

Report to the Future Melbourne (Planning) Committee

Agenda item 6.4

Federation Square Victorian Heritage Register Nomination Submission

10 December 2018

Presenter: Emma Appleton, Manager Urban Strategy

Purpose and background

1. The purpose of this report is to present the recommendation by the Executive Director (ED) of Heritage Victoria (HV) to include Federation Square on the Victorian Heritage Register (VHR) (Attachment 2) and to recommend that management makes a submission to the Heritage Council in support of this recommendation as informed by the peer review by Built Heritage consultants (Attachment 3).
2. The ED asserts Federation Square satisfies six criterion for inclusion in the VHR including:
 - 2.1. Historical significance (Criterion A) – major public commission for the Centenary of Federation
 - 2.2. Representative significance (Criterion D) – Federation Square is an exemplary public square
 - 2.3. Aesthetic significance (Criterion E) – its award winning design forms and patterns
 - 2.4. Technical significance (Criterion F) – including the façade wraps and air circulation system
 - 2.5. Social significance (Criterion G) – it is Victoria’s pre-eminent civic and gathering space
 - 2.6. Associative significance (Criterion H) – being designed by the acclaimed LAB Architecture Studio.
3. Federation Square is eligible for inclusion on the VHR despite only being 16 years old. *The Heritage Act 2017* does not specify a minimum age for registration and a number of places have been included on the VHR at a young age, including the National Gallery of Victoria (14 years) and the Victorian Arts Centre (14 years).

Key issues

4. Management engaged Built Heritage consultants to independently peer review the ED’s report. Built Heritage supports the recommendation of the ED, subject to the following changes to criterion:
 - 4.1. The assessment under Criterion G amended to recognise the Aboriginal heritage significance of Federation Square. Since 2002 Federation Square has provided a place for gathering and protest on Aboriginal social justice issues, and it is also the place of the annual Tanderrum Ceremony and the home of the Koorie Heritage Trust.
 - 4.2. The assessment under Criterion H amended to recognise design firm Karres+Brands. The collaboration between Karres+Brands and LAB Studio fostered the relationship between the built form and public realm that underpins Federation Square’s success as a public square.
5. Inclusion of Federation Square on the VHR will require that the impact of works on its heritage significance are assessed by HV. The ED recommends permit exemptions that will not fundamentally change the appearance of the place, with the exception of an exemption for works to the Western Shard for an entry to Town Hall Station. Following internal consultation, management recommends two further specific permit exemptions be sought relating to tree replacement and signage as set out in item 1 of Attachment 6.
6. HV’s proposed extent of registration includes the Victorian era bluestone Princes Walk Vaults which are already on the VHR, and part of the Flinders Street and Swanston Street footpath/roadways. These elements are recommended for exclusion from the extent of registration as they were not part of the original built form of the Square. If the Heritage Council decides to include Swanston Street and Flinders Street within the extent of registration, management proposes two permit exemptions to facilitate maintenance and future opportunities for these areas, as set out in items 2 and 3 of Attachment 6.
7. The ED’s recommendation for the preparation of a Conservation Management Plan is strongly supported to manage Federation Square in a manner which respects its cultural heritage significance.

Recommendation from management

8. That the Future Melbourne Committee:
 - 8.1. Notes the recommendation by the Executive Director of the Heritage Victoria to include Federation Square on the Victorian Heritage Register (VHR) and the peer review by Built Heritage supporting this recommendation.
 - 8.2. Authorises management to make a submission to the Heritage Council of Victoria in support of the recommendation by the Executive Director of Heritage Victoria, subject to the following:
 - 8.2.1. Inclusion under Criterion G (social significance) of an acknowledgement of the Aboriginal heritage significance of Federation Square
 - 8.2.2. Inclusion under Criterion H (associative significance) of an acknowledgement of the contribution of design firm Karres+Brands
 - 8.2.3. Exclusion of the following areas from the extent of registration as shown in Attachments 4 and 5 of this report:
 - 8.2.3.1. Flinders and Swanston Street roadways beyond the boundary of Federation Square with the exception of the freestanding blade sign
 - 8.2.3.2. The Victorian era bluestone Princes Walk Vaults and associated bluestone balustrade
 - 8.2.4. Inclusion of two specific permit exemptions as set out in item 1 of Attachment 6 of this report
 - 8.2.5. Two further permit exemptions as set out in items 2 and 3 of Attachment 6 if the Heritage Council of Victoria does not support an amendment to the extent of registration relating to the Flinders and Swanston Street footpaths/roadways.
 - 8.3. Should the recommendation to include Federation Square on the Victorian Heritage Register proceed to a Heritage Council Hearing under section 46(2) of the *Heritage Act 2017*, authorise management to request to be represented at the Hearing.

Attachments:

1. Supporting Attachment (Page 3 of 94)
2. Recommendation of the Executive Director of Heritage Victoria (Page 4 of 94)
3. Built Heritage Peer Review (Page 66 of 94)
4. Revised extent of registration – plan (Page 92 of 94)
5. Revised extent of registration – cross-section (Page 93 of 94)
6. Proposed Heritage Permit Exemptions (Page 94 of 94)

Supporting Attachment

Legal

1. The Executive Director (ED) of Heritage Victoria has made a recommendation to the Victorian Heritage Council (Heritage Council) to include Federation Square on the Victorian Heritage Register (VHR) under Section 37 of the *Heritage Act 2017* (Act). Pursuant to Section 44 of the Act any person or body may make a written submission to the Heritage Council in relation to a recommendation of the ED within 60 days after the date on which a notice of recommendation is published. Section 46 of the Act sets out the Heritage Council must consider any written submission made to it under Section 44 and must conduct a hearing in relation to a submission if the submission includes a request for a hearing and the submission is made by a person or body with a real or substantial interest in the place.

Occupational Health and Safety

2. In developing this proposal, no Occupational Health and Safety issues or opportunities have been identified.

Finance

3. Costs associated with preparing this submission 'Recommendation to include Federation Square on the VHR' are included within the approved Urban Strategy FY18-19 Operating Budget. Representation on a Heritage Council Hearing will result in additional costs to the Council.

Conflict of interest

4. No member of Council staff, or other person engaged under a contract, involved in advising on or preparing this report has declared a direct or indirect interest in relation to the matter of the report.

Stakeholder consultation

5. The ED's recommendation to the Heritage Council to include Federation Square on the VHR, will be advertised for 60 days until 16 December 2018 and anyone may make a written submission.
6. Management has consulted with relevant internal departments including Parks and Waterways, Aboriginal Melbourne, Open Space Planning, Engineering Services, City Design and Projects, Events and City Design Studio regarding the impact of the inclusion of Federation Square on the VHR. These departments supported the Executive Director's recommendation subject to the changes to extent of registration and permit exemptions specified within the recommendation.

Relation to Council policy

7. A submission in support of the inclusion of Federation Square on the VHR aligns with Council policy seeking to conserve and protect places of identified heritage significance, including Clauses 21.06 of the Municipal Strategic Statement and Clause 22.04 of the Local Planning Policy Framework.

Environmental sustainability

8. The identification, conservation and integration of the heritage fabric can reduce building demolition and new construction waste and conserve the embodied energy of existing buildings.

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



Name	Federation Square
Location	2-20 Swanston Street, Melbourne, City of Melbourne
Provisional VHR Number	PROV VHR H2390
Provisional VHR Category	Registered Place
Hermes Number	201519
Existing Heritage Overlay	No



Federation Square (2018)

This is a recommendation to the Heritage Council of Victoria by the Executive Director, Heritage Victoria under s.37 of the *Heritage Act 2017*. It will be advertised for 60 days on the Heritage Council of Victoria website. Any interested party may make a submission during that time. All queries about submissions should be directed to the Heritage Council Secretariat heritage.council@delwp.vic.gov.au. The final determination to include or not include Federation Square in the Victorian Heritage Register will be made by the Heritage Council of Victoria after the 60 day period.

EXECUTIVE DIRECTOR RECOMMENDATION TO THE HERITAGE COUNCIL:

- That Federation Square be included as a Registered Place in the Victorian Heritage Register under the *Heritage Act 2017* [Section 37(1)(a)].

STEVEN AVERY
Executive Director

Recommendation Date: Thursday 11 October 2018

Advertising period: Thursday 18 October 2018 – Sunday 16 December 2018

EXTENT OF NOMINATION

Date that the nomination was accepted by the Executive Director

The nomination was accepted by the Executive Director on 1 August 2018.

Interim Protection Order

On 21 August 2018, an Interim Protection Order was issued in relation to Federation Square by the Executive Director. Under s.149 of the *Heritage Act 2017*, the Executive Director must make a recommendation under Part 3 to include or not include this place in the Victorian Heritage Register within 60 days after the Interim Protection Order was issued.

Written extent of nomination

City block bound by Flinders Street, Swanston Street, the Russell Street extension and Princess Walk which skirts the Yarra River, including all of the land, buildings and outdoor spaces/areas/laneways, including the public artwork *Nearamnew* and furniture, features and trees/plantings (as originally designed and constructed 1996-2002).

Nomination extent diagram

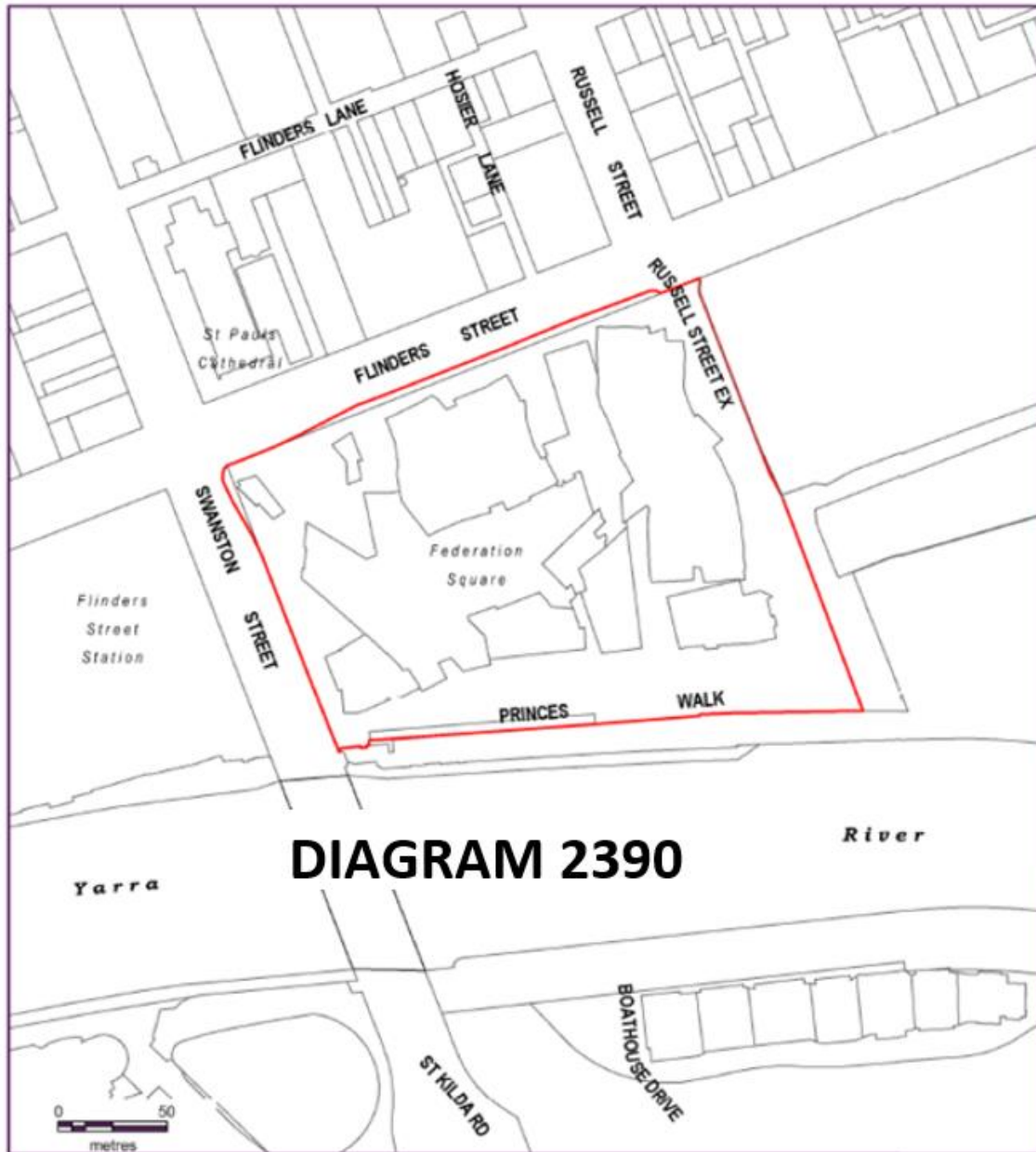


Is the extent of nomination the same as the recommended extent?

Yes.

RECOMMENDED REGISTRATION

All of the place (to be) shown hatched on Diagram 2390 encompassing part of Lot 2 on Title Plan 18290, all of Crown Allotment 2140 and parts of Crown Allotment 2035 and Crown Allotment 6 Section 19E City of Melbourne, Parish of Melbourne North, (Note: The area is shown within a red line on the diagram for the present).

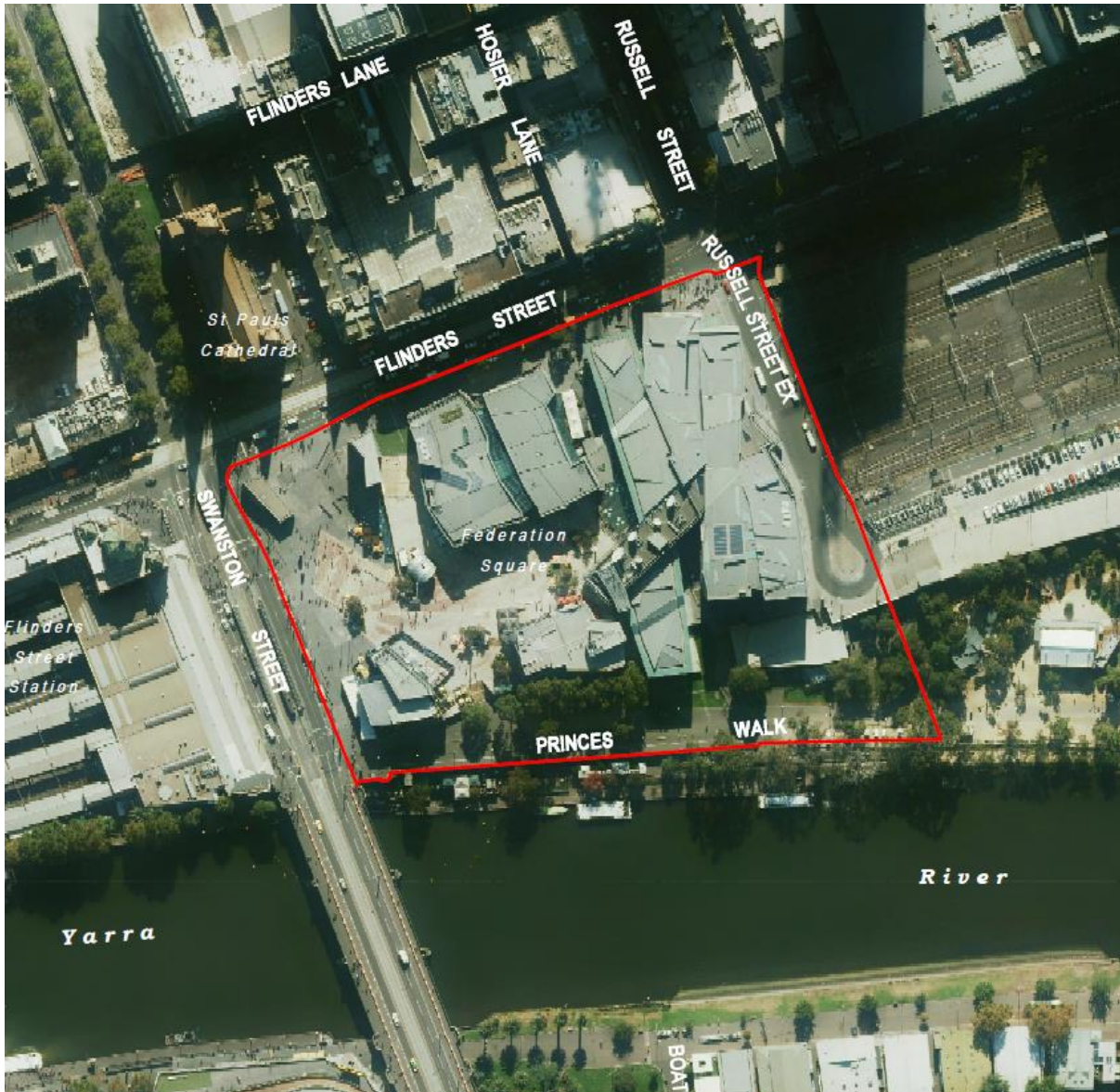


The recommended extent of registration of Federation Square in the Victorian Heritage Register affects the whole place shown on Diagram 2390 including but not limited to the land, buildings (exteriors and interiors) the decking, its footings and supports over the railway lines, the Labyrinth and its related air system, landscape elements including paving, landscaping and planting. The recommended registration also includes all elements which were purpose-designed for the place prior to 2002 such as signage (applied, attached and perforated screens) light fittings, inverted 'L' shaped door handles, and built-in and free-standing furniture. The railways lines and platforms below Federation Square are not included in the recommended extent of registration.

RATIONALE FOR EXTENT

The recommended extent includes all of the land and structures of cultural heritage significance at Federation Square and an appropriate curtilage.

AERIAL PHOTO OF THE PLACE SHOWING PROPOSED REGISTRATION



CONSIDERATIONS

Assessment and future development

This Statement of Recommendation is made under s.40 and s.37 of the *Heritage Act 2017* (the Act). It provides reasons for the Executive Director's recommendation to include Federation Square in the Victorian Heritage Register, including an assessment of its State-level cultural heritage significance under s.40(3)(c).

Under the Act the assessment of cultural heritage significance is a separate process from the consideration of future works and development under s.101 of the Act. The Executive Director's recommendation can include categories of works or activities which may be carried out in relation to the place or object without the need for a permit under s.38(1).

Age of heritage places

It is the Executive Director's view that despite its age, Federation Square meets five of the Heritage Council's Criteria at the State Level and warrants inclusion in the Victorian Heritage Register. Federation Square was constructed between 1998 and 2002. Its comparatively young age has opened debate about how old a place must be before it can be considered 'heritage'.

The assessment of a place for heritage listing within a generation of its construction is uncommon. The *Heritage Act 2017* does not specify a minimum age for places to be nominated, assessed or registered. The age of a place is not a criterion for inclusion in the Victorian Heritage Register. The *Victorian Heritage Register Criteria and Threshold Guidelines* states that 'as a general principle, a generation (or approximately 25-30 years) should pass after the creation of a place or object before that place or object is considered for heritage listing at any level'. The rationale for this is that 'the passing of time allows the enduring cultural heritage values of a place or object to be more rigorously and objectively assessed'. However, some exceptions to this principle have been made by statutory heritage listing agencies in Victoria, other Australian states and internationally on a case by case basis.

In Victoria, a number of places were included in the Victorian Heritage Register or its predecessors soon after or within a generation of their completion. For example, the National Gallery of Victoria (VHR H1499) was completed in 1968 and was included in the Government Buildings Register in 1982. The Victorian Arts Centre (VHR H1500) was constructed between 1973 and 1984 and was included in the Government Buildings Register in 1982. With the introduction of the *Heritage Act 1995*, places in the Government Buildings Register were reassessed. The National Gallery of Victoria and the Victorian Arts Centre were considered to be of cultural heritage significance at a State level and were transferred to the Victorian Heritage Register in 1998. Like Federation Square, these places represent contemporary public buildings which were recognised as significant at the State level soon after their completion. Their significance and value to the Victorian community has increased and strengthened over time.

Other examples of places included the Victorian Heritage Register less than a generation (25-30 years) after they were constructed include:

- Former Mowbray College, Patterson Campus, Melton (VHR H2319). Constructed between 1982 and 1997 and included in the Victorian Heritage Register in 2014.
- Waverley Park, Mulgrave (VHR H1883) Constructed between 1970 and 1976 and included in the Victorian Heritage Register in 2002.
- 1 Spring Street (Shell House), Melbourne (VHR H2365). Constructed between 1985 and 1989 and included in the Victorian Heritage Register in 2017.

There are clear age threshold guidelines for the inclusion of sites in the Victorian Heritage Inventory (for archaeological places). There are also specified age guidelines for the inclusion of historic shipwrecks in the Victorian Heritage Register. Both are required to be 75 years or more for inclusion in their respective lists. However, in both cases there are processes included in the *Heritage Act 2017* for consideration of younger sites, though in the case of shipwrecks they cannot be less than ten years.

In other Australian state or territory jurisdictions, there are no known age limits for places and objects apart from archaeological and maritime heritage places. In New South Wales, the Olympic Cauldron at the Sydney Olympic Park completed in 2000 was included on the State Register in 2010 (ten years after its construction). In Queensland, the Queensland Cultural Centre was completed in 1988 and included in the State Register in 2015 (27 years after its construction).

Internationally, minimum age guidelines are applied to the consideration of places of national significance, namely 30 years in England and 50 years in America. However, both English and American heritage guidelines recognise that some places may be of such outstanding or exceptional quality or be under such threat that it is appropriate for a 'younger' place to be listed. For example, in 2015 Historic England listed the British Library at Grade 1 (the highest level of listing) for outstanding architectural and historic interest only 18 years after the place was completed and opened in 1997.

It is the Executive Director's view that sufficient precedents have been set to allow for the assessment of Federation Square under the *Heritage Act 2017*.

BACKGROUND

WHAT IS AT THE PLACE?

Federation Square is an integrated complex of buildings and covered laneways connected by a paved landscape with central public plaza, or square, constructed over working rail lines to create a central city block of 3.8 hectares at the corner of Swanston and Flinders Streets, Melbourne.

WHAT IS THE HISTORY OF THE PLACE?

Federation Square was designed and constructed between 1996 and 2002. It was the winning entry in an international design competition to create a major cultural and civic complex to commemorate Australia's Centenary of Federation (1901-2001). Commissioned by the State of Victoria and City of Melbourne, Federation Square was designed by LAB Architecture Studio and Bates Smart.

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

The Boon Wurrung and Woiwurrung (Wurundjeri) peoples of the Kulin Nation. There is currently no Registered Aboriginal Party for this area.

STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

WHAT IS SIGNIFICANT?

