



WHAT IF? WHAT NEXT?

SPECULATIONS ON HISTORY'S FUTURES

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Architectural History Through Technology and Material Culture

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LIFTING THE VEIL: EXAMINING THE PROPOSED NEW PERFORMING ARTS VENUE FOR THE QUEENSLAND PERFORMING ARTS CENTRE

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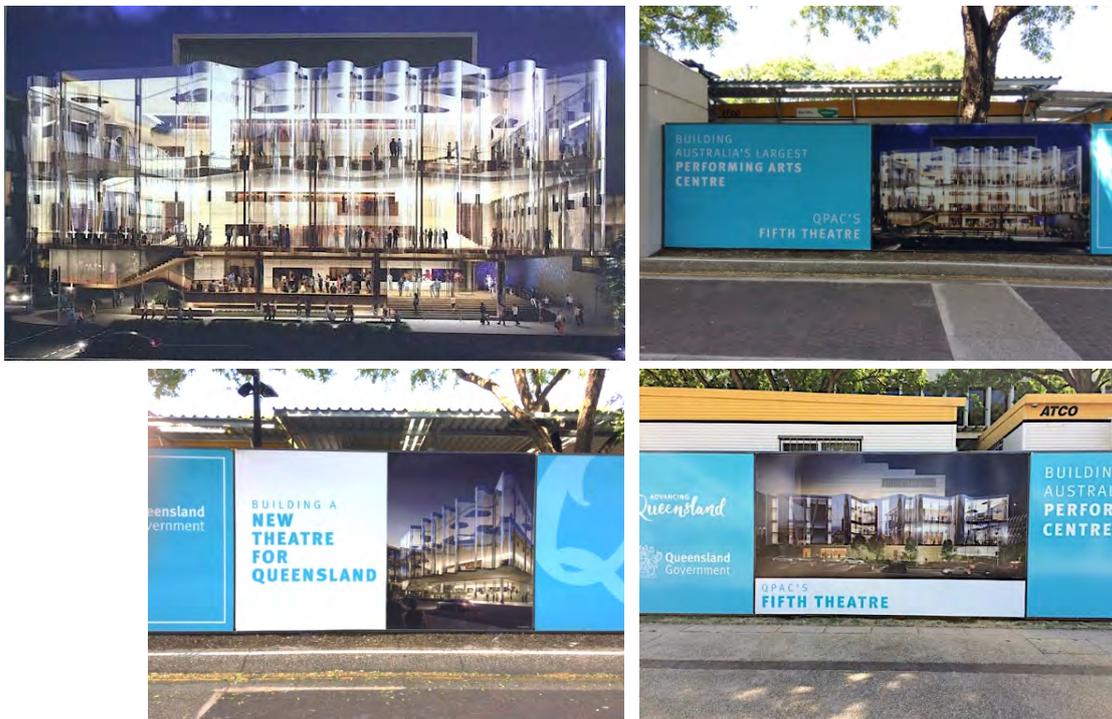
This paper examines tensions between the heritage status of the Queensland Performing Arts Centre (QPAC), designed by Robin Gibson & Partners, and the recently approved extension to it, the New Performing Arts Venue (NPAV). When built, the NPAV design by local firm Blight Rayner and international practice Snøhetta (won through competition) will be the first major alteration to a component of the Queensland Cultural Centre since the complex was added to the State Heritage Register in 2015. The designers and Queensland's State Government claim the NPAV will be place-specific: materially and structurally sympathetic to Gibson's existing buildings and geographically complement the Brisbane River. Much of this is represented through a spectacular, four-story glass veil. The veil projects an iconic image for Brisbane aligned with its status as a "New World City" while respecting regional and cultural identity (including Indigenous identity). These aspirations, as well as the veil's transparency suggests a new interface between performing arts and the public sphere—all criteria that Gibson's modernist, opaque, concrete structures are seemingly unable to do. The paper critiques the perceived transparency and opacity of both schemes in order to explore QPAC's cultural heritage value and how this collides with the new image for Brisbane's Cultural Precinct represented by the NPAV. To do this, the paper compares the NPAV with Gibson's original intentions for QPAC as well as developments to the Queensland Cultural Centre prior to its heritage listing. The paper contextualises the NPAV with contemporary trends in extensions for Australian and global cultural institutions, which likewise focus on expanding programme, commissioning high-profile international architects to create iconic architectural statements that offer new forms of public engagement. Ultimately, lifting the veil allows for new speculation into the relationship between modern cultural heritage and the evolving demands for contemporary cultural institutions and the cities they represent.

