Wharf 4/5 for performing arts is a continuation of the site's evolution from its early maritime history to its ongoing use 3 decades strong as a performing arts space.

### 4.8 Principles of Adaptive Reuse

"Many heritage items can be altered or extended without unduly compromising their importance. Indeed, it is possible to enhance or reinforce their significance by an adaptive reuse that involves sympathetic alterations and additions. This is often necessary to ensure their survival. In general, the success or failure of alterations and additions in heritage terms is directly related to the degree to which the design acknowledges and retains the significance of the place."

From NSW Heritage Council Altering Heritage Assets.

"V. Continuing to adapt and use industrial buildings avoids wasting energy and contributes to sustainable development. Industrial heritage can have an important role in the economic regeneration of decayed or declining areas. The continuity that re-use implies may provide psychological stability for communities facing the sudden end a long-standing sources of employment."

From TICCIH The Nizhny Tagil Charter for the Industrial Heritage July 2003

The adaptive reuse of Wharf 4/5 by the STC, and in fact the adaptive reuse of the Walsh Bay precinct as a whole, has reinvigorated the entire site, creating a thriving cultural, commercial and residential centre.

### 4.9 Reimagining the use in a heritage context

The adaptive reuse of the Wharf and Shore Sheds 4/5 by the STC has now defined the uses of the spaces and transformed the original functions of the past and cemented the arts and cultural uses and the primary occupation.

The future lease of 45 years means that the occupation by the cultural institution of the STC will have exceeded the original functions by at least two decades.

This is an important philosophical shift in the understanding of the building.

The reassigning of the building's functions may be considered to alter the context of future changes.

The official recognition of the Wharf 4/5 and STC in particular, as an architectural and cultural icon, is now well established and an historic event. The original architect has been honoured by the highest awards.

Thus the context has altered when assessing the spaces and the functions and any alterations in the WBAP proposal must be assessed in that context not solely on the shipping trade and the loading and unloading of shipping in the early part of the 19th century.

Any heritage assessment should be made in the context of the current cultural uses, design and form. For Today that use represents a third of the building's life.

The new WBAP Master Plan and the STC50 project relates equally well to the original Wharf 4/5 design, as with the original commercial shipping history, and any heritage assessment must be made in relation to the current "historic" use of the wharf as a theatre complex.

The idea of intangible cultural heritage bears some resemblance to the Sydney Theatre Company as it has now developed into an Australian Cultural Icon and the new and original other tenants, ATYP, SDC and Bangarra.

The UNESCO ICOMOS Charter on Intangible Cultural Heritage states the following:

> ***"Article 2 – Definitions***
>
> *For the purposes of this Convention,*
>
> *1. The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.*
>
> *This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.*
>
> *For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.*
>
> *2. The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains:*

*(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;*
*(b) performing arts;*

*(c) social practices, rituals and festive events;*

*(d) knowledge and practices concerning nature and the universe;*

*(e) traditional craftsmanship."*

(The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session).

ICOMOS has recognised the way both tangible and intangible cultural heritage contributes to the fabric of civilization and humanity.

The Wharf and Shore Sheds 4/5 buildings are a tangible expression of the Sydney Theatre Company and the other arts users in general.

The transience of the theatrical performance as a concept fits within the idea of an intangible cultural heritage.

The STC archives, records and documents of performance to preserve them, however in the real performance the experience is transient.

Consideration must be given to the STC as an historically important organisation which has and continues to contribute to the cultural fabric of our society.

The Hassell

Master Plan has been undertaken with sensitivity to Vivian Fraser's pioneering work and his struggles with an "impossible" task of retrofitting a theatre complex into a narrow, long, timber jetty wharf. Fraser achieved an extraordinary result and did it with his enthusiastic client represented by Richard Wherrett.

This is a commendable model with which to move on to the next phase of the Wharf 4/5 development and evolution. Fraser loved the robust structure and seemingly cursed its intransigence to be modeled to fit his purposes. His struggles with achieving his simple solutions to his master work has been well documented. He went back to the drawing board and found a way to accommodate the new with the old within what was then, the burgeoning of the ICOMOS Burra Charter Philosophies being developed in Australia.

## 4.10 An approach to adaptive reuse of the industrial heritage

### *Adaptive Reuse*

The adaptive reuse of 19th and early 20th century industrial buildings for cultural uses, with their large spans and pragmatic functional elements, has become an increasingly accepted technique for housing performance arts spaces and galleries.

These building lend themselves readily to new uses, insertions and adaption as old functions become redundant.

The Wharves and Shore Sheds at Walsh Bay fall into this genre and as such can be benchmarked against others both locally and internationally.

With the new uses comes the need for alteration and change to the fabric and original layouts.

While the Burra Charter requires the mantra for adaption should be to “do no harm”, the nature of the activities almost always requires some areas of significant alteration to the buildings’ historic fabric.

All such changes should be informed by a well a developed design philosophy for each situation rather than an accidental discovery process with individual resolution of the detail. Preplanning and a three-dimensional recognition of the interaction with new and original fabric is therefore essential.

Because of the workings of the performance spaces and theatres, their needs range from being intensely populated to the need for clear and uninterrupted spans with all functions requiring an overlay of acoustic isolation.

Under these circumstances and with the permanency of the new WBAP cultural uses confirmed, it must be recognised that not all changes will be readily reversible, just as the Vivian Fraser design was not. The design must therefore identify and have clarity as to what is, for the want of a better terminology, a *permanent change* and what is reversible.

The TICCIH Nizy Tagil Charter for the Industrial Heritage July 2003 states that:

“Continuing to adapt and use industrial buildings avoids wasting energy and contributes to sustainable development. Industrial heritage can have an important role in the economic regeneration of decayed or declining areas. The continuity that re-use implies may provide psychological stability for communities facing the sudden end a long-standing sources of employment.”

Walsh Bay in the 1970s with its maritime use declining became the haunt of the rebel artist squatter and this “heritage” was formally adopted and realised in the Wharf 4/5 creation by Vivian Frazer and others.

By his own admission Frazer’s work was a struggle between complexity and simplicity. He has said that simple did not denote easy. His insertions of theatre spaces and workshops removed and changed many things but his hand always touched the fabric lightly. The building form in Wharf 4/5is always recognisable and able to be interpreted.

The ensuing 30 years saw what can best be described as Sydney’s intangible cultural heritage[1] grow within that extraordinary and ground breaking adaptive reuse.

Each of the initial tenant companies has endured and Wharf 4/5 now is considered as *home* for the companies and the idea of reinstating the former use as a wharf is inconceivable. Insisting only upon the capacity to return the buildings to their original maritime state and operation discounts the significance of the uses that have followed and which are set to continue well into the future, surpassing the lifespan of the original maritime use of the site.

There is now a cultural and historic synergy between the physical heritage and the cultural icons of STC, ATYP, Bangarra and SDC. Pier 2/3 was identified as an extension of both these cultural streams.

When DUAP announced the approval of the Walsh Bay Precinct Master Plan it emphasised the correlation between the historic wharves around the water court and the creation of the cultural precinct reflected as a continuum of the Wharf 4/5 cultural uses.

The new Walsh Bay Arts Precinct can be considered as an extension and development of the concept of physical and intangible cultural heritage.

Very important is the need to approach the design process and its complexity holistically with special emphasis on the insertion of services and acoustic treatment the implementation of which must be recognition of the architectural heritage.

This holistic design philosophy should be singularly directed to allow the least interference with the built form, fabric and context and aid in the interpretation of the building in its historic context.

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[1] *Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;*

*http://www.unesco.org/culture/ich/doc/src/01851-EN.pdf*

# 5. Heritage Significance & Constraints

### 5.1 Statement of Significance

The following Statement of Significance is contained in the Graham Brooks CMP. This CMP has not been endorsed by the Heritage Branch but it is the only CMP prepared specifically for Wharf 4/5.

Extract from *CMP Wharf 4/5* by Graham Brooks and Associates:

> "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."

### 5.2 Physical Constraints and Requirements Arising from the Statement of Significance

These are the constraints by Graham Brooks and Associates which must be addressed in the alterations to Wharf 4/5.

Extract from *CMP Wharf 4/5* by Graham Brooks and Associated:

- Wharf 4/5 and associated Shore Sheds should continue to operate as an integral component of the whole of the Walsh Bay Precinct.

- Wharf 4/5 is an integral part of the historic fabric of the area and should continue to relate both visually and functionally to the area.
- The primary significance of Wharf 4/5 as a former commercial industrial maritime wharf and warehouse facility should be respected in any future modifications to the building. As the reuse of the building is now part of its cultural significance, there is no requirement to return the building to its original spatial configuration.
- Building elements
  - External detailing of the buildings should be respected with the retention of original building material where possible. Where replacement of original material is required, matching materials should be sought.
  - Building elements of identified significance should continue to be conserved.
- Wharf 4/5 has been successfully adapted and reused as a performing arts space. Although it has been recognised as a centre for the performing arts, future uses of the site should not be limited to use as a venue for the performing arts. Other compatible uses could be considered in the future.
- Wharf 4/5 is a strong visual element on the foreshore of Sydney Harbour. The site is clearly visible from Observatory Hill, the Sydney Harbour Bridge, Hickson Road, McMahon's Point, North Sydney and Sydney Harbour.
- Aspect (east/west). The aspect of the building is east west which contributes to problems regarding extreme heat from the westerly sun.
- Location in close proximity to residential apartments in newly constructed Wharf 6/7 has contributed to issues of noise pollution from the Dance Rehearsal Studios on the western side of the Lower Deck Level. Recent complaints from residents in these apartments have been recently addressed by Art NSW which has insulated some sections of the rehearsal studios and modified the volume of sound speakers by computer controlling the volume through a central computer system.

### 5.3 Grading of Significance

It should be noted that the whole of the Wharf 4/5, is a heritage item of State Significance and should be treated with a high level of respect for its status and exceptional qualities.

Residing within it are some independent items and fabric which must be maintained.

The goods lift at Hickson Road Wharf 4/5 and the internal gantry crane in Wharf 4/5 are considered of high significance.

Trusses, columns and beams are also of high significance.

The form of the roof with its pitch and “lanterns” is of high significance.

The gantry can be relocated as it has been artificially stopped in one position yet previously had free reign to travel up and down internally and so its significance is not limited to its location as it has significance in any position.

The goods lift is proposed to be lowered and the space floored over while keeping the whole framing. This is also a reasonable outcome as the lift car travels vertically and any position on any floor can be considered as being “right”.

A number of columns are proposed to be removed and 3 reinstated.

Floors are proposed within the truss spaces. Each of these matters has precedence in Walsh Bay.

Wharf 4/5 (from *CMP Wharf 4/5* by Graham Brooks and Associates)

| SITE ELEMENTS | GRADING OF SIGNIFICANCE |
|---|---|
| • Strong visual element on Sydney Harbour foreshore<br>• Integral part of wharf complex and precinct and wider<br>• historic fabric of the area<br>• Views to and from Wharf 4/5 | EXCEPTIONAL |
| • Strong distinctive character (building form, bulk, height and materials) of wharf, wharf shed and Shore Sheds, created by the logical use of heavy timber construction and the regular grid layout of piles, columns, beams and infill cladding.<br>• The layout of the posts at 6m intervals below deck level and at Deck Level and at 12 m intervals at the Upper Level.<br>• Original building fabric of which approximately 90% remains intact. Significant building fabric includes weatherboard paneling, roof trusses, face brickwork to Hickson Road facades of Shore Sheds, original windows and doors.<br>• Internal spaces from the buildings former use as a commercial goods warehouse<br>• Steel overhead bridge from Pottinger Street<br>• Gantry crane on eastern facade<br>• Timber staircase between Upper Deck and Lower Deck<br>• Roof structure | HIGH |

| | |
|---|---|
| • Theatres and rehearsal rooms associated with the various dance and theatre companies.<br>• Timber flooring | |
| • Internal partitions of office spaces.<br>• Internal staircases between floor levels introduced during building conversion.<br>• Introduced secondary ceilings<br>• Profiled metal sheeting awnings along western elevation<br>• Fire tunnel<br>• Catwalk along western elevation<br>• Lower Deck and Upper Deck mezzanines<br>• New doors and windows along western and east elevations<br>• New casement windows in Shore Sheds<br>• Neon signage | LITTLE |

### 5.4 Industrial Heritage Items

The following major industrial items and artefacts have been identified in the *'Walsh Bay Precinct Heritage Technology Conservation Management Plan', November 1999, by Tropman & Tropman Architects.*

| Item No | Description |
|---|---|
| 81 | Overhead Travelling Gantries (3).<br><br>This overhead travelling crane is one of the wharf fittings which demonstrates the size and level of activity of the shipping trade carried out at these wharves. They demonstrate how goods were moved within the pier sheds.<br><br>The chassis of 3 cranes (OHTC) with the hoist removed. The cranes are located on a short section of track in the original location.<br><br>They are the only remaining internal longitudinal travelling cranes on the Walsh Bay Piers.<br><br><u>Former uses</u><br><br>This overhead travelling crane performed normal crane operations for goods being loaded and moved onto and off trucks and carts. |
| | Goods lift.<br><br>This lift is significant because it is one of the few remaining industrial technological items on this pier. It demonstrates the interaction and flow of people between the levels on this pier. It is an early example of an electrically operated |

| | |
|---|---|
| 82 | lift.<br><br>Goods lift with a timber framed car. The lift has vertically opening timber doors. The electric motor is housed above the lift well on level 2.<br><br>Former uses<br><br>Electrically operated goods and passenger lift which operated between ground and the upper floor. It was used for moving goods and personnel between levels on this pier. |
| 90 | Gantry Rails (East).<br><br>They are significant because they demonstrate the method of how goods were moved from ship to shore before containerisation came into place.<br><br>Pair of steel rails for the gantry to move along the pier. One rail is wall mounted on brackets, the corresponding rail is mounted in the deck concrete apron.<br><br>Former uses<br><br>The gantries moved on two rails along the length of the apron, one rail near the outer edge of the apron, the other mounted at first floor level on the facade of the jetty shed. Their main purpose was as a loading platform for the first floor level but they were also originally fitted with lifting gear on their underside enabling them to be used to move cargo along the wharf apron. |
| 91 | Gantry Rails (West).<br><br>They are significant because they demonstrate the method of how goods were moved from ship to shore before containerisation came into practice. Steel rails for the gantry to move along the pier. One rail is wall mounted on brackets, the corresponding rail is mounted in the deck concrete apron.<br><br>Former uses<br><br>The gantries moved on two rails along the length of the apron, one rail near the outer edge of the apron, the other mounted at first floor level on the facade of the jetty shed. Their main purpose was as a loading platform for the first floor level but they were also originally fitted with lifting gear on their underside enabling them to be used to move cargo along the wharf apron. |

# 6. Design proposal

### 6.1 Background

The memorandum of understanding [MOU] between Arts NSW, Infrastructure NSW and Sydney Theatre Company has determined STC50 will comprise of two parts:

- Part 1 - STC50 External Fabric – the Wharf 4/5 external fabric including façade, roof and load bearing structure. This is not part of this SSDA but part of WBAP SSDA.
- Part 2 - STC50 Internal Fit-out – internal fit-out of the STC demised premises within Wharf 4/5.