Federation Square including the land, buildings (exteriors and interiors) the decking, its footings and supports over the railway lines, the Labyrinth and its related air system, landscape elements including paving, landscaping and planting. The registration also includes all elements which were purpose-designed for the place prior to 2002 such as signage (applied, attached and perforated screens) light fittings, inverted 'L' shaped door handles, and built-in and free-standing furniture. The railways lines and platforms below Federation Square are not of cultural heritage significance in the context of Federation Square.

HOW IS IT SIGNIFICANT?

Federation Square is of historical, architectural, aesthetic, cultural and technical 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 D

Importance in demonstrating the principal characteristics of a class of cultural place.

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 community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

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?

Federation Square is significant at the State level for the following reasons:

Federation Square is historically significant as Victoria's principal and most enduring response to the commemoration of Australia's Centenary of Federation (1901-2001). It was the State of Victoria and City of Melbourne's major public commission for the Centenary and incorporates a design language and art works relating to Federation. [Criterion A]

Federation Square is significant as a notable public square. It is a fine and highly intact example of its class and displays high quality design characteristics. As a large, open urban space with civic prominence, it has become Melbourne's pre-eminent mass gathering place and attracts visitors from across Victoria, nationally and internationally. [Criterion D]

Federation Square is significant for its aesthetic and architectural qualities. It has visually distinctive non-orthogonal forms and uses a unique design grammar of lines and fractal geometries combined to achieve a complex architectural aesthetic of coherence and difference. Federation Square is one of the most awarded projects in the history of the Royal Australian Institute of Architects (RAIA) Victoria, and has been critically acclaimed in state, national and international architectural publications. [Criterion E]

Federation Square is technologically significant for its engineering achievements. The decking over the former Jolimont railyards was the first large scale application of this technology and it remains the largest expanse of railway decking built in Victoria and Australia. The use of computer aided design (CAD) and emerging 3D computer programs for modelling and documentation, the design and construction of the façade 'wraps', and the structure of the Atrium, were all innovative and complex for their time. The Labyrinth system for storing and dispersing air demonstrates a high degree of technical achievement as the reintroduction and expansion of a previously obsolete technique. [Criterion F]

Federation Square is socially significant to the Victorian community as the state's pre-eminent civic space for public gatherings. It has been regularly used in times of celebration, grief and protest, such as the Iraq War demonstration in 2003. The public screen allows for live streaming to a mass audience of historically important events such as the 2006 Commonwealth Games and the Apology to the Stolen Generations in 2008. Federation Square is also significant as the location of some of Victoria's most important arts and cultural institutions. There are particularly strong associations between the Australian Centre for the Moving Image (ACMI), the Ian Potter Centre: NGV Australia, the Koorie Heritage Trust and the Deakin Edge auditorium and their communities. [Criterion G]

Federation Square has a special association with LAB Architecture Studio and its directors Peter Davidson and Donald L Bates. They have made a strong and influential contribution to the course of Victoria's history through the design of Federation Square, one of the most awarded projects in the history of the Royal Australian Institute of Architects (RAIA) Victoria. [Criterion H]

RECOMMENDATION REASONS

REASONS FOR RECOMMENDING INCLUSION IN THE VICTORIAN HERITAGE REGISTER [s.40]

Following is the Executive Director's assessment of the place against the tests set out in *The Victorian Heritage Register Criteria and Thresholds Guidelines (2014)*.

CRITERION A

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION A

The place/object has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history.

Plus

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

Plus

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

Executive Director's Response

Federation Square is historically significant for its association with the Centenary of Federation in 2001. It is Victoria's principal and most enduring response to the commemoration of Australia's Centenary of Federation (1901-2001) and was the State of Victoria and City of Melbourne's major public commission for the Centenary.

The association with the commemoration of the Centenary of Federation is evident in the physical fabric of the place through the overall design and materials of the place. In 2003 LAB Architecture Studio architect Peter Davidson stated that 'the idea of a federated system is ... at the heart of the entire project. It's about independent identities that come together to form a larger whole. something that centres around coherence and difference. Differences about individual entities, coherence about the whole they form.' The association is directly evident through the paving of the public square with an installation known as *Nearamnew* by artist and academic Paul Carter in collaboration with LAB Architecture Studio. The installation incorporates symbolic and literary representations of historical and contemporary interpretations of the federation of Australia's states/colonies.

Criterion A is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION A

The place/object allows the clear association with the event, phase etc. of historical importance to be *UNDERSTOOD BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA WITH SUBSTANTIALLY THE SAME ASSOCIATION.*

Executive Director's Response

Federation Square in name, design, scale, function and public prominence allows for its association with the Centenary of Federation (1901-2001) to be understood better than most other places in Victoria with substantially the same association.

Criterion A is likely to be satisfied at the State level.

CRITERION B

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION B

The place/object has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history.

Plus

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

Plus

The place/object is *RARE OR UNCOMMON*, being one of a small number of places/objects remaining that demonstrates the important event, phase etc.

OR

The place/object is *RARE OR UNCOMMON*, containing unusual features of note that were not widely replicated

OR

The existence of the *class* of place/object that demonstrates the important event, phase etc is *ENDANGERED* to the point of rarity due to threats and pressures on such places/objects.

Executive Director's Response

Federation Square is a rare and uncommon example of a recently constructed public square in Victoria. Federation Square contains unusual features of note such as an irregularly shaped 'square' and surrounding buildings which are not widely replicated.

Criterion B is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION B

The place/object is *RARE, UNCOMMON OR ENDANGERED* within Victoria.

Executive Director's Response

Public squares by definition are rare or uncommon. There are usually only one or two primary civic meeting places in cities or towns. The consideration of Federation Square as a public square is more appropriately considered under Criterion D.

The design qualities and methodologies of Federation Square were rare at the time of construction but have since been replicated. They are more appropriately considered under Criteria D and E.

Criterion B is not likely to be satisfied at the State level.

CRITERION C

Potential to yield information that will contribute to an understanding of Victoria's cultural history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION C

The:

- visible physical fabric; &/or
- documentary evidence; &/or
 - oral history,

relating to the place/object indicates a likelihood that the place/object contains *PHYSICAL EVIDENCE* of historical interest that is *NOT CURRENTLY VISIBLE OR UNDERSTOOD*.

Plus

From what we know of the place/object, the physical evidence is likely to be of an *INTEGRITY* and/or *CONDITION* that it *COULD YIELD INFORMATION* through detailed investigation.

Executive Director's Response

Archaeology

The history of building at the Federation Square site during the twentieth century has resulted in extensive surface and immediate sub-surface disturbance. Most buildings across the site have basements, and the area beneath the Square contains railway tunnels and the Labyrinth. Given this, it is unlikely that historical archaeological remains have survived. The historical evidence indicates that any historical archaeological remains are unlikely to be of State Level significance.

Other

Federation Square's structures and cladding, exterior, interior, and most structural and mechanical elements, along with models, concept plans, working drawings, oral and documentary histories, including the project archives held by the State Library of Victoria and the National Gallery of Victoria, mean that there is very little physical evidence of historical interest that is not currently visible or understood.

Criterion C is not likely to be satisfied.

CRITERION D

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION D

The place/object is one of a *CLASS* of places/objects that has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, important person(s), custom or way of life in Victoria's history.

Plus

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

Plus

The principal characteristics of the class are *EVIDENT* in the physical fabric of the place/object.

Executive Director's Response

Federation Square is one of the class of 'public square' – a purpose designed public open area in a city or town where people gather. It has a clear association with the development of public squares in Victoria's history. In Melbourne's case, a desire for a public square was expressed from the 1850s but was not realised in any permanent form until the construction of the City Square (corner Collins and Swanston Streets) in 1980. The principal characteristics of 'public squares' are evident in the physical fabric of Federation Square through the large central open space, or the 'square', the laneways leading to it and the buildings framing it.

Criterion D is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION D

The place/object is a *NOTABLE EXAMPLE* of the class in Victoria (refer to Reference Tool D).

Executive Director's Response

Federation Square is a notable example of a public square. It is a fine and highly intact example. It displays design characteristics that are of a higher quality than are typical of the class. Through its size, civic prominence and use as Melbourne's pre-eminent mass gathering place, it displays the principal characteristics of 'public squares' in a way that allows the class to be easily understood and appreciated. There are many squares and public gathering spaces in towns throughout Victoria, but Federation Square is larger, more finely designed, supports more cultural functions and attracts people from across Victoria, nationally and internationally.

Criterion D is likely to be satisfied at the State level.

CRITERION E

Importance in exhibiting particular aesthetic characteristics.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION E

The *PHYSICAL FABRIC* of the place/object clearly exhibits particular aesthetic characteristics.

Executive Director's Response

The physical fabric of Federation Square clearly exhibits particular aesthetic characteristics. The topography, buildings and landscaping of Federation Square has a visually distinctive form, massing, scale, structure and cladding pattern language developed from configurations of angled lines and non-orthogonal geometries including pinwheel tiling. A limited palette of colours, textures and materials including sandstone, zinc and glass joined to steel structures, echoes the predominant features of the surrounding city buildings. The entire design logic emerged from non-orthogonal, rather than traditional orthogonal principles for organising architecture. It uses a unique design grammar of lines and fractal geometries combined to achieve a complex architectural aesthetic of both coherence and difference.

Criterion E is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION E

The aesthetic characteristics are *APPRECIATED OR VALUED* by the wider community or an appropriately-related discipline as evidenced, for example, by:

- *critical recognition* of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline as an outstanding example within Victoria; or
- wide public *acknowledgement of exceptional merit* in Victoria in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc.

Executive Director's Response

The aesthetic and architectural characteristics of Federation Square have been critically recognised by numerous architectural and urban design awards. It is an outstanding example of a departure from Modernist composition, expressed in a unique design grammar which engages with the Australian landscape and global interest in applying complexity, fractal geometries, and computing to architecture.

Federation Square is one of the most awarded projects in the history of the Royal Australian Institute of Architects (RAIA) Victoria, receiving five major awards in 2003, the Victorian Architectural Medal, the Melbourne Prize, the Joseph Reed Award for Urban Design, a Marion Mahoney Award for Interior Architecture, and an Institutional Architecture Award. The aesthetic qualities of composition, forms and patterns seen across Federation Square have been critically acclaimed in state, national and international architectural publications. (Refer to selected reference list).

Criterion E is likely to be satisfied at the State level.

CRITERION F

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION F

The place/object contains *PHYSICAL EVIDENCE* that clearly demonstrates creative or technical *ACHIEVEMENT* for the time in which it was created.

Plus

The physical evidence demonstrates a *HIGH DEGREE OF INTEGRITY*.

Executive Director's Response

Federation Square contains physical evidence that clearly demonstrates a high degree of creative and technical achievement for the time in which it was created. The physical evidence demonstrates a high degree of integrity. Key examples of creative and technical achievement include:

- The design and construction of the decking over the former Jolimont railyards; the first large scale and still the largest expanse of railway decking built in Victoria, and Australia. The high degree of acoustic and vibrational tuning achieved through the decking and building systems to eliminate railway impacts, most notably allows ACMI cinemas to show silent films.
- The visible design and construction of the façade 'wraps' using non-orthogonal geometries in plan and elevation and the three-dimensional structure of the Atrium, which were innovative and technically complex achievements for their time. The design for the Atrium was achieved

through what was one of the most extensive use of 3D computer modelling in Victoria at the time but is now commonly used to create complex façade patterns and built form.

- The Labyrinth system for the intake, storage and dispersal of ambient outside air lies under the Square and substantially reduces the need to run modern air -conditioning systems. The scale of the system with a large field of vertical concrete fins and chambers connected to floor vents in buildings around the square, demonstrates a high degree of technical achievement as the reintroduction and modernisation of a previously obsolete technique.

Criterion F is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION F

The nature &/or scale of the achievement is *OF A HIGH DEGREE* or 'beyond the ordinary' for the period in which it was undertaken as evidenced by:

- *critical acclaim* of the place/object within the relevant creative or technological discipline as an outstanding example in Victoria; or
- *wide acknowledgement of exceptional merit* in Victoria in medium such as publications and print media; or
- recognition of the place/object as a *breakthrough* in terms of design, fabrication or construction techniques; or
- recognition of the place/object as a successful solution to a technical problem that *extended the limits* of existing technology; or
 - recognition of the place/object as an outstanding example of the *creative adaptation* of available materials and technology of the period.

Executive Director's Response

Federation Square exhibits a high degree of achievement for the period in which it was built. It demonstrates an integrated combination of creative and technical innovations, breakthroughs, adaptations and re-introduction of 'lost' technology.

The Labyrinth re-introduced and expanded the scale of a traditional Roman technique to store and circulate air beneath buildings. It is the largest such system in Victoria and Australia. This achievement was recognised with a Planning Institute of Australia (Victoria) Award for Planning Excellence – Ecologically Sustainable Development in 2003.

As the largest suspended decking of its time (35,000 sqm) parts of the structural deck design extended the scope of tolerances for Australian engineering standards at the time. Federation Square received the Engineers Australia's Australian Engineering Excellence Award (2003) and two Institute of Engineers (Victoria) Engineering Excellence Awards.

Criterion F is likely to be satisfied at the State level.

CRITERION G

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to indigenous people as part of their continuing and developing cultural traditions.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION G

Evidence exists of a *DIRECT ASSOCIATION* between the place/object and a *PARTICULAR COMMUNITY OR CULTURAL GROUP*.

(For the purpose of these guidelines, 'COMMUNITY or CULTURAL GROUP' is defined as a sizable group of persons who share a common and long-standing interest or identity).

Plus

The *ASSOCIATION* between the place/object and the community or cultural group is *STRONG OR SPECIAL*, as evidenced by the regular or long-term use of/engagement with the place/object or the enduring ceremonial, ritual, commemorative, spiritual or celebratory use of the place/object.

Executive Director's Response

There is a direct association between Federation Square and:

1. The Victorian community
2. Cultural institution communities. (The cultural groups which visit ACMI, NGV Australia, Koorie Heritage Trust and the Deakin Edge auditorium.)

These associations are strong and special as evidenced by the regular use of, and engagement with, the place since its completion in 2002.

1. The Victorian community

Federation Square is socially significant to the Victorian community as the state's pre-eminent civic space for public gatherings. It regularly hosts large crowds to celebrate, mourn and protest significant state, national and international events.

2. Cultural Institution communities

Within Federation Square, ACMI, NGV Australia, Koorie Heritage Trust and the Deakin Edge auditorium are venues for a wide range of performances, exhibitions, festivals, lectures and cultural events. All these institutions have distinct cultural communities which regularly engage with these spaces.

Criterion G is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION G

The place/object represents a *PARTICULARLY STRONG EXAMPLE* of the association between it and the community or cultural group by reason of its *RELATIONSHIP TO IMPORTANT HISTORICAL EVENTS* in Victoria and/or its *ABILITY TO INTERPRET EXPERIENCES* to the broader Victorian community.

Executive Director's Response

1. The Victorian community

Federation Square is a place which connects the Victorian community to the Centenary of Federation and to other recent events of historical importance. It has been regularly used in times of celebration, grief and protest, such as the Iraq War demonstration in 2003. The public screen allows the live streaming to a mass audience of historically important events such as the 2006 Commonwealth Games and the Apology to the Stolen Generations in 2008.

2. Cultural Institution Communities

Within Federation Square, ACMI, NGV Australia, Koorie Heritage Trust and the Deakin Edge auditorium represent some of Victoria's most important cultural institutions located in Melbourne's arts precinct. They provide particularly strong examples of places which allow the state's cultural communities to experience and interpret art, design, visual, musical, literary, screen, digital and Aboriginal culture.

Criterion G is likely to be satisfied at the State level.

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION H

The place/object has a *DIRECT ASSOCIATION* with a person or group of persons who have made a strong or influential *CONTRIBUTION* to the course of Victoria's history.

Plus

The *ASSOCIATION* of the place/object to the person(s) *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources and/or oral history.

Plus

The *ASSOCIATION*:

- directly relates to *ACHIEVEMENTS* of the person(s) at, or relating to, the place/object; or
- relates to an *enduring* and/or *close INTERACTION* between the person(s) and the place/object.

Executive Director's Response

Federation Square has a direct association with:

1. LAB Architecture Studio and its directors Peter Davidson and Donald L Bates, one of five architectural firms shortlisted at Stage One of the Federation Square Design competition.
2. Bates Smart with whom LAB Architecture Studio partnered with at Stage Two of the design competition.

LAB Architecture Studio has made a strong and influential contribution to the course of Victoria's history through the design of Federation Square, one of the most awarded projects in the history of the Royal Australian Institute of Architects (RAIA) Victoria.

Bates Smart have made a strong and influential contribution to the course of Victoria's history through the design of significant buildings for more than 150 years. Many are in the Victorian Heritage Register including ICI House (VHR H0786), the State Library of Victoria (VHR H1497) and the Royal Exhibition Building (VHR H1501).

The association between LAB Architecture Studio and Bates Smart and Federation Square is evident in the physical fabric of the place, and in documentary resources. The association directly relates to achievements of the firms through the design and construction of the place.

Criterion H is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION H

The place/object allows the clear association with the person or group of persons to be *READILY APPRECIATED BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA*.

Executive Director's Response

Federation Square allows the clear association with LAB Architecture Studio to be readily appreciated better than most other places in Victoria with this association.

Bates Smart's work is more readily appreciated through their other significant work from 1853 to the present day including many places already in the VHR for which they were the sole architects.

Criterion H is likely to be satisfied at the State level for its association with LAB Architecture Studio.

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 Federation Square in the Victorian Heritage Register affects the whole place shown on Diagram 2390 including the land, buildings (exteriors and interiors) the decking, its footings and supports of over the railway lines, the Labyrinth and its related air system, landscape elements including paving, landscaping and planting. The registration also includes all elements which were purpose-designed for the place prior to 2002 such as signage (applied, attached and perforated screens) light fittings, inverted 'L' shaped door handles, and built-in and free-standing furniture. The railway lines and platforms below Federation Square are not included in the extent of registration. 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

It is recommended that a Conservation Management Plan is developed to manage the place in a manner which respects its cultural heritage significance.

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

There are no historical archaeological features or deposits at this place that have been assessed as being of State level significance. If archaeological deposits are found, advice should be sought from the Archaeology Team at Heritage Victoria.

Cultural heritage significance

Overview of significance

The cultural heritage significance of Federation Square lies in the land, buildings (exteriors and interiors) the decking, its footings and supports of over the railway lines, the Labyrinth and its related air system, landscape elements including paving, landscaping and planting. The registration also includes all elements which were purpose-designed for the place prior to 2002 such as signage (applied, attached and perforated screens) light fittings, inverted 'L' shaped door handles, and built-in and free-standing furniture. The railways lines and platforms below Federation Square are not included in the extent of registration.

PROPOSED PERMIT EXEMPTIONS (UNDER SECTION 38 OF THE HERITAGE ACT)

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).

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 a Conservation Management Plan prepared for the place. The Executive Director, Heritage Victoria 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.

A note about references to 'pre and post 2002' in the permit exemptions

Federation Square was constructed between 1996 and 2002. Some areas such as the Ian Potter Centre: NGV Australia, Deakin Edge auditorium and ACMI in the Alfred Deakin Building were designed internally and externally for their specific use or tenant. Other areas were designed as 'shells' for occupation by commercial and retail tenants. There are purpose designed elements across the site, such as furniture and signage, and panelling and lighting configurations to ceilings and walls which were designed by, or in collaboration with, LAB Architecture Studio and Bates Smart. Generally, it is important to retain elements which are part of the original design language. The following permit exemptions refer to these elements as 'pre-2002'.

Current works

The following works were underway at the time of the Executive Director's recommendation. They are not considered to harm the cultural heritage significance of the place and are permit exempt.

- All internal works associated with the SBS relocation (Alfred Deakin Building, Tenancy No. 5).
- All internal works associated with the ACMI refurbishment (excluding any works to the theatres) (Alfred Deakin Building, Tenancy Nos. 6, 7, 8, 9).
- All internal works associated with the Koorie Heritage Trust relocation (Yarra Building, Tenancy Nos. 24A and 24C)
- All internal works associated with the Chocolate Buddha refurbishment (Alfred Deakin Building, Tenancy No. 22).
- All internal works associated with the Beer Deluxe refurbishment (Atrium, Tenancy No. 17; the Square, Tenancy No. 23).
- All internal works associated with the upgrades to Atrium toilets.

Maintenance to all areas of Federation Square

- Routine cleaning and maintenance activities including repair of glazing and cladding where fabric, design, size, form and method of fixing is repaired or replaced like for like.
- Repair and maintenance of hard landscaping including paving, footpaths and street where fabric, design, size, form and method of fixing is repaired or replaced like for like.
- Maintenance, replacement and installation of new services such as plumbing, electrical cabling, surveillance systems, pipes or fire services.
- The installation, removal or replacement of garden watering, fire and other services to the grounds.
- Repair and maintenance of existing lifts and escalators including mechanisms and associated elements.
- Repainting of previously painted external surfaces in the same colour and quality of finish.
- 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, provided the works will not further harm the cultural heritage significance of the place. 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.

Building Interiors

All Building interiors generally

The following works do not require a permit provided that they do not harm pre-2002 fabric.

- Installation, removal or replacement of electrical wiring provided that all new wiring is fully concealed.
- Installation, removal or replacement of bulk insulation and plant in roof spaces.
- Removal or replacement of post-2002 carpets and/or flexible floor coverings.
- Removal or replacement of post-2002 window furnishings such as blinds or curtains and associated hardware.
- All works to interiors of commercial tenancies, excluding the main stair in the Cross Bar Building and provided there is no impact on the exteriors. (Tenancy Nos. 3B, 12, 15, 16, 17, 19, 32, 3D, 22, 11, 18, 20, 21, 24A, 24B, 24C, 25, 26, 27, 28, 29, 30, 23)

Ian Potter Centre: NGV Australia

(Tenancy Nos. 1, 2, 3A, 3C, 4)

- Internal works in NGV gift shop and café.
- Placement and removal of decals/vinyl film and temporary signage (external and internal facing; small and large scale) within commercial spaces, foyers and corridor spaces.
- Document displays provided the works are reversible and do not permanently damage fabric.
- Temporary installation (six months or less) and removal of all structures and equipment required to stage an event or performance in any area, provided the installation methods are reversible.
- Replacement of superseded technology to interior areas of the building including LED signage panels and the like provided that the scale and configuration of the panel is retained.
- All activities associated with the installation of exhibitions in all gallery and foyer spaces provided they are reversible and do not permanently damage any fabric including:
 - Reconfiguration of existing moveable walls and construction of new moveable walls.
 - Installation of plinths, display cases, suspended works and works attached to walls and floors provided the methods of fixing are reversible.
 - Installation of temporary signage including exhibition vinyl film to external and internal facing windows and glazed doors.
 - Lighting for exhibition purposes.
 - Repainting existing painted gallery walls (excluding grey plastered walls).

