WBAP Heritage Impact Statement

PART 3

4. Past, Present and Future Adaptive Reuse

4.1 Introduction

This section addresses aspects of the Wharves 2/3 and 4/5 use proposal.

For over 30 years The Sydney Dance Company the Australian Theatre for Young people a and the Sydney Theatre Company have occupied the existing State Heritage site at Wharf and Shore Sheds 4/5.

Bangarra has occupied the front ground floor section for a lesser period.

It is important to note that the STC is the major one. However the discreet use of the upper floors by the STC with the direct link via the lift and front stairs adds to erroneous the impression of sole occupancy with all groups of equal importance.

The STC will submit a discreet SSDA for new works proposed.

The workshops, storage and service areas for the STC are accessed via an original overhead bridge, formerly a part of the loading facilities for the wharf, and in that sense the use has changed little.

The existing Pier 4/5 is seen as a complete entity from the kerbside at Pottinger Street and Hickson Road.

The performance theatre companies each inhabit a special place in the cultural heritage of the mid last century, and are robust and fiercely independent organizations which have been leading lights in the development of theatre and dance performance, taking Australia to internationally acknowledged standards and reputations of the highest levels.

This continued occupation of the iconic performance companies including the Sydney Dance Company and Bangarra has secured Pier 4/5 as the location for Sydney's and Australia's intangible performance and cultural heritage.

In the case of Pier 4/5 and its shore sheds, the synergy between the physical presence of the repurposed wharf and the cultural essence of performance in all its forms makes the interventions more permanent a feature of the building than suggested by the Adaptive reuse policies.

The changes to Pier 4/5 can be seen than as a permanent and positive impact which has been the "well spring" of the reinvigoration of the whole Walsh Bay precinct. This is a counter

to the argument of re establishing the original uses and it can be reasonably argued that the 1983-6 changes are now as important as the original uses.

The ICOMOS Industrial Heritage charter notes that there will be inevitable permanent changes to industrial buildings with the advent of an adaptive reuse. The Charter is not supportive of conjectural reconstruction which imitates the original parts of the building as these will confuse the history o and evolution of the building form.

The **proposed interventions do entail unavoidable changes** as describes below and these changes have been approved in principal in the SSDA for stage 1

> *Policy VI. Interventions should be reversible and have a minimal impact. Any unavoidable changes should be documented and significant elements that are removed should be recorded and stored safely. Many industrial processes confer a patina that is integral to the integrity and interest of the site.*
>
> *Policy VII. Reconstruction, or returning to a previous known state, should be considered an exceptional intervention and one which is only appropriate if it benefits the integrity of the whole site, or in the case of the destruction of a major site by violence. Ref* The ICOMOS Nizhny Tagil Charter For The Industrial Heritage July 2003

The completeness and linear occupation has allowed patrons and the curious a unique view or cross section of the whole of the theatrical endeavour, and this too defines and compounds the idea of ownership and belonging, binding the theatre and dance companies with a cultural/heritage symbiotic relationship to Wharf 4/5 and the Shore Sheds.

The ATYP now moves across to the new premise in Pier 2/3 leaving pier 4/5.

The old uses of the wharf and loading facilities were replaced by the new to the extent that the Theatre and Dance companies have become identified and bound to the buildings in a historic and cultural sense, increasingly so, as the whole precinct moves rapidly to its intended use as the international cultural hub of the city to be known as the Walsh Bay Arts Precinct.

The ideas which drove the existing design logically placed the STC's practical functions and workshops closest to the street frontage along with the box office. The theatre functions were lined up in an order based on the logic of the day and this order was driven by two factors: the linear foot print and the need for a practical fire egress solution which would gain approval from the Board of Fire Commissioners.

It was a "less is more" approach with an emphasis on function and respect for the original fabric of the building.

The Vivian Fraser design did however alter the spatial properties of the historic loading and unloading halls but in nearly every case the heritage fabric which is seen more than hints at the original purpose of the structure.

What is obvious is that as the STC and SDC with Bangarra now move forward, the facility must be altered to accommodate new audiences and productions.

A number of issues need to be addressed in the existing design and layouts.

The long walk which is a feature of the Wharf Theatre unacceptably intersects all access points for set and people movement and this failing is documented elsewhere. The locations of the functions, theatres lobbies and rehearsal rooms were a pragmatic solution and these arrangements have solutions as shown in the Master Planning by Hassell Architects and Charcoal Blue, the theatre designers.

The box office and entry approaches have meant a long traverse to the theatre.

Importantly the set construction and workshop areas struggle to deliver along and under the fire tunnel.

Access and egress generally are an inhibiting factor in the daily life in Wharf 4/5.

The State Heritage listing curbs interventions which might destroy or remove significant heritage fabric but also bring about a better short term solution.

The short comings of the Vivian Fraser design are also seen in some of the solutions to the intervention at each level, and these are corrected in a new approach.

4.2 The Basis of the Original Theatres and Dance Studios in Wharf 4/5

Vivian Fraser – the original architect of the restoration and adaptive reuse of Wharf 4/5 – found many challenges and his conclusion was that this building type was going to “be extraordinarily difficult for conversion to a theatre”.

In his interviews and reflections of the task before him, he has defined the two greatest challenges as site accessibility to the public for exits, and building construction problems in relation to fire regulations.

Without that matter solved the atmosphere and spatial possibilities were irrelevant, he says. He was not able to use the apron as an escape by the Fire Commissioners.

The Fire Tunnel the full length of the wharf was the solution to use of the wharf apron and after that, the fire separation and acoustic barrier walls were developed in lightweight materials, with

the assistance and guidance of the Experimental Building Station, in an advanced development of lightweight fire rated construction.

The marriage of old and new was not easily achieved so when his work was described as a simple renovation, he says he was both insulted and honored as simplicity was one of his most strongly held architectural philosophies. The idea of a simple renovation, while well intended, did not convey the difficulty of his journey in achieving the result.

4.3 Arts NSW Involvement

Arts NSW will preplan the remaining internal adaptation of Pier 4/5. The external design must conform to Tonkin Zulika Greer the architects design for the WBAP Pier 2/3 the brief.

The design of the interior and the separation of design roles will be complicated by the internal functional design and egress points as the other tenants in Wharf 4/5 have to be considered by INSW.

In this option the whole of the workshop will be rearranged and connected directly to the theatres via a western corridor. This has an especially important heritage related outcome with the uses now set back generally from the outer skin. The bonus will be better thermal and sound insulation.

Stronger full cross links have been established in this master plan proposal, the purpose of which – besides linking vertical levels – allows a full three dimensional understanding of the original volumes and structures.

The Walsh Bay Arts Precinct design has improved the theatre volumes in Pier 2/3 and consequently the performance possibilities by lifting the roof to be almost flush over some discreet areas. The design and support systems will need to be resolved by INSW consultants in conjunction with the STC 50 consultants. It is not a one size fits all process.

This methodology will be incorporated as a key element in the Wharf 4/5 proposal in two areas. The structural solution may include using similar robust timbers in a new truss system.

The Shore Sheds will be redesigned with better efficiency and circulation without any significant changes with the exception of one area of raised roof.

Each of the proposed changes improves the planning and usability of the whole of the STC Sydney Dance Company and Bangarra Tenancies while in the main none have any more significant impact than the works at Wharf 2/3 or indeed the original design by Vivian Fraser.

The concepts demonstrate an improved understanding of the wharf structure and build on the concepts of simplicity and expression of the robust structure espoused by Vivian Fraser.

4.4 Wharf Apron

Previous schemes have not used the wharf apron on the east side of the Pier 4/5. Pier 2/3 has additional steel fire escapes which mimic the original design for Pier 4/5 on the west. This will be developed with TZG architects.

In its original configuration – that is, during their working life – the piers had a number of rolling gantry cranes used for loading. Pier 1, the first reconstructed and repurposed pier, kept one large platform along with the rail track, using it as an entertainment area.

It was considered that this would be possible for other piers in Walsh Bay during the Walsh Bay Redevelopment period 1994-2004. The gantries by then had been replaced while the rail tracks in the main had become rusted and dislodged.

In the proposed Pier 4/5 renovations to the original works and Pier 2/3, construction of new works gantry theme is adapted for access platforms and stairs. The reintroduced platforms will be an interpretation of the first iteration of the gantry platform cranes and two installations will be used for access and to also identify the new main entry point and access lift.

In the working life of the pier, the apron was the working link between the land and the Harbour and a lively active precinct. The return of the gantry idea reinvigorates the apron. It also breaks the long facade appropriately and reflects the former working port aesthetic in a contemporary form.

The centralising of the access is emphasised by the first reintroduced gantry structure and the design theme may be based on the steel braced designs reinterpreted in a manner which does not detract from the long wharf composition.

After many years and following the original Walsh Bay Partnership design by PTW architects, in 1992 a lift was added to the southern end of the east apron of Pier 4/5 in 2006 . The design of the lift was approved by the Heritage Council and as such it is a suitable model to repeat along the apron on either side of the wharf.

The addition of industrial marine engineering systems, albeit as contemporary interpretation, is appropriate and complements the design themes developed by the Mirvac and Transfield consortium which were approved in the Walsh Bay Master Plan of 1996.

4.5 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. It was given the short title of The Burra Charter.

When the initial Arts uses for Wharf 4/5 project were at their inception, the Burra Charter was a guide document and now has become the official method of assessing restoration repairs and new works.

The proposed schemes in the by TZG on the one hand and STC50 Master Plan by Hassell Architects (subject to a separate application) and in the Pier 2/3 and Pier 4/5 have 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.

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 and provide the necessary facilities in the ACO and ATYP in Pier 2/3.

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 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."

From Burra Charter 2013.

The repurposing of industrial heritage buildings is promoted by ICOMOS and the TICCIH (The International Committee for the Conservation of the Industrial Heritage) internationally by way of The Nizhny Tagil Charter for the Industrial Heritage, July 2003, and their International publications *Industrial Heritage Re-tooled: The TICCIH guide to Industrial Heritage Conservation*, J. Douet (ed.), 2012.

Australian ICOMOMS is part of the international ICOMOS and is bound by the various charters.

There is a requirement in the restoration and adaptive reuse process to ensure that the original fabric is restored and retained, and that the original industrial character of the building is maintained.

The ICOMOS Industrial Heritage Charter acknowledged two significant ideas, first that the works should be in the main reversible but secondly that some works are not reversible and this is the case in the large volumes required for performance spaces within the Piers. The Vivian Fraser design for the whole of Pier 4/5 followed a language of light-weight intervention but in many instances fabric was taken away for either aesthetic or functional reasons. The impact of his intervention is barely noticeable.

There is a dichotomy in assessing the impact on the intervention for theatrical performances spaces. In the one instance, Pier 4/5, this has already occurred; in the other, the whole of the work is new. In each of the CMPs, both Tropman and Brookes have foreseen that there will be, by necessity, an impact from the proposed uses for cultural repurposing. Croker in his report also acknowledges the result of these large scale interventions. Brookes chooses to

ignore the fact that the impact has already occurred and some of his policies are redundant as a result.

The ICOMOS Industrial Heritage charter notes that there will be inevitable permanent changes to industrial buildings with the advent of any adaptive reuse. The Charter is not supportive of conjectural reconstruction which imitates the original parts of the building as these will confuse the history and evolution of the building form.

4.6 Burra Charter in Context

The principles of the Burra Charter recognise that buildings do not remain static for their lifespan. Buildings that continue to be useful are buildings that adapt with the ebb and flow of their compatible uses. Significance is not retained just in bricks and mortar alone. There is so much to the significance of a place that is intangible – connections to people or groups of people, cultural uses and continuing uses of the place.

Article 15.4 of the ICOMOS Burra Charter 2013 states that:

"The contributions of all aspects of cultural significance of a place should be respected. If a place includes fabric, uses, associations or meanings of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance."

In this regard, the use of the site for over the past 30 years by the Sydney Theatre Company is of high cultural significance and just as important to the history of the place as its past maritime use.

Following the collapse of the traditional shipping method and the rapid take up of containerisation, the Walsh Bay precinct ceased its maritime use in 1970. For a decade the precinct was abandoned and left to become derelict. Pier 4/5 was the spring point of the adaptive reuse of the derelict buildings of the Walsh Bay Precinct for performing arts in the late 1970s and 1980s. The Precinct since this time has been dedicated to cultural uses with Arts and Performing Arts in particular repurposing the precinct.

This adaptive reuse and reimaging of the precinct over the past 36 years has imbued an intangible cultural heritage significance to the place. As defined by UNESCO, this intangible cultural heritage use is as integral with these buildings and as important to the place as is the past industrial maritime heritage. To reflect only on the past maritime use and to disregard the equally important intangible cultural heritage use is to misunderstand the way buildings adapt,

grow and change and to completely ignore a huge portion of the place's history. 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 into the future.

With the current leases established until the year 2059, this cultural use will surpass the maritime use of the site by 20 years, cementing this as the dominant use of the precinct and reinforcing both the built cultural heritage of the place and the intangible cultural heritage of arts and performance across theatrical performance of drama, dance and music.

The time line shows the period of each use.

- 1912-1970 Maritime uses
- 1970 -1980 casual use, vacancy and dereliction
- 1983 Vivian Fraser and the STC, SDC, ATYP and the Philharmonia choirs
- Current STC Arts users adds 43 year leases now established cultural occupation until 2059

4.7 Changing Uses and Context

When buildings no longer served their purpose, they were altered and added to, adapted to suit the requirements for the foreseeable future. If they did not adapt, they were left to rot – empty and lifeless – or demolished to make way for the new. They grow and change with the times or they get left behind.

The Walsh Bay area is a prime example of this. The area was used for maritime purposes from the 1830s with private wharves and bond stores built. Following the outbreak of the Bubonic plague at the end of the 19th Century and as the maritime industry grew at the turn of the 20th Century, old wharves, piers and Shore Sheds were demolished and rebuilt, bigger and better than before. Pier and Shore Sheds 4/5 were built in 1913-1922. Up on the surrounding hills the workers' houses continued to be built. The Walsh Bay Wharves, Millers Point and Dawes Point were a hub of activity, a symbiotic relationship. This use continued for over 60 years in the existing structure. From the mid-1960s and into the 1970s, Port Botany was built to accommodate the change to container shipping. The wharves at Darling Harbour were modified. Those at Walsh Bay were not. The Walsh Bay wharves were used for off-loading passengers rather than cargo for a short period of time. Slowly but surely, each of the wharves were closed and then abandoned by 1981. For a time they lay dormant.

From 1985, Pier 4/5 has been a cultural hub for Sydney dance and performing arts. This use has continued here for 30 years. The proposed alterations works will enable this cultural use to continue well into the future. The revitalisation of Walsh Bay which began in 1998 has seen

the area turn into a buzzing cultural, residential and commercial centre. The ongoing use of Pier 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 Pier 4/5, 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 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 (subject to a separate application)relate equally well to the original Pier 4/5 design, as with the original commercial shipping history.

Any heritage assessment must be made acknowledging the current "historic" use of the wharf as a theatre complex.

The concept of intangible cultural heritage bears some resemblance to the occupation by the STC SDC ATYP and Bangarra as each has now developed into an Australian Cultural Icon.

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 existing theatre and dance companies as historically and culturally important organisations which have in the past and will continues to contribute to the cultural fabric of society.

The design programme 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 clients

This is a commendable model with which to move on to the next phase of the Wharf 23 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 in achieving simple solutions have 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 Pier 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 Pier 4/5 is 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.

[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

5.1 Pier 2/3 – Statement of Significance

This Statement of Significance is contained in the endorsed CMP Wharf 2/3*, by Tropman and Tropman Architects (November 2000, pg 20)*.

"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 1820's, 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."

Extract from *CMP Wharf 2/3*, by Tropman and Tropman Architects, November 2000.

5.2 Wharf 4/5 – 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.

"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."

Extract from *CMP Wharf 4/5* by Graham Brooks and Associates, March 2007, pg xx

5.3 Physical Constraints and Requirements arising from the Statement of Significance

These are the important constraints which must be addressed in WBAP Development and in the Phase 2 Heritage Impact Assessment.

5.3.1 Pier 2/3

Extract from *CMP Wharf 2/3*, by Tropman and Tropman Architects November 2000:

> "8.1.1 No activity should be allowed that will confuse the fact that Wharf 2/3 site is an important component of the local cultural development of Walsh Bay, Millers Point, The Rocks, Port Jackson and Sydney.
>
> 8.1.2 No activity should be allowed that will confuse the fact that Walsh Bay Precinct was designed not as a series of individual buildings but as a whole large engineering work.
>
> 8.1.3 No activity should be allowed that will confuse the former general cargo berth uses of Wharf 2/3.
>
> 8.1.4 No activity should be allowed that will confuse the fact that Wharf 2/3 has been associated with the Sydney Harbour Trust and Maritime Services Board operations, with wharf owners and labourers and generally with the maritime history of Sydney and Australia.
>
> 8.1.5 The early planning and detailing features of Wharf 2/3 site should be appropriately conserved.
>
> 8.1.6 The maximum amount of significant fabric of Wharf 2/3 should be retained in-situ and conserved.
>
> 8.1.7 Significant industrial items and artefacts items should be retained in-situ and conserved.
>
> 8.1.8 No activity should take place that could destroy a potential archaeological resource.
>
> 8.1.9 Any new building, services, landscaping or activities aU or in the vicinity of Wharf 2/3 site should have regard to the setting, design, scale and character of the site, precinct and urban water surrounds.
>
> 8.1.10 The regard the public of Sydney are likely to have for this area should be addressed in future uses, activities and works at the site."

