

QHERITAGE

DESIGNING WITH HERITAGE PLACES

DELIVERING
FOR QUEENSLAND



Queensland
Government

Acknowledgment of Traditional Owners: We acknowledge the traditional owners of country throughout Queensland, and their continuing connection to land, sea and community. We pay our respects to them and their cultures, and to elders both past and present.

We recognise that Aboriginal and Torres Strait Islander people have a traditional association with the land and this traditional association with, and respect for land sustains Indigenous cultures, languages, spirituality, art, law, and all other aspects of life treasured by, and held sacred to, Indigenous Australian people. We recognise the importance of Aboriginal and Torres Strait Islander people cultures to Australia's heritage and the dynamic contribution made by Aboriginal and Torres Strait Islander people.

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DESIGNING WITH HERITAGE PLACES

QHERITAGE

A QCOMPANION DOCUMENT



DELIVERING
FOR QUEENSLAND



Queensland
Government

MESSAGE FROM THE MINISTER



Sam O'Connor MP

Minister for Housing and Public Works
Minister for Youth

Queensland's heritage buildings and places tell the story of our modern state.

From our cities and towns to our regional and rural communities, heritage buildings and places showcase our history and underscore our identity as Queenslanders. They create community pride and contribute to the distinctive character that makes Queensland such a special place.

As Queensland continues to grow – with a record pipeline of housing and infrastructure to deliver, and as we prepare to be on the world stage as host of the 2032 Olympic and Paralympic Games – we must ensure our heritage buildings and places are actively valued and thoughtfully integrated into the future of our communities. The Games are our opportunity to showcase our character, identity and the stories that make our places and lifestyle unique.

When heritage is understood early and engaged with creatively, it can unlock unique development outcomes – supporting economic activity, strengthening local identity, and delivering beautiful places that are distinctive and timeless.

QHeritage: Designing with Heritage Places has been developed to support that ambition. It is a practical tool designed to make it easier for everyone involved in shaping our built environment – property owners, developers, designers, planners and communities – to understand the value of heritage and to make it an opportunity, not an impost. By providing clear guidance, shared principles and real-world examples, the document aims to reduce uncertainty, improve decision-making, and encourage positive, place-led outcomes.

Importantly, this guidance reflects the Queensland Government's work to making it easier to build in Queensland. It recognises that heritage should not be a barrier to development, but a way of unlocking better and more valuable development outcomes. By promoting consistency, transparency and a design-led process, this guide supports a smoother pathway from concept to delivery.

I encourage all those involved in planning, development and design to use this document as a practical tool to make your heritage considerations easier and support faster project delivery. Through designing with heritage, we can deliver exciting, distinctive and enduring places for Queenslanders, now and for generations to come.

FOREWORD



David Gole (left)

Principal, JDA Co. and Member of the Queensland Heritage Council

Fiona Gardiner (centre)

Heritage Consultant and Member of the Queensland Heritage Council

Leah Lang (right)

Queensland Government Architect
Office of the Queensland Government
Architect

Heritage buildings and places play a fundamental role in shaping the quality, character and identity of Queensland. They anchor new development in place, provide continuity through change, and enrich the experience of our streets, neighbourhoods and public spaces.

From a design perspective, heritage is not simply about conserving buildings. It is about understanding what is important and why, and how these values can inform future change. When heritage is engaged with early in the design and development process, it can inspire more thoughtful responses, creating buildings and places that are layered and provide genuinely distinctive, memorable experiences.

This document has been developed to support better outcomes by bridging the gap between heritage policy, design quality and development practice. It builds on the principles of good design and places them in a heritage context— offering a shared language, clear expectations, and practical guidance to support teams in navigating complexity with confidence.

Crucially, the document recognises that effective heritage outcomes are shaped by a robust process. Early collaboration, shared understanding, and design thinking are essential to realising the full value of heritage within contemporary development. By clarifying roles, encouraging dialogue and promoting design-led approaches, this guidance aims to improve both certainty and quality across the system.

Queensland's most memorable heritage places are often those where old and new sit comfortably together— where heritage elements are not isolated or tokenistic but actively contribute to a place's life and identity. This document supports that aspiration by positioning heritage as a strategic asset in place-making and development, capable of delivering long-term social, cultural and economic value.

We encourage practitioners, decision-makers and communities to use this guidance to unlock the potential of heritage— to create new engaging places that respect the past, respond to the present, and set a strong foundation for the future.

The Reconciliation Garden at the University of Queensland was designed and completed in 2023 by Arcadia Landscape Architecture. The project introduced a new landscape treatment in the grounds of the heritage listed Faculty of Medicine at the University of Queensland's Herston Campus. To develop the concept, Arcadia undertook several stakeholder workshops with the Reconciliation Garden Steering Committee, which included local Elders and university staff from the Aboriginal and Torres Strait Islander Studies Unit and the School of Public Health.

The garden was designed as a contemporary reconciliation and medicinal garden. In the garden students can learn about the endemic plant species that were selected and ancestral knowledge about healing practices, as well as reconciliation and Country.

Parallel to designing with and Acknowledging Country, the landscape design incorporates features of the existing grounds that required retention under the heritage listing, including pathing and boundary treatments.





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INTRODUCTION

Designing with Heritage Places seeks to explore and illustrate the breadth of opportunity available when contemplating change to places of heritage significance in Queensland. It is part of the Queensland Government's QDesign series, an initiative dedicated to improving architectural and urban design outcomes across the state.

Queensland is flourishing, with a booming population, buoyant economy and the 2032 Olympic Games on the horizon. The future is bright. But with growth comes pressure, for development, for success, for sustainability and for a future that we can all be proud of.

Heritage has a central role to play in this process. Our future must be authentic to Queensland, not borrowed or imported, but true to us and where we've come from. For that to happen we need to understand our collective inheritance, protect it for future generations and do so in a way that enables us to evolve.

Achieving good design outcomes in heritage settings is not always easy. Technical and approval pathways can be complex, needing expertise which can be difficult to source – 'we don't know who to talk to' is a common cry. Despite these and other challenges, development and heritage should not be understood as mutually exclusive.

Key Objectives

Key objectives of designing with heritage places include:

GUIDANCE Offering advice on a process for good urban design within a heritage context. Good design in heritage settings is not a matter of a particular style or architectural voice. It is about sensitivity to context and the capacity to enhance an appreciation of why a place is valued. The restoration, conservation and adaptive reuse of heritage can – and should – form part of the same process of planning and design.

ADVOCACY Elevating positive outcomes to be derived from designing well with heritage, including economic benefits, environmental and social and cultural benefits.

CELEBRATION Demonstrating that heritage is not a constraint that seeks to prevent change, but an opportunity to add value and richness, reveal meaning and to celebrate the achievements of the past and sustain their relevance into the future.

ENGAGEMENT Building an understanding, respect and value of heritage that is accessible to all.

Document Structure

Designing with Heritage Places is arranged around three core themes, each of which builds on its predecessor.

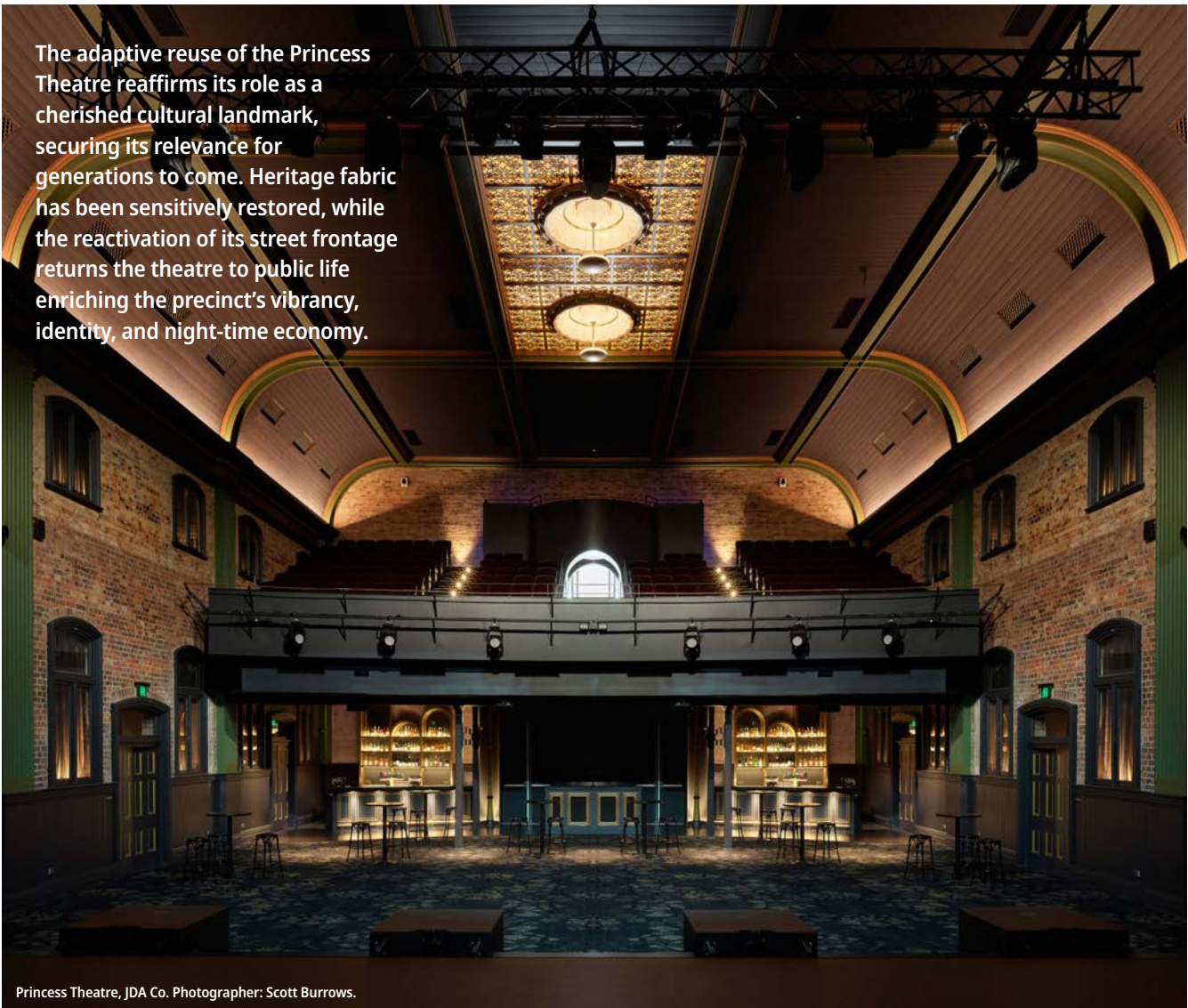
APPRECIATION Establishes what we mean by 'heritage', why it is important, its place in the statutory landscape and its value to urban design.

ATTITUDE Describes the underpinning values for working with heritage places to ensure that design approaches deliver balanced and successful built and urban outcomes.

APPROACH A high-level summary of typical stages in the design process when working with heritage places, including key activities, anticipated outcomes and authority 'check in' points.

Interspersed throughout the document are projects selected to illustrate some of the core themes, processes and principles referenced in Designing with Heritage Places. More detailed case studies are located towards the end of the document.

The adaptive reuse of the Princess Theatre reaffirms its role as a cherished cultural landmark, securing its relevance for generations to come. Heritage fabric has been sensitively restored, while the reactivation of its street frontage returns the theatre to public life enriching the precinct's vibrancy, identity, and night-time economy.



Princess Theatre, JDA Co. Photographer: Scott Burrows.

WHO IS THIS GUIDE FOR?

Designing with Heritage Places has been prepared as a practical resource for people and practitioners involved in heritage settings. This includes but is not limited to, developers, architects, planners, landscape architects, heritage consultants and urban designers. It is also for owners of heritage assets, and regulators who are not heritage specialists.

Heritage is a vast subject, and this publication is necessarily focused and selective – see the back of the document for links to other useful resources to further support understanding and working with heritage places.

A former shoe factory (1908) in Brisbane's West End had been adapted as premises for the Queensland Ballet in 1991. Thirty years later the facility was expanded for use as a broad-based centre for

the performing arts. The volume and proportions of the new works and additions respects the significance of the heritage place through consideration of scale and siting so that the bulk of the



The Thomas Dixon Centre, Home of Queensland Ballet by Conrad Gargett. Photographer: Christopher Frederick Jones.

new development does not dominate, obscure or unnecessarily overshadow the former factory building, a state-heritage registered place. A skillion-roofed enclosure set back from the

street creates a new point of arrival and perpetuates the pre-eminence of the historic building.


The works were designed by Architectus Conrad Gargett and completed in 2022.



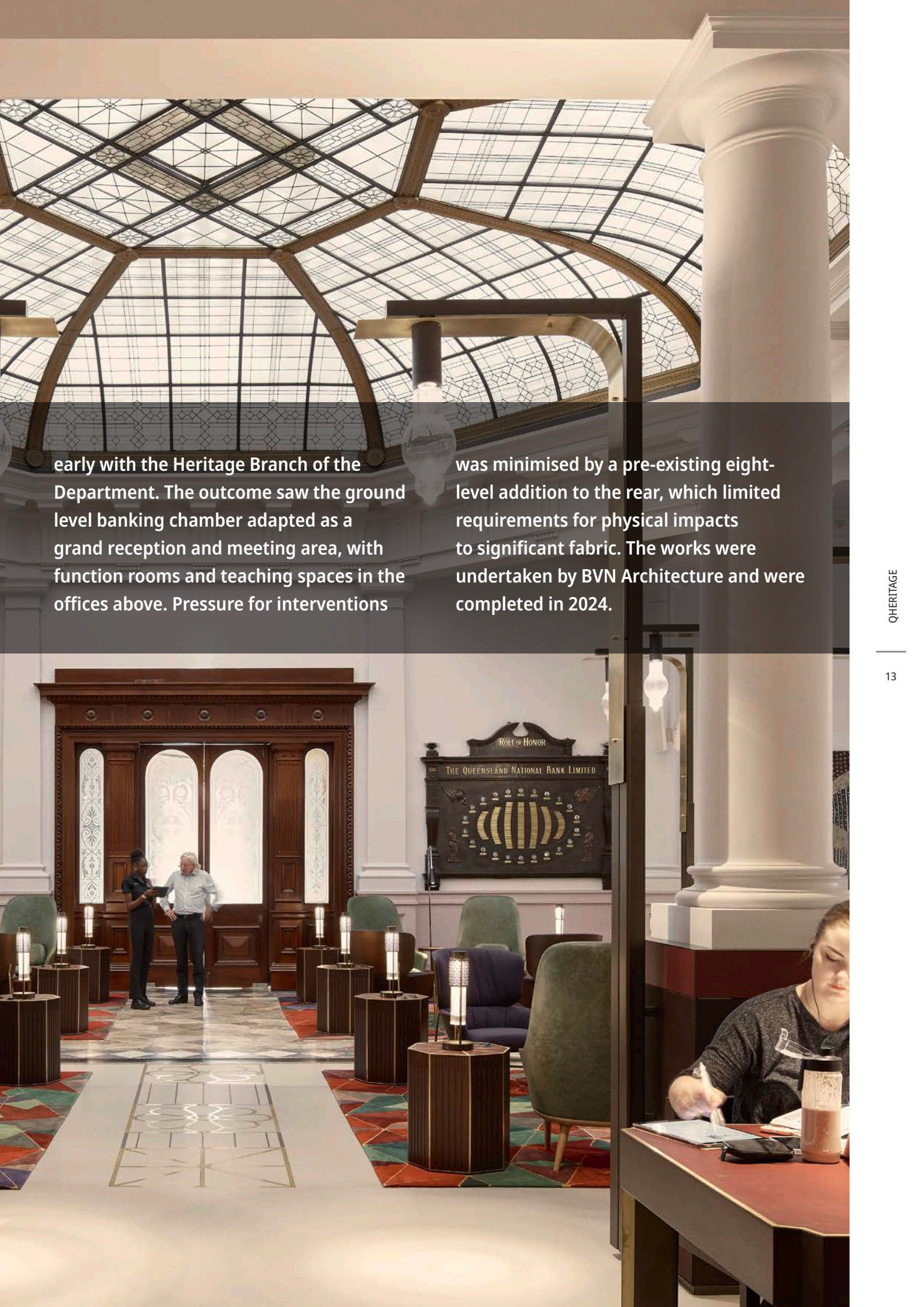
APPRECIATION

UNDERSTANDING HERITAGE

Designing successfully with heritage requires an appreciation of why heritage is important, as well as understanding of key terms and the applicable legislation.



