

THE SEVENTH EDITION

CONSERVATION PLAN



JAMES SEMPLE KERR



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CONSERVATION PLAN

A GUIDE TO THE PREPARATION OF CONSERVATION PLANS
FOR PLACES OF EUROPEAN CULTURAL SIGNIFICANCE

JAMES SEMPLE KERR



2013

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1.0 PREFACE TO THE SEVENTH EDITION

This is the thirty-first anniversary of the publication of Dr James Semple Kerr's *The Conservation Plan* by the National Trust of Australia (NSW). During those years it has evolved and expanded through six editions and twelve impressions. This document is well used by heritage and other practitioners in Australia and has found world wide application. Now in 2013, Australia ICOMOS is delighted to provide a version that can be downloaded from our website without fee and we are very grateful to Dr Kerr for foregoing royalties and making this work readily available. Bronwyn Hanna facilitated the project and costs have been shared by the Royal Australian Historical Society (NSW) using funds from the NSW Heritage Council and Australia ICOMOS.



Elizabeth Vines OAM, FRAIA, M.ICOMOS,
President, Australia ICOMOS Inc.
14 December 2012.

2.0 INTRODUCTION

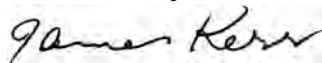
For over 300 years there has been an erratically increasing controversy over development and conservation in the English-speaking world. Since the 1970s battles between developers and conservationists have been particularly bitter and often unnecessary.

This guide proposes a less confrontational concept. Conservation and development are not mutually exclusive objectives; they should, and can, be part of a single planning process. Conservation projects need provision for development just as surely as competent development requires an adequate approach to determining conservation policy. Developments do not take place in a vacuum but at an existing place, in existing surroundings. This seemingly obvious fact has to be understood and accepted before decisions on the relationship of conservation and development can be made.

The precise balance is important. What is kept gives the inhabitants a sense of continuity, of identity and of stability. It provides a very necessary reassurance. What is newly-created may ensure survival, give vitality or perform a function which could not otherwise be met. Today's creation may become tomorrow's heritage; it may also be the bomb that blows a neighbourhood apart.

The processes involved in conservation and development are as much social, political and economic as they are technical. Tension between those bent upon retaining the old and those building the new is not necessarily bad. It is a useful testing process of all four aspects and can establish a society's priorities—provided that the basic information necessary for decision-making has been made available to all parties and that a method of making those decisions has been agreed.

This guide is therefore about gathering, analysing and assessing information that bears upon policy decisions and on the processes of making those decisions. It offers a common ground for debate, a method and a common language to help resolve differences and achieve a balance between the old and the new. The result of these processes is a conservation plan.



James Semple Kerr
6 July 1985

3.0 THE CONSERVATION PLAN

3.1 What is a conservation plan?

At its simplest, a conservation plan is a document which sets out what is significant in a place and, consequently, what policies are appropriate to enable that significance to be retained in its future use and development. For most places it deals with the management of change. Its scope may vary from a do-it-yourself plan for a modest cottage to plans for sites of the complexity of the Port Arthur Penal Establishment in Tasmania or the North Head Quarantine Station in Sydney.

'Conservation plan' has become a convenient generic term covering a variety of productions. The type of place, needs of owners, range of problems encountered and skills available all mean that the scope and approach must be flexible if the contents are to be both useful and succinct. The structure of such plans should therefore be tailored to resolve relevant issues in the most direct way. Government House, Sydney, for example, required attention to management, public access and interpretation—issues which are negligible in a private residence faced with fabric failure and a need to improve facilities.

The increasingly common use of 'standard' or 'model' conservation plan briefs should therefore be treated with caution and regarded only as a starting point and check list. The actual structure and scope of the plan has to evolve to suit the particular place and its problems.

3.2 Success in preparation

Apart from the technical requirements outlined in parts 4.0 and 5.0, success in preparing the more complex conservation plans depends on:

- recognising limitations in time and expertise and hence when to employ specialists;
- precise briefing and progressive supervision of all persons working on the project;
- careful estimation of resources required, efficient co-ordination and elimination of inessentials;
- ability and willingness to analyse, to assess and to evolve policies—not just to collate material.

Where consultants are employed, choosing the right consultant is obviously important. They must be competent, efficient and have relevant training and experience. Appropriate skills are discussed on pages 17 to 18. When negotiating with a firm, it is important to establish who will be responsible for the project as relevant expertise often resides in mobile individuals rather than in the firm. For this reason some heritage agencies publish information sheets on designated specialists as well as on the firm itself.

3.3 Use of conservation charters and guides

There are useful conservation charters and guides published in Australia and New Zealand by national, state and city agencies. Most are revised from time to time and reflect practices commonly adopted in the territories concerned. *The Australia ICOMOS Charter for the Conservation of Places of Cultural Significance* (Burra Charter) and the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (Te Pumanawa O ICOMOS O Aotearoa Hei

Tiaki I Nga Taonga Whenua Heke Iho O Nebe) provide a basic set of conservation principles for use in their respective countries.

Both the Australian 'Burra Charter' and the 'ICOMOS New Zealand Charter' are similar in intention, and it is these intentions that are followed in this guide. This document, however, is more limited in scope being designed as a guide to the conservation of places that derive from a European cultural tradition.

3.4 Objectives and resources

Conservation is about the care and continuing development of a place in such a way that its significance is retained or revealed and its future is made secure. The objective of the conservation plan is to set out how that aim may best be achieved. In doing so it seeks to relate the proposed conservation action to the procurable resources.

To be of value a conservation plan must be founded on as definitive an examination of all *relevant* data as is practical. Only then will the policies developed be soundly based and worth implementing. The key word for such an approach is 'relevant'. Many plans are made fat by repetition and by the inclusion of unnecessary material. If the matter does not make a contribution to an understanding of the significance of the place or to the development and implementation of policy it should be omitted.

Whether a conservation plan is to be prepared 'in house' by a government agency, by a consultant or by a combination of both, the preparation of a brief and the estimation of the resources required, both financial and technical, are an essential preliminary. It can be as dangerous to spend too much on a plan as it is to spend too little. The latter may result in a wrong or inadequate answer, but the former can bring the whole process into disrepute.

Where several places need a conservation plan and resources are limited, it is useful to establish a priority system:

- first, those places for which there is a *prima facie* case for their significance and are either under threat or subject to proposals for change;
- second, those places of great acknowledged significance which are not included in the above;
- third, the rest.

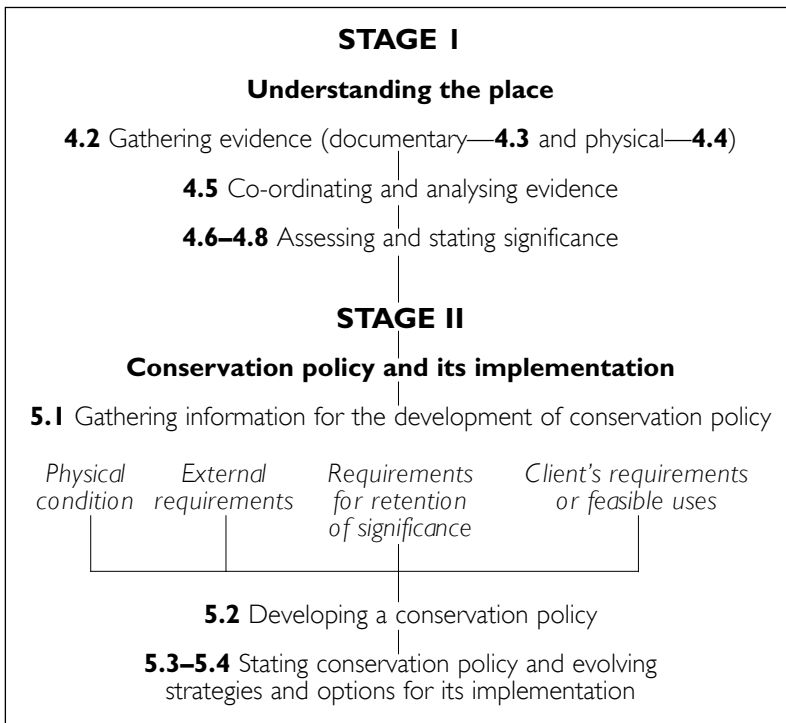
There are circumstances—unfortunately not rare—when the time available and/or financial resources are quite inadequate to prepare a conservation plan. This is usually the result of previous mishandling and of impending action which may damage the place. It is a matter of professional judgment whether the practitioner declines involvement, gives correct but impractical advice on the need for a proper plan, or attempts some form of rescue operation. The first two courses may be virtuous, but they are not helpful. If the last is chosen, a scaled down or interim version of a conservation plan terminating, for example, in a statement of heritage requirements and constraints (5.1) and based on a provisional understanding of significance, may help avert any serious adverse effects. I have prepared several such truncated plans for places as varied as Fannie Bay Gaol, Darwin (in 5 days) and Juniper Hall, Paddington, Sydney (in 9 days). On balance they seem to have been worth doing, but it is important to emphasise the shortcomings of such work to the client and to recommend remedial action for the future.

3.5 Drafting with implementation in mind

The conservation policy and implementation sections of a conservation plan require political acumen as well as conservation training and experience. It is the art of showing how the unlikely can be made possible and the possible seem a reasonable and even obvious course of action. Not because the material is presented in an unbalanced or selective manner, but because it has been drafted with the problems of implementation always in mind. Do not forget that before it can be implemented it must be read and *understood*. For these reasons make sure it is:

- precise, clear, unambiguous and relevant;
- capable of being carried out;
- free of overt propaganda.

It is important to avoid trade and professional jargon. Conservation plans must be comprehended by a range of people if they are to be successful.



1. Basic elements and sequence in a conservation plan. The numbers refer to the relevant sections of this text.

3.6 Sequence of work

While the wide range of problems ensures that conservation practitioners adopt a variety of techniques and approaches in preparing conservation plans, there is an essential sequence in conservation planning. The work falls naturally into two stages. The first covers the gathering and analysis of evidence and the assessment of significance. The second is concerned with developing a conservation policy and setting out strategies for its implementation. Fig.1 sets out the sequence graphically.

The split into two stages is important for the integrity of the process. It enables significance to be assessed away from extraneous pressures and without regard to those practical requirements which must subsequently be taken into account when developing policies.

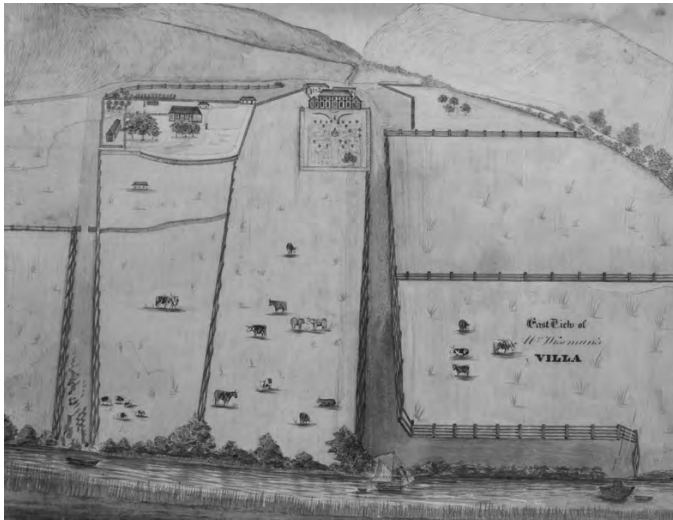
4.0 STAGE I: UNDERSTANDING THE PLACE

4.1 What is cultural significance?

Cultural significance is a simple concept. Its purpose is to help identify and assess the attributes which make a place of value to us and to our society. An understanding of it is therefore basic to any planning process. Once the significance of a place is understood, informed policy decisions can be made which will enable that significance to be retained, revealed or, at least, impaired as little as possible. A clear understanding of the nature and level of the significance of a place will not only suggest constraints on future action, it will also introduce flexibility by identifying areas which can be adapted or developed with greater freedom.

4.2 Gathering evidence

The first stage is to gather and examine documentary and physical evidence. Neither can be neglected as each corroborates and complements the other. The ideal sequence is for an initial site examination, preferably with a plan or map, in order to become familiar with the place. It is useful to take photographs for future reference.



2. Mr Solomon Wiseman's property 'Cobham' at Wiseman's Ferry, about 1830, artist unknown. National Trust collection.

With this background the recognition and interpretation of documentary (including oral) evidence will be more rapid and sure. Conversely, while physical fabric cannot lie, it can be misinterpreted, and documentary evidence will often supply a key to the correct interpretation of what remains, as well as information on elements now missing or obscured. Bear in mind that documents are prepared by humans. They can lie, deliberately or otherwise. For example, it was not uncommon for station superintendents to omit

unauthorised buildings from the plans of penal settlements in order to avoid official wrath. Similarly, intended structures might appear on a plan even though they had not been built.

When research is almost complete, the existing fabric can be examined in detail and its story interpreted in the light of documentary information. This combined attack, competently executed, will usually lead to a reasonable understanding of the development and uses of the place.

4.3 Documentary evidence and its sources

Documentary and oral evidence falls roughly into primary and secondary categories. The former category is likely to be more reliable than the latter. It includes all material prepared as a result of first hand involvement with the place. Plans and specifications for construction and alteration, photographs, sketches, contemporary eye-witness accounts, and even the reminiscences of those involved, are likely to be of particular value in understanding a place.

When primary material is re-worked by a person without first hand knowledge, it becomes a secondary source. The more the primary material is reworked, and the more incompetent the reworker, the more likely it is that errors, misinterpretations, unwarranted assumptions and ideological preconceptions will distort the picture. Secondary material obviously needs to be consulted, as it forms a part of the history of the place (and often explains its treatment over time); the best will also identify useful primary material (see bibliography).



3. Trial Bay Gaol ruins from the south, Arakoon State Recreational Reserve, NSW. JSK photograph 1975.

Correspondence and reports

Documentary evidence can be found in a whole range of correspondence and reports associated with all levels of government. This material usually reposes in state, national or individual authority archives. Papers relating to private property may still be retained by the family or be in local or state libraries or collections.

Sketches and watercolours

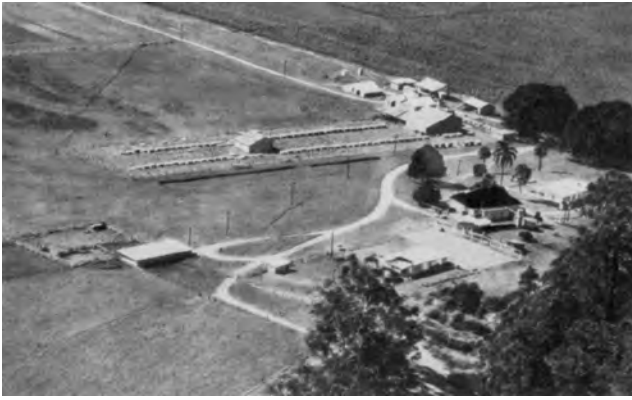
For the pre-photographic era, sketches and watercolours are an important source of information. As well as professional artists, many members of families with pretensions to gentility sketched, and there is a voluminous amount of graphic material in private and public collections. Some artists rearranged what they saw to conform to picturesque principles, others, such as architect Edward Ashworth, were obsessively accurate and parts of Auckland in the 1840s could be reconstructed from his images. The watercolour of Solomon Wiseman's home by an unknown artist is an Australian example (fig.2 and front cover). It provides precise information on the appearance of the house and garden layout. The precision is confirmed by other contemporary sketches which suggest that its details are substantially correct and relate to an actual, rather than a proposed, arrangement. The National Library of Australia pictorial collection has been placed on the internet and other institutions are likely to follow.

Ground photographs

From the mid-nineteenth century photography becomes an increasingly important source. It can provide invaluable data on the actual development of the site (figs 3 and 4). By the end of the century there were few places of significance in Australia and New Zealand that had not been photographed. The problem is to locate those that have survived. Published pictorial resource catalogues and collections on CD Rom are a useful starting point. Some city, state and national libraries and archives have substantial collections.



4. Trial Bay Gaol about 1900. Same view as in fig.3. Photographer unknown. Private collection.



5. Kleinschmidt's arrowroot mill, Upper Coomera, Qld. Photographer unknown. Reproduced by permission of Mr Fred Kleinschmidt.

6. Detail of plan of Coal Point Probation Station, Tasman Peninsula, about 1842. Traced JSK. Original in Tasmanian Archives.



Air photographs

From the 1920s to the 1950s many country properties purchased oblique air photos of their place from itinerant flying photographers. These can be most informative, as a photo of Kleinschmidt's now dismantled arrowroot mill at Coomera (Qld) shows (fig.5). Similarly, from the 1950s increasingly high quality aerial survey photography has been produced for mapping. Enlargements or relevant areas often confirm or reveal sites and facilitate the accurate plotting of elements on a block plan.

Ground photogrammetry

In recent years a number of structures of unusual complexity (mostly façades of buildings) have been recorded by photogrammetry for both national and state authorities. Public works departments or survey offices can give further information.

Maps, plans and surveys

Most places have had surveys and sketch plans made at various times for a variety of reasons. These may include initial settlement, proposals for design and construction, drainage and sewerage, gas and electricity, alterations and additions, sub-division, redevelopment, planning, alterations to title, and even as evidence tendered in court hearings of disputes or crimes.

A government settlement site, such as the Coal Mines on the Tasman Peninsula, is likely to have had a number of surveys and sketch plans prepared during its life showing existing structures and proposals. These give an accurate picture of its progressive development (fig.6).

Sometimes actual survey material is available in Lands Departments or in archives which will permit the precise plotting of features no longer visible on site. Except where an erring authority has had a policy of destruction of records or has been unusually negligent, most of this material can be located by a diligent, intelligent and diplomatic seeker.

Oral information

Do not omit oral evidence. Local inhabitants or people with a past association with the place can help reduce research time considerably. Such people may provide handed-down stories as well as primary evidence—both of which can reveal social aspects of the

place which affected its past development and enhance its present significance. This material will, however, vary in reliability and should be corroborated before use. The local history society is the most promising place to begin.

Published material

A survey of published secondary source material on the place is usually the easiest starting point for gathering documentary evidence. Unfortunately, it is often the least reliable and whenever possible should be checked against primary evidence. Useful published material includes studies of individual places, typological studies, local histories and directories as well as national, state and city inventories of places of heritage value.

In 1981 McMillan published an edited version of the Australian Heritage Commission's Register of the National Estate under the title *Heritage of Australia* (subsequently reissued for each state); because the Register has continued to grow, it is necessary to obtain an up to date printout from the Commission for any place under investigation. Most National Trusts and conservation agencies can provide similar data for their areas of responsibility. The Commission also operates HERA, a developed database of published and unpublished articles and reports on all aspects of the National Estate. The New Zealand Historic Places Trust and larger local authorities maintain inventories which are generally available on request. Auckland City has a 'browseable' illustrated computer database.

The best source of Australian biographical information from 1788 to 1939 remains the twelve volume *Australian Dictionary of Biography*, published by Melbourne University Press and available in all major libraries. The New Zealand equivalent is the two volume Dictionary of National Biography, 1769–1900, published by the Department of Internal Affairs.

4.4 Physical evidence

Fabric as a document for interpretation

The fabric of a place is the most accurate (though often incomplete) document of its history. Intending interpreters of this most fascinating of all documents should try to equip themselves with a background knowledge of the period and of similar places and uses, as well as with the documentary evidence outlined in the previous section. This will facilitate the interpretation of incomplete evidence such as that presented by the east elevation of Lyndhurst, Sydney, as it appeared in 1974 (fig.7).

Value of physical evidence

Physical evidence tells the story of what actually happened, rather than what someone intended should happen, or believed did happen. It provides data on the sequence of changes and intimate information on human usage and habit. Some places may never have been well documented, others may have had relevant documentation lost by fire, flood or misguided policies of archival destruction. This is where



7. Detail of east façade of 'Lyndhurst', John Verge's house for James Bowman, Glebe, NSW, built 1833–35. JSK photograph 1974.

experience and knowledge of comparable places are of value in interpreting physical evidence to reconstruct the story of the place. It is from physical evidence we know that the alternating cells of the Coal Mines on the Tasman Peninsula had wooden lining, that the burnt out and long vanished roof of a cottage at Greenough (WA) had an ogee cornice, that Bathurst gaol cells were initially painted with a Victorian brown dado and subsequently redecorated yellowy-green, and that most of the outbuildings at Lanyon (ACT) had no eaves gutters.

Investigatory intervention

The Burra Charter establishes the general principle that the investigation of physical evidence as a preliminary step to the conservation of a place should not involve intervention in the fabric or excavation. Any such action is likely to destroy elements of significance or interfere with evidence. Instead such intervention should await the adoption of the policies in the conservation plan which will control it, and can be carried out if necessary as a part of the subsequent conservation program.

There are exceptions. These relate to actions which occasionally become necessary to determine conservation policy. Sampling techniques to test footings or locate key sub-surface features are typical examples of such intervention. They are acceptable provided the areas affected are small and a minimum of disturbance is caused to the fabric. Intervention to prevent damage or secure evidence about to be lost through some external action is generally outside the scope of a conservation plan. Examples include the

urgent repair of a breach in the sea wall at Kingston, Norfolk Island in 1979 to prevent the erosion of deposits behind the wall and a threat to significant structures (fig.8), and the recovery of information from sites about to be inundated by dam construction.



8. Breach in the sea wall at Kingston, Norfolk Island. JSK photograph 1978.

Very substantial work was justified at the 1788 First Government House site in Sydney, where, in view of proposed development by the NSW Government, partial excavation became necessary in order to confirm documentary evidence of the location of the footings and to discover whether they had survived in situ. Data revealed by the partial excavation clearly had a major bearing on the redevelopment and conservation of this site and was incorporated into a conservation plan for the place.

4.5 Co-ordination and analysis of evidence

The conventional breakup of evidence into documentary, oral and physical makes discussion and teaching convenient. It also reflects traditional boundaries. Maintaining these distinctions in the presentation of a conservation plan, however, is to destroy or weaken both the essential interdependence of the types of evidence and the narrative form in which an understanding of the development of the place is best presented. Such fragmentation and repetition is a hangover from ages when disciplinary demarcations were jealously guarded.

It follows that conservation plans in which separate sections are presented by historians, architects, archaeologists, etc., as a way of avoiding the chore of co-ordination are unacceptable. Should such a structure

be required, it must be followed by a section which co-ordinates the material. The consequence is often a report of inordinate and incomprehensible length.

A co-ordinated analysis may be presented in a variety of forms but it should establish an understanding of:

- the past development and use of the place (including its contents and setting), particularly in relation to its surviving fabric;
- the reasons for and context of the changes, including requirements of owners and users;
- comparison with contemporary developments and similar types of plans;
- any other aspect, quality or association which will form a useful basis for the assessment of significance.

Whatever form the analysis takes, it should be founded on evidence, and that evidence *and its source* should be stated. This helps prevent unwarranted conclusions being drawn, instills confidence and gives the client a chance to check the analysis.

An extract from an analysis of the development of Sydney Observatory is attached as Appendix 1. In this example the analysis takes a narrative form, the sources are stated in the margin and the illustrations are integrated with the relevant text. This was not the only approach possible, but it was one that offered the reader the maximum facility for easy comprehension and rapid testing.

The level of detail appropriate to an analysis will vary from place to place and will depend in part on the objectives of the particular conservation plan. The urge to include hard won but irrelevant information and to repeat well known contextual history should be resisted. In the latter case reference should instead be made to existing published research. On those occasions when an intensive analysis is required of a relatively complex place a summary is necessary.

Graphic aids as evidence

Comprehension is aided and textual bulk is reduced by graphic material in which changes to fabric and use at different periods are distinguished. If the story is complex, successive drawings using the same base are useful. A plan requires a title, north point and, unless diagrammatic, an approximate scale. Relevant photographs of known or ascertainable date are also helpful (fig.9). However, it must be emphasised that the function of graphics is to make the story clear and precise; as with the text, the criterion for inclusion must be relevance to the argument, not ornamentation of the document.

Graphic aids are evidence. They should be carefully captioned and their sources given. The basic requirement for a caption is:

- that the subject (and aspect or vantage point) be identified;
- that the creator of the image be named wherever possible;
- that the date the photograph was taken or the representation made be given;
- that the source and location of the original be supplied.

While reproductions of originals are preferable as evidence, this is often impractical within the confines of a conservation plan. The size and state of the original, as well as cost, are factors. Galloway's 1840s



9. Richard Casper's photograph of the chapel of Goulburn Gaol, NSW, on its completion in 1884 before the occupation of the gaol. NLA Pictorial Section. Reproduced in Kerr, *Goulburn Correctional Centre*, fig.17.

plans for North Parramatta are over a metre wide and were too faint for reduced reproduction in the Parramatta Correctional Centre plan. It was therefore necessary to combine and redraw them to present the relevant information—a procedure which must be made clear in the caption.