Reimagining QPAC

QPAC is reimagining itself. Reimagining what it could be. Reimagining the role a cultural institution can play within a state as diverse as Queensland. Reimagining how it can function as a dynamic urban and public space, forging and re forging connections with 4.7 million Queenslanders. Reimagining how live performance does its part in building a free, empowered and active citizenry.¹

This is the opening paragraph of the 2019 design brief for the New Performing Arts Venue (the NPAV), an extension to the Queensland Performing Arts Centre (1985-1998) in Brisbane's Southbank (commonly referred to as QPAC). The project is jointly funded by the Queensland State Government and QPAC to provide a new 1500 seat theatre, rehearsal spaces and commercial dining.² When completed, the NPAV will occupy a previously empty southern corner of the QPAC site known as the Playhouse Green, and make QPAC the largest theatre facility in Australia. The brief asks for a sympathetic response to the recently heritage listed infrastructure of the Queensland Culture Centre (Robin Gibson and Partners, 1972-1998), a complex that includes QPAC, an Art Gallery, a Museum, and a Library.³ The design brief however, demonstrates a clear ambition to reimagine the now 35-year-old QPAC building, a structure defined by its concrete, modernist aesthetic.

A competition for the design for the NPAV was staged and won by local firm Blight Rayner and international practice Snøhetta. Together, their vision for the NPAV strives to belong to Brisbane. It claims to: respond appropriately to Gibson's heritage building; locally complement the Brisbane River; reference the identity of local First Nation's Peoples; and open up to Southbank's urban and public scene. A defining feature of their design is a transparent, four-storey glass veil. The veil consists of a fluid sheet of rippling glass that wraps around a new concrete core (Figs 1-4). The veil features extensively in the project's marketing and has received a mixed public response.⁴ The NPAV figuratively and physically stands apart from QPAC, protruding out from its existing building line and rising 3.1 metres above QPAC's highest fly tower. It has yet to receive any specialised critical attention, very likely because it is still under construction (Figs 5-6).



Figures 1 - 4. Digital renders of the NPAV from Southbank construction site. Photographs by Annalise Varghese, 2020.



Figures 5 - 6. Construction photographs of the Playhouse Green site. Photographs by Annalise Varghese, 2020.

This paper aims to open critical discussion about this project. We claim that the NPAV exposes tensions between an existing heritage listed building and the demands of a contemporary cultural institution – something that is becoming more prevalent locally and abroad. Following a short history of QPAC and the origin of the NPAV, the paper explores conflicts between the NPAV’s aim to reimagine QPAC and Gibson’s original design intentions. The paper then scrutinises the sensitivity of the involvement of an international starchitect like Snøhetta, questioning whether the NPAV speaks more to emerging trends in international cultural institutions and Brisbane’s global agendas, than heritage and place. To conclude, we discuss the implications of the NPAV’s proximity to QPAC, which, being a direct extension, interfaces with a building built only 35 years ago. While the paper closely examines this particular project in its Brisbane context, it seeks to use the NPAV to more broadly speculate on the future of additions and extensions to modernist heritage and cultural institutions.