The former National Bank is a building with high levels of integrity to its late 19th century form - externally and internally. In completing its adaptation for The University of Queensland the issue of physical compatibility was discussed



early with the Heritage Branch of the Department. The outcome saw the ground level banking chamber adapted as a grand reception and meeting area, with function rooms and teaching spaces in the offices above. Pressure for interventions

was minimised by a pre-existing eight-level addition to the rear, which limited requirements for physical impacts to significant fabric. The works were undertaken by BVN Architecture and were completed in 2024.

WHAT IS HERITAGE?

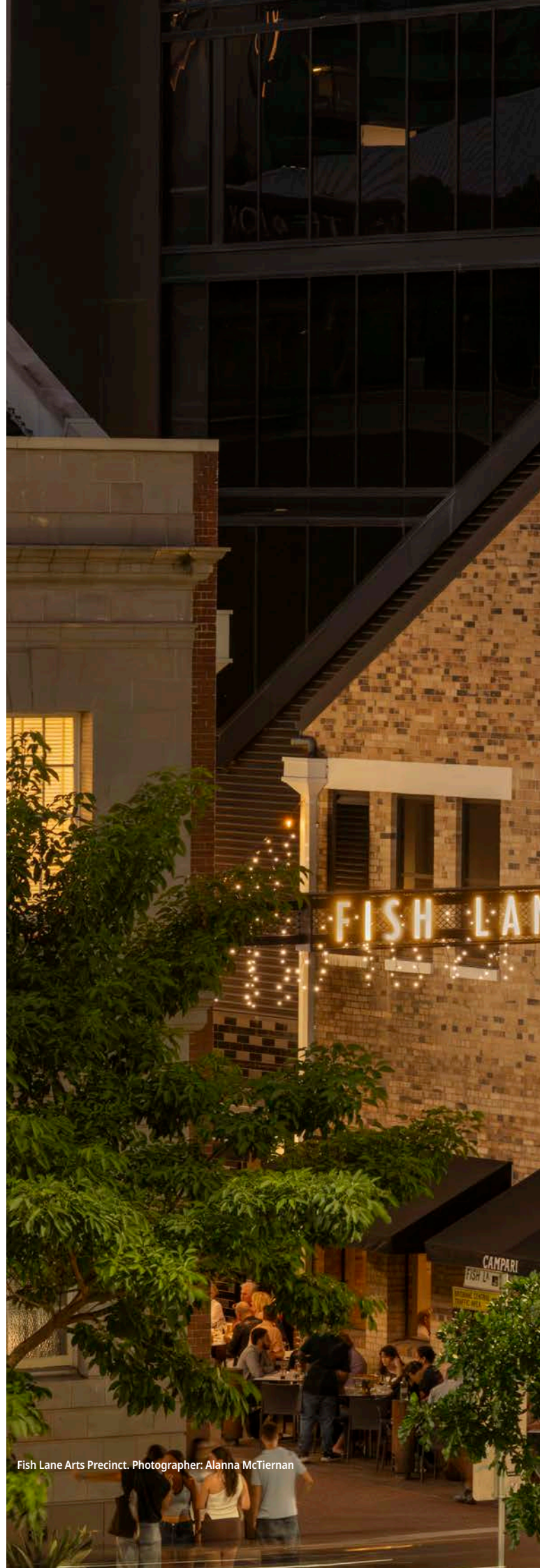
The term heritage derives from inheritance, something passed down from previous generations and considered worthy of conservation. In most cases, heritage places have been assessed as having particular cultural values, often related to their history or architectural qualities. Many are included in registers maintained by local and state governments. There are also 19 places in Queensland included in the National Heritage List maintained by the Commonwealth Government.


Heritage helps to shape our identity. It's a way of using the past to make sense of the present – or tending to our roots to help us to keep growing. Decisions made about the places we choose to preserve reveal insights into our identity and priorities.

This document places emphasis on heritage buildings and places. But heritage is much broader than that. The term can be applied to cultural traditions, collections, principles and ideas, some of which may be very recent. It is also important to understand that conceptions of heritage are not static. As society grows and evolves, so does an appreciation of what we wish to preserve.

The designation of a place as 'heritage' does not mean that alterations and additions cannot occur. The challenge is to manage the process of change in a way that enables the valued attributes of places to remain legible, and alive, and continue to be conserved into the future.

A number of the concepts and terms referenced in this document derive from the Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013. The first edition of the Burra Charter was published in 1979. It is a document that has exerted a considerable influence on heritage policy and practice in Australia and around the world.





The renewal of Fish Lane preserves and reimagines a historic laneway in South Brisbane, reconnects and revitalises key pieces of urban heritage along its length, prioritising walkability and night-time activation, to create a vibrant modern cultural and dining precinct.

Designing with Heritage Places in Context

Designing with Heritage Places provides a 'bridge' between the principles articulated in Q-Design and regulatory frameworks, notably the Queensland Heritage Act (1992) and the Planning Act (2016).

It also supports existing heritage guidelines, including Developing Heritage Places, prepared by the Department of Environment and Heritage Protection (2013).

Designing with Heritage Places is a QCompanion document. It has been prepared as a collaboration between the Office of the Queensland Government Architect in the Department of Housing and Public Works and the Heritage Unit in the Department of the Environment, Tourism, Science and Innovation and through engagement with industry professionals.

Designing with Heritage Places seeks to provide a connection between the broad principles of good urban design and more detailed heritage specific guidelines. It is intended to inspire, enable and elevate the value of heritage places as fundamental and integral parts of a broader urban fabric.

HERITAGE PLACES ACROSS QUEENSLAND

Heritage places and precincts play a pivotal role in enriching the character and liveability of our built environments while fostering the wellbeing of our communities. Shaped by climate, culture, economy and community over time, these places connect us to our shared history and continue to influence the future of our cities and towns.

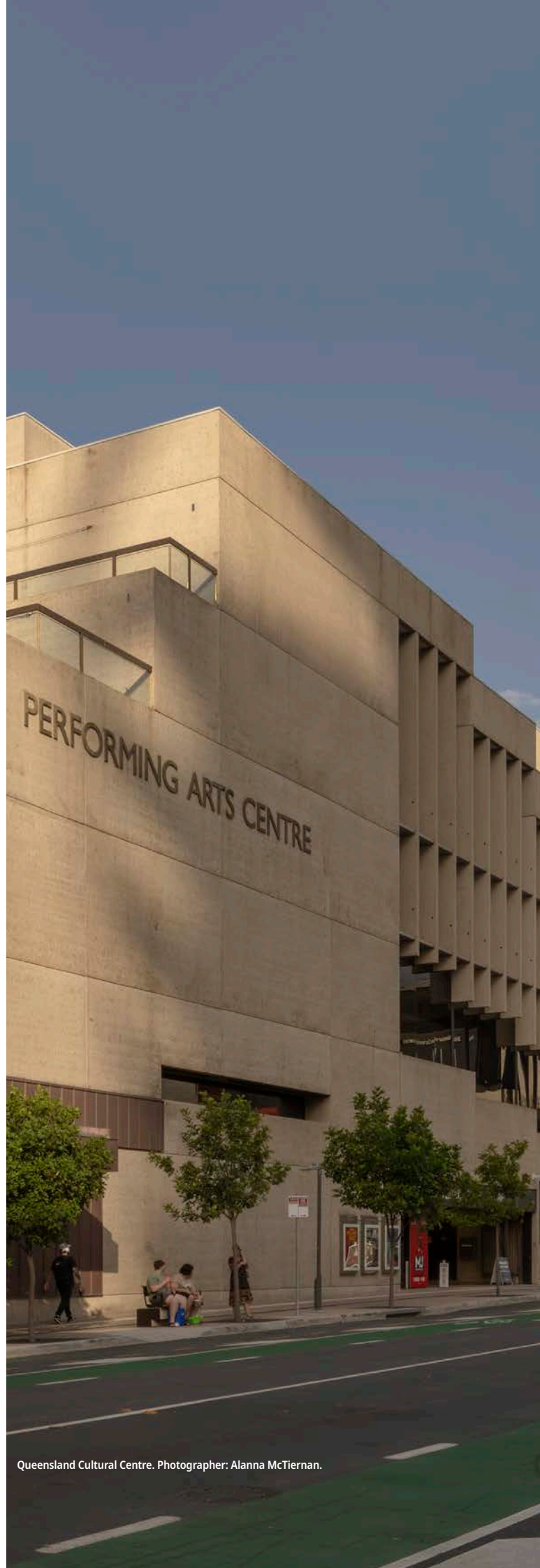
Every street, verandah, home, warehouse, civic building, main street, landscape and skyline view tells a story about how Queenslanders have lived, worked and built communities for the future.

From First Nations cultural landscapes such as Mount Tibrogargan and his family in the Glass House Mountains National Park, to timber-and-tin Queenslander homes climbing the hillside streets, from grand civic buildings like Rockhampton Customs House and Bundaberg Post Office, to bold modernist icons such as the Queensland Performing Arts Centre (QPAC), heritage gives our cities depth, character, and identity.

Heritage is a living resource that thrives when people engage with it. Across Queensland, communities are reimagining heritage places, drawing upon the past but reimagining for the future – from the Woolstore Precinct in Teneriffe, where warehouses have become homes and creative spaces, to Howard Smith Wharves, where an industrial riverfront has become one of Brisbane’s most loved destinations.

Heritage is not about freezing our cities and towns in time. It is about weaving the stories of the past into the design of tomorrow’s neighbourhoods, ensuring they remain distinctive, liveable, and loved. In Queensland, heritage is not only cultural memory – it is also a competitive advantage, shaping future cities and towns that are as inspiring as their history.

Queensland’s contemporary places reflect the state’s varied climates, landscapes, cultures and development over time. In each era, builders and communities have responded to the conditions of their time, leaving physical traces that together shape the character and identity of Queensland’s buildings and places.



Queensland Cultural Centre. Photographer: Alanna McTiernan.



The evolution of built form, design and place

Queensland's built heritage is not defined by a single style or period.

Street alignments established in the nineteenth century support twentieth-century buildings that now accommodate twenty-first-century uses. Timber cottages sit beside post-war walk-ups. Industrial warehouses have become cultural venues, and contemporary buildings frame historic streets.

These layered environments create depth, richness and meaning. From the tropical north to the subtropical south, from coastal cities to inland towns, from industrial ports to agricultural and mining communities, each place reflects how local conditions, available materials, economic drivers and the lives of diverse communities have shaped Queensland.

The following pages trace key moments in this evolution – buildings, infrastructure, institutions and the social, political and technological currents that shaped them. The story begins in the 1820s and unfolds across roughly 170 years, drawing together the familiar and the lesser-known: a Parliament House commissioned for a colony the size of a regional town today, the world's first Labour government, Cloudland's alpine railway, Queensland's first drive-in cinema, and the Big Pineapple.

A timeline of this kind can only show what it can measure, dated structures, recorded events, documented commissions. It cannot show the tens of thousands of years of First Nations peoples' presence on, custodianship of and continuing connection to this Country. That history precedes everything shown here, surrounds it, and continues alongside it – a deeper story held by the Traditional Owners and Custodians of these lands.

Read chronologically from left to right, the timeline pairs Queensland's defining buildings with the events that shaped the world around them.

Featured projects sit above and below the central timeline, accompanied by shorter entries marking concurrent moments in politics, industry, sport, climate and daily life. The intent is not a complete history but a constellation – enough markers to illustrate the patterns, pressures and ambitions that set the foundations for the built environment we have inherited.



Parliament House

Arriving in Brisbane aged 28 as first Colonial Architect, Charles Tiffin was commissioned by equally young and recently-arrived Premier, Robert Herbert, following a controversially failed design competition. Built 1865-1867, initially described as Renaissance and likened to the Louvre and Tuileries in Paris, it is now classified as Classical Revival. Three local stones were used: Woogaroo freestone, Murphy's Creek sandstone for the archways, and Helidon white sandstone for the porte cochere. The roof was originally clad in English slates. The project's ambition was striking, especially with a statewide tax-paying population comparable to that of modern-day Maryborough.

1824

Sir Thomas Brisbane said in 1824 of the timber supply for building

"There are endless quantities of these most beautiful trees"

1857

Promise of hot coffee to the comfort of morning bathers in Mr. Winship's floating river bath

1872

Cobb & Co introduce overland postal service between Sydney and Brisbane

1883

Brisbane Stock Exchange opened, the first in Queensland

1885

South Brisbane Gas & Light Co established; tramway construction commenced in Queen Street

1888

Queensland Institute of Architects (QIA) is founded with 16 members

1840s

Queensland is the only state with a distinctive building vernacular named after the state

1860

First Parliamentary elections; first Queensland postage stamps

1862

Sugar first milled in Queensland

1878

Castlemaine XXX Sparkling Ale launched at the Milton brewery, founded by the Fitzgerald brothers of Victoria

1885

Undue Subdivision of Land Prevention Act establishes min plot size of 16 perches for residential – the detached house

1886

Spring Hill Baths opens proving bathing while utilitarianly providing a means of daily flushing of the Spring Hollow drainage system

1891

Labor Party formed under the Barcardine "Tree of Knowledge"



Exhibition Building

Only two 19th Century exhibition buildings survive in Australia. This 1891 polychrome brick example designed by GHM Addison was built in 23 weeks, when Brisbane's population was just 88,000. Builder John Quinn faced huge contractual penalties to finish the main hall by exhibition week, using 300 workers, four steam engines, 1.6 million local glazed bricks, terracotta by James Campbell, and roof iron shipped from England in March and installed by 23 June. Once deemed merely impressive, the feat is now considered miraculous. Its flamboyant Victorian eclectic style blends Romanesque, Byzantine, Saracenic, and Indian influences, now classified as Federation Romanesque.



Queenslanders

In 1824, Sir Thomas Brisbane noted vast forests of tall, straight timber which would later underpin Queensland's building tradition, engendering the Queenslander house, a vernacular shaped by industry, climate, and policy. Driven by rising demand for timber fuelled by steam sawmilling – not, despite popular belief, a shortage of brickmaking clay – it was urban industry, not bush carpentry, which enabled its sophistication and provoked unrest when sawmills undercut brick construction. Detached housing was favoured by legislation, especially the Undue Subdivision Act 1885, which required larger lots and as an unforeseen consequence mandated low-density living.



The single-skinned timber structure was never confined to housing: schools, post offices, churches and railway stations were built the same way, occasionally to decorative effect. Raised stumps offered flood and termite protection, ventilation and shade. Prefabrication and mobility were critical – kit homes were mass-produced and shipped statewide, entire houses often relocated, or modified with ease. Depression-era government incentives in the 1930s further supported renovation and adaptation, reinforcing the Queenslander as a flexible, enduring architectural system rather than a fixed style.

