

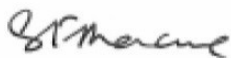
HERITAGE COUNCIL DETERMINATION

Determination Date	7 November 2019
Place/Object Name	Victorian Arts Centre
Location	100 St Kilda Road, Southbank, Melbourne
VHR Number	H1500
Category	Heritage Place; Objects integral to understanding the cultural heritage significance of the place

At a meeting of the Heritage Council of Victoria on 7 November 2019 the Heritage Council determined that, in accordance with s. 62 of the Heritage Act 2017, the Heritage Council resolve that the below place is to be amended in the Heritage Register by making the following amendments:

- amending the extent of registration by adding land in accordance with the Executive Director's recommendation report; and
- amending the categories of works or activities which may be carried out in relation to the place for which a permit under the Heritage Act 2017 is not required, in accordance with the relevant terms of the Executive Director's recommendation report; and
- adding objects that are integral to understanding the cultural heritage significance of the place, in accordance with Attachment 1 of the Executive Director's recommendation report.

This decision was reached having considered the information included in the Executive Director's statement of recommendation. The Heritage Council's reasons for determining to make the above amendments to the Heritage Register are generally in accordance with the reasons of the Executive Director.

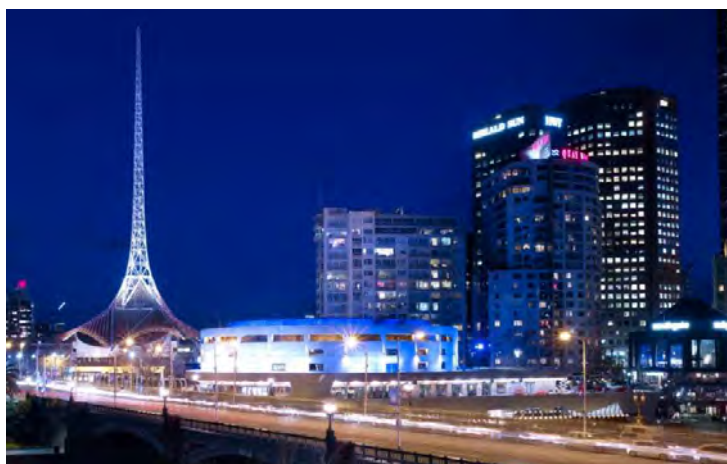


Professor Stuart Macintyre AO
Chair, Heritage Council of Victoria

Recommendation of the Executive Director and assessment of cultural heritage significance under Part 3 of the *Heritage Act 2017*



Name	Victorian Arts Centre
Location	100 St Kilda Road, Southbank, City of Melbourne
Date Registered	20 August 1982
VHR Number	VHR H1500
VHR Categor(ies)	Registered Place/Registered Objects Integral to a Registered Place
Hermes Number	1067



Victorian Arts Centre, 2019

EXECUTIVE DIRECTOR RECOMMENDATION TO THE HERITAGE COUNCIL:

To amend the existing registration for the Victorian Arts Centre (VHR H1500) in accordance with s.62 of the *Heritage Act 2017* by:

- Clarifying the extent of registration and adding land.
- Updating the statement of significance.
- Amending the permit policy and permit exemptions in accordance with s.49(3)(d) of the Act.
- Adding Registered Objects Integral to a Registered Place.

Reasons for the proposed amendment:

The Victorian Arts Centre was gazetted on 20 August 1982 in the Register of Government Buildings. At that time, only buildings were included in the registration, not any of the land on which they are located. Places registered since that time include both buildings and land, and early registrations are currently being updated to reflect this change. The existing registration documentation is provided at Attachment 1 of this report.

STEVEN AVERY
Executive Director

This recommendation report has been issued by the Executive Director, Heritage Victoria under s.37 of the *Heritage Act 2017*. It has not been considered by the Heritage Council of Victoria.

AMENDMENT BACKGROUND

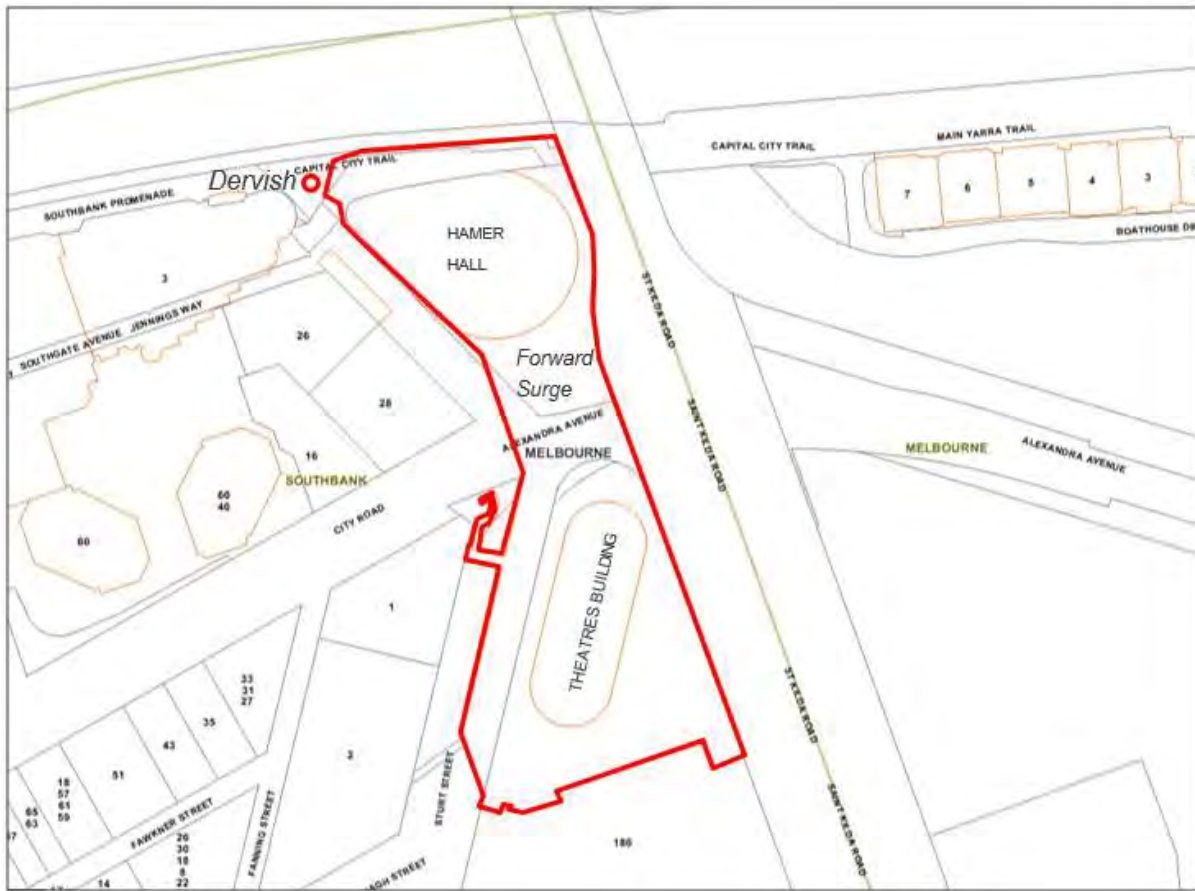
An application to amend the registration for the Victorian Arts Centre was accepted by the Executive Director on 18 March 2019. The gazettal of this place in the Register of Government Buildings on 20 August 1982 did not allow for any land to be included in the extent of registration. Currently only the buildings are included in the Victorian Heritage Register (VHR).

It is the view of the Executive Director that additional land should be included in the extent of registration to protect the cultural heritage values of the place and to provide clarity for the owners and managers of the place.

Under the *Heritage Act 2017*, objects integral to a place can now be included in the registration of a place. Objects integral to the Victorian Arts Centre include paintings, sculptures, furniture, and architectural drawings and models by Roy Grounds and John Truscott. It is proposed to include these objects in the registration of the place.

The amendment of this registration also provides an opportunity to update the statement of significance to reflect the amendments and current formatting style and update the permit policy and permit exemptions.

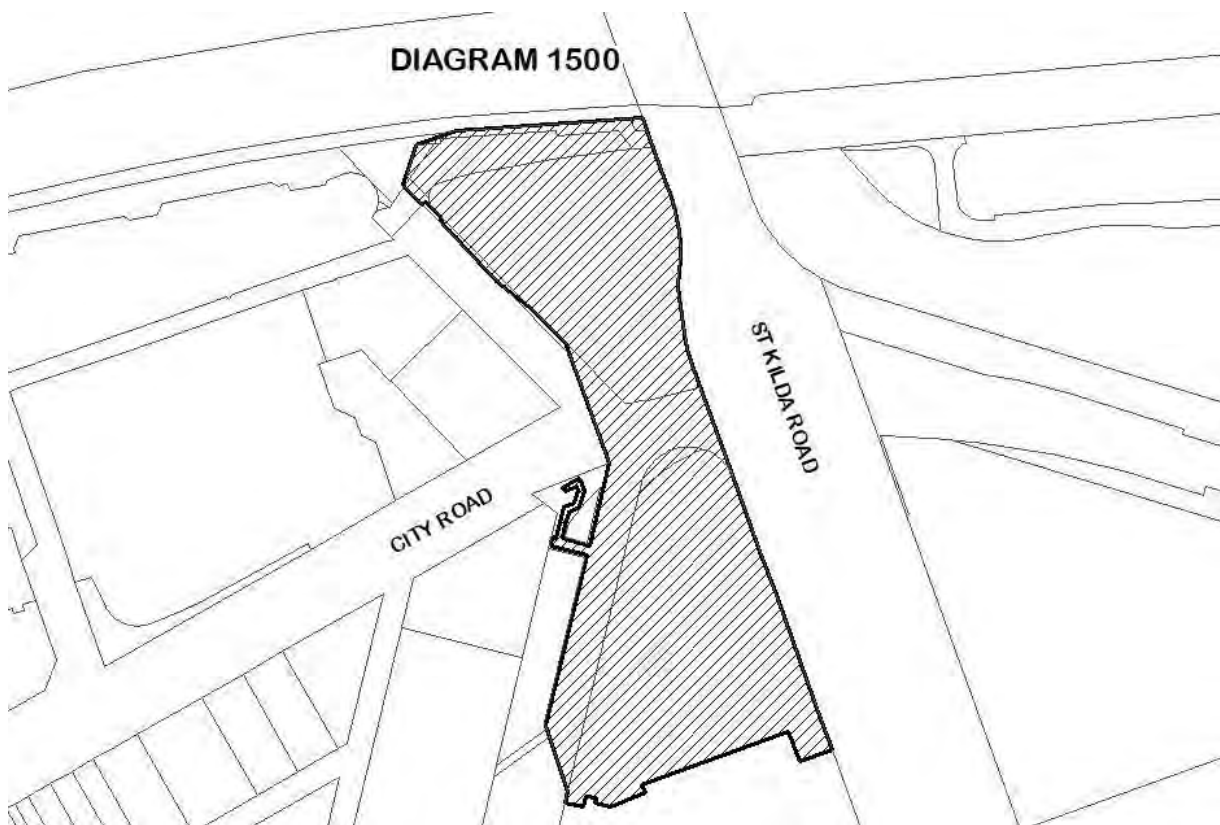
NOMINATED EXTENT OF REGISTRATION



Name: Victorian Arts Centre
VHR number: VHR H1500
Hermes number: H1067

RECOMMENDED EXTENT OF REGISTRATION

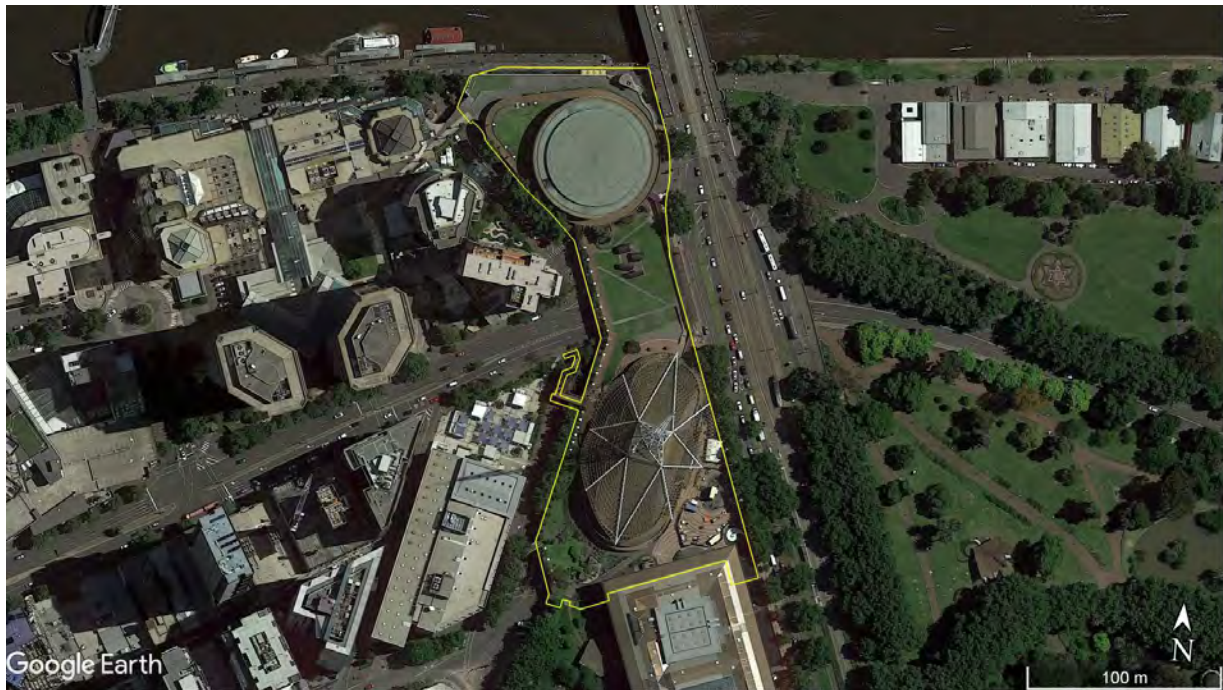
All of the place shown hatched on Diagram 1500 encompassing all of Crown Allotment 3C Parish of Melbourne South; Crown Allotment 2342 Parish of Melbourne South; Crown Allotment 2341 Parish of Melbourne South; Crown Allotment 2336 Parish of Melbourne South; and part of Crown Allotment 13F, Section C, Parish of Melbourne South; and all of the objects integral to the place which are listed in the four inventories held by the Executive Director.



