117
14	O Screw in kerb	34/DPI99821	58°41'	0-178
18	O Screw in Conc	31/DPI99821	81°00'50"	0-4
19	O Screw in Conc	82/DP259358	134°39'30"	11-636
19	Screw in Conc		150°20'45"	7-424
20	O Screw in Conc	81/DP259358	327°39'20"	15-542
20	O Screw in kerb	11/DPI99821	210°18'35"	0-725
20	Punch Mk in M/hole		0°36'30"	5-084
20	O Nail in M/hole	11/DPI99821	3°40'35"	5-214

New Conn  
New Conn

PERMANENT MARKS

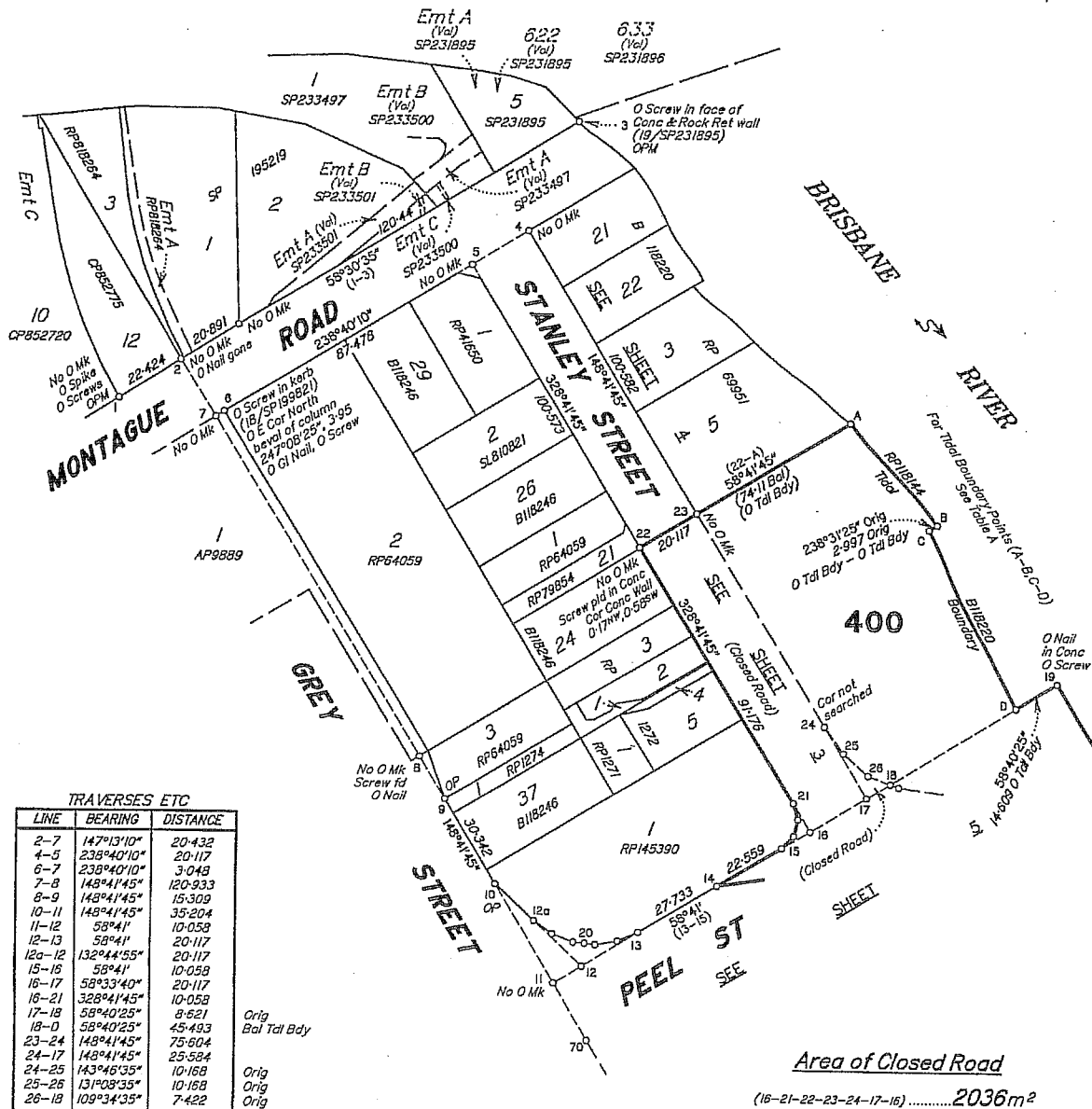
PM	ORIGIN	BEARING	DIST	NO
1-OPM	1/DPI99821	220°17'50"	13-409	131392
3-OPM	3/DPI99821	301°41'25"	4-194	158553

TABLE A

TIDAL BOUNDARY POINTS			
BEARING		DISTANCE	
A	138°24'25" Orig	41.113 Calc Orig	B
C	154°21'50" Orig	20.371 Calc Orig	
	152°41'55" Orig	20.167 Calc Orig	D
	150°59'10" Orig	20.133 Calc Orig	

Calculated from RP118144 & B118220

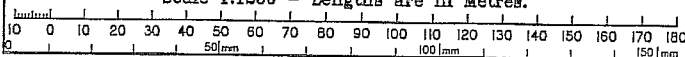
For encroachments see Sheets 3 & 4.



