



DESIGN 5

A R C H I T E C T S

Group GLA
Level 3, 10 Bridge Street
SYDNEY NSW 2000

18th May 2021

Attention: Mr Shane Berry

Dear Shane,

**SYDNEY OPERA HOUSE – SHR NO 01685
CREATIVE LEARNING CENTRE PROJECT
SSD 8663 & S60/2020/010 APPROVALS**

OCCUPATION CERTIFICATE

I write as Sydney Opera House's Heritage Architect, regarding compliance with the following conditions of consent, at completion of works (Occupation Certificate stage):

Section 60 Approval dated 23rd January 2020

- Consent Condition 2 – Heritage Impact Statement Recommendations
- Consent Conditions 3 – 13 Additional Conditions

SSD 8663 Approval dated 12th December 2019

- Consent Condition D4 – Heritage Consultant Certification

NOTE – Both the SSD and S60 Approvals included two major projects at the Opera House, the upgrade project for the Concert Hall, and the Creative Learning Centre project. This letter regarding the completion of works and issuing of an Occupation Certificate is only in relation to the Creative Learning Centre Project.

I, and selected colleagues from our office, Design 5 – Architects, have been advising the Sydney Opera House on heritage and related architectural issues prior to and throughout this project.

Design 5 Architects carried out regular inspections of the project throughout its construction, and most recently on 3 May 2021. We can confirm the works have been substantially completed, with only minor incomplete works ongoing as identified below:

- Rectification of timber battens on new doors to Western Foyer;
- Adjustment of minor fittings such as A/C registers and light fittings;
- Minor rectification of painting works.

The works considered in this certificate are those concerning the creation of the new Creative Learning Centre Project (CLC), within the Podium, granted Section 60 (S60) approval under section 63 of the Heritage Act 1977, and State Significant Development (SSD) approval under Section 4.38 of the Environmental Planning and Assessment Act 1979.

The relevant conditions of these approvals are set out below followed by comments as to the compliance of the completed work.

S60 CONSENT – CONDITION 2

– HERITAGE IMPACT STATEMENT RECOMMENDATIONS & RESPONSES

- 2. All recommendations within the Report entitled *Sydney Opera House Concert Hall & Creative Learning Centre Renewal Projects SSD 8663*, Heritage Impact Statement, prepared by Design 5 Architects, 17 October 2018 shall be complied with.**

Heritage Impact Statement

The Heritage Impact Statement (HIS), prepared by Design 5 – Architects, dated 17th October 2018, that accompanied both the SSD and Section 60 Applications included both the major upgrade of the Concert Hall, and the construction of a new Creative Learning Centre.

With regard to the Creative Learning Centre, the HIS gave no specific recommendations for this particular project. It provided a conclusion in Section 7.3.4 on the compliance of the proposal against the policies and guidelines in the CMP (4th edition) and this conclusion was repeated with minor edits at the end of the HIS in Section 12.2.

The conclusion in Section 7.3.4 is quoted below, with added comment with regard to completion of the works where appropriate and relevant.

7.3.4 Creative Learning Centre

The proposed change in use of the Level +12 administration areas for the Creative Learning Centre is considered a positive change. These spaces, originally fitted out by Peter Hall, address an important public promenade, the Northern Broadwalk, and should have a use that is functionally and visibly engaging for the public. This is consistent with the CMP and an opportunity for change identified by Jørn Utzon.

This dedicated facility will support the primary use of the Opera House and enhance its ability to engage with and inspire the next generation of theatre craftspeople and performers, both locally and nationally. This will strengthen its association with the wider performing arts community and its standing as a world-renowned performing arts centre.

The project involves minimal change externally, confined to minor modifications to the western entry off the Broadwalk, within the existing entry space with minimal and acceptable impacts.

The proposed works internally are more than modest functional improvements and constitute a major change, however this proposal retains and respects the character and design regimes used by Hall, noting that his work was inspired by Utzon's concepts. In this instance and for this proposed facility, this is considered an appropriate response and a positive impact.

The proposal involves some modification (opening up) of original structural walls within the Podium to create the required spaces, but these impacts are considered acceptable.

A connecting entry foyer to the Creative Learning Centre is proposed off the northern end of the Western Foyer. This will involve the reconfiguration of walls enclosing the existing stair and Lift 9, and modification of existing storage units at the north end of the Western Foyer. Proposed finishes on the Western Foyer side retain the design language, materials and finishes of this Utzon space, and will have little visible impact. The new double door entry to the Creative Learning Centre from within the Western Foyer, will match other venue entry doors in this space, but with the addition of a vision panel providing a glimpse

of the 'magic' beyond. Signage over the door will be consistent with other venue signage in this foyer.

Comment:

Signage over the entry off the Western Foyer has not yet been fitted.

This connecting entry foyer is potentially a light box 'coloured' by indirect lighting will provide a theatrical entry to a world of magic – an idea that is consistent with Utzon's concept for approaching the performance spaces. The proposed use of a stretched membrane ceiling in the entry lobby to create this light box is supported, but should not be extended into other areas.