The extent of registration of the Victorian Arts Centre in the Victorian Heritage Register affects the whole place shown on Diagram 1500 including the land, all buildings (including the exteriors and interiors), trees, hard landscape elements and gardens, as well as all fixtures attached to the building at the time of registration including light fittings, built-in furniture, decorative elements and wall, ceiling and floor finishes. The registration also includes objects integral to the place including paintings, sculptures, furniture and architectural drawings and models.

The recommended extent differs from the nominated extent. The nominated extent includes the plinth in the north-western corner of the site on which the sculpture *Dervish* is located. *Dervish* is to be relocated back to its original position on the Hamer Hall terrace in the near future and the land on which *Dervish* is currently located is not considered to be of cultural heritage significance to the Victorian Arts Centre. It is proposed to include *Dervish* as a Registered Object Integral to the Registered Place.

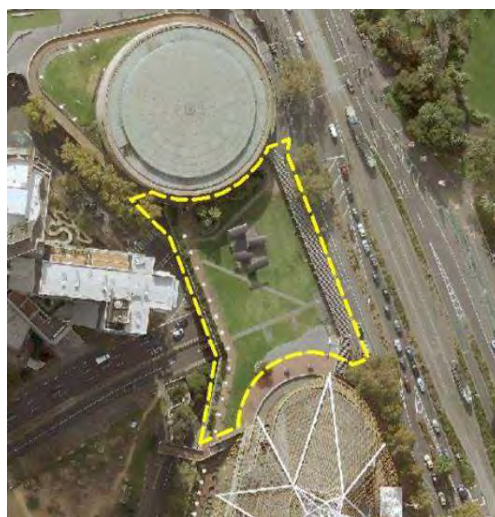
AERIAL PHOTO OF THE PLACE SHOWING PROPOSED REGISTRATION



RATIONALE FOR EXTENT

The recommended extent includes all the land, buildings, structures, artworks and decorative elements which contribute to the cultural heritage significance of the place. The recommended extent is considered necessary for the protection and conservation of the cultural heritage values of the place.

Forward Surge is in the VHR as a separate Registered Place (VHR H2378). Forward Surge is important to the cultural heritage significance of the Victorian Arts Centre but is also of significant in its own right and was included in the VHR in 2018. The extent of registration for Forward Surge, (indicated on the diagram below) overlaps the proposed extent of registration for the Victorian Arts Centre.



Extent of registration for Forward Surge (VHR H2378).

Name: Victorian Arts Centre
 VHR number: VHR H1500
 Hermes number: H1067

CHANGE OF HERITAGE CATEGORY

Current category

Registered Place.

Proposed category

Registered Place.

Registered Objects Integral to a Registered Place.

CHANGE OF NAME

No change.

BACKGROUND

WHAT IS AT THE PLACE?

The Victorian Arts Centre is located between the National Gallery of Victoria and the Yarra River. The two main buildings, the Theatres Building and Hamer Hall, are linked by a grassed area (the Arts Centre Lawn) which is elevated above City Road and dominated by Inge King's sculpture, *Forward Surge*. The Theatres Building at the southern end of the site comprises ten main floor levels (with five below the level of St Kilda Road) surmounted by the landmark spire. It addresses St Kilda Road diagonally, creating a roughly triangular space which is paved in a curved pattern of alternating bands of red granite and basalt. A large raised 'plinth' accessed by shallow steps is located within the paved area. Large semi-circular planter beds along the northern wall of the National Gallery of Victoria (NGV) conceal fire access stairs. The rear of the Theatres Building comprises curved planter beds, sculptures, and a pathway which emerges at the Arts Centre Lawn. The St Kilda Road boundary is defined by a low wall and a covered pedestrian walk which links the Theatres Building and Hamer Hall which is located at the northern end of the site. The area fronting the Yarra River houses restaurants and bars behind a concrete sculptural 'curtain', and terraces and decks overlook the pedestrian walk fronting the Yarra River. The sculpture *Dervish* by Clement Meadmore is located at the lower level, to the west of Hamer Hall. The internal spaces of both the Theatres Building and Hamer Hall have centrally located auditoria, with foyers, lobbies, and back-of-house areas arranged around the sides of each building. Most areas in each building retain the interiors designed by John Truscott in the early 1980s which reference precious stones and metals. The most substantial changes have occurred in Hamer Hall during the 2012 refurbishment.

WHAT IS THE HISTORY OF THE PLACE?

The Victorian Arts Centre was conceived as Victoria's pre-eminent performing arts centre and was designed by Roy Grounds of Grounds, Romberg and Boyd, with Grounds appointed as sole commissioned architect in 1959. On completion it was one of the largest public works projects in Victorian history undertaken over a period of almost twenty five years. The original master plan was completed in 1960 and included a gallery, concert hall, theatres and spire. The NGV opened in 1968 as Stage One of the complex which was originally designed to terminate at City Road, but was eventually extended to the edge of the Yarra River. In 1980, Academy Award-winning expatriate set and costume designer John Truscott was appointed to re-design the interiors. His work replaced Grounds' original concept of sombre and restrained spaces with a rich and theatrical response referencing precious stones and metals. Truscott's designs included painted decorative finishes, purpose designed furniture and furnishings, and artworks by some of Australia's most renowned twentieth century artists which were commissioned or specifically selected for the place. External sculptures including *Forward Surge* (1974-82) by Inge King and *Dervish* (1972) by Clement Meadmore were also specifically selected. Roy Grounds died in 1981 before seeing completion of the project he began in 1959. The Nautilus fountain at the head of the NGV moat was designed as a memorial to him. The Concert Hall (renamed Hamer Hall after former premier Rupert Hamer in 2004) opened in 1982, followed by the Theatres Building in

1984. Since its completion, few changes to the Arts Centre have taken place. Major changes include the replacement and extension of the spire in 1996 and works to Hamer Hall by ARM Architects in 2012.

WHO ARE THE TRADITIONAL OWNERS/REGISTERED ABORIGINAL PARTY(IES) FOR THIS PLACE?

This site is part of the traditional land of the people of the Kulin Nation. In accordance with the provisions of the Aboriginal Heritage Act 2006, a Registered Aboriginal Party has not been formally recognised for this area.

STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

WHAT IS SIGNIFICANT?

The Victorian Arts Centre including the land, all buildings (including the exteriors and interiors), trees, hard landscape elements, gardens, all fixtures attached to the building at the time of registration including light fittings, built-in furniture, decorative elements and wall, ceiling and floor finishes. The registration also includes objects integral to the place including paintings, sculptures, furniture and archival objects.

HOW IS IT SIGNIFICANT?

The Victorian Arts Centre is of aesthetic, architectural, historical, scientific and social significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion A

Importance to the course, or pattern, of Victoria's cultural history.

Criterion B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E

Importance in exhibiting particular aesthetic characteristics.

Criterion F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Criterion G

Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

Criterion H

Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

WHY IS IT SIGNIFICANT?

The Victorian Arts Centre is significant at the State level for the following reasons:

The Victorian Arts Centre is of historical significance as a major cultural institution which was envisaged as Victoria's pre-eminent performing arts venue. It was an expression of the international arts centre movement of the post-war period and remains one of the largest public works projects in Victoria's history. The Victorian Arts Centre attracted an unusual level of public interest and support, indicating the extent to which Victorians supported the concept of a cultural centre envisaged for the entire community. The complex, with its distinctive spire, provided Melbourne with an important visual identity. [Criterion A]

The Victorian Arts Centre is also of historical significance for its Foundation Art Collection which was established in the early 1970s, particularly the works by some of Australia's most renowned twentieth century artists which were selected or commissioned specifically for the place. It reflects the holistic approach to creative arts encouraged by the mid twentieth century international arts centre movement and the desire to include visual art collections alongside performing art spaces. [Criterion A]

The Victorian Arts Centre is a rare example of an accomplished 1980s interior design scheme and a rare example of the work of Academy Award winning set and costume designer John Truscott. The interiors are an outstanding example of Truscott's theatrical stage and set design applied to permanent interiors and were his largest and most important interior design commission. Due to the temporary nature of set design, the Victorian Arts Centre interiors are a rare surviving example of Truscott's work. [Criterion B]

The Victorian Arts Centre is of architectural and aesthetic significance for its overall design by pre-eminent Victorian architect Roy Grounds as a notable example of his work. The Victorian Arts Centre is also of architectural and aesthetic significance for the distinctive decorative interiors designed by John Truscott and applied to Grounds' architectural design. [Criterion D and E]

The Victorian Arts Centre is scientifically significant for the level of technical accomplishment in addressing the difficulties of the site, including the innovative engineering solutions in relation to the substructure of the buildings. [Criterion F]

The Victorian Arts Centre is socially significant as the pre-eminent performing arts centre in Victoria and is valued by many Victorians who have a shared experience of the place since its opening in 1984. There is a particularly strong attachment for those who regularly frequent the place. For some community members, the attachment began with the public donations to support the development of the place and continues to the present day. In some cases, the attachment is multi-generational. [Criterion G]

The Victorian Arts Centre is significant as a major work of noted Australian modernist architect Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design and changing Victoria's built environment. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to his death in 1981. Grounds' importance as an architect was recognised when he was awarded the RIAA Gold Medal in 1968 and was knighted the same year. [Criterion H]

The Victorian Arts Centre is also significant for its association with Sir Rupert Hamer, Premier of Victoria from 1972 – 1981. He played a central role in the development of the precinct and the development of Victoria's arts sector. He was knighted in 1982 and the Melbourne Concert Hall was renamed Hamer Hall following his death in 2004. [Criterion H]

PROPOSED PERMIT POLICY

Preamble

The purpose of the Permit Policy is to assist when considering or making decisions regarding works to a registered place. It is recommended that any proposed works be discussed with an officer of Heritage Victoria prior to making a permit application. Discussing proposed works will assist in answering questions the owner may have and aid any decisions regarding works to the place.

The extent of registration of the Victorian Arts Centre in the Victorian Heritage Register affects the whole place shown on Diagram 1500 including the land, all buildings (including the exteriors and interiors), trees, hard landscape elements and gardens, as well as all fixtures attached to the building at the time of registration including light fittings, built-in furniture, decorative elements and wall, ceiling and floor finishes. It also includes objects integral to the place including paintings, sculptures, furniture and architectural drawings and models. Under the *Heritage Act 2017* a person must not remove or demolish, damage or despoil, develop or alter or excavate, relocate or disturb the position of any part of a registered place or object without approval. It is acknowledged, however, that alterations and other works may be required to keep places and objects in good repair and adapt them for use into the future.

If a person wishes to undertake works or activities in relation to a registered place or registered object, they must apply to the Executive Director, Heritage Victoria for a permit. The purpose of a permit is to enable appropriate change to a place and to effectively manage adverse impacts on the cultural heritage significance of a place as a consequence of change. If an owner is uncertain whether a heritage permit is required, it is recommended that Heritage Victoria be contacted.

Permits are required for anything which alters the place or object, unless a **permit exemption** is granted. Permit exemptions usually cover routine maintenance and upkeep issues faced by owners as well as minor works or works to the elements of the place or object that are not significant. They may include appropriate works that are specified in a conservation management plan. Permit exemptions can be granted at the time of registration (under s.38 of the *Heritage Act*) or after registration (under s.92 of the *Heritage Act*). It should be noted that the addition of new buildings to the registered place, as well as alterations to the interior and exterior of existing buildings requires a permit, unless a specific permit exemption is granted.

Conservation management plans

The *Victorian Arts Centre Conservation Management Plan* was prepared by Allom Lovell and Associates in 1995, followed by the *Theatres Building Arts Centre Melbourne Conservation Management Plan (Draft)*, in 2013 by Lovell Chen. It is recommended that the CMPs are regularly updated to reflect any changes to the place. It is also recommended that, like the Theatres Building, a separate CMP is prepared for Hamer Hall.

Aboriginal cultural heritage

If works are proposed which have the potential to disturb or have an impact on Aboriginal cultural heritage it is necessary to contact Aboriginal Victoria to ascertain any requirements under the *Aboriginal Heritage Act 2006*. If any Aboriginal cultural heritage is discovered or exposed at any time it is necessary to immediately contact Aboriginal Victoria to ascertain requirements under the *Aboriginal Heritage Act 2006*.

Other approvals

Please be aware that approval from other authorities (such as local government) may be required to undertake works.

Archaeology

Any works that may affect historical archaeological features, deposits or artefacts at the place is likely to require a permit, permit exemption or consent. Advice should be sought from the Archaeology Team at Heritage Victoria.

Interiors

The building interiors of the Theatres Building and Hamer Hall are of considerable significance, being largely original and should be considered in their entirety. Generally, the interiors are a combination of the form and layout designed by Roy Grounds, overlaid with the decorative designs of John Truscott. Instead of continuing with Grounds' earth tones and restrained materials and finishes palette, Truscott took his inspiration from the underground world of precious metals and stones. The interiors are achieved through a combination of elements, each of which is highly considered and dependant on the others, including joinery details, floor, walls and ceiling finishes, loose and fixed furniture, signage, lighting and artwork. The removal or alteration of one element will have an impact on the others. The subterranean atmosphere was also a design consideration and changes to light levels will have an adverse impact on the design intent.

Cultural heritage significance***Overview of significance***

The cultural heritage significance of the Victorian Arts Centre lies in the design and continued use of the place as Victoria's pre-eminent arts centre. This is demonstrated by the design of the entire complex by Roy Grounds, the highly intact interiors by John Truscott, the landscaping, and the Foundation Art Collection which includes exterior sculptures and interior paintings specifically commissioned or acquired for the project.