TRAVERSES ETC

LINE	BEARING	DISTANCE
2-7	147°13'10"	20-432
4-5	238°40'10"	20-117
6-7	238°40'10"	3-048
7-8	148°41'45"	120-933
8-9	148°41'45"	15-309
10-11	148°41'45"	35-204
11-12	58°41'	10-058
12-13	58°41'	20-117
12a-12	132°44'55"	20-117
15-16	58°41'	10-058
16-17	58°33'40"	20-117
18-21	328°41'45"	10-058
17-18	58°40'25"	9-521
18-19	58°40'25"	49-493
23-24	148°41'45"	75-604
24-17	148°41'45"	25-584
24-25	143°46'35"	10-168
25-26	131°09'35"	10-168
26-18	109°34'35"	7-422

Scale 1:1250 - Lengths are in Metres.



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Insert Plan Number  
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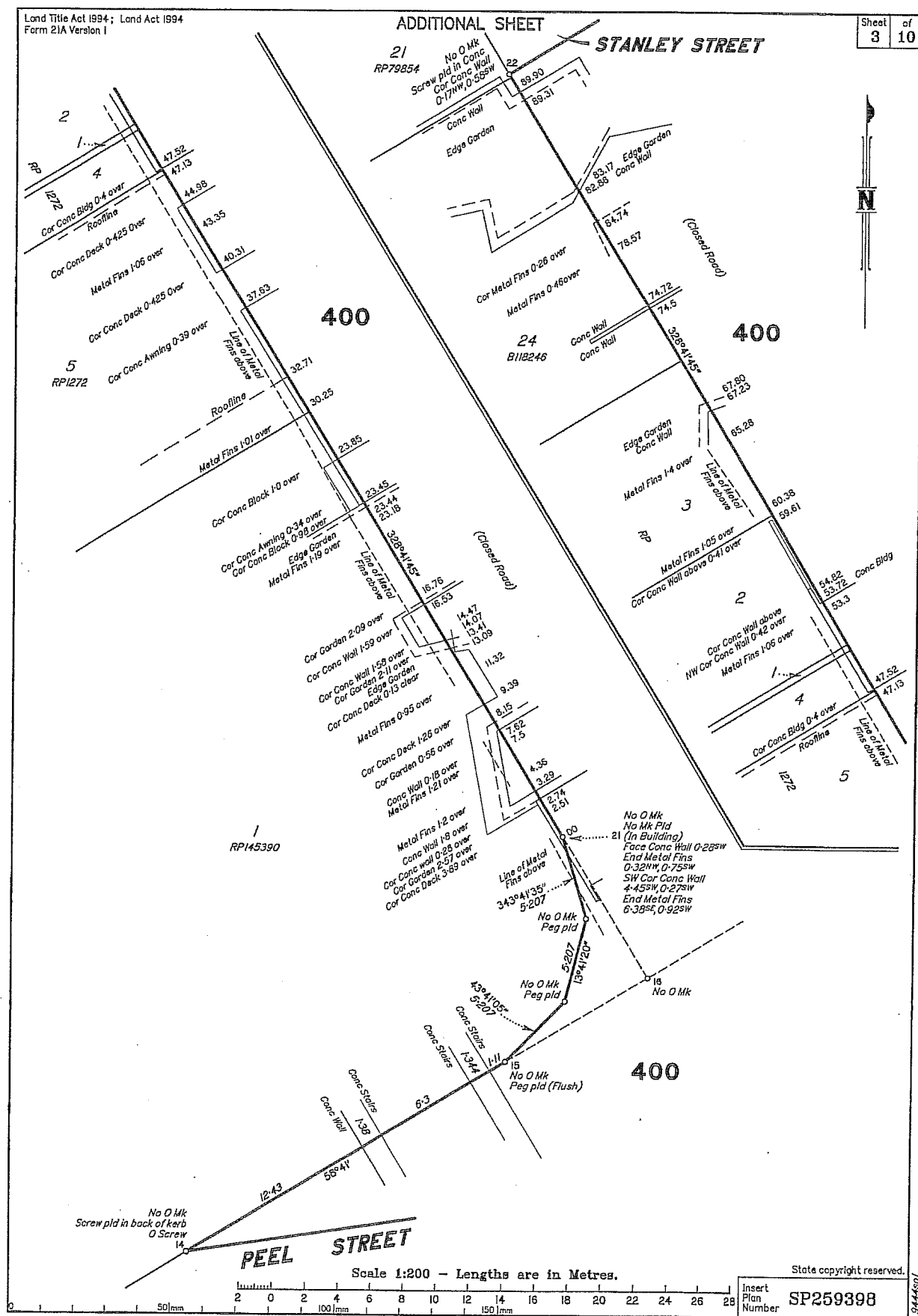
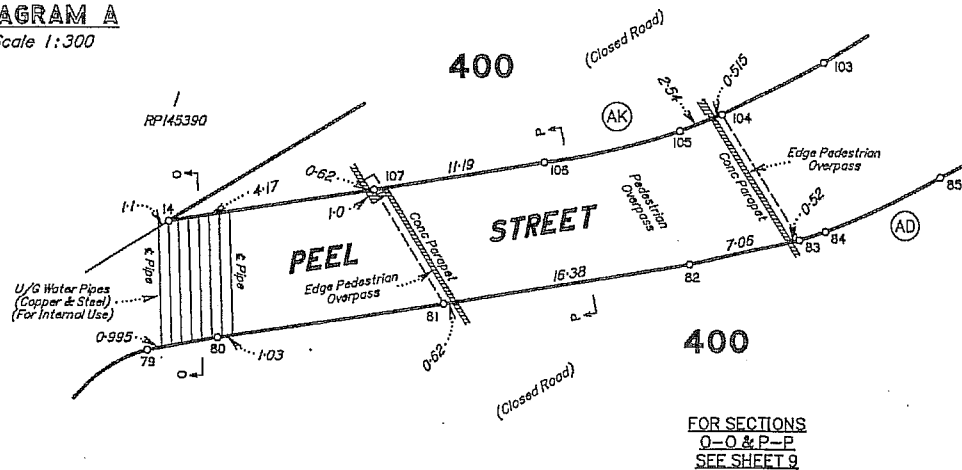
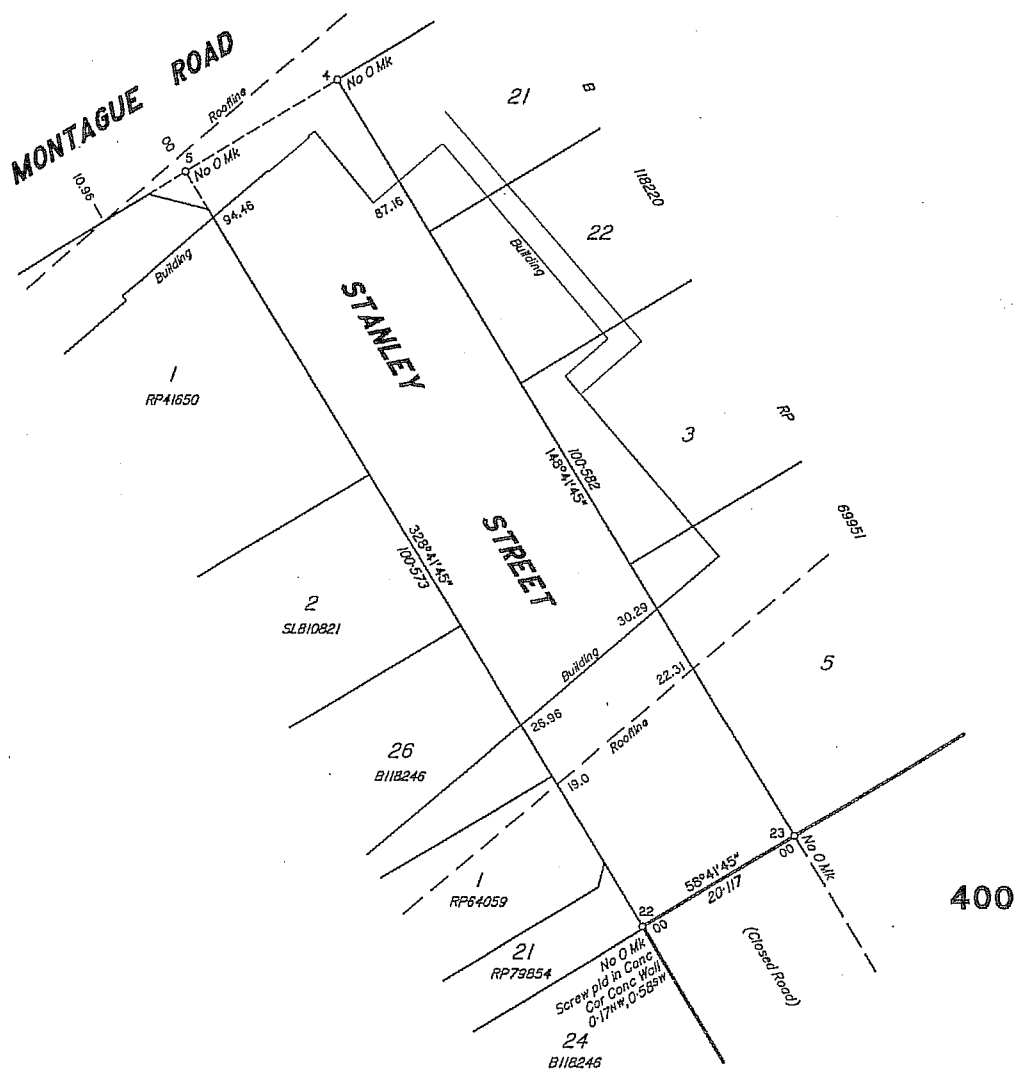