14. Plan of part of North Parramatta reduced and adapted by JSK from a large plan signed J.J. Galloway, Asst Surveyor, 21 August 1846 (AO Map 4804). Some additional annotations have been taken from Galloway's plan of June 1843 (AO Map 4801).

Both image and caption should (wherever possible) be adjacent to the relevant text. Having gone to the trouble of drawing together and analysing the various types of evidence into a coherent narrative, it would be bizarre to remove visual evidence to a location which no longer supported the text. If the image is not related to an understanding of the text, it should not be included.

In summary, graphic material should be relevant and economical, provide adjacent evidentiary support of a text and be precisely captioned. It is an important element in persuading the user of the plan of the worth of the analysis, as well as facilitating understanding.

Acknowledgment of textual sources

The same argument applies to the acknowledgment of sources for those parts of the text which may be novel or controversial. Hiding sources at the back of a report removes the most immediate and simple way of testing the probable reliability of the evidence advanced. The preferred option, therefore, is to reveal sources on the same page—either in the text, in the margin or as footnotes (at the bottom of the page).

Preparing conservation plans is a disciplined exercise. Footnotes should not be opportunities for the inclusion of serendipitous material that you can't bear to leave out. All that is required is a key to the relevant source, the full description of which will appear in the bibliography. Remember, you are the boss, not the conservation plan, and it should be kept in its place.

Adequate acknowledgment of sources used and help received is essential. The display of sources permits the evidence on which the assessment is based to be tested. It also reassures the reader of the competence and integrity of the author. Both the source and location of unpublished material should be identified. For example, the reference to Edmund Blacket's letter to P.P. King in the *Sydney Observatory* report reads:

Blacket to King, 14.12.1853, A/NSW 2/10451 (Lomb).

While the original letter was in the NSW State Archives, a copy of the actual letter was supplied by Dr Nick Lomb, hence the acknowledgment in brackets. Acknowledgment of primary references obtained from a secondary source should always reveal the latter as well as the former, for example, a margin note in *The Haymarket and the Capitol* report reads:

Argus, 6.6.1927, quoted in Thorne, *Capitol*, 8.

Full publication details of the Thorne book are then provided in the bibliography.

There are ways of expressing obligations precisely without it becoming cumbersome. For instance, page iv of *The Haymarket and the Capitol* notes:

Much of the documentary investigation has been based on published material, nearly half of which was supplied by Ross Thorne. This material is identified in the bibliography [by an asterisk].

Material that is already very much common knowledge need not be so treated, nor should texts be swamped by footnotes, but it is worth remembering that generous acknowledgment enhances rather than diminishes the reputation of the writer.

Unforeseen problems

On exceptional occasions it may become necessary to draw a client's attention to unforeseen and unforeseeable impediments which prevent an adequate investigation. Should this have a potential to misdirect the assessment of significance and subsequent policies, it must be discussed with the client immediately it arises and a revised approach in developing the plan considered. Examples include loss of access to a place or to archival material. This sort of action is not normally justified merely because a practitioner discovers that more research is required than estimated—professional pride should prevent that.

4.6 Criteria for assessing cultural significance

The previous sections deal with the collection and analysis of evidence. This part suggests how criteria may be selected, refined and applied to that analysis to assess significance. It addresses three questions:

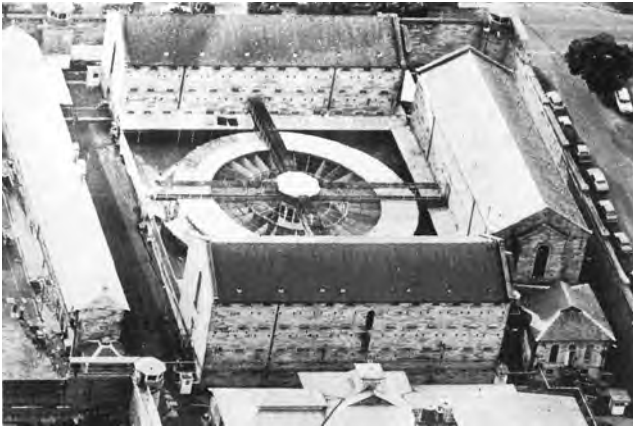
- What criteria are appropriate in determining why a place is significant?
- How to assess the degree of significance?
- Who should do the assessing and under what conditions?

The first question is not much helped by a perusal of the relevant Australian and NSW Acts. For example, the Australian Heritage Commission Act, 1975, states that the National Estate consists of 'those places... that have aesthetic, historic, scientific or social significance or other special value...'. To these adjectives the NSW Heritage Act, 1977, added 'archaeological' and 'architectural'. This may be comprehensive but it is not useful. The categories are so interdependent and overlapping that they do not ordinarily provide a practical basis for the assessment of significance. Nor were they intended to. They were a 'catch-all' included by the drafters of the acts to ensure that anything that might be considered significant to the National Estate could legally be included.

There have been changes to Australian and some State heritage acts dealing with assessment and management (see postscript page 70).

For the sake of consistency and brevity, the Australia ICOMOS *Guidelines to the Burra Charter: Cultural Significance*, first adopted in April 1984, has used the formula of the Australian Act. However, the drafters, recognising the inadequacy of the wording, went on to state, in paragraph 2.6:

the categorisation into aesthetic, historic, scientific, and social value is one approach to understanding the concept of cultural significance. However, more precise categories may be developed as understanding of a particular place increases.



10. 'The Circle' Parramatta Gaol, NSW. SMH photograph before 1984.



11. Agave hedge or live fence, Truro, SA. JSK photograph 1984.



12. Rockpile grave, Hughenden/Lynd Road, Qld. JSK photograph 1989.



13. Cesspit, former Court House, Gundaroo, NSW. JSK photograph 1979.

This section is concerned with the development of those 'more precise categories' or criteria.

It is important to stress that the criteria outlined below form only one of a number of possible approaches to assessment and that no general set is likely to be entirely appropriate for any single place. Hence it is undesirable to seek the universal application of standard criteria. Instead, questions on significance should be tailored to each project after the assessor has analysed the documentary, physical and contextual evidence. It is at this stage that the most pertinent questions can be asked—and answered in a manner which will reveal with brevity and relevance the nature and degree of significance.

It is nevertheless useful to keep in mind a general idea of the types of question that may be available for adaptation to suit a particular place. Specialised places such as industrial sites may require more refined questions, just as large institutional complexes are likely to have a high degree of commonality.

As an example, the following criteria proved a useful starting point in assessing the nature

of the significance of several institutional and defence establishments, including Goulburn and Parramatta Correctional Centres, Fort Denison and parts of Sydney University:

- ability to demonstrate;
- associational links for which there is no surviving physical evidence;
- formal or aesthetic qualities.

When applied to the places above, these criteria can subsume all categories set out in the Australian Heritage Commission Act and the Australia ICOMOS Guidelines.

Ability to demonstrate

'Ability to demonstrate' is an inclusive criterion capable of useful subdivision. It is an alternative and less repetitive way of looking at places which might otherwise be assessed under headings such as aesthetic, historic, scientific, social, etc. and is concerned with the importance of a place as evidence. That evidence must survive or have a potential for survival (as in a buried or obscured site) if the place is to be considered under this criterion.

At a primary level, the nature of the significance of the evidence can be understood by asking the question: does the place and its components provide evidence which demonstrates:

- philosophies or customs (figs 10 to 12);
- designs, functions, techniques, processes, styles (figs 13 to 17);
- uses, and associations with events or persons (fig.18).

For example, 'The Circle' or radial exercise yard at Parramatta Gaol (fig.10) was designed to provide continuous surveillance of 32 separately exercising prisoners. It was an explicit architectural demonstration of the penal philosophy adopted by the English Inspectors of Prisons about 1840.

Various customs were brought by immigrants to the antipodes in the early and mid nineteenth century. Planting 'live fences' or hedges (fig.11) and building dry stone walls or 'dykes' round field or road systems was one that had a strong and felicitous impact on some landscapes. Less obvious but equally significant are the remaining wayside stone piles marking the last resting place of those who died on the road. Following his trip to Launceston (Tasmania) in 1842, Hugh Munro Hull reported: "these heaps of sticks or stones are always to be found—persons passing always adding a stick or stone to the heap" (*L.V. Andel, Clerk of the House, 1984, 80*). Roadside piles (fig.12), as well as more ephemeral memorials, continued to be erected beside country roads in the twentieth century.

Aspects of design and its fellow travellers, function, technique and process, provide opportunities for further investigating the nature of significance. Examples include the cesspit behind the former Gundaroo Court House, NSW (fig.13), rubble construction in a cottage near Adelong, NSW (fig.14), the coke ovens of Tivoli, Queensland (fig.15), Utzon's concept for the shells of the Sydney Opera House, and the coastal defence systems of Australian and New Zealand cities (fig.16). Evidence of the fashionable progress of period taste or style in public buildings and residences is similarly demonstrative—whether an elaborate Victorian cornice at Ayres House, Adelaide, SA (fig.17) or the 1926 Spanish Mission of 'Boomerang'—Neville Hampson's giant confection on the shore of Elizabeth Bay, Sydney.

Evidence of use (and misuse) can reveal stories which contribute to an understanding of a place and its significance. The deformation of a window sill at the Grandchester Railway Station is a simple example of such evidence. It has been worn down by generations of station masters mounting to see if the up train from Brisbane was on time. Similarly, pathways that are habitually used gradually create a sense of continuity and become significant to a community, as those who attempt to close them are apt to discover.

During the 1880s construction of the Sutherland Dock on Cockatoo Island, a trough was cut in the base of the cliff to water the donkeys employed in the work. It was supplied from open tanks cut in the rock above the cliff. For the last century the lip of the trough has remained broken to prevent it holding water. The break is a reminder of a deliberate act in the late 1880s when the water in the trough was blamed (erroneously)



14. Rubble construction, cottage near Adelong, NSW. JSK photograph 1980.



15. Michael Pearson examining robbed coke ovens, Tivoli, near Ipswich, Qld. JSK photograph 1980.



16. Disappearing gun, Auckland Harbour defences. JSK photograph 1995.



17. Detail of interior decoration, Ayres House, North Terrace, Adelaide. JSK photograph 1979.



18. Cox's first road down Mount York, NSW. JSK photograph 1985.

evocative evidence of a dramatic event in Australian history—the opening of a way for wheeled vehicles into the interior of the continent. The road is strongly associated with William Cox, the Windsor Magistrate who was responsible for its construction, with Governor Macquarie, who commissioned the work and who made the first official descent of its alarmingly precipitous grades in April 1815 and particularly with its convict builders.

Answers to questions on ability to demonstrate relate largely to the nature of significance. Such questions should therefore be followed at a secondary level by an assessment of the degree of significance (see page 16).

Associational links without surviving evidence

Where evidence of an association survives, it is included in the 'ability to demonstrate' criterion explained above. There are, however, associational links which are not attested to by any surviving or discoverable evidence. There may never have been physical evidence of the association: for example, Captain Cook's 1770 landing place on the Kurnell Peninsula or Sir Henry Parkes' 1889 'Federation' speech in the Tenterfield School of Arts. Yet both are NSW sites celebrated by historians and both have been included on historic registers. Similarly, famous (and infamous) prisoners and gaolers may have left no mark on a gaol but the association may have changed individual lives, gaol life or even Australian society. Such assessments may require longer term literary and sociological investigation than is normally practicable in professional practice, unless the association is already well known.

It can still be relevant, and clues to such information should not be ignored. In general, however, the accidental or transitory association of the 'Great' with a place, for which there is little surviving evidence or aspect of symbolic importance, does not confer significance.

Irrespective of whether evidence survives or not, places can have associational significance for a variety of reasons. These may include incidents relating to exploration, settlement foundation, Aboriginal-European and Maori-European contact, massacre, disaster, religious experience, literary fame, technological innovation, notable discovery and popular affection.



19. Phillimore St, Fremantle, WA, photo 1987

European contact, massacre, disaster, religious experience, literary fame, technological innovation, notable discovery and popular affection.

Formal or aesthetic qualities

The third criterion relates to formal or aesthetic qualities. These can be assessed under the conventions of scale, form, materials, textures, colour, space and the relationship of components. Simple description is not enough, significance is the point at issue and assessments should be made in a context that advances an understanding of significance, for example, the following questions may be asked:

- has the place a considerable degree of unity in its scale, form and materials?
- does the place have a relationship between its parts and the setting which reinforces the quality of both?

What is it that makes Phillimore Street, Fremantle (fig.19) or parts of Bathurst, Burra, Beechworth, Barcaldine and Bothwell so visually pleasing and habitable? It is the substantial use of local or consistent materials in a variety of structures with a comparatively modest range of forms and scale. There are no gross and few outlandish intrusions. It does not matter whether they have survived because of economic accident or careful planning, they remain a significant part of our heritage.

The relationship of a place to its setting is equally important. Think of the contribution the snowy cone of Taranaki makes to its surrounding North Island towns, of the position of Hobart between Mt Wellington and the Derwent, of the way the Georgian buildings of Quality Row nestle on the hem of the green hills behind Kingston, Norfolk Island (fig.20) or, in reverse, of how the monumental Auckland War Memorial Museum is set off by its crowning acropolis-like isolation on Pukekawa ('the hill of bitter memories') in the Auckland Domain, and of how the steep slope of Red Hill enhances the tall arcaded buttressing of Robin Dods' Saint Brigid's church in Brisbane (fig.21). Of course, places which turn their backs on the world and relate to enclosed spaces can also be visually significant. Such places may include gaols, asylums, university colleges and nineteenth century cemeteries within enclosing plantations.

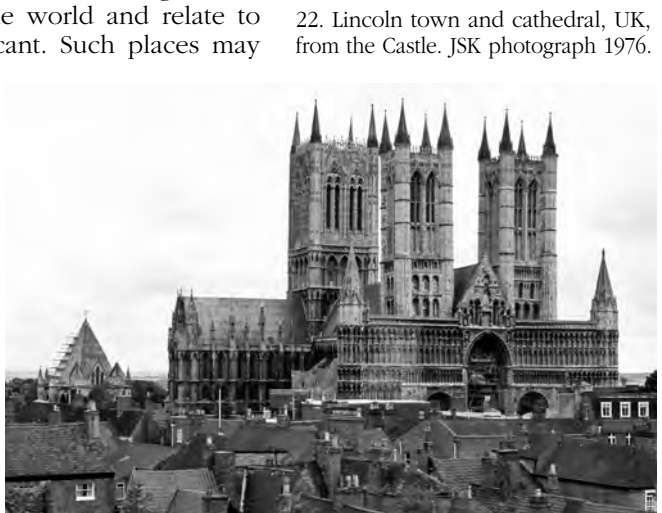
It should be noted that this is a simple approach to the complex subject of aesthetic criteria. It reflects the traditional planning philosophy of good manners. Particular circumstances can validate criteria based on contrast, surprise and dramatic effect, yet this sort of drama usually depends for its success on being the exception within a setting that observes traditional unities. The way in which Lincoln Cathedral dominates its surrounding town (fig.22) is an example.



20. Quality Row, Kingston, Norfolk Island, from Flagstaff Hill. JSK photograph, 1979.



21. St Brigid's Church, Red Hill, Qld. JSK photograph, 1979.



22. Lincoln town and cathedral, UK, from the Castle. JSK photograph 1976.

Transient visual effects can be important and require aesthetic criteria appropriate to son et lumiere performances. The atmospheric wonders of Sydney's Capitol Theatre and Auckland's Civic Theatre are the prime reasons for their significance: their now-you-see-them now-you-don't stars, fleeting clouds and dramatic sunsets are the cultural equivalent of nature's Aurora Australis (even though neither theatre's effects are fully functional). Visual assessment may be of primary importance, but other senses should not be neglected. Wind and water-produced sounds, peals and chimes, cultivated scents and inviting textures (as in a garden for the blind) are examples.

A combination of factors

Investigation seldom reveals places that are significant for only one of the three criteria discussed above. Two or even all three aspects of significance are usually involved.

Level of significance

It is of great assistance in the second stage of a conservation plan if the level of significance of the components of the place has been assessed in terms of each relevant aspect of significance. The quality of the assessment will depend on the assessor's contextual and comparative knowledge of the subject and period. For example, when considering 'ability to demonstrate', the assessor is concerned with establishing how

early
seminal
intact
representative
rare
or climactic

an example is. It may also be that a group of modest buildings or structures is collectively of much greater significance than individual assessments might suggest. For instance Warrock Station homestead in the Western Districts of Victoria is surrounded by one of the most complete ranges of nineteenth century station buildings to survive in Australia. The structures were built over a period of 47 years to meet the evolving needs of a Scottish pastoralist, John Robertson, and still demonstrate their original or early functions. Similarly, an almost intact collection of corner pubs in a country town may be of much greater worth than investigation of each place separately might suggest.

Cox's Road (fig.18) is of greater significance for being the first over the mountains, just as Edward Raht's 1892 Equitable Assurance building in George Street, Sydney, is made more important by the seminal influence it exerted over contemporary architects. The degree of intactness of the layout, fabric and contents of the National Trust's Saumarez complex near Armidale, NSW, provides an unusually faithful evocation of the daily routine of a New England station and of the tastes of two generations of the White family. It is because of this intactness that the otherwise unexceptional Saumarez homestead has an 'ability to demonstrate' that elevates it to a resource of considerable significance. The Archer family's home 'Woolmers', Tasmania, and the NSW Historic Houses Trust's 'Rouse Hill' are endowed with intact contents which have been assembled over an even longer period.

Where a place is significant because it is true to type, or 'representative', it is necessary to consider its intactness and, to some extent, rarity, in assessing the degree of significance. Rarity is a much abused

concept: the word 'unique' should be avoided unless well-documented primary research can substantiate that there is truly nothing else like it. The Circle at Parramatta Gaol (fig.10) may be aptly labelled a 'climactic' example, i.e. the culmination of a development. Just as the elevation of Amiens Cathedral was the technical climax of High Gothic construction in France, so was the Circle the most developed of its type among Australian penal establishments.

Assessment of the level of significance in associational links requires a knowledge of:

- the level of importance of the associated event or person to the locality or to the nation;
- the level of intimacy and duration of the association;
- the extent to which evidence of the association survives, either in physical evidence at the place, or as evidence of the impact of the place on persons, literature and events;
- the intactness or evocative quality of the place and its setting relative to the period of the association.

Assessment of the level of formal or aesthetic significance of a place has always been a problem area. Australia ICOMOS draws attention to the value of sensory perception (*Guidelines to the Burra Charter: significance, para 2.2*) and points out the need for criteria along the lines of the questions stated on page 15. The simplest solution is to turn the questions back on themselves, i.e:

- what degree of unity has the place in scale, form, materials, texture and colour?
- to what degree has the place a relationship between its parts and the setting which reinforces the quality of both?
- to what degree are contrasting elements intrusive and disruptive or agreeably surprising?

The questions may be refined or changed to relate to the aesthetics of gardens, cultivated landscapes, architectural monuments, ruins or whatever is the subject of the assessment.

Such aesthetically based assessments should be distinguished as far as is possible from assessments based on 'demonstrative' ability. For instance, if a garden is an early, rare or climactic example of a type, its degree of significance should be assessed under 'demonstrative' as well as aesthetic criteria.

4.7 Assessors

Australia ICOMOS, ICOMOS New Zealand and English Heritage all emphasise the need for a multidisciplinary approach to the assessment of significance. On the other hand, the more people involved, the more difficult it is to obtain co-ordinated, coherent and useful assessments. Successful assessment is a matter of balance. Assessors should be chosen with particular regard to the relevance of their actual range of skills, experience and contextual knowledge—not because of their nominal disciplines.

There has been a tendency to assume that an assessment team made up of representatives of each discipline (historian, architect, planner, archaeologist, engineer, landscape architect, etc.) will somehow evolve a coherent assessment of cultural significance. This is an expensive and time-consuming assumption when it comes to

co-ordinating data. The objective should be, instead, to engage the minimum number of persons having the necessary range of skills between them directly relevant to the assessment of the particular place. Whatever the arrangement, multiple contributions will need to be co-ordinated.

In the past the training ordinarily offered by disciplines concerned with the built environment has not always fitted its graduates for the process of assessment. The problem has been compounded in subsequent practice by a requirement of some government agencies to follow standard procedures irrespective of the nature of the place assessed. Even so, a growing number of graduates have acquired highly professional skills of assessment by expanding both their methodology and contextual knowledge. Some historians, for example, have come to understand that the physical fabric of a place is a document worthy of interpretation. Similarly, architects and engineers have come to appreciate the shortcuts to a more complete understanding of a place provided by documentary research.

Heritage agencies, professional bodies and National Trusts usually keep a register of persons who profess skills in assessment and conservation, and these provide a useful initial guide for those clients who are unfamiliar with the business of conservation. An informal approach can often produce a shortlist of practitioners with relevant skills for a particular job.

4.8 Assessment of cultural significance

The assessment of significance should set out with precision the nature and level of the significance of the place. This should be done in terms of criteria which have been adapted to suit the particular place after the analysis has been completed. Repetition of factual and descriptive matter already given in the analysis should be avoided. When a place has any degree of complexity, it is necessary to prepare individual assessments of component parts or aspects, as well as a brief general statement.

For complex places the assessment section of the report might therefore contain:

- a *brief* explanation of the method used to assess the nature and degree of significance at the particular place;
- a *co-ordinated and unrepentive* statement of the nature and level of significance of the place, not exceeding one page;
- a statement or tabulation of the level of significance of the various aspects and elements of the place;
- a plan or diagram on which items referred to are identified.

Where contents (equipment, furniture, fittings and artworks) and surroundings (landscape elements, layout and landform) are part of the significance of the place, they should be similarly treated.

Less experienced practitioners can find the statement of significance difficult because it means taking thought and nailing their colours to the mast. They tend to regurgitate historical and descriptive matter or laboriously respond to standard criteria and historic themes of dubious relevance. If you have qualms, re-read the draft first stage with the provisionally tailored criteria in mind and progressively note down the *major* reasons why the place is significant. Then polish the notes into a pithy statement of less than a page—taking care to eliminate any

repetition. If convenient, you may choose to associate the reasons for significance directly with the relevant criteria, as in the statement of significance for the *Goulburn Correctional Centre* (appendix 2).

Claims made in an assessment of significance must be supported by information contained in the analysis, by reference to existing reliable research, or by the attachment of specific justifying arguments to the assessment. It is helpful if a reader can refer back from a paragraph in the statement of significance to that part of the text which best supports it. This was achieved in the *Elephant Castle* assessment by inserting the relevant page numbers in brackets after the paragraph. Other reports incorporated the necessary references in the index. Where appropriate, similar methods may be used to support the assessment of individual elements of the place.

Presenting the levels of significance

While the statement of significance sets out in general terms the nature and level of significance of a place, the assessment of individual elements provides the flexibility necessary for the management of future change. The hierarchy developed to present the level of significance should therefore be chosen to suit the place and must be explained with clarity. A ladder with the appropriate number of rungs is a convenient graphic device to achieve this. For example, a four-rung ladder may be convenient for complex places.

A	Exceptional significance	<i>e.g. Sydney Opera House, Bennelong Point</i>	
B	Considerable significance	<i>e.g. Commonwealth Bank, cnr Pitt St & Martin Place</i>	
C	Some significance	<i>e.g. Civic Hotel, cnr Pitt & Goulburn Streets</i>	← Threshold for inclusion on most lists
D	Little significance	<i>e.g. 1970s brick veneer cottage for superintendent Parramatta Gaol</i>	

The top rung (A) is for items of exceptional significance in a broad context. The rung below (B) contains items of considerable significance which would warrant inclusion on any national or state register of places of significance. The second rung contains the threshold for entry onto such registers. Items on the bottom rung, as the designation implies, are of little significance. In addition, items which are visually intrusive and damage the character and spatial quality of the place should be identified.

The number of rungs on the ladder will vary from place to place and, like the criteria for assessing significance, should only be determined when the analysis of the components is well advanced. In the case of *Admiralty House*, Kirribilli, NSW, and the Commonwealth Bank on the corner of Martin Place and Pitt Street, Sydney, this planned delay resulted in a three-rung ladder being chosen. At *Fort Denison*, Sydney Harbour, the high degree of significance of almost all its fabric made it unnecessary to adopt a hierarchy at all.

Whatever the scale of values chosen, the assessor should indicate how it relates to the threshold of well known existing inventories or registers of places of heritage value.

Occasionally it may be convenient to introduce a 'potential' category when assessing the level of significance. The Anderson Stuart Theatre in Sydney University's Anderson Stuart building had a large volume cubical space with four large Gothic windows and a powerful open timber roof. In recent times a mezzanine floor and suspended ceiling have been added and the spaces created divided into ten rooms. The original fabric remains intact but the spatial experience has been destroyed. It deserves restoration under some future scheme and warrants a 'potential' category.