5.3.2 Wharf 4/5

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

- Wharf 4/5 and associated shoresheds 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.

Extract from 2007 *CMP Wharf 4/5* by Graham Brooks and Associates:

Arts and Performing Arts in particular have repurposed the precinct over the past 35 years. Adaptive reuse – as opposed to restoration to the original condition – is the preferred model in significant buildings which cannot be used as singular exhibition pieces, or be sustained from either a benefactor or the State purse. There is a well reasoned argument generally in

accordance with ICOMOS and Burra Charter principals that by adaptive reusing a building its life and usefulness is extended and its present maintained.

5.3.3 Combining the Constraints and Policies

It would be appropriate to provide a combined Precinct CMP which covers the whole of the WBAP area. The CMP for Pier 2/3 recommends a review at 5 and 10 years.

5.4 Grading of Significance

5.4.1 Pier 2/3

This Grading of Significance is contained within the 2003 Pier 2/3 CMP by Tropman & Tropman Architects which should be addressed in the Heritage Impact Assessment of Phase 2.

SITE ELEMENTS	GRADING OF SIGNIFICANCE
General: • Significant views & vistas to and from the site. • Open exterior spaces ie. apron, colonnade, open passage between sheds. • The site as part of Walsh Bay complex. • Open water areas around the pier (water precincts). • Two level access and vertical arrangement of spaces in association with heritage technology. • Historical associations with Bridge 2/3, Pottinger St, Hickson Rd & Port Jackson. **First floor:** • General building form and facades including modular design and pattern and external fabric. • Superstructure including storey posts layout, storey posts, strong-backs, angles, girders, beams, timber deck, etc. • General roof form and envelope, roof structure and lanterns.	EXCEPTIONAL

Continued over page

SITE ELEMENTS	GRADING OF SIGNIFICANCE
Ground floor: • Apron curved corner detail. • Substructure including piling, open layout, piles, fenders, wailings, headstocks, girders, timber deck and associated early ironmongery and identification (refer to fig. below). • gantry rail in concrete (east). • Bag chute • Deadhouse • Industrial large interior spaces and volumes. **First floor:** • Gantry rail & support brackets to storey posts (east) • Industrial large interior spaces and volumes. • Timber slatted partition wall	HIGH
Ground floor: • Concrete ramp (north). • Two-level apron detail and ramp. • Timber stair and shower room. **First floor:** • Toilet block (north). • Timber stair (middle). • Timber office and toilet block (shore shed). • Ramps, deadhouse and timber offices (south).	MODERATE
Ground floor: • Recent ramp and infill to cargo doors. • Timber stair (south).	INTRUSIVE

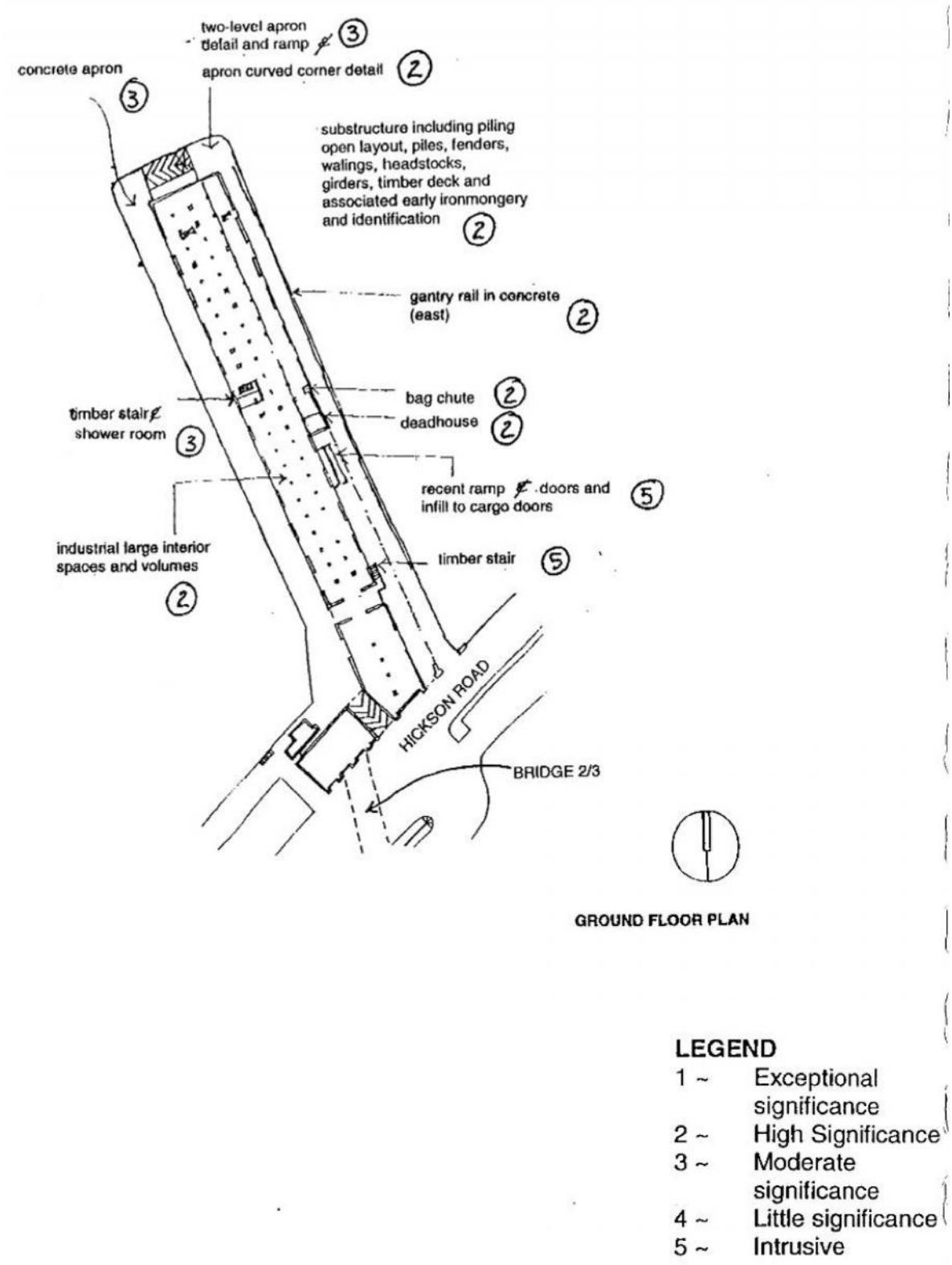


Figure 55 Significance of Pier 2/3 Ground Floor from CMP Wharf 2/3 by Tropman & Tropman Architects.

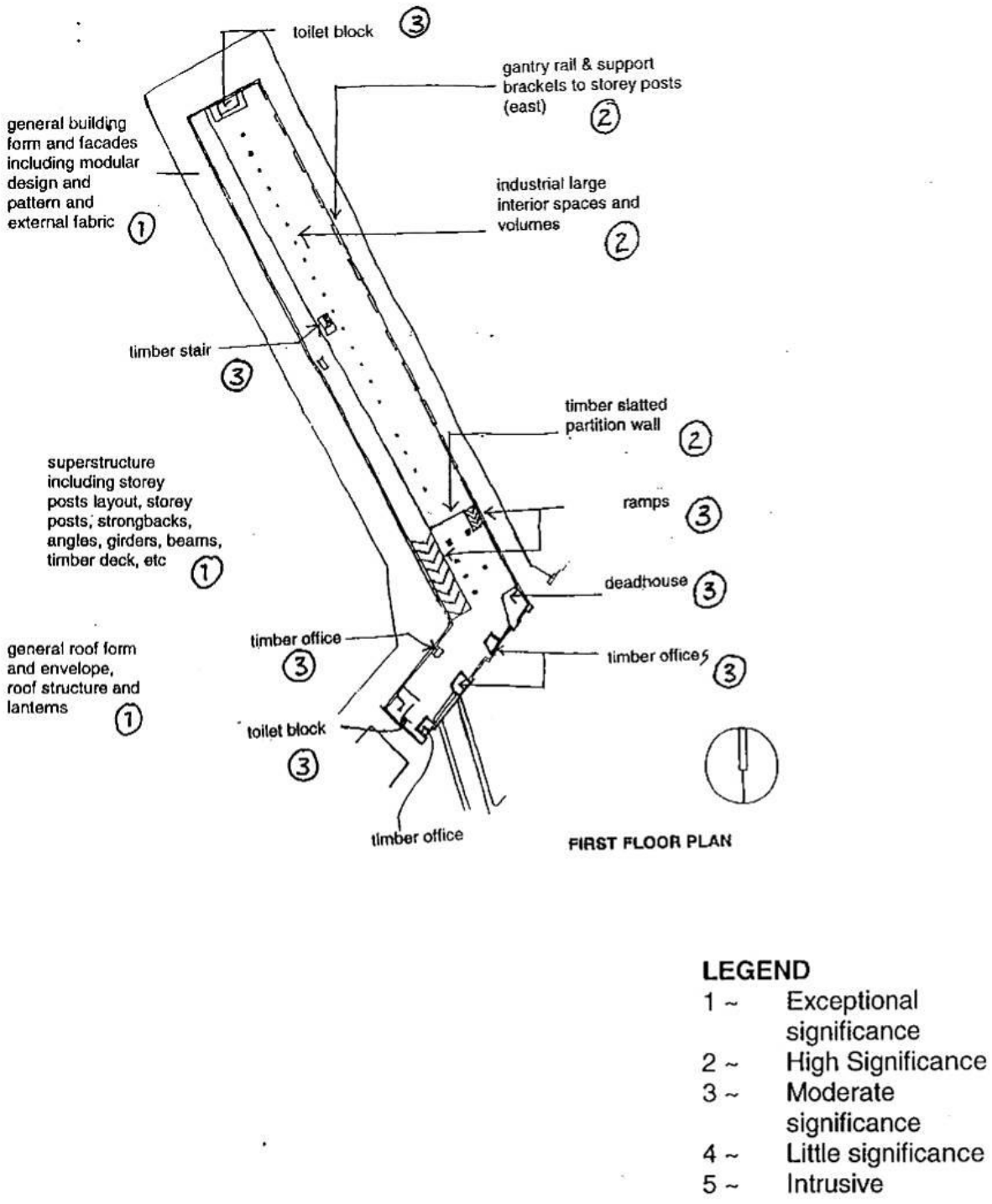


Figure 56 Significance of Pier 2/3 First Floor from CMP Wharf 2/3 by Tropman & Tropman Architects.

5.4.2 Wharf 4/5

This is the Grading of Significance from the 2007 Graham Brooks & Associates Wharf 4/5 CMP which should be addressed in the Heritage Impact Assessment of Phase 2.

SITE ELEMENTS	GRADING OF SIGNIFICANCE
• Strong visual element on Sydney Harbour foreshore • Integral part of wharf complex and precinct and wider historic fabric of the area • Views to and from Wharf 4/5	EXCEPTIONAL
• Strong distinctive character (building form, bulk, height and materials) of wharf, wharf shed and shore shed, created by the logical use of heavy timber construction and the regular grid layout of piles, columns, beams and infill cladding. • The layout of the posts at 6m intervals below deck level and at Deck Level and at 12m intervals at the Upper Level. • 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. • Internal spaces from the buildings former use as a commercial goods warehouse • Steel overhead bridge from Pottinger Street • Gantry crane on eastern facade • Timber staircase between Upper Deck and Lower Deck • Roof structure • Theatres and rehearsal rooms associated with the various dance and theatre companies. • Timber flooring	HIGH
• Internal partitions of office spaces. • Internal staircases between floor levels introduced during building conversion. • Introduced secondary ceilings • Profiled metal sheeting awnings along western elevation • Fire tunnel • Catwalk along western elevation • Lower Deck and Upper Deck mezzanines • New doors and windows along western and east elevations • New casement windows in shore shed • Neon signage	LITTLE

5.4.3 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.*

5.4.3.1 Wharf 2/3

Item No	Description
52 55	Dead house (ground floor). Dead house (upper floor). *The deadhouses consist of a timber batten walled room forming a secure space to store bounded goods. They have sliding doors and a large internal shelf.* Former uses The deadhouses are part of the original concept of the Walsh Bay Wharves where the design was to streamline stevedoring practices by having bounded import conveniences located near to the ship for easy handling. They were used as temporary secure storage rooms for imported items that required excise to be payed to Custom's.
54	Gantry rail remnants to first floor east facade and to concrete apron along the eastern side (existing). Travelling Gantries **(removed).** There were originally eight travelling gantries, four on each side. They were installed in association with the construction of the shore shed and completed by 1922. Constructed of riveted mild steel, timber and with a concrete deck at first floor level. In 1989, the underside lifting gear was missing and the original manual drive mechanism converted to electricity. They did not appear operable at this time. Former uses The gantries moved on two rails along the length of the apron, one rail near the outer eastern edge of the apron, the other mounted at first floor level on the facade of the jetty shed. Their main purpose was 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 apron.
89 (53)	Bag Chute It consists of an open slatted timber chute with door opening to the east wall onto the apron. It was installed as part of the original constructed of Pier 2/3 which was completed in 1922. Former uses The chute was for the removal of hessian bags from the upper floor to the apron where they could be re-used.

Other items include joinery and fitments associated with the occupation of the space, construction systems adapted and modified during the building's life cycle, personnel and cargo movement systems, fire detection, hydraulic and electrical fitments, and moveable items.

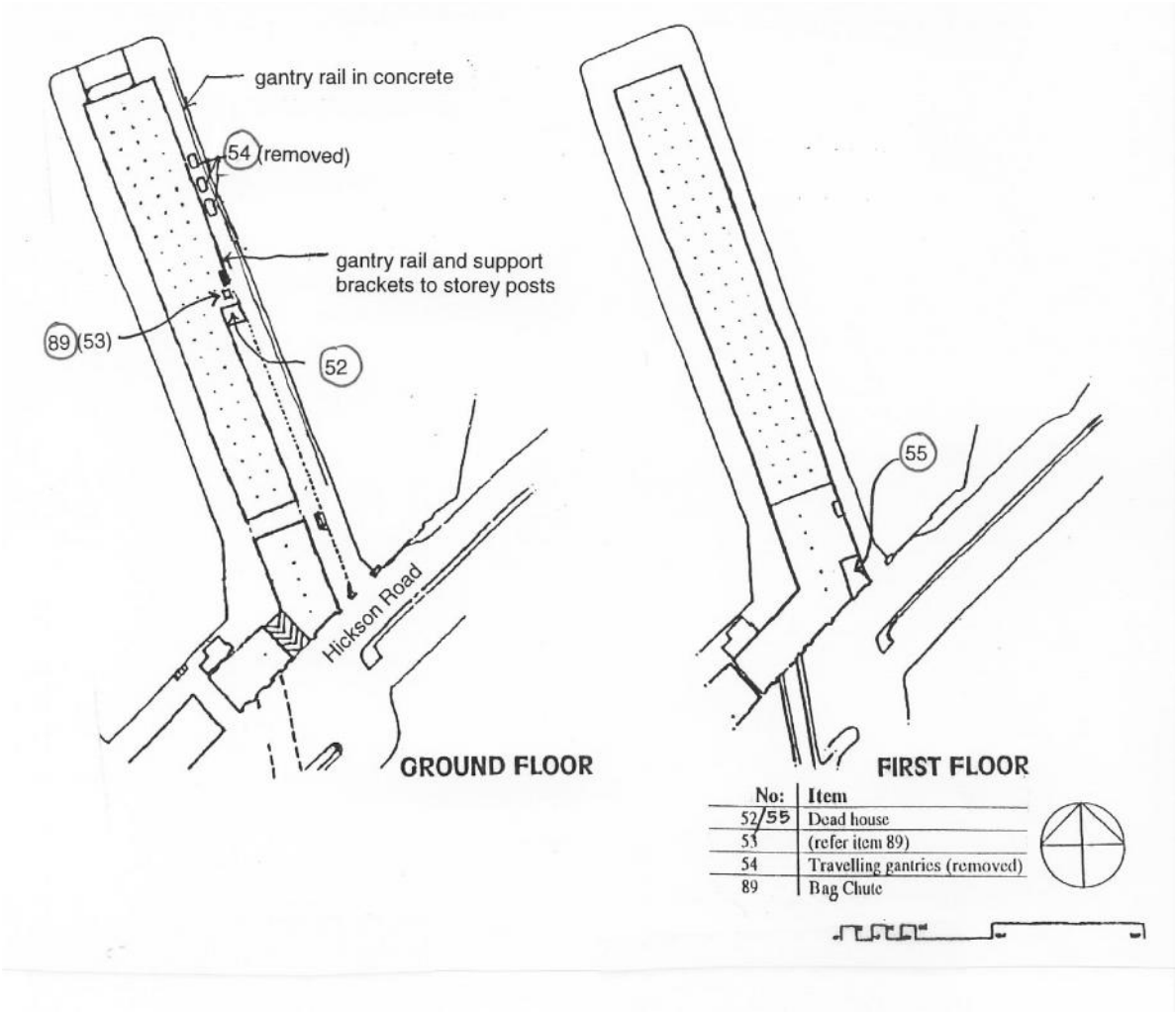


Figure 57 Location Plan Pier 2/3 Source: *Walsh Bay Precinct, Conservation Management Plan,* December 1998 for Walsh Bay Finance.

