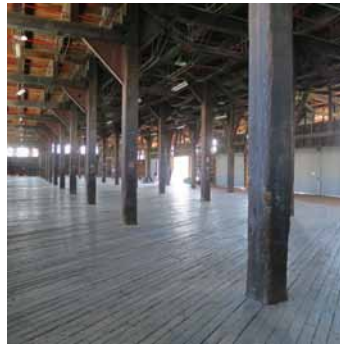


DESIGN 5

A R C H I T E C T S

**WALSH BAY ARTS PRECINCT
HERITAGE IMPACT ASSESSMENT**



Client
ARTS NSW

Prepared by:
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Heritage Impact Assessment

Executive Summary

The Concept Design has been developed in close consultation with Design 5's advice. Most of the heritage comments and issues raised by Design 5 in the Final Business Case (FBC) have been addressed and the present Concept Design is considered acceptable subject to the recommendations set out below. Detailed assessment of the proposal is provided in Section 7 of this report.

Recommendations

A detailed list of recommendations is provided in Section 8 of this report. Briefly, recommendations include:

- Detailed designs should be based on drawings prepared by Bates Smart Architects.
- An appropriately experienced conservation architect must be engaged to oversee and advise during detailed design and construction stages.
- Further detailed archaeological investigation will be required prior to works commencing.
- Industrial archaeology and evidence previous uses as a maritime industrial complex must be retained and respected.
- External alterations to Pier 2/3 and Wharf 4/5 must be designed and detailed to respect the integrity of the industrial character of Walsh Bay.
- External alterations at the north end of Pier 2/3 must retain and respect the usually solid corners on the upper level. New openings on the north elevation should be centrally placed.
- The proposed public domain between Pier 2/3 and Wharf 4/5 must respect the configuration and reading of original apron and the industrial character of Walsh Bay precinct. Any structure within the waterfront square must be of exceptional design merit and quality and respect the significance of Walsh Bay Arts Precinct.
- Reinstatement of gantry platforms along the east elevation of Pier 2/3 is acceptable and will have a positive heritage impact. The gantries should remain industrial in character.
- Proposed additions to the roof on Pier 2/3, (located within the central valley and between roof lanterns) must not impact or alter the outer roof slopes, respect the prominence of the double ridge configuration and roof lanterns, should not extend higher than the outer roof ridges apart from minimal falls and overhangs required to shed water and match the colour of the existing adjacent roofs.
- No more than 6 timber posts are to be removed from the upper levels of Pier 2/3 to accommodate proposed new uses.
- An interpretation Strategy be developed for these wharves but linked into existing or future Interpretation Strategies for the entire of the Walsh Bay precinct. The Interpretation Strategy must incorporate moveable heritage and be integral part of the detailed designs for Walsh Bay Arts Precinct.

- Removed storey posts should be retained on site and appropriately tagged to identify them with their original location. Posts should be retained on site as part of the moveable heritage collection.
- A photographic archival record of the building must be carried out prior to any works on site.
- The Commercial Arts/Events Spaces and Foyer should retain the reading of the space as predominantly unaltered. They should remain as full height and avoid any new structure or intrusive services. Any interventions must respect the predominant industrial character of the space and the environment in which it is located. Finishes to remain as existing with evidence of previous related uses retained. The space should not be modified to accommodate an air-conditioned environment.

1. Introduction and Objectives of Assessment

At a glance

The objectives of this report are to assess the heritage impacts of the current Concept Design prepared by Bates Smart and where possible, offer recommendations to minimise those impacts which may be negative.

1.1 Introduction

Design 5 - Architects Pty Ltd (Design 5) have been engaged by Arts NSW to provide advice to the consultant team during the design phase and to prepare an assessment of heritage impacts for the adaptive reuse of Pier 2/3, Wharf 4/5 and shore sheds to accompany the State Significant Development Application for the site.

This report draws on previous heritage studies for the site, primarily:

- Tropman and Tropman Architects, Walsh Bay Precinct, Conservation Management Plan, 2000 (*T&TA CMP 2000*)
- Graham Brooks and Associates, Wharf 4/5 Walsh Bay, Conservation Management Plan, March 2007 (*GB&A CMP 2007*)
- Clive Lucas, Stapleton and Partners, Walsh Bay Precinct Conservation Plan, December 1998 (*CLS&P CP 1998*)

1.2 Abbreviations

The following abbreviations have been adopted for this report:

ACO:	Australian Chamber Orchestra
ATYP:	Australian Theatre for Young People
Bell:	Bell Shakespeare
CMP:	Conservation Management Plan
FBC:	Final Business Case for the Walsh Bay Arts Precinct
ICOMOS	International Council on Monuments and Sites
SHR:	State Heritage Register of NSW
SDT:	Sydney Dance Theatre
STC:	Sydney Theatre Company
WBAP:	Walsh Bay Arts Precinct

1.3 Terminology

The terms “Pier “ and “Wharf” appear to be interchangeable amongst the historic and recent documents for the place. “Pier” is often used to describe Pier 2/3 and “Wharf” is used to describe Wharf 4/5 and sometimes other wharf elements of Walsh Bay Precinct.

The reason the structures are named differently is not understood. However, for consistency with previous and current documentation, Pier is used for Pier 2/3 and Wharf is used for Wharf 4/5.

1.4 Methodology

This assessment of heritage impact has been prepared with reference to the NSW Heritage Division (previously known as the Heritage Office) guideline document, *Statement of Heritage Impact 2002*. Heritage impacts of the proposal are assessed against previous Conservation Management Plans and other reports and studies relating to the future use, management and conservation of the place.

Methodologies for the assessment of the proposed works included:

- Assessment against previous CMPs for the site. Other reports and studies relating to the future use, management and conservation of the site may also be referenced.
- Recommendations for mitigating impacts. These are summarised in Section 9; *Conclusion and Recommendations* of this report.

1.5 Authorship

This statement has been prepared by Robert Gasparini, Associate, with assistance from Charlotte Simons and Liam Marosy-Weide all of Design 5. Alan Croker, Director, provided guidance and reviewed the report.

2. Site and Project Description

At a glance

The Walsh Bay Arts Precinct site is part of the Walsh Bay area located on the south Sydney Harbour immediately west of the Sydney Harbour Bridge, within the suburb of Dawes Point. The subject site includes Pier 2/3 and Wharf 4/5 and is part of the Walsh Bay Wharves Precinct which is listed as an item on the State Heritage Register. A brief description of Pier 2/3 and Wharf 4/5 is below:

- *Pier 2/3 is a Federation style, two level wharf structure built between 1912 to 1923. It consists of timber framed post and beam construction with regular grid layout, weatherboard cladding and double pitched roof (with central valley along its length) and roof lanterns. Concrete aprons wrap around the east, west and north sides. Externally the Pier is defined by its robust industrial character with regular bay doors, fenestrations, alternating solid and void unified by a single full length corrugated steel roof.*

It is Sydney's last wharf structure to remain in its original maritime use state with minimal subdivision and services. Much of building does not have ongoing active uses, however it does contain some commercial uses.

- *Wharf 4/5 was constructed in 1922 as a Federation style, two level wharf structure. Similar to Pier 2/3, it consists mainly of timber structure with regular grid layout, altered in the early 1980s to accommodate the Sydney Dance Company, Sydney Theatre Company, Bangara and Australian Theatre for Young People.*

Wharf 4/5 is recognised as a highly successful adaptive reuse of a redundant finger wharf and important heritage item. Its redevelopment 30 years ago was the subject of numerous architectural and design awards.

Arts NSW is proposing to develop a new Arts Precinct at Walsh Bay that will expand and strengthen existing cultural institutions in the area. This will include the adaptive reuse of Pier 2/3 for the performing arts including new auditoria and rehearsal spaces, large public square between Pier 2/3 and Wharf 4/5, and alterations to Wharf 4/5. Flexible open spaces are proposed to enable accommodation of festivals, events and pop-ups, attracting a diverse range of creative arts related activity within the precinct.

2.1 Background

Arts NSW is proposing to develop a new arts precinct at Walsh Bay which will expand and strengthen the existing cluster of cultural institutions and attractions along Sydney's "Arts and Cultural Ribbon". The arts precinct includes Wharf 4/5, Pier 2/3 and Sydney Theatre. The concept provides for an integrated performing arts and cultural precinct within an enhanced public domain at Walsh Bay. It is envisaged that the arts and cultural program within the Walsh Bay Arts Precinct (WBAP) will complement the other cultural initiatives in surrounding areas, including those proposed at nearby Barangaroo (currently under development).

In 2011/12 Arts NSW engaged the NSW Government Architect to prepare a master plan for the precinct. The master plan proposed:

- The transformation of Pier 2/3 to accommodate the Australian Chamber Orchestra, Bell Shakespeare and Australian Theatre for Young People.
- The retention of a large "raw" space in Pier 2/3 for events, festivals and functions.

- A major upgrade of ground floor facilities at Wharf 4/5, allowing Bangarra to confirm its place as the premier Indigenous performing arts company and maximise new tourist and engagement opportunities.
- The expansion of creative and commercial activities along the shore sheds offering cafes, restaurants, retail and commercial activities to further enhance the visitor experience.
- A new north facing waterfront square supported with new boardwalks which will significantly increase public open space and create a central platform for activity, collaborative outdoor performances, events, festivals and public art.

2.2 The Site and Surrounds

The WBAP site is part of the Walsh Bay area which is located on the south side of Sydney Harbour within the suburb of Dawes Point. Walsh Bay is strategically located to the north of Sydney’s CBD in the vicinity of major tourist destinations including the Sydney Harbour Bridge, the historic areas of Millers Point and The Rocks, Circular Quay and the Sydney Opera House. The Barangaroo redevelopment precinct is located immediately to the south-west. The location of the WBAP site is shown in Figures 2.2.1 and 2.2.2 below.

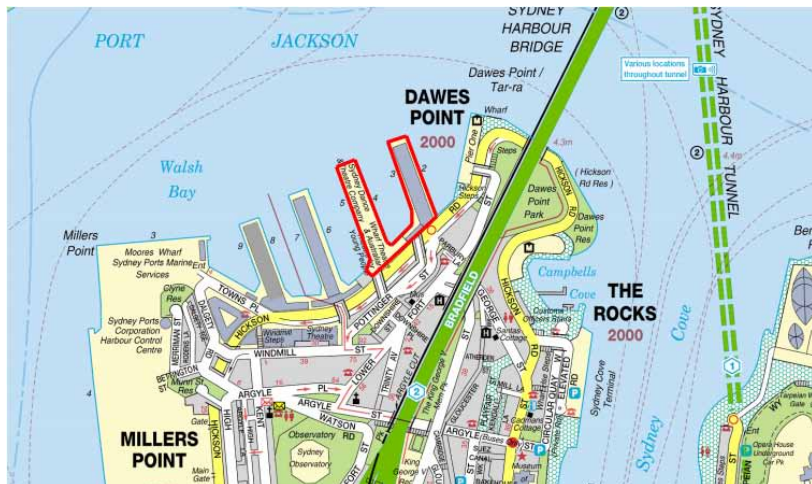


Figure 2.2.1: Site Location
(Source UBD Digital Edition 2004)

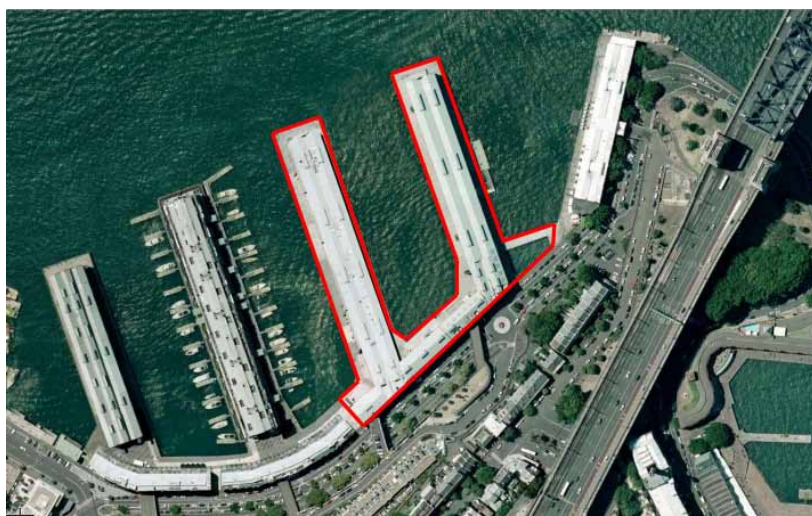


Figure 2.2.2: WBAP
(Source Google Maps)

Through their history and growth, Walsh Bay is intrinsically linked with the surrounding areas of Millers Point and Dawes Point. Millers Point is an historically mixed residential and industrial maritime precinct containing buildings and spaces dating from early 19th century. Dawes Point is a prominent landmark in Sydney Harbour. This area is of National Cultural Significance for its social and cultural mix and its historic use, architecture and as the site of the first European settlement in Australia. Dawes Point Fort was the first substantial fortification and a major element in Sydney Harbour’s nineteenth Century Defences¹ and the site of Colony’s first Observatory. Walsh Bay and the magnificent industrial edifice of Sydney Harbour Bridge dominate the Dawes Point. In summary, Walsh Bay is surrounded by important and sensitive areas:

- Dawes Point: An area visually dominated by Sydney Harbour Bridge.
- Millers Point: Intact 19th Century residential and maritime precinct with recent overlays of commercial, retail, performing arts and creative industries.
- Walsh Bay Pier 6/7 and 8/9: High end new residential building (Pier 6/7) and commercial spaces in Pier 8/9
- Sydney Harbour: A place of extraordinary natural beauty and the setting for Sydney as a global city.



Figure 2.2.3: Pier one and the Harbour Bridge



Figure 2.2.4: Looking north over Millers Point towards Walsh Bay from Observatory Hill

Walsh Bay comprises ten berths constructed between 1908 and 1922 for international and inter-state shipping. These are collectively known as the Walsh Bay Wharves. The Walsh Bay Wharves Precinct is listed as an item on the State Heritage Register. Much of Walsh Bay (excluding Wharf 4/5 and Pier 2/3) was redeveloped between 1997 and 2004 by the NSW Government in partnership with the Walsh Bay Partnership (Mirvac and Transfield). The Walsh Bay Wharves comprise the following:

- Pier One - adapted to contain the Sebel Pier One Sydney Hotel.
- Pier 2/3 - the last remaining undeveloped pier. It has approval for cultural uses, temporary arts events and some commercial events.
- Wharf 4/5 – adapted c1984 and is occupied by the Sydney Theatre Company, Australian Theatre for Young People, Bangarra Dance Theatre and other arts organisations.

¹ Sydney Harbour Foreshore Authority, Dauws Point Heritage Precinct, Statement of Significance. https://www.shfa.nsw.gov.au/sydney-About_us-Our_heritage_role-Heritage_and_Conservation_Register.htm&objectid=185

- Pier 6/7 - redeveloped as a replacement pier c2000 for residential apartments and associated boat marina.
- Pier 8/9 – adapted c2003 and redeveloped for office uses.
- Shore Sheds – adapted c2000 and contains a range of commercial activities, including restaurants, bars, shops and offices.

The Sydney Theatre is within the WBAP however it is not part of the proposed redevelopment. Given the significant difference in grade between Walsh Bay and Millers Point, there are a number of bridges over Hickson Road which provide pedestrian access between the site and Millers Point. The bridge linking Pottinger Street and Wharf 4/5 is also used for vehicular parking. To the south-west of the wharves is Hickson Road, which provides the major vehicular access to the site. Hickson Road links the site to Barangaroo to the south-west and Circular Quay and The Rocks to the north-east. Other roads providing access to the site include Pottinger Street which provides access to Millers Point, and Towns Place which also provides access to Millers Point via Dalgety Road and Argyle Street.

The Barangaroo redevelopment project to the south of Walsh Bay comprises three redevelopment areas – the Headland Park, Central Barangaroo and Barangaroo South. The Headland Park is to be located adjacent to the Walsh Bay Precinct and is currently under construction. The park is being built up to reflect a similar landform to other headlands around Sydney Harbour. It is proposed that a 300 space car park and an as yet undefined cultural facility will be located inside the headland. Master planning for Central Barangaroo is currently underway with the intention that it will be the cultural and civic focal point for recreation, events and entertainment. Barangaroo South is being developed as a major commercial and mixed use centre.

2.3 Site Ownership

The land is legally described as follows:

- Pier 2/3 - Lot 11 DP 1138931
- Pier 2/3 Shore Sheds – Lot 24 DP 1071597
- Wharf 4/5 - Lot 65 in DP 1048377

The area of water that the project proposes to build over, with walkways and the bridge, is also owned by RMS. Its land title description is Lot 12 in DP 1138931. The land owner of the WBAP site is the Roads and Maritime Services (RMS). Both Pier 2/3 and Wharf 4/5 are occupied under various lease arrangements with Arts NSW, Department of Trade and Investment, primarily for arts and cultural uses.

2.4 Pier 2/3

Pier 2/3 is a finger wharf comprising two storeys (and associated shore sheds) and was constructed between 1912 and 1921. It is Sydney's last wharf structure in its original maritime use state. Much of building does not have ongoing active uses, however it does contain some commercial uses

The following description is quoted from Tropman and Tropman CMP 2000 and provides a description of the place:

The jetty shed consists of a simple post and beam construction with a regular grid layout.

The facades incorporate a modular design and textural pattern which is typical of Walsh Bay wharves. It has large sliding cargo doors along their length, timber weatherboards, sills and kerbing, metal louvres and timber framed multi-paned windows. The ground floor cargo doors along the east facade open onto a truck loading height. Some sections of the jetty shed kerbing have been replaced in concrete. The eastern windows have wire mesh on the ground floor and metal cladding infill on the first floor. The timber slatted wall design used through the side was originally to provide for a number of safety and environmental conditions that still exist in this environment.

The gabled roof is timber framed with fibro cement sheeting and wire mesh under. It incorporates multiple lanterns with windows and metal louvres for ventilation and lighting.

The interiors possess a robust spatial quality derived from its uses, which is typical of this type of architecture.

The jetty shed was originally split level on the upper floor providing a long loading bay the entire length of the east side of the shed. This is typical of railway goods shed design and may be evidence of an early design intention. Evidence of the early split level layout can be seen from the underside floor framing. A ramp was built at the southern end of the pier when the floor was raised to create a level floor.

The ground floor accommodates a long loading bay the entire length of the east side of the pier shed by having a split level deck.

There is a 99 year lease between the Maritime Authority of NSW (now Roads and Maritime Services) and Communities NSW (which now rests with Arts NSW, Department of Trade and Investment) for the finger wharf, the portion of open air wharf apron, the pedestrian link bridge and the wharf substructure. The granting of this lease, amongst other things, allows Pier 2/3 to be used for arts, cultural and creative purposes. The City of Sydney has granted consent for Pier 2/3 to be used as a cultural facility for a range of uses such as rehearsals, exhibitions, workshops, filming and events, including the Sydney Writers' Festival and the Biennale of Sydney. The consent was granted on 21 September 2011 and is for a period of 3 years.

2.4.2 Pier 2/3 Photographic Survey

Following photographic survey of Pier 2/3 was conducted in November 2013.



Figure 2.4.3: Pier 2/3 east Elevation



Figure 2.4.4: Apron outside Pier 4/5 looking north east towards Pier 2/3. Note foreground proposed for waterfront square.



Figure 2.4.5: Pier 2/3 breezeway, west elevation



Figure 2.4.6: Pier 2/3 North Elevation



Figure 2.4.7: Aprons. From Wharf 4/5, looking south east towards shore shed and Pier 2/3.

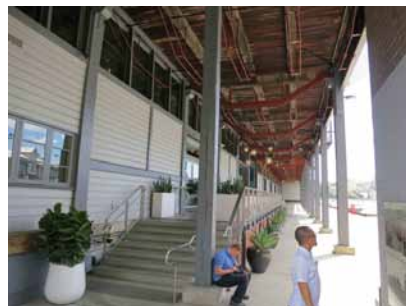


Figure 2.4.8: Pier 2/3 East loggia, ground level



Figure 2.4.9: Pier 2/3, Ground floor, south end looking north. Stair and lift insertion c.2003. Note container in right of image containing moveable heritage from Towns Place.

