

BETTER PLACED

DESIGN GUIDE FOR HERITAGE



Implementing the **Better Placed** policy for
heritage buildings, sites and precincts.

Heritage
Council of NSW

GOVERNMENT
ARCHITECT
NEW SOUTH WALES



Design objectives for NSW

Seven objectives define the key considerations in the design of the built environment.



Better fit
contextual, local
and of its place



Better performance
sustainable, adaptable
and durable



Better for community
inclusive, connected
and diverse



Better for people
safe, comfortable
and liveable



Better working
functional, efficient
and fit for purpose



Better value
creating and
adding value



Better look and feel
engaging, inviting
and attractive

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Government Architect's foreword



Heritage is a living part of our contemporary life. The objects, buildings, stories, songs and rituals become a framework and reference upon which we build the future. Acknowledging our heritage can bring a richness to life; strengthening culture and our understanding of where we have all come from.

The **Design Guide for Heritage** embraces the complexity of how we integrate and understand our present and our future with our living past. It demonstrates a sophisticated understanding of heritage significance and encourages an innovative, creative and sensitive design approach.

In Australia we have a chequered past when it comes to respecting and integrating our history. Upon arrival, our colonial ancestors disregarded the rich living culture of the local Indigenous people and saw the country as a 'blank slate' on which to write a new chapter of their history. Despite this poor beginning, we are making progress in acknowledging our Indigenous cultural heritage; a shared post-contact history essential to our understanding of our future.

Furthermore, we have made improvements in our understanding of historical significance. Acknowledging that colonial settlement has created a rich and varied heritage of its own, we now better understand the importance of spiritual places, industrial buildings and the value of contemporary, modernist and brutalist buildings.

We have understood that an approach to heritage which keeps only the grandest of structures does not accurately represent our whole story and that we need to acknowledge and celebrate places for what occurred there rather than just architectural form. Many places are a reminder of the resourcefulness of our ancestors and yet other places represent and keep what was once commonplace but now is lost.

The meaning we take from our heritage is varied and individual. It is incumbent on us to care, remember and renew it. To protect our past sensitively gives it power and meaning and enriches our present.

This Design Guide seeks to support and educate those working with our built and cultural heritage, to encourage the very best responses to keeping these important places so that we can be told our own story and understand from that the potential of our future.

Peter Poulet
Government Architect

**“The past is never dead.
It's not even past.”**

—William Faulkner,
Requiem for a Nun

Heritage Council of NSW foreword



The Heritage Council has been an influential publisher of heritage education material since the 1970s. Much has been done in that time, but it is now timely to reinforce existing material with renewed technical advice.

This publication marks the beginning of a new phase in heritage reference material. It will provide innovative and robust guidance for our next generation of industry practitioners, heritage owners and communities alike. It will encourage all those who work with heritage to carefully and appropriately use good design to enable heritage significance to be protected, while enhancing the experience of heritage places for everyone.

This publication provides the opportunity to work with the Government Architect NSW in collaboration and highlight how with enhanced design principles, the extraordinary heritage buildings, sites, places and precincts across metropolitan and regional NSW will continue to be protected for future generations.

This initiative has highlighted the continued best practice management of heritage in the greater design framework. It is important for me to acknowledge that this publication builds on the outstanding advice that was captured in our past publications *Design in Context: Guidelines for Infill Development in the Historic Environment* and *New Uses for Heritage Places: Guidelines for the Adaptation of Historic Buildings and Sites*. These documents have undeniably shaped and served to guide our industry for more than the last 10 years. I sincerely hope that this new publication will continue to support heritage practice into the future, particularly given that NSW is experiencing a time of unprecedented development.

By working with the Government Architect NSW, the Heritage Council of NSW endorses the Design Guide for Heritage. I firmly believe this publication will place heritage at the forefront of thinking, planning and designing for many years to come.

Stephen Davies
Chair, Heritage Council of NSW

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Government Architect NSW acknowledges the Traditional Custodians of the land and pays respect to Elders past, present and future. We honour Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationships to place, and their rich contribution to our society. To that end, all our work seeks to uphold the idea that if we care for Country, it will care for us.

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PART

INTRODUCING THE DESIGN GUIDE

ONE

FOR HERITAGE

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1.1

Why heritage matters

Heritage places and precincts can have an enormous impact on the quality and experience of our built environments and the wellbeing of our communities. Shaped by their cultural, social, historical, political, economic and physical contexts, heritage places provide meaningful links to our past and have a significant role to play in the futures of our cities, towns and rural environments.

The best way to conserve a heritage building, structure or site is to use it. This can take many forms. It could be a matter of sensitive adaptive reuse, conservation, enabling a return to an original use, or interventions to improve functionality in a contemporary world. It could involve small alterations and additions to existing built fabric, precise conservation works, new elements within heritage environments, or precinct-wide adaptation and interpretation. Design for heritage can vary enormously in scope, scale and aims, but all work has the potential to link the past to the present and to project into the future.

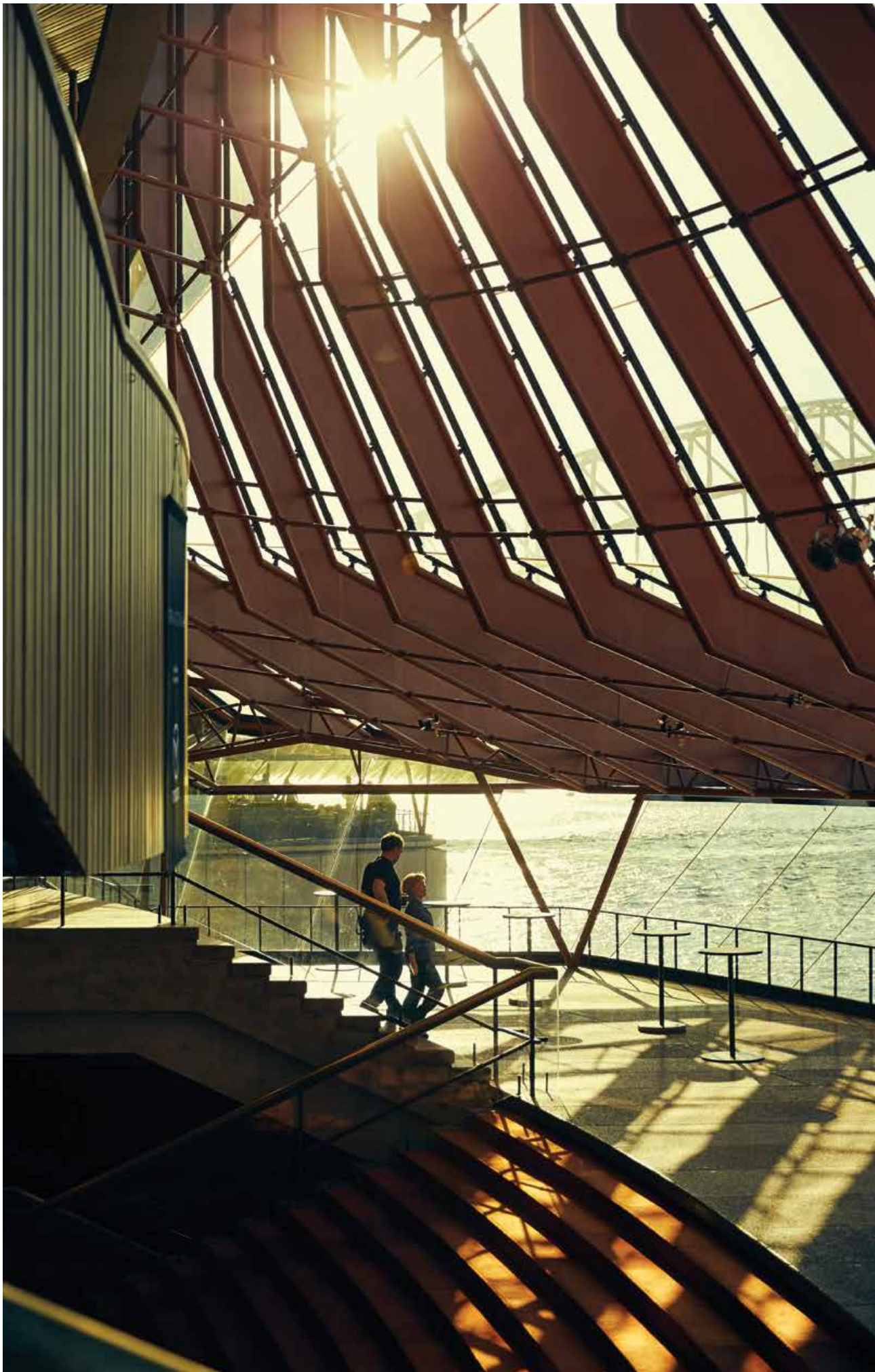
Ensuring the ongoing life of our built heritage also brings wider benefits, including advantages in terms of social and environmental sustainability.

All new work in heritage contexts should retain and enhance the heritage value of the place. Good design is essential to this, helping to ensure heritage environments make vital and ongoing contributions to contemporary society and culture.

Each generation contributes to our ever-evolving built environments. We have shared responsibility to future generations to ensure that our work enriches, rather than diminishes, our environment. We need to understand the significance of heritage buildings, structures and sites, and respond in inventive and sensitive ways. Architects, designers and heritage consultants are crucial, with heritage work providing an opportunity for professional design teams to demonstrate their skills and creativity.

“Places of cultural significance enrich people’s lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records that are important expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.”

— The Burra Charter



1.2 About this guide

The Design Guide for Heritage outlines principles to guide a broad range of design work in heritage places in NSW. These relate to the principles that underpin The Burra Charter and are structured in terms of the design objectives outlined in the NSW Better Placed Integrated Design Policy.

The guide is in three parts:

- **Part One: Introducing the Design Guide for Heritage** outlines the intent and policy context of the guide and why heritage matters.
- **Part Two: Better Design for Heritage** explores the importance of good design outcomes and the processes that support these. The first section uses the seven **Better Placed** objectives to explain the contribution heritage places make to the life of contemporary communities and the value that good design for heritage brings. The second section outlines the processes that enable good design and ensure that new work contributes to the heritage significance and experience of heritage places for all.
- **Part Three: Explaining Heritage** outlines how heritage significance is determined and describes the legislative and regulatory environments in which heritage work is undertaken.

The Design Guide for Heritage is complemented by a set of case studies, which show how principles of good design have been applied across a wide range of heritage contexts, scales and building types to meet a variety of briefs and requirements.

Developed as a collaboration between the Government Architect NSW and the Heritage Council of NSW, the guide draws on earlier publications developed by the Australian Institute of Architects NSW Chapter and the Heritage Council of NSW. These provided guidance on designing new buildings for heritage streets, precincts and areas (Design in Context) and the adaptive reuse of heritage buildings (New Uses for Heritage Places). This guide incorporates material from these documents, and a draft guide to alterations and additions to heritage places, and supplements them with further information.

The Design Guide for Heritage is part of the suite of documents developed by the Government Architect NSW to support the **Better Placed Integrated Design Policy for the Built Environment of NSW**. It expands and details the Better Placed Design Objectives in the context of heritage, and identifies the processes and principles that ensure that good design supports and enhances heritage buildings, sites and precincts.

The guide should be read in conjunction with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, the *Environmental Planning and Assessments Act 1979* and the *Heritage Act 1977* (NSW).

Better Placed

Better Placed provides a policy framework to meet collective aspirations, needs and expectations for the places in which we live and work in NSW. It advocates for good design as an efficient way to mitigate risk and respond to the key challenges facing NSW, including health, climate resilience, rapidly growing population, changing lifestyles and demographics, and infrastructure and urban renewal.

Better Placed aims to enhance all aspects of urban environments in NSW by guiding the design of better places, spaces and buildings, and thereby better cities, towns and suburbs. Better Placed establishes the value of good design and outlines the processes required to achieve it, from concept through to construction and maintenance.