5.4.3.2 Wharf 4/5

Item No	Description
81	Overhead Travelling Gantries (3). This overhead travelling crane is one of the wharf fitting which demonstrate 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. The chassis of 3 cranes (OHTC) with the hoist removed. The cranes are located on a short section of track in the original location. They are the only remaining internal longitudinal travelling cranes on the Walsh Bay Piers. Former uses This overhead travelling crane performed normal crane operations for goods being loaded and moved onto and off trucks and carts.
82	Goods lift. 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 lift. 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. Former uses 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). They are significant because they demonstrate the method of how goods were moved from ship to shore before containerisation came into place. 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. Former uses 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). 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. Former uses 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.

5.4.4 Moveable Heritage Items

The *Walsh Bay Art Precinct Heritage Impact Statement* by Design 5 identifies the need to interpret the movable industrial heritage which has been stored within Pier 2/3.

A report which has been prepared by Godden Mackay Logan, *Walsh Bay Pier 2/3 Movable Heritage, Catalogue and Significance Assessment, December 2010*, catalogues the items and makes an assessment on each one. A considerable number of tags is unfortunately lost today and the identification of some items could be difficult. In addition, it seems that some items are lost or have been relocated without documentation and new items added which are not in the list.

A following report by City Plan, *Heritage Walsh Bay, Pier 2/3, Movable Heritage Use & Interpretation Plan*, June 2011, re-identifies the need to prepare a special interpretation plan and suggest a design strategy. The movable heritage items do not relate to Pier 2/3 specifically but are a collection of various relics and equipment from a variety of locations throughout the Walsh Bay complex.

Whether or not there is scope for use of all items in the current design for Pier 2/3 is still to be determined. It can be argued that, as none of the items appear to immediately derive from Pier 2/3 or 4/5, that their interpretation at the site is not relevant.

The 1999 Tropman and Tropman *Walsh Bay Redevelopment Area Interpretation Plan* sets out the goals and direction of all interpretation within the precinct. It is a model to be followed in the preparation of an interpretation plan and an interpretation strategy for the stored moveable heritage items residing within the wharf.

Excerpt from Design 5 – Architects Final Heritage Impact Assessment 23 June 2014 pg68:

"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.

While it is possible that some fabric may have been removed and stored during the construction of the lift or derive from the Shore Shed adaptive reuse, no record exists to confirm that assumption.

Tropman and Tropman have addressed their report submitted in draft which includes all numbers and tags found on the items. Where two numbers are seen they relate in the first instance to the official Tropman Documents and then to the more recent report which does not identify items by photograph.

It should be noted that the quarter size container in Pier 2/3 contains the Pottinger Street and the Towns Place Dig collections. Both are well recorded, the Pottinger Street collection has been extensively documented by archaeologist, Robert Varmin. The documents are in the Mitchell Library.

The ownership of the movable items remains with RMS as Pier 2/3 was the undeveloped area chosen at the time by The Walsh Bay Partnership as a repository for all movable heritage across the Walsh Bay Redevelopment Precinct.

Tropman and Tropman suggest that it is not within the scope or intent of the original DA that the tenants of Pier 2/3 incorporate these items into any adaptive reuses.

This would be likely to create confusion unless a special Interpretation Plan was developed which allowed the curation[2] an exhibition of the whole of Walsh Bay.

A full report with a complete list and pictures are attached to this report as Appendix.

5.4.5 Interpretation

The SEARS (SSD 7689) dated 1 July 2016 and OEH Letter dated 23 June 2016 requires that the Heritage Impact Assessment "proposes opportunities to interpret the site's heritage significance and archaeology maritime and historical association".

A number of assessments and Interpretation Plans have been prepared on the Walsh Bay Precinct as a whole, as well as site specific plans, since 1999. An updated interpretation strategy prepared by Tropman & Tropman Architects is detailed in a different document *Interpretation Strategy for Movable Heritage Items Pier 2/3 Walsh Bay.*

[2] **(Curation** is the selection, preservation, maintenance, collection and archiving of assets. **Curation** establishes, maintains and adds value to repositories of data for present and future use. This is often accomplished by archivists, librarians, scientists, historians, and scholars.)

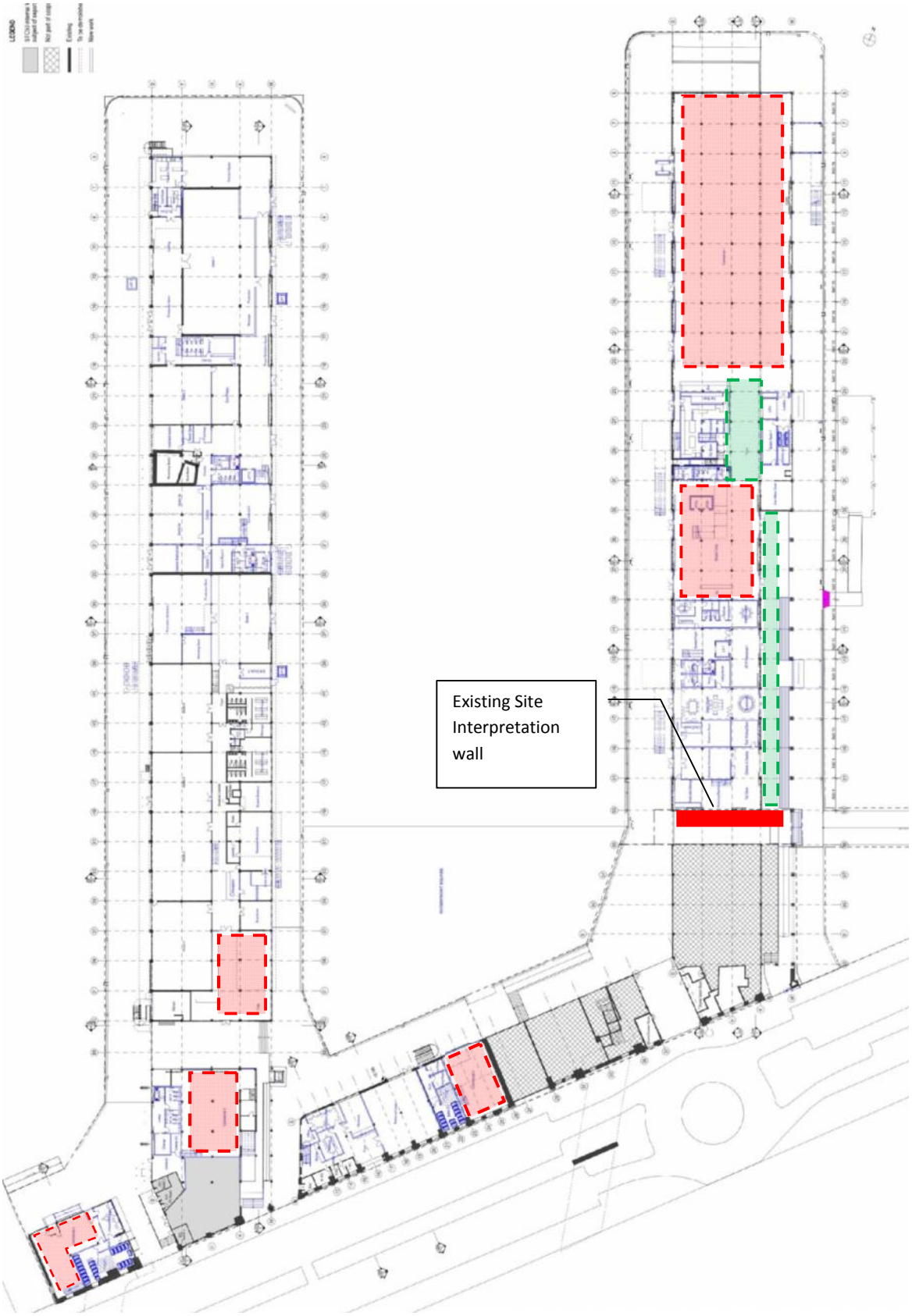


Figure 58 Pier 2/3 & 4/5 Ground Level. Highlighted in red suggested locations for interpretation static elements.

Highlighted in green suggested locations for interpretation panels, text and historic photographs.

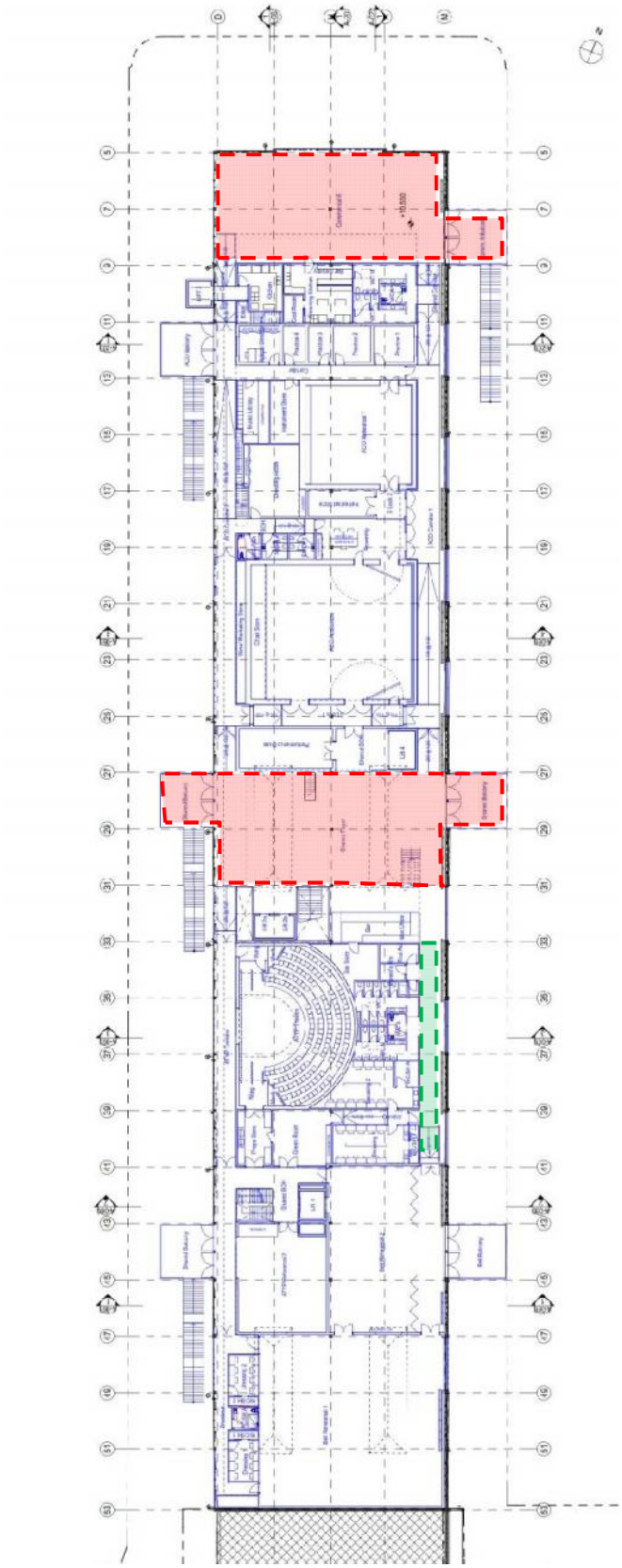


Figure 59 Pier 2/3 First Level. Highlighted in red suggested locations for interpretation static elements.

Highlighted in green suggested locations for interpretation panels, text and historic photographs.

6. Design proposal

6.1 Stage 1

On 21 May 2015, development consent (SSD 6069) was granted by a delegate of the Minister for Planning to a Stage 1 SSDA for the WBAP. The Stage 1 SSDA sought "in principle" approval for the WBAP but did not include the STC's facilities at Wharf 4/5.

The development consent for the Stage 1 SSDA approved the following:

- The adaptive re-use of Pier 2/3 providing new arts facilities including performance venues for the Australian Chamber Orchestra, Bell Shakespeare and Australian Theatre for Young People;
- Retaining a large heritage commercial events/art space for Sydney Writers Festival, Biennale of Sydney and a wide range of commercial and artistic events;
- Refurbishment of the ground floor arts facilities of Wharf 4/5 and its associated shore sheds for Bangarra Dance Theatre, Sydney Dance Company, Sydney Philharmonia, Gondwana and Song Company;
- New commercial retail opportunities; and
- Creation of a major waterfront public square to become an innovative external platform for collaborative performances, festivals, public art, cafés, restaurants, commercial and community activities.

The Stage 2 SSDA now seeks consent for the detailed design of the WBAP project as described below.

6.2 Early works

Early construction works comprising infrastructure upgrades, demolition, hazmat removal and sub structure works.

6.3 Wharf 2/3

Internal alterations and reconfiguration to provide for the following:

- Performance venues;
- Rehearsal rooms, production workshops, back of house facilities and offices;

- Function spaces, bars, cafes and foyer spaces extending onto external gantry platforms (balconies) providing breakout space for internal foyers and allowing views of outdoor performances;
- Mezzanine spaces for offices and back of house facilities;
- Upgrades to meet compliance with current BCA, DDA and fire codes;
- Creation of new commercial tenancies and public toilets;
- Removal of some storey posts and beams to facilitate internal reconfiguration and new uses;
- Retention of a large proportion of the ground floor in its existing 'raw' heritage state for events and festivals including Sydney Writers' Festival and Biennale including venue and commercial hire.

External alterations and additions comprising:

- New balconies and external stairs for fire egress;
- Installation of glazing in existing cargo sliding doors and other solid panels on the eastern, western and northern elevations to allow for views into and out of the building;
- Roof penetration within the central valley at the northern end to accommodate an auditorium;
- Installation of ESD elements, such as photovoltaic panels and seawater heat exchange systems;
- Raising of the external floor level on the eastern side by introducing a new raised deck and continuous set of stairs beyond the existing column line.

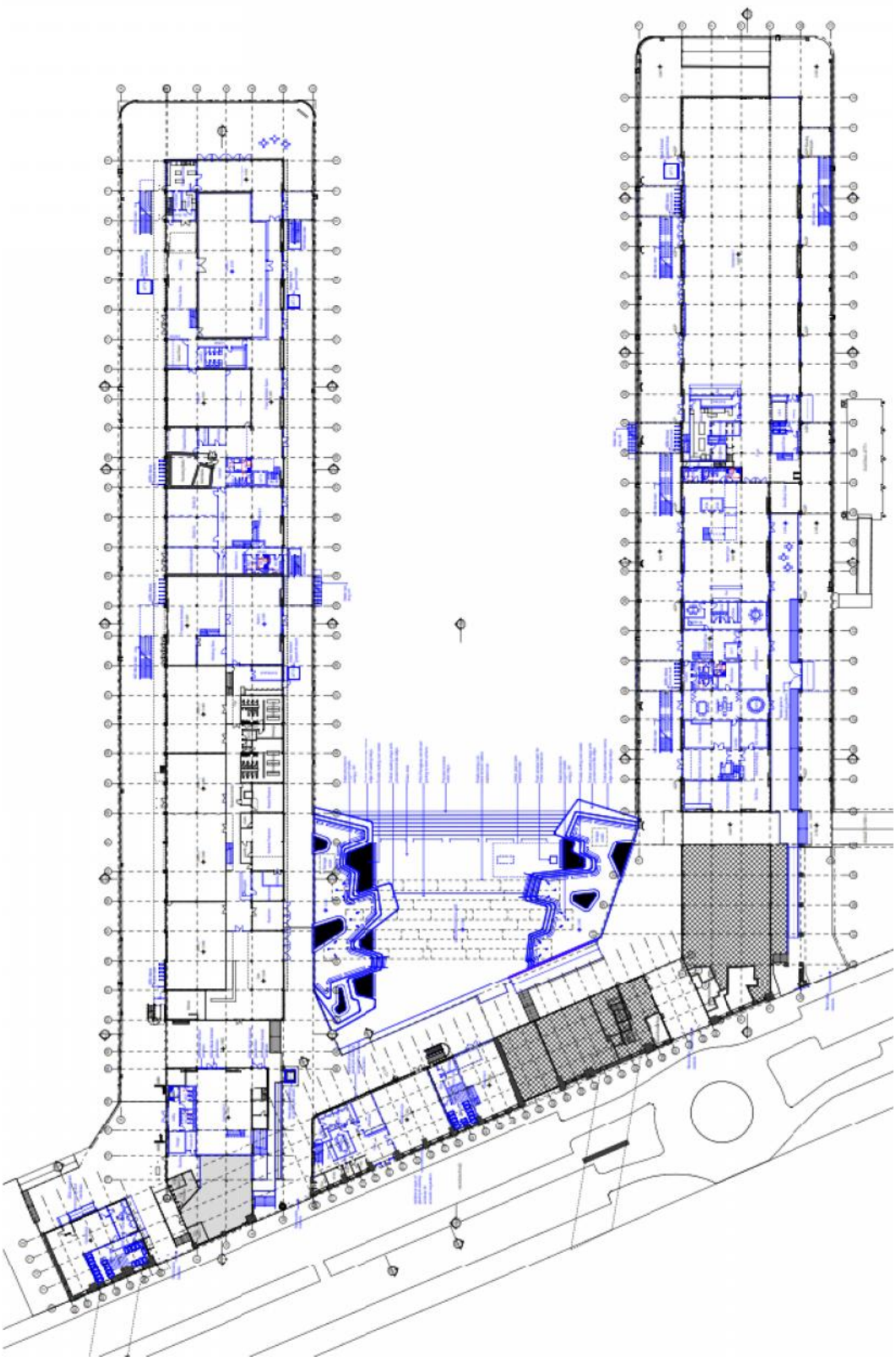


Figure 60 Wharves 2/3 & 4/5 Ground Level. Proposal highlighted in blue. Plans by TZG.