EXECUTIVE DIRECTOR RECOMMENDATIONS FOR EXEMPTED WORKS OR ACTIVITIES (PERMIT EXEMPTIONS)

It should be noted that Permit Exemptions can be granted at the time of registration (under s.38 of the Heritage Act). Permit Exemptions can also be applied for and granted after registration (under s.92 of the Heritage Act).

Under s.38 of the *Heritage Act 2017* the Executive Director may include in his recommendation categories of works or activities which may be carried out in relation to the place or object without the need for a permit under Part 5 of the Act. The Executive Director must not make a recommendation for any categories of works or activities if he considers that the works or activities may harm the cultural heritage significance of the place or object. The following permit exemptions are not considered to cause harm to the cultural heritage significance of the place.

General Condition 1

All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

General Condition 2

Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place

or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

General Condition 3

All works should ideally be informed by Conservation Management Plans prepared for the place. The Executive Director is not bound by any Conservation Management Plan, and permits still must be obtained for works suggested in any Conservation Management Plan.

General Condition 4

Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

General Condition 5

Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the relevant responsible authority, where applicable.

Specific Permit Exemptions

The following works do not require a permit provided they do not harm the cultural heritage significance of the place.

Outdoor areas

- Non-structural alterations, repairs and maintenance to the carparks.
- Repair and maintenance work to City Road below the Arts Centre Lawn.
- Subsurface works involving the installation, removal or replacement of watering systems or services.
- Routine repair and maintenance of existing hard landscaping including paving and paths where fabric, design, size, form and method of fixing is repaired or replaced like for like.
- Replacement or removal of light fittings, including pole fittings. (Note this does not apply to any specially made fittings or suites of replicated fittings installed as part of the original design of the Arts Centre).
- Removal or replacement of external directional signage provided the size, location and material remains the same.
- Maintenance, repairs and cleaning to external seating.
- All maintenance and repair works to service vents located in the gardens.
- All maintenance and repair works to emergency fire exit stairs located in the gardens.
- The process of gardening including mulching, removal of dead plants and replacement with matching species, pruning, disease and weed control, and lawn mowing.
- The removal or pruning of dead or dangerous trees to maintain safety and for the management of the trees. The Executive Director must be notified within seven days of commencement works.
- Vegetation protection and management of possums and vermin.

Building exteriors

- Minor patching, repair and maintenance which replaces like with like without large-scale removal of or damage to the existing fabric or the large-scale introduction of new materials. Repairs must maximise protection and retention of fabric and include the conservation of existing details or elements. Any new materials used for repair must not exacerbate the decay of existing fabric due to chemical incompatibility, obscure existing fabric or limit access to existing fabric for future maintenance.
- Maintenance, repair and replacement of existing services such as plumbing, electrical cabling, surveillance systems, pipes or fire services which does not involve changes in location or scale.
- Removal of extraneous exposed items such as pipe work, ducting, wiring, antennae and aerials, and making good.

- Repainting of painted surfaces in the same colour, type and quality of finish.
- All lighting or works to the existing lighting scheme of the Arts Centre spire and Hamer Hall.
- Erection and removal of temporary structures and infrastructure, including lighting, public address systems and the like in support of events and performances.

Interiors

Public areas (auditoria, lobbies, function rooms, foyers, stairs, passageways, bathrooms, restaurants, cafes and kitchens)

- Repair and maintenance of existing lifts and escalators including mechanisms and associated elements.
- Repair and maintenance to bathrooms and kitchens where fabric, design, size, form and method of fixing is repaired and/or replaced like for like (excluding leather and associated trim at the entrances to the toilets in Hamer Hall).
- All non-structural and internal works to the Vic Café excluding any works which impact or obscure the ceiling.
- Installation, removal or replacement of devices for the hanging of paintings and other wall mounted artworks in existing locations.
- Replacement of carpets and/or flexible floor coverings like with like, provided that a representative sample of the original is recorded and retained.
- Maintenance, repair and replacement of non-original lighting fixtures, tracks and the like.
- Maintenance and repair of original lighting fixtures, tracks and the like, including replacement of bulbs to original lighting, as long as the light quality remains the same.
- Removal and replacement of information, directional and advertising signage within existing signage and display cases.
- The removal and replacement of temporary banners or signage in existing locations.
- All works within display cases.
- All non-structural works in the exhibition space (the Australian Music Vault) behind the St Kilda Road entrance foyer in the Theatres Building.

Back of house areas (offices, dressing rooms and associated areas, set construction and storage areas, wings and back stage areas, flytowers, loading dock and associated areas)

- Removal or installation of non-original shelving and built-in cupboards in back of house areas if no structural work is required.
- Installation, removal or replacement of window dressings.
- Installation, removal or replacement of carpets and/or flexible floor coverings.
- Repainting of painted surfaces in the same colour, type and quality of finish.
- The replacement of escalator and lift mechanisms, motors, cars and any associated elements.
- Installation, removal or replacement of existing lighting.
- Repair, replacement and installation of equipment within the stage areas, fly towers, wings and backstage areas as required.
- Alterations within the orchestra pits.
- Temporary installation and removal of all structures and equipment required to stage a performance.
- Works that facilitate DDA compliance in toilets, back of house areas and areas of no-significance providing the works do not harm the significance of the place

Plant Equipment and Services

- Installation, removal or replacement of plant within existing plant areas.
- Installation, removal or replacement of mechanical systems, electrical systems and equipment, switchboards, communications, hydraulics and fire services.

- The installation of light switches and GPOs. Cover plates to have the same finish as the original.
- Installation, removal or replacement (in the same location) of electric clocks, public address/EWIS systems, CCTV, detectors, alarms, emergency lights, exit signs and the like.

Venue operations

- Any works associated with short term events including:
 - The introduction of temporary structures provided that structures will be erected within and used for a maximum period of three months after which they are removed.
 - The introduction of temporary security fencing, scaffolding, hoardings or surveillance systems to prevent unauthorised access or secure public safety for a maximum period of three months after which they will be removed.
- The use of temporary micro tenancies such as food trucks, market stalls and the like.
- Temporary works for operational purposes, for example, the establishment of temporary wayfinding/directional signage.
- The display, installation and removal of temporary promotional elements such as banners, billboards, flagpoles in existing locations.

Safety and security

- Works or activities, including emergency stabilisation, necessary to secure safety where a structure or part of a structure has been irreparably damaged or destabilised and poses a safety risk to its users or the public. It is acknowledged that in some instances additional damage to significant fabric may be required to stabilise and make safe. In these instances every attempt must be made to conserve and retain as much significant fabric as possible. The Executive Director, Heritage Victoria, must be notified within seven days of the commencement of these works or activities.
- Installation of bollards and other hostile vehicle mitigation devices along the extremities of the site.

Objects integral to the place

There are a number of fixed and non-fixed objects which are integral to the Victorian Arts Centre. They include:

1. Objects in the Foundation Art collection which were commissioned or acquired for the place prior to the opening in 1984 (refer to Attachment 1, Inventory 1)
2. Furniture designed by John Truscott as an integral part of the interiors. (refer to Attachment 1, Inventory 2)
3. Elements in storage which were part of the place at the time of opening in 1984. (refer to Attachment 1, Inventory 3)
4. Archive (refer to Attachment 1, Inventory 4)

Specific permit exemptions for objects in the Foundation Art Collection (Inventory 1)

All of the following exemptions must be in accordance with the National Standards for Australian Museums and Galleries and/or in accordance with the accepted collection management standards, policies and procedures of Arts Centre Melbourne.

- Management of artworks (including removal and relocation, display, conservation, and temporary loans of eighteen months or less).
- All storage and exhibition locations, methods and materials must be designed to prevent light damage to the colours, damage from handling and other deterioration.
- Artworks must be removed or protected in the event of any building or maintenance works occurring nearby.

- The conservation, research or analysis of registered heritage objects does not require approval by the Executive Director pursuant to the *Heritage Act 2017*, where the Arts Centre employs qualified conservators.
- The installation, relocation or removal of items of the art collection that are not included in the inventory of Registered Objects Integral to the Registered Place.
- The sculpture *Forward Surge* should remain on its current, original site within the Arts Centre Lawn. Full public access to the sculpture should be maintained. *Forward Surge* (VHR H2378) is included in the VHR as a Registered Place. Refer to *Forward Surge* (VHR H2378) for full permit policy and permit exemptions. Permit applications or exemptions approved under the registration for *Forward Surge* (VHR H2378) are permit exempt under this registration.
- The sculpture *Dervish* is not in its original location and can be re-located, preferably returned to its original position on the middle terrace of Hamer Hall.
- *Dervish* should be regularly maintained to stop corrosion of the metal beyond the intended finish of the weathered steel. It should be cleaned in a way which maintains the overall patination. Spot cleaning which results in an uneven appearance should be avoided.

Specific permit exemptions for furniture (Inventory 2)

- Re-upholstering and repair of original furniture like with like, provided that a representative sample of the original upholstery (where it survives) is recorded and retained.
- General cleaning and maintenance.
- Temporary relocation within the Arts Centre of furniture for events or functions.

RELEVANT INFORMATION

Local Government Authority	City of Melbourne
Heritage Overlay	HO 760
Other Overlays	DDO60-A7 (Design Development Overlay)
Victorian Aboriginal Heritage Register	The area in which the Victorian Arts Centre is located is covered by an area of Aboriginal cultural heritage sensitivity associated with the Yarra River.
Other Names	Hamer Hall Theatres Building Arts Centre Melbourne

HISTORY

The following draws on the history in the *Theatres Building, Arts Centre Melbourne Conservation Management Plan* (CMP) prepared by Lovell Chen in 2013. For more detailed information, refer to the CMP.

The location of an Arts Centre along St Kilda Road was first proposed in 1943 but the site was not officially proclaimed until 1957. In 1959 Grounds, Romberg and Boyd were appointed as the architects of the ambitious project. In awarding the commission, emphasis was placed on Grounds' thirty years of experience and he subsequently became solely responsible for the project. He devoted much of his time, from 1959 until his death in 1981, to its design and construction.

Although funded primarily by the Victorian State Government, the project also had a high level of public engagement. The National Gallery and Cultural Centre Appeal raised £600,000 in 1960 and represents the extent to which Victorians offered their support to the concept of a cultural centre which would serve the entire community. Responsibility for the project lay with the Building Committee which was established in 1956 and comprised a number of representative members from the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who

was chairman from 1965 to 1989, Professor Joseph Burke and later, Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For twenty five years this committee was a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director, George Fairfax, as its first General Manager, a position he held until 1989. Originally appointed as a technical officer, and Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre.

Construction of stage one of the project, the art gallery, commenced in 1962. The rectangular building was constructed of bluestone with a triangular art school to the west completed in 1970. The area to the north, between the newly constructed gallery and the Snowden Gardens had been allocated to the theatre and concert halls which were to be located under a circular spire with covered access to the gallery. The National Gallery of Victoria (NGV) opened as the first stage of the Victorian Arts Centre in 1968, and attention then turned to the completion of the remainder of the complex. This included a concert hall and theatres originally conceived by Roy Grounds as one building under a spire, linked to the gallery via a covered porch.

Work began on the theatre site in 1973, with excavation work not completed until 1978, two years later than expected. Work on the more stable concert hall site began in 1976. A high level of technical accomplishment was required to address the difficulties of the site, including innovative engineering solutions in relation to the substructure, or 'bathtub' of the buildings and particularly for the Theatres Building where the steel piling was protected from corrosion by a cathodic system of a type and scale previously only used in engineering structures such as wharves and pipelines. As work began on the substructures, the plans of the buildings and their interiors were developed. Plans for the auditoria components grew and the State government was persuaded to annex land all the way to the Yarra River. The design for the State Theatre was altered to accommodate 2,000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in 1970, forced Grounds to consider alternatives to his original design. The Theatres Building was modified and extended above the level of St Kilda Road as a bush-hammered concrete building, and the spire, lifted to house the flytower, became an enormous latticed space frame. The Concert Hall (now Hamer Hall), also originally intended to be primarily underground, became a massive, sandstone coloured precast concrete panelled cylinder.

In 1980 Academy Award-winning expatriate set and costume designer, John Truscott, was employed to decorate the interiors, and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by the requirement to leave elements already constructed, such as Ground's faceted cave-like interior of the Concert Hall and his steel mesh draped ceiling in the State Theatre. Truscott embellished these elements, applying a painted finish to imitate striated rock to the Concert Hall interior and adding perforated brass cups to the steel mesh ceiling. Generally, the interiors of the Theatres Building and Hamer Hall are a combination of the form and layout designed by Roy Grounds, overlaid with the decorative designs of John Truscott. Instead of continuing with Grounds' earth tones and restrained materials and finishes palette, Truscott took his inspiration from the underground world of precious metals and stones. The result is rich, theatrical and colourful interiors which are in strong contrast to the austerity of the exteriors.

Truscott's interiors are highly considered and every aspect was custom designed and made for the place – from decorative painted finishes, to furniture, lamps, planters and rubbish bins. Most of the artworks were commissioned during the 1970s and 1980s from Australia's most well-known twentieth century artists including Arthur Boyd, Roger Kemp, Sidney Nolan, John Olsen, David Rankin, Jeffrey Smart and Clifford Possum Tjapaltjarri for the Theatres Building and Asher Bilu and Donald Laycock for Hamer Hall. The size and shape of many were specified to ensure the overall visual proportions of the spaces were maintained.

The original estimates for the project included £100,000 for special architectural finishes, murals, sculpture, or other works of art of a permanent nature. Grounds, the Building Committee and selected members of

Melbourne's artistic community were involved in the commissioning, selecting and placement of artworks for both the interior and exterior of the complex. In 1972 Mrs Diana Gibson made a significant donation in memory of her grandfather, Sir William Angliss. This established the William Angliss Art Fund, overseen by the William Angliss Art Committee (later the Works of Art Advisory Committee) which was used to purchase works of art for the Arts Centre. Roy Grounds 'indicated a number of spaces where large works of art could be displayed'. The first two works purchased from the Fund were Inge King's *Forward Surge*, and Clement Meadmore's *Dervish* which were both specifically commissioned for the Arts Centre site. In 1980, the third piece, Carl Milles' *Hand of God* (since relocated to the Sidney Myer Music Bowl), was donated by Sir Ian and Lady Potter and accepted by the Victorian Arts Centre Trust. Internally, some works, such as Hugh Oliveiro's *Mural* are integral parts of the fabric of the building, while paintings by Arthur Boyd, John Olsen Sidney Nolan, and other eminent Australian artists were commissioned or purchased for particular spaces.