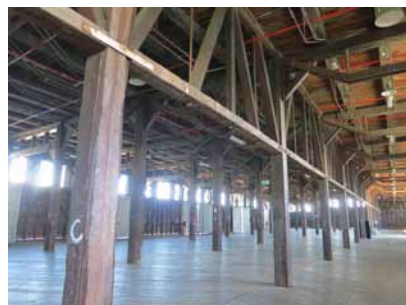


Figure 2.4.10: Pier 2.3 Ground floor. North end/former loggia extended, looking north.



Figure 2.4.11: Pier 2/3 Ground floor, north end looking north



Figure 2.4.12: Pier 2/3 Ground floor, structural framing, former shower rooms.



Figure 2.4.13: Pier 2/3 Ground floor, evidence of first floor deck raised along western edge



Figure 2.4.14: Pier 2/3 Ground floor, moveable items of heritage.



Figure 2.4.15: Pier 2/3 Ground floor, early fire tunnel



Figure 2.4.16: Pier 2/3 Ground floor, previous pier. Repair and splice.



Figure 2.4.17: Pier 2/3 Ground floor bag chute.



Figure 2.4.18: Pier 2.3 Ground floor, evidence of hatch blocked up.



Figure 2.4.19: Pier 2/3 Upper deck, looking north



Figure 2.4.20: Pier 2/3 Upper deck lift and stair c.2003



Figure 2.4.21: Pier 2/3 Upper deck, top of early fire stair. Handrails later additions.

2.5 Wharf 4/5

Wharf 4/5 is a four storey timber finger wharf structure built around 1917 and used as a steamship berthing and cargo storage facility until the mid 1970s. The Wharf has been progressively upgraded and adaptively reused since the early 1980s. Ten arts and cultural organisations use the facility which comprises a range of performance venues, rehearsal and workshop spaces, a recording studio, café/restaurants and office accommodation.

The following description is quoted from Clive Lucas, Stapleton and Partners, CP 1998:

A two-storey Federation style shed located on a 200-metre long pier constructed in 1913-1915. The shed is constructed in timber with large doors and openings along its length. The shed has two storeys with brick façade to Hickson Road. A bridge connects the shed across Hickson Road to Pottinger Street area.

Wharf 4/5 is recognised as a highly successful adaptive reuse of a landmark finger wharf and important heritage item. Its redevelopment 30 years ago was the subject of numerous architectural and design awards. However, many of its spaces are no longer fit for purpose and present use of the space is not optimised.

2.5.1 Wharf 4/5 Fabric Survey

Following site survey of Wharf 4/5 was conducted in November 2013.

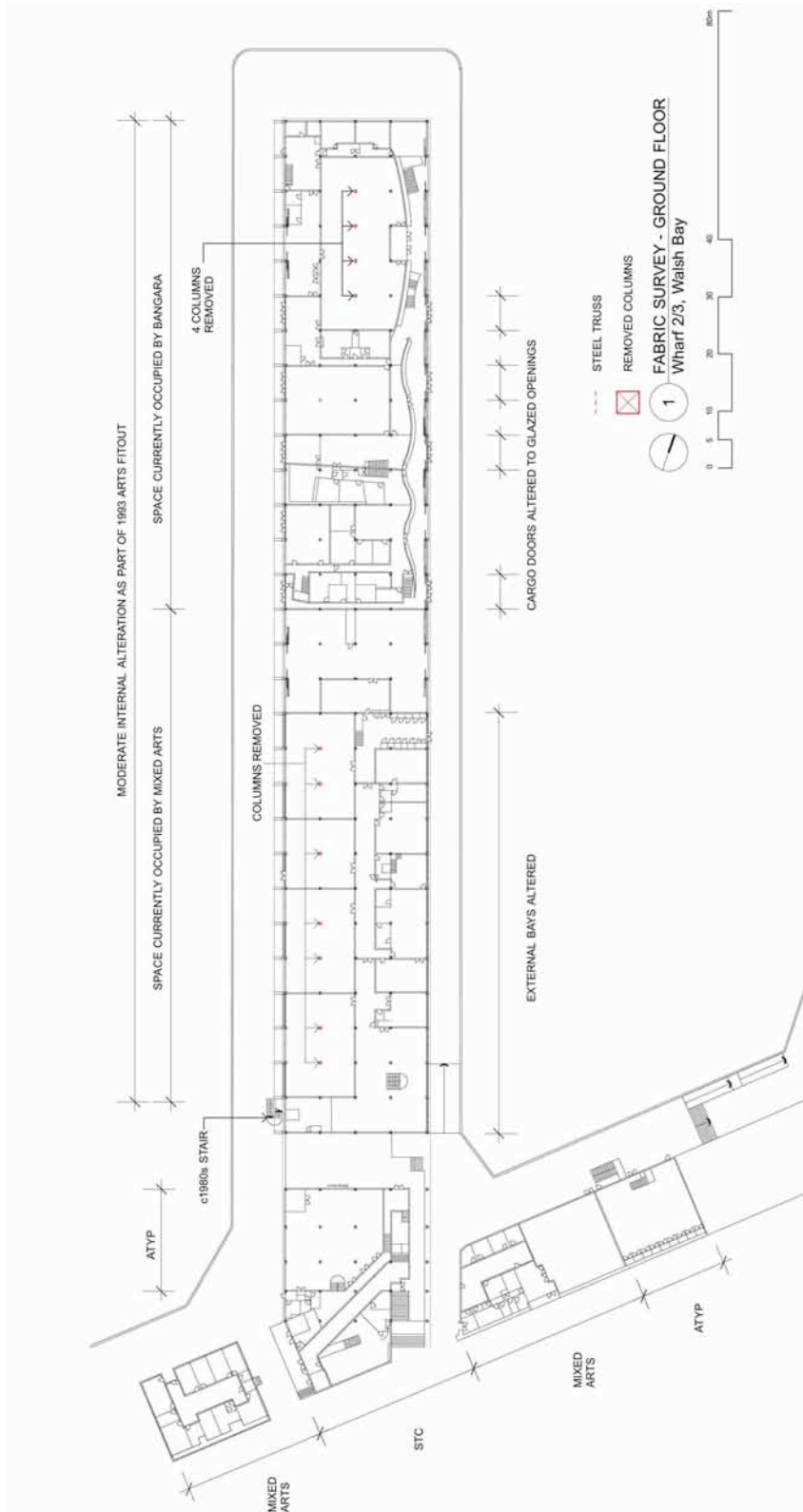


Figure 2.5.1: Wharf 4/5 Ground Level

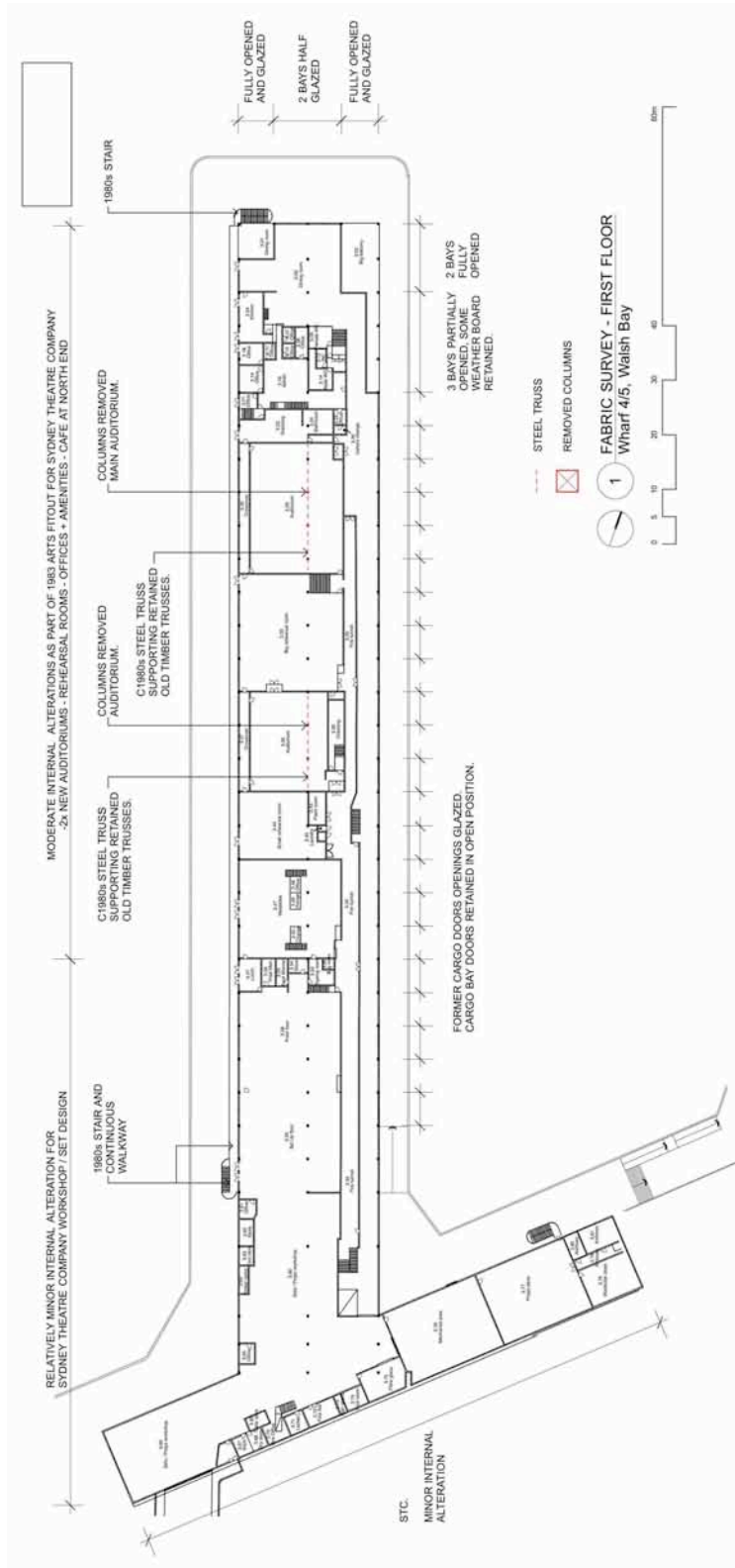


Figure 2.5.2: Wharf 4/5 First Floor Level

2.5.2 Wharf 4/5 Photographic Survey

Following photographic survey of Wharf 4/5 was conducted in November 2013.



Figure 2.5.3: Aprons. From Pier 2/3, looking south west towards shore shed and Wharf 4/5. Location of waterfront square.



Figure 2.5.4: Wharf 4/5 east elevation



Figure 2.5.5: Wharf 4/5 east elevation, north end



Figure 2.5.6: Wharf 4/5 north elevation (taken from McMahon's Point)



Figure 2.5.7: Shoreshed. Current ATYP auditorium.



Figure 2.5.8: Pier 4/5 Sydney Theatre Company auditorium.



Figure 2.5.9: Pier 4/5 Ground floor, current Bangarra Foyer



Figure 2.5.10: Pier 4/5 Upper deck, lineal pedestrian passage along eastern length

2.6 View Study

Following view study was conducted in November and December 2013 from the following locations:

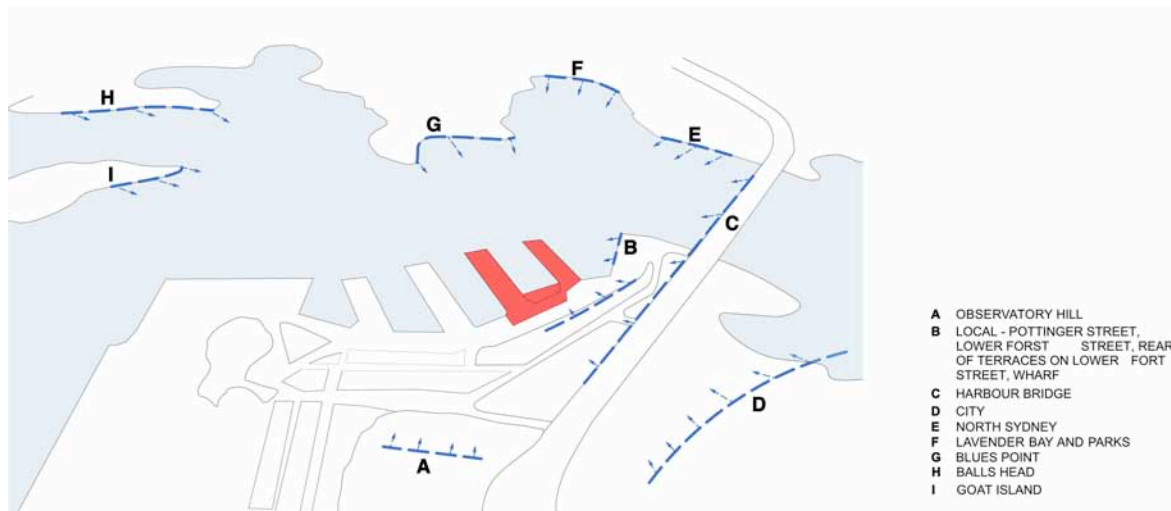


Figure 2.6.1: Analysis of Views

The site is overlooked from vantage points from the south and east where the roofs including the roof lanterns and inner slopes are prominent. Apart from the Harbour, views to the site from the north and west are distant views where external walls, roof lanterns and outer roof slopes are prominent features. Views from the north and west best capture the context Pier 2/3 and Wharf 4/5 are part of an assemblage of early twentieth century industrial wharf buildings. Brief observations are made from the following compass points

View from	Reference	Description	Prominent Elements
North	E, F, G	Close views from the Harbour. Distant views from Millers Point, Lavender Bay and Blues Point.	Full elevations particularly the north elevations. Roof profile including outer slopes and roof lanterns.
East	B, C, D	Close views to Pier 2/3 and shore sheds from Pier 1. Overlooking from higher elevations including Lower Fort Street, and the Sydney Harbour Bridge and distant views from City buildings.	East elevation of Pier 2/3. Roof of Pier 2/3 and Wharf 4/5 including roof lantern, inner and outer slopes.
South	A, B, D	Close views of the shore sheds from Hickson Road, Pottinger Street and Lower Fort Street. Distant views from Observatory Hill and City buildings.	Shore Sheds. Roof of Pier 2/3 and Wharf 4/5 including roof lanterns, inner and outer slopes.
West	H, I	Close views from within the precinct. Distant views from Balls Head, Goat Island and Harbour.	North and west elevations. Roof profile including outer slopes and roof lanterns.

2.6.1 View Study Photographic Survey

The Following photographic survey of Wharf 4/5 was conducted in November 2013.



A - From Observatory Hill Pier 2/3 & Wharf 4/5



A – From Observatory Hill Pier 2/3



B – From Lower Fort Street, Pier 2/3



C – From the Bridge approaches Pier 2/3 & Wharf 4/5



C – From the Bridge approaches Pier 2/3



C – From the Bridge approaches



E – From Milsons Point



F – From Lavender Bay



G– From Blues Point Ferry wharf, Pier 2/3 & Wharf 4/5



G– From Blues Point Ferry wharf, Pier 2/3



G - From Blues Point



G - From Blues Point, Pier 2/3

2.7 The Project

The following description of the project has been provided by Savilles, Project Manager for the present proposal:

The Concept Design more than doubles the arts and cultural offerings at Walsh Bay, with new and upgraded production, rehearsal, studio and performance venues. It remains a working arts precinct, with complimentary commercial opportunities.

Following the Master Plan, the Concept Design has responded to stakeholder feedback and greater design investigation, resulting in a more resolved concept, with the following key differences from the Master Plan:

- *Floating pontoons and connecting bridge have been removed;*
- *Heritage impacts have been interrogated and minimised;*
- *Internal planning has been further articulated to meet arts tenants requirements; and*
- *A stage area canopy has been introduced into the waterfront square.*

The main features of the development of Pier 2/3 include:

- *New homes for Bell Shakespeare, Australian Chamber Orchestra and the Australian Theatre for Young People, including office accommodation, rehearsal space and performance spaces; and*
- *Retention of raw heritage space for a range of events and functions, with some improved ancillary facilities.*

The proposed refurbishment of Wharf 4/5 ground floor includes:

- *Upgraded facilities for Bangarra Dance Theatre and Sydney Dance Company (Sydney Theatre Company facilities are not included in this proposed development);*
- *Several arts organisations - Accessible Arts, Regional Arts, and the choirs are to relocate from this building.*

The proposed modifications to Wharf 4/5 Shore Sheds include the provision of upgraded choirs office accommodation and rehearsal space, and new commercial spaces.

The Waterfront Square has been further developed from the public domain proposed in the Master Plan to include a central square for events, festivals, markets and public art. As noted above, the pontoons and bridges have been removed and a shade structure/canopy has been introduced over the notional stage area of the Waterfront Square.

3. Historical Development

At a glance

The Walsh Bay Precinct, as we know it today, was the result of the instigation of an ambitious and extensive Renewal Project in 1909. Major improvements, including the construction of the extant Walsh Bay wharves and associated shore sheds, were set in motion. By 1922 the construction of the four finger wharves was finished, marking the consolidation of Walsh Bay's already brisk maritime trade. In the ensuing years following the completion of the Renewal Project, Walsh Bay continued its role as a 'grand maritime complex'.²

In the later half of the 20th Century, changes in technology and the introduction of container shipping diminished the importance of Walsh Bay as a maritime trading hub. By the 1980s the facilities at Walsh Bay were no longer in demand and fell into a state of disrepair.

Recognising the historical significance of Walsh Bay, the NSW Government placed a permanent conservation order on the precinct in 1987. The adaptive reuse of Wharf 4/5 during this time marked the revival of the idle wharves and the transition into a new phase of redevelopment. During the 1990s numerous proposals were put forward for the redevelopment of the wharves. This phase culminated in the adoption of a vision to adaptively reuse the vacant facilities at Walsh Bay for cultural and commercial uses.

3.1 Brief Historical Background

3.1.1 Historic Review

The content of the historical background for this report has been largely drawn from four documents; the *Walsh Bay Precinct Conservation Plan*, December 1998, by Clive Lucas, Stapleton and Partners Pty Ltd, *Heritage Technology, Walsh Bay: Conservation Management Plan*, May 1999, by Tropman & Tropman Architects Pty Ltd, the *Wharf 2/3 (Pier and Shore Shed) Walsh Bay Precinct: Conservation Management Plan*, November 2000 by Tropman & Tropman Pty Ltd, and the *Wharf 4/5 Walsh Bay: Conservation Management Plan*, March 2007, by Graham Brooks and Associates Pty Ltd.

3.1.2 Early History

Prior to European settlement, the Walsh Bay Precinct was occupied for thousands of years by the Indigenous Cadigal people. The Cadigal clan's territory extended along the south side of Port Jackson from South Head along to a point near Petersham.³

Upon colonisation, the first industry in the area included windmills and quarrying.⁴ Progressively, with the expansion of pastoralism, flourishing import and export industry trade, particularly wool, increased the value of waterfront areas for merchants. The wealth from the Gold Rush during the 1850s boosted Sydney's local economy, furthering the demand for import and export trade along the harbour foreshore. The larger sailing vessels of the 1860s and 1870s prompted the building of jetties and wharves and the expansion of private wharves. By 1900 there were fourteen finger wharves in Walsh Bay. The original shoreline was

² Field, N, and Walker, C, 'Walsh Bay: Harbourside Renaissance' 2004, p7

³ Turbet, P, *The Aborigines of the Sydney District Before 1788*, Kangaroo Press, 2001, p21

⁴ Tropman & Tropman Architects Pty Ltd, *Heritage Technology, Walsh Bay: Conservation Management Plan*, May 1999, p13

extended through land reclamation, and the building of parallel wharves to reach out to the deep waters where large vessels were berthed commenced.⁵

Private ownership of the wharves during this time resulted in makeshift developments and poor conditions. The outbreak of the Bubonic Plague in 1900 acted as a catalyst for the creation of the Sydney Harbour Trust and the resumption of the wharves by the Government. The construction of the present wharves in Walsh Bay was now possible.