The Burra Charter

The Burra Charter provides a nationally recognised framework for understanding and managing heritage places in Australia. It outlines a logical process relevant to work on all existing buildings, sites and precincts, and states the principles and processes involved in heritage conservation, including interpretation and the retention of connections between people and places.

The Burra Charter process is founded on understanding the significance of the place and assessing changes that can be made while respecting that significance. The Burra Charter Practice Notes further explain the Charter's principles and how these should be interpreted and applied in practice.

Environmental Planning and Assessments Act

The objectives of the Environmental Planning and Assessments Act include: promoting the sustainable management of built and cultural heritage (including Aboriginal cultural heritage), and promoting good design and amenity of the built environment. These are supported by this document and others in the Better Placed suite.

Heritage Act

The statutory framework for identifying, protecting and managing heritage items in NSW.

1.3

How to use this guide

The Design Guide for Heritage offers a resource to help ensure we have good design in heritage places. This is a shared responsibility, with many shared benefits. This guide will assist owners, architects, consultants and builders who are working on the buildings, sites and precincts that contribute to our heritage. It will help government, organisations and members of the community to understand the value and opportunity in our existing built environment, and outlines the steps to ensure that our heritage places are conserved, maintained and enhanced through good design.

Owners of buildings and places of heritage value can use this guide to identify and unlock potential, and see how supporting good design processes helps ensure heritage values are maintained and opportunities are realised.

Businesses can recognise the benefits of good design within heritage contexts and understand their role in enhancing, maintaining and looking after local heritage places.

Architects and design professionals can promote the importance and value of design in heritage contexts, and work with clients and communities to develop improved outcomes.

Heritage consultants can help explain the principles that guide heritage work, and support the role of good design in the adaptation and interpretation of heritage places.

Planners can advocate for high quality design responses to heritage places through statutory and strategic planning processes. This will support professional capabilities in evaluating design proposals in relation to heritage work.

Developers can use this guide as a framework for good design that will help create, evaluate and deliver better projects in heritage environments. The guide outlines the relevant approvals and legislative context for this work and helps establish the short and long-term benefits of working sensitively in heritage contexts.

Builders can use this guide to understand the heritage principles that drive design decisions and the impact of these on issues such as material choice, whole-of-life cost and sustainability.

The community can learn about the value of heritage, the benefits it brings, and the importance of good design for the use of heritage places. Understanding the principles, legislation and processes that guide heritage work enables community members to play important roles in demanding good processes and advocating for great outcomes for heritage places.

Peak industry bodies can support the prioritisation of good quality design for heritage environments in procurement processes and policy advice.

Politicians can clearly understand why heritage matters, what ‘good design’ means for heritage places, and how it benefits their communities.

Local government can identify the benefits that heritage places bring, and develop tools to improve design outcomes through policies and initiatives.

State government can use this guide to support good design processes and outcomes in heritage places. This includes the government’s design excellence and design review processes in conjunction with heritage approval processes.

PART

BETTER DESIGN



TWO

FOR
HERITAGE

2.1 What is heritage?

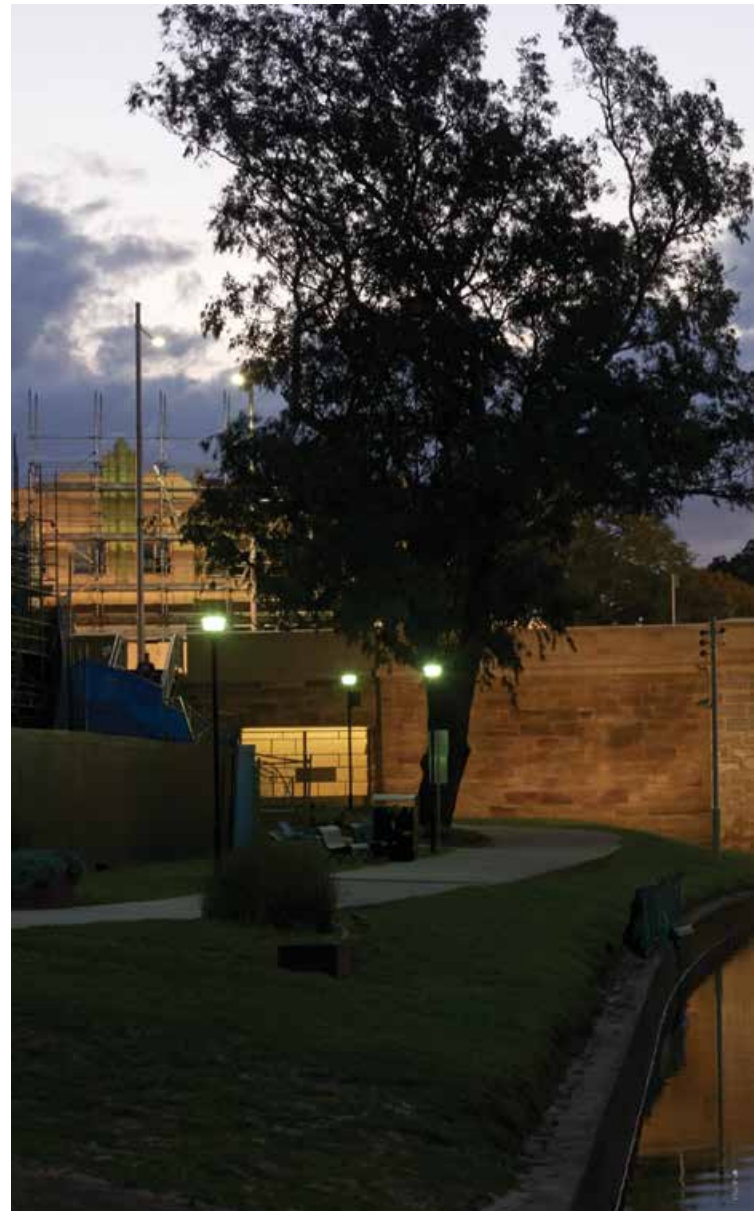
Australia's built heritage includes a wide array of buildings, sites, streetscapes and precincts, which mean different things to different people and groups. When designing for heritage, it is vital to understand the context and heritage significance of the place, the values that accrue to it, the meanings it holds for diverse groups and communities, and the opportunities and challenges embodied in the site and its stories.

Heritage places encompass dramatic works of outstanding architectural quality and the everyday structures and spaces that give our streetscapes, cities, towns and regions their character. Our built heritage includes extant individual buildings, remnants of built fabric (large and small), conservation areas, precincts and constructed landscapes or elements within them. These can be found in urban, suburban, regional, rural and remote locations. Heritage places may have been in continuous use since inception, or abandoned long ago. They may have served many purposes over the years, or just one. They could be valued for their association with a particular event, or have a long history of occupation. From the Sydney Opera House to railway lines running across extensive landscapes, from mansions to tiny worker houses, from factories and mines to sites of Indigenous occupation, our built heritage tells rich and complex stories about Australia.

Heritage sites may be the subject of contested versions of the past and the future. The values the community bestows on heritage buildings, sites and precincts can vary widely and change over time. Some are much loved and highly regarded; others are seen as eyesores, or impediments to progress. Sometimes they're both – perceived in dramatically different ways by different sections of the community. Owners may see them as full of potential, or as a problem best resolved through demolition.

NSW built heritage is defined by a range of systems, both formal and informal. A few places are highly protected at an international level. The majority are identified as having state or local significance, or as contributing to a heritage conservation area. Others have no official heritage status, but carry meaning for communities or individuals.

Heritage places can be recognised for their social, cultural, historical, aesthetic, Indigenous or scientific significance, or for their representativeness or rarity, or a combination of these factors. They may tell stories of economic, architectural or technical achievements, of arts and cultures, of social progress or industrial processes. They may recall historic moments, grand plans, and individual and collective achievement. They can provide evidence of the ambition, rise and decline of peoples and places over time. They may connect to well-known histories, help reveal new knowledge, or recall the lesser-known lives of those who lived and worked in and around them.



“Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.”

— The Burra Charter

All work to heritage structures and sites must negotiate between the need to retain heritage significance and the changes required to support an ongoing role in the life of the community. It is likely that there will be diverging opinions about this balancing act. This was the case with the work to provide a continuous riverside pathway along the

Parramatta River, which required incisions through the structure of the Lennox Bridge. The bridge was designed by David Lennox in 1836, and the 2015 alterations were designed by Hill Thalys Architecture and Urban Projects. The stonework of the bridge was carefully restored, while the new insertions are distinctly contemporary and aim to explain the layered history of the bridge.



2.2

Good design for heritage

New design in heritage contexts can accommodate a rich variety of interpretation and expression. Understanding the heritage significance of the place and the quality of the design response are key. New work must recognise and enhance the heritage significance of the place and context, while enabling the place to have ongoing, viable life that responds to the contemporary needs of clients, users and the community.

Better processes, better outcomes

Design is a process and an outcome, a way of thinking and the result of making.

Well-designed built environments are the outcome of good design processes. Iterative, exploratory and collaborative, design processes should be grounded in research and analysis, and framed by a carefully considered brief.

Design draws together many fields of expertise. It integrates different types of knowledge and synthesises multiple, sometimes competing, requirements into a coherent and engaging outcome that meets the needs of many and diverse groups. Good design fulfils practical requirements, while also making cultural and aesthetic contributions.

The design process may involve exploring a range of options and testing scenarios. It may incorporate multiple layers of feedback from experts, along with consultation with community groups and end users.

In a heritage context, good design leads to interventions that retain the significance of the place, meet technical and legislative requirements, and accommodate contemporary expectations of function and comfort. The design team must have the specialist training and expert design skills to navigate these complexities and bring the heritage place alive for new uses and generations.

Good design is crucial. Carefully considered new work should provide another layer to the long history of the site without erasing earlier layers. It should respect the heritage of the place and contribute a further legacy for future generations.

The Burra Charter advocates a cautious approach – “Do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.” This approach is compatible with high quality contemporary design.

“An important factor in the success of new work is the quality and sensitivity of the design response. New work should respect the context, strength, scale and character of the original, and should not overpower it. The key to success is carefully considered design that respects and supports the significance of the place ... Well-designed new work can have a positive role in the interpretation of a place.”

— Australia ICOMOS Practice Note, Burra Charter Article 22 – New Work

Heritage design work may involve the restoration, preservation and reconstruction of existing structures and landscapes. It may involve adapting a place to facilitate contemporary use. It may concern the creation of appropriate new infill development in sensitive heritage contexts, precincts and heritage conservation areas.

The role of the designer

Designers link good processes to good outcomes. The design teams bring the experience, knowledge and methods required to synthesise input from multiple sources to create excellent outcomes. This specialist knowledge is essential for creating better places.