The Concert Hall opened in November 1982, while substantial work remained to be completed on the Theatres site. The rest of the Arts Centre was opened progressively in 1984, with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had taken twenty five years to complete.

Roy Grounds

After leaving school, Roy Grounds joined his brother in the practice of Blackett and Forster. He attended the Melbourne University Architectural Atelier in 1927-28 and took night classes at Brighton Technical School, developing an interest in the Bauhaus and architectural modernism. In his late twenties, Grounds worked in Britain and Europe and then the United States of America. On his return to Melbourne in 1932, he established a partnership with Geoffrey Mewton, a former Blackett and Forster colleague and they became known as the leading Australian exponents of modernism in house design. From 1951-53, Grounds was a senior lecturer in the University of Melbourne Faculty of Architecture. He retained his private practice, styling himself as both a modernist and traditionalist and became well known for the use of geometric forms in his designs. In 1953 Grounds formed a partnership with his university colleagues Robin Boyd and Frederick Romberg. Over the next eight years the firm designed some of the leading modern buildings in Australia. They provided plans for Melbourne's new arts precinct (the Victorian Arts Centre) in 1961, but by 1962 Grounds had established his own design team and left the partnership. Grounds continued to design other projects but the Arts Centre consumed most of his time until his death in 1981.

John Truscott

John Truscott's career in the theatre began with his first design commission for *A Midsummer Night's Dream* for the National Theatre Movement at the age of eighteen. In 1957, he began working for the Melbourne Little Theatre (later St Martin's Theatre Company) where he designed almost eighty productions in six years. His work for the J.C. Williamson Theatres Ltd production of *Camelot* (1963) led to an invitation to design the Hollywood film version of *Camelot*, for which he received two Academy Awards. He was also nominated for Best Art Direction for the feature film *Paint Your Wagon* (1969). Truscott returned to Australia in 1978 and began designing the interiors of the Melbourne Concert Hall (now Hamer Hall) in 1980. On completion of the Theatres building which officially opened on 29 October 1984, Truscott returned to Los Angeles. In 1988 he returned to Australia as creative consultant to Brisbane's World Expo. At the time of his death in 1993 Truscott was the government appointed artist-in-residence at Arts Centre Melbourne.

PHYSICAL DESCRIPTION

This description is a summary of the description in the *Theatres Building, Arts Centre Melbourne Conservation Management Plan (Draft)* prepared by Lovell Chen in 2013. For more detailed information, refer to the CMP.

The Victorian Arts Centre is located between the National Gallery of Victoria and the Yarra River. It comprises 'bathtub' and platform structures with most of the complex below ground. It contains carparks, buildings, hard

and soft landscaping and sculptures. The two main buildings, the Theatres Building and Hamer Hall, are linked by a grassed area (the Arts Centre Lawn) which is elevated above City Road and dominated by Inge King's sculpture, *Forward Surge* (VHR H2378).

The Theatres Building addresses St Kilda Road diagonally, creating a roughly triangular space which is paved in a curved pattern of alternating bands of red granite and basalt. A large raised 'plinth' accessed by shallow steps is located in front of the entrance to the Theatres Building, originally designed to exhibit the sculpture *Standing Figure* by Willem de Kooning (now located in the gardens at the rear of the NGV). The remainder of the area is paved, apart from the large semi-circular planter beds along the north wall of the NGV which contain plantings, sculptures surrounding fire escape stairs. The area to the south of the Theatres Building is more densely planted with grassed areas and a single gum tree. A pathway runs along the rear of the Theatres Building (along Sturt Street and above City Road) and emerges at the Arts Centre Lawn between the Theatres Building and Hamer Hall. Inge King's sculpture *Forward Surge* is located in the centre of the lawn. The St Kilda Road boundary is defined by a low wall and a covered footpath which runs between Hamer Hall and the Theatres Building. The area fronting the Yarra River houses restaurants and bars behind a concrete sculptural 'curtain' and terraces and decks overlook the pedestrian walk fronting the Yarra River. The sculpture *Dervish* by Clement Meadmore is located at the lower level, to the west of Hamer Hall.

The Theatres Building

The Theatres Building has ten main floor levels with five below street level, and the entrance off St Kilda Road at level six. The above ground section of the building is surmounted by the landmark spire of space frame construction. The exterior of the building is of bush-hammered concrete construction to the lower levels with the upper wall surfaces clad with bronze-anodised vertically ribbed aluminium panels. The elevations comprise a series of horizontal solid bands alternating with bands of glazing or balconies. Service is via the loading dock on the Sturt Street side at level five. The building contains three auditoria, the State and Playhouse Theatres and the George Fairfax Studio which, together with the foyer areas are located almost entirely below the level of St Kilda Road. The stages to each of the auditoria are located at level two, with orchestra pits and understage areas at level one. The State and Playhouse Theatres are on the same axis, with the stages located back-to-back. The George Fairfax Studio is located on the eastern side of the State and Playhouse Theatre. Levels one to Four contain the back-stage facilities, including sets assembly areas, dressing and changing rooms, rehearsal rooms, store rooms and plant rooms. As well as the upper levels of the State and Playhouse Theatres, level five contains the principal theatre foyer spaces, the main kitchen facilities, stage door and ticketing offices. The theatre auditoria and the flytowers rise up through the above-ground levels. Offices and function rooms are also located in the upper levels.

The main areas of the building are described in more detail below:

The State Theatre Auditorium is horseshoe-shaped in plan with a large proscenium stage. Seating is divided into stalls, circle and balcony levels, with boxes on cantilevered balconies on each side. A gold-painted steel square-mesh 'curtain' decorated with small spheres and incorporating solid acoustic baffles hides the structural ceiling. The walls to each side are finished with rosewood-stained hardwood or plywood panels, or vertical hardwood slats. The balconies are faced with rosewood-stained plywood panels of three dimensional faceted form. Floors are covered with crimson carpet and seating is upholstered with crimson velvet fabric. The stage curtain, known as the *State Theatre Curtain* was commissioned by John Truscott and designed by Graham Bennett in 1984. It is made from red velvet upholstery fabric with impasto decorations painted by Scenic Studios using paint with gold leaf mixed through it. The design depicts an outspread lyrebird tail, Victorian wildflowers and the Victorian coat of arms. The curtain was commissioned by John Truscott and forms a focal element of his vision for the auditorium to evoke the European tradition of the grand theatre.

The Playhouse Theatre Auditorium is smaller than the State Theatre and has a proscenium stage and seating at stalls and circle levels. The decorative treatment of the auditorium and the associated foyer comprises purple coloured carpet and copper foil to the foyer and balcony ceilings. The auditorium ceiling has timber acoustic baffles and walls of dark-stained veneered plywood while the foyer walls have an elaborate painted finish.

The George Fairfax Studio auditorium was designed as a flexible space for small-scale and experimental theatrical productions. It is square in plan with fixed tiers of seating. The Studio is generally plain and functional in its design and finishes. The walls and ceiling are painted off-form concrete.

The St Kilda Road Entry Foyer is linked by a double-flight stair to foyers, function rooms and offices on levels seven and eight as well as to the Smorgon Family Plaza and theatres below. Finishes are generally crimson carpet, crimson velvet upholstery, Dutch gold foil to ceilings and polished brass. A large mural, *Four Seasons* by Hugh Oliveiro is attached to the rear wall of the stair at levels six to eight. It comprises forty-one specifically-sized and shaped panels and was commissioned for the Arts Centre by John Truscott. Other walls are lined with mirror or white painted plywood with brass trim, and bulkheads and columns are also clad in polished brass. Furniture includes sofas, benches and armchairs, side tables, table lamps and planters. Furnishings across all levels includes bench seats and sofas with crimson velvet upholstery and brushed gold-anodised aluminium frames, side tables with thick white marble tops and brushed gold-anodised aluminium frames and table lamps with brushed gold-anodised aluminium bases and crimson velvet shades.

The Smorgon Family Plaza (level five) is accessed from the St Kilda Road entry foyer or from the car park. It is the principal public gathering area and provides access to all other theatre foyers. The decorative scheme comprises crimson carpet, black mirror glass panels with stainless steel trim to walls and ceilings and columns of polished stainless steel. Furnishings include sofas and benches with crimson upholstery and chrome plated frames and tables with glass tops and chrome plated frames.

The State Theatre Foyers are located at the north end of the building and extend through levels three to five. Finishes comprise crimson carpet to the floors, crimson velvet fabric wall panels and upholstery, mirror panels or pale peach-coloured paint finishes (pale coloured glaze sponging over a white background) to walls and ceilings, with Dutch gold foil to some ceilings. Furnishings include sofas, benches, armchairs, side tables and table lamps with crimson velvet, gold-anodised aluminium and white marble finishes. Paintings on level three include works by John Olsen which were commissioned in 1984. Each painting relates to a different opera and some are curved to fit the space. The level five foyer contains paintings by Arthur Boyd for the State Theatre Foyer space in 1984. They comprise two large works, *Landscape with Dog* and *The Actor* and fourteen smaller works depicting visual impressions of the Shoalhaven River. Two paintings by David Rankin were also commissioned and are curved to fit the space.

The Playhouse Foyers comprise two main spaces, the stalls foyer at level three and the circle foyer at level five, approached from the Smorgon Family Plaza. Finishes comprise deep purple-coloured carpet, walls of mirror or plywood panels with elaborate painted finish (copper dust with purple and brown translucent glazes), copper foil to the ceilings and aubergine upholstery fabric. Furnishings includes sofas, armchairs, side tables and table lamps. The level five foyer contains a Tapestry by Kaapa Tjampitjimpi and the Victorian Tapestry Workshop *The Winparrku Serpents*. The tapestry is based on a painting by Indigenous artist Kaapa Tjampitjinpa. It was one of three Western Desert tapestries commissioned by Grounds for the interior design of the Victorian Arts Centre and woven by the Australian Tapestry Workshop during 1979-81. It represents an important artistic precursor to the Western Desert Collection of Indigenous paintings from Papunya in Central Australia which were subsequently commissioned by John Truscott. The collection comprises thirteen paintings which were commissioned in 1983-84. Unstretched blank canvases were sent to Papunya where the paintings were completed by the artists. A selection was made by John Truscott, which were then framed and

incorporated into his interior scheme for the Playhouse foyer. The level five foyer contains paintings by Wallankarri Old Mick Tjakmarra (*Yala Tjukurrpa*), Jack Phillipus Tjakmarra (*Women's Dreaming Site of Kanaputa*), Dinny Nolan Tjampitjimpi and Kaapa Tjampitjimpi (*Storm Ancestors at Mikantji*) and the level three foyer contains paintings by Nglitjita (Willie) Tjungurrayi (*The Kunya Kutjarra at Patantja*), Turkey Tolson Tjupurrula (*The Kungka Kutjarra Travel from Mitukatjirri through Muni Muni to Putja*), Tjumpu Charlie Tjapangati (*Tingari Men at Palinalintjanga*), Tommy Lowrie Tjapaltjarri (*The Artists Country from Tjuntju to Kalipyinpa*), Clifford Possum Tjapaltjarri (*Arrunga Dreaming at Ulyitjirrkki*), Don Tjungurrayi (*Ngaalitji Ancestors and Two Tjapaltjarri Brothers at Kutitjitaratarra*).

The BHP Billiton Lounge is located off the main stair connecting the stalls and circle levels of the Playhouse foyers. Decorative finishes and furnishings are similar to those in the Playhouse foyers. It contains three paintings by Anmatjira artist Arkinkurra Billy Stockman Tjapatjarri.

The George Fairfax Studio Foyer (Ian and Primrose Potter Foyer) is a double-height space entered from a stair descending from the Smorgon Family Plaza. The decorative treatment contrasts with other areas in its use of lilac colours with aluminium and stainless steel. Ceilings are finished with aluminium foil and walls are of lilac-painted plywood panels or mirror panels. Furnishings are of lilac vinyl upholstery, glass and chrome. The east wall of the foyer is dominated by Jeffrey Smart's painting *Container Train in Landscape*, commissioned in 1983 and designed specifically for the space. It is ten metres long and comprises five panels.

The North entry foyer provides access to the balcony level of the State Theatre and is also used as a casual dining area. It has a crimson carpeted floor and white-painted plywood wall panels with carpet skirtings. Part of Sidney Nolan's *Paradise Garden* series (1,336 paintings in 230 frames in total), which Nolan donated to the Victorian Arts Centre for the opening of the Hamer Hall in 1982.

The Cafe Vic space has been substantially altered from its original flamboyantly styled interpretive Victorian and Edwardian interiors. Only the decorative ceilings by Graham Bennett, and sections of timber dado survive.

The Hugh Williamson Room is on level seven and is entered through a small ante-room which contains armchairs and a sofa, with silver-blue upholstery, chrome and glass side tables, pale-blue lacquered table lamps and an inlaid walnut secretaire. Both rooms have pale blue and silver decorative scheme with floors of dark blue carpet, walls lined with blue moiré fabric with chrome trim and ceilings lined with aluminium foil squares. All furniture except the board table and chairs are original to the rooms.

The back of house areas survive largely intact and include the loading dock, storage areas, dressing rooms, wardrobe and makeup, rehearsal rooms, toilets, control rooms, offices, kitchens and plant rooms. The facilities are associated with each auditorium and are colour coded; cobalt blue for the State Theatre, purple for the Playhouse and turquoise for the Studio. Finishes generally are of concrete or plasterboard walls and carpet or vinyl to the floors.

The Concert Hall (now Hamer Hall)

The Concert Hall (now known as Hamer Hall) opened in 1982 and is located at the northern end of the site, adjacent to the Yarra River. The above ground section of the building is a circular drum-like structure of sandstone coloured precast concrete panels, with terraces along the river front. The terraces and the northern most section of the building were re-designed by ARM Architects in 2012. Originally enclosed behind an arcade it now comprises bars and restaurants with openings to the river through a monolithic concrete structure or 'curtain' which references Grounds' serpentine inspiration. A stair leads from St Kilda Road to the river to connect with the lower terrace.