1899
Telephone line from Brisbane to Ipswich becomes operational

1909
The Workers Dwelling Scheme begins, allowing people who earned less than 200 pounds per year to borrow 2/3 of the cost of building a house

1916
Beatrice Hutton (1893-1990) becomes first female architect in Australia to be accepted as a member of an Institute of Architects

1923
First house is connected to sewerage system in Brisbane

1924
Elina Mottram (1903-1996) becomes Qld's first and longest practising female architect, establishing her own practice in 1924

1932
The first patented adjustable glass louvre the "Everlite" is invented by Owen Herbert Gray for his wife Alice Edna

1906
Roma uses natural gas to light the streets, supply lasts 10 days

1914
Queensland the first state to make compulsory enrolment and voting in state elections

1919
New Farm Park opened and first grass tennis court constructed at Frew Park Milton

1923
James Cavill opens the Surfers Paradise Hotel, in a small coastal town previously known as Elston

1929
Board of Architects of Queensland is established by proclamation under the Architects Act of 1928, as a regulator of the architectural profession

1934
First Qantas passenger air service to England left Archerfield for a 12½ day flight

Story Bridge

Premier William Forgan Smith – a painter and decorator by trade – controversially rejected Depression-era austerity, preferring job creation over welfare. His unemployment Relief Work Scheme funded major public works across Queensland. The Story Bridge was Australia's largest steel bridge designed, fabricated, and built domestically, and its largest metal truss span. Named after senior public servant J.D. Story, engineered by Dr J.C.C. Bradfield (also Sydney Harbour Bridge engineer), inspired by Montreal's Harbour Bridge, its 12,000 tonnes of steel were fabricated at Evans Deakin in Rocklea. Opening on 6 July 1940, its carrying capacity exceeded demand for decades.





Junction Park State School

Forgan Smith's unemployment relief produced substantial brick schools across Queensland, individually designed by Public Works architects for different sites in varied styles, scales and climatic responses. Typically two storeys above open undercrofts, with symmetrical plans, single-depth classrooms and long verandas, they accommodate up to 1,000 students and remain actively used with minimal modification. Junction Park State School, with landscaped grounds, sports areas and swimming facilities – including Queensland's first state school pool (1910) and a second (1929), reflecting emphasis on children learning to swim – exemplifies these principles.



1936
The earliest surviving Olympic pool in Dalby Queensland, with newspaper accounts of passengers observing a rectangle of blue flying across the southern downs

1937
Foundation Stone for the University of Queensland Great Court, designed by Hennessy & Hennessy, laid at St Lucia

1944
Queensland becomes the first place in the English-speaking world to establish free hospital system, almost 40 years before Australia caught up with Medicare

1959
Uranium discovered at Mary Kathleen triggering a mining boom

1956
Swimmer David Theile becomes first Queensland to win an Olympic Gold medal at Melbourne Olympics

1958
Cyclone hits Bowen with nearly every building sustaining damaged

1936
First traffic light installed in Brisbane at the junction of Ann, Upper Albert, and Roma Streets

1940
Cloudland Ballroom with alpine railway for American entrepreneur TH Eslick opened at Bowen Hills

1950
Viennese emigre architect Dr Karl Langer completes his own climate conscience and garden focussed International Style home in St Lucia Brisbane

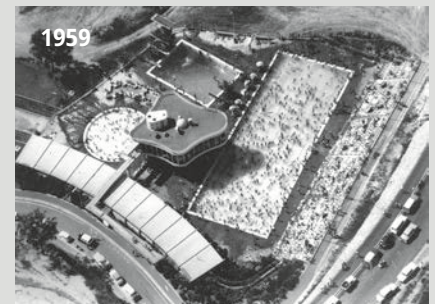
1955
Brisbane's first American-style drive-in cinema opened at Capalaba; first stage of Tennyson powerhouse opened by BCC

1957
First Australian drive-in shopping centre opened by Allan & Stark at Cherside

1959
Princess Alexandra visits Brisbane for Queensland's Centenary Celebrations

North Gregory Hotel

In Winton, Queensland– a vast shire the size of Belgium with a population of about 1,200– the North Gregory Hotel is famed as the birthplace of both Waltzing Matilda and Qantas, a temporary residence for a U.S. President, and a rare hotel built entirely with ratepayers' funds and operated by the council for over 30 years after repeated fires. Rebuilt in 1955, it is an ambitious mid-century landmark by Eddie Hegvold with Eddie Oribin, engineer Jack Mulholland, and sculptor Daphne Mayo. The two-storey U-shaped brick design encloses a courtyard and features a shaded colonnade with tiled, chrome-trimmed shopfronts along Cobb Lane.





Tobruk Memorial Baths

Brisbane's first riverside floating baths opened in 1857, launching Queensland's enduring passion for swimming. Tobruk Memorial Baths, facilitated by tax breaks for WWII memorials, sits on Townsville's Strand foreshore, landscaped with 1880s cedar plantings and central to Anzac commemorations. Australia's most substantial memorial to servicemen from the Siege of Tobruk, built 1941–50, its civic design features sea-themed motifs, etched glass, open-air changing pavilions, and originally a connected foreshore bathing enclosure maintaining a tradition of sea bathing from the 1870s. As a key training venue for Olympians, its alumni include Dawn Fraser and the Konrad siblings.



1961
Public display of the first Brisbane Town Plan produced 3130 objections

1969
Brisbane's tramway system closes in favour of buses

1974
Southeast Queensland devastated by the Australia Day floods after Cyclone Wanda

1979
Midnight demolition of Bellevue Hotel to make way for government buildings causes heritage furore

1982
Cloudland ballroom at Newstead Brisbane is demolished

1988
Expo 88 in Brisbane, a six-month party for Queensland, overturned laws banning outdoor dining

1965
Meter maids introduced on the Gold Coast by the Surfers Paradise Progress Association as a free service to feed expired parking meters

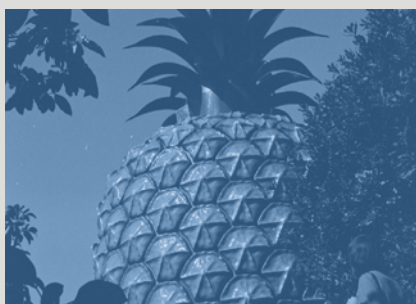
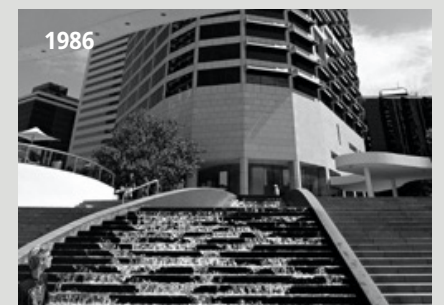
1973
Gold Coast Star newspaper announces Paula Stafford makes her first bikini

1975
Launched by the Whitlam Government Medibank begins as a taxpayer funded public health scheme, Governor-General John Kerr later dismissed Whitlam's Government

1981
Great Barrier Reef listed as World Heritage Area; Dreamworld opens at Coomera; new George Street Supreme Court building completed at the same time

1982
Brisbane hosted the Commonwealth Games with 142 sports and 46 countries

1992
Qld Heritage Act is established to conserve Queensland's cultural heritage

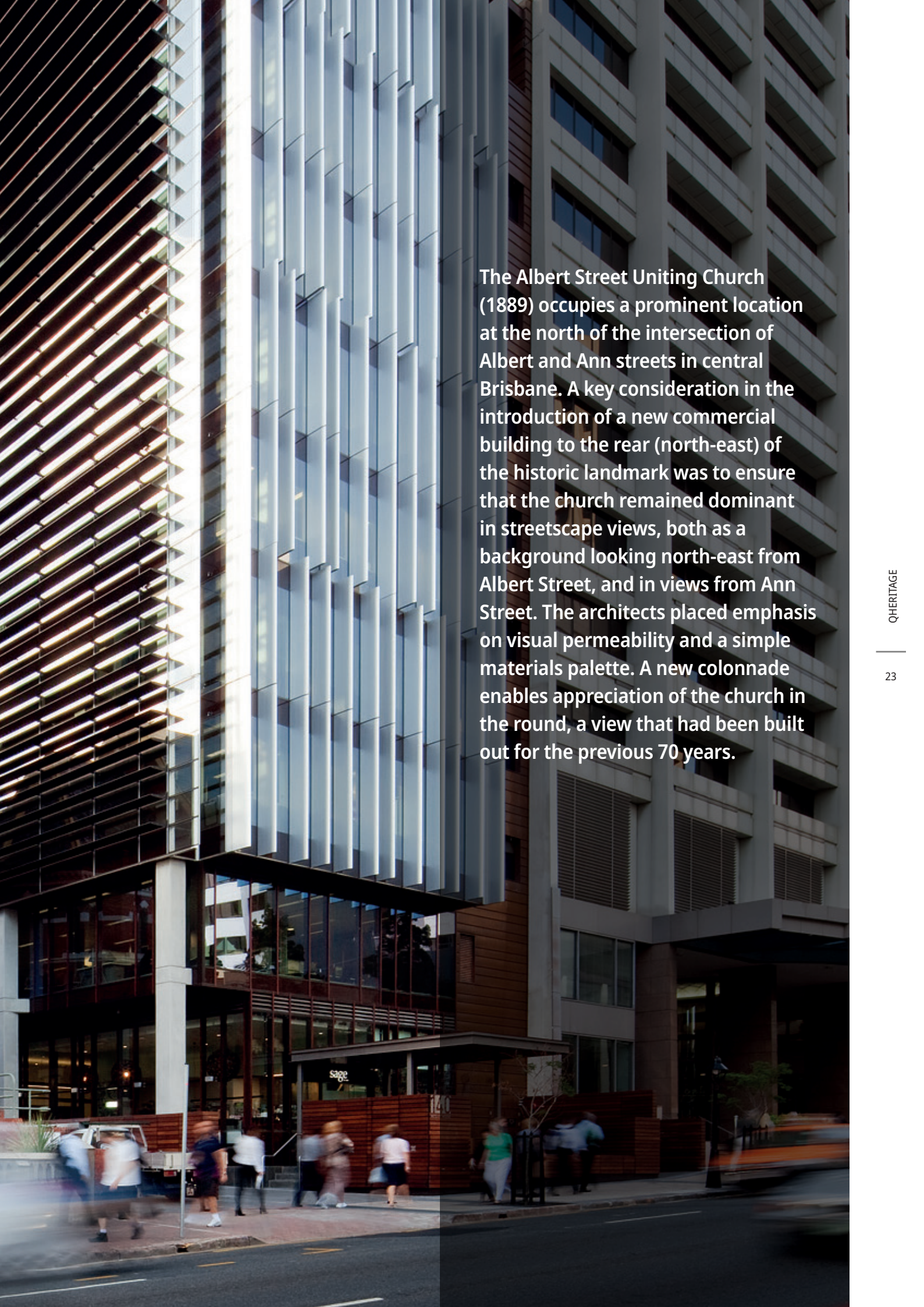


The Big Pineapple

A survey of 118 "big things" in Australia found 41 in Queensland. The Big Pineapple is the state's most significant example of agritourism. Designed by Peddle Thorpe Architects, the 16-metre climbable edifice with viewing platform is formed from segmented fibreglass, expressed internally. Set on a hillcrest overlooking the motorway, its panoramic layout uses surrounding topography to interpret a working pineapple farm. Opened in 1971, it references Queensland's pineapple history, dating to plants brought to Redcliffe aboard the brig Amity in 1824. It remained the world's largest artificial pineapple until a 1992 South African version surpassed it by 60 centimetres.



Wesley House, Architectus and Fulton Trotter Architects. Photographer: John Gollings
Client: Wesley Mission Brisbane



The Albert Street Uniting Church (1889) occupies a prominent location at the north of the intersection of Albert and Ann streets in central Brisbane. A key consideration in the introduction of a new commercial building to the rear (north-east) of the historic landmark was to ensure that the church remained dominant in streetscape views, both as a background looking north-east from Albert Street, and in views from Ann Street. The architects placed emphasis on visual permeability and a simple materials palette. A new colonnade enables appreciation of the church in the round, a view that had been built out for the previous 70 years.



Midtown Centre. FK (Fender Katsalidis). Photographer: Angus Martin and David Chatfield.
Client: Ashe Morgan and DMann Corporation.

HERITAGE LEGISLATION IN QUEENSLAND

In Australia, the three levels of government (Commonwealth, State and Local) have a role to play in identifying, managing and protecting heritage places.

In Queensland the Government’s key cultural heritage legislation is the Queensland Heritage Act of 1992. The Act is administered by the State Government. Places assessed by the Queensland Heritage Council as significant at the state level are included in the Queensland Heritage Register (QHR).

At the local government level, all municipalities are covered by land use planning controls, which are prepared and administered by state and local government authorities. Under the Queensland Heritage



Act 1992, local governments have the powers to maintain a local heritage register, or apply heritage planning scheme provisions, such as a Heritage Overlay. Local heritage registers or planning scheme provisions identify places of local heritage significance. Development of heritage places is also regulated through the Planning Act, 2016 (Queensland).

It is important to understand that the principles advocated in this document apply regardless of the level of designation. For both local and state heritage places, the process of understanding, protecting and enhancing their heritage values applies.

See Appendix for an overview of processes for development approvals and exemptions in Queensland.

The process of understanding, protecting and enhancing heritage values can apply for both local and state heritage places.



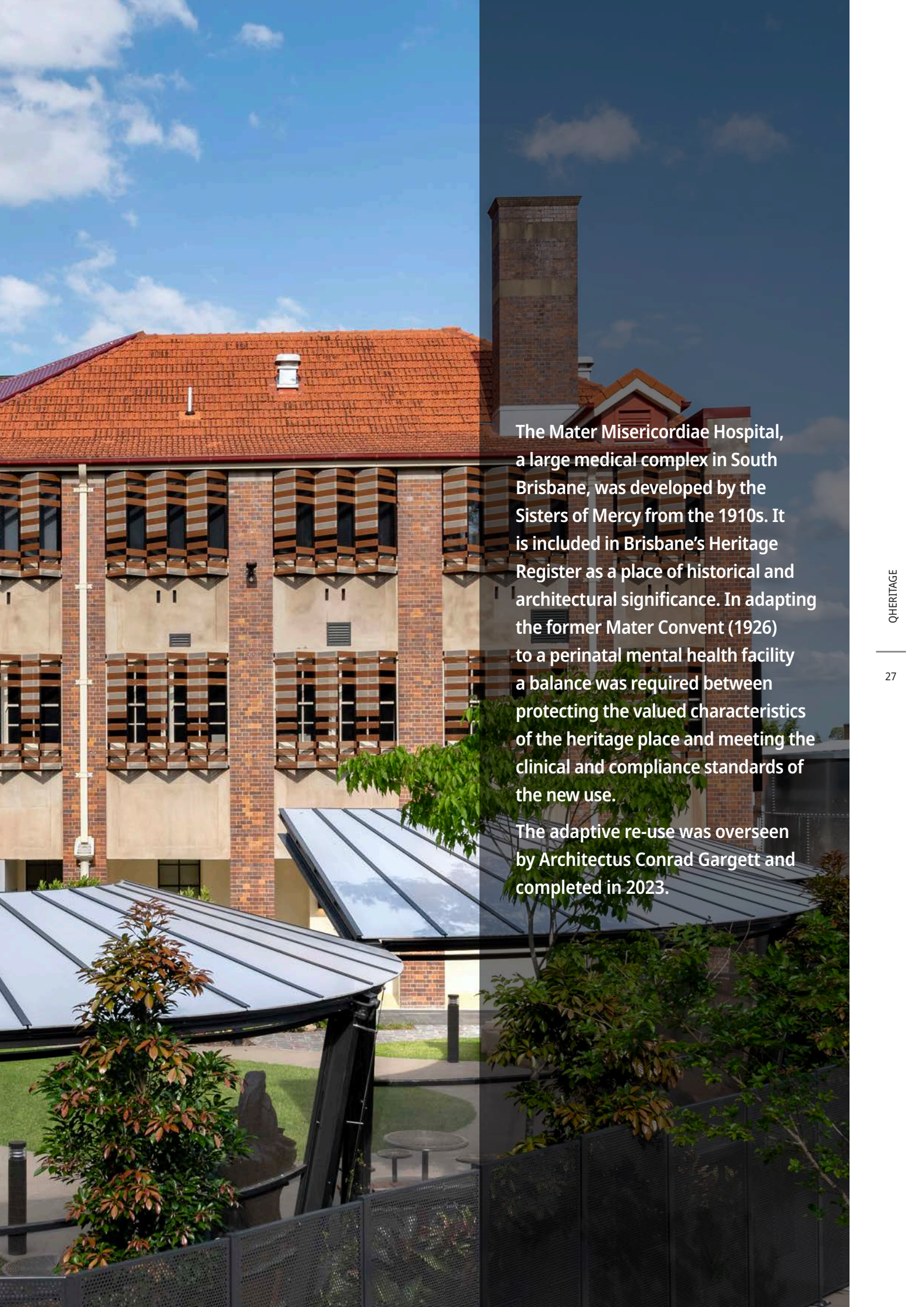
ATTITUDE

ENGAGING WITH HERITAGE

The objective of designing with heritage is to embrace the values and potential of each place ensuring that its meanings are revealed, celebrated and conserved for future generations.