3.1.3 20th Century Redevelopment

Robert Rowan Hickson, the first president of the Sydney Harbour Trust, and Henry Deane Walsh, the Trust's Engineer-in-Chief, were responsible for the construction of the Walsh Bay wharves and the major improvements to the Walsh Bay District. Their scheme included the development of timber-pile wharves, two longshore wharves, shore sheds, a low level roadway and an upper level road.⁶ Renewal projects commenced in 1909 with the construction of the low-level Hickson Road. This progress was critical to the redevelopment of the area, providing shoreline access to the wharves as well as connectivity to the railway yards at Darling Harbour and the wharves at the Pyrmont peninsula.

In 1910, as a response to the general panic prompted by the plague, the Sydney Harbour Trust developed an innovative rat-proof sea wall constructed of reinforced concrete, spanning from the head of Darling Harbour to Millers Point.⁷ At the same time, as seen in Figure 3.1.1, the construction of the new deep-water jetties, designed by Walsh, was set in motion in 1910 with Pier 8/9. In 1912 the construction of Pier 2/3 began, followed shortly by commenced construction of Wharf 4/5 and Pier 6/7 in 1913. The deviation of Pottinger Street to allow access between high-level roads and Hickson Road was also initiated in 1913. The incorporation of overhead bridges took advantage of the topography of the site, and provided connections between the upper-wharf levels to Pottinger Street.⁸ In 1914 the construction of Pier 9/8 was complete and was initially occupied by Central Wharf Stevedoring Co for the handling and export of wool.⁹ Pier 6/7 was completed in 1918 and leased by Australian shipping line and merchant Burns Philp & Co.¹⁰ Wharf 4/5 was completed in 1922 and was leased to the Commonwealth Government Line of Steamers until 1928.¹¹

⁵ Graham Brooks & Associates Pty Ltd, p9, *Wharf 4/5 Walsh Bay: Conservation Management Plan*, March 2007, p9

⁶ Tropman & Tropman Architects Pty Ltd, May 1999, p14

⁷ Clive Lucas, Stapleton and Partners Pty Ltd, *Walsh Bay Precinct Conservation Plan*, Volume A, Main Report, December 1998, p55

⁸ Graham Brooks & Associates Pty Ltd, March 2007, p11

⁹ Clive Lucas, Stapleton and Partners Pty Ltd, December 1998, p60

¹⁰ Clive Lucas, Stapleton and Partners Pty Ltd, December 1998, p52

¹¹ Clive Lucas, Stapleton and Partners Pty Ltd, December 1998, p52

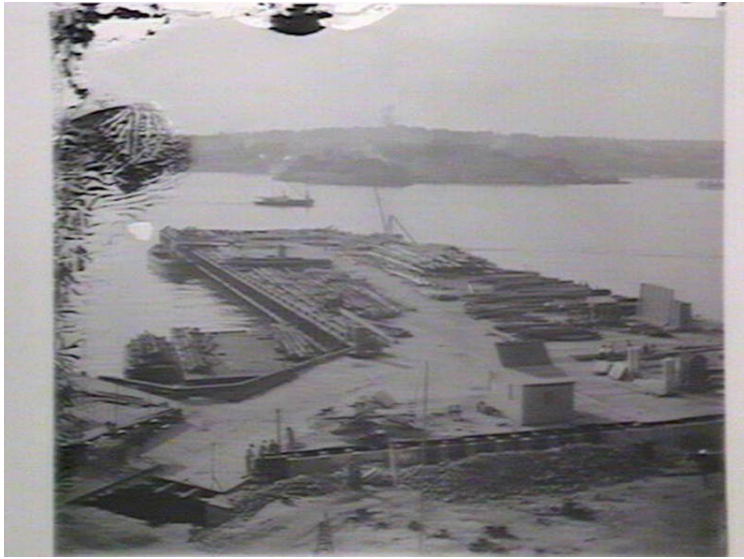


Figure 3.1.1: 'Construction of Wharf: Walsh Bay' c1911
(Source State Library of NSW Photo Archive)

Setbacks caused by financial and material shortages during World War I resulted in the revision of plans for construction for Pier 2/3. In 1918 the bridge over Hickson Road to Pier 2/3 was planned. Inflation prices of steel and shortages in materials during this period, however, resulted in difficulties developing the bridge in reinforced concrete. Subsequently, modifications were made and the bridge was temporarily completed in timber in 1923.

Delays also continued for the works on Pier 2/3 until its eventual completion in 1922. Pier 2/3 was originally occupied by Adelaide Steamship Co, but had no lasting association with a particular shipping company. It was used as a general cargo for overseas vessels from 1925 until the 1970s.¹² The illustration seen in Figure 1.2 shows the finished wharves.

The Walsh Bay Precinct wharves continued to change during the second half of the twentieth century. In 1955 the timber bridge connecting to Pier 2/3 was replaced by the present welded steel structure. Alterations to Pier 2/3 were carried out in 1925, including infill on the ground floor loggia at the north end, as well as raising the first floor along the western side (former truck bay).

¹² Tropman & Tropman Architects Pty Ltd, *Wharf 2/3 (Pier and Shore Shed) at Walsh Bay Precinct: Conservation Management Plan*, November 2000, p14

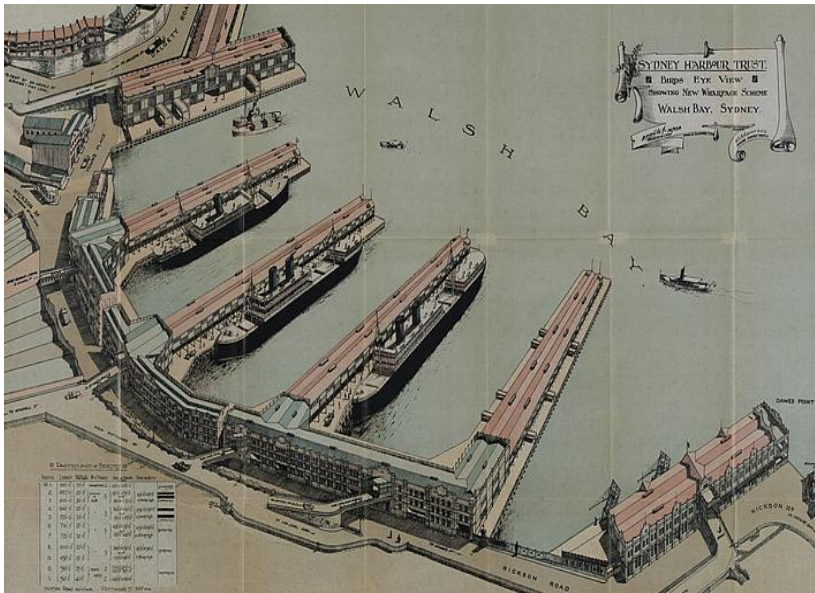


Figure 3.1.2: 'Birdseye view showing new wharfage scheme, Walsh Bay, Sydney' 1924
(Source: National Library of Australia)

3.1.4 Late 20th Century Changes and Adaptation

Advances in technology and the introduction of container shipping saw the decline of the role of local coastal shipping following World War II, and the gradual disintegration of the Walsh Bay wharves. By the 1960s Pier 2/3 was in a deteriorating state and required repairs, including the replacement of the timber apron with concrete during the 1960s, and the renewal of the piles and deck in 1974. By the 1970s the Walsh Bay wharves, unable to accommodate container freight, ceased functioning as commercial wharfage. By the early 1980s the wharves were severely neglected, and faced 'the very real danger of collapse'.¹³ The ensuing period highlighted the challenges and opportunities that arose in regard to their adaptation and survival.

The adaptive reuse of Wharf 4/5 in the 1980s marked the transition of the wharves into a period of revival. Considered a 'major component of Sydney's cultural life', the pier was secured by the Sydney Theatre Company and, with the direction of architect Vivian Fraser, developed to accommodate several theatres, performance spaces, rehearsal rooms, eateries, offices and workshops.¹⁴ The sensitivity to the heritage value of Wharf 4/5 displayed by Fraser in his skillful conversion of the pier into a functioning theatre complex earned him the Sir John Sulman Medal awarded by the Royal Australian Institute of Architects. Two decades later he received a prestigious 25 Year Award for Enduring Architecture, a testament to the ongoing importance of the wharf as a community and tourist facility.

¹³ Field, N, and Walker, C, 'Walsh Bay: Harbourside Renaissance' 2004, p5

¹⁴ Graham Brooks & Associates Pty Ltd, March 2007, p15



Figure 3.1.3: Decaying state of Pier 6/7, while Wharf 4/5 (seen right) flourished
(Source: Field, N and Walker, C, 'Walsh Bay: Harbourside Renewal')

During the 1990s numerous proposals were put forward, examining the options to revitalise the remaining derelict Walsh Bay wharves, seen in Figure 1.3. In 1997 the NSW Government invited Phillippe Robert, expert in adaptation and renovation, to review the opportunities for redevelopment. Conscious of the importance of the wharves remaining commercially viable, Robert noted, "Old buildings...still have to make their own living...to find new uses".¹⁵ Robert, having identified the big picture at Walsh Bay, presented a planning proposal for the precinct that involved the creation of a public promenade along the whole of the shore shed facades, the preservation of Pier 2/3 and Wharf 4/5, the demolition of Pier 6/7, the adaptive re-use of Pier 8/9 and the reconfiguration of the shore sheds. The proposals put forward by Phillippe Robert were adopted by Walsh Bay Properties Pty Ltd and were the subject of significant design development, setting the current reuse arrangement for all the wharves.

3.1.5 Present

The last decade has seen a dramatic change in the character of the Walsh Bay Precinct. In 2003 Pier 8/9 underwent a process of adaptive reuse for commercial uses. Simultaneously, Pier 6/7 was demolished for the construction of residential apartments (built in a similar footprint to the demolished wharf). In 2003 repairs were also carried out on Pier 2/3, involving the removal of the asbestos roof and re-roofing, repainting, and fire upgrades including internal sprinklers and the introduction of new external fire stairs. At present, Pier 2/3 is the last undeveloped pier.

Today the entire Walsh Bay Precinct is listed on the NSW State Heritage Register. The area has become a major venue for the arts in Sydney. The release of the Walsh Bay Arts Precinct Master Plan in 2013 has presented the potential to consolidate its role as 'one of Sydney's premier arts and cultural precincts', and offers the possibility of defining the future for the Walsh Bay Precinct.¹⁶

¹⁵ Field, N, and Walker, C, 2004, p40

¹⁶ NSW Public Works, Government Architect's Office, *Walsh Bay Arts Precinct Master Plan*, 2013 p1

3.2 Chronology

A chronology of historic developments of Walsh Bay, Pier 2/3 and Wharf 4/5 are listed below.

1910	Beginning of sea wall construction and of Hickson Road. Pier 8/9 begun	<i>CLS&P CMP'98</i>
1912	Pier 2/3 construction begun	<i>T&T Architects CMP'00</i>
1913	Wharf 4/5 and Pier 6/7 begun. Pottinger Street deviation commenced	<i>T&T Architects CMP'00</i>
1914-22	Construction of Pier 2/3 (Several delays and revision of plans)	<i>T&T Architects CMP'00</i>
1922	Completion of Wharf 4/5	<i>GB&A CMP'07</i>
1922	Completion of Pier 2/3	<i>T&T Architects CMP'00</i>
1923	Completion of overhead bridges from Pottinger Street (Temporarily completed in timber)	<i>T&T Architects CMP'00</i>
1925	Pier 2/3 altered including: Infill of the ground floor loggia at the north end Raised first floor along western side	<i>CLS&P CMP'98</i>
1955	Timber overhead bridge replaced in steel and concrete	<i>T&T Architects CMP'00</i>
1960s	Timber apron on Pier 2/3 replaced	<i>T&T Architects CMP'00</i>
1974	Pier 2/3 piles renewed	<i>T&T Architects CMP'00</i>
1985	Adaptive reuse of Wharf 4/5 as theatres	<i>GB&A CMP'07</i>
1996-99	Various proposals for the wharves October 1997 proposal (Government Architects and Phillipe Robert) set the current reuse arrangement for all the wharves	<i>CLS&P CMP'98</i>
2002-03	Repairs to Pier 2/3 involving: The removal of asbestos roof and re-roofing Repainting Fire upgrade (sprinklers and external stairs installed)	
2003	Adaptive Reuse of Pier 8/9 for commercial uses	
2003	Demolition of Pier 6/7 for construction of residential apartments	
2013	Walsh Bay Arts Precinct Master Plan	

4. Heritage Assessments

At a Glance

Pier 2/3 and Wharf 4/5 are located within the Walsh Bay Wharves Precinct, an area of State cultural significance. The Walsh Bay Wharves are a virtually intact port and stevedoring facility created by the Sydney Harbour Trust in response to the requirements of maritime trade at the time (1900s-1910s). The buildings and associated shore sheds have heritage significance for their historical, technological, social and aesthetic and architectural values.

Pier 2/3 is the only unaltered and intact example of large-scale wharfage and goods storage in Sydney Harbour dating from the early 20th Century. Internally, Pier 2/3 retains the ability to evoke the scale and processes of maritime cargo handling and storage. Its interiors possess a robust spatial quality, derived from its use, and construction. This type of architecture in an unaltered state is now a rarity in Australia.

4.1 Statement of Significance

A statement of significance for Walsh Bay Wharves Precinct as well as individual piers including Pier 2/3 and Wharf 4/5 is quoted below for reference. However, in the context of this analysis, it is important to recognise the changes that have occurred to Walsh Bay and other comparable wharves in Sydney Harbour since the CMP was drafted in 2000. This includes alterations to Walsh Bay Pier 8/9, demolition and replacement of Pier 6/7 and adaptation and reuse of Jones Bay Wharf. In this context, the heritage significance/value of Pier 2/3 has increased.

Pier 2/3 is the only unaltered and intact example of large-scale wharfage and goods storage in Sydney Harbour dating from the early 20th Century. Internally, Pier 2/3 retains the ability to evoke the scale and processes of maritime cargo handling and storage. Its interiors possess a robust spatial quality, derived from its use, and construction. This type of architecture in an unaltered state is now a rarity in Australia.

The adaptive reuse of Wharf 4/5 by Vivian Fraser for use as an arts precinct was the first successful project of its type in Sydney. It has been held in high esteem for its success in terms of function and conservation and won the Sulman Award in 1985. In 2008 it won a 25 Year Award for Enduring Architecture.

4.1.1 Walsh Bay Wharves Precinct

The following *Statement of Significance* is quoted from the NSW Heritage Inventory, Office of Environment and Heritage, Heritage Division (database number 5045067, Date significance updated 15 February 2000):

The Walsh Bay area is of State cultural significance due to its unique combination of steep rocky terrain, early, mid, late-Victorian and Edwardian housing, surviving relatively intact Victorian bond stores, and the results of an early twentieth century urban redevelopment scheme of unique scale: the magnificent timber wharf and shore structures and associated rock cuttings, roads and bridges (Clive Lucas Stapleton & Partners 1999: 75). The Walsh Bay Wharves and associated buildings and works are a virtually intact port and stevedoring facility created by the Sydney Harbour Trust in response to the requirements of maritime trade at the time (1900s-1910s). The precinct documents the workings of a technologically advanced early twentieth century shipping port, developed specifically to accommodate new mechanised transportation technology. (Department of Urban Affairs and Planning 1989:5) The wharves have a strong distinctive character created by the logical use of heavy timber construction and the regular grid layout of piles, columns, beams and infill cladding. (Little, Clarke, Whittaker 1979) The precinct is unified in materials, form and scale and contains structures demonstrating maritime uses. It demonstrates the life of inner Sydney in the early twentieth century. The precinct demonstrates technical and creative excellence of the period 1820-1930. (Department of Urban Affairs and Planning 1989:5)

4.1.2 Pier 2/3 Statement of Significance

The following *Statement of Significance* is quoted from Tropman and Tropman Architects, Walsh Bay Precinct, Conservation Management Plan, 2000

While it is significant in its own right, Wharf 2/3's primary significance is concerned with it being a part of the Walsh Bay complex.

Wharf 2/3 is of State significance in the context of the Walsh Bay wharfage precinct, on the following counts.

- 7.2.1 *On the site of wharf and maritime activity since the 1820s, Wharf 2/3 forms part of a decisive attempt to remodel Sydney's port facilities. It is thus a part of the historical development of Walsh Bay and of Sydney Harbour generally.*
- 7.2.2 *Wharf 2/3 forms part of a deliberate design plan for wharf construction. Its regularity, symmetry and clarity of design reveal aesthetic features of a high order. This is accentuated by the Wharf's place in the overall design of Walsh Bay.*
- 7.2.3 *The site, individually and as part of the Walsh Bay complex, has a strong architectural presence that contributes to the overall urban landscape of the southern shore of Port Jackson. It provides a prominent and historically rich landmark and contributes to create significant views and vistas. These include the existing vistas through the piling grid and building.*
- 7.2.4 *Wharf 2/3 constitutes a good example of a Federation Period 1912- 1922, Edwardian Maritime Engineering style of architecture.*
- 7.2.5 *Pier 2/3 contains special design features such as exceptionally long timber piles (due to particularly deep water) and the two-level apron.*
- 7.2.6 *The southern (Hickson Road) brick and stone shore shed facade has a strong architectural presence and contributes to the streetscape and overall character of the area. It also contributes to create significant views and vistas from both street level and overhead bridges. In addition, the Walsh Bay shore shed facades to Hickson Road frontage, unusual in the Sydney Harbour Trust wharves, constitute today, after the demolition of berths 2 to 6 at Darling Harbour, the largest extant group.*
- 7.2.7 *The Wharf, and its predecessors, back to the 1830's, were a place for employment in an area and were connected with the development of upper and working class housing. This process continued with the Harbour Trust's association with Millers Point development. It is held in high local and heritage esteem.*
- 7.2.8 *Wharf 2/3 provides powerful evidence of wharf construction of its time, especially in its use of harbour piles. It exhibits the carefully contrived arrangement for the cooperation of transport and storage.*
- 7.2.9 *The site retains a number of associated industrial items and artefacts that contribute to illustrate former uses, operations and technologies at the site.*
- 7.2.10 *The whole site has archaeological potential to reveal new information about former structures, operations and life styles.*

4.1.3 Wharf 4 /5 Statement of Significance

The following *Statement of Significance* is quoted from Graham Brooks and Associates, Wharf 4/5 Walsh Bay, Conservation Management Plan, March 2007

Wharf 4/5 and its associated shore sheds have heritage significance for their architectural, historical, technological and visual values. The subject buildings are located within the Walsh Bay Wharves Precinct- that is equally significant in the history of maritime trade in New South Wales.

The site has historic value for its ability to demonstrate advancements in commercial shipping facilities during the early twentieth century. The subject buildings were part of a greater wharf resumption and development program that took place throughout Port Jackson during the early 1900s by the Sydney Harbour Trust. Its conversion into a performing arts precinct during the mid-1980s was heralded as an important achievement in the adaptive reuse of industrial buildings. Site has links with H.D. Walsh, Robert Hickson, Vivian Fraser and various internationally and nationally renowned artists and arts organisations.

Wharf 4/5 is an integral part of the Walsh Bay Wharves Precinct. It has a strong distinctive character, owing to the materials used, its building form and scale. It possesses landmark qualities and is easily visible from North Sydney, Millers Point, Observatory Hill and on the waters of Port Jackson. The building is a rare example of timber finger wharves constructed by the Sydney Harbour Trust during the early twentieth century. Although it has been converted into a performing arts precinct, this has not diminished the building's relationship with its industrial past. The conversion of the wharf demonstrates a sensitive reuse of original building fabric which respects the integrity of the structure.

4.2 Gradings of significance

4.2.1 Pier 2/3

The whole of Pier 2/3 is assessed as having Exceptional Significance as part of the Walsh Bay Wharves. The zones of significance within and around the Pier 2/3 are indicated on the plans below and are rated according to intactness from the highest level, one (1) down to the lowest, five (5) as referenced from the Tropman and Tropman Conservation Plan.