The design work is to be undertaken by Tonkin Zulaikha Greer [TZG] and Hassell with part 1 and part 2 scope works to be undertaken respectively and in collaboration with each-other.

Works are defined as follows;

Part 1

- TZG design the external fabric modifications identified in this brief
- TZG peer review design work, prepared by Hassell, of the Hickson Road Entrance for Sydney Theatre Company.
- TZG to prepare documentation in accordance with SEAR's and as per Schedule 1 of the Environmental Planning and Assessment Act 1979 for the Part 1 development application.

Part 2

- HASSELL are responsible for all internal fit-out works and the Hickson Road STC entrance
- HASSELL to peer review the design work of the STC external fabric
- HASSELL to prepare documentation in accordance with SEAR's and as per Schedule 1 of the Environmental Planning and Assessment Act 1979 for the Part 2 development application.

### 6.2 Project Overview

Since the repurposing of Wharf 4/5 (The Wharf) for STC more than 30 years ago, there has not been a significant refurbishment. Consequently the existing STC facilities are at the end of their useful life. The lack of proper acoustic treatment in theatre and rehearsal spaces is inadequate for contemporary theatre operations and the outdated approach to accessibility and workplace conditions do not meet modern day community expectations for public buildings. In summary the original fit out has not kept pace with the Company's changing operations over the past 30 years and accordingly is in need of significant change.

The key aims and objectives of the proposed STC internal fitout and refurbishment works are to meet STC's current operational needs and strategic goals and to future proof the company.

Ground level

- New box office / ticketing area at southern end of wharf and administration / staff areas

Mezzanine

- Additional offices at southern end of wharf

Level 1 (Main Floor)

- the co-location of Wharf 1 and 2 Theatres to create two distinct performance spaces that are flexible in seating configuration and use. The new theatres will comprise:
  - a new multi-format flexible studio space (Wharf 1 Theatre) with seating for 350 – 450 and additional height over the seating and stage areas for the rigging of technical equipment.
  - a new studio theatre space (Wharf 2 Theatre auditorium) with retractable or removable seat with a capacity of 150-200 seats in various configurations.
  - New public display space and formal meeting area to south of Wharf 2 Theatre mid wharf with an atrium over
- Upgrade to existing restaurant and bar area at northern end of wharf and terrace balcony including back of house areas
- Improved rehearsal and dressing room spaces and introduction of more flexible spaces including:
  - co-located rehearsal spaces with shared back of house area
  - provision for two set up floors at the southern end of the wharf with back of house area to allow transportation of sets to the theatres
- administration, costume and props areas within the shore sheds

Level 2 (mezzanine)

- Administration area and meeting rooms
- provision of a new multi-purpose function room with balcony with capacity for 120 persons at the northern end of the wharf overlooking the restaurant and the harbour

Level 3 (under roof)

- Lighting bridge and technical area

Other works

- The removal of the existing fire tunnel within the building and associated reconfiguration of the space into the new layout as above plus addition of new fire stairs
- Improvements to acoustics, amenities and back of house and plant areas / facilities,
- Relocation, reconfiguration and improvements to administration areas centrally within the wharf
- Upgrade of services and infrastructure; and
- New loading and access arrangements to improve movement arrangements between technical and production areas.

The proposal provides for an increase in theatre capacity from existing 550 persons to a maximum of 650 persons in the combined Wharf 1 and 2 theatres. It also provides for a new multi-purpose public/event space with combined capacity for 200 persons over and above the existing Theatre Bar capacity of 500 persons. Accommodation for administrative staff will also increase from existing to a maximum of 200.

### 6.3 Wharf 4/5 New Internal Fitout

The heritage Wharf is intrinsic to STC's identity. From the outset of the STC50 project, HASSELL has worked closely with Tropman and Tropman to develop an architectural approach that is sensitive to the heritage significance of Wharf 4/5.

The guiding princples of the Conservation Management Plan [CMP] and Burra Charter have formed the fundamental tenets and approach to the proposed works.

The spatial strategy and logical planning sequence has determined the volumteric layout and articulation of spaces, by treating the new volumes as contemporary insertions that float or suspend within the external envelope.

This approach seeks to demonstrate a sensitive response to the envelope, structure and rationalisation of building services and amenities, in order to minimise impact on the existing heritage fabric.

The essential drivers for the renewal of the STC are explained elsewhere; however the new layout presents heritage design opportunities and challenges just as did the original STC planning. The plan sets functions back from most walls and this aids in interpretation as well as protecting the external fabric. This could not be achieved in the original design. With the fire tunnel no longer necessary the vertical spaces can be made from wall to wall and to the

underside of the ceiling. The introduction of the gantry cranes as interpreted access points allows a central fire egress which was not possible before.

The new layout gives a wider spectrum of performance capacity and audience size as well as allowing the flexibility of moveable seating arrangements. The plan allows for through spaces which, as mentioned before, give rise to improved interpretation. Interventions including the raised roof areas are as a result of the layout, redefined theatre and workshop, relocating the internal gantry crane and using the space above the original goods lift. Workplace safety will be improved as a result of a new layout and a better work flow will mean more efficient manufacture of sets.

On balance, the heritage fabric of the wharf and Shore Sheds is not unduly disadvantaged and is indeed improved somewhat and, in that sense, better heritage outcomes are achieved.

A clear distinction is proposed between the use and re-use of existing materials and the addition of new materials to articulate the new spatial insertions within the existing wharf. Where possible, timber from the removal of columns will be reused or reinterpreted and waste will be minimised.

The interplay between the existing facade and the proposed new materials - ethereal, translucent and layered, shall mediate light conditions and use light to enhance interior spaces inviting people to look out and up to engage with the exposed trusses, existing lanterns and views beyond.

### 6.4 Separating Structures

The Burra Charter is the key document used in designing and assessing restoration and intervention in historic buildings.

In 1979, the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance was adopted at a meeting of Australia ICOMOS (International Council on Monuments and Sites) at the historic mining town of Burra, South Australia.[1]It was given the short title of The Burra Charter.

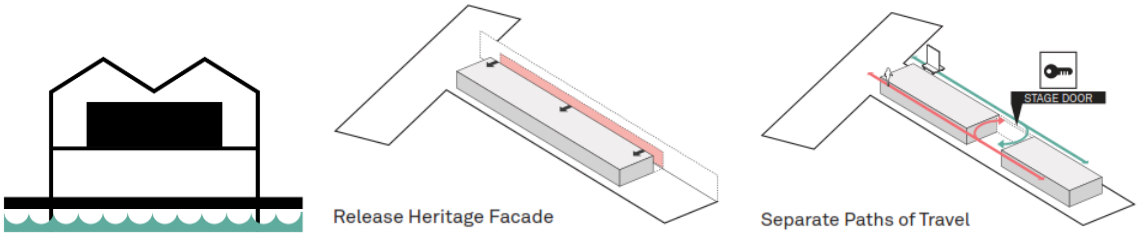
When the STC and the Wharf 4/5 project was at its inception, the Burra Charter was a guide document and now has become the official method of assessing restoration repairs and new works.

The proposed scheme in the STC Master Plan by Hassell has generally acknowledged the precepts of the current 2013 Burra Charter, quoted below. In this context, the redesigned theatres proposed follow the concepts of identifying new work and careful restoration of

original fabric where appropriate. The ideas and new concepts provided are a positive heritage response.

Key to the new Master Plan Proposals is the separation of the internal workings of the theatres by creating rooms within the original built form. This idea represents a breakthrough in the evolution of the STC occupation of the Pier. The western service corridor proposal allows a degree of permeability and solves the thermal and acoustic problems in one simple solution.

The heritage fabric is both revealed and protected and can be maintained – a major outcome in the building's preservation.




These successful and positive heritage outcomes can be seen as adding value to the future preservation of relics. The raising of the roof is a major structural intervention as is the removal of internal columns so it is important that improved heritage outcomes are the general result of the reinvigorated STC occupation. Changes to buildings which allow continued and expanded use ensure the continued maintenance and life as well as the preservation of that building. The structural separation and exposing of the inner fabric is a profoundly positive result in the new master plan.

An important factor in the success of new work is the quality and sensitivity of the design response. New work should respect the context, strength, scale and character of the original, and should not overpower it.

The key to success is carefully considered design that respects and supports the significance of the place. Imitative solutions should generally be avoided: they can mislead the onlooker and may diminish the strength and visual integrity of the original. Well-designed new work can have a positive role in the interpretation of a place. The cultural significance of a place and its particular circumstances will determine any constraints on the design of new work.

If, for example, the issue is replacement of a removed building (producing a 'missing tooth') in a row of buildings that have a degree of uniformity, then the new work should closely follow the existing buildings in bulk, form, character, complexity of detail, set back, etc. Detailing of joinery or masonry should be modified to indicate the new work.

There will be other places where there are less contextual constraints on the design of new work. These will be where there is a greater diversity in the setting, or where the siting, form and scale of the new work will not adversely impact on significance.

As Article 15.1 says: The amount of change to a place and its use should be guided by the cultural significance of the place and its appropriate interpretation.

### 6.5 Proposed Plans

The following plans detail the proposed works for the STC Masterplan.