23. Proposed St James precinct, Sydney. Brochure illustration about 1965. The truncated circular feature is the remains of the Greenway designed cantilever stair well of the 1820s.

The way degrees or levels of significance are expressed in a conservation plan is important. Neutral terms such as 'high' and 'low' or those on the ladder above should be used. These relate only to the assessment process. There is a current fashion for the use of 'local', 'regional', 'state' and 'national' as this enables some government agencies responsible for heritage to say that places of local significance must be administered at a local level and so on. Relating such management issues to the assessment process leads to administrative muddle and a loss of integrity in the process, particularly as government policies and political convenience will require places to be moved from one administrative level to another and back again. In assessing levels of significance it is better to avoid the terms local, regional, state and national altogether as they now come loaded with meanings irrelevant to the assessment process.

Existing listings

Any existing register or inventory listings of a place or its components should be noted. They will mostly have resulted from a more superficial assessment than is possible in the preparation of a conservation plan and their conclusions should not be given undue weight in the assessment process.

Consequence of inadequate assessment



24. St James Church and Supreme Court precinct, Sydney. JSK photograph 1990.

Whatever changes are proposed for a place there is no situation where you need not ask:

- has the place any significance?
- if so, what?

Failure to observe this precaution may damage the place and is certainly likely to result in agonising re-appraisals which will cost time, money and trouble at a later date. A variety of Australian projects have only too aptly illustrated this point.

The Commonwealth State Law Courts Project in Sydney was a characteristic example. In 1961 a 'joint committee' proposed the demolition of all the existing buildings around St James' Church (fig.23). This was to enable the church to 'become the centrepiece of a square which would be both a forecourt to the Law

Courts Building and a pleasant lunchtime area, landscaped with planting trees and areas of paving and grass'. (*Official brochure titled The Law Courts Building, Queen's Square, Sydney. No date.*)

The buildings to be demolished included the Supreme Court, designed by Francis Greenway and built in the 1820s after his dismissal, James Barnet's applied colonnade, William Dawson's Registry Office of the 1850s and Walter Vernon's Banco Court of the 1890s (fig.24). In short, it was a complex containing the work of four colonial or government architects (including the first and the last) in the nineteenth century *and* a Supreme Court which had been in continuous use for that purpose since its erection in the 1820s.

It is history that no adequate statement of significance was prepared, and that the Committee was prodded into a reappraisal of the significance of the place and finally into a reversal of policy at the end of 1973.

The short-lived architectural and planning fashion for having an aesthetically justified clearance round the selected 'most ancient' or 'most acceptable' structure to reveal its landmark quality was preferred to retaining it within its historic context. Such fashionable clearances had been satirised by the English cartoonist, Osbert Lancaster, in his *Drayneflete Revealed* as early as 1958.

5.0 STAGE II: CONSERVATION POLICY

The primary purpose of a conservation plan is to establish policies which will guide the future care and development of a place. The second stage is therefore devoted to the development and statement of those policies and to the strategies for their implementation.

5.1 Information needed for policy development

This stage begins with a consideration of all the data necessary for the development of a conservation policy. It includes:

- the requirements and constraints arising from the statement of significance;
- the client's requirements and resources and/or feasible uses;
- the physical condition of the place;
- requirements imposed by external factors.

Included in these considerations is the need to become aware of any pressures that may make the place vulnerable and to recognise opportunities presented.

Requirements for retention of significance

Policies should be developed with a clear understanding of requirements necessary if significance is to be retained and, occasionally, revealed. A statement of those requirements may be included as a separate step or may form an introductory paragraph to each policy group. Even where requirements are not included as a separate step, a strong awareness of them should be maintained during policy determination. The requirements are directly related to that part of the assessment which establishes the level of significance of various elements of a place. In general, the greater the level of significance of a part of the place the more care is needed in guiding its future.

Client's requirements and resources

It would be a quixotic or egocentric practitioner who failed to give proper consideration to the client's needs, aspirations and resources. At most places an appropriate balance can be struck between proposed use and retention of significance or heritage value. Occasionally the client's requirements cannot be fitted into the place or are of such a character that they would destroy much of its significance. This must be explained lucidly and at once to avoid wasting the client's money, compromising the practitioner's reputation and damaging the property. Typical examples are over-development and conversion to uses or styles that are clearly incompatible with the retention of significance. In such cases the client usually has the wrong property for the proposed development.

Where there is no effective client or where the client's requirements are inadequately developed, it may be necessary to carry out an analysis of what uses are feasible. It should be emphasised that such feasible uses need to be tested against the requirements arising from the statement of significance to see that they are compatible; in short, that they do not adversely affect significance. Only when proposed uses are both feasible and compatible should they be reflected in the policy. Conservation plans prepared with such open-ended possibilities may be useful but they should be titled 'interim' or 'provisional' plans and their limitations made clear.

Any proposals for the place must be matched by the client's long term resources, either actual or procurable. These resources will include technical and management skills as well as financial capacity.

Physical condition

No practical conservation policy can be developed unless there is a reasonable knowledge of the physical condition and structural integrity of the place. This need only be sufficient to enable policy decisions to be made on the appropriate options for the treatment of the fabric. It does not normally involve detailed surveys, although in exceptional cases a complete understanding of a structural problem may be necessary in order to make a decision on whether a conservation project is feasible or not. The progressive explosion of the reinforced concrete of Walter Burley Griffin's powerfully decorated 1934–35 reverberatory incinerator at Pymont, NSW (fig.25) was an example. A more common situation is that the degree of deterioration and loss of fabric has to be weighed against the significance of the place to determine whether reconstruction is warranted and, if so, to what degree.



25. Reverberatory incinerator, Pymont, NSW, with applied patterns still intact. JSK photograph 1962.

External requirements

There are a number of other requirements which must be considered when developing a conservation policy. These include national, state and local government acts, ordinances and planning controls. In old buildings and structures, issues relating to fire, safety and health may be important and may need to be resolved in a separate technical report.

Many places of significance are on heritage registers and/or are subject to statutory requirements. The requirements as they apply to the place should be clearly stated. For example, places on the Register of the National Estate have in the past been affected by section 30 of the *Australian Heritage Commission Act, 1975*. This applied only to Commonwealth property or to property affected by an action of the Commonwealth (e.g. Figs 30 and 31). It did not affect the actions of private individuals which were more likely to be affected by constraints arising from state and local government requirements. Since the last edition of this guide was published there have been changes to heritage assessment, listing and management at all levels of government. The Australian parliament has passed four Acts that have introduced a 'reformed' heritage system (see postscript on page 70) and some States have also revised their approach. So it is necessary to check all levels of government to see if the place is included on any of the Australian, State and local lists, registers or inventories and to understand how this may affect plans for the place.

It is useful to have a copy of, and to become familiar with, the relevant sections of legislation which relate to heritage conservation, as well as to local ordinances and plans. It should also be remembered that such legislation is intended to help, not hinder, the owner in conservation work and it may be possible, if the place is of heritage significance and a competent conservation plan has been prepared, to negotiate exemptions to a number of commonly applied statutory requirements or to obtain grant funds. Further information may be obtained from heritage agencies, local heritage or planning offices or from most National Trusts.

Government heritage agencies vary in the administrative and technical resources their government is prepared to devote to heritage conservation and as a consequence their competence varies from place to place and even from time to time. It should be borne in mind that negotiations with such agencies are likely to be more fruitful if carried on by a practitioner with a specialist knowledge of the field and with an understanding of the bureaucratic decision-making process.

In addition to statutory requirements it is necessary to make the client aware of any community attitudes or expectations in relation to the place. In recent years neglect of such practical intelligence has sometimes resulted in expensive delays and even abandonment of projects. Although this guide is intended for places that derive from a European cultural tradition, some places may also involve Aboriginal or Maori sites or cultural interests. Whether formally registered or not, extensive consultation and, where relevant, specific agreement to policies is necessary. It is a process which cannot be hurried.

5.2 Developing a conservation policy

The process of developing a conservation policy is rather like putting together a jigsaw puzzle—a puzzle in which (at the beginning) the pieces may not seem to fit. As set out in section 5.1 the major elements of the puzzle are the need:

- to retain or reveal significance;
- to identify feasible and compatible uses;
- to meet statutory requirements;
- to work within procurable resources;
- to anticipate opportunities and threats.

The process of synthesis will be made easier by a flexible approach, experience, and some background knowledge of the resolution of similar problems. It is also a process which depends for its success on the quality of the preliminary work (sections 4.1 to 5.1). If this has been done adequately the elements of the puzzle become less intractable, sometimes even positively accommodating.

For example, a proper understanding of the nature and degree of significance of the various components of the place may help identify areas where adaptation, new construction and even demolition are appropriate. It will also enable feasible uses to be competently tested for compatibility. Similarly, depending on the significance of the place, it may be possible to negotiate, or identify areas of negotiation, for exemptions to a variety of statutory requirements. These may range from rate reduction to alternative arrangements for fire safety. Where the client's financial resources are inadequate it may be possible to identify likely sources of funds. However, in many cases this will remain a distinct constraint on the development of practical policies.

Should the process of developing policies result in the realisation that assessment of significance has been inadequate, it is necessary to revisit the assessment. Any revision, however, must not be influenced by the desire to support a predetermined outcome. In short, the assessment process should be free of any consideration of management issues.

5.3 Stating conservation policy

Because a conservation policy is a flexible document that varies according to the situation at a particular place and time and the

resources available, its contents and emphasis should be tailored to suit the circumstances. An idea of the scope of conservation policies may be gained by surveying the policies in six recently published conservation plans for a gaol complex, an opera house, a decommissioned observatory, an immigration barrack, a bank headquarters and a medical school (see appendix 3—contents, for an example of the last). Their policies cover most of the following areas.

- | | |
|---|--|
| <p>1. General policies and vision for a place that set out:</p> <ul style="list-style-type: none"> • the philosophical approach for the retention, reinforcement or revelation of significant fabric, form, spaces, character, qualities and, occasionally, meanings (appendix 4—retaining the concept); • feasible, compatible and appropriate uses (appendix 3—future uses). | Basis of approach |
| <p>2. Policies that control development by guiding changes to the place that are feasible and compatible with the retention of significance, including those that:</p> <ul style="list-style-type: none"> • permit adaptations that make practical the continuation of a significant use or a change to a new and compatible use (see appendix 9—Utzon, Hall and the approach to change); • specify conditions for the removal of both significant fabrics and intrusive elements (see example page 26 and appendix 5—redevelopment); • identify sites and requirements for extensions and new developments (appendix 5—sites for development); • provide for recording before alteration or removal. | Control of change |
| <p>3. Policies required as a consequence of the policies in 1 and 2 above, covering:</p> <ul style="list-style-type: none"> • the least disruptive ways of providing and reticulating electrical, mechanical, hydraulic and communication services, and providing adequate access and rapid exit for all users, including the disabled (appendix 3—lifts); • the retention or recovery of significant character and quality by attention to details of form and texture, treatment of surfaces and methods of lighting (appendix 3—painting). | Provision of services and retention of character |
| <p>4. Policies that set out treatment of specific parts and contents of the place such as internal spaces or groups of spaces, equipment and furniture, façades and roofs (appendix 2—roof cladding, appendix 3—ablutions and WCs). These will be strongly related to earlier assessments of the levels of significance of the various parts.</p> | Specific elements |
| <p>5. Policies that guide the renewal of materials or retard their deterioration through maintenance, repair, reconstruction, consolidation, the removal of damaging work and the commencement of proper processes for protection.</p> | Care of fabric |
| <p>6. Policies that reinforce significant aspects of the setting, including relationships between spaces, landscape and garden layouts, plantings, views and vistas, fencing and walling, the siting and design of new elements, both permanent and temporary, and the removal or mitigation of visual and non visual intrusions—the latter including noise and smell pollution (see page 49—setting; and appendix 4—river lands). Other policies were required for the control of excavation in line with the appropriate regulations, the control of vehicle access, goods delivery, parking and the creation of buffer zones. Vehicle control helped recover character and atmosphere at some places (appendix 5).</p> | Setting |

Management	<p>7. Policies for management structures and practices that promote the efficient execution of the policies above and make clear the need for:</p> <ul style="list-style-type: none">• planning and management by a single entity (or, at least, by a co-ordinated management structure with well understood responsibilities and procedures);• continuing relevant and expert advice (including continuity of conservation advice);• informed supervision of minor as well as major work including intelligent and vigilant attention to security and maintenance in order to reduce deterioration and the risk of fire, vandalism and theft;• control of ephemera: wall murals, graffiti, advertising, banners, signs, posters, 'art' works, displays and exhibitions (appendix 6);• keeping a record of actions which have affected the place and the reasons for them—as a resource for future decision makers;• periodic review of policies.
Vulnerability	<p>The seven groups of policies above will include policies designed to cope with pressures that may damage the place. Also, places open to the public where significance is obscure may need general policies to control interpretation and presentation. Such policies aim to inform the visitor without harming the character and atmosphere of the place (see interpretation, page 43). More detailed advice and options can be included in the strategies for policy implementation or in a separate study following a conservation plan.</p>
Interpretation	
Positivity & certainty	
Qualifications	<p>Owners, prospective purchasers and developers prefer explicit and definite policies. They provide an element of certainty in the uncertain business of planning future work by setting out with clarity what is negotiable and what is not. Policies should therefore be positive and unqualified. Expressions such as 'wherever possible', 'using best practice' and 'carry out with sensitivity' have no place in a policy. Any qualifications should be presented as a strategy or option for the implementation of policy. The Goulburn Correctional Centre conservation plan provides an example of this in its simplest form.</p>

Removal of intrusive elements

A number of elements have been identified as intrusive in the schedule of items of significance. Examples include the education building, existing partitions in the hospital ward and the former tailors' shop.

Policy 6.1 Elements identified as intrusive in the schedule on pages 24 to 27 should be removed or modified.

Where the element is necessary to the function of the establishment, action may be deferred until new developments or change of use makes the element redundant or suitable for modification.

For a complex place, it is seldom appropriate to attempt a direct link between the level of significance and policy. The golden rule is, the greater the significance the greater the care. Policies such as 'all fabric of high significance should be retained and preserved' do not take into account other factors that bear on policy. Policies need more specific objectives that are not bedevilled by exceptions and objections. When a more general approach is required, that set out in appendix 3 (Retention of original and early fabric and spaces) and appendix 9 (Utzon, Hall and the approach to change) are examples.

5.4 Flexibility of policy section

Strategy

The strategy sets out the way in which the conservation policies (5.3) are to be implemented. Different approaches will be adopted by practitioners of different disciplines, but in general the strategies can cover the options, sequence and timing of proposed action. 'Sequence' relates to the order in which conservation action is to be taken; and in deciding this, the technical aspects of conservation will be a major factor. 'Timing' sets out when the actions will be carried out and often depends primarily on the availability of resources.

A clear theoretical distinction can be made between policies and the strategies for their implementation. The policies are normally succinct, definitive and suited to formal adoption. The strategies are a more detailed guide to how and when and may include qualifications. Once policies are adopted they should only be altered by a considered and formal process. Strategies can be developed to cover a variety of options and, if possible, changing circumstances, but, where necessary, they may subsequently be adapted with greater facility to meet unforeseen circumstances.

Complex places with many varied components, such as the Sydney Quarantine Station, may require relatively complex strategies and may have to be developed and refined over an extended period of time. This should not prevent the proposal of provisional strategies which permit work to start and which ensure that significant aspects of the place will remain undamaged. Despite complexities, it is essential for the future use of the conservation plan that policies and strategies be worded as simply and unambiguously as the practitioner can make them.

Structure and content

While strategies can be distinguished from policies it is not necessary for strategies (and options) to be located in a separate section following the policies. Ease of use and comprehension is the aim. A conventional separation was adopted in the first edition of the Sydney Observatory conservation plan but in the revised 2002 edition and most subsequent plans for places with a considerable number of components the sections were combined. The Parramatta Correctional Centre complex and its adjacent lands is an example. There were so many separate buildings, structures and spaces that the report was made easier to use by making each component self-sufficient. It contained:

- background and/or argument for policy including assessment of significance;
- policy;
- options or explanations as necessary.

The approach is similar to NSW Public Works' 'inventory sheets' or to English Heritage's 'gazetteer'. It means that individual assessment, requirements for policy, policy and strategy are combined to deal with each component of the place rather than be isolated in separate sections (see appendix 4).

As well as flexibility of structure, the content of the second half of a conservation plan should address issues relevant to the particular

place rather than follow prescribed headings. At Admiralty House administrative responsibility for conservation was vague and heritage obligations politely disputed. This necessitated a section on administration as a preamble to policy. No such approach was required for the Haymarket and Capitol report—it was a commercial project with a developed management structure. Policy groups such as those set out in section 5.3 above are therefore to be taken as a guide from which relevant issues may be selected or developed.

The golden rule for this part of the report remains flexibility of structure and the omission of all matters not necessary to solving the problem of the particular site. Because structure and content can be dealt with in a variety of ways, it is useful to have a brief introduction to the policy section which explains the approach taken. In the case of the complex policies for the revised edition of the Sydney Opera House conservation plan, the policies began with an explanation of the purpose of the policies and the sequence in which they were set out.

The explanation became a useful one page summary of the conservation plan and it was followed by a four page rationale of the policy approach adopted in the plan. See appendix 9 (Purpose and explanation; and Utzon, Hall and the approach to change).

5.5 Maintenance and supervision

Because of its importance and frequent neglect, maintenance warrants special attention. Like any piece of equipment, a building should be maintained in reasonable condition if it is to continue to function satisfactorily without incurring major expenses to remedy the consequences of periods of neglect. It is usually desirable to include a specific reference to responsibility for maintenance in the conservation policy. For example, the *Admiralty House* report mentioned above recommended:

that a clear structure showing responsibility for the care of the fabric be set out and made available to all persons involved and that this practice be continued in any future management rearrangement.

Lack of clarity on responsibility for maintenance and repair is a common cause of deterioration in heritage buildings.

Where the nature and size of the place warrants it, the strategy should recommend the provision of a maintenance manual specifying the cycles on which the various inspections should be performed and the procedures for necessary repair. It is, however, alert, intelligent and responsive supervision that does most to safeguard fabric. The most vital (and frequently neglected) tasks are those of ensuring that buildings are kept watertight by regular attention to roofs, roof gutters and drains, and that destructive pests are kept under control.

Continuity of informed supervision of both repair and minor works is essential. The Molong (NSW) mason, John Cotter, strikingly illustrated the need for continued supervision when he carved his own gravestone, leaving a space for his death date and age. His assistant or successor faithfully carried out the accompanying instruction and inscribed on the stone:

WHAT WAS HIS AGE
WHEN HE DIED
IN YEARS MONTHS
WEEKS AND DAYS.

5.6 Use of the conservation plan

A conservation plan is a guide to future action, it is therefore a beginning, not an end. There is no point in taking the trouble to prepare a plan if it is not to be used. As a twenty-first century Thomas Gray might say:

Full many a plan is born to lie unseen
And waste its wisdom in a cellar's air.

Conservation plans provide:

- ready advice necessary for care and management, or for the preparation of detailed management and master plans;
- appropriate requirements and opportunities to guide the planning of new work;
- a basis for assessing proposals to change or further develop the place (see 'Heritage impact statements', page 43);
- a reassurance to heritage and funding agencies that projects are pointed in the right direction;
- a valuable aid in the reduction of conflict—particularly because of the consultation processes built into the preparation of the plan (see 'Consultation and conflict resolution', pages 36 to 37).

For these reasons it is important that agreed conservation plans be given the imprimatur of formal adoption by the owner or body responsible and circulated as widely as practicable to persons managing, inhabiting and working on the place (see 'Publication', pages 45 to 46).

6.0 GLOSSARY



26. Rear view of Juniper Hall, Paddington, NSW. JSK photograph 1985.

Sections 3 to 5 are a basic guide to the preparation of conservation plans. This alphabetically arranged glossary deals with issues and questions that have been brought up by readers over recent years. It is intended to aid clear thinking.

Adaptation

The process of adaptation introduces a sufficient degree of flexibility to the treatment of a place to enable change to be managed and still fulfil conservation objectives. Adaptation is acceptable:

- where conservation cannot otherwise be achieved;
- where it provides facilities for a continuation of a necessary use or change of use;
- where the changes are the minimum necessary and do not detract from the significance of the place.

The ability to plan adaptations which have a minimal effect on significance is facilitated by the earlier assessment of a hierarchy of significance. For example, domestic and commercial structures which have parts of varying levels of significance can usually be adapted for convenient use without adversely affecting their significance. The National Trust's Juniper Hall at Paddington is an example (fig.26). It was built as a grand mansion by an emancipated convict about 1825. Parts are of such significance that adaptation is unacceptable. On the other hand, some later accretions are of much more modest significance; modifications to these accretions would not 'substantially detract' from the significance of the place and would help make the whole complex viable.

Specialised structures in which the fabrics are almost entirely original and contain evidence of exceptional significance are unsuited to adaptation. Sydney Harbour has two fine examples: the Queen's Powder Magazine of 1835–38 on Goat Island and the Martello Tower of 1856 at Fort Denison.

Affection for place

Humans have a strong capacity for affectionate attachment to place. Usually local, sometimes wry, but very real, it is one of the intangible factors that helps make a place significant. The object of the affection may be of modest apparent significance but use, familiarity and association may have invested the place with meaning. It becomes (as article 2.5 of the Australia ICOMOS Guidelines to the Burra Charter: Cultural Significance puts it) a 'focus' for 'cultural sentiment'. In such circumstances it is the responsibility of the author of the conservation plan to understand and explain the basis for the affection, to help resolve by consultation and discussion any conflicts that may arise, and to word policies to incorporate any necessary and appropriate compromises. (See also 'Cultural landscapes', page 39 and 'Sense of place', pages 48 to 49.)

Agreement with consultants

Where a consultant is engaged to prepare a conservation plan, it is essential that all aspects of the brief, and of the conditions under

which the work is to be done, are discussed and built into a written agreement.

The matter is discussed further under 'brief and the commissioning process', 'confidentiality' and 'copyright of published reports'.

Assessment of conservation plans

Conservation plans range in quality from poor to excellent. Clients therefore need to assess the relevance and worth of a completed plan. Those that are really good, or bad, usually present few problems—they can be endorsed or rejected without much difficulty. However, plans that hover around the threshold of acceptability, or that are, like the curate's egg, good in parts, need more careful assessment and remedial action.

Check lists have become a fashionable aid to this assessment process. They are of use if it is recognised that such lists are compiled to cover a variety of places and circumstances and that not all items on the list will be relevant to a particular place. Also, check lists offer no worthwhile help in assessing the value of the judgements on which the plan depends. It follows that a relatively inexperienced person armed with a check list does not have the capacity to assess a conservation plan. Poor assessments, like poor plans, are worse than useless.

As both the preparation and assessment of conservation plans involve similar techniques, a useful approach to assessment can be achieved by re-presenting a summary of sections 4 & 5 of this guide in the form of seven questions. They are the sort of questions experienced and flexible assessors of plans have in the back of their minds when at work.

- | | |
|---|--|
| 1. Has the structure and approach been tailored to the place so that the plan can be presented in the most expeditious and efficient way? | Flexibility |
| 2. Has research and physical investigation been adequate and is it presented in a co-ordinated and documented narrative which creates both an interest in and an understanding of the place? | Co-ordination of narrative |
| 3. Do the assessments, policies and consequent options, reveal considered, balanced and well argued judgements, each in turn based on preceding information (for example, are the reasons for policies adequately explained and do the policies reflect an understanding of the nature and levels of significance)? | Supported judgments |
| 4. Have all relevant issues been addressed and unnecessary and repetitive matter eliminated? | Relevance |
| 5. Is there complete co-ordination of captioned graphics and adequately sourced text so that the plan may be understood, tested and used with a minimum of effort? | Co-ordination of text, source, graphics and captions |
| 6. Have drafts been discussed and adjusted with interested parties to achieve as high a level of agreement as is consistent with integrity? | Consultation |
| 7. Has the plan been written with an open mind and integrity, or was it prepared to legitimate a preconceived development? | Integrity |

The test is not whether the plan conforms to a prescribed form, but whether it provides a useful, usable and soundly based guide to the conservation of the place.

Authenticity, intactness and integrity

The words 'authentic' and 'intact' often appear in conservation plans and they should be used with precision. Intactness refers to the degree to which the place and its fabric is still all there—authenticity to whether what you see is the real McCoy. A ruin with most of its fabric missing may be authentic because it has not been overlaid or distorted by obscuring accretions. Fremantle Prison is of exceptional significance because it is substantially intact *and* authentic.

'Authenticity' and 'integrity' are effectively synonymous in conservation usage although there can be a slight nuance in general use with 'authenticity' suggesting genuineness and integrity implying honesty. Fabric with integrity presents itself for what it is.