Reimagining Heritage

When QPAC opened in 1985 it boasted three performance spaces: the Lyric, the Concert Hall, and the Cremorne. In 1998, the 850 seat Playhouse Theatre was added to the complex by the original architects, Robin Gibson & Partners. The Playhouse continued QPAC’s architectural language and connected to existing services (Fig. 7). It also created a negative space on the site, the Playhouse Green, which was tentatively earmarked for future development.⁵

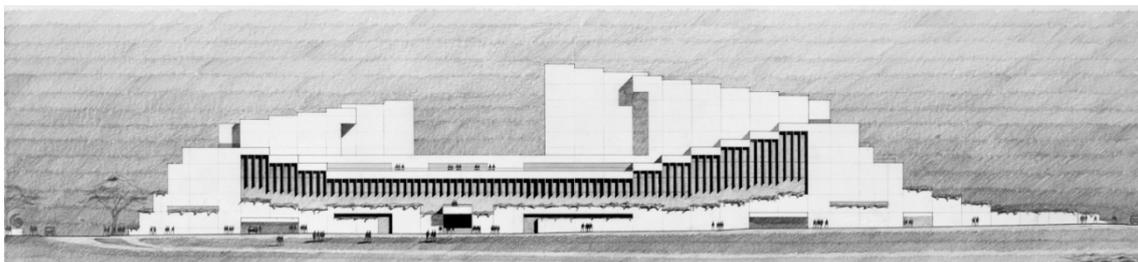


Figure 7. Drawing of QPAC with Playhouse Theatre addition (left in image) (Robin Gibson Architectural Drawings and Records, UQFL638, Fryer Library, The University of Queensland, Box 51).

Following the completion of the Playhouse, additions were made to the Cultural Centres’ existing buildings and overall site. This included two projects which opened in 2006; a renovation of Gibson’s State Library of Queensland (SLQ) by local firm Donovan Hill + Peddle Thorp Architects, and; a new Gallery of Modern Art (GoMA) by Architectus (Kerry Clare, Lindsay Clare and James Jones) with Davenport Campbell. In 2014, a comprehensive reworking of the Robin Gibson & Partners buildings was proposed in the *Queensland Cultural Precinct: Draft Master Plan*, prepared by COX Rayner Architects.⁶ The changes sought to create a “world class precinct” and

included a 1500 seat theatre alongside residential towers constructed over QPAC and the Museum.⁷ These changes however were seen as unsympathetic to Gibson's design by the local chapter of the Australian Institute of Architects. To curb the development, the Institute submitted a State Heritage nomination for the Cultural Centre, highlighting its significance in providing a space for arts and culture.⁸ The Institute also argued that the Cultural Centre was a representative example of 20th century architecture, completed to a high standard at an unprecedented scale in Queensland.

The listing acknowledged the significance of Gibson's involvement in the project, being largely responsible for the impact of the Cultural Centre itself due to his vision for the arts, culture and public engagement.⁹ Gibson's functional programme at QPAC facilitated a total theatre experience. Horizontal and vertical circulation spaces of varying scale and levels of natural light created what Gibson referred to as an "essay in Baroque space."¹⁰ Recalling Garnier's Paris Opera (1875), QPAC was designed to encourage patrons to participate in the performance of visiting the theatre. Gibson described the intermission area linking the Lyric Theatre and Concert Hall as a "fourth performance space ... with the balconies papering the walls with people so the people are the event or performance."¹¹ These patterns of circulation are articulated on the exterior through windows displaying the outer staircases, however the effect becomes wholly palpable when inside the building (Fig. 8).