Figure 4.2.1: Significance Diagram, Pier 2/3, Ground Floor

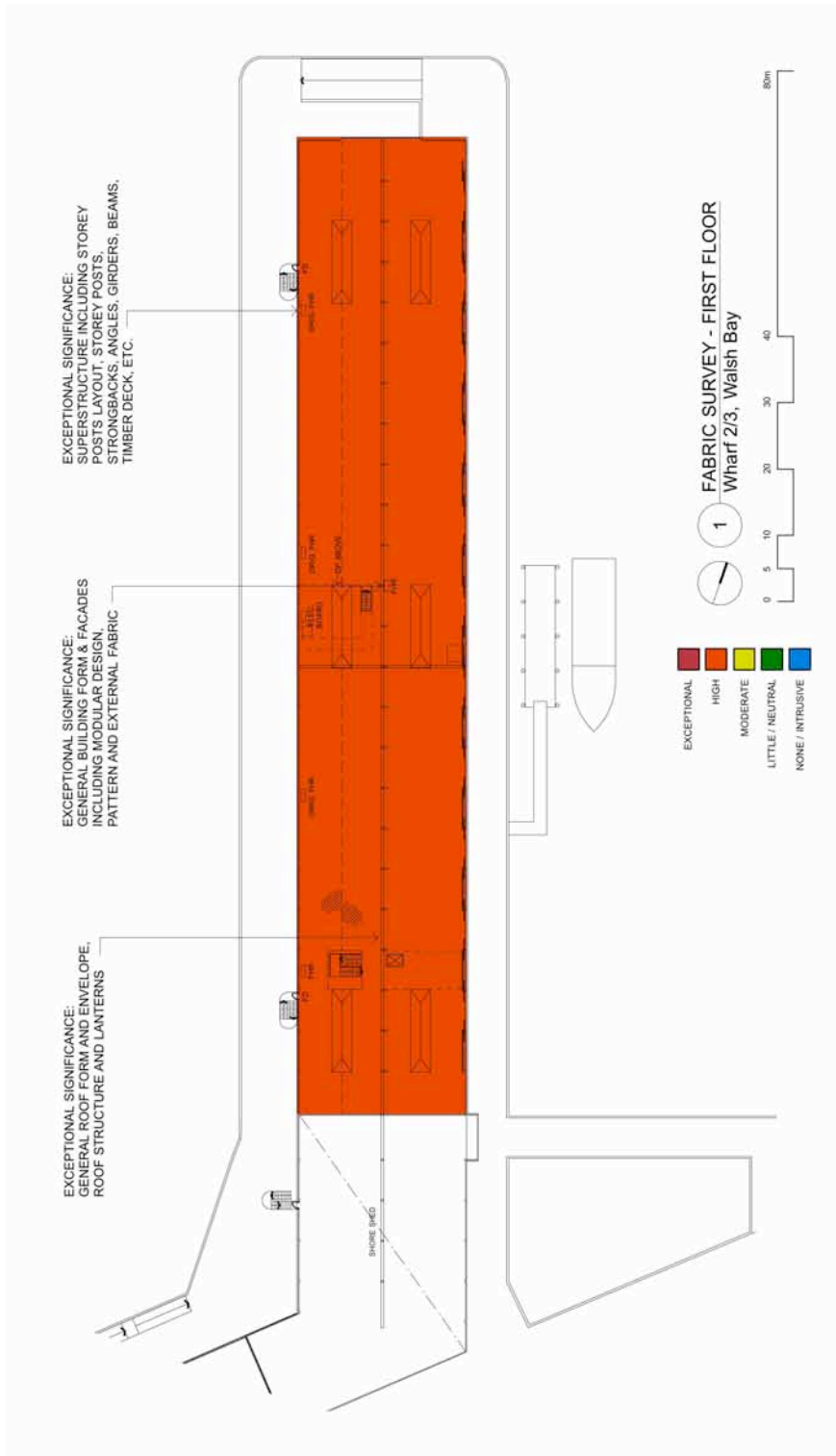


Figure 4.2.2: Significance Diagram, Pier 2/3, First Floor

4.2.2 Wharf 4/5

The whole of Pier 2/3 is assessed as having Exceptional Significance as part of the Walsh Bay Wharves. The zones of significance within and around the Wharf 4/5 are indicated on the plans below and are rated according to intactness from the highest level, one (1) down to the lowest, five (5) as referenced. Levels of Significance are derived from tables in Graham Brookes & Associates Conservation Plan, pages 61 and 62.

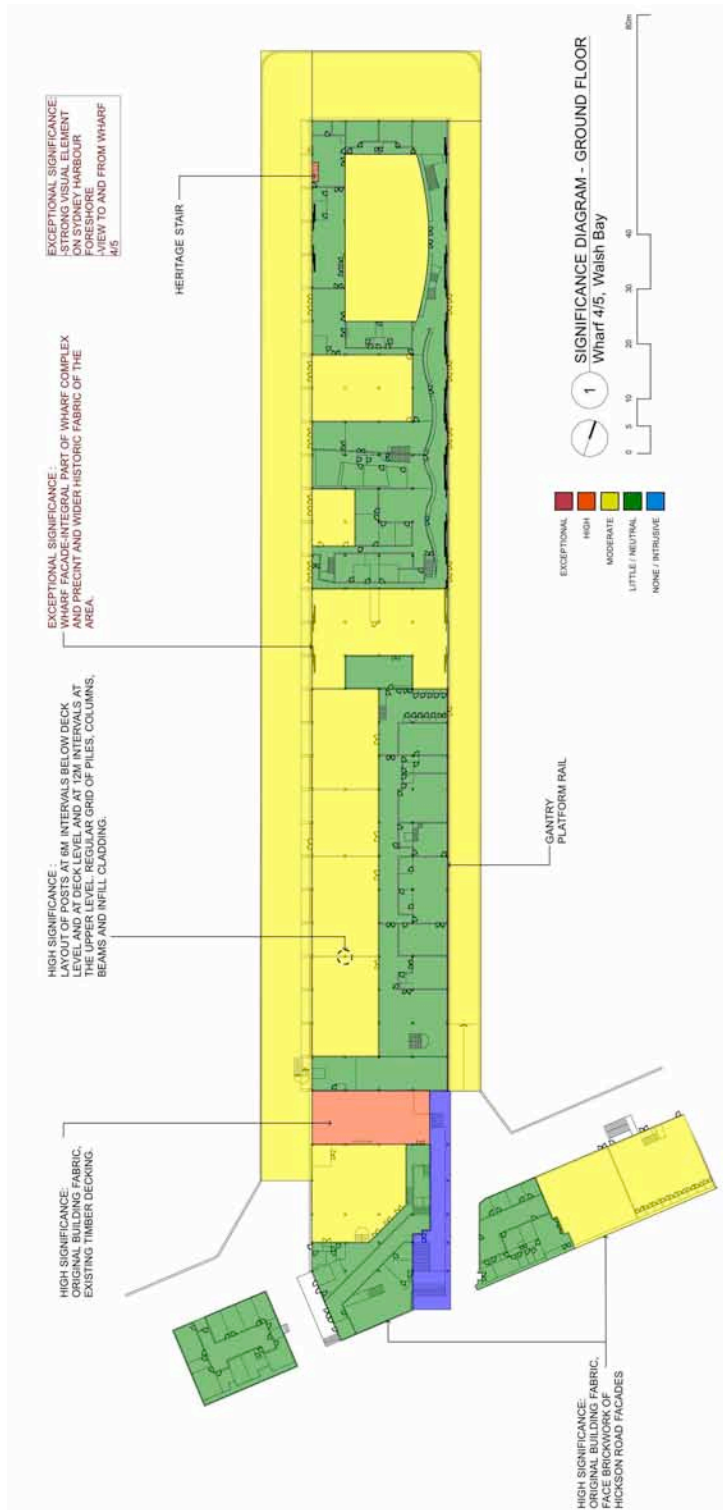


Figure 4.2.3: Significance Diagram, Wharf 4/5, Ground Floor

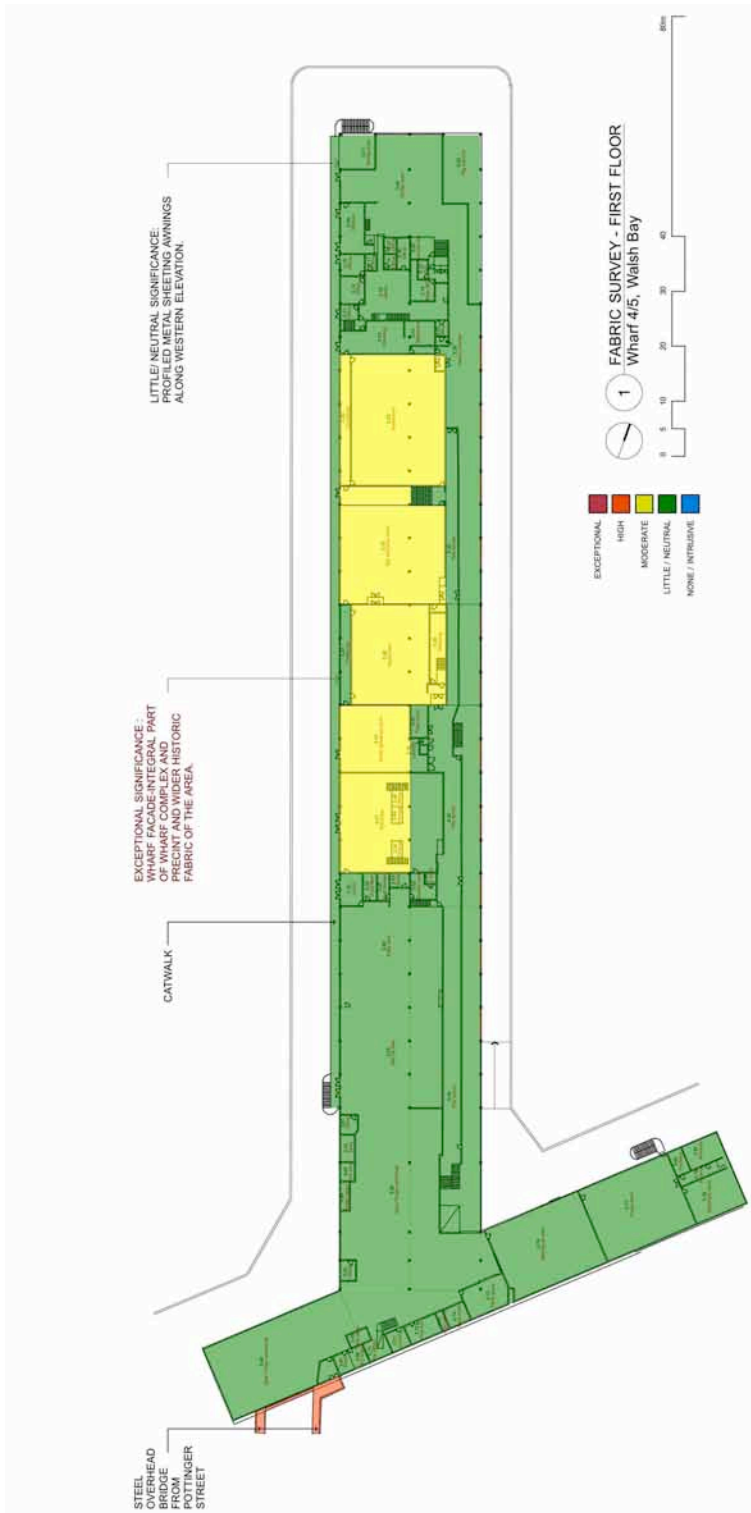


Figure 4.2.4: Significance Diagram, Wharf 4/5, First Floor

5. The Project Analysis

At a glance

The Concept Design for Walsh Bay Arts Precinct which has been developed based on the Master Plan, prepared for Arts NSW includes:

- Commercial Event/Arts space at the north end of Pier 2/3.
- Australian Chamber Orchestra (ACO), Bell Shakespeare (Bell) and ATYP performance space in Pier 2/3 with foyer and office space on ground level.
- New ACO auditorium in the north end of Pier 2/3 and secondary auditorium for ATYP in the south end of Pier 2/3.
- Changes to Bangarra space including café/bar at the end of Wharf 4/5 on ground floor. Changes to Sydney Dance Company space.
- A new public domain over water between Pier 2/3 and Wharf 4/5

5.1 Project Proposal

The proposal is described in the architectural drawings prepared by Bates Smart and referenced in Section 5.2 of this report. An explanation of the project proposal is provided in the table below. Works for which approval is sought is indicated in the table below in *italics* while all other works are described for information only and not for approval. These are shown on drawings marked “*Not for Approval - For Information Only*”:

Location	Description
Waterfront Square/ Cultural Hub	<ul style="list-style-type: none"> ▪ <i>New waterfront square between Pier 2/3 and Wharf 4/5 by extending the promenade into the water space between the two wharves.</i>
Pier 2/3 Elevations and immediate apron spaces	<ul style="list-style-type: none"> ▪ New raised pedestrian promenade along the southeast loggia accessing new foyer space. Demolition of existing ramps and stairs on east side (c2003). ▪ <i>Zones for three new gantries along the east façade. Northern gantry will have connecting stairs to apron level.</i> ▪ <i>Zones for three new balconies along the west façade with connecting stairs to apron level.</i> ▪ <i>New openings along the first floor of the west elevation.</i> ▪ <i>New openings on the north elevation at ground floor and first floor.</i> ▪ Partial or full opening of cargo doors with infill glazing. ▪ Reinstated opening to the north side of the ground floor breezeway. Alteration to the existing circa 2003 interpretation node will be required.

Location	Description
External alterations to Wharf 4/5	<ul style="list-style-type: none"> ▪ <i>Zone for new balcony at the northern end of the east façade with connecting stairs to apron level.</i> ▪ Alterations to ground floor openings in the space occupied by the Sydney Dance Company. ▪ New openings in the ground floor north elevation to service new café/bar adjacent to Bangarra Space.
Pier 2/3 Ground Floor	<ul style="list-style-type: none"> ▪ Southern end partitioned for offices and workshop spaces with new mezzanine levels. ▪ Northern end used for “Commercial Events/ Arts Space” retained as relatively untouched “raw” space. ▪ New foyer located approximately in the centre of the Wharf, full width and 4 bays long. The space will contain a lift and stair at the north end. ▪ Demolition of the existing c2003 stair and lift and replacement with a new stair and lift adjacent. ▪ Former dead-house and adjacent bag chute retained.
Pier 2/3 First Floor	<ul style="list-style-type: none"> ▪ New foyer located approximately in the centre of the Wharf with stair and lift connected from ground floor foyer. ▪ New auditorium with tiered seating for the ACO at the northern end of the Wharf. The space will be five bays long and set off from the sidewalls. The space will be acoustically and thermally insulated. Four columns will be removed (refer to italic dot-point below) while original associated timber trusses will be retained. ▪ Four new rehearsal spaces, and an additional performance space with tiered seating for ATYP. Two columns will be removed (refer to italic dot-point below) while original associated timber trusses will be retained. ▪ <i>Removal of total of six columns on first floor.</i> ▪ New mezzanine spaces accommodating dressing rooms, offices and amenities. ▪ New full height ACO function space at the northern end with openings in the north, east and west walls.

Location	Description
Pier 2/3 Roof	<ul style="list-style-type: none"> ▪ <i>Raised roof within the central valley at the northern end of the pier (between roof lanterns) to accommodate ACO auditorium.</i> ▪ <i>Installation of new solar panels in the central roof valley and outer roof slopes similar to those existing on Wharf 4/5.</i>
Wharf 4/5 Ground Floor	<ul style="list-style-type: none"> ▪ Refine and better delineate entries to Sydney Dance Company including alteration to existing office and mezzanine spaces. Work will include the removal of one column from studio 5 space (refer to italic dot-point below). ▪ Modifications to Bangarra spaces including main studio space, foyers and offices. Work will include the removal of one column from studio 2 space (refer to italic dot-point below). ▪ <i>Removal of two columns on ground floor.</i>
Wharf 4/5 First Floor	<ul style="list-style-type: none"> ▪ Space currently occupied by Sydney Theatre Company. No changes proposed.
Shore Sheds internal	<ul style="list-style-type: none"> ▪ Re-organization of tenancies including Commercial Retail space, Choir rehearsal and ATYP.

5.2 Architectural Drawings

The proposal is described in the following architectural drawings prepared by Bates Smart. Drawings for works in which approval is sought are indicated in *italics* while all other drawings are marked “*Not for Approval - For Information Only*”:

Drawing number	Drawing title	Prepared by	Revision Date
A00.000[A]	Existing Conditions and Demolition Plan Ground Level	Bates Smart	02.04.14
A00.001[A]	Existing Conditions and Demolition Plan Level 1	Bates Smart	02.04.14
A00.002[A]	Existing Conditions and Demolition Plan Level 2	Bates Smart	02.04.14
A00.003[A]	Existing Conditions and Demolition Plan Level 3	Bates Smart	02.04.14
A00.004[A]	Existing Conditions and Demolition Plan Roof	Bates Smart	02.04.14
A00.100[A]	Existing Condition Plan Ground Level	Bates Smart	02.04.14
A00.101[A]	Existing Condition Plan Level 1	Bates Smart	02.04.14
A00.102[A]	Existing Condition Plan Level 2	Bates Smart	02.04.14
A00.103[A]	Existing Condition Plan Level 3	Bates Smart	02.04.14
A00.104[A]	Existing Condition Plan Roof	Bates Smart	02.04.14
<i>A01.001[A]</i>	<i>Site Plan Showing works for approval</i>	<i>Bates Smart</i>	<i>02.06.14</i>
<i>A01.002[A]</i>	<i>Elevations Showing works for approval</i>	<i>Bates Smart</i>	<i>02.04.14</i>
A02.000[A]	Floor Plan Ground Level	Bates Smart	02.04.14
A02.001[A]	Floor Plan Level 1	Bates Smart	02.04.14
A02.002[A]	Floor Plan Level 2	Bates Smart	02.04.14
A02.003[A]	Floor Plan Level 3	Bates Smart	02.04.14
A02.004[A]	Roof Plan	Bates Smart	02.06.14
A07.000[A]	Pier 2/3 East elevation. Existing & Proposed	Bates Smart	02.06.14
A07.001[A]	Pier 2/3 West elevation. Existing & Proposed	Bates Smart	02.06.14
A07.002[A]	Pier 2/3 North elevation & Section AA	Bates Smart	02.04.14
A07.003[A]	Pier 2/3 Sections	Bates Smart	02.04.14

6. Regulatory context

At a glance

The site is listed as a heritage item on the State Heritage Register of NSW and other statutory listings. The following legislation applies to development on the site:

- *Environmental Planning and Assessment Act 1979*
- *The Heritage Act 1977*
- *Sydney Regional Environmental Plan – No. 16 Walsh Bay*
- *Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005*
- *The Building Code of Australia*

The following non-statutory controls have influence over development on the site and relate to heritage matters. This is not a complete list and other non-statutory controls and guidelines may apply to the site.

- *Relevant Conservation Management Plans listed in Section 1 of this report*
- *The Walsh Bay Vision Report*
- *The Walsh Bay Arts Precinct Master Plan*
- *The Concept Design Report for Walsh Bay*
- *The Burra Charter*

6.1 Statutory Controls

6.1.1 Heritage Listings

The following heritage listings relate to Walsh Bay Pier 2/3 and Wharf 4/5:

- State Heritage Register, listing number 00559 (Walsh Bay Wharves Precinct)
- Sydney Regional Environmental Plan, listing number SREP 16
- S.170 Register, listing number 4920069 (Pier 2/3)
- S.170 Register, listing number 4920070 (Wharf 4/5)
- National Trust of Australia register (non statutory)
- Within a National Trust conservation area – West Rocks (non statutory)

6.1.2 Heritage Act 1977 (NSW)

The Walsh Bay Wharves Precinct is listed on the State Heritage Register (SHR) and is therefore subject to the provisions of the Heritage Act 1977 (NSW). An item that is listed on the SHR means that it is significant at a state level. Any major works proposed to SHR items, therefore need to be assessed and approved by the Heritage Council of NSW (under Section 60 of the Act) to ensure that the item's heritage significance will not be adversely affected.