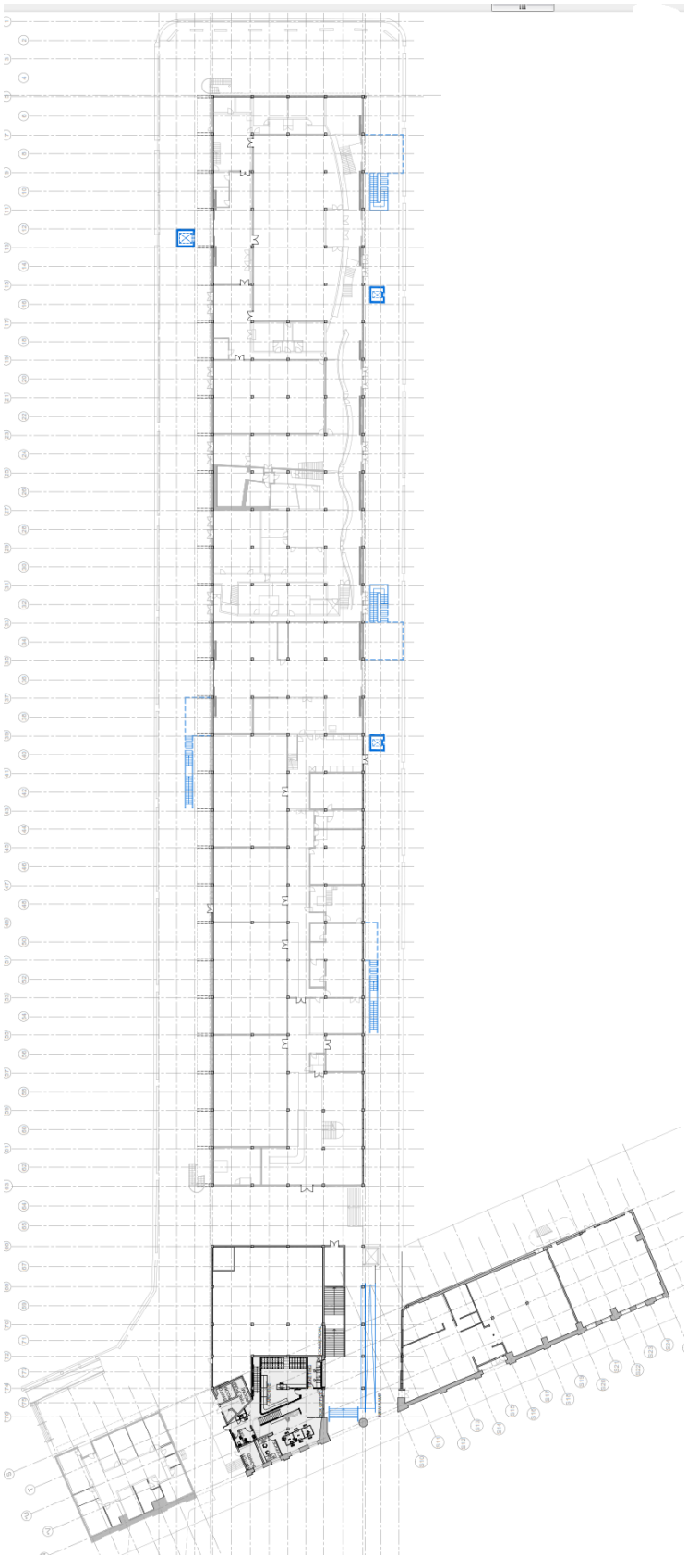


**Figure 22:** Proposed Ground Level Plan by Hassell. Highlighted in blue WBAP scope (SDD 16-7689).

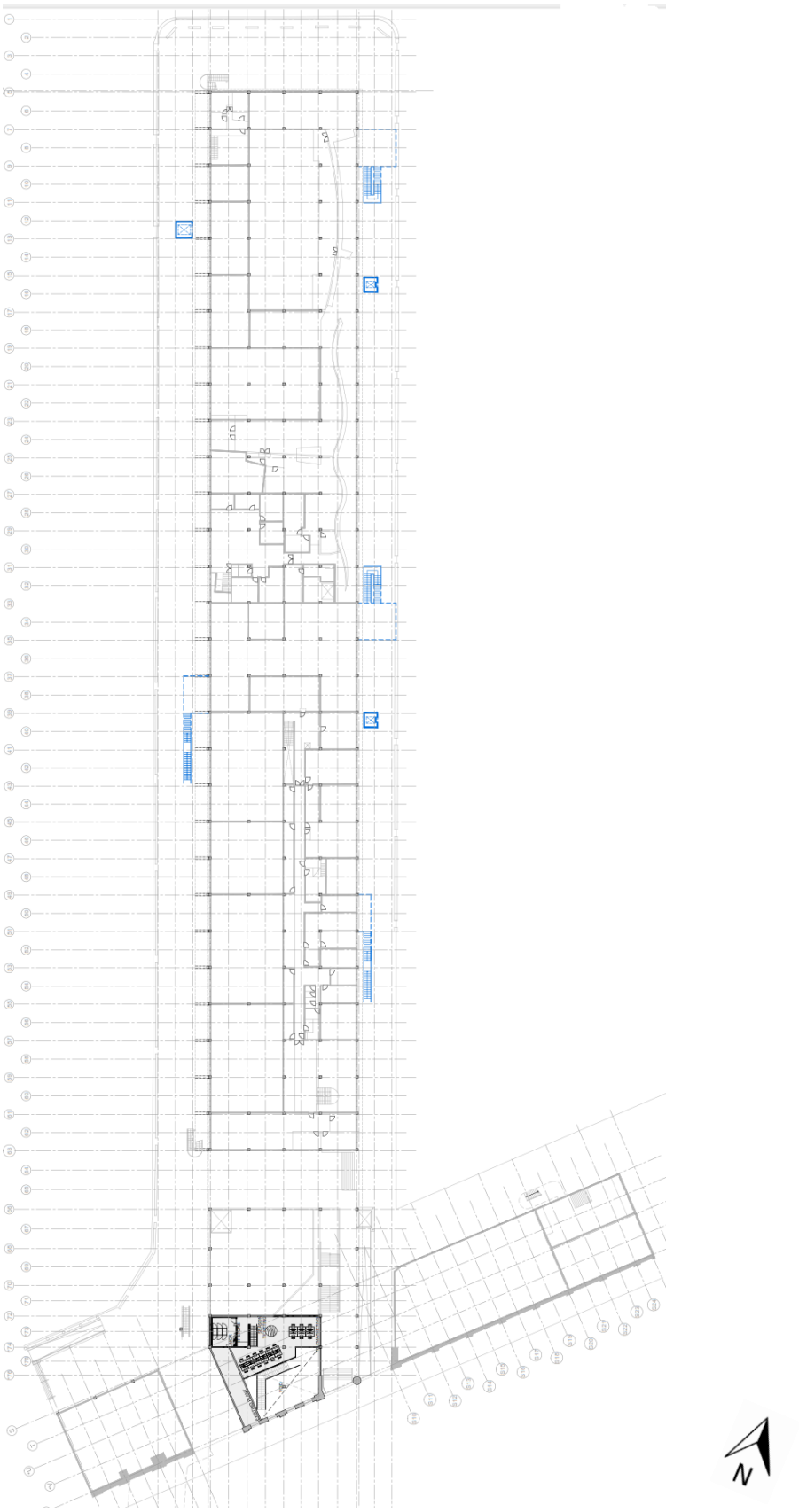


**Figure 23:** Proposed Mezzanine Level Plan by Hassell. Highlighted in blue WBAP scope (SDD 16-7689).

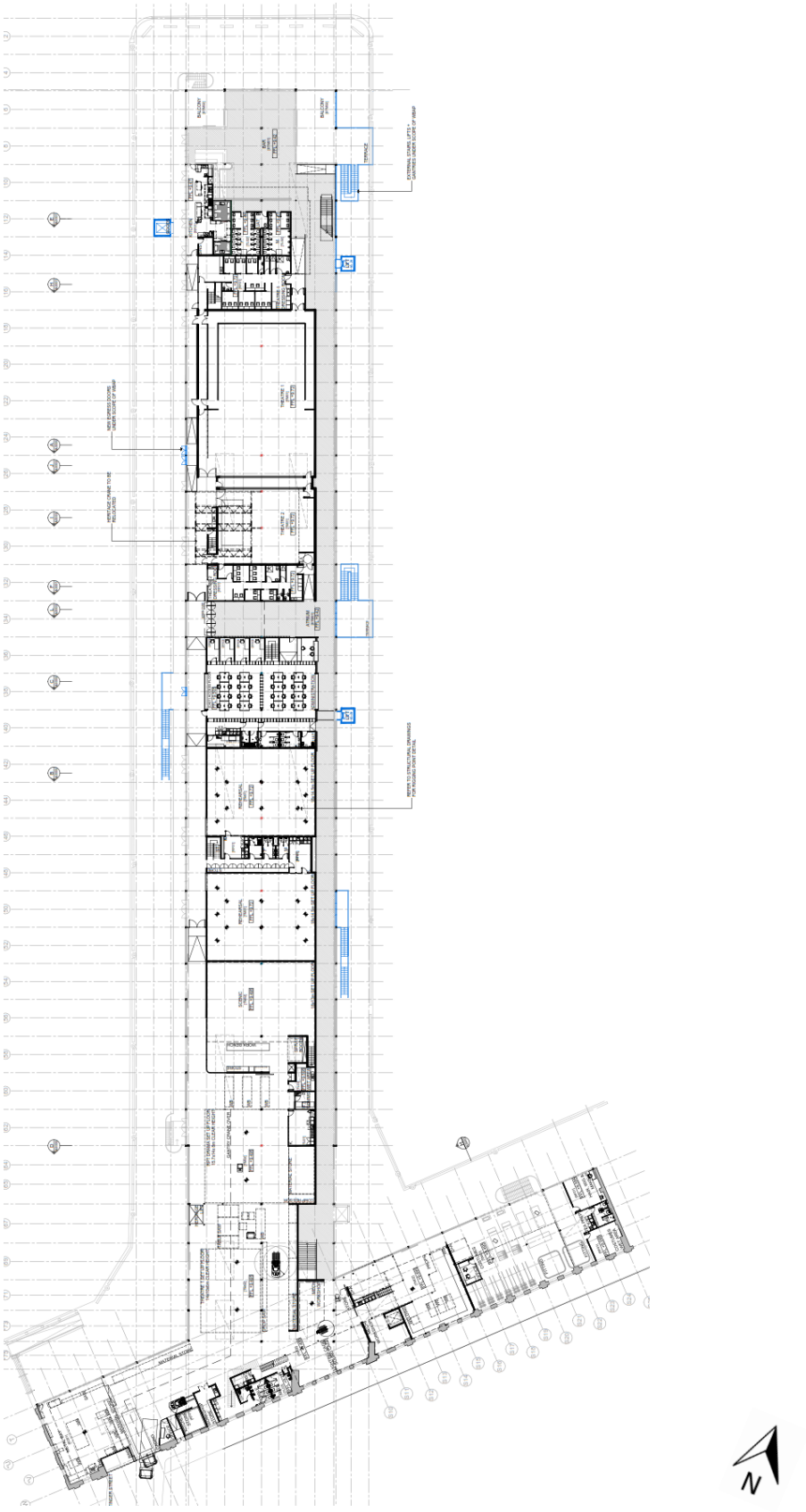


**Figure 24:** Proposed Level 1 Plan by Hassell. Highlighted in blue WBAP scope (SDD 16-7689).