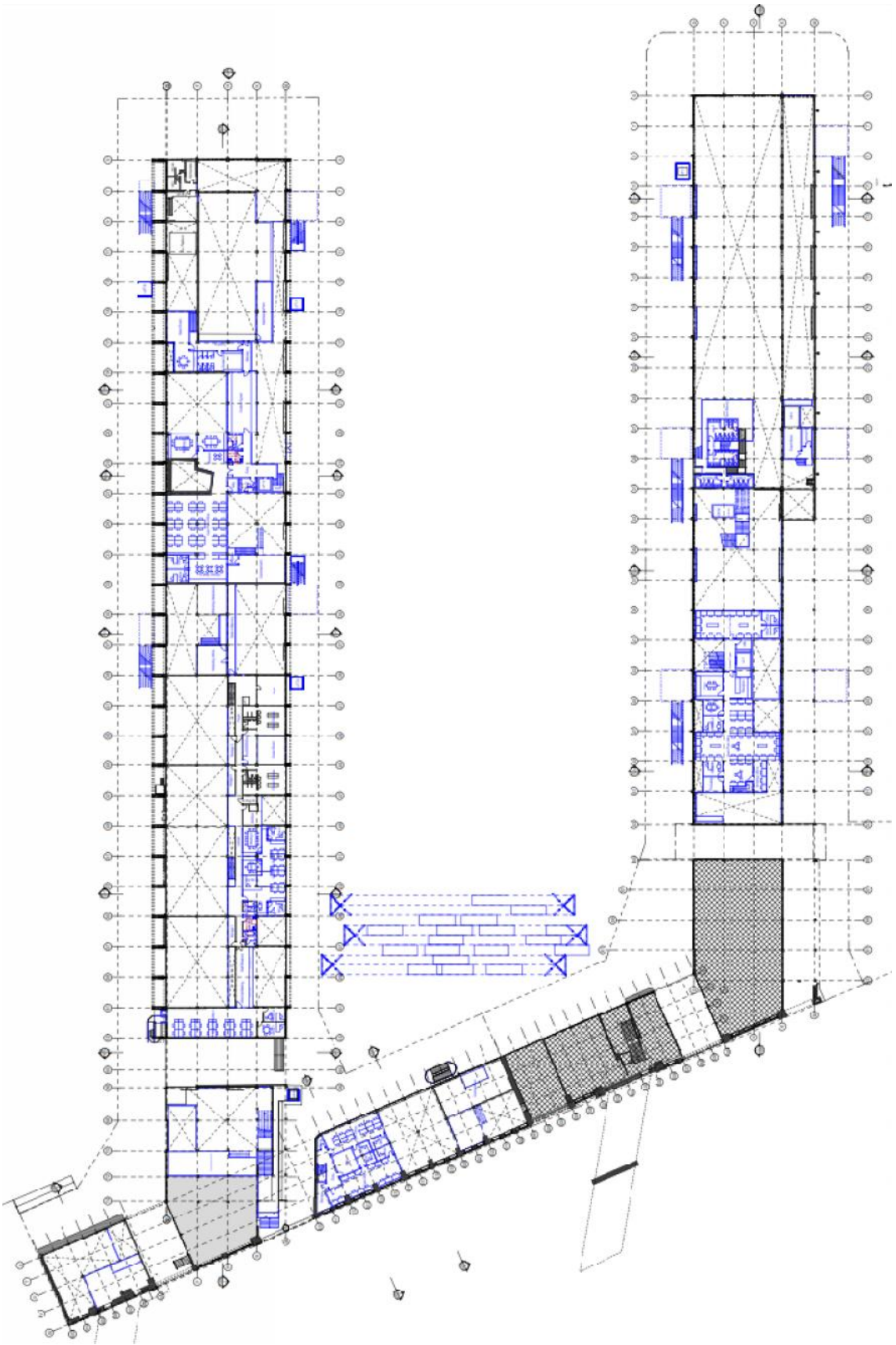


Figure 61 Wharves 2/3 & 4/5 Mezzanine Level. Proposal highlighted in blue. Plans by TZG.

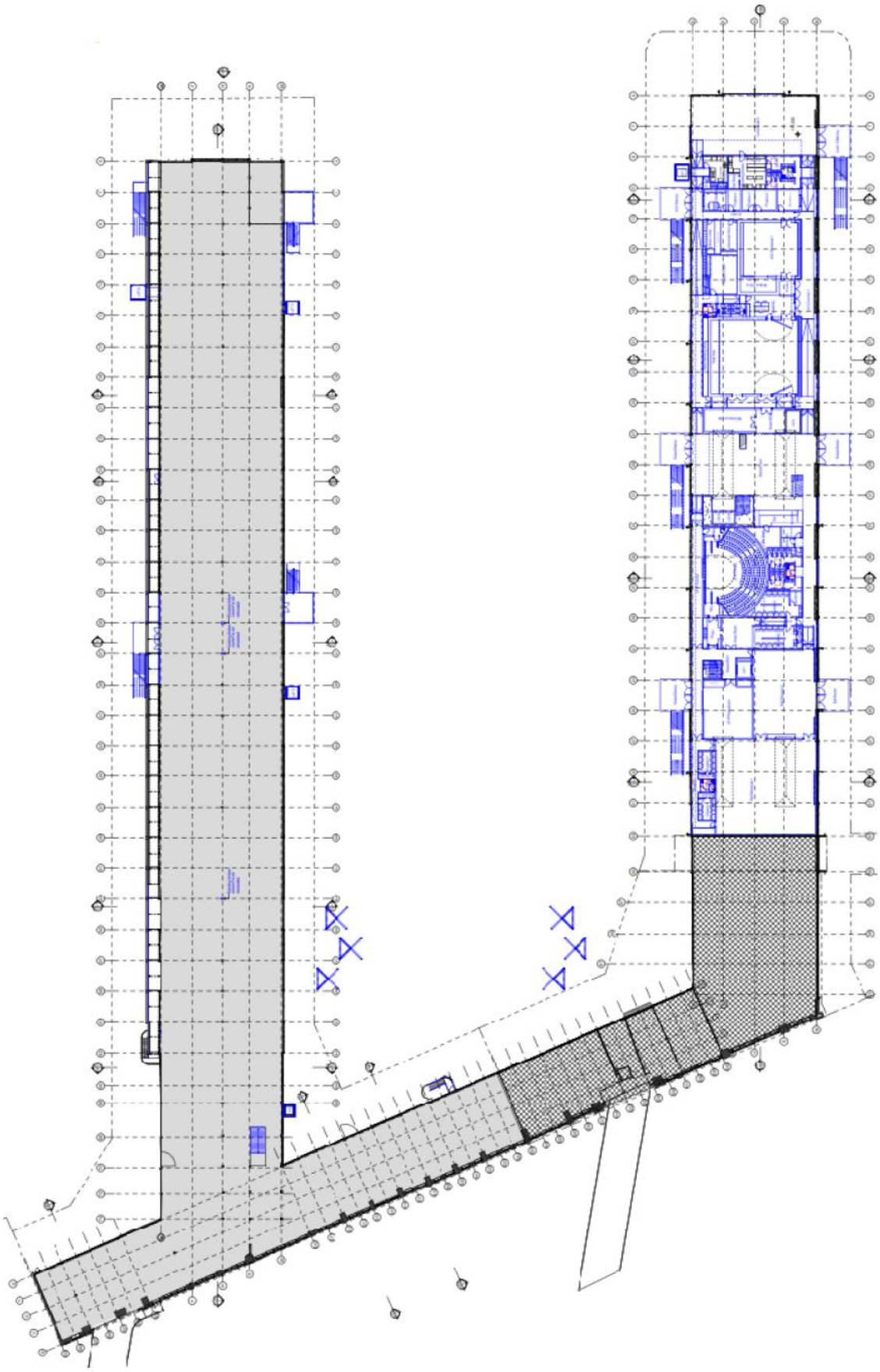


Figure 62 Wharf 4/5 Level 1. Proposal highlighted in blue. Plans by TZG.

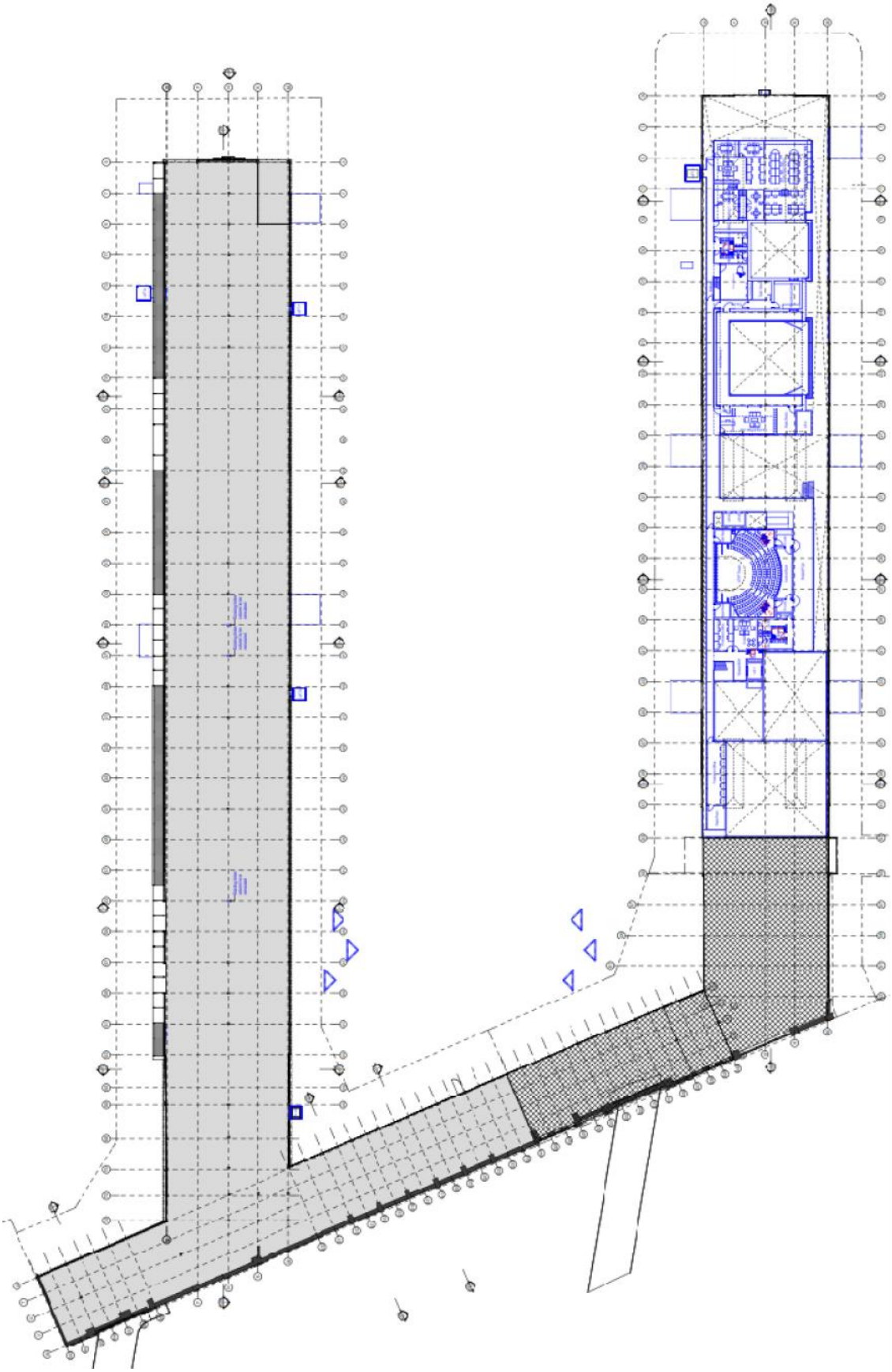


Figure 63 Wharf 4/5 Level 2. Proposal highlighted in blue. Plans by TZG.

6.4 Wharf 4/5

Wharf 4/5 accommodates Sydney Dance Company and Bangarra Dance Theatre in the lower shed, along with Sydney Theatre Company in the upper shed.

BANGARRA

The design proposes an internal reconfiguration of Bangarra's tenancy to incorporate:

- New function space at the north end of the pier;
- Upgrade of the main rehearsal and performance space to provide improved daylight and natural ventilation;
- Removal of a column in Studio 2 to improve usability;
- A new Foyer/exhibition space along the eastern frontage;
- Two multi-purpose studios for visiting artists with an operable wall to allow for use as a third rehearsal studio;
- Consolidated office space at mezzanine level;
- New air conditioning and mixed mode ventilation throughout;
- A new retail tenancy in the centre of the lower shed.

SYDNEY DANCE COMPANY

Upgrades to Sydney Dance Company's tenancy include:

- New studio 5 in place of workshop space, including removal of two existing columns;
- New reception and admin area in current wardrobe store;
- New glazing alongside cafe, allowing the eastern facade to open up to the waterfront square;
- New air conditioning and mixed mode ventilation throughout;
- Reconfigured open plan office space at the mezzanine level;
- New green room for SDC professional dancers;
- The public and patrons of the Sydney Dance Company cafe will be provided with additional toilet facilities such that their access to SDC can be restricted for security.

External fabric alterations around the STC tenancy comprising:

- Improved street entry at Hickson Road involving relocation of the stairs to allow for an improved landing and point of arrival to the STC;
- New 'gantry' balconies, stairs and lifts mid-wharf and at the end of the wharf to provide for improved accessibility and compliance with fire engineering solutions;
- Minor amendments to the existing façade to accommodate new entries and exits along the wharf; and
- Roof penetrations and reinstallation of existing photovoltaic panels where applicable.

6.5 Shore Sheds

The eastern tenancies within the Shore Sheds contain a restaurant and a function centre.

While they fall outside the scope of works, they will contribute to the activation of the precinct.

The remaining Shore Sheds will be refurbished to contain:

- The choir spaces which are internally reconfigured to provide 3 rehearsal spaces and supporting office space;
- A Precinct Manager's office in the western tenancy;
- Remaining tenancies proposed as commercial tenancies to reinforce the pattern of retail tenants within the shore shed

6.6 Public Domain

- Construction of a new waterfront square comprising a deck on piled structure;
- Shaded informal performance space on piled structure; and
- Changes to existing levels and steps down to facilitate access between existing apron and new waterfront square.

The current design of the public domain improves the distinction between the existent Wharfs and the addition, settling down as an independent element but well connected with the surroundings. The day to day use of the space is encouraged though "the common" – a sloping lawn which invites rest and respite as well as active use. The lawn, moving up and down with the tide connects to the adaptable nose of the space which engages the user with the waters of Walsh Bay via terrace steps and suspended netting. This area can be transformed into a performance space and has the capability of supporting temporary shading structures, installations, outdoor cinema screens and lighting.

Figure 64 Public domain scheme

The modern materials and colors mark the distinction to the heritage buildings.

It sits at the water level, so it doesn't impede or obstruct any vistas or views of the site, but it creates a new viewpoint to admire the existing Wharfs.

It is completely separated from the surrounding building, with a floating self supporting structure just lightly fastened to the apron between Pier 2/3 & 4/5 and anchored with 4 piles on the other extremity to the sea bottom.