Atrium

Tenancy Nos. 3B, 15, 16, 17, 32, 3D

- All works to interiors of commercial tenancies, provided there is no impact on the exteriors, including the shared space of the Atrium.

Alfred Deakin Building

Tenancy Nos. 6, 7, 8, 9 (currently occupied by ACMI)

- All internal works excluding works to theatres.
- Removal and replacement of temporary decals/vinyl signage and other forms of signage (small and large scale), on internal and external facing areas where they are currently located provided the works are reversible and do not permanently damage any fabric.

Deakin Edge

- Temporary installation and removal of all structures and equipment required to stage an event, provided the activities are reversible and do not permanently damage any fabric.

Western Shard

- All works approved under permit from Heritage Victoria for Metro Tunnel and Town Hall Station.

Landscape (all outdoor areas)

- The process of gardening, mulching, removal of dead plants, disease and weed control, and pruning.
- Replacement of plantings with matching species (excluding trees).
- The removal or pruning of dead or dangerous trees to maintain safety and the management of trees in accordance with Australian Standard; Pruning of Amenity Trees AS 4373-1996. The Executive Director must be notified of these works within seven days of commencement works.
- Subsurface works involving the installation, removal or replacement of watering systems or services outside the canopy edge of significant trees in accordance with AS4970 and on the condition that works do not impact on archaeological features or deposits.
- Management of trees in accordance with Australian Standard; Protection of Trees on Development Sites AS 4970-2009.
- Removal of plants listed as noxious weeds in the *Catchment and Land Protection Act 1994*.
- Vegetation protection and management of possums and vermin.
- Installation of bollards and other hostile vehicle mitigation devices along the Flinders Street and Swanston Street extremities of the site.
- Non-structural alterations to areas of the carpark which fall within the extent of registration.
- Non-structural alterations to roadways including River Terrace and Russell Street Extension.

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 six months after which they are removed, and the structures are not located in a place where they could damage any fabric.
 - The introduction of temporary security fencing, scaffolding, hoardings or surveillance systems to prevent unauthorised access or secure public safety for a maximum period of six months after which they will be removed, and the structures are not located in a place where they could damage any fabric.
- The use of temporary micro tenancies such as food trucks and the like.
- Temporary works for operational purposes, for example, the establishment of temporary wayfinding/directional signage.
- Non-structural alterations to all existing promotional elements including billboards and flagpoles.

Other

- All works to ensure the continuation of existing rail services.

RELEVANT INFORMATION

Local Government Authority	City of Melbourne
Heritage Overlay	No
Heritage Overlay Controls	No
Other Overlays	City of Melbourne Planning Scheme: DDO10 (Schedule 10 to Clause 43.02 Design and Development Overlay), Amendment C314
Victorian Aboriginal Heritage Register	No
Other Non-Statutory Listings	National Trust of Australia (Victoria) File No. B6873
Other names	Fed Square

HISTORY

River edge to city edge

The site of Federation Square adjoining the Yarra River (Birrarung) lies along the traditional gathering areas within the wider lands of the peoples of the Kulin Nation, including the Boon Wurrung and the Woiwurung (Wurundjeri) peoples.

The land now occupied by Federation Square was originally an open swampy area between the edge of the Hoddle Grid and the Yarra River. In 1838, three years after the establishment of Melbourne, it was made a public reserve and by 1854, buildings on the site included the City Coroner and Registrar's Office. In 1871 the Melbourne City Morgue was constructed on the site, but it ceased operations in 1883 due to public concerns about unhygienic activities in such a central location and was demolished in 1890.

From the 1880s onwards, this prominent corner was incorporated into Melbourne's burgeoning public transport network. In 1888 the third and current Princes Bridge opened and Princes Bridge Railway Station was expanded considerably. In 1905 construction started on the new Flinders Street Station which opened in 1910 and included an underground tunnel to Princes Bridge Railway Station. During the twentieth century the intersection at Flinders and Swanston Streets was one of Melbourne's most recognisable junctions, framed by four high profile buildings: St Paul's Cathedral, Young and Jacksons Hotel, Flinders Street Station and Princes Bridge Station.

During the 1960s, the original Princes Bridge Station buildings were demolished to allow for the 1967 Princes Gate development which included the Princes Gate Towers (Gas and Fuel Corporation towers) and the Princes Gate Arcade shops, carpark and public terrace. The Gas and Fuel towers were demolished in 1997 in preparation for the Federation Square project which had been announced by the State Government in the previous year.

Melbourne's public squares and urban design

In 1837 Melbourne was formally surveyed and the 'Hoddle Grid' of central city streets was laid out by surveyor Robert Hoddle. From at least the 1850s this was criticised for omitting a public square. While Melbourne had spaces used for public gatherings, these included the steps and forecourts of existing state institutions such as Parliament House and the State Library of Victoria rather than dedicated spaces. During the late nineteenth century, regular calls for a public square within the city continued.

As Melbourne's size, population and economy grew in the early 1900s, these discussions gathered pace. From the 1920s the site of Princes Bridge Station and its surrounds was considered as a potential location for a civic or public square. Architectural and urban design concepts were

developed to enhance its appearance, use and connection from the CBD to the Yarra River. Successive schemes proposed civic plazas and commercial spaces on top of decking over the railway yards. Plans included a mix of public and private facilities, shops, a tourist bureau, apartments, hotel, theatre, gardens and even a new Town Hall.

In 1966, the Melbourne City Council purchased land on the corner of Swanston and Collins Street for a City Square. By 1968 a temporary square of grass and paving was installed and in 1976 an architectural competition was launched. In 1980 the new City Square by Denton Corker Marshall was opened. This Square was redeveloped in the 1990s and altered again in 2000 before its demolition in 2017 for the Melbourne Metro tunnel works.

The brief for Federation Square

At the time of Federation in 1901, Melbourne was the capital of the new Australian Commonwealth, and the seat of Federal Parliament. In 1994, as the Centenary of Federation approached, the Victorian Government announced that the Princes Bridge Station site would be redeveloped as a public square as the State's principal project commemorating the Centenary of Federation. Around this time, plans were announced to remove forty-one rail lines which made a substantial deck structure at the site possible. In 1996 the State Government and Melbourne City Council funded and launched an international design competition for the site. It was to include a public plaza, or square, a performing arts space, a gallery space, a large new institution known as the 'Cinemedial Centre' with auditoriums, exhibition spaces and offices, a wintergarden and ancillary bars cafes and retail. The 'Federation Square' project attracted significant Commonwealth monies under the Federation Fund.

Design competition stages: emergent design logic and changes to brief

A two-stage competition process yielded five shortlisted designs from 177 entries at Stage One, including the design submitted by LAB Architecture Studio, who were a London based firm. For Stage Two, they were required to partner with a Melbourne based architecture firm and in 1997, Davidson invited Bates Smart to be joint venture partners. Key engineering design services included Hyder (decking) with London-based firms, Atelier One (facade and special structures) and Atelier Ten (environmental services including the Labyrinth). The winning design was announced on 28 July 1997 and LAB Architecture Studio and Bates Smart were appointed as joint architects and interior designers. Peter Davidson and Donald Bates (LAB Architecture Studio in association with Bates Smart Melbourne) were the design architects, and Peter Davidson, Donald Bates, Roger Poole and Robert Bruce (LAB Architecture Studio in association with Bates Smart Melbourne), were the project architects. The design remained with LAB Architecture Studio, with Bates Smart having major involvement in design development and documentation.

Bates Smart was founded in Melbourne in 1853 by Joseph Reed. After many partnership changes in the late nineteenth century, the firm became known as Bates Smart McCutcheon in 1926 when (Sir) Osborn McCutcheon became a partner. The firm has been known as Bates Smart since 1995. The firm has made (and continues to make) an important contribution to Melbourne's built environment by producing many significant buildings in Victoria, many of which are included in the Victorian Heritage Register.

LAB Architecture Studio was founded in London in 1994. Directors Peter Davidson (educated at NSW Institute of Technology – now UTS) and Donald L Bates (educated at University of Houston) worked with international architectural theories and practices to generate built forms which broke with Modernism. Bates also worked in Daniel Libeskind's office on the 1987 Berlin 'City Edge' design (exhibited as one of seven international projects in the 1988 *Deconstructivist architecture* exhibition

at MOMA, New York) and the Jewish Museum. Not ascribing to the Deconstructivist label, Davidson and Bates' broader influences included Stan Allen's 'Object to Field' architectural theory work on spatial organisation emerging from site context studies, complex fractal and computational geometries, Alberto Giacometti's drawings with multiple rather than singular lines, and James Turrell's artworks of light-filled spaces. Each body of work challenged human perceptions by blurring the hard edges of traditional lines, form and space.

For Federation Square LAB Architecture Studio also considered the woven lines of tartan, digital line-making, and Melbourne's networks of streets subdivided by lanes. Bates and Davidson led a research-driven iterative design process to develop the entire site's non-orthogonal vocabulary from precinct layout, to building forms and facades, as well as the treatment of interior volumes and surfaces, fixtures, fittings and furniture.

The design of Federation Square changed significantly between Stage One and Two and the announcement of their winning design in July 1997. Their concept was refined and changes were made to the brief, particularly:

- Cinemedia (now the Australian Centre for the Moving Image (ACMI)) was originally proposed to be located where the Ian Potter Centre: NGV Australia is now, but was moved to its current location in the Alfred Deakin Building.
- Proposed greenhouse spaces were replaced with an indoor amphitheatre (now Deakin Edge), South Commercial building (now Yarra Building) and function centre (Zinc).

In 2003 Peter Davidson summarised the connection between the design and the commemoration of Federation, saying '... the idea of a federated system is ... at the heart of the entire project. It's about independent identities that come together to form a larger whole. ... something that centres around coherence and difference. Differences about individual entities, coherence about the whole they form.' The artwork to the paving in the public square, *Nearamnew*, by Paul Carter in collaboration with LAB Architecture Studio, was commissioned by the Federation Square Public Art program to commemorate Federation, referencing the global, regional and local levels found in a federally organised society.

Multiple design commissions: design detailing and construction processes

With the ambition to construct Federation Square by 2001, the detailed design development proceeded in parallel with construction of the decking in stages over working rail lines, followed by the Labyrinth, surface topography and buildings. Using a combination of hand-drawing, Computer Aided Design (CAD) and emerging 3D computer programs for modelling and documentation (for the Atrium structure), the non-orthogonal geometric language evolved to allow for subtle changes in plan and elevation as the individual building commission briefs were detailed. The Square, NGV Australia, Deakin Edge and ACMI in the Alfred Deakin Building were the most detailed architectural commissions including interiors and furniture. Features such as custom typography and signage and the tension cable suspended catenary lighting system, were also specially developed for the project.

Critical reception and public use

From 1997 the project evoked strong public views, both positive and negative regarding its architectural and urban design merits. Public concern over blocked views to St Paul's Cathedral from Princes Bridge led to the reduction in height of the Western Shard. Since its completion in 2002 Federation Square has become the principal public gathering space for Victorians, from the first event New Year's Eve 2002, to the live streaming of the 2006 Commonwealth Games, and the Apology to the Stolen Generations (2008).

In the 21 years since its design, and 16 years since completion, Federation Square has been positively acclaimed in state, national and international critical texts on architecture. In *Melbourne Architecture* (2009) Philip Goad describes the whole as ‘a work of art ... all-encompassing – in its design, its architecture, its spaces and its experience as a piece of urban theatre.’ The place is one of only three individual site entries for places less than thirty years old in *The Encyclopedia of Australian Architecture* (2012). The other two are Parliament House, Canberra (completed 1988 for the Bicentenary), and the National Museum of Australia (completed 2001 for the Centenary of Federation). The editors and editorial committee determined that these places had become entirely iconic, and due to their large size and complexity, they had reached a degree of prominence by 2010. In his international text *The Story of Post-modernism* (2011), Charles Jencks describes and illustrates the Federation Square project in detail, noting its achievement as one of a number of sites at the time exploring the complexity paradigm, and disrupting Modernist architecture’s ‘remorseless repetition’.

Federation Square’s cultural institutions NGV Australia, ACMI and the Koorie Heritage Trust, along with the Deakin Edge auditorium, have enabled and extended opportunities for understanding Victorian and Australian cultural practices while engaging with international audiences and trends in art, design, and digital cultures. Since 2002, ACMI’s cultural remit has expanded across art, film, television, games, digital culture and emerging forms, becoming the most visited attraction at Federation Square and the world’s most visited museum of the moving image in the 2016-2017 financial year. Moving to Federation Square in 2015, the Koorie Heritage Trust has placed Aboriginal Victorians’ contemporary and traditional cultures at the centre of Melbourne’s premier gathering site – significantly re-connecting people with this traditional gathering area.

CONSTRUCTION DETAILS

Architect name: LAB Architecture Studio and Bates Smart
Builder name: Multiplex
Construction started date: 1998
Construction ended date: 2002

VICTORIAN HISTORICAL THEMES

- 06 Building towns, cities and the garden state**
 - 6.6 Marking significant phases in development of Victoria’s settlements, towns and cities

- 08 Building community life**
 - 8.5 Preserving traditions and commemorating

- 09 Shaping cultural and creative life**
 - 9.2 Nurturing a vibrant arts scene
 - 9.3 Achieving design and artistic distinction
 - 9.4 Creating popular culture

PHYSICAL DESCRIPTION

Federation Square is composed of a series of large interconnected buildings and spaces on the northern and eastern edges and dispersed smaller buildings around the southern and western edges, all arranged around an irregular-shaped public square. Between and within the buildings are external steps and covered walkways.



1. The Square, or public plaza
2. St Paul's Court
3. Landscape features (located across the site)
4. The Deck (below the Square – not visible on above plan)
5. The Labyrinth (below the Square– not visible on above plan)
6. The Atrium
7. Ian Potter Centre: NGV Australia
8. Deakin Edge auditorium
9. Crossbar
- 10a. Alfred Deakin Building (ACMI)
- 10b. Alfred Deakin Building (SBS)
11. Building (Beer Deluxe)
12. Yarra Building (Koorie Heritage Trust)
13. Transport Hotel Building
14. Western Shard
15. Eastern Shard
16. Zinc Building

External spaces

1. *The Square* is an irregularly-shaped open space, sculpted to the ground topography, rising approximately six metres from Swanston Street to the eastern end of the site, near the Atrium. The buildings form an irregular U-shape around the square, oriented to the west. The surface of the Square incorporates the artwork *Nearamnew* comprising approximately 467,000 cobblestones of variegated coloured Kimberley sandstone. The design consists of three parts inscribed into the cobbled surface: the whorl pattern which forms the envelope of the design, nine ground figures and nine vision texts. Beyond the Square, on all sides of the site, the paving transitions to bluestone laid in patterns resembling the zinc-clad paneling on buildings, intersected with longer straight-line forms in both paving and raised seating. A catenary lighting system comprising a tensile cable net connected to the surrounding buildings is suspended above the Square.

2. *St Paul's Court* is a roughly triangular area of Federation Square directly opposite the twin steeples at the southern end of St Paul's Cathedral. The court's surface rises from the corner of Flinders and Swanston Streets into the cobbled area and up a flight of steps into the Square. To the east there are commercial and retail outlets.

3. *Landscape features* including masonry and concrete faced planters and terraces designed as seating and steps are located across Federation Square. Planters are also located in the Atrium. There are established eucalyptus trees within the Square and a row of established Plane trees between the Yarra Building and Princes Walk.

Structures

4. *The Deck* supporting Federation Square is constructed over the Jolimont railyards, supported by steel beams, concrete 'crash walls', and more than 4,000 vibration-absorbing spring coils and rubber padding.

5. *The Labyrinth* is a system for the intake and storage of ambient outside air that can be dispersed internally as cool or warm air according to internal temperatures. The structure is an expanse of zig-zag surface corrugated concrete walls laid in the form of a maze. The structure is situated below the deck where the site slopes upward towards the Atrium and connects with surrounding buildings through channels for air movement.

Buildings

The building forms combine larger 'filaments' and smaller 'shards' which are seen in the plan and in the design of the roof's zinc sheeting and glazing. The roof is considered as a 'fifth façade', designed to be viewed from the surrounding buildings. The building façade design is based on the pinwheel (triangular) tiling pattern in two and three-dimensional combinations. The pinwheel steel façade structures are each covered in a unique 'façade wrap' design incorporating different combinations of cladding in sandstone, zinc and glass to accommodate different requirements for internal light levels and vertical services. The expression of lines and volumes is continued into the interiors, particularly in NGV Australia, Deakin Edge and ACMI in the Alfred Deakin Building with lighting configurations, and the ceiling and wall surfaces expressed in plaster, zinc cladding and glass. Custom inverted 'L' shaped metal door handles are evident in all buildings.

6. *The Atrium* is a five-storey covered laneway or street constructed from a three-dimensional grid in steel with glazed panels, running north-south from Flinders Street to the Yarra River walk and connecting Ian Potter Centre: NGV Australia to the Square. Above the Atrium entrance from Flinders Street is a large black metal screen with perforations spelling out 'The Ian Potter Centre NGV Australia'. Retail and hospitality spaces line the central portion at Flinders Street level.

7. *Ian Potter Centre: NGV Australia* is situated along the Russell Street edge of Federation Square, and consists of two north-south 'filaments', with smaller 'inter-filament' spaces in between. The central access gallery and reception area is located where the two filaments meet, and are intersected by the straight line form of the Crossbar building. The ground level circulation areas have floors of Kimberley sandstone, with galleries and shop floors of recycled ironbark. Ironbark floors and vents continue in galleries on the upper levels. Internally, the interior walls and ceilings of the foyer rising up through the floors are complex volumes which follow smaller intersecting lines within the filaments. This expression of lines and volumes is continued throughout the interiors through the lighting configurations and wall sections which vary between surfaces of plaster, primarily in the filaments, and zinc cladding, glass and grey plaster more prominent in the inter-filament spaces. The railings around the escalators, the theatrette wall panelling, and foyer reception desk have different intersecting materials and forms that were designed to appear to be 'embedded' in each other like cutting through a section of rock. A suite of fitted and loose furniture is found throughout the building complex including: Members' Lounge fitted kitchen counter, bookcase and newspaper/magazine stand, and various timber benches and stools in the galleries.

8. *The Deakin Edge auditorium* is located at the southern end of the Atrium and is an indoor auditorium which can be enclosed at the northern end by a moveable wall. As a continuation of the Atrium, a three-dimensional, double walled, grid of metal-framed glass panels wraps around the southern end of the auditorium. It frames the stage and allows views to the Yarra River and beyond. The ceiling has irregular panelling and lighting complementing the glazing. The flooring, stage and seating is in timber in two varieties of reclaimed ironbark (red and grey). The seats are moulded timber ply, and the wall panelling is laid in faceted panels. The stage is stepped with the lower steps housing lift-up seat panels and there is a concrete-lined 'green room' below the stage.

9. *The Crossbar building* is a straight-line form clad in perforated black metal punched with irregular digital dot perforations, situated at an angle to both the Ian Potter Centre: NGV Australia and the Atrium, slicing through the two. The western half of the Crossbar has three levels above the Square and extends down into a basement service corridor.

10. *The Alfred Deakin building* encloses the northern side of the Square and consists of two large building 'filaments' clad in a pinwheel wrap and joined by a glass central arcade. The eastern half of the building is occupied by ACMI and contains two cinemas, a function room, retail space and café, and a below-ground screening space on the Flinders Street side of the Square, which runs parallel to Flinders Street and the railway lines. The western half is occupied by SBS and adjoins steep stairs from the upper Square down to Flinders Street. The arcade between the two main forms also connects Flinders Street to the Square. The interiors of the cinemas feature acoustic textile wall panelling punctuated by slit-shaped lights, and a mix of seat colours; black and yellow in Cinema One, and black and red in Cinema Two.

11. *A small two storey building* faces Flinders Street and externally connects the Alfred Deakin building to the Atrium. The internal fitout is to accommodate the current tenant, Beer Deluxe.

12. *The Yarra Building* is located on the southern boundary and is clad in a pinwheel wrap. It encloses the Square on its southern side, with steps to the riverside walk on either side. There is an open balcony facing the river. The interiors were designed by Lyons Architecture in 2015 to accommodate the current tenant, the Koorie Heritage Trust.

13. *The Transport Hotel building* is located at the south-western corner, opposite the railway station and at the beginning of Princes Bridge. The main forms are clad in black perforated metal

wrap and angled zinc panels. The Taxi bar is clad in panels of glass with louvered openings and has an external 'T' sign in a dot/LED graphic. On the rear elevation, facing the Square is a sandstone faced stage with metal canopy below a series of digital screen panels.

14. *The Western Shard* is located at the north-western corner, on the corner of Swanston and Flinders Streets. It is a glass-walled pavilion embedded with smaller forms in zinc cladding, with a steel and glass staircase to a large basement room which has underground access to the Eastern Shard.

15. *The Eastern Shard* is located further east along Flinders Street from the Western Shard and is a zinc-clad building with slits of irregular-shaped windows and channels for digital screens which can feature text or coloured illuminations. There is a retail tenancy at ground level.

16. *Zinc Building* is located between the Yarra River and the Ian Potter Centre: NGV Australia. It is a free-standing single-storey pavilion with metal portico main entrance.

ARCHAEOLOGY

There are no historical archaeological features or deposits at this place that have been assessed as being of State level significance.

INTEGRITY/INTACTNESS

Intactness – The intactness of the place is excellent. There have been exterior alterations to the southern and eastern cladding and digital screens of the Transport Building. There have been interior alterations to the Western and Eastern Shards, the Transport Building, the Alfred Deakin Building, NGV shop and the Yarra Building (August 2018).

Integrity – The integrity of the place is very good. The cultural heritage values of the place can be read in the extant fabric (August 2018).

CONDITION

The place is in very good condition. Some localised areas of glass and zinc cladding across the site are more weathered than others (August 2018).

COMPARISONS WITH SIMILAR PLACES IN THE VICTORIAN HERITAGE REGISTER (VHR)

When places are assessed for inclusion in the VHR, they are compared with similar places already in the VHR. These are discussed in categories below.