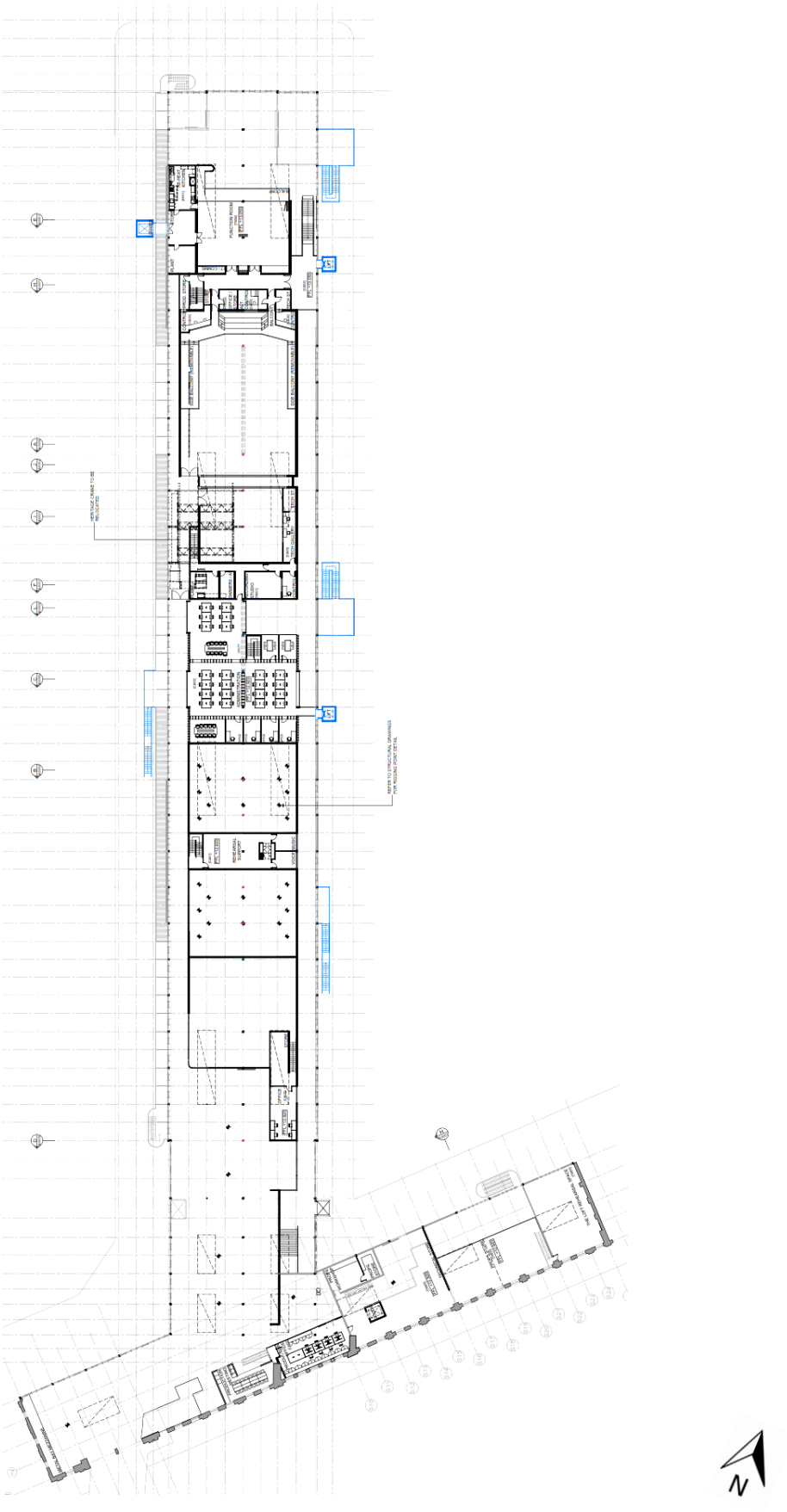


**Figure 25:** Proposed Level 2 Plan by Hassell. Highlighted in blue WBAP scope (SDD 16-7689).

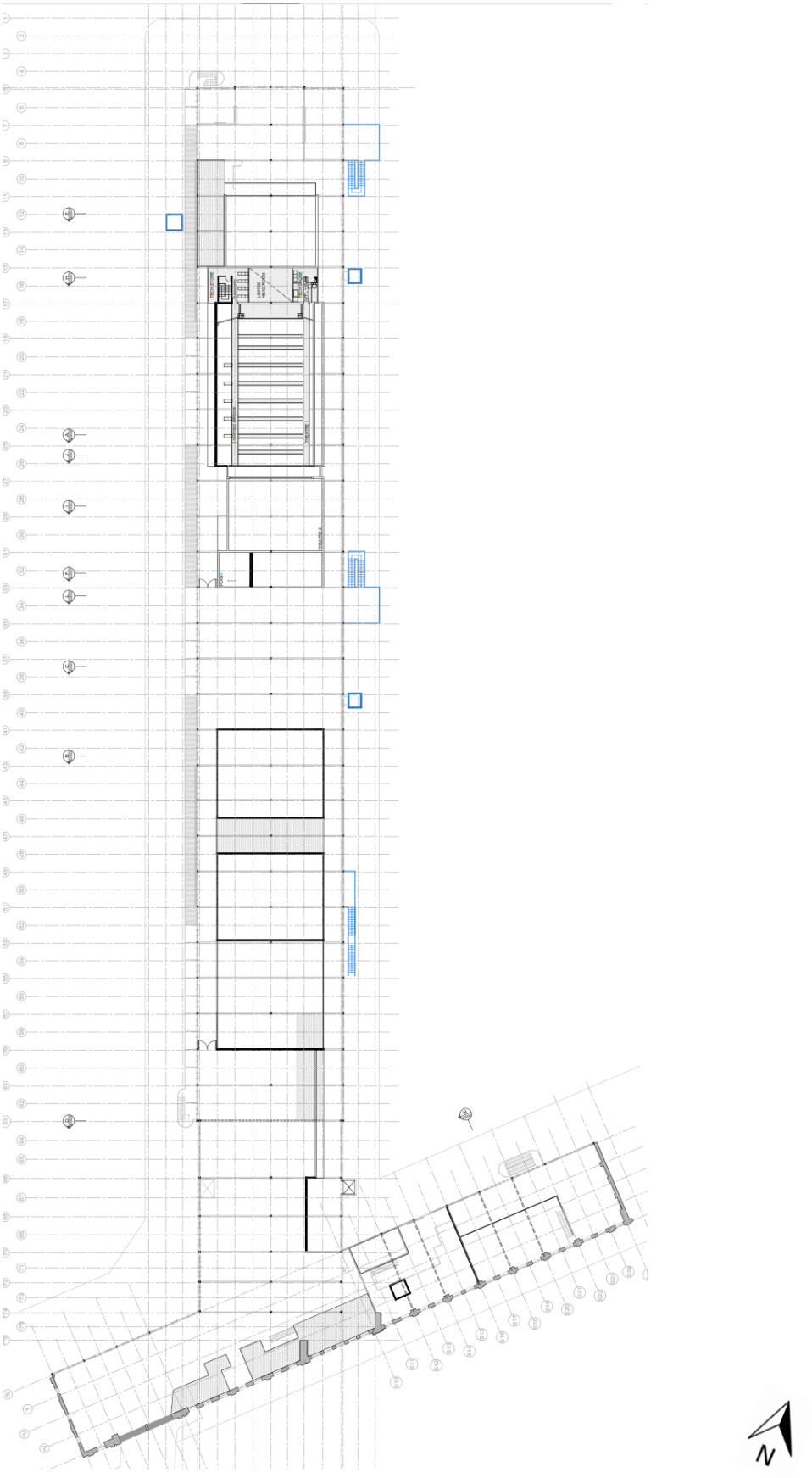


**Figure 26:** Proposed Level 3 Plan by Hassell. Highlighted in blue WBAP scope (SDD 16-7689).

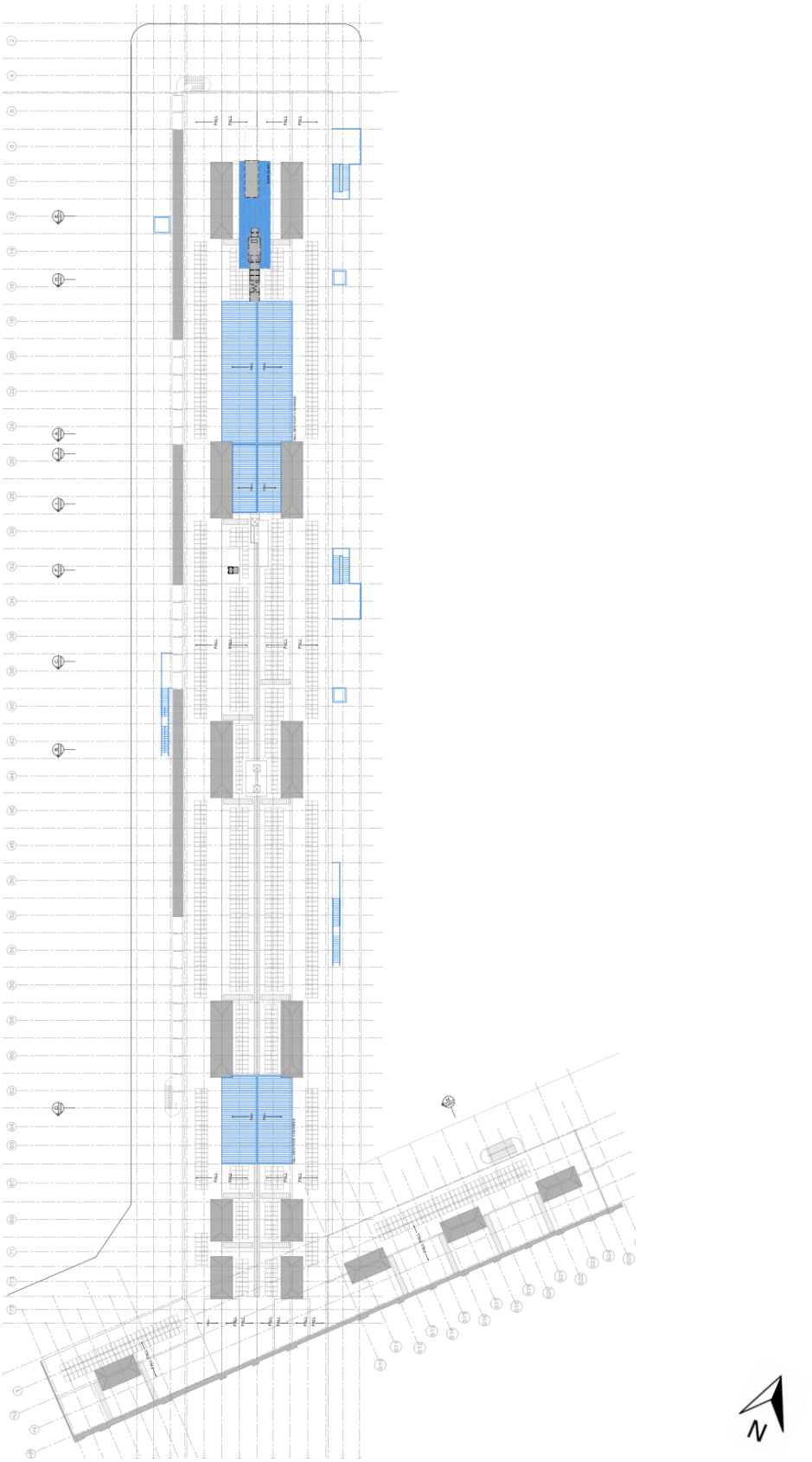
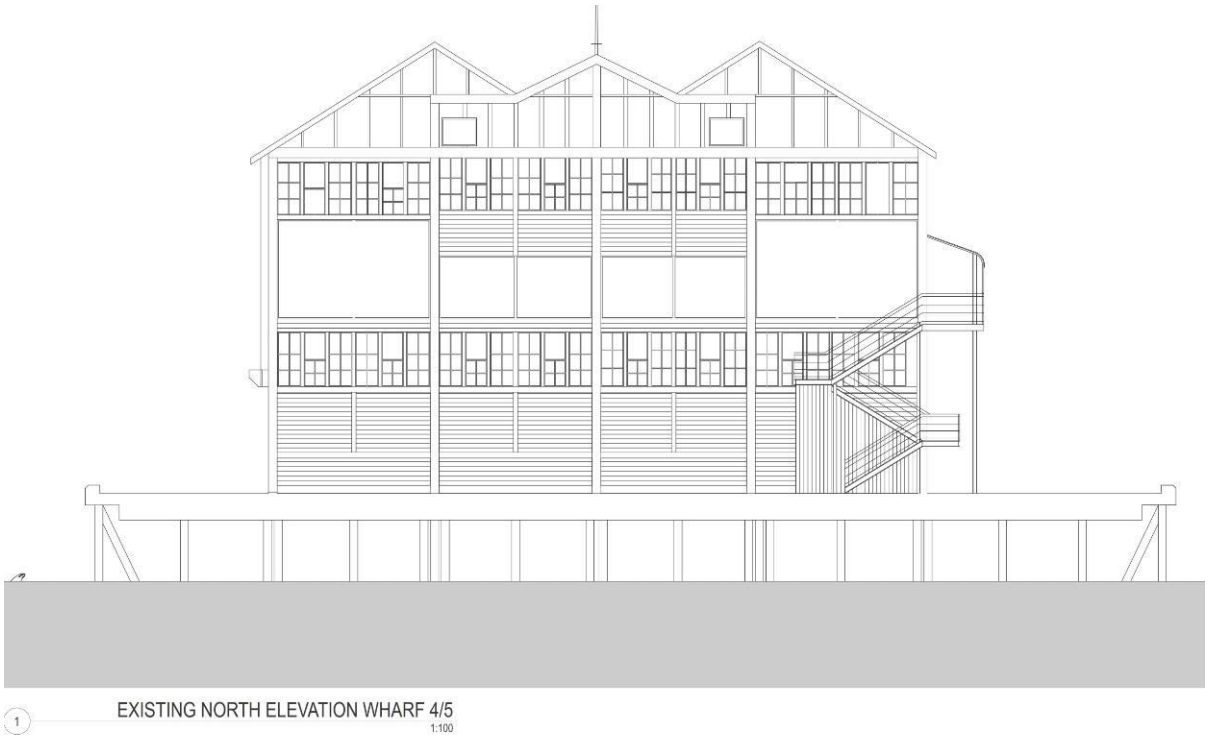