DIAGRAM A

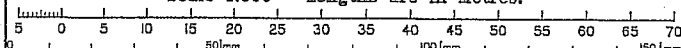
Scale 1:300



FOR SECTIONS  
Q-Q & P-P  
SEE SHEET 9



Scale 1:500 - Lengths are in Metres.



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Insert  
Plan  
Number **SP259398**

1000



For Closed Road - Restricted  
See Section Q-Q on Sheet 9.

Area of Closed Road

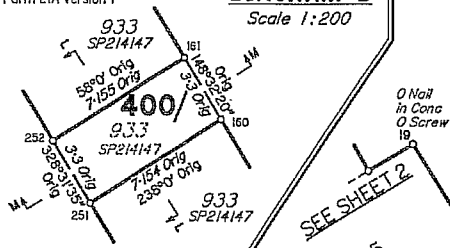
ARC	CHORD	RADIUS	LENGTH
AA	45°44'00"	58.94	13.404
AB	41°12'18"	9.121	9.205
AC	43°45'15"	10.266	10.809
AD	65°00'10"	8.782	8.782
AE	29°06'15"	6.228	6.246
AF	103°40'25"	4.153	3.628
AG	109°38'25"	3.607	6.856
AH	128°17'05"	6.775	6.066
AI	336°40'20"	8.035	28.26
AJ	249°40'15"	9.851	9.901
AK	257°05'20"	9.454	9.463

Curved Arc boundaries are at back of curved  
kerb, unless otherwise shown.