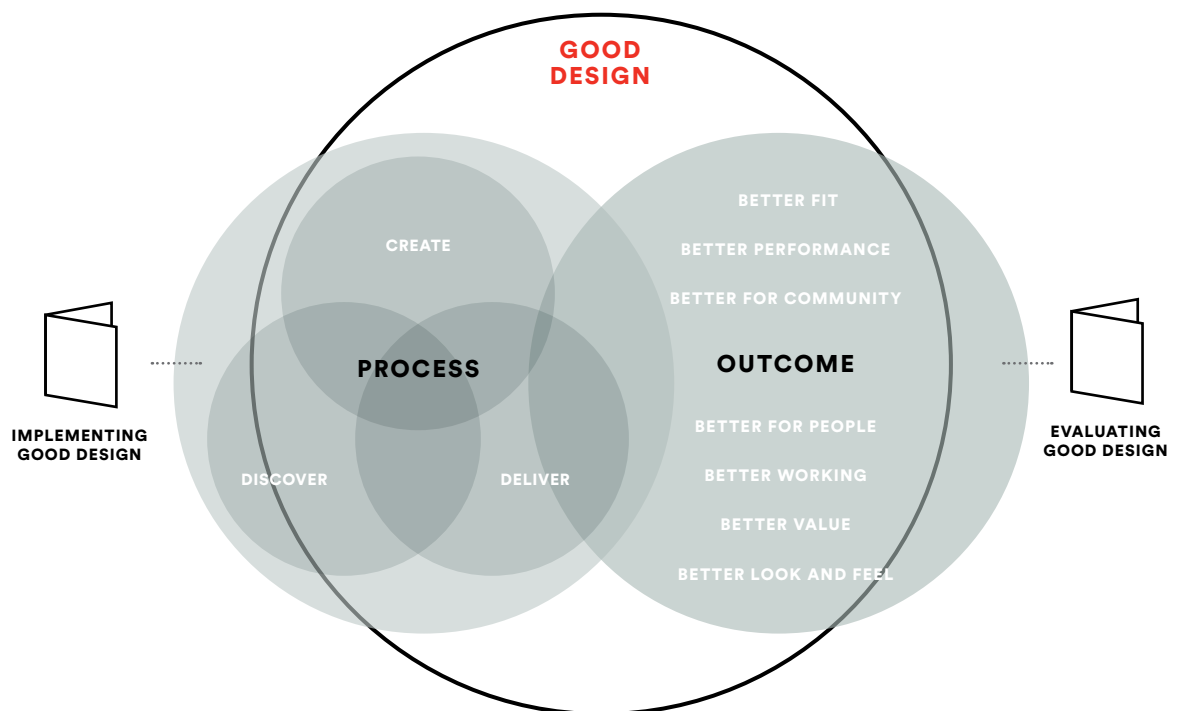
The design team may include or draw on many different specialists and built environment professionals – architects, heritage architects and consultants, landscape architects, urban designers, planners, engineers, interpretation specialists, historians, material experts and contamination experts. State and local government heritage officers or advisors also provide resources and expert advice.

On some small alterations and additions, the architect may be sufficiently well versed in heritage to prepare the Heritage Impact Statement, and may not need to involve a heritage specialist. This will depend on the level of reporting required by the consent authority. On most projects, however, a heritage specialist will be required to provide input into the design and to assess the heritage impact of the proposal.

“A happy marriage between old and new can be achieved without, on the one hand, diminishing integrity or heritage significance or, on the other, so cramping the architect’s design skills that the new work is insipid or uninteresting.

Respect is about understanding a building’s essential qualities and retaining them; new work on the place can provide an opportunity to enhance those qualities, and even to correct later work that has compromised them. Respect and innovation should be joint partners in the exercise, not mutual enemies.”

— Stephen Davies, Chair,
Heritage Council of NSW



Good design process leads to good design outcomes.

2.3 Better Placed objectives

Better Placed identifies seven objectives that encompass the key considerations for good design outcomes. Achieving these will ensure that our cities and towns, our landscapes, our buildings and our public domain will be healthy, responsive, integrated, equitable and resilient.

This guide details the Better Placed objectives in relation to heritage work. These objectives form an important framework for understanding the value that heritage places bring to the community and for designing interventions in heritage contexts – from precise conservation works or tiny alterations and additions to precinct-wide developments.

Design objectives for NSW

Seven objectives define the key considerations in the design of the built environment.



Better fit
contextual, local
and of its place



Better performance
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and durable



Better for community
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and fit for purpose



Better value
creating and
adding value



Better look and feel
engaging, inviting
and attractive







OBJECTIVE 1.

Better fit

contextual, local and of its place

Heritage environments create the context for contemporary life. They convey a strong sense of place imbued with the culture and memory of those who have lived there.

The specific character and historic value of particular heritage places and precincts connects contemporary communities to the past, and helps frame their futures.

There is often a reciprocal relationship between a heritage site and its context, with each contributing to the significance and meaning of the other. New work on heritage buildings and sites should reinforce this and express important connections between the two. New designs may also help re-establish links lost over time.

In heritage conservation areas, contributory items (building and elements that contribute to the overall significance of the area) must be kept. Items that are non-contributory may be replaced if the new building or infill is designed appropriately.

When designing infill or new work, the qualities that give a place its character should be maintained in a way that respects the old while meeting the amenity needs of its users. Careful analysis of the context and sympathetic interpretation of existing elements can lead to diverse design approaches and solutions. New work should respond to context in terms of scale, form, siting, character, detailing, materials and colour. In particular, the careful consideration of height and setback are crucial to designing for a better fit.

Character, grain, scale and form

Scale and grain are often an important part of an area's character. Scale refers to the size, height and proportions of a building or element in relation to the surrounding fabric or landscape. Grain is the pattern resulting from the arrangement and size of buildings and lots in a precinct. (For example, subdivision patterns and side boundary setbacks can provide the predominant rhythm of building frontages.) New design in heritage places should respond sympathetically to the character of the area. This includes relating to the predominant scale, respecting the height, density and grain of the existing built fabric, maintaining important views, and designing new forms to be sympathetic to the predominant forms within the streetscape.

Siting, configuration and landscape

The position of buildings on their sites often contributes to the character of a heritage area, as do landscape elements such as fences, garden walls and planting treatments.

The siting of additions and new buildings in heritage areas should be sympathetic to existing siting patterns, streetscape and landscape. This includes maintaining existing patterns, and retaining significant views and vistas, natural features (such as mature trees) and other elements that contribute to the area's significance. New landscape elements and planting schemes should relate to the height, form and character of existing elements.

How does this create better outcomes?

Well-designed work on heritage sites can retain heritage significance, and reveal and reinforce the role of heritage buildings and sites in their context.

High quality new work can make contemporary contributions to existing heritage streets, towns and cityscapes.

New work can re-establish meaningful urban connections lost over time.

Design for heritage places can strengthen the character of a particular area, including removing built fabric that does not contribute to the character.

“New design should respond to its historic context through an understanding and informed analysis of its character and quality. This will include elements such as its grain, existing patterns of development, important views, scale, materials and building methods. As a consequence, the resulting design should create new relationships between the building, its neighbours and its setting.”

— Design in Context



490 Crown Street is a retail and commercial infill project in Surry Hills, Sydney, designed by Tzannes Architects. The project aims to mediate between the commercial streetscape and surrounding residential areas, and the design elegantly incorporates the height, grain and rhythm of the streetscape into the design of the contemporary building. Photographer Bart Maiorana.



OBJECTIVE 2.

Better performance

sustainable, adaptable and durable

Ensuring that heritage places have an ongoing, viable life is essentially sustainable. Adapting heritage places isn't just about making them suitable for today's uses; it is also about building in durability to meet emerging and future needs.

There are clear environmental advantages to reusing heritage buildings, even when compared to new, high-rating buildings. The distinctive character and robust materials of many heritage buildings also means they are very durable if a good maintenance regime is in place.

Improving environmental performance while maintaining heritage values can be a delicate balance, however. It is vital to engage skilled architects and consultants who understand the heritage significance and the potential for environmental improvement through good design.

Enhancing performance

Many heritage buildings were originally designed to perform efficiently – they may use passive heating and cooling, natural ventilation, or take advantage of high thermal mass. New work can rejuvenate these systems to optimise their efficiency. Later additions that compromise performance may be removed, and new knowledge and technologies used effectively.

Undertaking new work also presents opportunities to mitigate poor environmental performance – for example, to bring light, air and warmth into cold, dark and damp terrace houses.

Retrofitting for sustainability

Adapting heritage places is often compatible with integrating new sustainable design initiatives. These may include new elements to help reduce energy consumption and increase energy and water efficiencies, such as rainwater tanks and water-saving devices, solar power, double or secondary glazing, insulation, and energy-efficient lighting, heating and cooling and hot water heating systems.

Retaining/reducing embodied energy

Embodied energy is the energy used in making a building – from manufacturing materials and equipment to delivery and construction – and accounts for a high proportion of total energy consumed over the life of a building (typically much more than energy running costs).

Maintaining or adapting heritage buildings retains the embodied energy in the heritage fabric, while also reducing the embodied energy needed to produce new building materials. Both provide significant environmental benefit.

Embodied energy comprises a far greater proportion of total energy use than the energy used to run a building. This gives older buildings a head start on environmental performance, even when compared to new, high-rating buildings.

Reducing construction waste

Recycling existing buildings and materials significantly reduces construction waste and the energy used reprocessing waste. This is important, as construction waste accounts for 33% of all landfill in Australia, and more than 75% of this is clean fill, brick, timber and concrete.

How does this create better outcomes?

Well-designed new work can integrate new environmental initiatives and help mitigate the poor environmental performance of some heritage buildings.

Reusing heritage buildings and places retains and reduces embodied energy.

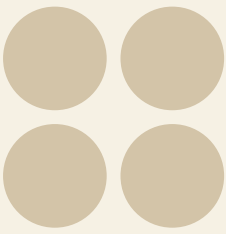
Recycling existing buildings and materials reduces construction waste.

“Heritage buildings are durable. They tend to be constructed of materials that can be repaired and recycled, and they have low recurrent embodied energy compared to newer buildings. Investment in the existing building stock reduces materials and energy consumption, emissions and waste. Therefore, the judicious management and life cycle extension through adaptation of heritage buildings accrues environmental benefits to society at large.”

— Ellis Judson, “Reconciling Environmental Performance and Heritage Significance”



Egan St Apartments and Office is an adaptive reuse project by MacKenzie Pronk Architects, which converted a 1920s mechanics workshop into three apartments and a studio. The design incorporates the marks and traces of the building's former lives, while new elements are inserted in response to the industrial and utilitarian qualities of the original. MacKenzie Pronk Architects, Julie Mackenzie, Shack Design & Kieran McInerney Architects in Association. Photographer Oliver Berlin.



OBJECTIVE 3.

Better for community

**inclusive, connected
and diverse**

Heritage buildings and sites help create a sense of place and provide tangible links to the past. They have local character and identity, and many in the community feel strongly about what happens to them. Our built environment heritage can make a strong contribution to social sustainability, and help to build robust and engaged communities.

Connecting communities

Communities are not homogeneous or static. Heritage places can tell stories that are relevant and meaningful for diverse groups. They help retain memory, while also creating new stories and identities as communities change. Thoughtful design and interpretation can make these stories available to new audiences, and help build understanding across different sectors of the community. This includes enhancing our understanding of the cultural heritage of Aboriginal Australia embodied in our built environment.

Heritage renewal projects can also be catalysts for social, economic and environmental improvements in adjacent areas, improving amenity for existing and new populations.

“The heritage of a place is often very important to the community; it provides an identity, can hold memories and meaning far beyond its architectural or historic importance, and contributes to a unique environment.”

— The Social Impacts of Heritage-led Regeneration

Working with communities

Community support is vital for the ongoing and effective use of heritage buildings, sites and precincts. Community groups may be the catalyst for renewed interest in and care of heritage places, and motivated community members can play important roles in understanding the significance of these sites, and identifying new uses for them. Early, genuine consultation ensures that community engagement is productive and meaningful.

Some communities face particular challenges in caring for heritage places – there may not be the population to support the use of all heritage sites, while caring for them can present a substantial financial burden. There are grants available to support such groups, while community knowledge and know-how can also lead to inventive new uses and responses.

How does this create better outcomes?

Maintaining heritage places helps retain cultural memory, and creates new stories and identities for changing communities.

Heritage-led regeneration can lead to improved social, economic and environmental outcomes for communities as a whole.

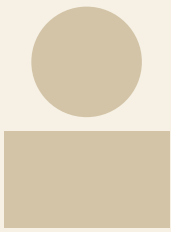
Thoughtful interpretation of heritage places helps build knowledge and understanding across diverse community groups.