Figure 8. QPAC outer circulation space, Photographer Max Dupain, 1985. (Robin Gibson Family Collection)

Connection to existing urban infrastructure and the rest of the Cultural Centre was also key to the design for QPAC. Pedestrian thoroughfares linking the cultural buildings at the ground level and above with footpaths into the CBD intended to draw more people to the area and activate the edge of the Brisbane River.¹² This resulted in a building without a defined entrance, but one that encouraged interaction regardless of whether the pedestrian was a visitor to the theatre or not.¹³ Gibson explains,

In developing this whole complex I wanted to achieve one basic objective. I wanted the Art Gallery, the Cultural Centre and the Performing Arts Centre to be open to the public even when it was closed. By that I mean anyone can come here at any time and be able to see into the building.¹⁴

It was expected that these connections would break down any perceived barriers between the "thong brigade" and the elite, creating cultural facilities accessible to all and integrated into the local lifestyle.¹⁵

Despite the prominence of this public building, Gibson argued that the Cultural Centre “was never an attempt to stand on its head as an architectural feat, it was not a flamboyant exercise in the making.”¹⁶ Rather, he was “conscious of present needs,” and placed foremost value on the architecture’s supportive role to the cultural experiences promoted within the building. When added to the State Heritage Register in 2015, the Cultural Centre was the youngest project on the register, joining only a handful of other post-war projects listed.

Despite the original objectives of the heritage listing to halt large-scale development, progress on the 1500 seat theatre proposed in the *Draft Master Plan* continued.¹⁷ In May 2018, the Queensland Government declared their intention to make a New Performing Arts Venue a reality. Despite the recent heritage status of QPAC, Gibson’s original aims for the building were implicitly called into question in the 2019 Design Brief for the NPAV. In a section titled “Vision: Reimagining” a new concept for QPAC is staked out, arguing that the building is no longer in step with the cultural values of the state, and acknowledged that, “there are significant challenges in achieving the organisation’s vision and ambition within its current building.”¹⁸ This position is made explicit in the choice of quote which appeared in the “Heritage and Conservation” section: “Heritage listing does not mean that places remain frozen in time and never altered. This important cultural place must be allowed to live and breathe, adapt and reinvent itself.”¹⁹ It would appear that demands of the State’s cultural institutions are evolving, but also is the way that architecture is being used to express these values.

Reimagining Brisbane

Previous additions to the Cultural Centre have expressed shifts in contemporary cultural values and place identity, beyond Gibson’s original intentions. Donovan Hill + Peddle Thorp Architects SLQ extension (Fig. 9), achieves this through timber elements, verandas, greenery, and outdoor spaces to interface with Gibson’s original, concrete building. John Macarthur in his paper, “Millennium Arts: State of the Arts” suggests that these interventions appeared to “make an implicit criticism of the aloofness of Gibson’s first design” through their conscious rejection of its established modernist language.²⁰ GoMA has been framed along similar lines by Naomi Stead in her paper “The Brisbane Effect”. Stead argued that a rhetoric of place-specificity orbits GoMA’s associations with the local building tradition and Brisbane’s sub-tropical climate, and was in tune with State Government agendas to project regional identity.²¹ These appeals to place are entrenched in Queensland’s architectural culture, visible in the local *Place Makers: Contemporary Queensland Architects* exhibition (2008), which featured both GoMA and the SLQ.²² They have also impacted on government frameworks such as the *QDesign* manual (2018) and *Buildings that Breathe* (2019), which both sought to define typological characteristics specific to Queensland and guide local development.²³ These moments in Brisbane’s recent architectural history stand as expressions of a regional identity through landmark cultural architecture.



Figure 9. Donovan Hill + Peddle Thorp Architects’ expansion to Queensland State Library, 2006. Photograph by Lloyd Jones 2020.