SHEET 2 (16-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231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# **DIAGRAM B**

Scale 1:200



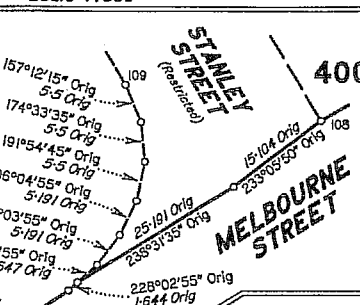
## **ADDITIONAL SHEET**

### **TRAVERSES ETC**

LINE	BEARING	DISTANCE
241-157	191°30' Orig	23.855 Orig
245-157	156°42' Orig	30.66 Orig

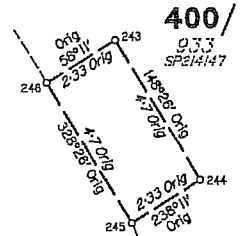
# **DIAGRAM D**

Scale 1:300



# **DIAGRAM C**

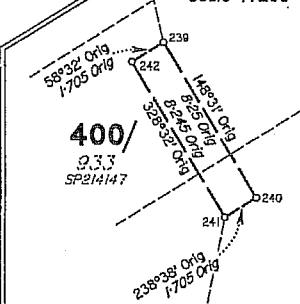
Scale 1:125



Boundaries of Ventilator Shafts coincide with external concrete walls between stations  
114-207-204-205-206-114,  
208-209-210-211-208,  
247-248-249-250-247 &  
243-244-245-246-243.

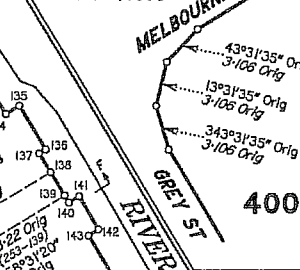
# **DIAGRAM F**

Scale 1:200



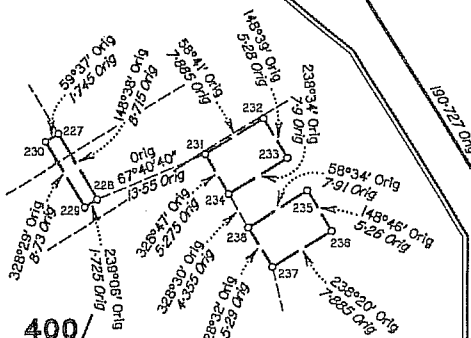
# **DIAGRAM G**

Scale 1:300

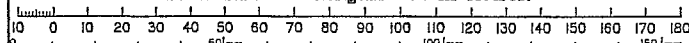


# **DIAGRAM H**

Scale 1:500



Scale 1:1250 - Lengths are in Metres.