Catherine's House for Mothers, Babies and Families, Architectus (formerly Conrad Gargett).
Photographer: Chris Wardle. Client: Mater Misericordiae Ltd



The Mater Misericordiae Hospital, a large medical complex in South Brisbane, was developed by the Sisters of Mercy from the 1910s. It is included in Brisbane's Heritage Register as a place of historical and architectural significance. In adapting the former Mater Convent (1926) to a perinatal mental health facility a balance was required between protecting the valued characteristics of the heritage place and meeting the clinical and compliance standards of the new use.

The adaptive re-use was overseen by Architectus Conrad Gargett and completed in 2023.

ENGAGING WITH HERITAGE

Reveal

Explore, identify and understand heritage value and the contribution of the heritage place to its setting

Designing with heritage starts with an understanding of heritage value and meaning. What are the notable associations and values embedded in the place and why are they important? What features express these associations and values?

The answers to these questions will be foundational to the design process and should be a constant reference point along the creative journey.

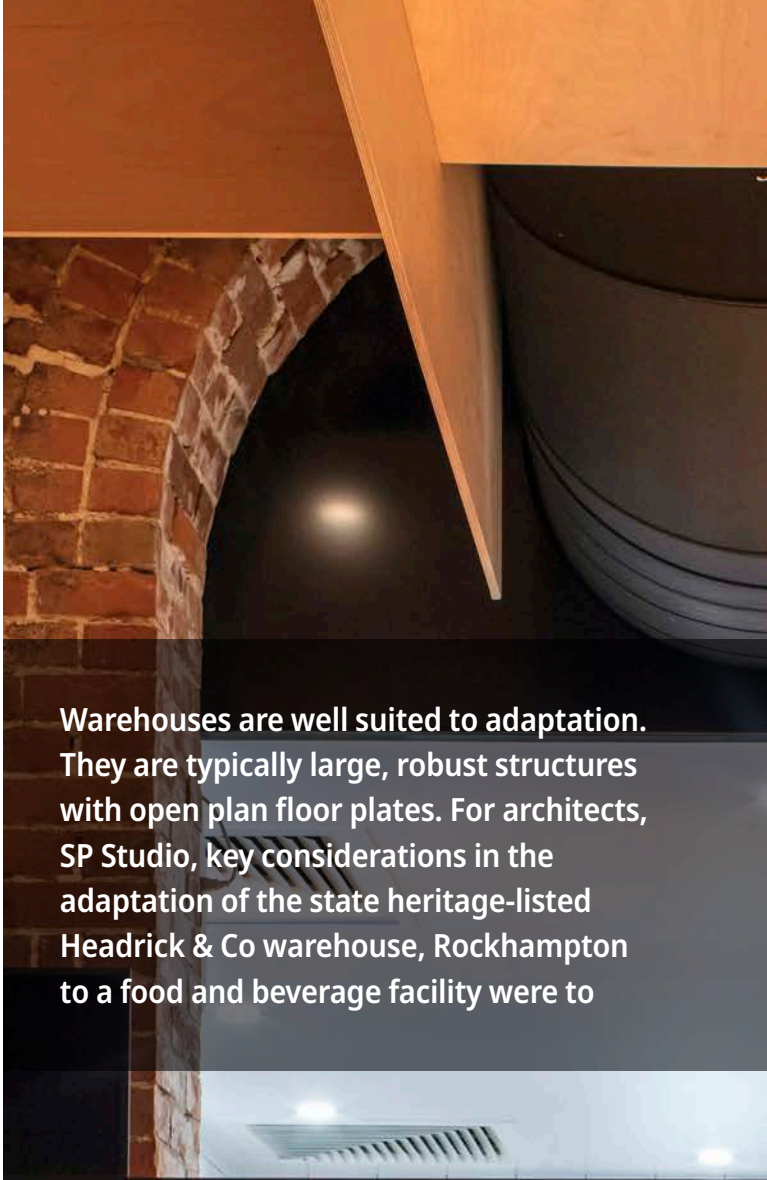
Rethink

Breathe new life into heritage places

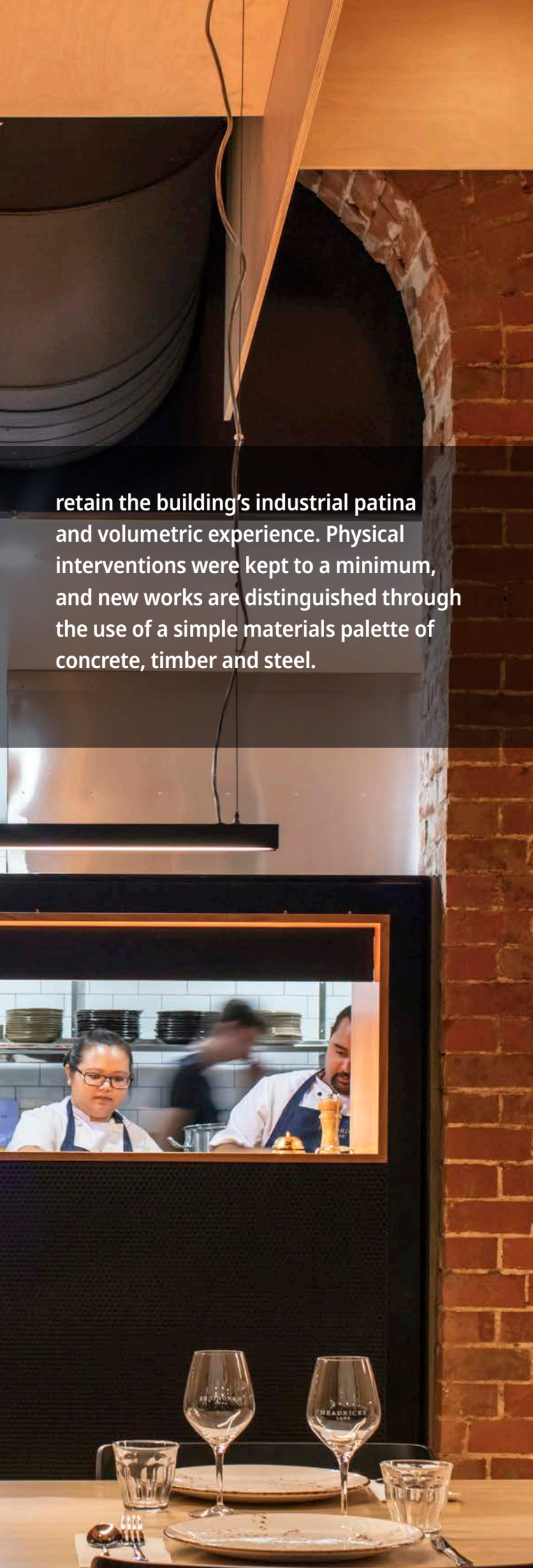
Every project has unique design drivers and constraints. These can be influenced by the physical qualities and characteristics of existing structures and the site, the available budget, intended use and the owner's aspirations.

A heritage 'place' has a broad scope and meaning. A place can include structures, buildings, elements, objects, spaces, views, landscape and setting. A heritage place may also have tangible and intangible dimensions.

Adaptive re-use provides exceptional possibilities for a renewed experience of place and can facilitate an authentic connection for all members of the community. The historical associations and values of a place, and the qualities and characteristics of its existing built fabric provide a rare opportunity and are important considerations that can be used to inform a sympathetic and lively reimagining of heritage spaces.



Warehouses are well suited to adaptation. They are typically large, robust structures with open plan floor plates. For architects, SP Studio, key considerations in the adaptation of the state heritage-listed Headrick & Co warehouse, Rockhampton to a food and beverage facility were to



retain the building's industrial patina and volumetric experience. Physical interventions were kept to a minimum, and new works are distinguished through the use of a simple materials palette of concrete, timber and steel.

There is no formula for designing well with heritage, but there are attitudes and approaches that can guide the delivery of more successful outcomes. Embracing the benefits and potential of heritage is critical to success. The following ways of thinking about heritage are great starting points for the design process.

Reimagine

Reimagine and reinterpret heritage values

Creativity is at the heart of all successful heritage projects. Regulatory frameworks provide important guard rails, reflecting wider community aspirations to conserve our heritage places, but it is the ability of the design team, in collaboration with clients, colleagues and advisors, to sympathetically weave change into a heritage place.

Existing buildings also provide opportunities to be harnessed in terms of environmental performance – many pre-World War II buildings embody construction technologies that can be reinstated, including techniques for cross-ventilation and temperature moderation.

Reconnect

Consider a breadth of perspectives

Heritage can be a source for connection and identity. For many, the associations and narratives attached to an historic place or environment may be of greater value than the building itself. The adaptive reuse and reimagining of heritage assets provides opportunities for communities to reconnect with these stories, in the process creating new meanings and associations that can sustain relevance, stimulate good will and a sense of ownership.

APPROACH

DESIGNING WITH HERITAGE

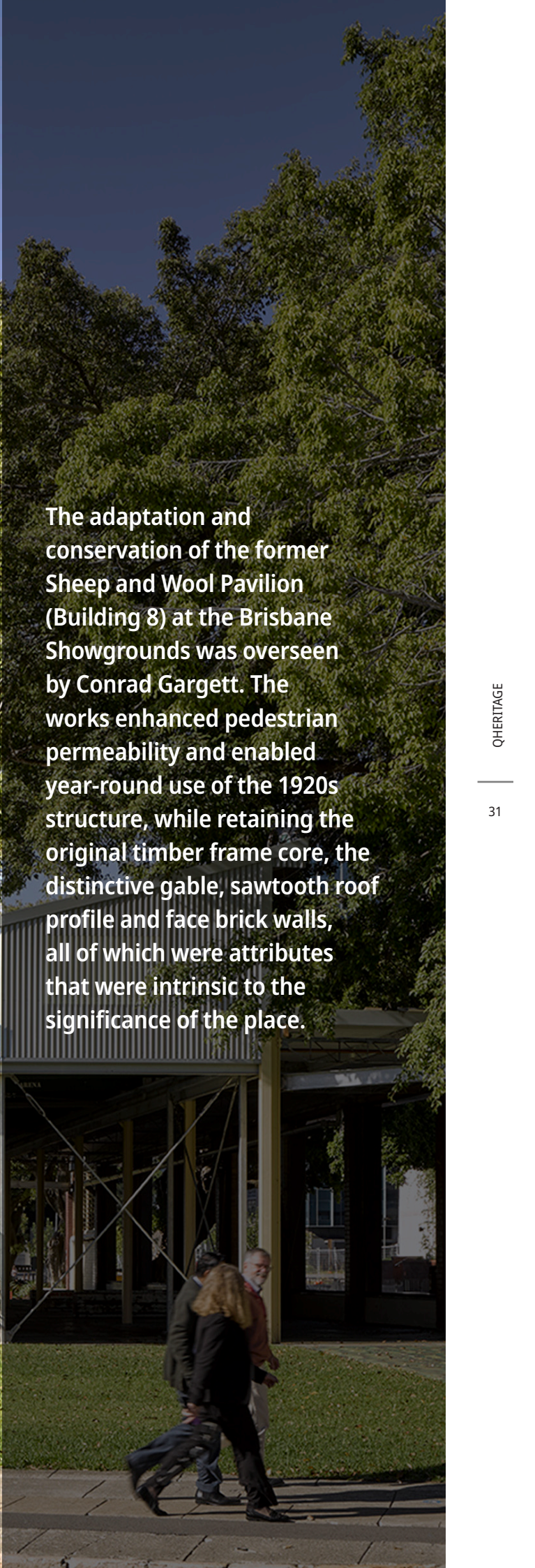
Good design outcomes are the result of a clear attitude, anchored by a strong project vision and design principles, adopted and applied through an effective, collaborative and well managed process.



Building 8, RNA Showgrounds, Architectus (formerly Conrad Gargett)
Photographer: Christopher Frederick Jones.



The adaptation and conservation of the former Sheep and Wool Pavilion (Building 8) at the Brisbane Showgrounds was overseen by Conrad Gargett. The works enhanced pedestrian permeability and enabled year-round use of the 1920s structure, while retaining the original timber frame core, the distinctive gable, sawtooth roof profile and face brick walls, all of which were attributes that were intrinsic to the significance of the place.



DESIGNING WITH HERITAGE

The following sets out a simple step by step process. It details recommended actions and outcomes for the different project stages, including key heritage authority 'check in' and approval points.

STEP 1

Data Gathering and Site Familiarisation

KEY ACTIVITIES

Establish project brief, client requirements, budget and functional requirements

Seek out specialist skills and knowledge: Design is typically an iterative process that requires a continuous cycle of fact finding, collaborative analysis and problem solving, with inputs from a range of disciplines. Depending on the scale, complexity and extent of the available historical information, your project may benefit from specialised assistance, including from a heritage consultant.

Gather available information and documents, including existing heritage assessment/citations.

Review site conditions and regulatory requirements.

Undertake site analysis and documentation to understand the site. Measured drawings and Point Cloud Scanning can be used to provide accurate digital 3D as-built base information (as-built or measured drawings).

Identify risks – E.g. Structural, materials and maintenance issues.

Undertake further research to confirm an understanding of a site's significance - its 'heritage values':

1. Physical
2. Narrative

KEY OUTCOMES & PROJECT VALUE

Provide an understanding of the heritage values and embedded meanings of a place and its setting:

1. Why is it important?
2. What is its contextual and cultural significance?
3. How are its values embodied in the place?
4. Are there areas with higher levels of tolerance for change than others?
5. Who values it, and have their voices been heard?

If a new use is proposed, is it compatible with the site's assessed significance and physical condition?

What amenity is required to support the new use?

What compliance upgrades might be required (e.g. National Construction Code (NCC) requirements or Disability Discrimination Act (DDA) upgrades)?



STEP 2

Concept Design

KEY ACTIVITIES

Generation of ideas, guiding concepts and design principles.

Consideration of views, functional relationships and narrative intent – are there 'stories' that can be revealed?

Design options might include new additions or elements that facilitate new uses while maintaining/ enhancing the heritage values of the place.

Testing ideas in the context of client requirements and project budget.

Engagement with approving authorities through pre-lodgement activities.

