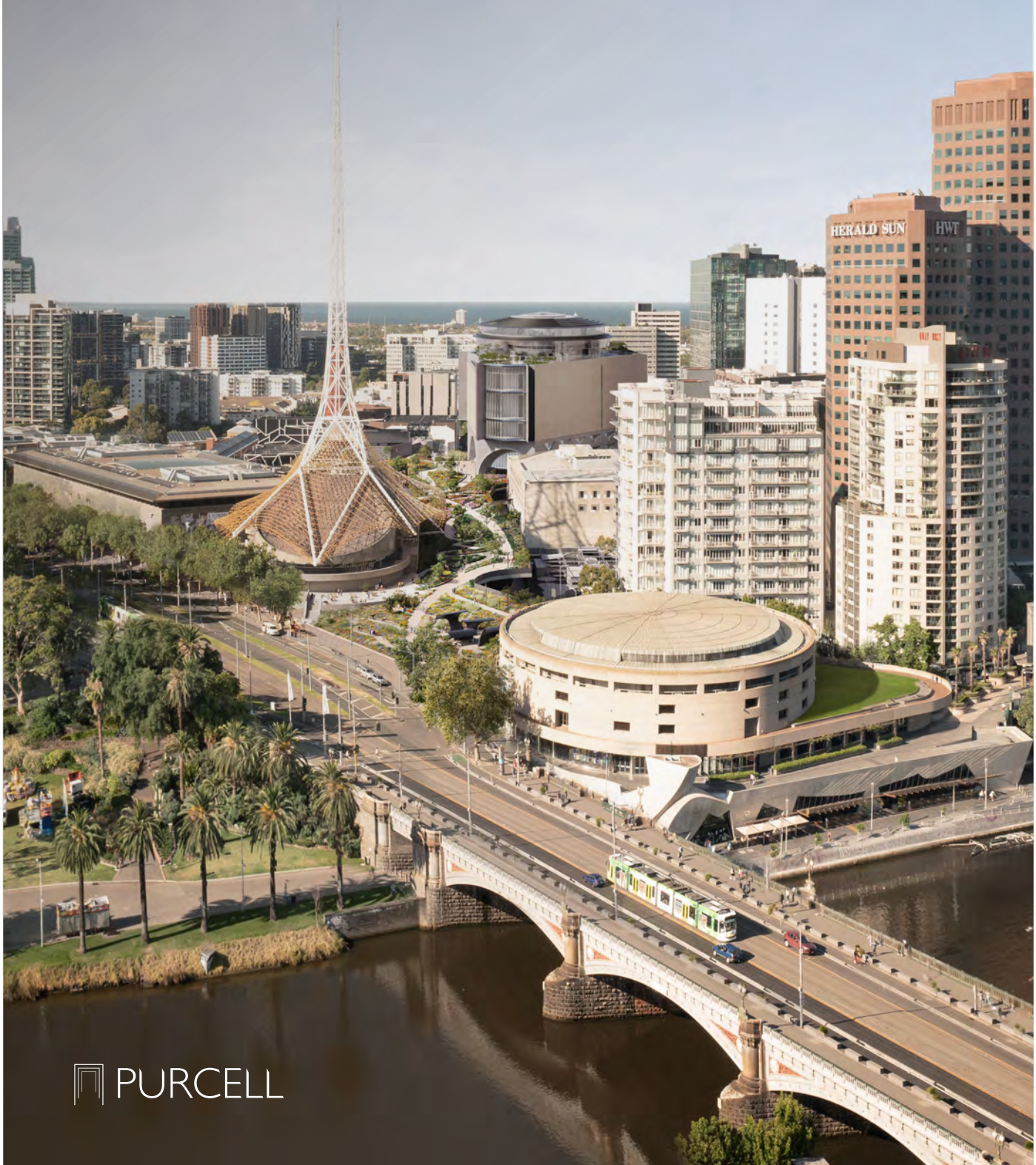


PROPOSED PUBLIC GARDEN WORKS  
MELBOURNE ARTS PRECINCT TRANSFORMATION  
HERITAGE IMPACT STATEMENT  
ISSUE 02  
13 SEPTEMBER 2024



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On behalf of Purcell®

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(Cover Image - Proposed Public Garden, Image Source: MAP Co)

# PREFACE

## PROJECT SUMMARY

Heritage Place & Victorian Heritage Register Number	VHR-H1500 (Victorian Arts Centre) VHR-H2378 (Forward Surge) VHR-H1499 (National Gallery of Victoria)
Address	Victorian Arts Centre (incl Forward Surge) – 100 St Kilda Road, Southbank, VIC 3006.  National Gallery of Victoria – 180 St Kilda Road, Southbank, VIC 3006.
Description of the Proposal	The Melbourne Arts Precinct Transformation (MAPT) Public Garden is a new, approximately 18,000sqm, activated garden in the heart of the Arts Precinct, incorporating space for nature, people, art and performances.
Pre-Application Reference	P37591
Extent of the Proposal	Refer documents listed in Appendix A
Prepared For (the Applicant)	Kristin Wark, Project Director Civic Infrastructure Development Victoria  c/- Hassell/ SO-IL Wurundjeri Country 61 Little Collins St Melbourne VIC 3000
Prepared By (Principal Author)	Alistair Ravenscroft, Associate Purcell Level 4, 182 Victoria Parade,  East Melbourne VIC 3002  M. +61 447 696 105 E. <a href="mailto:alistair.ravenscroft@purcellau.com">alistair.ravenscroft@purcellau.com</a>
Date	13 September 2024
Revision	02

# PROPOSED PUBLIC GARDEN WORKS: HERITAGE IMPACT STATEMENT

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#### **ACKNOWLEDGEMENT OF COUNTRY**

Purcell acknowledge the Traditional Custodians of Country throughout Australia and pay our respects to Elders past, present and emerging. We acknowledge the Bunurong Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Eastern Kulin Nation, who are the original and current inhabitants, the traditional owners and custodians of this land.

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# SECTION 1.0: INTRODUCTION

## 1.1 BACKGROUND

In early 2019, the Designers (Hassell/ SO-IL) were appointed to prepare designs for the Victorian Government's Melbourne Arts Precinct Transformation project (MAPT Phase One – the new Public Garden), which includes an elevated inner-city park and new pedestrian connections. As described in the Masterplan:

*The Melbourne Arts Precinct Transformation Public Garden project is creating a new place for Melbourne: an urban garden connecting people with each other, with art and performance. An immersive, ever changing garden, that will be a destination in its own right.*

*Five gardens, each with their own specific character inspired by the landscapes of Victoria, flow from Hamer Hall, enveloping the Theatres Building and fill the space held between NGV International and NGV Contemporary.*

*The gardens are full of colour, texture, light and wonder. A scale and complexity of public planting not seen before in Australia that sets a new direction in the creative and ecological use of plants and planting in Australian landscape design.*

*Pathways sweep and meander through, enticing visitors into the precinct and revealing the garden gently as they move deeper in. Connections between the precincts buildings are made always as a beautiful journey in a garden.*

*Art and performance find their place both at key moments and in clearings nestled within the garden.*

*This is not a singular place but a complex arrangement of planting to create a unique and special experience. MAPT will be a destination that encourages regular revisiting, the gardens will have a supercharged seasonality, encouraging the opportunity to visit every month and encounter different experiences.<sup>01</sup>*

Funding for MAPT Phase One (below) was announced by the Victorian Government in November 2020.<sup>02</sup>

The Masterplan prepared by the Designers (January 2022) was endorsed by Development Victoria (DV) and was adopted into the Planning Scheme as part of SCO14 through Amendment C356melb (3 March 2022), providing the planning instrument to support the Proposal. The current delivery plan for the MAPT Project is proposed to include:

### MAPT Phase One will include

Northern Package:

- Upgrades to Arts Centre Melbourne;

<sup>01</sup> Hassell/ SO-IL, MAPT Public Realm Design Statement, p8.

<sup>02</sup> Acts Centre Melbourne website – MAPT Latest News – URL: <https://www.artscentremelbourne.com.au/about-us/reimagining/project-updates/melbourne-arts-precinct-transformation> (accessed 07 July 2024).

Southern Package:

- A new 18,000sqm Public Realm (Public Garden), including space for outdoor art and performances (the Proposal);
- NGV Contemporary (renamed to The Fox: NGV Contemporary), a new contemporary art and design gallery;
- New connections and improved access into and through the precinct, and;
- Underground shared services that will ensure the seamless and sustainable operations of the precinct and its venues.

### MAPT Phase Two is anticipated to include:

- Further upgrades to Arts Centre Melbourne;
- A new Centre for Creativity, run by ACM, with spaces and facilities for Victoria's small to medium and independent arts sector, a new performing arts gallery, and an expanded Australian Music Vault.

In conjunction with the other MAPT Phase One projects, the Proposal has been refined over time, culminating in this consolidated Heritage Permit Application.

## 1.2 VISION FOR THE PROPOSAL (THE CLIENT)

Melbourne Arts Precinct Transformation (MAPT) is the biggest cultural infrastructure project in Australia's history. It will transform Melbourne's creative precinct through the enhancement of existing and the creation of new creative spaces, enhancing the established institutions in the precinct – Arts Centre Melbourne (ACM) and the National Gallery of Victoria (NGV).

The creation of an extensive new Public Garden (the Proposal) within the precinct will further contribute to the public use and enjoyment of these Heritage Places for future generation.

## 1.3 SUMMARY OF THE PROPOSAL (THE DESIGNERS)

MAPT will change the face of Melbourne's cultural offering; cement Melbourne's positioning as the cultural capital of the Asia-Pacific region; bolster the state's creative industries; and create a must visit global destination for generations.

Victoria's signature arts and cultural attractions, Arts Centre Melbourne (ACM) and NGV International, will be joined by the new National Gallery of Victoria Contemporary (NGV Contemporary) and a Reimagined Arts Centre Melbourne. Enhancing and connecting these architectural and cultural icons will be a new 18,000sqm public space featuring gardens, art, sculpture and performance areas.

MAPT will enable visitors to move seamlessly from Southbank, the Birrarung and the city through the Melbourne Arts Precinct extending from Federation Square in the north and the length of Sturt Street in the south. Beyond the bounds of the main precinct, visitors will be in easy reach of the Sidney Myer Music

## SECTION 1.0: INTRODUCTION

*Bowl, the iconic Royal Botanical Gardens and the wide array of galleries, theatres, music venues, public art, studios, and creative co-working spaces in the area.*

*Featuring creative installations, activations, and performances in the public space, MAPT will bring the excitement, colour, and inspiration that we find inside Melbourne's theatres and galleries into the outdoors.*

### 1.4 STATUTORY DUTY OF THE APPLICANT AND THE PLACE

For the Site affected by the Proposal, the Victorian Public Section Commission<sup>03</sup> identify the below Victorian State Government agencies, subject to or participants in this Application:

**Table 1: Summary of State Government Bodies associated with the Proposal**

Agency	Employer Type	Public Sector Body Type	Industry	Sub-Sector	Portfolio
Melbourne Arts Precinct Corporation (MAP Co)	Sector	Public entity	Creative Industries, Finance, Transport and Other	Facilities management	Department of Jobs, Skills, Industry and Regions
Development Victoria	Sector	Public entity	Water & land management	Planning	Department of Transport and Planning
Victorian Arts Centre Trust (Arts Centre Melbourne)	Sector	Public entity	Creative Industries, Finance, Transport and Other	Arts	Department of Jobs, Skills, Industry and Regions
National Gallery of Victoria	Sector	Public entity	Creative Industries, Finance, Transport and Other	Arts	Department of Jobs, Skills, Industry and Regions

In addition to the State Government agencies identified above, the City of Melbourne is a public authority as established under the Local Government Act 2020 (Vic). It provides a wide range of public services within the Melbourne CBD and select inner city suburbs.

#### Melbourne Arts Precinct Co (MAP Co)

*The Melbourne Arts Precinct Corporation (MAP Co) was established by the Victorian Government. It is responsible for the management of Federation Square and oversight for the delivery of the Melbourne Arts Precinct Transformation, with management responsibility for the new Public Realm delivered by MAPT. MAP Co is utilising the Civic Projects and Infrastructure Division of Development Victoria (DV) to assist in the delivery of this project.*

*For the MAPT project, MAP Co acts in the following capacity:*

- *Lead Client – Senior Responsible Officer (HVHR)*
- *Accountable for whole-of-project delivery*

- *Responsible for providing direction to Development Victoria*
- *Client for Public Garden & Precinct-wide services*
- *Program wide budget and program management*
- *Disruption & Operational Continuity*
- *Precinct stakeholder coordination (via Precinct Activation Group)*
- *Precinct integration and leadership*

*The MAP Co Board oversees the functions of MAP Co as set out in the section 14 Governor in Council Orders published in the Government gazette on 17 February 2022.*

<sup>03</sup> Refer URL: <https://vpsc.vic.gov.au/about-public-sector/employer-public-sector-bodies/> (accessed 07 July 2024).



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## Development Victoria (DV)

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Development Victoria delivers the State of Victoria's complex and unique projects of state significance. It is responsible for the project management and delivery of the MAPT project, including delivery of NGV Contemporary, MAPT Public Garden and NGV International Upgrade.

This Project will be delivered through the Civic Projects and Infrastructure Division of Development Victoria (the Applicant). The Applicant is accountable to the Minister for Transport and is responsible for:

- Project management and delivery of MAPT of which the Public Garden Project (the Proposal) is a component;
- Entering into commercial engagements with consultants and contractors as required to support the delivery of all required MAPT works.

## Arts Centre Melbourne (ACM)

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ACM is Australia's largest and busiest performing arts centre, located in a precinct with one of the largest concentrations of cultural and creative organisations in the world. The Centre's distinctive architecture, design and iconic spire provide Melbourne with a unique and important visual identity.

The Victorian Arts Centre Trust (the Trust) was established as a Victorian Government statutory authority in 1979. ACM and the Trust exist to enrich the lives of Victorians – culturally, educationally, socially and economically, making a leading contribution to the Victorian creative and visitor economies.

## National Gallery of Victoria (NGV)

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Founded in 1861, the National Gallery of Victoria (NGV) is Australia's oldest and most visited public art gallery. The National Gallery of Victoria Act 1966 (Vic) established the NGV as a statutory authority and public entity which currently sits within the Department of Jobs, Precincts and Regions. The Act provides for a Council of Trustees of the National Gallery of Victoria with overall responsibility for the Gallery. The Council reports to the Minister for Creative Industries.

The Act provides that 'in carrying out its functions the Council must endeavour to contribute to the enrichment of the cultural, educational, social, and economic life of the people in Victoria'. Since December 2003, NGV operates galleries on two sites: NGV International on St Kilda Road; and The Ian Potter Centre: NGV Australia at Federation Square. Pre COVID, the galleries were attended by over 3,000,000 visitors a year.

## 1.5 PREVIOUS REPORTS OR STUDIES WHICH HAVE INFORMED THE PROPOSAL

In March 2018, ARM Architecture completed a high-level ACM/ NGV Precinct Plan Report (the Precinct Plan Report) for Development Victoria to identify the opportunities of the Precinct and develop a plan and framework for the longer-term redevelopment of the Melbourne Arts Precinct. As part of this study, two principal lines of study were undertaken:

- Identification of the vision and needs of the core component institutions and Precinct stakeholders, and;
- Analysis and testing of the potential afforded by the physical spaces and connections possible in the Precinct.

The Precinct Plan Report findings illustrate:

*The Precinct's capacity to meet the requirements of its resident institutions and facilitate the growth necessary to sustain Melbourne's status as a global creative city. This capacity is achieved in the context of urban design principles and the shared objectives of the stakeholders. The study reveals that the precinct can integrate the demands of the Arts Centre Melbourne (ACM) and National Gallery of Victoria (NGV), establish a new, consolidated public realm and integrate this Precinct with the wider Melbourne Arts Precinct and Southbank, and provide an enhanced connection to the wider city.<sup>04</sup>*

In 2018, the implementation of the Precinct Plan Report, titled the 'Melbourne Arts Precinct Transformation (MAPT)' project, was proposed to be delivered over two phases, comprising new Public Gardens (the Proposal), a new contemporary art gallery, pedestrian connections, underground shared services, and new and upgraded theatre and art facilities.

Following consideration of the Precinct Plan Report, initial funding and oversight by the Victorian Government in 2018 has enabled State government bodies to be tasked to support the MAPT project and designs for the integration of the public space (the Proposal) to proceed, following the appointment of the Designers in February 2019.

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<sup>04</sup> ARM Architecture, ACM/NGV Precinct Plan Report, p2.

# SECTION 1.0: INTRODUCTION

## 1.6 LIMITATIONS

The comment and assessment detailed in this Report have been prepared based on limited, ground level access and site visitation by Purcell through concept, schematic and developed design, supplemented by progressive input at design-team workshops and consultation with Heritage Victoria.

All references to heritage, or heritage impacts, are to post-contact, above ground, statutory built heritage only, as registered on the Victorian Heritage Register (VHR) pursuant to the Heritage Act 2017 (Vic) (the Heritage Act), or as part of the Planning Scheme, pursuant to the Planning and Environment Act 1987 (Vic) (the Planning Act). Reference is drawn also to the site-specific controls and built heritage particulars of the Melbourne Planning Scheme (the Planning Scheme).

This Report has been prepared based on specialist sub-consultant input co-ordinated by the Client and the Designers, supplied to Purcell. This Report does not consider other potential impacts of the Proposal, including, without limitation, town-planning, vegetation, sub-surface, archaeological or indigenous heritage. This HIS is limited to a consideration of the potential statutory built heritage impacts of the Proposal to the setting, context, and significant fabric of the registered built features (the Buildings) on the Site.

This Report may only be used by the named addressee for the purpose for which it was commissioned and in accordance with the corresponding conditions of engagement and may only be reproduced in full. Separate to this Report, additional assessment or statutory consents may be necessary to enable the Client to implement the Heritage Permit Works, beyond the scope of this engagement.

This HIS, and the considerations contained within, relies upon historical information detailed in the References or available online via the Victorian Heritage Database - no additional research has been undertaken. It is based on versions of the following current at the issue date of the revision of this document:

- Victorian Heritage Register documentation, refer Appendix D;
- Policy Guidance prepared by Heritage Victoria pursuant to the Heritage Act;
- the Planning Scheme heritage and development controls;
- Non-statutory design and heritage conservation guidelines, and;
- Applicable Conservation Management Plans and/or Heritage Studies.

## 1.7 ABBREVIATIONS

This Report incorporates the following abbreviations:

<b>ACM</b>	Arts Centre Melbourne	<b>MCC</b>	Melbourne City Council
<b>BCA</b>	Building Code of Australia	<b>NCC</b>	National Construction Code
<b>CoM</b>	City of Melbourne	<b>NGV</b>	National Gallery of Victoria
<b>CCZ</b>	Capital City Zone	<b>PROV</b>	Public Records Office Victoria
<b>DDA</b>	Disability Discrimination Act 1992 (Cth)	<b>RACM</b>	Reimaging Arts Centre Melbourne
<b>DDO</b>	Design and Development Overlay	<b>RNE</b>	Register of the National Estate
<b>DCCEEW</b>	Department of Climate Change, Energy, the Environment and Water.	<b>SCO</b>	Specific Controls Overlay
<b>DV</b>	Development Victoria	<b>SLVIC</b>	State Library of Victoria
<b>HO</b>	Heritage Overlay	<b>VHD</b>	Victorian Heritage Database
<b>HV</b>	Heritage Victoria	<b>VHI</b>	Victorian Heritage Inventory
<b>FRV</b>	Fire Rescue Victoria	<b>VHR</b>	Victorian Heritage Register
<b>MAPT</b>	Melbourne Arts Precinct Transformation		
<b>MAP Co</b>	Melbourne Arts Precinct Corporation		

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### 1.8 DEFINITIONS

This Report incorporates the following definitions:

<b>the Client</b>	Development Victoria (c/- Hassell/ SO-IL)	<b>the Local Government Authority</b>	City of Melbourne
<b>the Owner (the "owner" pursuant to s.3 of the Heritage Act)</b>	MAP Co will manage the MAPT Public Garden (the Proposal) on behalf of the Owners which include (per Heritage Place): VHRI499 – National Gallery of Victoria Trust VHRI500 & VHR2378 – Arts Centre Melbourne Trust	<b>the Planning Act</b>	Planning and Environment Act 1987 (Vic) (as amended)
<b>the Applicant</b>	Development Victoria	<b>the Planning Scheme</b>	Melbourne Planning Scheme (as amended)
<b>Melbourne Arts Precinct</b>	Refers to the wider Arts Precinct Or 'Arts Precinct'. The wider Southbank region bounded by St Kilda Road, City Road, Kings Way and Coventry Street	<b>Melbourne Arts Precinct Transformation (Special Control Overlay) Master Plan</b>	Melbourne Arts Precinct Transformation (Special Control Overlay) Master Plan 2021. A document that sets out the vision, principles and strategies to deliver on the transformation of the Melbourne Arts Precinct. Document developed by Hassell/ SO-IL.
<b>the Site</b>	Refers to the land identified in Figure 2 and described at "Urban Context"	<b>the Heritage Act</b>	Heritage Act 2017 (Vic) (as amended)
<b>the Land subject to Specific Control Overlay (SCO14) or 'the SCO14 Land'</b>	Land as described at '2. Land Description' as contained in 'Melbourne Planning Scheme Incorporated Document 'Melbourne Arts Precinct Transformation Project, Phase One – January 2022' (Planning Scheme Amendment C356mlb, 03 March 2022)	<b>the EPBC Act</b>	Environment Protection and Biodiversity Conservation Act 1999 (Cth) (as amended)
<b>the Proposal</b>	A new 18,000sqm Public Garden, including space for outdoor art and performances within the current landscape of the National Gallery of Victoria, Forward Surge, Victorian Arts Centre and St Kilda Road built heritage places and additional within the former Sturt Street road reserve, linking the proposed National Gallery of Victoria Contemporary.	<b>Heritage Register</b>	Victorian Heritage Register (VHR) established under Division 1 of Part 3 of the Heritage Act.
<b>the Designers</b>	Hassell/ SO-IL	<b>Arts Centre Heritage Place (the "registered place" pursuant to s.3 of the Heritage Act)</b>	VHR H1500: Victorian Arts Centre – Comprising buildings, land and objects integral per registration extent and statement of significance.
<b>Fabric</b>	The existing, physical material of the Heritage Place	<b>Forward Surge Heritage Place (the "registered place" pursuant to s.3 of the Heritage Act)</b>	VHR H2378: Forward Surge – Comprising buildings (sculpture) and land per registration extent and statement of significance.

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<b>Heritage Fabric</b>	All the existing, physical material of the Heritage Place which contributes to its statutory cultural heritage significance.	<b>National Gallery of Victoria Heritage Place (the “registered place” pursuant to s.3 of the Heritage Act)</b>	VHR H1500: National Gallery of Victoria – Comprising buildings, land and objects integral per registration extent and statement of significance.
<b>Design Objectives</b>	An identified set of values, which help to guide all design decisions. These are the criteria against which any design is tested.	<b>Standing Exemptions (s.38)</b>	Recommendations included in the Heritage Place registration documentation for categories of works or activities which may be carried out in relation to the place or object without the need for a permit.
<b>Design Principles</b>	Spatial or conceptual principles through which the overall design objectives, within the physical constraints of the site and existing building can be achieved.		
<b>RACM Master Plan</b>	Reimaging Arts Centre Melbourne (RACM) Master Plan 2016, Addenda 2018. A document that looks at the overarching vision and identified works for the RACM Application. Developed by ACM, NH Architecture, FKA and Snøhetta, and the project team.	<b>General Exemption (pursuant to s.92(1) of the Heritage Act)<sup>05</sup></b>	General exemptions apply to all places and objects included in the Victorian Heritage Register (VHR) and allow certain works and activities to proceed without a permit.
<b>RACM Stage 2A works</b>	Involves the upgrade works, as identified in the RACM Master Plan, to the Theatres Building and its bathtub, new truck lifts, loading dock, Stage Door, security centre and upgrades to associated spaces	<b>Permit Exemption (pursuant to s.92(3) of the Heritage Act)</b>	Specific works or activities determined by the Executive Director where a permit is not required upon application by the owner of a registered place.
<b>NGV Contemporary</b>	Australia’s soon-to-be largest gallery dedicated to contemporary art and design with more than 13,000sqm of dedicated display space for art and design, including exhibition galleries, an expansive rooftop terrace and sculpture garden with stunning vistas of Melbourne. The project comprises a multidisciplinary team led by Australian architect Angelo Candalepas and Associates.	<b>Heritage Permit (“permit”, pursuant to s.93 of the Heritage Act)</b>	An application to the Executive Director for a permit to carry out works or activities in relation to a registered place or registered object.

<sup>05</sup> Refer URL: [https://www.heritage.vic.gov.au/\\_data/assets/pdf\\_file/0030/609267/General-permit-exemptions.pdf](https://www.heritage.vic.gov.au/_data/assets/pdf_file/0030/609267/General-permit-exemptions.pdf) (accessed 07 July 2024).

# SECTION 1.0: INTRODUCTION

## 1.9 TERMINOLOGY

The conservation terminology used in this report is of a specific nature and is defined within The Burra Charter: '[The Australia ICOMOS Charter for Places of Cultural Significance](#)', 2013, (the Burra Charter).

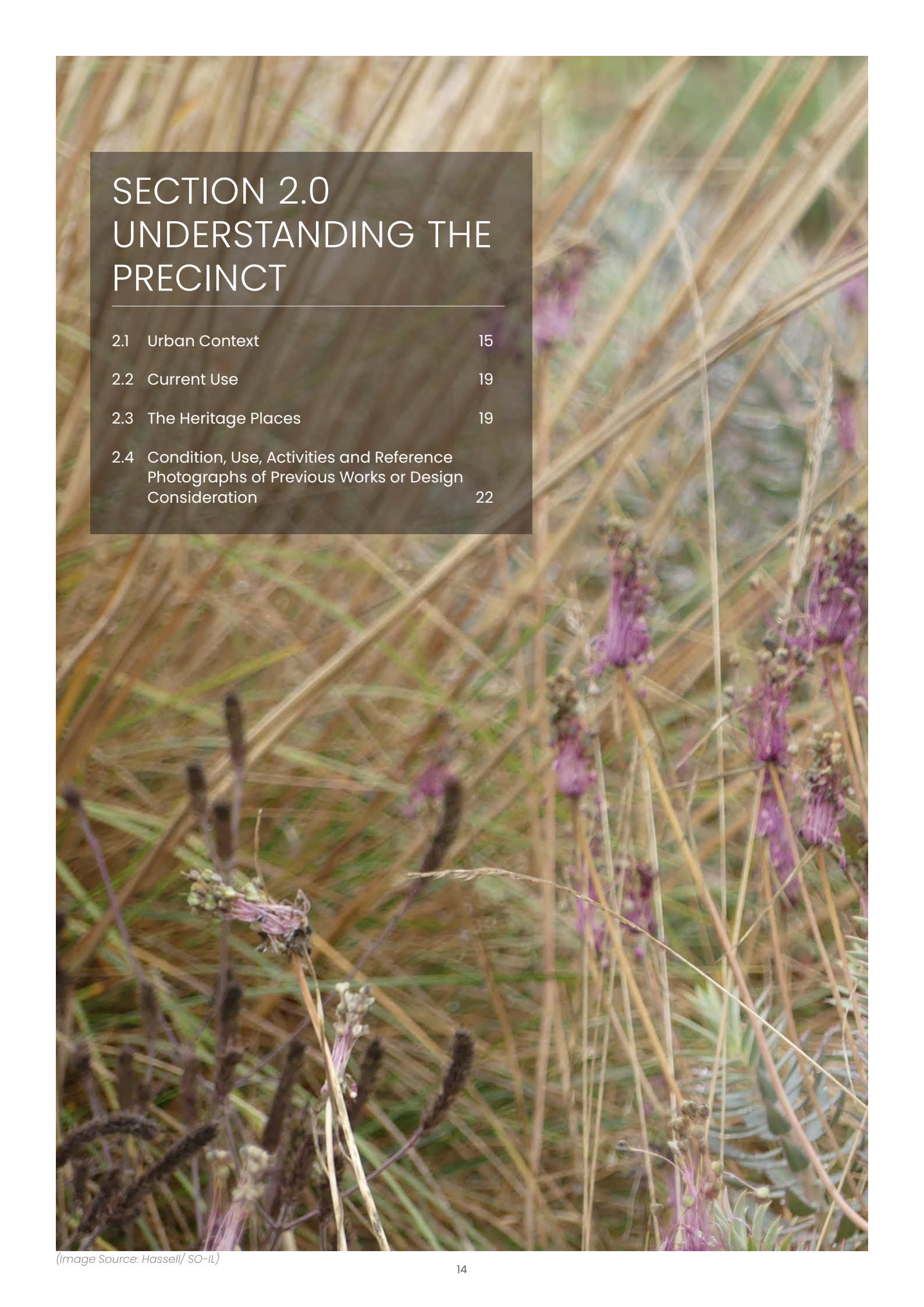
Where the meaning of other words, terminology or expressions is unclear, the author(s) have adopted the meanings as included in the Macquarie Dictionary (second edition, 2017).

## 1.10 HOW TO READ THIS DOCUMENT

Where contributions have been received by others or have been extracted from previous reports, this appears in italics to differentiate with contemporary content prepared by the authors.

## 1.11 REFERENCES

- Heritage Act 2017 (Vic) – s101 and s102 Permit Assessment Criteria.
- Heritage Victoria '[Guidelines for preparing heritage impact statements](#)', made and published under s 19(1)(f) of the Heritage Act 2017 in June 2021.
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The background of the page is a photograph of tall, thin grasses with purple flowers. The grasses are a mix of green and brown, suggesting some are dry. The purple flowers are in various stages of bloom, with some showing distinct stamens. The overall scene is a natural, outdoor setting.

## SECTION 2.0 UNDERSTANDING THE PRECINCT

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## SECTION 2.0: UNDERSTANDING THE PRECINCT

### 2.1 URBAN CONTEXT

#### Neighbourhood Context

The Melbourne Arts Precinct (the Site) is bordered by other cultural or education facilities including Melbourne Conservatorium of Music and Victoria College of the Arts (University of Melbourne: Southbank Campus), Southbank Theatre, Melbourne Recital Centre, the Ian Potter Southbank Centre, Australian Broadcasting Corporation (ABC) Studios (Melbourne) and, the site of the proposed NGV Contemporary (77 Southbank Boulevard, refer Separate Application), all to the south and west. To the east of St Kilda Road is the Sidney Myer Music Bowl and Nature and Science Precinct comprising the Alexandra Gardens, Queen Victoria Gardens, King's Domain, Domain Parklands, Royal Botanic Gardens of Victoria: Melbourne Gardens and Government House.

#### Location of the Proposal

The Melbourne Arts Precinct, Southbank, is located to the south of the Yarra River and west of St Kilda Road within the municipality of the City of Melbourne. It incorporates the National Gallery of Victoria International (NGV International) and Arts Centre Melbourne (Victorian Arts Centre), including the Theatres Building State Theatre, Fairfax Studio and Playhouse), Forward Surge and Hamer Hall.

The Proposal is located within the land subject to SCO14 in the Planning Scheme, within the Site (Figure 1). Figure 2 shows the registered extent of state heritage places directly affected by the Proposal and located within the Site.

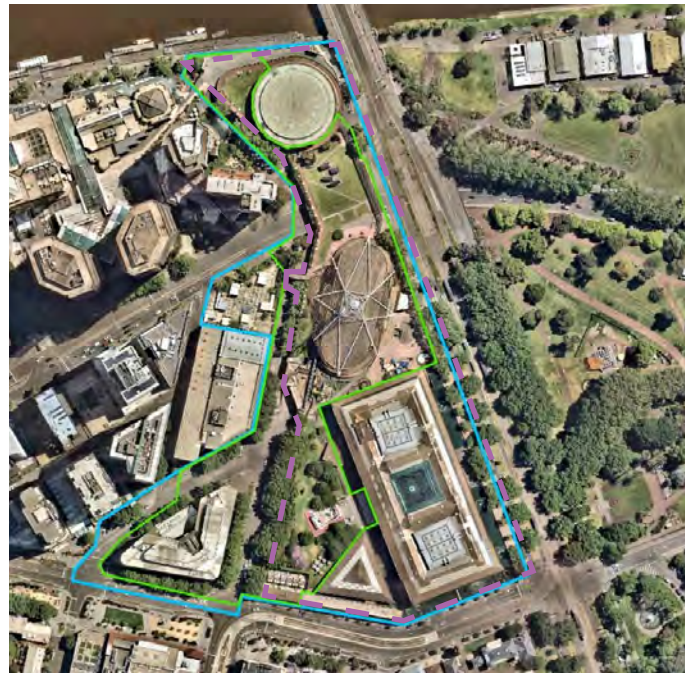


Fig 01: Aerial view of the Melbourne Arts Precinct with land subject to SCO14 of the Planning Scheme outlined in green, the MPT Project extents outlined in blue and extent of land subject to statutory heritage control indicated in purple dash. (Source: the Client)



Fig 02: Plan of the Site (purple dash outline from Figure 1) with the extent of the Proposal contained within the red-dash line (both outlines fully contained within SCO14 outline per the Planning Scheme) with state heritage places identified. (Source: the Designers)

## SECTION 2.0: UNDERSTANDING THE PRECINCT

### Major Refinements to the 1960 Masterplan During Construction

Figures 3 through 9 have been included to provide context for the major design evolution of the Site between from the 1960 masterplan and decision to resume Snowden Gardens for the Concert Hall (c1974) and extend the Arts Precinct site north over City Road, which include sketches of an evolving approach to ground plane treatments.

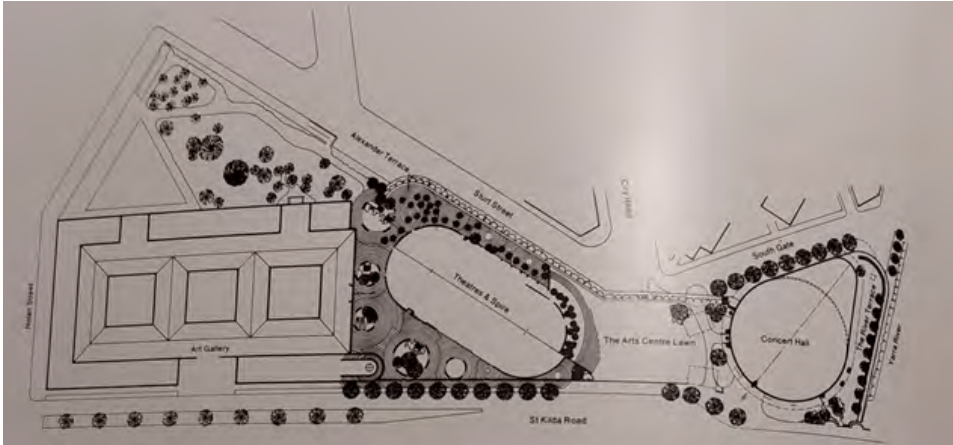


Fig 03: Plans for the Theatres Building (undated) (*A Place Across the River*, p136).



Fig 04: Model for the Victorian Arts Centre, incorporating the circular Concert Hall (undated) (*A Place Across the River*, p123).



## SECTION 2.0: UNDERSTANDING THE PRECINCT



Fig 05: Plan for the Victorian Arts Centre, incorporating the circular Concert Hall (undated) (A Place Across the River, p122)

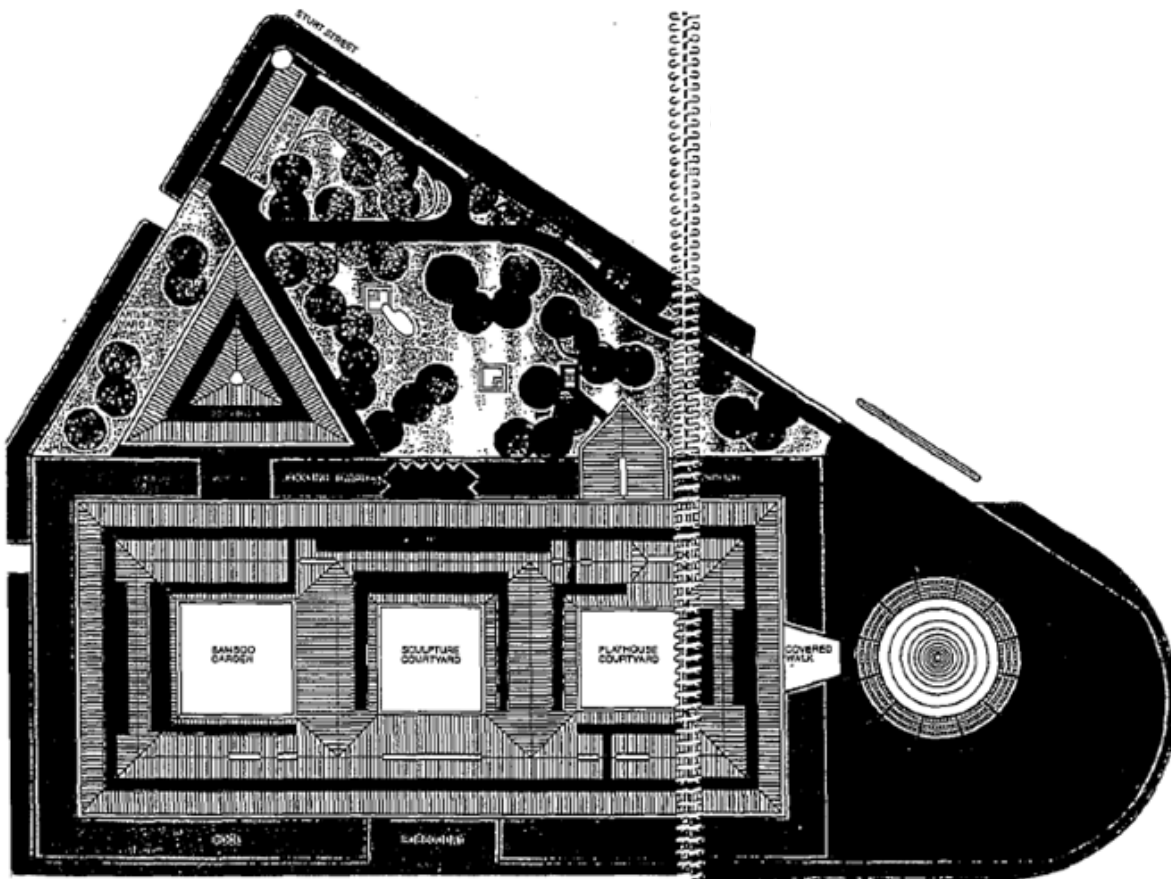
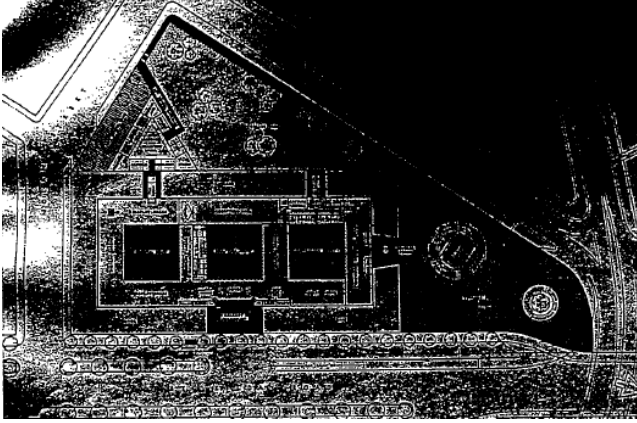


Fig 06: 1968 Concept for whole site. Note spire and northern extremity of site (Figure 28, NGV CMP Meredith Gould Architects, 1998).

## SECTION 2.0: UNDERSTANDING THE PRECINCT



**Fig 07:** 1960 Master Plan; Ground floor plan (Figure 17, NGV CMP Meredith Gould Architects, 1998).



**Fig 08:** 1960 Master Plan, concept for the site. The Context as an extension of The Alexandra Gardens and as a gateway to the C.B.D (Figure 15, NGV CMP Meredith Gould Architects, 1998).



**Fig 09:** One version of the proposed relationship between the Cultural Centre, St Kilda Road and the Snowden Gardens c1960 before the decision to extend the site over City Road. Source: Reproduced from the special issue of *Transition* on Robin Boyd (Figure 15, NGV CMP Allom Lovell & Associates, 1995).

# SECTION 2.0: UNDERSTANDING THE PRECINCT


## 2.2 CURRENT USE

The Site continues to be used as the State of Victoria’s premier public art gallery, theatre and concert venue. The Proposal supports this current use through an enhancement of the Public Garden between these venues and seeks to integrate this with new development (beyond and within the Site, refer separate applications) which expands this use as part of the evolving Melbourne Arts Precinct.