FOR SECTIONS  
A-A TO H-H & K-K TO P-P  
SEE SHEET 8

FOR REDUCED LEVELS  
AT STATIONS 112 TO 254  
SEE SHEET 9

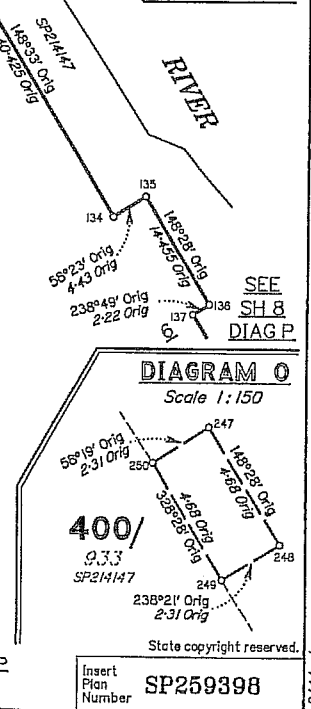
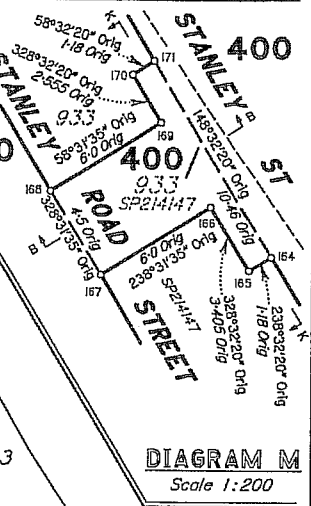
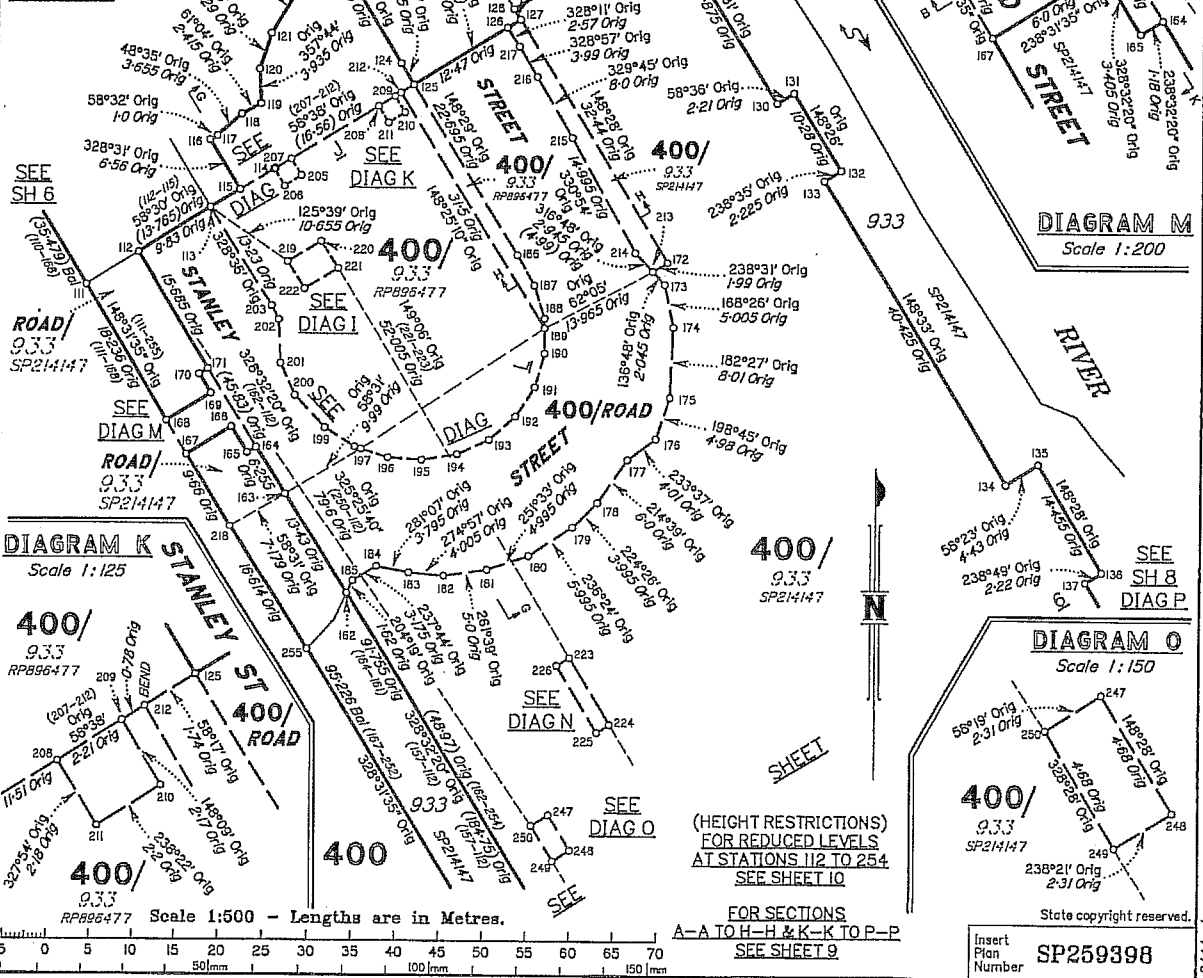
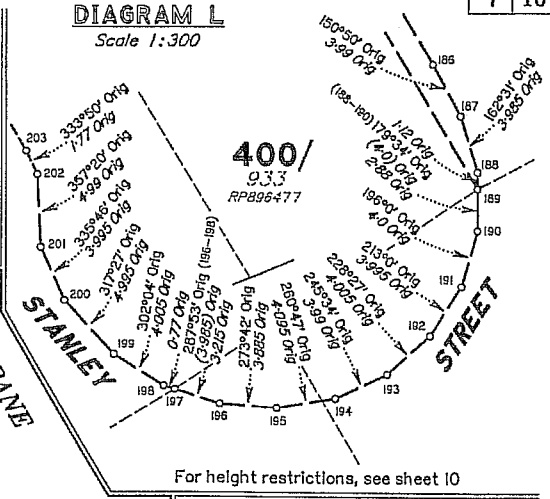
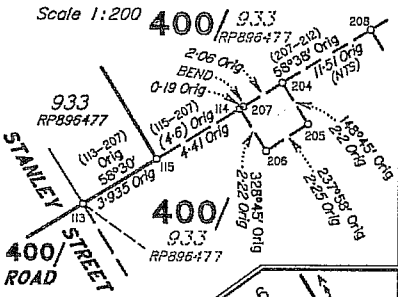
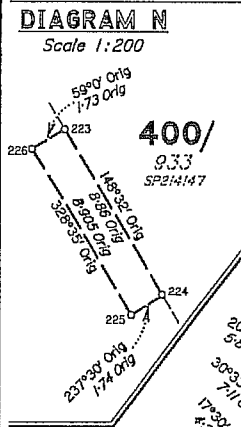
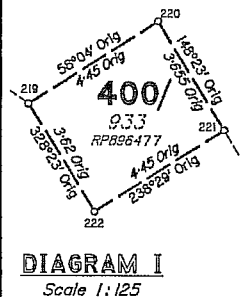
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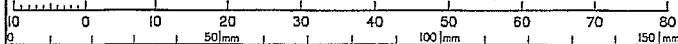
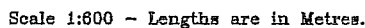
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DIAGRAM J ADDITIONAL SHEET

Sheet 7 of 10





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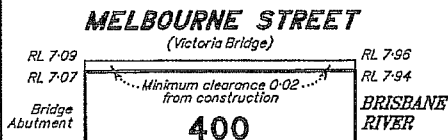
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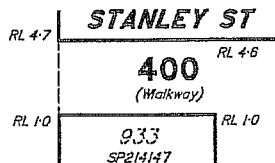
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(See Sheet 1 and 6)