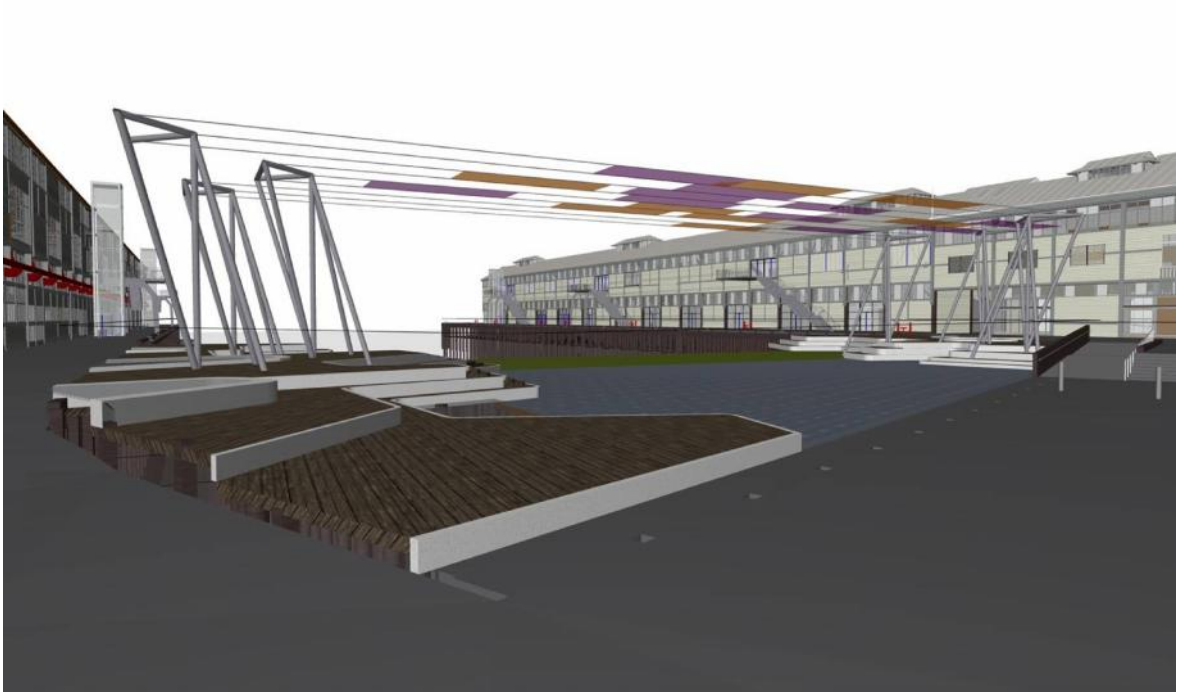


Figure 65 Render prepared by McGregor Coxall

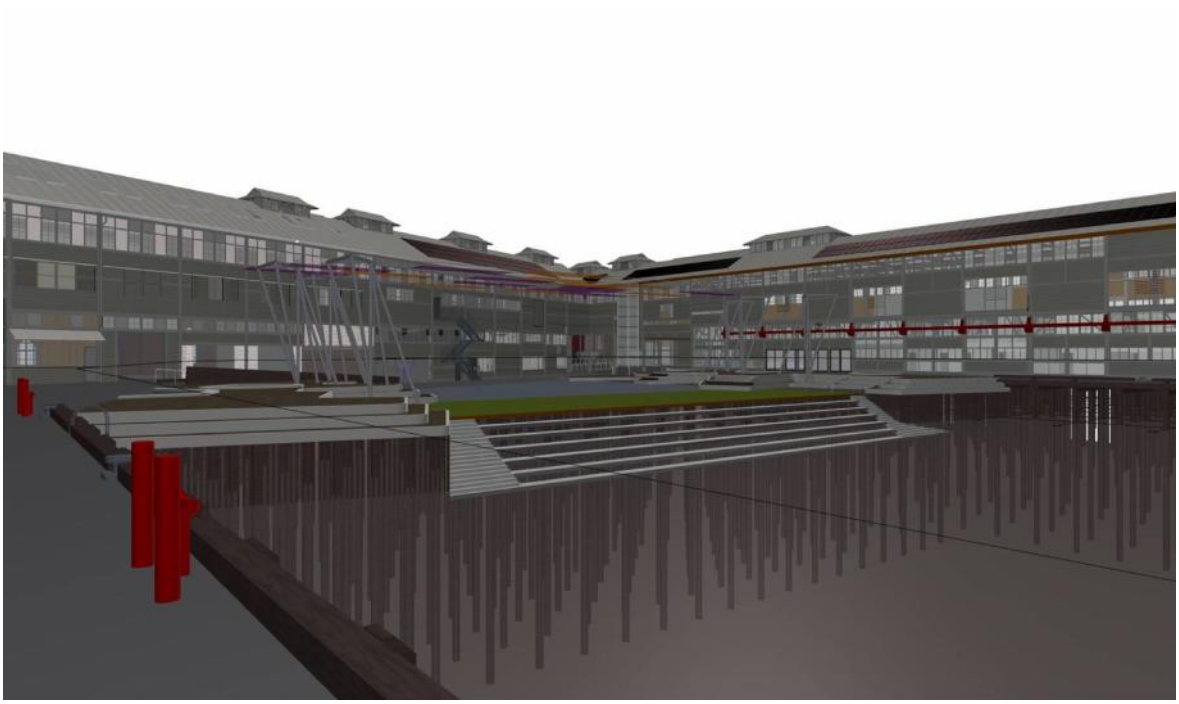


Figure 66 Renders prepared by McGregor Coxall

6.7 Facades

PIER 2/3 EAST ELEVATION

The eastern elevation of Pier 2/3 provides a ceremonial entrance to the precinct via the axial bridge and existing colonnade. The existing building facade has a chequerboard pattern of sliding doors which open up to provide panoramic views of the Sydney Harbour Bridge.

The following facade interventions are proposed:

- Cargo doors on the upper and lower floors are to remain operable. Glazing is to be installed to the full extent of the opening. This will enable flexibility to provide panoramic views of Sydney Harbour Bridge from the internal spaces and also shut them off for possible performance and event scenarios;

- At three key locations, generous balconies of 8x6m provide breakout space from the internal public areas. The design of these balconies echoes the form and detailing of the original gantries;

Figure 67 - 68 North and East Elevations Wharf 2/3 showing the proposed gantry balconies. Drawing by TZG.

- The northernmost and central balcony includes generous stairs which provide fire escape from the upper level;

- An elevated walkway is proposed within the colonnade, providing safe pedestrian access separated from service vehicles at the lower apron level;

- A new canopy is proposed on the east facade above the loading area in order to provide shelter for the safe movement of goods. The canopy will be a contemporary element that interprets historical loading platforms that were present.

PIER 2/3 WEST ELEVATION

The western elevation of Pier 2/3 provides the ‘public’ face of Pier 2/3 presenting to the new waterfront square. The existing building has an alternating pattern of solid panels and cargo doors at ground level, and a solid wall to the upper shed.

The following facade interventions are proposed:

- Cargo doors on the lower floor are to remain operable. Openable portions of glazing are to be installed to the full extent of the openings connecting the flexible open space, central lobby and Bell/ATYP foyer, workshops and rehearsal space to the public domain;

- The cargo doors to the lobby are to remain operable with new glass sliding doors installed within the opening;

- Three new balconies with associated stairs are proposed in front of the primary public spaces;

- On the upper level we have proposed to open up alternate facade bays to respect the chequerboard rhythm of the building. Other than those in front of the balconies, new openings are screened with louvres adapted from the existing sidings to mimic the solidity of the existing facade.

  Historic drawing by Sydney Harbour Trust show cargo doors and gantry cranes in both eastern and western facades of Pier 2/3. This demonstrates either that those cargo doors have been infilled during the 1920-30’s modifications of the Pier (Note that even the western internal deck at first level has been infilled and today it is at the same level of the other deck), or that there was the intention to create them.

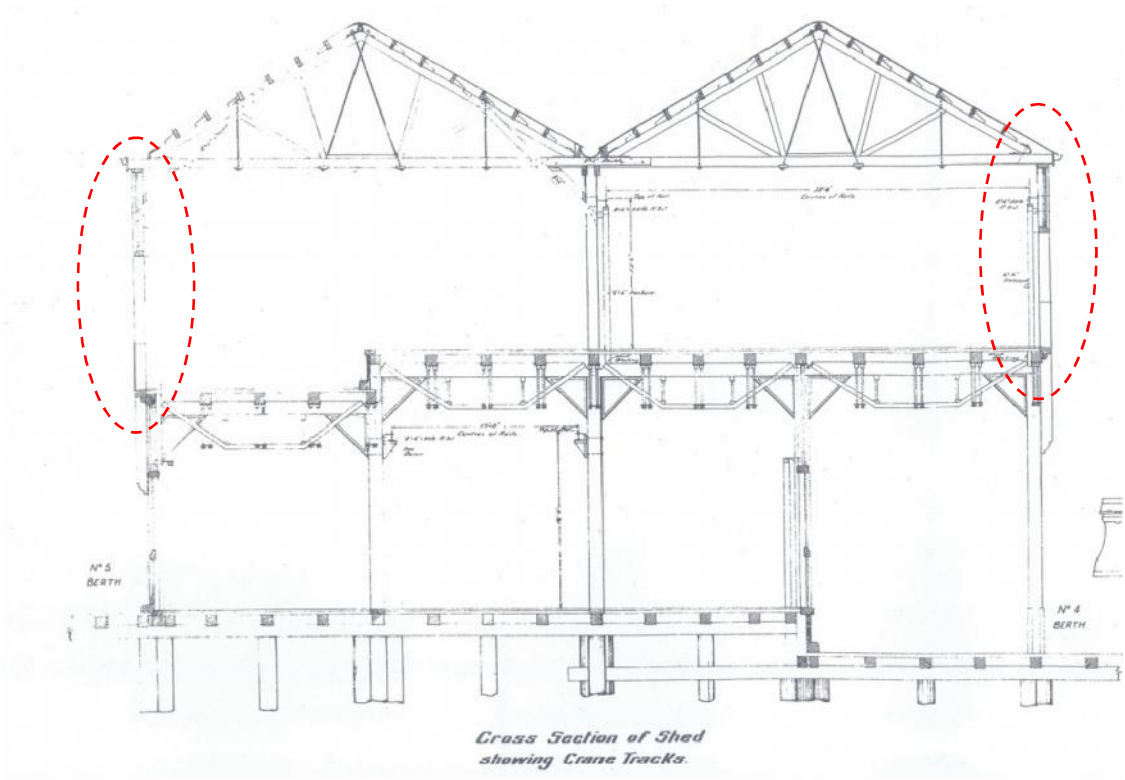


Figure 69 Historic drawing by Sydney Harbour Trust showing cargo doors in both facades of Pier 2/3.

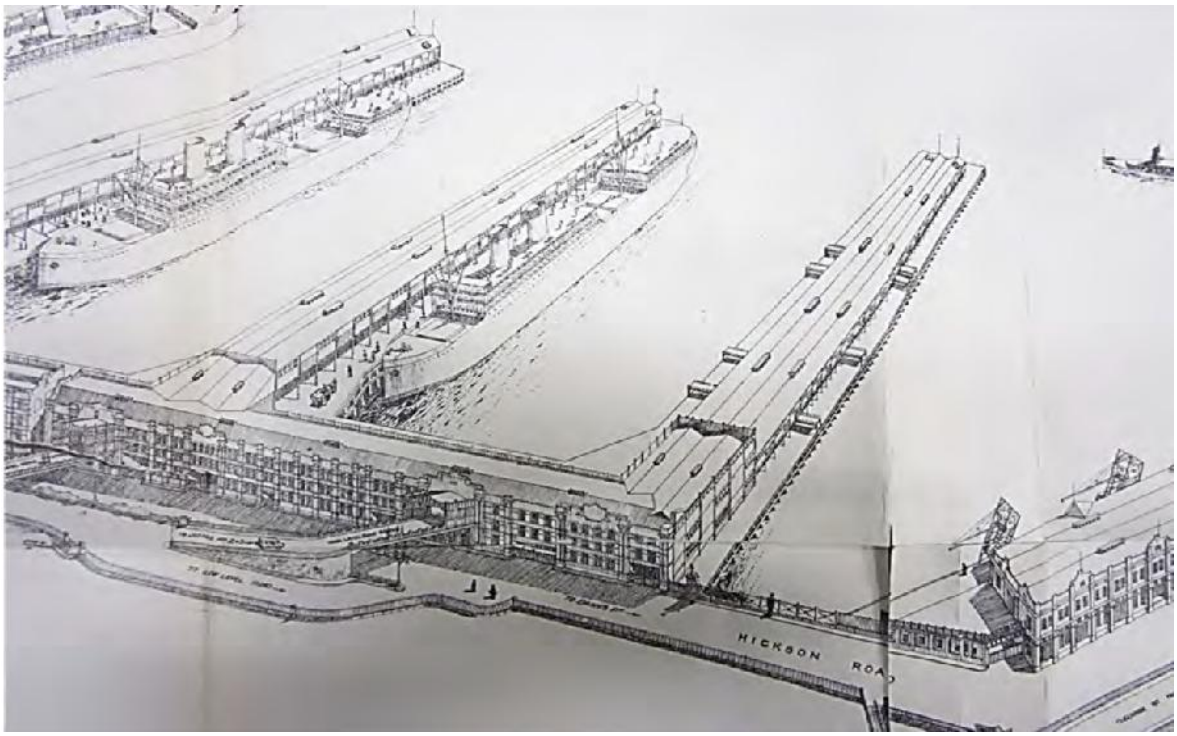


Figure 70 Historic drawing of the work in progress in 1918 showing the eastern and western gantry platforms in Pier 2/3.

PIER 4/5 EAST ELEVATION

At the lower level the following works are proposed:

- Sydney Dance Company's facade is to be opened up to better activate the Waterfront Square. New glazing is proposed in every second bay in the original location of the sliding cargo doors;
- Bangarra Dance Theatre will have a new entrance and new glazing in bays of sliding cargo doors, opening up the foyer and main studio to the Wharf 4 apron;
- A new canopy is proposed over Bangarra's main entrance to provide shelter and also identify their position along the wharf. The canopy will be a contemporary element that interprets historical loading platforms that were present.

PIER 4/5 WEST ELEVATION

External alterations comprising:

- New, stairs and lifts mid-wharf and at the end of the wharf to provide for improved accessibility and compliance with fire engineering solutions;
- Minor amendments to the existing façade to accommodate new entries and exits along the wharf;

WHARF 4/5 NORTH ELEVATION

The northern elevation of Wharf 4/5 has already been significantly altered at the upper level. The central bays at the lower level will be replaced with glazing to provide access to and outlook from Bangarra's function space.

PIER 2/3 NORTH ELEVATION

In the end elevation of Pier 2/3, three new openings are proposed. At the upper level, the central two bays will be replaced with glazing, providing Harbour views from the independent function space. At the lower level, the north eastern corner is opened up and replaced with glazing, reinterpreting the original building which was open in this corner.

Figure 71 Subdivision of areas with different tenants. Ground floor. Plans from TZG.

Figure 72 Subdivision of areas with different tenants. Mezzanine floor. Plans from TZG.

Figure 73 Subdivision of areas with different tenants. First floor. Plans from TZG.

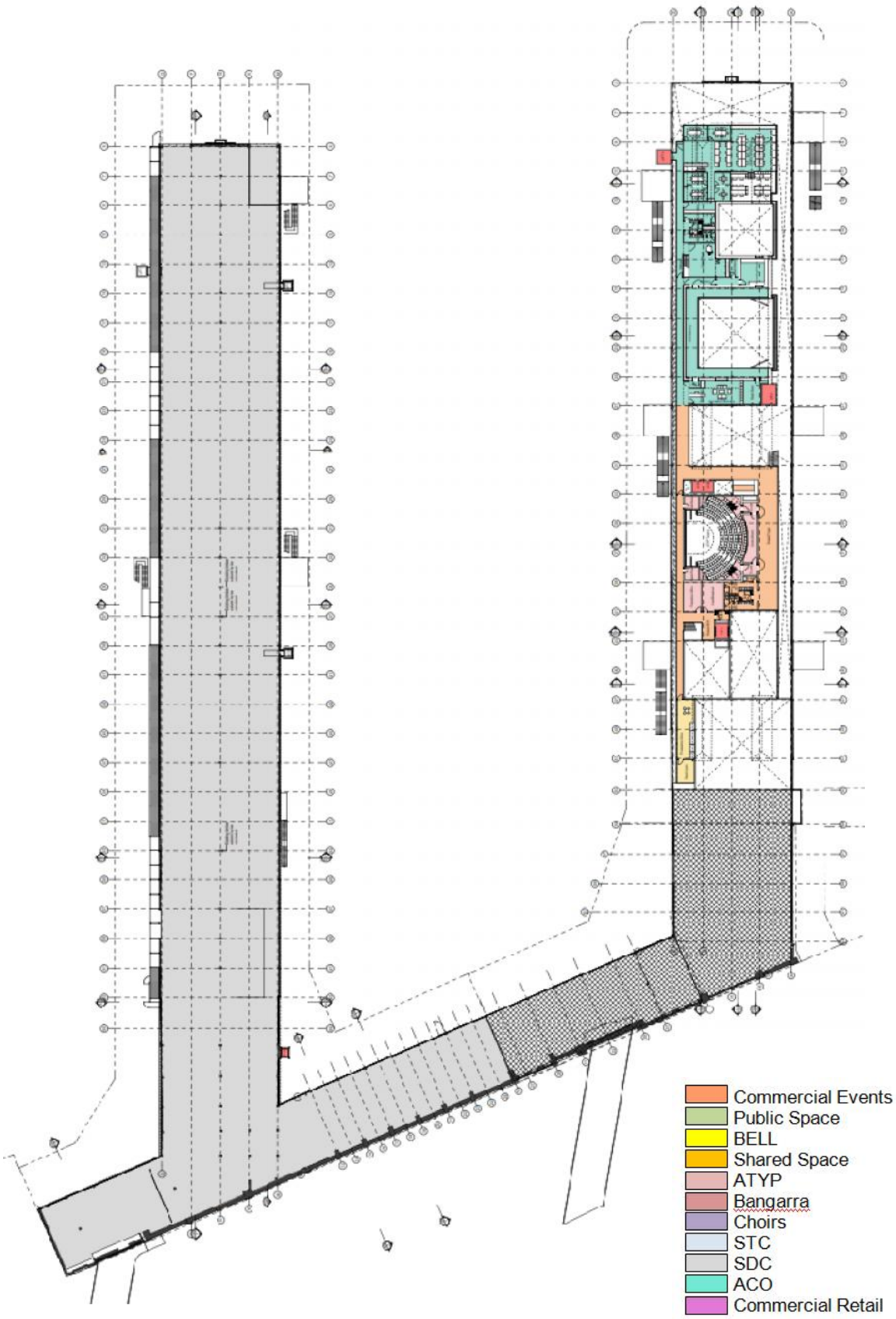


Figure 74 Subdivision of areas with different tenants. Second floor. Plans from TZG.

6.8 Exposition of the original floor and ceiling structure

Figure 75 Proposed Ground Level Wharf 2/3 Floor finishes. Highlighted in red existing Ironbark to remain exposed.