Section 57 of the Heritage Act covers works that may be considered exempt as covered by the Standard Exemptions or Specific Exemptions. Standard Exemptions relate to maintenance works, repairs, painting, etc. The Minister for Planning can approve site specific exemptions on the recommendation of the Heritage Council.

Regardless of whether or not the place is listed on the SHR, all archaeological deposits are subject to the Heritage Act and must be managed and dealt with in accordance with its provisions.

6.1.3 Sydney Regional Environmental Plan no. 16 – Walsh Bay (SREP 16)

The site falls inside the area covered by SREP 16, specifically:

- Zone 1 – Walsh Bay Conservation Zone
- Zone 2 – Walsh Bay Waterway Zone

SREP 16 comprises development that is permissible with consent in the zone and sets out zone objectives and development controls for both zones. The objectives of the Walsh Bay Conservation Zone 1 under SREP 16 are:

- (a) *to allow an appropriate range of uses to encourage the adaptive re-use of existing structures while not required for commercial port uses,*
- (b) *to ensure that development is consistent with the heritage significance, the scale, the built form and the materials of existing structures in the zone and adjoining areas,*
- (c) *to ensure that development is compatible with and does not detract from the financial, commercial and retail functions of the existing city central business district and the Sydney Cove Redevelopment Area, and*
- (d) *to ensure that development is compatible with and does not adversely impact on the residential amenity and function of the adjoining areas.*

The objectives of the Walsh Bay Conservation Zone 2 under the SREP 16 are:

- (a) *to control the use of the waterway between the wharves to ensure that any activities associated with any development are compatible with the commercial shipping and navigational requirements in Sydney Harbour,*
- (b) *to ensure that the Harbour and Harbour foreshore is recognised as a community asset, and*
- (c) *to limit mooring facilities for private vessels used by the lessees and tenants of property in Zone 1.*

Under clause 13(2) of SREP 16, the consent authority shall not grant consent to an application unless it has taken into consideration the extent to which the carrying out of the proposed development would affect the heritage significance of the Walsh Bay Conservation Zone. Clause 16 provides further matters for consideration when determining the approval of a development application. Among others, those matters related to heritage include the view of the Central Sydney Planning Committee, Conditions imposed by the Heritage Council, the Walsh Bay Redevelopment Conservation Guidelines dated February 1988 and archaeological impacts.

6.1.4 The Building Code of Australia (BCA)

The Environmental Planning and Assessment Act (EP&A Act) contains the legislation applicable to the development of buildings. The EP&A Act applies the Building Code of Australia (BCA) as the technical requirements to be met in **new** buildings and **new** building work only. The EP&A Act does not apply the BCA retrospectively to existing buildings. The BCA provides a set of measurable construction standards to be used in design and construction of new building.

For an existing building undergoing alteration and/or additions, the new work must comply with the BCA, and works to the existing part of the building may require upgrade only on the basis of life safety matters or discrimination where the development involves a change of use or extensive alterations subject to discretion of the approval authority.

6.2 Non-Statutory Controls

6.2.1 Conservation Management Plans

A Conservation Management Plan is a special study report that clearly identifies and describes why a place is important (its cultural significance) and then proposes an action plan, policy or strategy to keep that importance (conservation policy) and manage it into the future. The preparation of a Conservation Management Plan for a place on the SHR is recommended best practice.

A list of Conservation Management Plans previously prepared for the site are listed in Section 1 of this report.

6.2.2 The Burra Charter

Australia ICOMOS (International Council on Monuments and Sites) have developed a Charter for the Conservation of Places of Cultural Significance, generally known as the Burra Charter. The Burra Charter establishes the basic principles and procedures to be observed in the conservation of important places, as based primarily on an understanding of the heritage values of a place.

The status of the Burra Charter is advisory and not statutory, however, it has become widely recognised as the foremost guiding document for conservation methodology and management of significant places.

6.2.3 The Walsh Bay Vision Report

Commissioned by Arts NSW, a division of the Department of Trade and Investment, Regional Infrastructure and Services, Arup were assigned the task of developing a vision for the Walsh Bay Arts Precinct. Having identified the essential role that Walsh Bay performs in Sydney's cultural activity, Arts NSW and Arup brought to light the potential to build on the concentration of arts organizations and facilities in Walsh Bay. The report culminates in the identification of the vision, being;

*'to create a sustainable and activated arts and culture precinct that supports and nurtures Sydney's homegrown culture and creativity. As a destination, it will be inclusive and accessible to all. It will be alive at all hours of the day and display a vibrant and accessible night life.'*¹⁷

The Walsh Bay Vision Report also provides a framework supported by a series of strategies and recommendations to direct future redevelopment.

6.2.4 The Walsh Bay Master Plan

Prepared for Arts NSW by the NSW Public Works, Government Architect's Office, the Walsh Bay Arts Precinct Master Plan is a document supporting the development and consolidation of a Vision for Walsh Bay as one of Sydney's major arts and cultural hubs. The Walsh Bay Arts Precinct Master Plan builds on other documents, including the Walsh Bay Arts Precinct Vision Report, governance frameworks, and input from external agencies and stakeholders including; the City of Sydney, Barangaroo Development Authority, Roads and Maritime Services, Transport NSW and the Department of Planning and Infrastructure.¹⁸ The report is focussed on works to Pier 2/3 and Wharf 4/5 as an arts and cultural precinct and addresses ways in which the area can link with other prominent areas of Sydney, namely Dawes Point and Barangaroo.

¹⁷ Arup, *Walsh Bay Vision Report*, January 2012, p15

¹⁸ NSW Public Works, Government Architect's Office, *Walsh Bay Arts Precinct Master Plan*, 2013 p1

The Walsh Bay Master Plan was finalised in 2013 and released for public exhibition from 14 November to 21 February 2014.

6.2.5 Preliminary Concept Design Report

The Preliminary Concept Design Report forms part of the Final Business Case prepared by Savills, Bates Smart and other consultants on behalf of Arts NSW. It includes plans and diagrams on the physical development of Pier 2/3 and Wharf 4/5 with specific stakeholder input including heritage review and advice from Design 5 – Architects. In addition to the Conservation Management Plan policies, the following Building Design Principles have been developed by Bates Smart and Design 5 – Architects specifically and have been used to guide the current proposed options. These design principals are set out in the Concept Design Report and are repeated below:

Respond to the rhythm of openings: *Openings in the existing building have a checker board rhythm which should be reflected in the detailed design of any changes.*

Minimise introduction of new openings: *any new openings should ideally be limited to locations which were originally openings and have since been closed.*

Minimise removal of heritage fabric: *Wherever possible heritage features such as deadhouses, screens, chutes should be incorporated within publically accessible spaces.*

Separate new from old: *New insertions such as auditoria should be expressed as box-within-a-box, independent of the original fabric.*

Mezzanine voids should enhance the legibility of original building elements: *VOIDS should be located to reveal significant building elements such as cargo doors, lanterns etc.*

Respect bay module of buildings: *Internal planning should be developed to respect the 6.1 x 6.1m structural grid of the existing building.*

Maintain outer roof profile: *Amendments to the existing roof should be minimised and any changes to the profile should be within the central valley and separated from the existing lanterns.*

Maintain full height of columns: *Wherever possible mezzanines and other interventions should be set back from columns so the full height of the column is legible.*

7. Assessment of Heritage Impacts

At a glance

Walsh Bay Arts Precinct Master Plan is a document supporting the development and consolidation of a Vision for Walsh Bay as one of Sydney's major arts and cultural hubs.

After finalisation of the Master Plan, Arts NSW engaged Bates Smart (lead architect) as well as other consultants including Design 5 – Architects as conservation architects, to develop four schemes which formed part of a Final Business Case (FBC). The FBC examined and assessed each of the schemes on a range of criteria, including, viability, stakeholder needs and heritage impacts. The current Concept Design is a development of Option 2 from the FBC and has been further modified based primarily on heritage concerns.

The Concept Design has been altered to address most of the heritage comments and issues raised in the FBC and these changes are now considered acceptable subject to a number of recommendations set out below. All policies in the Conservation Management Plans should be adhered to and followed in future detailed designs and as amended by the comments below.

Key to grading of impacts

Levels of heritage impact are ranked in accordance with the following table:

Key to Grading of Impacts	
Impact	Description
Positive Heritage impact	Proposal is likely to support the heritage significance of the place either by removing intrusive elements or aiding the interpretation of the place.
Neutral or low adverse heritage impact	The proposed change will have neutral heritage impact in neither strengthening the heritage significance nor reducing it, or it may have a low but acceptable level of adverse heritage impact.
Medium adverse heritage impact	The proposed change will cause a medium level of adverse heritage impact but may be considered acceptable subject to compliance with recommendations in this report and being balanced with broader issues of viability.
High adverse heritage impact	The proposed change will cause a high level of adverse heritage impact. Impacts may be ameliorated subject to compliance with recommendations in this report and detailed design.
Unacceptable Heritage Impact	The proposed change will cause an unacceptable level of adverse heritage impact and is not supported.

7.1 Archaeology

7.1.1 Pier 2/3

The Statement of Heritage Significance in the Pier 2/3 Conservation Management Plan states that

“The whole site has archaeological potential to reveal new information about former structures, operations and life styles.”

It is understood that structural remediation of Pier 2/3 undertaken in 2003 deemed that given the considerably reduced internal loading requirements at the time, every second headstock within the building footprint could be made redundant. However, all the structure supporting the apron area was deemed required and therefore maintained and repaired as necessary.¹⁹ There is now the opportunity to use redundant pile locations to provide extra footing capacity to support the additional loads intended in the Wharf.²⁰

Additional structural support to the buildings is expected to use existing location of piles and therefore not involve any additional piles. Ongoing repair and replacement of timber piles at Walsh Bay is required as part of normal maintenance regimes. It is expected that any proposal for replacement of piles will cause no additional heritage impacts otherwise caused by normal repair and replacement. Any potential for increased number of piles to support any added loads imposed by the proposals may need to be further assessed at later design stages.

7.1.2 The Waterfront Square

The waterfront square will be located between Pier 2/3 and Wharf 4/5 along the southern apron, beyond the existing sea wall. Overlays show the proposed square is likely to affect part of an area formally occupied by late nineteenth century wharves, which in 1900 comprised one jetty, as part of Dalton’s complex (later Parbury’s).²¹ The location and extent of retained former wharves should be further investigated and mapped prior to any work commencing consistent with Tropman and Tropman CMP policy:

9.2.1.2

Before any commencement of works a dive team under the supervision of a maritime archaeologist should be engaged to undertake an underwater visual survey within the site to locate and record any structural remains and/or cultural deposits associated with the previous wharves.

The number and location of new piles should be carefully considered in a heritage context to minimize disturbance to archaeological fabric of earlier wharves in accordance with the following Tropman and Tropman CMP policies:

9.2.1.3

Any marine archaeological items should be retained in-situ and conserved.

9.2.1.4

During any works to take place within the site, care should be taken where possible, to avoid any disturbance of the maritime archaeology.

9.2.1.5

In the event that any disturbances of the seabed or removal within the site have to take place a maritime archaeologist should be consulted.

¹⁹ Taylor Thompson Whitting, *Preliminary Structural Assessment, Pier 2/3 Walsh Bay*, for NSW Public Works, 24 November 2010, p3

²⁰ Taylor Thompson Whitting, *Concept Structural Design Report*, for Bates Smart, 21 November 2013, p1

²¹ Clive Lucas, Stapleton and Partners Pty Ltd, December 1998, Appendix B, Item No.7, p1



Figure 7.1.1: Approximate overlay of current wharves with early foreshore (blue) and early wharves. (Diagram modified from Clive Lucas, Stapleton and Partners Pty Ltd, Walsh Bay Conservation Plan, December 1998).

7.1.3 Industrial Archaeology - Travelling Gantries on the East Elevation

The proposal involves the reinstatement of gantries on the east elevation. It is anticipated the design will be based on earlier gantries supported by existing rails attached to the building. They will provide outdoor breakout space for the first floor (similar to Jones Bay Wharf and Pier 1). This is consistent with Policy 9.4.2 Tropman and Tropman CMP as follows:

There is an opportunity to reconstruct the travelling gantries (Item 54, now removed) originally used to move cargo along the apron, as part of the Pier 2/3 redevelopment.

The CMP describes gantries as “constructed of riveted mild steel, timber and with a concrete deck at first floor level” and states that “In 1989, the underside lifting gear was missing”.²² Research undertaken by Design 5 – Architects could not determine whether the original gantries were relocated or stored elsewhere. While further research may reveal more information, these gantries are assumed to be lost or destroyed. There is the opportunity to reinstate gantries based on photographic evidence, some of which is provided below. The gantries should remain industrial in nature, but can be built from modern expressed steel components, welded and bolted.

Previous Heritage Office feedback indicated support for one or two gantry cranes but expressed concern regarding the possibility of permanent marquees “potential to have an adverse impact on the architectural character of the wharf structures”.²³ The current application for gantries should remain industrial in character and any use events, should and will be subject to further approvals.

²² Tropman & Tropman Architects Pty Ltd, *Wharf 2/3 (Pier and Shore Shed) at Walsh Bay Precinct: Conservation Management Plan*, November 2000, p16

²³ Heritage Council of NSW, Approvals Committee Agenda, Item 5.2, 5 December 2012

Operable gantries were considered, however, this may pose challenging safety issues particularly if they are proposed for public access. For this reason, it may be preferred that gantries are designed to move but are fixed in place. Introduction of gantries will have a positive heritage impact on the east façade by adding visual depth and assisting in the interpretation of former uses and first floor cargo doors. Retaining the facility to move the gantries to allow maintenance access to concealed fabric would be wise.



Figure 7.2.2: East elevation of Pier 2/3, c1975 © Alan Croker

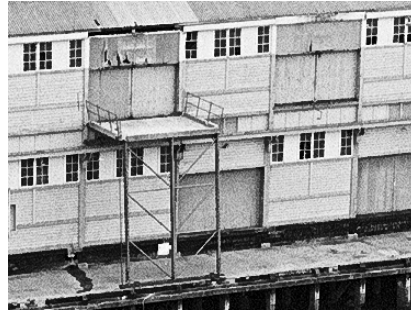


Figure 7.2.3: Detail photo of the west elevation of Pier 2/3, c1975, © Alan Croker



Figure 7.2.4: West elevation of Wharf 4/5, c1975, © Alan Croker



Figure 7.2.5: East elevation of Wharf 4/5, c1975, © Alan Croker

7.2 Views and Vistas

Pier 2/3 and Wharf 4/5 are part of an assemblage of early twentieth century industrial wharf buildings on the south side of Port Jackson, west of the Harbour Bridge. With the exception of Pier 6/7, the precinct retains a strong maritime industrial character, which is also supported by Pier 1 and its proximity to the Rocks and the Harbour Bridge. Changes to the exterior including opening cargo bay doors, new gantries, and limited balconies and stairs will not alter the scale or mass of the buildings, which are central to their visual dominance in accordance with Policy 9.2.1:

Policy 9.2.1

The visual dominance of the site should be conserved.

New stairs, balconies and gantries should be designed and detailed to respect the integrity of the industrial character of Walsh Bay Precinct. Retention of significant views to Walsh Bay are largely subject to proposals outside the boundaries of the Walsh Bay Arts Precinct, however, the proposal should consider its role as not impeding other significant views that pass through the site.

7.3 Waterfront Square and Aprons

7.3.1 Waterfront Square

The Waterfront Square or “Cultural Hub” is a focal element of the 2012 Master Plan. The site is centrally located between two important headlands and culturally significant sites; the new Barangaroo Headland Park and Dawes Point Park. The waterfront square has the potential to be one of Sydney’s major outdoor public spaces. The enlarged public area will also assist WBAP to become an important destination location in the cultural ribbon linking the Sydney Opera House and Darling Harbour. For the Arts precinct itself, the public domain benefits include activation and utilisation of space and aprons between the wharves, enabling outdoor performance and visual arts, event space, a general meeting and breakout space and circulation and way-finding spaces.

The Clive Lucas, Stapleton and Partners CMP, 1998 stated that new development between the wharves was permissible and appropriate as follows:

New mooring structures and the like are appropriate provided:

- . *The sense of exterior space is retained,*
- . *The structures are generally lower than the pier aprons so as not to detract from their form and scale.*
- . *Construction and materials are chosen that are clearly modern construction but of sympathetic designs.*
- . *They are related to maritime use.²⁴*

The design recognises and respects all except the last of these principals in the following ways:

- The design retains the configuration and reading of the original aprons.
- Materiality and character of the space respects the industrial character of the Walsh Bay precinct, however, is distinguished from the existing concrete aprons.
- The design is flexible to accommodate a range of uses including pop-ups, major events (i.e. New Years Eve, Vivid or Sydney Writers Festival), outdoor cinema and stage performances.
- The waterfront square is set lower than the apron of Pier 2/3 and Wharf 4/5 and flush with apron adjacent to the shore sheds to allow on-grade access.

The majority of both Pier 2/3 and Wharf 4/5 will retain openness to the water. The waterfront square will infill the southern end of the aprons between the two wharves but this will not diminish impact the appearance of individual wharves projecting into the water. These conform with Policies 9.2.3.2 of the Tropman and Tropman CMP and policies 7.5.1 and 7.5.2 of the Grahame Brookes CMP as follows:

Policy 9.2.3.2

The open water areas around the pier should be conserved.

Policy 7.5.1

The open spaces around Wharf 4/5 should be retained so that the wharves relationship with the other buildings in the precinct can be identified.

Policy 7.5.1

The design and siting of new works and additions should be sited in such a way that the visual relationship of Wharf 4/5 to the other buildings is not impaired.

²⁴ Clive Lucas, Stapleton and Partners Pty Ltd, *Walsh Bay Precinct Conservation Plan*, Volume B, Inventory of Items 1 to 18, December 1998, (Item no.7), p2

7.3.2 Proposed Public Domain

Several options were explored for an area that could be used as covered performance for flexible uses and would be the focal point of the outdoor square. Options included a space that would be located either centrally or off-centre between wharves and toward the north or south end of the square. The most appropriate location from a heritage and architectural context was to centrally locate the performance space and project it into the water. This allowed the rest of the square to be stepped back to give the performance space dominance while also allowing separation from the wharf buildings. The stage aligns with the ground floor breezeway of Pier 2/3 which is a critical sightline and entry to the precinct.

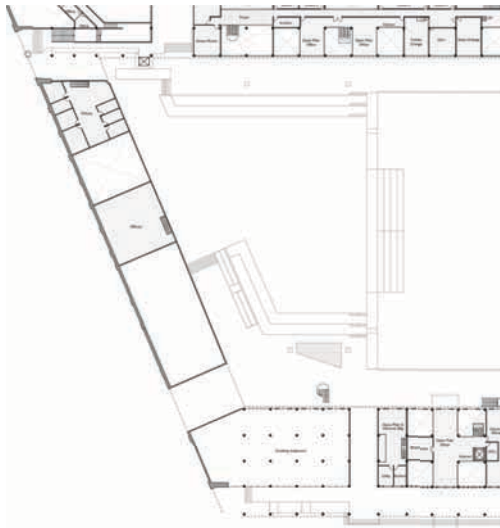


Figure 7.4.1: FBC design showing the northern edge of the square in line with the northern wall Pier 2/3 breezeway.

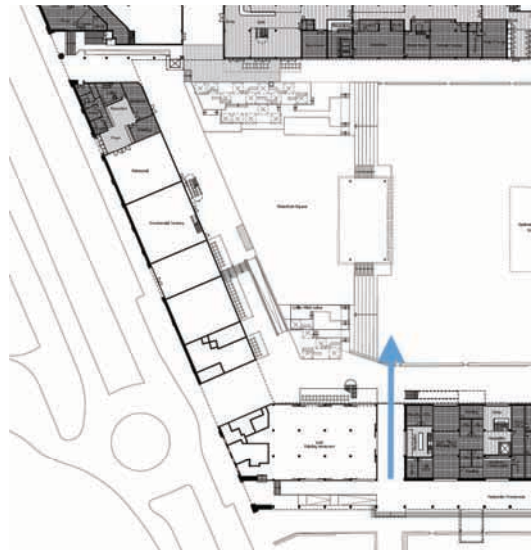


Figure 7.4.2: Current revised design improved to reduce the overall size of the square while emphasising the central performance space as projecting into the water. The blue arrow shows central projection in line with the ground floor breezeway on Pier 2/3.