“Aboriginal heritage is interwoven with the non-Aboriginal heritage of Australia and evidence of that heritage is found even in places commonly regarded as ‘European’, such as city buildings. It is important to recognise that Aboriginal people responded to European colonisation specifically and discreetly in their efforts to maintain links to their traditional lands and interests. Evidence of this is widespread, and the inclusion of forms of evidence relating to Aboriginal history and heritage is vital to the establishment of the historical context of a region or locality.”

— NSW Heritage Office, *Aboriginal History and Heritage: A Guide*



The Moree Baths and Swimming Pool Complex retains strong cultural memories and plays a significant part in the story of Indigenous identity, politics and Australian history. This was the first place where the 1965 Freedom Riders encountered official racial discrimination against Indigenous people, and the ensuing protest became the best known event of the Freedom Ride. The baths are included on the National Heritage List as being of “outstanding value to the nation as the place where the life and works of Aboriginal activist Dr Charles Nelson Perrurle Perkins AO first came to national attention”. (elements in this photo have been demolished prior to heritage listing). Photographer Peter Read.



OBJECTIVE 4.

Better for people

**safe,
comfortable
and liveable**

Many heritage buildings and sites are beautiful, engaging places in which people are keen to live, work or play. They may be built of fine materials, exquisitely detailed, or have the robust appeal of a former industrial space. They could be set in mature gardens, or be part of an engaging streetscape with a strong sense of place.

But not all aspects of heritage places are suitable for today. Good design is essential to sensitively upgrade a historic building, site or precinct to meet current standards and expectations of liveability and comfort, to acknowledge and accommodate a range of users, and to integrate heritage places into contemporary life.

Healthy, liveable neighbourhoods

Good design for heritage places also helps to improve amenity and liveability in the surrounding environs. Well-maintained heritage places with well-designed adaptations help make neighbourhoods feel safer and more comfortable. This contributes to healthy, walkable communities that are connected to both the past and the future.

Safety and comfort

Expectations of comfort and amenity have changed over time, and current working and living standards are often far higher than those accepted by previous generations – some heritage spaces may now be seen as dark, draughty, cold and cramped. Many heritage buildings perform poorly in terms of universal access, and most will require some retrofitting to meet safety and/or fire standards. Some sites may be contaminated or derelict.

Satisfying current requirements for safety and equitable access, along with contemporary expectations of comfort and amenity, requires highly skilled consultants and strong collaboration. Architects, heritage consultants, National Construction Code (NCC) consultants, planning authorities and owners must work together to find sensitive solutions that do not compromise heritage significance. There are many creative ways to comply with requirements for fire protection, accessibility and provision of toilets, and heritage listing often leads to a greater acceptance of alternative or ‘deemed to comply’ solutions. The Heritage Council of NSW’s Technical Committee can provide advice on these matters to assist property owners and consent authorities.

How does this create better outcomes?

Good design integrates required upgrades to heritage for safety, equitable access and comfort with the least impact.

Good design brings heritage places back into the life of the community, and connects them to contemporary culture.

“The sensitive adaptation of heritage buildings, when combined with contemporary design, can create vibrant and visually exciting spaces that people want to live, work or play in today.”

— WA State Heritage Office, Heritage in Action: Adaptive Reuse



The new ramp at the main entry to the Art Gallery of NSW improves public amenity and accessibility to this significant public building. Designed by Johnson Pilton Walker, the ramp has a refined materiality, sculptural form and restrained scale, which together create an elegant solution that enhances the original building. Photographer Brett Boardman.



OBJECTIVE 5.

Better working

functional, efficient and fit for purpose

Expectations of buildings and places can change dramatically over time. Many heritage places have outlived their functional life – either because the use is outdated, or because the building no longer meets current requirements. Buildings and sites that are not in use are likely to deteriorate rapidly, which can lead to ‘demolition by neglect’ and poor social and economic outcomes for surrounding areas and communities.

A current and future purpose is essential to the survival of heritage buildings, sites and precincts, and the use must support the heritage significance. Good design is fundamental to upgrading, altering or extending heritage places without compromising their importance.

Retaining the existing use

The existing use should be retained when it is integral to the heritage significance. However, the building may need to be upgraded to meet current needs, systems or processes. Where a heritage place was historically accessible to the public, it may be important to continue or to reintroduce public access.

Finding an appropriate new use

New uses should be compatible with the significance of the heritage building, site or precinct. This includes retaining the character of the place and conserving or having minimal impact on significant fabric and characteristics. This is not incompatible with introducing new services, modifications and additions. A new use could also open a previously inaccessible site to the public.

Temporary or interim uses

It is not always possible to find a long-term use that is both financially viable and appropriate to the heritage. Well-designed phased development or temporary uses, which are often low-impact, can be an important way to maintain sites in use. This can help protect the building until a new, longer-term use is found. A program of rolling temporary uses can be an effective long-term reuse strategy.

When is a use not appropriate?

Inappropriate uses are those that result in a loss of heritage significance. Changes can cause the loss of fabric, or compromised spatial qualities, or a new use may be incongruent with the significant prior life of the building.

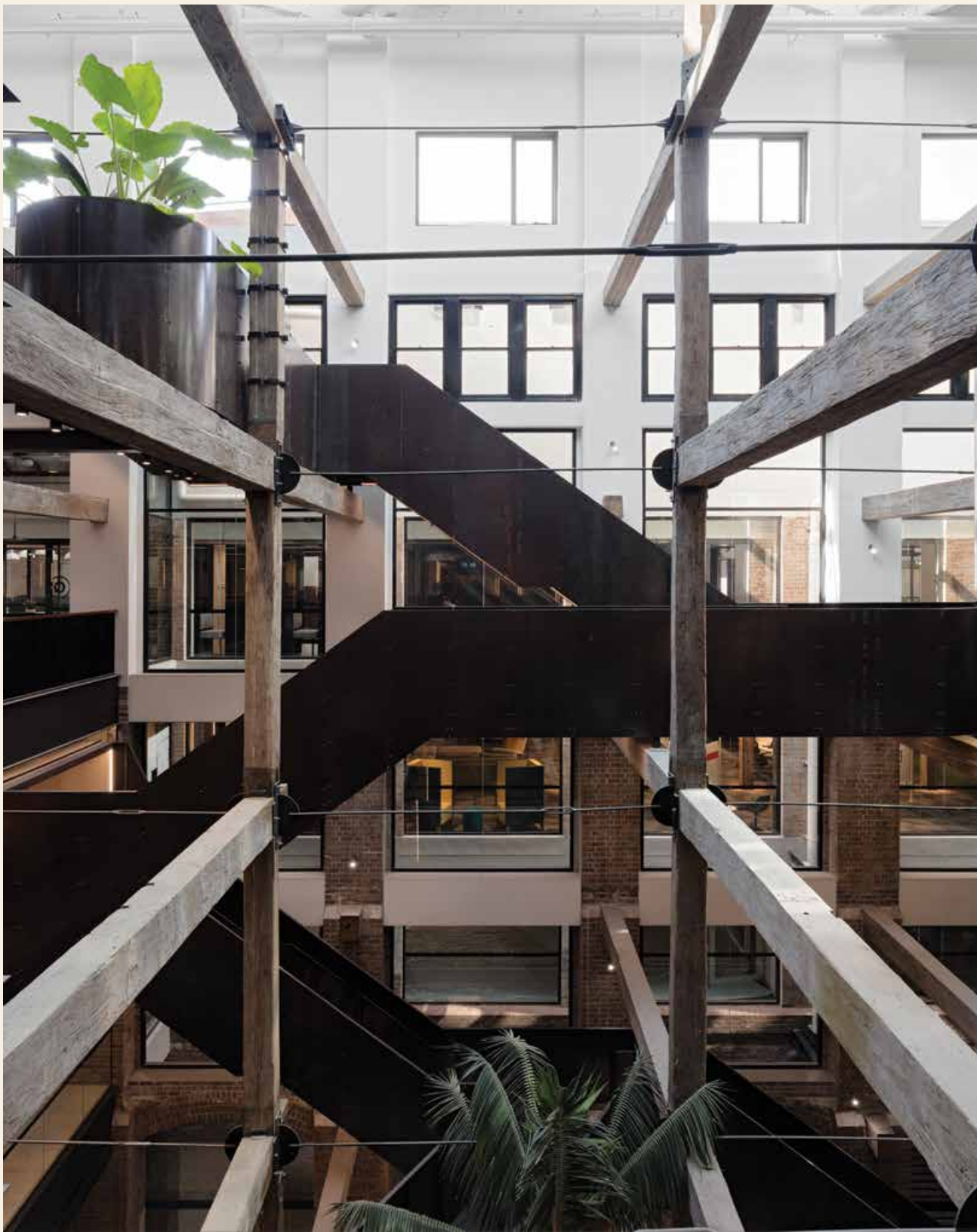
It's important to develop a common understanding about what is considered appropriate. Engaging professional advice from the outset and consulting the local council and/or the Heritage Council of NSW early in the process is vital to this.

How does this create better outcomes?

Good design can help retain or re-establish the significant use of a heritage building or place.

Sensitive adaptation for an appropriate reuse can provide a new life for a heritage building, site or precinct.

Well-designed work for temporary uses can help to maintain sites in use.



“Many heritage items can be altered or extended without unduly compromising their importance. Indeed, it is possible to enhance or reinforce their significance by an adaptive reuse that involves sympathetic alterations and additions. This is often necessary to ensure their survival.”

— Altering Heritage Assets

100 Harris Street adapts a Pyrmont wool store for new boutique commercial use. Built in the 1890s, with later additions in the 1920s and 30s, the existing building had an ornate brick facade and robust timber internal structure. The new work by SJB Architects celebrates this existing structure and materials, and carefully inserts a new stair and an atrium that brings light deep into the building. Thermal performance is improved with new hoods for openings to the north. Photographer Felix Forest.



OBJECTIVE 6.

Better value

creating and adding value

Heritage places have different values to different people. For the owner, a place has a practical and market value as well as heritage value. For the wider public, heritage value is usually paramount, but not all heritage places are equally loved.

Design for the reuse of a heritage site can play an important role in bringing it back into public favour, negotiating multiple agendas, and providing amenity for neighbours and visitors as well as the owners.

Adding value

Designers bring inventive approaches to finding a future for a heritage site. Good design for heritage places can provide new economic uses, revitalise existing ones and help capitalise on the value of the place as an asset. Functioning, carefully designed heritage places can have positive economic impacts on surrounding areas and communities. In contrast, disused sites can have negative socio-economic impacts on their neighbourhood.

The high level of skill and craft usually required from tradespeople working on conservation and heritage projects helps retain trade skills and also spreads economic benefit – conservation and redevelopment work typically requires more workers.

Costs and viability

The specific costs associated with working in heritage contexts should be addressed early in the planning stages of a project.

It is essential that the owners of heritage assets understand that ongoing maintenance of heritage fabric and sites is essential to maintain value and potentially reduce significant future financial outgoings.

It is also worth remembering that not all heritage projects are expensive. Economic constraints can lead to creative reuses that support heritage, and appropriate low-impact uses can be achieved on tight budgets.

Financial incentives for listed sites

Listed heritage sites in NSW provide owners with access to heritage grants from state and local government.

Some local councils offer local heritage incentives (such as tax or local rate concessions) for owners of heritage listed properties (including all properties in listed heritage conservation areas). The NSW Valuer General can also provide a heritage-restricted valuation for land tax and local rate purposes.

How does this create better outcomes?

Good design for heritage places can increase the economic value of the site and its surrounds.

Careful project planning, upfront investment in design quality, and consideration of long-term maintenance can have positive impacts on long-term returns.

The benefits of heritage places accrue to the community as well as to individual building owners.

Conservation and adaptation projects can keep skills and craft alive, helping retain knowledge in the community.

“The benefits of most goods and services, including heritage property, usually accrue to those who own them or pay for them; not to those who use them. In the case of many heritage properties the reverse is true. An area with architectural or heritage significance may benefit those who reside in it, those nearby or those who just pass through or visit it, as in the case of a heritage property or precinct drawing tourists to the area. These indirect benefits can be extremely difficult to measure, are rarely static and can apply to an area or a single building.”