The main entrance to the building is from St Kilda Road and opens into an expansive foyer with the box office opposite the entrance doors, and bars at either end. The interiors are primarily those designed by John Truscott, with alterations made by ARM Architects in 2012. In the entrance foyer, the main alteration comprises the filling in of what was formerly a double height space down to the theatre foyer on the lower level, and the replacement of Michel Santry's sculptural light fixture *Arcturus* with Robert Owen's two light fixtures *Silence* and *Falling Light, No.1 and No. 2*. Truscott's pale stone coloured leather panelled walls and the lighting and ceiling treatment above the entrance remain intact, with other finishes by ARM Architects. New elements reflect the design intents of both Truscott and Grounds such as the orange carpet has a serpentine pattern reflecting Grounds' original concept inspired by Aboriginal serpentine forms. New escalators and stairs lead down to the theatre foyer where much of Truscott's interiors are retained. The space is curved and includes a bar with square suspended lighting forms over the bar, Dutch gold leaf to the ceiling and a rich palette of reds, oranges and cream. The floors are laid with orange coloured carpet or marble tiles, and bush hammered structural elements are evident in some areas. Original furniture with cream leather upholstery and chrome frames is located throughout the space, combined with more recent furniture. The mezzanine level contains small rooms for VIP guests. The room on the south side (the Truscott Lounge) retains Truscott's early design of emerald green velvet-panelled walls, a coved ceiling finished in gold leaf, sofas and armchairs upholstered in white leather and white marble side tables with brass trim.

The auditorium descends further below ground and comprises a large stage with box seating on either sides, stalls and circle seating. The seats were installed in 2012 and have plywood forms with seats and arms upholstered in orange fabric. The floors are Truscott's original herringbone parquetry beneath the seats and new carpet which replaces the original carpet in the aisles. The walls retain Truscott's decorative painted replicating striated stone which was refinished by the original artists in 2012. Multiple cylindrical light pendants replace Truscott's original acrylic reflector dishes.

Paintings commissioned for Hamer Hall include *Gloria* by Donald Laycock on level five and three paintings, *Altzilut*, *Yetzirah* and *Briah* by Asher Bilu on level three.

REGISTERED OBJECTS INTEGRAL TO THE REGISTERED PLACE

1. Objects in the Foundation Art collection which were commissioned or acquired for the place prior to the opening in 1984 (refer to Attachment 1, Inventory 1)
2. Furniture designed by John Truscott as an integral part of the interiors. (refer to Attachment 1, Inventory 2)
3. Elements in storage which were part of the place at the time of opening in 1984. (refer to Attachment 1, Inventory 3)
4. Archive (refer to Attachment 1, Inventory 4)

These objects are considered integral to the place as they form part of the original design intent of both Roy Grounds and John Truscott. The outdoor sculptures and many of the interior painting were specifically commissioned or selected for the Arts Centre. They include works by some of Australia's most renowned mid twentieth century artists. The furniture, including sofas, armchairs, side and coffee tables and table lamps, were designed by John Truscott. They survive substantially intact and demonstrate Truscott's holistic approach to the interiors where each element is a highly considered component which contributes to the success of the overall scheme.

Archaeology

There is no identified archaeology of State level significance at this place.

INTEGRITY/INTACTNESS

Intactness - The intactness of the place is excellent. The place survives substantially intact including the buildings and exterior spaces designed by Roy Grounds, the interiors by John Truscott and the interior and exterior art works commissioned or purchased for the place. Some alterations occurred to the northern end of Hamer Hall, and the main foyer in 2012. (June 2019).

Integrity - The integrity of the place is excellent. The cultural heritage values of the place can be easily read in the extant fabric. (June 2019).

CONDITION

The place is in excellent condition. The place has been well maintained in its function as an arts centre. (June 2019).

KEY REFERENCES USED TO PREPARE ASSESSMENT

Allom Lovell and Associates (1995) *Victorian Arts Centre Conservation Management Plan*

Lovell Chen (2013) *Theatres Building Arts Centre Melbourne Conservation Management Plan*

Arts Centre Melbourne documents:

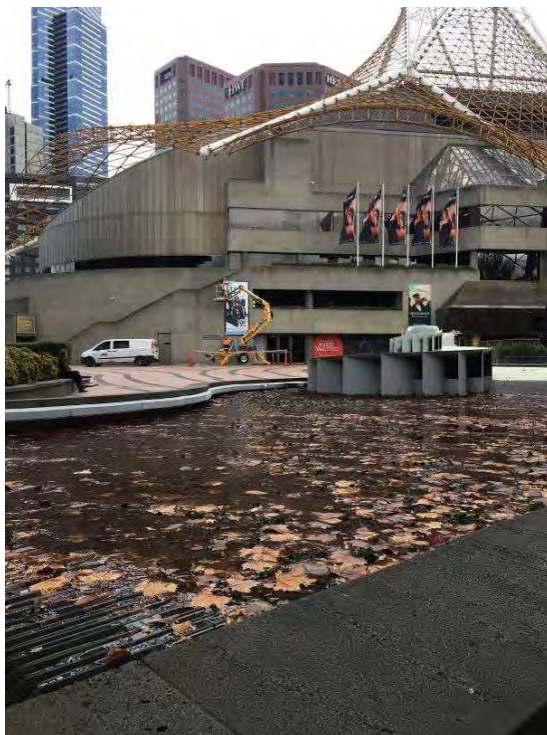
- *Foundation Art Collection Inventory*
- Arts Centre Melbourne *Self-Guided Tour booklet*
- <https://performingartscollection.files.wordpress.com>

ADDITIONAL IMAGES

Exterior:



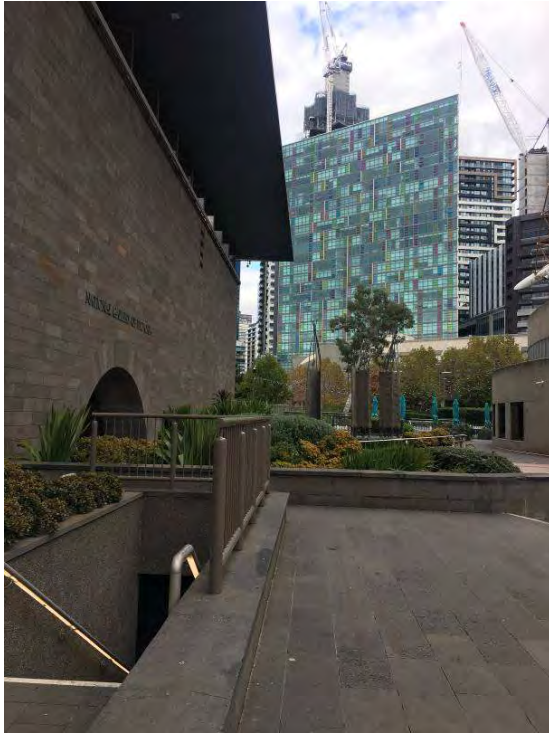
2019, Theatres Building entrance (level six) with raised 'plinth' in foreground.



2019, View towards Theatre Building with *Nautilus* sculpture in mid-ground.



2019, View from level eight of Theatres Building, looking down into forecourt.



2019, View between NGV and Theatres Building showing planters and fire escape stairs.



2019, Rear of Theatres Building.



2019, Stairs down to Sturt Street at the rear of the Theatres Building.



2019, Walkway at rear of site between the Theatres Building and Hamer Hall. Hamer Hall is in the background and *Forward Surge* and the Arts Centre Lawn is at right.



2019, Covered footpath along St Kilda Road between the Theatres Building and Hamer Hall.



2019, Looking north towards Hamer Hall across the Arts Centre Lawn with *Forward Surge* in the centre.

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2019, Entrance to Hamer Hall.



2019, North side (along Yarra River)
of Hamer Hall.

Theatres Building interiors:



2019, State Theatre auditorium



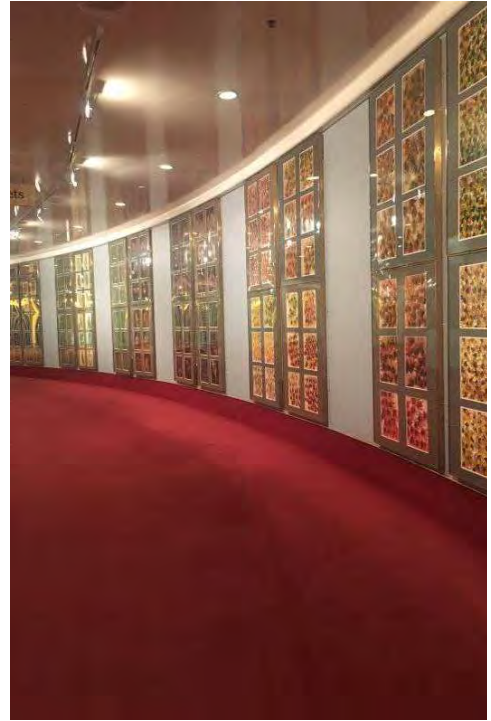
2019, level seven. Hugh Oliverio's *Four Seasons* is visible, top right.



2019, level eight.



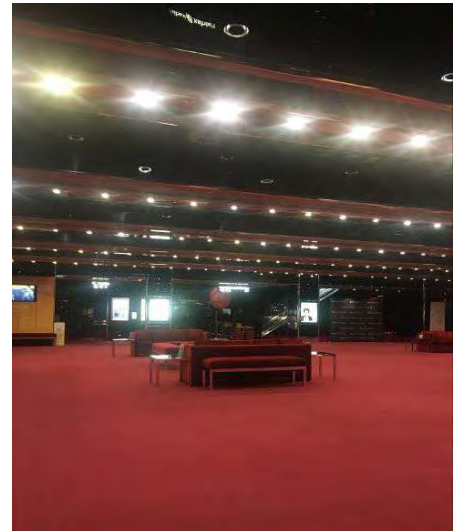
2019, Main entrance of St Kilda Road.



2019, North entry foyer featuring Sidney Nolan's *Paradise Gardens*.



2019, Smorgon Family Plaza.



2019, Smorgon Family Plaza looking toward Playhouse Foyer.



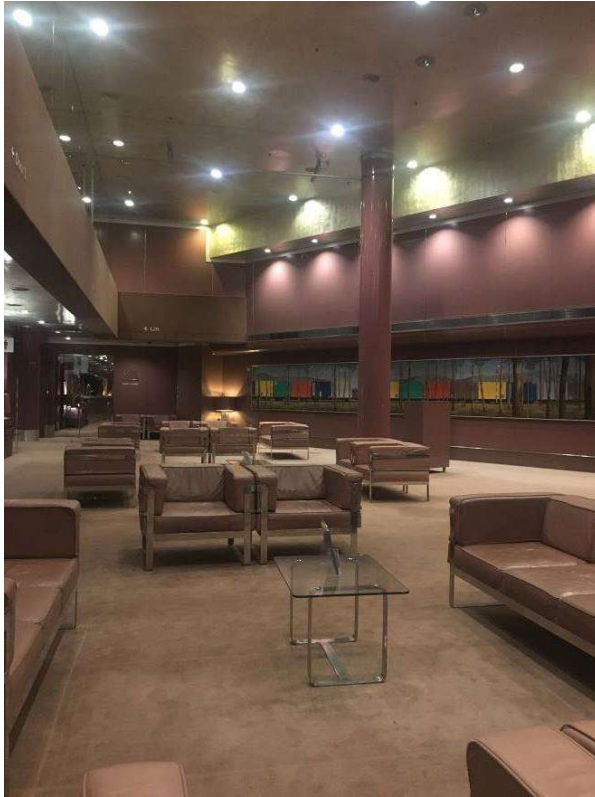
2019, Playhouse Theatre foyer (level five).



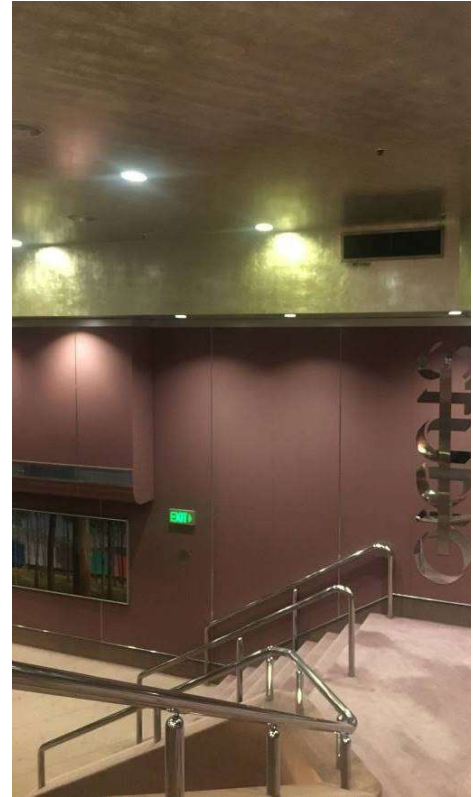
2019, Playhouse Theatre foyer (level three) featuring *Arrunga Dreaming at Ulyitjirrk* by Clifford Possum Tjapaltjarri.



2019, State Theatre Foyer (level five) featuring works by Arthur Boyd.



2019, George Fairfax Studio Foyer featuring Jeffrey Smart's *Container Train in Landscape*.



2019, Stairs leading into George Fairfax Studio Foyer.



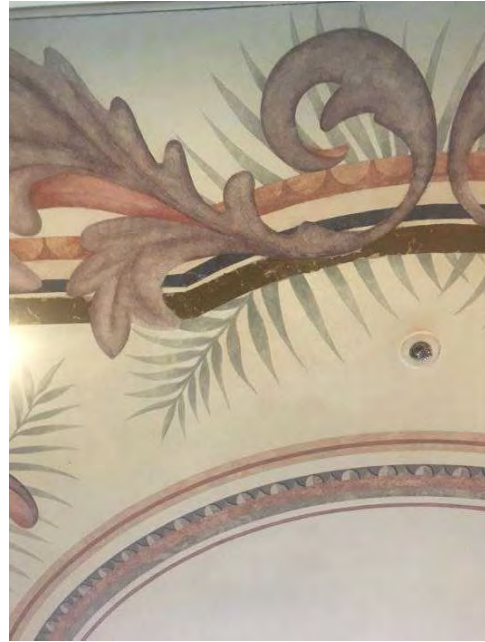
2019, Hugh Williamson room.