## 2.3 THE HERITAGE PLACES

The Site incorporates three state heritage places as described at Table 2. Whilst the SCO and the Proposal extends beyond the registration extents as shown in Figure 2, this Application is focussed on works within the registration extents shown, subject to the provisions of the Heritage Act.

Table 2: Description of State Heritage Places within the Site

Heritage Place	Description (Extracted from CMPs, Statutory or Non-Statutory Heritage Guidance Sources)
<p data-bbox="118 976 510 1032">Victorian Arts Centre Heritage Place [VHR 1500]</p> 	<p data-bbox="614 976 850 1005"><i>The Theatres Building</i></p> <p data-bbox="614 1008 1477 1733"><i>The east elevation of the Theatres Building is of monolithic bush-hammered concrete construction to the lower levels with the upper wall surfaces clad with bronze-anodised vertically ribbed aluminium panels. Like other elevations of the Theatres Building and Hamer Hall, the elevation is articulated as a series of horizontal solid bands alternating with bands of glazing or voids to balconies or recessed windows or doorways. The elevation has a stepped form with prismatic projections to the centre and is symmetrical apart from minor variations in the form of the balconies and external stairs at each end and the balcony openings at level 7. The elevation is set back again at the plant room level, clad with aluminium panels and unglazed apart from the sloping glazed roof over the projecting centre section. The north elevation is semi-circular in plan and, like the other elevations of the Theatres Building, has bush-hammered concrete wall surfaces to the lower levels contrasting with bronze-anodised aluminium cladding to the upper part of the wall. The west elevation, facing Sturt Street, comprises two distinct parts, firstly, the lower service undercroft at level 5, below the landscaped bridge structure supporting the Harold Alexander Terrace, and, secondly, the main superstructure of the building from level 6 upwards. The lower elevation as viewed from Sturt Street comprises a precast concrete panel wall, retaining the earth fill to the terrace, supported on regularly spaced cylindrical bush hammered concrete columns. The south elevation is similar in form and construction to the north elevation, having a stepped and semi-circular form, bush-hammered concrete lower walls and bronze-anodised aluminium cladding to the upper wall surfaces. The spire atop the roof is an open triangulated space-frame structure, with galvanised and painted tubular steel struts and stainless-steel ball joints at the nodes.</i></p> <p data-bbox="614 1767 740 1796"><i>Hamer Hall</i></p> <p data-bbox="614 1798 1473 2056"><i>Hamer Hall is located at the northern end of the site, adjacent to the Yarra River. The above ground section of the building is a circular drum-like structure of sandstone coloured precast concrete panels, with terraces along the river front. The terraces and the northern most section of the building were re-designed by ARM Architects in 2012. Originally enclosed behind an arcade it now comprises bars and restaurants with openings to the river through a monolithic concrete structure or ‘curtain’ which references Grounds’ serpentine inspiration. A stair leads from St Kilda Road to the river to connect with the lower terrace. The main entrance is from St Kilda Road.</i></p>

## SECTION 2.0: UNDERSTANDING THE PRECINCT

Heritage Place	Description (Extracted from CMPs, Statutory or Non-Statutory Heritage Guidance Sources)
<p data-bbox="118 427 440 483">Forward Surge Heritage Place [VHR 2378]</p> 	<p data-bbox="616 427 1477 741"><i>The Arts Centre lawn located on the bridge linking the Theatres and Concert Hall buildings, is a large rectangular area dominated by the sculpture 'Forward Surge' (Inge King, 1974-80). Previously the western boundary of the lawn was bordered by a raised garden bed formally planted with a row of pencil conifers. These plantings have been removed and replaced with clipped low hedges and strap-leaved shrubs as part of the 2005-06 works. The lawn is bounded on the St Kilda Road side by the covered way and slopes up at each end and to a footpath along the west side. At each end are informally laid out areas planted with trees and shrubs, including Eucalyptus and other native species at the Hamer Hall end. Semi-mature palms border the lawn to the Hamer Hall side.<sup>06</sup></i></p> <p data-bbox="616 779 1461 1126"><i>Forward Surge consists of four reinforced, hollow steel 'waves' which are painted black. The work rises 5.16 metres above ground and each of the four steel 'waves' or elements measures 7 metres across and weighs approximately six tonnes. It is an entirely abstract sculpture where the artist has created a series of waves rolling towards the city that would also encourage people to physically move about the space, exploring and engaging with the work at a bodily level. The sculpture was also designed to be appreciated from a moving car. The 'waves' are set into a concrete plinth covered with earth and bluestone pavers; the paved area measures 15.14 x 13.68 metres. The paved bluestone base is surrounded by the extensive, green Arts Centre Lawn with Hamer Hall at the northern end and the Theatres Building at the southern.<sup>07</sup></i></p> <p data-bbox="616 1160 1453 1391"><i>Inge King's 'Forward Surge' which, significantly, was specially commissioned in 1974 by the Buildings Committee of the Victorian Arts Centre to sit in the landscaped space between the State Theatre and the Concert Hall. One of King's most notable commissions, the giant scale of this piece was intended as a walk-through sculpture and reveals King's interest in relating the scale of her work to specific sites. It has also been observed that the curving forms of 'Forward Surge' respond to the curving forms of each of the adjacent buildings.<sup>08</sup></i></p> <p data-bbox="616 1424 1458 1655"><i>Externally, while many of the pieces of the Arts Centre's collection of contemporary sculpture are significant works in their own right, the most notable work within a sculptor's oeuvre and the piece most important in its relationship to the two buildings is Inge King's 'Forward Surge'. This was specially commissioned for the garden space between the Theatres Building and Hamer Hall, and is in its original location. The sculpture is an important visual element, acting as a counterpoint between the curving forms of both buildings at ground level.<sup>09</sup></i></p>


<sup>06</sup> Theatres Building CMP (2013), p230.

<sup>07</sup> Executive Director, Heritage Victoria, Forward Surge – Registration Submission (2017), p5.

<sup>08</sup> Theatres Building CMP (2013) p30.

<sup>09</sup> Theatres Building CMP (2013) p31.

## SECTION 2.0: UNDERSTANDING THE PRECINCT

Heritage Place	Description (Extracted from CMPs, Statutory or Non-Statutory Heritage Guidance Sources)
<p data-bbox="118 427 512 510">National Gallery of Victoria Heritage Place [VHR 1499]</p> 	<p data-bbox="616 427 1469 860"><i>Designed to address St Kilda Road, the NGV International is a simple cuboid form which is pierced by three square internal courtyards (now enclosed) symmetrically placed. Massive bluestone-clad reinforced concrete walls dominate the building's exterior to each elevation. The flat roof with upturned eaves appears to float above the main mass of the structure, separated from the heavy walls by a continuous strip of high clerestory windows. A large central entrance archway, with bronze Victorian coat of arms above and recessed water-lined glazed wall, provides the only relief to the austere symmetrical St Kilda Road elevation. A bluestone-paved entrance forecourt is flanked by a bluestone-clad walled moat which lines this elevation and continues around the south and west sides of the building. Originally intended to continue to all elevations, the moat terminates at the north elevation. Following the opening of the precinct, an extension to the moat at the north-east corner incorporates the water-supply to the moat concealed in a sculptural dedication to Grounds (Nautilus).</i></p>

## SECTION 2.0: UNDERSTANDING THE PRECINCT

### 2.4 CONDITION, USE, ACTIVITIES AND REFERENCE PHOTOGRAPHS OF PREVIOUS WORKS OR DESIGN CONSIDERATIONS

Table 3: Victorian Arts Centre Heritage Place

Victorian Arts Centre Heritage Place	
<p>Previous Permits, Proposals or Applications at the Place Relevant to the Proposal (the Applicant)</p>	<p><b>RACM Stage 2 Application (Part A)</b>  <i>Demo and Upgrade Works to Theatres Building:</i></p> <p><i>Back of house works including extension to the bathtub and new loading dock. Construction of a section of a new elevated deck. Alterations to interior spaces; alterations to external terrace and landscaped areas; maintenance (cathodic protection) and upgrade works; the temporary relocation of services; and the temporary relocation of artworks and furniture items.</i></p> <p><i>HV Approved in Feb 2022:</i>  <i>P35630 – Forward Surge</i></p> <p><i>P35629 – Victorian Arts Centre (excl. L7 deck)</i></p> <p><b>RACM Stage 2 Application (Part B)</b>  <i>Interior Works to State Theatre:</i>  <i>Upgrades to State Theatre, lobbies, adjoining studio and function spaces</i></p> <p><i>HV Approved in Mar 2023:</i>  <i>P37530 – Victorian Arts Centre</i></p>
<p>Current Use</p>	<p>The Theatres Building continues to be used as the state’s premier theatre and dramatic performance space for theatre, ballet, opera and dramatic performances, including by resident companies. Whilst the State Theatre has recently closed as works commence for the RACM Stage 2 interior works, the Fairfax Studio and the Playhouse remain open whilst preparations continue for future RACM works.</p>

## SECTION 2.0: UNDERSTANDING THE PRECINCT

Victorian Arts Centre Heritage Place	
<p>Significance Assessment (Refer CMPs or Non-Statutory Heritage Guidance Sources)</p>	<p><b>Theatres Building</b></p> <p>The CMP (2013) attributes three gradings of significance to the heritage fabric, those relevant are listed below.</p> <p><b>Primary Significance</b></p> <ul style="list-style-type: none"> <li>- All four elevations of the building (all elevations are of equal significance), the roof and spire in their entirety, with the exception of that part of the building to the north and west which is set below the podium at level 6.</li> <li>- The external space which comprises the podium of the site and which separates the Theatres Building from Hamer Hall with the exception of that portion forming the west elevation below the podium level; the upper level terraces and solid balustrades of the Theatres Building are of primary significance.</li> </ul> <p><b>Contributory Significance.</b></p> <ul style="list-style-type: none"> <li>- There is nothing external attributed to being contributory.</li> </ul> <p><b>Little or No Significance</b></p> <ul style="list-style-type: none"> <li>- The west and north elevation of the Theatres Building, below the level of the level 6 podium.</li> </ul> <p><b>Hamer Hall</b></p> <p>The CMP (1995) attributes three gradings of significance to the heritage fabric, those relevant are listed below.</p> <p><b>Primary Significance</b></p> <ul style="list-style-type: none"> <li>- The whole of the exterior above podium level, including Hamer Hall (previously the Concert Hall), the external space which comprises the podium of the site and which separates the two buildings, the upper level terraces and solid balustrades of the Concert Hall, the Riverside Terrace, the balustrade and piers at the Yarra River edge of the site. Given that the buildings and the site were designed with the intention that all elevations were intended to be viewed, all elevations are of equal significance.</li> <li>- The space between the Theatres Building and the Concert Hall.</li> <li>- 'Dervish', by Clement Meadmore, located on the Southgate Promenade.</li> <li>- 'Hand of God', by Carl Milles, located on the upper-level terrace of the Concert Hall (subsequently relocated to the Sidney Myer Music Bowl).</li> </ul> <p><b>Contributory Significance</b></p> <p>Their contributory significance is directly related to the function and understanding of the building as a whole.</p> <p>There is no further information on fabric of lesser significance.</p>
<p>Integrity (Refer CMPs or Non-Statutory Heritage Guidance Sources)</p>	<p><b>Theatres Building</b></p> <p>High</p> <p>There is considered to be a high level of integrity and intactness to the building's exterior and associated landscaping. The east elevation has been altered by the enclosure of the original north balcony at level 7 with some very minor alterations to the other elevations (removal of fixings, signage installation, new escape doors) but overall the building is substantially intact.</p> <p><b>Hamer Hall</b></p> <p>High</p> <p>There is considered to be a high level of integrity and intactness of the building's exterior and associated landscaping. The north elevation has been altered slightly but overall the building is substantially intact.</p>

## SECTION 2.0: UNDERSTANDING THE PRECINCT

### Victorian Arts Centre Heritage Place

#### Site Images

The following figures show the current conditions of locations where the Proposal seeks to change and historic photographs or sketches indicating previous conditions or design intent.



**Fig 10:** View of northern entry to the Site, outside Hamer Hall, looking toward Sturt Street (Purcell, 2024).



**Fig 11:** View of North Elevation Theatres Building, across Arts Centre Lawn (Purcell, 2024).



**Fig 12:** View of stair and stepped seating to northern terrace at south-east corner Arts Centre Lawn (Purcell, 2024).



**Fig 13:** View of the Theatres Building northern terrace and steps down toward Arts Centre Lawn (Purcell, 2024).



## SECTION 2.0: UNDERSTANDING THE PRECINCT



**Fig 14:** View across the Theatres Building forecourt to the raised terrace and garden beds in front of the North Elevation of the NGV International Main Gallery Building (Purcell, 2024)



**Fig 15:** View between the Theatres Building and the NGV International Main Gallery Building, looking west (Purcell, 2024)



**Fig 16:** View of current service access to NGV Garden, with proposed NGV Contemporary Building beyond (Purcell, 2024)



**Fig 17:** View of current Barre alfresco area, south-west of the Theatres Building (Purcell, 2024)



**Fig 18:** View of current fire-egress stair and gardens to North Elevation of the NGV International Main Gallery Building, looking east (Purcell, 2024)



**Fig 19:** View between the Theatres Building and the NGV International Main Gallery Building, looking east (Purcell, 2024)

## SECTION 2.0: UNDERSTANDING THE PRECINCT



**Fig 20:** Lawn areas to the west side of the building. Looking north to the Harold Alexander Terrace. Les Kossatz' sculpture 'Coming and Going' is installed on the lawn. (Figure 118, Theatres Building CMP, Lovell Chen, 2013).



**Fig 21:** Landscaping to the south west of the Theatres Building looking north. (Figure 117, Theatres Building CMP, Lovell Chen, 2013).



**Fig 22:** The Theatres Building forecourt, showing the curved pattern of the paving and the basalt plinth which formerly supported the De Kooning sculpture. (Figure 115, Theatres Building CMP, Lovell Chen, 2013).



**Fig 23:** Isomorphic impressions 1985-86 by Fiona Orr. (Figure 116, Theatres Building CMP, Lovell Chen, 2013).



**Fig 24:** North elevation 1997, compromised by the loss of the moat (Figure 65, NGV CMP Meredith Gould Architects, 1998).



**Fig 25:** North West view, 1997. Note the raised planter in lieu of the moat here and the sloping ground towards the "mousehole" to accommodate the raised level for the State Theatre (Figure 90, NGV CMP Meredith Gould Architects, 1998).

## SECTION 2.0: UNDERSTANDING THE PRECINCT

Table 4: Forward Surge Heritage Place

Forward Surge Heritage Place	
Previous Permits, Proposals or Applications at the Place Relevant to The Proposal (the Applicant)	Nil.
Current Use	Public Sculpture set in public park.
Significance Assessment (Refer CMPs or Non-Statutory Heritage Guidance Sources)	<p><i>The following landscaped areas are of primary significance:</i></p> <p><i>The space between the Theatres Building and Hamer Hall.</i></p> <p><i>The space between the Theatres Building and Hamer Hall is of primary significance as it is the space which allows the two buildings to be understood and appreciated as monumental interpretations of geometric-inspired plan forms. This aspect of Grounds' design is crucial to the significance of the scheme generally as exhibiting the largest and most well-known application of this form of design in Victoria. While the space itself is of significance, the covered way, the planting and the garden design do not contribute to the overall significance of the space.<sup>10</sup></i></p> <p><i>The following works of sculpture are of primary significance:</i></p> <p><i>'Forward Surge', by Inge King located in the space between the Theatres Building and Hamer Hall;</i></p> <p><i>These ... works of sculpture by an international artist and an Australian sculptor are of primary significance as being the most important and earliest sculptural works associated with the design of the complex. The location of 'Forward Surge' is a key aspect of its significance in addition to the work's intrinsic qualities.<sup>11</sup></i></p> <p><i>At a more detailed level, the Executive Director's report attributes three gradings of significance to the heritage fabric, those relevant are listed below:<sup>12</sup></i></p> <p><b>Primary Cultural Heritage Significance</b></p> <ul style="list-style-type: none"> <li>- Forward Surge sculpture above and below ground.</li> <li>- Underground concrete plinth and fixings.</li> <li>- Arts Centre Lawn.</li> </ul> <p><b>Contributory Cultural Heritage Significance</b></p> <ul style="list-style-type: none"> <li>- Bluestone paving surrounding the sculpture.</li> <li>- Retaining wall of the Arts Centre lawn at St Kilda Road.</li> <li>- Raised concrete garden beds.</li> <li>- Narrow garden bed to the back of the site.</li> <li>- Original concrete bins.</li> </ul> <p><b>Little to No Cultural Heritage Significance</b></p> <ul style="list-style-type: none"> <li>- Paths on the Arts Centre Lawn (where installed since implementation of the original design).</li> <li>- Plants in the four concrete garden beds on the edges of the Arts Centre Lawn (replacements of the original plantings).</li> <li>- Covered walkway.</li> <li>- Sculptures on the Arts Centre Lawn (where installed since implementation of the original design).</li> </ul>

<sup>10</sup> Theatres Building CMP (2013), p231.

<sup>11</sup> Theatres Building CMP (2013), p232.

<sup>12</sup> Executive Director, Heritage Victoria, Forward Surge – Registration Submission (2017), p13.

## SECTION 2.0: UNDERSTANDING THE PRECINCT

### Forward Surge Heritage Place

#### Integrity (Refer CMPs or Non-Statutory Heritage Guidance Sources)

There is a high degree of integrity and intactness to the Sculpture and its (original and current) location within Arts Centre Lawn, notwithstanding change to landscape treatments noted in the Theatres Building CMP:

Since 1995 the landscape treatment has undergone significant change. The row of conifers which previously bordered the bridge over City Road between the two buildings have been removed. In all the planting are of low height and generally less formal, with areas which previously were quite well-grown – such as the garden beds to the south side of the Theatres Building adjoining the north entry to the Gallery have been significantly pared back.<sup>13</sup>

#### Site Images

The following figures show the current conditions of locations where the Proposal seeks to change and historic photographs or sketches indicating previous conditions or design intent.



Fig 26: View at north-east corner Arts Centre Lawn, beyond Canopy footprint, looking south-west toward Sturt Street. (Purcell, 2024)



Fig 27: Current connection to Hamer Hall upper terrace from Arts Centre Lawn (Purcell, 2024)



Fig 28: View from south-west c.2017 with replacement palm trees to south of concert Hall and removal of planted garden beds. (Source: Heritage Victoria, Executive Director's Report)



Fig 29: View from north-east c.2017 with replacement palm trees to south of concert Hall and paved pathways. (Source: Heritage Victoria, Executive Director's Report)

<sup>13</sup> Theatres Building CMP (2013), p231.

## SECTION 2.0: UNDERSTANDING THE PRECINCT



Fig 30: Inge King's 'Forward Surge' as included in Lovell Chen 2013 (CMP – Figure 8),



Fig 31: The Arts Centre Lawn dominated by 'Forward Surge' as included in Lovell Chen 2013 (CMP – Figure 120)



Fig 32: View from south-east c.1992 showing public interaction with the Sculpture and the original landscape behind (Source: Heritage Victoria, Executive Director's Report, image available from SLV).<sup>14</sup>



Fig 33: View from south-west c.1981 with original landscape treatments, including eucalyptus trees to south of the Concert Hall. (Source: National Trust – Trust Advocate)<sup>15</sup>

<sup>14</sup> Image by Rennie Ellis, 1992 – URL: <http://handle.slv.vic.gov.au/10381/171618>, accessed 30 June 2024.(.)

<sup>15</sup> Image by Mark Strizic, 1981 – URL: <https://www.trustadvocate.org.au/national-trust-successfully-nominates-inge-kings-iconic-sculpture-forward-surge-to-the-state-heritage-register/>, accessed 30 June 2024.(.)

## SECTION 2.0: UNDERSTANDING THE PRECINCT

Table 5: National Gallery of Victoria Heritage Place

National Gallery of Victoria Heritage Place	
<p>Previous Permits, Proposals or Applications at the Place Relevant to the Proposal (the Applicant)</p>	<p><b>Precinct Services – Temp Works</b>  <i>Temporary relocation of the existing services within Sturt Street and temporary services intake rooms established to maintain the existing operations. Existing services to be temporarily relocated along NGV International boundary wall.</i></p> <p><i>HV Exemption (Dec 2022): P37859</i></p> <p><b>NGV International Works Application</b>  <i>Internal fit out works</i>  <i>Phased internal fit out works to library, staff accommodation and conservation spaces. Upgrade of arts and goods loading.</i>  <i>HV Exemption (Nov 2022): P37186</i></p> <p><b>NGV International Works Application</b>  <i>Mousehole, lintel above loading dock, stair within arts school.</i>  <i>HV Approval (Nov 2022): P37665</i></p> <p><b>Precinct Services – Early Works</b>  <i>Temporary removal of a bluestone block and associated section of the concrete wall from the boundary wall of the NGV (Sturt St elevation)</i>  <i>HV Exemption (Jul 2023): P38523</i></p>
<p>Current Use</p>	<p>The NGV International Main Gallery Building continues to be used as the state’s premier art gallery. In anticipation of the Public Garden and NGV Contemporary works, internal alterations and relocation of gallery or staff functions have occurred to select L3 circulation, gallery spaces of the Main Gallery Building and non-publicly accessible spaces to the Upper Basement, the Art School, whilst the remainder of the building continues to operate.</p>
<p>Significance Assessment (Refer CMPs or Non-Statutory Heritage Guidance Sources)</p>	<p><i>The NGV International is of historical, architectural, aesthetic, and social significance to the State of Victoria. The external form and fabric of the main gallery building, former art school building and their landscaped surroundings are significant, as is the remaining original form. The water wall fronting St Kilda Road and coat of arms designed by Norma Redpath are also significant.</i></p> <p><i>The CMP (2022) attributes three gradings of significance to the heritage fabric, those relevant to the Proposal are listed below.</i></p> <p><b>Primary Cultural Heritage Significance:</b></p> <ul style="list-style-type: none"> <li>- All primary structure including all external fabric to the Main Gallery Building, the Art School and the Gardener’s Cottage.</li> <li>- The garden boundary walls,</li> <li>- External hard landscaping to the garden</li> <li>- The moat.</li> </ul> <p><b>Contributory Cultural Heritage Significance:</b></p> <ul style="list-style-type: none"> <li>- The terrace leading to the garden.</li> <li>- The Art School admin office wing.</li> </ul> <p><b>Little or No Cultural Heritage Significance:</b></p> <ul style="list-style-type: none"> <li>- All garden area.</li> </ul>
<p>Integrity (Refer CMPs or Non-Statutory Heritage Guidance Sources)</p>	<p><b>High</b>  <i>There is considered to be a high degree of integrity and intactness to the building’s exterior form (principally gallery, art school and moat), with the landscaping extents of lesser integrity, noting previous changes within the Equiset Garden.</i></p>

## SECTION 2.0: UNDERSTANDING THE PRECINCT

### National Gallery of Victoria Heritage Place

#### Site Images

The following figures show the current conditions of locations where the Proposal seeks to change and historic photographs or sketches indicating previous conditions or design intent.



Fig 34: View from the northern security fence to the NGV Garden, looking south (Purcell, 2024).



Fig 35: View from outside the northern security fence (within the Victorian Arts Centre Heritage Place) toward the NGV Garden (Purcell, 2024).



Fig 36: View from the northern security fence to the NGV Garden, looking south (Purcell, 2022).



Fig 37: View of the planted western edge of the NGV Garden, looking south-west (Purcell, 2022).



Fig 38: View south toward the Garden Restaurant (left) across the NGV Garden (Purcell, 2020).



Fig 39: View from adjacent the location of the Architecture Commission/ Summer Pavilion looking north toward the Theatres Building across the NGV Garden (Purcell, 2020).

## SECTION 2.0: UNDERSTANDING THE PRECINCT



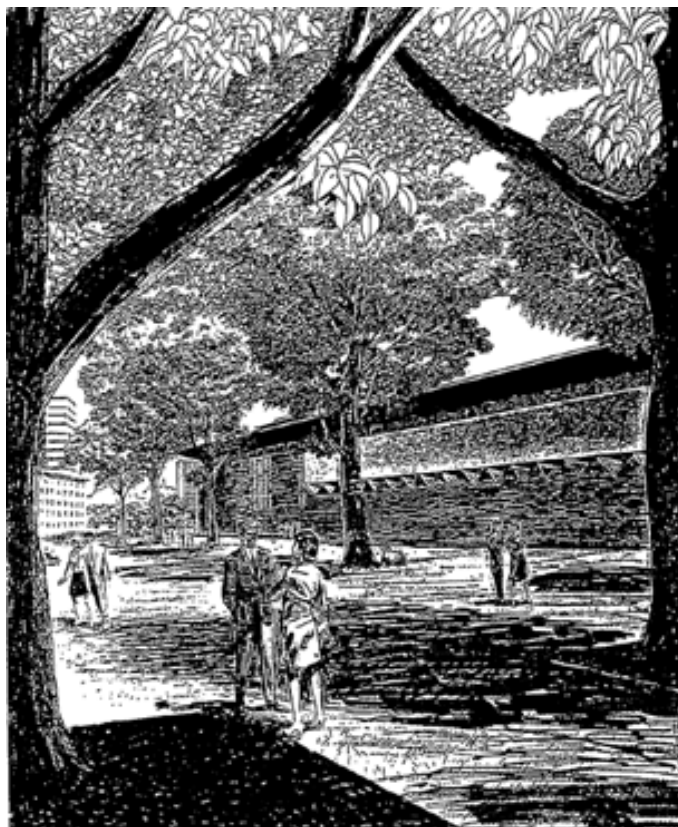
**Fig 40:** View looking west from the West Elevation of the NGV International Main Gallery Building (Purcell, 2019).



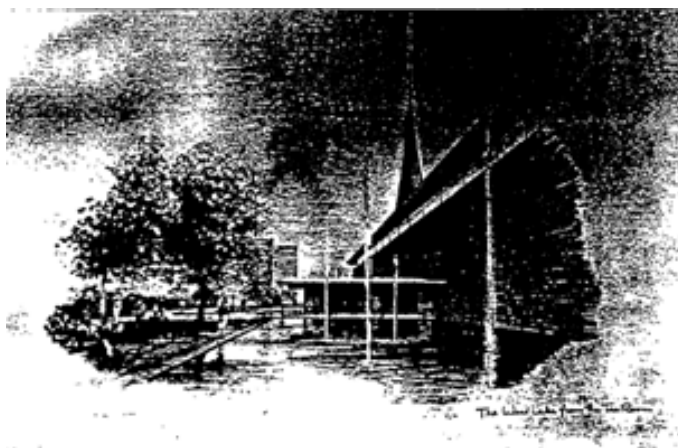
**Fig 41:** View looking north-east, toward the West Elevation of the NGV International Main Gallery Building with the Arts School to the left.



**Fig 43:** West elevation 1997. Substantially unaltered (Figure 66, NGV CMP Meredith Gould Architects, 1998).



**Fig 44:** 1960 Master Plan, concept for the site. The Moat and the Western Gardens (Figure 16, NGV CMP Meredith Gould Architects, 1998).



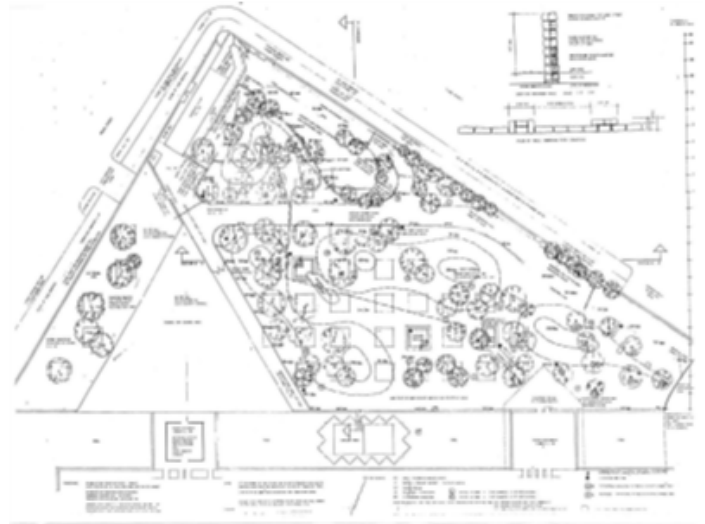
**Fig 42:** 1960 Master Plan, concept for the site. The Moat and the Western Gardens (Figure 16, NGV CMP Meredith Gould Architects, 1998).




## SECTION 2.0: UNDERSTANDING THE PRECINCT



**Fig 46:** View of the Russell Grimwade Garden showing the three of the sculptures; the children's play sculpture in the distance, 'Portal' to the right and 'Coming and Going' to the left of the picture, c1995 (Figure 192, NGV CMP Allom Lovell & Associates, 1995).



**Fig 45:** The original architectural design for the west garden which was prepared after consultation with Professor Pryor (Figure 90, NGV CMP Allom Lovell & Associates, 1995).



# SECTION 3.0 HERITAGE AND PLANNING CONTEXT: PRECINCT-WIDE

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## SECTION 3.0: HERITAGE AND PLANNING CONTEXT: PRECINCT-WIDE

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### 3.1 INTRODUCTION

Before considering the potential built heritage impact of the Proposal, it is necessary to set out the relevant statutory heritage and development controls and applicable non-statutory guidelines which affect the Heritage Place.

### 3.2 THE PRECINCT: STATUTORY BUILT HERITAGE SIGNIFICANCE

#### Heritage Act 2017 (Vic)

##### *Victorian Heritage Register*

The Site (Figure 2 and Table 2) contains three heritage places located within the City of Melbourne municipality identified to be of state statutory built heritage significance to Victoria and included on the Victoria Heritage Register (VHR) as shown in Table 7. The particulars of each heritage place, including the extent of registration are identified in the Victorian Heritage Database extracts included in Appendix D and shown diagrammatically at Figure 2.

##### *Heritage Victoria*

Where change or work is contemplated to places or sites included in the VHR, applications to Heritage Victoria through a s93 Heritage Permit or s92 Permit Exemption pursuant to the Heritage Act is necessary where the activity is not included as part of a s92(i) General Permit Exemption or, the Registration Documentation suite of s38 standing exemptions.<sup>16</sup> (See Appendix D for the VHD citation report).

The following statutory heritage listed places are either listed on the Victorian Heritage Register (VHR) or contained within the Melbourne Planning Scheme's (MPS) Schedule to the Heritage Overlay (HO) and are considered by the authors to be directly affected by the Proposal:

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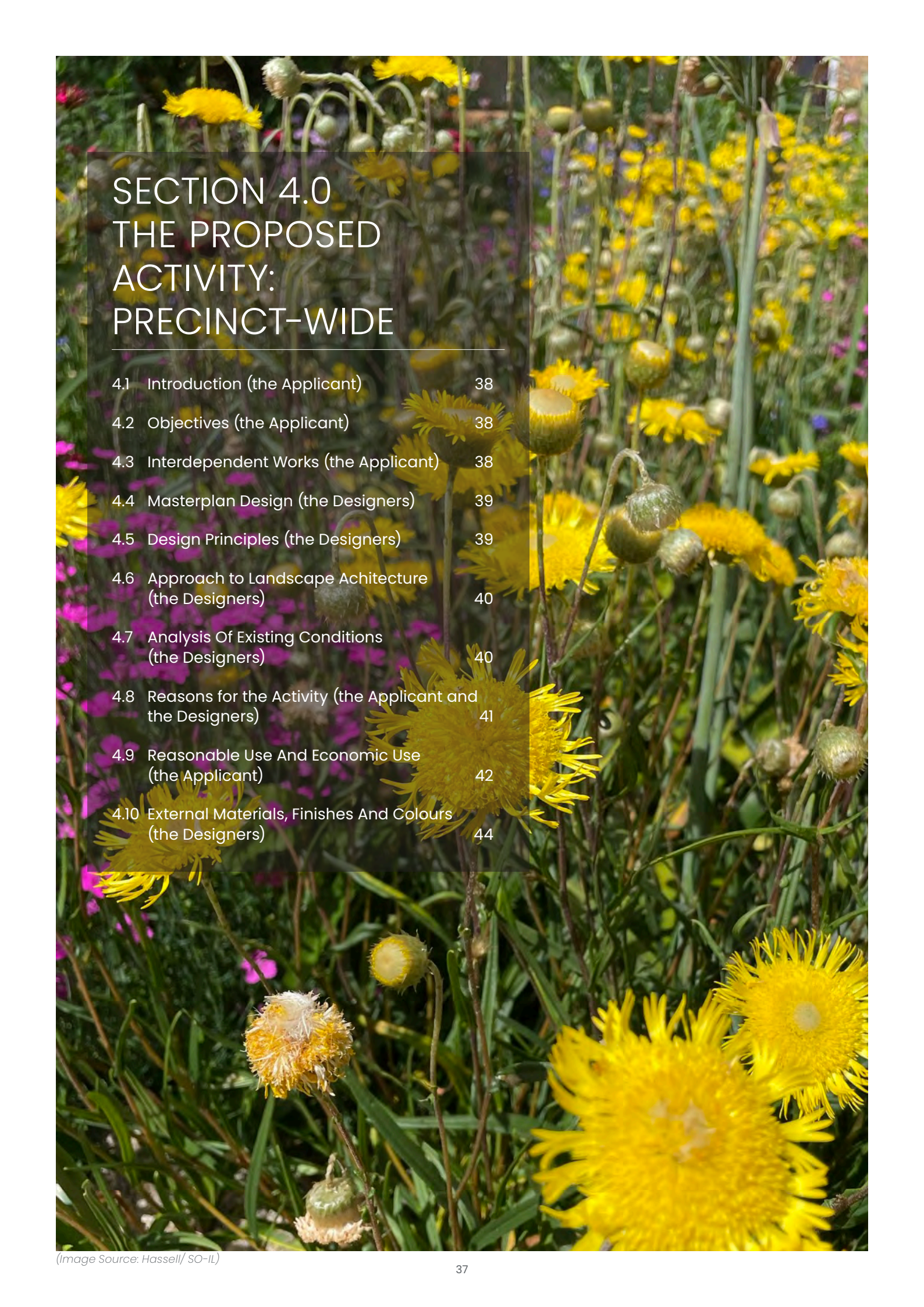
<sup>16</sup> As advised by Heritage Victoria in our pre-application meetings, a Heritage Permit Application is the approval pathway for the Proposal, refer 'Pre-Lodgment Consultation with Heritage Victoria'.

## SECTION 3.0: HERITAGE AND PLANNING CONTEXT: PRECINCT-WIDE

### 3.3 THE PRECINCT: VICTORIAN STATUTORY HERITAGE CONTROLS

Table 7: Directly Affected Statutory Listed Built Heritage Places

Built Heritage Place	Heritage Listing (N=NHL, H=VHR; HO=MPS)	Extent of Listing (VHR)	Type of Potential Impact	Statutory Heritage Authority	Approval Pathway	Reference Appendix for Statement of Significance
Victorian Arts Centre  (Theatres Building and Concert Hall)	State (VHR) – H1500 (HO760)	Victorian Arts Centre, incl Theatres Building, Concert Hall (Hamer Hall), Arts Centre Lawn (note overlap with Forward Surge) and car-park podium.	Direct (physical and visual)	Heritage Victoria	Heritage Permit	D
Forward Surge	State (VHR) – H2378 (HO1298, HO760) – Note Registration Overlaps with Victorian Arts Centre Place	Curved Sculpture, including Arts Centre Lawn (land) (note overlap with Victorian Arts Centre).	Direct (physical and visual)	Heritage Victoria	Heritage Permit	D
National Gallery of Victoria	State (VHR) – H1499 (HO792)	National Gallery of Victoria International, incl Main Gallery Building, Art School, Caretaker's Cottage, garden and car-park podium.	Direct (physical and visual)	Heritage Victoria	Heritage Permit	D



# SECTION 4.0 THE PROPOSED ACTIVITY: PRECINCT-WIDE

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## SECTION 4.0: THE PROPOSED ACTIVITY: PRECINCT WIDE

### 4.1 INTRODUCTION (THE APPLICANT)

Melbourne is the Australian city synonymous for art, performance, culture, hospitality, shopping, sport, education, science and gardens worldwide. The City is unique in the sense that all of these activities in conjunction with civic responsibilities can be experienced within walking distance of each other.

The MAPT project encompasses the area stretching from Hamer Hall in the north, to Southbank Boulevard to the south and includes Sturt Street to the west. The broader Arts Precinct extends from Federation Square from the north across Birrarung to the Myer Music Bowl to the east and Coventry Street to the south.

This precinct encompasses a myriad of arts organisations that range from small to large, each making up the fabric and breadth of art and culture in Melbourne and Australia. This area has one of the highest concentrations of arts, cultural and creative organisations in the world.

The new urban garden, as part of the broader MAPT project, is a public civic space that acts as a connector to individual elements of the Arts Precinct through the opportunity for year round activation and exceptional landscape design. It is a new urban space which is uniquely Victorian, providing a bold new promenade through the heart of the Arts Precinct and acts as a fourth cultural space complementing the well-loved Melbourne cultural institutions of NGV International, the Arts Centre, the new NGV Contemporary, the Primrose Potter Australian Ballet Centre and the greater Arts Precinct.

### 4.2 OBJECTIVES (THE APPLICANT)

The MAPT vision will enable the State, via NGV and ACM, to fulfil their respective legislative roles and meet objectives to:

- Contribute to the enrichment of the cultural, educational, social, and economic life of the people of Victoria;
- Develop, promote, and make the most advantageous use of the State Collection of works of art, and performing arts to ensure access for all Victorians;
- Demonstrate leadership and collaboration in the provision of art gallery services and performing arts in Victoria;
- Assist in the promotion of visual and performing art within Victoria, and;
- More broadly, deliver increased visitation and tourism, enhancing Victoria's reputation and generating economic benefits.

The MAPT will create a flagship precinct for contemporary arts, performance, and design relevant for future generations and in accord with international standards and expectations for world class arts venues. In augmenting internationally renowned arts venues with significant new and upgraded galleries, outdoor space and facilities, the Arts Precinct will maintain its relevance by continuing to attract world class exhibitions and performances which will enable NGV and ACM to generate the income required to maintain their facilities

and fulfil their Public Authority functions. The effect this would have on the cultural heritage significance of the affected registered places of Arts Centre Melbourne, National Gallery of Victoria and Forward Surge is the ability to:

- Maintain, conserve and protect the aesthetic, architectural, historical, scientific and social values of these three registered places for the State of Victoria and future generations.
- Strengthen the state's creative industries by providing organisations with the ability to grow and improve self-generated revenues through new facilities and commercial opportunities, to achieve financial sustainability.
- Improve the capacity to produce and display locally produced works of size and scale
- Increase the ability for the State and state cultural agencies to generate and leverage philanthropic support which is invested in the maintenance of the registered places.
- Ensure the long-term sustainability of Arts Centre Melbourne and National Gallery of Victoria.
- Enrich the cultural, educational, social and economic life of the people of Victoria.
- Deliver the full scope of the MAPT Phase One, which is currently in construction.

### 4.3 INTERDEPENDENT WORKS (THE APPLICANT)

A coordinated submission for Heritage Applications is being lodged in July 2024 for the following individual but interconnected stages of the MAPT Phase 1 project:

- Public Garden (the Proposal)
- NGV Contemporary
- Arts Centre Melbourne – External Works (Food and Beverage Outlets)

The purpose of this coordinated submission is to highlight the relationship between individual works stages and to enable the consideration of this inter-relationship in the assessment of the overall reasonable and economic use impacts of the individual works stages submitted for approval.

The proposed changes to the Registered place/s outlined in this Heritage Application contribute to and are necessary to fulfil the opportunities inherent in the overall vision and objectives of the MAPT, as noted above.

The proposed changes to the Registered place/s outlined in this Heritage Application contribute to and are fundamental to both the ongoing sustainability and success of the National Gallery of Victoria and Arts Centre Melbourne business operations, and their capacity to deliver on their core purpose.

## SECTION 4.0: THE PROPOSED ACTIVITY: PRECINCT WIDE

### 4.4 MASTERPLAN DESIGN (THE DESIGNERS)

The Public Garden concept design and masterplan approach provides for an enlarged, undulating contemporary podium to ground the significant monument forms of the state heritage listed National Gallery of Victoria (NGV International) and Arts Centre Melbourne (Theatres Building, Hamer Hall and Forward Surge Sculpture) located within the Arts Precinct. The use of these buildings will continue as part of the evolution of the Arts Precinct, which anticipates additional, linked gallery space for the NGV Contemporary.