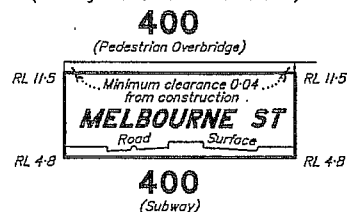
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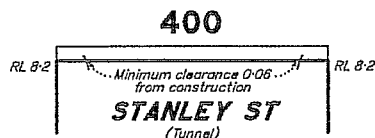
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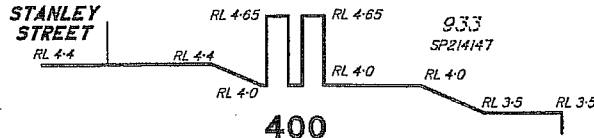
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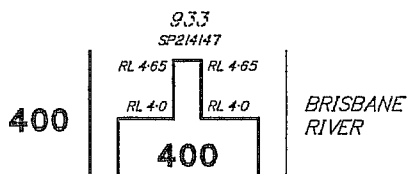
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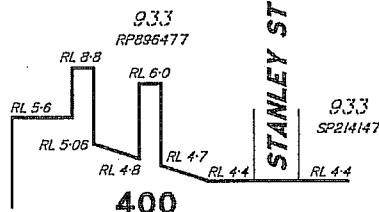
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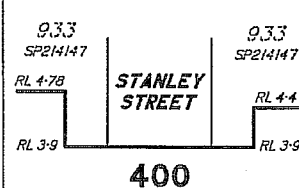
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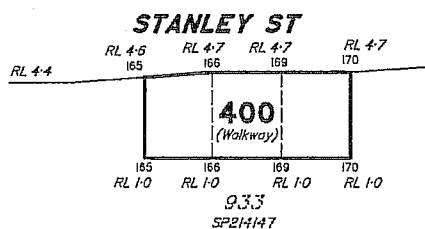
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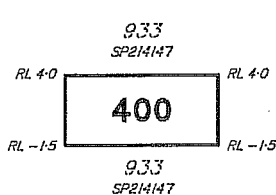
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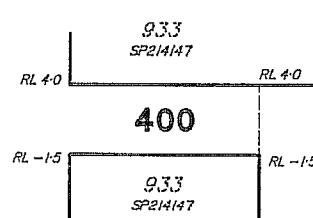
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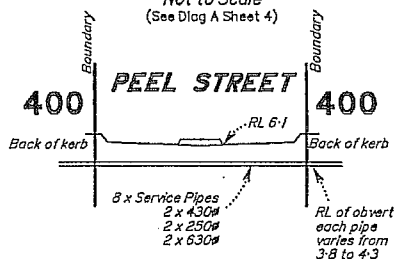
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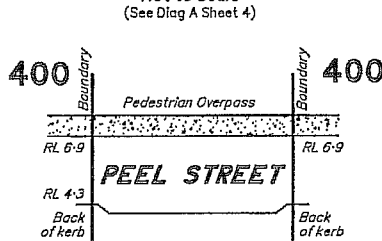
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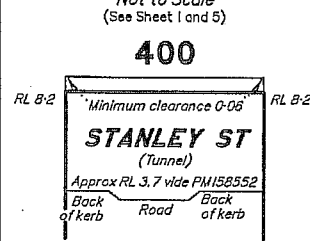
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**SECTION Q-Q**

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(See Sheet 1 and 5)



Section A-A to H-H & K-K to M-M & O-O  
compiled from DP199821

Section Q-Q derived from DP199821

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## ELEVATIONS

STN	RL
112	RL 5.15
113	RL 5.15
114	RL 8.8
	RL 5.06
115	RL 5.15
	RL 5.6
116	RL 5.6
117	RL 5.6
118	RL 5.6
119	RL 5.6
120	RL 5.6
121	RL 5.6
122	RL 5.6
123	RL 5.6
124	RL 5.6
125	RL 3.4
	RL 5.6
126	RL 3.4
127	RL 4.4
	RL 4.4
128	RL 4.4
129	RL 4.4
130	RL 4.4
131	RL 4.4
132	RL 4.4
133	RL 4.4
134	RL 4.4
135	RL 4.4
136	RL 4.4
137	RL 4.4
138	RL 4.4
139	RL 4.0
140	RL 4.0
141	RL 4.0
142	RL 4.0
143	RL 4.0
144	RL 4.0
145	RL 4.0
146	RL 4.0
147	RL 3.8
148	RL 3.8
149	RL 3.5
150	RL 3.5
151	RL 3.5
152	RL 3.5
153	RL 3.5
154	RL 3.5
155	RL 3.5
156	RL 3.5
157	RL 3.5
158	RL 3.5
159	RL 4.0
160	RL 4.0
	RL -1.5
161	RL 4.0
	RL -1.5
162	RL 4.4
163	RL 4.4
164	RL 4.6
	RL 1.0
165	RL 4.6
	RL 1.0
166	RL 4.7
	RL 1.0
167	RL 4.7
	RL 1.0

## ELEVATIONS Contd

STN	RL
168	RL 4.7
	RL 1.0
169	RL 4.7
	RL 1.0
170	RL 4.7
	RL 1.0
171	RL 4.6
	RL 1.0
172	RL 4.4
173	RL 4.4
174	RL 4.4
175	RL 4.4
176	RL 4.4
177	RL 4.4
178	RL 4.4
179	RL 4.4
180	RL 4.4
181	RL 4.4
182	RL 4.4
183	RL 4.4
184	RL 4.4
185	RL 4.4
186	RL 4.15
187	RL 4.25
188	RL 4.35
189	RL 4.4
190	RL 4.4
191	RL 4.4
192	RL 4.4
193	RL 4.4
194	RL 4.4
195	RL 4.4
196	RL 4.4
197	RL 4.4
198	RL 4.49
199	RL 4.61
200	RL 4.7
201	RL 4.75
202	RL 4.82
203	RL 4.88
204	RL 8.8
	RL 5.15
205	RL 8.8
	RL 5.06
206	RL 8.8
	RL 5.06
207	RL 5.6
	RL 5.15
208	RL 8.8
	RL 5.15
209	RL 8.8
	RL 5.15
210	RL 8.8
	RL 5.06
211	RL 8.8
	RL 5.06
212	RL 3.4
	RL 5.15
213	RL 4.4
214	RL 4.31
215	RL 3.85
216	RL 3.6
217	RL 3.48
218	RL 6.0
219	RL 4.8