Authenticity may reside in the fabric itself, with its evidence of workmanship and age, or in the design and layout of a place (the latter can make a decision on the reconstruction of fabric of minor importance). It can also repose in the setting or in a combination of all three. If you wish to use the concept in your conservation plan, take care to define what you mean and explain why some parts of the place are authentic and some are not.

Boundary

A boundary is a line defining and enclosing a piece of land (see also 'curtilage' and 'setting').

The Brief and the commissioning process

Inadequate or muddled briefs and contractual agreements can disable a conservation plan. Often the worst of these pests is the detailed standard brief designed to cover a multitude of situations and applicable to none, although they can be useful as a check list to reduce omissions. Like criteria for significance, each brief and agreement should be tailored to cover the issues relevant to the particular place and circumstance.

Where a client has an established working relationship with a practitioner and knows from previous experience what will be produced, the relevant issues can be covered in a single page. The Parramatta Correctional Centre letter of agreement was an example. It covered:

- role of the practitioner
- role of the client
- practitioner's contact
- schedule of work
- remuneration
- publication and copyright
- indemnity of client
- status of practitioner

(See appendix 7.)

Contracts between less familiar parties, or ones which are going out to tender, will need to be more precise in setting out the scope and intensity of the work expected. They should not, however, prescribe structures or criteria to be adopted in the report unless it can be done with a precise knowledge of the particular place and issues involved, and then only with provision for varying the approach by mutual agreement.

Selecting the lowest tenderer for a conservation plan (even from a select list) frequently produces dismal results. Two of my recent jobs were directly commissioned by clients after such an experience. It effectively doubled their cost and the time taken to complete the work. A carefully prepared brief directly relevant to the place, and

interviews with the persons *actually* doing the work (not just the head of the firm, for example), are useful preliminaries to reducing the risk of tendering.

Confidentiality

The concept of public 'transparency' in assessment and decision making is important. Unless there is a valid commercial or security reason for withholding information, conservation plans should not be made confidential. It is, for example, improper for blanket confidentiality to be demanded on reports commissioned with public money.

In general, Stage I information (up to and including the statement of significance) should be made publicly available as soon as possible. The pooling of comparative data from such reports raises the general standard of assessment and in the long term helps reduce costs. Of course information which creates a security risk for, say, defence and penal establishments, or which identifies the location of valuable, portable and unguarded elements of significance, should be omitted from reports that are publicly disseminated. It may be reasonable to keep Stage II policy information confidential while it is being discussed with interested parties or for reasons of compelling commercial necessity. If so it should only be for a stated and limited period.

In carrying out investigations, practitioners may discover or have revealed to them the location of Aboriginal 'secret sacred' sites or Maori places covered by the concept of Waahitapu (sacred place). Such locations must not be revealed except with the permission of the relevant tribal group. Any potential conflict with the objectives of a conservation plan should be resolved by negotiation with the group.

Conflict of interest and professional ethics

Practitioners who become known for the value of their conservation advice are soon faced with ethical dilemmas—particularly where major redevelopments are concerned. These are mostly of the wearing two hats kind and are therefore relatively easy to resolve. For example, no practitioner should be associated with a commissioning or tendering process if also associated with a potential beneficiary. While this may seem obvious, it does arise from time to time and the offer of the second hat must be unambiguously declined.

The assessment of heritage value, or significance, involves more subtle situations. Pressure to understate (or overstate) significance is seldom overtly corrupt and arises more from a consultant's desire to do the right thing by a client who pays the piper and may hold the key to future tunes. This pressure is particularly insidious when a close relationship exists between consultant and client. A client's requirements are properly considered at the policy stage and should not influence assessments.

A further area of potential difficulty exists for those firms who prepare conservation plans *and* supervise subsequent work, often involving the support of development applications at hearings. Such outfits should be careful not to strain credibility by extraordinary interpretations of their own plans. The skill and foresight with which policies are prepared will go a long way to reducing these situations, and if interests are meticulously declared, arguments reasonable and disinterested outside assessment sought when necessary, the problem will be eliminated.

It is important for clients to be made aware at the outset that a conservation plan is not a public relations document although good plans, and the processes by which they are evolved, create good public relations. Plans should therefore benefit from past successes and failures. In particular, policies will be more relevant, effective and immediate if they draw on examples of pressures that have damaged the place and made it vulnerable.

Whatever the situation, conservation consultants have an obligation to themselves, their profession and their client to recommend what they believe from their professional training and experience to be the appropriate option or options. Their reputation is their most valuable asset.

Conservation

Conservation means all the processes of looking after a place so as to retain its cultural significance... (Burra Charter, 1988). Its purpose is to care for places of cultural heritage value... (New Zealand Charter, 1993).

Conservation charters

Venice Charter

The International Charter for the Conservation and Restoration of Monuments and Sites (later known as the Venice Charter) was adopted by the Second International Congress of Architects and Technicians in 1964. The International Council on Monuments and Sites (ICOMOS) was founded the following year as a non-government organisation under the auspices of UNESCO, and it adopted the Charter as a statement of conservation philosophy.

The drafting of the Venice Charter was a long running saga. The committee consisted of an Austrian, a Belgian, a Czech, a Dane, three Frenchmen, a Greek, three Italians, a Mexican, a Dutchman, a Peruvian, a Pole, a Portuguese, a Spaniard, a Tunisian, a Yugoslav, a representative of the Vatican, two representatives from the International Centre for the Study of the Preservation and Restoration of Cultural Property, and a Japanese gentleman from UNESCO. Oral tradition has it that the draft was substantially written and completed on the night before the adopting conference by a very small committee fuelled by a large supply of Scotch Whisky. The resulting document had good points but was somewhat muddled and ICOMOS spent the next quarter century considering the need for its revision. This was the document that had modest use in Australia and New Zealand until the development of local conservation charters.

Burra Charter

Conservation arguments in Australia during the 1970s were a veritable Tower of Babel as terminology varied from state to state and person to person. Conference disputes based on interdisciplinary misunderstandings were occasionally spectacular. It was the major reason why, in 1979, the Australian Committee of ICOMOS finally committed itself to drafting an Australian version of the Venice Charter—the Venice Charter being locally considered a Eurocentric document more applicable to ancient monuments than antipodean structures. A gang of six was appointed: three architects (David Saunders, Miles Lewis and Peter Bridges), an historical archaeologist (Judy Birmingham), a specialist in conservation method (James Kerr) and a solicitor with conservation expertise (Peter James).

Within three months the charter had been provisionally adopted at a general meeting of Australia ICOMOS at Burra in South Australia—hence its popular name. It was formally readopted with minor amendments and republished in 1981. Because it occupied a vacuum and was timely, it had surprisingly rapid official (if sometimes nominal) acceptance throughout Australia.

Apart from the replacement of the Babel contract by a common terminology, the drafting of the *Australia ICOMOS Charter for the conservation of places of cultural significance* (or Burra Charter) embraced the following ideas:

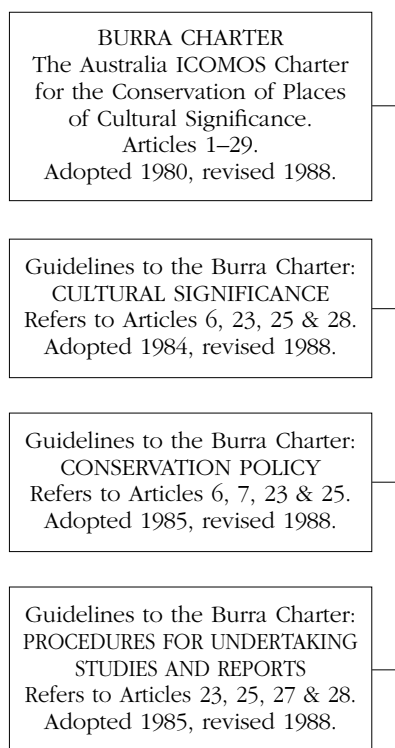
- a general acceptance of the philosophy of the Venice Charter;
- an emphasis on the need for a thorough understanding of the significance of a place before policy decisions can be made;
- an approach more flexible and practical than suggested by the Venice Charter, and one that could cope with the realities of Australia's heritage;
- the avoidance of technical words or jargon and where necessary the insertion of definitions for words commonly but loosely used in conservation;
- the adoption of a neutral or multidisciplinary approach which avoided defining the fields of architects, engineers, archaeologists, historians, etc. and the use instead of terms like 'place' and 'work'.

(Kerr, Burra Charter in *Protecting the Past for the Future*, UNESCO, 1983, 221.)

The Burra Charter as drafted in 1980 was a set of definitions, principles, processes and practices couched in general terms to guide the conservation of places in the built environment. It was not intended, nor was it appropriate, for statutory enforcement. It was simply a document to point people in the right direction and should be accepted as such. Because of its generality, Australia ICOMOS went on to produce a range of subsidiary documents dealing with cultural significance, conservation policy and procedures for undertaking studies and reports (fig 27). An *Illustrated Burra Charter* was published in 1992.

Like its progenitor, the Venice Charter, which deals with the conservation of 'monuments and sites', the Burra Charter was not drafted with urban conservation in mind, although the principles are similar. It was Australia ICOMOS's intention to produce a separate document for urban conservation. If the Charter was somewhat coy about some issues, remember that it was effectively a consensus document and it is that which helped give it the status it achieved. A camel may only be a horse designed by a committee, but it is still a good vehicle to carry you out of the desert.

It is the policy of Australia ICOMOS to carry out regular reviews of the Charter and in 1999 a large working group of 'new blood' completed a revision which sought to increase the scope of the Charter to include 'all types of places of cultural significance including natural, indigenous and historic places with cultural values' (Burra Charter preamble, 1999). In November 1999 the revised document was ratified by a majority vote of the annual general meeting. Recommendations were also made to review the Charter within two years and to achieve co-ordination with the associated guidelines (fig.27) which still related to the original Charter. By January 2004 these recommendations had still not been carried out but a revised *Illustrated Burra Charter* is due for publication in 2004.



27. Relationship of Australia ICOMOS documents, up to 1999.

ICOMOS New Zealand Charter

In 1993 the New Zealand Committee of ICOMOS adopted the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value*. Its evolution between 1989 and 1993 was complex and involved many ICOMOS New Zealand members: foundation chairman David Reynolds presided over its birth and was its publisher, Chris Cochran was largely responsible for the first draft, Dinah Holman as chairman co-ordinated the process of bringing the draft to its final form and working parties in both Auckland (Holman, Reynolds and Denis Nugent) and Wellington (Cochran, Carol Quirk, Jo Breese and Oroya Day) contributed. Aidan Challis, in consultation with Nick Tupara, provided the wording for the clause covering Maori protocol and Meremere Penfold prepared the Maori translation. The Charter was republished in bilingual form in 1995. The document followed 'the spirit' of the Venice Charter and enunciated principles for conservation that were appropriate to the 'unique assemblage of places of cultural heritage value' created by 'its indigenous and more recent peoples'.

The Charter set out the purpose and general principles of conservation, affirmed the need for protocols dealing with Maori heritage to be observed, and discussed conservation practice and processes. The definitions and explanations of the various processes, although differently worded, are close to those in the Burra Charter. Australia's 'cultural significance' is, for example, identical to New Zealand's 'cultural heritage value' and the 'processes' of conservation are similar.

'Conservation Plan' or 'Conservation Management Plan'?

I used the title 'conservation plan' when writing this guide. Some call it a 'conservation management plan' (CMP). It doesn't matter what it is called so long as the resolution of relevant management issues is part of the process. I preferred 'conservation plan' because of an aversion to word-building and a desire for marketing simplicity. The writers of CMPs, on the other hand, like the emphasis that the inclusion of 'management' brings to the title. So, feel free to choose.

What is of primary importance, however, is the sequence of work—a full understanding of the place and its significance should precede and be taken into account in the development of policies for conservation and management, and these in turn should guide the development of any master plan for future change to the place.

Consultation and conflict resolution

One of the most useful functions of a conservation plan is the resolution or reduction of conflict. In my experience this is often the reason for commissioning a plan. Irrespective of the nature of the conflict, patient and progressive consultation is necessary. Personally, I prefer to keep warring parties apart until a draft assessment can incorporate values from both (or all) points of view. The first stage of the report can then be provisionally endorsed and the process repeated in the development of policy.

This was the approach used to evolve policy for the decommissioned Fremantle Prison complex. The process was somewhat fraught by conflicting demands of potential and established users, local and state government agencies, and watchdog societies—most of whom were represented on a steering committee. A process of individual consultation and policy adjustment resulted in the full

committee endorsing the final draft without dissension and without losing the thrust of the policies.

Some conflicts are not going to be resolved. Twenty seven years after the 'resignation' of Jørn Utzon from the Sydney Opera House project, its completion by Hall, Todd and Littlemore was still generating animosity, especially among the Sydney architectural fraternity. In this case, the 1992 plan was professionally vetted at both draft assessment and policy stages by Peter Hall and by Utzon's co-ordinator in 1965, Bill Wheatland. The resulting adjustments achieved a degree of balance without fully satisfying either party, but it did reduce the level of irritation and enabled most factual matters to be checked. It also meant that the plan could be endorsed for publication by the Sydney Opera House Trust—a governing body with a variety of opinions on the subject.

Irrespective of the processes and parties involved in the preparation of a conservation plan, it is finally the practitioner who must shape and take responsibility for its contents. If approached without a pre-conceived agenda, evolved with skill, acquired contextual knowledge and integrity, and drafted with precision and clarity, the plan will make a positive contribution to the future of the place.

As the most interested party, the client should be kept in touch with the progress of the plan and should be involved in its evolution. Springing a completed plan on a client may lead to nasty surprises for both practitioner and client. The provision of drafts of both the first and second stages of a plan for discussion and comment is a basic requirement. Where the client is agreeable, it is my practice to provide progressive drafts of key policies for informal comment. In this way policies can be improved and their relevance sharpened. Acceptance of the final draft can then become a formality. Even where a project is substantial and has a formal program of public consultation, the informal processes outlined above are prudent and likely to make progress less bumpy.

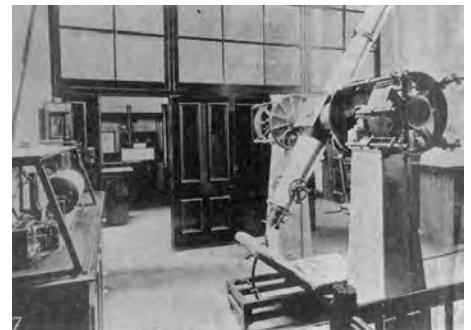
A word of caution: the person appointed by the client to liaise with the consultant should be an individual of some ability, understanding of the client's requirements and adequate seniority. I have seen many projects go astray because the client has not taken reasonable care to choose an appropriate person as its representative.

Contents (moveable items)

The contents of a place includes equipment, furniture, furnishings and art works. The 1988 amendment to the definition of 'place' in the Burra Charter replaced 'together with pertinent contents' with 'together with associated contents', the point being that only after a study of the place could its significance, and hence the pertinence of its contents, be assessed.

An assessment of contents is therefore a part of the first stage of a conservation plan—as an understanding of a place develops, the extent to which its contents should be covered will become apparent.

Contents that form an integral part of the significance of a place should not be removed unless it is the sole means of ensuring security and preservation (Burra Charter). Sydney Observatory is a cautionary example (fig.28). It was decommissioned in 1982 and became a museum of astronomy. Much of the instrumentation and furniture was removed and floor space was devoted



28. Transit room and telescope (H9899) looking west. Charles Bayliss photograph in *Town and Country Journal*, 13.11.1897.

to interactive displays, exhibitions and staff facilities. When the 1991 conservation plan was prepared, it included a descriptive list of the contents with a provisional assessment of the significance of each item together with its former location in the building and present whereabouts (where known). Old photographs, staff memories and store lists made it fairly complete. The conservation policies relating to the contents therefore read:

Contents of observatory

2.5 That recognition be given to the ability of the fabric and former contents to demonstrate past and present uses, associations and technologies and to involve visitors in the process.

2.6 That, therefore, as resources for security and care permit, observatory instruments, equipment, furniture and artifacts which facilitate an understanding of the use of the key areas and help re-establish their character and atmosphere be returned to their former locations.

2.7 That the returned contents be supplemented by examples of the [photographic and documentary output of the observatory] and by such interpretative material as is necessary to explain the processes involved.

Exhibition and display

3.1 That exhibitions and displays may continue to be mounted in the observatory provided it is recognised that primary significance resides in the continued use and interpretation of the building as an observatory. Further that the fabric, spaces, climate and circulation of the observatory (or other buildings on the site) were neither designed, nor particularly suitable, for exhibitions and that modifications be limited to those which can be carried out in accord with clauses 1.4 and 1.5...

(Kerr; Sydney Observatory, 1991, 44-45)

By contrast, Calthorpe's House, ACT, presented no such conflict. Its primary significance lay in the level of intactness of its original furniture and furnishings which exemplified the taste and social status of a senior public servant in the 1920s. These were retained exactly as left by his surviving spouse and the place subsequently opened to the public by local government. Rouse Hill House, NSW, on the other hand, was more complex; its contents had accrued over 150 years of family use.

Nevertheless, in each case the removal of the contents to a museum would have seriously damaged the significance of the place as well as the ability of the visitor to understand its use and appreciate its atmosphere. At the same time, removal would have deprived the 'artifacts' of their context and made necessary an artificial presentation to explain their use. Where proposed work involves the removal of significant contents, policies should include full record keeping, labelling, secure storage and provision for return.

There are other places where the retention or return of contents of heritage value would result in their disappearance. Unguarded mining and industrial sites and decommissioned penal establishments are recent examples.

Copyright of published reports

The copyright of any publication is normally vested in the author; Some government agencies require that it be vested in the crown; others do not. It is therefore essential that the precise arrangement be negotiated and agreed in writing before work on a conservation plan commences.

Practitioners may be interested to know that the following government agencies and trusts who from habit and convenience usually

demand copyright, have accepted this author's retention of copyright on conservation plans:

Australian Heritage Commission and Q-Build Project Services
(National Estate grant funding for *Yungaba* 1992);
Heritage Branch, NSW Dept of Planning and Environment
(*Juniper Hall*, 1982, not published);
Commonwealth Dept of Housing and Construction (*Admiralty House*, 1987)
NSW Public Works (*Parramatta* and *Goulburn Correctional Centres*, 1995 and 1994, *Sydney Opera House*, 1993 and revision 1999);
NSW Dept of Corrective Services (*Tamworth Gaol*, 1992);
NSW Museum of Applied Arts & Sciences (*Sydney Observatory*, 1991);
NSW Maritime Services Board (*Goat Island*, 1985 and 1987, and *Fort Denison*, 1986);
Sydney Opera House Trust (*Sydney Opera House*, 2004);
Building Management Authority of WA (*Fremantle Prison*, 1992).
Department of Contract and Management Services, WA (*Fremantle Prison*, revision, 1998).

Cultural landscapes

The word 'landscape' (or 'landskip') was originally a painters' term borrowed from the Dutch 'landschap' in the sixteenth century. 'Culture' was yet another term of the period covering the improvement or refinement of the mind, taste or manners. The same 'civilising' process could be applied to nature's landscapes. Combining the two today gives 'cultural landscape', that is, a landscape designed, improved or, at least, affected by human activity. It doesn't really matter whether such change is the result of deliberate attempts to improve the landscape according to aesthetic criteria in a picturesque tradition, an incidental result of the use of the place, or a combination of both: all are, in varying degrees, cultural landscapes.

Cultural landscapes come in a wide range of types, many of which overlap. The traditional European image is that of the improvement (or taming) of nature by human settlement and use (see front cover). There are other ways of looking at cultural landscapes. These arise from traditional beliefs. Much (most?) of the Australian continent prior to the coming of Europeans was a cultural landscape created by ancestral beings who established the patterns and features of the country and the creatures that were to inhabit it. The record of these creations has been passed down through generations as a combined social and natural history, geography and belief system. Such created cultural landscapes were further modified by management practices that sought to improve the harvest for hunting and gathering. Fire-stick farming and extensive stone fish traps are disparate examples.

When landscape is invested with cultural meanings for its inhabitants, the consequences can be strong and positive. It creates a sense of belonging and attachment to the site, place or tract of land. This progressively reinforced relationship is a universal experience and helps give identity and stability to both community and individual. When I was young I had an intimate if uneducated understanding of the topography, fauna and flora of the property in north-west Queensland on which I was reared. It never occurred to me that my parents 'owned' the land—rather that I belonged to the place in the same way as the other creatures that inhabited it. It gave a sense of belonging, identity and fraternity sufficiently strong to remain undisturbed by subsequent relocation.

A primary social consequence of this for writers of conservation plans is the importance of a sense of place when considering the creation,

continued development and conservation of cultural landscapes. Landscapes are almost always dynamic and vulnerable, and it is the retention of this sense of place that will do most to save them from degradation during the process of change. (See also 'sense of place', page 48 and 'gardens', pages 41–42.)

Curtilage

A curtilage is a piece of land attached to a building. Its Latin origin suggests a sense of enclosure, but this aspect has only partly survived. It remains an elusive legal concept; depending on interpretation, inclusions within a curtilage may, or may not, be affected by subdivision, changes of ownership and use, as well as by new construction and demolition. The problem is exacerbated by the legal use of the word 'curtilage' with either no definition or a distinctly ambiguous one. The word is therefore best used sparingly and then only in the general sense advocated by most dictionaries.

Where the precise identification of the extent of a place is needed it is better to use the word 'boundary'. This, at least, is an uncomplicated and well understood term capable of leaving no doubt of what is included and what excluded (the boundary must, of course, be identified). Similarly, if a more general designation of a surrounding area, such as a visual catchment, is required, then 'setting' is appropriate. Whatever words are chosen, they should not be given unusual meanings—even meanings peculiar to particular disciplines should be avoided where possible. Where local or heritage authorities have already defined an appropriate 'curtilage' for a listed place the term and its scope may be continued.

Development

Development means the continued, evolutionary growth of a place to meet changing needs. Appropriate developments embrace conservation objectives and the term is used in this document in a neutral, not pejorative, sense. Redevelopment, in which a site is cleared to make way for new construction, is not included in the above definition.

Exemptions arising from conservation plans

Some government agencies with statutory heritage roles assess and approve conservation plans with a view to exempting the proprietor of a place from seeking formal permission to carry out certain works to listed buildings. Exempted works are those that do not adversely affect the significance (or heritage value) of a place. It can result in a substantial reduction of bureaucratic process. However the exemptions should be written specifically for each particular place and draw upon the policies of the conservation plan. As with the wording of policies (see page 26) exemptions should be positive, definitive and never use loose phrases like 'as far as possible'.

Fabric

In building conservation, fabric means all the physical material of a place that is the product of human activity.

Façades

A façade is the face of a building towards the street or space from which it is normally viewed. It is also the outer wall of the inner spaces of the building and therefore has a dual function as an essential part of a building and a townscape element. Both roles should be recognised in conservation and development projects, and it is particularly important that decisions on the future of the place should be based on considerations and methods of the sort

outlined in sections 4 and 5 of this document. The conservation of façades only has become an increasingly popular and problematic urban activity. Any development in which the significant façade is to resemble a postage stamp applied to, or wrapped round, a larger structure is likely to be unacceptable.

Funds for conservation plans

Some heritage bodies and local authorities in Australia and New Zealand can offer or procure financial help towards the cost of conservation plans. For example, Auckland, Manukau, Wellington and Christchurch City Councils have begun to offer such assistance. Australian, state and local government agencies or departments involved in heritage planning can supply information on grant and assistance programs.

Gardens, trees and designed landscapes

Inigo Jones' early seventeenth century Banqueting House in Whitehall provides a useful if unexpected analogy for garden conservation. Its façade was inspired by his study of the Renaissance work of Palladio in Vicenza and it stood out from its outlandish neighbours by the refined elegance of its form. It was a form which continued to be appreciated for most of the next 370 years and was meticulously retained despite being entirely refaced in Portland stone in 1829–30 and in subsequent partial reconstructions. Its conservators understood that, externally, it was the form and texture that was significant, not the actual fabric.

Gardens and designed landscapes require similar understanding and progressive renewal. Whatever the time span, they grow and die and must be replanted. Continuous planned management is the preferred process but remedial action can be intensified by flood, fire and tempest as well as by human neglect, ignorance and perversity. The way decisions are made on how this is to be done is similar to the method set out in general terms in the charters of Australia ICOMOS, ICOMOS New Zealand and in this guide.

First, it is essential to investigate and understand what it is about the garden, park, designed landscape or particular planting that is significant. This will suggest the most appropriate approach. For example, does significance reside in the place because of its choice of botanical specimens or specimen groups? Does it demonstrate characteristics of a particular period or style, or is it of interest because of its evolution over several periods? Perhaps it is important because it so well illustrates the approach of a respected creator, or because it is an unusual example of a formal medicinal herb garden attached to an asylum infirmary now being opened to the public as an institutional museum. Whatever the reason, criteria for assessment can be adapted from those discussed in section 4 of this guide or from the basic categories of aesthetic, historic, scientific and social which, in the case of gardens etc., are quite apposite.