The elevated ground plane to Sturt St provides for increased pedestrian permeability through the expanding Arts Precinct and new interfaces for the NGV International podium wall and garden. In principle, the preference is to retain significant elements in situ, or to salvage (and secure store) for future localised conservation or opportunities to incorporate portions within the new landscape design.

One key aspect of this is the retention of sightlines at key locations, across the site or at site entries, including the visibility of the dome incinerator at the intersection of Sturt Street and Southbank Boulevard. The dome incinerator will be retained and remain visible.

In conjunction the Reimagining Arts Centre Melbourne (RACM) and NGV Contemporary projects, delivery, loading, handling and service upgrades and/or consolidation to the buildings and services within the precinct (NGV Contemporary, NGV International, Theatres Building and Concert Hall) is proposed. It is proposed to upgrade and consolidate these into a distributed central plant which absorbs the requirements for the Public Garden and NGV Contemporary, partially reticulated below the Public Garden ground plane in the Sturt Street road reserve.

The Public Garden project anticipates no re-configuration of the internal spaces of the NGV International, Theatres Building (beyond the RACM Application) and Concert Hall, with enhancements proposed principally to their interface and setting, with the object qualities of each building to remain readily legible and be grounded upon a recontoured podium and ground plane.

### 4.5 DESIGN PRINCIPLES (THE DESIGNERS)

#### Melbourne Arts Precinct

The eight key principles underpinning the overall MAPT Master Plan are –

- **Civic Generosity** – This principle asks that projects facilitate equitable connections between people and places, encouraging people to explore and experience the precinct in both active and passive ways.
- **Connectivity** – This principle asks that projects unify movement within the precinct to encourage ease of movement and considered wayfinding.



Fig 47: Proposed view from the southern area of the garden looking north towards the Theatres Building (Source: Hassell/ SO\_IL – MAPT Public Garden Design Statement).

- **Identity** – This principle aims to create a precinct that engages diverse audience groups, reflecting and enhancing the precinct as a unique cultural destination.
- **Activation** – This principle asks that projects encourage public participation and engagement.
- **Best Practice** – This principle commits the precinct to representing best practice in design and operation.
- **Sustainability** – The principle requires projects to be highly sustainable in design and operation.
- **Collaboration** – The precinct should have a cohesive identity. This is delivered through strategic collaboration on events and audience development initiatives.
- **Design Excellence** – The Master Plan requires projects to facilitate and deliver outcomes that enable excellent visitor experience.

## SECTION 4.0: THE PROPOSED ACTIVITY: PRECINCT WIDE

### 4.6 APPROACH TO LANDSCAPE ARCHITECTURE (THE DESIGNERS)

The MAPT Public Garden landscape will be a new, approximately 18,000sqm, activated garden in the heart of the precinct, incorporating space for nature, people, art and performances. The Public Garden aims to create A New Place for Melbourne. A unique garden within which art, performance and everyday life plays out. Complimenting the iconic architecture of the precincts buildings, both new and proposed, that gardens create new connections all immersed in a new nature.

The Public Garden responds to the precinct-wide principles in the following ways –

- **Civic Generosity** – Pathways that are equitable and facilitate all ages and abilities / Key entry points that are legible and generous / Pathways and zones that encourage occupation in a multitude of ways.
- **Connectivity** – Pathways that connect buildings and public entries in legible ways / A structured pathway network that connects people to place in different ways by allowing for and encouraging different speeds of movement / Uses line of sight principles and natural wayfinding along primary paths / Consideration for current and future public transport and bicycle networks.
- **Identity** – Is a beautiful place, with its own identity, that people want to visit. / Ensures First Peoples feel welcome through meaningful engaged and specific activation / Acts as a gateway to other institutions and venues.
- **Activation** – Enables activity to be dispersed throughout / Enables activation to occur in organic and responsive ways, in both passive and active ways / Encourages activity that reinforce the planting experience / Allows day and night activity.
- **Best Practice** – To realise this the Public Garden design will achieve an arts and cultural experience that will be considered among the best in the world.
- **Sustainability** – Is a positive, and unique, contributor to bio-diversity, well-being and social impact / Embraces and contributes to the Aim For Zero strategies set out in the precinct services strategy / Considers water sensitive design in both infrastructure and planting design.
- **Collaboration** – To help achieve this the Public Garden design process involves the Project Partners / Considers how event infrastructure can be connected and efficiently linked across organisations / Enables opportunity for a broader set of events / Enables opportunity for specific First Peoples engagement
- **Design Excellence** – Enables unique, evocative and varying experiences. These experiences prioritise the public and the ways they will use the Public Garden / Through collaboration and engagement the Public Garden design supports the aspirations of the NGV Contemporary and RACM projects to achieve their individual visitor experience aspirations.

### 4.7 ANALYSIS OF EXISTING CONDITIONS (THE DESIGNERS)

*The Designers have undertaken a review of existing buildings and infrastructure to the Site and abutting. The Proposal incorporates:*

- *An appreciation of the Urban Context – sitting within a greater urban renewal precinct*
- *Surrounding built form*
- *Existing Road Network*

*The MAPT project area features existing cultural buildings, the site of (77 Southbank Boulevard), public open space and a public road. The cultural buildings are iconic featuring strong geometric forms suitable to their public context.*

#### **Hamer Hall (ACM)**

*Clearly visible from afar, Hamer Hall is a recognisable presence on the Birrarung / Yarra River. Its distinct circular geometry is bounded by the intersection of St Kilda Road to the east, Southbank Promenade to the north, and City Road to the south. The recently refurbished concert hall building contains a 2100 seat concert hall, storage facilities, and restaurants. Hamer Hall has its main public frontages along St Kilda Road and Southbank Promenade, with loading from Southgate Avenue.*

#### **The Theatres Building (ACM)**

*The Theatres Building is iconic in the Melbourne landscape. Its distinctive and highly visible spire is a beloved symbol of both the Melbourne Arts Precinct and the city of Melbourne. The building, that exists predominantly underground, contains the State Theatre, Playhouse Theatre, and the Fairfax Studio.*

*The main public entrance of the Theatres Building is from St Kilda Road, with loading from Sturt Street. Patrons of the Theatres Building can enter the building directly from the Arts Centre Melbourne Car Park accessible from Sturt Street. The Arts Centre Melbourne complex, including Hamer Hall, the Theatres Building and its grounds, are on the Victorian Heritage Register.*

#### **NGV International (NGV)**

*Opened in 1968, the NGV International is Australia's oldest, largest, and most visited gallery. Its rectilinear geometry forms an abrupt edge to the corner of St Kilda Road and Southbank Boulevard. The main entrance of the NGV International is from St. Kilda Road with a smaller secondary entrance along its northern façade available for larger groups and loading. The water wall entrance and moat along its eastern façade is a key feature of the building's architecture. The NGV International and its grounds is on the Victorian Heritage Register.*



## SECTION 4.0: THE PROPOSED ACTIVITY: PRECINCT WIDE

### 77 Southbank Boulevard

77 Southbank Boulevard until recently accommodated a six storey 9,000sqm commercial office building. In 2018 this site was acquired by the State of Victoria for the development of NGV Contemporary. The existing building on this site has been demolished as part of the MAPT Phase One works.

### Public Spaces

Public, open space comprises a primarily grassed area that runs from the south of Hamer Hall, past the western side of Theatres Building to meet the NGV Gardens to the west of NGV International. A contiguous paved area links the forecourt of the Theatres Building and the NGV International, providing access between the two iconic buildings to the NGV Garden.

Significant raised garden beds frame the grassed open space south of Hamer Hall and the paved area between the Theatres Building and the NGV International along the northern façade of the latter. All the public spaces south of Hamer Hall have green roofs, built either on the deck structure over City Road or over the Arts Centre Carpark and Theatres Building below.

### Forward Surge (ACM)

The sculpture *Forward Surge*, by Inge King, was installed on the lawn south of Hamer Hall in 1981. It consists of four reinforced, hollow steel 'waves' which are painted black. In 2018 the sculpture was determined to be a place of State-level cultural heritage significance and was included in the Victorian Heritage Register.

### NGV Garden

The NGV Garden (formerly known as Grollo Equiset Garden) is an enclosed garden at the rear of the NGV International that dates back to 1967. It is one of Melbourne's most successful twentieth century green roof gardens. The garden serves as an extension to the gallery experience and provides a venue for art, architecture, design and music.

### Nautilus

Located along St Kilda Road, 'Nautilus' is a memorial to Roy Grounds, the architect of the Arts Centre and National Gallery of Victoria. The steel fountain sculpture represents the source of water for the adjacent NGV moat whilst providing the necessary exhaust to the Theatres Building.

### Sturt Street

Sturt Street is a public street which bisects the MAPT project area in a north-south direction and provides access from City Road southward. Sturt Street provides vehicle access to the Arts Centre Melbourne Car Park and 1 City Road as well as to the loading areas of the Theatres Building and NGV International.

### Kavanagh Street

Kavanagh is a public street which bounds 77 Southbank Boulevard to the north and provides access to the Arts Centre Melbourne carpark from the west. Kavanagh Street intersects Sturt Street at its midpoint through the project area. Kavanagh Street is framed by The Australian Ballet Centre along its northern edge. The Australian Ballet Centre has its primary building entrance and carpark entrance on Kavanagh Street.

### Southbank Boulevard

Southbank Boulevard is public roadway framing the MAPT area along its southern boundary. It incorporates a cyclist path along its northern edge and public open space along its southern edge.

## 4.8 REASONS FOR THE ACTIVITY (THE APPLICANT AND THE DESIGNERS)

The Melbourne Arts Precinct Public Garden is a unique public offer providing:

- 18,000sqm of **public space** and **pedestrian connectivity** between Princes Bridge to Southbank, and the broader Arts Precinct predominantly located above existing built form (The Arts Centre Melbourne Theatres Building and Car Park) and the new elevated deck structure over Sturt Street, between City Road and Southbank Boulevard.
- Amenity which aligns with global trends; **green public space** as a drawcard destination.
- **Connecting** the NGV International, The Fox: NGV Contemporary and Arts Centre's Hamer Hall and Theatres buildings as well as the broader Southbank Arts Precinct – including to Melbourne Theatre Company, Melbourne Recital, ACCA and Malthouse Theatre.
- **Increasing amenity, dwell time and spend** for visitors, providing direct access to two new food and beverage outlets to the north and west of the ACM Theatres Building which will operating from morning until late at night, at all price points.
- Showcasing **public art** from the NGV and ACM collections **and events, performances, and activities** year round

The Public Garden provides for an expanded podium structure to ground the significant forms of the state heritage listed National Gallery of Victoria (NGV International) and Victorian Arts Centre (Theatres Building, Hamer Hall and Forward Surge Sculpture).

The historic use of these buildings continues as part of the evolution of the Arts Precinct with the new Public Garden acting as a fourth key element, certain to be a cultural destination in itself. The landscaping and siting have been designed to contribute to this special sense of place, cognizant of the importance of the identified heritage places and the need to ensure that the primacy of these institutions is maintained.

## SECTION 4.0: THE PROPOSED ACTIVITY: PRECINCT WIDE

The Public Garden will enhance, expand, and revitalise the existing outdoor public space which frames the significant heritage assets and better connect the precinct's existing institutions and new buildings. Through year-round access and activation and a 'unique to Victoria' landscape design, the Public Garden will transform the existing external areas between Hamer Hall down through to the NGV International into a vibrant civic space which will enable the heritage assets of these multiple registered places to be appreciated 'in the round' at all times of the day and night and by a wider segment of the community than currently uses the space.

The Public Garden will link the precinct to the CBD in the north and the broader Arts Precinct to the south. It will deliver pathways which are universally accessible in line with national standards and international expectations; current pathways through the precinct do not achieve universal access compliance; limiting its use for all visitors. New pathways will link existing and new access points within ACM Theatres Building, the National Gallery of Victoria International and Hamer Hall with the new National Gallery of Victoria Contemporary and the Primrose Potter Australian Ballet Centre.

The proposed primary pathways within the Public Garden will also offer enhanced sightlines for pedestrians as they move from Hamer Hall through to the NGV Contemporary and beyond. The relationship between pathways and adjacent buildings will also enhance patron safety throughout the day/evening hours.

At a practical level, within the extent of works for the Public Garden, a new waterproofing membrane on the existing deck structure over the ACM Carpark and NGV International to address the increasing failure of the existing impervious membrane of the current system. The progressive deterioration of the existing waterproof membrane, which has been repeatedly 'patched' over the years by Arts Centre Melbourne and the NGV, threatens the ongoing use of the below deck infrastructure including (back of house functions of the NGV International, performance venues and patron areas of the Theatres Building as well as the ACM Carpark).

### Melbourne Arts Precinct (the Applicant)

The Public Garden forms part of the greater MAPT project, which is a once-in-a-generation project that will redefine Melbourne's cultural offering through innovative, bold, and integrated design. The project will deliver the following overarching benefits:

- A stronger Victorian economy
- A more vibrant city life
- Thriving creative industries
- Enhanced cultural awareness
- Improving Melbourne's role as an attractor of cultural tourism
- Ensure the long-term sustainability of organisations within the Precinct

The historic use of the existing buildings continues as part of the evolution of the Arts Precinct with the new garden acting as a fourth key element, certain to be a cultural destination in itself. The landscaping and siting have been designed to contribute to this special sense of place, cognizant of the importance of the identified heritage places and the need to ensure that the primacy of these institutions is maintained.

### 4.9 REASONABLE USE AND ECONOMIC USE (THE APPLICANT)

The Applicant has provided the below commentary upon the reasonable use and economic use of the Heritage Place(s) as they are affected by the Proposal:

#### Reasonable Use – Summary of Impacts

Refusal to approve these heritage applications has the following implications as they pertain to reasonable use of the affected Registered places.

- Adversely affects the reasonable use of the Place in respect to its function as an arts facility and public space in line with contemporary expectations relating to universal access, patron and visitor services and amenities and public safety.
- Adversely affects the reasonable use of the National Gallery of Victoria and its ability to deliver on its legislative role into the future and in line with international expectations for a world class Gallery.
- Adversely affects the reasonable use of Arts Centre Melbourne and its ability to deliver on its legislative role into the future and in line with international expectations for a world class Performing Arts venue.
- Deny the opportunity to efficiently and properly replace the existing, deteriorating waterproofing system which is installed on the existing deck structure; and who's progressive deterioration impacts the ongoing integrity of the Registered Place.
- Failure to achieve universal access throughout the primary public pathways connecting Hamer Hall with Southbank Boulevard in accordance with national and international standards and expectations for public open space
- Lost opportunity to contribute to the State Government's environmental sustainability targets through the rationalisation and sharing of precinct services, including water capture and re-use of rainfall on the Public Garden.

## SECTION 4.0: THE PROPOSED ACTIVITY: PRECINCT WIDE

### Economic Use – Summary of Impacts

Refusal to approve these heritage applications has the following implications as it pertains to economic use of the affected registered places.

- *Adversely affect the long-term financial sustainability of the NGV through lost opportunity to compete with other major galleries within Australia in the exhibition of contemporary artworks.*
- *Limits the capacity of National Gallery Victoria to generate income (through ticket, retail and food and beverage sales) which will contribute to the maintenance and conservation of the registered place (NGV International).*
- *Limits the capacity of Arts Centre Melbourne to generate income (through food and beverage sales) which will contribute to its maintenance and conservation of the registered place (Forward Surge and Arts Centre Melbourne Theatres Building).*
- *Loss of significant philanthropic investment which will contribute to the commercial viability of the NGV and, in turn, its ability to cover the ongoing cost associated with the conservation and maintenance of the registered place.*
- *Lost opportunity for capital improvement to the existing open space to broaden its appeal and to ensure the continued use of the registered place for future generations.*
- *Lost opportunity for capital improvements to the existing open space which facilitates access to the proposed food and beverage outlets within the Theatres Building which will, in turn, generate income for Arts Centre Melbourne for the purposes of conservation and maintenance.*
- *Lost opportunity for capital improvements to efficiently and properly replace the existing, deteriorating waterproofing system which is installed on the existing deck structure; and who's progressive piecemeal need for repair diverts funds which might otherwise be available for more 'visible' maintenance and conservation of the Registered place.*

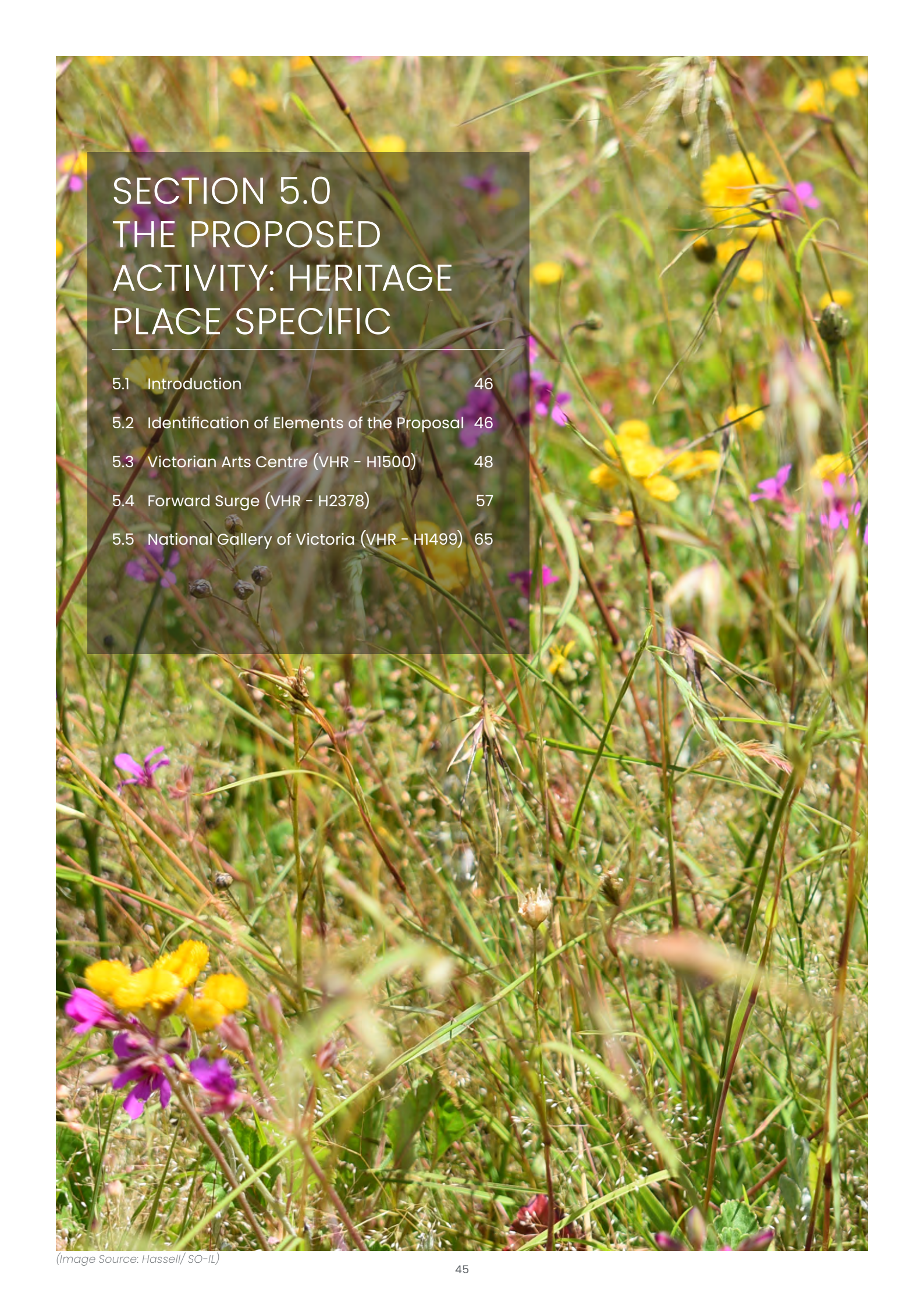
## SECTION 4.0: THE PROPOSED ACTIVITY: PRECINCT WIDE

### 4.10 EXTERNAL MATERIALS, FINISHES AND COLOURS (THE DESIGNERS)

The materials and finishes palette incorporated in the Proposal comprises:

**Table 8: Materials and Finishes Palette (Applicable precinct-wide)**

Element	Material	Selection (Colour, Finish or Comment)
Pathways / Paving	Victorian Granite  Victorian Bluestone / Basalt	<p>Harcourt granite in a variety of formats from planks, cobbles with exfoliated finish and crushed granite with a compacted and /or loose finish.</p> <p>Victorian Bluestone pavers with a Diamond sawn finish applied to the curtilage of the existing Theatres Building threshold moments and fire egress stairwell pathways.</p> <p>Salvaged Victorian Basalt cobblestones integrated into the paving threshold moments between Primary and Secondary pathways.</p> <p>Adjacent retained sections of paving to the Theatres Building forecourt, salvaged Victorian Basalt and Pink Granite cobblestones are proposed to be reinstated at thresholds to the new Public Garden Primary pathway and garden beds.</p>
Walls & Edges	Victorian Granite  Victorian Bluestone  Steel	<p>Harcourt granite in vertical modules with an exfoliated and/or polished finish.</p> <p>Victorian Bluestone with a diamond sawn finish applied to the curtilage of the existing Theatres Building threshold moments, fire egress stairwell thresholds and low bluestone walls adjacent fire egress thresholds.</p> <p>Where discrete soil retention is required to create soil depth for planting over existing structural slabs, small steel retained edges are provided.</p>
Railings & Balustrades	Steel	<p>Stainless Steel provided to handrail rails, balustrades and garden edge protection.</p> <p>Painted steel finish in a dark, recessive colour for the western edge balustrade.</p>
Seating	Timber  Victorian Granite	<p>Reclaimed and recycled Australian species timber</p> <p>Harcourt granite.</p>



# SECTION 5.0 THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

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## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

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### 5.1 INTRODUCTION

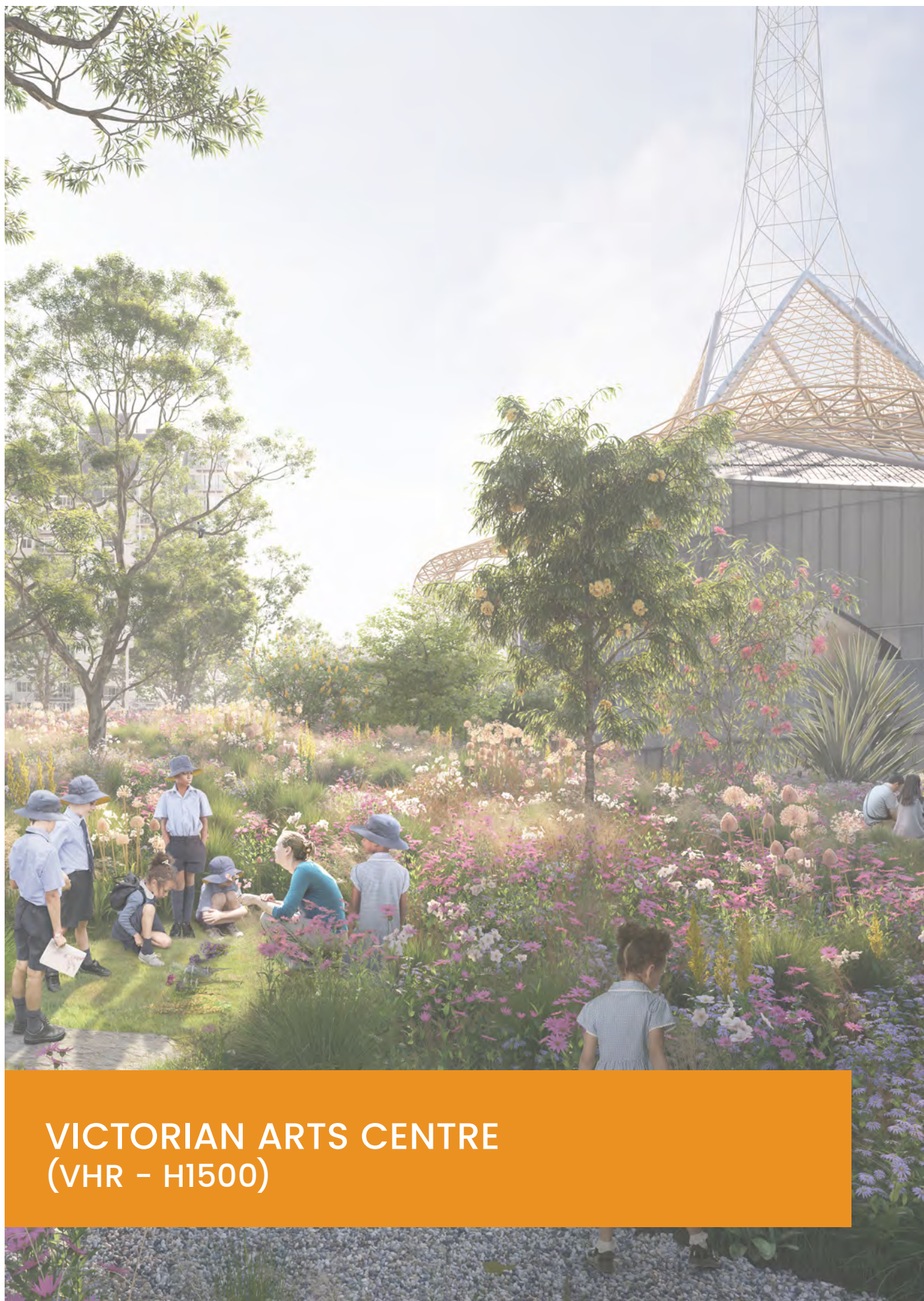
The Proposal to each heritage place comprises the elements listed in the below tables, classified by type. In line with the description of each element, relevant mitigation measures have been identified ahead of consideration of potential heritage impacts.

### 5.2 IDENTIFICATION OF ELEMENTS OF THE PROPOSAL

Tables 9, 11, and 13 provide detailed description of how the precinct-wide strategies have been incorporated to each Heritage Place, with Tables 10, 12, and 14 providing a detailed description of the Elements of the Proposal, classified as:

- Demolition, i.e. items or aspects to be carefully and permanently removed;
- Salvage, i.e. items to be carefully removed, protected and securely stored ahead of reinstatement/reconstruction;
- Conservation, i.e. original (significant) items to be preserved, repaired, restored or missing significant items to be reinstated; non-original items to be maintained and renewed;
- Adaptation and Refurbishment, i.e. alteration or modifications to existing elements, or replacement of existing infrastructure to enable continued or compatible contemporary use, including compliance upgrades);
- Maintenance and Repairs, i.e. inspection and protective care of existing elements to preserve their integrity and prolong their service life ahead of possible repair which may involve restoration or reconstruction;
- New Works, i.e. introduction of new elements to improve amenity or functions to enable compatible contemporary use, including compliance upgrades), and;
- Reinstatement, i.e. current or existing items of various fabric grading of significance to be reconstructed or reinstated following the completion of agreed temporary period.

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC



### VICTORIAN ARTS CENTRE (VHR - H1500)

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

### 5.3 VICTORIAN ARTS CENTRE (VHR – H1500)

#### 5.3.1 Development of the Masterplan within the Proposal

As represented in Appendix A, the Proposal comprises the below elements to the Victorian Arts Centre Heritage Place:

Table 9: Victorian Arts Centre Heritage Place Design Considerations

Victorian Arts Centre Heritage Place Specific Considerations	Design Team Statement
Introduction (the Designers)	<p><i>A densely planted, verdant landscape inspired by the Ridges and Ranges of the Victorian woodlands. Moments of pause and respite are offered within and beneath the Eucalypt canopy, shaded below the iconic spire of the Theatres Building. The forest floor is lush and green, rejuvenating visitors with a tapestry of abundant foliage and forms. Colourful emergents rise and float above fleshy green leaves of the understorey planting.</i></p>
Summary (the Designers)	<p><i>The Proposal:</i></p> <ul style="list-style-type: none"> <li>• <i>Connecting gardens around the curtilage of the Theatres Building with clear access and egress points to and from the building.</i></li> <li>• <i>A lush and sculptural verdant landscape between NGV International and the Theatres Building to draw visitors into the precinct from St Kilda Road.</i></li> <li>• <i>Long moments of rest, pause and seating adjacent the Western entry of the Theatres Building.</i></li> <li>• <i>Wide primary pathways connect users from North to South.</i></li> <li>• <i>Accessible secondary paths will meander along and connected between primary paths.</i></li> <li>• <i>Tertiary paths invite adventure through the planting.</i></li> <li>• <i>A lush and textured planting with seasonal emergent flowers where sun &amp; shading permits.</i></li> </ul>
Analysis Of Existing Conditions (the Designers)	<p><i>The proposed area of landscape is constructed above the newly constructed deck structure (refer Separate Applications). The former landscape comprised of under utilised lawn and planted gardens hosting a variety of small and medium sized sculptures and artwork. Paved areas with access panels for service connections and dominant light poles for pedestrian activity.</i></p> <p><i>The existing features comprise:</i></p> <ul style="list-style-type: none"> <li>• <i>Non-equitable vertical connections to street level below (Sturt Street &amp; City Road).</i></li> <li>• <i>Dominant light poles along the western edge of the existing structure, not specifically aligned to paths of travel or pedestrian movement.</i></li> <li>• <i>Bitumen pathways around the Theatres Buildings, not reflective of the prior paving approach.</i></li> <li>• <i>Fire Egress and carpark access stair wells to the lower levels of the Theatres Building Carpark.</i></li> <li>• <i>Raised concrete and bluestone planters.</i></li> </ul>
Reasons For The Activity	<p>Refer precinct-wide comment.</p>



## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Victorian Arts Centre Heritage Place Specific Considerations	Design Team Statement
Dependencies or Interface with other Built Heritage Places or Applications across the Precinct (the Designers)	<p>The Proposal requires the following:</p> <ul style="list-style-type: none"> <li>• The (current) under construction project of the RACM deck structure and Theatres Building refurbishments – related to RACM application.</li> <li>• The (proposed) provision of the Theatres Buildings North &amp; West canopies providing shaded engagement spaces for Food &amp; Beverage outlets – related to RACM application.</li> <li>• The MAPT Planting Trials project to inform and confirm planting communities and species selections.</li> </ul>
Statutory Duty Of The Applicant And The Place	Refer Introduction comment
Reasonable Use And Economic Use	Refer precinct-wide comment.
Design Principles (the Designers)	<p>In the specific heritage place of the Victorian Arts Centre, the Proposal responds to the Design Principles via the following:</p> <p><i>Civic Generosity</i> – Offering a suite of accessible, generous pathways connecting people. New pathway connections to the Theatres Building, allowing multiple points of access and activation for the cultural institution whilst enabling engagement around the perimeter of the building through an engaging garden experience.</p> <p><i>Connectivity</i> – Clear pathway network scaled to orient and navigate people along and through the precinct. Enhancing connections between and through the Theatres Building in an intuitive manner and connecting people to F&amp;B offerings within the Theatres Building.</p> <p><i>Identity</i> – Providing a dense and lush landscape that offsets against the primacy of the NGV International and the Theatres Building, the planting and gardens draws visitors into the precinct and establishes a central linking gateway into the precinct between the two iconic cultural venues.</p> <p><i>Activation</i> – The Public Garden supports the diurnal use of the precinct by connecting and establishing clear and navigable routes to and from the iconic buildings, complementing opening hours, special events and food and beverage offerings. Grass clearings, including a large clearing above the proposed Theatre Building Stage Door, provided with flexible seating offers active and passive participation and programmable activation.</p> <p><i>Sustainability</i> – the new, diverse planting is designed for maximum biodiversity benefits, as well as the proven health and well being benefits of connection to nature. Paving materials for the building curtilage and egress stairways is proposed to be carefully salvaged from the low bluestone walls on-site and re-used promoting a cyclical use of materials and reflecting values of the existing site and heritage.</p> <p><i>Best Practice</i> – Working with and improving upon the existing levels of the precinct to enable a universally accessible Public Garden to accommodate a wide range of abilities and visitors.</p> <p><i>Collaboration</i> – A collection of small, medium and large gathering spaces and clearings are stitched throughout the precinct and around the edges of the existing buildings to create an integrated environment and promote collaboration between the adjacent entities. Opportunities for collaboration with broader Arts Groups and First Peoples are created through the provision of a new water feature reflecting stories of the Birrarung, as well as large paved canvas for future artwork commissions.</p> <p><i>Design Excellence</i> – The existing buildings and the levels below the proposed Public Garden have structural limitations. To enable an accessible landscape for all users, the levels have been modified through use of localised mounding and the use of void formers without compromising the structural capacity of the cultural building levels below.</p>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

<p>Victorian Arts Centre Heritage Place Specific Considerations</p>	<p>Design Team Statement</p>
<p>Design Approach (the Designers)</p>	<p>The Valley Floor garden invites people in and provides access for differing users into and through the precinct between St Kilda Road and Southbank Boulevard. The Public Garden offers a verdant invitation to both the NGV International northern 'Mousehole' entrance as well as to the Theatres Building Stage Door. There are also a number of precinct building fire escapes and service elements within this zone.</p> <p>A primary path in its continuous sweep gives clarity and orientation into (and through) the precinct, providing the way to the (proposed) NGV Contemporary and towards Southbank Boulevard.</p> <p>The primary path paving intersects with the existing paving with a wide inviting stroke, retaining the existing significant cobblestone paving at the NGV International Mousehole and Theatres Building Stage Door. The proposed paving intentionally strikes a clean line between existing and new to mark the gateway and invite people into and through the precinct to orient and navigate people with ease.</p> <p>Along the path, comfortable timber seating moments are provided to 'perch' and wait for friends and family alongside, and in amongst the planting.</p> <p>This proposal is achieved by modifying the surface levels through the use of localised mounding and void formers without compromising the limited structural capacity of the existing building levels beneath.</p> <p>The design approach includes:</p> <p><b>Improved movement</b></p> <ul style="list-style-type: none"> <li>The primary paths sweep like strokes through the Public Garden, creating the unhindered flow of people. Pedestrian movement both into and through the MAPT will be significantly enhanced to optimise the pedestrian experience and to encourage and reinforce connection within and between the precinct. All primary paths aim to allow equitable access with gradients shallower than 1:20.</li> <li>Secondary pathways provide access throughout the gardens and building egress and access points, whilst offering routes to enjoy integrated sculptures within the gardens.</li> </ul> <p><b>Viewlines</b></p> <p>Revision of the grading, levels and marking the central entry point to the Public Garden, the linking gateway between the Theatres Building and the NGV International encourages activation and engagement between and within the buildings. Where structural capacity allows, large tree planting is provided to provide gateway markers and identifiable moments for people entering into the precinct. Tree selections offer seasonal variety to create a diverse offering throughout the calendar year.</p> <p>Lighting elements are strategically positioned and selected to offer welcoming, safe, diurnal activation of the precinct, without cluttering the landscape with additional infrastructure.</p> <p>The western edge treatment – an approximately 1.5m high screening element is proposed along the edge of the proposed RACM deck structure to mitigate wind conditions and noise pollution from the busy roadscape below. Where the wind issues are most prominent, the western edge integrates a pleated metal panel referencing a 'zig zag' form reflecting the existing buildings within the precinct.</p> <p>Small flowering trees are located to the northern and southern ends of the dynamic grasslands as gateway floral markers and strategically located not to detract from the artwork but to frame it. The Dynamic Grasslands planting typology transitions into the Ridges and Ranges reflective of Victorian woodlands, to the west of the Theatres Building, allowing visitors to pause and reflect beneath a predominantly Eucalypt canopy. The gardens wrap around the Theatres Building and transition to the Valley Floor garden typology offering an abundance of textural foliage and delight.</p>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

<p>Victorian Arts Centre Heritage Place Specific Considerations</p>	<p>Design Team Statement</p>
<p>Design Approach (the Designers) (cont.)</p>	<p><b>Drainage</b></p> <p><i>The proposal for drainage throughout the area is a mixture of surface and sub-surface drainage that is collected and reticulated through outlets within the RACM deck (Refer Separate Application). A series of existing drainage elements are proposed to be reconstructed in this area to address existing water leakage issues to the levels below.</i></p> <p><b>Waterproofing</b></p> <p><i>The existing waterproofing and associated screed is to be removed and the proposed waterproofing membrane is to be applied directly to the existing slab.</i></p> <p><b>Accessibility</b></p> <p><i>Equitable access is to be provided by universally accessible entry points into, and pathways through, the site.</i></p> <p><b>Improved setting</b></p> <p><i>Bold and sculptural verdant foliage greets you as you approach the northern entrance of NGV International (the Mousehole) and the Theatres Building Stage Door entry. An abundance of foliage forms, reflective of the Victorian Valley Floor, are layered and offer an illuminating contrast from St Kilda Road and the surrounding cityscape. The restorative gardens allow moments of pause and transition before entering the iconic institutions.</i></p>
<p>External Materials, Finishes and Colours (the Designers)</p>	<p>Refer Table 8 and Design Statement (Appendix A) for detail.</p> <p><i>The use of a clean consistent granite, specifically at entry points, will ensure a clear threshold between the Public Garden and the city, without overpowering or dominating the existing environment or iconic architecture.</i></p> <p><i>The colour of Australian granite reflects its regional origins, with Victorian granite exhibiting a distinct monotone quality. The use of Victorian granite will provide a clear and comfortable pathway integration within the city and setting complementary to the heritage place.</i></p>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Victorian Arts  
Centre Heritage  
Place Specific  
Considerations

Design Team Statement

Visualisations (Hassell/ SO-IL)

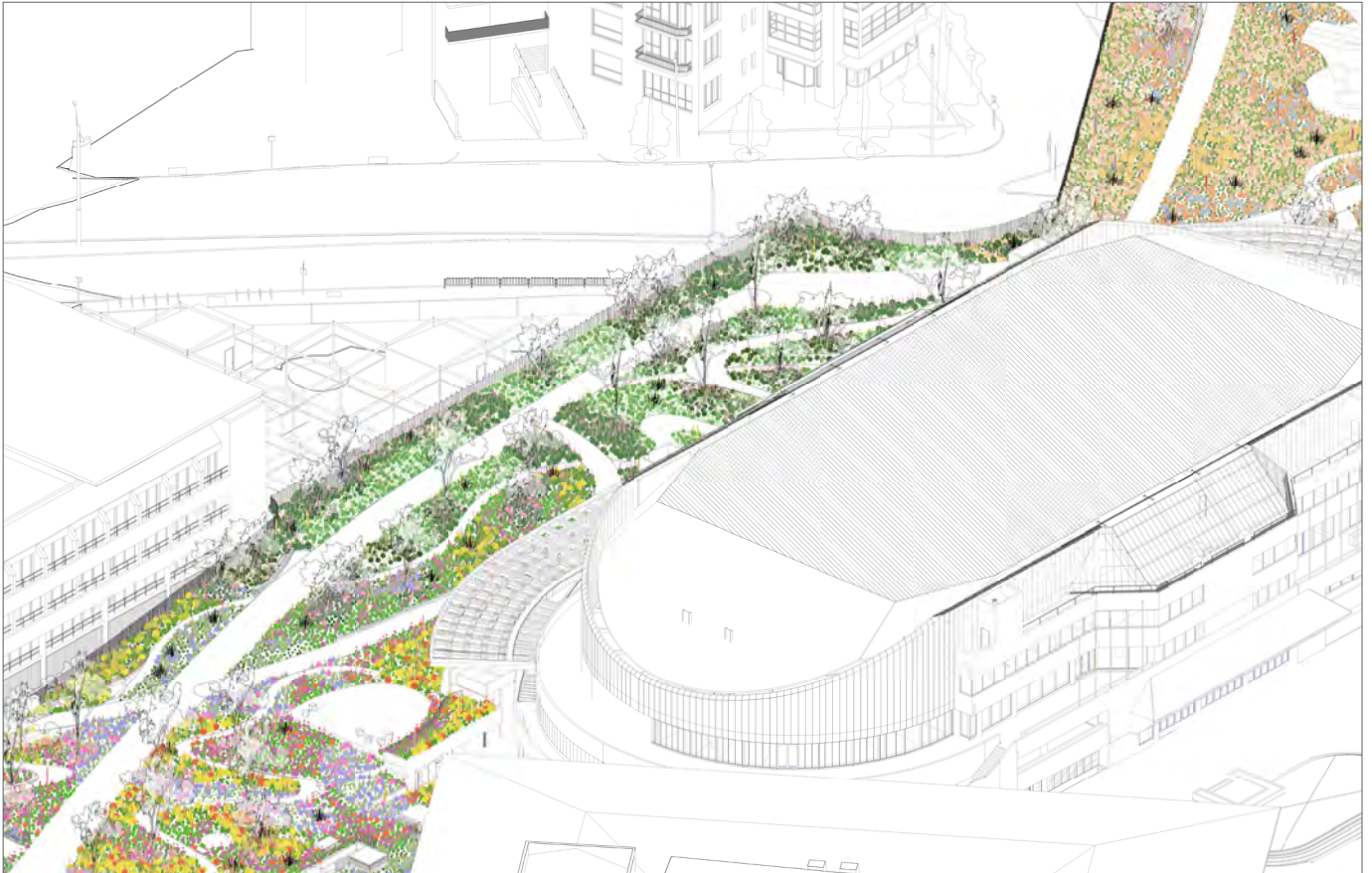


Fig 48: Axonometric View – Ridges and Ranges (Source: Hassell/ SO-IL).