Comment:

The stretched membrane 'light box' ceiling has not been extended into any other areas.

The proposal includes salvage and adaptation of Hall's 'wobbly' panels in a new and dynamic storage / display configuration adding flexibility, colour and delight in a manner that is consistent with the Utzon Design Principles and Hall's design concepts for the interiors.

Comment:

The salvaged 'wobbly' panels were reinstalled in the ceiling sections at the north end of the teaching spaces. Other salvaged panels were not long enough to use for the storage / display configurations on the walls. New panels matching the detail of originals were made for these areas.

The use of strong colours within the wobbly fronted storage units, and on other selected surfaces, is considered appropriate in a creative learning environment and is supported. Colour was an important part of Peter Hall's interior schemes for the Opera House and it is suggested that the selected colours could potentially have some connection with the history and / or aesthetics of the building. However this does not mean that colours should be restricted to only those already used at the site.

Comment:

The finally agreed colour palette comprised a selection of muted tertiary colours that are derived from blue and magenta. These relate to the colour palette used for the Concert Hall, Drama Theatre and the waters of the harbour – visible from this new facility.

The northern most sections of the two main spaces will be fitted out on walls and ceilings with the wobbly panels in the same manner as Peter Hall had intended within the administration areas of the Podium, providing a consistent character with adjacent spaces when viewed from the Broadwalk. Other parts of the Creative Learning Centre will have pared back finishes to closely reflect the character of service and backstage areas. These spaces will be enlivened by the use of colour on the rear and internal faces of storage units, as mentioned above.

It is strongly recommended that doors, door finishes and hardware within the creative learning spaces should retain and respect the Hall regime, rather than the Utzon regime within the Western Foyer.

Comment:

Doors, door finishes and hardware within the Creative Learning Centre all utilise the Hall regime.

The proposed Creative Learning Centre constitutes a major change within the Podium of the Sydney Opera House. However, it retains and respects the significant design regime introduced by Peter Hall, while also being consistent with the Utzon Design Principles. The proposal complies with the policies and guidelines in CMP 4, and will have a positive impact on the significant values of Sydney Opera House, including those that are enshrined at State, National and World Heritage level.

S60 CONSENT – CONDITIONS 3 to 13

3. NEW ELEMENTS

Any new elements proposed, including precast elements and concrete finishes, must match the existing in both form and finish. This should be determined in consultation with the nominated heritage consultant working closely with an experienced concrete expert to ensure seamless consistency. The Heritage Council delegate must be included at the benchmark and prototype reviewing stage. SOH must provide Heritage NSW with a schedule of overall timeframes for reviewing benchmarks and prototypes so that adequate notice is provided, and resources and time can be allocated to meet SOH critical dates.

Comment:

The finish of all new concrete elements was discussed with Design 5 and agreed prior to the works being carried out. This was done by prototyping the formwork and mix as part of the early works for the Concert Hall project. Once formwork had been stripped from the actual works, the finish was inspected and any further adjustments or finishing agreed before proceeding. Heritage Council delegates attended site and were part of this review process.

This condition has been complied with.

4. PROTOTYPING

The Heritage Council delegate must be included in the review and comment of prototyping of the following elements:

- a) Over-stage acoustic reflectors;**
- b) Side wall reflectors;**
- c) Paneled box front;**
- d) Acoustic drapes;**
- e) Lighting/Speaker Arrays; and,**
- f) Canon ports and diffusers.**

SOH must provide Heritage NSW with a schedule of overall timeframes for reviewing prototypes so that adequate notice is provided, and resources and time can be allocated to meet SOH critical dates.

Comment:

This condition relates to elements in the Concert Hall project and is not relevant for the Creative Learning Centre project.

5. SIGNIFICANCE ASSESSMENT

Further research is required to assess the significance of the following equipment prior to removal:

- a) Mechanical equipment and machinery within plantroom 17;**
- b) Theatre machinery and equipment in the Concert Hall; and,**
- c) Mechanical equipment and machinery above the Concert Hall.**

This should be done by an appropriately qualified expert in consultation with the nominated heritage advisor and submitted to Heritage NSW. The assessment should include archival recording with the equipment in situ.

Comment:

This condition relates to elements in the Concert Hall project and is not relevant for the Creative Learning Centre project.

6. BATHROOM/DRESSING ROOM AUDIT

The final Peter Hall bathroom/dressing room audit should be submitted to Heritage NSW prior to the commencement of any demolition within these spaces. The audit should also identify which of these spaces will be impacted by the proposed works.

Comment:

One female and one male bathroom have been affected by the Creative Learning Centre project. These original Peter Hall designed fitouts that have been removed and fittings salvaged for reinstallation elsewhere as required. All new bathroom facilities in this project were required to meet child and accessibility standards, but utilise the basic design regime of the original bathrooms (small format grey tiles, shadow cornices and baffled lighting) except for the larger format tiled wall in the main washing up space.