— Peter Wills and Chris Eves, Heritage Australia



The Athenium Theatre, Junee, is a state-listed theatre in a small country town. It was closed for many years due to safety and access issues. The heritage listing enabled the local community to access grants, which supported local tradespeople to complete the work required to bring the building back into the life of the town. The original building was designed by Karberry and Chard and built in 1929. The more recent work was designed by Dunn & Hillam Architects and completed in 2010. Photographer Kilian O'Sullivan.



OBJECTIVE 7.

Better look and feel

engaging, inviting and attractive

Many heritage places are welcoming and aesthetically pleasing, and may be significant for their architectural sophistication or rarity as well as their cultural or social contribution. In such places, new design can help maintain and enhance these aesthetic and architectural qualities.

New design work should respect and reinforce the architectural heritage. It should complement rather than compete, but should also be an excellent example of design in its own right.

Some built heritage, such as industrial sites, may be less immediately attractive. New design in these circumstances might reveal in the aesthetics of the ruin, or bring a new perspective to robust spaces, objects or fabric, or reveal striking architectural qualities that were formerly hidden.

Australia also has many challenging and confronting heritage places, such as former incarceration sites. In these situations, the role of design is not to make sites more attractive, but to engage visitors and make the stories available to new audiences.

Designing new work for heritage places has the potential to amplify some elements and aspects while downplaying others. There may also be opportunities to improve a building or site by reinstating an element that had been removed, or judiciously removing earlier fittings and partitions to enhance its aesthetic qualities.

Spatial quality

It is important to attend to the planning and spatial qualities of heritage places, especially when adapting them to new uses. Responsive design is not just about retaining built form or fabric. The original plan and spatial structure may be an important part of the architectural quality of the heritage building or site. Major subdivision or changes to significant spaces should be avoided.

Material and detail

Materials play an important role defining and developing the architecture and aesthetic of a heritage building or site. They contain their own stories of craft, labour and social structures, and should be carefully considered when designing new work.

Predominant materials, textures and colour ranges often give a building, site or precinct a consistent character, with common details establishing neighbourly resemblance. These can provide important reference points and inform the design of new work.

How does this create better outcomes?

Good design can enhance the qualities of heritage buildings, structures, sites and precincts.

Good design makes its own aesthetic contribution while respecting the significance of the place.

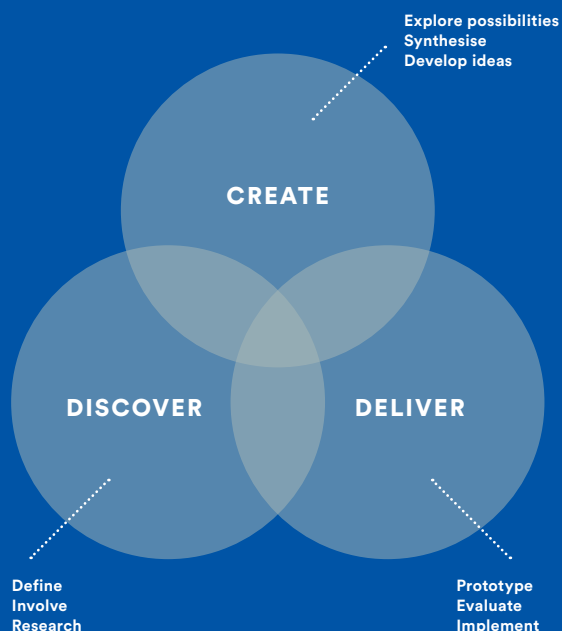
Well-designed work in heritage sites and precincts can tell new stories and attract new audiences.

Mason House by Chenchow Little makes a small contemporary addition to a Spanish Mission style house. The new design is of similar height to the existing building and deploys formal devices, such as the pitch of the roof and the width of walls and columns, to tie the new to the old, while a lightweight connection clearly separates the addition from the original. Photographer Anthony Browell.



2.4

Design processes for heritage



The design process described in this section reiterates the stages of integrated design identified in Better Placed, and aligns with The Burra Charter’s nationally recognised process.

The three overall stages – discover, create, deliver – are relevant to all projects. However, not every project will require every step detailed – this will depend on the nature and scale of the project and the particulars of the heritage significance.

Design is often an iterative process, and discoveries made in one stage may necessitate revisiting and revising earlier stages. This is a normal part of the design process.

It is very important to invest in the early stages of the design process, and to ensure that the delivery method can support high quality outcomes. An integrated design approach means engaging appropriate design and heritage professionals from the start, setting realistic budgets and timeframes, ensuring good governance and decision-making hierarchies, and engaging with stakeholders and community.





86-88 George Street
Canopy. Terroir.
Photographer Brett
Boardman

Define, Involve, Research

The discovery stage includes defining the intent, requirements and brief for a project, involving stakeholders and community groups collaborating with experts, and undertaking research and analysis to understand the context and identify both precedents and impacts.

It is essential to understand and assess the significance of a heritage place before making decisions about its future. Design or new work should proceed from a clear understanding of both the significance of the place and the owner's needs and aspirations.

Understand the heritage significance of the place

Establish a clear understanding of the heritage significance of the building or site. The level of detail required will depend on the heritage status of the building or site. (Refer 3.2 What is significance and how is it assessed?)

This may include the following steps:

- Identify if the place is listed on local, state or national heritage registers, or a non-statutory heritage register. A good place to start is to search the State Heritage Inventory. (Refer Appendix 1. Heritage registers)
- Identify, read and understand any existing Statements of Significance, Conservation Management Plans and/or Conservation Management Strategies pertaining to the site.
- Analyse the site's history, heritage values, fabric and context. Additional sources may include historians, archives and members of the community.
- Ensure that Aboriginal heritage is covered in the research into the site's history and heritage. Aboriginal heritage studies should

be carried out by appropriate specialised practitioners with knowledge of both the broad principles of heritage and Aboriginal community consultation.

- Consult local environment plan (LEP) maps and development control plans (DCP).
- If the site is in a heritage conservation area, review the DCP schedule and map to determine if it has been identified as a contributory item. If not identified, assess its contributory relevance.

Articulate the heritage significance of the place through relevant documents

Conservation documents explain what is important about the place and guide the future of the site and its long-term management. They enable considered decisions about uses, approaches, and what to keep and change. The type of documents required will depend on the significance of the site and the nature of the reports and documents already available. (Refer 3.3 Heritage documents.)

- Undertake a Heritage Significance Assessment under the NSW Significance Criteria.
- For buildings and sites with high heritage significance, develop a Conservation Management Plan (CMP).
- For buildings and sites that do not require a full CMP, develop a Conservation Management Strategy (CMS).
- Review existing conservation management documents to check that the policies are suitable and relevant in the current situation.

CMPs and other documents should be developed by experienced heritage consultants.

Identify challenges associated with the site

Heritage sites can bring many challenges. It's important to understand the extent and possible impact of these early on, as this allows them to be addressed and resolved through the design process.

Potential challenges include deteriorating building fabric and contamination, as well as codes, legislation and regulations.

Where significant archaeological remains are to be retained in situ, the design team may need to



Top: Ballast Point Park by McGregor Coxall with CHROFI celebrates the rich Aboriginal and industrial history of this Sydney waterfront site. The design exposes layers of land, remnant industrial artefacts and the foundations of a harbourfront villa. Open space is reclaimed for the public in this open air museum. Photography by Michael Warren.

Michael Warren Above: The Conway Atkins House by Sam Crawford Architects is a renovation of an Inter-war Functionalist house in Dover Heights, Sydney. Detailing cues from the original house are incorporated throughout the project, from the veranda design to kitchen benches and joinery pull details. The story of the inter-war architectural style can be seen in every decision. Photographer Brett Boardman.

explore innovative approaches to the placement of new buildings or structural systems.

Specialist advice may be required to address such challenges. Consulting early with councils, regulatory bodies and expert advisors is the key to developing appropriate solutions through the design phase.

Engage with the community

Whether a heritage place is much loved or disparaged, local communities often have strong opinions about the buildings and sites in their neighbourhoods. Genuine community engagement is important. Working with the local community early can provide fruitful local support and partnerships, contribute vital information to the interpretation of the place, and pre-empt resistance to the project at later stages.

Identify a use that is appropriate to the heritage significance

Whether the project involves converting the place for a new use, or new work to facilitate an existing purpose, the use must be appropriate to the heritage significance of the place. The Burra Charter describes an appropriate use as one that retains the cultural significance of the place.

Key questions to consider when identifying the most appropriate use include the following:

- Is it possible to retain or re-establish the relationship between the heritage place and its existing use?
- Are there continued practices or associations that contribute to the cultural significance of the place? Will the reuse respect these, and can these be continued in the new use?
- Are there opportunities to enhance the heritage significance through the design for the new use?
- Is the place publicly accessible and is it important to maintain this access?
- Is there an opportunity to provide public access to previously inaccessible places?
- Will the reuse involve major changes to the building fabric? Can the patina of the fabric be maintained?
- Will the original plan and spatial structure remain legible? Does it require substantial changes to significant spaces and/or subdivision of spaces?
- Is the new use compatible with the structural capabilities of the building?
- Will the proposed use require major new services that impact negatively on the heritage significance?
- Will the proposed use negatively affect the technical performance and durability of the existing fabric?

- If aspects of the new use will have an unacceptable heritage impact, can these functions be accommodated in sympathetic, well-designed additions?
- If a long-term use cannot be found, is there a viable temporary use to help avoid deterioration or ‘demolition through neglect’?

Inappropriate uses are those that require extensive changes, resulting in a loss of heritage significance, or which compromise the social or cultural significance of the place.

Think broadly about the possibilities when considering appropriate and viable reuses, and remember that different reuses have different impacts and are viable in different contexts.

Conduct a feasibility study to assess options for new uses. Investigate their potential impacts, their appropriateness to the site and context, and their financial viability. Analyse predicted outcomes against the Better Placed Objectives.

Assess the environmental performance and the durability of the extant materials

Understand how the building currently works, or how it was intended to work, and how its performance could be improved. This will help determine how much intervention in the original fabric is required to meet comfort expectations and environmental sustainability objectives.

Develop the brief

Understanding the needs, expectations and aspirations of clients, owners and users is essential to developing a sophisticated, meaningful and practical design response. The design brief establishes the ground rules for the project. It should identify opportunities and constraints, specify practical requirements associated with the intended use, and incorporate expert advice and the outcomes of any community consultation.

In the heritage context, the practical and aspirational requirements of the brief must be integrated with a full understanding of the heritage significance of the place. The brief may identify potential conflicts or tensions between functional requirements and heritage needs. It should outline the level of change appropriate to the significance of the place and include reference to the Statement of Significance and Conservation Management Plan.

The work undertaken in the previous steps should inform the brief.



Top: The upgrade of the Juanita Nielson Community Centre by Neeson Murcutt Architects with the City of Sydney focused on improving access for the local community. The fabric of the 1888 heritage-listed former warehouse was exposed and cleaned, and traces of the long history retained. Photographer Brett Boardman.

Above: Lismore Regional Art Gallery is housed in the old Lismore High School. The adaptive reuse project aimed to bring the dilapidated 1960s building back to life, while additions support the needs of the gallery, providing outdoor entry spaces, delivery, storage and vertical transport. The project was designed and delivered by Dominic Finlay Jones Architects in partnership with Phillips Smith Conwell Architects. Photographer Dallas Nock.

Explore possibilities, synthesise, develop ideas

This stage involves exploring options and possibilities, synthesising different types of information, identifying gaps and opportunities, and developing ideas that respond to the particulars of the project.

Responding creatively to the challenges presented by heritage sites can lead to opportunities that might not otherwise be identified or realised. Working collaboratively with excellent design and heritage consultants is fundamental to this stage.