The design for the cover to the outdoor performance space should be sympathetic and respect the established identity and character of the place. However, within these constraints, there is the opportunity to create a modern structure that reflects current uses and responds to how people interact with historic environments and Sydney Harbour generally as a space for gatherings, events and celebrations. The following principals should be used as guidelines for the design of the shelter to the performance space:

- The structure is to be of exceptional design merit and quality.
- The design should be entirely modern and should not copy or confuse itself with the surrounding heritage buildings.
- New structure should respect the significance of WBAP. It should be contemporary in design to distinguish it from the earlier work at the same time as being inspired by and reflecting the industrial character of the place. Within these constraints, the structure can also create an “iconic” and “landmark” presence for the site.
- The new structure should be visually separate from the surrounding heritage buildings and be self supporting.
- The new structure should respect significant views and vistas to and from the site and not impede other significant views that pass through the site. In this respect, it should be open on all sides but can have the ability to be temporarily screened when required for special performances or events.

7.4 External Envelope

7.4.1 Pier 2/3, West Elevation

To assist with activation of the waterfront square, the 2013 Masterplan proposed introducing gantries to the west elevation of Pier 2/3. These gantries were:

“publicly accessible and providing an interface between the inside and outside. These elements will also provide an additional vantage point from which to conduct or view temporary events and outdoor performances” (Master Plan, page 7).

The Tropman and Tropman CMP states;

“There were originally eight travelling gantries, four on each side” (page 16).

In our research, we have found no documentary or physical evidence to support the suggestion that gantries were ever used on the west side and have therefore not supported their introduction on this side. Evidence suggests that seven gantries were used on the east side (refer to c1975 photographs in Section 8.3.3). The number of loading bay doors on the east elevation of the first floor compared to only four original openings on the west side (at a lower level), would also suggest that gantries were never used on the west side.

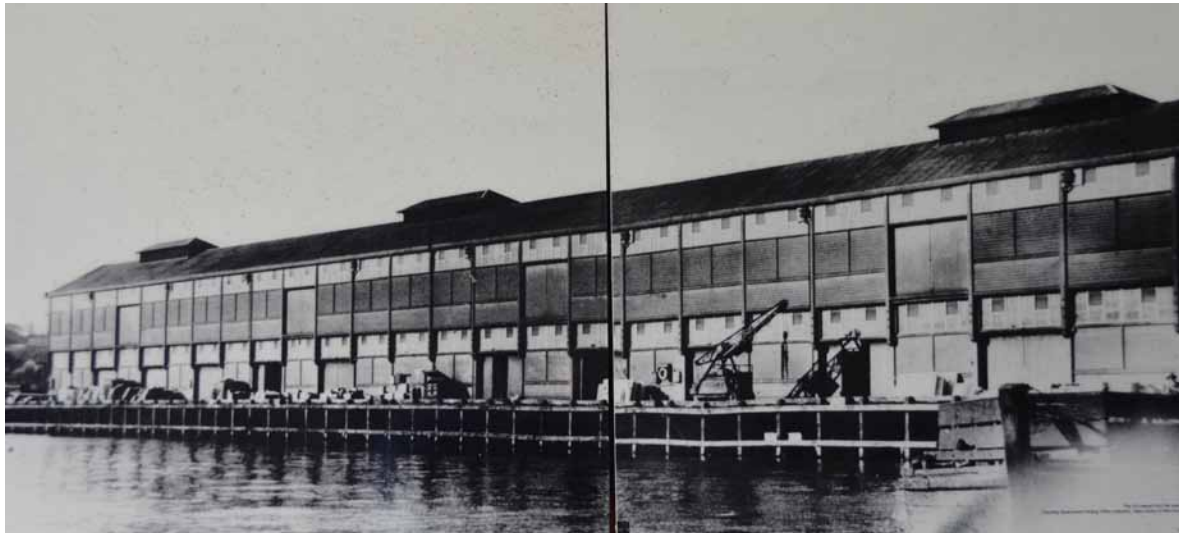


Figure 7.4.1: West side of Pier 2/3, c 1930s. Photo shows former openings on first floor. Potential to reinstate openings on the west side of Pier 2/3 in the location of original openings.

Despite lack of evidence for gantries, the underlying intention of the Master Plan was for better activation and address of Pier 2/3 to the west, particularly from the first floor. The proposals for the west elevation are detailed below, together with comments on their heritage impact:

Proposal	Comment
Four (4) new glazed openings and nine (9) new semi glass and weatherboard openings on the east elevation of first floor.	<p>New openings are created within the established chequerboard rhythm. Most of the openings on first floor retain a solid appearance as modifying individual weatherboards creates these openings (a technique that has been employed successfully at Jones Bay Wharf).</p> <p>Full glazed openings and balconies are located based on internal planning needs and within the confines of maintaining a logical separation and respecting the chequerboard rhythm. Existing timber studwork will be retained behind most openings where feasible and practical.</p>
Opening cargo bay doors on ground floor with glazed in-fills or glazing behind.	As has already occurred on Wharf 4/5, cargo bay doors on ground level of Pier 2/3 will be opened with glass infills. Glazed openings are unobtrusive, reversible and allow visual connections between inside and outside and therefore acceptable.
Cantilevered balconies on first floor with attached stairs replace existing switchback stairs with linear configuration.	<p>The proposal employs cantilevered balconies, in select locations in lieu of gantries as identified in the Master Plan. They should not be visually confused with gantries and should read as modern additions bolted to the side of the building. New stairs double as entry stair and required fire egress stairs. Their lineal configuration is similar to Pier 8/9, which work successfully and are relatively unobtrusive.</p> <p>External fire stairs are preferred over internal fire stairs due to potential for adverse impacts on original fabric if located internally.</p>

The configuration of the west elevation retains the modular and repetitive character of the façade, including regular bay treatment, semi-flush fenestration and “chequerboard” appearance. This is in line with Policy 9.3.4.1 of the Tropman and Tropman CMP as follows:

Policy 9.3.4.1

The original modular design, textural pattern and treatment of facades should be conserved.

With the exception of some loss of external weatherboard (minor impact), the proposal respects and retains façade elements listed in the Policy 9.3.4.2 of the Tropman and Tropman CMP. Prior to removal of any element nominated as having significance or being intrusive in previous Conservation Plans, these elements should be reviewed by a heritage professional to assess if the understanding of the significance of the element has changed.

Policy 9.3.4.2

Significant fabric should be retained in-situ and conserved. This includes but is not limited to the following:

- . *external walls protective frame, timber jetty shed kerbing,*
- . *timber weatherboards,*
- . *heavy framed timber driveway gates (Pier 2),*
- . *cargo doors, including cargo door protective frame, sliding doors, sheet metal sleeves fitted over door leaves to protect the edge, door rollers, hardware ie. hasp, staple, lock, etc*
- . *steel slatted pedestrian entrance roller door to Hickson Road,*
- . *lifting bay door (door with fold down platform held in place with a chain on each end) and timber fender to the external wall below (first floor),*
- . *metal louvres,*
- . *timber framed multi-paned windows,*
- . *flag pole and balcony platform used for raising flags (north facade),*
- . *associated signage ie. painted pier numbers on the north facade ('2' and '3'), bay identification to external walls, 'Roof' sign to roof truss, etc*

7.4.2 Wharf 4/5 External Alterations

External alterations to ground floor openings on Wharf 4/5 are made to existing glazed openings and will cause no additional heritage impact to significant fabric. These openings are intended to provide a better relationship between inside and outside and therefore have a positive impact in supporting the activation of the facades and precinct.

7.4.3 New Stair at the North end of Wharf 4/5

The new stair on the north end of Pier 4/5 is designed as a linear stair similar to those proposed on Pier 2/3 and the existing stairs on Pier 8/9. Linear stairs are considered preferable to the current switchback stairs and work successfully on Pier 8/9.

An important quality of the Vivian Fraser design for the adaptive reuse of Wharf 4/5 is the journey within the length of the building to the north end of Wharf from the Hickson Road. The new external stairs will allow users to avoid this experience and arrive directly to the end of the wharf. While this is considered as a potentially negative impact on a Sulman award winning building, these changes should be acceptable considering the changed nature of activities on the aprons and waterfront square.

The inclusion of stairs in this location will provide another opportunity for the buildings to overlook and engage with the outdoor spaces and Waterfront Square. The stairs will also mirror the proposed stairs on Pier 2/3. We consider the heritage impact to be moderate but acknowledge the public domain benefits and architectural benefit in mirroring Pier 2/3. For these reasons, we consider the proposed stairs to be acceptable.

7.4.4 Pier 2/3 and Wharf 4/5 north end

Additional openings are supported on the north elevations of Pier 2/3 and Wharf 4/5. Openings on these north elevations are minimised and centred in the facades with the corners on this elevation retained as solid on ground floors and first floor of Pier 2/3. The objective is to retain the wharf as appearing solid at the end (refer to images below).



Figure 7.4.2: Openings in the north end of Pier 2/3. Openings located in the middle of the elevation retain solidity at the corners. Potential for a new opening in on the east side of ground floor to interpret the original loggia (since filled in) and to address the asymmetry of the elevation.



Figure 7.4.3: New openings in the north end of Wharf 4/5 on ground floor. Openings located in the middle of the elevation retain solidity of the ground floor corners.

The Concept Design proposal shows the northern most bay on first floor of the east and west elevations of Pier 2/3 as opened up using existing weatherboards as operable louvres.. Similar to Pier 4/5, the first floor space in Pier 2/3 will be used as an ACO function space and the client brief has requested that the external walls, particularly the corners, are opened up for to allow views to the Harbour and Harbour Bridge. The first floor corners on Wharf 4/5 were opened up in the Vivian Fraser work, however, Pier 2/3 is recognised as being the most intact of all the figure wharves in Sydney. Fully opening up these very prominent corners at first floor level would dissolve the character and solidity of the wharf end and negatively impact on its integrity and significance.

The proposal will alter the weatherboards by making them operable louvres, capable of being open or closed. As the louvres are most likely to remain in the open position most of the time, the overall impact will be to breakdown the solidity of the corners, and therefore have a high visual impact. Conversely, this solution does retain the weatherboard fabric (although altered) and retain the ability to close-off the openings when not in use. This strategy was employed at Jones Bay Wharf and successfully retained the character and form of he original structure (refer to photographs below). While we do not consider this to be the preferred solution, we find it an acceptable compromise to allow the partial opening up the end of the wharf to the views.



Figure 7.4.4: Jones Bay Wharf – use of weatherboards for operable tilted louvres retained solidity of the walls as solid wall when closed.



Figure 7.4.5: Jones Bay Wharf – use of weatherboards as operable tilted louvres.



Figure 7.4.2: Jones Bay Wharf – use of weatherboards as tilted louvres shown in various forms of full open, half open and closed.



Figure 7.4.3: Weatherboards used as louvres in a fixed position. This option is not proposed at Pier 2/3.

7.4.5 Roof top Penetration (ACO)

For acoustic reasons, the chamber music recital hall (ACO auditorium) requires a volume of space that cannot be met within the confines of the existing building envelop. Based on the required floor area of the auditorium, an ideal height for the space is between 9.2m and 10m²⁵. The current height of the first floor between floor and underside of the truss is approximately 5m and 8.5m to ridge height. In order to meet acoustic volume needs, the proposal will involve lifting the section of roof over the ACO auditorium. The additional height will not achieve optimal volume, however, combined with other treatments inside the hall, this approach should go some way to achieving the acoustic objectives.

Whether viewed from ground level or from the various elevated vantage points that overlook the precinct, the roof-scape defined by double ridge and lanterns is an important architectural feature of the wharves and must be retained. For alteration to the roof, Policy 9.3.5.1 of Tropman and Tropman CMP state that:

Policy 9.3.5.1

The existing roof envelope should be conserved.

We consider there to be sufficient scope to increase the height of the roof while still respecting and maintaining the important architectural characteristics of the Wharf as seen from surrounding vantage points. The following criteria has been developed to minimise heritage impacts for any alteration to the roof. We consider that the design now satisfies each of these criteria and consider the overall heritage impacts to be moderate and acceptable:

- Single breach of the roof in one location only.
- It should only occur within the central valley and not impact or alter outer roof slopes.
- In accordance with Policy 9.3.5.2 of the Tropman and Tropman CMP, It must not alter any existing roof lanterns *“the existing roof lanterns, including windows and metal louvers should be conserved”*.

²⁵ WSP Acoustics, WBAP Acoustics, Concept Stage Report, November 2013, p6

- Any additions to the roof should respect the prominence of the roof lanterns. Any alteration to the roof should be setback from the roof lantern and preferably centred between them.
- It should not extend higher than the outer roof ridges.
- The pair of north-south ridges (over Wharf 2 and Wharf 3) should continue to be a dominant element, and legible as continuing for the full length of the building.
- The roof material and colour should match the existing adjacent roofs.

A photomontage of the roof taken from the Harbour Bridge approach is used to assess the visual impacts of raising the roof. This photomontage shows that if the criteria above are followed, the heritage impacts would be relatively low to moderate. The additions appear to sit comfortably within the existing roof and the lanterns and double ridge retain prominence as an architectural composition. This proposal is acceptable as long as the criteria above are adhered to.

The addition of the solar array on the inside roof slopes have a minor impact and are deemed acceptable. When viewed in context with Wharf 4/5 (refer to photomontage), the additional solar arrays on the internal slopes are consistent with existing arrays on Wharf 4/5. We consider solar arrays to be reversible, have broader environmental benefits and be visually acceptable on these internal slopes only but not on the external slopes.

The relatively recent addition of skylight on the external slopes of south end of Pier 2/3 is an unfortunate impact on this pier and should, if the opportunity arises, be reversed.

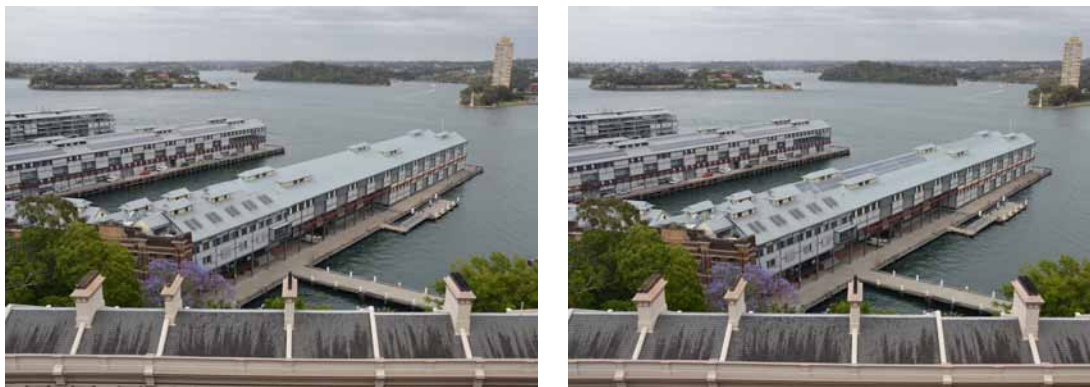


Figure 8.4.4: Existing photo of Pier 2/3 (left) and photomontage (right) showing the likely appearance of raised roof for ACO auditorium and solar array on Pier 2/3. Image taken from the Harbour Bridge, bicycle path

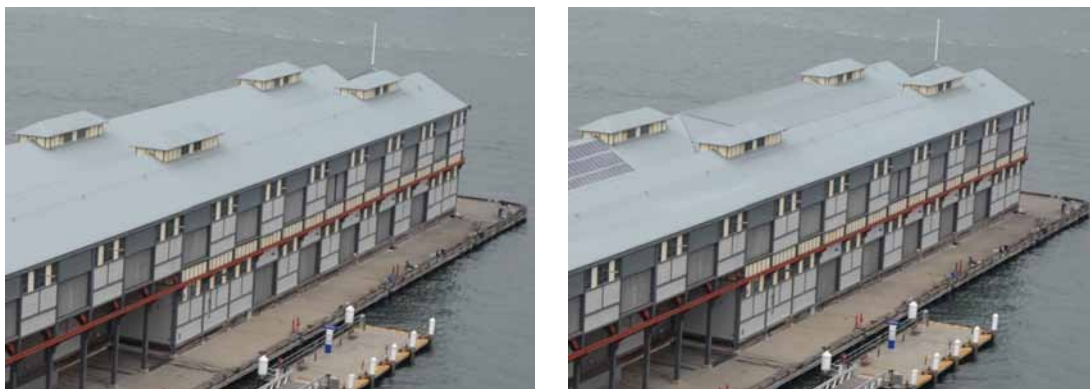


Figure 8.4.5: Zoomed image of Pier 2/3 (left) and photomontage (right) showing likely appearance with raised roof on Pier 2/3 for ACO auditorium. Image taken from the Harbour Bridge, bicycle path



Figure 8.4.6: Photomontage showing likely impact of ACO auditorium raised roof as viewed from Milsons Point. The additional roof is shown red in the image. The visual impact is negligible.

7.5 Impacts to Surrounding Area

Walsh Bay is intrinsically linked with the surrounding areas of Millers Point and Dawes Point. Traditional uses of the area comprised of industrial uses, warehousing and a place of low socio-economic housing as workers cottages and more recently Public Housing. Presently, traditional uses have been replaced with commercial uses, food and beverage and an area that is an incubator for the arts. The NSW government department responsible for public housing, Housing NSW, continue to sell their housing assets in Millers Point to private owners. Together with the new Pier 6/7 as a place for high end residential, this will have a large impact on the traditional social mix with gentrification of the area.

The proposals to Pier 2.3 and Wharf 4/5 are mainly confined and centralised around the aprons of Pier 2/3 and Wharf 4/5. Some changes to the east elevation of Pier 2/3 including opening cargo bay doors and the reintroduction of gantries (as balconies), will have a positive heritage impact, activating the Pier towards Dawes Point, Pier One and the Harbour Bridge.

No physical changes are proposed to the Hickson Road shore shed elevations or the west elevation of Wharf 4/5. The buildings themselves will act as screens to the recent residential building at Pier 6/7 and residential areas of Millers Point.

As a former industrial building currently accommodating temporary arts uses, the proposal will formalise the current use in Pier 2/3 by providing permanent and more comfortable accommodation for creative industries and performing arts. These uses reinforce the area as an arts precinct and bring a benefit to the community through creativity and diversity.

The visual impact when looking down from Dawes Point and from the Harbour approaches is very important. New elements, particularly to the waterfront square will need to be of exceptional design quality and a visual asset to the precinct. Anything less than exceptional design quality and sensitivity to the significance of the place would be a potentially substantial negative impact.

7.6 Internal Alterations

7.6.1 Generally

The internal configuration of spaces have been redesigned following the Master Plan and Final Business Case with an emphasis on improving the relationship and opportunities the heritage building offers each use and space. Spaces requiring large and unobstructed volumes are located on first floor which offer greater column spacing and ceiling heights. Offices and amenities are grouped together or located on the ground floor where column spacing is tighter and less accommodating to open floor plates.

Rehearsal spaces and the ATYP auditorium are located on the first floor, either to the east or west side of the central roof valley. This allows the new spaces to utilise the natural height of the roof and qualities of the space and most importantly, minimises the need to remove columns. The current scheme involves the removal of a total of 6 columns, compared to the Master Plan which involved 8 columns and the FBC scheme which involved the removal of 11 columns. Four of these columns are removed from the ACO auditorium while the other two are removed from Bell's main rehearsal space. All other large volume areas work around and incorporate existing heritage fabric.

With consideration to program and planning matters, we consider the current internal planning arrangement to be a far better outcome for the retention and celebration of heritage fabric and space. Volume, quality and material of original spaces are readily identified and appreciated while new elements are seen as separate and sitting within the heritage envelope. New insertions take on a secondary identity to the primary character of the heritage building. These qualities are fundamental to successful adaptive reuse and consistent with the Tropman and Tropman CMP policies in relation to use:

Policy 9.5.1

Any redevelopment of the site should be for purposes compatible with the retention of the character and the interpretation of the heritage values of the site and precinct.