KEY OUTCOMES & PROJECT VALUE

The activities recommended in this second step will help inform:

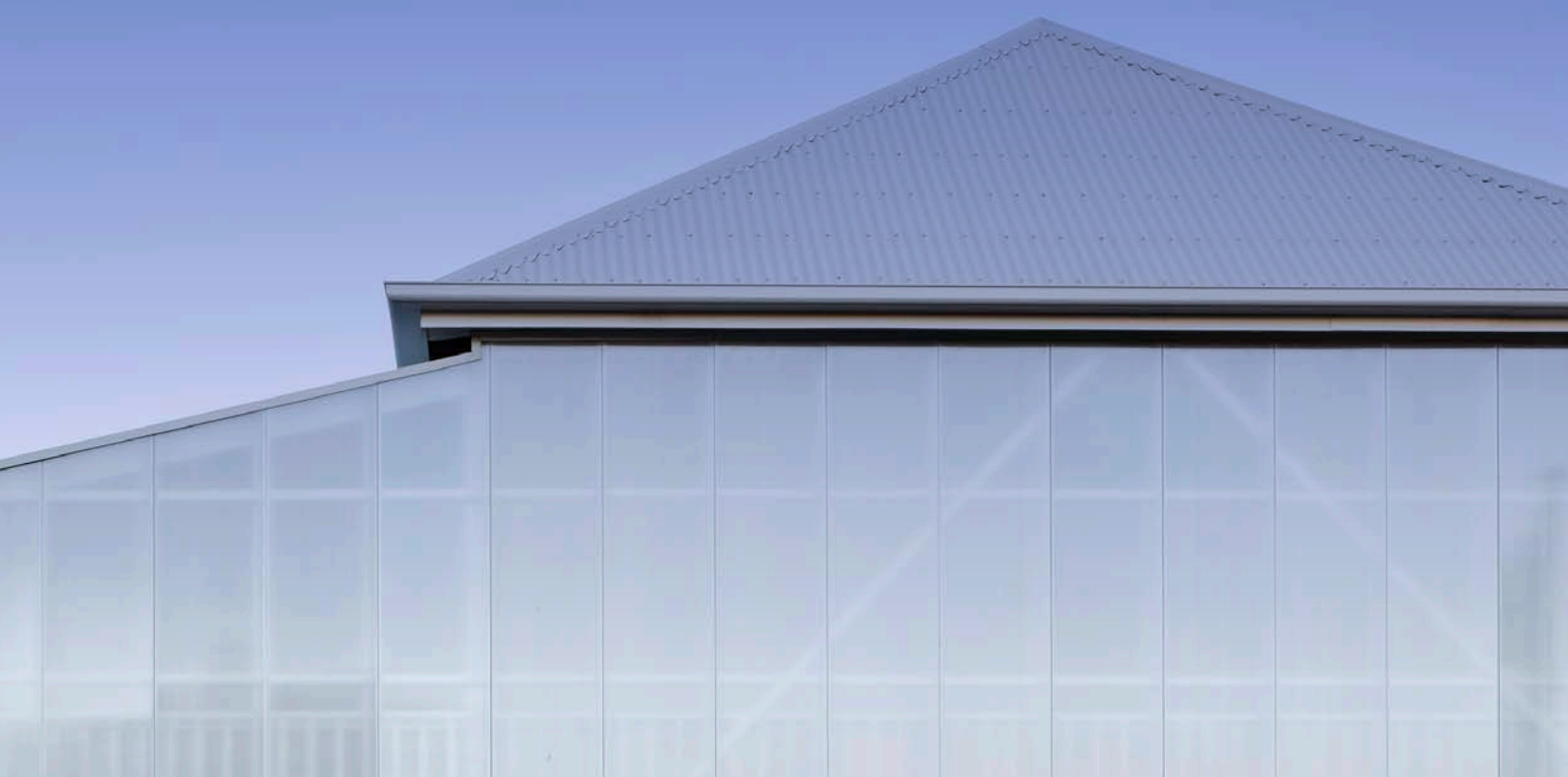
Conceptual framework: how can the site's heritage values be central to the project vision?

Conceptual diagrams: what are the 'big moves' to ensure that the heritage significance of the site is understood, maintained and can evolve and be conserved into the future?

Formative ideas around spatial organisation, form, scale, mass and materials.

Financial feasibility of the project.

Management of project risks.



STEP 3

Design Development

KEY ACTIVITIES

Develop agreed concept against approved budget and functional requirements.

Develop design to embed design principles; greater resolution of form, building elements, materials.

Resolve technical requirements and coordination of building services and structure.

Consider buildability – can the project be constructed without adverse impacts on significant fabric?

Some of these questions may require or will be guided by advice and engagement with specialist trades, structural engineers and other technical knowledge holders.

Consider compliance requirements such as fire services access and egress, DDA and NCC.

For larger or complex projects seek pre-lodgement meeting/s as required, with the assessing authority to confirm directions and opportunities.

KEY OUTCOMES & PROJECT VALUE

The activities recommended in this third step will establish:

Drawings showing how heritage fabric can be conserved, revealed and understood.

Development of design details emphasising contemporary elemental interpretation (not mimicry) design for disassembly, and minimal impact on heritage fabric.

Design approach and detailing of integration of services and structure.

Documentation to lodge for approval – a Heritage Impact Assessment (report) will be required.

A Heritage Impact Assessment should be as detailed as the complexity of the project. Simple work may only require a simple assessment whereas complex projects will need full analysis and may need to include design options.



STEP 4

Implementation and delivery

KEY ACTIVITIES

Preparation of drawings, specifications and schedules.

Engaging with technical personnel and knowledge-holders (such as specialist heritage trades, if applicable) to plan delivery.

Working with the construction team on coordination matters as they emerge, particularly where they have the potential to impact identified heritage values.

Ensure that all works are being undertaken in accordance with any heritage conditions imposed by the approving authorities.

Plan for and manage latent conditions.

KEY OUTCOMES & PROJECT VALUE

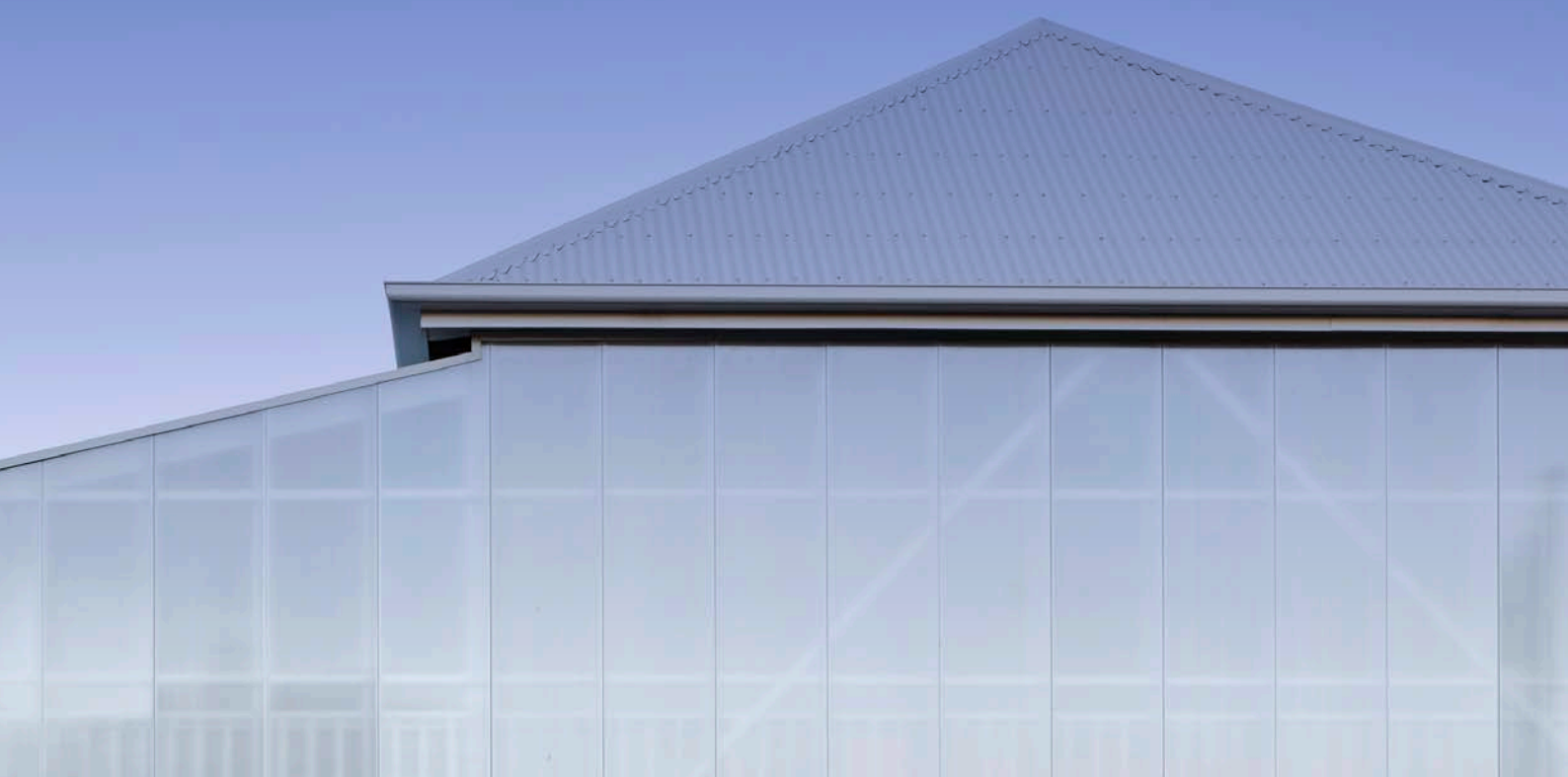
Planning to protect heritage fabric during construction.

Protect heritage fabric during construction.

Strong communication between the project's key players.

A project that celebrates and accentuates the heritage values and valued attributes of the place and its setting.

Designing with Heritage is about identifying value and finding new opportunities to transform our heritage for the future. There are heritage places across Queensland that are being enhanced to be more equitable, accessible and climate resilient to improve usability and welcome even more people back into these important spaces. Following these four key steps provides a foundational process to successfully design with heritage assets in Queensland.



CELEBRATING PRACTICE

Designing with heritage places

The projects that follow have been selected to demonstrate the diverse ways in which heritage places can be understood, respected and productively integrated within contemporary Queensland development.

Collectively, they illustrate key themes, processes and principles that underpin good practice. They offer examples of considered decision-making - showing how heritage value can be sustained, revealed and amplified through thoughtful design.

The projects span different scales and urban conditions, illustrating the breadth of challenges and opportunities associated with heritage places in a growing and evolving state. They explore four interrelated contexts.

Precinct Scale

Illustrates projects where the collective significance of heritage buildings, spaces and landscapes together express the historical development and unique identity of a place.

Working at this scale design considers not only individual structures but their broader contextual setting – the movement networks, open spaces and cultural narratives that define the precinct.





Proximity

These examples explore how new development can be introduced adjacent to heritage places – including taller or denser forms – while maintaining respect for cultural significance.

They illustrate approaches that carefully manage scale transition, sightlines, material contrast and spatial relationships. Rather than mimicking the past, these projects demonstrate how contemporary architecture can coexist in dialogue with heritage, ensuring both old and new are legible and valued.

Street Scale Integration

These projects highlight the role of heritage in shaping the character and experience of the public realm.

They demonstrate how scale, rhythm, materiality, setback and the articulation of the façade can contribute to the definition of streets and civic spaces.

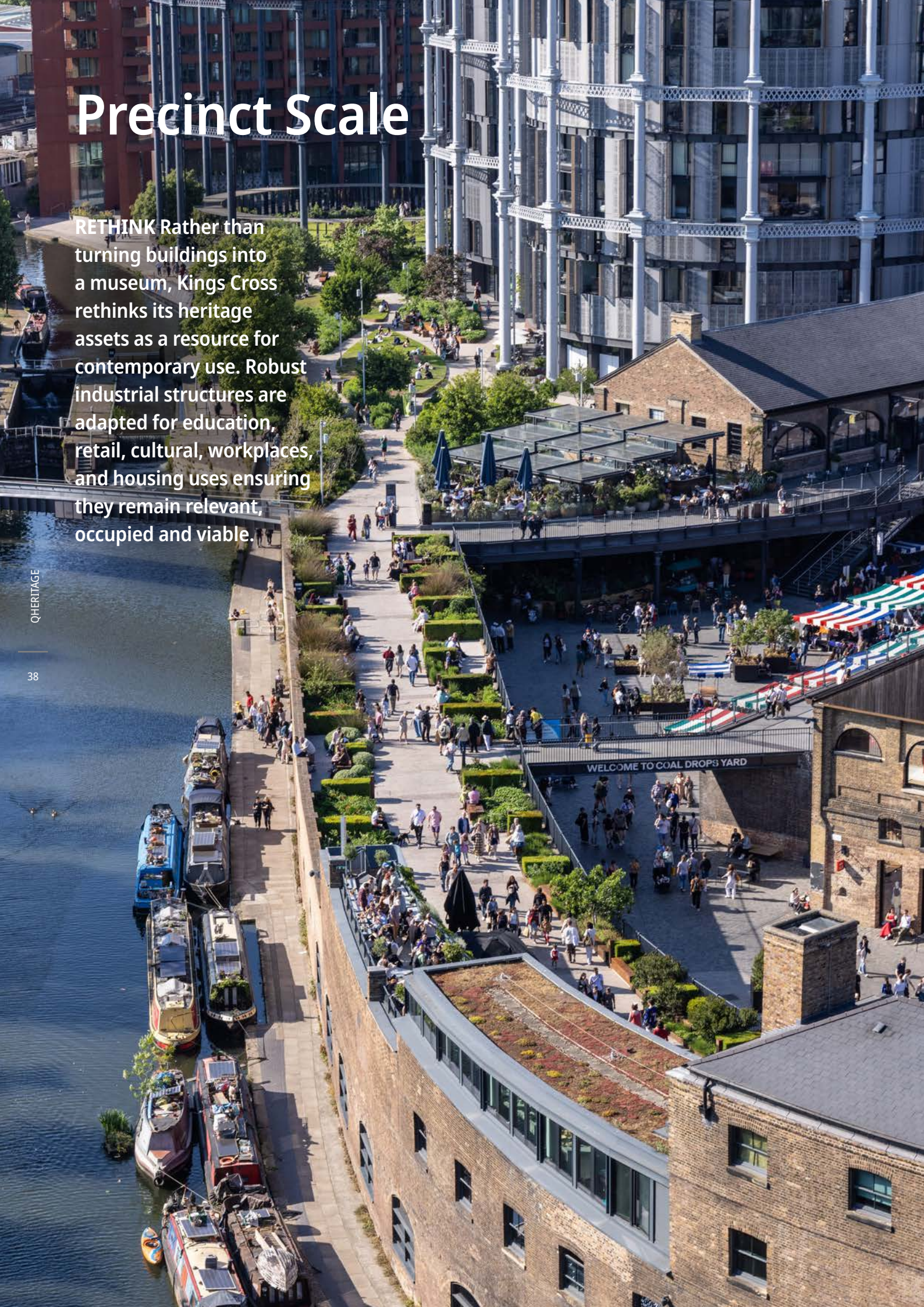
Adaptive Re-use

These projects demonstrate how buildings or places of heritage value can be given new purpose.

They balance respect for historic fabric and meaning with the functional, social and environmental requirements of contemporary use. Through careful intervention, they show how adaptive re-use can extend the life of significant places, reduce waste, and strengthen community connection to local history.

Precinct Scale

RETHINK Rather than turning buildings into a museum, Kings Cross rethinks its heritage assets as a resource for contemporary use. Robust industrial structures are adapted for education, retail, cultural, workplaces, and housing uses ensuring they remain relevant, occupied and viable.



PRECINCT SCALE

Kings Cross, London, United Kingdom

Following the decision to move the Channel Tunnel Rail Link from Waterloo Station to St Pancras, an opportunity emerged in the late 1990s to redevelop and revitalise the area north of Kings Cross Station.

Built in 1852 as the terminus of the Great Northern Railway, at the time of its completion Kings Cross Station was the largest station in England. The surrounding area was rapidly transformed with the station, and the nearby Regent's Canal, linking industrial areas in the north and Midlands and bringing goods and services to the area.