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC



Fig 49: Axonometric View – Flowering Slopes (Source: Hassell/ SO-IL).

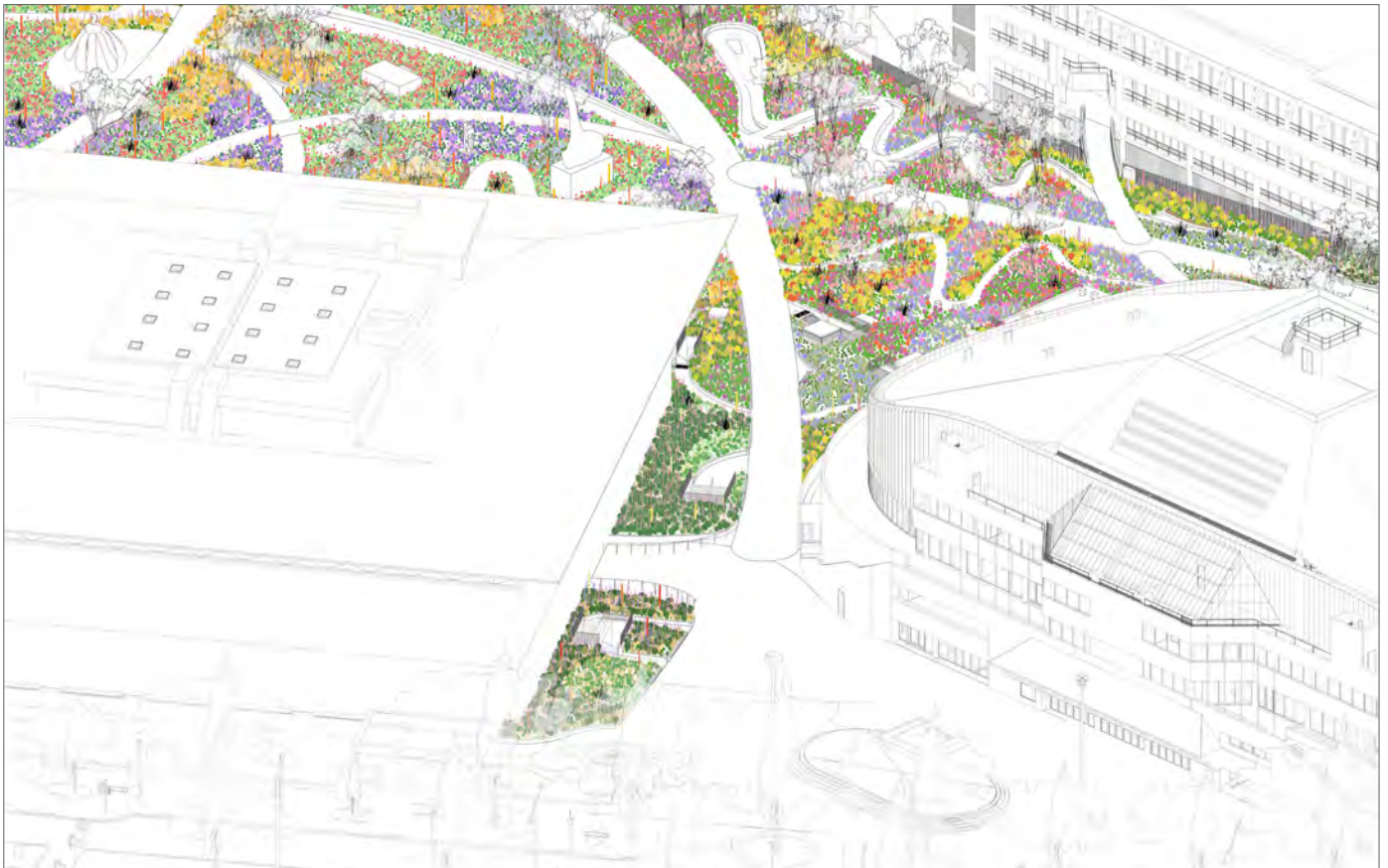


Fig 50: Axonometric View – Valley Floor (Source: Hassell/ SO-IL).

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

### 5.3.2 Elements of the Proposal

As represented in Appendix A, the Proposal comprises the below elements to the Victorian Arts Centre Heritage Place:

**Table 10: Elements of the Proposal located within the Victorian Arts Centre Heritage Place**

Location	Description of Element	Mitigation Measure
VHRI500	Existing fencing & garden bed walls located in Theatres Building Barre Outdoor Area (refer Salvage below to extent of bluestone capping to be retained)	New garden bed to replace outdoor area with newly proposed outdoor area on the upper Public Garden level where Western F&B is located.
VHRI500	Bluestone steps, podium to east car-park stair, west of Nautilus.	New raised garden beds and adjustment to levels to provide a verdant entry into the Public Garden. Providing clear pathway connections to existing egress stairway points.
VHRI500	Existing lighting & associated conduits in Theatres Building Barre Outdoor Area to be demolished	Newly proposed lighting across multiple vertical levels to be constructed with the new Public Garden to provide a layered approach that ties in with the existing heritage lighting.
VHRI500 VHR2378	Existing canopy along St Kilda Road to be demolished	Existing canopy to be removed to provide a visual connection between St Kilda Road & Forward Surge.
VHRI500	Careful take-up, grading and salvage of remnant sections of pink granite and basalt pavers (matching Theatres Building plaza) at north-east corner of Arts Centre Lawn entry by Hamer Hall.	Enables conservation or interface works to occur and stockpile of compatible pavers for precinct-wide repair/ maintenance should damage be observed to similar items.
VHRI500	Bluestone clad or capped low-height planter or garden bed walls, demolish (assumed) concrete substrate.	Form bluestone stockpile for precinct-wide repair/ maintenance should damage be observed to similar items.
VHRI500	Existing artwork/sculpture ('Dragonfly' – Tom Merrifield) to be retained & stored during construction	Arts Centre Melbourne to remove, protect and store existing sculpture in arts storage area on site during construction. Areas of the Public Garden may feature large, medium and small sculpture elements.
VHRI500	Existing artwork/sculpture ('Coming & Going' – Les Kossatz) to be retained & stored during construction	Arts Centre Melbourne to remove, protect and store existing sculpture in arts storage area on site during construction. Areas of the Public Garden may feature large, medium and small sculpture elements.
VHRI500	Localised concrete or steel repair with new waterproofing to top face of existing deck and City Road bridge.	Existing membrane approaching end of service life; renewal prior to application of new soft-landscape will protect underlying structure.
VHRI500	Replacement of waterproofing membrane to the primary structure.	Works necessary to prolong service life of c1980s super-structure and provide protection for works to be delivered through the Proposal.
VHRI500	Within the proposed extent of works, reinstatement of pink granite and basalt pavers to the Theatres Building forecourt following re-tanking / interface works. Salvage and stockpile of surplus.	To be stored in safe and secure space during demolition and salvage works to ensure they are not impacted and remain suitable for reinstatement within the precinct.
VHRI500	Existing movement joint between The Theatres Building & National Gallery of Victoria International to be retained & conserved during construction	Contractor to ensure all existing movement joints are retained & protected with fencing during construction. New upstand walls are to be proposed along the existing movement joints with new waterproofed movement joints. New upstand walls are to be proposed along the existing movement joints with new waterproofed movement joints.

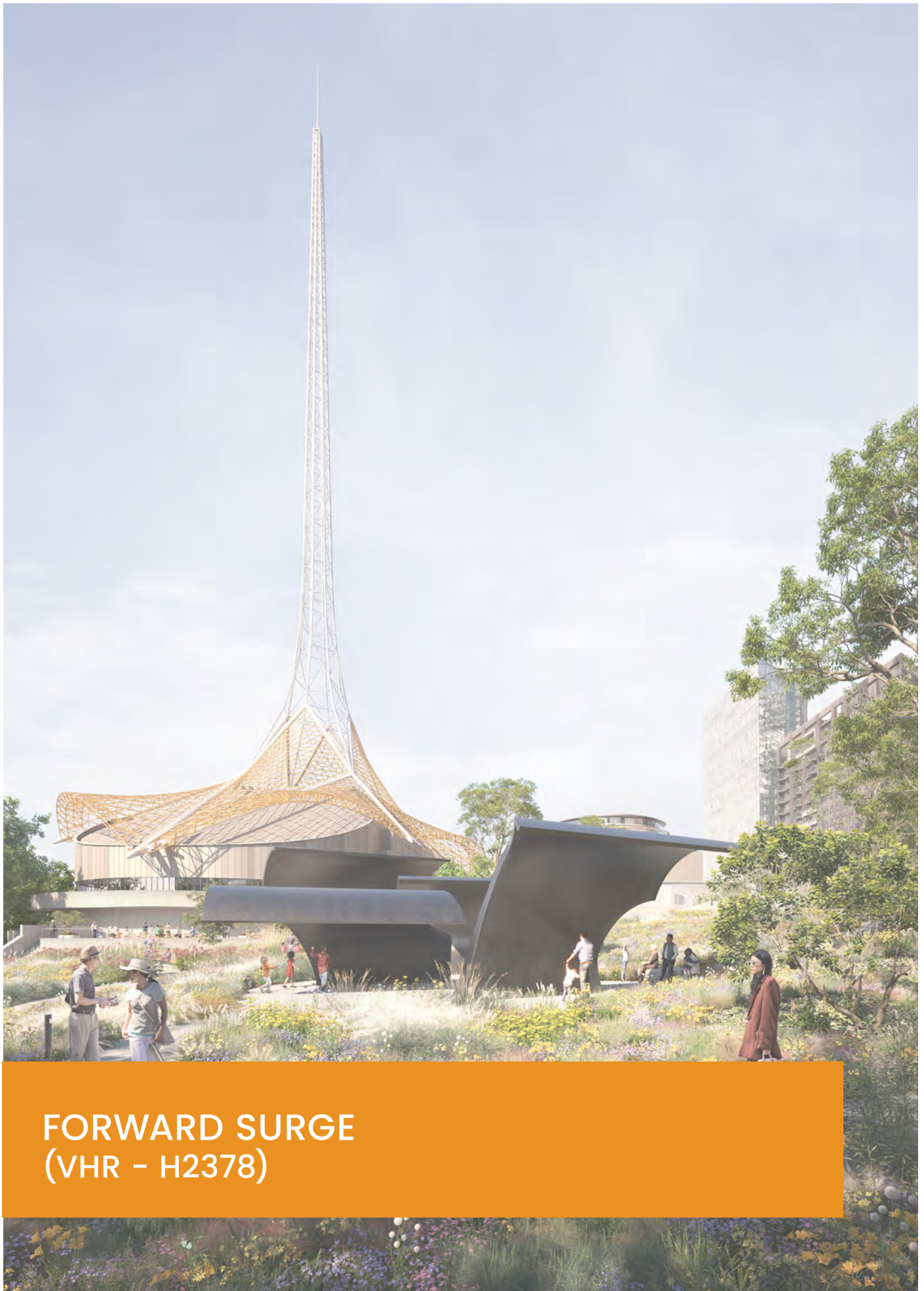
## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Location	Description of Element	Mitigation Measure
VHRI500	Existing staircase & surrounding retaining walls connecting the Public Garden to fire egress & carpark levels below to be retained	Levels to be slightly adjusted around existing staircases to provide access to new Public Garden.
VHRI500	Adjacent the northern end of the NGV International's moat to the west of the building, the existing concrete fire egress stair wall is to be retained and raised with new concrete wall built atop, to suit new design levels at the stair landing.	Concrete wall to be clad with salvaged bluestone from site for a consistent material approach to building curtilage.
VHRI500	Existing garden bed walls to be demolished – refer to salvage above for extent of bluestone to be retained.	Bluestone cladding to be salvaged & new garden walls to be constructed where required.
VHRI500	Extension of existing egress routes or stairs to suit new paved pathways, handrails, balustrade, garden walls interfaces, tactile indicators, stair nosings and other accessibility upgrades to existing stair to suit new Public Garden levels.	Remove previous ad-hoc or progressive alterations and incorporate as part of precinct-wide Public Garden approach, including formal/ in-formal hierarchy and material transitions to suit regions or themes within the Precinct, contemporary universal access and building code requirements.
VHRI500	Flush steel edge to be provided between proposed paving finishes and existing pink granite and basal cobblestone paving to maintain & terminate pattern.	Providing a clean line between proposed granite plank paving and existing cobblestone paving.
VHRI500	Replacement of seating, street or patron amenity furniture.	Select removal to enable contemporary, hierarchical suite to be installed to reflect precinct-wide Public Garden approach.
VHRI500	Extend existing retaining wall and provide new vent cover to existing vent location.	Refurbishment of existing mechanical services at Public Garden level to tie in with new Public Garden.
VHRI500	Removal of static landscape treatments comprising groundcovers, grass, plantings, trees, paving, soil build-up and walled elements to the top of the existing concrete roof slab or bridge superstructure below.	Reinstatement (to suit new configuration or selections) of soil build-up, drainage, drainage grates, sub-surface services, void former and dwarf block walls/ suspended concrete slabs to suit new pathway or ground levels.
VHRI500	Theatre Building interface - where the levels are raised to provide sufficient depth for planting adjacent the Theatres Building, a protective secondary wall treatment and waterproofing will be developed to protect the heritage building fabric.	Newly proposed garden beds and pathways to tie in to proposed Theatres Building entry points and F&B terraces to ensure an accessible and equitable entry and use of the Public Garden and iconic building.
VHRI500	Existing ridge line in pavement to be retained to ensure water does not overflow to NGV International Mousehole entrance.	Existing drainage strategy and levels to be retained, where possible to ensure there is no wholesale changes to existing overland flow adjacent building entries. Where levels are proposed to be raised within the precinct to provide equitable access, ridgelines in pavements are introduced to tie in with existing interfaces and overflow approaches.
VHRI500	Existing use of Australian (western) granite and Victorian Bluestone / basalt cobblestones.	Proposed use of Victorian granite and salvaged bluestone reflecting place and precinct.
VHRI500	Maintain bluestone clad wall to car-park plinth.	To be protected during construction to ensure heritage bluestone is retained.
VHRI500	Existing handrails, balustrades, and staircase to be demolished where possible.	New handrails & balustrades to be proposed with lighting solution that ties in with existing heritage lighting intent.
VHRI500	Replacement balustrade adjacent new low level stone wall to provide handrail support between public paved area & NGV International Mousehole.	Alignment of handrail to be placed in same location of existing handrail to ensure existing NGV International Mousehole Entrance widths are retained.

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Location	Description of Element	Mitigation Measure
VHRI500	Existing granite & bluestone paving to be retained & protected during construction (beyond locations affected by new paving or tanking works).	To ensure a seamless interface between new and existing works.
VHRI500	New lighting, CCTV, smart poles, comms nodes, security, help-points and the like, including associated services.	Replacement to suit cohesive precinct-wide design principles and Public Garden approach of generating a Public Garden that provides zones for activation.
VHRI500	Series of retaining walls along primary pathways to provide areas to get close to the garden whilst providing areas of rest & respite.	Replacement to suit cohesive precinct-wide design principles and Public Garden approach to provide soil depths for gardens near existing structure along with connection for seating elements.
VHRI500	Grass clearings within the Public Garden to provide accessible zones for activation & gathering.	Replacement to suit cohesive precinct-wide design principles and Public Garden approach to provide activation nodes throughout the Public Garden.
VHRI500	Fall protection barrier to be placed on upper level in garden bed. Balustrade to provide harness connection for garden maintenance	Balustrade to tie in with proposed series of steel elements within the Melbourne Arts Precinct.
VHRI500	Fire services cabinet to located in garden adjacent to existing fire egress stairs to provide fire protection as required by FRV.	Replacement of existing fire services in the Public Garden to provide a cohesive approach to fire safety with an aesthetic that ties in with its new garden surroundings.
VHRI500	Sections of basalt / bluestone cobblestone pavers between new pathways.	Enables conservation works to occur and, the careful take-up and stockpile for precinct-wide repair/maintenance should damage be observed to similar items.
VHRI500	Sections of bluestone capping and cladding to be salvaged for use in proposed low height garden retaining walls.	Careful take-up and stockpile for precinct-wide repair/maintenance should damage be observed to similar items.
VHRI500	Sections of bluestone capping to be reinstated as pavers to Theatres Building and NGV International curtilage including fire egress pathways.	Careful take-up and stockpile for precinct-wide repair/maintenance should damage be observed to similar items.





**FORWARD SURGE**  
**(VHR - H2378)**

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

### 5.4 FORWARD SURGE (VHR – H2378)

#### 5.4.1 Development of the Masterplan within the Proposal

As represented in Appendix A, the Proposal comprises the below elements to the Forward Surge Heritage Place

Table II: Forward Surge Heritage Place Design Considerations

Forward Surge Heritage Place Specific Considerations	Design Team Statement
Introduction (the Designers)	<i>A newly planted landscape inspired by Victorian Grasslands flows up the slope from St Kilda Road to the wider MAPT Public Garden. A new, fully accessible footpath creates a new connection into the new precinct. The planting is low, allowing full views to Forward Surge and the surrounding buildings. Multiple smaller footpaths and seating areas are connected across the area creating areas for activation, gathering and relaxing.</i>
Summary (the Designers)	<p><i>The Proposal:</i></p> <ul style="list-style-type: none"> <li><i>Retains and integrates Forward Surge as a centrepiece of the northern entry.</i></li> <li><i>Is embedded in the 'Dynamic Grasslands' which vary in form and colour through the seasons.</i></li> <li><i>Incorporates Eucalypt species placed behind Forward Surge to provide a native backdrop to the sculpture, in keeping within the original intent of the artwork.</i></li> <li><i>Retains the rectangular plinth which will be reshaped and redefined into a more organic form, providing opportunities for small scale events and performances.</i></li> <li><i>Comprises accessible secondary paths that meander and lead into the sculpture from primary paths.</i></li> <li><i>Will be subject to further conversations with Inge King's family.</i></li> </ul>
Analysis Of Existing Conditions (the Designers)	<p><i>Forward Surge is a monumental public sculpture made by renowned Australian sculptor Inge King in 1981. The artist has created a series of waves rolling towards the city that would also encourage people to physically move about the space, exploring and engaging with the work at a bodily level. The artist originally intended for eucalyptus trees in its setting between Hamer Hall and the Theatres Building.</i></p> <p><i>The existing features comprise:</i></p> <ul style="list-style-type: none"> <li><i>Substantial sculpture placed atop a bluestone / basalt rectangular setting within sloped grassed area</i></li> <li><i>Non-equitable grassed area and pathway network surrounds the sculpture</i></li> <li><i>No lighting of the sculpture or surrounding grassed area</i></li> <li><i>Blocked views due to existing canopy spanning between the Theatres Building and Hamer Hall.</i></li> </ul>
Reasons For The Activity	<i>Refer precinct-wide comment.</i>
Dependencies or Interface with other Built Heritage Places or Applications across the Precinct (the Designers)	<p><i>The Proposal requires the following:</i></p> <ul style="list-style-type: none"> <li><i>The MAPT Planting Trials project to inform and confirm planting communities and species selections.</i></li> </ul>
Statutory Duty Of The Applicant And The Place	<i>Refer precinct-wide comment.</i>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Forward Surge Heritage Place Specific Considerations	Design Team Statement
Reasonable Use And Economic Use	<i>Refer precinct-wide comment.</i>
Design Principles (the Designers)	<p>In the specific heritage place of Forward Surge, the Proposal responds to the Design Principles via the following:</p> <p><i>Civic Generosity</i> – a new, fully accessible generous footpath allows a new connection from St Kilda Road onto the MAPT Public Garden. The new entry is framed by low seating with multiple seating and occupation points</p> <p><i>Connectivity</i> – the new pathway connects St Kilda Road pedestrian traffic to the new and old cultural buildings. Tree planting at the top of the slope creates a destination and wayfinding device.</p> <p><i>Identity</i> – the area between Hamer Hall and the Arts Centre is predominantly planted with a low grassland inspired planting mix, in keeping with the precinct-wide Public Garden identity. In this area, a higher proportion of native, Victorian grass land species creates a distinct connection with the Yarra and an appropriate gateway to the precinct.</p> <p><i>Activation</i> – multiple moments are created for activation. A large paved space is created around Forward Surge to allow continued access and enjoyment of the art piece. Seating walls terrace up the slope allowing the continued broad views across St Kilda Road to the Domain and beyond.</p> <p><i>Sustainability</i> – the new, diverse planting is designed for maximum biodiversity benefits, as well as the proven health and well being benefits of connection to nature. Low water use is proposed through careful plant selection.</p> <p><i>Collaboration</i> – the gathering areas will be serviced with power to enable a broad range of events to occur.</p> <p><i>Design Excellence</i> – this area creates a new and unique experience, with a new, fully accessible connection into the precinct and multiple new activation opportunities.</p>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Forward Surge Heritage Place Specific Considerations	Design Team Statement
<p>Design Approach (the Designers)</p>	<p><i>With the majority of people approaching the Precinct from the north over the Princes Bridge, a more open gateway is required.</i></p> <p><i>The Proposal creates an obvious and natural way up the slope around 'Forward Surge' into the Precinct. This will give people the invitation, as they come around Hamer Hall to enter into the gardens. The primary path sweeps from St Kilda Road towards the western side of The Theatres Building, drawing people easily in and providing access to 'Forward Surge', Northern Restaurant of the Theatres Building, and beyond to the rest of the precinct.</i></p> <p><i>Parallel to St Kilda Road, seating moments step up the slope, south of the primary path. These benches provide terraced areas for planting and places for people to gather and sit both along the footpath and within the garden.</i></p> <p><i>This proposal is achieved with the removal of the existing canopy and the revision of the footpath levels.</i></p> <p><i>The design approach includes:</i></p> <p><b>Improved movement</b></p> <ul style="list-style-type: none"> <li>• <i>The primary paths sweep like strokes through the Public Garden, creating the unhindered flow of people. Pedestrian movement both into and through the MAPT will be significantly enhanced to optimise the pedestrian experience and to encourage and reinforce connection within and between the precinct. All primary paths allow equitable access with gradients less than 1:20.</i></li> <li>• <i>Secondary pathways provide to key areas of the gardens, including Forward Surge and provide alternative shortcuts to move, as they meander through the gardens and Public Garden.</i></li> <li>• <i>Tertiary pathways are the smallest scale of path. They are the most intimate. Stepping stones connect people through the gardens from the primary pathway networks to Forward Surge offering discovery, immersion and an intimate experience of the Public Garden and setting of Forward Surge.</i></li> </ul> <p><b>Viewlines</b></p> <p><i>Removal of the existing canopy along St Kilda Road to open up and frame views between the Theatres Building and Hamer Hall and frame views of Forward Surge.</i></p> <p><i>Revise the grading and levels and entry point to the Public Garden to highlight and define the gateway to the Public Garden between the two cultural institutions beyond, through and between Forward Surge to encourage activation and engagement with the buildings and sculpture.</i></p> <p><i>Large tree planting is strategically located to sit behind Forward Surge to improve sightlines and the backdrop of the sculpture, whilst providing shaded spaces to sit. Tree planting further improves the wind conditions for comfortable engagement within the Public Garden and surrounding the sculpture.</i></p> <p><i>Small flowering trees are located to the north and southern ends of the Dynamic Grasslands as gateway floral markers and strategically located not to detract from the artwork but frame it.</i></p>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Forward Surge Heritage Place Specific Considerations	Design Team Statement
<p>Design Approach (the Designers) (cont.)</p>	<p><b>Drainage</b></p> <p><i>The proposal for this portion of the site is to retain the general stormwater strategy of the existing site area, with minor upgrades to the conveyance or capture of stormwater runoff.</i></p> <p><b>Waterproofing</b></p> <p><i>In the north, the existing waterproofing and associated screed is to be removed and replaced prior to installing the new drainage cell and landscaping.</i></p> <p><b>Accessibility</b></p> <p><i>Equitable access is to be provided by universally accessible entry points into, and pathways through, the site.</i></p> <p><b>Improved setting</b></p> <p><i>Forward Surge set amongst dynamic grassland planting inspired by the Volcanic Victorian Grasslands:</i></p> <ul style="list-style-type: none"> <li>• <i>Fine, delicate, swaying grass seed heads</i></li> <li>• <i>Airy clouds, soft ripple movements</i></li> <li>• <i>Flowers and foliage emerging above the grasses</i></li> </ul> <p><i>The grass plains ripple in response to the wind of the Arts precinct, tending across the swaying seed heads, fine-textured leaves of Victorian grasses, and the airy, delicate flowers sprinkled at saturation through the grassy plains. The grasslands sweep from formed ridgelines and around Forward Surge. Held within the grassland are streams and drifts of emergent and ephemeral wonders which dynamically emerge in bloom through the Australian temperate seasons. Small-scale structure and form are held by perennials that softly mound or rise upwards with flower-clustered stems. The plains of the Arts precinct celebrate the floristic best of Victorian grasslands with seasonal punctuations of climate-compatible pollination and colour.</i></p> <p><i>Public seating integrated at regular intervals along the gently graded pathways providing moments of equitable rest and respite. Natural rock boulder seats integrated within the planting to allow moments for family, friends or guardians to gather around whilst people engage, climb and clamber within and over the sculpture without distracting from the setting or sculpture itself.</i></p> <p><i>Its rectangular base will be reshaped to an organic form with opportunities for performances.</i></p> <p><i>Lighting will be integrated into the setting of the sculpture to provide diurnal activation and engagement.</i></p>
<p>External Materials, Finishes and Colours</p>	<p><i>Refer Table 8 and Design Statement (Appendix A) for detail.</i></p> <p><i>The use of granite, specifically at entry points, where it will meet the bluestone of the city footpaths, will ensure a clear threshold between the Public Garden and the city, without overpowering or dominating the existing environment or iconic architecture.</i></p> <p><i>The colour of Australian granite reflects its regional origins, with Victorian granite exhibiting a distinct monotone quality. The use of Victorian granite will provide a confident and comfortable pathway integration within the city and setting complementary to the heritage place.</i></p>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Forward Surge Heritage Place  
Specific Considerations

Design Team Statement

Visualisations (Hassell/ SO-IL)



Fig 51: Axonometric View – Dynamic Grasslands (Source: Hassell/ SO-IL).

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

### 5.4.2 Elements of the Proposal

As represented in Appendix A, the Proposal comprises the below elements to the Forward Surge Heritage Place:

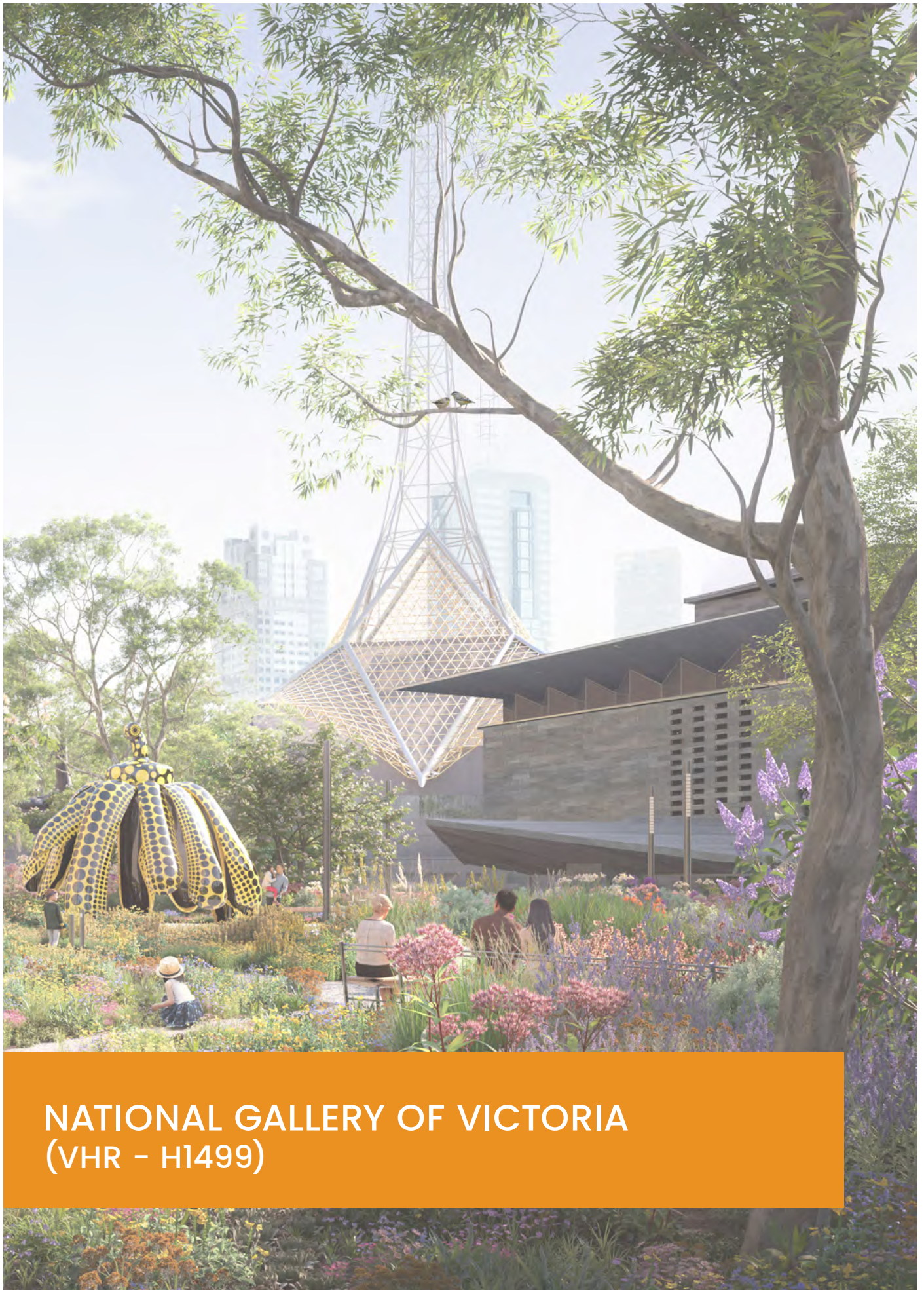
**Table 12: Elements of the Proposal located within the Forward Surge Heritage Place**

Location	Description of Element	Mitigation Measure
VHR2378	Existing west planter bed, incl associated services (eg lighting, irrigation) and their supply or reticulation.	Requires removal in sections to enable integration of universal access pathways or integration with new design levels and new services.
VHR2378	Localised sections of ramps, handrails, pathways, stepped seating and bluestone paving (extent as shown on drawings), including many non-original repairs/ modifications to handrails or stair treatments.	Beyond where nominated for removal, maintains sections of original (bush-hammered concrete) steps and balustrade and incorporates new, cohesive upgrades to handrails, pathways and stairs to address previous (progressive) or inconsistent change to achieve contemporary universal access design compliance.
VHR2378	Bush-hammered concrete planter walls, stairs and balustrades perpendicular to Hamer Hall at the north-west of Arts Centre Lawn, within the current Hamer Hall upper terrace balustrade opening.	Location selected to provide universal access ramp connection to Hamer Hall upper terrace within existing opening to balustrade.
VHR2378	Portions of bush-hammered concrete garden walls beyond Hamer Hall upper terrace balustrade offset or where forming garden beds within Arts Centre Lawn.	Localised removal and new edge treatment to suit Precinct ground levels, pathways and interfaces at nodes.
VHR2378	Canopy and circular steel post frame facing St Kilda Road (overlaps St Kilda Road Heritage Place)	Removes non-significant item which obscures view toward Sculpture from road (car) that forms physical and visual barrier at St Kilda Road interface with Arts Centre Lawn.
VHR2378 VHR1500	Existing St Kilda Road bluestone plinth which delineates the St Kilda Road pedestrian footpath & Hamer Hall Northern Lawn to be demolished	Existing bluestone plinth to be demolished & replaced with a new granite plinth to generate a delineation between St Kilda Road & the Melbourne Arts Precinct
VHR2378	Bush-hammered concrete rubbish bin enclosures or other isolated landscape or patron furniture.	Remove non-significant furniture items within the Public Garden that don't tie in with the proposed aesthetic of the new Melbourne Arts Precinct.
VHR2378 VHR1500	Careful take-up, grading and salvage of remnant sections of pink granite and basalt pavers (matching Theatres Building plaza) at north-east corner of Arts Centre Lawn entry by Hamer Hall.	Enables conservation or interface works to occur and stockpile of compatible pavers for precinct-wide repair/ maintenance should damage be observed to similar items.
VHR2378	Localised concrete or steel repair with new waterproofing to top face of existing bridge and Public Garden deck superstructure.	Existing membrane approaching end of service life; renewal prior to application of new soft-landscape will protect underlying structure.
VHR2378	Replacement of waterproofing membrane to the primary structure.	Works necessary to prolong service life of c1980s superstructure and provide protection for works to be delivered through the Proposal. Replacement 'tanking' to adopt contemporary version of previous system.
VHR2378	Bush-hammered concrete stairs and balustrades perpendicular to Hamer Hall at the centre, north edge of Arts Centre Lawn.	Existing heritage stairs & balustrade to be conserved & retained during construction works with new Public Garden levels connecting with existing.
VHR2378	Bush-hammered concrete planter walls where forming walkways with offset alignment to Hamer Hall.	Existing bush-hammered wall in the same alignment as the Hamer Hall Balcony ring at Public Garden level to be retained to provide retaining wall for adjacent garden bed.

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Location	Description of Element	Mitigation Measure
VHR2378	Preservation of the slab beneath and re-configuration of paving beneath Forward Surge Sculpture, above the bridge superstructure.	Existing slab beneath Forward Surge to be retained & protected with new slab edges constructed to create the organic shaped clearing above, refer to general arrangement plans for extent.
VHR2378	Removal of static landscape comprising groundcovers, grass, plantings, trees, paving, soil build-up and walled elements to the top of the existing concrete roof slab or bridge superstructure below. Reinstatement (to suit new configuration or selections) of soil build-up, drainage, drainage grates and sub-surface services.	Required in order to undertake conservation and waterproofing of the concrete superstructure and reinstatement of soil build-up and sub-surface service installation to suit new works.
VHR2378	Replacement of seating, street or patron amenity furniture.	Removal of one bush-hammered concrete bin enclosure and non-original landscape step seating to enable contemporary, hierarchical suite to be installed to reflect precinct-wide Public Garden approach.
VHR2378	Alteration/ extension (to north) of low-height bluestone clad plinth at east edge of Arts Centre Lawn about ground connection of canopy column/ hob and integration of new seating.	Integrates retaining and seating to suit new ground levels.
VHR2378	Extension of existing egress routes or stairs to suit new pathways, handrails, balustrade interfaces, tactile indicators, stair nosings and other accessibility upgrades to existing stair or level changes.	Remove previous ad-hoc or progressive alterations and incorporate as part of precinct-wide Public Garden approach, including formal/ in-formal hierarchy and material transitions to suit regions or themes within the Precinct, contemporary universal access and building code requirements.
VHR2378	Adaption & refurbishment of existing movement joint between City Road Bridge & Hamer Hall roof below finished surfaced level.	Movement joint to be retained & protected during construction to then be hidden below finished surface level inspection points integrated into granite pavement for maintenance purposes.
VHR2378	Maintenance to existing Forward Surge Sculpture.	Works per MAP Co/ ACM Annual Maintenance Plan.
VHR2378	Hob beneath balustrade and planter bed to west planter edge.	Repair and preparation work to suit new balustrade and lighting being installed atop.
VHR2378	Integrated balustrade lighting and recessed wall mounted lighting to fire egress stair points.	Repair and replacement to suit building code requirements.
VHR2378	New soil build-up, levels and hierarchical, active planting strategy (per themes/ zones), trees, paving and pathway layout, reflecting broader, consulted outcomes.	Replacement to suit cohesive precinct-wide design principles and Public Garden design approach to provide soil depths for gardens, blockwork paths with granite pavement and granite retaining walls for seating and retention of planting.
VHR2378	Existing Forward Surge slab to retain modified ground levels beyond new paving where slab is extended for pedestrian movement above.	Organic shape to replace rectangular pavement below Forward Surge to tie in with the precinct clearing strategy where activation nodes are located.
VHR2378	Stepping stones as tertiary pathways within the garden.	Provided as an informal connection from primary pathways to Forward Surge.
VHR2378	Low height retaining walls for seating and for provision of trees.	To be located near primary paths as areas where seats can be located whilst also being used as retaining walls where soil is to be retained for tree planting.
VHR2378	New lighting, CCTV, smart poles, comms nodes, security, help-points, including associated services.	Replacement to suit cohesive precinct-wide design principles and Public Garden approach of generating a Public Garden that provides zones for activation.