**Figure 27:** Proposed Roof Plan by Hassell. Highlighted in blue WBAP scope (SDD 16-7689).



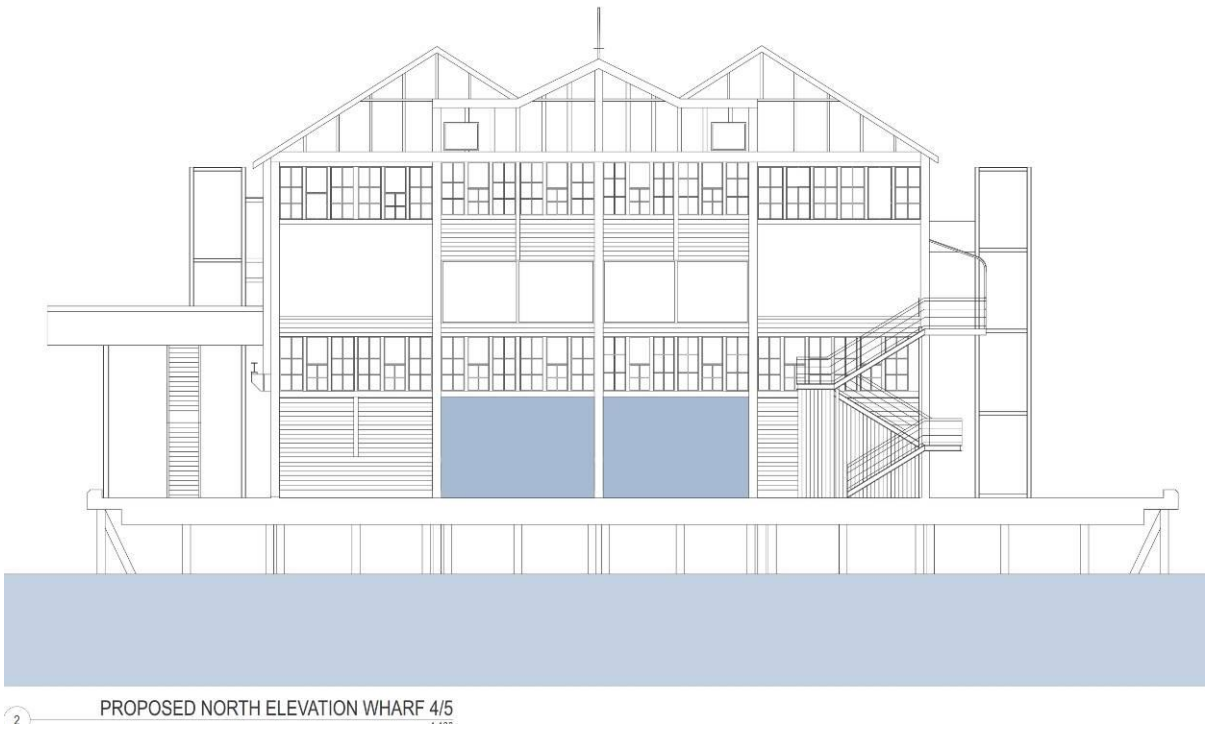




**Figure 28-29:** Wharf 4/5 North elevation Existing and Proposal of TZG Architects.

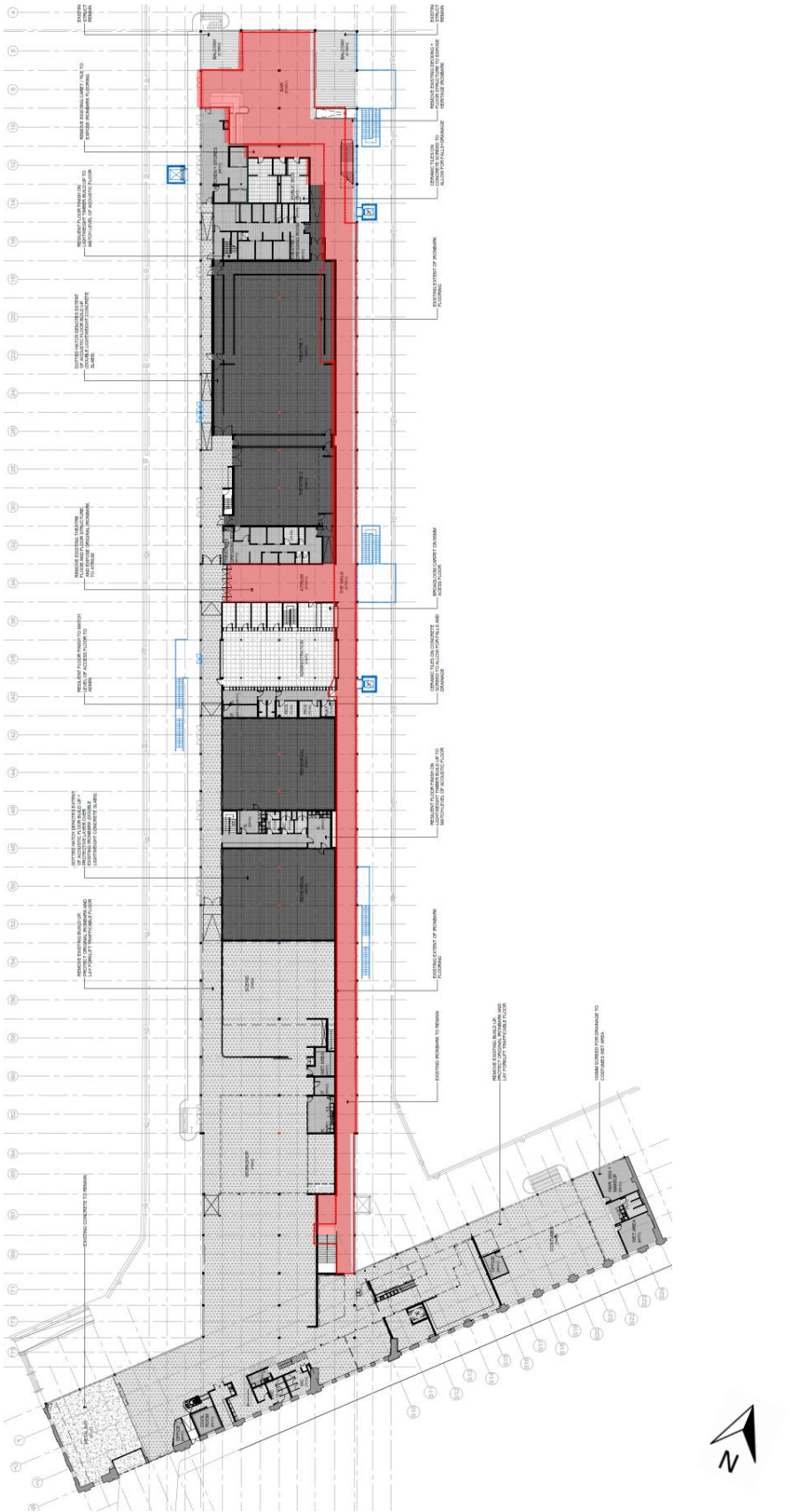


**Figure 30:** Proposed Level 1 Floor finishes. Highlighted in red existing Ironbark to remain exposed.

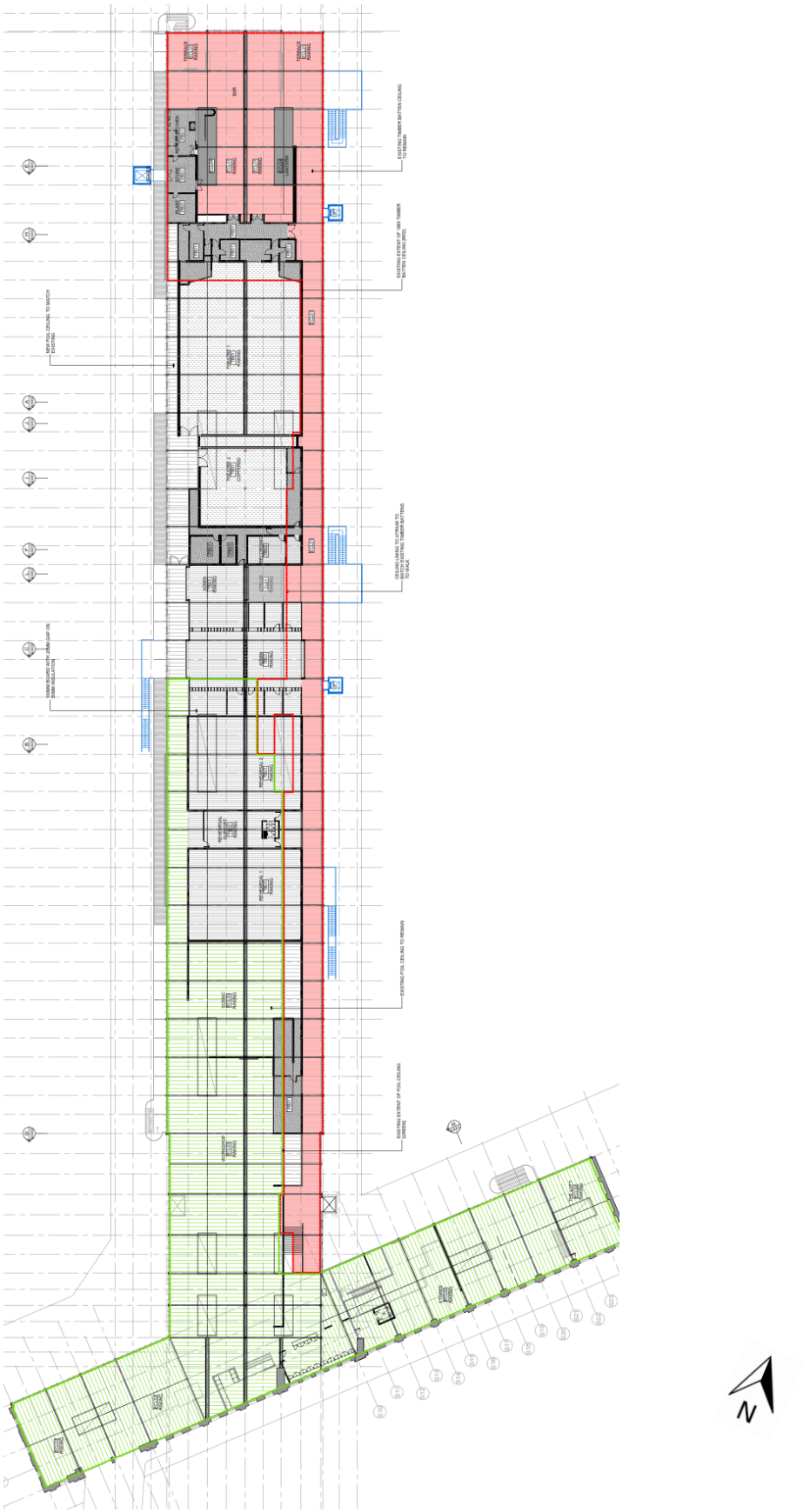


**Figure 31:** Proposed Level 2 Ceiling Plan. Highlighted in red the extent of foil ceiling retained and in red the extent of timber batten ceiling retained.

**Figure 32:** Original Ironbark floorboards


**Figure 33:** Original timber posts

**Figure 34:** Existing foil ceiling

**Figure 35:** Existing timber batten ceiling

### 6.6 Roof Penetrations (Part of WBAP Application)

The problems in incorporating a series of performance spaces within a long Wharf building were clearly articulated by Vivian Fraser in the first iteration of the STC's new home. It was never going to be easy and was indeed a daunting task. The STC tenancy is constrained not only by the width and length of the Wharf but also by the height. Roof works are evident across the Walsh Bay site however and a variety of additions and treatments have been approved in specific areas.

The STC theatre and workshops require additional height that cannot be facilitated by the current roof configuration. The proposed roof modifications will dramatically improve the quality of the internal spaces and operational efficiency. The roof modification facilitates improved sight lines in the Wharf 1 Theatre and allows for the technical zone for lighting, sound and rigging to sit above the heritage trusses.

They will also allow STC to build, finish and transport sets at full height for the Wharf 1 Theatre, Wharf 2 Theatre, Drama Theatre and Roslyn Packer Theatre. The gable ends of the roof modification over the workshop will be glazed to allow daylight and ventilation into the workshops.

The use of large timber trusses and a range of engineering techniques developed by skilled engineers familiar with the building will enable a floating roof just below the ridge line and unseen from the road or harbour at eye level and up to 12 metres approximately. This will allow better lighting systems to operate and accommodate additional patrons in a variety of arrangements. There will be an impact on the heritage values and this may be assessed as moderate. This is a key aspect of the scheme and will be supported as being essential to the ongoing function of the building.

As the early plans for the Walsh Bay Redevelopment Master Plan approval come to fruition with the funding of the new Arts Precinct, envisaged in the 1996 Development Approval for the Walsh Bay Redevelopment, these carefully considered roof changes are an important part of the success of the precinct into the future. The Master Plan shows the suitable locations and it is assumed that in detailed planning the new roofs will be detailed sensitively and in keeping with the significance of the buildings.

The materials will be similar to the current roof treatments and the vertical faces may be modified as the design is developed. The support of the raised roof is suggested to be achieved internally using a combination of materials and may include robust timber trusses as compatible materials within the heritage volumes.

New and existing solar panels must be relocated, and a new roof drainage strategy is required.

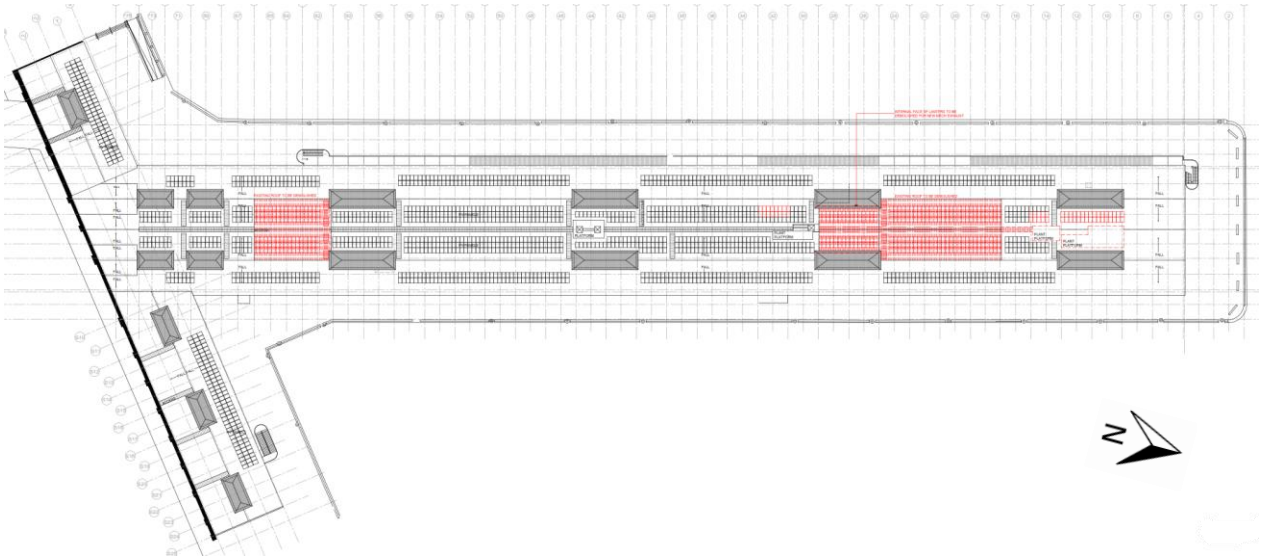


**Figure 36:** Roof plan. Highlighted in red the demolitions. Plans by Hassell.

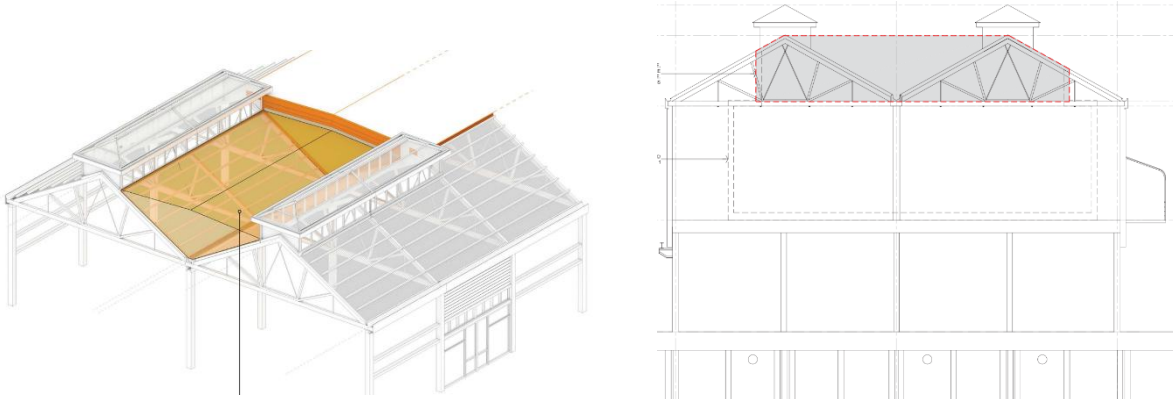


**Figure 37:** 3D showing the new roof shell to be built between the existing lanterns. Drawing by Hassell.

To service the new spaces, new plant equipment is required. The roof mounted mechanical equipment is currently contained in disparate locations along the length of the roof.

The new proposal consolidates and rationalises the mechanical equipment to the north of the Wharf in its existing valley location, where it is visually screened by the Theatre Roof modification and lanterns.

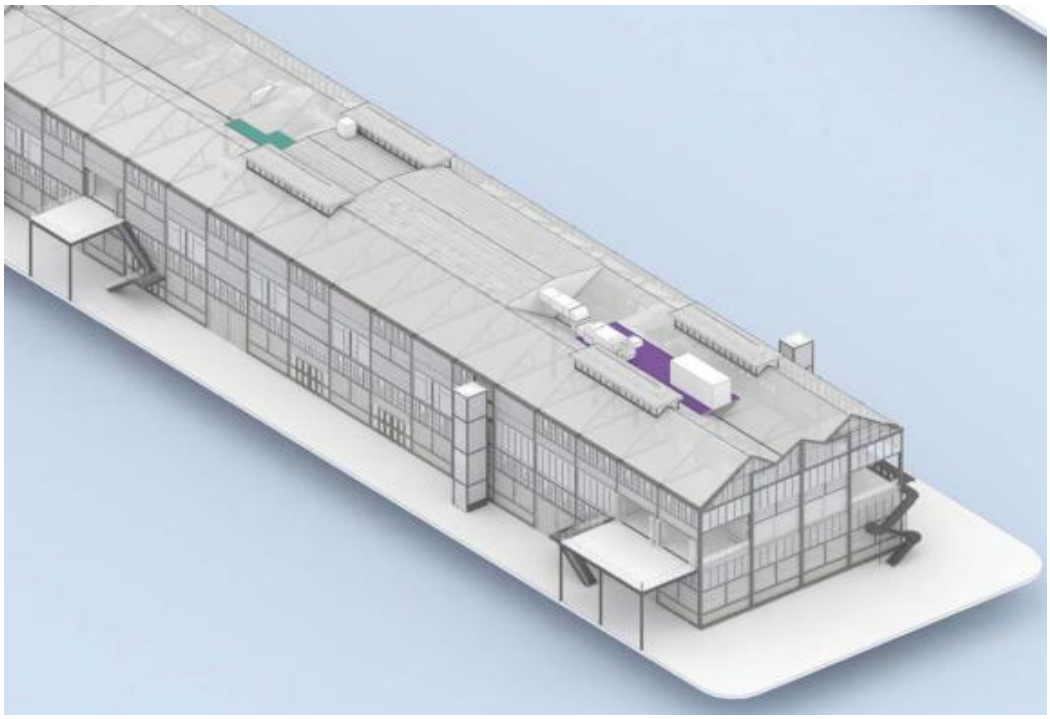


**Figure 38:** Piers 4/5 Roof services. Drawing from Hassell.

### 6.7 Entries (Part of WBAP Application)

All entries to STC have been designed with consideration for street presence, accessibility and wayfinding to function as beacons for STC. This creates an intuitive and logical approach from the Hickson Road entry to the end of the Wharf, and complements STC's intention to improve accessibility and visitor experience along the Wharf apron.

**Figure 39:** Proposed Hickson Road entry to STC, 3D by Hassell.

## 6.8 Heritage Items

### 6.8.1 Gantry Cranes

The reconfiguration of the layout has highlighted the issue of the relocation of the 3 heritage gantry cranes installed in situ at Level 1, between bay 27 and 31.

These overhead travelling cranes are industrial heritage items which demonstrate the size and level of activity of the shipping trade carried out at these wharves. They demonstrate how goods were moved within and along the piers. They are assessed as Regional Significance.

They are currently located on a shortened cut section of track. The original tracks ran the length of the pier with the cranes moving along their length. There is no intrinsic heritage significance about the particular current locations of the cranes. These cranes are the only remaining internal travelling cranes on the Walsh Bay Piers.

These heritage items have been relocated in the Vivian Fraser design for the theatres and used as interpretive sculptures. Having been thus located, their position is not relevant to the heritage significance of the building, rather they have now become interesting curiosities. The CMP makes this point and requires the items to be in the same orientation. The new location is in accordance with the CMP.

The new proposal is to shift the 3 cranes to the south, in the large workshop area. They will keep the same actual configuration and relative position from the external walls.