Pier 2/3 site allowable uses as per the Walsh Bay Precinct Conservation Management Plan, 1998 include the following:

- . Warehousing*
- . Residential Flat Building*
- . Serviced Apartments*
- . Hotel*
- . Commercial retail*
- . Commercial offices*
- . Cultural (Museum, Art Gallery, etc)*

Policy 9.5.2

Interpretation of the original use and industrial context should be clearly evident with the new use.

Policy 9.5.3

Any new redevelopment should acknowledge significant fabric and the spatial qualities of the existing structure.

Policy 9.5.4

The specific location of new uses within the buildings should be organised to minimise any concealment, alteration or damage to significant fabric.

Policy 9.5.5

The specific location of new uses within the site should take advantage of the interpretative potential of the site and contents. Significant fabric is to be conserved and revealed to public view.

Policy 9.5.7

Interior partitioning if necessary should allow the maximum amount of significant fabric to be revealed to view and interpretation of the original volumes.

Proposals for the internal modifications are described below followed by comment and impacts:

Pier 2/3 Ground floor		
Proposal	Comment	Summary impact
Retain space on ground floor as Commercial Events/Arts Space.	Generally the approach and area allocated for the Commercial Events/Arts space is a positive attribute of the scheme overall. Refer to separate Heritage objectives for Commercial Events/Arts space.	Positive heritage benefit
Kitchen located in Commercial Events/Arts Space.	Refer to separate Heritage objectives for Commercial Events/Arts space for discussion.	Moderate impact if located at the south end of the space.
Shared zone adjacent to Events Arts Space.	Space encroaches on the Commercial Events/Arts space but is acceptable compared to earlier design alternatives which resulted in greater heritage impacts.	Moderate impact however Acceptable
Foyer	The space allocated for the foyer is generous and offers a positive heritage outcome by celebrating and highlighting significant fabric and the spatial qualities of the existing structure. Opportunity to adopt many of the principles used in the Commercial Events/Arts space to strengthen wharf identity in public areas.	Positive
Lift and stair in foyer space	These elements should be built as lightweight minimal structures. The timber bracing on the north side should retain a sense of visual dominance over the space.	Moderate/ Acceptable
Toilets off the foyer space	Doors are located to prevent any impact on the timber bracing. Height of the enclosure should match the height of the existing horizontal timber beam – refer to diagram. Question whether the area allocated for toilets is sufficient and if this is this likely to grow based on population projections for the commercial Events/Arts space.	Low if self contained within existing structure and minimal impact to fabric.

Proposal	Comment	Summary impact
Bell Shakespeare office layout	The layout accords with Bates Smart's principles detailed in the Concept Design Report which states "mezzanine voids should enhance the legibility of the original building elements".	Low but acceptable
Lift and stair in Bell Shakespeare	The proposed lift and stair are in a similar location as the existing. The stair will utilise the existing penetration while the penetration for the lift will be new. Impacts can be mitigated by using material salvaged from the new lift penetration to repair that from the demolished lift.	Low but Acceptable
Heritage fire stair from first floor	The heritage fire stair from level 1 is retained and respected. The stair is covered over on first floor (refer to first floor)	Neutral
Pier 2/3, First Floor		
First floor ATYP auditorium	<p>Previous designs for the ATYP auditorium involved removal of two columns. The space has been reconfigured and relocated based on heritage advice.</p> <p>The new configuration provides a better architectural response to the existing building but more importantly, minimises the need to remove columns.</p>	Low but Acceptable
Rehearsal Spaces	<p>Spaces fit within columns and are located either east or west of the central roof valley which will have a dominating impact on the spaces below.</p> <p>The Bell Rehearsal space unavoidably involves the removal of 2 columns, however does take advantage of incorporating two ridge lanterns.</p>	High but Acceptable if no more than 2 columns removed.
ACO auditorium	Impacts for the ACO auditorium are discussed in detail elsewhere in this report, refer to sections <i>the ACO Auditorium</i> and <i>Roof</i>	Refer to other parts of this report.

Proposal	Comment	Summary impact
New ACO Function room	<p>Similar to the Sydney Theatre Company Café in Wharf 4/5, the ACO function room and mezzanine offices over are well located to take advantage of the full height of the space and the northern most lanterns.</p> <p>Access to external deck space will be available on both sides one bay from the north end.</p> <p>The existing toilet block at the end of the space is graded as having medium heritage significance (grade 3). The toilet may be removed and interpreted.</p>	Low as long as the corner wall panels remain solid.
Existing heritage fire stair	The stair is retained and covered over on first floor. The handrail is a later addition and its removal will not impact significant fabric.	Low
Wharf 4/5 Ground floor		
New entrance to Sydney Dance Company	Refine and better delineate entries to Sydney Dance Company including alteration to existing office and mezzanine spaces would have a positive heritage impact.	Positive
Bangarra	<p>Modifications to Bangarra spaces include main studio, foyers and offices. These are mainly 1998 works or later additions and will have little or no impact on the significance of the space. The new configuration will express full height spaces where possible.</p> <p>Work will include the removal of one column from studio 2.</p>	Low - Moderate
Bangarra Function room	The proposal will introduce a double height void space and café open to the north apron. New openings will better address the apron and outdoor spaces.	Positive

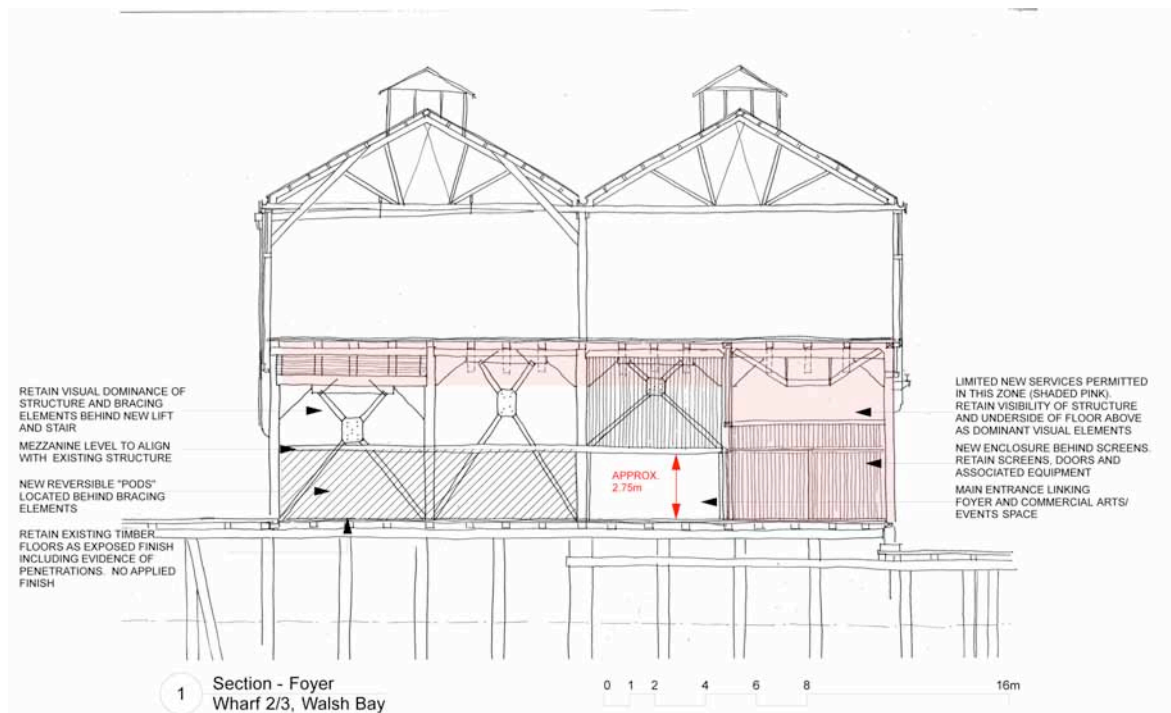


Figure 7.6.1: Diagram showing opportunities and constraints for the ground floor.

7.6.2 The ACO Auditorium

The requirement for an auditorium, particularly one used by the Australian Chamber Orchestra, involves the construction of a highly acoustically controlled and insulated environment. The accommodation of the auditorium will have a high adverse impact on the first floor interior of the building. Some of these impacts, such as removing columns, will be difficult to achieve reversibility.

The current design minimises these impacts and some guideline recommendations are developed below to further reduce impacts during detailed design and construction:

- The auditorium is located on the first floor where there are fewer columns, increased headroom and fewer obstructions generally. This reduces the potential for alteration to significant fabric.
- To accommodate the acoustic needs of the auditorium, the height of the roof is to be increased in a way that minimises heritage impacts to the external configuration. Refer to earlier discussion regarding heritage impact to the roof.
- No more than four columns are to be removed, however, timber trusses are to be retained and supported by a new steel truss located within the roof space.
- The auditorium is set off from the external side walls and is proposed as a double glass wall box within a box. The volume, quality and material of original spaces can be readily identified and appreciated while new enclosed space are to be seen as separate and sitting within the heritage envelope. New insertions should therefore take on a secondary identity to the primary character of the heritage building.
- The auditorium does not require any services below floor level and must not have any impact on the Commercial Events/Arts Space below it.

7.6.3 Commercial Events/Arts space

The proposal includes a large dedicated area available for events/arts space. This is essentially an allocation of space on ground floor northern end which will be retained as a relatively untouched “raw” space so that it is flexible for a range of temporary uses and events. We do make the distinction that not all “commercial” uses may be compatible with the space and potential uses should be carefully considered and selected in relation to their impact on the fabric and the space itself.

Some services and glazed infill to cargo doors are proposed and these can be accommodated within the Commercial Events/Arts space but must be done sensitively and with as little impact as possible to the reading of the spaces as predominantly raw spaces. Surviving timber guard rails on the eastern side are to be retained in situ. Significant elements detailed in Policy 9.3.3.2, including additional elements identified in this report, should be retained and respected in all areas, particularly in the Commercial Events/Arts spaces.

Policy 9.3.3.2

Significant fabric should be retained in-situ and conserved. This includes but is not limited to:

- . *hardwood storey posts and associated items including angle,*
- . *iron fenders, signage, etc*
- . *riveted steel strong backs (primary), and steel bar strongbacks,*
- . *with turnbuckles (secondary), triangular riveted steel web plates connecting the storey posts to the beams (colonnade),*
- . *triangular riveted steel web plates with central hole connecting the perimeter storey posts to the beams,*
- . *heavy timber framing (first floor) where the floor was raised to fill in the truck loading bay,*
- . *timber deck including girders, beams, floor boards, planks, and flooring layout,*
- . *timber truck ramps (east and west) built when the floor of the pier was raised, and associated timber kerbing, metal rails, etc*
- . *timber roof trusses,*
- . *associated early ironmongery,*
- . *associated early signage ie. painted bay identification to storey posts and roof trussers, etc.*

Amenities and ancillary rooms such as kitchen, switch room, cleaners and first aid are shown located at the southern end, where they will not obstruct the reading of the space as largely an open plan. These additions should be appropriately designed as “pods” sitting in the space and should be reversible. The kitchen will require careful design and resolution to ensure against risk of fire and reduce any impacts a commercial exhaust may have on the interior spaces and external envelop.

The retention of a large raw space is a positive attribute to the proposal overall and recognises the important nature of Pier 2/3 as the only unaltered and intact example of large-scale wharfage and goods storage in Sydney Harbour dating from the early 20th Century. To assist with detailed design and later stages, detailed recommendations for the treatment of this space are provided in Section 9 of this report.

7.7 Moveable Heritage and Interpretation

Pier 2/3 currently houses a large quantity of moveable heritage on both the upper and lower levels and also on the aprons immediately outside. These items are predominantly recovered from other areas of Walsh Bay and other NSW Maritime sites that had been refurbished or redeveloped. The Walsh Bay Precinct is listed on the NSW State Heritage Register (SHR) and while elements of the collection are not individually listed, they form part of the SHR listing.

A detailed report prepared by Godden Mackay Logan, titled, *Walsh Bay Pier 2/3 Moveable Heritage – Catalogue and Significance Assessment*, dated December 2010 (GML 2010) provides a brief catalogue and recommendations for these items. The collection includes a diverse range of items, primarily industrial artefacts, large assemblages of timber pieces, building components and other components. The GML 2010 report allocated each item a significance ranking and determined that five (5) were of Exceptional Significance, sixteen (16) of High significance, thirty-three (33) of Moderate significance and the remaining seventy (70) of Low significance. The collection also includes a shipping container that holds multiple boxes of accumulated artefacts taken mostly from the nearby Towns Place archaeological excavation. These items have been catalogued and information on the collection is detailed in a 2005 report prepared by Austral Archaeology, titled *Archaeological Monitoring Programme at Towns Place*. This collection consists of 5,884 fragments and weighed nearly 595kg (Austral Archaeology, 2005).

The Godden Mackay Logan report recommended that all items of Exceptional or High significance should be retained, reinstated and interpreted at Walsh Bay Pier 2/3. Items of Moderate significance should be retained and interpreted either at Walsh Bay or another location, unless there is justification for them being discarded, for example, in the case of there being multiple examples of one type. An example of an item of Low significance should be retained as part of the collection while the remainder can be put to further storage.

A subsequent report prepared by City Plan Heritage, titled, *Walsh Bay, Pier 2/3, Moveable Heritage Use & Interpretation Plan*, dated June 2011 (CPH 2011), incorporates the earlier GML 2010 catalogue and provides recommendations for management, interpretation and uses. Main points to be drawn from the report include:

- The SPH 2011 report sites the present interpretation node within the breezeway of Pier 2/3 and it was installed to satisfy a condition of the Walsh Bay Master Plan approval. It stands as distinct to other interpretive displays within the precinct, providing a wide breadth of information about the site and area generally.
- With the exception of this public node, there are approximately 30-50 signage panels across public access areas of the Walsh Bay Precinct (City Plan Heritage, page 10, 2011). In addition, the site appears to be well serviced by signage and interpretive displays.
- The retention of moveable heritage provide opportunities for interpretive displays, however, these displays need to be carefully considered in their context and must not overwhelm or saturate the site as a collection of loose artefacts. Overuse of interpretive materials would detract from their value and interest.

The CPH interpretation Plan for moveable heritage items provides the following recommendations for moveable heritage:

It is recommended that:

1. *NSW maritime and the Heritage Council accepts this Use and Interpretation Strategy/Plan as a framework for future development of interpretation at Pier 2/3 in accordance with the recommended Location Plan*
2. *That detailed designs of the interpretive panels meet the intent of this Use and Interpretation Strategy/Plan and the suggested historic themes.*

Next Steps following acceptance of this framework by the Heritage Council:

1. *Prepare a detailed Interpretation Plan to guide the designs of the site specific interpretive elements*
2. *Implement approved detailed designs – including acquiring additional images (if any), permission to publish images from copyright holders, high resolution of images – and install manufactured signage, 3D sculpture (if applicable), and integrate landscape furniture with the proposed interpretation*
3. *Following acceptance of the interpretation framework, NSW Maritime would remove those items defined for storage, reuse and recycling and disposal from the pier in accordance with recommendations detailed in this report.*

We endorse the recommendations of the CPH 2011 report. The detailed interpretation plan and use of moveable heritage will need to be considered as an integral component of the detailed design of Walsh Bay Arts Precinct. No part of the proposal should prevent the interpretation and display of moveable heritage in accordance with the detailed interpretation plan.

7.8 Services and Climate Control

Spaces requiring a high degree of control including recording studios and auditoriums will require full air conditioning and appropriate resolution of plant equipment that accord with relevant CMP policies. New building services should accord with the following policies from the Tropman and Tropman CMP, 2000:

9.6.1

Any proposed new services or service upgrades should be organised to least interfere with the existing significant fabric, industrial character, general building form, roof envelope and open layout of the substructure and building.

9.6.2

Any required new services and equipment to be installed within the site should be organised in areas and spaces of no or lower significance in preference to those of higher significance.

9.6.3

Any new services should be planned and carried out with regard to the maritime archaeology.

9.6.4

Any new services should be inconspicuous throughout the building and substructure. The introduction of new services should be consistent and allow the external –visible- pile rows -two outer pile rows minimum- breezeway and exterior spaces to be clear of modern services.

9.6.5

Any new elements which may obscure the existing views through the piling system and building should be separated by a minimum of two structural bays.

9.6.6

The use of screens may be appropriate to minimise any unavoidable large modern service intrusion. This may include the use of colour finishes (eg. grey or black finish), timber screens with sympathetic traditional detailing (eg. planking screens), etc

For mechanical services, several options were considered including cooling towers and heat rejection system for condensers. Cooling towers located on the roof are not acceptable due to their adverse visual impacts. The proposal includes a heat rejection system using harbour water and will be located beneath the Waterfront Square. The services will not be visible from public areas and are located in an area of new construction that can be readily accessed for maintenance. The successful use of harbour water for heating rejection on sites of similar location and sensitivities including Pier 8/9 Walsh Bay and the Sydney Opera House, lend weight to this as a preferred system.

A large part of assisting with environmental comfort and thermal control would be to improve the seal of the space to reduce drafts and air movement through the building. This can be done in relatively minor improvements to the building envelope such as draft sealing windows and closing gaps and glazing to inside or outside of cargo doors where appropriate. These changes should not adversely impact the character of the internal space or its significance. Any proposal that would require the external building envelope to be upgraded to comply with Section J of the BCA should be avoided, particularly for sensitive areas as it would potentially destroy or substantially alter significant fabric. Insulated secondary wall systems may be acceptable in some areas, however, these can cause adverse and unacceptable heritage impact to areas such as the Commercial Events/Arts space. These issues will need to be carefully worked through in the detailed design.