At the NPAV, ambitions to promote the contemporary demands of cultural institutions appear to be aligned with promoting local cultural inclusivity – an issue identified as neglected in the existing Gibson architecture.²⁴ Key to this is the veil. Its transparency directly contrasts with the opacity of Gibson’s QPAC, allowing pedestrians to see visitors to the theatre. Narratives of place, particularly those linked with First Nations Peoples, have also been highlighted as the catalyst for design development. According to the architects, “the serpentine rhythm of the veil” makes an association with “the river and Kurilpa as a foundation for working with First Nations Peoples”.²⁵ A further stimulus for the design stems from a reference to the poem ‘Kurilpa Country’ by Indigenous Artists Lilla Watson about the Brisbane River.²⁶ Internally, there are additional gestures to cultural inclusivity and Indigenous engagement. The timber for the theatre will be sourced from a partnership with Indigenous landowners.²⁷ Another reference to Indigeneity is made in the Heritage Impact Report in relation to the skylights: a visitor “could relate the seven circular skylights to the seven Queensland Indigenous regions, each focused upon waterholes.”²⁸ This pursuit for Indigenous inclusivity is consistent with other major cultural institutions in Australia.²⁹ From these extensions, we can see a clear shift in the institutional motivations for QPAC and how these are translated into architecture.

Compared to these previous extensions, the NPAV is much more integrated within wider city building objectives. The NPAV forms part of a charm bracelet of new, massive scale infrastructure projects including a casino, pedestrian bridge, underground transport network and transit centre—all within close proximity of each other. These projects fall under an expansive branding strategy to establish Brisbane as a “New World City.”³⁰ The new theatre not only aims to reimagine QPAC’s role within the city but appears to play a significant role in the reimagining of Brisbane’s place on a national and global stage. This is explained in the project brief which acknowledges that the NPAV will facilitate “Queensland’s growing reputation as a cultural destination.”³¹ The choice of architects appears to play a role in promoting these global ambitions.

Although we cannot speak to the individual roles each firm had on the design, it is hard to ignore the value that Snøhetta’s involvement in the NPAV has for the prestige of the institution of QPAC and for Brisbane as a city. Snøhetta opened an architectural office in Adelaide in 2016 and have since been involved in various projects in Australia. They are designing a cultural precinct in South Australia and collaborating with NH Architecture to upgrade the Melbourne Arts centre.³² The way Snøhetta subverts the potentially negative associations with starchitecture is by consciously aligning the aims of their global brand with local practices, people and places. This coupling process is a trend emerging in other cultural institutions around Australia, including the new Perth Museum by OMA + Hassell (2020) and in the NPAV competition itself, where all entries involved a local practice and a national/international office teaming up.³³

This is Snøhetta’s first collaboration with Blight Rayner. Blight Rayner are Brisbane-based and have been involved in local large-scale commercial projects since the firm opened in 2016. Directors Michael Rayner and Jayson Blight were also involved in former master planning and development work to the Cultural Centre buildings while working under COX Rayner.³⁴ It was however Snøhetta’s distinct global brand and prestige that appealed to Blight Rayner, describing on their website how they were drawn to “their brilliant cultural building in Oslo...Egypt, New York, their theatre expertise.”³⁵ Snøhetta prides itself in enhancing “our sense of surroundings, identity and relationship to others and the physical spaces we inhabit”.³⁶ This fits well with Blight Rayner’s ethos to “see the places we create as enablers rather than determinants of interaction and engagement”.³⁷

Snøhetta’s 2015 expansion to Mario Botta’s Museum of Modern in San Francisco (SF MOMA), warrants a quick analysis as a key precedent to the NPAV. Importantly, it is an example of the potential issues which occur when layering new ambitions for an existing cultural institution alongside existing fabric. At SF MOMA, the building was not protected under heritage legislation, though is recognised as a key example of postmodern architecture. The SF MOMA extension sought to reconceptualise the experience of a museum for its contemporary setting by extending the programme of a relatively recent building (circa 1995); providing more commercial areas; and

opening it up through the creation of new public spaces. There are some key similarities between QPAC and SF MOMA, regarding the perceived opacity of their building envelopes (and how this hinders public engagement with the arts), as well as a function requirement for more public amenities. Snøhetta's extension sought to address these issues. In their words, a museum today is, "no longer an inward-looking shrine to the art object" and now, "must engage with its local conditions and communities in a proactive way".³⁸ Critics have observed how this new agenda happens at the expense of Botta's intention for the museum, most notably through the removal of his feature atrium staircase in favour of a new public link with the gallery space. This is described as a "moment of aggression" by *Los Angeles Times* architectural critic, Christopher Hawthorne.³⁹ Like the NPAV, the extension prioritises new programmatic and cultural agendas, which can potentially threaten the cultural value imbued in its architecture.