**Figure 40:** Gantry cranes at Level 1. Photo by Hassell.

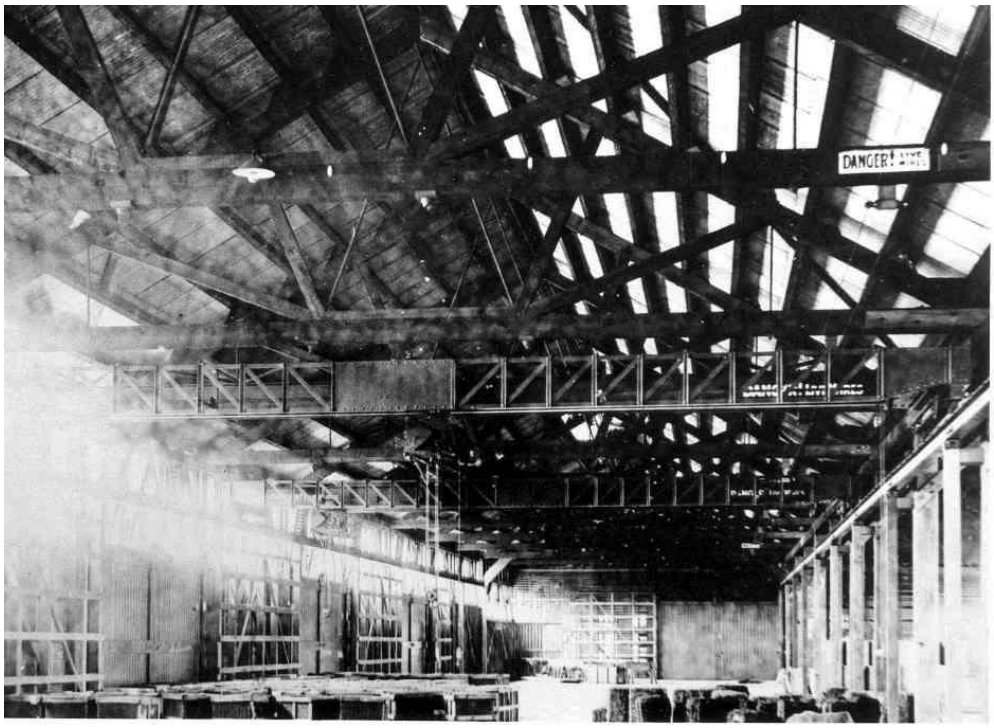



**Photo E:** Wharf interior, 1924 (compare this with photo H of the interior in 1984). Photo from Government Printing Office collection, State Library of NSW.

**Photo H:** Pier 4 interior when the STC production departments moved into the Wharf in 1984, before internal renovations. Compare this with photo E of the interior in 1924

**Figure 41-42: Historic photographs showing the internal gantries.**

### 6.8.2 Goods Lift

This lift is assessed as Regional Significant because it is one of the few remaining industrial technology items remaining on this pier. It is an early example of an electrically operated lift with a timber framed car and vertically opening timber doors. It operated between ground and upper floor for moving goods and personnel.

This lift is currently located between bay 66-67, it will be restored, lowered and kept in its original location at the ground level. The lift shaft/external structure will remain in its actual position on Level 1.

**Figure 43:** Good lift at Level 1. Photo by Hassell.

### 6.8.3 Timber Stairs

The internal timber staircase is located in the Shore Shed and connects the Ground Level to the current Level 1. It has been assessed as an element of High Significance in the Graham Brooks' CMP. It is currently hidden behind the partition walls of the office layout and is difficult to evaluate. The proposal design removes the partition walls that cage the item and exposes the staircase.

**Figure 44-45:** Timber Staircase located in the Shore Shed.

**Figure 46:** Wear of the pathway due to the walking turning direction on the top of the staircase Level 1


**Figure 47:** Ground Floor Level Wharf 4/5. Plan by Hassell.

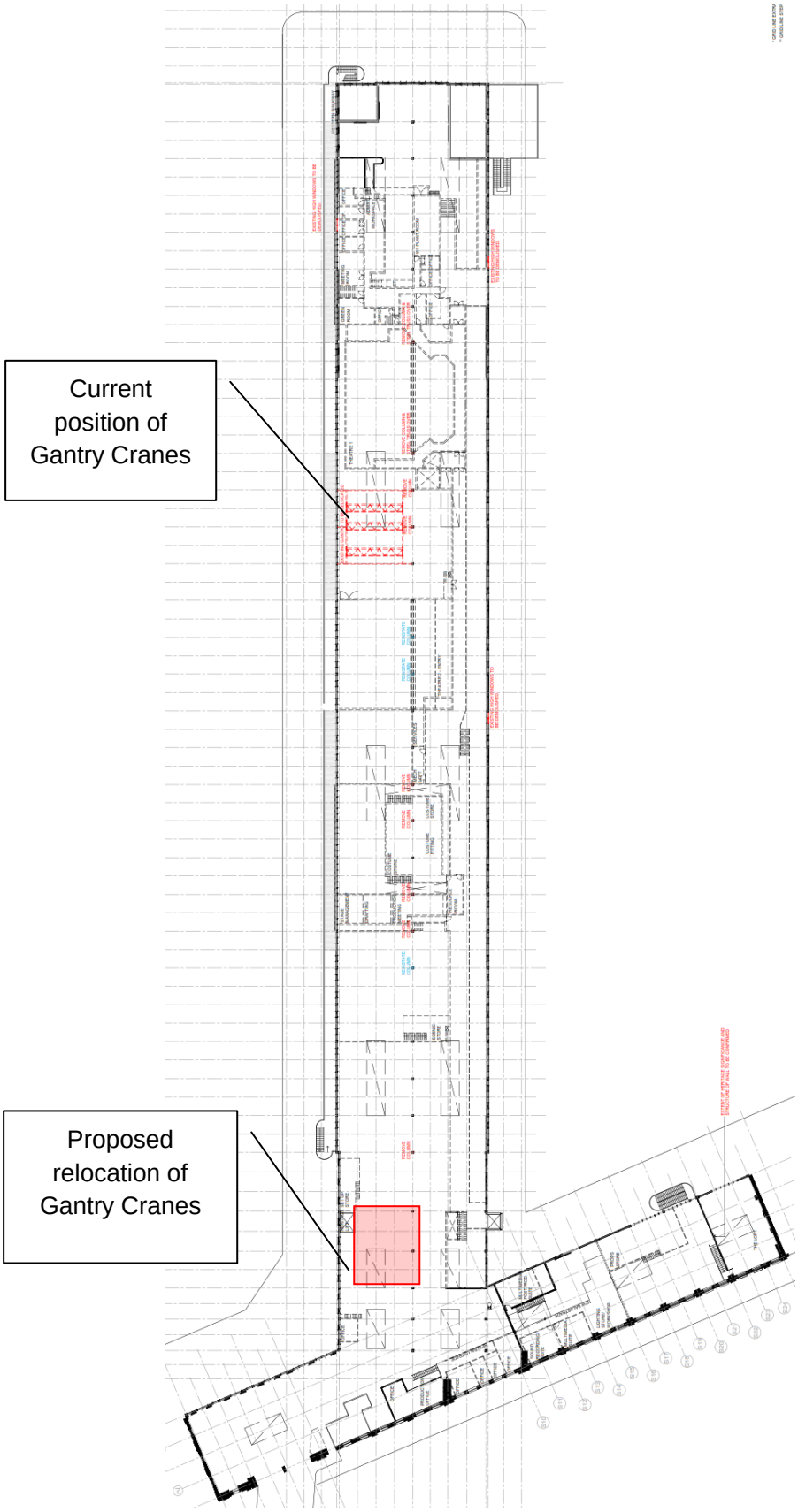



**Figure 48:** Level 1 Wharf 4/5. Plan by Hassell.

### 6.9 Mechanical Services

The Walsh Bay Arts Precinct suits a minimalist approach to mechanical services. Its prime location on the Sydney Harbour buffers the extremes of the ambient temperature for a significant portion of the year. In addition, the variety of spaces proposed will allow a range of temperatures that occupants will accept as comfortable to suit the use. The upper floors of wharf 4/5 which currently house the Sydney Theatre Company will be modified where necessary to improve the level of servicing currently afforded.

The proposed mechanical services strategy aims to add as much value and utility to the space as reasonably practical, without compromising the heritage or amenity of the space. It also seeks to minimise the environmental and economic impact of the building.

#### 6.9.1 Air-conditioning

Air conditioning will generally be employed in the auditorium, rehearsal spaces and the office areas. A large portion of the building will be naturally ventilated with supplementary heating but no active cooling system is proposed. Some of the air-conditioned areas will have a mixed mode mechanical/natural ventilation.

Within Wharf 4/5 a number of spaces have existing mechanical services systems that will generally be retained and/or enhanced as described below.

Where spaces are unconditioned, ventilation will be primarily natural through openings in the façade. There are a number of spaces that require ventilation where the reliance on natural ventilation is not suitable. These will be provided with extract only ventilation fans.

Theatre and auditoria will be served by dedicated air conditioning systems. These will be recessed and attenuated to the levels required by the acoustician. Air will be supplied at low level through raked seating and supplied from high level and extracted at high level. Due to the flexible seating arrangements the distribution at low level will be compromised. Due to similar acoustic constraints, the large rehearsal spaces will be air conditioned in a mixed mode. Air will be supplied at high level and extracted at high level.

This diversity strategy will allow the amount of plant space required on the roof to be minimised.

Where spaces such as the office and admin areas require air conditioning, fresh air will be introduced locally by a supply fan. When external conditions are favourable the spaces will be naturally ventilated and the air conditioning will be switched off. When it is too hot or cold outside to facilitate adequate human comfort, the façade openings will be closed and the air conditioning will be switched on to maintain comfortable internal conditions.

All mechanically ventilation areas including toilets, tearooms, cleaner's rooms, kitchens, plantrooms and storerooms will typically be ventilated in accordance with the current Australian standards.

The current façade openings will be retained to facilitate natural ventilation.

### 6.9.2 Electrical

The Sydney Theatre Company is supplied from the local Ausgrid network. The existing incoming supply arrangements have been confirmed though site inspections and documentation received from Sydney Theatre Company.

The Ausgrid substations supporting the Sydney Theatre Company are located adjacent to the site on the south side of the Hickson Road. Incoming consumer mains reticulate though an underground network of conduits and cable pits from the supplying substation, beneath Hickson Road, and entry switchrooms from below.

The two existing Main Switchboard 1 &2 are located within the Wharf 4/5 Main Switchrooms, supplying the Shore Sheds (West) and Wharf 4/5.

Wharf 4/5 each has an existing MDF, which are located within the Main Switchroom.

New lead-in cable routes will be provided for multiple service providers. Lead in conduits will go to the new Building Distributor Rooms situated in Wharf 4/5. Methods of reticulation need to be further developed in discussion with communication service provider with regards to complexities of trenching and water ingress, but existing service routing will be utilised where possible.

Fibre optic lead-in cables from communication services provider will be provided depending on agreement with the respective carriers.

### 6.9.3 Fire

Wharf 4/5 has a 30 years old existing services and will require fire upgrade and new fitouts. The building is required to comply with the fire resistance levels of Type A Construction in accordance with Specification C1.1 of the BCA. The premises are primarily a timber frame and clad building and unlikely to meet the requirements of this clause.

As part of an alternative solution, which may include an upgrade to sprinkler systems, mechanical exhaust, smoke baffles and smoke management systems, it is also required that Ambulances be able to enter the apron and access the perimeter of the building.

The floor of the STC tenancy will be fire separated from below to afford 1hr compartmentation. The letter below and its attachments describes the manner in which the fire egress was solved prior to the BCA and fire engineered solutions being permitted. The current Fire Engineered design assesses the escape to the apron as being satisfactory possibly because a Fire Tug boat was provided during the construction of the Walsh Bay redevelopment as well as the scientific assessment of travel distances and time for escape. This provides better opportunities for internal spaces to be open and the industrial nature of the structure more clearly understood. The design complies with the CMP.

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VIVIAN FRASER + ASSOCIATES (NSW) PTY LTD ARCHITECTS

9th May 2000

Sydney Theatre Company
PO Box 777
MILLERS POINT NSW 2000

Attn John Bayley,

**Notes on the fire safety principles in the building's design.**

This accompanies a copy of an article from May 1996 in *Builder NSW,* which describes some of the technical answers to the problems of making this timber structure safe for its new public uses. As the article describes, there was general acceptance by the Authorities of the inherent fire resistant qualities of the timber structure, with the exception only of the external weatherboard cladding (which had to be protected with drenchers).

Given that start, our safety design brief from the Fire Brigade and the then Department of Theatres and Public Halls, was to fire isolate all of the working and unsafe sectors of the theatre from the public areas. We were also obliged to provide a 2hr fire tunnel for the building's length, with its exit out to the street.

The Company's Storage, Workshops, Plant Rooms, etc are separated from the Public Entrances and Walkways, Foyers, Theatres and Rehearsal Rooms etc with 2hr fire walls. The dividing walls between the Theatre and the Rehearsal Rooms, because of their acoustic requirements are also built as 2hr walls. Direct access into the Fire Tunnel is provided from each of these spaces.

Vivian Fraser

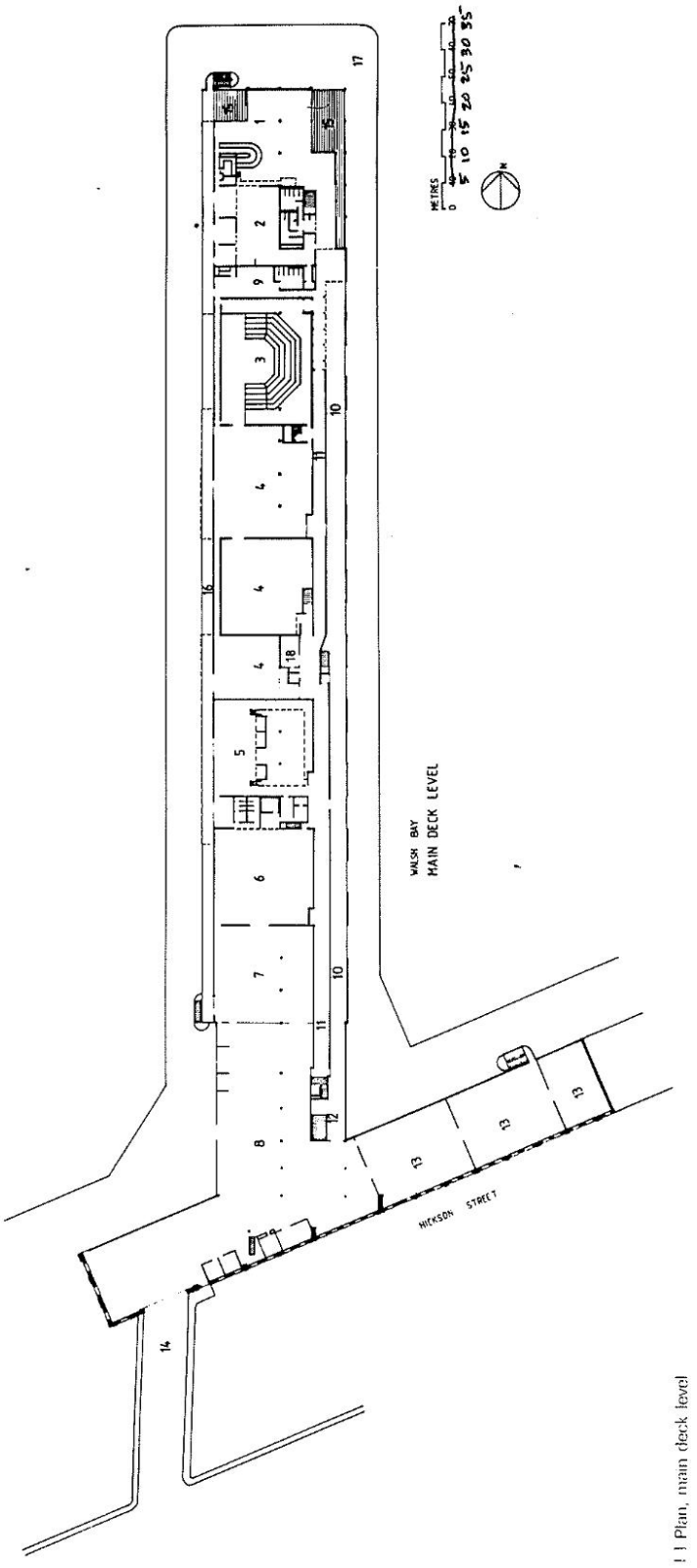
*Site:* The Walsh Bay area was developed in its present form after the bubonic plague outbreak in the Rocks area in 1900, when the existing haphazard development of that time was closed down and resumed under a government authority. The finger wharves were built between 1911 and 1922, with Wharf 4 and 5 being built in 1914. It was T shaped with the head of the T forming part of a shore building, which, with the other adjacent wharves, forms a continuous high brick facade to Hickson St. The long finger wharf extended over 200 m out into the harbour, and was of heavy timber construction with loading gantries down its length.