Second, examine practical issues that may modify the approach. These relate particularly to the timing of replanting and to the way in which space is to be created for renewal without loss of significant characteristics. A mature garden in good condition may give ample time and some flexibility for forward planning—a luxury denied those faced by an old garden (or designed landscape) with senescent and dying members. The policies and strategies adopted will depend in part on the resources available and the year by which acceptable results are required. Except in very unusual circumstances, planning for long term results and incorporating future flexibility for replanting is always preferable.

There are alternative approaches. Those who appreciate the cycle of germination, growth and ultimate decay may accept senescence as a natural part of a landscape's full life. In visual terms, trunk and branch are as important as crown. It is a legitimate approach and an odd meeting of late twentieth century concepts of acceptance of nature and the late eighteenth century aesthetic of the Picturesque. The foothills of the Great Dividing Range provide an extreme (but unintended) example. They still contain tracts of hardwood forest giants that were ring-barked and killed but never cleared. With their mountain backdrop they now present some of the most dramatic landscapes in the country. The visual effect can be both sublime and romantic but the consequences for the country are something else.

The commemorative tree planted by a dignitary or a tree associated with an event is a relatively common manifestation. It will die (sometimes sooner than later) and action of some sort will be required. Most can be replaced by a tree of identical type or, where practicable, of similar genetic constitution. There will be some loss of significance but except where that significance is remarkable, there is no useful and practical alternative. Burke and Wills' inscribed DIG tree on Cooper's Creek is an example of such an exception. The inscription is still carved on its trunk and the tree should be kept alive as long as possible regardless of increasing senescence. When finally dead its timber should be stabilised to retard decay (aesthetics plays no part in its significance). It should not be removed from the site nor should the immediate setting be fitted with the usual paraphernalia of tourism.

Designed spaces, views and vistas of water, mountain and monument, are easily lost over time and their recovery can play an important part in landscape and garden conservation. At Vaucluse House, Sydney, the decision by the Historic Houses Trust to remove a group of fine early trees to regain William Wentworth's view of Sydney Harbour was a difficult but appropriate choice.

Heritage

Heritage is what we inherit. It is, or was, a broad concept ranging from architectural masterpieces to vernacular shacks, from old growth forest to surface salination and from creative genius to genetic predisposition to disease. Since the 1974 publication of Bob Hope's *Committee of Inquiry into the National Estate*, there have been accelerated changes to the use of both 'heritage' and 'national estate'. Heritage has gone a long way to replacing the concept of the national estate and in the process has narrowed its meaning to 'the things that you keep'. It was a phrase borrowed by the premier of Tasmania, Eric Reece, to delight the chairman of the Inquiry, Hope, who felt that it was a brilliant compression of all that the 'national estate' was about. Hope then opened his report with the phrase (para 1.1, page 20).

The phrase in its various forms was a seductive over-simplification and subsequently appeared in Australian Commonwealth pamphlets, but it became misleading when applied to the conservation planning process. These processes require all factors to be considered and this could result in an item of 'heritage' being kept, modified, developed further or even demolished. 'Things we want to keep' is an approach to heritage that is only half the story.

Heritage impact statements

(Commenting on proposals for change.)

Conservation plans provide a general guide to the retention of heritage values. However, when specific proposals for change are

developed it may be necessary to test the impact of the proposal on the assessed significance or heritage value of the place. If the proposal has already been guided by the conservation plan and timely conservation advice, it will be a modest task.

At its most basic, a heritage impact statement sets out:

- an identification and assessment of those parts or aspects of the place that will be affected, together with any statutory and non-statutory requirements;
- the proposal for change;
- the ways in which heritage values of the place are affected by the proposal;
- recommendations for acceptance, acceptance conditional on modification, or rejection of the proposal—all with recommendations supported by reasons.

Statements should identify precisely which documents and individual plans are being assessed as these are often subject to progressive variations that may affect heritage (see appendix 8).

The heritage impact statement is usually made succinct by relating its provisions to the policies of the conservation plan. Where a conservation plan is inadequate or non-existent, a more developed statement equivalent to a mini conservation plan may be necessary. It should be stressed, however, that a competent conservation plan, and pertinent conservation advice at the beginning of any development process, is likely to result in the choice of appropriate options, and save time and money (and reduce disputation) at the approval end. It follows that a recommendation for rejection or major modification reveals a serious defect in the planning process by which the development was worked up.

Indexes

A conservation plan with a competent index is much more likely to be used effectively than one in which it is necessary to search for (and probably miss) the relevant information. A good index takes two or three days, depending on the scope of the plan. It should be compiled by the writer or co-ordinator of the plan, since that person best understands the contents. A computer program based on key words can be a preliminary aid but it will be inadequate for a competent index covering relevant issues.

Interpretation

In its general sense, interpretation underpins the whole process of the conservation plan. Physical, documentary and oral evidence is examined and interpreted to make possible an informed understanding of a place and its significance. Similarly, factors that bear on the formulation of conservation policy require interpretation and analysis – information collected cannot be taken at face value. In consequence, the conservation plan itself becomes a major act of interpretation and the processes by which the plan is evolved provide the ideal opportunity for real consultation and conflict resolution (see pages 36–37).

Interpretation is also about the ways places can be presented to entertain and excite the interest of users and visitors. The presentation can relate to the way the place is, and has been, used, seen, heard, touched, smelt and tasted as well as to the many techniques for giving impact to evocative stories and meanings. The art lies in a full understanding of significance and opportunities, and in choosing the combination of strategies and techniques appropriate to the

particular place. Solutions chosen should retain the character and ambience of the place and be capable of continued maintenance and future development. An extravagant interpretive presentation that cannot be readily maintained soon becomes a disaster. However, one of the benefits of an effective presentation is the way in which it can help boost income and attract resources.

Where the place is modest, policies and strategies for interpretive presentation can be included in the conservation and or management plan. For places of the complexity of the Sydney Opera House or Fremantle Prison and their sites, a separate interpretation document is desirable and this should be provided for in the policies of the conservation plan.

Beware of standard or corporatised treatments in interpretation. For example, Fannie Bay Gaol in 1979 had signs painted by prisoners that explained duties and customs required in the establishment (fig.29). They were amateurish and sometimes quirky but they made clear to new inmates and visitors how the place functioned. It was an interpretive system complete with the ironies and atmosphere of prison life. The initial proposal on the decommissioning of the prison was for the signs to be replaced by professionally prepared explanatory signs in an approved corporate style. The original signs were far more evocative.

Legal sustainability of conservation plans

The assessment of significance or heritage value and the restrictions that may arise from such assessments will come under increasing scrutiny in a range of local and judicial situations. If the plan's conclusions are to be sustained they should be clear, precisely worded, not exaggerated and backed up by a logical argument that is based in turn on accurate data and acknowledged sources. The New Zealand *Resource Management Act (1991 & 1993)* explicitly addresses the need for such an approach and the methods advocated in this guide are designed to that end.

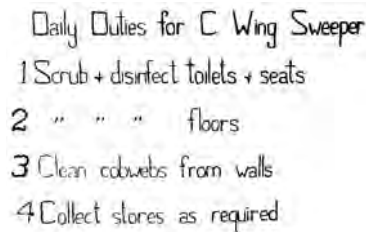
Maintenance

Maintenance is the single most important conservation process. Whether the place is architectural, mechanical or botanical, prevention is better than cure.

Preservation

Australia ICOMOS and ICOMOS New Zealand have a similar understanding of the word preservation. The former takes it to mean 'maintaining the fabric of a place in its existing state and retarding deterioration' and the latter 'maintaining a place with as little change as possible'.

This is close to its recent usage in the English heritage context of 'maintaining as found'. In North America, preservation has conflicting technical and common meanings. There, preservation is both an umbrella term similar to the Australia and New Zealand ICOMOS committees' 'conservation' and a technical term with more or less the same meaning as their 'preservation'. For example, James Marston Fitch gives his book the broad title of *Historic Preservation: Curatorial Management of the Built World* (University of Virginia, Charlottesville, 1990, 1st edn. 1982) then proceeds to note that preservation involves the least level of intervention. He goes on to state:



Daily Duties for C Wing Sweeper

- 1 Scrub + disinfect toilets + seats
- 2 " " " floors
- 3 Clean cobwebs from walls
- 4 Collect stores as required

29. Duties of C Wing sweeper, Fannie Bay Prison, Northern Territory. JSK photograph 1980.

Preservation implies the maintenance of the artifact in the same physical condition as when it was received by the curatorial agency... Examples: FDR [Roosevelt] Home, Hyde Park, New York; Royal Pavilion, Brighton, England; Wavel Palace, Warsaw, Poland (p.46).

This does not mean that Fitch is in a muddle, but rather that he is attempting to resolve inherited problems. The United States has had a long-standing national pride in the preservation of structures associated with its struggle for independence and nationhood. In a very real sense, preserving those structures meant preserving that history, so 'preservation' was the word that passed into common usage and became enshrined in the names of the societies involved. By the third quarter of the twentieth century, however, the term had become increasingly inadequate to deal with the complexity of processes being employed. In 1982, Fitch pointed out:

Because of the greatly increased activity in preservation it becomes necessary and possible to establish a broader and more precise nomenclature to accommodate both the immensely broadened scope of the field and the various types and levels of intervention (Fitch, op.cit., 44-46).

Fitch therefore proposed a seven-tiered system of processes based on the level of intervention in the fabric, with 'preservation' requiring the least and 'replication' the most. It was a system analogous to that adopted in the Burra Charter (1981) and by Bernard Fielden in his *Conservation of Historic Buildings* (London, 1982), although the three approaches varied somewhat in scope and terminology. Fitch did not suggest an overall term to cover the various processes employed when the objective was the retention of significance. Both Fielden and the antipodean ICOMOS committees accepted the word 'conservation', which already had some currency for the purpose and had the advantage of sharing a united front with nature, materials and urban conservation.

Preservation in Australia and New Zealand is appropriate where the fabric in its existing form is of such significance that more invasive processes are unacceptable. It may also be appropriate as a temporary measure until investigation makes the fabric better understood and a suitable policy can be developed.

Publication

The preparation of a conservation plan may involve a limited number of people and it is important to the future care of any major public building or precinct that the plan in its final form is widely disseminated. In this way the significance of the place and the point of its policies can be discussed and understood by all people who, in the future, will be involved in its use and care. Dissemination also increases the pool of comparative data so useful to other practitioners, heritage administrators and educators.

For these reasons it is desirable for selected conservation plans and allied studies to be published—particularly if they:

- well illustrate an appropriate method;
- are exemplary assessments or conservation plans of a place;
- provide useful typological or contextual studies; and
- have an identifiable market (to prevent publications languishing in cellars).

The last criterion is not as daunting as it may sound. Recommendations in many reports have the potential to affect a range of people and most are anxious to obtain such information—provided the cost is reasonable. Hence reports should be compact and as simple as the complexities of the place permit; when typeset, conservation plans range from 24 to 96 pages. A report which much exceeds 100 pages is probably no longer a conservation plan—or else needs editing.

In my experience, publication adds from 10% to 20% onto the cost of a one-colour plan and from 15% to 30% if a four-colour cover is requested. Except where the client's marketing ability is abysmal, the cost may be recovered from sales. Of the nine plans published between 1984 and 1992, five sold out within fifteen months, two of which were reprinted. Runs ranged from 300 to 1600 and averaged about 1000. Recommended retail prices started at \$5 Australian and the most expensive (*The Sydney Opera House*) was \$15. Complete costs of the last fifteen publications are set out in the table below.

Costs of preparing and printing conservations plans, 1990–2002

Job	Preparation costs		Printing costs A\$					
	fee A\$	expenses A\$	run	cover	half- tones	pages	unit cost	% added
Haymarket & Capitol, 1990	16,800	-	300	1-col	15	56	8.67	15
Reprint 1992								(details unknown)
Tamworth Gaol, 1990	10,000	508	300	1-col	3	24	3.06	9
Sydney Observatory, 1991	18,200	-	1,350	4-col	10	64	3.69	27
Revised edition, 2002	12,500	-	1,100	4-col	23	88	3.37	30*
Fremantle Prison, 1992	19,000	5,092	1,180	4-col	17	64	4.33	21
Revised edition, 1998	8,000	2,970	1,450	4-col	26	80	3.60	47
A.S. Medical School, 1992	19,000	-	400	4-col	19	64	9.50	20
Reprint, 1996	-	-	1,650	4-col	19	64	2.35	-
Yungaba, Brisbane, 1992	11,800	2,568	640	1-col	14	48	3.75	17
Revised edition, 2002	7,000	2,668	1,000	1-col	19	56	3.69	38#
Sydney Opera House, 1993	25,500	-	1,040	4-col	24	72	5.17	21
Reprint, 1996	-	-	1665	4-col	24	72	2.90	-
Goulburn Corr. Centre, 1994	23,000	-	1,150	4-col	28	64	4.74	23
Parramatta Corr. Centre, 1995	24,600	-	1,600	4-col	31	96	4.57	29

Preparation costs: *total cost to the client of completing the unpublished plan.*

% added: *percentage added to the cost of preparation by publication.*

*GST not included # GST included

Publication can be effected in a variety of ways. In my case, letters of agreement specify that the client agrees to "...the publication of a mutually agreed text of the report and may purchase any quantity of the publication at cost [i.e. of printing]."

Public availability

The Burra Charter draws attention to the need for conservation plans to be 'placed in a permanent archive and made publicly available'. In any case, there is a statutory obligation for copies of all published material to be placed in public collections, usually state and parliamentary libraries and the National Library of Australia, Canberra. It is desirable, but not obligatory, for unpublished reports to be given a similar distribution. Whether published or unpublished, all reports should be placed on the Australian Heritage Commission's

bibliographic database on the National Estate, known as HERA. Whenever practicable, reports should be on sale at a regular outlet.

Reconstruction

Reconstruction is the process of returning a place to a known earlier form and is distinguished from restoration by the introduction of new or similar materials rather than the reassembly and reinstatement of the materials originally in place. Reconstruction is usual where a place has been damaged and the work helps recover overall significance and functional adequacy. It does not ordinarily involve more than half the fabric of a place.

Most restoration involves an element of reconstruction as it usually requires the introduction of some new materials. For example, some of the ashlar stonework removed from the Cockatoo Island Guard House (fig.30) may not be recoverable or may be too damaged to replace in its original location.

Recycling

Recycling means the creative process of reusing fabric without necessarily having regard to its significance. It is similar to adaptive reuse and sometimes approaches the conservation process as practitioners so engaged often intuitively tend to keep what is 'best' as well as what is convenient.

Restoration

Restoration is the process of returning a place to a known earlier state by the reassembly and reinstatement of surviving but dislodged fabric or by the removal of additions. It is justified if significance (or heritage value) is regained or revealed.

Cockatoo Island provides an unusual example of both aspects of restoration in relation to the Guard House fabric (fig.30). The wings of the Guard House were demolished in the 1950s and the stone used intact for garden walling and to build a bathroom onto the original 1840 façade of the Superintendent's house (fig.31). As the flagged floor and lower courses of the walls of the Guard House wings remain in situ and as photographic evidence allows the stone to be reinstated without conjecture, restoration is an acceptable option.

The Burra Charter offers a rule of thumb test to decide whether the removal of the bathroom is acceptable. It notes:

The contributions of all periods to the place must be respected. If a place includes a fabric of different periods, revealing the fabric of one period at the expense of another can only be justified when what is removed is of slight cultural significance and the fabric which is to be revealed is of much greater cultural significance.

In this case what is to be removed is of slight cultural significance in its context and the removal would reveal the original and most significant form of the house. In addition, the reinstatement of the fabric in its original location would help recover the significance of the Guard House. A more usual example of restoration by the removal of accretions was the demolition of the makeshift lean-to sheds attached to and obscuring the Guard House in the 1890s.



30. Former Military Guard House, Cockatoo Island, NSW, from the north-west. JSK photograph, 1984.



31. Façade of former Superintendent's residence with bathroom added out of Guard House masonry, Cockatoo Island. JSK photograph, 1974.

Revision of conservation plans

Conservation plans should be revised from time to time, either at a chosen interval or when changing circumstances make it necessary. The revised plan can be made more precisely relevant and useful as it can take into account the proprietor's current intentions, the successes and failures of recent actions and the comments of all persons using the original plan to care for the place. The Fremantle Prison policy revision of 1998 (originally published 1992), and the Sydney Opera House revision of 2004 (originally published 1993), are examples of substantial published revisions that benefited from such information.

In the case of the Sydney Opera House revision, the changed circumstances included the reintroduction of Jørn Utzon into the design process and the Sydney Opera House Trust's substantial proposals for future developments. These made necessary a set of mother policies to guide the approach to the treatment of the work by Utzon and by Peter Hall – particularly where their works overlapped (see appendix 9).

Sense of place

Some localities have a strong sense of place that is both important to its inhabitants and able to be perceived and enjoyed by many visitors. The attributes which combine to create this situation are all referred to in the section on 'Criteria for assessing significance' (pages 11 to 17). It is nevertheless useful to rewrite the criteria as categories which help explain the nature of significance of such places and the reason for their appeal. The categories are usually combined and seldom stand alone. Those with associational significance may depend for their impact on the preconceptions and knowledge of the viewer. There are five categories.

1. Places that remain evocative of an event or association. Creations, disasters and massacres are high on the list of examples—particularly if physical or topographical evidence continues to reflect the contemporary situation and the place has not been overlaid with distractions.
2. Places where function and/or attitude and belief are dominant elements in giving expression to the form and character of the place. Specialised structures such as prisons, forts, churches and industrial plants are examples. Those places which come to be (or are designed as) repositories of cultural memory can be included.
3. Places that are dominated or affected by a powerful feature or features, either natural or man-made, that imposes its character on the surroundings. Time determines whether the man-made monuments are sanctioned or reviled and whether they come to have a symbolic as well as physical presence.
4. Places that sensory impressions and current tastes identify as pleasing and appropriate. Both townscapes and landscapes are strongly in this category. These impressions may arise from homogeneity and congruity or from the nature of relationships within and without the site. The reverse may also be true: locations that are displeasing or horrible may have an even more powerful sense of place.
5. Places that have been fashioned and used by the occupants over a period of time in accordance with local traditions and materials.

Their characteristics may be unremarkable but, unlike the previous category, the criteria on which they may be assessed are not primarily aesthetic but related to the degree to which the place provides a sense of continuity, identity and belonging for its residents. It is a sense which is often intensified by physical or even cultural isolation from major centres. This category embraces much of what is often described as social value. See Chris Johnston's *What is social value?* and Meredith Walker's *Protecting the Social Values of Public Places* for a development of the theme.

Setting

The setting is an area surrounding a place whose limits are primarily determined by sensory criteria: for example, visual (enclosing ridgelines, roofscapes, waterscapes or plantation edges), auditory (adjacent waterfalls or gravel quarries) and olfactory (tannery district or garden for the blind). See also 'curtilage'. Associated features may also need to be taken into account. In the case of Fremantle Prison, much of the original imperial convict infrastructure (earthworks, roads, ramps, residences, terraces, etc) survives, although visual contact and communication links may have been severed. City policies should therefore be framed to recover rather than reduce these links.



In these days of maximising use and revenue from the available space, settings are increasingly vulnerable. The way a setting should be maintained or reinforced depends on an understanding of the character and significance of the place as well as on the needs of the proprietor. In my last three conservation plans (Yungaba immigration depot 2001, Sydney Observatory 2002 and Sydney Opera House 2004) the treatment of the setting has been an important issue. For example, the fashion for large long stay 'temporary' steel framed tenting and auxiliary service structures has damaged the setting of both the Observatory and Opera House. The hire facility on the northern broadwalk of the Opera House (fig.32) was allowed under a three year contract. It remained in place from September 2002 to April 2003 when the Sydney Opera House Trust negotiated its removal. Policies 11.1 and 11.2 of the revised conservation plan adopted by the Sydney Opera House Trust in June 2003 read in part:

32. Intrusive facility for hire erected September 2002 on the north-eastern broadwalk of the Sydney Opera House. JSK photograph 19.9.2002.

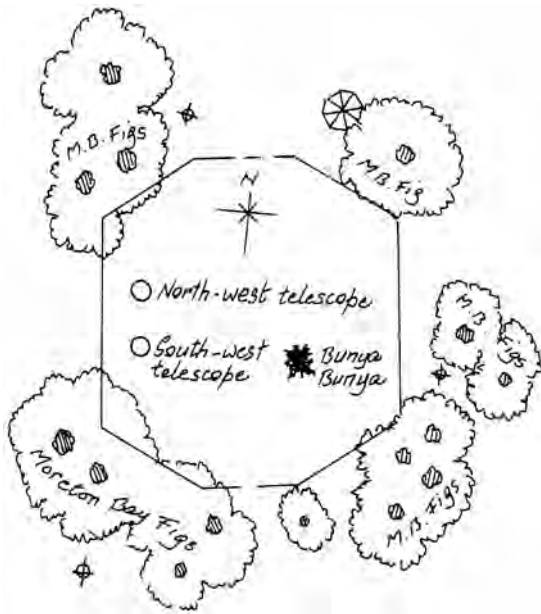
11.1 The exterior platform of the podium, the broadwalk and the forecourt are important open spaces which set off the Opera House and should be kept free of permanent structures or wheeled vehicles...

*11.2 Use of the north-east broadwalk should enable the area to retain the character of public outdoor space **without enclosed built structures. It should also allow pedestrian vision across the entire broadwalk.** Provision may be made for tables, chairs, overhead protection, planters and limited transparent windbreaks, provided these do not exceed the footprint of the original outdoor eating area designed by Peter Hall.*



33. Covered eating facilities on the northern broadwalk of the Sydney Opera House in 1998. JSK photograph 98.7.12.

The facilities shown in an earlier arrangement (fig.33) carry out the intentions of the conservation plan—particularly in regard to those parts of policy 11.2 set in bold type.



34. Large trees immediately beside and within the observatory precinct. Those to the south-west and north-west are major obstructions in the field of vision of the telescopes. JSK January 2002.

⊕ Newly planted Moreton Bay figs

This example demonstrates the need for wide dissemination of the plan and continuing education in the practical application of the policies.

The setting of the Sydney Observatory offers a seminal example of conflict between significant function and municipal landscaping. The telescopes mounted in the domes are used for public viewings of the night sky but large sections of the sky are now inaccessible because of the plantings of aesthetically pleasing Moreton Bay figs in the surrounding city park. The plantings have been reinforced by the recent addition of young figs and by a Bunya Bunya in the observatory grounds (fig.34). The first two of the five policies for the setting in the 2002 edition of the Sydney Observatory conservation plan therefore read:

32.1 The design of the City of Sydney's Observatory Park should help illustrate the uses to which the major structures on the hill have been (and are being) put, rather than be subject to fashionable changes in urban park design and facilities.

32.2 Any plantings that obscure (or will obscure) substantial parts of the sky from the domes of the observatory should be removed.

The third example concerns the setting of Yungaba immigration dépôt. Its primary policy requirement was more usual and involved the retention of views between the Brisbane River and the dépôt building through its waterfront garden. As well as providing an outlook and a setting for the dépôt facade, the river front garden was the original route of access for immigrants arriving by the river. Waterfront gardens are especially vulnerable. In Sydney we can only lament the facility with which owners and developers of such gardens have been able to maximise their financial return by intrusive subdivision.

When contemplating changes to a setting, two questions can help with the decision-making process.

First, will the change, even if modified, be simply too overwhelming an intrusion upon the place to be acceptable?

Second, can the change be made compatible with the characteristics and functions that made the place significant by:

- the choice of site, scale, form and materials of any new development within the setting and of the way it is to relate to the key elements and characteristics of the place?
- the retention and creation of spaces that set off the key elements to best advantage?
- the retention and creation of views and vistas to, from and between key elements?
- the retention and recovery of links to non visual associated features that help to reinforce the meaning of the place and make it more understandable?

Summaries and 'executive summaries'

'Executive summaries' have become fashionable because of the inordinate and often unnecessary length of many conservation plans. Summaries can be useful provided the 'executives' responsible for the care of the place do not thereby feel absolved from a full reading and understanding of the plan, and its recommendations for future use, development and conservation.

The word 'summary' can create an expectation that new practitioners find daunting and they may attempt to cram in too much material. As with the conservation plan itself, the solution should be appropriate to the particular place and circumstances. Some plans may be easily summarised; others, like the Sydney Opera House with its wide ranging policies, can be difficult. In this case an alternative approach was chosen and the problem was resolved in two stages: a one-page statement of the purpose, sequence and scope of the policies, followed by a group of six 'mother' policies that succinctly explained the approach of most of the 143 policies that followed (see appendix 9). These two stages are capable of standing alone to establish a rational framework for the legacy of both Utzon and Hall and the approach to new developments. Whatever the problem, a flexible rather than a literal approach is likely to be the most effective answer.