Figure 76 Proposed Ground Level Wharf 2/3 Floor finishes. Highlighted in red existing Ironbark to remain exposed.

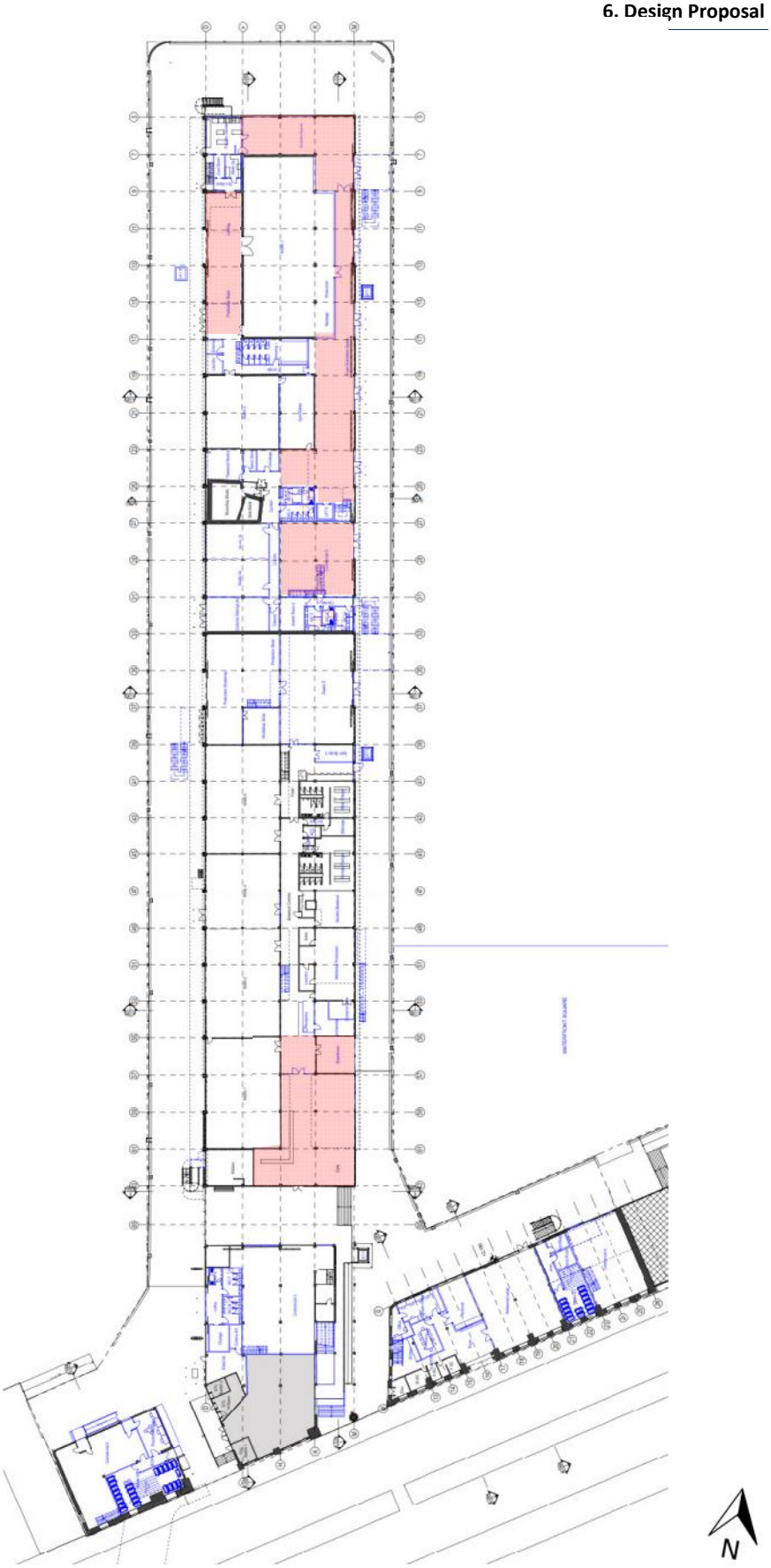


Figure 77 Proposed Ground Level Wharf 4/5 Floor finishes. Information missing.

6.9 External Elevations

In Pier 2/3 former cargo doors appear to have been infilled when level 1 floor was raised. The proposal opens up with new glazing installed in the opening, reinforcing the checkerboard façade pattern of the original building. The existing upper floor western façade currently has no openings below the clerestory windows. New openings are proposed in a checkerboard rhythm respecting the rhythm of the wharves. A louvered screen over some of the new openings makes the new windows appear more solid than the clerestory or open cargo doors. On the eastern side of the building, balconies are designed as a contemporary interpretation of the original gantries.

In Pier 4/5 the architecture language proposed is similar to create a visual connection between the 2 Wharfs.

New lifts and several stairs are required to provide access and egress to the upper levels.

In Pier 2/3 three new balconies each side are proposed reminiscent of the travelling gantries that once moved along the apron. These elements will all be detailed in a simple contemporary manner, with a sympathetic industrial aesthetic.

In Pier 4/5 only 2 balconies are proposed in the eastern elevation.

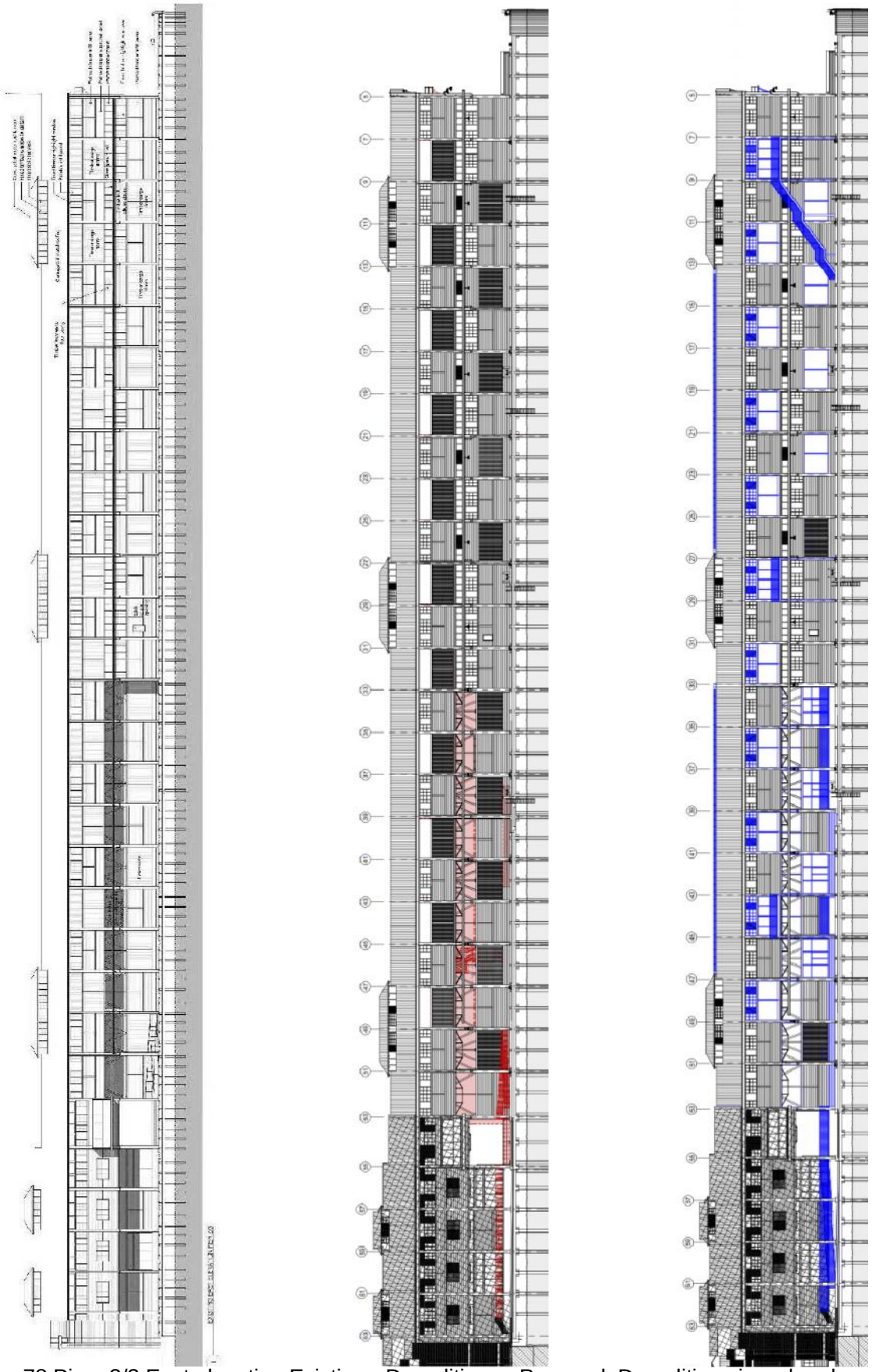


Figure 78 Piers 2/3 East elevation Existing - Demolitions - Proposal. Demolitions in red and proposal in blue. Plans by TZG.Plans by TZG.

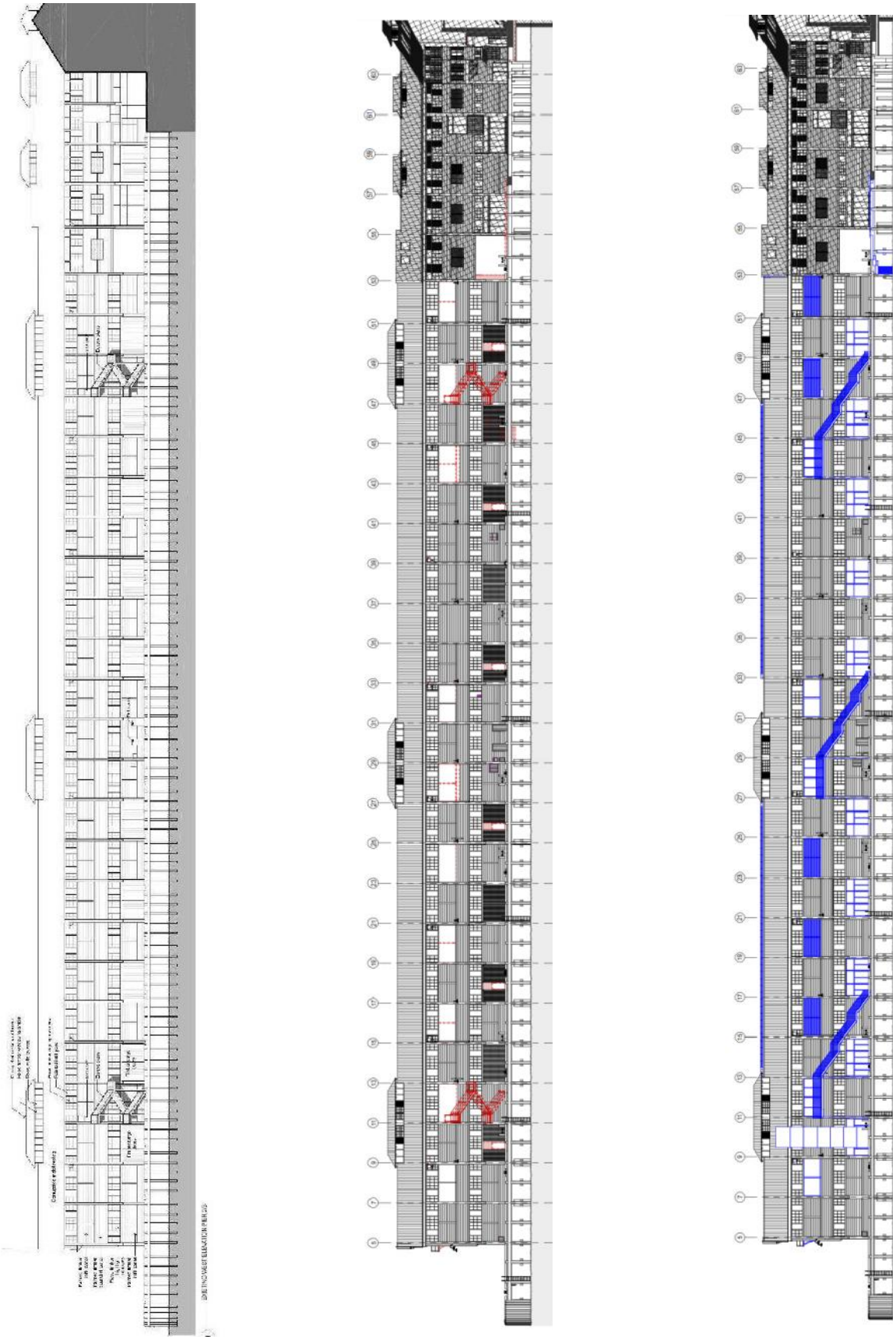


Figure 79 Piers 2/3 West elevation Existing - Demolitions - Proposal. Demolitions in red and proposal in blue. Plans by TZG.

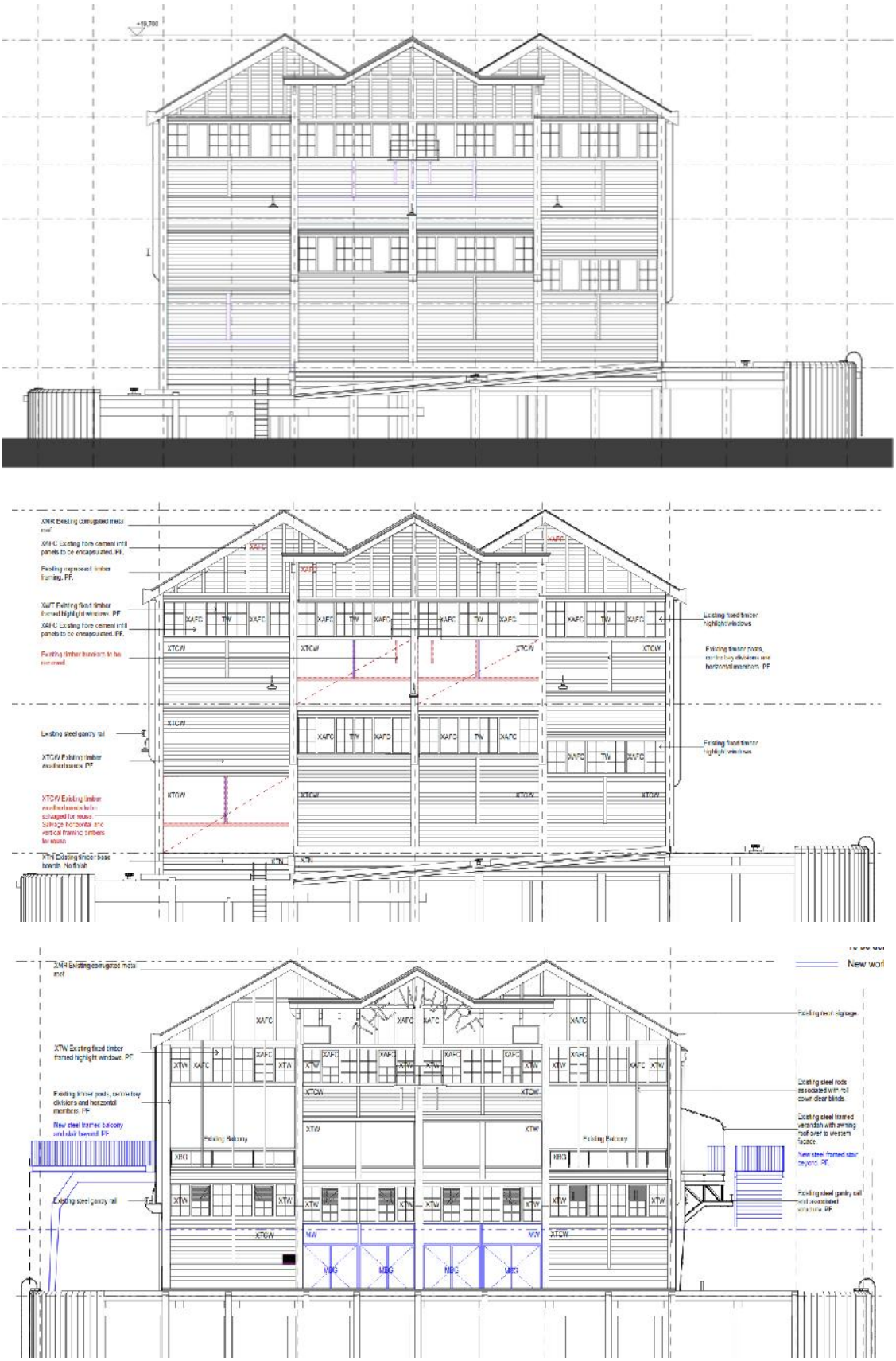


Figure 80 Pier 2/3 North Elevation Existing - Demolition - Proposal. Demolitions in red and Proposal in blue. Drawing from TZG Architects.

6.10 Roof Penetrations Pier 2/3 and 4/5

The existing roof profile has been maintained wherever possible, however both buildings require additional volume for acoustics, plant rooms, set building, technical reasons and to enable theatre to be used in different configurations. Amendments to the existing roof have been minimised and changes to the profile are within the central valleys and separated from the existing lanterns.