The timber wharves were classified by the National Trust of Australia (NSW) and were included in the Heritage Council Register of the National Estate.

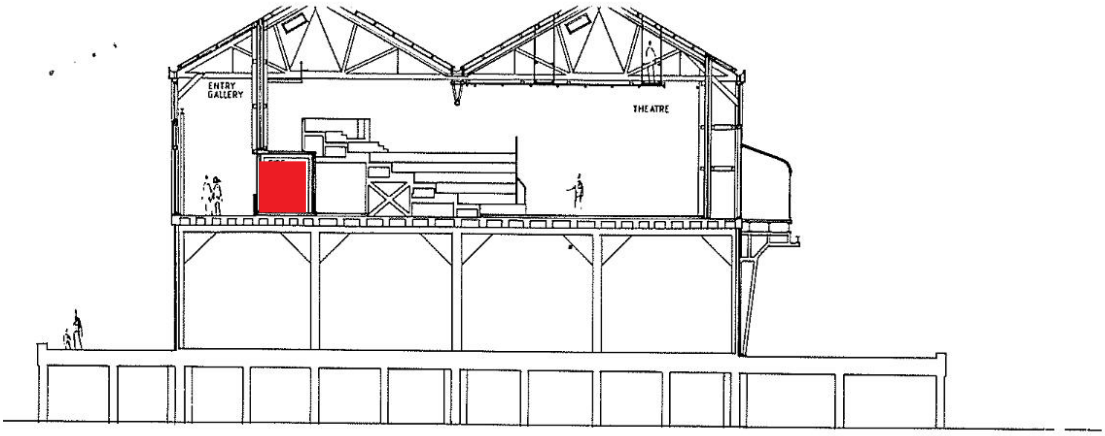
*Design aims:* The existing building and the magnificent harbour site provided strong influences on the design. There was no question during the design period that the new work could compete with either, and the approach was to insert the new work quietly into the old building form, bringing back the building facades to the old "doors open" appearance of the wharf in its original use. This opening up allowed the strength of the post and truss structure to be emphasised, and reduced the domination of the weatherboard. Inside, apart from serving the practical day to day working needs of the theatre company, the main task was to provide a sequence of spaces in the length of the building, which when glimpsed by members of the public in their walk from the street entrance would give a heightened sense of anticipation and excitement.

On the other hand, the old wharves could not be described as precious pieces of architecture, and the treatment of the facades, such as the cutting out at the ends of large verandahs, was handled in a robust way.

*Building method:* The existing sub-structure consisted of turpentine piles driven through mud and sand down to bedrock (at the wharf end down to 43 m below water level). The superstructure was a frame-work of heavy ironbark columns, beams and floor joists. Apart from general repairs to the old structure, the only structural changes involved the removal of internal columns where free floor space was essential—in the theatre, one




11 Plan, main deck level




SECTION

METRES 0 1 2 3 4 5

☐ Main deck and mezzanine access at entry end from Hickson Rd (opposite)
PHOTOGRAPHS: MAX DUPAIN

rehearsal room and the paint floor. In these spaces, two intermediate columns were removed and replaced with new steel trusses.

Construction of a public theatre in a 70 year timber structure 200 m out into the harbour meant that a number of acoustic and fire safety problems had to be overcome. The original structural ironbark framework was accepted by the authorities as having fire resistant qualities of at least 2 hour rating, so this meant that no special treatment was needed for the basic building, except for an external drenching system for the old weatherboard cladding.

Egress requirements were solved by designing a new 2 hour fire rated tunnel from the theatre at the end of the wharf to the street at deck level, and the top of this was used to provide a promenade from which glimpses of the interiors could be seen by patrons walking out to the theatre itself.

The working areas of the building had to be fire isolated from the public areas. The 1 and 2 hour fire rated walls presented problems, as the structural system had to be lightweight and the wall heights were extraordinary, and well beyond existing fire tested systems (one fire wall was 180 m long and up to 20 m high). A system was evolved with a core grid of Glulam laminated Brushbox post and beam frames, with conventional steel stud infill panels faced with Gyprock Fyrchek sheetings. These walls were braced on the public side with vertical full height Glulam blades connected to the core grid members. The theatre and rehearsal room were acoustically isolated with double walls of the same construction, with multi-layer lining of Fyrchek plasterboard.

This solution was obtained with the assistance of the Experimental Building Station in Sydney, and as a result allowed a wide range of uses to be considered for other adjoining Walsh Bay finger wharves—including other performing arts groups.

The building won the 1985 Sir John Sulman Award from the NSW Chapter of the Royal Australian Institute of Architects (jointly with Zachary's Restaurant, see pages 154-163 April 1986 issue), when the award Jury said:

". . . The theatre and public spaces are at the very end of the wharf and have dramatic views of the Sydney Harbour Bridge and the harbour.

"Designing with history is both a privilege and a burden.

"It requires a special state of mind—of absence of ego . . .

"In the Wharf, Viv Fraser has incorporated the theatres and other spaces in a modern way that enhances and reveals the architectural qualities of the older building.

"He is to be congratulated on walking a tightrope balancing cultural values, practical realities and personal perceptions and convictions.

"And the State Government is to be congratulated on this imaginative re-use of part of our heritage."

The building was also chosen for the 1985 RAIA President's Award from the National Jury recognising re-cycled buildings, when the Jury said:

". . . an excellent recycling project . . .

"The full range of facilities for the Sydney Theatre Company, including a major performance theatre and restaurant for the public, now function well, uncompromised by the finger shape of the host building.

"Patrons can enjoy all the pleasure of the maritime surroundings, and the wharf itself still stands modestly among its neighbours, unadulterated by its new sophisticated use.

"The challenge set by the length of the building to access and fire escape has been solved without fuss or complexity . . ."

*Area of site:* the building sits on a wharf structure 215 m long and 40 m wide overall, with a shore building 103 m long by 16 m wide at the street.

*Number of floors:* the project occupies the upper level of the two level wharf building, and within this upper level extensive mezzanine floors have been introduced.

*Total area of building:* 8 600 m² (Hickson Rd level 582 m²; main deck level 6 668 m²; mezzanines 1 350 m²).

*Structure:* lightweight construction within the existing ironbark structure.

*External walls:* the existing timber infill framing walls adjusted and adapted to the new use.

*Roof:* existing Oregon roof trusses and purlins with existing

☐ Plan, mezzanine

☐ Plan, lower deck

### 6.9.4 Structure

Pier 2/3, Wharf 4/5 and associated shore sheds were built in the early 1900s as an operational cargo wharf and storage shed. Over time the building usage has changed and they are now predominately used or proposed to be used as cultural venues for theatrical and dance groups, commercial, restaurants, and public cultural events.

The existing substructure consists of turpentine piles driven through the seabed down to bedrock. The existing superstructure is a framework of heavy ironbark columns, beams, and floor joists, all sheltered by existing oregon roof truss frames and purlins.

Both substructure and superstructure have been subjected to a number of structural maintenance and upgrading programs over their lifetime. Apart from general repairs to the old structure, other structure changes involved the removal of internal columns with new steel transfer framing, new steel framed stairs and lift shafts, new steel and timber framed mezzanines floors, roof plant platforms, and addition of an external apron slab all round.

The proposed upgrade and alterations involve removal of additional internal columns, replacement of some columns previously removed, additional stairs, lifts and mezzanine floors throughout, raised roof profile in parts, and some additional roof plant platforms.

The underlying structural design intent is to treat the existing structure and heritage fabric with a high priority and to minimise the structural impact whilst expressing the existing structure where possible. Different structural approaches and systems have been considered, with the least invasive adopted. It is to be clarified that changes to the roof and external structure in not part of this SSDA, but it is part of WBAP SSDA.

With the proposed upgrade and alterations it is inevitable that loading on the existing structure would increase. At locations where existing structural members become overloaded, where possible the existing structure is utilised by strengthening with steel plates and members in a manner acknowledging their heritage, rather than removing and replacing with new.

For the proposed performance and theatre type building use and increased number of occupants, a number of acoustic and fire safety related design aspects require upgrading. Similar to the structural alterations and strengthening, a number of approaches and systems were considered. Where achievable, the existing timber structure was reviewed and deemed adequate to provide the required insulation and protection. For existing structural elements

that require fire protection, intumescent paint[2] is specified for its minimalist impact on the existing form.

The structural design of the Walsh Bay Arts Precinct and STC50 alterations acknowledges the history and heritage aspects of the existing structure and environment in which it is located. Structural solutions will be considered and adopted based on the most minimalist impact on the existing structure and heritage fabric. Existing structure will be sensitively re-used where possible, and all new structure will be detailed to compliment and express the existing.

Reference :discussion paper of TAYLOR THOMSON WHITTING (NSW) PTY LTD structural consultants

### 6.9.5 Acoustic

Sydney Theatre Company aim to provide a level of acoustic performance suitable for a theatre of STC standing within the constraints of its location with appreciation of the nature of being a timber building on The Wharf.

The acoustic design of the redevelopment of STC must acknowledge the existing conditions of the building and the general siting.

As a result of all these conditions, the building structure and envelope require some upgrades in order to create new theatre and rehearsal spaces that are free from noise disturbance and that contribute minimally to the surrounding ambient noise conditions.

The floors of the theatres and rehearsal rooms are planned as resiliently supported concrete screeds, exclusive of the timber floor above. The impact noise associated with workshop activity could be mitigated through the use of a resilient layer under the floor battens of the new timber floor.

A new, suspended, acoustic isolation ceiling is therefore precluded. However, upgrades to the existing roof fabric will be required to add additional mass to the build-up. It is noted that the existing theatre roof build-up provides sufficient damping to limit rain noise impact, which will need to be considered in any proposed replacement.

The inner walls of the theatres and rehearsal spaces will be constructed on the resiliently supported slabs.

[2] Intumescent coating is a layer of protective substance which works by chemical reaction generated by heat, resulting in swelling and formation of an insulating layer on the surface, with or without release of water.

The room acoustics of the theatre spaces are intended to specifically support the clarity and intelligibility of the spoken word. The theatre spaces will require some sound-absorbing finishes to control excess reverberation.

Additional sound absorbing finishes will be used to control activity noise in circulation spaces, such as sound and light lobbies and in the dock between the theatre spaces. Similarly, Rehearsal Rooms, Open Office areas, and the proposed Function Room will each have requirements for the integration of sound absorbing finishes.

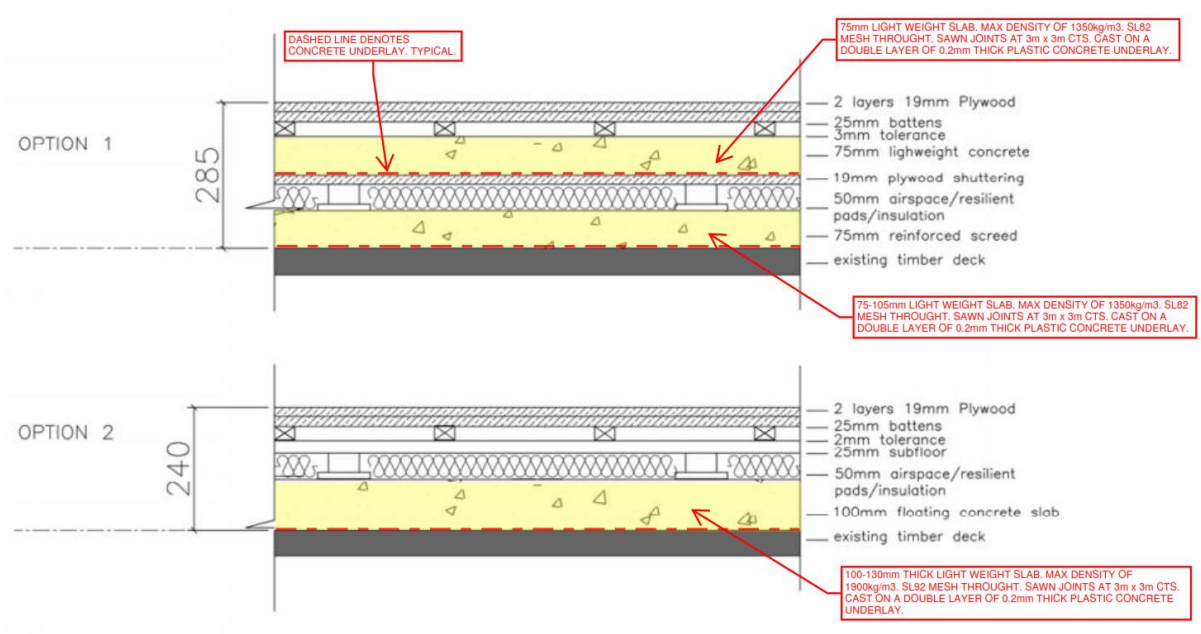



**Figure 49:** Typical detail of acoustic floor. Sketch provided by TTW. Showing separation from the old structure and removable floor treatments.