## NATIONAL GALLERY OF VICTORIA (VHR - H1499)

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

### 5.5 NATIONAL GALLERY OF VICTORIA (VHR - H1499)

#### 5.5.1 Development of the Masterplan within the Proposal

As represented in Appendix A, the Proposal comprises the below elements to the National Gallery of Victoria Heritage Place:

Table 13: National Gallery of Victoria Heritage Place Design Considerations

National Gallery of Victoria Heritage Place Specific Considerations	Design Team Statement
Introduction (the Designers)	<p><i>The southern garden allows for an immersion within a new expression of Australian naturalism, bringing the dramatic impact of design and colour in a bright and moving palette of plants – an emotive experience of vibrant naturalism in the Australian context. The user is led by repeated colour and texture in a journey between NGV International and NGV Contemporary. The biodiverse, highly flower-driven composition draws in pollinators contributing to the food sources in the city year-round.</i></p>
Summary (the Designers)	<p><i>The Proposal incorporates:</i></p> <ul style="list-style-type: none"> <li>• <i>Colour and spectacle in the planting regime that complements the major artwork and sculpture, whilst providing a dynamic backdrop to the building institutions</i></li> <li>• <i>Variety and undulating height in planting and levels to respond to the former design of the NGV Garden, offering and guiding views and experiences.</i></li> <li>• <i>Hero and rare Victorian plants, celebrated en masse within the garden.</i></li> <li>• <i>A mix of native and exotic tree species, providing seasonal delight and paying homage to the original Grounds intent.</i></li> <li>• <i>Clear primary movement between NGV International and NGV Contemporary with large sweeping and intuitive pathways, supplemented with secondary and tertiary networks offering adventure through the garden.</i></li> <li>• <i>Regular seating moments and rest points, curated and located beneath the shade of tree canopies above and wonderful sightlines across the gardens and planting.</i></li> <li>• <i>Additional detailed on-site investigations of the drainage, waterproofing and structural conditions are required following demolition work commencing.</i></li> </ul>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

National Gallery of Victoria Heritage Place Specific Considerations	Design Team Statement
<p>Analysis Of Existing Conditions (the Designers)</p>	<p><i>The NGV Garden idea by Ground's "came from his visit to the Museum of Modern Art in New York, where there was a small garden where visitors could go and eat, with an atmosphere so appealing the visitors were prepared to pay the entrance fee to the Museum, not to view the art, but simply to be able to go and have lunch in its garden."</i></p> <p><i>"Grounds originally wanted a native garden, but the advice was that the use of tall natives was not an option because of their deep root systems. Eventually, a range of deciduous, shallow rooted trees was used, together with some native shrubs."</i></p> <p><i>The existing features comprise:</i></p> <ul style="list-style-type: none"> <li>• <i>A large open area of undulating grass with exotic garden areas, edge planting and exotic tree plantings within an established tree pit system.</i></li> <li>• <i>A series of small, medium and large sculptural pieces set within the garden and grassed areas.</i></li> <li>• <i>An existing play area, seating moments and lounge areas adjacent the Western Entry point to the NGV International and hardscape paved areas in front of the NGV Garden Restaurant.</i></li> <li>• <i>Ad-hoc lighting systems to support sculpture and artwork as well as seasonal and diurnal activities within the garden and event programming associated with the gallery.</i></li> <li>• <i>Dividing and tall fencelines prohibiting after hours access to the gardens.</i></li> <li>• <i>Drainage and waterproofing systems in need of upgrade, refurbishment and repair with existing water leakage issues apparent to the lower levels of the building.</i></li> <li>• <i>The moat to the western edge of the NGV International.</i></li> <li>• <i>Carpark egress stair wells and mechanical vent risers that exit into the garden area, with bluestone walling surrounds.</i></li> <li>• <i>Bluestone garden walls, retaining walls and lawn edges are built from bluestone pitchers, with sweeping curves and varying in height to screen maintenance and caretaker areas.</i></li> </ul>
<p>Dependencies or Interface with other Built Heritage Places or Applications across the Precinct (the Designers)</p>	<p><i>The Proposal requires the following:</i></p> <ul style="list-style-type: none"> <li>• <i>The MAPT Planting Trials project to inform and confirm planting communities and species selections.</i></li> <li>• <i>The construction and tie-in works of the NGV Contemporary project (Refer Separate Application).</i></li> <li>• <i>The construction and tie-in works of the NGV International Western Entry and Plant Enclosure (Refer Separate Application).</i></li> </ul>
<p>Statutory Duty Of The Applicant And The Place</p>	<p>Refer Introduction Comment</p>
<p>Reasonable Use And Economic Use</p>	<p>Refer precinct-wide comment.</p>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

National Gallery of Victoria Heritage Place Specific Considerations	Design Team Statement
Design Principles (the Designers)	<p>In the specific heritage place of the National Gallery of Victoria, the Proposal responds to the Design Principles via the following:</p> <p><i>Civic Generosity</i> – A sweeping looping pathway connects the existing NGV International to the proposed NGV Contemporary with a network of secondary and tertiary pathways embedded within a dynamic, seasonal and ever changing garden unique to Melbourne.</p> <p><i>Connectivity</i> – Clear pathway network scaled to orient and navigate people along and through the precinct. Enhancing connections between NGV International and the proposed NGV Contemporary, whilst opening up opportunities to engage with the Theatres Building.</p> <p><i>Identity</i> – The garden will be a celebration of Melbourne’s status as the ‘Garden State’. A garden of multiple experiences, filled with artwork and small spaces for gathering and contemplation. The heights of plant mixes have been choreographed to create multiple experiences as visitors walk through the gardens, areas of enclosure, areas of expansive colourful views. This will be a globally significant naturalistic garden for a changing climate.</p> <p><i>Activation</i> – Clearings are dispersed throughout the garden, offering the opportunity to be immersed within the planting whilst gathering around art and activation. A series of smaller grass clearings are stitched within the Garden State offering moments of rest and respite, with larger gravel clearings being offered around large sculptural pieces that provide landmark moments for people to orient themselves, meet and gather.</p> <p><i>Sustainability</i> – the new, diverse planting is designed for maximum biodiversity benefits, as well as the proven health and well being benefits of connection to nature. Water sensitive design practices are utilised within the garden to provide localised water collection points providing temporal water sources for visiting fauna, and drainage solutions and reticulated water into a water storage tank below the NGV Contemporary structure. The collected water subsidises water use within the precinct for irrigation of the gardens.</p> <p><i>Collaboration</i> – A collection of small, medium and large gathering spaces and clearings are stitched throughout the precinct and around the edges of the existing buildings to create an integrated environment and promote collaboration between the adjacent entities.</p> <p><i>Design Excellence</i> –Australia has over 25,000 native plant species, 10% of the worlds total, however only a tiny proportion of these are used in our public spaces. A small selection of proven, hardy and minimal maintenance plants are used consistently in public landscapes, limiting the biodiversity benefits that come from complex and diverse planting. This project purposefully utilises rarely used species to illustrate the potential of our native fauna, as well as increasing biodiversity. The procurement offers the opportunity to work with organisations the like of Raising Rarity at the Botanical Gardens and First Nations nurseries.</p>

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

National Gallery of Victoria Heritage Place Specific Considerations	Design Team Statement
<p><b>Design Approach (the Designers)</b></p>	<p>NGV International was designed by architect Sir Roy Grounds and opened in 1968. It is Australia's oldest and most visited art gallery, home to an extraordinary collection of international art and a venue for hosting international art exhibits. A moat wraps around the east, south and west and reinforces its pure rectangular geometry. A heritage listed bluestone clad wall forms the podium base.</p> <p>The MAPT Public Garden interfaces with NGV International on its northern and western sides, and the existing NGV Garden will be redeveloped to become the Southern Gardens of the Public Garden.</p> <p><b>Improved movement and connectivity</b></p> <p>Clear and direct pathway connections are provided within a hierarchical system, to aid direct movement to and between the cultural institutions, with curated tree planting placement and planting heights to guide and frame views to building entry points for intuitive wayfinding. Secondary and tertiary pathway networks are stitched throughout the Garden State gardens connecting activation areas including the Garden Restaurant and activated grass clearing areas. A large granite seating plinth is provided between NGV International and the proposed plant enclosure (future application) to provide a rest and perch moment for seating and gathering between galleries and overlooking the gardens.</p> <p>The Garden Restaurant will become accessible to the public (via the MAPT Public Garden gardens) with a cobblestone pathway coming directly from the primary pathway network north and south of the restaurant. The restaurant is intended to be intimate and nestled into the surrounding flowering gardens. A retained edge to the garden offers informal seating opportunities with outlook over the gardens.</p> <p><b>Drainage</b></p> <p>Due to the falls in the existing slab and the top surface largely remaining as falling to the east, the existing drainage points are proposed to be reused for the slab. This will also allow for the drainage to be collected into the existing reuse system.</p> <p>Proposed works to the existing tree pits within the NGV Garden that over time have had the drainage decommissioned to resolve water leakage issues to the levels below. In these areas, new drainage outlets are proposed and connected to existing drainage below the slab.</p> <p><b>Waterproofing</b></p> <p>A waterproofing membrane is proposed to be applied to the existing slab, following the removal of the existing membrane, to futureproof the existing levels below and resolve existing water leakage issues over high priority areas.</p> <p><b>Improved structural capacity</b></p> <p>Due to the limited capacity of the existing slab, the design in this area requires extensive use of void formers to achieve the required levels and to avoid wholesale strengthening of the existing slab. This helps maintain a typical soil zone of 400mm generally throughout, which is equivalent to the current shallow soil areas on the existing slab. Where strengthening is required, it has been limited to the use of carbon fibre strips on top of the existing slabs which will be concealed under the new waterproofing.</p> <p>The existing tree pits are proposed to be filled with void formers to remove the soil mass and</p>

# SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

<p>National Gallery of Victoria Heritage Place Specific Considerations</p>	<p>Design Team Statement</p>
<p>Design Approach (the Designers) (cont.)</p>	<p>areas to achieve suitable planting depths and deepened in localised areas for proposed tree planting.</p> <p><b>Improved setting and biodiversity</b></p> <p>Clusters of Eucalyptus and other flowering tree species will support the presence of Spotted Pardalotes and other bird species, which spend most of the time in the tree canopy feeding on small invertebrates.</p> <p>Within the understorey, shrubs with dense foliage offer fauna protection from predators and act as perching and nesting sites. With a selection of reclaimed timber elements for habitat, bee hotels and carved granite pieces within offering temporal collection of water, the southern gardens act as a complex hotspot for a diverse insect and pollinator community.</p>
<p>External Materials, Finishes and Colours</p>	<p>Refer Table 8 and Design Statement (Appendix A) for detail.</p> <p>The use of granite, specifically at entry points, where it will meet the bluestone of the city footpaths, will ensure a clear threshold between the Public Garden and the city, without overpowering or dominating the existing environment or iconic architecture.</p> <p>The colour of Australian granite reflects its regional origins, with Victorian granite exhibiting a distinct monotone quality. The use of Victorian granite will provide a confident and comfortable pathway integration within the city and setting complementary to the heritage place.</p>

## Visualisations (Hassell/ SO-IL)

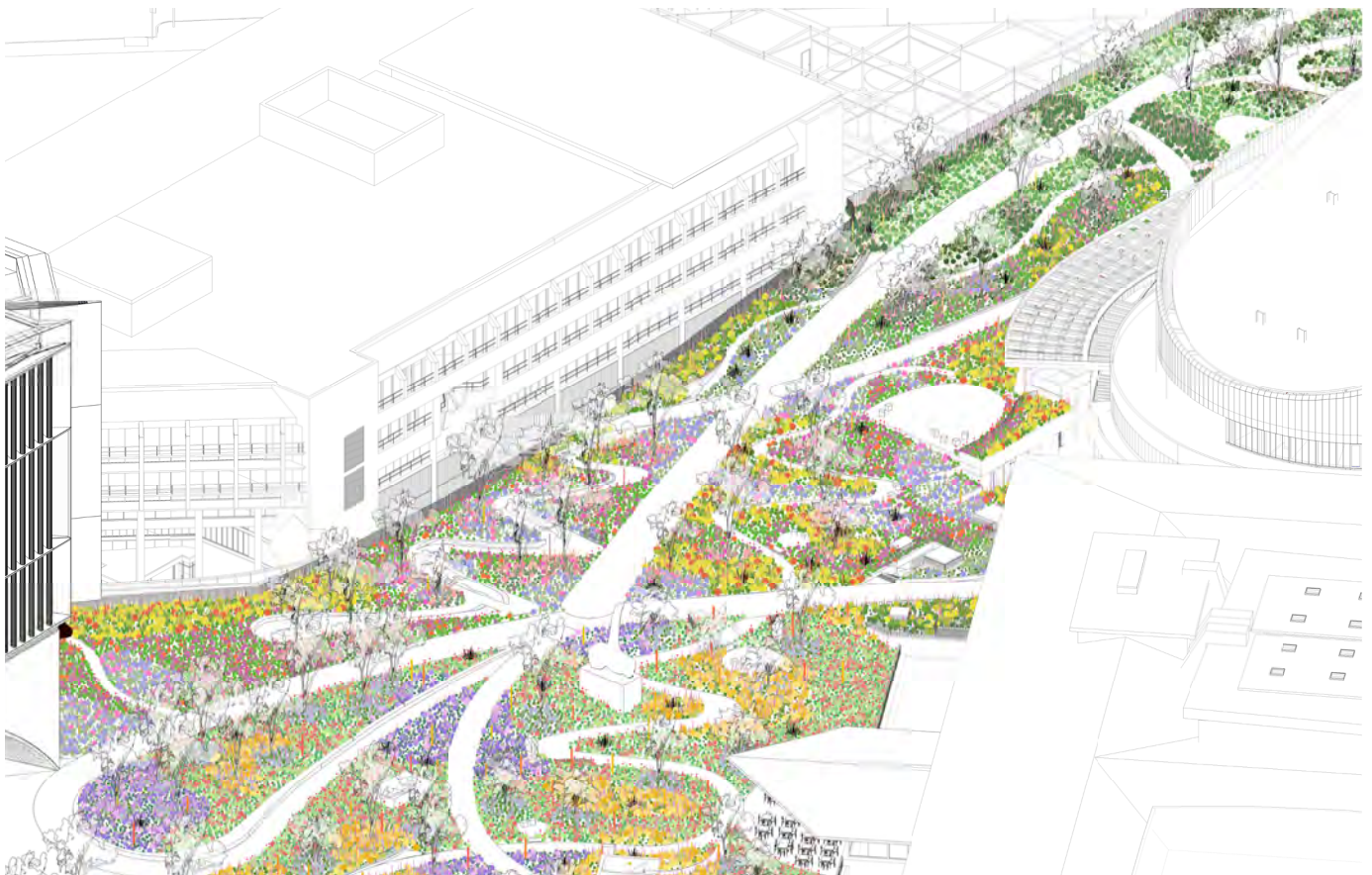


Fig 52: Axonometric View – The Garden State (Source: Hassell/ SO-IL).

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

### 5.5.2 Elements of the Proposal

As represented in Appendix A, the Proposal comprises the below elements to the National Gallery of Victoria Heritage Place:

**Table 14: Elements of the Proposal located within the National Gallery of Victoria Heritage Place**

Location	Description of Element	Mitigation Measure
VHRI499	Removal of play elements and associated footings/ base.	Existing elements to be replaced with a series of gardens and clearings that provide areas for activation, to then be returned to asset owner as requested.
VHRI499	Removal of all existing pavement & structures located in the NGV Garden.	Existing elements to be replaced with a series of gardens and clearings that provide areas for activation.
VHRI499	Removal of existing exotic turf in NGV Garden.	Existing exotic turf to be replaced with a series of gardens and clearings that provide areas for activation.
VHRI499	Removal of all existing trees within the NGV Garden, refer to salvage & reinstatement section for more information on tree salvage & transplantation.	Existing trees that have no heritage value are to be removed from site.
VHRI499	Removal of static landscape comprising groundcovers, grass, plantings, trees, paving, soil build-up and walled elements to the top of the existing concrete roof slab or bridge superstructure below. Reinstatement (to suit new configuration or selections) of soil build-up, drainage, drainage grates and sub-surface services.	Required in order to undertake conservation and waterproofing of the concrete superstructure and reinstatement of soil build-up and sub-surface service installation to suit new works.
VHRI499	Removal of existing utilities above the roof slab level below.	All existing utilities above the roof slab below the finished surface level are to be demolished in order to provide a clean base for new waterproofing to be laid on top of the NGV Garden prior to beginning of landscaping works.
VHRI499	Existing artwork/sculpture ('Draped Seated Woman' – Henry Moore) to be retained & stored during construction.	NGV to remove, protect and store existing sculpture in arts storage area on site during construction. Where appropriate, large, medium and small sculpture elements are to be reinstated within the Public Garden with seating moments to enable visitors to engage with the art pieces in a new way.
VHRI499	Existing artwork/sculpture ('Happy Ending' – NELL) to be retained & stored during construction.	NGV to remove, protect and store existing sculpture in arts storage area on site during construction. Where appropriate, large, medium and small sculpture elements are to be reinstated within the Public Garden with seating moments to enable visitors to engage with the art pieces in a new way.
VHRI499	Existing artwork/sculpture ('Balzac' – Auguste Rodin) to be retained & stored during construction.	NGV to remove, protect and store existing sculpture in arts storage area on site during construction. Where appropriate, large, medium and small sculpture elements are to be reinstated within the Public Garden with seating moments to enable visitors to engage with the art pieces in a new way.
VHRI499	Existing artwork/sculpture ('Standing Figure' – Willem De Kooning) to be retained & stored during construction.	NGV to remove, protect and store existing sculpture in arts storage area on site during construction. Where appropriate, large, medium and small sculpture elements are to be reinstated within the Public Garden with seating moments to enable visitors to engage with the art pieces in a new way.

## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Location	Description of Element	Mitigation Measure
VHRI499	Existing Ficus Macrocarpa trees along National Gallery of Victoria Garden edge to be salvaged during construction.	Stockpile of trees to be removed and salvaged for re-use at Revival Projects in Collingwood during construction.
VHRI499	Existing movement joint between The Theatres Building & National Gallery of Victoria International to be retained & conserved during construction.	Contractor to ensure all existing movement joints are retained & protected with fencing during construction.
VHRI499	Existing bluestone wall to north end of western moat to be retained, fence on top to be demolished & replaced.	Retention of existing building fabric, with introduction of balustrading consistent with site-wide fixtures approach, refer to architectural plans for extent of proposed fence on top of existing moat wall. Existing Fence on top not considered significant fabric.
VHRI499	Localised concrete or steel repair with new waterproofing to top face of existing car-park deck, bridge and Public Garden deck superstructure.	Existing membrane approaching end of service life; renewal prior to application of new soft-landscape will protect underlying structure.
VHRI499	Replacement of waterproofing membrane to the primary structure.	Works necessary to prolong service life of c1980s super-structure and provide protection for works to be delivered through the Proposal. Replacement 'tanking' to adopt contemporary version of previous system.
VHRI499	Existing movement joint between The Theatres Building & National Gallery of Victoria International to be retained & conserved during construction	Contractor to ensure all existing movement joints are retained & protected with fencing during construction.
VHRI499	Removal of static landscape comprising groundcovers, grass, plantings, retaining walls, trees, paving, soil build-up and walled elements to the top of the existing concrete roof slab or bridge superstructure below. Reinstatement (to suit new configuration or selections) of soil build-up, drainage, drainage grates and sub-surface services.	Required in order to undertake conservation and waterproofing of the concrete superstructure and reinstatement of soil build-up and sub-surface service installation to suit new works.
VHRI499	Existing movement joint between NGV International bluestone wall and bluestone stair wall to be retained & protected during construction	Contractor to ensure all existing movement joints are retained & protected with fencing during construction.
VHRI499	Replacement of seating, street, drink fountain or patron amenity furniture.	Select removal to enable contemporary, hierarchical suite to be installed to reflect precinct-wide Public Garden approach.
VHRI499	Replacement of Garden Restaurant paving.	Reinstatement of paving to the Garden Restaurant in granite paving material in keeping with the proposed site-wide aesthetic.
VHRI499	<b>Maintain bluestone clad wall to car-park plinth.</b>	Staircase connecting lower NGV carpark to Public Garden above to be retained and surrounding surface levels to be adapted to tie in.
VHRI499	<b>Existing vent structure to be retained during construction with a new vent top to be placed on top with new landscaping works.</b>	Vent connecting lower NGV carpark to Public Garden above to be updated to suit new proposed design, noting that existing tie in levels are to be retained.
VHRI499	Existing handrail & plinth to outer edge of moat.	Elements to be retained, protected, and repaired as required during construction.
VHRI499	Existing Garden Restaurant airlock to be retained & protected.	Elements to be retained, protected as required during construction.



## SECTION 5.0: THE PROPOSED ACTIVITY: HERITAGE PLACE SPECIFIC

Location	Description of Element	Mitigation Measure
VHRI499	Existing Garden Restaurant architectural elements including the roof overhang, windows, doors and walls adjacent to proposed works to be retained.	Elements to be retained, protected as required during construction.
VHRI499	New balustrade to be placed on heritage wall (between retained turret and new Public Garden lift).	Balustrade intent to tie in with contemporary hierarchical suite of elements constructed within the Public Garden.
VHRI499	New soil build-up, levels and hierarchical, active planting strategy (per themes/zones), trees, paving, stepper and pathway layout, reflecting broader, consulted outcomes.	Replacement to suit cohesive precinct-wide design principles and Public Garden approach to provide soil depths for gardens, blockwork paths with granite pavement and granite retaining walls for seating and retention of planting.
VHRI499	Replacement of seating, street or patron amenity furniture.	Select removal to enable contemporary, hierarchical suite to be installed to reflect precinct-wide Public Garden approach.
VHRI499	New lighting, CCTV, smart poles, comms nodes, security, help-points, including associated services.	Replacement to suit cohesive precinct-wide design principles and Public Garden approach of generating a Public Garden that provides zones for activation.
VHRI499	New large format sculpture to be installed in clearing north-west of Arts School (the Garden State) with new footing atop car-park deck.	Sculpture to act as a centre piece within the 'Garden State' garden that sits between the existing National Gallery of Victoria International and proposed National Gallery of Victoria Contemporary.
VHRI499	Series of retaining walls along primary pathways to provide areas to get close to the garden whilst providing areas of rest & respite.	Replacement to suit cohesive precinct-wide design principles and Public Garden approach to provide soil depths for gardens near existing structure along with connection for seating elements.
VHRI499	New large format sculpture to be located northwest of the National Gallery of Victoria Garden Restaurant	Sculptural placement to sit near crossroads (path intersection) that connects the north to the south, along with the east to the west through the Melbourne Arts Precinct.
VHRI499	Movement joint between NGV Contemporary & NGV International cantilevered to avoid an uncoordinated expression of joint line in pavement	New joint to be hidden in garden bed yet expressed in pavement to be the same size as nearby pavement so it blends into the proposed at a similar angle.
VHRI499	Carefully remove and take cuttings of <i>liquidambar sp.</i> memorial tree for propagation, prior to works on-site.	The <i>liquidambar sp.</i> tree is unable to be transplanted in its entirety due to arborist recommendation. The propagation of cuttings will enable the tree and its memorial nature to be carried on into a new iteration, within the precinct at a future time.
VHRI499	Existing <i>Diospyros kaki</i> (Persimmon tree) to be removed temporarily away from site during construction.	Existing <i>Diospyros kaki</i> (Persimmon tree) to be held off site with a specialist contractor with future replanting by the contractor.



# SECTION 6.0 HERITAGE IMPACT ASSESSMENT: PRECINCT-WIDE

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## SECTION 6.0: HERITAGE IMPACT ASSESSMENT: PRECINCT WIDE

### 6.1 INTRODUCTION

This assessment is based on a review of the Proposal by the authors and periodic discussion with the Designers and the Applicant and, engagement by the design team with Heritage Victoria through pre-lodgement discussion as set out in 'Public Garden Design - Engagement with Heritage Victoria'. This HIS is based on iterative and progressive design refinements to address the potential built heritage impacts on the place as identified in the Cultural Heritage Significance and Heritage and Planning Context sections.

The commentary contained within the following impact assessment considers the potential for positive and detrimental impacts as a result of the Proposal, as well as all proposed mitigative measures and recommendations.

### 6.2 ASSESSMENT OF PRECINCT-WIDE HERITAGE IMPACTS

This assessment addresses the potential heritage impacts of the Proposal on the Heritage Places and their setting in the context of the References noted in the Introduction.

**Table 17: Assessment of Potential Heritage Impacts – Heritage Victoria's Guiding Principles**

Guiding Principles for Changes Proposed to Places on the Victorian Heritage Register (September 2021)	
HV Principle	Comment Upon Relevant Principle
1 <i>Understand why the place is significant</i>	<p>Since its opening (progressively between 1968 – 84), the Site has a long-term use, association and cultural heritage significance as the state's premier public arts, theatre and concert venue.</p> <p>Consistent with the Statement of Significance and as set-out in the CMPs, the Proposal maintains, preserves and avoids interruption of the geometric, monumental forms which house public, cultural venues and associated facilities or administration, that have been identified as being of state significance to Victoria. As these Buildings and functions evolve, additional buildings have been developed to expand the Arts Precinct from its 1960s masterplan origins.</p> <p>Throughout the project phases, Purcell have been retained as built heritage consultant to the design team to contribute advice upon the significant built heritage items and previously prepared conservation documents or industry guidance (refer References) as the Proposal develops and support Heritage Victoria consultation.</p> <p>In seeking to improve connections and accessibility to the broader Arts Precinct, the Public Garden ground plane design adopts a contemporary landscape layer atop the constructed deck. The Proposal maintains the visual and physical primacy of the monumental built form, interprets the design intent of the 1960s masterplan and incorporates precinct-wide design principles and objectives including place-making, ecological, environmental sustainability, universal access, inclusion and designing with Country principles to integrate elements of landscape, geological and vegetation themes from across the State of Victoria.</p>

## SECTION 6.0: HERITAGE IMPACT ASSESSMENT: PRECINCT WIDE

### Guiding Principles for Changes Proposed to Places on the Victorian Heritage Register (September 2021)

HV Principle	Comment Upon Relevant Principle
<p>2</p> <p><i>Changes to a place should be sympathetic to its significance</i></p>	<p>The Proposal seeks to provide a cohesive, reversible contemporary change to ground plane atop permanent renewal/ replacement of the waterproofing and the constructed deck to protect original superstructure.</p> <p>The Proposal identifies and maintains the significant, landmark built form, fabric and use of the Heritage Places and seeks to renew their setting as part of a considered ecological and environmentally sensitive response which interprets pre-contact associations of the land and native flora. As part of this, change to garden beds, ground cover and surface materials are proposed which have come about through substantive stakeholder consultation, led by the Designers. These collaborative selections, transition the landscape from static to activated whilst preserving the primacy of the built form and their setting. The integration of sweeping pathways references the non-axial design intent of the ground plane within the Precinct to provide hierarchy to the new landscape approach.</p> <p>The Proposal seeks to provide a co-ordinated ground plane tapestry to enable the Public Garden to improve linkages to the current built Heritage Places and the expanding precinct to enhance public engagement with non-built spaces. By virtue of the distribution of new facilities and relationships, the public engagement and visibility of significant elements will change across the Precinct due to the Interdependent Works (refer Separate Applications), for which the Public Garden provides a sympathetic and cohesive contemporary landscape layer.</p> <p>The design refinement process, including engagement with HV, demonstrates the design team's determination to develop an approach which minimises any permanent adverse impact to the Buildings and broader Precinct's cultural heritage significance.</p>
<p>3</p> <p><i>Protect significant settings and views</i></p>	<p>The Proposal preserves the landmark built form and recognised sightlines to/from the precinct, framed by the hierarchy of pathways and planting. The view from St Kilda Road and engagement with Forward Surge is improved by the proposed removal of the canopy and changes to landscape gradients. The introduction of diverse flora and water-wise landscape treatments provides an opportunity to acknowledge the primacy of built form within a softened, more inviting Public Garden.</p> <p>Through analysis of the constructed deck and available soil or tree depths, the distribution of landscape themes and planting approaches has maintained a principally medium to low-rise vegetation response. New trees are to be placed to manage required soil depths, levels and sightlines within the NGV Garden (National Gallery of Victoria Heritage Place).</p> <p>Beyond this, the hierarchy of pathways encourages movement and engagement to enable the preservation of a largely undeveloped Public Garden beyond the landmark built forms.</p>
<p>4</p> <p><i>Respectful change and new built form</i></p>	<p>The Proposal, comprising planting, pathways, steps, seating and retaining walls seeks to interpret previous design intent and respectfully improve pedestrian amenity, activation and engagement with the surrounds of the landmark built form, whilst preserving the attributed significance of the Heritage Places.</p> <p>The new ground plane incorporates contemporary landscape techniques informed by substantial consultation and references drawn from Victorian or Australian native materials, plants and wildlife to provide an engaging, dynamic multi-layered naturalistic planting, with hierarchies of pathways and planting, especially where interfaces existing with buildings, sculpture or existing hard landscape being retained.</p>
<p>5</p> <p><i>Provide for upkeep</i></p>	<p>The Proposal identifies a service and garden management strategy for the new Public Garden by MAP Co, which is anticipated to be further developed with the Applicant as part of the broader management of the Site, consistent with the respective CMPs and Government Heritage Asset Management Strategies.</p> <p>Concurrent with this, the Proposal incorporates a consolidated approach to improved efficiency of back-of-house services and water-wise planting as part of a broader ecological and environmental response to reduce resource impacts. The funding for the project is limited to the identified Public Garden elements of the Precinct, including renewal of the constructed deck waterproofing.</p>

## SECTION 6.0: HERITAGE IMPACT ASSESSMENT: PRECINCT WIDE

### 6.2.1 Summary of Assessment

At a precinct-wide level, the Proposal enables a contemporary, active landscape which responds to broader Design Principles and Design Strategies adopted in the Designers' Masterplan and SCOL4 of the Planning Scheme, whilst maintaining and preserving the monumentality of the primary built form of the Heritage Places. Changes beyond the registration extents of the Heritage Places and the renewal of back-of-house functions (subject to separate statutory applications) directly impact the Precinct and prompt urban considerations for this emerging context.

Previous landscape treatments, generally incorporating groundcover and paving with select tree plantings, has continued to be subservient to the Heritage Places, being of a static nature, emphasising their landmark built form and preserving established viewlines and settings. The extent of current gardens either provides access to primary entries through public forecourts, relief to the visitor experience or perimeter/ screen planting at site edges. Changes to landscape treatments to date principally incorporate modifications to planting or paving, either to suit events, sculpture, removal of sanitary amenities, or planting theme (eg NGV Garden), changes to commercial tenancies (Theatres Building) or screen planting (Arts Centre Lawn). These changes have occurred progressively, maintained current interfaces and movement and have generally avoided disturbance of waterproofing or structural works.

The CMPs for each of the Heritage Places guide how the attributed values and significance identified in the Statement of Significance can be retained and preserved. Principally, the CMP policy seeks to preserve the perception of the three-dimensional geometric forms of the Heritage Places, their setting and open, landscape context with uninterrupted sightlines to/from public spaces and within the Arts Precinct. The CMPs note early design intentions to incorporate indigenous plantings, design characteristics and selections for hard-paving. The analysis by the Designers has identified the limited use and deficiencies of the current gardens and open space, principally as a result of its limited amenity, exposure to weather and broad use of manicured grass. Other deficiencies identified include universal access, movement, wayfinding, stormwater management and connectivity.

In recognition of the evolution and enlargement of the Precinct contemplated in the Masterplan, changes beyond the registration extent of the Heritage Places and interfaces will evolve, enlarge and change the movement and use of this constructed landscape, toward an active, engaging place. The Public Garden will continue to provide break-out and additional functions to continue to support the historic, reasonable and evolving use of the Heritage Places within the Precinct.

The Proposal has been conceived as a contemporary layer, which preserves the landmark built form of the Heritage Places and, is capable of being reversed. The Proposal replaces the existing waterproofing membrane atop the constructed ground plane and reconfigures levels to enable universal access across the Precinct. The design encourages movement and integrates moments for gathering or contemplation. The Proposal utilises a diverse planting palette inclusive of native species coupled with Victorian granite, providing complementary responses to previous design intents and materiality across the enlarged Precinct. At interfaces, the Proposal will adapt existing or provide a flush transition to new elements, enabling clear legibility of old and new works. As part of the future management of the Precinct, MAP Co and the Applicant are developing a cohesive management plan, in consultation with the Project Partners, to address retained earlier fabric and the Proposal.



# SECTION 7.0 HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

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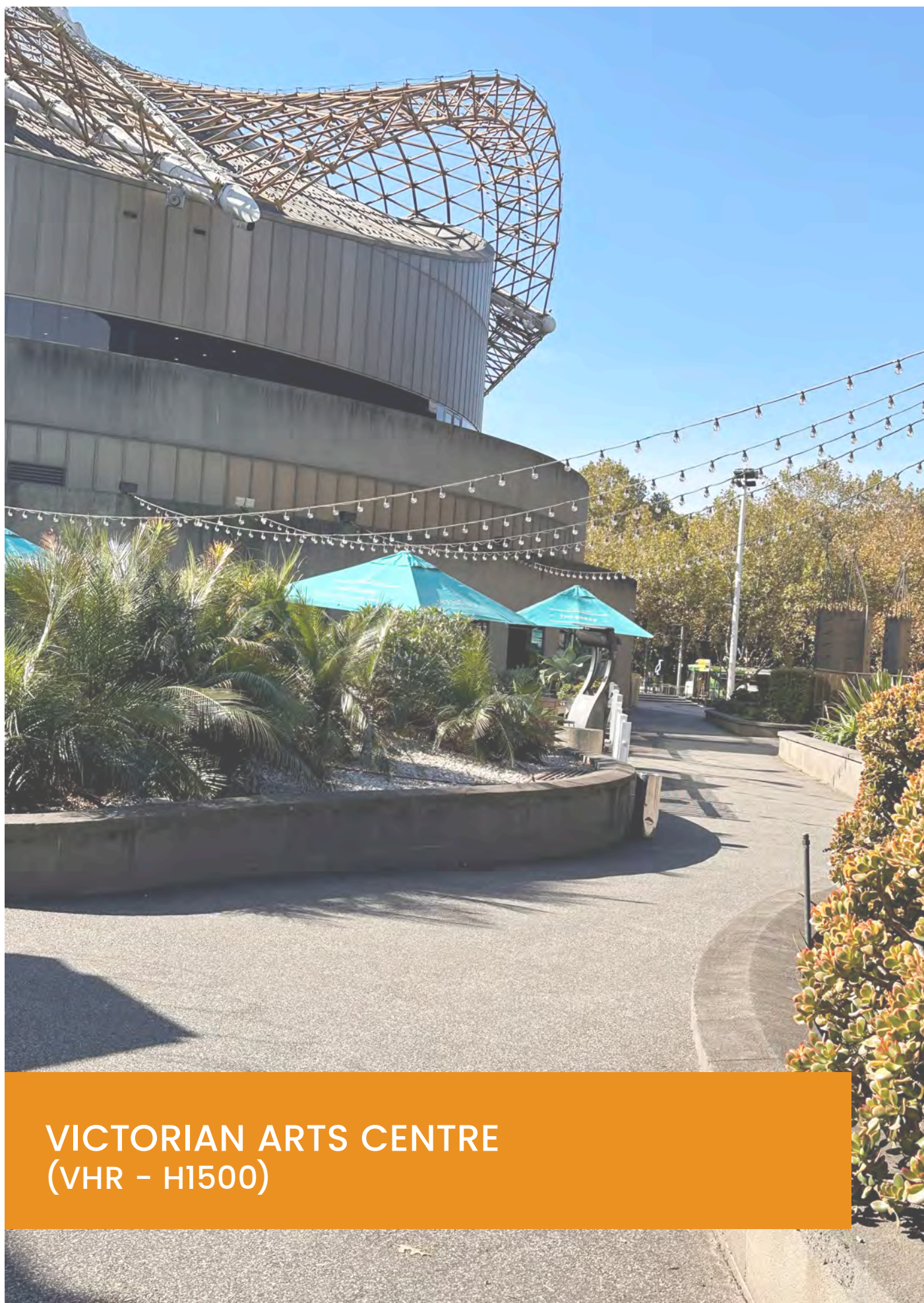
## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

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### 7.1 INTRODUCTION

This assessment is based on a review of the Proposal by the authors and periodic discussion with the Designers and the Applicant and, engagement by the design team with Heritage Victoria through pre-lodgement discussion as setout in the Introduction. This HIS is based on iterative and progressive design refinements to address the potential built heritage impacts on the Heritage Place as identified in the Cultural Heritage Significance and Heritage and Planning Context sections.

The commentary contained within the following impact assessment considers the potential for positive and detrimental impacts as a result of the Proposal, as well as all proposed mitigative measures and recommendations.



**VICTORIAN ARTS CENTRE  
(VHR - H1500)**



## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

### 7.2 VICTORIAN ARTS CENTRE (VHR - H1500)

Table 18: Assessment of Potential Heritage Impacts – Heritage Act s101 and s102 Criteria

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
Heritage Act 2017 (Vic)	
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p>	<p>The Proposal retains elements referenced in the Statement of Significance and the CMP as being of primary significance, with interface elements of the design seeking to balance preservation and new precinct-wide Design Principles for the enlarged Precinct. The Proposal maintains and preserves the significant, landmark built form of the Theatres Building and spire within a planted (west) and hardscaped (east) forecourt with viewlines, enabling perception in-the-round.</p> <p>Consistent with the CMP Policy, the Proposal provides a considered and cohesive new landscape treatment between the Theatres Building and the National Gallery of Victoria Heritage Places and to the west of the Theatres Building, drawing upon the various landscape influences for the original design intent and through stakeholder consultation as part of the design refinement of the Proposal. The Proposal, through an enhancement of the public space surrounding the State's premier performing arts venue, supports the continued, reasonable use of the Heritage Place through the provision of congregation, activity or relief spaces.</p> <p>In conjunction with the renewal of waterproofing to the superstructure within the extents of the Proposal, where change is proposed to extant fabric, it is proposed this is salvaged to enable technically and visually compatible repair to occur to original fabric utilising material of consistent origin.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p> <p>(cont.)</p>	<p><b>What are the anticipated built heritage outcomes of the Proposal?</b></p> <p><b>Positive</b></p> <ul style="list-style-type: none"> <li>• Preserves the in-the-round appreciation of the landmark built form of Hamer Hall and the Theatres Building (and Spire) and through considered design, improves wayfinding and frames sightlines through and around the buildings within their Arts Precinct context.</li> <li>• Maintains the perception of a landscape backdrop to the west of the Theatres Building when viewed from significant viewpoints, with the St Kilda Road facing forecourt retained as an open, hard-paved plaza.</li> <li>• Maintains key attributes of Theatres Building forecourt and garden zones to the western half of the building, whilst de-emphasising current (and maintained) service or back-of-house entries within the broader Public Garden landscape design and through agreement, giving back outdoor trading spaces for the landscape treatments.</li> <li>• Maintains, preserves and conserves items identified in the CMPs as being of primary significance and limits the Proposal to items either subject to change as part of the Interdependent Works or, where an improved precinct-wide strategy is being implemented as part of the Masterplan’s Design Principles and Objectives.</li> <li>• Through the replacement of the waterproofing and associated repair of the constructed deck, maintains and preserves the original superstructure of the Heritage Place upon which the Public Garden treatment will be built up from. These works enable services to be integrated or concealed within the build-up, avoiding surface-mount or physical impact with retained significant fabric.</li> <li>• Enables the precinct-wide Design Principles, Design Objectives and Design Approach to be consistently adopted through the Site, consistent with the Specific Controls Overlay (the MAPT Masterplan) incorporated in the Planning Scheme.</li> <li>• Alters the current ground treatments through a contemporary, cohesive landscape layer which interprets multiple Victorian inspired planting typologies to provide enhanced connectivity and access to/through the evolving Arts Precinct, including new elements or buildings (to separate applications). It is noted the design of the landscape about the Theatres Building had several key design iterations as the brief following the 1960s masterplan evolved, key elements such as connecting pathways and concentric or circular motifs which have been incorporated into the Proposal.</li> <li>• Distributes pathways, seating, gathering and sculpture locations which reflect a cohesive precinct-wide design hierarchy and materiality which interprets both the State of Victoria and its natural resources and those which comprise the Heritage Place. Notably, the Proposal incorporates universal access to all primary pathways from visually prominent site entry points, framed by landscape treatments to assist wayfinding and mitigate distribution of signage (Note: Signage not included in this Application).</li> <li>• Integration of designing with Country principles including selection of a number of plant species and creating employment and training opportunities for people with indigenous backgrounds as part of the future maintenance and management of the Site.</li> <li>• Removal of planter or retaining walls enables re-profiling of the Arts Centre Lawn to suit extant RLs at principal levels or entries to integrate universal access pathways. The Proposal seeks to exceed statutory gradients to avoid requirements for balustrades, handrails or kerb rails, enabling focus upon the new landscape treatments and planting strategy and avoid the associated visual clutter of these compliance elements. Further, the Proposal provides a considered precinct-wide approach to remove the non-cohesive, ad-hoc previous change. Where sufficient salvaged significant paving allows, the proposed pavement extension and threshold moment between primary and secondary pathways will utilise salvaged basalt cobblestones.</li> </ul>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p> <p>(cont.)</p>	<ul style="list-style-type: none"> <li>• Integrates a planting design specific for lower water demand requirements with a hierarchy of large and small trees, shrubs, low-level plantings and emergents. The planting is inspired by nature and specifically Victorian landscape themes, comprising of ‘Ridges and Ranges’ ‘Flowering Slopes’ and ‘Valley Floor’ to provide a year of wonder planting spectacle.</li> <li>• Maintains views of historic signage and current banner signage locations where placed above current or altered garden beds, eg North Elevation of National Gallery of Victoria Heritage Place, east of Mousehole entry.</li> <li>• Provides a contemporary approach to lighting, seating and other fixtures, consistent with the design principles which promote activation, progression and wayfinding in lieu of static illumination and removes the non-cohesive, ad-hoc previous change.</li> </ul> <p><b>Neutral</b></p> <ul style="list-style-type: none"> <li>• Provides additional build-up to achieve cohesive level treatments beyond western entry points to the Theatres Building and integration of the precinct-wide design approach, replacing a section of static green, manicured lawn, seating and planter beds.</li> </ul> <p><b>Negative</b></p> <ul style="list-style-type: none"> <li>• Requires removal (and salvage where possible) of select sections of original bush-hammered concrete stairs, planter walls, furniture and localised sections of Victorian Basalt and Pink Granite paving, balustrades associated within the staged implementation of the 1960s masterplan to enable a cohesive new geometry to be implemented south of the Theatres Building, consistent with the precinct-wide approach. It is intended salvage sections will be assessed for re-use in repair or alteration works within the Precinct as part of the Proposal to mitigate this negative impact. To the eastern-most segment of the primary pathway intersection with the significant Theatres Building Forecourt paving, the salvaged sections will be reused to provide a seamless intersection between retained and new paving.</li> <li>• Requires take-up (and salvage) of a localised portion of pink granite and basalt paving at the periphery of the Theatres Building forecourt to enable a cohesive new geometry to be implemented south of the Theatres Building, consistent with the precinct-wide approach.</li> </ul> <p><b>What physical and/or visual impacts will result from the Proposal?</b></p> <p>The Proposal concentrates change to the west (rear) portion of the Theatres Building and will continue to remain a backdrop to the Theatres Building when viewed from key viewpoints along St Kilda Road. Whilst constructed levels will change to enable universal access and improved growing and water distribution across the Site, the Proposal will remain an undulating, landscaped ground plane, removing physical and visual barriers. As part of this, the Proposal seeks to transition the ground plane to an active space, encouraging use of the relief space by visitors to these connected institutions, rather than a static space which grounds the built form.</p> <p>The Proposal incorporates a greater amount of planting and pathways, to the rear (west) of the Theatres Building and between the NGV International, as evidenced in earlier planting schemes and design aspirations.</p> <p>The Proposal, in providing new contemporary and hierarchical landscaped ground plane treatments (plantings and pathways), does not alter the significant external form or visual perception of the landmark built forms of the Theatres Building or NGV International from the key viewpoints along St Kilda Road, whilst providing framed views to enable perception of these built landmarks from within the Site.</p> <p>The Proposal provides a cohesive, contemporary suite of services, lighting, landscape furniture and compliance measures reverses previous ad-hoc and inconsistent change, mitigating current visual impacts and through concealed installation, reduces current physical impacts upon retained significant fabric.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p> <p>(cont.)</p>	<p><b>What alternative proposals that were considered and reasons why these were dismissed?</b></p> <p>The Proposal has continued to refine the concept design proposal, with minor changes to reflect refinements to the Interdependent Works.</p> <p><b>If there are detrimental impacts on the cultural heritage significance of the place or object, provide reasons why the proposal should be permitted?</b></p> <p>The Proposal removes select portions of fabric associated with the original geometry and implementation of the landscape, which contribute to the broader significance of the Place, however these have not been specifically identified in the Statement of Significance or assessed as being of significance in the CMP. Whilst there is a minor loss of heritage fabric, this loss (to be salvaged for future conservation works) to select locations to achieve the precinct-wide Design Principles and Design Objectives for universal access, wayfinding and fire-egress stairs within the re-graded landscape and pathway hierarchy adopting complementary materials and design reference, considered to be an appropriately balanced heritage outcome.</p> <p><b>What measures are proposed to avoid, limit, or manage the detrimental impacts?</b></p> <p>The Proposal incorporates themed landscapes of ‘Ridges and Ranges’, ‘Flowering Slopes’ and ‘Valley Floor’ to retain and adapt the publicly accessible landscaped relief space beyond the external elevations of the Theatres Building and within the registration extent, incorporating a hierarchy of planting style, height and form as a backdrop to the built form.</p> <p>The removal of current build-up, re-tanking and new build-up atop the maintained constructed deck provides renewed protection to preserve this significant fabric and to enable installation of the contemporary, reversible, landscape layer. Where significant fabric is proposed for removal to enable the Proposal to be integrated, this material is proposed to be catalogued and salvaged to enable compatible repair in the current project and provide a resource for future conservation works.</p> <p>It is anticipated a construction management plan will identify protection and remediation works to the Theatres Building, the NGV International, Nautilus and the remaining sections of the Theatres Building forecourt hard-landscaping.</p> <p><b>Has the proposal been influenced by, or does it address any local planning scheme or Building Act 1993 requirements?</b></p> <p>Planning Scheme – SCO14: The Proposal implements the identified Design Principles and Design Objectives and refines the Masterplan as incorporated into the Planning Scheme.</p> <p>Planning Scheme – HO760: The Proposal maintains and preserves significant fabric to the Heritage Place, integrates measures to renew protection to the underlying superstructure and removes items of attributed little/no significance to improve sightlines to original, significant form. Where change is proposed to early fabric (garden walls, paving, stairs and vents), this is limited to address compliance at select locations or enable precinct-wide design elements to translate consistently requiring a consideration on-balance of the Proposal.</p> <p>Building Act – The Proposal incorporates considered decisions to achieve the precinct-wide Design Principles and Design Objectives, specifically Building Classification of Class 9b fire-resistant construction, exit routes and travel distances and, contemporary universal access and waterproofing requirement, summarised in the pre-lodgement discussions with HV.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(b)]</p> <p>The extent to which the application, if refused, would affect the reasonable or economic use of the place or object</p>	<p>The Proposal maintains the reasonable use of Theatres Building within the Victorian Arts Centre Heritage Place as the State’s premier public performing arts venue, its principal, landmark built form and visual primacy of the Spire and its uninterrupted built relationship with the National Gallery of Victoria Heritage Place (immediately south) as conceived in the 1960s masterplan. Refusal of the Proposal to the Victorian Arts Centre Heritage Place would prevent the implementation of cohesive, contemporary design principles and objectives precinct-wide by the Owner and provide a public space in line with contemporary expectations relating to universal access, patron and visitor services and amenities and public safety. Further, a refusal would prevent:</p> <ul style="list-style-type: none"> <li>• implementation of national standards for universal access across the Site through the primary public pathways;</li> <li>• replacement of the existing waterproofing to the constructed landscape deck, at or approaching the end of its service life;</li> <li>• State Government targets for environmental sustainability through rationalisation and sharing of precinct services, including water capture and re-use of rainfall (to the Public Garden) to be achieved.</li> </ul> <p>The refusal of the Proposal as a whole adversely affects the economic use of the Site by the Owner to maintain their asset (in conjunction with the implementation of the RACM Application) and fails to address identified capital works including:</p> <ul style="list-style-type: none"> <li>• renewal of existing open spaces to broaden its appeal and ensure the continued use of the registered place for future generations;</li> <li>• provision for up-keep and future maintenance of the Buildings, Sculptures and constructed Landscape, and;</li> <li>• comprehensive renewal of the waterproofing system to avoid piecemeal repair of the system itself or damage as a consequence of its current condition and enable future funds to be prioritised to ‘visible’ maintenance and conservation across the Site.</li> </ul>
<p>[s.101(2)(d)]</p> <p>If the applicant is a public authority, the extent to which the application, if refused, would unreasonable affect the ability of the public authority to perform a statutory duty in the application.</p>	<p>Refusal of the Application would prevent the Owner and the Applicant to deliver upon their legislative role into the future and in line with international expectations for a world class Performing Arts venue, including public open spaces and universally accessible pathways, reflecting its place as the State’s premier performing arts venue and State Government ambitions for environmentally aware design and resource efficiency.</p>
<p>[s.101(2)(e)]</p> <p>Is the registered place or object in a World Heritage Environs Area?</p>	<p>N/A</p>
<p>[s.101(3)]</p> <p>Impact on adjacent or neighbouring heritage place or a place included in the heritage overlay</p>	<p>Refer separate assessments contained within this chapter.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

**Table 19: Assessment of Potential Heritage Impacts – Non-Statutory Built Heritage Guidance (Table B5)**

The table below provides comment on the applicable policies of the CMP as identified above at 'Non-Statutory Heritage Guidance'.