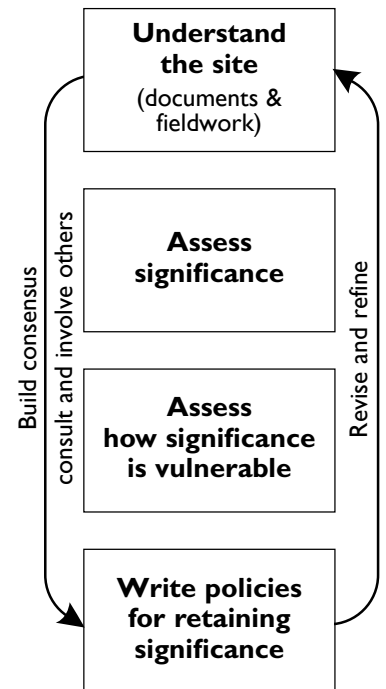
Vulnerability

In preparing guidelines for conservation plans in 1998, English Heritage and the Heritage Lottery Fund stressed the importance of getting to know in what way a place is vulnerable. The diagram on page 4 of the Heritage Lottery Fund's *Conservation Plans for Historic Places* of March 1998 makes the point clear (fig.35). Although this approach has been implicit in early editions of *The conservation plan*, it would have been useful to explain that the information gathered for policy development under section 5.1 should also be explicitly considered in terms of the vulnerability of the place.

Policies are made pertinent by a sharp awareness of pressures and actions that may injure the significance of the place and this should be reflected in any conservation plan. *Anderson Stuart's Medical School* (1992) and the revised editions of *Fremantle Prison* (1998) and *Sydney Opera House* (1993 and 2004) all have policies that have been strongly influenced by knowledge of past, present and (likely) future damage.

Common examples of policy areas that have been developed or sharpened to deal with perceived threats to places open to the public include provision for:

- continuity of aware management and conservation advice;
- single entity management to replace divided and unco-ordinated elements;
- agreement on decision making process;
- continuity of funding to replace alternation of drought and plenty—particularly in regard to maintenance;
- elimination or, at least, modification of projects made urgent to meet election deadlines;
- correction of unreal and inflexible ideologically driven expectations;
- programs for mitigation of, and recovery from, cyclone, flood, fire, earthquake, termite, rabbit, and terrorist damage;
- reduction of vandalism, theft (souveniring) and unintentional damage due to overuse;
- careful planning to prevent poorly placed and/or intrusive new development and facilities (including loss of views and settings, and vehicle access and parking);
- advice to prevent alienation of land important to the significance of the place;
- retention of public access;
- avoiding the introduction or retention of incompatible uses and intrusively developed presentation, interpretation and corporate image programs.



35. Diagram based on the Heritage Lottery Fund's illustration showing the place of vulnerability assessment in the conservation plan process.

APPENDICES

The page and figure references in these appendices are to the original conservation plans, not to this document.

Appendix 1—Extract from *Sydney Observatory*

Russell's improvements, 1870–1890s (pp.29–30 and figs 23 & 24)

Russell lost no time in pressing the government for the necessary physical and instrumental resources to carry out his astronomical programs at the observatory. The main work was the addition of a west wing designed in the office of the colonial architect, James Barnet, in 1876. The tender was let to Goddard and Pitman in December and the work completed in 1878 at a cost of £2,048.* As well as providing a major ground floor room for Russell (figs 25 & 26) and a library above, the wing added a second equatorial dome on a tower at its northern extremity which removed the blind spot imposed by the time ball tower (fig.22). The old equatorial tower received an enlarged Muntz metal dome to accommodate a new Schroeder telescope (H9886), which remains a prized and functional possession today. It would also have been at this time that he created an entrance lobby for the west wing offices by partitioning the transit room (fig.30) and piercing new doors in the smaller western part. This meant that visitors to the observatory no longer had to pass through the transit room on arrival. The arrangement can be seen in photographs taken later in the century.*

Russell turned his attention to improving the residence. While the west wing was underway, he informed the under secretary for justice and education that

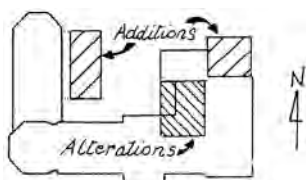
when the house was planned, the convenience was sacrificed to the appearance and it does not contain a room large enough for the requirements of such a numerous family as mine.*

Schwager Brooks, Sydney Observatory, 3.7

Town & Country Journal, 13.11.1897

Russell to US JPI, 21.11.1877, A/NSW 2/896A

23. The drawing room of the observatory residence looking south from the extension. Photograph probably taken by Henry Russell about 1888. MAAS negative no. OBS/MM-47/6



24. Sketch plan showing location of alterations and additions to observatory (JSK 1990).

CA to USPW, 5.10.1880, A/NSW 2/896A

Album inscribed J.F. (Jane Foss) Russell, Xmas 1888, H.C.R., MAAS Reg.No. 90/134.

Information from family member.



Accordingly an estimate for £600 was placed on the 1879 budget and the colonial architect designed a northern extension to the drawing room with a balustraded balcony above. The contractor was Stewart and Smith and the work completed by October 1880 (fig.24).*

Interior photographs of the extended drawing room, probably taken by Russell himself, show it in full Late Victorian glory (fig.23). The photographs, preserved in an album which Russell gave to his daughter for Christmas in 1888,* reveal several fine pieces of inlaid furniture purchased on his 1887 European trip* so a precise date is established. Some (and probably most) of the furniture remains in the possession of Russell's descendants. The double room is now used as a back projection theatre. Nevertheless the building fabric is largely intact and includes:

- the original deeply coved plaster cornice and its 1880 replication in the northern section;
- the staff moulds on the chimney breast;
- the black marble fireplace and iron grate;
- almost all original cedar joinery except skirtings and folding doors;
- the original 6 inch x 1 tongue and groove boarded flooring.

Appendix 2—Extract from *Goulburn Correctional Centre* (pp.22 & 36)

The general approach to assessing the nature of the significance of the Goulburn Correctional Centre is adapted from that set out in the third edition of *The Conservation Plan* published by the National Trust in 1990. It relies on an understanding of the physical attributes, uses, relationships and associations of the place up to, and including, the present.



20. Goulburn Gaol from the south-west in about 1887. Photographer unknown. National Library of Australia.

Statement of significance (p.22)

Goulburn Correctional Centre is of considerable significance because of:

- the strength of its original radial plan centred on the chapel and of the spatial relationships created by the plan;
- the quality, inventiveness and durability of its original masonry;
- the unusually fine and sturdy roof structures in the chapel and radial wings;
- the harmonious textures and colours of its original brick, stone, render, slate and iron work;
- the way in which its continuous 110 year history of penal use is embodied in its physical fabric and documentary history;
- its rarity and comparative degree of intactness – Goulburn was one of the two Maclean-inspired gaols of NSW, built in the 1880s, which best incorporated all that had been learned of penal design in the nineteenth century. The other, Bathurst, has lost its chapel and been substantially remodelled;
- the recorded association of the famous and infamous with the place, both staff and inmates, including a Victoria Cross winner, bushrangers, larrikins labour leaders and murderers;
- its importance to Goulburn, always the major judicial and penal centre of the southern highlands – both town and institution have grown together and are economically and socially interdependent;
- its pleasant location above the junction of the Wollondilly and Mulwarree Ponds with views to the north and east.

Physical attributes

Fabric as documentary record of use

Rarity and intactness

Associations

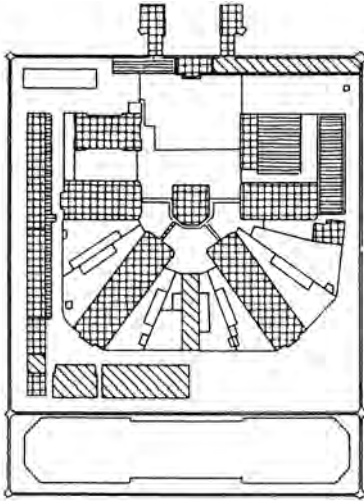
Siting and relationship with Goulburn

Roof cladding (p.36)

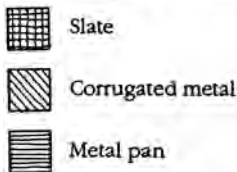
As in other nineteenth century NSW prisons, the major roofs were clad with Welsh slate and this tradition has been continued at Goulburn to the present day. Small features such as the balcony of the southern workshop range and yard shelters were clad with corrugated galvanised iron. Recent new constructions have a range of materials. The present situation in the original precinct is shown on fig.25.

Policy 12.1 *Roofs originally clad in blue Welsh slate should continue to be so clad using slates of the same size and quality.*

Policy 12.2 *Where slate cladding and its supporting roof structure have been changed, both should be reconstructed unless entirely concealed by original or reconstructed parapets.*



25. Existing roof cladding. JSK 1994.



Policy 12.2 above relates to the front range. The lost slate roof of the single storey section of the gatekeeper's quarters need not be reconstructed as the new roof is concealed behind the original parapet (fig.49). The southern section of the front range has been re-roofed with a metal pan clad skillion and at the same time the parapet has been removed. This weakens both the architectural character and penal design convention of the place. The convention required ranges associated with the perimeter wall to be finished with parapets. Structures within the precinct were generally hipped and gabled. Under policy 12.2 the roof of the southern part of the front range should either be reconstructed to its original form or at least should have its parapet restored.

Policy 12.3 *Roofs of original and early buildings originally clad in corrugated galvanised iron should be replaced in that material (or an indistinguishable facsimile) when existing cladding fails.*

Policy 12.4 *Roofs of proposed structures within the original precinct should be clad in the material specified in policies 12.1 to 12.3 above or be specifically chosen to complement those materials.*

Appendix 3—Extract from *Anderson Stuart's Medical School*

Contents (p.iii)

Introduction

Understanding the building

- Genesis
- Anderson Stuart and the medical school
- The first medical school building
- Planning the permanent building
- Supervision of the work
- The plan and its embellishments
- Construction
- The interior
- The northern extensions
- Importance of the fabric
- Further extensions and the setting
- Expediency triumphant
- Today and tomorrow

Assessment of significance

- Statement of significance
- Basis of assessment and levels of significance
- Existing assessments

Conservation policy

- Explanation, terms and structure
- Bases of approach
- Future use of the building
- Retention of original and early fabric
- Co-ordination and continuity of development
- Interior subdivision and recovery of significant spaces
- Provision of extra floor space
- Maintenance and repair
- Painting

Lighting

Exterior masonry

Windows and external wall

ventilators

Roof cladding

Roof features

Roof truss structures and associated spaces

Barnet's tower interior and tank

The Barnet Theatres and skylighting

The Barnet attic skylight windows

Listerian and Anderson Stuart

Theatres

Treatment of intact spaces not individually discussed

Barnet's entry, passages and associated stairs

The northern passages and courtyard galleries

Burkitt Library, cloister and the north-south axis

The courtyard

Attic use and fire safety

Reticulation of services

Lifts

Setting

Review of policy

Appendix 1 Abbreviations

Appendix 2 Sources

Appendix 3 Plans referred to in text

Appendix 4 Artworks and artifacts

Index

Future use of the building (pp.29–30)

The building was designed as a medical school in the 1880s and fitted out with the appropriate technical and cultural concomitants of such an establishment at the time. By a process of extension, internal adaptation and recycling it has continued in that use ever since. The part it has played in the medical history of the state and the distinguished staff and alumni associated with it as a teaching institution are well described by Young, Sefton and Webb in the *Centenary Book of the University of Sydney Faculty of Medicine*.

The school is what its founders and benefactors have made it—a building which provides an outward and visible sign of the status and traditions of the profession. With the original university building, it shares the key position on the Grose Farm ridge (fig.24). Inside, from stained glass and sculptured bust, Anderson Stuart's medical heroes have offered a silent exhortation to generations of students (and staff) to emulate, build on and surpass their discoveries.

Because of the building's position, associations and symbolic focus for the medical faculty on campus, the preferred heritage option must be for its continued use as a medical school. In cultural terms, a non-medical use would result in a distinct loss of significance and atmosphere. A change could, however, bring some compensating benefits. Several potential users (for example, in the humanities) would have a less specialised need for services to facilitate research and a greater need for medium to large teaching spaces—both of which would be more compatible with the physical conservation of significant aspects of the building. It is important, however, that any use chosen should not require further subdivision of the building into small compartments.

Policy 2.1 *The policies set out in this document should be applied irrespective of the use to which the building is put.*

Policy 2.2 *The preferred use is for the building to continue as a medical school although not necessarily with the range of functions at present demanded of it. The approach should be sufficiently flexible to permit this continued use and the necessary delivery of services but should at the same time ensure that the building retains and (when practicable) recovers its character and significance.*

Policy 2.3 *Should circumstances force a change of use, new uses should be selected which are most compatible with the retention and recovery of the character and significance of the building.*

Policy 2.4 *Uses with service or subdivision requirements which would have a strong adverse effect on the character of the building are unacceptable.*

Retention of original and early fabric and spaces (p.30)

The words “original” and “early” are occasionally used to identify fabric and spaces. Original refers to the building campaign in which the structure was first built. For example original fabric in Barnet's building dates from 1885–1890 but original fabric in Vernon's north-east extension dates from 1910–12. For convenience, “early” is applied to anything before the mid-1920s that is not “original”. This was when Wilkinson's comparatively well-mannered adaptations petered out and, after the interregnum of the depression and war, new attitudes appeared which, for a while, held Victorian fabric in comparatively low regard.

Policy 3.1 *Unless otherwise stated in these policies, surviving original and early fabric and spaces of the medical school by Barnet and its extensions by Vernon and Wilkinson should be retained intact.*

Painting (pp.32-33)

Sydney sandstone is a dominant and beautiful element in the university quadrangle precinct and the preservation of the character it confers is essential. Inside the northern extension of Anderson Stuart's medical school the government architect has used sandstone as a decorative dress to the surrounds of doors and windows. The contrast it provides to the plaster walls has in some cases been lost by subsequent painting.

Policy 8.1 *All exterior and interior unpainted stonework should remain unpainted.*

Policy 8.2 *Exposed interior stonework surrounds that have been subsequently painted should be returned to their original state.*

Policy 8.3 *Painted exterior surfaces should be repainted when needed—bearing in mind technical and heritage requirements.*

For example, vulnerable painted external fabric such as timber and steel window elements should receive sufficiently regular coats to provide protection from deterioration. As the façades are original and intact, the preferred colour scheme for the non-masonry details will be that originally applied in that part of the building.

Neither the urge to mark territory nor the personal taste of the occupant is an adequate guide to interior decoration in a building as important as the medical school.

Policy 8.4 *A co-ordinated approach should be adopted to the arrangement of colours and finishes throughout the building. It should be based on an understanding of the original and early decorative treatments and should be prepared in advance of future decorative programs.*

This approach falls into three parts:

- accurate restoration of sample rooms;
- co-ordinated treatments reflecting the various stages of the building's construction;
- recycled interiors.

The preferred option is for at least one room in each part of the building to be set aside for a careful restoration of the original decor. The rooms could, for example, reflect the separate approaches taken under the direction of Barnet, Vernon, Drew and Wilkinson. The work would be carried out by removing later accretions to reveal the original surface treatment and by reconstructing necessary lost or damaged areas. Such work is more manageable in the smaller more intact rooms and can be done progressively as resources permit. Meantime such rooms may continue to be repainted but care should be taken not to disturb the original decorative surfaces underneath. Areas of pristine decor revealed by the removal of long-applied fixtures should be preserved and may well result in the choice of that room for restoration.

Significant, reasonably intact, spaces or spaces that have been restored should be painted in a way which reflects the character of the original scheme in that part of the building. For example, where there is a dado, dado stripe or stripes and pale area above, that arrangement should be adopted, but with such variation of tone as is necessary for the practical use of the space. Key spaces which require less exacting light levels such as Barnet's passages should have the original decor restored without modification.

Recycled interiors may be painted in the way that makes them most habitable and efficient but which still bears some relationship to the co-ordinated program. Consideration may be given to a modest but distinct change of tone or colour for the repainting of visible original fabric.

Ablution and WC facilities (p.44)

The 1890 ground plan of Barnet's buildings shows a private 'lavatory' under the north-east stair (room 290). This was Anderson Stuart's own facility adjacent to his room and it retains its fittings today including a large bath, tip-up Lasseter basin, tiled floor and joinery. Intact 'lavatories' (i.e. washing facilities) of the period are rare today and this one with its associations should be retained.

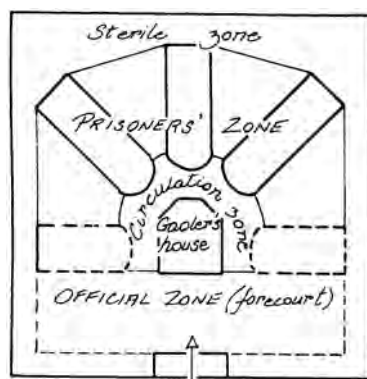
Policy 19.3 The ground floor bathroom under the north-east stair (room 290) should be retained with its fittings, joinery and tiling intact, its decor restored and, where necessary, reconstructed.

Lifts (pp.52-53)

In addition to services, a single small lift is set beside the tower in the Barnet building and travels from the basement to the first floor. It was primarily designed to transport cadavers from the mortuary to the level of the dissecting rooms and, because of its inadequacies, there is a need for a second lift to carry goods from near the basement delivery area in the north-west to attic level.

Policy 26.1 As any additional lift should be located near the basement delivery area and as the area immediately south of the Listerian Theatre has been identified as appropriate for a fire stair (policy 24.2), it is prudent to place the lift in the immediate vicinity north of the entry to the basement court.

This means that fire stair, lift and possibly the vertical delivery of local services is confined in a single vertical column. Apart from the accepted practical advantages it concentrates the heritage impact and frees other areas.



53. Diagram showing original plan concept. JSK 1995.

Appendix 4—Extract from Parramatta Correctional Centre

Retaining the concept (pp.59-60)

No Australian gaol better illustrates the primacy of temporal power and authority in its plan and fabric than Parramatta does. Symbolically the design was perfect; the fact that its practical role was somewhat defective was not a problem for the early colonial administrators.

As a cultural monument of our colonial past whose exceptional significance resides (at least in part) in its continued use as a functional prison, the place presents late twentieth century administrators with a neat conservation problem—

how to reconcile the extant physical expression of an outmoded nineteenth century concept with uses that are appropriate and viable in the twenty-first century?

The solution is to retain intact the outward symbols and relationships experienced by visitors who come to see the gaol. Persons who pass through the gatehouse arch (the only entry point in the original precinct) should continue to be confronted by the centre of authority and control—the gaoler's house. The house is set on the gaol axis in a broad and open forecourt comprising nearly a quarter of the space originally contained in the 250-ft square precinct.

The only architectural embellishments of the precinct are concentrated on the façade of the gaoler's house. Although of three storeys, the façade has been given a grander scale of two storeys—the windows of the middle storey being hidden behind a fake balustrade. It was all part of a contemporary process of emphasising the might, majesty and dominion of the law.

From the gaoler's house radiate the cell wings where the prisoners spent their nights and, between them, the yards where they spent their days. This was the prisoners' zone, accessible from a communication crescent between the gaoler's house and the wings, and circumscribed by the sterile zone, perimeter wall and, in front, by the forecourt or official zone. Except for reception, discharge and visits (and gardening and maintenance) the forecourt was off limits to prisoners. It presented a "reassuring" face of social order to prisoners, staff and visitors alike. It should still continue to present that face to visitors who come to see the gaol. Prisoners, staff and visitors to prisoners now use the Dunlop Street entry in the southern extension. The complex becomes, literally, a two-faced establishment.

Plan concept of original precinct A

Policy 17.1 *In developing plans for the future use of the original precinct, the external fabric, space and relationships of the original concept should be retained.*

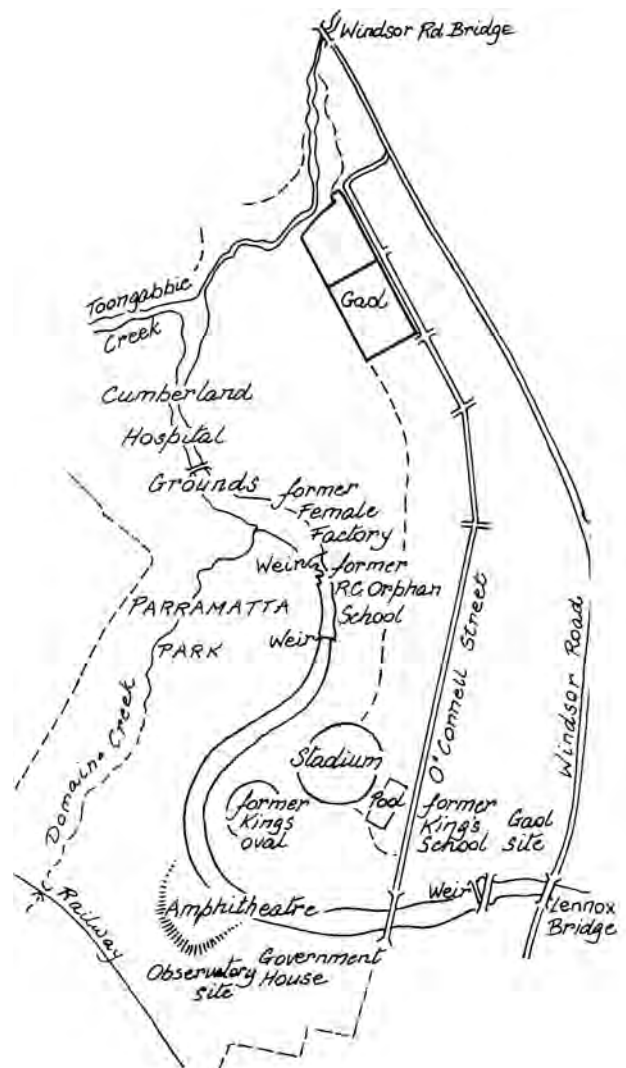
The approach to the treatment of interior fabric and spaces will be more complex. In principle, unreplicated elements of high significance (A&B) will be retained intact, replicated elements (of similar significance) will be retained in sample. The relevant policies are set out in subsequent sections.

The river lands: landscape and plantings (pp.81–84)

Identification and assessment of plantings in this section have been carried out by Chris Pratten, B.Sc., M.A., following an inspection with the author in March 1995. Pratten obtained confirmation of doubtful items from officers of the Royal Botanic Gardens, Sydney.

The Parramatta River from Lennox Bridge (1836–39) to the Windsor Road Bridge is flanked by a chain of institutional and private buildings of major significance to the European settlement of Australia. They include: the former King's School (1836); Government House (commenced about 1799); the former Roman Catholic Orphan School (1841–43) now the Norma Parker Centre; the former Female Factory (1819–22); subsequently the Lunatic Asylum, Hospital for the Insane, Mental Hospital, Psychiatric Centre and now Cumberland Hospital; and, finally, the Parramatta Gaol (1836–42) now the Correctional Centre. With the exception of the rendered brick Government House, all are constructed of local sandstone.

What sets these establishments apart from groups with similar pretensions is the link provided by the river and its flanking public or publicly owned park lands. Despite some encroachments permitted by state and local governments in designated park lands, this series of linked landscapes and buildings remains of exceptional significance in a national context.