We confirm that a full audit in table format of the existing Peter Hall designed bathroom and dressing rooms, prepared by our office, was provided to Heritage NSW on 30 March 2020 in accordance with this condition.

7. CREATIVE LEARNING CENTRE

The new entry doors to the proposed Creative Learning Centre should be designed to be reversible and able to be removed easily in the future.

Comment:

The original bronze and glass entry doors from the Western Broadwalk, including bronze framing, were removed and relocated to their new location closer to the perimeter of the Podium. This involved new glazed panels on each side and re-spacing of the precast granite wall, ceiling and floor panels to accommodate this within the lobby area. The original assembly could be removed and relocated back to its original location at a later date if required.

This condition has been complied with.

8. CONSERVATION MANAGEMENT PLAN

The Conservation Management Plan must be updated to reflect the significant changes to the spaces, forms, fabric and materials of the SOH. The updated CMP is to be submitted within 6 months of the completion of the Building Renewal Program to the satisfaction of the Heritage Council. Further refinement of the 'at rest' policy can be undertaken as part of the update.

Comment:

This condition will be addressed once all the Building Renewal projects are completed.

9. INTERPRETATION STRATEGY

The Renewal Interpretation Strategy must be updated to include a plan for the future interpretation of a selection of the remaining reflectors. This is to be submitted within 6 months of the completion of the Concert Hall Renewal Project to the satisfaction of the Heritage Council.

Comment:

This condition will be addressed once Concert Hall Renewal project is completed.

10. SIGNIFICANT FABRIC

All significant fabric proposed to be removed must be recorded, carefully removed, catalogued and safely stored and able to be readily reinstated. This includes, but is not limited to:

- a) Timber wall paneling within the anteroom and orchestra assembly room;**
- b) WC fixtures and fittings from the amenities within the anteroom;**
- c) Paneled box fronts within the Concert Hall;**

Comment:

For the Creative Learning Centre project, original moulded white birch plywood 'wobbly' panels were removed and many of them re-installed in the reconfigured spaces of the new facility. Those that were not re-installed, were catalogued, wrapped and put in safe and secure storage for potential reinstatement at a future date.

Original bathroom fittings and fixtures were salvaged, catalogued and safely stored for potential re-installation elsewhere.

This condition has been complied with.

11. HERITAGE CONSULTANT

A suitably qualified and experienced heritage consultant must be nominated for this project. The nominated heritage consultant must provide input into the detailed design, provide heritage information to be imparted to all tradespeople during site inductions, and oversee the works to minimise impacts to heritage values. The nominated heritage consultant must be involved in the selection of appropriate tradespersons, and must be satisfied that all work has been carried out in accordance with the conditions of this consent.

Comment:

We confirm that Design 5 – Architects provided advice and input, including inductions and periodic inspections for the duration of the project. We are satisfied that works have been carried out in accordance with the conditions of consent. As such, this particular condition has been complied with.

12. SITE PROTECTION

Significant built elements are to be protected during site preparation and the works from potential damage. Protection systems must ensure significant fabric are not damaged or removed.

Comment:

We confirm that significant built elements that were not altered, were protected from potential damage during the works, and the Hall / Utzon configuration of spaces can still be read within the areas affected by the works. As such, this condition has been complied with.

13. PHOTOGRAPHIC ARCHIVAL RECORDING

A photographic archival recording of works area must be prepared prior to the commencement of works, and following completion of works, in accordance with the NSW Heritage Division publications *How to prepare archival records of heritage items* and *Photographic Recording of Heritage Items using Film or Digital Capture*. The original copy of the archival record must be deposited with Heritage NSW, Department of Premier and Cabinet.

Note the above condition is quoted as modified by a letter dated 20 July 2020 received from Heritage NSW.

Comment:

A Photographic Archival Recording of the project area prior to commencement of works was submitted to Heritage NSW and its receipt acknowledged by email on 24 February 2020. Photographic Archival Recording of the completed Creative Learning Centre project is currently in preparation and will be submitted in due course.

SSD CONSENT – SCHEDULE 2, PART D

**PART D PRIOR TO OCCUPATION OR COMMENCEMENT OF USE
NOMINATED HERITAGE CONSULTANT**

- D4. Prior to occupation or commencement of use, the Applicant shall provide a report to the Planning Secretary and the Heritage Council prepared by the Nominated Heritage Consultant certifying all heritage works have been carried out in accordance with the relevant terms of this consent outlined in condition A2.**

Comment:

As the Nominated Heritage Consultant for the Creative Learning Centre project, we confirm that all heritage works have been carried out in accordance with the conclusions and recommendations in the Heritage Impact Statement, the relevant conditions in the S60 consent, the architects' documentation and advice provided throughout the works.

This letter forms the report required by this condition.

In our opinion, the works that comprise the construction of the Creative Learning Centre at the Opera House, are complete and fit for occupation.

Yours sincerely,



Alan Croker
director
Design 5 - Architects Pty Ltd

18th May 2021