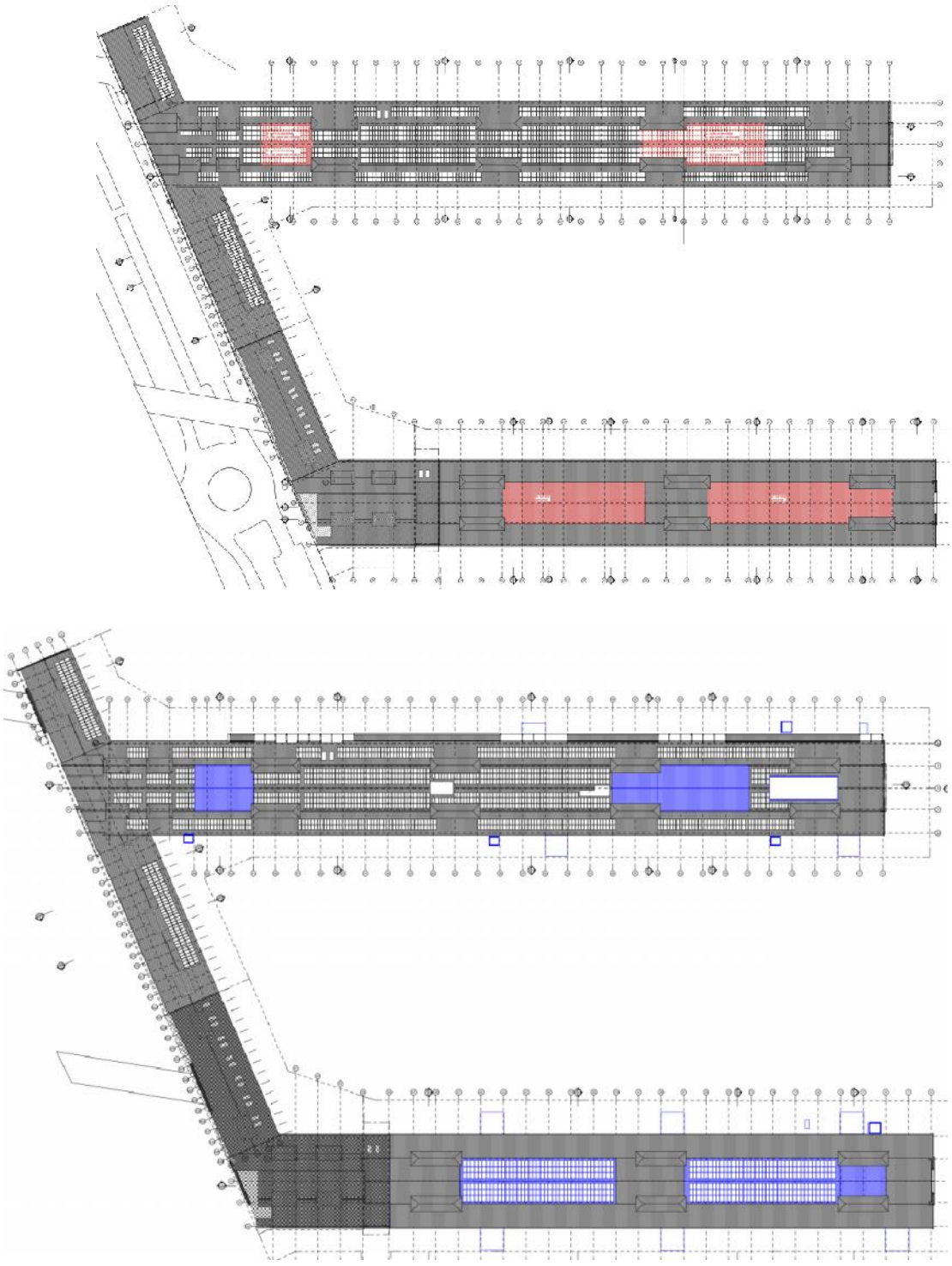
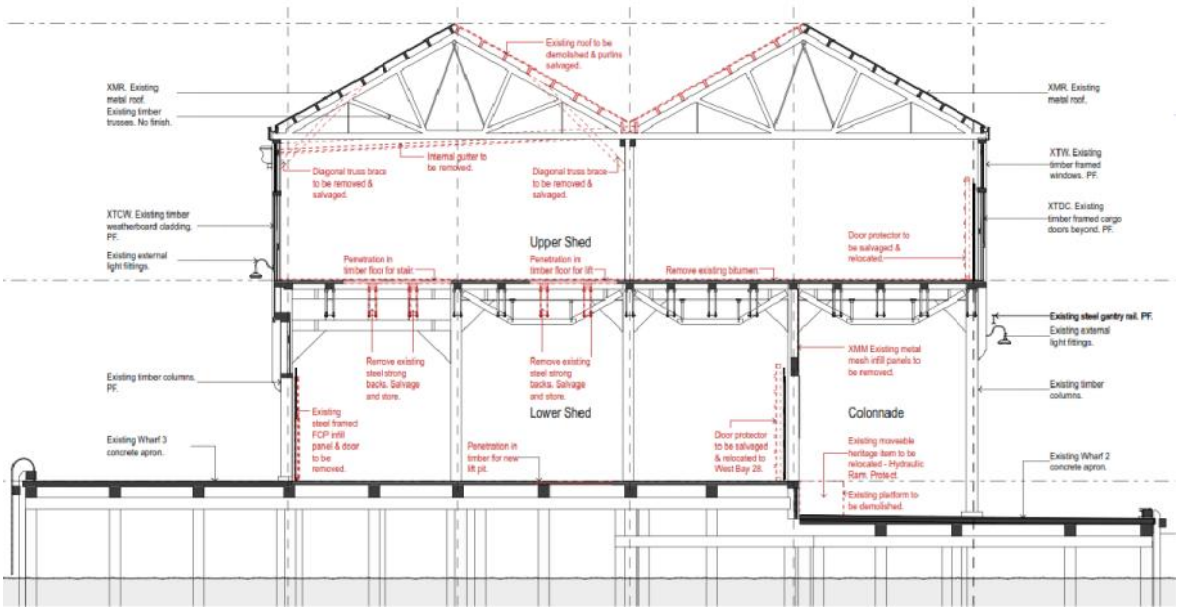


Figure 81 Roof penetrations. Demolitions in red and Proposal in blue. Drawing by TZG.



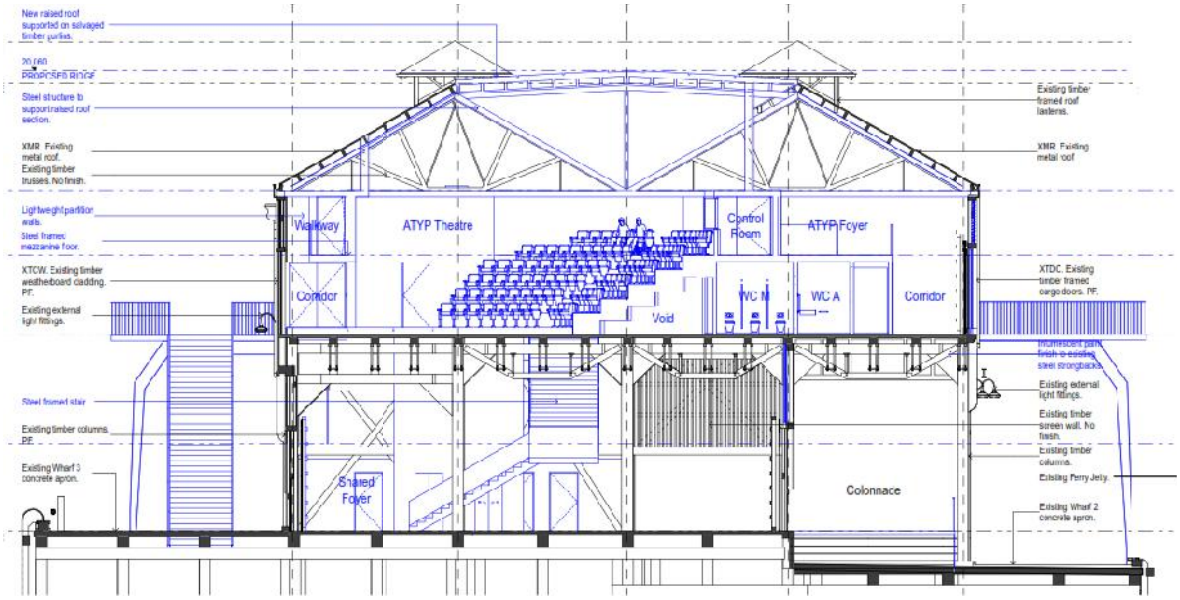


Figure 82: Pier 2/3 Sections showing in blue the roof modification. Drawing from TZG Architects.

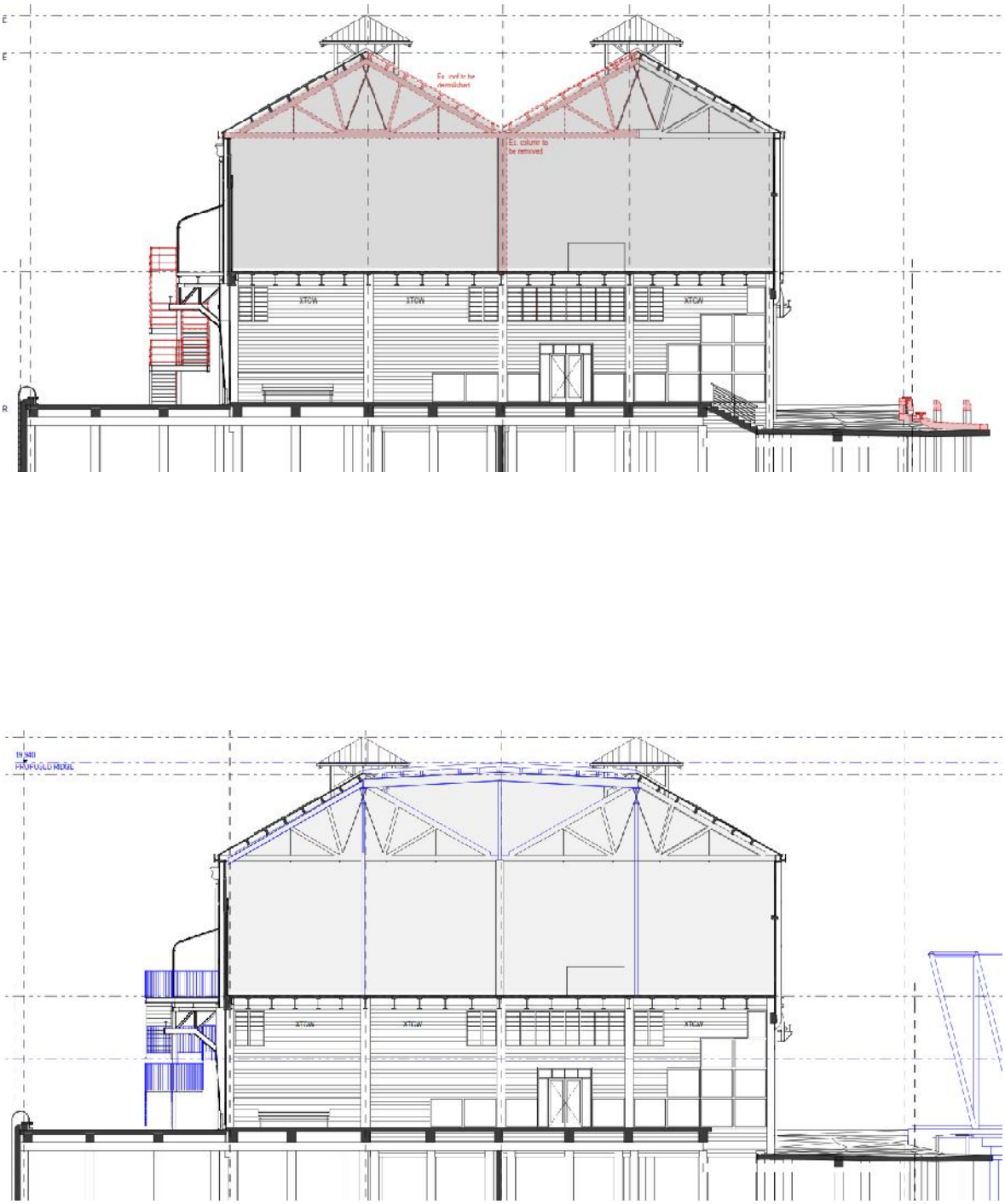


Figure 83 Piers 4/5 Sections showing roof modification. Demolitions in red and Proposal in blue. Drawing from TZG Architects.

Figure 84 Existing view of Pier 2/3. Illustration by Richard Lamb & Associated.

Figure 85 Proposed view of Pier 2/3. Illustration by Richard Lamb & Associated.

6.11 External Elevations Wharf 4/5

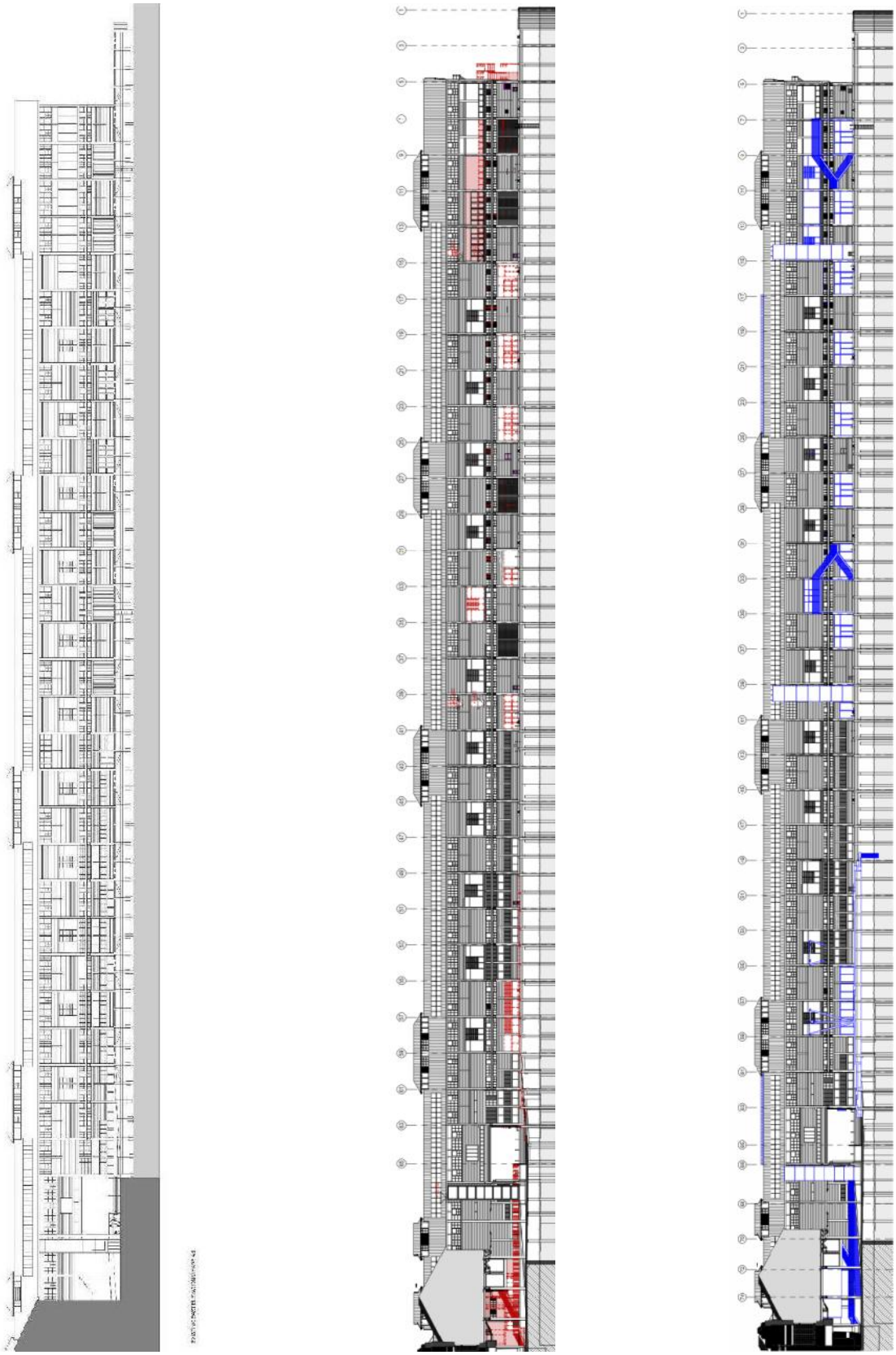


Figure 86 Pier 4/5 East Elevation Existing - Demolitions - Proposal. Demolitions in red and proposal in blue. Plans by TZG.