Theatres Building Conservation Policy	Comment Upon Relevant Victorian Arts Centre Policy
<b>Theatres Building (CMP, 2013) – Conservation Policies</b>	
3	Note – the Proposal seeks to balance requirements for new universal access across the Site and its statutory heritage controls, reflective of the pre-lodgement discussions with HV, summarised at Tables 18 & 19.
4	The Proposal achieves this Policy.
5	The Proposal achieves this Policy (note CMP does not provide assessment of landscape items).
6	The Proposal achieves this Policy.
7	The Proposal achieves this Policy.
8	Note – Owner to incorporate in contractor selection requirements.
11	The Proposal achieves this Policy.
12	The Proposal does not physically change the Theatres Building. The Proposal limits change to the Place to deliver required maintenance, improve universal access and provide a public space which reflects contemporary design, ecology, resource and environmental considerations to support contemporary visitor expectations for a premier public venue.
13	The Proposal preserves the Theatres Building and seeks to replace or alter existing hard/soft landscape locations to support the continued use of the complex as a premier arts venue and deliver upon the precinct-wide objectives. Whilst local loss of early fabric has been identified, its loss, as part of a cohesive, new landscape layer, is not considered to substantially detract from the cultural significance of the Heritage Place.
14	The Proposal achieves this Policy.
21	The Proposal achieves this Policy.
22	The Proposal achieves this Policy.
23	The Proposal achieves this Policy and co-locates other safety-in-design aspects to enhance user amenity and safety.
24	The Proposal achieves this Policy with negligible physical or visual impact on the Heritage Place.
28	Note – the Owner is procuring a site-wide archive record in anticipation of the Proposal occurring.
4.11.4	It is note the paving and landscape treatments to the Theatres Building forecourt evolved between the Masterplan and its installation, incorporating the present wave-pattern and material selection. The Proposal incorporates a intersection of new/old with complementary geometry and materials to assist the universal access and wayfinding of primary public pathways through the Precinct, following renewal of waterproofing within the project area. Whilst this results in a minor loss of current fabric (to be salvaged for repair across the Precinct), it is noted the design of this evolved from a series of pathways and circular motifs which the Proposal interprets. Artworks or Sculptures have been located to the west of the built form, avoiding impact with the forecourt.

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Theatres Building Conservation Policy	Comment Upon Relevant Victorian Arts Centre Policy
4.12.3	<p>Forward Surge – The Proposal achieves this Policy.</p> <p>Dervish – Not within current project scope.</p> <p>Other Installations – The Proposal places permanent sculpture to the rear of the Heritage Place, to locations which do not affect the presentation of the two main buildings as distinct monumental and geometric inspired objects.</p>
<b>Victorian Arts Centre – Concert Hall (CMP, 1995) – Conservation Policies</b>	
Exterior Policy	The Proposal achieves this Policy.
General Conservation Policy	
Use Policy	The Proposal achieves this Policy.
Adaption of Buildings Policy	The Proposal achieves this Policy.
New Construction Policy	The Proposal achieves this Policy.
Landscape Policy	The Proposal achieves this Policy.

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

### 7.2.1 Summary of Assessment

Following reinstatement of the structural deck (refer Separate Application) within the registration extents, the Proposal re-grades the ground level build-up to enable the continuation of accessible pathways and contemporary landscape treatments atop the re-worked Theatre Building back-of-house (including deck extension) and existing public entries.

In recognition of the broader Precinct objectives, the nature of the landscape space to the west of the Theatres Building and pedestrian movement will evolve from a screening landscape with secondary pathways and outdoor trading for venues within the Theatres Building to become a primary circulation route through the Precinct, transitioning through themed landscapes. From historic, key views (Arts Centre Lawn, St Kilda Road and Theatres Building Forecourt), the Proposal will appear as a landscape backdrop - with glimpses of select tree plantings placed at the edge of the Victorian Arts Centre Heritage Place - to the primary built form and its historic setting.

The integration of a contemporary, engaging landscape evolves the previous static nature of the ground plane and can enable improved activation and movement through amenity improvements. Whilst change to extent of Public Garden and garden beds will result in changes to the pre-RACM Enabling Works conditions, these realignments reflect the Planning Scheme's SCO14 and Masterplan's ambition to draw users through the enlarged Public Garden. The replacement or installation of new waterproofing to preserved sections of original superstructure enables the build-up of accessible undulations, improved distribution of stormwater and concealment of other Public Garden services. Following extensive stakeholder consultation, the Proposal incorporates a combination of indigenous and exotic planting selections and design elements across a number of theme areas, cleared spaces for informal gathering, placement of sculpture and a hierarchy of furniture and pathways, evolving design intent from the 1960s masterplan and Roy Grounds' vision for landscape treatments as noted in the CMPs.

The Proposal, including the distribution of levels and larger tree plantings, maintains and preserves the monumental built form of the Theatres Building and Spire within its constructed landscape setting from historic viewpoints. Through re-configuration of back-of-house access and trading areas of venues within the Theatres Building, the Proposal provides a cohesive landscape treatment to the western portion of the Building incorporating the precinct-wide Design Principles and Design Objectives. To the south, these landscape treatments integrate renewal of required fire-egress stairs and re-aligned garden beds in front of the north elevation of the NGV International Main Gallery Building to flank an upgraded pathway leading toward the proposed NGV Contemporary Building, replacing current service access to the NGV Garden. Whilst these changes result in a minor loss of visible original paving treatments within the Theatres Building paved forecourt, the Proposal integrates sweeping pathways with half-round termination and garden bed alignment that interprets the geometric wave pattern to provide visual wayfinding cues. Pavers surplus to localised repair or reinstatement works are proposed to be salvaged to support future repair with compatible fabric. Similarly, where change is proposed to fire stairs, these extensions and upgrades retain visible significant fabric and provide complementary extensions, ready perceived as new and reversible, to suit new pathway alignments.

Further, the cohesive, precinct-wide alterations or replacement to western edge safety barriers, progressively installed street furniture or lighting/ security infrastructure to enhance the amenity of the landscape spaces limit visual and physical impacts and are considered to have minimal heritage impact upon the Victorian Arts Centre Heritage Place.





**FORWARD SURGE  
(VHR - H2378)**

# SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

## 7.3 FORWARD SURGE (VHR – H2378)

Table 20: Assessment of Potential Heritage Impacts – Heritage Act s101 and s102 Criteria

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
Heritage Act 2017 (Vic)	
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p>	<p><b>What are the anticipated built heritage outcomes of the Proposal?</b></p> <p>The Proposal retains those elements identified in the CMP and Executive Director, Heritage Victoria, Forward Surge – Registration Submission as being of primary significance, specifically the visual primacy of monumental wave-form sculpture (in its original location) and landscape curtilage (Arts Centre Lawn) as an engaging, fully public (universally) accessible renewal of Public Garden landscape treatments to address the project’s objectives.</p> <p>Consistent with the CMP Policy, the Proposal provides a considered, cohesive new landscape treatment between the Theatres Building and Hamer Hall which does not involve the introduction of any axiality that could draw the visual focus away from the two existing buildings or confuse the original concept of significant monumental forms placed freely upon a plane.</p> <p><b>What are the anticipated built heritage outcomes of the Proposal?</b></p> <p><b>Positive</b></p> <ul style="list-style-type: none"> <li>• Through the removal of the Canopy, the Proposal enables uninterrupted views of the sculpture from St Kilda Road as envisaged by the Artist (and contemplated in the Executive Director, Heritage Victoria, Forward Surge – Registration Submission) with improved sightlines through the Precinct and perception of the geometric, monumental (primary significant) building forms.</li> <li>• Maintains key attributes of engagement and play amongst the wave forms, now enabling compliant universal access to the Forward Surge Sculpture.</li> <li>• Maintains, preserves and conserves items identified in the Executive Director, Heritage Victoria, Forward Surge – Registration Submission as being of primary significance and focuses change on items identified as being of little/ no significance.</li> <li>• Through the replacement of the waterproofing and associated repair of the constructed deck, maintains and preserves the original superstructure of the Heritage Place upon which the Public Garden treatment will be built up from. These works enable services to be integrated or concealed within the build-up, avoiding surface-mount or physical impact with retained significant fabric.</li> <li>• Conservation and protection works to extant fabric including the preservation of the underground concrete plinth and fixings to the Forward Surge sculpture.</li> <li>• Enables the precinct-wide Design Principles, Design Objectives and Design Approach to be consistently adopted through the Site, consistent with the Specific Controls Overlay (the MAPT Masterplan) incorporated in the Planning Scheme.</li> <li>• Alters the current ground treatments through a contemporary, cohesive landscape layer which interprets multiple Victorian inspired planting typologies to provide enhanced connectivity and access to/through the Arts Precinct, including new elements or buildings (to separate applications). It is noted the:             <ul style="list-style-type: none"> <li>○ original landscape treatments (c1981) include planted beds to the west of the sculpture and Eucalyptus trees to the south of the Concert Hall which do not obscure views of the Sculpture, and;</li> <li>○ the Theatres Building CMP (2013) and Victorian Arts Centre CMP (1995) anticipate change to the landscaping within the Arts Centre Lawn based on current treatments not being identified as being of significance.</li> </ul> </li> </ul>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p>	<ul style="list-style-type: none"> <li>• Integration of designing with Country principles including selection of a number of plant species and creating employment and training opportunities as part of the future maintenance and management of the Site.</li> <li>• Removal of planter or retaining walls enables re-profiling of the Arts Centre Lawn to suit extant RLs at principal levels or entries to integrate universal access pathways which exceed statutory gradients to avoid requirements for balustrades, handrails or kerb rails, enabling focus upon the new landscape treatments and planting strategy and avoid the associated visual clutter of these compliance elements.</li> <li>• Integrates water-wise and drought tolerant, low-level 'Dynamic Grassland' planting in lieu of manicured turf, reducing demand for water across the Precinct and enabling the seasonal life-cycle of grassland species to occur, with a greater emphasis of native flora across the Site. The current non-significant palm tree plantings are proposed to be replaced with those of a type envisaged by the Artist.</li> <li>• Provides a contemporary approach to lighting, seating and other fixtures, consistent with the design principles which promote activation, progression and wayfinding in lieu of static illumination.</li> <li>• Previous ad-hoc changes or contributory elements as identified in the Executive Director, Heritage Victoria, Forward Surge – Registration Submission are re-worked or re-graded to accommodate other interfaces, furniture, level transitions or universal access as part a precinct-wide approach.</li> <li>• Removes, replaces or adapts items identified in the Executive Director, Heritage Victoria, Forward Surge – Registration Submission as being of little/no significance including non-original pathways, plant selections.</li> <li>• The preservation of the concrete plinth and fixings and re-configuration of the paved bluestone paved base enables greater opportunity for planting and engagement close to the sculpture, whilst de-formalising the base from its current turf placement as part of the non-axial hierarchy of pathways.</li> <li>• Provides a new safety barrier at the western edge, to account for contemporary wind, noise attenuation, structural and safety requirements.</li> <li>• Replaces a simple green, manicured grass ground setting to improve water-efficiency and reinstate low-height dynamic and layered planting near the Sculpture.</li> </ul> <p><b>Negative</b></p> <ul style="list-style-type: none"> <li>• Requires removal of select sections of original bush-hammered concrete stairs, balustrades, planter walls and furniture associated within the staged implementation of the 1960s masterplan.</li> <li>• Locally alters or removes (full or partial) items identified in the Executive Director, Heritage Victoria, Forward Surge – Registration Submission as being of contributory significance including landscape furniture, paving treatments and garden beds.</li> </ul> <p><b>What physical and/or visual impacts will result from the Proposal?</b></p> <p>The Proposal provides a major visual improvement through the removal of the Canopy and provision of uninterrupted views from St Kilda Road to the Sculpture, also considered a physical improvement to the setting of the Sculpture. The associated re-grading of the Arts Centre Lawn and St Kilda Road junction and alteration of the hob further removes physical and visual barriers to the principal pedestrian entry of this portion of the Site, facilitating universal access. The Proposal incorporates a greater amount of planting, including native species near the Sculpture, as evidenced in earlier planting schemes and design aspirations.</p> <p>The Proposal, in providing new contemporary and hierarchical landscaped ground plane treatments (plantings and pathways), does not alter the significant external form or visual perception of the Sculpture or the landmark built forms of the Theatres Building or Hamer Hall from within Arts Centre Lawn.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p>	<p>The Proposal provides a cohesive, contemporary suite of services, lighting, landscape furniture and compliance measures reverses previous ad-hoc and inconsistent change, mitigating current visual impacts and through concealed installation, reduces current physical impacts upon retained significant fabric.</p> <p><b>What alternative proposals that were considered and reasons why these were dismissed?</b></p> <p>In line with CMP commentary, relocation of the Sculpture within Arts Centre Lawn in a consistent orientation to assist sightlines to the broader Precinct, was contemplated however, this was determined to be impractical due to required structural works, integral to the City Road bridge superstructure.</p> <p><b>If there are detrimental impacts on the cultural heritage significance of the place or object, provide reasons why the proposal should be permitted?</b></p> <p>The Proposal removes select portions of fabric associated with the original implementation of the landscape, which though these contribute to the broader significance of the Place, are limited to select locations to achieve the precinct-wide Design Principles and Design Objectives for universal access and are considered an appropriately balanced heritage outcome.</p> <p><b>What measures are proposed to avoid, limit, or manage the detrimental impacts?</b></p> <p>The Proposal incorporates the selection of low-height grassland species to maintain the principally grassed Arts Centre Lawn ground plane treatment and distribution of native trees to west, interpreting the intent of the Artist, as a backdrop to the sculpture and evidenced in earlier planting strategies.</p> <p>The removal of current build-up, re-tanking and new build-up atop the maintained constructed deck provides renewed protection in order to preserve this significant fabric to enable installation of the contemporary, reversible, landscape layer.</p> <p>It is anticipated a construction management plan will identify protection and remediation works to the Sculpture.</p> <p><b>Has the proposal been influenced by, or does it address any local planning scheme or Building Act 1993 requirements?</b></p> <p>Planning Scheme – SCO14: The Proposal implements the identified Design Principles and Design Objectives and refines the Masterplan as incorporated into the Planning Scheme.</p> <p>Planning Scheme – HO1298: The Proposal maintains and preserves significant fabric to the Heritage Place, integrates measures to renew protection to the underlying superstructure and removes items of attributed little/no significance to improve sightlines to original, significant form. Where change is to occur to significant fabric, this is limited to address compliance at select locations.</p> <p>Building Act – The Proposal incorporates considered decisions to achieve the precinct-wide Design Principles and Design Objectives, specifically Building Classification of Class 9b fire-resistant construction, exit routes and travel distances and, contemporary universal access and waterproofing requirement, summarised in the pre-lodgement discussions with HV.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(b)]</p> <p><i>The extent to which the application, if refused, would affect the reasonable or economic use of the place or object</i></p>	<p>The Proposal maintains the reasonable use of Forward Surge/ Arts Centre Lawn as a publicly accessible open-space between the Theatres Building and Hamer Hall, maintaining the principal form and visual primacy of the Sculpture and built form. Refusal of the Proposal to the Forward Surge Heritage Place would prevent the implementation of cohesive, contemporary design principles and objectives precinct-wide by the Owner and provide a public space in line with contemporary expectations relating to universal access, patron and visitor services and amenities and public safety. Further, a refusal would prevent:</p> <ul style="list-style-type: none"> <li>• implementation of national standards for universal access across the Site through the primary public pathways;</li> <li>• replacement of the existing waterproofing to the constructed landscape deck, at or approaching the end of its service life;</li> <li>• State Government targets for environmental sustainability through rationalisation and sharing of precinct services, including water capture and re-use of rainfall (to the Public Garden) to be achieved.</li> </ul> <p>The refusal of the Proposal as a whole adversely affects the economic use of the Site by the Owner to maintain their asset (in conjunction with the implementation of the RACM Application) and fails to address identified capital works including:</p> <ul style="list-style-type: none"> <li>• renewal of existing open spaces to broaden its appeal and ensure the continued use of the registered place for future generations;</li> <li>• provision for up-keep and future maintenance of the Buildings, Sculptures and constructed Landscape, and;</li> <li>• comprehensive renewal of the waterproofing system to avoid piecemeal repair of the system itself or damage as a consequence of its current condition and enable future funds to be prioritised to 'visible' maintenance and conservation across the Site.</li> </ul>
<p>[s.101(2)(d)]</p> <p><i>If the applicant is a public authority, the extent to which the application, if refused, would unreasonable affect the ability of the public authority to perform a statutory duty in the application.</i></p>	<p>Refusal of the Application would prevent the Owner and the Applicant to deliver upon their legislative role into the future and in line with international expectations for a world class Performing Arts venue, including public open spaces and universally accessible pathways, reflecting its place as the State's premier performing arts venue and State Government ambitions for environmentally aware design and resource efficiency.</p>
<p>[s.101(2)(e)]</p> <p><i>Is the registered place or object in a World Heritage Environs Area?</i></p>	<p>N/A</p>
<p>[s.101(3)]</p> <p><i>Impact on adjacent or neighbouring heritage place or a place included in the heritage overlay</i></p>	<p>Refer separate assessments contained within this chapter.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Table 21: Assessment of Potential Heritage Impacts – Non-Statutory Built Heritage Guidance (Table XX)

The table below provides comment on the applicable policies of the CMP as identified above at 'Non-Statutory Heritage Guidance'.

Forward Surge Conservation Policy	Comment Upon Relevant Forward Surge Policy
<b>Executive Director, Heritage Victoria, Forward Surge – Registration Submission (2017)</b>	
Location Policy	<p>The Proposal maintains full public access to the Sculpture in its current, original site consistent with the Policy and provides universal access consistent with the Policy aspirations, without need for safety barriers or skateboard stops.</p> <p>The Proposal maintains Arts Centre Lawn as a grassland - not a literal manicure grass lawn - and provides an interpretive, low-level 'Dynamic Grassland' planting which incorporates a low-level mix of diverse plant species of both native and exotic origin, reflecting Grounds' landscape intent and the Artist's preference for the messiness of Eucalyptus species.</p>
Maintenance Policy	The Proposal achieves this Policy.
<b>Theatres Building CMP (2013)</b>	
21	The Proposal achieves this Policy
22	The Proposal achieves this Policy
Discussion	<p>Consistent with the Policy, the Proposal removes the Canopy and retains the Sculpture in-situ, in parallel orientation of the Sculpture with St Kilda Road.</p> <p>Consistent with the Policy, the Proposal avoids axuality to diminish the visual focus away from the two existing buildings or confuse the original concept of significant monumental forms placed freely upon a plane. In selection Victorian based stone for hardscaping, the Proposal interprets select materials from the Theatres Building plaza and incorporates multi-directional patterns to pathways.</p>
<b>Victorian Arts Centre (Concert Hall) (CMP, 1995)</b>	
4.11.4	The Proposal achieves the 'Essential Action' and integrates a compatible response to 'Adaptation/ Intervention'.
4.12.3	The Proposal achieves the 'Essential Action' and avoids any new permanent installations to ensure no adverse impacts consistent with 'Adaptation/ Intervention'.
New Construction Policy	The Proposal retains the Sculpture in place and achieves the intent of the Policy.
Landscape Policy	The Proposal retains the Sculpture in place and achieves the intent of the Policy, though it is noted select locations alter elements of original bush-hammered concrete construction without adverse impact of the overall heritage place.

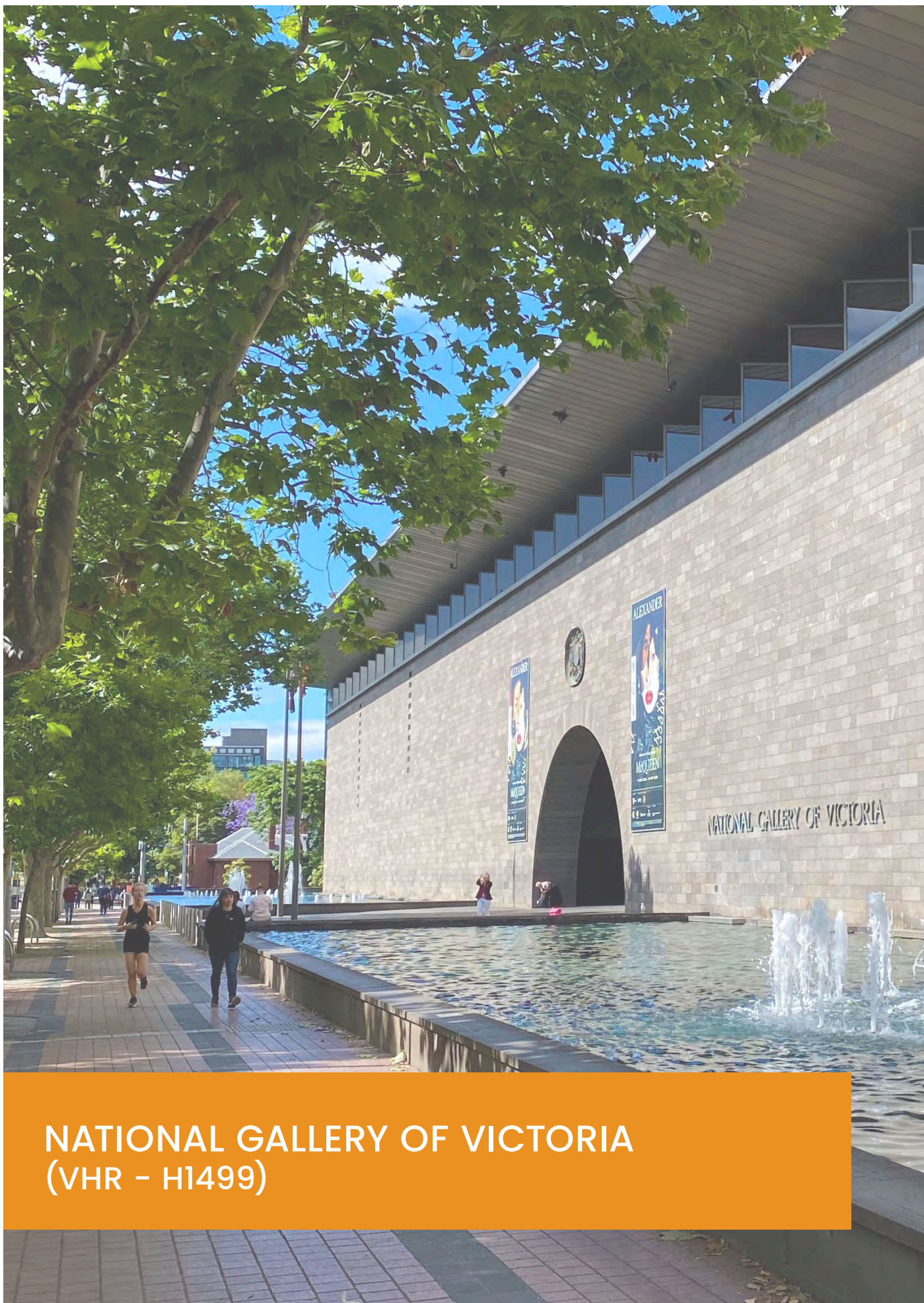
## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

### 7.3.1 Summary of Assessment

The Proposal maintains and preserves the visual prominence and setting of the Forward Surge wave sculpture, with the Sculpture itself proposed to be protected and conserved through the works. Through the removal of the St Kilda Road facing canopy and re-grading of levels, physical and visual barriers are removed, improving the historic setting and legibility of the Sculpture, placed between the Theatres Building and Hamer Hall.

The renewal of waterproofing to the concrete deck contributes to the preservation of the superstructure. The integration of a contemporary, engaging landscape evolves the previous static nature of the ground plane and can enable improved activation. Where change is proposed to visible significant fabric, this is limited at principal entry points or existing openings to adjacent significant fabric to achieve precinct-wide Design Principles and Design Objectives and will not unduly harm the attributed statutory significance of the Heritage Place.

The Proposal generally achieves the policies as set-out in both the CMP and the Executive Director, Heritage Victoria, Forward Surge – Registration Submission, limits change to achieve Planning Scheme or Building Act compliance and the essence of the Arts Centre Lawn as an open, publicly accessible grass covered ground plane between the Theatres Building and Hamer Hall. The cohesive, precinct-wide alterations or replacement to progressively installed western safety barrier, street furniture or lighting/ security infrastructure are considered to have negligible heritage impact upon the Forward Surge Heritage Place.



**NATIONAL GALLERY OF VICTORIA  
(VHR - H1499)**



# SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

## 7.4 NATIONAL GALLERY OF VICTORIA (VHR – H1499)

Table 22: Assessment of Potential Heritage Impacts – Heritage Act s101 and s102 Criteria

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<b>Heritage Act 2017 (Vic)</b>	
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p>	<p>The Proposal retains elements referenced in the Statement of Significance and the CMP as being of primary significance, with interface elements of the design seeking to balance preservation and new precinct-wide design principles for the enlarged Precinct. The Proposal maintains and preserves the significant, monumental built form of the Main Gallery Building, surrounding moat to three elevations and hardscaped (east) forecourt and key views from the north-east, primarily from St Kilda Road and the Victorian Arts Centre Heritage Place.</p> <p>Consistent with the CMP Policy, the Proposal provides a considered, cohesive new landscape treatment to the west of and between the National Gallery of Victoria and the Victorian Arts Centre Heritage Places within and beyond the registration extent (to suit Interdependent Works), drawing upon the various landscape influences for the original design intent and through consultation as part of the design refinement of the Proposal. The Proposal, through an enhancement of the public space surrounding the state’s premier public art gallery, supports the continued, reasonable use of the Heritage Place through the provision of congregation, activity or relief spaces.</p> <p>In conjunction with the renewal of waterproofing to the superstructure within the extents of the Proposal, where change is proposed to extant fabric such as the Garden Restaurant alfresco paving and garden wall, it is proposed this is salvaged to enable technically and visually compatible repair to occur to original fabric utilising material of consistent origin.</p> <p><b>What are the anticipated built heritage outcomes of the Proposal?</b></p> <p><b>Positive</b></p> <ul style="list-style-type: none"> <li>• Preserves the in-the-round appreciation of the monumental built form of the Main Gallery Building, including its zig-zag clerestory roof and projecting eave roof and through considered design, improves wayfinding and frames sightlines through and around the Building within its enlarged Arts Precinct context.</li> <li>• Maintains the perception of a secluded, publicly accessible garden to the west of the Main Gallery Building when viewed from significant viewpoints, with the moat and St Kilda Road primary entry forecourt retained as an open, hard-paved plaza.</li> <li>• Improves connections and access to tenancies or functions currently accessed only from within the Main Gallery Building (eg Garden Restaurant) whilst maintaining their understated presence within the garden setting.</li> <li>• Maintains, preserves and conserves items identified in the CMPs as being of primary significance and focuses change on items either subject to change as part of the Interdependent Works or, where an improved precinct-wide strategy is being implemented as part of the Masterplan’s Design Principles and Objectives.</li> <li>• Through the replacement of the waterproofing and associated repair of the constructed deck, maintains and preserves the original superstructure of the Heritage Place upon which the Public Garden treatment will be built up from. The reinstatement of historic mounding and curving pathways provides visual interest, aids the layered planting layout as well as enabling the integration or concealment of services within the build-up, avoiding surface-mount or physical impact with retained significant fabric.</li> </ul>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p>	<ul style="list-style-type: none"> <li>• Enables the precinct-wide Design Principles, Design Objectives and Design Approach to be consistently adopted through the Site, consistent with the Special Controls Overlay (the MAPT Masterplan) incorporated in the Planning Scheme.</li> <li>• Alters the current ground treatments through a contemporary, cohesive landscape layer which interprets 'The Garden State' planting theme for the State of Victoria, to provide enhanced connectivity and access to/through the evolving Arts Precinct, including linkages to new elements or buildings (to separate applications). It is noted the design of the NGV Garden to the rear (west) of the Main Gallery Building has been subject to multiple changes, with select tree plantings (to be transplanted and reinstated) being the only remnants of early approaches. The Proposal references the layout of pathways, distribution of trees, mounding/ level changes and, integration of native planting species within Grounds' early landscape considerations.</li> <li>• Distributes pathways, seating, gathering and sculpture locations which reflect a cohesive precinct-wide design hierarchy and materiality which interprets both the State of Victoria and its natural resources and those which comprise the Heritage Place. Notably, the Proposal incorporates universal access to all primary pathways from visually prominent site entry points, framed by landscape treatments to assist wayfinding and mitigate distribution of signage (to separate application).</li> <li>• Integration of designing with Country principles including the selection of a number of plant species and creating employment and training opportunities as part of the future maintenance and management of the Site.</li> <li>• Removes the current non-significant metal garrison style fence to the north of the NGV Garden, static green manicured lawn and bitumen service access and provides additional build-up to achieve cohesive level treatments to link the proposed NGV Contemporary Building and the current space between the Main Gallery Building and Theatres Building through the integration of the precinct-wide design approach.</li> <li>• Removal of balustrades, planter or retaining walls enables re-profiling of the NGV Garden to suit extant RLs at principal levels or entries to integrate universal access pathways which exceed statutory gradients to avoid requirements for balustrades, handrails or kerb rails, enabling focus upon the new landscape treatments and planting strategy and avoid the associated visual clutter of these compliance elements. Further, the Proposal provides a considered precinct-wide approach to remove the non-cohesive, ad-hoc previous change.</li> <li>• Integrates water-wise and drought tolerant, planting strategies including a hierarchy of tree, shrub and groundcover comprising 'The Garden State' planting theme, reducing demand for water across the Precinct and enabling the seasonal life-cycle of grassland species to occur, with a greater emphasis of native flora across the Site.</li> <li>• Provides a contemporary approach to lighting, seating and other fixtures, consistent with the design principles which promote activation, progression and wayfinding in lieu of static illumination and removes the non-cohesive, ad-hoc previous change.</li> </ul> <p><b>What physical and/or visual impacts will result from the Proposal?</b></p> <p>The Proposal concentrates change to the evolving landscape and activity within the NGV Garden, which will continue to remain a garden for patrons of the Gallery and the Precinct, preserving its intent to provide respite and tranquillity to patrons and its perception as a garden to the rear when viewed from key viewpoints along St Kilda Road. Whilst constructed levels will change to enable universal access and improved growing and water distribution across the Site, the Proposal will remain an undulating, landscaped ground plane, removing physical and visual barriers to engage with this cohesive precinct-wide approach. As part of this, the Proposal seeks to transition the ground plane to an active space, encouraging use of the relief space by visitors to these connected institutions, rather than a static space which grounds the built form.</p> <p>The Proposal incorporates a diverse multi-layered planting approach and pathways, to the rear (west) of the Main Gallery Building, as evidenced in earlier planting schemes and design aspirations.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p>	<p>The Proposal, in providing new contemporary and hierarchical landscaped ground plane treatments (plantings and pathways), does not alter the significant external form or visual perception of the monumental built forms of the National Gallery of Victoria from the key viewpoints along St Kilda Road, whilst providing framed views to enable perception of the Main Gallery Building and Arts School within the Site.</p> <p>The Proposal provides a cohesive, contemporary suite of services, lighting, landscape furniture and compliance measures reverses previous ad-hoc and inconsistent change, mitigating current visual impacts and through concealed installation, reduces current physical impacts upon retained significant fabric.</p> <p><b>What alternative proposals that were considered and reasons why these were dismissed?</b></p> <p>The Proposal has continued to refine the concept design proposal, with minor changes to reflect refinements to the Interdependent Works.</p> <p><b>If there are detrimental impacts on the cultural heritage significance of the place or object, provide reasons why the proposal should be permitted?</b></p> <p>The Proposal replaces the previously altered landscape treatments and removes the secure line to the west of the Main Gallery Building in order to integrate the garden with the remainder of Site and anticipate implementation of Interdependent Works. The enlarged, opened-up garden can provide relief for users of both NGV International and NGV Contemporary (refer Separate Application) which can support greater public use of the space as part of the continued use of the National Gallery of Victoria Heritage Place. Within 'The Garden State' placement of trees and pathways adopts a less geometric approach as evidenced in early landscape drawings whilst framing views to the monumental built form of both the Main Gallery Building and Arts School, which are retained and preserved as part of the Proposal.</p> <p>The Proposal provides for the renewed waterproofing of the superstructure to preserve ongoing use of spaces beneath and provide a stable base for the contemporary landscape layer to be placed atop. In recognition of the changing approach to landscape treatments within the garden since 1968, the Proposal provides a further evolution toward a more active space, formalising current temporary events. By incorporating precinct-wide Design Principles and Design Objectives for universal access, wayfinding and modification of fire-egress stairs, whilst providing places for seating, gathering and sculpture in complementary materials, the Proposal enables the original qualities of the garden to be experienced by users of the Precinct and avoids undue harm to remnant significant fabric.</p> <p><b>What measures are proposed to avoid, limit, or manage the detrimental impacts?</b></p> <p>The Proposal replaces the previously altered landscape treatments within the NGV Garden with single theme 'The Garden State' landscape to retain and adapt the publicly accessible landscaped relief space west of the Main Gallery Building within the registration extent. Through the adoption of a hierarchy of planting style, height and form, the Proposal provides space for seating, gathering, display of sculpture and continues the use of the western portion of the Heritage Place as a garden, providing relief to gallery visitors. The re-profiling of levels enables 'The Garden State' to interface with development beyond the registration extent, avoid direct physical impact with the Sturt Street car-park plinth wall (refer Separate Application) and placement of tree species in a non-geometric or grid arrangement to locations which frame views of the monumental built form.</p> <p>The removal of current build-up, re-tanking and new build-up atop the maintained constructed deck provides renewed protection in order to preserve this significant fabric to enable installation of the contemporary, reversible, landscape layer. It is anticipated a construction management plan will identify protection and remediation works to the Main Gallery Building and moat, including support from the Owner on the management of Sculpture.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(a)]</p> <p><i>The extent to which the application affects the cultural heritage significance of the place</i></p>	<p><b>Has the proposal been influenced by, or does it address any local planning scheme or Building Act 1993 requirements?</b></p> <p>Planning Scheme – SCO14: The Proposal implements the identified Design Principles and Design Objectives and refines the Masterplan as incorporated into the Planning Scheme.</p> <p>Planning Scheme – HO792: The Proposal maintains and preserves significant fabric to the Heritage Place, integrates measures to renew protection to the underlying superstructure and removes items of attributed little/no significance to improve sightlines to original, significant form. Where change is proposed to early fabric (stairs and vents) within the NGV Garden or Garden Restaurant interface, this is limited to address compliance at select locations or enable precinct-wide design elements to translate consistently requiring a consideration on-balance of the Proposal.</p> <p>Building Act – The Proposal incorporates considered decisions to achieve the precinct-wide Design Principles and Design Objectives, specifically Building Classification of Class 9b fire-resistant construction, exit routes and travel distances and, contemporary universal access and waterproofing requirement, summarised in the pre-lodgement discussions with HV.</p>
<p>[s.101(2)(b)]</p> <p>The extent to which the application, if refused, would affect the reasonable or economic use of the place or object</p>	<p>The Proposal maintains the reasonable use of Main Gallery Building within the National Gallery of Victoria Heritage Place as the State’s premier public art gallery, its principal, monumental form articulated by the basalt clad elevations with zig-zag clerestory windows and cantilevered roof eave and, its uninterrupted built relationship with the Theatres Building located within the Victorian Arts Centre Heritage Place (immediately north) as conceived in the 1960s masterplan. Refusal of the Proposal to the National Gallery of Victoria Heritage Place would prevent the implementation of cohesive, contemporary design principles and objectives precinct-wide by the Owner, at-grade connections to be established with the proposed NGV Contemporary Building and, provide a public space in line with contemporary expectations relating to universal access, patron and visitor services and amenities and public safety. Further, a refusal would prevent:</p> <ul style="list-style-type: none"> <li>• implementation of national standards for universal access across the Site through the primary public pathways;</li> <li>• replacement of the existing waterproofing to the constructed landscape deck, at or approaching the end of its service life;</li> <li>• State Government targets for environmental sustainability through rationalisation and sharing of precinct services, including water capture and re-use of rainfall (to the Public Garden) to be achieved.</li> </ul> <p>The refusal of the Proposal as a whole adversely affects the economic use of the Site by the Owner to maintain their asset (in conjunction with the implementation of the Separate Application) and fails to address identified capital works including:</p> <ul style="list-style-type: none"> <li>• renewal of existing open spaces to broaden its appeal and ensure the continued use of the registered place for future generations;</li> <li>• provision for up-keep and future maintenance of the Buildings, Sculptures and constructed Landscape, and;</li> <li>• comprehensive renewal of the waterproofing system to avoid piecemeal repair of the system itself or damage as a consequence of its current condition and enable future funds to be prioritised to ‘visible’ maintenance and conservation across the Site.</li> </ul>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Matters to Consider in Determination of the Heritage Permit	Comment Upon Relevant Matter
<p>[s.101(2)(d)]</p> <p>If the applicant is a public authority, the extent to which the application, if refused, would unreasonable affect the ability of the public authority to perform a statutory duty in the application.</p>	<p>Refusal of the Application would prevent the Owner and the Applicant to deliver upon their legislative role into the future and in line with international expectations for a world class gallery, including public open spaces and universally accessible pathways, reflecting its place as the State's premier public art gallery and State Government ambitions for environmentally aware design and resource efficiency.</p>
<p>[s.101(2)(e)]</p> <p>Is the registered place or object in a World Heritage Environs Area?</p>	<p>N/A</p>
<p>[s.101(3)]</p> <p>Impact on adjacent or neighbouring heritage place or a place included in the heritage overlay</p>	<p>Refer separate assessments contained within this chapter.</p>

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

Table 23: Assessment of Potential Heritage Impacts – Non-Statutory Built Heritage Guidance (Table B7)

The table below provides comment on the applicable policies of the CMP as identified above at 'Non-Statutory Heritage Guidance'.