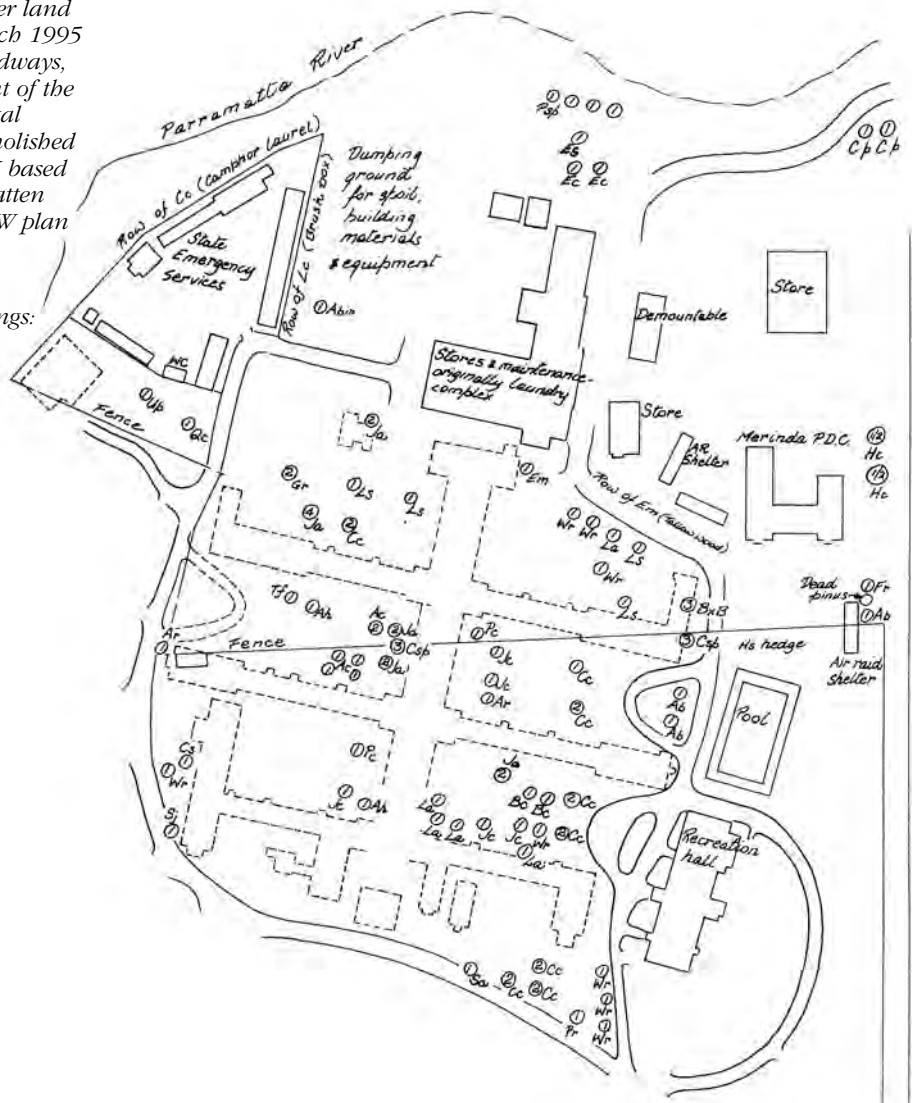


77. Sketch map of Parramatta River between Lennox Bridge and the Windsor Road Bridge. The broken line encloses civic and institutional open landscapes flanking the river. JSK 1995.

78. Corrective Services river land showing plantings in March 1995 in relation to existing roadways, buildings and the footprint of the Parramatta Mental Hospital female ward complex demolished in 1971-72. Sketch by JSK based on a site inspection by Pratten and Kerr 2.3.1995 and PW plan MH9/326 of 20.12.1960.

Key to condition of plantings:

- ① mature healthy
- ② mature senescent
- ③ young healthy
- ④ young unwell



The northern part of the tract between the river and the walled gaol complex has been transferred from the Department of Health to Corrective Services. While its few extant building are generally of modest significance, its landscape treatment is a part of an overall scheme developed for the Parramatta Hospital for the Insane under the supervision of Frederick Norton Manning.

After Manning became inspector general of the insane in 1876 he set out to create a pleasant outdoor environment for all patients. The same year he engaged the curator of the Botanic Gardens, Charles Moore, to landscape the grounds at Callan Park (Kerr, *Out of sight...*, 126). It is probable Manning gave similar attention to the landscape and plantings which were to set off the new female wards at Parramatta (fig.25). After their completion in 1883, Manning noted that the grounds were "improved by levelling and plantings, etc." and that the buildings were then among the most cheerful, homely and serviceable in the department (AR, IG of I, 1884).

The wards were demolished in 1971-72 and it is still evident in 1995 how the mature plantings had been located to complement the buildings (fig.78). No attempt has been made to guess the date of the trees but it is probable that a number of specimens at least date from the 1880s or '90s. Some have, therefore, significance as historical evidence as well as obvious aesthetic qualities and some scientific value.

Pratten has provided three provisional assessments as well as an identification of extant plantings: the circled numbers of fig.78 indicate both the location and condition of the planting; the second last column on the schedule (page 83) shows the level of significance and the last column contains an opinion on how important it is to retain and care for the item in any future development.

Schedule of plantings on the Corrective Services river lands, 2.3.1995. See fig.78 opposite.

Symbol	Scientific name	Common name	Significance	Need for retention & conservation
Ab	<i>Araucaria Bidwillii</i>	Bunya Pine	1(H,A)	1
Abin.	<i>Acacia binervata</i>	Myall	4(A)	4
Ac	<i>Archontophoenix cunninghamiana</i>	Bangalow Palm	1(H,A)	2
Ah	<i>Araucaria heterophylla</i>	Norfolk Island Pine	1(H,A)	2
Ar	<i>Arecastrum romanoffianum</i>	Queen or Cocos Palm	1(H,A)	2
Bc	<i>Butia capitata</i>	Butia or Jelly Palm	1(H,A)	1
BxB	<i>Baobab x Bakeana</i>	Orchid Tree	4(A)	4
Cc	<i>Cinnamomum camphora</i>	Camphor Laurel	(H,A)	3
Cs	<i>Celtis sinensis</i>	Celtis	2(A)	2
Cp	<i>Chamaecyparis</i> sp.	Book Cypress	3(A)	4
Csp	<i>Casuarina</i> sp.	Casuarina	4(A)	4
Ec	<i>Eucalyptus citriodora</i>	Lemon-scented Gum	2(A)	2
Em	<i>Eucalyptus microtheca</i>	Tallow-wood	1(A)	2
Es	<i>Eucalyptus saligna</i>	Sydney Blue Gum	1(A,S)	1
Fr	<i>Ficus rubiginosa</i>	Port Jackson Fig	1(H,A)	2
Gr	<i>Grevillea robusta</i>	Silky Oak	2(H)	4
Hc	<i>Harpephyllum caffrum</i>	Kaffir Plum	3(A)	3
Hs	<i>Hakea salicifolia</i> (pool hedge)	Willow-leaved Hakea	4(A)	4
Ja	<i>Jacaranda acutifolia</i>	Jacaranda	3(A)	3
Jc	<i>Jubia chilensis</i>	Chilean Wine Palm	1(H,A,S)	1
La	<i>Livistona australis</i>	Cabbage Palm	1(H,A,S)	1
Lc	<i>Lophostemon confertus</i>	Brush Box	2(A)	3
Ls	<i>Liquidamber styraciflua</i>	Liquidamber	2(A)	3
Pc	<i>Phoenix canariensis</i>	Canary Island Date Palm	1(H,A)	3
Pr	<i>Phoenix reclinata</i>	African Wild Date Palm	1(H,A)	2
Psp	<i>Plantanus</i> sp.	Plane tree	2(A)	3
Qc	<i>Quercus canariensis</i>	Mirbeck's Oak	1(H,A,S)	1
Sa	<i>Syzygium australe</i>	Magenta Lilly-pilly	2(A,H)	2
Sj	<i>Syzygium jambos</i>	Rose Apple	1(A,H,S)	1
Tf	<i>Trachycarpus fortunei</i>	Chusan Palm	2(H)	3
Up	<i>Ulmus parvifolia</i>	Chinese Elm	2(A)	2
Wr	<i>Washingtonia robusta</i>	Mexican Fan Palm	1(H,A,S)	2

KEY TO LEVELS AND
NATURE OF SIGNIFICANCE

- | | | | |
|---|----------|-----|------------------------|
| 1 | High | (H) | of associational value |
| 2 | Moderate | | and value as evidence |
| 3 | Some | (A) | of aesthetic value |
| 4 | Little | (S) | of scientific value |

RANKING AND NEED FOR
RETENTION AND CONSERVATION

- | | |
|---|-------------|
| 1 | Strong |
| 2 | Preferred |
| 3 | Desirable |
| 4 | Unnecessary |

The ranking of significance is based on an assessment of the river land site alone. It is not comparable to the levels used for the assessment of buildings in this report, nor to assessments of plantings made in other contexts. It is simply a factor, together with condition and potential for future life, on which an opinion on the need for conservation can be based.

Rarity increases the significance of a planting and has led, for example, to a high significance ranking for Mirbeck's Oak, the Rose Apple and the Chilean Wine Palms. The former pair have not been seen by Pratten before and is therefore likely to be rare in the Sydney context. Tony Rodd of Mt Tomah Botanic Gardens has a specialist knowledge of palms and advises that specimens of the Chilean Wine Palm are only known at a few locations in the vicinity of Sydney. Doug Benson and Laurie Johnson of the Royal Botanic Gardens, Sydney, consider the Sydney Blue Gum a rare survivor of a former population along Toongabbie Creek and the nearby Parramatta River, so it too has been given a high ranking.

Individual specimens are, however, only a part of planting significance. The way groupings provide mutual reinforcement is equally important. For example, the palms are a feature of the female ward site: there are nine types, seven of which have been given a maximum individual ranking, but their grouping in groves further enhances the effect.

Policy 43.1 *The lands under the control of the Departments of Corrective Services and Health, east of the Parramatta River, should only be developed under co-ordinated guidelines designed to retain open landscape characteristics, which:*

- *minimise the potentially alienating effect of development by separate entities on either side of the present arbitrary boundaries;*
- *reinforce, rather than change, the turn of the century choice of plantings (see schedule page 83).*

Policy 43.2 *Any development of the Corrective Services river land should take into account the "significance" and "need for retention" rankings set out in the table on page 83.*

Policy 43.3 *Palms were (and are) an important element in the landscape. Where removal is unavoidable they should be transplanted or, if this is impractical, a planting program of the same specimens carried out. Long term results should not be sacrificed for quick effects.*

Policy 43.4 *The existing practice of casually dumping building fabric and fittings in the open, east of the State Emergency Services compound (the former drying ground), should be discontinued.*

Policy 43.5 *A compact area partially screened by plantings should be set aside as part of an overall plan for the stacking of valuable building fabric and fittings that are not subject to rapid deterioration in the open air. Useful but vulnerable materials and equipment should be stored in the underutilised covered spaces in the area.*

Policy 43.6 *Introduced fencing should be as unobtrusive as possible and security fencing, where necessary, should exhibit the maximum practicable transparency.*

The river and its banks (pp.84-85)

The river in the vicinity of the Health Department's Linen Service and the Corrective Services lands has been mistreated in recent decades. Spoil, building rubble and garbage have been dumped or bulldozed over its banks partly obliterating its contours and native vegetation, and facilitating an invasion of weeds including Castor Oil Plant, Ipomea, Tree of Heaven, Broad and Narrow-leafed Privet, Lantana and Bamboo.

There are still areas of remnant native vegetation including wattles (*Acacia decurrens* and *Acacia falcata*) an Australian Boxthorn (*Bursaria spinosa*) as well as ground dwelling species. The Sydney Blue Gum is located above the bank and is included in the schedule on page 83. In the river grow Bullrushes (*Typha*) and Water Milfoil (*Myriophyllum*), and on the lower banks, Sydney Golden Wattle (*Acacia longifolia*), Bottlebrush (*Callistemon* sp.), Water Gum (*Tristanopsis laurina*) and Rough-barked Apple (*Angophora intermedia*).

In the 1850s parties of prisoners under overseers worked at road making and gardening in the grounds of the asylum. Other programs of external work were carried out at erratic intervals over the next century. Since the last World War the river banks in the vicinity have been restored and alien botanical invaders removed by prisoners but in each case no provision was made for continued maintenance and there was a rapid relapse.

With its striated rock bars (fig.79) deep pools and restorable native vegetation the river and its banks in the vicinity remain a picturesque asset of considerable potential for both the adjacent landowners and the City of Parramatta.

Policy 44.1 *The river and its banks should be gradually restored to an approximation of its natural condition by the removal of debris and invading exotics to permit the regeneration of native species. A continuing program of maintenance of regenerating areas should be implemented.*

Policy 44.2 *Consideration should be given to employing the adjacently housed periodic detainees, persons discharging community service orders or, if necessary, low security prisoners in this regeneration work. All work should be under experienced supervision.*



79. River adjacent to the State Emergency Services compound (former rose garden). JSK photograph, 1995.7.33.

The National Trust of Australia (NSW) has in the past provided guidance for bush regeneration projects using Corrective Services detainees.

Policy 44.3 *The work should be co-ordinated with the Parramatta City Council and where relevant with the Health Department and adjacent river-side landowners.*

Appendix 5—Extract from *Yungaba*

Sites for development (pp.40–42)

Bearing in mind the policies set out on the previous pages, there are several sites available for future development: first, those flanking the entry gate on Main Street (fig.36a&b); second, the site formerly occupied by Evans Deakin's workshops to the north-east of the depôt (fig.36c); and third, a more constrained site with an "L" shaped footprint to the south-west of the depôt (fig.36d).

The Main Street sites

A fenced reserve under the bridge approach now separates the depôt from the Main Street frontage and leaves isolated two street front plots on either side of the depôt access road. The northern plot is used as an open car park and the southern is grassed. The southern end of the street front strip is leased to radio station 4EB.

Policy 22.1 *The plots between Main Street and the western alignment of the Storey Bridge on both sides of the front gate are appropriate for future development, provided:*

- *adequate space is retained on one or both of the sites to accommodate all Yungaba car parking requirements;*
- *sufficient space is left beside the Yungaba access road for a flanking avenue or hedge and underground services as well as for the passage of large vehicles such as fire trucks;*
- *matters of scale and alignment are in keeping with the Brisbane City Council's requirements for Main Street structures.*

The northern site is the lowest and potentially subject to flooding. It is therefore the preferred location for most of the parking space. The purpose of parking near the Main Street frontage is to remove parking from the immediate vicinity of the depôt.

North-east site

The concrete slab floors of Evans Deakin's former workshops occupy a level but irregularly shaped parcel of land to the north-east of the depôt (figs 36c and 37). The land is accessible from Anderson Street and, as it straddles the line of the early creek, it is low and susceptible to floods.

Depending on the use of the depot, options include incorporation into the river front garden, development for recreation such as croquet or tennis (fig.7) and erection of a low building. In the latter case the structure should not exceed two storeys or, more sensibly, a single storey raised above likely flood level. Such a development could be treated as a separate visual entity screened from the depôt and its garden or, depending on its character, treated as a flanking northern range balancing the offices (or their replacement building) to the south (fig.36e).

Any development on the site would require a continuation of vehicle access from the north—at present via Anderson Street. It would be unacceptable in both heritage and practical terms to make the front garden of the depôt a through-way for service vehicles, services and day parkers.

Policy 22.2 *The parcel of land to the north-east of the depôt (R4090) may be developed as a garden associated with the depôt, used for recreation such as tennis with auxiliary structures or may provide a site for a low building.*

Policy 22.3 *Any development of the site should:*

- *retain vehicle access from the north although not necessarily on the present alignment of Anderson Street;*
- *retain the waterfront reserve and walking path specified in policy 21.5.*

Policy 22.4 *Any structure erected should be placed west of the alignment of the present eastern boundary fence of the depôt and should be low enough to preserve a general river view across its roof from the upper verandahs of the depôt.*

South-west site

South-west of the depôt building there are several nondescript structures: garage, carport, greenhouse, hills hoists and laundry (fig.30). Immediately to their south, a large visually intrusive neighbouring building overlooks the western service yard. Should additional modern floor space be required, the southern end of the yard is a potential site.

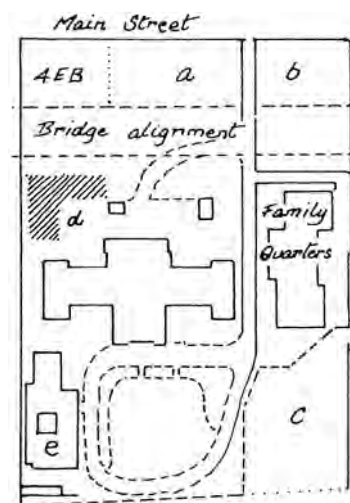


Fig 36. Sketch plan of property in 1992 showing major buildings and sites capable of development.

Policy 22.5 *Consideration may be given to the erection of a structure south-west of the dépôt building which:*

- *neither butts onto the dépôt building nor obscures it from the service yard;*
- *helps to reduce the impact of developments south of the adjacent boundary from the service yard but does not exceed two storeys;*
- *leaves in place the original male earth closet building;*
- *retains the gable and hip roof form of the dépôt;*
- *reinforces, in a different way, something of the sense of enclosure of the original tall yard fencing of the single male compound.*

The most likely footprint for such a building would be “L” shaped (fig.36d) and, because of noise from the bridge, would benefit from double glazing and a controlled atmosphere.

Redevelopment of family quarters building (p.42)

The flat-roofed brick family quarters building erected north of the dépôt in 1975 is set on low ground beside the former creek alignment. The structure is a fair example of its period and any adverse impact it might have had on the precinct has been softened by its siting and adjacent plantings. While the preferred option is the retention of the building, circumstances may arise where its redevelopment may make a major contribution to the viability of the property as a whole and help reduce the impact of proposed developments to the north.



37. Family quarter with the site of Evans Deakin's workshops in the foreground, 1992. JSK photograph 92.17.12.

Policy 23.1 *The family quarters building north of the dépôt may be retained or redeveloped.*

Policy 23.2 *Any replacement structure should:*

- *if hipped or gabled, not exceed the height of the dépôt ridge line;*
- *if parapeted, not exceed the height of the dépôt eaves line;*
- *not project eastward of the present alignment of the family quarters building;*
- *leave intact the avenue and access road to the dépôt building front door and riverside garden.*

Such a redevelopment may well be carried out in conjunction with work on the adjacent Evans Deakin site (see policies 22.2 to 22.4).

Appendix 6—Extract from Sydney Opera House

Banners, posters and allied material (pp.61–62)

There are spaces of quite exceptional character and significance in the Sydney Opera House. They provide on entry a “strong, unexpected and moving contrast with what has gone before”. Waldram calls this an “impact view” (Waldram, 3). It is important that such spaces are not progressively cluttered by the installation of banners, posters and allied material, or by the detritus of past exhibits.

The south foyer of the Concert Hall is a case in point. The impact on entry from the podium or Box Office stairs is weakened by the banners on the facing brush box wall (fig.48). It is an irony that they bear the name of a firm that did so much to make the lighting of the public spaces in the building a success in 1973.

Policy 37.1 *Except as set out below in policy 37.3, no banners, posters or allied materials should be placed on the walls of spaces listed in the schedule on pages 31–32 as being of exceptional significance.*

Such spaces include the foyers surrounding the major auditoria, but not the Box Office foyer and vehicle concourse. In the latter locations posters advertising coming attractions are an appropriate part of the ambience of a performing arts centre. It is, however, necessary to ensure that the manner of presentation is in keeping with the character of the space.

Policy 37.2 *Permanent poster mountings which complement the character of the surrounding fabric should be designed for the Box Office and vehicle concourse.*

Policy 37.3 *Because of the requirements of sponsorship for particular manifestations, a single temporary banner, of modest size in relation to the wall, may be hung from unobtrusive permanent fixing points on the brush box walls in each of the southern foyers. Existing hooks and fastenings from past banner hangings should be removed and no additional fixing points should be permitted.*

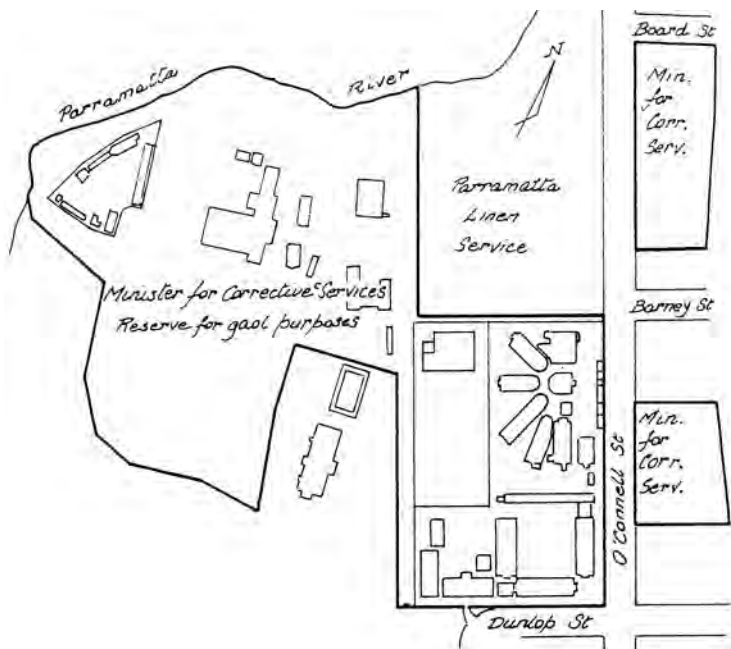
Appendix 7—Letter of Agreement: Parramatta Correctional Centre conservation plan

Agreement between NSW Public Works (the client) and James Semple Kerr, (the author) of 39 Murdoch Street, Cremorne, NSW, 2090.

13 September 1994

Role of the author

The author undertakes to prepare a conservation plan for the structures and spaces of the Parramatta Correctional Centre precinct. The plan will extend to the Department of Corrective Services property adjacent to the precinct on the east side of O'Connell Street and on the river side including Merinda Periodic Detention Centre and the S.E.S. compound. The plan may refer to such other elements of the immediate setting as are relevant to retaining or recovering the significance or character of the precinct.



Department of Corrective Services property at North Parramatta covered by this conservation plan. J.S. Kerr 1995.

The approach will be generally in accord with the method set out in sections 4 and 5 of The Conservation Plan, 3rd edition, 1990, published by the National Trust which is in turn based on the 1988 edition of the Australia ICOMOS Charter for the conservation of places of cultural significance (Burra Charter). The Goulburn Correctional Centre report by the author is an example of the result of such an approach but the structure and content of the Parramatta Correctional Centre plan will be tailored to meet the requirements of the place when these are fully understood.

Role of the client

The client will:

- provide copies of, or authorise access to, all relevant documentary material on which the plan is to be based (including an up to date series of A3 plans of the buildings and any relevant existing reports);

- provide a maximum of twenty-five reproduction quality photographic prints for use in the report;
- provide access to all buildings including roof spaces, basements and underground tanks, at a mutually convenient time;
- provide an indication of desired improvements and alterations.

Contact

Mr Douglas Anderson of Public Works will be the author's contact in all matters related to the works.

Schedule of Work

The work will be completed to the following schedule:

- 1.11.1994 commencement;
- 24.1.1995 delivery of draft statement of significance;
- 7.2.1995 delivery of comments on statement;
- 21.3.1995 delivery of draft policy;
- 4.4.1995 delivery of comments on policy;
- 18.4.1995 delivery of complete unpublished conservation plan;
- 16.5.1995 delivery of published plan.

Remuneration

The fee shall be \$24,600 including all expenses: \$12,300 payable on delivery of the draft statement of significance and \$12,300 on delivery of one unbound and six bound copies of the complete unpublished conservation plan.

Publication and copyright

Having regard to the security aspects of the precinct, the client agrees to the publication of a mutually agreed text of the report and may purchase any quantity of the publication at cost. The client may choose to be shown as the publisher of the report or may nominate another organisation as nominal publisher or co-publisher.

Copyright remains with the author who agrees to the unrestricted but non-exclusive use of the material by the client.

Indemnity

The author hereby releases and indemnifies the client, Her Majesty Queen Elizabeth II and the Government of NSW from and against all liability in respect of physical injury (including death) to persons, including the author, or damage to property arising directly or indirectly out of any act or omission of the author in the course of carrying out the services under this agreement.

Status

The author stands in relation to the client as an independent author and does not stand as an employee in relation to the client or the Crown in the State of NSW.

Appendix 8—Sydney Opera House: statement of heritage impact of the proposed redesign of the box office foyer toilets, 6.2.2003

Reason for proposal

The capacity and gender balance of the box office foyer toilets have always been inadequate during performance intermissions. Johnson Pilton Walker's proposal enlarges the toilet area and creates a greater capacity on the female side. See Architects statement and plans.

Basis of statement

The following heritage impact statement is based on a briefing by officers of the Sydney Opera House and Richard Johnson of Johnson Pilton Walker, and on a site inspection on 24 January 2003. The following documents were consulted.

Johnson Pilton Walker, *Sydney Opera House box office toilet architect's statement*, January 2003, for Sydney Opera House Trust.

Johnson Pilton Walker plans – box office toilet upgrade

Site plan – existing toilets, SK 507–03, December 2002

Site plan – proposed toilets, SK 500–03, December 2002

Plan – west toilet, SK 501–03, December 2002

Plan – east toilet, SK 502–03, December 2002

Elevations – west toilet, SK 503–03, December 2002

Elevations – east toilet, SK 504–03, December 2002

Sections – west toilet, SK 505–03, December 2002

Sections – east toilet, SK 506–03, December 2002

Internal perspectives 1–4, SK 508–511, July 2002

Plan – parent/disabled facilities, SK 512, December 2002

Hall Todd & Littlemore

Floor plan eastern toilets, (29) D3–1001, 15.7.69, revision P

Section eastern toilets, (29) D3–1002, 16.7.69, revision F

Reflected ceiling plan eastern toilets (45) D3–1001, 17.7.69 revision C

Tile wall layout eastern toilets (42) D3–1001, 5.9.71, revision B

Plywood toilet partitions (74) 1001, 15.1.71, revision B

Kerr, James Semple, *Sydney Opera House, an interim plan for the conservation of the Sydney Opera House and its site*, SOHT, December 1993; also its third edition of 2003, not yet adopted.