Among the many factors to be considered in the creative stage of the design process, the following are particular to working on heritage buildings, structures, sites and precincts.

Design for the context

Additions and new buildings in valued heritage contexts should be sympathetic to the local streetscape and urban grain. New design should respond to its heritage context through an informed analysis of the area's character.

- Site new work in a way that responds to the context and reinforces the quality of the streetscape. This will generally involve responding to and respecting existing front and side setbacks, locating additions or new elements on site in a way that respects existing patterns, and/or complementing the treatment of street edges.
- Explore how the design of new buildings will relate to the existing urban fabric in terms of scale, height, form and mass; the relationship between solid and void; the play of light and shadow on facades, the proportions of openings; and materiality and detail.
- Retain natural features of significance, such as mature trees. Landscape elements, such as fences, garden walls and planting schemes, also help define local character and should be retained where they contribute to the area's heritage significance.

Develop a master plan

For large or complex heritage places, or sites to be developed in stages, work should be guided by a master plan. The master plan should present a long-term strategic view, be informed by the site's Conservation Management Plan and adhere to the Statement of Significance. Work may occur over an extended timeframe, and the master plan should be flexible enough to include opportunities to rethink options as development progresses and in response to new findings.

Explore how to maintain or enhance important relationships between the site and its setting

Where the relationship between the heritage building and its setting contributes to its significance, this relationship should be preserved or restored and, if possible, enhanced.

- Set the boundaries of the contextual analysis carefully as the extent of the area analysed can affect the outcome. Relevant context will extend beyond the curtilage.
- Retain significant views to, from and within the heritage place.

Explore how the heritage significance of a place can inspire creative solutions

Fully understanding the significance of a heritage place is a vital part of developing creative design solutions that ensure ongoing use and relevance and minimise negative impacts. Adaptation and development can be inspired by and enhance heritage significance.

- Investigate the opportunities and constraints that arise from significance.
- Identify any opportunities for skilful new design to enhance the significance. For example, would stripping out unsympathetic additions enhance significance? Can a past use inspire the materiality and detailing of the new work?

Design new work to read as distinct from existing

One key principle of The Burra Charter is that new insertions and interventions should be clearly identifiable as new, and should not replicate the heritage fabric. This design approach must go hand-in-glove with other principles in The Burra Charter regarding respecting the significance of the place. It is not enough for the work to simply read as 'new'. It must also be sympathetic to its setting and enhance the heritage significance of the place.

This requires a sensitive design approach that ensures that the new work complements and enhances the heritage place, rather than competing with it, or compromising it through poor design solutions. Detailed guidance can be found in The Burra Charter Practice Note – New Work.

It is also important to understand the difference between 'new work' and reconstruction. Not all work on heritage sites is defined as 'new work' in the context of The Burra Charter, and this definition determines how fabric should be treated. The Burra Charter Practice Note – New Work explains:

“Whereas new work should be readily identifiable as such, reconstruction should be identifiable on close inspection or through additional interpretation. Thus, repairs (of which reconstruction is the most common) should not be readily apparent, so that the cultural significance of the place is not distorted or obscured, and can be clearly understood. At the same time there is the need to be honest about the repairs, so they should be identifiable, by subtly modifying materials or details, or by incorporating the date and/or marking devices that indicate the extent of the work.”

Tribe Studio's McBeath House carefully separates the new work from the original terrace house, while retaining the proportions and rhythm of the streetscape. Photographer Katherine Lu.



Minimise the negative impact of new work

New design work should have minimal negative impact on the heritage place. The appropriate extent of new work should be guided by the significance of the place, and will vary according to context. Key considerations include the following:

- Design new work to minimise the negative impact on significant fabric, interiors, decorative schemes and finishes. Where possible, maintain the patina of the fabric.
- Locate new services and service areas so they do not impact on significant spaces or fabric.
- Ensure that the original plan and spatial structure (circulation, relationship between spaces) can be read within the adapted building.

Think inventively about meeting regulatory obligations

The design team may need to develop non-standard approaches to meet regulatory requirements, such as fire safety, disability access, energy efficiency, security and occupational health and safety regulations. This is because standard approaches may have negative impacts on the site's significance.

The architectural and heritage team need to work closely with consultants and advisors who understand the heritage significance of the place and the design approach. There is always more than one way of achieving a desired outcome and consultants such as building surveyors, decontamination experts and engineers should also bring creative approaches.

Explore ways to improve environmental performance

Working on heritage buildings and sites can present opportunities to maximise environmental performance and enhance the comfort of occupants. This may include:

- ensuring buildings perform as originally designed
- improving performance through design solutions
- augmenting the building with new energy-efficient and water-efficient systems

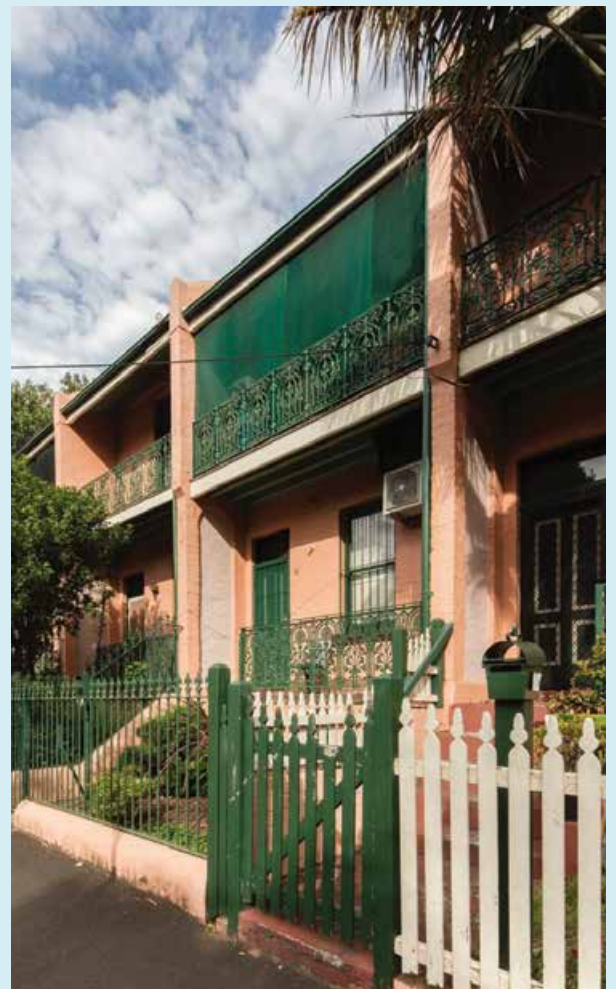
Reveal, protect and interpret the heritage significance of the place as an integral part of the project

Interpretation is a key element in any adaptive project, and should be integrated into the design process at an early stage. An interpretation strategy should be prepared by an expert and could inform the design approach, detailing and materiality. For example, it may be possible to preserve worn thresholds or markings that index prior use, or create an atmosphere that evokes the history of the site.

Interpretation communicates the history and previous uses of a building to its occupants and visitors, and helps to explain how and why changes have been made. It also helps people to understand how the new life of the building has added a chapter to its story, providing a sense of continuity from the past to the present.

Provide for the change to be reversed and for the place's future conservation

Wherever possible, new additions and adjacent or related new construction should be reversible, ensuring that if they are removed in the future, the essential form and integrity of the heritage place is unimpaired. Major non-reversible changes should only be considered when there is no alternative way of retaining the heritage place as a viable asset.



Above: Cowper Street Housing in Glebe, Sydney, by Andrew Burns Architecture. This infill project interprets the fenestration of the suburb's existing peach-red coloured terrace houses in a contemporary manner. Photographer Brett Boardman.

Right: The Rocks Police Station was designed in the 1880s by Government Architect James Barnet, and had many and varied uses before the rear of the station became a restaurant and cafe designed by Welsh + Major Architects. The transformation reveals and interprets the original Palladian building in detail, preserving the internal prisoners' cells and recovering heritage finishes, while managing complex accessibility and compliance issues. The rear addition/ adaptation, shown here, fits within its contemporary context. Photographer Katherine Lu.



DELIVER

Prototype, evaluate, implement

The delivery stage includes testing prototypes, exploring possibilities in detail, evaluating design proposals from multiple perspectives, gaining relevant approvals and implementing the design.

It is vital to retain the design intent throughout the delivery process and to ensure a high quality of work.

Delivery includes ensuring appropriate resources and management plans are in place to guide the future management of the heritage site, and to place documentation on the public record.

Prepare a Heritage Impact Statement

The Heritage Impact Statement is prepared once the design has been agreed. This is essential for approvals processes and should demonstrate that the proponent has fully considered the heritage significance of the place when developing the design.

The statement should identify any potential impact and discuss why it may or may not be acceptable. (It is not sufficient to claim there is no impact.) For minor works, such as small-scale alterations and additions, it may be acceptable for the owner/architect/designer to prepare the documentation. For more complex work, it is generally necessary to commission an experienced heritage consultant to provide the documentation.

Gain approvals from relevant regulatory bodies

Listed heritage places, or places within listed heritage conservation areas, require specific heritage approval before any substantive work

can be undertaken. All proposals for building work must also gain development approval.

Refer to Gaining approval to do work on a listed place in section 3.1.

Select a delivery process that can meet the heritage expectations, needs and obligations

To achieve a good design outcome, it's important to have an engaged client and an effective delivery process. This is especially true when working on places of heritage significance. Using skilful builders and tradespeople with experience in heritage building is essential, and all involved should be engaged on reasonable terms, carefully briefed and well supported.

Record and archive existing fabric and spatial configuration

The fabric, use, associations and meanings of the heritage place should be carefully documented before changes are made. These should be archived according to Heritage Council of NSW guidelines.

Provide for the long-term management and viability of the heritage place.

It's important to secure ongoing funds to maintain the heritage building or site in the future as part of the project.

- Link conservation works and proposed new works together by conditions of approval, a heritage agreement or another appropriate mechanism, so that the conservation works are integral to the project.
- Prevent fragmentation of the management of the heritage place in large-scale adaptations. Where there is a fragmentation of ownership through strata title, lease or sale, a legally binding overarching management framework should be put in place (such as a Heritage Agreement and/or provisions in the strata plan). This will ensure that the heritage values of the place are appropriately managed.
- Build time and financial contingency into a project so that it can accommodate change of all kinds while respecting the site's heritage.



Above: Tanner Kibble Denton's Western Sydney University (WSU) Student Precinct provides a new central gathering space that connects all student activities at the Parramatta campus. The adaptive reuse of the 1894 Boiler House enlivens the plaza, while providing for the building's long-term management and ongoing viability through WSU ownership. Photographer Michael Nicholson.



Left: Luigi Rosselli Architects' work on Arcadia, a Gothic Revival villa, makes additions that reference the finely detailed timber of the original house and leaves worn thresholds and other markers of time in place. The scale of spaces and forms are retained within the contemporary additions. The project is the culmination of the architect working with an engaged client and an effectively managed delivery process between client and council. Photographer Edward Birch.

PART

EXPLAINING

THREE

HERITAGE



Many heritage places in NSW are identified as being of national, state or local significance and protected through inclusion on heritage lists. Being on a list does not freeze the development potential of a place, but it does mean that proposed changes must go through specific approvals processes. In addition, work on heritage places in NSW – listed or otherwise – is subject to the same regulatory and approvals framework that pertains to other building work.

This section overviews the heritage system in NSW, the documents that guide the development of a heritage place, and the regulatory context in which this occurs. It concludes with a list of further references and resources to assist those who own, manage or are working on heritage places within the state.

3.1 Heritage lists

Heritage listing is an important way to identify places and items that the community considers to be significant and wishes to pass on to future generations.

There are two main types of lists in NSW, statutory and non-statutory.

Statutory lists provide legal protection for listed places and items. Listing is the first step in protecting and managing heritage, and triggers processes to ensure that the significant value is maintained and protected.