2019, Hugh Williamson ante room.



Arts Centre café.

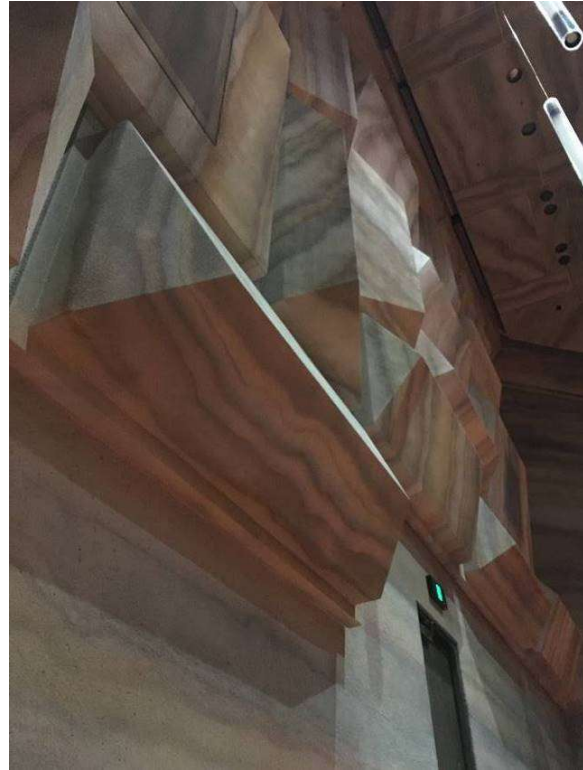


2019, Detail, Arts Centre café ceiling.

Hamer Hall interiors:



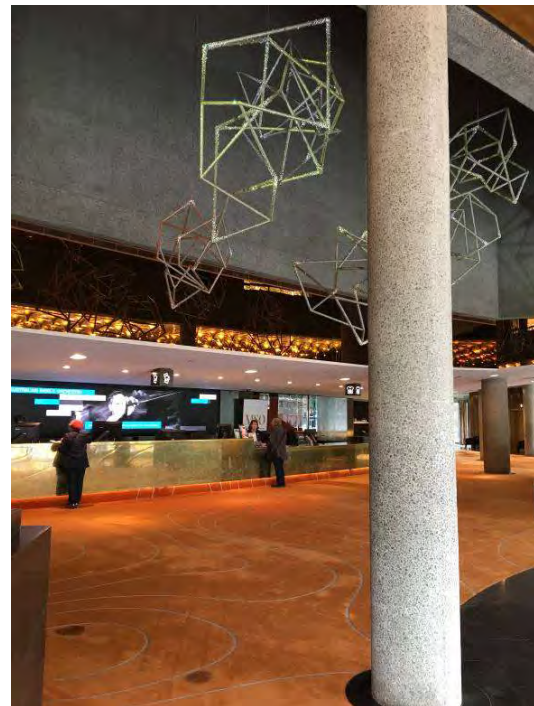
2019, Theatre.



2019, detail of striated painted finish in Theatre.

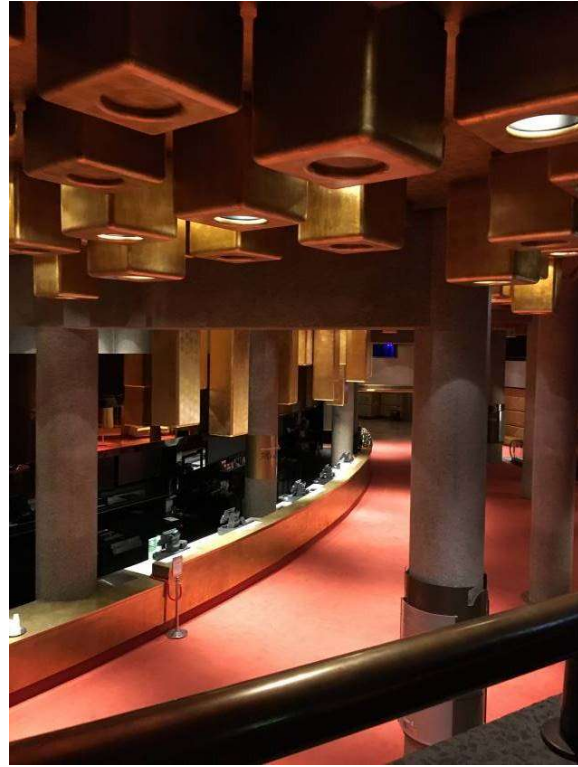


2019, Main entrance featuring John Truscott's original lighting.



2019, Entrance foyer with Robert Owen's sculptural lights (part of 2012 works).

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2019, Foyers on lower levels Donald Laycock's triptych, *Gloria* is evident in the image at left.



2019, Truscott Room.

Historical photos



Hamer Hall entrance prior to 2012 works featuring light sculpture *Arturcus* by Michel Santry (in storage).



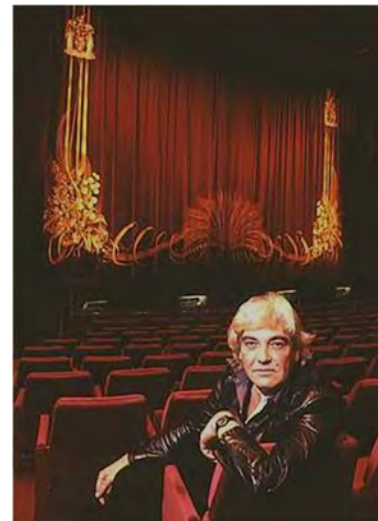
2008, Organ formerly in Hamer Hall Theatre (in storage).
Source: <https://www.ohta.org.au/organs/organs/MelbConcHall.html>



1984, State Theatre Foyer (now Smorgon Family Plaza).
Source: National Archives of Australia.



1984, Painting the State Theatre Curtain
(Graham Bennett, Scenic Studios)
Source: <https://performingartscollection.wordpress.com>



1984, John Truscott in State
Theatre.
Source: National Archives of
Australia.



c.1980s, *Standing Figure* by Willem de Kooning in foreground.
This sculpture is owned by the National Gallery of Victoria and is no longer in this location.
Source: State Library of Victoria



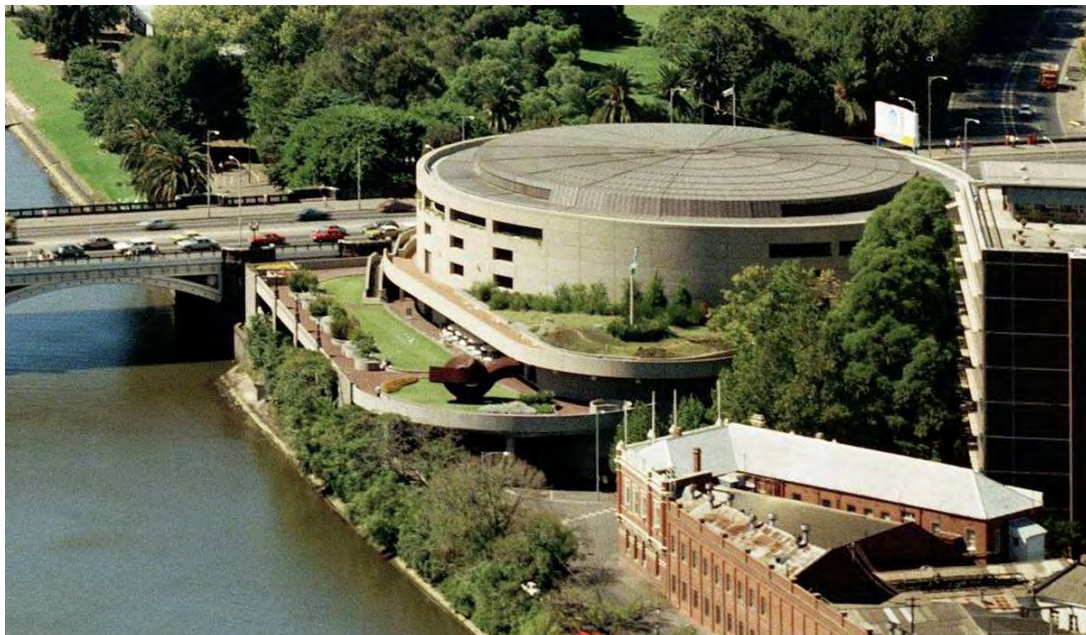
1983
Source: National Library of Australia

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1983, Inge King's sculpture *Forward Surge* is visible on the Arts Centre Lawn between the two buildings; Clement Meadmore's sculpture, *Dervish* is visible on the middle terrace of Hamer Hall, at right, and Carl Milles' sculpture, *Hand of God* is visible on the terrace above.

Source: National Library of Australia



1983, Looking east along the Yarra River. *Dervish* is visible on the middle terrace and *Hand of God* is visible on the terrace above.

Source: State Library of Australia



1983, Original spire.

Source: National Library of Australia



1983, Nearing completion.

Source: State Library of Victoria

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1976, Completed NGV in centre, Theatres Building and Hamer Hall under construction, lower right.
Source: National Library of Australia

ATTACHMENT 1





REGISTERED OBJECTS INTEGRAL TO THE REGISTERED PLACE.

Inventory 1: Objects in the Foundation Art collection which were commissioned or acquired for the place prior to the opening in 1984.


Theatres Building

Title	Artist	VAC Accession No.	Photo
The Winparrku Serpents	Tjampitjimpa, Kaapa / Victorian Tapestry Workshop	VAC1979-001.001	
Women's Dreaming Site of Kanaputa	Tjakamarra, Jack Phillipus	VAC1984-011.009	
Yala Tjukurrpa	Tjakamarra, Wallankarri Old Mick	VAC1984-011.010	
The Kunyia Kutjarra at Patantja	Nglitjita (Willie) Tjungurrayi	VAC1984-011.004	
The Kungka Kutjarra Travel from Mitukatjirri through Muni Muni to Putja	Tjupurrula, Turkey Tolson	VAC1984-011.003	
Tingari Men at Palinpalintjanga	Tjapangati, Tjumpu Charlie	VAC1984-011.007	
The Artist's Country from Tjuntju to Kalipyinpa	Tjapaltjarri, Tommy Lowrie	VAC1984-011.002	
Arrungu Dreaming at Ulyitjirri	Tjapaltjarri, Clifford Possum	VAC1984-011.001	
Ngaalitji Ancestors	Tjungurrayi, Don	VAC1984-011.005	
Two Tjapaltjarri Brothers at Kutitjarratarra	Tjungurrayi, Don	VAC1984-011.008	

Munpurrnpa the Trapdoor Spider at Kanatji	Tjapaltjarri, Billy Stockman	VAC1984-011.011	
The Storm and Walurra the Ghecko	Tjapaltjarri, Billy Stockman	VAC1984-011.012	
Two Men at Ilpitirri	Tjapaltjarri, Billy Stockman	VAC1984-011.013	
Container Train in Landscape	Smart, Jeffrey	VAC1984-009.001	 (example panel)
Gloria Swanson's Last Silent Movie	Tunks, Noel	VAC1984-010.001	
Landscape with Dog	Boyd, Arthur	VAC1984-002.002	
The Actor	Boyd, Arthur	VAC1984-002.001	
Starry Night - Shoalhaven Series	Boyd, Arthur	VAC1984-002.015	
Early Light	Boyd, Arthur	VAC1984-002.005	
Shoalhaven River Bank and Black Cockatoo	Boyd, Arthur	VAC1984-002.011	
Pulpit Rock and Willow Tree	Boyd, Arthur	VAC1984-002.009	

Black Cockatoo - Shoalhaven River	Boyd, Arthur	VAC1984-002.003	
Shoalhaven River Bank with Star and Black Swan	Boyd, Arthur	VAC1984-002.014	
Shoalhaven River and Black Swan	Boyd, Arthur	VAC1984-002.010	
White Cloud on Shoalhaven River	Boyd, Arthur	VAC1984-002.016	
Midday - Pulpit Rock	Boyd, Arthur	VAC1984-002.006	
Shoalhaven River Bank and Rock	Boyd, Arthur	VAC1984-002.012	
Shoalhaven River Bank - Dawn	Boyd, Arthur	VAC1984-002.013	
Dark Cloud - Shoalhaven River	Boyd, Arthur	VAC1984-002.004	
Morning - Pulpit Rock	Boyd, Arthur	VAC1984-002.008	

Middy - Shoalhaven River Bank	Boyd, Arthur	VAC1984-002.007	
The Scorched Coast	Rankin, David	VAC1984-005.001	
The Scorched Coast 2	Rankin, David	VAC1984-005.002	
Counter Point	Kemp, Roger	VAC1984-003.003	
Fugue	Kemp, Roger	VAC1984-003.005	
Archaic Frieze	Kemp, Roger	VAC1984-003.002	
Expanding Dimension	Kemp, Roger	VAC1984-003.004	
Notation in Space	Kemp, Roger	VAC1984-003.006	
Cosmic Music	Kemp, Roger	VAC1984-003.001	
Bizet's Carmen in the bullring	Olsen, John	VAC1984-004.003	
Verdi's Falstaff in the washing basket	Olsen, John	VAC1984-004.008	
Don Giovanni	Olsen, John	VAC1984-004.007	
Mozart's Papageno the bird catcher in 'The Magic Flute'	Olsen, John	VAC1984-004.006	
Britten's Peter Grimes	Olsen, John	VAC1984-004.005	

Ravel's L'enfant et les Sortilèges	Olsen, John	VAC1984-004.004	
Largo al Factotum: tribute to Rossini	Olsen, John	VAC1984-004.001	
Aida	Olsen, John	VAC1984-004.002	
Paradise Garden	Sidney Nolan	VAC1982-010.004	 (sample)
The Four Seasons	Oliveiro, Hugh	VAC1984-008.001	 (sample)
State Theatre Curtain	Bennett, Graham / Scenic Studios	VAC1984-014-001	
Maquette for Forward Surge	King, Inge	VAC2006-006.001	(no image available)

Hamer Hall

Title	Artist	VAC Accession No.	Photo
Storm Ancestors at Mikantji	Tjampitjimpa, Dinny Nolan, Tjampitjimpa, Kaapa	VAC1984-011.006	
Gloria	Laycock Donald	VAC2012-002.004	
Altzilut	Bilu, Asher	VAC1982-001.002	
Yetzirah	Bilu, Asher	VAC1982-001.003	
Briah	Bilu, Asher	VAC1982-001.004	
Music V	Sopov Cole	VAC1984-012.001	

Exterior sculptures

Title	Artist	VAC Accession No.	Photo
Forward Surge	King, Inge	VAC1981-001.001	
Dervish	Meadmore, Clement	VAC1981-002.001	
Hand of God	Milles, Carl	VAC1977-001.001	
Family of Man 1	Sopov, Cole	VAC1984-013.001	
Family of Man 1	Sopov, Cole	VAC1984-013.002	

Inventory 2: Furniture designed by John Truscott as part of the interiors.