7.9 The Walsh Bay Arts Precinct Master Plan

In addition to the preceding detailed assessment, the following table provides comment on how the current Concept Design proposal offers an improved heritage outcome compared to the Walsh Bay Arts Precinct Master Plan prepared by Government Architects Office:

Pier 2/3 Ground floor		
Change from Master Plan	Reason for change	Heritage impact
Bell Shakespeare and ATYP mezzanines reconfigured to respect bay modules and location of sliding doors and to express full height columns.	Reduce Heritage Impact and achieve better architectural response to the existing building.	Positive change
Use of existing penetration for stair between ground and first floor (southern end).	Better use of previous alterations and reduce modification of original fabric.	Positive change
ATYP relocated to south end providing entrance via existing sliding doors through ground floor breezeway (some modification to the existing interpretation node).	Better architectural response to the existing building.	Positive change
Increased size of ground floor central lobby to be 3 bays unobstructed.	Better architectural response with the existing building and increased foyer size. The foyer is no longer cluttered with amenities, loading dock, lifts and other intrusive ancillary uses. Retains original fire stair and shower rooms. Retain significant industrial archaeology including the deadhouse and bag chute.	Positive change

Change from Master Plan	Reason for change	Heritage impact
Relocation of the vehicle loading bay to east elevation.	<p>Reduce conflicts between loading vehicles and pedestrians.</p> <p>Emphasis should be placed on the precinct facing towards the waterfront square (central hub) and therefore reduce the need for service vehicles accessing that area.</p> <p>Removes loading dock from foyer area allowing a better architectural and heritage response.</p>	Positive change
Relocation of stair and lift in central lobby and relocation of amenities off central lobby within heritage shower room.	Change linked with relocation of loading bay and reconfiguration of central foyer to achieve improved architectural response to existing building.	Positive change
Retain deadhouse and bag chute and better access to public space.	Retain and respect industrial archaeology (exceptional significance)	Positive change
Increased Commercial Events/Arts Space.	<p>The retention of the raw space is a positive attribute to the scheme overall and recognises the important nature of the space as the only unaltered and intact example of large-scale wharfage and goods storage in Sydney Harbour dating from the early 20th Century.</p> <p>Logical use of the heritage fire stair and shower rooms as the delineation between the raw space and the main foyer.</p>	Positive change
Deletion of through building links.	Links are still available through buildings, however, the emphasis placed on them in the Master Plan and potential for adverse negative heritage impacts are reduced.	Positive change

Change from Master Plan	Reason for change	Heritage impact
Pier 2/3 First Floor		
Performance and rehearsal spaces are reconfigured.	<p>Current scheme proposes to remove six (6) columns. This is compared to a potential removal of eight (8) columns under the Master Plan scheme and eleven (11) columns under the preferred FBC scheme.</p> <p>Reduces alteration to existing fabric by retaining columns. Also achieves a better architectural response to the existing building.</p> <p>Of all the options considered, the current Concept Design offers the best scheme for retention of columns on first floor and most positive architectural response to the configuration of the building.</p>	Positive change
Main spaces including the central foyer and ACO open plan offices reconfigured to align with roof lanterns.	Better architectural response to the existing building. Celebrates full height spaces including roof lanterns.	Positive change
ACO auditorium enlarged from 4 bays to 5 bays long.	Requirement based on stakeholder needs.	Medium impact
Wharf 4/5 First Floor		
Reconfigure Bangarra and Sydney Dance company spaces.	Changes resulting from further stakeholder feedback and better architectural response.	Neutral change
Elevation Approach		
<p>Deletion of proposed gantries and reduction in the number and configuration of stairs on the west elevation of Pier 2/3.</p> <p>Replaced with three balconies connected by stair to apron level.</p>	<p>Over use of external elements on west elevation in the Master Plan would have had negative heritage impacts and obscured the elevation.</p> <p>No evidence that gantries were ever used on the west side of Pier 2/3</p> <p>The Concept Design has been developed to provide a better link between internal and external spaces, particularly public spaces on first floor, and to improve the activation of the façade.</p>	Positive change

Change from Master Plan	Reason for change	Heritage impact
Reduction in the number of external stairs and proposed gantries on the east elevation of Pier 2/3.	Over-use of external elements on the east elevation would have had adverse negative heritage impacts and obscured the elevation. Emphasis should be placed on the precinct facing towards the waterfront square (central hub) and less to the east.	Positive change
Additional openings on the west side of Pier 2/3.	While not specifically detailed in the Master Plan, the intention was to increase permeability of Pier 2/3 to maximize view to the Central Hub. Therefore, an increased number of openings would have been contemplated in the Master Plan.	Neutral change
Added external stair to the east elevation of Wharf 4/5.	Provides external access to the first floor Café of Wharf 4/5 in response to changed conditions and activation of the aprons.	Positive change through activation
Water front Square		
Further development and detail for the water-front square based on heritage comment	Better delineation of aprons and waterfront square through changed materials. Design adds interest and supports activation of the precinct.	Positive change through activation
A centrally located performance space will extend the waterfront square further north over the water.	Accommodate performance and opportunity to support and activate the precinct.	Positive change through activation
Delete sliding bridge and floating walkways connecting the existing aprons.	Elements deleted based on the high cost, and difficulties in achieving complying and equal access for a floating bridge, safety, maritime uses and heritage issues (if fixed).	Positive change

8. Conclusions and Recommendations

8.1 Conclusions

The Concept Design has been altered to address most of the heritage comments and issues raised in the FBC and these changes are generally considered acceptable.

All policies in the Conservation Management Plans should be adhered to and followed in future detailed designs and as amended by the recommendations in this report.

Topic	Impact summary	Impact
Archaeology	It is expected that any proposal for replacement of piles will cause no additional heritage impacts otherwise caused by normal repair and replacement.	Neutral
	Overlays show the proposed square is likely to affect part of an area formally occupied by late nineteenth century wharves, which in 1900 comprised 1no. jetty, as part of Dalton's complex (late Parbury's).	Low-Moderate
Industrial Archaeology	The Proposal will retain and conserve items of industrial archaeology in Pier 2/3 and Wharf 4/5 including the dead-house (Pier 2/3), bag chute (Pier 2/3), gantry rails (Pier 2/3 & Wharf 4/5) and goods lift (Wharf 4/5).	Neutral
	Introduction of gantries will have a positive heritage impact on the east façade by adding visual depth and assisting in the interpretation of former uses and first floor cargo doors. The gantries should remain industrial in character, but can be built from modern expressed steel components, welded and bolted.	Positive
Views and Vistas	Proposed changes to the exterior including opening cargo bay doors, new gantries, balconies and stairs will not alter the scale or mass of the buildings, which are central to their visual dominance.	Low

Topic	Impact summary	Impact
Water front Square and central performance space	Centrally located between two important headlands and culturally significant sites; the new Barangaroo Headland Park and Dawes Point Park. The waterfront square has potential to be one of Sydney's major outdoor public spaces and will have a heritage benefit through activation of the wharf.	Positive
	The design for the cover to the outdoor performance space should be sympathetic and respect the established identity and character of the place. However, within these constraints, there is the opportunity to create a modern structure that reflects current uses and responds to how people interact with historic environments and Sydney Harbour generally as a space for gatherings, events and celebrations.	Impact Dependent on detail and quality of design. Could be positive
Pier 2/3, Elevations	The configuration of the west elevation retains the modular and repetitive character of the façade, including regular bay treatment, semi-flush fenestration and “chequerboard” appearance and accords with Policy 9.3.4.1 of the Tropman and Tropman CMP.	Low
	Additional openings are supported on the north elevations of Pier 2/3 and Wharf 4/5. Openings are minimised and centered in the facades with the corners retained as solid. The objective is to retain the wharf as appearing solid at the end.	Low - Moderate
	Opening up of northernmost first floor bay on the east and west elevations by altering existing weatherboards to become adjustable louvres is supported.	High – but supported
Wharf 4/5 east elevation	External alterations to ground floor openings on Wharf 4/5 are made to existing glazed openings and will cause no additional heritage impact to significant fabric.	Low
	We consider the heritage impact of the additional stair to be moderate but acknowledge the public domain benefits and architectural benefit in mirroring Pier 2/3.	Low - Moderate

Topic	Impact summary	Impact
Roof	A photomontage of the roof taken from the Harbour Bridge approach is used to assess the visual impacts of raising the roof. This photomontage shows that if the criteria (outlined in Section 8) are followed, the heritage impacts would be relatively low to moderate. The additions appear to blend in with the existing roof and the lanterns and double ridge retain prominence as an architectural composition.	Low - Moderate
	The addition of the solar array on the inside roof slopes have a minor impact and are deemed acceptable but not on the external slopes.	Low - Moderate
Surrounding Area	The proposals to Pier 2.3 and Wharf 4/5 are mainly confined and centralised around the aprons of Pier 2/3 and Wharf 4/5. Additions to the east elevation of Pier 2/3 will have a positive heritage impact as activating the Pier towards Dawes Point, Pier One and the Harbour Bridge	Positive
	No physical changes are proposed to the Hickson Road shore shed elevations or the west elevation of Wharf 4/5. The buildings themselves act as screens to surrounding residential areas.	Neutral
	The proposal reinforces the area as an existing arts precinct and brings a benefit to this diverse community. The facilities will be used by a broad section of the community and considered a positive and “good fit”.	Positive
Internal alterations	<p>The internal configuration of spaces have been redesigned following the Master Plan and Final Business Case with an emphasis on improving the relationship and opportunities the heritage building offers each space. With consideration to program and planning matters, we consider the current internal planning arrangement to be the best outcome for the retention and celebration of heritage fabric.</p> <p>Volume, quality and material of original spaces are readily identified and appreciated while new elements are seen as separate and sitting within the heritage envelope. New insertions take on a secondary identity to the primary character of the heritage building. These qualities are fundamental to successful adaptive reuse and consistent with</p>	Moderate

	the Tropman and Tropman CMP.	
Topic	Impact summary	Impact
Internal alterations	The accommodation of the ACO auditorium will have a high adverse impact, however, these impacts are minimised in terms of the impact to structure and location. The proposal is considered acceptable for the accommodation of the ACO auditorium only.	High but acceptable for the use of ACO auditorium only.
	The retention of a large raw space is a positive attribute to the proposal overall and recognises the important nature of Pier 2/3 as the only unaltered and intact example of large-scale wharfage and goods storage in Sydney Harbour dating from the early 20 th Century.	Positive
Moveable heritage and interpretation	The retention of moveable heritage provide opportunities for interpretive displays, however, these displays need to be carefully considered in their context and must not overwhelm or saturate the site.	Refer to recommendations
Services	Introduction of services will need to be done sensitively to avoid potential for adverse impacts.	Potential for high adverse impacts Subject to future design development

8.2 General Recommendations

Space / element	Recommendation
General	All policies in the Conservation Management Plans should be adhered to and followed as amended by the recommendations in this report.
	The approach to future conservation and development of the place should be carried out in accordance with the principles of the Australia ICOMOS Burra Charter.
	Detailed designs should be based on drawings prepared by Bates Smart Architects submitted as part of this application.
	An appropriately experienced conservation architect must be engaged to oversee and advise during detailed design and construction stages.
	Archival recorded of the building must be carried out prior to any works on site.
Archaeology	The location and extent of retained former wharves should be further investigated and mapped prior to any work commencing consistent with Tropman and Tropman CMP 2000 Policy 9.2.1.2 quoted above. The number and location of new piles should be carefully considered in a heritage context to minimize disturbance to archaeological fabric of earlier wharves.
	Before any commencement of works, a dive team under the supervision of maritime archaeologist should be engaged to undertake an underwater visual survey within the site to locate and record any structural remains and/or cultural deposits associated with the previous wharves (T&T CMP'00, Policy 9.2.1.3).
Industrial Archaeology	Industrial archaeology should be retained and respected in accordance with the Conservation Management Plans for the site.
	The structural capacity of existing gantry rails to support new gantries will need to be assessed and if necessary strengthened.
Views and Vistas	New stairs, balconies and gantries should be designed and detailed to respect the integrity of the industrial character of Walsh Bay Precinct.

Space / element	Recommendation
Waterfront Square	<p>The design must recognise and respect the following principles:</p> <ul style="list-style-type: none"> ▪ The design must retain the configuration and reading of the original aprons. ▪ Materiality and character of the space must respect the industrial character of the Walsh Bay precinct, however, is distinguished from the existing concrete aprons. ▪ The design must be flexible to accommodate a range of uses including pop-ups, major events (i.e. New Years Eve, Vivid or Sydney Writers Festival), outdoor cinema and stage performances.
Waterfront Square Shelter	<p>The following principals should be used as guideline for the design of the shelter to the performance space:</p> <ul style="list-style-type: none"> ▪ The shelter structure is to be of exceptional design merit and quality. ▪ The design should be entirely modern and should not copy or confuse itself with the surrounding heritage buildings. ▪ New structure should respect the significance of WBAP. It should be contemporary in design to distinguish it from the earlier work at the same time as being inspired by and reflecting the industrial character of the place. Within these constraints, the structure can also create an “iconic” and “landmark” presence for the site. ▪ The new structure should be visually separate from the surrounding heritage buildings and be self supporting. <p>The new structure should respect significant views and vistas to and from the site and not impede other significant views that pass through the site. In this respect, it should be open on all sides but can have the ability to be temporarily screened when required for special performances or events.</p>
Gantry platforms	<p>The reinstatement of gantries is encouraged and should remain industrial in character.</p> <p>The structural capacity of existing gantry rails to support new gantries will need to be assessed and if necessary strengthened.</p>

Space / element	Recommendation
Roof	<p>The following design criteria should be followed for the roof penetration:</p> <ul style="list-style-type: none"> ▪ Single breach of the roof in one location only. ▪ It should only occur within the central valley and not impact or alter outer roof slopes. ▪ In accordance with Policy 9.3.5.2 of the Tropman and Tropman CMP, It must not alter any existing roof lanterns; <i>“the existing roof lanterns, including windows and metal louvers should be conserved.”</i> ▪ Any additions to the roof should respect the prominence of the roof lanterns. Any alteration to the roof should be setback from the roof lantern and preferably centered between them. ▪ It should not extend higher than the outer roof ridges. ▪ The pair of north-south ridges (over Wharf 2 and Wharf 3) should continue to be a dominant element, and legible as continuing for the full length of the building. ▪ The roof material and colour should match the existing adjacent roofs.
	<p>New solar panels may be added to the inner slopes of Pier 2/3 similar to that of Wharf 4/5. Solar panels should not be extended to outer slopes.</p>
Moveable heritage	<p>No part of the proposal should prevent the interpretation and display of moveable heritage.</p>
	<p>In accordance with City Plan Heritage, <i>Walsh Bay, Wharf 2/3, Moveable Heritage Use & Interpretation Plan</i>, dated June 2011, Any future detailed design for WBAP must include a detailed Interpretation Plan to guide the designs of the site specific interpretation and moveable heritage elements. The detailed interpretation plan and strategy for moveable heritage must developed in concert with detailed designs for the WBAP and be an integral part of it.</p>
Removal of storey posts	<p>Removed storey posts should be retained and appropriately tagged to identify the location from which they were removed. Posts should be retained on site as part of the moveable heritage collection and not placed where there may be risk of damage or decay.</p>

Space / element	Recommendation
Archival recording	Before any works are carried out, undertake a complete photographic recording of the place in accordance with the NSW Heritage Division Guidelines for <i>Photographic Recoding of Heritage Items Using Film or Digital Capture</i> (Heritage Office 2001, revised 2006) . Photographic archival records should include all significant internal and external spaces.

8.3 Commercial Arts/Events Space and Foyer Space

The following recommendations have been compiled to assist with the detail treatment of this space:

Element	Recommendation
Space Generally	<ul style="list-style-type: none"> ▪ Retain the reading of the space as predominantly unaltered. ▪ Retain space as full height and open. ▪ Potential to temporarily divide the Commercial Events /Events space using curtain type partitions or screens suspended from the ceiling, installed as required and removed entirely when not required. These may be of flexible or rigid material, transparent or opaque but must not appear to be, nor actually be permanent. ▪ The space should not be modified to accommodate a fully controlled air-conditioned environment. Improvements may be made to draft sealing, space heating and ventilation, however, these interventions must respect the predominant industrial character of the space and the environment in which it is located. ▪ Finishes to remain as existing, with evidence of previous maritime related use retained. ▪ Avoid new structure or services.
Hardwood storey posts	<ul style="list-style-type: none"> ▪ Retain hardwood storey post layout and respect their dominance within the space. ▪ To remain exposed and unpainted. ▪ Retain and protect painted column numbers and other markings that give evidence of past uses. ▪ Retain evidence for the original location of external screens (former loggia) along the east side.

Element	Recommendation
Floors	<ul style="list-style-type: none"> ▪ Retain and expose existing floor structure and surface including evidence of hatches, penetrations and change of board direction. ▪ Avoid leveling out undulating and uneven boards unless they are a dangerous trip hazard. Only then should careful re-leveling take place by packing out or shaving the underside of the board. Boards MUST NOT be sanded to create a level surface. ▪ Any loose boards should be appropriately re-fixed. ▪ Timber boards should be left in their raw state and not coated.
Floor structure above	<ul style="list-style-type: none"> ▪ Retain, expose and respect the visual dominance of composite timber and steel structure overhead including elements identified in Tropman and Tropman CMP Policy 9.3.3.2: <ul style="list-style-type: none"> ○ Riveted steel strong-backs and steel bar turnbuckles. ○ Triangular riveted steel web plates. ○ Heavy timber framing (first floor) where the floor was raised to fill in the truck loading bay. ○ Timber deck above including beams, floor boards, planks etc. ○ Conduits and services from pre 1970 uses. ▪ Elements mentioned above must not be painted.
Cargo doors	<ul style="list-style-type: none"> ▪ All bay doors should be retained in working order. ▪ Glass screens may be erected to assist with internal comfort and noise. They should sit inside the line of the doors so they are not visible from the outside when doors are closed. The integration and detail of any new glass screens must be carefully considered so that they are not distracting and meet the objectives of the space generally. ▪ Retain existing timber protection barriers to bay doors. ▪ Cargo bay doors should be painted externally as required but not internally.

Element	Recommendation
Windows and external walls	<ul style="list-style-type: none"> ▪ Opportunity to remove the later panel of weatherboard on the east side of the north elevation including the adjacent return panel on east elevation to interpret former loggia opening along the east elevation. ▪ Additional external openings are to be avoided. ▪ Inside face of external walls should be left exposed and unpainted. No linings applied unless temporary and reversible. ▪ Window joinery should be painted externally as required. ▪ Opportunity to reinstate the original configuration of windows and louvres based on documentary evidence if required.
Lighting	<ul style="list-style-type: none"> ▪ Retain early steel high-bay lights in their current locations. ▪ Opportunity to enhance the interior with new lighting design that showcases the interior and significant fabric, ceiling, columns, floor, walls etc. ▪ Location of additional lights should be discrete and respect the repetitive and modular configuration of the space. ▪ Any newly introduced light fittings should comfortably sit within the background and not draw attention to themselves. ▪ Indirect lighting is preferable for all additional lighting. ▪ Fluorescent hanging lights are intrusive and should be removed.
Services	<ul style="list-style-type: none"> ▪ Where services are reticulated within the space, they should be face fixed with clamps or screws and be easily removed without damage. Services must not be chased. Glues must not be used. ▪ Radiant heaters and/or fans may be suspended from the ceiling. Their location should respect the regularity of the grid and earlier policies and they should not dominate the space. ▪ Services should not damage significant fabric. Any new service, including a cable or hydraulic run, must be configured to go around existing fabric rather than cut through it or follow existing services routes. ▪ Service reticulation under the floor is encouraged as opposed to within the space. ▪ New power supply points may be provided by lift up panels within the floors, adjacent to columns or walls or other proven non-intrusive methods. Where possible, they should be fitted in the location of previous repairs.

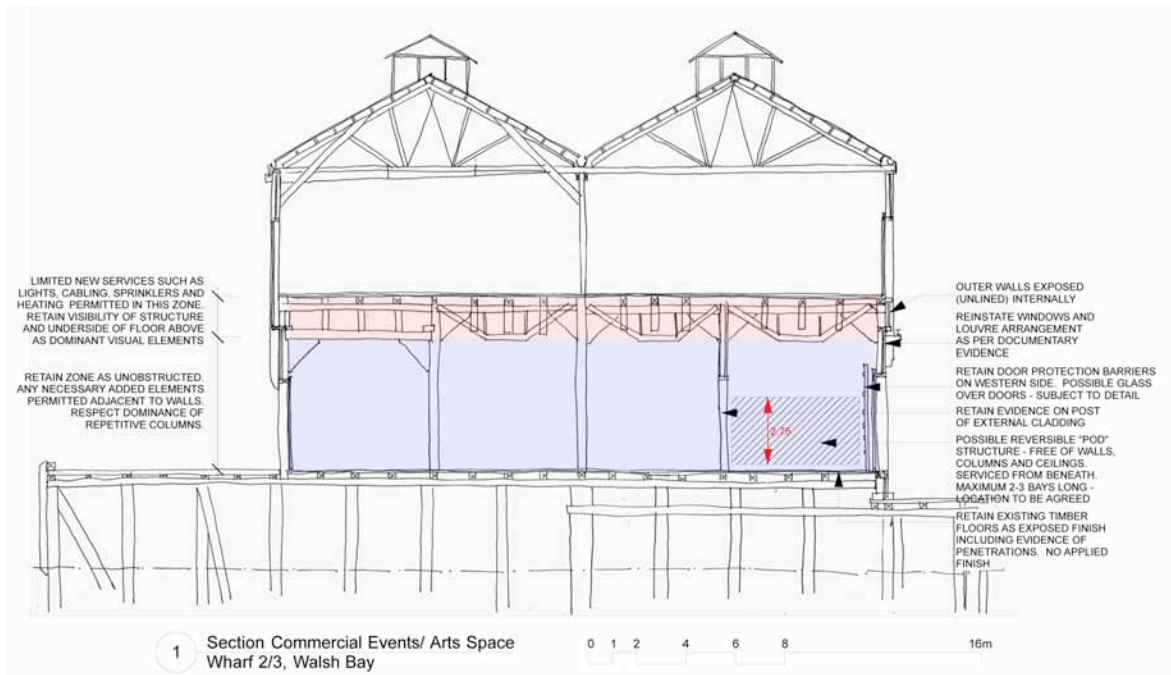


Figure 9.2.1: Diagram showing opportunities and constraints for the Commercial Arts/Events Space.

9. References

The following articles were used in the production of this report.

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