National Gallery of Victoria Conservation Policy	Comment Upon Relevant National Gallery of Victoria Conservation Policy
CMP (Purcell, 2022)	
P1	The Proposal achieves this Policy.
P2	The Proposal achieves this Policy.
P3	The Proposal achieves this Policy.
P4	The Proposal achieves this Policy.
P6	The Proposal achieves this Policy.
P7	The Proposal achieves this Policy.
MA1	The Proposal achieves this Policy.
MA2	The Proposal achieves this Policy.
MA3	The Proposal achieves this Policy.
P9	The Proposal achieves this Policy.
P10	Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.
P12	The Proposal achieves this Policy.
MA5	The Proposal achieves this Policy.
P13	The Proposal achieves this Policy.
P15	Introduction of new tree plantings does not preclude the Proposal achieving this Policy.
P17	As demonstrated by its approach to water sustainability, the Proposal achieves this Policy.
P28	The Proposal achieves this Policy in addition to ecological and cultural sustainability.
P29	The Proposal achieves this Policy.
P31	In its evolving context within a complex of connected public art and performance venues preserving their reasonable and historic use and linked by this public open space setting (the Proposal), the Proposal achieves this Policy.
P33	The Proposal achieves this Policy.
P36	The Proposal achieves this Policy.
P37	The Proposal achieves this Policy.
P38	The Proposal achieves this Policy.

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

National Gallery of Victoria Conservation Policy	Comment Upon Relevant National Gallery of Victoria Conservation Policy
CMP (Meredith Gould Architects, 1998)	
5.1	<p><i>Elements of Primary Significance</i></p> <p><b>Externally</b> Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.</p> <p><b>Grimwade Gardens</b> The Proposal achieves this Policy.</p>
6.1	Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.
6.2	<p><i>Fabric and Setting</i></p> <p><b>Policy 1. Significance of the Fabric and Setting</b> Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.</p> <p><b>Rationale</b> The remnant landscaping from the original landscape scheme is proposed to be retained and transplanted to suit a new tree-pit location within an enlarged public open space which provides relief for users of the connected, public cultural venues.</p> <p>The Proposal achieves this Policy as an independent site and seeks to improve connections and entry-points to the Precinct in recognition of its prominent gateway location to central Melbourne across Princes Bridge and, user experience within its evolving garden context, including its social significance to the State of Victoria and integration of connection to Country design principles.</p>
6.6	The Proposal achieves this Policy.
6.7	<p><i>Future Development</i></p> <p><b>Policy 8 Development: Contextual Issues</b> The Proposal retains the open gardens to the west of the NGV International and open-space to the north, with re-configured garden beds, stair exits and paving within the Theatres Building forecourt. No works east of the NGV International are proposed or south within the registration extent are proposed.</p> <p><b>Major Implications Policy B - Development: Contextual Issues.</b> The Proposal achieves this Policy.</p> <p><b>Policy 9 Development: Within the Gallery Site</b> The Proposal achieves this Policy.</p> <p><b>Major Implications Policy 9 - Development: Within the Gallery Site.</b> Not Applicable for works included in the Proposal.</p>
CMP (Allom Lovell & Associates, 1995)	
5.2.1	Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.
5.3.2	Note – the current VHR registration entry includes this based on its land inclusion.
5.3.3	The Proposal achieves this Policy.

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

National Gallery of Victoria Conservation Policy	Comment Upon Relevant National Gallery of Victoria Conservation Policy
5.3.5	<p><b>Alterations and Installations</b> The Proposal achieves this Policy.</p> <p><b>The Site</b> <i>The moats</i> The Proposal achieves this Policy.</p> <p><b>The landscape</b> The Proposal achieves this Policy in so far as remnant, original fabric remains. New plantings, materiality, sculpture placement, pathways and furniture adopt a cohesive design response and urban furniture selections which interpret original design intent to provide a non-axial, publicly accessible ground plane which addresses previous stormwater management failures.</p> <p><b>Sculptural installations and fountains</b> The Proposal achieves this Policy.</p>
5.1	<p><b><i>Elements of Primary Significance</i></b></p> <p><b>Externally</b> Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.</p> <p><b>Grimwade Gardens</b> The Proposal achieves this Policy.</p>
6.1	<p>Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.</p>
6.2	<p><b><i>Fabric and Setting</i></b></p> <p><b>Policy 1. Significance of the Fabric and Setting</b> Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.</p> <p><b>Rationale</b> The remnant landscaping from the original landscape scheme is proposed to be retained and transplanted to suit a new tree-pit location within an enlarged public open space which provides relief for users of the connected, public cultural venues.</p> <p>The Proposal achieves this Policy as an independent site and seeks to improve connections and entry-points to the Precinct in recognition of its prominent gateway location to central Melbourne across Princes Bridge and, user experience within its evolving garden context, including its social significance to the State of Victoria and integration of connection to Country design principles.</p>
6.6	<p>The Proposal achieves this Policy.</p>



## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

National Gallery of Victoria Conservation Policy	Comment Upon Relevant National Gallery of Victoria Conservation Policy
6.7	<p><i>Future Development</i></p> <p><b>Policy 8 Development: Contextual Issues</b> The Proposal retains the open gardens to the west of the NGV International and open-space to the north, with re-configured garden beds, stair exits and paving within the Theatres Building forecourt. No works east of the NGV International are proposed or south within the registration extent are proposed.</p> <p><b>Major Implications Policy B - Development: Contextual Issues.</b> The Proposal achieves this Policy.</p> <p><b>Policy 9 Development: Within the Gallery Site</b> The Proposal achieves this Policy.</p> <p><b>Major Implications Policy 9 - Development: Within the Gallery Site.</b> Not Applicable for works included in the Proposal.</p>
<b>CMP (Allom Lovell &amp; Associates, 1995)</b>	
5.2.1	Notwithstanding the Interdependent Works (to separate applications), the Proposal achieves this Policy to the Public Garden within the Heritage Place registration extent.
5.3.2	Note – the current VHR registration entry includes this based on its land inclusion.
5.3.3	The Proposal achieves this Policy.
5.3.5	<p><b>Alterations and Installations</b> The Proposal achieves this Policy.</p> <p><b>The Site</b> <i>The moats</i> The Proposal achieves this Policy.</p> <p><b>The landscape</b> The Proposal achieves this Policy in so far as remnant, original fabric remains. New plantings, materiality, sculpture placement, pathways and furniture adopt a cohesive design response and urban furniture selections which interpret original design intent to provide a non-axial, publicly accessible ground plane which addresses previous stormwater management failures.</p> <p><b>Sculptural installations and fountains</b> The Proposal achieves this Policy.</p>
5.3.6	The Proposal achieves this Policy.

## SECTION 7.0: HERITAGE IMPACT ASSESSMENT: HERITAGE PLACE SPECIFIC

### 7.4.1 Summary of Assessment

To provide accessible connections to the new structural deck and NGV Contemporary building new main entry, levels within the NGV Garden are proposed to be modified and eliminate barriers, enabling accessible access from across the Precinct allowing the Garden to provide relief to all users of the Precinct. To enable this interface, ground levels require regrading to avoid disturbance with the extant car-park plinth/ Sturt St boundary wall from the existing car-park superstructure. The replacement or installation of new waterproofing to preserved sections of original superstructure enables the build-up of accessible undulations, improved distribution of stormwater and concealment of other Public Garden services.

In recognition of the broader Precinct objectives, the nature of the landscape space to the west of the NGV International Main Gallery Building will evolve from a screen planted, limited access public gallery garden to become a shared Public Garden, with connections across the Precinct. It will adopt a principally Victorian themed 'Garden State' planting strategy, localising Roy Grounds' early Australian landscape considerations. From maintained historic, key views (St Kilda Road and Theatres Building Forecourt) the Proposal maintains and preserves the perception of a garden space to the rear (west) of the NGV International Main Gallery Building, with glimpses from the edges of the Site. It is noted the current treatments, placement of sculpture, open spaces, events and planting strategies have evolved with limited original sections of soft and hardscaping remaining. The pathway hierarchy and the re-grading of levels enables a less formalised arrangement of tree plantings to supplement the lower-level planting strategies a guide views to and in-the-round perception of the monumental built form of the National Gallery Heritage Place and Victorian Arts Centre Heritage Place.

The integration of a contemporary, engaging landscape evolves the previous static nature of the ground plane and can enable improved activation and connectivity with other public institutions accessed from the Public Garden through associated amenity improvements. These changes reflect the Planning Scheme's SCO14 and Masterplan's ambition to draw users through the enlarged, engaging Public Garden.

Following stakeholder consultation, the Proposal incorporates a combination of indigenous and exotic planting selections and, design elements across a number of theme areas, cleared spaces for informal gathering, placement of sculpture and a hierarchy of furniture and pathways. The Proposal acknowledges previous change to the treatments within the NGV Garden and evolving the design intent of the 1960s masterplan and Roy Grounds' vision for landscape treatments as noted in the CMPs.

The Proposal, including the distribution of levels and larger tree plantings, maintains and preserves the monumental built form of the NGV International Main Gallery Building and Arts School within its constructed landscape setting from the historic viewpoints which are maintained across the Precinct.

The Proposal continues the cohesive visual wayfinding cues and landscape treatment to the north at the Victorian Arts Centre Heritage Place, incorporating the precinct-wide Design Principles and Design Objectives. Similarly, these landscape treatments integrate renewal of the outdoor terrace to the Garden Restaurant (proposed to be accessible from the Public Garden), new seating, pathways and clearings and, the placement of sculpture. As with the approach to the Victorian Arts Centre Heritage Place, where change is proposed to fire stairs, these extensions and upgrades retain visible significant fabric and provide complementary extensions, ready perceived as new and reversible, to suit new pathway alignments.

Further, the cohesive, precinct-wide alterations or replacement to western edge safety barriers, progressively installed street furniture or lighting/ security infrastructure to enhance the amenity of the landscape spaces limit visual and physical impacts and are considered to have minimal heritage impact upon the National Gallery of Victoria Heritage Place.



SECTION 8.0  
CONCLUSION

## SECTION 8.0: CONCLUSION

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The Proposal, integrating a cohesive, contemporary, universally accessible public landscape to re-ground the monumental built form within the Precinct delivers upon the Masterplan/ precinct-wide Design Principles and Design Strategies and SCO14 to the Planning Scheme. The Proposal incorporates two principal changes for consideration about the landmark built heritage form; a change toward an activated landscape and, a change toward a considered precinct-wide ground plane with its own identity. Following substantive consultation, including with Heritage Victoria and Traditional Owners to refine the design, planting selections, future maintenance and management the Proposal adopts a series of landscape themes which seek to enhance the immediate environment and ecology.

The Proposal maintains and preserves views of the monumental built form and identified significant fabric. It provides an identifiable, reversible, landscape layer atop a renewed waterproofing treatment to the superstructure, which preserves the integrity of the Buildings and Grounds' conceived relationship of built form, including Forward Surge/ Arts Centre Lawn, itself enhanced through removal of the St Kilda Road facing Canopy. The Proposal references and interprets previous design intent, current conditions and broader contemporary approaches to landscape design to integrate with retained sections of earlier landscape treatments.

In conjunction with the Interdependent Works, whilst change will conceal or alter select original aspects of the realised 1960s masterplan, these changes enable the universal use, sightlines and provide a considered approach to sculpture placement, gathering, materiality, landscape furniture and wayfinding across the Public Garden, whilst offering relief for users of all cultural institutions access from the Proposal. These changes also reflect the evolution of the reasonable use of the Heritage Items within the Precinct and engagement of the arts by the public, to support the continued access, use and function of the Site with provides the setting for the State's premier art and performance Buildings.

Whilst the Proposal will enable improved environmental outcomes, greater inclusivity and accessibility to the Precinct, it will result in select physical and visible change to the context of the Heritage Items. These changes are not considered to unduly harm significant fabric, adversely affect the statutory significance of the each of the Heritage Items or their perception as prominent, public cultural institutions.

A photograph of a field of tall grasses with yellow and purple flowers. The flowers are in various stages of bloom, and the grasses are green and brown. The background is slightly blurred, creating a sense of depth.

# APPENDICES

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# APPENDIX A: LIST OF REFERENCED DOCUMENTS AND DRAWINGS WHICH COMPRISE THE PROPOSAL

- Hassell/ SO-IL – Landscape Drawings
- Active Green Services - Arborist Report

## HASSELL/ SO-IL – LANDSCAPE

Drawing No.	Document or Drawing Name	Rev	Date
<b>Reports</b>			
-	MAPT Public Garden Design Statement	01	15 July 2024
<b>Drawings</b>			
L_0000	Cover Sheet & Drawing Index	E	13 Sept 2024
L_0002	Legend & General Notes	F	13 Sept 2024
L_0100	Precinct Plan	F	13 Sept 2024
L_0101	Key Plan	F	13 Sept 2024
L_1001	Zone 01 - Existing, Demolition, Salvaged and Re-Use Plan	F	13 Sept 2024
L_1002	Zone 02 - Existing, Demolition, Salvaged and Re-Use Plan	E	15 July 2024
L_1003	Zone 03 - Existing, Demolition, Salvaged and Re-Use Plan	F	13 Sept 2024
L_1004	Zone 04 - Existing, Demolition, Salvaged and Re-Use Plan	F	13 Sept 2024
L_1005	Zone 05 - Existing, Demolition, Salvaged and Re-Use Plan	E	15 July 2024
L_1006	Zone 06 - Existing, Demolition, Salvaged and Re-Use Plan	F	13 Sept 2024
L_1007	Zone 07 - Existing, Demolition, Salvaged and Re-Use Plan	F	13 Sept 2024
L_1101	Zone 01 - General Arrangement Plan	F	13 Sept 2024
L_1102	Zone 02 - General Arrangement Plan	F	13 Sept 2024
L_1103	Zone 03 - General Arrangement Plan	F	13 Sept 2024
L_1104	Zone 04 - General Arrangement Plan	E	13 Sept 2024
L_1105	Zone 05 - General Arrangement Plan	F	13 Sept 2024
L_1106	Zone 06 - General Arrangement Plan	F	13 Sept 2024
L_1107	Zone 07 - General Arrangement Plan	E	13 Sept 2024
L_2001	Interface Axonometrics - Dynamic Grasslands	D	15 July 2024
L_2002	Interface Axonometrics - Ridges and Ranges	D	15 July 2024
L_2003	Interface Axonometrics - Flowering Slopes	D	15 July 2024
L_2004	Interface Axonometrics - Valley Floor	E	13 Sept 2024
L_3101	Interface Sections	A	15 July 2024
L_3102	Interface Sections	A	15 July 2024
L_3103	Interface Sections	A	15 July 2024

# APPENDIX A: LIST OF REFERENCED DOCUMENTS AND DRAWINGS WHICH COMPRISE THE PROPOSAL

## ACTIVE GREEN SERVICES – ARBORIST REPORT

Drawing No.	Document or Drawing Name	Rev	Date
-	Arboricultural Impact Assessment, Prepared for Development Victoria: Melbourne Arts Precinct Transformation	-	2 November 2023

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## HERITAGE AND PLANNING CONTEXT: PRECINCT-WIDE

- The Precinct: Proximate Victorian Statutory Built Heritage Controls
- The Precinct: Other Statutory Heritage Controls
- The Precinct: Non-Statutory Listings
- Non-Statutory Heritage Guidance

## BI. THE PRECINCT: PROXIMATE VICTORIAN STATUTORY BUILT HERITAGE REGISTRATIONS

The following statutory heritage listed places are either listed on the Victorian Heritage Register (VHR) or contained within the Melbourne Planning Scheme's (MPS) Schedule to the Heritage Overlay (HO) and are considered by the authors to be proximate to the Proposal. The table below sets out considerations of potential impact based on this proximity.

Table BI: Proximate Statutory Listed Built Heritage Places

Built Heritage Place	Listing Reference/ Status	Type of Potential Impact	Potential Impacts of Proposed Works: Comment
Princes Bridge	State – VHR (H1447)	Indirect – Adjacent (no direct physical, visual or setting impacts upon identified heritage values or significance)	The Proposal is not considered to have permanent impacts upon this place due to the Proposal not affecting any St Kilda Road material or levels abutting Princess Bridge, with the Proposal sited sufficiently physically and visually separate (to the south of Hamer Hall).
Police Hospital	State – VHR (H1541)	Indirect – Proximity (no direct physical, visual or setting impacts upon identified heritage values or significance)	By virtue of its opposing street location and where the Proposal concentrates its works and impacts (temporary and permanent), the Police Hospital is considered sufficiently separate to not be affected by this application and no further consideration is necessary.
Domain Parklands	State – VHR (H2304)	Indirect – Proximity (no direct physical, visual or setting impacts upon identified heritage values or significance)	By virtue of its opposing street location and there being no works contemplated to the east of St Kilda Road, Domain Parklands is considered sufficiently separate to not be affected by this application and no further consideration is necessary.
St Kilda Road	State – VHR (H2359)	Indirect – Adjacent (no direct physical, visual or setting impacts upon identified heritage values or significance)	By virtue of its abutting street location any works that may alter fabric within the registration extents requires agreement with the Land Manager and a separate Heritage Permit Application.



# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## B2. THE PRECINCT: OTHER STATUTORY HERITAGE CONTROLS

### Commonwealth

Table B2: Directly Affected Statutory Listed Built Heritage Places – Commonwealth Listing and Consent

Heritage Place	Heritage Listing (N=NHL, H=VHR; HO=MPS)	Extent of Listing (VHR)	Type of Potential Impact	Statutory Heritage Authority	Approval Pathway	Reference Appendix for Statement of Significance
Melbourne's Domain Parkland and Memorial Precinct	Commonwealth (NHL) – Place ID106305	Refer: Alteration of a Place in the National Heritage List – Melbourne's Domain Parkland and Memorial Precinct. Gazette - C2018G00091  URL: <a href="https://www.legislation.gov.au/Details/C2018G00091">https://www.legislation.gov.au/Details/C2018G00091</a> (Published Date 11 Feb 2018)	Direct – Adjacent (physical and visual)	Department of Climate Change, Energy, the Environment and Water.	Controlled action determination (self assessment) and referral.  Note: Informal discussions with HV anticipate decision making authority returned to HV following controlled action determination.	

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## Melbourne Planning Scheme

By virtue of its inclusion on the VHR, the Site is also included in the Planning Scheme, Schedule to Clause 43.01 Heritage Overlay (cl43.01s) as listed beneath cl43.01 'Heritage Overlay' in Table B3. The extent of the HO matches the extent of registration of the Place on the VHR and notably, within the HO listing for each Heritage Place, there are no external paint, internal alteration, tree or outbuilding controls in the Schedule, prohibited uses are permitted, and it is not an Aboriginal heritage place.

The Heritage Places identified in Table 2 that comprise the Site are subject to the following provisions of the Planning Scheme:

**Table B3: Relevant Sections of the Planning Scheme**

Section	Clause
State Planning Policy Framework	cl15.00 Built Environment and Heritage
	cl15.03 Heritage
Zones	cl37.04 CCZ7 – Capital City Zone – Schedule 7
Overlays	cl43.01 Heritage Overlay
	cl43.01s 2.10 Southbank, South Wharf, Docklands and Port Melbourne:  HO760 Hamer Hall, 100 St. Kilda Road and Arts Centre, 2 St. Kilda Road, Southbank,  HO1298 Forward Surge, 100 St. Kilda Road, Southbank,  HO792 National Gallery Victoria, 180 St. Kilda Road, Southbank,  HO1234 St Kilda Road, Melbourne and Tram Shelter, cnr St. Kilda Road & High Street, Melbourne
	cl43.02 Design and Development: DDO60-A7– Schedule 60 (Area 7)
	cl45.09 Parking: PO1 – Schedule 01
	cl45.12 SCO14 Specific Controls Overlay – Schedule 14

In those listed above, those which affect built heritage items have been marked with bold text and are included in Appendix D.

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## B3. THE PRECINCT: NON-STATUTORY LISTINGS

The Site comprises these built heritage places as included on the built heritage register administered by the National Trust of Australia (Victoria), though this is not of direct statutory decision making impact:

Table B4: Non-Statutory Listings

Built Heritage Place	Statutory Heritage Listing (N=NHL, H=VHR; HO=MPS)	National Trust File Reference	Statement of Significance/ File Details
National Gallery of Victoria	State (VHR) - H1499	B6582 (classified 01/04/1996)	<p>The National Gallery of Victoria, designed by noted architect Roy Grounds &amp; Company Pty Ltd in 1961 and completed in 1968, is historically, architecturally and socially of State significance because:</p> <ul style="list-style-type: none"> <li>it was the first major public building in Victoria for nearly 50 years, and was the first entirely new Art Gallery to be constructed in Australia in the post-war period</li> <li>the architectural expression is unique for its period, combining a modernist approach with various "Romantic" elements, especially the fortress-like exterior, dominated by bluestone cladding, and relieved only by a highlight window and a single arched entrance, the surrounding moat, the water wall, and the Great Hall with its Leonard French designed coloured glass ceiling</li> <li>it is the major work by noted architect Roy Grounds (later Sir Roy), who, with his former partners Robin Boyd and Frederick Romberg, had been one of the most influential architects of his generation, pioneering modernist design. His predilection for simple geometric designs is reflected in the massive rectangular box-form of the main gallery, punctuated by square courtyards, and juxtaposed with the triangular former School of Art, and the circular spire (not built to its original design)</li> <li>the layout involving three courtyards, (individually themed as oriental garden, sculpture court, and performance space), designed to provide visual relief, and multiple circulation choices around the building, was innovative</li> <li>the detailing of the interiors, often with a warm, almost domestic quality, is excellent</li> <li>the display cases, designed by Grant and Mary Featherstone, are notable designs in their own right</li> <li>the controversy at the time over the design within the architectural profession generated more comment than any other building since WWII</li> <li>the design of the Gallery and Cultural Centre, especially the proposed copper-clad spire, represented a new era in the arts and public architecture, and greatly appealed to the general public and community leaders. Images of the spire were used to encourage public donations towards the construction costs.</li> </ul> <p>Over the ensuing decades, with the construction of the adjacent Theatres Building and Concert Hall, the site has become the primary focus for the arts in Victoria.</p>

## APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

Built Heritage Place	Statutory Heritage Listing (N=NHL, H=VHR; HO=MPS)	National Trust File Reference	Statement of Significance/ File Details
Victorian Arts Centre  (Theatres Building and Concert Hall)	State (VHR) – H1500 (HO760)	B7076	-
Forward Surge	State (VHR) – H2378 (HO1298, HO760) – Note Registration Overlaps with Victorian Arts Centre Place	B6393 (classified 18/11/1992)	<i>“Forward Surge” is an imposing work of art on a monumental scale. The four black waves surging towards the City create a rhythmic horizontal flow, which counteracts the strong verticality of the buildings surrounding the work. Thus the sculpture links together built forms on a level which still relates to human size. As a result it creates a strong sense of place in the cultural heart of the city of Melbourne, making it one of the favourite spots for a range of relaxed social activities by members of the general public. In addition, “Forward Surge” evokes familiar local associations, by reminding its viewers of the proximity of the sea. The dynamic interaction that the work provokes, makes it one of the most successful examples of truly public contemporary art in Australia. “Forward Surge” was commissioned as the artist, Inge King, reached the full maturity of her creative powers and is a key work of that period.</i>

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## B4. NON-STATUTORY HERITAGE GUIDANCE

### Heritage Assessments (HAs) and Conservation Management Plan(s) (CMPs)

There have previously been reports completed by HV or CMPs, including conservation recommendations/ policy by private heritage consultants for select items or elements that comprise each Heritage Place within the Site, discussed in separate sections below:

#### Victorian Arts Centre Heritage Place

A CMP for the Victorian Arts Centre (including the Theatres Building, Concert Hall and Forward Surge) was initially prepared concurrent with the National Gallery of Victoria in 1995. In 2013, an update occurred to the Theatres Building which included some discussion for external elements, including Forward Surge, but did not address the Concert Hall (noting a substantial refurbishment of the Concert Hall was completed in 2012).

- Theatres Building CMP (Lovell Chen, 2013)
- Victorian Arts Centre CMP (Allom Lovell & Associates, 1995)

Table B5: Victorian Arts Centre Heritage Place – CMP Policies



(Image Source: Hassell/ SO-IL)

Victorian Arts Centre Heritage Place	
CMP Policy No.	CMP Policy
<b>Theatres Building (CMP, 2013)</b>	
<b>Statutory Requirements</b>	
Policy 3:	<ul style="list-style-type: none"> <li>• Meeting statutory obligations, including those resulting from the statutory heritage controls, is both a legal requirement of management and a means of ensuring works and development are undertaken in accordance with the heritage constraints.</li> </ul>
HV Permit Policy <sup>17</sup>	<p>The Arts Centre is a heritage place comprising two highly significant buildings, associated landscape (soft and hard) areas and a number of sculptures, some of which are individually significant. The Arts Centre has a strong inter-connection with St Kilda Road and Southbank. The building exteriors remain generally unaltered, other than for the State Theatre building's spire from their original construction, and are of considerable significance. More recent elements have been added generally in a seamless manner and relate to the arts and entertainment functions of the complex.</p> <p>The building interiors are of considerable significance, being largely original, particularly in areas of primary significance. Those in Hamer Hall were inspired by the earth's geological substrate and are therefore dark and earthy, while those in the Theatres Building represent the jewelled cavern. Care must be taken to avoid altering details or features where they contribute to the overall aesthetics of the place.</p> <p>The aesthetic is created from a combination of elements and finishes (including bush hammered concrete, metallic, glass, high gloss, flat, textile, leather etc), the style of door fittings, colour and patterning, or lack of pattern, of carpets and wall cladding, textures, ornamented ceilings and walls, mirror effects, some lighting, murals and the like.</p>
<b>Potential Works Policy</b>	
Policy 4:	<ul style="list-style-type: none"> <li>• Where works are required in order to comply with regulatory requirements and these works have the potential to impact on significant fabric or spaces, specialist heritage advice should be sought to minimise any adverse impact.</li> </ul>

<sup>17</sup> Theatres Building CMP (2013), p73.

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## Victorian Arts Centre Heritage Place

### CMP Policy No.

### CMP Policy

#### General Conservation Policy

Policy 5:	<ul style="list-style-type: none"> <li>The retention and conservation of significant heritage fabric should be a key consideration in the future management of the Theatres Building.</li> </ul>
Policy 6:	<ul style="list-style-type: none"> <li>The level of significance of individual elements and spaces, and any factors which have been identified as contributing to significance and should be considered in, and form the basis of, all future works.</li> </ul>
Policy 7:	<ul style="list-style-type: none"> <li>All future conservation works which affect fabric and elements of significance should be carried out having regard for the principles of the Australia ICOMOS Burra Charter, 1999.</li> </ul>
Policy 8:	<ul style="list-style-type: none"> <li>All future conservation work should be carried out by persons with relevant conservation experience and expertise.</li> </ul>

#### Use and Adaptation

Policy 11:	<ul style="list-style-type: none"> <li>The ongoing use of the Theatres Building as a centre for the performing arts and an exhibition and cultural centre whereby the building is used for its original intended purpose, is key to the historical and social significance of the place. Other compatible uses can be accommodated within the building and on the broader site, however these should remain subsidiary to the primary use.</li> </ul>
Policy 12:	<ul style="list-style-type: none"> <li>Physical change to the Theatres Building and the place as a whole should support the ongoing operational and functional requirements but should also be sympathetic to the significant heritage values and physical constraints.</li> </ul>
Policy 13:	<ul style="list-style-type: none"> <li>Adaptation of significant spaces for compatible uses can occur but should only be undertaken in locations and in a manner that will not substantially detract from the cultural significance of the spaces or the Theatres Building and complex overall.</li> </ul>

#### Building Exteriors

Policy 14:	<ul style="list-style-type: none"> <li>Retain and conserve the significant external form and fabric of the Theatres Building to maintain the presentation of the building and its role in the broader complex.</li> </ul>
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#### Setting & Site Development

Policy 21:	<ul style="list-style-type: none"> <li>The immediate setting and context of the Theatres Building includes the broader Arts Centre Melbourne and NGV International to the south and the relationship between the three buildings is fundamental to the significance of the place as a whole.</li> </ul>
Policy 22:	<ul style="list-style-type: none"> <li>New construction on the site should ensure that the heritage significance of both the Theatres Building and Hamer Hall, the terraces and the landscape areas is not diminished.</li> </ul>

#### Lighting, Services and Signage

Policy 23:	<ul style="list-style-type: none"> <li>Lighting should enhance both the amenity and presentation of the Theatres Building, including both the external appearance and internal amenity and character of the building.</li> </ul>
Policy 24:	<ul style="list-style-type: none"> <li>Upgrades to services in areas/spaces of significance should enhance the amenity and use of the spaces, and avoid or limit visual and physical impacts on the spaces.</li> </ul>

#### Archival Record

Policy 28:	<ul style="list-style-type: none"> <li>In accordance with good conservation practice, in the event spaces or areas of primary or contributory significance are altered or refurbished, these should be recorded through the preparation of an archival quality photographic record.</li> </ul>
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# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## Victorian Arts Centre Heritage Place

CMP Policy No.	CMP Policy
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### Individual Elements, Spaces & Areas: 4.11 Landscape

4.11.4 - Policy implementation

**Essential Action:** The paving pattern in the plaza in front of the main entrance to the Theatres Building should be retained. Where new paving is to be installed adjacent to the Theatres Building or where alterations are to be made to the Theatres Building, this existing paving pattern should be continued.

**Preferred Action:** N/A

**Adaptation/ Intervention:** As part of any future planting scheme for the site the history of landscaping treatments on the site should be considered, as should the original design intentions of the 1960 masterplan. Future installation of artworks should consider potential impacts on the significant hard landscaping.

### Individual Elements, Spaces & Areas: 4.12 Sculpture

4.12.3 - Policy implementation

**Essential Action:** The primacy of 'Forward Surge' in the space between the two buildings should be maintained. Permanent artworks should not be fixed to the external fabric of the buildings.

**Preferred Action:** Consideration should be given to the relocation of 'Dervish' to achieve a more satisfactory relationship with one or both buildings. Continue the tradition of the placement of sculptural pieces on the Arts Centre site.

**Adaptation/ Intervention:** Future permanent installations should be carefully assessed to ensure there is no adverse impact on the presentation of the two main buildings as distinct monumental and geometric inspired objects. Temporary installations could occur within the changing context of exhibitions or installations.

## Victorian Arts Centre (Concert Hall) (CMP, 1995)

Exterior Policy

- Conserve all of the original external fabric that contributes to the overall geometric conception of each building. While all exteriors are generally considered to be of primary significance, certain elements of these exteriors are less significant than others.
- Of the Concert Hall, make no alterations to the form of the original drum. Alterations may be made for functional reasons to the building exterior below the level of the upper terrace but these should be minimised and where possible, conform strictly to existing window openings and respect the general geometric purity of the original scheme. Also to be considered are the horizontal lines of the existing building as regards the composition of any major additions. Materials used in these alterations should not be the same as the Theatres building or the National Gallery but be sympathetic in colour and texture to the original building.
- Make no alterations to the upper-level terrace balustrade of the Concert Hall. While canopies etc. may be attached to the building these should be attached beneath and back from the line of the underside of the terrace.
- Additions may be made to the upper level terrace but the form of these additions must minimise the formal impact upon the significance of the drum form of the Concert Hall, ie visually retain maximum exposure of the drum from when viewed from across the river. Tangential additions to the drum are not acceptable. Any addition with large areas of glazing should take into account the general massive character of the Concert Hall drum and make the new work clear through use of materials. No addition should be allowed to extend out to the same line of the upper-level terrace balustrade, ie the sense of the terrace should be respected and retained. Pedestrian access around the building should be retained at all times.

## APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

Victorian Arts Centre Heritage Place	
CMP Policy No.	CMP Policy
General Conservation Policy	<ul style="list-style-type: none"> <li>• Those buildings, elements and spaces identified as being of significance should be conserved in accordance with the Conservation Policy identified in this study.</li> <li>• Those factors which have been identified in the statement of significance as contributing to significance should be considered in, and form the basis of, all future works.</li> <li>• All future conservation and development works which affect buildings or areas of significance should be carried out having regard for the principles of the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (The Burra Charter) as amended.</li> </ul>
Use Policy	<p>The Victorian Arts Centre should continue to be used primarily as a public performing arts venue, exhibition and cultural centre and the State's principal venue for performing arts. While other compatible uses are possible, these should remain subsidiary to the primary use</p>
Adaptation of Buildings Policy	<ul style="list-style-type: none"> <li>• Adaptation of significant spaces for compatible uses should only be undertaken in locations and in a manner that will not substantially detract from the cultural significance of the spaces or the Victorian Arts Centre.</li> <li>• Where future works are to occur to significant spaces, the approach should first be to conserve significant elements of fabric. New work should ensure that the heritage significance of the buildings and site is not diminished.</li> <li>• Such an approach to future works involving intervention in the existing buildings and site should reinforce and enhance the cultural significance of the Victorian Arts Centre, and should not be incompatible with its continued use for the performing arts and other cultural purposes.</li> <li>• Adaptation of significant spaces for compatible uses should only be undertaken and in a manner that will not substantially detract from the cultural significance of the spaces or of the Victorian Arts Centre.</li> <li>• The ongoing process of functional and physical adaptation is one which, from a conservation viewpoint, is supported provided it does not diminish the cultural significance of the place.</li> </ul>



## APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

Victorian Arts Centre Heritage Place	
CMP Policy No.	CMP Policy
New Construction Policy	<ul style="list-style-type: none"> <li>• <i>New construction on the site should ensure that the heritage significance of the main buildings, terraces, and landscape areas is not diminished.</i></li> <li>• <i>Above the level of the podium, no new construction should physically join together the Theatres building and the Concert Hall as one visually coherent and single building on the site. Any new building constructed between the two buildings should be recessive in character and form, and not, in its silhouette, compete with or attempt to join the curving forms of the adjacent buildings. It should also not greatly infringe upon the space between the two buildings. It should not be clad in the same materials of the adjacent Theatres building or the Concert Hall but follow Grounds' philosophy of a different material for a different significant form. The sculpture 'Forward Surge' should remain in the space where it is currently located, between the Concert Hall and the State Theatre. It may however be moved closer towards St Kilda Road or closer to the State Theatre so long as it is moved in a parallel orientation, ie. so that the curves of the sculptures still follow the same direction.</i></li> <li>• <i>While the sculpture relates closely to the curves of the adjacent buildings, it is conceivable that the work could move if the walkway canopy is removed from the site and the landscaping altered. (See 4.4.1 Sculpture for the policy regarding 'Forward Surge'.)</i></li> <li>• <i>New construction may occur beneath podium level except at the river frontage where any new construction should be sited well back from the balustrading and terrace piers of the original Grounds design.</i></li> <li>• <i>Any new hard landscaping should follow the multi-directional pattern and choice of materials used in the plaza area in front of the Theatres building and fronting St Kilda Road.</i></li> <li>• <i>There is scope for a new landscape treatment between the Theatres building and the Concert Hall but this should not involve the introduction of any axiality that will draw the visual focus away from the two existing buildings or confuse the original concept of significant monumental forms placed freely upon a plane, in this case the podium level adjacent to St Kilda Road.</i></li> </ul>
Landscape Policy	<ul style="list-style-type: none"> <li>• <i>The soft landscaping elsewhere (ie in the space between the two buildings, behind each building, and on the upper level terrace of the Concert Hall) may be altered. The existing planting should be reviewed and future planting and installation of artworks planned to ensure that the landscaping is in sympathy with the original design intentions of the 1960 masterplan. Any new garden furniture required should be carefully designed and sited to ensure that it does not compromise the original design intentions of the 1960 masterplan. It is not recommended that palm trees, as planted on the Riverside Terrace, continue around the circumference of the Concert Hall obscuring its bold cylindrical form. These trees should be limited to Riverside Terrace.</i></li> <li>• <i>Further sculpture, fountains or other additions may be permanently placed on the site of the Victorian Arts Centre. Temporary installations are acceptable within the changing context of exhibitions. Future permanent installations should be carefully assessed to ensure that the intended visual effect of the two buildings as distinct monumental and geometric inspired.</i></li> </ul>

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## Forward Surge Heritage Place

A CMP for Forward Surge Heritage Place has not been prepared following its formation as a state heritage place, however, reference has been drawn to the Executive Director’s report and the Heritage Council Registration determination as part of the registration process. In addition, select sections from CMPs prepared for the Victorian Arts Centre Heritage Place include reference to the Sculpture and its setting at Arts Centre Lawn.