## ELEVATIONS Contd

STN	RL
220	RL 6.0
	RL 4.8
221	RL 6.0
	RL 4.7
222	RL 6.0
	RL 4.7
223	RL 5.16
	RL 4.4
224	RL 5.16
	RL 4.4
225	RL 5.16
	RL 4.4
226	RL 5.16
	RL 4.4
227	RL 5.09
	RL 4.4
228	RL 5.09
	RL 4.1
229	RL 5.09
	RL 4.1
230	RL 5.09
	RL 4.4
231	RL 4.65
	RL 4.0
232	RL 4.65
	RL 4.0
233	RL 4.65
	RL 4.0
234	RL 4.65
	RL 4.0
235	RL 4.65
	RL 4.0
236	RL 4.65
	RL 4.0
237	RL 4.65
	RL 4.0
238	RL 4.65
	RL 4.0
239	RL 4.65
	RL 3.87
240	RL 4.65
	RL 3.5
241	RL 4.65
	RL 3.5
242	RL 4.65
	RL 3.87
243	RL 8.2
	RL 4.0
244	RL 8.2
	RL 4.0
245	RL 8.2
	RL 4.0
246	RL 8.2
	RL 4.0
247	RL 8.2
	RL 4.4
248	RL 8.2
	RL 4.4
249	RL 8.2
	RL 4.4
250	RL 8.2
	RL 4.4
251	RL 4.0
	RL -1.5
252	RL 4.0
	RL -1.5
253	RL 4.0
254	RL 4.4

LOT 400 between stations 115-116-117-118-119-120-121-122-123-124-125-126-127-115 is limited in height to that part of the land which lies below the RL's shown.

LOT 400 between stations 113-115-207-212-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-113 is limited in height to that part of the land which lies below the RL's shown.

LOT 400 between stations 212-125-186-187-188-189-212 is limited in height to that part of the land which lies below the RL's shown.

LOT 400 between stations 126-127-172-213-214-215-216-217-126 is limited in height to that part of the land which lies below the RL's shown.

LOT 400 between stations 112-113-203-202-201-200-199-198-197-196-195-194-193-192-191-190-189-188-187-186-125-126-217-216-215-214-213-173-174-175-176-177-178-179-180-181-182-183-184-185-186-163-164-171-112 is limited in height to that part of the land which lies below the RL's shown.

LOT 400 between stations 162-185-184-183-182-181-180-179-178-177-176-175-174-173-213-172-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-253-254-162 is limited in height to that part of the land which lies below the RL's shown.

Lot 400 between stations 114-207-204-205-206-114, between stations 208-209-210-211-208, between stations 250-247-248-249-250, between stations 246-243-244-245-246 is limited in height to that of the land which lies below the RL's shown.

Lot 400 between stations 241-242-239-240-241, between stations 237-238-235-236-237, between stations 234-231-232-233-234, between stations 228-229-230-227-228, between stations 224-225-226-223-224 and between stations 221-222-219-220-221 is limited in height to that part of the land which lies below the RL's shown.

Lot 400 between stations 252-161-160-251-252 is limited in height to that part of land that lies between the RL's shown.

Lot 400 between stations 167-168-169-170-171-164-165-166-167 is limited in height to that part of the land which lies between the RL's shown.

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# **Sydney Opera House**

## **Eminent Architects Panel**

**Terms of Reference**

November 2010

## Section 1: Background

The Sydney Opera House (SOH) is recognised internationally as a masterpiece of 20<sup>th</sup> century architecture and has been inscribed on UNESCO's World Heritage List, as a masterpiece of human creative genius.

*The Sydney Opera House represents a rare and outstanding architectural achievement: structural engineering that stretched the boundaries of the possible and sculptural architectural forms that raise the human spirit. It not only represents the masterwork of Utzon but also the exceptional collaborative achievements of engineers, building contractors and other architects. The Sydney Opera House is unique as a great building of the world that functions as a world-class performing arts centre, a great urban sculpture and a public venue for community activities and tourism. This monumental building has become a symbol of its city and the Australian nation. The Sydney Opera House 'is not a simple entity...[but] alive with citizens and urbanity' (Domicelj 2005).*

*The Sydney Opera House is a work of human creative genius, and a masterful architectural and engineering achievement. It represents an outstanding conjunction not only of architecture and engineering but also of sculpture, landscape design and urban design. It is an ensemble that has configured the way public architecture can define a city's identity in the form of an iconic signature building (Goad 2005)*

- from Nomination Document for World Heritage Listing.

The Sydney Opera House continues to perform its function as a world-class performing arts centre. The Conservation Plan specifies the need to balance the roles of the building as an architectural monument and as a state of the art performing centre, thus retaining its authenticity of use and function. Attention given to retaining the building's authenticity culminated with the Conservation Plan and the Utzon Design Principles..... The Management Plan for the Sydney Opera House, the Conservation Plan and the Utzon Design Principles together provide the policy framework for the conservation and management of the Sydney Opera House.