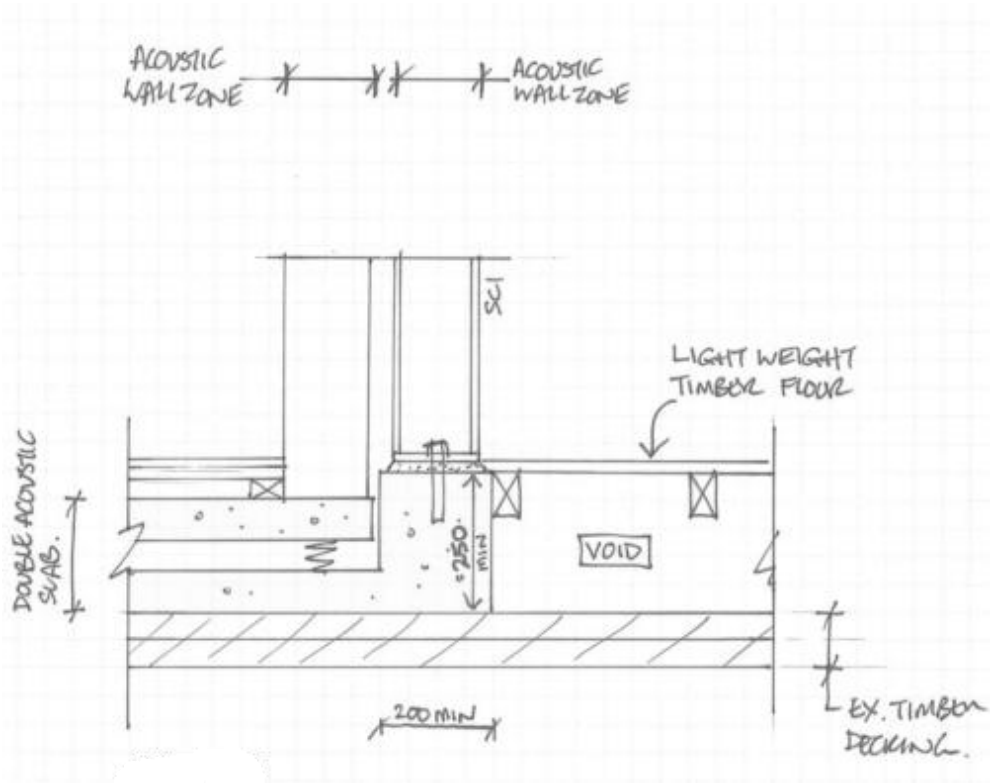



**Figure 50:** Typical detail of acoustic wall and floor connection. Sketch provided by TTW.

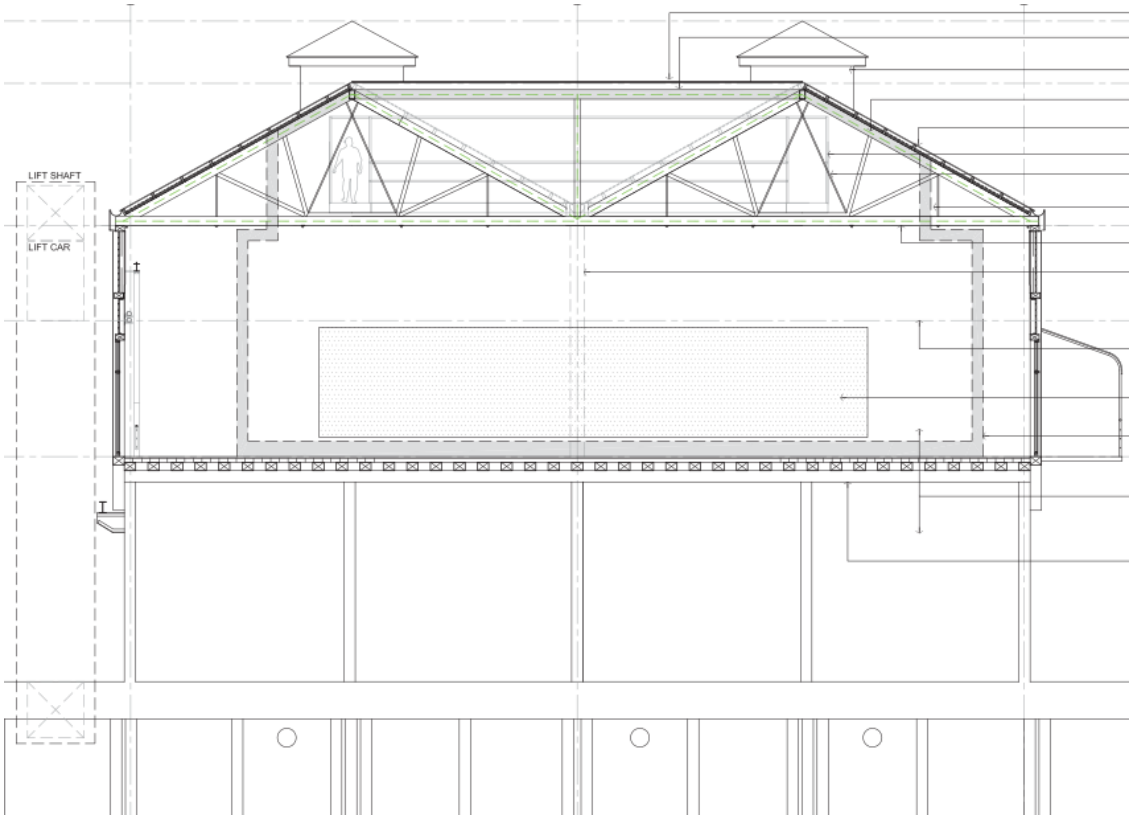



**Figure 51:** Proposed internal "boxed space" to control acoustic issues.

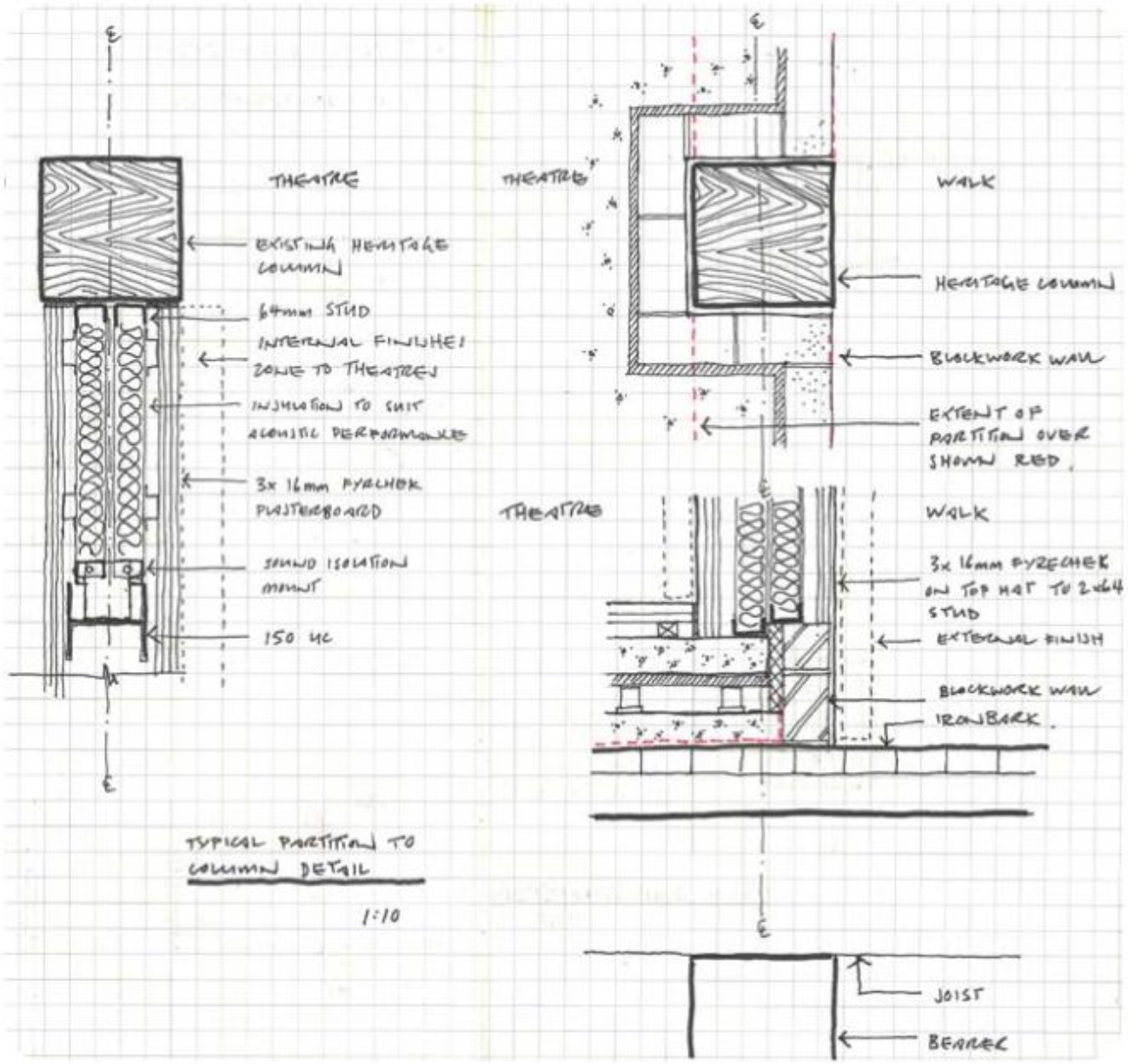



**Figure 52:** Typical detail of acoustic wall. Sketch provided by Hassell showing separation from the old structure and removable wall treatments

# 7. Regulatory context and compliance

### 7.1 Planning Context

The following legislation and environmental planning instruments will apply to the proposed development:

- Environmental Planning and Assessment Act 1979 (“EP&A Act”)
- Heritage Act 1977
- State Environmental Planning Policy (State and Regional Development) 2011 (“State and Regional Development SEPP”)
- State Regional Environmental Plan No 16 – Walsh Bay (“Walsh Bay REP”)
- Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005 (“Sydney Harbour Catchment REP”)
- State Environmental Planning Policy No 55 – Remediation of Land (“SEPP 55”)
- Walsh Bay Master Plan 1996

#### 7.1.1 Sydney Regional Environmental Plan No.16 – Walsh Bay

In reviewing the proposed design it is important to understand the planning context and the SREP 16 illustrates the intent of this zone. It is a special area which has a number of key controls and planning objectives.

The SREP16 set of objectives are those which will be used primarily to assess any application and the following are of specific relevance.

The proposed design conforms to the aims and objectives quoted in part below.

"(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 identify and protect the heritage significance of the area by establishing a conservation zone and providing appropriate controls for adaptive re-use, demolition and alteration,

(c) to ensure that development is compatible with the scale and character of existing built structures in the area,

And further

(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 to detract from the financial, commercial and retail functions of the existing city central business district and the Sydney Cove Redevelopment."

The STC is the original adaptive reuse in the Conservation Zone and was in existence at the inception and gazetting of this SREP16. It represents the foundation concepts for the SREP16 and as such the continued use and functions are compatible with the objectives.

The STC therefore represents the model use for the precinct. The changes proposed in the STC Master Plan remain consistent with the objects described in the SREP 16 2009 in its historic context as a planning instrument and in any revised form.

As well, the use of the apron as a public access and the design of new lifts and stairs in compatible materials are also appropriate.

Internal interventions as proposed follow the precedent established by Vivian Fraser's first designs and represent the development and evolution not only of the STC but the maturing and internationalisation of Australian Theatre in general.

### 7.1.2 The Walsh Bay Planning Objectives Sydney Regional Environmental Plan No.16 – Walsh Bay – Rev 2

**Aims, objectives etc**

This plan aims:

(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 identify and protect the heritage significance of the area by establishing a conservation zone and providing appropriate controls for adaptive re-use, demolition and alteration,

(c) to ensure that development is compatible with the scale and character of existing built structures in the area,

(d) to control the use of the waterways between the wharves to ensure that any activities associated with any development are compatible with the commercial shipping and navigational requirements in Sydney Harbour,

(e) to identify a consent authority for development approvals,

(f) to identify matters to be considered when determining development applications,

(g) to ensure the provision of public access to the waterfront, including the wharves, and

(h) to ensure that development:

(i) provides appropriate parking facilities and traffic management which minimises impact on the amenity of the area, adjoining residential areas and the Sydney Cove Redevelopment Area,

(ii) does not adversely affect the arterial road network in the City of Sydney,

(iii) preserves views to and from Sydney Harbour,

(iv) is compatible with the adjacent existing residential community, and

(v) provides a public transport system which can be integrated with the existing public transport services in the City of Sydney.

### 7.1.3 Zone 1 Walsh Bay Conservation Zone

The objectives of this zone 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 to 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.

Without development consent Nil.

Only with development consent any purpose other than a purpose included in item 2 or 4.

Prohibited Bus depots, bus stations, car repair stations, gas holders, generating works, helipads, heliports, industries (other than home industries and light industries), institutions, junk yards, liquid fuel depots, marinas, mines, roadside stalls, road transport terminals, sawmills.

## 7.2 Compliance with Conservation Management Policies

The following table sets out the compliance of the design proposal with the relevant policies contained in the *Wharf 4/5 Conservation Management Plans* prepared by Graham Brooks and Associated - 2007

| **Policy**<br><br>*Wharf 4/5 Conservation Management Plans* by Graham Brooks and Associated - 2007 | **Compliance**<br><br>Complies<br><br>Capable of Complying<br><br>Does Not Comply | **Comments by**<br><br>**Hassell - Charcoalblue - Tropman Architects** |
|---|---|---|
| **7.3 Retention and Re-use of Historic Building** | | |
| 7.3.1 Wharf 4/5 as part of the Walsh Bay cultural precinct should be retained and conserved as part of any future redevelopment on the site. | Complies | The proposal retains and expands the existing role of Wharf 4/5 as a cultural precinct to include it in the Walsh Bay Arts Precinct, which includes Pier 2/3 and the associated Shore Sheds.<br>The proposal involves alterations to the Sydney Theatre Company (STC) tenancy within the upper shed of Wharf 4/5. |
| 7.3.2 Future changes to fabric, form and associated structural elements should respect its visual significance and architectural integrity and respond accordingly. | Complies | This is part of the scope proposal.<br>Internal changes proposed to STC involve a predominantly new fitout. |
| 7.3.3 Landmark position as a strong visual element on the foreshores of Sydney Harbour should be maintained. | Complies | No change expected in this SSDA. |