Public squares and civic gathering spaces in the VHR

Ararat Civic Precinct (VHR H2286)

The Ararat Civic Precinct is of architectural, historical and aesthetic significance to the State of Victoria. It is significant as an expression of the wealth and community spirit of one of the more important municipalities to emerge from Victoria's gold rush era. It comprises the former Shire Hall and Town Hall together with War Memorials commemorating the Boer War, World War I and World War II in a landscaped setting in the main street of Ararat. The former Shire Hall and Town Hall are architecturally significant as outstanding examples of Classical style civic buildings. The former Shire Hall is a notable example of a municipal building in a Roman Revival mode and the former Town Hall is one of the most impressive late nineteenth century provincial town halls built in Victoria. The Ararat Civic Precinct is of aesthetic significance as for its collection of buildings and memorials in a landscaped setting. It is enhanced by its fine collection of memorials, the row of mature palm trees and the cast iron lamp stands along Barkly Street, and forms a prominent feature in the Ararat streetscape.



Ararat Civic Precinct (VHR H2286)

Shrine of Remembrance (VHR H0848)

The Shrine of Remembrance, Melbourne, is of historical, archaeological, architectural, aesthetic and social significance to the State of Victoria. It is of historical significance as the pre-eminent war memorial in the State. When the project was conceived, Melbourne was the capital of Australia and the seat of Federal Parliament and this resulted in the grandest war memorial in Australia, until the Australian War Memorial was built in Canberra in 1941. The Shrine of Remembrance is of archaeological significance for its potential to contain archaeological evidence of the design, construction, use, and remediation of air raid precaution slit trenches constructed during World War II (1939-45). The Shrine of Remembrance is of architectural significance for the large and imposing memorial building, its distinctive, classically derived design which draws on symbolic Greek sources. It is important for its prominent siting, strong axiality, the variety of materials used (which are all Australian in origin), the unusual emphasis placed on the interior space, the ray of light in the sanctuary and the array of major sculptural works. The significance of the Shrine is enhanced by its dominant presence in the urban environment and a clear view of the place from outside the site. Views to and from the Shrine have been considered important since its construction. The Shrine of Remembrance is of aesthetic significance for its design as a civic meeting place for remembrance and ceremonial purpose. Its design and setting is characterised by a sense of grandeur, solemnity and separateness which is heightened by its isolated and elevated siting on the edge of the central business district and its highly formal and axial planning. The Shrine of Remembrance is of social and spiritual significance as the preeminent war memorial in the State. It has provided a focus for public events, a gathering place, and place for private reflection since its completion in 1934.



Shrine of Remembrance (VHR H0848)

Summary of comparisons with public squares and civic gathering spaces in the VHR

Ararat Civic Precinct is one of the few purpose designed public squares included in the VHR. It is a notable example of the nineteenth century concept of a civic or public square. While not strictly a public square, the Shrine of Remembrance has provided a focus for public events, as a gathering place, and a place for private reflection since its completion in 1934. Like both of these places, Federation Square was purpose designed as a place for public gathering and the square or gathering point is an integral part of the design. Federation Square is significant to Victoria as it attracts visitors from across the State as well as nationally and internationally. It has become the pre-eminent mass gathering place in Melbourne and allows for the collective sharing and live screening of major events to mass audiences.

Places designed in international styles in the VHR

Former Mowbray College Patterson Campus, Melton (VHR H2319)

The former Mowbray College Patterson Campus is of architectural, aesthetic and technological significance to the State of Victoria. It was designed and constructed between 1982 and 1997 and is notable as a rich and innovative example of architectural Post-modernism and considered to be an exemplar of the style in Victoria. It is an inventive and intact example of 1980s school design and planning and an important example of the reforming school designs of the period. It is significant as a large collection of buildings in a consistent style and constructed within a relatively short period of time which were designed to provide an informal and humanised educational environment reflecting contemporary educational ideals and drawing on the notion of the school as a village. The former Mowbray College Patterson Campus has been described as 'Melbourne's most joyful set of postmodern structures'. It is widely regarded as an innovative and influential project, which received considerable attention in the architectural press and was the recipient of several major architectural awards. It is a notable example in Victoria of the work of the influential architect, critic and academic Norman Day, and reflects Day's interest in contextual design and the principles of Post-modernism.



Former Mowbray College Patterson Campus (VHR H2319)

Newman College, Melbourne (VHR H0021)

Newman College is of architectural, aesthetic historical and social significance to the State of Victoria. It is a Catholic residential college at the University of Melbourne and was designed by Walter Burley Griffin in association with Augustus A. Fritsch who were commissioned by the Roman Catholic Church in 1915. It is of architectural and aesthetic significance as an outstanding example of the work of Walter Burley Griffin and for its links with the Chicago School and the architecture of Frank Lloyd Wright, with whom Griffin was employed, and as an expression of Griffin's architectural style, having the distinctive use of stone and concrete, of ornament and the controlled use of space as its hallmarks. It demonstrates Griffin's ability to design every aspect of a building down to the finest detail. At Newman College this includes all fittings, fixtures and furniture. Newman College is of historical and social importance for its place in the history of tertiary education in Victoria and the development of Catholic lay culture in Melbourne.



Newman College (VHR H0021)

Summary of comparison with places designed in international styles in the VHR

Like the Former Mowbray College Patterson Campus and Newman College, Federation Square has a complex but coherent set of forms and patterning which represents the development of particular international design ideas at the times of their construction. All three places exhibit highly resolved and cohesive designs. Newman College and Federation Square in particular demonstrate the design of every aspect of the place, including fittings, fixtures and furniture. Newman College and Federation Square both exhibit an extensive range of buildings with fine detail of cladding and interiors, and demonstrate the architects' direct engagement with the ideas, practices and practitioners of the period.

Victorian State cultural precincts

National Gallery of Victoria (VHR H1499)

The National Gallery of Victoria (NGV) is of architectural, historical and social significance to the State of Victoria. It opened in 1968 and was conceived of as part of a wider Victorian Arts Centre complex designed by Roy Grounds in 1960. The NGV 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. It is his best-known work and provoked a mixed reaction from the architectural profession. Grounds was awarded the RAIA Gold Medal in 1968 and was knighted the same year. The NGV is significant as the most ambitious and successful of the works from the post-World War II period to 1960 which contributed to the development of a modern Australian architecture. This period resulted in a specific Australian response to the Modern Movement in Europe and America with its experimentation in structure and expression. The NGV and the Arts Centre is of architectural significance as a highly detailed, integrated design demonstrated through the internal finishes and the design of furniture and fittings. The NGV is of historical significance as the first major public building to be constructed in Victoria in the fifty years following World War I, and the first entirely new Art Gallery to be constructed in Australia after World War II.



National Gallery of Victoria (VHR H1499)

Victorian Arts Centre (now known as Arts Centre Melbourne) (VHR H1500)

The Victorian Arts Centre is of architectural, aesthetic, historical and social significance to the State of Victoria. It is of historical significance as a major cultural institution and as the primary focus for the performing arts in Victoria. It 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. Grounds was awarded the Royal Australian Institute of Architects (RAIA) Gold Medal in 1968 and was knighted in the same year. It is also 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. 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.



Right: Victorian Arts Centre (VHR H1500)

Summary of comparisons with Victorian State cultural precincts

Like the NGV and the Arts Centre, Federation Square has a similar civic objective. Each project was led by the Victorian Governments of their day and are examples of distinctive architectural styles particular to their period. They are cultural building programs on a large scale with associated pedestrian walkways, gardens and hospitality tenancies. Federation Square presents as singular and integrated design, produced within a short time frame for design and construction. By contrast the NGV and the Arts Centre which were commissioned and then gradually completed over almost 20 years. Like the spire of the Arts Centre, the non-orthogonal and pin wheel design elements of Federation Square have provided Melbourne with an important visual image which is referenced in a variety of places including Melbourne trams and marketing ephemera.

SUMMARY OF COMPARISONS

The development of Federation Square was an ambitious civic, cultural and architectural achievement. Like other places which have gained iconic status, such as the NGV, the Arts Centre and the Sydney Opera House it demonstrates a highly innovative and experimental approach to architecture. It reflects an interest in the Australian landscape combined with international design theories of the period. Like many other places, nationally and internationally, which are designed in an unfamiliar architectural style, Federation Square polarised public and expert opinion, but this has contributed to Federation Square's iconic status. It has also changed the orientation of Melbourne by creating a large public space to the south which has become an informal meeting place and a place for mass gatherings at times of celebration, joy, commemoration and sorrow, both organised and impromptu. The impact of this resonates across Victoria and more broadly, with visitors from across the State joining together to share historic events, and by the sharing of those events through mainstream and social media. In a comparatively short period of time, and through its deliberate and considered civic intent, Federation Square has become a valued place of shared social and cultural experiences.

KEY REFERENCES USED TO PREPARE ASSESSMENT

Stan Allen, 'From Object to Field', *Architectural Design*, Vol. 67, No. 5/6, May - June 1997, pp. 24-31.

Andrew Brown-May and Norman Day, *Federation Square*, Melbourne: Hardie Grant Books, 2003.

Architectural Australia 92(2), 2003, pp.46-69. [Special issue on Federation Square]

Peter Davidson and Donald L Bates, Editorial for "Architecture after geometry" [special issue] *Architectural Design*, Vol. 67, No. 5/6, May - June 1997, pp. 6-11.

Kim Dovey, *Fluid City: transforming Melbourne's urban waterfront*, Sydney: UNSW Press, 2005.

Philip Goad, *Bates Smart, 150 years of Australian architecture*, Fishermans Bend, Vic. : Thames & Hudson, 2004.

Philip Goad, *Melbourne Architecture*, 2nd Ed., Watermark Press, 2009.

Charles Jencks, *The Story of Post-modernism*, Chichester, West Sussex: John Wiley & Sons Ltd., 2011.

Philip Johnson and Mark Wigley, *Deconstructivist architecture*, Boston: Little, Brown and Co.: New York Graphic Society Books [distributor], c1988.

John Macarthur, 'Federation Square', in Philip Goad and Julie Willis, eds, *The Encyclopedia of Australian Architecture*, Melbourne: Cambridge University Press, 2012, p. 246.

Andrew May, 'City Square' School of Historical & Philosophical Studies, The University of Melbourne, July 2008, <http://www.emelbourne.net.au/biogs/EM00353b.htm>

National Trust of Australia (Victoria) Classification Report, Federation Square, B6873.

John Warwicker, 'A Virtual Square in a global square', *Eye, International Journal of Graphic Design*, Issue 34, Volume 9, Winter 1999 (Public Realm Special Issue), pp. 38-44.

Selected Interviews:

Daine Singer, Director Daine Singer Gallery and curator of '*Draw the Line: the Architecture of LAB* (2009) NGV Australia.

Fed Square Pty Ltd (and CEO's of ACMI, Ian Potter Centre: NGV Australia, Koori Heritage Trust).

Felicity Watson, Advocacy Manager, National Trust of Australia (Victoria).

Jill Garner, Victorian Government Architect.

LAB Architecture Studio: Lead architects (Donald Bates, Architect – Director; and Peter Davidson, a Founder and former Director); former Design Associates: (Tim Hill and James Murray).

Professor Julie Willis, Dean, and Dr Stuart King, Senior Lecturer in Architectural Design and History, Faculty of Architecture, Building & Planning, University of Melbourne.

Stephen Banham, Typographer, Letterbox and Lecturer in Communication Design at RMIT.

Ray Tonkin, Heritage consultant and former Executive Director, Heritage Victoria.

ADDITIONAL IMAGES
EXTERIORS GENERALLY



2018, Flinders Street elevation.



2018, Russell Street elevation.



2018, Swanston Street elevation (buildings left to right: Alfred Deakin Building, Crossbar, Yarra Transport, connected by catenary lighting system).



2018, View towards Swanston Street with catenary lighting over Square.



2018, Nearamnew (detail) by Paul Carter.



2018, Looking towards St Paul Court and St Pauls Cathedral. Western shard is on the left and Eastern Shard is on the right.



2018, Bluestone paving and seating.

THE ATRIUM AND IAN POTTER CENTRE: NGV AUSTRALIA



2018, Ian Potter Centre: NGV Australia perforated metal sign in Atrium entrance area.



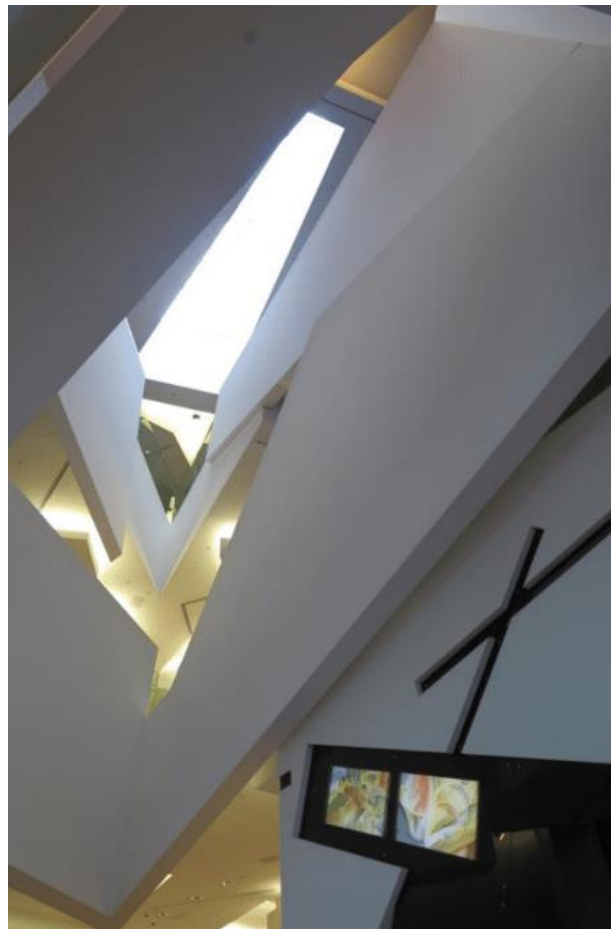
2018, Southern side of Ian Potter Centre: NGV Australia showing glazed spaces between filaments, and plan of NGV.



2018, Ian Potter Centre: NGV Australia, foyer and desk, looking towards Federation Square.



2018, Ian Potter Centre: NGV Australia sculpture gallery with zinc panelling and plastered walls.



2018, Ian Potter Centre: NGV Australia, foyer void and embedded screens.



2018, Ian Potter Centre: NGV Australia, digital and applied signage



2018, Ian Potter Centre: NGV Australia, Members' lounge bookcase.



2018, Ian Potter Centre: NGV Australia theatrette.



2018, Example of inverted 'L' door handles designed by LAB. (Western Shard basement).



2018, View across north-eastern corner of site showing black clad form of Crossbar through the NGV and Atrium filaments, plus continuous cladding effect including roof.



2003, Ian Potter Centre: NGV Australia, galleries showing ironbark floors, ceiling details, offset partition walls and sketching stools designed by Tom Sloan in association with LAB (Peter Davidson).
Source: LAB Architecture Studio

DEAKIN EDGE AUDITORIUM



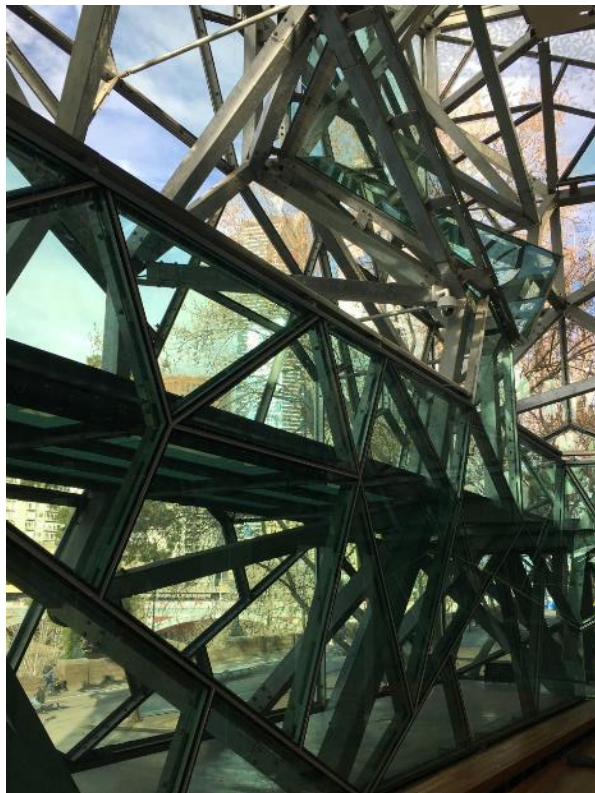
2018, Exterior of rear of Ian Potter Centre: NGV Australia, looking west towards the exterior of Deakin Edge auditorium.



2018, Deakin Edge auditorium, looking towards the stage and beyond to the Yarra River.



2018, Deakin Edge auditorium, view from the stage.

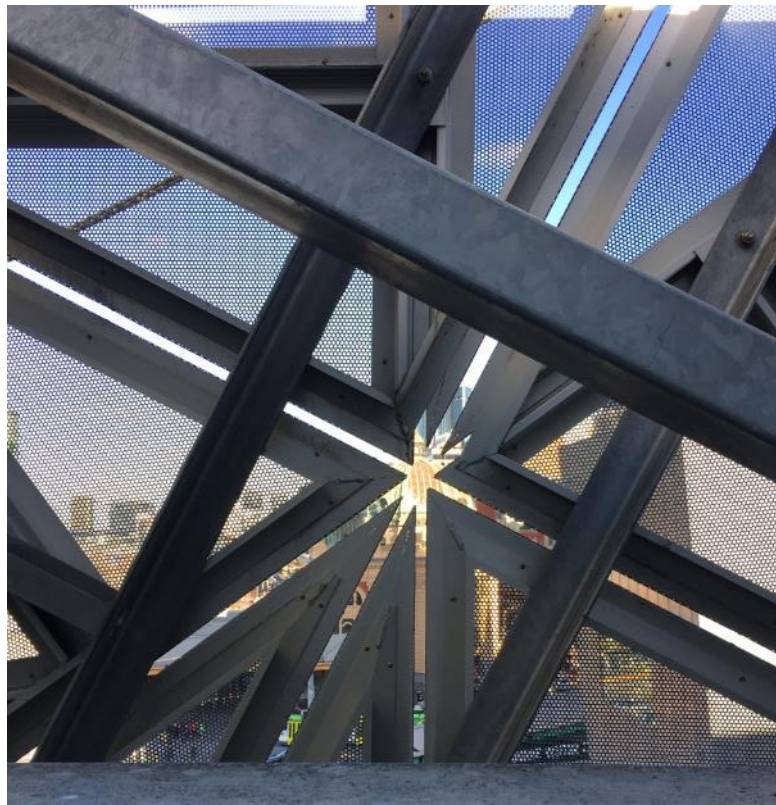


2018, Deakin Edge auditorium, view towards the Yarra River.

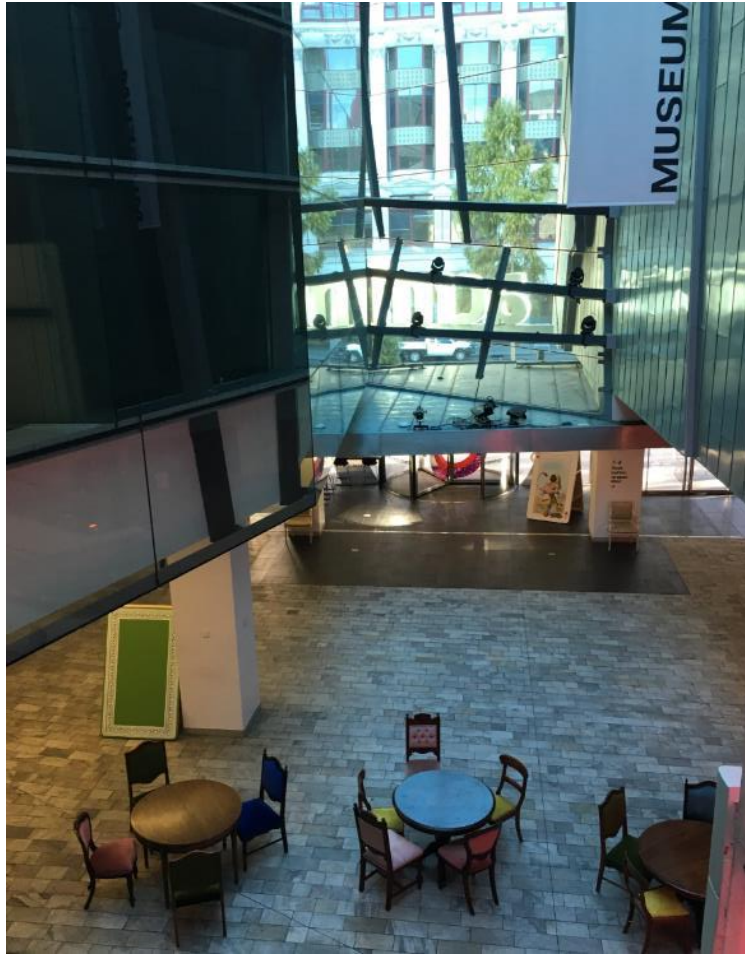
ALFRED DEAKIN BUILDING



2018, Flinders Street entrance to ACMI (Alfred Deakin Building).



2018, View from inside Alfred Deakin Building.



2018, Interior, ACMI (looking down towards Flinders Street entrance).



2018, Interior, ACMI (Flinders Street entrance).



2018, Left, ACMI Cinema 1 interior (yellow and black seating).
Right, ACMI Cinema 2 interior red and black seating).

YARRA BUILDING



2018, Yarra Building exterior (entrance to Koorie Heritage Trust, facing the Square).



2018, Yarra Building entrance.



2018, Zinc Building.



Panel at entrance to Fed Square Pty Ltd showing events which have occurred since 2002.