The interior spaces and material components should be considered as important as the exterior form and materials. They bear testimony to the specific history and process of design and construction of the building. It is thus recommended that conservation measures include original interior components as well as the consideration of different stages of construction and interior design as a part of the history of the property (World Heritage Committee Inscription Decision 2007).

## Section 2: Guiding Documents

Utzon Design Principles (2002)

Conservation Management Plan Revision 4 (2010)

Strategic Building Plan (2001)

Sydney Opera House Conservation Council Charter 2007

### **Section 3: Purpose**

The Eminent Architects Panel (the Panel) has been established to provide the SOH Trust high level independent expert advice (via the Trust Building Committee) on issues of architecture or design to continue to manage and conserve the building as it evolves with changing circumstances.

It is important that the panel reinforces the importance of design excellence and consistency of architectural approach to the built elements, fittings and interior spaces to ensure the SOH maintains and conserves the outstanding universal values for which it has achieved international recognition.

These values are enshrined in the guiding documents listed in Section 2 of these Terms of Reference.

### **Section 4: Membership**

- 4.1 The membership will comprise eminent architects respected in the profession who have experience and knowledge of major high profile building projects or who bring unique experience to the Panel. The members will be recommended by the NSW Government Architect and endorsed by the Chair of the SOH Trust Building Committee.
- 4.2 The Panel will consist of a maximum of five and minimum of four members and will be chaired by the NSW Government Architect.
- 4.3 Membership will be for three years with the potential for replacement or continuation at the end of the term. At least two of the Panel should continue from any one term to the next to provide consistency and allow the passing of knowledge and learning.
- 4.4 Appointed members can serve a maximum of three terms.

### **Section 5: Methodology**

- 5.1 Meeting agendas must be approved by both the Chair of Building Committee (or approved delegate) and the Chair of this panel.
- 5.2 The Panel will be briefed about upcoming projects as decided by Chair of Building Committee (or approved delegate) in discussion with the Chair of this panel.
- 5.3 The Panel will review the brief for upcoming building works.

- 5.4 The Panel will review the preliminary concepts for upcoming buildings works and form a view as to the Panel's continued involvement. Major projects may be subject to review at critical stages or regular review through a particular phase.
- 5.5 The Panel may request a briefing on issues that may impact visually or physically on the integrity of the architecture of the SOH.
- 5.6 Relevant material (drawings, reports, etc) will be issued to the Panel at least one week prior to meetings.
- 5.7 The Panel may request specialist advice on specific issues as necessary.
- 5.8 The Government Architect's Office may provide specialist support e.g. detailed technical review of documents, costings, etc. This work shall not commence until the scope and fees are approved by the Sydney Opera House Trust.
- 5.9 The chair of the panel will provide regular advice on its activity to the SOH Conservation Council (and vice versa), referring matters and consulting in respect of architectural and design issues arising in relation to the heritage values of the property

## **Section 6: Authority**

The Panel is an Advisory Body to the SOH Trust via the Trust Building Committee.

## **Section 7: Meeting Procedures**

- 7.1 The Panel will meet at the SOH. It is expected that it will meet approximately four to six times a year on dates to be set out in advance for each year. The Panel may meet more often on specific projects (see 5.4 above).
- 7.2 The SOH may call an extraordinary meeting of the Panel with at least three days notice to all members.
- 7.3 The Chair will preside as Chair at every meeting of the Panel, unless due to unavailability they have delegated their role in advance to another panel member.
- 7.4 If the Chair is not present within 10 minutes after the time appointed for the meeting, the members may choose one of their number to be Chair for the purpose of the meeting.
- 7.5 SOH Executive or the Chair of the Conservation Council or their nominated representatives may attend the meetings as observers.
- 7.6 SOH Panel Secretariat will take minutes of the Panel meetings. The minutes will include the following:
  - (a) attendance;
  - (b) apologies;
  - (c) declarations of interest;

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(d) a record of all recommendations made by the Panel. These will be drafted as an advice sheet.

7.7 Meeting minutes will be circulated to the Panel for review and signed off by the Chair within 10 days of the meeting.

## **Section 8: Conduct & Disclosures**

8.1 Members must act lawfully and with honour, integrity and professionalism

8.2 Members will declare any conflict of interest with any agenda item at the beginning of the meeting or when such a conflict becomes evident. If the Panel agrees that a member is conflicted, the member will retire for the discussion and recommendation of the subject item.

8.3 Panel members are bound by the Eminent Architect's Panel Code of Conduct 2010 (as amended from time to time).

## **Section 9: Secretariat**

The SOH will provide a secretariat to support the Panel. The secretariat will help prepare agendas, arrange briefings, take and issue minutes and arrange for payment of the Panel.

## **Section 10: Review**

The terms of reference and operation of the Panel may be reviewed by the SOH from time to time and will be reviewed after an initial term of two years.

## **Addendum**

### **A MEMBERSHIP**

The initial Panel was appointed in October 2010 and comprised the following membership:

- Peter Mould, NSW Government Architect (Chair)
- Keith Cottier, Allen Jack+Cottier
- Ken Maher, Hassell Pty Ltd
- Kerry Clare, Clare Design

### **B FUNDING**

The panel members will be funded by the SOH to attend scheduled meetings on an hourly rates basis of \$300/hour.

### **C GUIDING DOCUMENTS**

The Guiding Documents will be issued by the secretariat as a briefing pack to all panel members.