(Image Source: Hassell/ SO-IL)

Table B6: Forward Surge Heritage Place – CMP Policies

Forward Surge Heritage Place	
CMP Policy No.	CMP Policy
<b>Executive Director’s Report (2017)</b>	
Location Policy	<ul style="list-style-type: none"> <li>The sculpture should remain on its current, original site. Full public access to the sculpture should be maintained. Any works to the areas around the sculpture should ensure that the work remains fully accessible to the public. It is acceptable to put unobtrusive skateboard stops at the base of the ‘waves’ for public safety reasons.</li> <li>The Arts Centre Lawn should be maintained as a grassy lawn. Consideration should be given to replacing the current palms (<i>Livistona australis</i>) with Eucalypts given that Inge King saw these trees as an important setting for her work. It is recognised that the original Spotted Gum trees (<i>Corymbia maculata</i>) may grow too large for the site, however a smaller species of Eucalyptus may be able to be used. No weed or vermin control chemicals are to be applied to the sculpture.</li> <li>If there is ever a proposal to remove, replace or alter the walkway, any new structure should allow an uninterrupted view of Forward Surge from St Kilda Road.</li> </ul>
Maintenance Policy	<ul style="list-style-type: none"> <li>The sculpture should be regularly maintained both above and below ground to stop corrosion of the metal and retain the sharp edges of the work. As part of a maintenance program, an engineer may need to document and monitor the structural condition of the whole work including the underground components and fastenings. The coatings should be regularly inspected by a conservator to ensure that they are functional both above and below ground and are not allowing water to enter the hollow sculpture.</li> <li>A black semi-gloss paint should be used over corrosion inhibiting coatings in order to maintain the original appearance. It is recognised that the technology of painted coatings will change over time. As King was more concerned with the appearance than the materials of the coatings, different types of coatings and inhibitors may be acceptable. Where possible, the stable layers of original paint should be retained on the work as evidence of its history; provided that the edges of the original paint can be smoothed so as to maintain the overall smooth semi-gloss appearance of the sculpture. Where possible, the existing layers should be maintained. If the paint layers must be removed for preservation reasons, samples of the paint should be kept in the Arts Centre collection.</li> <li>Repeated sandblasting will damage the smooth surface of the steel and should not be allowed. Caustic or solvent based paint strippers are acceptable.</li> <li>Touch-up painting of un-corroded areas of the sculpture only, using semi-gloss black paint, provided that preparation or painting does not remove large amounts of original paint.</li> </ul>

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

Forward Surge Heritage Place	
CMP Policy No.	CMP Policy
<b>Theatres Building (CMP, 2013)</b>	
<b>Setting &amp; Site Development</b>	
Policy 21:	<i>The immediate setting and context of the Theatres Building includes the broader Arts Centre Melbourne and NGV International to the south and the relationship between the three buildings is fundamental to the significance of the place as a whole</i>
Policy 22:	<i>New construction on the site should ensure that the heritage significance of both the Theatres Building and Hamer Hall, the terraces and the landscape areas is not diminished.</i>
	<p><i>The sculpture 'Forward Surge' should remain in the space where it is currently located, between Hamer Hall and the Theatres Building. It could be moved closer towards St Kilda Road or closer to the State Theatre so long as it is moved in a parallel orientation, ie. so that the curves of the sculptures still follow the same direction. While the sculpture relates closely to the curves of the adjacent buildings, it is conceivable that the work could move if the walkway canopy is removed from the site and the landscaping altered.</i></p> <p><i>Any new hard landscaping should follow the multi-directional pattern and choice of materials used in the plaza area in front of the Theatres Building and fronting St Kilda Road. There is scope for a new landscape treatment between the Theatres Building and Hamer Hall but this should not involve the introduction of any axiality that could draw the visual focus away from the two existing buildings or confuse the original concept of significant monumental forms placed freely upon a plane, in this case the podium level adjacent to St Kilda Road.<sup>18</sup></i></p>
<b>Individual Elements, Spaces &amp; Areas: 4.11 Landscape</b>	
4.11.4 – Policy Implementation	<p><b>Essential Action:</b> <i>The primacy of 'Forward Surge' in the space between the two buildings should be maintained.</i></p> <p><b>Preferred Action:</b> <i>N/A</i></p> <p><b>Adaptation/ Intervention:</b> <i>As part of any future planting scheme for the site the history of landscaping treatments on the site should be considered, as should the original design intentions of the 1960 masterplan.</i></p>
<b>Individual Elements, Spaces &amp; Areas: 4.12 Sculpture</b>	
4.12.3 – Policy Implementation	<p><b>Essential Action:</b> <i>The primacy of 'Forward Surge' in the space between the two buildings should be maintained.</i></p> <p><b>Preferred Action:</b> <i>N/A</i></p> <p><b>Adaptation/ Intervention:</b> <i>Future permanent installations should be carefully assessed to ensure there is no adverse impact on the presentation of the two main buildings as distinct monumental and geometric inspired objects.</i></p>

<sup>18</sup> Theatres Building CMP (2013), p86.

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

Forward Surge Heritage Place	
CMP Policy No.	CMP Policy
<i>Victorian Arts Centre (Concert Hall) (CMP, 1995)</i>	
New Construction Policy	<ul style="list-style-type: none"> <li>• <i>New construction on the site should ensure that the heritage significance of the main buildings, terraces, and landscape areas is not diminished.</i></li> <li>• <i>Above the level of the podium, no new construction should physically join together the Theatres building and the Concert Hall as one visually coherent and single building on the site. Any new building constructed between the two buildings should be recessive in character and form, and not, in its silhouette, compete with or attempt to join the curving forms of the adjacent buildings. It should also not greatly infringe upon the space between the two buildings. It should not be clad in the same materials of the adjacent Theatres building or the Concert Hall but follow Grounds' philosophy of a different material for a different significant form. The sculpture 'Forward Surge' should remain in the space where it is currently located, between the Concert Hall and the State Theatre. It may however be moved closer towards St Kilda Road or closer to the State Theatre so long as it is moved in a parallel orientation, ie. so that the curves of the sculptures still follow the same direction.</i></li> <li>• <i>While the sculpture relates closely to the curves of the adjacent buildings, it is conceivable that the work could move if the walkway canopy is removed from the site and the landscaping altered. (See 4.4.1 Sculpture for the policy regarding 'Forward Surge').</i></li> <li>• <i>New construction may occur beneath podium level except at the river frontage where any new construction should be sited well back from the balustrading and terrace piers of the original Grounds design.</i></li> <li>• <i>Any new hard landscaping should follow the multi-directional pattern and choice of materials used in the plaza area in front of the Theatres building and fronting St Kilda Road.</i></li> <li>• <i>There is scope for a new landscape treatment between the Theatres building and the Concert Hall but this should not involve the introduction of any axiality that will draw the visual focus away from the two existing buildings or confuse the original concept of significant monumental forms placed freely upon a plane, in this case the podium level adjacent to St Kilda Road.</i></li> </ul>
Landscape Policy	<ul style="list-style-type: none"> <li>• <i>The soft landscaping elsewhere (ie in the space between the two buildings, behind each building, and on the upper-level terrace of the Concert Hall) may be altered. The existing planting should be reviewed and future planting and installation of artworks planned to ensure that the landscaping is in sympathy with the original design intentions of the 1960 masterplan. Any new garden furniture required should be carefully designed and sited to ensure that it does not compromise the original design intentions of the 1960 masterplan. It is not recommended that palm trees, as planted on the Riverside Terrace, continue around the circumference of the Concert Hall obscuring its bold cylindrical form. These trees should be limited to Riverside Terrace.</i></li> <li>• <i>Further sculpture, fountains or other additions may be permanently placed on the site of the Victorian Arts Centre. Temporary installations are acceptable within the changing context of exhibitions. Future permanent installations should be carefully assessed to ensure that the intended visual effect of the two buildings as distinct monumental and geometric inspired.</i></li> </ul>

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

## National Gallery of Victoria Heritage Place

A CMP for the National Gallery of Victoria was initially prepared concurrent with the Victorian Arts Centre (including the Theatres Building, Concert Hall and Forward Surge) in 1995. In 1998, an update was made to the Conservation Policy and Plan (section 6 and 7) with particular attention to the Brief for the Gallery Redevelopment.<sup>19</sup> In early 2022, following a request from HV received by the DV in early 2019 to update the current listing to comply with current best practice and acknowledge the refurbishment project (1999-2003), an update to the CMP and VHR registration documentation were completed.

- NGV International CMP (Purcell, 2022)
- National Gallery of Victoria CMP (Meredith Gould Architects P/L, 1998)
- National Gallery of Victoria CMP (Allom Lovell & Associates, 1995)



(Image Source: Hassell/ SO-IL)

Table B7: National Gallery of Victoria Heritage Place – CMP Policies

National Gallery of Victoria Heritage Place	
CMP Policy No.	CMP Policy
<i>CMP (Purcell, 2022)</i>	
<b>4.3 Overarching Policies</b>	
P1	<i>The cultural heritage significance of NGV International is to be maintained and protected.</i>
P2	<i>NGV International is to be maintained, managed, and operated as a major public art gallery.</i>
P3	<i>The architectural legacy of Roy Grounds is to be respected.</i>
P4	<i>The contribution made by the features forming the Bellini/Metier3 redevelopment will be taken into consideration wherever change is proposed.</i>
P5	<i>The high degree of integrity and intactness to the building's exterior is to be considered in any proposal for change with the objective of maintaining its landmark quality.</i>
P6	<i>Alterations and additions are to be compatible with the significance and values of the place and should be targeted to support the continued use of the place as a major public art gallery.</i>
P7	<i>The relative significance and integrity of individual features should be considered in developing proposals for change.</i>
MA1	<i>Protect and maintain features of NGV International which are of primary significance to ensure retention of the cultural heritage significance of the place.</i>
MA2	<i>When planning change, undertake, or commission, an assessment of the change's potential impact. As part of this process, consider appropriate mitigation measures or alternative solutions (where available).</i>

<sup>19</sup> NGV CMP (1998), sl.4 Methodology, p2.

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

National Gallery of Victoria Heritage Place	
CMP Policy No.	CMP Policy
MA3	<i>All works should have regard for the principles of the Australia ICOMOS Burra Charter, national and international best practice conservation guidelines</i>
<b>4.4 Grounds Legacy</b>	
P9	<i>Change is to be managed with respect to Grounds concept, especially with regard to the buildings exteriors ...</i>
P10	<i>The significant views and vistas identified within Section 2.4.2 are to be respected and retained to ensure the retention of the buildings landmark quality.</i>
P12	<i>The retention and conservation of fabric of primary and contributory significance is to be prioritised to ensure that long-term integrity is maintained.</i>
MA5	<i>The significance of the place does not preclude change, providing that change is informed by an understanding of NGV International's significance, including its features of primary significance.</i>
<b>4.5 Exhibitions and Events</b>	
P13	<i>The continued use of the place as a frequently changing major public art gallery is fundamental to its significance and should be retained.</i>
<b>4.5.1 Gallery and Exhibition Spaces</b>	
P15	<i>The continuous strip of high clerestory windows should remain visible to the exterior elevations of the building.</i>
<b>4.5.2 Events</b>	
P17	<i>Temporary installations and objects need not be limited to gallery spaces so long as it can be demonstrated that there are no adverse impacts to fabric of primary significance and significant views and vistas.</i>
<b>4.6.6 Environmental Sustainability</b>	
P28	<i>All new developments should achieve high environmental sustainability standards</i>
P29	<i>New infrastructure, and the upgrade of existing infrastructure should explore options to reduce energy and water consumption.</i>
<b>4.7.1 Carrying Capacity and Change of Use</b>	
P31	<i>The operational needs of the building as a major public art gallery will be balanced with the conservation of the building and the protection of fabric of primary significance.</i>
P33	<i>Change which supports activities for the continued use of the place as a major public art gallery should be supported, where it can be demonstrated that it does not impact fabric and spaces of primary significance.</i>
<b>New Built Features</b>	
P36	<i>New built features will require careful design consideration and should minimise impact on the character and significance of Grounds design. A balance should be achieved between the historic and architectural significance of the place and its viable long-term use.</i>
<b>National Construction Code</b>	
P37	<i>Solutions for compliance, as they apply to fabric and spaces of primary and contributory significance, should respond to the intent of the legislation.</i>

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

National Gallery of Victoria Heritage Place	
CMP Policy No.	CMP Policy
P38	<i>Alternative solutions should be applied where compliance with the NCC deemed-to-satisfy designs would result in adverse impact to items of primary or contributory significance.</i>
<b>CMP (Meredith Gould Architects, 1998)</b>	
5.1	<p><b>Elements of Primary Significance</b></p> <p>Externally</p> <ul style="list-style-type: none"> <li>• The whole of the exterior of the Gallery also including: the exterior walls of each of the three courtyards; the moat on the south, east and west; the circulation gallery; the whole of the exterior of the art school; and the bluestone elevations in Sturt Street and Southbank Boulevard.</li> </ul> <p>...</p> <p>Within the Grimwade Gardens</p> <ul style="list-style-type: none"> <li>• Open space, sufficient to permit an understanding of the Gallery building as set within an open park.</li> </ul>
6.1	<p><b>Conservation Policy – Preface</b></p> <p><i>'The National Gallery Site': The Art School; the Gallery building; the Caretakers residence; the elevations to Southbank Boulevard and Sturt Street; the Grimwade Gardens; the moat including the intended moat position (Fig 97 of 1998 CMP) on the north elevation and the podium structure supporting all of the above.</i></p>
6.2	<p><b>Fabric and Setting</b></p> <p><i>Policy 1. Significance of the Fabric and Setting</i></p> <p><i>The National Gallery of Victoria is a place of cultural significance for its architectural and social values. The boundaries of the significant area are defined above as "the National Gallery site".</i></p> <p><i>The primary period of architectural significance relates to the site at the completion of the Gallery building in 1968 and the Art School a little later. The social significance of the site relates to the use as an art gallery and museum from 1968 to the present day. The social significance of the Gallery as a cultural institution extends from its commencement at the Swanston Street site in 1861 to the present day.</i></p> <p><i>Areas of primary significance to the exterior include: the Gallery, incorporating the external elevations and spaces of the three courtyards; the Art School, the Southbank Boulevard and Sturt Street elevations; and the Grimwade Gardens.</i></p> <p><b>Rationale</b></p> <p><i>Except for the northern moat, Roy Grounds 1961 concept for the Gallery is fully realised in the "National Gallery site". This contrasts with the northern portion of the Victorian Arts Centre site, where the built outcome is dramatically different to the 1961 concept form.</i></p> <p><i>All of the extant fabric from the National Gallery at its completion in 1968 and the setting within the boundaries in the "National Gallery site" is significant, recognising the importance of the complete nature of Grounds' concept and its built outcome in the Gallery, both as an independent site, within its gardens context and as a gateway landmark to the entrance to central Melbourne across Princes Bridge.</i></p> <p><i>The social significance of the institution is a reflection of the important contribution it has made to the State of Victoria.</i></p>

# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

National Gallery of Victoria Heritage Place	
CMP Policy No.	CMP Policy
6.6	<p><b>Control of Intervention into the Fabric</b>  <i>Policy 6. Fabric Intervention: Built and landscape components</i></p> <p><i>Fabric to significant elements within areas of primary significance as defined in policy 1 should be conserved (as defined under Appropriate Conservation Process pages (138-139). Works to the fabric of elements of primary significance should be minimised and should be reversible.</i></p> <p><i>Fabric to significant elements within areas of secondary significance should only be altered where retention prevents the continued use of the associated space for core Gallery purposes.</i></p>
6.7	<p><b>Future Development</b>  <i>Policy 8 Development: Contextual Issues</i></p> <p><i>Future development to land adjoining the National Gallery should have regard to the contribution of context to the conservation significance of the National Gallery.</i></p> <p><b>Rationale</b>  <i>The open Gardens and St. Kilda Road to the east, the low scale buildings to the south, and the open space to the north, are an important part of the context for the National Gallery concept.</i></p> <p><i>The National Gallery site is part of the original concept for a Victorian Arts Centre and is part of a lease which covers the whole Arts Centre site. Works to the Arts Centre's Theatres and Concert Hall will have an impact on the context for the National Gallery and in particular the open northern aspect which allows the National Gallery building to be seen in open grounds.</i></p> <p><i>The avenue plantings in St. Kilda Road, and the open aspect to the east, play an equally important role for the interpretation of the Gallery as a civic landmark.</i></p> <p><i>In return, the Gallery should recognise the context it provides to the State Theatre, particularly on the north elevation.</i></p> <p><b>Major Implications Policy B – Development: Contextual Issues.</b>  <i>An open, low Scale context should be retained for the Gallery. Relevant public authorities should be made aware of the importance to the Gallery of the public spaces to the east and the low scale of buildings to the south.</i></p> <p><i>The Arts Centre have inadequate ground level foyer space at the State Theatre. Any proposed extension to the State Theatre foyer should have regard to the impact on context for the north elevation of the Gallery.</i></p> <p><b>Policy 9 Development: Within the Gallery Site</b>  <i>Future development within the “National Gallery Site” should maintain and enhance cultural significance.</i></p> <p><b>Major Implications Policy 9 – Development: Within the Gallery Site.</b>  <i>Freestanding addition within the Grimwade Gardens is the only other option available for substantial extension to the Gallery at its current site. Works here require careful attention to scale, height and character to ensure that the west elevation of the Gallery retains an open garden context and that the geometric shapes of the Gallery-- the rectangle and art school triangle - remain visually prominent from inside and outside the site. Small discrete connection of freestanding additions to the existing Gallery is possible at ground level.</i></p>



# APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

National Gallery of Victoria Heritage Place	
CMP Policy No.	CMP Policy
<i>CMP (Allom Lovell &amp; Associates, 1995)</i>	
5.2.1	<p><b>Areas of Primary Significance</b>  <i>Spaces and elements of primary significance are those which are of individual significance regardless of the nature of the spaces around them. They are spaces which:</i></p> <ul style="list-style-type: none"> <li><i>are predominantly intact in plan form and fabric, and/or</i></li> <li><i>are particularly demonstrative of the original architectural concept with regard to plan form or materials, and/or</i></li> <li><i>are those which contribute in a fundamental way to an understanding of the public operation and functioning of the Gallery as a publicly accessible art gallery.</i></li> </ul> <p><b>The Exterior</b>  <i>The whole of the exterior, including the Gallery and former School of Art buildings, the moats, the restaurant and cafeteria, the podium walls to Southbank Boulevard and Sturt Street and the exterior of the domed incinerator, is of primary significance. Given that the buildings and site were designed with the intention that all elevations were intended to be viewed, all elevations are of equal significance. The Caretaker's Flat is of contributory significance.</i></p>
<b>5.3 Conservation Policy</b>	
5.3.2	<p><b>Listing</b>  <i>The National Gallery of Victoria should be transferred from the Government Buildings Register to the Historic Buildings Register. The Government Buildings Register only includes buildings and not the curtilage. Given the identified significance of the moat and the Russell Grimwade Garden, it is recommended that the Department of Finance request the Historic Buildings Council to remove the complex from the Government Buildings Register and examine the Gallery buildings and site with a view to including them on the Historic Buildings Register. The area recommended for designation includes all of the site of the Gallery and former School of Art, including the moat, Russell Grimwade Garden and podium walls.</i></p>
5.3.3	<p><b>Use</b>  <i>The National Gallery of Victoria should continue to be used primarily as a public art gallery and cultural centre and the State's principal repository of artworks. While other compatible uses are possible, these should remain subsidiary to the primary use.</i></p>

## APPENDIX B: PROXIMATE BUILT HERITAGE PLACES AND NON-STATUTORY BUILT HERITAGE GUIDANCE

National Gallery of Victoria Heritage Place	
CMP Policy No.	CMP Policy
5.3.5	<p><b>Alterations and Installations</b> Where future works are to occur to significant spaces, the approach should first be to conserve significant elements of fabric. New work should ensure that the heritage significance of the buildings and site is not diminished.</p> <p><b>The Site</b> <i>The moats</i> All of the external fabric of the moat and cooling tower, including the bluestone walls and the circular vents to the south, should be retained. If technical changes to the air conditioning plant make the cooling tower redundant, the existing flow of water spilling off the projecting prisms should be maintained.</p> <p><i>The landscape</i> The Russell Grimwade Garden should be retained. No buildings should be constructed within the garden. While it is not necessary to follow the original landscaping plan precisely, the existing planting should be reviewed and future planting and installation of art works planned to ensure that the landscaping is in sympathy with the original design intentions. Remedial works should be undertaken to the waterlogged areas of lawn.</p> <p>The original garden furniture, including sunken seats and timber-sided bins should be retained. Later incompatible furniture, such as the concrete cylindrical bins, should be removed. Any new furniture required should be carefully designed and sited to ensure that it does not compromise the original design intention of the garden.</p> <p><b>Sculptural installations and fountains</b> Further sculpture, fountains or other additions should not be permanently placed in the moat on the east side. Temporary installations in the moat are acceptable within the changing context of exhibitions. Future permanent installations on the other sides of the moat should be carefully assessed to ensure that the intended visual effect of the moat as an uncluttered foil to the building is not diminished. Permanent installation of sculpture and other art works in the Russell Grimwade Garden and elsewhere in the curtilage of the Gallery similarly should be assessed in relation to its visual effect on the building.</p> <p>Installation of sculpture or other artwork fixed to the south wall, in the location of the originally intended carved bluestone relief sculpture, could be considered. Otherwise, permanent artworks should not be fixed to the external fabric of the building.</p>
5.3.6	<p><b>New Construction</b> New construction on the site should ensure that the heritage significance of the main buildings, courts and landscape areas is not diminished.</p> <p>No new construction should occur in front of the Gallery, or in the moat on any side or in the Grimwade Garden. There is no reason why sections of the car park could not be adapted to alternative uses associated with the Gallery. In addition, off-site facilities should be considered to provide additional space for expansion or relocation of functions which do not require a permanent on-site presence.</p>

# APPENDIX C: DESIGN APPROACH AND REFINEMENT

## THE PROPOSED ACTIVITY: PRECINCT WIDE

- Design Approach
- Design Refinement

### C1. DESIGN APPROACH (THE DESIGNERS DESIGN TEAM)

#### Approach to Universal Design and Accessibility (MGAC)

The below principles aim to deliver to all people a level of experience or use that is consistent, functional, equitable, dignified and safe regardless of a person's age, gender, disability, faith, or family:

- *Equitable Use* - The design encapsulates the needs of the whole community without disadvantaging or stigmatising any one individual or group e.g. encompasses diversity and inclusion.
- *Flexibility in Use* - The design accommodates a wide range of individual preferences and abilities e.g. different event modes.
- *Simple and Intuitive Use* - Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level e.g. seamless and predictable movement.
- *Perceptible Information* - The design communicates necessary information effectively to the user, regardless of the ambient conditions or the user's sensory abilities.
- *Tolerance for error* - The design minimises hazards and the adverse consequences do accidental or unintended actions.
- *Low physical effort* - The design can be used efficiently and comfortably with a minimum of fatigue.

The Proposal translates these principles through the adoption of:

- Intuitive entrances to the precinct that have accessibility as the primary route;
- Continuous accessible paths of travel throughout the precinct that link the key features, hubs and entrances;
- Primary routes are provided with graded walkways (1 in 20 – 1 in 40 gradients);
- Vertical accessibility from each adjoining precinct including a lift (Southern stair – refer Separate Application) which accommodate the public appropriately;
- Lift size that ensures appropriate accessibility, particularly by wheelchair users (refer Separate Application);

- Meeting / waiting spaces across the precinct that allow for moments of rest or waiting;
- A range of varied seating hubs through the Public Garden, a selection of which have the provision of backrests & armrests, consideration of drinking fountains, adjoining rest areas for wheelchair or mobility aid users;
- Clear sightlines along pathways, with landscape and plantings considering movement, rest / waiting or hubs where sound or sight could be minimised;
- Consideration that the precinct provides accessible emergency evacuation routes from adjoining buildings, and;
- Landscape planting and design that considers sensory and visual enhancement.

#### Summary

The design highlights a high level of consideration of Universal Design and technical requirement of AS 1428.1 2009 that have been applied across the precinct. Not only has accessibility for people with disabilities been encompassed, but also the accessibility needs of young families, ageing adults, those with temporary or short-term illnesses.

#### Approach to Building Code Compliance (Philip Chun Building Compliance)

The Building Surveyor is responsible for the design and specification of the components within the Public Garden, across all project stages of design and development. Through workshops with the design team, the consulting building surveyor has reviewed the design and documentation in coordination with the Fire Safety Engineer to identify methods of compliance and provide recommendation on regulatory needs.

#### Approach to Fire Engineering (WSP)

Fire Safety Engineering services associated with the Public Garden development (MAPT) has been undertaken to address the fire engineering issues, such that the relevant Performance Requirements of the National Construction Code (NCC) 2019 Amendment [1], Building Codes of Australia (BCA) for Class 2 to Class 9 Buildings will be satisfied. Based on the analysis and assessment undertaken, and implementation of the Fire Engineering Provisions, the building is considered to meet the relevant NCC Performance Requirements. The proposed development is an open outdoor area where a deck supports the 'Public Garden', above an undercroft containing loading dock for the NGV and the deck will in part be constructed above what was previously Sturt Street now incorporated into the adjoining allotment. The Public Garden is classified as Class 9b 'occupiable outdoor area'.

# APPENDIX C: DESIGN APPROACH AND REFINEMENT

## Approach to Lighting (Steensen Varming)

Lighting for the public domain is no longer seen as a utility with the sole purpose of illumination. Its deeper connection to being is recognised in various ways it forms an integral part of the night-time experience. Lighting aids in the ability to safely navigate the space. It influences the human experience, wellbeing, emotion and informing how we understand our environment. It is a fundamental element of an inhabitable urban space at night-time and a tool for setting the atmosphere at night and supporting the spatial experience. It is an essential means of visual communication.

Various distinct characters of spaces exist within the Melbourne Arts Precinct which require differences in lighting treatments to suit their nature. The key landmark buildings, the trees and the foliage and the sculptures become features of carefully orchestrated visual composition by the application of light. Lighting in this key public domain, therefore, plays a multi-faceted role of meeting the various functional requirements including the need to promote safety and legibility as well as the experiential aspirations such as addressing the need for a sense of place and identity.

Encouraging night-time activity and patronage of the precinct is crucial to its cultural vitality. Outdoor lighting will promote the use of the site and the engagement with arts and culture beyond daytime hours; support after hours activation and the nighttime economy, extending the usable hours of the precinct into the evening. Light encourages active movement, improves nighttime visibility, enables passive surveillance, safety and increases access and usability of public places during dark hours of the day.

## Approach to Pedestrian Movement (Arup)

The aim of the pedestrian planning assessments and input to the design has been to evaluate the expected movement of people to and from the precinct in order to test and inform the necessary spatial provisions for the Public Garden.

Pedestrian modelling was used to simulate and assess the proposed design, with two modelling scenarios: Friday night and Saturday daytime. The scenarios considered a combination of venue events, programming and demands. The analysis focused on peak movements to/from buildings and activity spaces.

The results of the simulations indicate that the Public Garden path network operates within the target Level of Service (LoS) B-C (or better) during the busiest peak event periods. However, local areas such as the St. Kilda Road footpath between Hamer Hall and Theatres Building, and the area south of the Public Garden can be strained with reduced LoS. School Group demands were also analysed, with Public Garden amenities able to accommodate average day scenarios while opportunities to use surrounding facilities are suggested for peak day scenario.

## Approach to Sustainable Design (Steensen Varming)

Sustainability strategies incorporated into the Public Garden design include:

### Connection with Country

Indigenous plants hold cultural and ecological importance for many Aboriginal and Torres Strait Islander people. Many conversations and workshops have been held with the Wurundjeri Woi-Wurrung Traditional Owners to inform the Public Garden design and planting selection process. Discussions also highlighted the need for long term connection with the precinct, including employment and training opportunities, and maintenance and upkeep of the landscape.

### Environment, Biodiversity & Resilience

The landscape strategy deliberately incorporates rarely used native plant species, to illustrate the potential of our native fauna. The planting selection aims to enhance the character and cultural significance of the precinct and to provide food for native fauna. A melding of native and non-native species will be selected to maximise the capacity of the ecosystem, while ensuring adaptability to a changing climate. The Public Garden design has been developed to provide resilience against extreme conditions such as heat waves and prolonged drought conditions, with plants selected to be drought resistant and to minimise water demand for irrigation.

### Water Management

Water plays an important role for many elements of the Public Garden. The planting selection embraces species with low irrigation demands and those resilient to changing climatic conditions and weather patterns. Water is then used sparingly, integrating efficient irrigation supply and control systems, and collecting, treating, and recycling rainwater. Water Sensitive Urban Design features within the landscape provide passive collection and treatment of stormwater.

### Materials Selection

The materials strategy aims to minimise embodied carbon emissions through adopting a full life cycle approach to material selection. Demolition materials from 77 Southbank Boulevard will be assessed and incorporated where possible into the Public Garden, locally sourced granite will be used for the paving, providing a durable and long-lasting surface while minimising transport related emissions.

Health & Wellbeing – The Public Garden will greatly improve access to greenery, enabling a connection with nature in a comfortable and healthy environment. Shading from trees and structures will provide comfort during the summer, the greenery will improve air quality and reduce noise ingress from surrounding roads. The extensive planting strategy will also help reduce heat island effect and help regulate temperatures around the site.

### Community, Education and Accessibility

The Public Garden provides an opportunity for local communities to meet, connect with nature and learn about the different plants and sustainability features incorporated within the design. The design of spaces and pathways have been developed to provide inclusive and equitable access

# APPENDIX C: DESIGN APPROACH AND REFINEMENT

to a diverse range of people, cultures, and abilities. Extensive engagement, training and skills development programmes are planned as part of the Public Garden operations, further enhancing the value that the space provides to the community and visitors.

## Approach to Building Services & Waste (wsp)

To align with the Aim for Zero policy that applies across the broader MAPT precinct, the 'Leave No Trace' approach was recommended as the waste strategy for the Public Garden.

The intention is to have no bins in the Public Garden, which is closely aligned with the current public bin provisions in other City of Melbourne parks and gardens. The Public Garden is already bounded by a considerable number of public place bins provided at key pedestrian entry/egress points. Hence, this option promotes the idea to make the Public Garden a 'waste free' zone that visitors would carry any waste items with them to the nearest existing public place bin surrounding the boundary of the Public Garden itself.

## Approach to Structural and Civil (Northrop)

The Public Garden is an extensive parkland and public space located central to the Melbourne Arts Precinct Transformation Project, being uniquely located across new and existing structures from Hamer Hall to the north through to the existing NGV Garden and Southbank Boulevard to the south.

The design has been based on the desire to create an extensive planted parkland, whilst creating the necessary connectivity between the existing buildings, street frontages and the proposed projects. The project will create a space for people to visit and interact with the landscape and as a destination within the precinct. The Public Garden will provide a varied experience with a vast mixture of planting types, waterplay and sculptures, combined with natural seating and furniture items such as large free-form rocks and more traditional furniture items.

The combination of the changing landscape underlain by a mixture of purpose-built and existing structures, of varying condition and capacity, has driven the need for a carefully considered and varied approach for the structural and civil design.

The desired soil depths along with the imposed live loads on the slab, including sculptural loads, are driving the structural response to the Public Garden podium. The landscape design has been carefully curated throughout the project, with consideration given to the limited capacity of the existing structures to the NGV International and Northern lawn areas, whilst looking to maximise the impact of planting on the new slabs that form part of the RACM and NGV Contemporary projects, with the Public Garden design requirements forming one of the key inputs to the design of these projects. To accommodate the vast level changes across the site and to avoid overloading the existing structures, or the need for wholesale strengthening works, void formers have been proposed over the existing slabs to limit the loads being applied to the structures whilst achieving the required surface levels.

In combination with the renewed garden areas over the existing buildings, the project is seeking to improve the waterproofing condition across the site with the provision of a new waterproofing system, designed to accommodate the various changing conditions across the Public Garden. Careful consideration of the design of new structures has been developed to allow the majority of new structures to be located above the membrane, limiting points of risk in the system and allowing for future flexibility of structures are removed.

The civil design response in relation to the stormwater collection, reuse and discharge is intrinsically connected to the Precinct Services strategy and the overall sustainability strategy.

The stormwater design strategy involves the use of passive irrigation and passive treatment of stormwater prior to collection, which also helps to reduce the risk of overland flow in low flow situations. The collected stormwater is to be directed to rainwater reuse tanks and water treatment to be located within Sturt Street, with the subsequent outflow to be connected to the Council stormwater network within Southbank Boulevard.

Portions of the site, due to the existing conditions such as the Northern Lawn and the NGV Garden, will continue to be drained to the existing drainage points. This is important with respect to NGV International to allow the stormwater to continue to supply the existing moat reticulation system, however improvements to the drainage of the existing tree pits are proposed.

The Public Garden design will continue to be coordinated with the NGV Contemporary and RACM Applications along with the resolution of the Precinct Services Strategy and Plant enclosure.

## Approach to Wind Conditions (ViPAC)

Vipac has carried out an assessment of the pedestrian level winds for the existing site wind conditions of the Public Garden based on a scaled wind tunnel test. The results of the existing site wind conditions are:

- Fulfils the recommended criterion for safety at all test locations.
- Fulfils the recommended criterion for walking at all pathways.
- Fulfils the recommended criteria for standing or sitting at all activated areas, or if the criterion was exceeded, recommended mitigation measures such as higher balustrades and earth mounds were proposed at localised areas.

The test results also concluded that the proposed NGV Contemporary massing and RACM F&B canopy does not have significant adverse wind impact on the Public Garden when compared to existing wind conditions. An at scale wind tunnel test was undertaken to ensure the proposed architectural design meets comfortable & safe sitting & walking throughout the precinct.

# APPENDIX C: DESIGN APPROACH AND REFINEMENT

## C2. DESIGN REFINEMENT

A number of project brief changes with possible direct built heritage impacts or interfaces the Public Garden considered include:

Table C1: Summary of Key Design Revisions since the Concept Design Masterplan

Affected Heritage Place	Summary of Change during Schematic and/or Developed Design
Precinct-wide	<ul style="list-style-type: none"><li>The ground (Public Garden) floor level of NGV Contemporary has been raised to RL 10.3m. The Public Garden southern gardens have been designed to suit the resultant revised levels, and;</li><li>Vertical transport for the Public Garden, with the exception of the river connection opportunity, is to be within buildings.</li></ul>
Victorian Arts Centre	<ul style="list-style-type: none"><li>Theatres Building project scope revisions is limited to change in paving material at new tenancies (refer RACM Application), and;</li><li>The water sculpture, Nautilus, at the north edge of the NGV International moat, is to be retained in its current condition and operation.</li></ul>

### Public Garden Design - Early Engagement With Heritage Victoria

As part of the development of the Proposal, Development Victoria (DV) have led pre-lodgement consultation with Heritage Victoria's Major Projects Team. Design team workshops, led by DV with Erin Williams, Manager Strategic Projects and Operations | Heritage Victoria and Vicki McLean, Principal, Major Projects | Heritage Victoria occurred on a monthly basis through July 2022 and April 2023 with DV, MAP Co, Hassell and Purcell as participants. Following changes in personnel at HV, a series of briefings and familiarisation sessions has occurred between the project team and Janet Sullivan, Manager Strategic Projects and Operations | Heritage Victoria and Jude Doyle, Principal, Major Projects | Heritage Victoria between November 2023 and April 2024.

Engagement with HV has occurred through a series of focussed workshops, with summary of the discussions included in Table C2 and C3 below.

# APPENDIX C: DESIGN APPROACH AND REFINEMENT

## Early Engagement with Heritage Victoria

Table C2: Summary of Early HV Meetings

Date	Topic	Summary of Discussions, Comment or Feedback
04 October 2022	Initial Meeting and Engagement Summary	General update on project evolution since presentation of concept design and anticipated sequence and schedule for future workshops.
20 October 2022 (follow-up site visit 27 October 2022)	Connection to the River (Hamer Hall lift and stair)	Consideration of stair or lift connections to riverbank from Arts Centre Lawn/ Hamer Hall (note, this aspect of the Project remains unfunded and hasn't progressed).
02 November 2022	Forward Surge, Nautilus & Paving	Retention of Nautilus (Grounds' memorial) and Forward Surge in-situ and review of ground surface treatments, pathways and levels to suit broader Precinct accessibility design principles. Appreciation of Forward Surge from St Kilda Rd reviewed in context of possible removal of non-original patron canopy.
15 November 2022	Interface with the Theatres Building and the National Gallery of Victoria Main Gallery Building (NGV International)	<p>Current access and egress stairs to be maintained and pathways extended per pathway hierarchy. Theatres Building northern terrace enables reconfiguration of seating and planting, canopy (refer Separate Application).</p> <p>Theatres Building forecourt and south/west planting incorporates building offset and tapered pathways, to assist wayfinding and view-framing. The green 'lawn' to west (above stage door) is proposed to provide views of the southern gardens.</p> <p>Garden beds to north wall of NGV International are proposed to be re-profiled to assist wayfinding through the enlarged precinct, re-planted to suit planting themes, supplemented by alterations to paving, to draw visitors through Public Garden, toward NGV Contemporary.</p> <p>New works to maintain visibility of current north elevation building and gallery programming signage to and preserve sightline to 'mousehole'.</p>
15 December 2022	Southern Stairs	Interface and works in front of the car-park plinth (by NGV Contemporary project team); it is understood the turret on the corner of Sturt St and Southbank Blvd and a portion of the Sturt St basalt wall will remain visible as part of the backdrop to the southern garden/ stair.
22 February 2023	Draft Presentation	<p>Design update following previous HV consultation focussed upon:</p> <ul style="list-style-type: none"> <li><i>Preservation of 'built' monuments</i></li> <li><i>Pathway hierarchy;</i></li> <li><i>Material identity;</i></li> <li><i>Water element;</i></li> <li><i>Activation and gathering at 'clearings' and 'moments'</i></li> <li><i>Gateways: North, Centre (Link) and South;</i></li> <li><i>Planting themes and selections.</i></li> </ul>
19 April 2023	Paving Treatments	<p>Updates on paving, planting and materiality proposals which integrate primacy of planting over paving, material changes to support different experiences and clear distinction between new/ existing works.</p> <p>Further exploration of hierarchical use of Victorian (Harcourt) granite in pathway treatments.</p>

# APPENDIX C: DESIGN APPROACH AND REFINEMENT

## Summary of Recent Engagement with Heritage Victoria

The Proposal has continued to be refined, incorporating the ongoing consultation with HV and Purcell input. In response to the Brief and as acknowledged by HV, the Proposal incorporates two principal changes to the existing Public Garden which a heritage permit application would need to consider:

- *the nature and approach of landscape treatment toward an activated and planned landscape which encourages users to linger, and;*
- *the character of the Public Garden/ ground plane, from a static landscape which provides a setting for the monumental buildings to one that has an identity in its own right.*

The project team has continued to refine the design proposal consistent with this approach.

## Recent Engagement with Heritage Victoria

Table C3: Summary of Recent HV Meetings

Date	Topic	Summary of Discussions, Comment or Feedback
08 February 2024	Northern Garden (Dynamic Grasslands)	Planting type and selection, including low-level planting with embedded seating within Arts Centre Lawn to maintain visual primacy toward the Forward Surge sculpture.  Interface details about Hamer Hall and modification or compliance upgrade to planter walls/ balustrade/ stair elements and edges, including barrier to west of Arts Centre Lawn above City Road.
22 February 2024	Central Garden (Glades + Gullies, valley Floor and Flowering Slopes)	Further design development of water feature, materials, consolidation of stair/ balustrade upgrades, landscape furniture (note subsequent meeting) pathways and interfaces were considered in context of planting types.
05 March 2024	Planting Presentation (Garden State and Dynamic Grasslands)	Plant hierarchy and distribution of selections per zone being further refined, based on earlier consultation and approach, especially to Arts Centre Lawn.
02 April 2024	Handrails, Balustrades, Seating, Furniture & Fitments	Graduated change/ alteration to stairs and balustrades to suit project interfaces, accessibility or compliance upgrades, including paving treatments.  Rationalising of previous progressive change and adoption of seating suite and balustrade suite across the Site  Extent of pathways and intersections with existing identified for further discussion (post meeting email exchange has occurred through May 2024).



# APPENDIX C: DESIGN APPROACH AND REFINEMENT

## *Summary of Recent HV Engagement*

Consultation with HV has incorporated a series of familiarisation site walks, presentations and consideration of detail components or interfaces.

The refinement of types and hierarchies of new elements such as pathways, paving, plantings, tree locations, balustrades, furniture, seating, retaining walls as well as interfaces of existing and new elements such as pavers and pathways has continued to be considered by the design team following discussion with HV.

# APPENDIX D: HERITAGE CITATIONS & PLANNING SCHEME EXTRACTS

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## APPENDIX D: HERITAGE CITATIONS & PLANNING SCHEME EXTRACTS

- VHR – Heritage Database Report, including Statements of Significance
  - B1 – Victorian Arts Centre
  - B2 – Forward Surge
  - B3 – National Gallery of Victoria
- Melbourne Planning Scheme
  - cl.15.03, cl.37.04, cl.43.01, cl.43.01s, cl.43.02, cl.45.12
- VicPlan Planning Property Report
  - 100 St Kilda Road, Southbank – Victorian Arts Centre
  - 180 St Kilda Road, Southbank – National Gallery of Victoria International

Purcell Victoria  
Narm  
Level 4, 182 Victoria Parade,  
East Melbourne VIC 3002

Purcell New South Wales  
Warrane  
Office 26, The Commons George Street,  
388 George Street,  
Sydney, NSW 2000

Purcell Tasmania  
nipaluna  
183 Macquarie Street,  
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Purcell Hong Kong  
22/F, 169 Electric Road, North Point,  
Hong Kong

Other studio locations:  
Bristol, Cambridge, Canterbury, Colchester, London,  
Manchester, Norwich, Oxford, York.