DESIGN DEVELOPMENT



field vectors



twigs

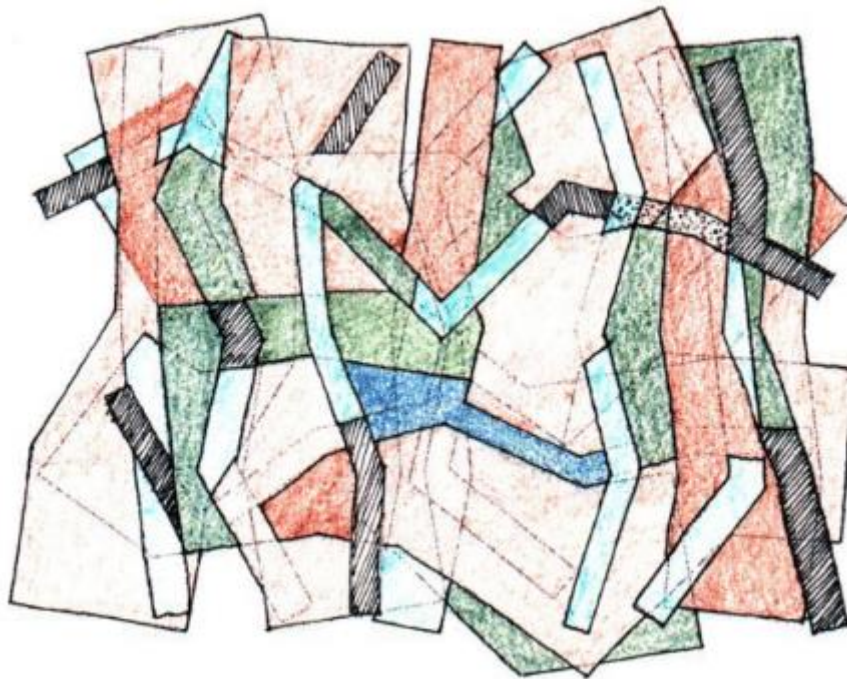


urban growth

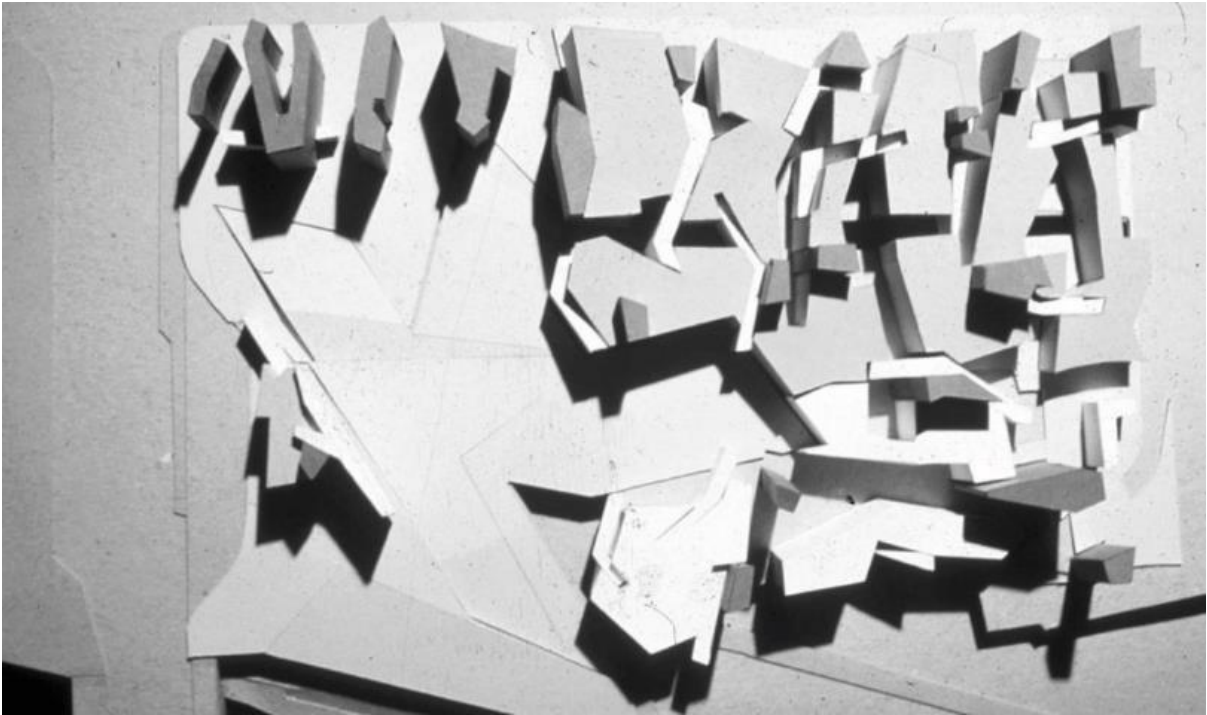


urban growth

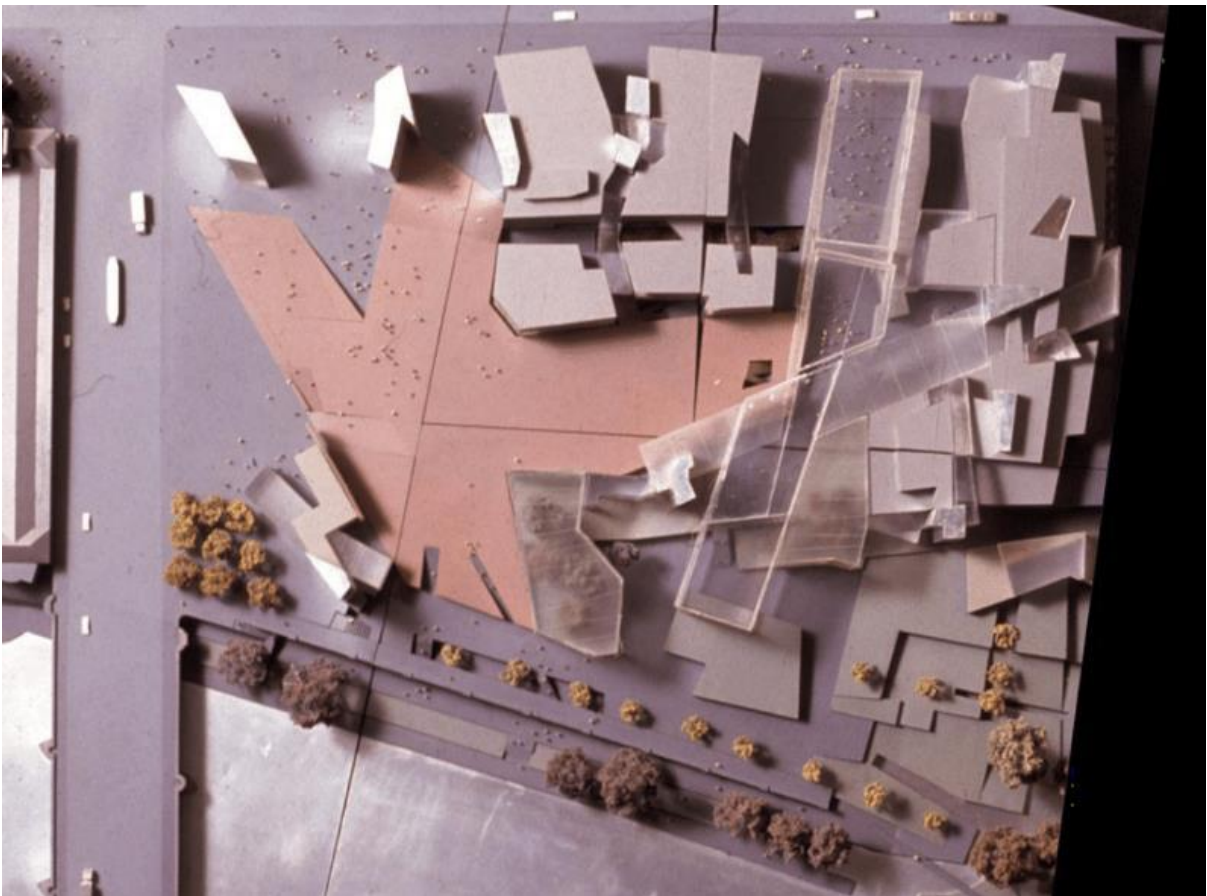
Field distributions illustrated by Stan Allen From Object to Field, Architectural Design, Vol. 67, No. 5/6, May – June 1997, pp.30-31.



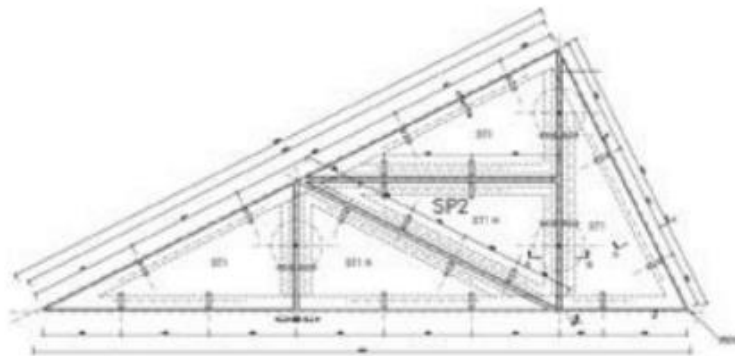
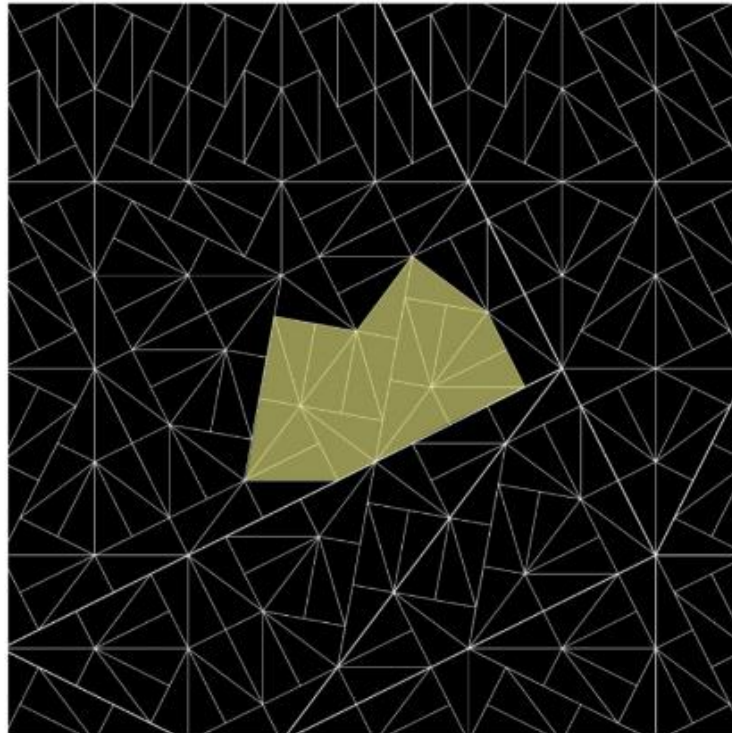
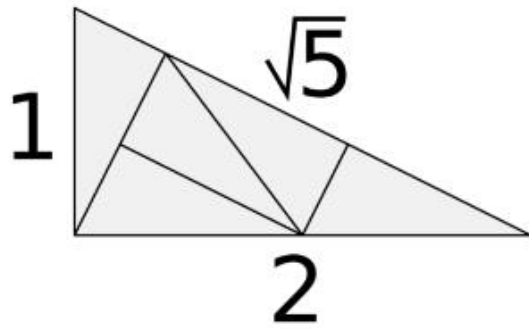
One of a range of coloured drawings exploring woven features which preceded filaments and shards.
Source: LAB Architecture Studio



Stage 1 Federation Square competition model.
Source: LAB Architecture Studio

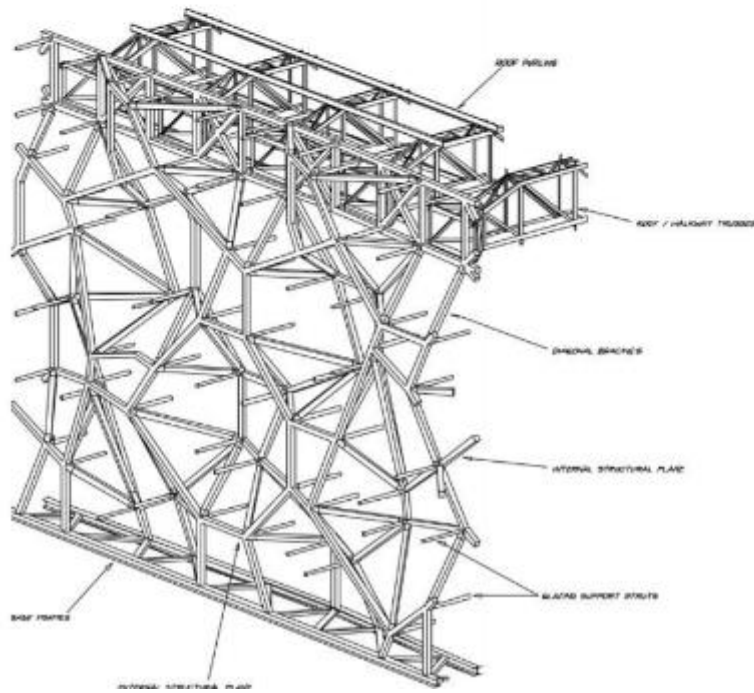
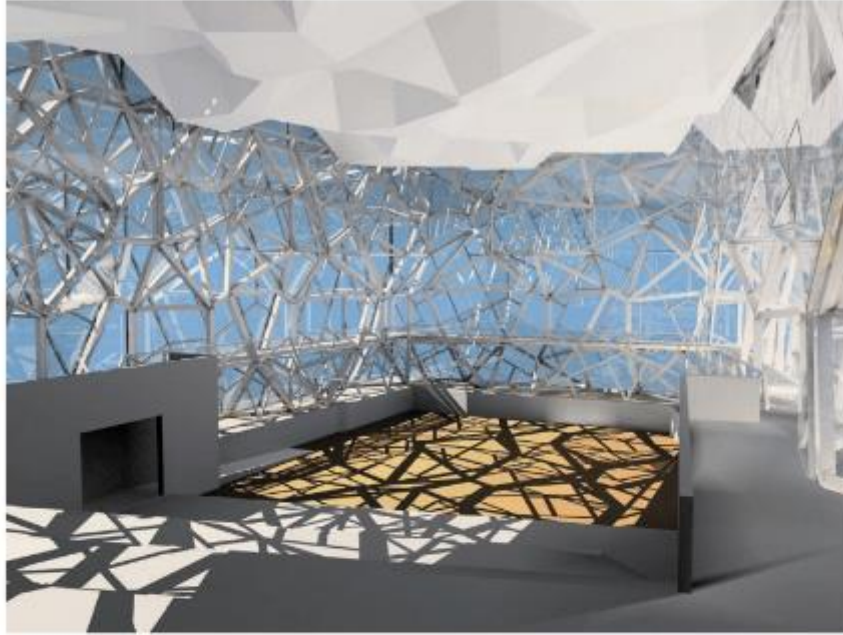


Stage 2 Federation Square competition model.
Source: LAB Architecture Studio

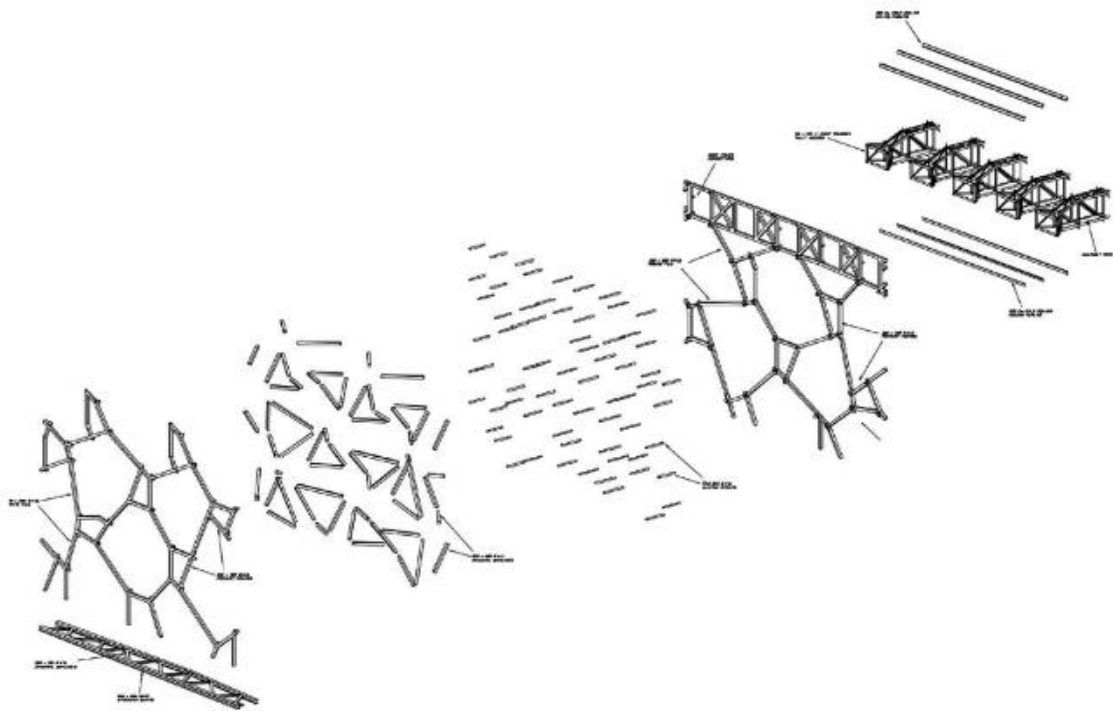


Pinwheel tiling – from basic arrangement of five triangles, to façade patterning and structural steel support.

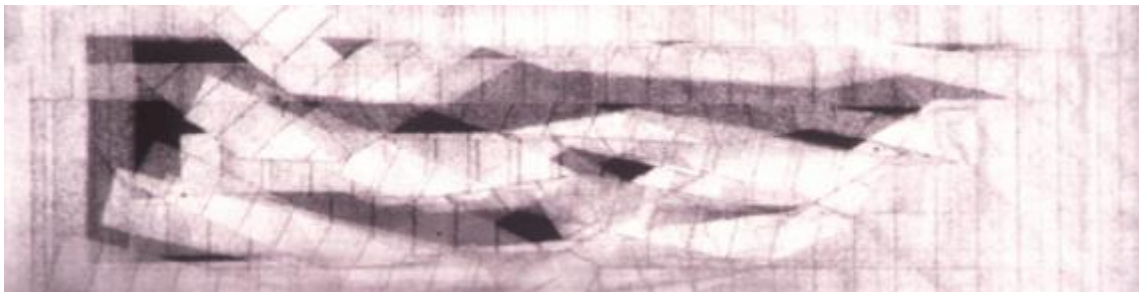
Source: LAB Architecture Studio



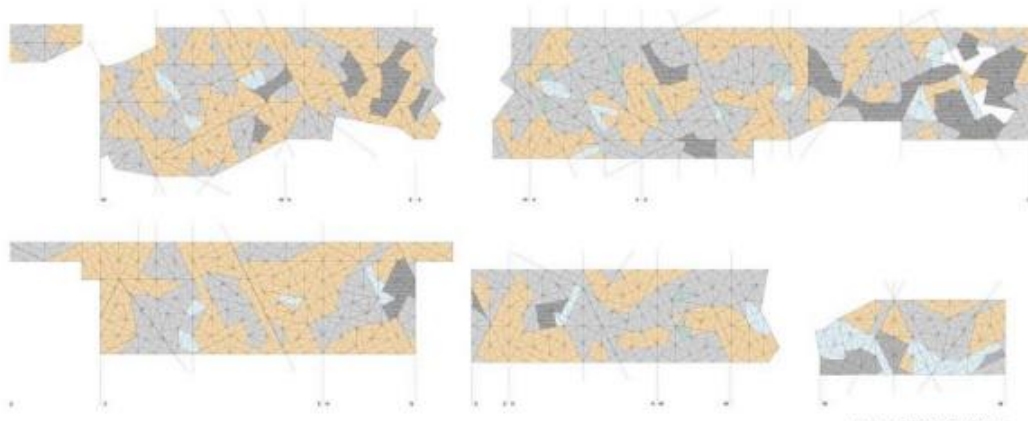
Atrium and Deakin Edge modelling showing structural components.
Source: LAB Architecture Studio



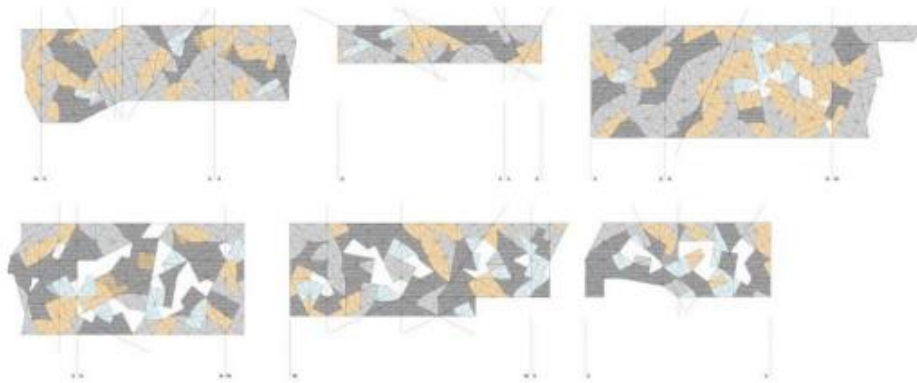
Atrium and Deakin Edge modelling showing structural components.
Source: LAB Architecture Studio



Study in folding.
Source: LAB Architecture Studio



MoAA FACADE WRAP



CINEMEDIA/SBS FACADE WRAP

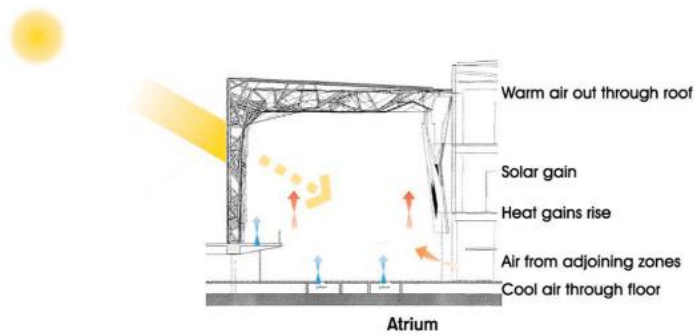
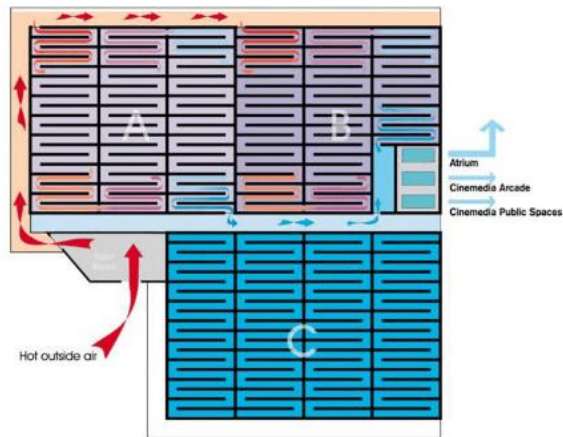


YARRA BUILDING FACADE WRAP

Façade 'wrap' designs.
Source: LAB Architecture Studio



Section through ACMI cinemas down through decking to rail line below.
Source: LAB Architecture Studio