Heritage legislation aims to protect heritage places while achieving a sensible balance between retaining the heritage significance of special places and enabling them to continue to be used by owners and the community.

Non-statutory lists have no legal standing, but they can provide valuable information and point to places worthy of further investigation and possible statutory listing. Non-statutory lists include the National Trust Register, the Australian Institute of Architects Register of Significant Architecture in NSW and registers compiled by Engineers Australia, the Professional Historians Association (NSW) and others.

Statutory lists

NSW has two levels of statutory lists – the NSW State Heritage Register and schedules to local councils' local environmental plans (LEPs). Nationally significant items are listed on the National Heritage List, while the Commonwealth Heritage List recognises places owned or controlled by the Australian government. Places of international significance are listed on the UNESCO World Heritage List.

State Heritage Register

The State Heritage Register includes more than 1,695 items, in both private and public ownership. These are identified as significant for the whole of NSW and meet one or more of the criteria outlined in the Heritage Act. The register is administered by the Heritage Division of the NSW Office of Environment and Heritage on behalf of the Heritage Council of NSW. The owner's approval and public comment are sought for all proposed listings, but listing is not contingent on this.

Local Environmental Plans

Heritage places or items that are important for the community within a local government area are listed on the Local Environmental Plan (LEP), which is managed by the relevant local council. Local government management decisions about heritage places are guided by the LEP, development control plans (DCP) and heritage studies.

A Heritage Study identifies and assesses heritage items and conservation areas that reflect the key historical themes. They are often undertaken with extensive community involvement. It also makes recommendations on policies the local council should adopt to protect and conserve the identified heritage items. The LEP translates the recommendations of the Heritage Study into a legal document that provides a broad framework for future management of the area's heritage.

In addition to listing individual buildings and sites, LEPs also identify Heritage Conservation Areas (HCA), which are areas recognised for their historic value and aesthetic character. Within an HCA, specific places and elements are identified as 'contributory items' or 'non-contributory items'. Contributory items are generally identified in the DCP.

A Development Control Plan (DCP) often contains more detailed heritage information for each HCA, such as significance, policies and desired future character statements, as well as general heritage controls and guidelines.

Gaining approval to do work on a listed place

Listed heritage places require specific heritage approval before any substantive work can be undertaken to ensure heritage significance is retained. The approval process is a method of managing change to heritage places, not stopping it, and the particulars of the process will differ according to the type of listing.

Proposed new work is assessed in relation to its impact on the significance of the heritage item, and design quality is an essential consideration in any approval process. Having an experienced design team, with both architectural and heritage expertise, is the best way to ensure the proposed work is of a high standard and responds to both the significance of the item and the needs of the current owners.

Places listed on the State Heritage Register

The Heritage Council of NSW must approve work to places and items listed on the State Heritage Register, including alteration, additions, subdivision or development. Approval is sought by submitting a Section 60 Application for major work to the Heritage Council of NSW. This is additional to the standard Integrated Development Approval (IDA) process.

The Heritage Division website provides a step-by-step guide to submitting an application. However, for large or complex projects, it is best to contact the Heritage Division prior to submitting the application.

Places listed on a Local Environmental Plan

Local councils grant consent as part of the Development Approval (DA) process for places listed on an LEP. When proposing new work on places listed in a Local Environmental Plan (LEP), or for projects located in a Heritage Conservation Area (HCA), it is important to seek heritage advice from the relevant local council as early as possible before submitting a DA application. The pre-DA meeting gives the applicant an opportunity to seek advice from the council heritage advisor, and may provide forewarning of those aspects of the project that may not be approved in their current form by the consent authority.

3.2

What is significance and how is it assessed?

Understanding significance is the first step to engaging with a heritage item or place. Significance is the fundamental part of listing processes and is the foundation of policies and management structures put in place to care for and protect our built heritage. All new work proposed for a heritage place is assessed in terms of its impact on the significance of the place.

Significance explains the value of a place in heritage terms. This may relate to its historical origins and subsequent development, its association with particular people or events, its visual or townscape qualities, its construction or other technical qualities, its religious or symbolic role, or its archaeological research potential. The values may be evident in the fabric or physical material of the place, in the relationship with its surroundings, and in associated documents. A heritage item or place will usually have multiple values, which will depend on its integrity, comparative standing and community perceptions.

NSW heritage significance criteria

The Heritage Council of NSW criteria encompass the five values expressed in The Burra Charter – historical, aesthetic, scientific, social and spiritual significance – and are in line with criteria adopted by other state heritage agencies.

To be listed, a place must meet one or more of the following criteria. The criteria are the same for items of local or state significance; what changes is the extent of the impact.

- a. It is important in the course, or pattern, of NSW/the local area's cultural or natural history – known as historic significance
- b. It has strong or special association with the life or works of a person or group of persons, of importance in the cultural or natural history in NSW/the local area – known as historic associations
- c. It is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW/the local area – known as aesthetic or technical significance
- d. It has strong or special association with a particular community or cultural group in NSW/the local area for social, cultural or spiritual reasons – known as social significance
- e. It has potential to yield information that will contribute to an understanding of NSW/the local area's cultural or natural history – known as research potential or educational significance
- f. It possesses uncommon, rare or endangered aspects of NSW/the local area's cultural or natural history – known as rarity
- g. It is important in demonstrating the principal characteristics of a class of NSW/the local area's cultural or natural places or cultural or natural environments – known as representative significance

“Heritage significance’ is a phrase used to describe an item’s value to us in heritage terms. It is important to distinguish its heritage value from other values, such as amenity or utility ... The significance of some items may increase as we learn more about our history. Indeed, historical information is crucial to understanding the context of individual heritage items and why they are important.”

—A Guide to the Heritage System

3.3 Heritage documents

A number of documents guide the protection and development of heritage places in Australia.

The Burra Charter and associated publications provide the overall framework for all work on heritage places, while a range of reports, policies and plans set the parameters for individual sites and projects.

The Burra Charter

The Australia ICOMOS Charter for Places of Cultural Significance, The Burra Charter (2013) guides all heritage work in Australia and is endorsed by Australian government heritage agencies and community organisations. The charter defines the basic principles and procedures to be followed in the conservation of heritage places, including interpretation and the retention of connections between people and places. These are relevant to all types of built heritage.

The Illustrated Burra Charter (2004) explains and expands on the ideas and principles of each article, and complements this with examples drawn from across Australia to illustrate the application of the particular article to real places.

The Practice Notes provide practical advice on The Burra Charter and its application. They cover a wide variety of topics, recognising that heritage is an increasingly diverse field.

Statement of Significance

The Statement of Significance summarises why a heritage place is important from a heritage viewpoint, based on the NSW Heritage Significance Criteria, and provides the context for any development or new work. It allows those responsible for managing the site to explore ways to use heritage significance in a positive way, while also outlining the constraints particular to the item or place.

Each aspect of significance leads to obligations and/or constraints that need to be considered when designing new work. If a statement of significance has not been prepared as part of the listing process, it is highly recommended that one is prepared for approval by the relevant consent authority.

The Statement of Significance is essential to developing a Conservation Management Plan and preparing a Heritage Impact Statement.

Further information: ‘Statements of Heritage Impact’ by the NSW Heritage Office and Department of Urban Affairs provides a guide to the preparation of a Statement of Heritage Impact, including a model document.

Conservation Management Plan

The Conservation Management Plan (CMP) guides the care and use of a heritage place, including any new development. It is organised into three main parts – investigation, assessment and management – and should include the following:

- A clear statement of the significance
- Identification of the constraints and opportunities that affect the place (including the owner’s needs)
- Policies as to which fabric, or elements, need to be conserved
- An outline of what can be changed if and where any new development occurs, and the parameters for such development or the degree of change that is permissible.

A Conservation Management Plan (CMP) includes the Statement of Significance and Conservation Policy, and contains detail about achieving the future viability of the place and retaining the maximum heritage significance in future development proposals.

The preparation of a CMP should be guided by an appropriate brief.

Further information: Conservation Management Documents: Guidelines on Conservation Management Plans and Other Management Documents by the Heritage Council of NSW includes a model brief for a Conservation Management Plan.

The Conservation Plan, by James Semple Kerr, outlines the logical processes of The Burra Charter, and how to prepare a Conservation Plan to guide and manage change to a heritage item appropriately.

Statement of Heritage Impact

A Statement of Heritage Impact (also known as a Heritage Impact Statement) explains the impacts on heritage significance of any proposal to alter a heritage item or place, including carrying out work within a Heritage Conservation Area (HCA). It includes an explanation of how the proposed development will affect the heritage value of the place.

Further information: The Heritage Council has developed a model Statement of Heritage Impact, which is included in the model document ‘Statements of Heritage Impact’.

3.4

Regulations and planning

In addition to heritage-specific legislation, work on heritage places may be subject to a variety of regulations, including the National Construction Code, the Building Sustainability Index, and Safety in Design regulations.

Tensions may arise between heritage needs and regulatory requirements in areas such as fire safety, disability access, occupational health and safety, and environmental sustainability. However, as a performance-based code, the National Construction Code (NCC) allows non-standard solutions that can minimise the impact of works on a place's significance.

Consulting early with consultants and regulatory bodies is key to understanding obligations and developing appropriate solutions. These solutions should be developed by suitably qualified and experienced experts. Statutory authorities, such as the Heritage Council of NSW and local government, can assist with expert advice.

Planning policy is important in maintaining heritage sites, and zoning can have a significant impact on the viability of a use or reuse. For example, changes in zoning can result in changes in land values, which may impact on the kinds of uses that are economically viable. In some cases, incentives clauses in local environmental plans and the NSW Heritage Act (Section 129) can provide for uses that may otherwise not be permitted within the zoning, or provide for additional development that may secure the financial viability of a project.

As with regulations, a flexible approach to planning may be required to retain heritage significance, and early discussion with councils and expert consultants is vital.



The form of Crown 515 in Surry Hills playfully interprets the roof pitches and relationship to the street of the adjoining Victorian terraces. The project accommodates five new apartments and was designed by Smart Design Studio. Photographer Ross Honeysett.

GLOSSARY

Terms used in this document

A

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| Adaptation | Defined in The Burra Charter as changing a heritage place to facilitate compatible new uses. This could involve alterations and additions to suit an existing use and/or meet current expectations of comfort and function, or the upgrading of a building or site to respond to new needs and procedures associated with an existing function. |
| Adaptive reuse | Projects that give new life to a heritage place through sympathetic alterations and additions that enable the site to accommodate compatible new uses and functions, while maintaining the heritage significance, and communicating this to a new generation of users. |
| Amenity | The 'liveability' of a place, which captures usefulness, comfort and pleasure. A building's amenity is affected by its design, access to sunlight and views, and access to facilities and services. Expectations of amenity and comfort change over time. |

B

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| Brief (design brief) | The document outlining the client aspirations, objectives and requirements of the project, including particular constraints, site conditions and opportunities. |
| Built environment | The constructed environment, understood as distinct from the natural environment. It includes all aspects of our surroundings made by people. The built environment includes cities and towns, neighbourhoods, parks, roads, buildings and even utilities like water and electricity. |

C

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| Character | The combination of the particular attributes, characteristics or qualities of a place. |
| Context | The physical, social, cultural, economic, environmental and geographic circumstances that form the setting for a place or building. This includes views to and from the site. |
| Contributory item | A building or other feature – such as a tree, garden, fence, kerbing, etc – that contributes to the overall heritage significance of a Heritage Conservation Area. They are generally identified in DCPs and (by some councils) in LEPs. |

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| Conservation | Defined in The Burra Charter as “All the processes of looking after a place so as to retain its cultural significance”. This includes preservation, protection, maintenance, restoration, reconstruction and adaptation. |
| Cultural significance | Defined by The Burra Charter as the aesthetic, historic, scientific, social or spiritual value of a place for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. (See also Heritage Significance) |
| Curtilage | The area of land (including land covered by water) surrounding an item, area or place of heritage significance, which is essential for retaining and interpreting its heritage significance. It is also the term used to describe the site area of heritage items listed on the State Heritage Register or in a local environmental plan. |

D

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| Design excellence | Design Excellence is the term used to describe a competitive design process used in NSW and brought into effect by statutory planning regulations such as local environmental plans. It is also used as an umbrella term in planning legislation to describe good design that is sympathetic to its context. |
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F

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| Fabric | The physical material of a place including elements, fixtures, contents and objects. It includes building interiors, exteriors, subsurface remains and excavated or moveable material. |
| Form | The overall shape and volume and the arrangement of the parts of a building. |

G

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| Grain | The urban pattern resulting from the arrangement and size of the buildings on their lots and the subdivision pattern. Fine grain is the fine texture resulting from small and frequent subdivisions. |
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H

Heritage conservation area or heritage precinct An area that has historic significance and (usually) also a distinctive character of heritage significance, which it is desirable to conserve. A heritage conservation area is more than a collection of individual heritage items – it is an area in which historical origins and relationships between the various elements create a sense of place that is worth keeping. Heritage conservation areas are listed on local environmental plans, while heritage areas of state significance are listed as heritage precincts on the NSW State Heritage Register. While the majority of properties will be contributory items, the area may also contain individually listed heritage items.