This inventory reflects the location and quantities of furniture as at July 2019. It does not reflect original furniture layouts and there is no requirement to return furniture to its original location.





Furniture Inventory: Victorian Arts Centre: Theatres Building St Kilda Rd Entrance Foyer

Item	Colour	No.	Photo
Bench seat	Crimson velvet upholstery, brushed gold anodised aluminium frame	2	
Bench seat	Crimson velvet upholstery, brushed gold anodised aluminium plinth	1	
Sofa (three seater)Item	Crimson velvet, fully upholstered	1	
Corner sofa	Crimson velvet upholstery, brushed gold anodised aluminium plinth	1	
Side table	White marble top, brushed gold anodised aluminium frame	3	
Table lamp	Crimson velvet shade, brushed gold anodised aluminium base	3	

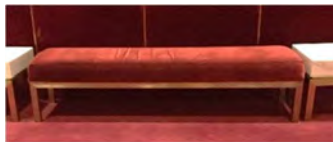



Smorgon Family Plaza (including corridor to State Theatre Foyer and level five Lift Foyer)

Item	Colour	No.	Photo
Bench seat	Crimson velvet upholstery, chrome plated frame	32	
Sofa (four seater)	Crimson velvet, fully upholstered	4	
Side table (square)	Glass top, chrome plated frame	18	
Coffee table (large square)	Glass top, chrome plated frame	2	

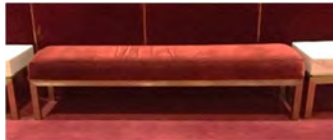



Mezzanine level between St Kilda Road Foyer and Smorgon Family Plaza)

Item	Colour	No.	Photo
3 seater sofa	Red vinyl, brass plinth (New upholstery)	2	
Curved corner sofa	Red vinyl, brass plinth	2	
Coffee table (rectangular)	Chrome plated frame, glass top (New upholstery)	4	
Side table (square)	Black granite top, chrome plated frame (originally designed for the Green Room)	6	
Table lamps	Chrome plated base, red velour shades	5	




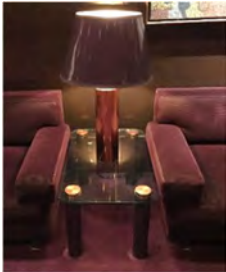
State Theatre Foyers (levels five and six)

Item	Colour	No.	Photo
Bench seat	Crimson velvet upholstery, brushed gold anodised aluminium frame	27	
Bench seat (square)	Crimson velvet shade, brushed gold anodised aluminium frame	2	
Sofa (four seater)	Crimson velvet, fully upholstered	2	
Side table	White marble top, brushed gold anodised aluminium frame	45	
Table lamp	Crimson velvet shade, brushed gold anodised aluminium base	17	

State Theatre Foyers (level three)

Item	Colour	No.	Photo
Bench seat	Crimson velvet upholstery, brushed gold anodised aluminium frame	19	
Bench seat (square)	Crimson velvet shade, brushed gold anodised aluminium frame	2	
Sofa (three seater)	Crimson velvet, fully upholstered	9	
Side table	White marble top, brushed gold anodised aluminium frame	28	
Table lamp	Crimson velvet shade, brushed gold anodised aluminium base	16	

Playhouse Foyers




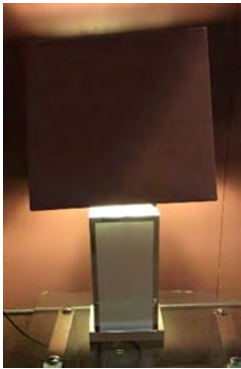
Item	Colour	No.	Photo
Bench seat	Two tone purple fabric upholstery, copper anodised aluminium frame	1	
Sofa (three seater)	Two tone purple fabric, fully upholstered	11	
Chair	Two tone purple fabric, fully upholstered	10	
Side table	Glass top, chrome plated frame	1	
Side table	Glass top, purple painted legs	13	
Table lamp	Purple coated paper shade, copper base	13	

BHP Billiton Lounge




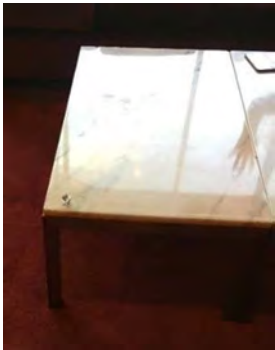

Item	Colour	No.	Photo
Sofa (three seater)	Aubergine fabric, fully upholstered	1	
Chairs	Aubergine fabric, copper frame,	8	
Side table	Glass top, purple painted legs	4	
Table lamp	Purple coated paper shade, copper base	2	
Coffee table	Glass top, copper frame	1	
Chair	Aubergine fabric, fully upholstered	1	

Name: Victorian Arts Centre
VHR number: VHR H1500
Hermes number: H1067


Fairfax Studio Foyer

Item	Colour	No.	Photo
Chair	Lilac vinyl upholstery, chrome plated frame	19	
Sofa (three seater)	Lilac vinyl upholstery, chrome plated frame	4	
Side table	Glass top, chrome plated frame	8	
Table lamps	Dark lilac shade, chrome plated base	5	

Level eight Foyer and Reception Foyer





Item	Colour	No.	Photo
Bench seat	Crimson velvet upholstery, brushed gold anodised finished brass plinth	5	
Sofa (four seater)	Crimson velvet, fully upholstered	2	
Chair	Crimson velvet, fully upholstered	2	
Rectangular coffee table	Marble top, brushed gold anodised aluminium frame	2	
Side table	White marble top, brushed gold anodised aluminium frame	4	
Table lamps	Crimson velvet shade, brushed gold anodised aluminium base	4	

Level seven Foyer




Item	Colour	No.	Photo
Sofa (three seater)	Crimson velvet, fully upholstered	1	
Side table	White marble top, brushed gold anodised aluminium frame	2	
Table lamps	Crimson velvet shade, brushed gold anodised aluminium base	2	

Level seven Plaza Room

There was no original purpose designed furniture for this area. This furniture has been repurposed from elsewhere.



Item	Colour	No.	Photo
Sofa (three seater)	Crimson velvet, fully upholstered	1	
Chair	Crimson velvet, fully upholstered	5	
Table	White marble top, brass frame	1	
Side table	White marble top, brass base	1	
Lamp	Brass base, crimson velvet shade	1	

Hugh Williamson Ante Room (Note: there is no original furniture in the Hugh Williamson Room itself)


Item	Colour	No.	Photo
Sofa (three seater)	Silver-blue velvet, upholstery, fully upholstered	1	
Chair	Silver-blue velvet, upholstery, fully upholstered	1	
Console table	Glass top, chrome plated frame	1	
Side tables	Glass tops, chrome plated frame	2	
Table lamps	Chrome plated, blue lacquered base	2	
Secrétaire	Inlaid walnut	1	

Furniture Inventory
Victorian Arts Centre: Hamer Hall


Level five

Item	Colour	No.	Photo
Sofa (four seater, curved to fit wall)	Cream leather, chrome legs	6	
Chair	Cream leather, chrome legs	4	

Level three

Item	Colour	No.	Photo
Sofa (four seater, curved to fit wall)	Cream leather	2	




Level two

Item	Colour	No.	Photo
Sofa (four seater, curved to fit wall)	Cream leather	2	
Sofa (three seater)	Cream leather	2	



Truscott Room

Item	Colour	No.	Photo
Sofa (four seater, curved to fit wall)	White vinyl, fully upholstered	1	
Sofa (two seater, curved to fit wall)	White vinyl, fully upholstered	1	
Chair	White vinyl, fully upholstered	1	
Side table	Glass top, white marble and brass base	1	
Lamp		1	

Ante room to Truscott Room


Item	Colour	No.	Photo
Sofa (four seater, curved to fit wall)	White vinyl, fully upholstered	1	
Chair	White vinyl, fully upholstered	1	
Sofa (three seater)	White vinyl, fully upholstered	1	

Inventory 3: Objects in storage which were part of the place at the time of opening in 1984.

Item	No.	Photo
Organ originally installed at the rear of the stage in Hamer Hall designed and built by Casavant (Canada).	1	
Arcturus by Michel Santry – a sculptural light fixture originally located in the foyer of Hamer Hall.	1	

Inventory 4: Archival Objects

Original specification documents for the furniture designed by John Truscott

Item	Image
Furniture and Fittings – Tender Documents	
Furniture and Fittings Original Tender Documents	
Original Theatres Upholstery Samples Schedule: Fabric No: 100 to 131 (3/3)	
Original Theatres Upholstery Samples Schedule: Fabric No: 40 to 99B (2/3) Wall and Ceiling Finishes Colours	
NE5 Mr J. Truscott Paint Brush Offs	
Finishes Schedule and Colour Schedule (Walls & Floors)	
Original Fabric Samples Melbourne Concert Hall and The Theatres Building – Believed to be compiled by John Truscott Folder 1 of 2	
Original Fabric Samples Melbourne Concert Hall and The Theatres Building – Believed to be compiled by John Truscott Folder 1 of 2	

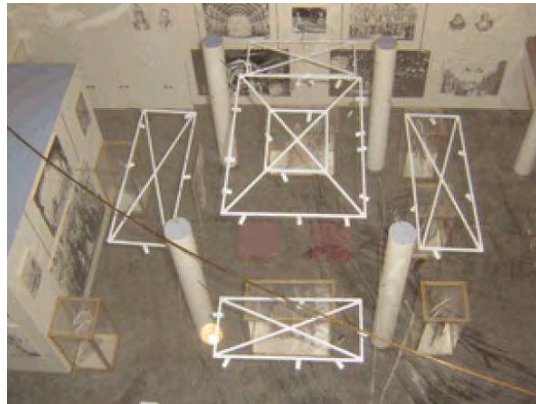
Architectural models

Item	Image
<p>Arts Centre Precinct Site Model (Small Site Model of National Gallery, Theatres Building and Melbourne Concert Hall)</p>	
<p>Theatres Forecourt Model (Model of the forecourt featuring the podium)</p>	
<p>Theatres Entrance Model (Original Model Layout Entrance Foyer)</p>	

Front Entrance Model
(Original Model Layout of Front Doors and Canopy)



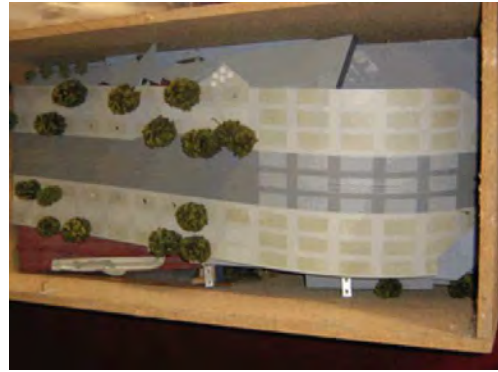
Westpac Gallery Model
(Original Layout Model)



Spire Model
(New Spire model in case)



Arts Centre Model Parts
(Various Site Model Parts)



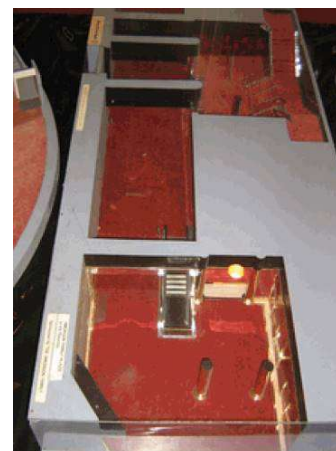
Wagon Models from State Theatre Stage Tower & Stage Model



Victorian Arts Centre Theatres Model
(Concept Model of original Concert Hall & Opera Building)



Smorgon Family Plaza Model
(Original Model Layout of Smorgon Plaza including Mezzanine)



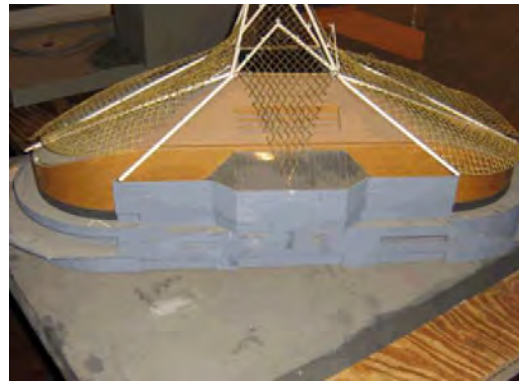
Smorgon Family Plaza Model
(Original Model Layout of Smorgon Family Plaza Box Office area, Level 5)



Lawn Model
(Concept model for lawn area)



Theatres Building Model
(Original Model Layout of Theatres and Spire Layout)



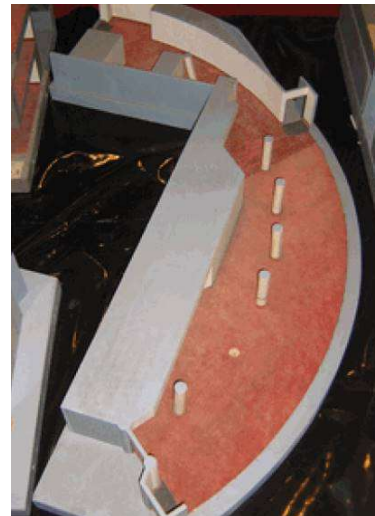
Theatres Building Model
(Original Theatres concept model)



Victorian Arts Centre Full Site Model
(Original site Model. The model splits into 4 pieces, 1 of these being the spire. The base splits into 5 Pieces.)