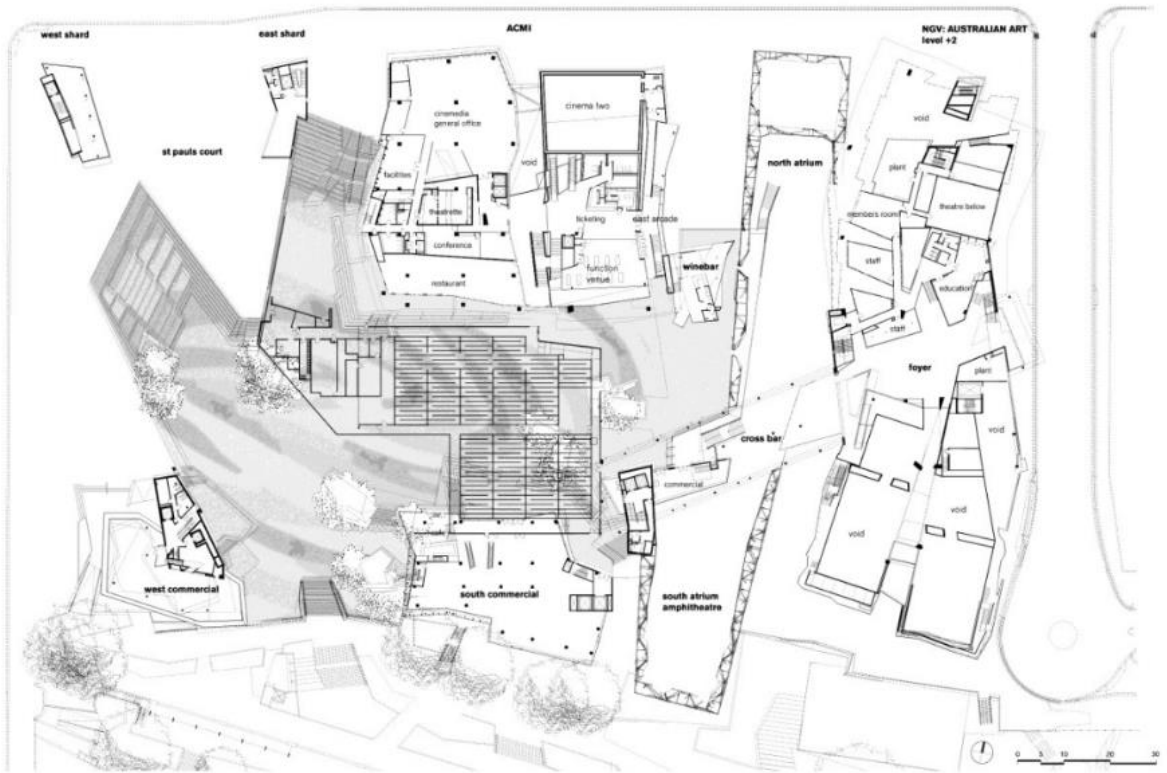
Labyrinth plan and sections showing working concepts.
Source: LAB Architecture Studio



Decking under construction.
Source: LAB Architecture Studio



Labyrinth detail (left) and under construction (right).
Source: LAB Architecture Studio



Lower ground level site plan including Labyrinth under the Square.
Source: LAB Architecture Studio

FEDERATION SQUARE

2-20 SWANSTON STREET, MELBOURNE

PEER REVIEW OF EXECUTIVE DIRECTOR'S RECOMMENDATION FOR INCLUSION ON VICTORIAN HERITAGE REGISTER

Prepared for
Melbourne City Council
19 November 2018



ACN 124 088 110

architectural historians
heritage consultants

TWENTIETH CENTURY SPECIALISTS

PO Box 222 Emerald 3782
phone 9018 9311

www.builtheritage.com.au

1.0 INTRODUCTION

1.1 BACKGROUND & BRIEF

On 1 August 2018, the Executive Director of Heritage Victoria accepted a Victorian Heritage Register (VHR) nomination for Federation Square, at 2-20 Swanston Street, Melbourne. On 21 August, an Interim Protection Order was issued, allowing a period of sixty days for the Executive Director to make a recommendation to the Heritage Council as to whether or not Federation Square should be included on the VHR. The recommendation, dated 11 October 2018, was “that Federation Square be included as a Registered Place in the Victorian Heritage Register, under the *Heritage Act 2017* [Section 37(1)(a)]”.

In November 2018, the Melbourne City Council (MCC) commissioned the office of Built Heritage Pty Ltd to undertake an independent peer review of the Executive Director’s recommendation. This peer review was to consider the appropriateness, or otherwise, of the following:

- a) The significance ascribed to the place
- b) The recommended extent of registration
- c) The proposed permits exemptions

1.2 METHODOLOGY

In reviewing the Executive Director’s recommendation, additional information on Federation Square was obtained by undertaking a limited literature review, focusing primarily on sources that were readily available either online or in the consultant’s own in-house library. Comparative analysis was informed by the consultant’s own knowledge of comparators, and by a limited amount of desktop research (again, largely drawn from online sources and published sources held by the consultant). A site visit of Federation Square was undertaken on 8 November, with particular attention given to the boundaries of the recommended extent of registration.

1.3 AUTHORSHIP

This peer review was undertaken by Simon Reeves, *BPD, BArch (Hons), MICOMOS*, director and principal of Built Heritage Pty Ltd.

Built Heritage Pty Ltd is a firm of heritage consultants and architectural historians that specialises in heritage places associated with the more recent past (principally, the second half of the twentieth century). Since its inception in 2009, the office has undertaken a great deal of heritage work pertaining to post-WW2 heritage places, including two dedicated post-WW2 municipal heritage surveys (for the City of Whitehorse and the Frankston City Council), one-off citations for individual places and precincts, and VHR nominations. We have been commissioned to undertake work for Heritage Victoria, the National Trust of Australia (Victoria), the Robin Boyd Foundation, the Art Deco & Modernism Society, and local activist groups including Beaumaris Modern and Studley Park Modern, and other heritage firms including Lovell Chen, Context Pty Ltd and Heritage Alliance.

An acknowledged expert on Australian architectural history of the post-WW2 period, Simon Reeves has published widely on the topic. His first book, a biography of Melbourne-based European émigré architect Anatol Kagan, was published in 2014. He has written several book chapters, more than a dozen entries to the *Encyclopedia of Australian Architecture*, and numerous conference papers and articles on topics as diverse as the history of motels and tenpin bowling alleys, and the work of architects Holgar & Holgar, Roy Prentice, Haydn Phillips and Grounds, Romberg & Boyd. He had lectured and tutored in twentieth century architectural history at both the University of Melbourne and RMIT University, and has been invited to give talks and guided tours.

For further details, including a full bibliography, visit: www.builtheritage.com.au

2.0 PEER REVIEW

2.1 AGE OF HERITAGE PLACES

The assessment of a place for heritage listing within a generation of its construction is uncommon. The *Heritage Act 2017* does not specify a minimum age for places to be nominated, assessed or registered. The age of a place is not a criterion for inclusion in the Victorian Heritage Register. The *Victorian Heritage Register Criteria and Threshold Guidelines* states that ‘as a general principle, a generation (or approximately 25-30 years) should pass after the creation of a place or object before that place or object is considered for heritage listing at any level’. The rationale for this is that ‘the passing of time allows the enduring cultural heritage values of a place or object to be more rigorously and objectively assessed’. However, some exceptions to this principle have been made by statutory heritage listing agencies in Victoria, other Australian states and internationally on a case by case basis.

Peer Review

The Executive Director alludes to preconceptions that a building completed as recently as 2003 (albeit designed in 1997) may be considered too new to be of heritage significance. It was noted that the *Heritage Act 2017* does not specify any minimum age, and the *Victorian Heritage Register Criteria and Threshold Guidelines* states only that “as a general principle, a generation (or approximately 25-30 years) should pass after the creation of a place or object before that place or object is considered for heritage listing at any level”. This, of course, is merely a guideline and should not be misinterpreted as a directive. Certainly, the phrase “as a general principle” would allow for exceptional cases, and the length of time denoted by the slippery term “one generation” is open to debate.

The Executive Director’s report cited several places on the VHR (or its predecessors) that were registered within “one generation”. These notably include Mowbray College in Melton (H2319), added to the VHR only seventeen years after it was completed, and the Victorian Arts Centre, added to the Government Buildings Register in 1982, two years *before* the complex was officially completed. Clearly, there are precedents for places of recent origin to be included on the VHR.

In citing overseas precedents, reference has been made to the fifty year rule used in the USA. This, however, is an enduring misconception. The *National Register of Heritage Places* adopted a 50 year rule when it was first established in 1948, but abandoned it when new legislation was passed in 1966. Since then, there has been no minimum age for places on the *National Register of Heritage Places*, with recent additions including Robert Graves’ Portland Place offices in Portland (1982). Britain’s leading heritage agency, Historic England (formerly English Heritage) is even more proactive in acknowledging the recent past. Since 1987, legislation has allowed buildings to be listed if they are at least thirty years old, with a proviso for newer buildings (as young as ten years) that are under threat or of outstanding merit. From November 2016 to May 2018, more than twenty examples of Post-Modernist architecture (dating from the late 1970s to the 1990s) were added to the *National Heritage List for England*. Of those, the youngest was No 1 Poultry, an office/retail complex in London that was designed by James Stirling in the late 1980s not built until after his death. Completed in 1998, it was only eighteen years old at the time of listing.

As such, the recent date of Federation Square does not preclude it from being considered considered for inclusion on the VHR.

2.2 ASSESSMENT AGAINST CRITERIA

CRITERION A

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION A

The place/object has a *CLEAR ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life in Victoria's cultural history.

Plus

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

Plus

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

Executive Director's Response

Federation Square is historically significant for its association with the Centenary of Federation in 2001. It is Victoria's principal and most enduring response to the commemoration of Australia's Centenary of Federation (1901-2001) and was the State of Victoria and City of Melbourne's major public commission for the Centenary.

The association with the commemoration of the Centenary of Federation is evident in the physical fabric of the place through the overall design and materials of the place. In 2003 LAB Architecture Studio architect Peter Davidson stated that 'the idea of a federated system is ... at the heart of the entire project. It's about independent identities that come together to form a larger whole. something that centres around coherence and difference. Differences about individual entities, coherence about the whole they form.' The association is directly evident through the paving of the public square with an installation known as *Nearamnew* by artist and academic Paul Carter in collaboration with LAB Architecture Studio. The installation incorporates symbolic and literary representations of historical and contemporary interpretations of the federation of Australia's states/colonies.

Criterion A is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION A

The place/object allows the clear association with the event, phase etc. of historical importance to be *UNDERSTOOD BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA WITH SUBSTANTIALLY THE SAME ASSOCIATION.*

Executive Director's Response

Federation Square in name, design, scale, function and public prominence allows for its association with the Centenary of Federation (1901-2001) to be understood better than most other places in Victoria with substantially the same association.

Criterion A is likely to be satisfied at the State level.

Peer Review

As a major state government initiative to commemorate the Centenary of Federation, Federation Square demonstrably has a clear association with an event of historical importance that has made a strong or influential contribution to Victoria. As such, it readily passes the basic test for satisfying Criterion A.

Given the intrinsic national significance of the milestone, it is not at all surprising that it prompted a spate of memorials, monuments, and other changes to the physical environment, both temporary and permanent. Consequently, associations with the Centenary of Federation remain invested in many places in Victoria.

Admittedly, many Victorian places with these associations are modest in scale and were conceived as markers within the limited local context of a town, suburb or municipality. These include inscribed plaques, typically set into a concrete base or a stone plinth (eg Benalla, Branhholme, Lancefield and Quambatook), and commemorative trees (eg Euroa, Byaduk, and Shepparton). There are many examples of public artwork commissioned for the Centenary of Federation, including a figurative bronze statue the John Landy Reserve at Geelong South (the “Spirit of Sport”), a group of lifesize farm animals on a roundabout at Warracknabeal (“Federation Place”), mosaic tiled walls at Braeside (“Federation Trail”) and a painted tile mural at Drouin (“Federation Wall”). More expansive commemorative sites include the Macedon Ranges Federation Trail in Lancefield, the Centenary of Federation Historic Walkway at Boort, the Federation Park Wetlands at Stawell, the Alistair Clark Rose Garden at Yackandandah, and the Federation Avenue (two rows of trees) at Darley near Bacchus Marsh.

Large structures appear to have been a much rarer manifestation of commemoration. Clock towers were built at Cohuna and Koo-wee-rup, and two carillons erected on the edge of Melbourne’s CBD, both conceived by composer/physicist Niel Hutchinson and sculptor Anton Hasell: the Federation Handbells at the Melbourne Museum, and the more expansive Federation Bells at Birrarung Marr (the latter designed in collaboration with Swaney Draper Architects). Habitable structures were rarer still, and were generally small in scale. The few known examples include the Federation Grandstand on the Village Green at Toongabbie (designed by David Bloomquist in a mock Federation style), the “Federation Corner” information kiosk at Apsley, and the Halls Gap Centenary Hall, built in 2000 using stone quarried from the same source as Melbourne’s Parliament House.

The only other Centenary of Federation structure in central Melbourne that was comparable to Federation Square in its prominence and degree of wider public engagement was the Federation Arch, built at the Princes Bridge end of St Kilda Road. Similarly the result of a design competition (won by Michael Holt of Fooks Martin Sandow), the arch was characterised by multi-coloured pole-like elements that evoked (in the minds of many) the children’s game of “pick up sticks”. Intended as a temporary structure, it was dismantled in 2002 and the components acquired by the City of Hume for possible re-erection. However, the arch has not been re-erected to date, and its elements are believed to remain in storage in the council’s depot in Sunshine.

It cannot be disputed that Federation Square was Victoria’s largest and most well-known place associated with the Centenary of Federation. In its scale, prominence and extent of publicity and public awareness, it can only be compared with the few similarly-scaled counterparts in a nationwide context, such as the Federation Drive in Sydney’s Centennial Park, the Federation Concert Hall in Hobart, and Magna Carta Place (a commemorative gift from the British government) in Canberra.

Conclusion

It is considered that the Executive Director’s Response establishes a conclusive case that Federation Square satisfies Criterion A at the state level, as it allows for the association with the Centenary of Federation to be understood better than most other places in Victoria with substantially the same association.

CRITERION B

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION B

The place/object has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, custom or way of life of importance in Victoria's cultural history.

Plus

The association of the place/object to the event, phase, etc *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources or oral history.

Plus

The place/object is *RARE OR UNCOMMON*, being one of a small number of places/objects remaining that demonstrates the important event, phase etc.

OR

The place/object is *RARE OR UNCOMMON*, containing unusual features of note that were not widely replicated

OR

The existence of the *class* of place/object that demonstrates the important event, phase etc is *ENDANGERED* to the point of rarity due to threats and pressures on such places/objects.

Executive Director's Response

Federation Square is a rare and uncommon example of a recently constructed public square in Victoria. Federation Square contains unusual features of note such as an irregularly shaped 'square' and surrounding buildings which are not widely replicated.

Criterion B is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION B

The place/object is *RARE, UNCOMMON OR ENDANGERED* within Victoria.

Executive Director's Response

Public squares by definition are rare or uncommon. There are usually only one or two primary civic meeting places in cities or towns. The consideration of Federation Square as a public square is more appropriately considered under Criterion D.

The design qualities and methodologies of Federation Square were rare at the time of construction but have since been replicated. They are more appropriately considered under Criteria D and E.

Criterion B is not likely to be satisfied at the State level.

Peer Review

It is conceded that, while major civic squares are uncommon by definition (typically, with only one principal example in any given town or city), it does not follow that it will necessarily meet the threshold for rarity at the state level.

Conclusion

It is considered that the Executive Director's Response establishes a conclusive case that Federation Square passes the basic test for satisfying Criterion B, but does not meet the higher threshold for satisfying that criterion at the state level.

CRITERION C

Potential to yield information that will contribute to an understanding of Victoria's cultural history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION C

The:

- visible physical fabric; &/or
- documentary evidence; &/or
 - oral history,

relating to the place/object indicates a likelihood that the place/object contains *PHYSICAL EVIDENCE* of *historical interest* that is *NOT CURRENTLY VISIBLE OR UNDERSTOOD*.

Plus

From what we know of the place/object, the physical evidence is likely to be of an *INTEGRITY* and/or *CONDITION* that it *COULD YIELD INFORMATION* through detailed investigation.

Executive Director's Response**Archaeology**

The history of building at the Federation Square site during the twentieth century has resulted in extensive surface and immediate sub-surface disturbance. Most buildings across the site have basements, and the area beneath the Square contains railway tunnels and the Labyrinth. Given this, it is unlikely that historical archaeological remains have survived. The historical evidence indicates that any historical archaeological remains are unlikely to be of State Level significance.

Other

Federation Square's structures and cladding, exterior, interior, and most structural and mechanical elements, along with models, concept plans, working drawings, oral and documentary histories, including the project archives held by the State Library of Victoria and the National Gallery of Victoria, mean that there is very little physical evidence of historical interest that is not currently visible or understood.

Criterion C is not likely to be satisfied.

Peer Review

The site occupied by Federation Square demonstrably has minimal potential to yield useful information through archaeological investigation. This is not only because its site had already undergone extensive surface and sub-surface disturbance during the twentieth century (as noted above), but also because the bulk of square is in fact occupies airspace above a railway line. As such, the subsurface of Federation Square itself is of such recent origin that it has the rare distinction of zero archeological potential.

Although it might conceivably be said that the Labyrinth is an element of interest that is "not currently visible", this is of technical interest rather than historical interest *per se* (and is therefore more appropriately considered under Criterion D, qv). In any case, while the Labyrinth itself may not be publicly visible, it nevertheless remains well recorded in other documentary, photographic and oral history sources, as noted above.

Conclusion

It is considered that the Executive Director's Response establishes a conclusive case that Federation Square does not pass the basic test for satisfying Criterion C.

CRITERION D

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION D

The place/object is one of a *CLASS* of places/objects that has a *clear ASSOCIATION* with an event, phase, period, process, function, movement, important person(s), custom or way of life in Victoria's history.

Plus

The *EVENT, PHASE, etc* is of *HISTORICAL IMPORTANCE*, having made a strong or influential contribution to Victoria.

Plus

The principal characteristics of the class are *EVIDENT* in the physical fabric of the place/object.

Executive Director's Response

Federation Square is one of the class of 'public square' – a purpose designed public open area in a city or town where people gather. It has a clear association with the development of public squares in Victoria's history. In Melbourne's case, a desire for a public square was expressed from the 1850s but was not realised in any permanent form until the construction of the City Square (corner Collins and Swanston Streets) in 1980. The principal characteristics of 'public squares' are evident in the physical fabric of Federation Square through the large central open space, or the 'square', the laneways leading to it and the buildings framing it.

Criterion D is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION D

The place/object is a *NOTABLE EXAMPLE* of the class in Victoria (refer to Reference Tool D).

Executive Director's Response

Federation Square is a notable example of a public square. It is a fine and highly intact example. It displays design characteristics that are of a higher quality than are typical of the class. Through its size, civic prominence and use as Melbourne's pre-eminent mass gathering place, it displays the principal characteristics of 'public squares' in a way that allows the class to be easily understood and appreciated. There are many squares and public gathering spaces in towns throughout Victoria, but Federation Square is larger, more finely designed, supports more cultural functions and attracts people from across Victoria, nationally and internationally.

Criterion D is likely to be satisfied at the State level.

Peer Review

As an example of a public square in a civic context, Federation Square demonstrates the principal characteristics of a class of cultural places. As such, it readily passes the basic test to satisfy Criterion D. In order to meet the higher threshold for state significance, Federation Square must be considered as a notable example of its class, with respect to Reference Tool D. In that source, a "notable example" is defined as one that is "fine", "highly intact", "influential" and/or "pivotal".

There is no doubt that, notwithstanding its recent origin, Federation Square had already established itself as Melbourne's pre-eminent public gathering space, and as an symbol of the city in a broader international context. As has been well documented in many sources, the provision of such space in central Melbourne has had a chequered history, with the oft-stated fact that no allowance for a civic square was ever made in the original town plan. Without such a facility for more than a century, the provision of civic space in the CBD has almost entirely been a post-WW2 phenomenon. A temporary City Square was established at the corner of Swanston and Collins Street in the late 1960s, which subsequently became the site for a more formalised counterpart, subject of a design competition in 1976 that was won by Denton Corker Marshall.

Opened in 1980, the new City Square certainly foreshadowed Federation Square through its melding of public open space with restaurants, shops, public art, amphitheatre and a giant video screen. Although it was highly applauded at the time, and received a RAI A award, it would subsequently undergo a string of significant changes that included the relocation of Ron Robertson Swann's controversial sculpture "Vault" (aka "The Yellow Peril") in 1981, the construction of the Westin Hotel along the west boundary in 1999 and a major refurbishment of the remaining space between 1997 and 2000. With the completion of Federation Square in 2003, public use of the City Square declined significantly. In 2017, it was demolished as part of the Melbourne Metro Rail Project.

Contemporaneous examples of public open space in central Melbourne have similarly been characterised by mixed success and, invariably, impermanence. Princes Plaza, at the south-east corner of Swanston and Flinders Street, opened in September 1966 as the first stage of Leslie Perrott's Princes Gate development, which ultimately included the twin highrise buildings long known as the Gas & Fuel Towers. The plaza, elevated above the Princes Bridge railway station, spanned half an acre of paved open space with planter boxes, trees, lamps and Blackwood benches. In existence for barely three decades, the plaza was demolished (along with the towers) for construction of Federation Square.

Queen Elizabeth Plaza, at the south-west corner of Swanston and La Trobe Streets, enjoyed an even briefer existence. Opened in May 1980, this was developed above what was then the western entry to the new Museum underground rail loop station. Designed by Graeme Butler (in the office of Perrott Lyon Timlock & Kesa), the modestly-scaled plaza comprised a series of elevated terraces of circular form, punctuated by concrete planter boxes, vents and lightwells with rounded corners. The plaza existed for less than a decade before it was absorbed into the Melbourne Central retail development in the late 1980s. A comparably-scaled civic space that still exists, albeit no longer in its original form, is the Town Hall Plaza at the northeast corner of Swanston and Little Collins Streets. Established in the late 1970s, this originally comprised a series of stepped terraces with bench seating, but was substantially refurbished in the mid-1990s to provide freestanding kiosk, outdoor dining area, bluestone seating, giant chessboard and a sculpture ("Time and Tide") by Japanese-born artist Akio Makigawa.