Heritage-led regeneration The social and economic improvement of places for people through the delivery of a heritage focused project. This falls into three categories – area-based regeneration (for instance, physical regeneration of a town centre, conservation area, or historic landscape), single building regeneration and heritage project regeneration (a socially beneficial project not involving physical regeneration, but based around a historic building).

Heritage item A place, building, structure, work, archaeological site or relic, garden or landscape, movable object, Aboriginal place, or other place of heritage significance. Heritage items are listed on a statutory instrument such as the State Heritage Register or in a local environmental plan.

Heritage significance This term is used in NSW to encompass the seven criteria used by state and local government to describe the heritage value of a place. It is used interchangeably with The Burra Charter term ‘cultural significance’.

I

Infill development A new building in an established heritage context. It may be adjacent to a heritage building, within a conservation area, or in a heritage site or precinct. Good infill projects are sympathetic to the surrounding features, attributes and historic context, in terms of their scale, form, siting, character, materials and details. They should enhance and complement the existing urban, suburban or rural character.

Interpretation The ways of presenting the cultural significance of a place to the users and the community. The need to interpret heritage significance may drive the design of new elements and the layout or planning of the place.

M

Massing The size and volume of a building or structure.

Master plan

A framework document outlining how development will occur in a given place over time, and detailing a clear strategy or plan for the physical transformation of a place, supported by financial, economic, and social policy documents that outline delivery mechanisms and implementation strategies.

P

Place The Burra Charter defines place as a geographically defined area, which may include elements, objects, spaces and views, and may have tangible and intangible dimensions. “Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.”

Preservation Defined in The Burra Charter as “maintaining a place in its existing state and retarding deterioration”.

Public realm The collective, communal part of cities and towns that have shared access for all. The public realm includes spaces of movement, recreation, gathering, events, contemplation and relaxation – for example, streets, pathways, rights of way, parks, accessible open spaces, plazas and waterways that are physically and visually accessible regardless of ownership.

R

Reconstruction Defined in The Burra Charter as returning a place as near as possible to a known earlier state by the introduction of new or old (reclaimed) fabric. Reconstruction is not considered ‘new work’ under The Burra Charter. Reconstruction is based on evidence, not conjecture.

Restoration Defined in The Burra Charter as “returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material”.

Reversibility The ability of an adaptation to be removed in the future without damage to heritage significance and, in particular, without damage to significant fabric.

S

Scale The size of a building and/or its elements and its relationship with the surrounding buildings or landscape.

Setbacks The horizontal distance from the building to a prescribed boundary (such as a site boundary) or other relevant marker (such as the alignment of houses in a street).

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| Setting | The area around a heritage place, which contributes to its heritage significance and may include views to and from the heritage item. The listing boundary or curtilage of a heritage place does not always include the whole of its setting. (See Article 8 of The Burra Charter.) |
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U

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| Universal design | Designs where all users are acknowledged and designed for. This includes ensuring that places accommodate cultural difference and social sensitivities, along with physical disability. It is not limited to the physical space of the heritage place, and extends to include access to websites and online tools. For example, it could include audio cues for those with a vision disability, and audio loops for those who are hard of hearing. |
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Heritage Act 1977 (NSW)

The statutory framework for identifying, protecting and managing heritage items in NSW.

National Parks and Wildlife Act 1974 (NSW)

The statutory framework for identifying, protecting and managing Aboriginal objects and places in NSW.

Heritage Agreement

Section 39 of the NSW Heritage Act provides for the creation of heritage agreements between the NSW Minister for Heritage and an owner of a heritage item that is listed on the State Heritage Register. A Heritage Agreement can provide for a range of conservation outcomes and is sometimes used in major adaptations as a means of establishing a legal nexus between a long-term conservation outcome and a particular development.

REFERENCES

References used in this document

Online registers and inventories

State Heritage Inventory

This online heritage database of statutory listings in NSW includes all heritage places listed on local government heritage registers, on State Government Heritage and Conservation Registers, and on the State Heritage Inventory. It is maintained by the Heritage Division of the NSW Office of Environment and Heritage.

Aboriginal Heritage Information Management System

The Aboriginal Heritage Information Management System (AHIMS) is maintained by the Office of Environment and Heritage and includes information on tens of thousands of recorded sites and objects, along with archaeological and other Aboriginal heritage reports.

Australian Heritage Database

Maintained by the Federal Department of Environment and Energy, the Australian Heritage Database covers more than 20,000 natural, historic and Indigenous places. It includes places in the World Heritage List, the National Heritage List, the Commonwealth Heritage List, the Register of the National Estate, the List of Overseas Places of Historic Significance to Australia and places under consideration, or that may have been considered for, any one of these lists.

National Trust Register

A register of landscapes, townscapes, buildings, industrial sites, cemeteries and other places that the Trust determines to have cultural significance and be worthy of conservation.

Advice and research resources

Heritage website

The website for the Heritage Division and the NSW Heritage Council contains detailed information on many topics pertaining to heritage places. It includes information about the listing processes, approvals and links to a large range of publications.

Heritage Library, NSW Office of Environment and Heritage

The library holds a wide range of specialist heritage materials, including conservation management plans, archaeological reports, heritage studies, thematic studies and histories, predominantly about sites listed on the NSW State Heritage Register.

Australia ICOMOS Heritage Toolkit

This online reference collection of benchmark best practice websites and documents assembled by and for members of the Australia ICOMOS.

Guides to producing heritage documents and model documents

The Conservation Plan

James Semple Kerr (7th edition, 2013)

A guide to producing Conservation Management Plans following The Burra Charter process. Available for download via ICOMOS Australia.

Conservation Management Documents: Guidelines on Conservation Management Plans and Other Management Documents

NSW Heritage Council (1996, revised 2002)

An overview of the various documents that guide the management and development of a heritage place. It includes a model brief for a Conservation Management Plan (CMP).

Conservation Management Planning Review & Endorsement Strategy

NSW Heritage Office (2005)

This document outlines the Heritage Division process for assessing CMPs.

Statements of Heritage Impact

NSW Heritage Office and Department of Urban Affairs & Planning (1996, revised 2002)

A guide to preparing a Statement of Heritage Impact (also known as Heritage Impact Statement or HIS), including a model document.

Conservation Management Strategy model documents

NSW Heritage Council (no date)

In two parts: Part 1: Investigation and Assessment sections, Part 2: Conservation Policy and Management.

Model Heritage Provisions for Local Environmental Plans

NSW Heritage Office (2000)

Publications

There is a wide array of publications available to assist those working on heritage sites. Many of these can be accessed through the website of the Heritage Division, and ICOMOS. Select publications used in preparing this guide are listed below, but we encourage readers to fully explore the material available more widely.

ICOMOS Publications

Available through <http://australia.icomos.org>

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance

The Burra Charter and Indigenous Cultural Heritage Management

Australia ICOMOS Practice Note (2013)

Burra Charter Article 22 — New Work

Australia ICOMOS Practice Note (2013)

Understanding and Assessing Cultural Significance

Australia ICOMOS Practice Note (2013)

Publications available through the NSW Office of Environment and Heritage

Design in Context: Guidelines for Infill Development in the Historic Environment

NSW Heritage Office and the Royal Australian Institute of Architects NSW Chapter (2005)

New Uses for Old Places: Guidelines for the Adaptation of Historic Buildings and Sites

NSW Heritage Office and the Royal Australian Institute of Architects NSW Chapter (2008)

Guide to Investigating, Assessing and Reporting on Aboriginal Cultural Heritage in NSW

NSW Office of Environment and Heritage (2011)

How to Carry Out Work on Heritage Buildings & Sites

NSW Heritage Office (2002)

Detailed guidelines to assist those undertaking conservation work on a heritage building.

Maintenance series

NSW Heritage Office

(online editions, 2004, 2008)

This series on maintaining a heritage place starts with Preparing a Maintenance Plan, which is followed by items on 18 topics, including information on specific materials, fire and the maintenance of grounds and gardens.

Making Heritage Happen: Incentives and Policy Tools for Conserving Our Historic Heritage

National Incentives Taskforce for the Environmental Heritage and Protection Council (2004)

A policy to guide people who own or manage an item of heritage significance and who are seeking approval from their local council or the Heritage Council to alter it.

Heritage Australia: A Review of Australian Material Regarding the Economic and Social Benefits of Heritage Property

Peter Wills and Dr. Chris Eves for The NSW Heritage Office (no date)

Valuing the Priceless: The Value of Historic Heritage in Australia

The Allen Consulting Group (2005)

Assessing Heritage Significance

NSW Heritage Council (2002)

This document outlines an eight-step process for assessing heritage significance within the NSW heritage management process.

Levels of Heritage Significance

NSW Heritage Council (2008)

Explains the four levels of heritage significance – local, state, national and world – and how these should be assessed. A supplement to the NSW Heritage Council guideline Assessing Heritage Significance.

Local Government Heritage Guidelines

NSW Heritage Office (2002)

A very detailed document explaining NSW heritage management systems from a local government perspective, including templates for various statutory processes.

Recommendations for Local Council Heritage Management

NSW Office of Environment and Heritage and NSW Heritage Council (2013)

Other publications

Heritage Buildings and Sustainability

Heritage Council of Victoria Technical Leaflet (2009)

Good Design + Heritage

Office of the Victorian Government Architect (2017)

The Social Impacts of Heritage-led Regeneration

Ela Palmer Heritage (2008)

A UK report commissioned by the Agencies Coordinating Group (ACG), an assemblage of historic environment organisations incorporating the Architectural Heritage Fund, the Civic Trust, the Institute of Historic Building Conservation, the Association of Preservation Trusts, and the Prince's Regeneration Trust.

Ellis Judson, “**Reconciling Environmental Performance and Heritage Significance**”, *Historic Environment* vol 24 no 2 (2012)

Images

Bare Island Fort La Perouse, New South Wales.

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CREDITS

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Its development was led by the Government Architect NSW and supported by an advisory committee, which included representatives from the Australian Institute of Architects NSW Chapter and the Heritage Council of NSW.

The **Heritage Council of NSW** makes decisions about the care and protection of heritage places and items that have been identified as being significant to the people of NSW. The role and functions of the Heritage Council of NSW are created by the NSW Heritage Act, 1977 (NSW). Its membership reflects a cross-section of community, government and conservation expertise.

The **Government Architect NSW** provides strategic design leadership in architecture, urban design and landscape architecture. In this role, the Government Architect supports the NSW government in delivering quality, managing risk and fostering innovation to maximise public value in the built environment.

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