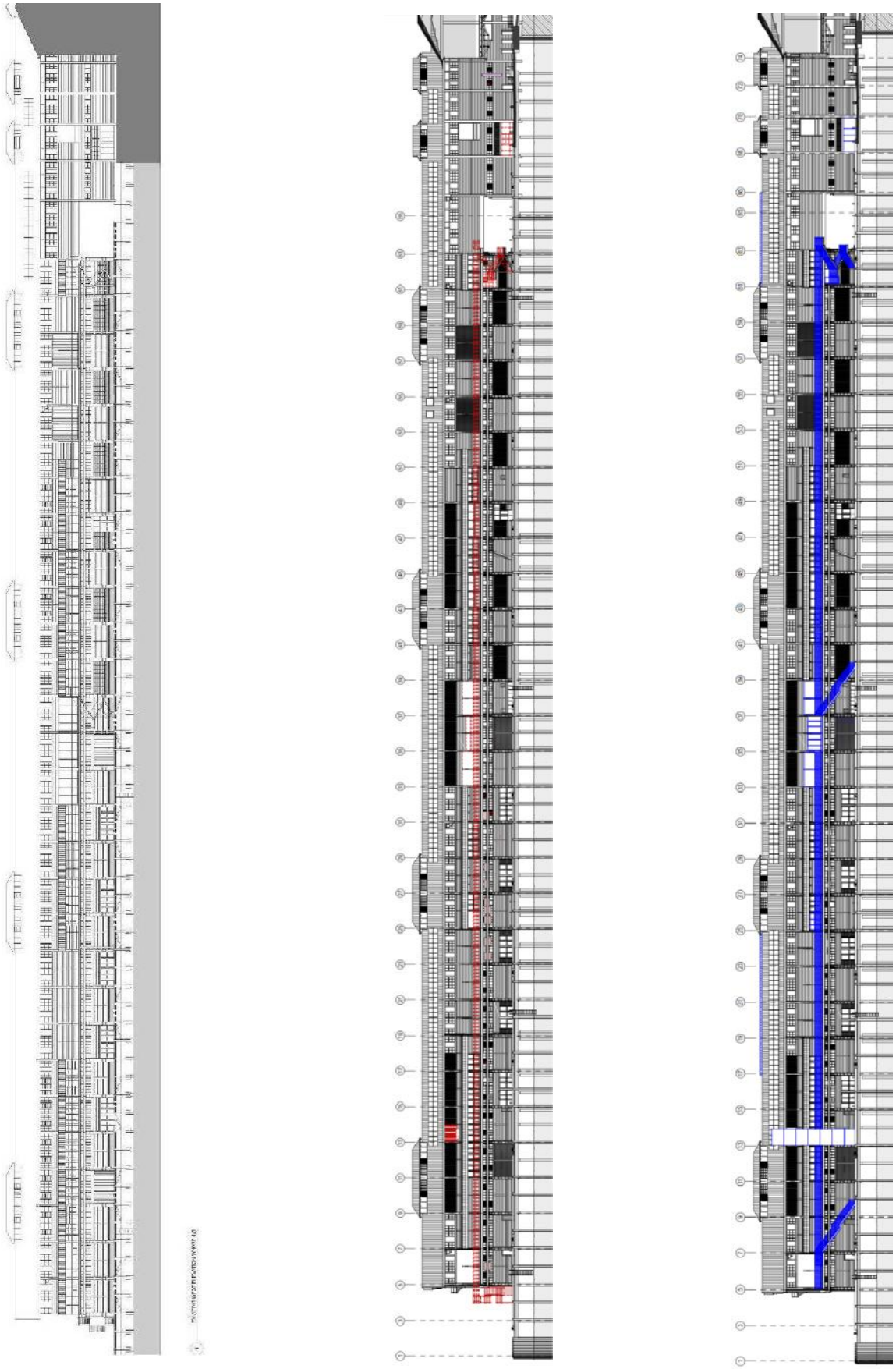


Figure 87 Pier 4/5 West elevation Existing - Demolitions - Proposal. Demolitions in red and proposal in blue. Plans by TZG.

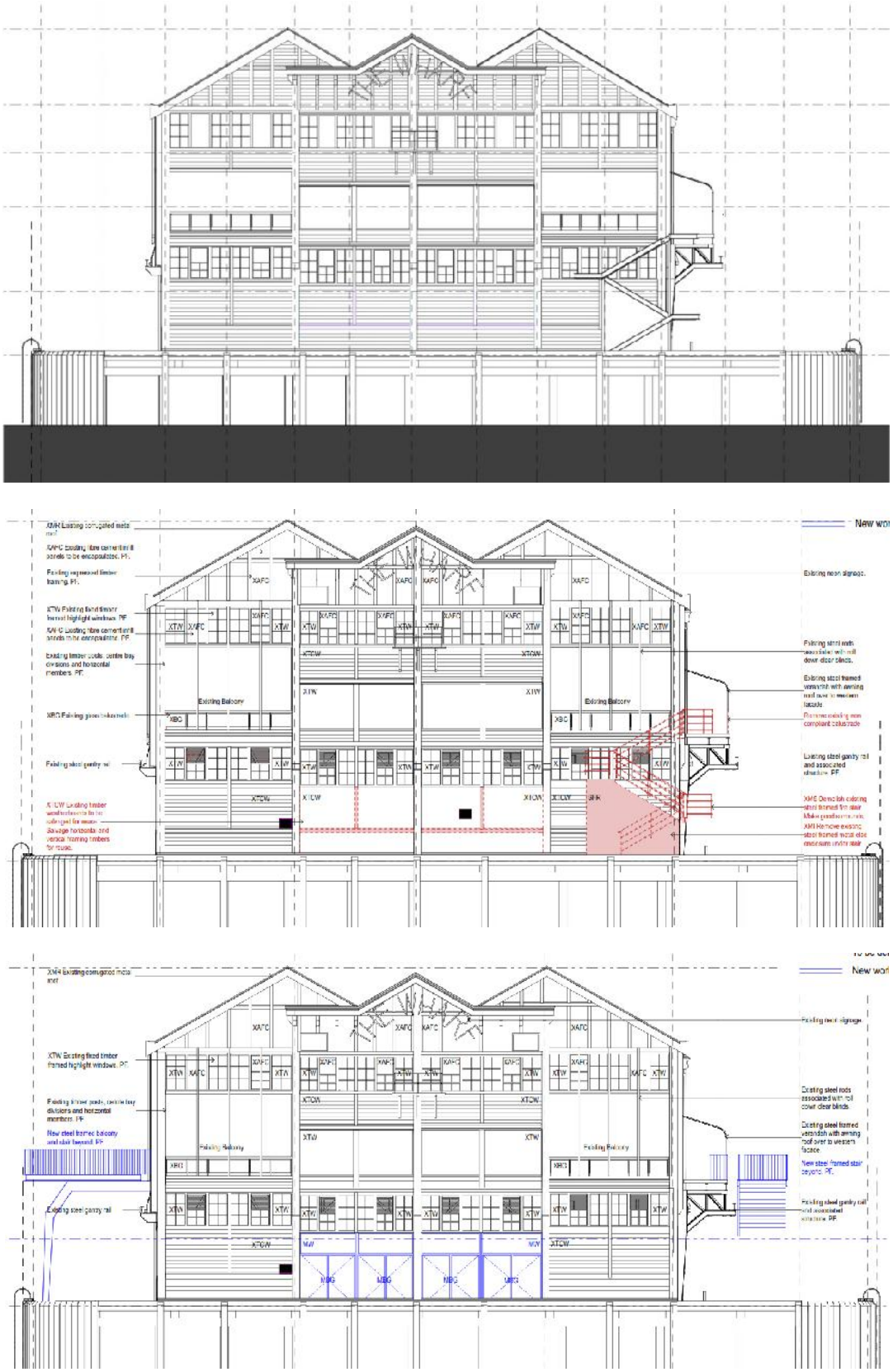


Figure 88 Wharf 4/5 North elevation Existing - Demolition - Proposal. Demolitions in red and Proposal in blue. Drawing from TZG Architects.

6.12 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 precinct is split into two distinct wharfs. Pier 2/3 is currently an empty shell and will be transformed into an arts and entertainment venue housing two auditoriums, rehearsal rooms, commercial events space and administration/support services. The lower floors of wharf 4/5 which currently house the Sydney Dance Company and Bangarra will be modified where necessary to improve the level of servicing currently afforded.

In both scenarios 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.

6.12.1 Air-conditioning

Air conditioning will generally be employed in the auditoriums, rehearsal spaces and the office areas. Areas such as the foyers and some BOH spaces will be naturally or mechanically ventilated with supplementary heating but no active cooling system is proposed. In areas where air conditioning is required, the perimeter building fabric must be upgraded to comply with the relevant codes and standards.

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

Pier 2/3 currently has no mechanical services apart from ceiling fans.

There will be a range of approaches to ventilation and air conditioning within the project to suit the nature of the space served.

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 via overhead ducting in the majority of theatre spaces, however, the ACO theatre will utilise a displacement system. Air will be supplied at low level through the raked seating and extracted at high level.

Due to similar acoustic constraints, the large rehearsal spaces will also be fully air conditioned. 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. Seawater chiller plant will be hung under the deck.

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.

The Commercial Events/Arts space is almost in its original condition, and is intended to act as a multi-purpose function space. The space will be naturally ventilated and subject to internal fluctuations in temperature and humidity in line with the external weather conditions.

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

In Wharf 4/5 currently, Level 1 utilises air cooled refrigerant systems to provide heating and cooling. These systems are to be retained where possible, with minor ductwork alterations to suit the new partition layout. Fan coil units located in purpose built enclosures on the balconies or hung from the ceiling between the beams will provide air conditioning to the studio spaces. The current façade openings will be retained to facilitate natural ventilation. Air conditioning and ventilation to the Bangarra theatre will be via a dedicated air handling unit located in the upper voids of the auditorium support spaces.

In Pier 2/3, chillers, located in a new plant room under the public area deck will provide chilled water, Air Handling Unit's and Fan Coil Units. Distribution pipework from the external plant room will run under the wharf before entering the building and connecting to cooling coils in the air handling equipment.

6.12.2 Electrical

Pier 2/3 and Wharf 4/5 each have an existing dedicated MDF room, which are shared with 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 Piers 2/3 and Wharf 4/5. To keep the horizontal cabling to less than 80m, FCRs will be provided on each floor where required.

Space will be provided for vertical and horizontal cable routes in dedicated spaces throughout the buildings to facilitate the distribution of backbone and horizontal cables that will be supported on cable basket/tray for the main reticulation routes and supported on catenary wire or in conduit elsewhere.

A small number of traditional copper telephone lines will be provided as required for a number of discrete applications such as lift intercoms, fire alarm panel and back-up to critical systems as required. A new substation is required.

6.12.3 Hydraulic and Fire

The Walsh Bay Arts Precinct will be provided with hydraulic systems to service occupant facilities. Fire services will be provided such that patrons and staff can be safely evacuated and the Fire Brigades alerted in the event of an incident.

Wharf 4/5 has 30 year old existing services and will require fire upgrade and new fitouts.

Pier 2/3 works proposed involve alteration to servicing strategies including new services throughout.

The proposed hydraulic and fire services strategy aims to maximise the projects amenity via subtle integration, without compromising the heritage of the space. The strategies will also seek to minimise the environmental footprint of the building.

The existing pier 2/3 building is provided with water and drainage serving the existing tenancies. The building is provided with an existing roof drainage system. Internal gutters need to be removed. The building is also protected by Fire Sprinklers, Fire Alarm System, Fire Hydrants, Fire Hose reels and Fire Extinguishers. The redesign and partitioning proposed within this pier will require significant modification to the hydraulic and fire services. It is expected that only external services will remain unmodified.

The existing building on Pier 4/5 is fully serviced with hydraulic services.

The redesigned Pier 2/3 will be provided with a sanitary drainage system to the Sydney Water sewer in Hickson Road. This mirrors Pier 4/5 as gravity draining to Hickson Road from this end is not possible. The drainage system within Pier 4/5 will be augmented as required to meet the needs of the changed fit outs.

The redesigned Pier 2/3 will be provided with a domestic water service and natural gas service supplied from Hickson Road.

The system within Pier 4/5 will be augmented as required to meet the needs of the changed fit outs.

Rainwater is currently collected from the roof of Wharf 4/5 and stored in a tank located under the pier.

6.12.4 Acoustic

Proposals for internal sound insulation take into consideration the performance required from the partitions which are dependent on the noise levels in the source and receiver rooms, the sensitivity of the spaces to noise and privacy, the practical constraints associated with natural ventilation and the retained heritage elements. The sound insulation proposals have allowed for the inevitable weaknesses introduced by doors which means that corridor partitions generally have less onerous sound insulation ratings than party walls between spaces.

ACO *Rehearsal Space*

Musical instruments are particularly sensitive to humidity changes, which affects tuning, and would suffer long term harm if there were significant changes to the environment of the rehearsal room.

For the above reasons, it is recommended that the ACO Rehearsal Space be fully mechanically ventilated. In order to provide the room to room sound insulation to the adjoining spaces (including the plantroom), the Rehearsal Space is likely to have a solid ceiling that will provide good protection against noise intrusion from above. A simple variable acoustic is proposed using drapes to provide variable sound absorption behind a diffusing wall finish. There are critical adjacencies which will require isolated constructions in order to achieve acceptable levels of sound insulation.

The Rehearsal Room is proposed to have an isolated structure with a floating concrete floor.

ACO Auditorium

Sound insulation is particularly critical for this space as meeting acoustic target is critical to its success. The current expectations are for a relatively dry natural acoustic.

The auditorium will be a floated structure (on a floated concrete floor). The extent of the floating floor will need to be carefully evaluated to minimise the costs whilst still achieving the required sound insulation.

ACO Small Practice Rooms

These will require high standards of sound insulation that are only achievable with individually isolated rooms (on separate floating floors).

BELL Rehearsal Rooms

The Concept Design proposes a high-mass raised floor on 200mm concrete topping. Arup have concerns that this may not be practicable theatrically (in terms of being able to fix scenery down etc) and is likely to give rise to issues with impact noise affecting the spaces below. To this end, a floating concrete slab is preferred with timber finish. With the spaces interconnecting, the sound insulation between the spaces becomes critical through the doorway.

ATYP Theatre and Rehearsal rooms

The intention is to provide minimal room acoustic treatment in the rehearsal rooms. A simple acoustic finish to the soffit would suffice, along with the ability to hang theatrical drapes if needed. The ATYP Performance space will have a conventional system which provides air from overhead diffusers. Extract will be provided at high level over the front of the stage. The design of this is being carefully coordinated to ensure that the ductwork does not interfere with the technical theatre systems and to avoid the system being overly noisy.

Offices spaces

Not all office spaces will have a conventional suspended ceiling as some of the heritage ceilings will be left exposed. This will make the offices more reverberant than would typically be the case.

Event Spaces

An allowance is made for some acoustic treatment in workshops where power tools are to be used. A simple acoustic finish to the soffit will help reduce the levels of workplace noise.

6.12.5 Structural

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.

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 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.

6.13 Heritage Risks and Opportunities

This is a summary of the Heritage Risk Assessment Workshop prepared for the Phase 1 design process.

Risks Detail	Mitigations
The works proposed require that the base structure is in good order. There are considerable risks in altering or adding loads to heritage buildings and that the materials are either adequate for the load or other needs or possibly decayed. This applies to piling and other structures. Cost can escalate when reconstruction or strengthening of heritage fabric is required to accommodate loads for new openings and heavy finishes required in the tenants fit-outs.	A thorough defects inspection is required especially for termites and pile defects. The interventions to support the new loads must acknowledge the heritage fabric.
The provision of services along and through the fabric is at its most difficult in the long wharf buildings and intervention not immediately obvious may mean that some solutions will require more intense consideration and a higher level of intervention. This may generate a prolongation and additional design costs from the engineers and architects; then swing to a new approval process being required.	Design out issues and keep the engineering designer aware of all the implications. Avoid the use of standard solution templates and specifications which are commonly used by all engineers. Design a gutsy industrial looking method for treating the services and do not be afraid to expose them as design elements in this marine industrial environment.
The piling perimeter is considered as vital in the historic expression of the Wharf apron. Engineering solutions may be required in and around the apron which effect the edge. The most efficient systems may not be appropriate. There is a risk that the heritage values will trigger additional costs and design costs for subfloor systems and piling.	The engineers have only two assigned areas in the apron into which to put major services tanks etc. Highly detailed engineering solutions are required to ensure that the leading edges of the apron are not affected by bulky and unsightly objects. Design a system for addressing the appearance of the items and services.
The individual fit-outs for tenants represent quite intense building methodologies which may obscure key elements of the base building and	The heritage values of the spaces are likely to be obscured by the extensive acoustic treatments and the cellular

with the potential for hidden problems to occur. Additional access space will be required to access the heritage fabric and this will be reflected in reduced areas and additional cost not necessarily accounted for in the cost plan.	planning. A design theme should be developed which acknowledges a process and a formulated design rational rather than ad hoc solutions with each tenant. This can be coordinated with the STC.
There is a risk in gaining approval for the alterations to the existing fabric as it may be considered by some heritage advisors to be too great an intervention. This cost will be reflected in redesigning and reassessing or defending the design. If the interventions are to be approved in a conceptual sense there may be additional information and detailing requested in a SSDA approval to demonstrate the design proposal and this may delay the works programme.	The design will be based on the SSDA discussions with the Heritage Branch and not vary (within reason). There is a need to argue on the grounds of "do no harm" and reversible intervention as a theme for all works.
There may also be a requirement to closely monitor approved works and report or list any items demolished during construction as was the case in the last DA approval. Where all materials were required to be tagged and logged as they left the site and stored or have a reuse assigned them.	Salvage significant demolished elements and incorporate them into the new works whenever possible.

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 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 Plan Policies

The following table sets out the compliance of the design proposal with the relevant policies contained in the:

- *Wharf 2/3 Conservation Management Plans* prepared by Tropman & Tropman Architects - 2000

- *Wharf 4/5 Conservation Management Plans* prepared by Graham Brooks and Associated - 2007

- *Heritage Impact Assessment* prepared by Design 5 - 2014

WBAP Heritage Impact Statement

PART 4