While there have been some attempts to introduce public open space into the CBD as part of private commercial developments, these, too, have largely met with mixed success. Some of the largest and best-known open spaces associated with post-WW2 buildings have disappeared, such as the Southern Cross Plaza at the Southern Cross Hotel, and, most recently, the expansive National Mutual Plaza in Collins Street. One that still remains is the L-shaped plaza incorporated into the AMP Square at the corner of Bourke and Williams Streets, designed by Buchan, Laird & Buchan (in association with Skidmore Owings & Merrill), although even this has been altered by the removal of Clement Meadmore's massive sculpture in 2010.

Conclusion

It is considered that the Executive Director's Response establishes a conclusive case that Federation Square satisfies Criterion D at the state level. As the successful culmination of many failed attempts to provide such a grand civic space in central Melbourne, it must be considered a notable example of its class in Victoria.

CRITERION E

Importance in exhibiting particular aesthetic characteristics.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION E

The *PHYSICAL FABRIC* of the place/object clearly exhibits particular aesthetic characteristics.

Executive Director's Response

The physical fabric of Federation Square clearly exhibits particular aesthetic characteristics. The topography, buildings and landscaping of Federation Square has a visually distinctive form, massing, scale, structure and cladding pattern language developed from configurations of angled lines and non-orthogonal geometries including pinwheel tiling. A limited palette of colours, textures and materials including sandstone, zinc and glass joined to steel structures, echoes the predominant features of the surrounding city buildings. The entire design logic emerged from non-orthogonal, rather than traditional orthogonal principles for organising architecture. It uses a unique design grammar of lines and fractal geometries combined to achieve a complex architectural aesthetic of both coherence and difference.

Criterion E is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION E

The aesthetic characteristics are *APPRECIATED OR VALUED* by the wider community or an appropriately-related discipline as evidenced, for example, by:

- *critical recognition* of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline as an outstanding example within Victoria; or
- wide public *acknowledgement of exceptional merit* in Victoria in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc.

Executive Director's Response

The aesthetic and architectural characteristics of Federation Square have been critically recognised by numerous architectural and urban design awards. It is an outstanding example of a departure from Modernist composition, expressed in a unique design grammar which engages with the Australian landscape and global interest in applying complexity, fractal geometries, and computing to architecture.

Federation Square is one of the most awarded projects in the history of the Royal Australian Institute of Architects (RAIA) Victoria, receiving five major awards in 2003, the Victorian Architectural Medal, the Melbourne Prize, the Joseph Reed Award for Urban Design, a Marion Mahoney Award for Interior Architecture, and an Institutional Architecture Award. The aesthetic qualities of composition, forms and patterns seen across Federation Square have been critically acclaimed in state, national and international architectural publications. (Refer to selected reference list).

Criterion E is likely to be satisfied at the State level.

Peer Review

The number of awards received by Federation Square is a potent indicator of the degree of critical recognition that the project has garnered. The Executive Director's report notes that Federation Square is the most awarded project in the history of the RIAIA (Victorian Chapter), having won five awards in 2003. This was an exceptional achievement at the time, as it has always been unusual (but not unprecedented) for one building to win an award in more than one category. While at least half a dozen buildings have won in two categories, only three have ever won in three categories (notably, Storey Hall in 1996 and the Ian Potter Gallery at Melbourne University in 1999). Federation Square, which won the award for new institutional architecture as well as the Victorian Architecture Medal, Melbourne Prize, Joseph Reed Award for Urban Design and Marion Mahony Award for Interior Architecture, remains the record holder and it would seem unlikely that this record would ever be equaled in the future, much less surpassed.

Aside from this unprecedented scoop of the 2003 Victorian Architecture Awards, Federation Square took two plaudits at that year's RAI National Awards: the Walter Burley Griffin Award for Civic Design, and the Interior Architecture Award (for the Ian Potter Centre: NGV Australia). The project was also honored at the Planning Institute Australia Victorian Awards (2003; commendation), the Dulux Colour Awards (2003; public space and temporary structures – for Ian Potter Centre), the Concrete Association of Australia Awards (Public Domain Award for Sustainable Design – for the Labyrinth), the Australian Institute of Landscape Architecture (2003; Award for Design Excellence), and Australian Interior Design Awards (Excellence & Innovation Award, and Public/Institutional Award – both for the Ian Potter Centre). International awards include an Honorable Mention in the 2002 Kenneth F Brown Asia Pacific Culture & Architecture Design Award (Hawaii), an urban design award at the 2003 Urban+Cityscape Awards (Dubai) and the Best Museum at the FX International Interior Design Awards (UK).

The aesthetic qualities of Federation Square have also provoked “wide public acknowledgement of exceptional merit” through artwork. From the moment it opened, Federation Square has been perennially popular with professional, semi-professional and amateur artists. The place has captured the attention of photographers, painters and urban sketch artists (including many visiting from overseas) who have uploaded their representations to their personal websites and blogs. A cursory trawl of online sources shows that depictions of Federation Square have been produced in media from simple sketches in pen, pencil, ink or watercolour, through to more ambitious works in oil or acrylic on canvas, some of which have even been exhibited. Federation Square was also memorably immortalized in the medium of LEGO, for a stop-motion short film produced in 2015, titled *Xmas at Federation Square*.

The two most well-known Australian artists to depict Federation Square both did so in a spirit of lively satire at the peak of the project's profile in the early 2000s. In 2001, Chilean-born Melbourne-based artist Juan Davila produced a grand mock-heroic cityscape entitled “The Ruins of Federation Square”. Two years later, when satirist Barry Humphries visited Melbourne for his newest one-man show, he spoke dismissively of Federation Square and exhibited a model in the Arts Centre foyer entitled “Proposal for the redevelopment of Federation Square”. Subtitled “Mixmaster House”, this artwork comprised several items of kitchen equipment welded together as a free-form sculpture that alluded to Humphries' early fascination with the Dada movement.

Photographs of Federation Square have been reproduced on countless souvenir items including postcards, greeting cards, calendars, notebooks, fridge magnets and keyrings. One local company has even used the distinctive façade geometry as a fabric pattern for a line of products that include tote bags, iPad covers, scarves and earrings. This aspect of Federation Square also served as the inspiration for the new livery of trams, buses and trains in Melbourne, adopted by the PTV in 2013.

Conclusion

It is considered that the Executive Director's Response establishes a conclusive case that Federation Square satisfies Criterion E at the state level. The number of awards received, and degree of engagement of by local and visiting artists and photographers, shows that aesthetic qualities of the place have been appreciated by both professional bodies and by the wider community, including tourists from overseas.

CRITERION F

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION F

The place/object contains *PHYSICAL EVIDENCE* that clearly demonstrates creative or technical *ACHIEVEMENT* for the time in which it was created.

Plus

The physical evidence demonstrates a *HIGH DEGREE OF INTEGRITY*.

Executive Director's Response

Federation Square contains physical evidence that clearly demonstrates a high degree of creative and technical achievement for the time in which it was created. The physical evidence demonstrates a high degree of integrity. Key examples of creative and technical achievement include:

- The design and construction of the decking over the former Jolimont railyards; the first large scale and still the largest expanse of railway decking built in Victoria, and Australia. The high degree of acoustic and vibrational tuning achieved through the decking and building systems to eliminate railway impacts, most notably allows ACMI cinemas to show silent films.
- The visible design and construction of the façade 'wraps' using non-orthogonal geometries in plan and elevation and the three-dimensional structure of the Atrium, which were innovative and technically complex achievements for their time. The design for the Atrium was achieved through what was one of the most extensive use of 3D computer modelling in Victoria at the time but is now commonly used to create complex façade patterns and built form.
- The Labyrinth system for the intake, storage and dispersal of ambient outside air lies under the Square and substantially reduces the need to run modern air -conditioning systems. The scale of the system with a large field of vertical concrete fins and chambers connected to floor vents in buildings around the square, demonstrates a high degree of technical achievement as the reintroduction and modernisation of a previously obsolete technique.

Criterion F is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION F

The nature &/or scale of the achievement is *OF A HIGH DEGREE* or 'beyond the ordinary' for the period in which it was undertaken as evidenced by:

- *critical acclaim* of the place/object within the relevant creative or technological discipline as an outstanding example in Victoria; or
- *wide acknowledgement of exceptional merit* in Victoria in medium such as publications and print media; or
- recognition of the place/object as a *breakthrough* in terms of design, fabrication or construction techniques; or
- recognition of the place/object as a successful solution to a technical problem that *extended the limits* of existing technology; or
 - recognition of the place/object as an outstanding example of the *creative adaptation* of available materials and technology of the period.

Executive Director's Response

Federation Square exhibits a high degree of achievement for the period in which it was built. It demonstrates an integrated combination of creative and technical innovations, breakthroughs, adaptations and re-introduction of 'lost' technology.

The Labyrinth re-introduced and expanded the scale of a traditional Roman technique to store and circulate air beneath buildings. It is the largest such system in Victoria and Australia. This achievement was recognised with a Planning Institute of Australia (Victoria) Award for Planning Excellence – Ecologically Sustainable Development in 2003.

As the largest suspended decking of its time (35,000 sqm) parts of the structural deck design extended the scope of tolerances for Australian engineering standards at the time. Federation Square received the Engineers Australia's Australian Engineering Excellence Award (2003) and two Institute of Engineers (Victoria) Engineering Excellence Awards.

Criterion F is likely to be satisfied at the State level.

Peer Review

The innovations in design and construction cited by the Executive Director establish a clear case that Federation Square passes the basic test for satisfying Criterion F.

Critical acclaim for Federation Square is evidenced by the unprecedented amount of attention that the project generated (and continues to generate) in scholarly publications. This emerged as soon as the competition winners were announced in 1997, when the eminent Melbourne-based architectural journal *Transition* devoted an entire issue to Federation Square. Other leading Australian journals to provide substantial coverage of the project as it unfolded included *Architecture Australia*, *Architectural Review Australia*, *Content*, *Monument*, *Artichoke*, *UME*, *Inside Interior Review* and *Building Australia Magazine*.

Given that the competition winners hailed from London, it is not surprising that the project prompted similar coverage in British journals, including *Architects Journal*, *Architectural Review*, *Architectural Design*, *Building Design*, *Blueprint*, *Eye Magazine*, *Journal of Architecture*, *World Architecture* and the *RIBA Journal*. In the USA, the project was the subject of a cover story in the *Architectural Record* (penned by leading British critic Charles Jencks), and lengthy discussion in the MIT journal, *Assemblage*. Between 1997 and 2004, Federation Square also received extensive coverage in journals in France (*Moniteur Architecture AMC* and *Architecture Interieure Cree*), Italy (*L'Arca* and *Domus*), Germany (*Bauwelt*), Austria (*Architektur Aktuell*), and the Netherlands (*Archis*), as well as in *Architecture New Zealand*.

It is notable that the critical recognition of Federation Square did not abate when the project reached completion in 2003 but has continued steadily to the present day. The technical innovations of the flooring in the Ian Potter Centre were discussed in *Building Construction Materials & Engineering* journal in 2003, while an article on the fire protection engineering of the atrium appeared in *Architecture Bulletin* in 2005. Federation Square has regularly featured as a case study in special issues of such international journals as *A&U* (Structure & Materials, Jan 2005), *A+T* (Collective Spaces, Autumn 2005), *Journal of Architecture* (Critical Architecture, Jun 2005), *Industria delle costruzioni* (Urban Landmarks, Jul/Aug 2006), *Nexus Network Journal* (Architecture & Mathematics, 2007), *Lotus* (Landscape Infrastructure, Sep 2009), *Architecture Malaysia* (Architectural Design as Icon, Feb 2009), and *Architecture Review Asia Pacific* (New Civic Realms, Summer 2012).

Federation Square has the distinction of being the subject of several locally-published monograph: one, simply entitled *Federation Square* (2003; reprinted 2005), a “progress report” by Seamus O’Hanlan, *Federation Square Melbourne: The First Ten Years* (2012), and a book by artist Paul Carter devoted entirely to the story of his integrated public artwork, *Mythform: The Making of Nearamnew at Federation Square* (2005). The project has otherwise been discussed at length in local publications as diverse as Leon van Schaik, *Design City Melbourne* (2006), Susan Thompson’s *Planning Australia: An Overview of Urban and Regional Planning* (2007), Philip Goad’s *Monumentum: New Victorian Architecture* (2012), Kim Dovey’s *Fluid City: Transforming Melbourne’s Urban Waterfront* (2013) and Graeme Davison’s *City Dreamers: The Urban Imagination in Australia* (2016). On the international scale, Federation Square has been discussed by British architectural critic Charles Jencks in two of his books: *The New Paradigm in Architecture* (2002) and *The Story of Post-Modernism: Five Decades of the Ironic, Iconic and Critical in Architecture* (2012).

Federation Square has been profiled in innumerable general and specialised international surveys of modern architecture, including *Cyberspace: The World of Digital Architecture* (2001), Peter & Jennifer Hyatt's *Great Glass Buildings: 50 Modern Classics* (2004), Catherine Slessor's, *Contemporary Architecture: CA* (2004), Ana Canizare's *Great New Buildings of the World* (2005), Daab Media's *Glass Design* (2005), Will Pryce's *Big Shed* (2007), Rob Gregory's *Key Contemporary Buildings: Plans, Sections, Elevations* (2008), John Flannery & Karen Smith's *Urban Landscape Design* (2008), Sally Watson & Justine Sambrook's *Building the New Millennium, Architecture at the Start of the 21st Century* (2009), Jane & Mark Burry's *The New Mathematics of Architecture* (2010), Ilse Helbrecht & Peter Dirksmeier's *New Urbanism: Life, Work, and Space in the New Downtown* (2012), David Rifkind & Elie Haddad's *A Critical History of Contemporary Architecture: 1960-2010* (2014) and Andrew Watta's *Modern Construction Case Studies: Emerging Innovation in Building Techniques* (2016).

Conclusion

It is considered that the Executive Director's Response establishes a conclusive case that Federation Square satisfies Criterion F at the state level. The degree is critical acclaim for the creative and technical innovations of Federation Square certainly demonstrate that it is "beyond the ordinary" for the period in which it was designed and constructed.

CRITERION G

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to indigenous people as part of their continuing and developing cultural traditions.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION G

Evidence exists of a *DIRECT ASSOCIATION* between the place/object and a *PARTICULAR COMMUNITY OR CULTURAL GROUP*.

(For the purpose of these guidelines, '*COMMUNITY* or *CULTURAL GROUP*' is defined as a sizable group of persons who share a common and long-standing interest or identity).

Plus

The *ASSOCIATION* between the place/object and the community or cultural group is *STRONG OR SPECIAL*, as evidenced by the regular or long-term use of/engagement with the place/object or the enduring ceremonial, ritual, commemorative, spiritual or celebratory use of the place/object.

Executive Director's Response

There is a direct association between Federation Square and:

1. The Victorian community
2. Cultural institution communities. (The cultural groups which visit ACMI, NGV Australia, Koorie Heritage Trust and the Deakin Edge auditorium.)

These associations are strong and special as evidenced by the regular use of, and engagement with, the place since its completion in 2002.

1. The Victorian community

Federation Square is socially significant to the Victorian community as the state's pre-eminent civic space for public gatherings. It regularly hosts large crowds to celebrate, mourn and protest significant state, national and international events.

2. Cultural Institution communities

Within Federation Square, ACMI, NGV Australia, Koorie Heritage Trust and the Deakin Edge auditorium are venues for a wide range of performances, exhibitions, festivals, lectures and cultural events. All these institutions have distinct cultural communities which regularly engage with these spaces.

Criterion G is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION G

The place/object represents a *PARTICULARLY STRONG EXAMPLE* of the association between it and the community or cultural group by reason of its *RELATIONSHIP TO IMPORTANT HISTORICAL EVENTS* in Victoria and/or its *ABILITY TO INTERPRET EXPERIENCES* to the broader Victorian community.

Executive Director's Response
1. The Victorian community

Federation Square is a place which connects the Victorian community to the Centenary of Federation and to other recent events of historical importance. It has been regularly used in times of celebration, grief and protest, such as the Iraq War demonstration in 2003. The public screen allows the live streaming to a mass audience of historically important events such as the 2006 Commonwealth Games and the Apology to the Stolen Generations in 2008.

2. Cultural Institution Communities

Within Federation Square, ACMI, NGV Australia, Koorie Heritage Trust and the Deakin Edge auditorium represent some of Victoria's most important cultural institutions located in Melbourne's arts precinct. They provide particularly strong examples of places which allow the state's cultural communities to experience and interpret art, design, visual, musical, literary, screen, digital and Aboriginal culture.

Criterion G is likely to be satisfied at the State level.

Peer review

As a venue that combines a major public gathering space with several leading cultural institutions, Federation Square maintains "a direct association with a particular cultural and community group" and thus readily passes the basic test to satisfy Criterion G.

The association between Federation Square and the community can be described as "particularly strong", in that it relates to important historical events. During its relatively short period of existence, Federation Square has already supplanted the State Library forecourt, the steps of Parliament House and the (recently demolished) City Square as the principal venue for public rallies and protests, and the destination for marches. This became apparent as early as March 2003, when crowds gathered at Federation Square for a high-profile anti-war rally. Subsequent gatherings of this nature have represented a broad cross-section of local, state, national and global causes, including well-attended gatherings in support of marriage equality, animal rights, and in opposition to war, racism, family violence, amended traffic laws, and anti-Kurd pogroms in Turkey, to name merely a random selection.

The large video screen has become a key component of community engagement with Federation Square. Not only has it been used for live broadcasts of historically significant events such as those noted above, but also to provide coverage of State Funerals held in nearby St Paul's Cathedral. This trend dates back at least as far back as Peter Brock's State Funeral in 2006 and has become more common in recent years, typified by the funerals of Dame Elizabeth Murdoch (2012), footballers Jim Stynes (2012) and Lou Richards (2017), and former Lord Mayor and Grand Prix promoter Ron Walker (2018).

The notable link between Federation Square and cultural groups is not only demonstrated by the permanent presence of cultural institutions such as the Ian Potter Centre : NGV Australia, ACMI (Australian Centre for the Moving Image) and the Koorie Heritage Trust, but also by more ephemeral presence of temporary art installations such as Patrick Dougherty's *Stickwork* (2012) and Kathy Holowko's *Batmania* (2015), and architectural elements such as the Joost Bakker's *Greenhouse* café (2008) and Alan Parkinson's inflatable *Arboria* (2012)

Federation Square's reputation as a live music venue is well established, perpetuated in the titles of such commercially-released recordings as *The John Butler Trio Live at Federation Square* (2007) and *Live At Fed Square* by Autumn Gray & Orchestre Nouveau (2011).

Although not separately acknowledged in the Executive Director's recommendation, Federation Square has developed a strong association with the Aboriginal Community. Since the venue opened in October 2002, it has hosted rallies and marches connected with various indigenous issues (including the annual "Invasion Day") and, as noted by the Executive Director, the live broadcast of the Prime Minister's Apology to the Stolen Generation in 2008. Since 2013, Federation Square has also hosted the annual Tanderrum ceremony, where all five mobs of the Kulin nation come together for a traditional act of welcome that had not hitherto taken place for over a century.

Indigenous use of Federation Square has increased substantially since 2015, when the Koori Heritage Trust took up residency in the Yarra Building. Federation Square has since regularly hosted a range of cultural and educational events to promote and celebrate indigenous languages, art, handicrafts, music, food and stories, including the *Leempeeyt Weeyan* campfire (2015), the annual *Koorie Krismas* (since 2015), and *We Here Now* (2017), which included the permanent raising of Aboriginal and Torres Strait Islander flags at Federation Square to commemorate fifty years since the 1967 referendum on the recognition of Indigenous Australians in the Constitution.

Conclusion

It is considered that the Executive Director's Response establishes a conclusive case that Federation Square satisfies Criterion G at the state level. The place represents a particularly strong example of an association with community and cultural groups, encapsulating relationships to important historical events and the ability for experiences to be interpreted to the community.

The response regarding Criterion G should be expanded to include more explicit acknowledgement of the association between Federation Square and the Aboriginal Community.

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION H

The place/object has a *DIRECT ASSOCIATION* with a person or group of persons who have made a strong or influential *CONTRIBUTION* to the course of Victoria's history.

Plus

The *ASSOCIATION* of the place/object to the person(s) *IS EVIDENT* in the physical fabric of the place/object and/or in documentary resources and/or oral history.

Plus

The *ASSOCIATION*:

- directly relates to *ACHIEVEMENTS* of the person(s) at, or relating to, the place/object; or
- relates to an *enduring* and/or *close INTERACTION* between the person(s) and the place/object.

Executive Director's Response

Federation Square has a direct association with:

1. LAB Architecture Studio and its directors Peter Davidson and Donald L Bates, one of five architectural firms shortlisted at Stage One of the Federation Square Design competition.
2. Bates Smart with whom LAB Architecture Studio partnered with at Stage Two of the design competition.

LAB Architecture Studio has made a strong and influential contribution to the course of Victoria's history through the design of Federation Square, one of the most awarded projects in the history of the Royal Australian Institute of Architects (RAIA) Victoria.

Bates Smart have made a strong and influential contribution to the course of Victoria's history through the design of significant buildings for more than 150 years. Many are in the Victorian Heritage Register including ICI House (VHR H0786), the State Library of Victoria (VHR H1497) and the Royal Exhibition Building (VHR H1501).

The association between LAB Architecture Studio and Bates Smart and Federation Square is evident in the physical fabric of the place, and in documentary resources. The association directly relates to achievements of the firms through the design and construction of the place.

Criterion H is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION H

The place/object allows the clear association with the person or group of persons to be *READILY APPRECIATED BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA*.

Executive Director's Response

Federation Square allows the clear association with LAB Architecture Studio to be readily appreciated better than most other places in Victoria with this association.

Bates Smart's work is more readily appreciated through their other significant work from 1853 to the present day including many places already in the VHR for which they were the sole architects.

Criterion H is likely to be satisfied at the State level for its association with LAB Architecture Studio.

Peer Review

Federation Square passes the basic test to satisfy Criterion H, as it has a direct association with the two architectural firms involved in its design and construction. When London-based LAB Architecture Studio was shortlisted in the first stage of the competition, it was necessary to appoint a local practice to act as architects in association for the final stage of the competition. On the recommendation of Professor Haig Beck, LAB's Peter Davidson approached Bates Smart to take on the role, and staff members from the firm's Melbourne office duly travelled to London to assist in the completion of the final submission. The team of LAB Architecture Studio and Bates Smart was duly announced as the competition winners on 26 July 1997.

The respective roles of the two practices are well documented. While the overall design can be squarely credited to LAB Architecture Studio (with Don Bates and Peter Davison as design architects), Bates Smart had been credited with having a major hand in the design development, documentation and project management.