JPW was guided by the Sydney Opera House's 'functional brief, the interim conservation plan [of 1993] and the Utzon *Design Principles...*' (*Architect's statement*, page 5). However the third edition conservation plan draft provides a more developed approach to resolving appropriate treatment for spaces that are a combination of Utzon and Hall design, and, in addition, it takes into account Utzon's recently promulgated *Design Principles*. It is therefore a more helpful basis for heritage assessment and this statement therefore draws on the third edition. No conflict with the 1993 edition arises as a result.

The statement continued under the headings:

Interior characteristics of the Sydney Opera House

Heritage issues in the toilet redesign

Recommendation

Procedural matters and notes (Funding of statement, Changes to proposal, 'Significant effect' of proposal, Removal of intrusions, Appendix).

Appendix 9—Third edition Sydney Opera House: a revised plan for the conservation of the Sydney Opera House and its site, 2003.

Conservation Policy: Purpose and Explanation

The purpose of the conservation policies set out in this section is to provide a guide to the development and care of the complex in ways that retain or reinforce its significance. Such policies are framed to:

- recognise the primacy of Utzon's vision for the place and the value of Hall's hierarchy within the building which distinguishes the treatment of major public spaces, minor public spaces and performers' and staff areas, and service areas;
- permit adaptations and new works which are compatible with the above and which will make the place more effective in its principal intended use as a performing arts centre;
- prevent the place being overloaded with uses and functions that will result in its progressive degradation;
- identify elements which adversely affect the place and which should be modified or removed;
- retain the intended sequence of experiences both by day and night as patrons and visitors progress through and around the place;
- retain the character and quality of the building and its various elements, including its immediate setting;

- retain the integrity of the original structural systems;
- provide an approach to the conservation of deteriorating fabric;
- draw attention to the need for co-ordination of planning, continuity of conservation advice and good housekeeping regimes;
- outline procedures by which the objectives above may be achieved.

The policies are addressed in this sequence:

1. major policies to guide change;
2. setting and exterior;
3. sequence and access;
4. lighting;
5. character of internal spaces;
6. individual spaces;
7. care of the fabric and housekeeping;
8. managing the process of change.

The first section establishes the key policies that set the approach to be taken in treating the various elements and aspects of the place – ranging from minor adaptations to major works. The third section covers the sequence to be experienced by patrons and visitors as well as dealing with issues of access. The fifth identifies groups of spaces based on common characteristics and the sixth is a gazetteer of individual spaces within the building. Both the fifth and the sixth provide options for future treatment based on the mother policies in section one. The last deals with the administrative processes that help management satisfy heritage requirements.

The policies are set in italics. They are accompanied by the information on which the policies are based and, where helpful, followed by examples of treatment or options which arise from the policies.

Policy 1.0 Policies should only be read in conjunction with the associated text as this will make the context clear and aid interpretation.

The area covered by this conservation plan is the Sydney Opera House precinct on Bennelong Point, north of the site perimeter from Sydney Cove to Farm Cove along the northern ends of East Circular Quay and Macquarie Street, the Tarpeian cliff face and the Botanic Garden fences. The terms used to identify parts of the building and its surroundings are usually those specified in the Department of Public Works and Services Sydney Opera House Asset Management Program. References to a specific fabric or space may be found in the index.

Utzon, Hall and the approach to change

The brief for the 1993 interim conservation plan and its 1999 revision required 'a plan which considered the building as built' (SOHT Chairman Butcher in her introduction, Kerr, *Conservation Plan*, 1993, page iv). This 2003 edition has a wider scope and places stronger emphasis on functional improvements and possible future developments within the context of retained or even expanded significance. It not only benefits from the experience of the past decade but also has the exceptional advantage of having the original designer again involved to guide the policies in this plan.

Sources for policies

As well as reworking the revised 1999 conservation plan, these policies draw on the following documents provided by the Sydney Opera House Trust.

Jørn Utzon

- *Commentary on the Sydney Opera House*, SOHT, July 2001;
- 'Comment... [on] the report commissioned by the NSW Department of Public works and Services for the SOHT named *Sydney Opera House*, a revised plan for the conservation of the SOH and its site, James Semple Kerr, 1999;'
- *Sydney Opera House, Utzon Design Principles*, dated May 2002, including sections on vision, future and design principles. The latter consist of quotations arranged by Richard Johnson and approved by Jørn Utzon. The quotations originated in the

writings of Utzon and in taped discussions between Johnson and Utzon.

Sydney Opera House Trust

- *Sydney Opera House, Venue Improvement Plan* dated May 2002 briefly outlining works developed by Johnson in collaboration with Utzon for the Trust.

Peter Hall

- *Sydney Opera House, The design approach to the building*, Sydney 1990.

Both the *Design Principles* and the *Venue Improvement Plan* were released by the Premier of NSW on 29 May 2002. In addition to these documents, the author had informal discussions with Richard Johnson and members of a working group setup by the Trust to test and improve policies. Also, in 1993, Peter Hall and Bill Wheatland gave professional advice and comment on the first edition of the conservation plan.

The primary significance and visual character of the Sydney Opera House as it stands in 2002 is that established by its original designer, Jørn Utzon, who was responsible for its plan concept, exterior form of ceramic clad shells above a solid platform, grand supporting structures, ceremonial stairs, the sequential relationship of its public spaces and its spectacular relationship with its setting. Peter Hall determined most of its internal character, designing the auditoria, staff and performers' areas, the service facilities and the finishings and furnishings. He was also responsible for the external glass walls.

Existing significance

It is now thirty years since the building was completed and, despite alterations, some aspects of its function as a performing arts centre are inadequate for present use. This conservation policy is therefore approached on two (occasionally interlocking) levels.

Approaches to policy

First, the retention and, where necessary, adaptation of existing fabric and spaces in accordance with the approach of the original and early designers – Utzon and Hall.

Second, developments not necessarily envisaged by the original and early designers but in keeping with the 'fundamental' principles and innovative approaches that inspired Utzon.

Successful adaptation at the first or minimum level will depend on the degree to which new designers have understood the approach of the relevant original designer as well as on the design quality and materials of the new work. Such adaptation would, for example, avoid the progressive and piecemeal degradation of the character of Hall interiors, particularly where it vitiated the homogeneous treatment of spaces or a related sequence of spaces. On the outside, the process would, for example, take extraordinary care to retain the magical atmospheric qualities of Utzon's ceramic clad shells.

The minimum approach

Second level developments may be more dramatic but also more dependent on substantial funding. They may be aimed at resolving technical and functional issues such as the separation of heavy vehicles from pedestrians, the relocation of major delivery and support facilities and even the remodelling of auditoria.

The dramatic approach

Whatever approach, or combination of approaches, is chosen, the mother policies 1.1 to 1.6 will provide a general guide to the work.

Policy 1.1 *All work on the Sydney Opera House should be carried out within the framework of Jørn Utzon's design principles as endorsed in 2002.*

Utzon's principles

'Principles' is perhaps too formal a word for Utzon's approach. Pages 58 and 59 of the *Design Principles* booklet of May 2002 reveal that two ideas were of particular importance to Utzon.

The first was his use of organic forms from nature. The leaf form pattern devised for the ceramic tiles was an exactly apposite solution to the technical and visual problem of cladding the lids on the shell ribs. Similarly, the bird-wing concept for the structure of the ply mullions that were to hold his suspended glass walls is a celebrated if unexecuted example (fig.33).

The second idea was the creation of sensory experiences that would bring pleasure to the users of the place. There is no better example than the sequence of experiences that patrons could enjoy as they approach, mount the grand staircase to the podium platform, pass through the low ribbed box office and climb to the airy foyers flanking the auditoria with their spectacular harbour setting. It was an experience to be brought to a climax by the performance itself.

Both ideas were (or were to be) reinforced by Utzon's application of counterpointing techniques using light and dark tones, soft and hard textures and richly treated warm and cool interior colours. On a grander scale, the light toned shells of the building were to stand out against the (then) darker fabric of the city. At the more detailed level he achieved delicate and precisely calculated contrapuntal effects by the use of two groups of similar shell tiles with different light refracting qualities.

Other aspects of Utzon's approach supported his work. He was acutely aware of the intimate relationship that must subsist between choice of material and the nature of design. He used whatever technology would best accomplish his objectives and he was determined to create, or appropriate, industrially fabricated modular systems with sufficient flexibility to facilitate the often extremely complex construction programs. In all this Utzon was helped by a variety of firms and people but until 1966 it was his vision that directed the project.

In addition to Policy 1.1 above, more specific policies are necessary. They establish appropriate responses to proposed and possible developments as well as to the care and functional adaptation of the work of Utzon and Hall. The policies fit generally within the framework of Utzon's approach.

Retention of Utzon's concepts

Policy 1.2 *The following fabric and attributes are essential to Utzon's concept for the Sydney Opera House and should be retained in any future development:*

- a. *the relationship between the three shell groups and the platform below;*
- b. *the shell geometry and the ceramic tile cladding;*
- c. *the canted alignments of the major shell groups;*
- d. *the supporting structural systems throughout the building;*
- e. *the visually free standing sculptural form of the building unobstructed by adjacent erections;*
- f. *the open and uncluttered character of the forecourt and grand stair by which the raised podium is gained;*
- g. *the visual relationship with the harbour setting from the podium – including the foyers surrounding the auditoria;*
- b. *the retention of a 'natural' palette of materials for external fabric.*

Treatment of hybrid 'outside' spaces

The foyers surrounding the auditoria are a combination of Utzon and Hall design. Utzon regarded them as 'outside' spaces with clear vision in through the glass walls as well as out. Hence the foyer fabric was to be designed with the same natural palette of materials, textures and colours as the outside. It was also intended that the profile of the auditoria carcasses would enable the underside of the soaring ribs of the shells to be seen in almost all their glory. Largely because of seating demands, Hall designed auditoria carcasses that heavily oversailed the foyers and substantially obscured the ribs. The foyers are still extraordinary spaces but adjustment of the envelope and materials of the major auditoria carcasses is an acceptable option should the auditoria be remodelled for functional and acoustic reasons.

Policy 1.3 *Hybrid spaces, such as the foyers surrounding the major auditoria and the reception hall, reflecting the work of both Utzon and Hall, may be retained, or reworked in accordance with Utzon's concepts and principles, provided the qualifications set out in Policy 56.1 are accepted.*

Hall's interiors

Except for 'The Studio', part of the western foyer at Broadwalk level, the orchestra assembly area and some excavated office and storage facilities, the existing spaces within the podium were designed by Hall. He later reported that the character of his design approach was particularly shaped by two factors. First, the government's determination to bring costs under control. This led to a 'disciplined approach' and meant that 'quality where it counted most, or was essential to performance, was affordable, but care had to be taken to economise where possible'. The consequence was the establishment of a hierarchy of treatments for the various parts of the building (Hall, 1990, 22). The hierarchy is set out on pages 69 to 72.

Second, he strove for a 'commonality of character' that enabled 'all the spaces within the Opera House to be recognisably part of the same building'. 'With the decision to use white birch veneered plywood for the Concert Hall ceiling and chair shells it seemed logical,' he said, 'for both practical and aesthetic reasons, to extend its use' to those areas where a 'higher standard of finish' was required – even to the fitout of toilets. These were to be the spaces heavily used by the 'public, artists and administration' (ibid., 187) but did not include the 'outside' spaces such as the foyers. There the predominant character had already been established by Utzon's concrete structure.

The need for commonality and a limited palette of materials extended to the full range of details, but it was the white birch veneer in its various forms that made a major contribution to the unity of the performers' and staff spaces within the podium. Hall therefore appealed to future generations to ensure that change was not considered in isolation but that the parts should continue to be related to the whole and 'produce the feeling, despite its size and diversity of its functions, that it is one building'. He finished his appeal with the pithy advice: 'Isolated detail changes are enough to undermine that quality' (ibid., 199–200).

Policy 1.4 In any adaptation or modest functional improvement, interiors designed by Hall should retain or recover the character of his original design regimes with their co-ordinated detailing.

Major works to the auditoria and podium interiors can become acceptable if they achieve such new levels of technical and functional excellence that they increase the significance of the Sydney Opera House as a performing arts venue. There are, however, constraints. Policy 51.1 requires that the more significant the item the more care should be exercised in preparing proposals. For example, any process of remodelling the carcass (and hence character) of the concert hall to meet new acoustic objectives is made difficult by the varied and changing opinions of musicians and acousticians. Major works, therefore, require reasonable certainty of objective, method and outcome, if the criterion of excellence for both performer and audience perception is to be met.

Major interior works

Policy 1.5 Major works within the auditoria and podium are acceptable where technical advance, expert advice, design quality, adequate resources and meticulous construction can be combined to create performance and service facilities that will improve function and reinforce or enhance the significance of the Sydney Opera House, provided that:

- *the work is planned in the context of an overall plan for the place;*
- *the scheme is developed in accordance with Policy 56.1 on the management of change.*

Such major works could also, for example, include replacing and relocating obsolete plant, mechanical, hydraulic and electronic services, as well as resolving problems of heavy vehicle access, docking and storage facilities.

Space at the Sydney Opera House has always been tight, particularly for work places and support facilities. Some are now inefficient and barely habitable. The podium deck and walls place an absolute limit on upward or lateral expansion and it is essential that the deck, forecourt and broadwalks remain uncluttered by developments. There are therefore two acceptable options for the provision of major floor space: first, removal of inessential functions off site and the reallocation of the space created to uses that fit and are appropriate; second, the excavation of entirely new facilities below existing levels.

Additional on-site facilities

Policy 1.6 Entire new spaces, including access and delivery systems, may be created by excavating areas below existing facilities, forecourt, vehicle concourse and broadwalks, provided the supporting mechanical services and access systems are designed to be minimal visual intrusions into the surrounds of the building.

See also Policy 1.2 (Retention of Utzon concepts) and 53.1 (excavation).

Postscript: Australia's new heritage system

As from 1 January 2004 the Australian Government has introduced a new heritage 'listing and management system'. Its evolution was an eleven year process—driven as much by political as conservation philosophy and by a desire to make evident the demarcation between Commonwealth and State responsibilities. The system is based on the following legislation:

The Environment Protection and Biodiversity Conservation Act 1999;

and its amendments:

Environment and Heritage Legislation Amendment Act (No.1) 2003;

Australian Heritage Council Act 2003;

Australian Heritage Council (Consequential and Transitional Provisions) Act 2003.

As a result the Australian Heritage Commission has been abolished, its secretariat incorporated into the Department of the Environment and Heritage, and a new Australian Heritage Council created to advise the minister. Where, before, there was a single list of heritage places known as the Register of the National Estate, there are now three:

- an elite *National Heritage List* for places of 'outstanding value to the nation';
- a *Commonwealth Heritage List* for places of significant heritage value owned or managed by the Commonwealth;
- a modified *Register of the National Estate* which lists places with 'significant heritage values'.

The Department of the Environment and Heritage has run explanatory seminars and published information sheets outlining the new heritage system. The sheets include the 27 criteria prescribed for assessing the nature and level of significance if nominated places are to be admitted to the lists as well as a discussion of 'heritage management principles'.

Most systems can be made to work if adequate resources are devoted to administration and this system with its logistic complexities and potential for muddle will be a nice test for the administrator. My reading of the explanatory literature supports the reaction of one of the most perceptive seminar attendees who wrote:

...there is a lot of work to be done to know how it will all work. I left confused and bemused rather than educated and elated.

Further information on the Australian Heritage System as its implementation develops can be obtained from:

Heritage Division
Dept of the Environment & Heritage
GPO Box 787
Canberra ACT 2601

Telephone: 02 6274 1111
Fax: 02 6274 2095
Email: heritage@deh.gov.au
website: www.deh.gov.au/heritage

For information on State systems see the heritage agency in each State.

The role of this guide remains unchanged. It is limited to planning the conservation and care of particular places that 'derive from a European tradition' and as its emphasis is on flexibility of approach, it does not conflict with either the old or the new Australian system. Rather it runs parallel to both systems and shares common principles. It also means that aspects of this guide remain useful outside Australia.

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The following published material is arranged according to theme and provides a sample of the type of preliminary reading available to researchers. Sources are generally adequately identified and provide useful initial access to primary material.

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There is a wide range of monographs on individual practitioners. Exhibition catalogues such as Joan Kerr's *Our Great Victorian Architect: Edmund Thomas Blacket (1817-1883)*, Sydney, National Trust of Australia (NSW) can be particularly useful. The 'great' personages can be found in the *Australian Dictionary of Biography* published by Melbourne University Press in sixteen volumes 1788-1980, in *The Dictionary of New Zealand Biography* (four volumes to 1940), and in the various State biographical dictionaries published in the late nineteenth and early twentieth centuries. Queensland has Donald Watson and Judith Mackay's *A Directory of Queensland Architects of the 19th century*, 1994, for reference. Although not available in book form, Miles Lewis' Australian Architects' Index, 1990 microfiche edition, should be in most State Libraries.

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The Cross Art & Books of 33 Roslyn Street, Kings Cross, NSW, 2011, Australia has many of the reports in stock. Telephone: 61 2 9357 2038, fax: 61 2 9357 2098, email: enquiries@crossbooks.com.au, website: www.crossbooks.com.au.

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Elephant Castle (the Commonwealth Bank), *Goat Island* (Penal establishment and explosives storage), *Fort Denison* (Defence and tourism) and *Cockatoo Island* (penal and industrial) are examples of the first stage of a conservation plan—that is, up to and including the statement of significance (or heritage value).

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Yungaba is a modest conservation plan for an immigration barrack in Brisbane. Its simple storyline made it a pleasure to work on and read. It remains a useful model of its type. The revised (2001) edition addressed decisions and actions taken by government since the first edition.

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The Haymarket and the Capitol was a conservation plan for a city block and an atmospheric cinema. As the plan was prepared simultaneously with a revised development application, and in conjunction with twelve sub-consultants of Peddle, Thorp & Walker, it proved to be an extraordinarily interesting exercise. The main thrust of the plan was to prevent decisions already made from damaging the place.

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The conservation plan for *Sydney Observatory* covered Fort Phillip and its subsequent signal station, the observatory and time ball tower. It was prepared following the acquisition of the place by the Powerhouse Museum and the removal of its contents. The revised edition has an improved policy section to cover probable future development.

Anderson Stuart's Medical School, a plan for its conservation; commissioned by Australian Construction Services for the University of Sydney, Sydney, 2nd impression 1996, 64 pages.

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The Sydney Opera House, an interim plan for the Conservation of The Sydney Opera House and its site; commissioned by NSW Public Works for The Sydney Opera House Trust, Sydney, 1993; 2nd (unpublished) edition 1999, 102 pages; revised edition published by the Sydney Opera House Trust in 2004, 108 pages, with the omission of 'interim' from the sub-title.

The *Sydney Opera House* conservation plan was prepared in 1993 on the twentieth anniversary of its opening to help resolve some of the conflicts that had arisen over the treatment of the building. It was revised in 1999 to cover the happenings and proposals of the intervening six years. The revised edition of 2004 takes into account the proposals of Johnson Pilton Walker and Jørn Utzon, the guiding principles of Utzon and the recent works and requirements of the Sydney Opera House Trust. It establishes a rational approach to the treatment of the various parts of the place.

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Fremantle Prison is a substantial 1998 revision of a 1993 conservation policy which drew on and co-ordinated a range of existing studies. Although nominally a 'policy' document, it incorporated all necessary supporting evidence and argument. *Sydney Opera House* and *Fremantle Prison* were parts of separate World Heritage nomination proposals.

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The structures of the assessment and policy sections of the *Goulburn* and *Parramatta* Correction Centre reports were varied to cope as simply as possible with the different levels of complexity of the prison properties. *Goulburn* (page 9 to 15) is a good example of the use of documentary (including literary) sources, and of the co-ordination of text and graphics, to establish an understanding of a place. *Parramatta* shows how a policy section might be developed to cope with an extensive and complex site without undue repetition and still retain a narrative form.

Elderslie, printed by the author, 2002, 29 pages.

A study written to improve understanding of the development, use and heritage significance of a pastoral property by recreating it as an inhabited landscape.

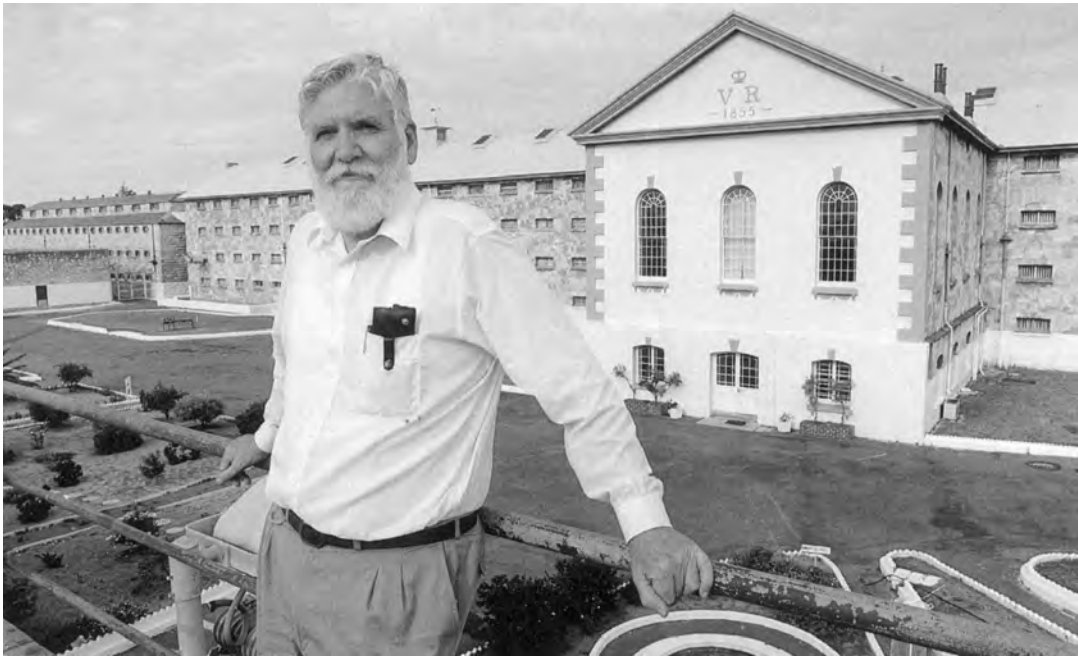
The Seventh Edition Conservation Plan, a guide to the preparation of conservation plans for places of European cultural significance, Australia ICOMOS, 2013, 80 pages.

There are six hard copy editions of *The conservation plan*; 1982, 1985, 1990, 1996, 2000 and 2004 published by The National Trust of Australia (NSW). This seventh edition is published by Australia ICOMOS Inc. on its website. As each was substantially improved on its predecessor, I suggest only the sixth (2004) or seventh (2013) be used. The others are now historical curiosities.

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J.S. Kerr on the catwalk of 4 tower, Fremantle Prison. Fremantle Herald photograph, 1991.

The author, and the sixth and seventh editions

Dr James Kerr, AM, a former assistant director of the National Trust of Australia (NSW) and the Australian Heritage Commission, has prepared and assessed conservation plans for twenty-five years. He served on all the drafting committees for the Burra Charter and its subsidiary documents during the inaugural decade of Australia ICOMOS as well as on Royal Australian Institute of Architects (NSW Chapter) juries. In 1992 he was made an Honorary Life Member of the National Trust (NSW), in 1999 a Member of the Order of Australia 'for his services to heritage conservation' and in 2003 and 2011 respectively he was appointed a Life Member of both Australia ICOMOS and the international body of ICOMOS.

As well as the existing guide to the preparation of conservation plans, the glossary of related issues and the examples of solutions to actual problems have been revised and extended. This 40-page section now includes:

- explanations of authenticity, intactness, integrity and interpretation as well as definitions of the various processes of conservation;
- a note on the separate or combined roles of conservation, management and master plans;
- the changing understanding of heritage;
- sense of place and the consequences of affectionate public regard for place;
- an introduction to the scope of cultural landscapes;
- the importance of setting and notes on curtilage and boundary;
- the need to understand the vulnerability of a place;
- the treatment of gardens, trees and designed landscapes;
- dealing with the contents of a place (moveable heritage);
- the brief, commissioning process and agreement with consultants;
- consultation, conflict of interest, conflict resolution and confidentiality;
- a flexible approach to preparing summaries of conservation plans;
- an emphasis on the usefulness of indexes;
- assessment and adoption of completed conservation plans and exemptions that may arise as a result;
- public availability, publication and copyright of conservation plans;
- revision of conservation plans;
- preparing heritage impact statements based on conservation plans; and
- notes on the Venice, Burra and ICOMOS New Zealand Charters.

The author's many published conservation plans (fully listed and briefly discussed in an appendix) are drawn on throughout the text. Their typological range and varied approach offer useful models for similar work in the built environment.