The station and its environs evolved considerably during the late nineteenth and early twentieth centuries. Post-World War II and following the nationalisation of

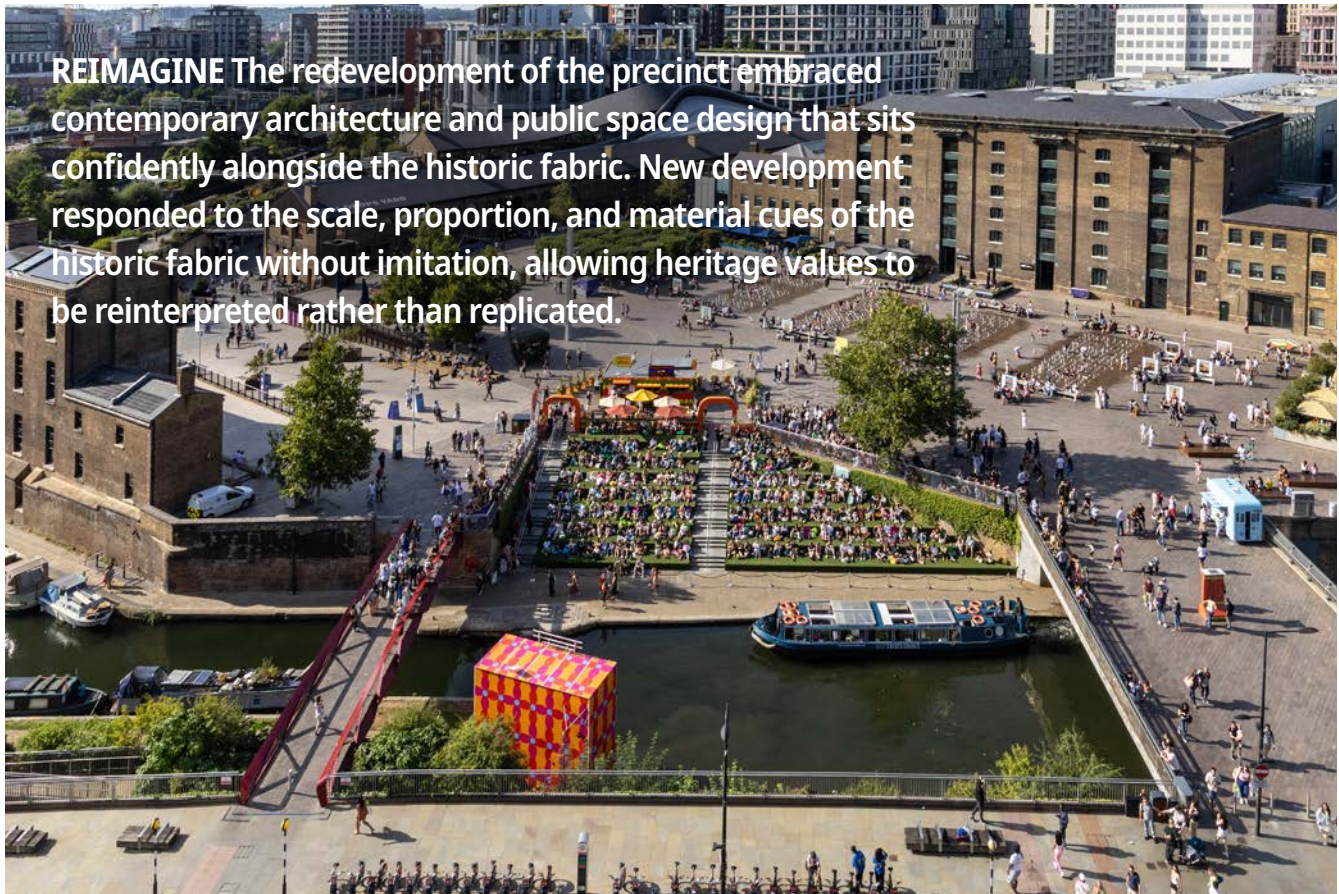
railways in 1948, the area saw a gradual decline in use, a pattern that continued into the 2000s.

In 2001 Argent was selected as the development partner for the renewal of Kings Cross on behalf of Kings Cross Central Partnership. A comprehensive precinct-scale masterplan, prepared between 2001 and 2007 by Allies and Morrison and Porphyrios Associates with Townsend Landscape Architects, has guided the revitalisation of the historic industrial and transport corridor into a thriving urban hub with a strong brand and place identity.

The masterplan was informed by a series of studies and consultations held with local communities, local government and statutory authorities among other stakeholders. It has

guided the delivery of over 2,000 homes as well as the restoration, refurbishment and adaptation of multiple historic buildings, including Kings Cross and St Pancras stations, the Midland Grand Hotel (1876), Granary Building (1851), the Coal Drops (1851-60), three gasholders (1860s) and the German Gymnasium (1864-65).

The masterplan has delivered improved walkability and connectivity, transforming Kings Cross into a vibrant destination and cultural district. It has also created a series of new public spaces, including Lewis Cubitt Park, Lewis Cubitt Square and Gasholder Park, which are now established as popular destinations for locals and tourists.



REIMAGINE The redevelopment of the precinct embraced contemporary architecture and public space design that sits confidently alongside the historic fabric. New development responded to the scale, proportion, and material cues of the historic fabric without imitation, allowing heritage values to be reinterpreted rather than replicated.

PRECINCT SCALE

Queensland Cultural Centre

Queensland Cultural Centre (QCC) is home to four of the State's premier cultural institutions, unified within a cohesive series of architectural forms on the south bank of the Brisbane River. Designed by the renowned architect Robin Gibson AO and constructed between 1976 and 1988, the Centre stands as an unparalleled example of mid-century modernism in Queensland, in both its scale and ambition.

The QCC's crisp geometric composition, combined with a restrained palette of sandblasted concrete, tinted glass and bronze, creates a distinctive cultural landmark in the heart of Brisbane. Its refined and minimal expression has endured over time, remaining consistent despite the evolving functional demands of this prominent cultural facility.

To safeguard the integrity and the heritage of the QCC an Independent Expert Panel (IEP) was established following the completion of the Conservation Management Plan in 2017. The panel, comprising specialists in architecture, design and heritage, provides expert advice on proposals to develop or modify the QCC precinct. All submissions are required to include a comprehensive assessment of the site's fabric to ensure that any changes align the Centre's core values and significance.

Additionally, a dedicated Board of Trustees oversee all upgrades, regardless of scale, ensuring enhancements remain respectful of and sympathetic to Robin Gibson's original vision for the precinct. This careful stewardship and governance framework preserves the Centre's architectural integrity and identity while supporting its role as a vital cultural hub for Queensland.

REIMAGINE Heritage values are reimagined through confident contemporary design interventions that respect the original civic vision, scale, and setting, while avoiding imitation or pastiche.



In 2019, the Queensland Government announced an international design competition to develop a new 1500-capacity proscenium-style auditorium within the precinct. This project represents the largest investment in the QCC since the completion of the Gallery of Modern Art in 2006. A winning design was selected by a jury chaired by the Queensland Government Architect and was further refined through collaborative workshops involving the IEP and the Board of Trustees.

The final design, developed by Blight Rayner Architecture in partnership with Snøhetta, introduces a contemporary addition to this iconic cultural landmark. Officially named 'the Glasshouse Theatre' in 2025, the new theatre features a series of layered elements that contrast

with and complement the existing material palette of the QCC. At its core is a sculptural concrete form that anchors the new venue to the original Queensland Performing Arts Centre (QPAC) structure. This concrete, visible from the street, is punctuated by glimpses of the warm timber-lined auditorium within. Encasing the theatre is an outer layer of rippling glass, forming a striking 'veil' that evokes the flowing movement of the Brisbane River and the tidal ponds of the original Kurilpa wetland. This layering of materials creates a sequence of spaces that delineate the public-facing street and front-of-house areas of the auditorium and back-of-house functions. The result is a design that is both contemporary in its expression and respectful of the existing complex.

The evolution of the QCC exemplifies how strong governance, underpinned by expert advice, can guide a place to adapt to changing needs while preserving its cultural and architectural significance. Through carefully considered interventions at various scales, the QCC continues to balance heritage sensitivity with contemporary innovation, ensuring its enduring role as a vibrant and iconic cultural destination for Queensland.

RETHINK The precinct demonstrates how heritage places can evolve, allowing public spaces to adapt, and respond to contemporary use and needs while maintaining their place value and identity.



RETHINK Adaptive reuse transformed the State Buildings from redundant offices into a vibrant mix of hospitality, retail and public uses. The City of Perth Library and Public Plaza redefined Cathedral Square as an active civic space. Together, the projects demonstrate how reinvention can extend the life and relevance of heritage places while maintaining their identity.



City of Perth Library, Public Plaza and State Buildings

The revitalisation of Cathedral Square has restored one of Perth’s most significant civic settings through the adaptive reuse of the former Treasury Buildings – now known as the State Buildings – and the introduction of the City of Perth Library and a renewed public plaza.

Framed by St George’s Cathedral and other important heritage landmarks, the precinct had long been fragmented and underutilised. The renewal of Cathedral Square was realised through a coordinated effort by multiple custodians, including FJM Property, the City of Perth, Mirvac and the Perth Diocesan Trustees, each responsible for key components of the precinct yet united by a shared vision to re-establish its civic and

cultural significance. This collective approach ensured the precinct was planned and delivered as a coherent whole, aligning individual projects to reinforce its spatial, architectural and heritage values.

Restoration of the nineteenth-century Treasury complex retained its façades, internal volumes and distinctive detailing while introducing contemporary hospitality, commercial and public uses to reactivate the area. The removal of later buildings opened critical public space and improved connections through the urban block, revealing the historic fabric to the city and strengthening the relationship between St Georges Terrace and Hay Street.

Designed by Kerry Hill Architects, the City of Perth Library introduces a circular glazed pavilion to the square. Masonry fins and transparent façades create a contemporary civic landmark that contrasts with, and responds to, the scale and material expression of the surrounding heritage buildings. Landscape, seating and pedestrian connections reestablish Cathedral Square as an active public space, supporting everyday public use.

Together, the adaptive reuse of the State Buildings and the introduction of the Library demonstrate how contemporary architecture and heritage conservation can strengthen urban structure and civic identity and create long-term vitality within a historic setting.



Proximity

REVEAL Understanding the scale, massing and material character of Holy Trinity Church informed the podium's proportion and expression, ensuring the heritage setting remains visually present. A low-scale podium mediates between church and tower, allowing density while protecting the integrity of the historic precinct.



TALLER FORMS IN PROXIMITY

Aurizon Headquarters, Brisbane, Australia

The scale, materiality and form of the podium were key considerations in the delivery of a 15-level commercial tower within the setting of a state-registered ecclesiastical precinct.

The low-scale podium, clad in textured brickwork, responds to the mass and red brickwork of the Holy Trinity Church and rectory, which were

designed by Francis Drummond Grenville and built during the 1870s. A landscaped pedestrian walkway further manages the transition between the commercial and ecclesiastical zones.

The project was designed by Wardle Architects for Aurizon and was delivered between 2013-18.



Other examples of taller forms introduced in proximity to lower-scale heritage assets include:

Row Fulton Market, Chicago, United States of America (2023)

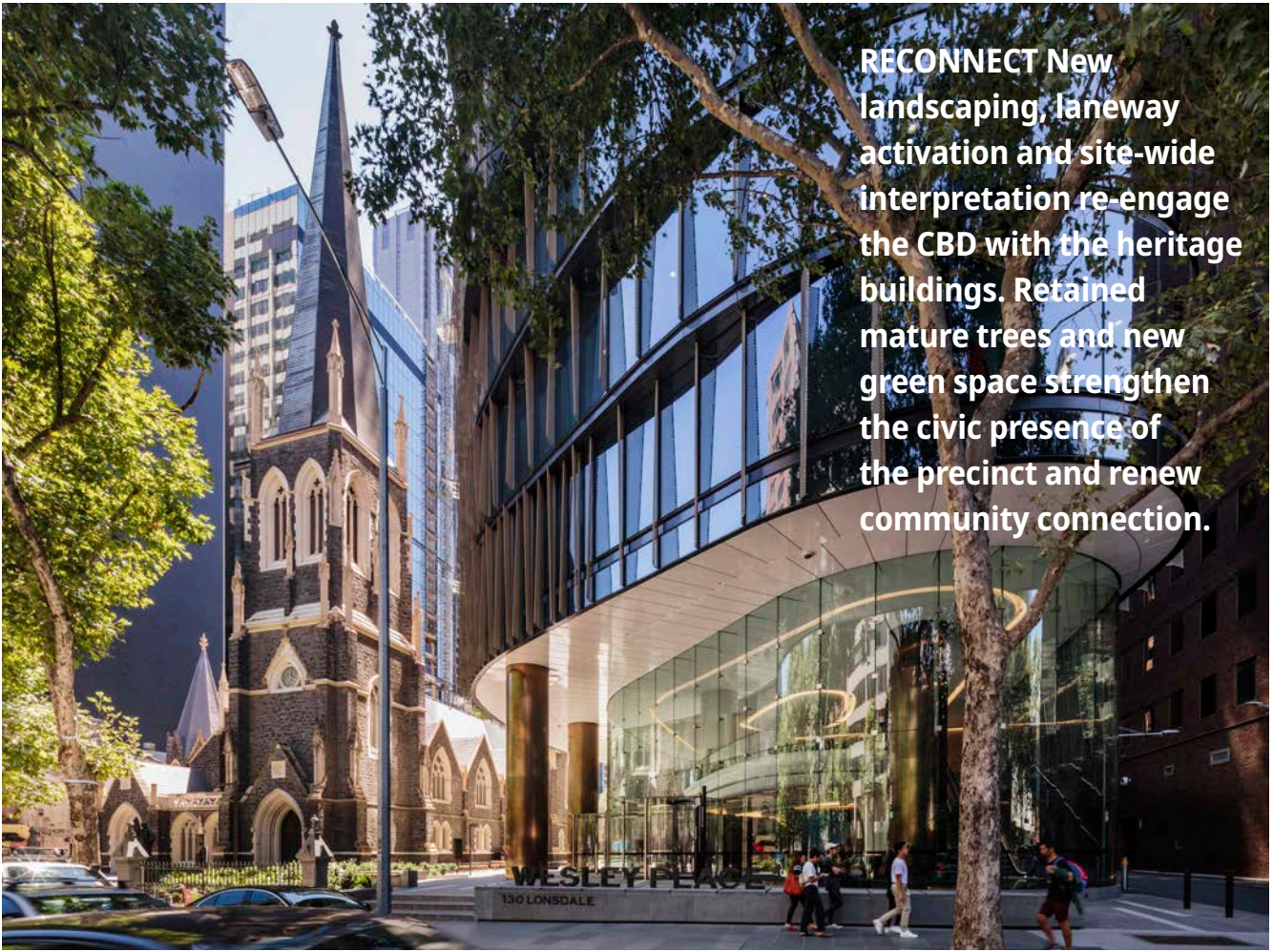
Parliament Square and Tasman Hotel, Hobart, Australia (2021)

405 Bourke Street, Melbourne, Australia (2021)

Older Fleet, 477 Collins Street, Melbourne, Australia (2020).



REVEAL The conservation strategy prioritised the Gothic Revival church complex as the site's primary heritage value. Detailed analysis ensured that significant fabric, spatial relationships and landmark status were clearly understood before new development was introduced.



RECONNECT New landscaping, laneway activation and site-wide interpretation re-engage the CBD with the heritage buildings. Retained mature trees and new green space strengthen the civic presence of the precinct and renew community connection.

TALLER FORMS IN PROXIMITY

Wesley Place, Melbourne, Australia

The Wesley Church complex in central Melbourne is a substantial collection of related mid-to-late nineteenth and early twentieth century ecclesiastical buildings. The principal group of 1858-59 buildings – the church, manse and schoolhouse, all designed by architect Joseph Reed in the Gothic Revival style – are architecturally significant as the earliest intact church complex in the state. By the 2010s, the buildings and the site generally was in poor condition.

The vision for the project was to conserve the key buildings and secure its future through a site-wide regeneration process. Removal of two interwar buildings at the site enabled construction of a new office tower designed by Cox Architecture, extending over the manse and activating the whole site, laneway and frontages. New landscaping introduced an inviting green space to the CBD, using natural desire lines into and through the site to re-engage the city centre with this significant group of buildings.

Comprehensive packages of conservation works were carried out to the heritage buildings, and the schoolhouse, caretaker's cottage and manse have been successfully adapted to new uses. Significant elms and an olive tree were retained and integrated into the new landscaping. The renewal project also saw the delivery of site-wide interpretation.

Works for Wesley Place were undertaken between 2017 and 2021 for the Uniting Church in Australia Property Trust and were led by Cox Architecture and Lovell Chen.