Federation Square was an important project for Bates Smart. This is not only reflected in contemporary articles but also in two subsequent monographs on the firm's work. *Bates Smart: 150 Years of Australian Architecture* (2004), a hefty tome edited by Philip Goad, devoted five pages to a discussion of then then-recently completed Federation Square, and viewed it "a project which straddled the sometimes strained period in the reorganisation of the hierarchy of Bates Smart". The project was also included in a monograph published by the firm itself, *Bates Smart: Selected Works, 00-07* (2008), edited by Roger Poole and Karen Whittle. Federation Square remains prominently featured on the firm's website (www.batesmart.com.au), with separate project profiles provided for the square itself, the Ian Potter Centre: NGV Australia and the ACMI.

Although indisputably an important project for the firm, it cannot be said that Federation Square allows for the association with Bates Smart to be readily appreciated better than any other place in Victoria. As the state's oldest continuing architectural practice, it is represented by a number of major projects spanning over 150 years, including such high-profile buildings as the State Library of Victoria and the Royal Exhibition Buildings. Even if the pool of comparators was to be limited to work competed during the firm's most recent incarnation under the abbreviated title of Bates Smart (ie, after 1994), this would include such high-profile project as the Crown Entertainment Complex at Southbank (1993-97), the Howard Florey Institute of Experimental Physiology & Medicine at Melbourne University (1996) and the Australian Grand Prix building at Albert Park (1997).

Conversely, Federation Square must necessarily be considered as a place in Victoria that demonstrates the most significant associations with the LAB Architecture Studio. It was not the first project that this London-based firm ever proposed for Australia, as it was predated by entries in design competitions for two projects in New South Wales: the Wagga Wagga Civic Centre (1996) and a campus for the Future Generations University on the Central Coast (1997). However, neither was built to their design. This was something of a recurring theme in the earliest years of LAB Architecture Studio when, following its formation in 1995, it entered a number of international architectural competitions but otherwise completed no built projects. Thus, Federation Square not only represented the firm's first project to be realised in Australia, but its first project ever to be realised anywhere in the world. As such, Federation Square occupies an exceptionally important place in the broader global oeuvre of the LAB Architecture Studio.

It cannot be disputed that the completion of Federation Square raised the international profile of LAB Architecture Studio, and brought forth a string of follow-up commissions from around the world, which maintained this reputation for some time. Having relocated its headquarters from London to Melbourne to oversee the Federation Square project, LAB Architecture Studio was all set to complete further buildings in this country. The firm's website lists more than a dozen projects that were proposed in Australia between 1999 and 2013, of which most were located in Victoria. However, most (if not all) of these projects appear to have remained unrealised.

Of the other work that LAB Architecture Studio proposed for Victoria, the best-known was probably its shortlisted entry in the design competition for the masterplanning of the Heide Museum of Modern Art (1999), which was ultimately realised to the winning scheme by architects O'Connor and Houle. Over the next few years, when the firm's local profile was at an all-time high, there were schemes for the Zoology department store in central Melbourne (1999), the Harbour Esplanade at Docklands (2007), the Birrarung Pools on the Yarra River (2009) and the so-called Federation Square East (2010). The firm's later output seems to have been dominated by proposals for urban renewal in outer suburban centres, including an office building in Dandenong (2009), the Selandra Rise development in Cranbourne East (2010), the Hume Central Development Plan in Broadmeadows (2013) and the East Werribee Town Centre (2013). None of these projects, however, appear to have come to fruition to LAB's design. Few of the projects appear to have generated much attention in the architectural press (and certainly nothing on the scale as the original Federation Square), and the majority of them are known only from the list of projects currently included on the firm's website.

At least in terms of the Victorian context, LAB Architecture Studio has been a short-lived phenomenon. After the firm's headquarters was relocated from London to Melbourne in 1997, it maintained a professional presence in 325 Flinders Lane until September 2012, when it relocated to Level 3, 373 Little Bourke Street. This Melbourne office, however, evidently closed the following year. The firm itself has undergone reconfiguration over the past decade, including the premature retirement of co-founder Peter Davidson in 2010 (due to suffering a stroke), and Donald Bates' subsequent academic tenures at the MSD and RMIT University. On balance, it would seem highly unlikely that a building designed by LAB Architecture Studio will ever be completed in Victoria ever again, and certainly not one with design input from the two co-founders who collaborated on Federation Square.

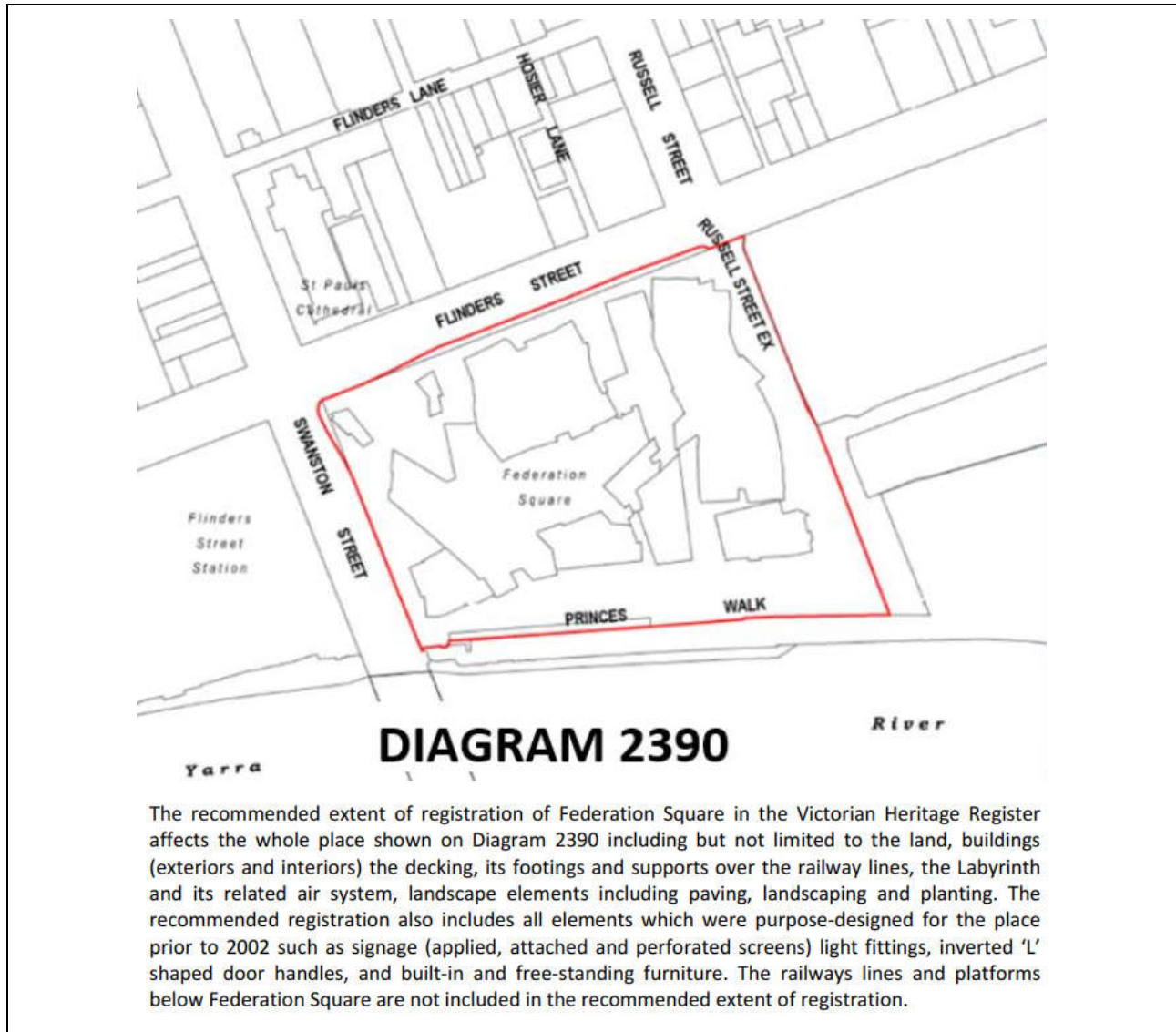
The Executive Director's response to Criterion H does not mention Karres+Brands, the Dutch landscape architecture/urban planning firm that collaborated with LAB Architecture Studio. Karres+Brands' work at Federation Square attracted publicity in its own right (notably, an interview with Bart Brands in *Landscape Australia*, November 2004) and won in two categories at the 2003 Awards of the Australian Institute of Landscape Architecture (Victoria & Tasmania). Karres+Brands has since undertaken a range of high-profile projects in Europe, garnering further press attention and awards. While the firm's work is well represented in its native Netherlands, elsewhere in Europe, UK, Scandinavia, Russia and Taiwan, Federation Square appears to be its only realised Australian project. A 2012 scheme for a planned township near Morwell, which was an entry in a competition sponsored by RMIT University and the Latrobe City Council, remains unrealised.

Conclusion

It is considered that the Executive Director's Response establishes a conclusive case that Federation Square satisfies Criterion H at the state level. As the largest, most prominent and best-known project undertaken by the LAB Architecture Studio in Victoria (and, evidently, the only one of a small number of local projects to be actually realised), Federation Square allows this association to be readily appreciated better than all other places in Victoria. As the same can be said for the landscaping and urban design input by Karres+Brands, this prominent Dutch firm is also deemed to satisfy Criterion H at the state level, and thus should also be mentioned in the Executive Director's response.

2.3 EXTENT OF REGISTRATION

The Executive Director's report formally outlined a recommended extent of registration encompassing parts of Lot 2 on Title Plan 18290, all of Crown Allotment 2140, and parts of Crown Allotments 2035 and Crown Allotment 6, Section E, City of Melbourne, Parish of Melbourne North. This, as indicated on accompanying Diagram 2390, corresponds to an extent of registration bounded by the south side of Flinders Street (between Swanston and Russell Streets), the east side of Swanston Street (between Flinders Street and Princes Walk), the east side of the Russell Street Extension, and Princes Walk.



This recommended extent of registration is considered to provide an adequate curtilage to Federation Square. As the development includes a number of elements that are located quite close to the edge of its two principal street frontages (including stone paving, blade signage and bluestone bench seating), it is deemed appropriate for the extent of registration to extend to the edge of the kerb along both Swanston Street and Flinders Street. The Russell Street Extension, which is an entirely new roadway that was created as part of the development, obviously forms the logical termination to the east side. In this way, key public views of the building will be preserved along all four sides.

Swanston Street and Flinders Street

Both the nominated and recommended extents of registration indicate that the northern boundary would align with the edges of the kerb along Swanston and Flinders Streets.

During the site inspection, it was observed that, while the stone paving around Federation Square extends right to the kerb along Swanston Street (encapsulating a road reserve at the northern corner), it terminates along the Flinders Street side approximately three metres back from the kerb, where it gives way to a strip of conventional asphalt that forms a narrow roadside plantation. This plantation (Figure 1) incorporates a bus parking bay, some street trees of fairly recent origin, and a group of cuboid concrete bollards, none of which appear to be associated with the original development of Federation Square.

The only feature that would be considered significant, and thus worthy of inclusion within the extent of registration, would be the freestanding blade signage (Figure 2) to the west end of the plantation (marking the pedestrian entry between the ACMI and the Western Shard), which is clearly part of the original Federation Square infrastructure. While it may be appropriate, for operational reasons, to exclude the otherwise unremarkable asphalted plantation from the proposed extent of registration, allowance would still have to be made at the western end in order for the blade signage to be included.

Princes Walk

While the Executive Director's report notes that the recommended extent of registration is the same as the nominated extent of registration, there appears to be a minor discrepancy between the two. The nominated extent of registration, as indicated by a red boundary overlaid onto a current aerial photograph of Federation Square, shows that the south boundary runs along the *north* side of Princes Walk, while the recommended extent of registration extended right to the *south* side of Princes Walk.

A site visit confirms that there is nothing significant *per se* about Princes Walk, which is an asphalted pedestrian thoroughfare, punctuated by standard MCC benches and lampposts that were never part of the original design for Federation Square. To some extent, the junction between the bluestone kerb on the north side of Princes Walk, and the lawns and garden beds along the south side of Federation Square, provides a visible boundary line, although this tapers out at either end to that the distinction becomes less self-evident. This is more crucial at the western end of Princes Walk, where the asphalted area directly abuts the south side of the Transport Bar building, and includes a key piece of public art: *Red Centre*, by Egyptian-born artist Konstantin Dimopolous (2006).

From the heritage viewpoint of providing appropriate curtilage to Federation Square, it would not appear to make much difference whether the extent of registration terminates along the north side of Princes Walk, or extends across to the south side (to the edge of the asphalt, terminating before the inside face of the bluestone balustrade). Having said that, it has been noted that the Princes Walk Vaults, which are located below the walk itself, are already included on the VHR (H0646). For simplicity of mapping, it may be preferable for the south boundary of the extent of registration for Federation Square to abut (rather than overlap) the north boundary of the extent of registration for the Princes Vaults. As the vaults themselves are of state significance in their own right, for reasons distinct from those ascribed to Federation Square, it would not be appropriate for the two registrations to be consolidated.



Figure 1: Swanston Street frontage looking east; note clear distinction of pavement surfaces



Figure 2: Swanston Street frontage looking west; note c.2002 blade signage

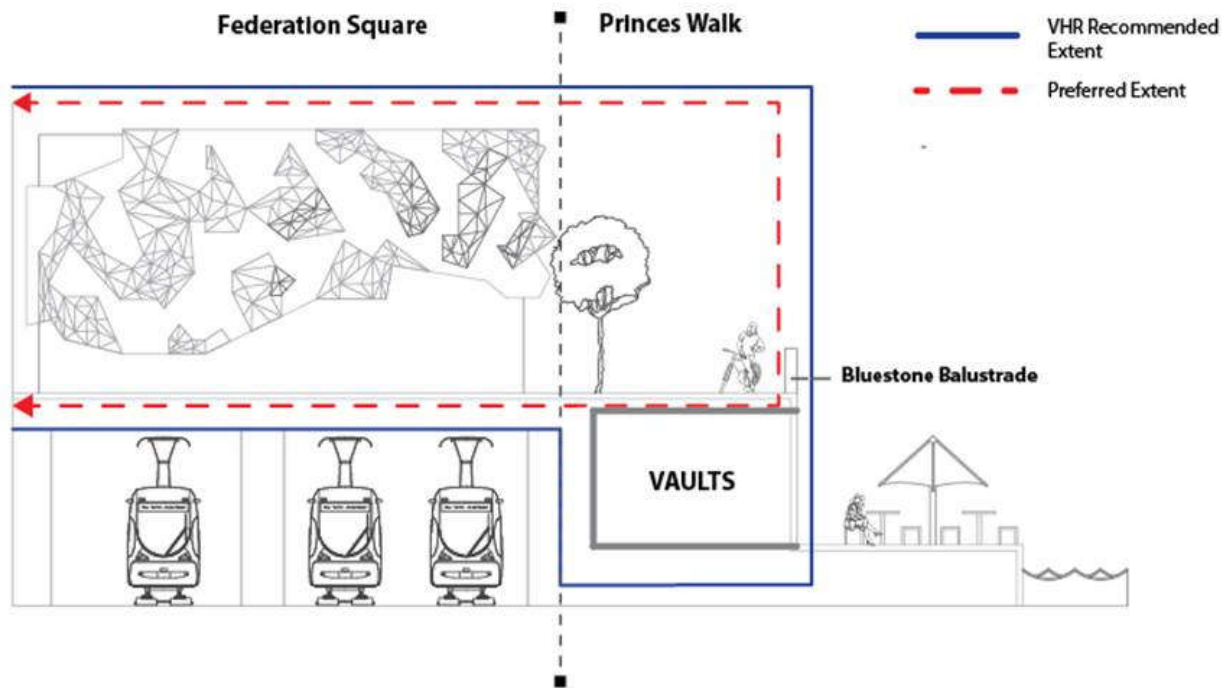


Figure 3: Diagram showing ED's recommended extent of registration (blue line), and an alternative extent (dotted red line) that excludes the Princes Walk Vaults

2.4 PERMIT EXEMPTIONS

Proposed Permit Policy

It is considered that the proposed permit policy, which is based on a standard permit policy template for VHR registration reports, provides a sound basis for the future management of the heritage significance of Federation Square. Notably, it draws the crucial distinction between the work deemed to constitute the original development of Federation Square as conceived by LAB Architecture Studio (denoted by the term "prior to 2002") and more recent alterations and internal fitouts undertaken by other architects (designated as "post 2002").

Specific Permit Exemptions

The list of specific permit exemptions, which runs to a total of three pages, provides considerable detail. It appears to cover most of the major issues that would crop up in terms of cyclical maintenance, and the ongoing use of a cultural complex that, to some extent, has been characterised by the regular presence of transitory elements (eg exhibition fitouts, temporary structures, public artwork).




Although the management of trees ("in accordance with AS 4970-2009") is listed as a general permit exemption for landscaping, it may be useful to specifically identify those trees that are clearly not associated with the original development of Federation Square (namely, the elm trees at the eastern end of Princes Walk, and the street trees along the Swanston Street plantation), the removal of which would be exempt from permit. In the event that both Princes Walk and the Swanston Street plantation are excluded from the extent of registration, this permit exemption would not be necessary.

If the full width of Princes Walk is ultimately included within the extent of registration, it may be appropriate to more clearly elucidate what works in that area might be exempt from a permit, such as the replacement, repair and maintenance of lampposts, rubbish bins and benches, and the installation of permanent wayfinding signage if required.

Revised Extent of Registration – Plan



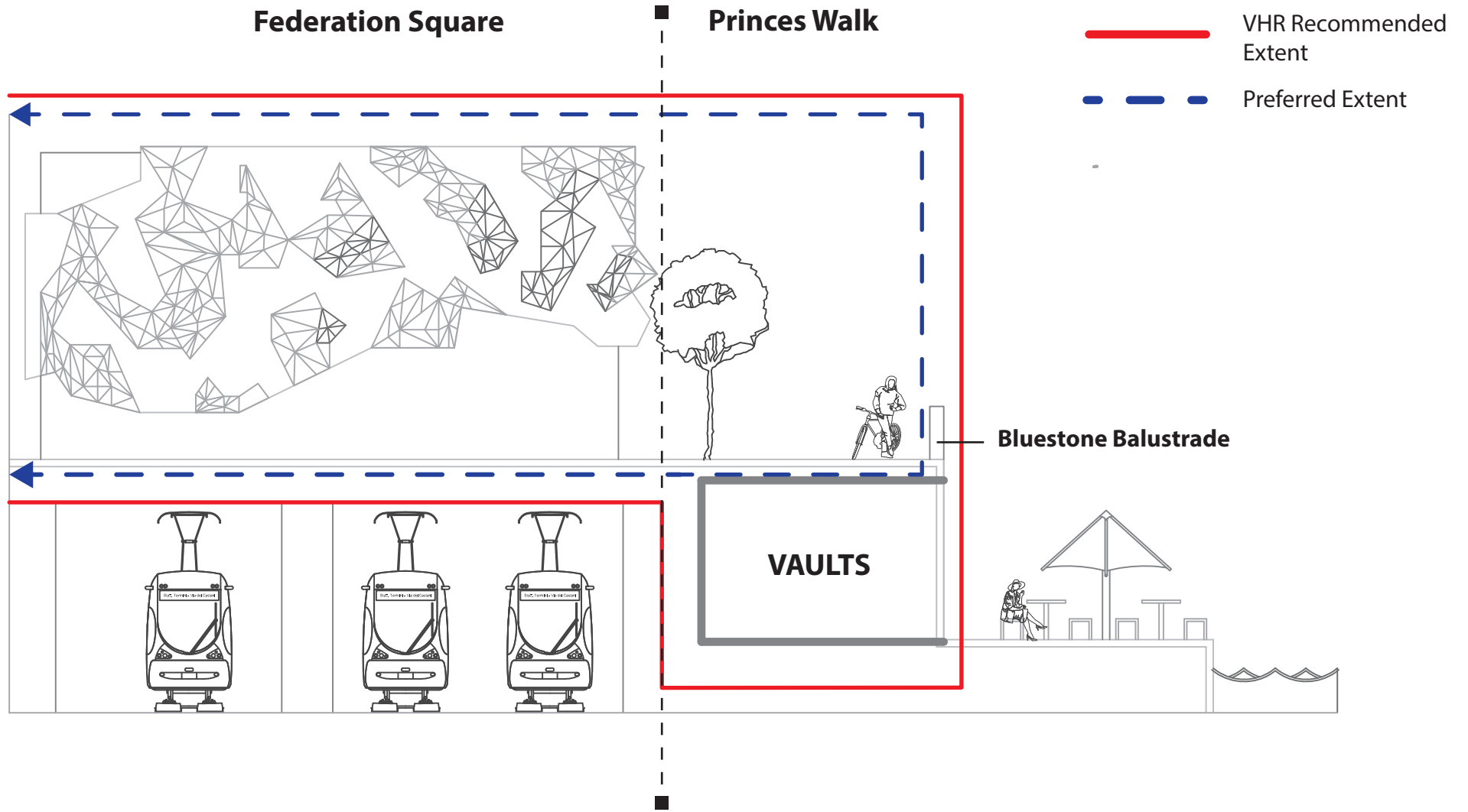
Legend

-  VHR nominated extent area
-  Revised extent area (visible)
-  Revised extent area (not-visible)

Proposed extent exclusions:

- Flinders Street footpath
- Swanston Street road shoulder
- Princes Walk Bluestone Balustrade
- Princes Walk Vaults

Revised Extent of Registration - Cross-section



Proposed Heritage Permit Exemptions

Primary Permit Exemptions

1. Under the “Landscape (all outdoor areas)” section include the following permit exemptions:
 - 1.1. The installation of wayfinding signage along Princes Walk; and
 - 1.2. The removal Elm trees along Princes Walk and replacement with climate appropriate species within the extent of registration.

Additional Permit Exemptions (if the extent of registration is not reduced)

2. Under the “Landscape (all outdoor areas)” section include the following permit exemption:
 - 2.1. The installation of landscaping along Flinders Street road reserve including, garden beds, vegetation, planting, and street furniture, provided it is generally consistent with other existing landscaping, materials and structures within the extent of registration.
3. Under the “Maintenance to all access of Federation Square” section amend the second permit exemption to read:
 - 3.1. Repair and maintenance of hard landscaping including paving, footpaths and street, *and soft landscaping including vegetation*, where fabric, *species*, design, size, form and method of fixing is repaired or replaced like for like.