Shop Area Model
(Original layout model north end of shop area including windows. Space later became Curve Bar, now The Barre.)



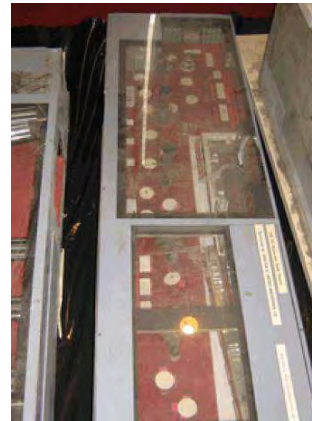
Treble Clef Model
 (Original Model Layout Treble Clef Restaurant.
 Later became EQ, now Fatto Restaurant tenancy.)



Playhouse Model
 (Original model layout of Playhouse)



Vic Restaurant Model
 (Original Model Layout of Vic Restaurant)



Monsanto Lounge Model
 (Original Model Layout of Monsanto Lounge.
 Now Members Lounge Dining Room, Level 7 Theatres
 Building.)



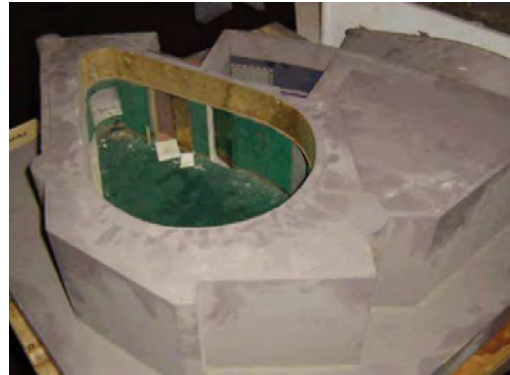
Nautilus Fountain Model
(Original Model Layout of Nautilus Fountain Moat and end of National Gallery of Victoria.)



Riverside Terrace Café Model
(Concept Model for Riverside Terrace Café.)



Cadbury Schweppes Lounge Model
(Original model layout of Cadbury Schweppes Lounge, now Truscott Room, Hamer Hall.)



ATTACHMENT 2

EXISTING REGISTRATION DETAILS TO BE SUPERSEDED BY THE FOREGOING RECOMMENDATION

EXISTING CATEGORY OF REGISTRATION

Heritage place.

EXISTING EXTENT OF REGISTRATION

Amendment of Register of Government Buildings

South Melbourne City

Victorian Arts Centre

St Kilda Road, South Melbourne.

[*Victoria Government Gazette* No. G39 12 October 1988 p.3094]

Transferred to the Victorian Heritage Register 23 May 1998 (2 years after the proclamation of the Heritage Act 1995 pursuant to the transitional provisions of the Act)

There is no extent diagram attached to this registration.

EXISTING STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

What is significant?

After the National Gallery of Victoria opened in 1968 as the first stage of the Victorian Arts Centre, attention turned to the completion of the remainder of the complex. This included a concert hall, theatres and spire, which had all been conceived by Roy Grounds in his original master plan in 1960, as one building, under a spire, and linked to the gallery via a covered porch. He died before seeing the final completion of this project which he began in 1959. The site selected for this complex, just south of the Yarra, was first proposed in 1943, proclaimed in 1957, and construction of the gallery component finally commenced in 1962. A competition was not held for the design of the Arts Centre and in 1959 Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds thirty years of experience and he subsequently became responsible for the job. He then devoted much of his time, from the 1960s to the 1980s, to this building complex. The rectangular gallery building was constructed to the south of the selected site in St Kilda Road, a triangular art school constructed to the west in 1970, and the area to the north, known as the North End, was allocated to the theatre and concert facilities, located under a circular spire. Nine years after producing the master plan, and with the gallery complete, Grounds turned his attention to the design of the theatre and concert facilities. Initial plans had been for a new gallery building and a multi-purpose auditorium, however plans for the auditoria components grew, and the State government was persuaded to annex land all the way to the Yarra. The design for the State Theatre was altered to accommodate 2000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in 1970, forced Grounds to look at alternatives. The Theatres Building was modified and extended above St Kilda Road level as an undistinguished bush-hammered concrete building, and the spire, lifted to house the flytower, became an enormous latticed space frame. The Concert Hall, also originally intended to be underground, became a massive, sandstone coloured precast panelled, cylinder. As a result, Ground's initial concept for the complex was greatly compromised.

Responsibility for the project lay with the Building Committee, established in 1956, and comprising a number of representative members from the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who was chairman from 1965 to 1989,

Professor Joseph Burke and later Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For twenty five years this committee were a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director, George Fairfax, as its first General Manager, a position he held until 1989. Originally appointed as a technical officer, and Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre.

Work began on the theatre site in 1973, with excavation work not completed until 1977-8, two years later than expected. Work on the more stable concert hall site began in 1976. As work began on the substructures, fully developed sketch plans of the buildings and their interiors were completed.

Academy Award-winning expatriate set designer, John Truscott, was employed to decorate the interiors and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by a requirement to leave elements already constructed, such as Ground's faceted cave Concert Hall interior, to which he applied jewelled finishes, and his steel mesh draped ceiling in the State Theatre, to which he added perforated brass balls. The lushness of Truscott's interiors, contrasted with the sombre character of Ground's exterior.

The Concert Hall opened in November 1982, while substantial work remained to be done on the Theatres site. The rest of the Arts Centre was opened progressively in 1984, with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had been undertaken over a period of almost twenty five years.

How is it significant?

The Victorian Arts Centre is of architectural, aesthetic, historical and social significance to the State of Victoria.

Why is it significant?

The Victorian Arts Centre is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to 1980s. Grounds significance as an architect was confirmed when he was awarded the RAI A Gold Medal in 1968 and was knighted the same year.

The Arts Centre is of architectural and aesthetic significance for the high standards of design and detail evident in the distinctive interiors of the performance and ancillary spaces, designed by John Truscott.

The Victorian Arts Centre is of historical significance as one of the largest public works projects in Victoria's history. This ambitious project, undertaken over a period of almost twenty five years, encompassed complex planning, design, documentation and construction phases. It has associations with prominent individuals in Victoria's cultural history including George Fairfax and John Truscott.

The Arts Centre is of historical significance as a major cultural institution and as the primary focus for the arts in Victoria. Once constructed, the complex, with its distinctive spire, provided Melbourne with an important visual image.

The Arts Centre is of social significance for the unusual level of public interest and support it afforded. A large number of Victorians were involved with the planning and financing of the complex and a number of major and minor corporate and individual sponsors were involved.

EXISTING PERMIT POLICY

Permit exemptions are given on the basis that the works which may be undertaken will not affect the significance of the place.

The Arts Centre is a heritage place comprising two highly significant buildings, associated landscape (soft and hard) areas and a number of sculptures, some of which are individually significant. The Arts Centre has a strong inter-connection with St Kilda Road and Southbank.

The building exteriors remain generally unaltered, other than for the State Theatre's Building spire from their original construction, and are of considerable significance. More recent elements have been added generally in a seamless manner and relate to the arts and entertainment functions of the complex.

The building interiors are of considerable significance, being largely original, particularly in areas of primary significance. Those in Hamer Hall were inspired by the earth's geological substrate and are therefore dark and earthy, while those in the Theatres building represent the jewelled cavern. Care must be taken to avoid altering details or features where they contribute to the overall aesthetics of the place.

The aesthetic is created from a combination of elements and finishes (including bush hammered concrete, metallic, glass, high gloss, flat, textile, leather etc), the style of door fittings, colour and patterning, or lack of pattern, of carpets and wall cladding, textures, ornamented ceilings and walls, mirror effects, some lighting, murals and the like.

EXISTING PERMIT EXEMPTIONS

General Conditions

1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the Arts Centre.
2. Should it become apparent during further inspection or the carrying out of alterations that original or previously hidden or inaccessible details of the place are revealed which relate to the significance of the place, then the exemption covering such alteration shall cease and the Executive Director of Heritage Victoria shall be notified as soon as possible.
3. All works shall be in accordance with the conservation policies included in the most recent Conservation Management Plan for the Arts Centre.
4. Nothing in this declaration prevents the Executive Director of Heritage Victoria from amending or rescinding all or any of the permit exemptions.
5. The production of a approved new Conservation Management Plan or major review of the existing Plan, including the permit exemptions, shall be cause for the cessation of these exemptions.
6. Nothing in this declaration prevents owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authority where applicable.

Exterior

- Removal of extraneous exposed items such as pipe work, ducting, wiring, antennae and aerials, and making good.
- Replacement or removal of standard light fittings, including pole fittings. (Note this does not apply to any specially made fittings or suite of replicated fittings installed as part of the original development of the Arts Centre).
- Repainting of painted surfaces in the same colour and quality of finish.
- Installation of heritage or commemorative plaques and the like, provided they are no larger than 0.125 sq m approximately (A3 size) and their installation does not cause detriment to the buildings.

- Relocation, removal and installation of external sculptures (except Inge Kings *Forward Surge* or Clement Meadmore's *Whirling Dervish*).
- All soft landscape works.
- All works to paving other than in the Theatres Building forecourt.
- All works to external seating.
- The installation, removal or replacement of garden watering, fire and other services to the grounds.
- All works to service vents located in the garden.
- All works to emergency fire exit stairs located in the garden.
- Removal or replacement of external directional signage.
- Installation of new signage, providing that it is of the same typeface and graphic style as the existing suite of signage and providing that it does not obscure views across the site, nor is affixed to the buildings.
- Erection and removal of the 'Spiegelent', Sunday market, staging similar temporary structures and infrastructure, including lighting, public address systems and the like.

Interiors

General

- All non-structural works to all back-of-house areas which are not deemed to be of primary or contributory significance (eg. corridors, rehearsal rooms, including the Buckland and Band Rooms, dressing rooms, stairwells, offices, canteens, cafeterias, plant and equipment rooms, booths, kitchens, kitchenettes, bars (except bar fronts, original marble counter tops and rear walls publicly visible above equipment), loading docks, cool room areas and the like) as required.
- Painting of previously painted surfaces in areas which are deemed to be of no significance i.e. not of contributory or of primary significance.
- All works to toilets (including the removal or replacement of ceramic floor and wall tiles, cubicle partitions and doors, mirrors, lights, laminated linings, sanitary fixtures, fittings, equipment and associated services but excluding leather and associated trim at the entrances to the toilets in Hamer Hall.
- All non-structural and internal works to the Vic Cafe (except works affecting the visibility of the Graham Bennett ceilings [Deletion], the President's (formerly Patron's) Premier and Members' Lounges, the Vic Café corridors, the George Adams Gallery, the ANZ meeting room/pavilion, the Black Box, the Alfred Brash Soundhouse, the car park (including the office, cashier station and foyer) and Kings Walk. Any complete redevelopment of the George Adams Gallery would require a permit..
- Installation, removal or replacement of hooks, nails and other devices for the hanging of mirrors, paintings and other wall mounted artworks.
- Installation of commemorative plaques and the like.
- Replacement of like-with-like door furniture.
- DDA compliance requirements in toilets, back of house areas, corridors, and areas of no significance.

Furniture, Soft Furnishings and Floor Coverings

- Installation/relocation of non-fixed furniture provided that a sample of original furniture is stored.
- Re-upholstering and repair of original furniture, provided that a representative sample of original upholstery is retained.
- Removal or installation of shelving and non-original built-in cupboards in back of house areas if no structural work is required.
- Installation, removal or replacement of curtains, curtain tracks, rods, blinds and other window dressings.
- Installation, removal or replacement of carpets and/or flexible floor coverings in all areas other than those of primary significance and replacement of like with like in areas of primary significance.

Lifts and Escalators

- Replacement of escalators and associated mechanisms.

- The replacement of lift mechanisms, motors, cars and any associated elements.

Lighting

- Installation/alterations of exhibition lighting in all gallery spaces.
- Replacement of standard light fittings and tracks.

Signage and Display Cases

- Removal of internal information, directional and advertising signage.
- Installation of new and compliance signage on non-original surfaces in front of house areas, providing that it is of the same typeface and graphic style as the original suite of signage.
- All works within display cases.
- The installation of brochure racks on painted columns.

Fly Towers, Auditoria, Stages and Staging

- Replacement and installation of equipment within the stage areas, fly towers, wings and backstage areas as required.
- Alterations within the orchestra pit.
- Temporary installation and removal of all structures and equipment required to stage a performance.

Plant Equipment and Services

- Installation, removal or replacement of plant within existing plant areas.
- Installation, removal or replacement of mechanical systems, electrical systems and equipment, switchboards, communications, hydraulics, including fire services, provided that there is no damage to building fabric of primary significance.
- The installation of light switches and GPOs, providing they are appropriate to the surface to which they are affixed in areas of primary significance. Cover plates to have the same finish as the original [Deletion]
- Installation, removal or replacement of electric clocks, public address/EWIS systems, CCTV, detectors, alarms, emergency lights, exit signs, luminaires (excluding chandeliers, pendants and the like) and the like provided that original fabric is not damaged.

Minor Works

Note: Any Minor Works that in the opinion of the Executive Director will not adversely affect the heritage significance of the place may be exempt from the permit requirements of the Heritage Act. A person proposing to undertake minor works must submit a proposal to the Executive Director. If the Executive Director is satisfied that the proposed works will not adversely affect the heritage values of the site, the applicant may be exempted from the requirement to obtain a heritage permit. If an applicant is uncertain whether a heritage permit is required, it is recommended that the permits co-ordinator be contacted.