Street Scale Integration

REVEAL Research and physical analysis clarified the significance of the 1907 corner form, verandah and façade rhythm. Recognising these elements ensured the extension respected established scale, setback and civic presence within the CBD.



STREET SCALE INTEGRATION

Cairns School of Arts

The construction of an extension to accommodate a new museum was the catalyst for a programme of adaptation, refurbishment and restoration to Cairns School of Arts, one of the city's oldest public buildings.

The School of Arts, dating to 1907, occupies a prominent corner site in the historical centre of the Central Business District. The building had been extended and modified in 1932, 1939 and a major renovation occurred in 1984. The design response for the new museum extension was guided by documentary research and physical analysis and was conceived as part of a continuum of evolution.

A three-storey strip of glazing is used to visually separate the new museum façade from the existing enclosed verandah. The extension uses a neutral colour palette of whites and greys.

The project also included a comprehensive package of conservation works and faithful restoration works. The Silky Oak tongue and groove ceilings, decorative cornices, ceiling battening and shopfront glazing were all reinstated or restored where possible.

The project, completed in 2017, was designed by Total Project Group Architects for Cairns Regional Council.

Other examples of precinct scale renewal developments:

Tonsley (Former Mitsubishi Factory), Adelaide, Australia (2008-2015)

Parramatta Square, Sydney, Australia (2022)

Atelier Gardens, Berlin, Germany (2020-2023)

Mexico City Historic Centre, Mexico (2001-2025)

Hawley Wharf, Camden, London, United Kingdom (2014-2019)

RETHINK The museum addition was conceived as part of an evolving continuum, reinforcing street alignment and proportion rather than competing with the historic structure.



REVEAL Master planning clarified the significance of Quay Street and the Customs House precinct within the historic city grid and the Fitzroy River. Understanding this hierarchy ensured the new museum reinforces, rather than competes with, the civic landmark.

Rockhampton Museum of Art

Rockhampton
Museum of Art

Rockhampton Museum of Art, Queensland, Australia

From the early colonial period until well into the twentieth century, Rockhampton was a thriving inland port. The city's central grid and distinguished building stock is testament to that history. Quay Street, fronting the river, is the premier heritage address, and the jewel in its crown is the Classical Revival-style Customs House precinct, a rare survivor of its type.

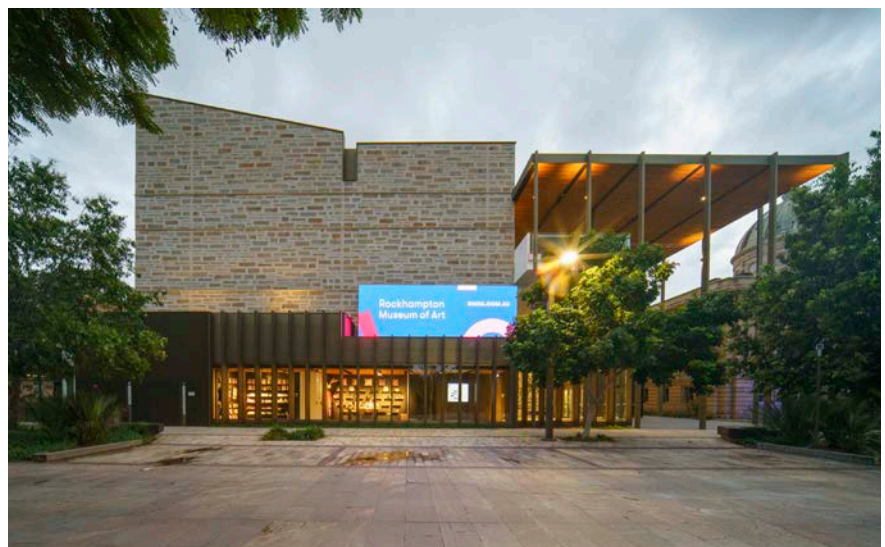
By the turn of the twenty-first century, 'Rocky', like many cities around the world, had turned its back on the river. The Quay Street public realm was in poor condition, a legacy, in part, of regular flooding. In recent years there has been a major investment in the landscape treatment, drawing upon a partially realised plan of c.1899 with a formal arrangement of paths and planted areas. The introduction of a major arts facility in the setting was the next step in celebrating and building upon the city's rich heritage.

A design team consisting of Conrad Gargett, Clare Design and Brian Hooper was engaged in May 2017 to commission a masterplan. The objective was to understand the place and how the siting of a new museum could integrate into the finer grain of the city, open views to the river and reassert the primacy of the Customs House and its setting. As part of this process, attention focused on the potential for adaptation of a 1970s-era office building adjacent to the Customs House into the museum, an option that was demonstrated not to be possible. Instead, the site of the office was redeveloped.

The architects placed emphasis on optimising pedestrian permeability and the urban regenerative potential of the project. The Museum is accessible from three sides, including a new laneway connection to East Street. The ground level café addresses the Customs House outbuildings – Bond Store and Stables.

The relationship between the new museum and the Customs House was a major heritage driver – adjacency controls apply under the Queensland Heritage Act. Key design moves were to pull the new building back from Quay Street, and to introduce an external colonnade and glazed entry court, providing visual and spatial separation. The triple height, fully glazed portico provides visual connection from the new museum to the Customs House and opens up views to the river and Mount Archer beyond. Sandstone for the north and east elevations of the Museum was sourced from the same quarry used for the Customs House, a decision that delivers contextual cohesion and consistency.

RECONNECT Three-sided access, a new laneway link and framed views to the river and Mount Archer re-establish the site's relationship to landscape and renew Quay Street's civic vitality.





REIMAGINE The rust-toned Corten façade engages in dialogue with the synagogue’s polychromatic brickwork. Contemporary in expression yet complementary in tone and texture, the extension maintains clarity between old and new.

STREET SCALE INTEGRATION

**Manchester Jewish Museum,
Manchester, United Kingdom**

Manchester’s Jewish Museum, completed in 2023, adjoins and integrates the former Spanish and Portuguese synagogue (1874), a Grade II listed landmark that synthesizes High Victoriana with Moorish references. The project was designed by Citizens Design Bureau.

The siting of the museum extension was informed by the synagogue’s archived minutes which showed that future additions had been previously envisioned in this location. The rust-toned Corten steel façade of the museum blends with the details and polychromatic brickwork of the synagogue. The new structure includes a gallery space, archive, learning facilities and visitor amenities.

In parallel, the project facilitated the full restoration of the synagogue. Conservation specialists, painters and stained-glass technicians undertook restoration works based on historical research and investigations into the original decorative schemes. The purpose-built exhibit and archive spaces in the new museum allowed the synagogue to be reimagined and repurposed as an exhibition space.

Other examples of street-scale integration projects:

Parliament of Victoria Members’ Annexe, Melbourne, Australia (2018)

The Hedberg, University of Tasmania, Hobart, Australia (2013-21)

Walyalup Civic Centre, Fremantle, Australia (2022)

Church of Santa Chiara complex, Sardinia, Italy (2018)

Mitchell Building, Skinner’s School, London, United Kingdom (2020)



STREET SCALE INTEGRATION | ADAPTIVE RE-USE

Princess Theatre, Brisbane, Australia

The Princess Theatre in Woolloongabba, Brisbane, originally opened in 1888 as a live performance venue and later operated as a cinema before periods of decline and vacancy diminished its presence.

The recent revitalisation of the theatre adopted a careful and considered approach to conservation and renewal. Significant heritage elements, including the proscenium arch, decorative plasterwork and layered spatial character, were retained and restored, while contemporary services, structural upgrades and accessibility improvements were discreetly integrated to support modern performance use.

Rather than over-restoring or sanitising the building, the project embraced its theatrical atmosphere. New interventions, including four bars, a reimagined mezzanine, gallery spaces and additional amenities, remain legible yet restrained, allowing the historic fabric to remain central to the visitor experience.

The reopening of the Princess Theatre returns a significant cultural landmark to active use, extending its life and reinforcing its role within Brisbane's evolving creative landscape.

RECONNECT Returning the theatre to active performance use re-established community connection and secured its ongoing relevance within a growing city.

Adaptive Re-Use



HERITAGE

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ADAPTIVE RE-USE

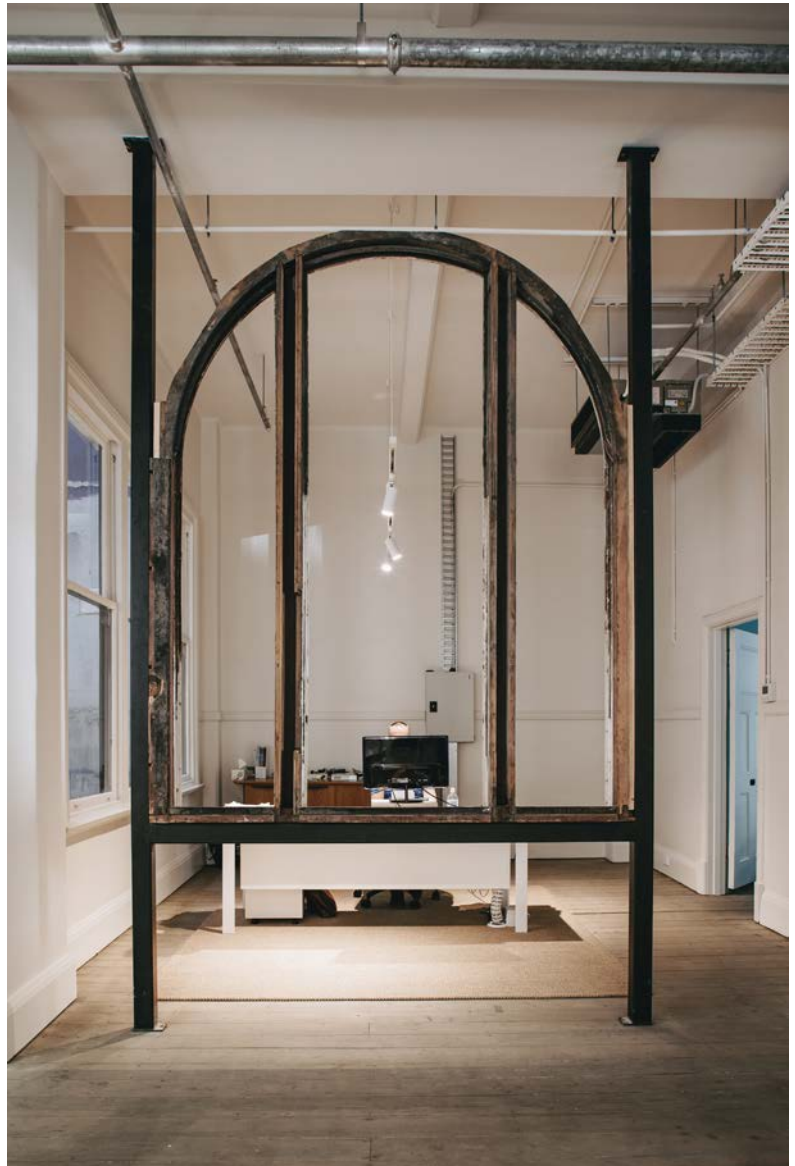
Darling Building, Adelaide, Australia

The Darling Building in central Adelaide was built in 1916 as premises for John Darling and Son, one of South Australia's major wheat and flour milling companies. The five-level commercial palazzo style structure, designed by E H McMichael, was among the first reinforced concrete buildings in South Australia. It was included in the state heritage register in 1986.

Little more than a decade later it was vacant, a condition that persisted until the 2010s, when its potential was identified by a director of Adelaide architecture practice Williams Burton Leopardi (WBL). The building was purchased by WBL in 2013.

The practice committed to a path of light-touch renewal and conservation, doing as much as was necessary (and as little as possible) to achieve compliance, deliver safety and service upgrades and sustain the building's economic use. Authenticity was adopted as a guiding principle in the management of change, an approach that demanded a comprehensive appreciation of the building's inherent values and applied meanings.

REIMAGINE Rather than conceal ageing materials or industrial character, the project embraced patina and imperfection. The renewed building retains its identity while accommodating new functions.





ADAPTIVE RE-USE

Share and Reuse Factory, Kortrijk, Belgium

A striking Modernist landmark in a regional centre west of Brussels has been adapted as a mixed-use community resource and destination.

The Old Fire Station (1940) was classified as a protected monument in 2003. A considered balance of conservation and adaptive re-use were prioritised in the project brief. The distinctive and distinguished composition of the building's street-facing elevations was retained and restored, with an emphasis on the curved bay with six regularly spaced bays for fire tenders and the

integrated watch tower.

A greater level of intervention was applied to later additions and supporting amenities at the rear, to enable the creation of flexible spaces and amenities including a market hall and a series of workshops each of which has its own address to an open-air courtyard. The fire tower is now home to a climbing club.

The 'Share and Reuse Factory' was by designed by ATAMA for the City of Kortrijk and completed in 2023.





ADAPTIVE RE-USE

Park Hill Estate, Sheffield, United Kingdom

In 1998, when the Park Hill social housing estate was designated a Grade II landmark by English Heritage, it became among the largest heritage buildings in Europe. By that time, the Brutalist system-built complex, like many developments of its age (1957-61) and typology, was in need of significant investment and renewal.

Developer Urban Splash, working with a group of architects, heritage specialists, engineers and landscape architects, prepared concepts for staged adaptation to provide a combination of social housing, student accommodation, commercial incubators/units and private apartments. Central ambitions of

the brief were to retain the original concrete framework while delivering flexible accommodation and elevated standards of energy and acoustic performance.

Stage 1 was completed 2013 and Stage 2 followed in 2024. Both were shortlisted for the Royal Institute of British Architect's Stirling Prize.

Park Hill was designed by architects Jack Lynn, Ivor Smith, and Frederick Nicklin.

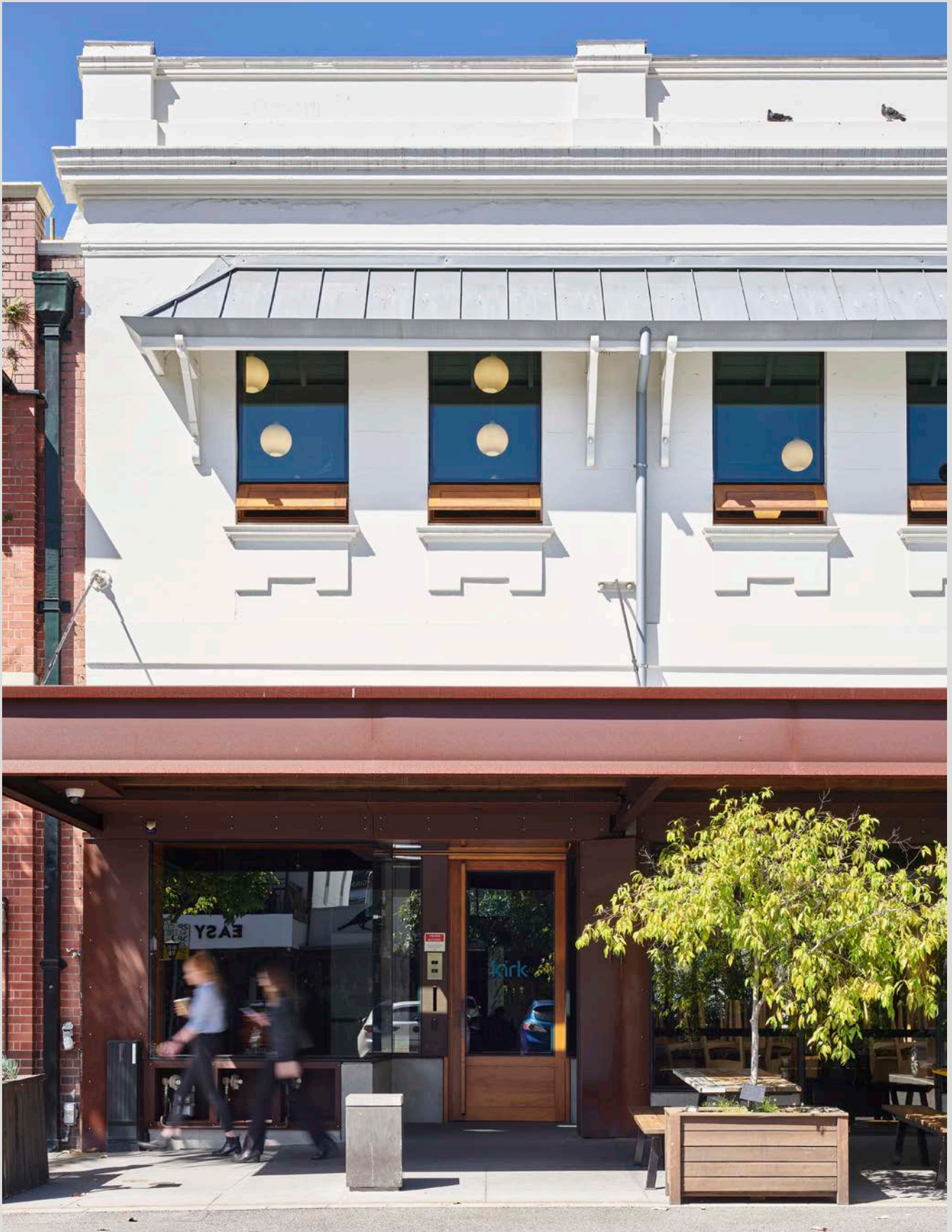
Other examples of adaptive re-use projects include:

Dover District School Year 11/12 Redevelopment, Tasmania, Australia (2022)

Tonsley (Former Mitsubishi Factory), Adelaide, Australia (2008-2015)

University of Tasmania Cradle Coast Campus, Bernie, Australia (2019-21)

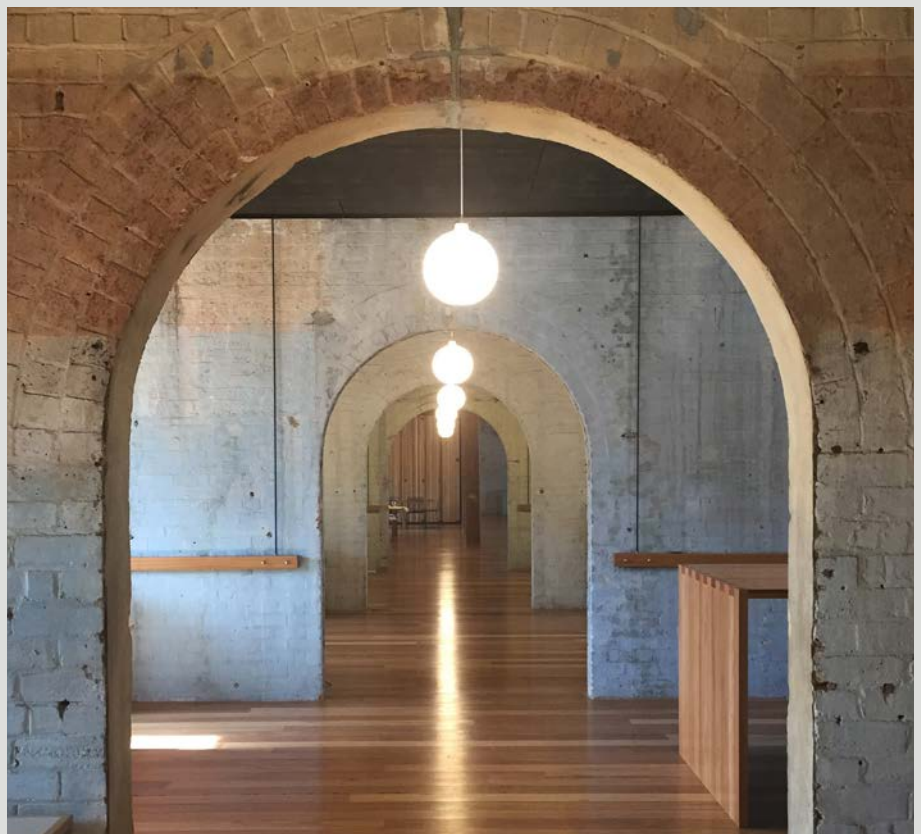
Case Goods Warehouse, Toronto, Ontario, Canada (2021-3)



The works to 11 Logan Road, Woolloongabba were designed by KIRK Studio and completed in 2017.

ADAPTIVE RE-USE

'Before' and 'after' photographs of an interwar two-storey commercial building refurbished for a new use. Early works were informed by analysis of physical and documentary evidence. Outcomes included the removal of later additions and a package of conservation treatments. Planning and fit outs for the mixed-use commercial, retail, office and hospitality venue are clearly legible as contemporary interventions.



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Kings Cross. Allies and Morrison and Porphyrios Associates with Townsend Landscape Architects. Photographer: Johnny Sturrock



QCC and Glasshouse Theatre Robin Gibson AO. Blight Rayner Architecture with Snohetta. Photographer: Christopher Frederick Jones



QCC and Glasshouse Theatre Robin Gibson AO. Blight Rayner Architecture with Snohetta. Photographer: Christopher Frederick Jones



The City of Perth Library, Public Plaza & State Buildings. Kerry Hill Architects, Palassis Architects, Hassell & CNN. Photographer: Nicholas Putrasia



The City of Perth Library, Public Plaza & State Buildings. Kerry Hill Architects, Palassis Architects, Hassell & CNN. Photographer: Angus Martin



Aurizon Headquarters Wardle. Photographer: Scott Burrows. Client: Aurizon



Aurizon Headquarters Wardle. Photographer: Christopher Jones. Client: Aurizon



Wesley Place Precinct. COX Architecture, Lovell Chen, Oculus. Photographer: Lynton Crabb, Trevor Mein. Client: Charter Hall, Uniting Church



Wesley Place Precinct. COX Architecture, Lovell Chen, Oculus. Photographer: Lynton Crabb, Trevor Mein. Client: Charter Hall, Uniting Church



School of Arts, Cairns Museum. TPG Architects. Photographer: Andrew Watson



School of Arts, Cairns Museum TPG Architects. Photographer – Andrew Watson



Rockhampton museum of Art Conrad Gargett with Clare Design (lead designer) and Brian Hooper Architect. Photographer: John Gollings



Rockhampton museum of Art Conrad Gargett with Clare Design (lead designer) and Brian Hooper Architect. Photographer: John Gollings



Manchester Jewish Museum Citizens Design Bureau. Photographer: Philip Vile



Princess Theatre. JDA Co. Photographer: Scott Burrows



The Darling Building. Architecture and Interior Design by Design by WBL. Photographer: Christopher Morrison. Client: Darling House Pty Ltd



The Darling Building. Architecture and Interior Design by Design by WBL. Photographer: Christopher Morrison. Client: Darling House Pty Ltd



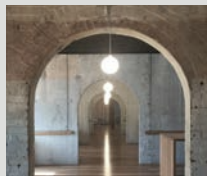
Share and Reuse Factory. ATAMA. Photographer: Stijn Bollaert



Share and Reuse Factory. ATAMA. Photographer: Stijn Bollaert



Park Hill Estate Urban Splash. Photographer – Tim Crocker



11 Logan Road. KIRK Studio. Photographer: Scott Burrows



11 Logan Road. KIRK Studio. Photographer: Scott Burrows



The Globe. Brian Hooper Architect + m3architecture. Photographer: Christopher Frederick Jones. Client: Barcaldine Regional Council

Image Credits Page 18*Ref – 1858*

Verandah of Gracemere Homestead, near Rockhampton, John Oxley Library, SLQ, Image no. 6511-0001-0015.

Ref – 1873

Caboolture National School, ca. 1897, John Oxley Library, State Library of Queensland

Ref – 1886

Spring Hill Baths, ca. 1910, John Oxley Library, State Library of Queensland, Neg. 130943.

Parliament House

Deazeley, J. (n.d.). Parliament House, Brisbane, ca. 1881. State Library of Queensland

Ref – 1872

Queens Hotel, Townsville, ca. 1925, Pollock Collection, City Libraries Townsville, Townsville City Council, Record no. 17531.

Ref – 1899

Customs House, Rockhampton.(n.d.). State Library of Queensland

Ref – 1875

St George's Anglican Church, Beenleigh, 19 March 1992, Queensland Heritage Register, entry no. 600001 (CC BY 4.0).

Exhibition Building

Exhibition Building, ca. 1928. (n.d.). State Library of Queensland

Image Credits Page 19*Queenslanders*

Early Queenslander home, Mt. Morgan. (n.d.). State Library of Queensland

Ref – 1888 new image

Charters Towers Stock Exchange, 1891, John Oxley Library, State Library of Queensland, Neg. 54000.

Story Bridge

Queensland Newspapers Pty. Ltd. (n.d.). Story Bridge, Brisbane, 1972. State Library of Queensland

Ref – 1898

Cunnamulla Railway Station building ca. 1920. (n.d.). SLQ

Ref – 1934

Air hanger for Qantas Empire Airways Ltd. (n.d.). In Air hanger for Qantas Empire Airways Ltd. SLQ

Ref – 1913

Interior view of the Isis Downs Station woolshed, c.1925. John Oxley Library, State Library of Queensland, Neg: 187539.

Image Credits Page 20*Junction Park State School*

Junction Park State School, 2015, photograph by Heritage Branch staff, Queensland Heritage Register, entry no. 602837 (CC BY 4.0).

Ref – 1929

"Paronella Park" castle at Mena Creek, Queensland, 1948. (n.d.). State Library of Queensland

Ref – 1936

East Gordon Street Sewerage Works, Mackay, 2006, photograph by Heritage Branch staff, Queensland Heritage Register, entry no. 602727 (CC BY 4.0).

Ref – 1935

Johnstone Shire Hall, Innisfail, c.1940. State Library of Queensland

North Gregory Hotel

Rodgers, C. (n.d.). North Gregory Hotel, Winton, 2007. State Library of Queensland

Ref – 1939

Immig, J. (n.d.). Mackay Court House, 2005. State Library of Queensland

*Ref – 1943**Ref – 1959*

Queensland Newspapers Pty. Ltd. (n.d.). Aerial view of Centenary Pool, Brisbane, 1963. State Library of Queensland

Image Credits Page 21*Ref – 1960*

Scragg, S. (n.d.). View of the former Mareeba Shire Hall, Queensland, 2014. In View of the former Mareeba Shire Hall, Queensland, 2014. John Oxley Library, State Library of Queensland.

Ref – 1958

Higgins, A. (2008). Distant view of Torbreck in Highgate Hill, Queensland, 2008. In Distant view of Torbreck in Highgate Hill, Queensland, 2008. John Oxley Library, State Library of Queensland.

Ref – 1936

Spanish mission style block of flats in New Farm, ca. 1935. (n.d.). State Library of Queensland

Torbruk Memorial Baths

Torbruk Memorial Baths, the Strand, Townsville (:1950-1959). Townsville Citylibraries, Local History Collection

Ref – 1960

Stringer, R., - photographer. (n.d.). Wickham Terrace Car Park, Brisbane, 1967-1999. In Wickham Terrace Car Park, Brisbane, 1967-1999. SLQ.

Ref – 1976

Stringer, R., - photographer. (n.d.). Queensland Art Gallery, 1982; 1983; 1984. In Queensland Art Gallery, 1982; 1983; 1984.

Ref – 1986

Riverside Centre, Brisbane (1983–86), photograph by Jeff Chandler, 20 April 2006, via Wikimedia Commons (CC BY-SA 3.0).

The Big Pineapple

Cane Toad Times (Firm), contributor. (n.d.). Woman standing beside the Big Pineapple, Sunshine Plantation, Woombye. SLQ.

OTHER HELPFUL RESOURCES

Identifying, assessing and conserving heritage places

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013 (Burra Charter)

<https://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>

Guideline: State Development Assessment Provisions State Code 14: Queensland heritage

https://www.qld.gov.au/_data/assets/pdf_file/0020/67133/sdap-heritage-statement.pdf

Developing heritage places, prepared by the Department of Environment and Heritage Protection (Queensland), 2013

https://www.qld.gov.au/_data/assets/pdf_file/0019/67114/gl-heritage-development.pdf

Carrying out a heritage survey guideline, prepared by the Department of Environment and Heritage Protection, Queensland

Guideline: Carrying out a heritage survey (www.qld.gov.au)

Identifying and assessing places of local cultural heritage significance in Queensland, Prepared by: Arts and Heritage, Department of Environment and Science, Queensland (2020)

Guideline – to identifying and assessing places of local cultural heritage significance in Queensland (www.qld.gov.au)

Natural Heritage

The Australian Natural Heritage Charter

<https://vgls.sdp.sirsidynix.net.au/client/search/asset/1292682>

First Nations

Ask First: a guide to respecting Indigenous heritage places and values

https://www.wipo.int/export/sites/www/tk/en/databases/creative_heritage/docs/ask_first.pdf

Climate responsive design

Passive House (Passivhaus) as applied to Heritage Buildings

Passive House (Passivhaus) as applied to heritage buildings

Sustainable Heritage Buildings Guide: Improving the environmental performance of heritage buildings in NSW

Sustainable heritage buildings guide | NSW Environment and Heritage

Buildings that Breathe: new world city design guide, Brisbane City Council

<https://www.brisbane.qld.gov.au/planning-and-building/planning-guidelines-and-tools/neighbourhood-planning-and-urban-renewal/new-world-city-design-guide-buildings-that-breathe>

Collections

Significance 2.0: a guide to assessing the significance of collections

<https://www.arts.gov.au/what-we-do/museums-libraries-and-galleries/significance-20>

Some useful definitions

Development approvals and exemptions

Properties entered in the Queensland Heritage Register can be altered or developed, provided the work does not diminish the heritage values of the place. Most proposed changes are considered development and require approval before work.

Queensland operates an integrated planning approvals system, with development for Queensland heritage places regulated under the Queensland Heritage Act and the Planning Act. There are different approval pathways depending on the level of impacts of the development, including:

General Exemption Certificate – For work that is pre-approved under the Queensland Heritage Act a General Exemption Certificate provides upfront approval for ongoing maintenance and minor work necessary to keep places in active use, good repair, and optimal operational condition. Only development specified in a General Exemption Certificate and done in accordance with its conditions is permitted. No application is required.

Heritage Exemption Certificate – For work that is not covered by the General Exemption Certificate and would not require a Development Application, a Heritage Exemption Certificate allows for low-impact development, conservation work, and simple projects that only minimally affect the heritage values of a place. An application is required if the development will have no more than a minor detrimental impact on the significance of the heritage place or is permitted under a heritage agreement.

Development Applications – for work that has more than a minor detrimental impact on the heritage values of a place a development application must be made under the Planning Act. The development is assessed against the State Development Assessment Provisions – State Code 14: Queensland Heritage. The State Assessment and Referral Agency (SARA) is responsible for carrying out this function.

For properties not entered in the Queensland Heritage Register but listed as local heritage places in a local heritage register or identified in a local planning scheme, development requirements should be confirmed with the relevant local government.

Emergency Work

Emergency work may be undertaken at a place on the Queensland Heritage Register without prior development approval if there is an immediate and definite threat to life, health, structural safety, or infrastructure operation. A development application must be sought as soon as reasonably practicable after starting the emergency work.

Heritage Agreements

A heritage agreement is a legal arrangement between the property owner and the Queensland Government. These agreements can specify an agreed range of activities, such as development work, use, public access, providing upfront approval for a defined master plan of work within a heritage approval framework.

Archaeological heritage

Archaeological places are also included on the Queensland Heritage Register and are identified as satisfying criterion 'C'.

Places not listed on the Queensland Heritage Register can still have potential to contain archaeological artefacts and it is a requirement under the Queensland Heritage Act 1992 that any discoveries of important archaeological artefacts are reported to the Department.

First Nations

Recognition, protection and conservation of Aboriginal and Torres Strait Island cultural heritage is administered under the Cultural Heritage Act by the Department of Women, Aboriginal and Torres Strait Islander Partnerships and Multiculturalism.

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