There is something paradoxical about a global architectural practice that is attempting to make something that responds to locality, which is demonstrated by examples of Snøhetta's architecture. Looking at SF MOMA, engagement to place happens through image and association. The façade is described as referencing elements within San Francisco: the fog, the harbour, the topography of the city. This use of narrative associations with building fabric has also been used on other Snøhetta projects. Rippled glass similar to that seen in the NPAV to reference the Brisbane River was used in their speculative proposal for the KaDeWe Vienna Department Store (2019) to reference local Jugendstil design.⁴⁰ While this intends to appeal to local culture, the forms and materials could be specific to almost anywhere. This is even captured in the statement by Snøhetta where they describe themselves as a "place that nobody is from, but anyone can go to".⁴¹ This approach is positive for the extension and applicability of Snøhetta's global brand, and, appears to appeal to the "world city" branding approach and desire for engagement that Brisbane wants right now. These aesthetic choices in the NPAV therefore appear to speak more to image, spectacle and public engagement: themes and agendas that both QPAC and Brisbane are striving for. These responses however unavoidably overshadow intimate response to place, and, a sensitive approach to heritage requirements.

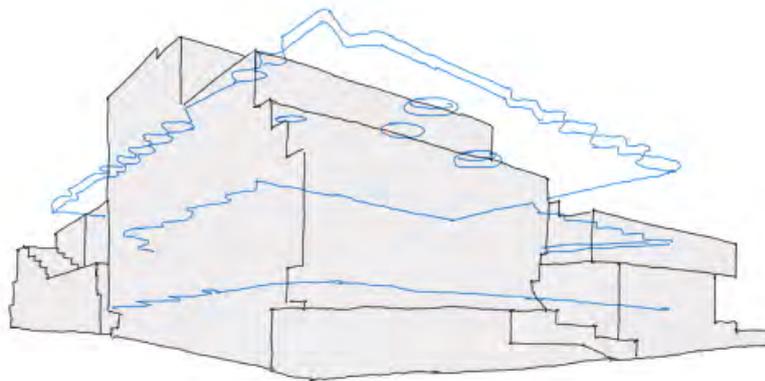


Figure 10. Sketch of concrete core showing outline of veil. Drawing by Annalise Varghese 2020.

Ambitions to reimagine place and culture are complex criteria to apply to any building and are compounded when also layered with the sensitivity required of an extension to a heritage building. NPAV attempts to negotiate these values by dividing the scheme into two distinct parts: a solid core with theatre and service spaces, and the dynamic veil (Fig. 10). Examining the NPAV in plan view, it is sympathetic to Gibson's design. The core sits firmly within site boundaries, conforms to Gibson's original grid and compliments its material palette. The veil however, cantilevers away from the core, beyond the edge of the site itself and takes on a different aesthetic. In doing so, as visible from external renders, the veil completely obscures the aspects of the core that do respectfully adhere to heritage. Like the SF MOMA extension, it both simultaneously engages with the existing building, and in other ways ignores and overpowers it. If Gibson's intention was to

promote the experience of the theatre and of Brisbane's urban fabric through immediate engagement, then by contrast NPAV is about the image of participation, the image of the theatre, and the image of place.

The NPAV also demonstrates how this unconscious critique is largely a consequence of proximity. The site constraints, combined with a highly ambitious program, necessitated an outcome where QPAC and NPAV are slammed together, offering little relief between the two. Previous extensions to the Cultural Centre have been able to mitigate these tensions through physical distance. GoMA's detachment as a pavilion in the landscape was able to reframe cultural values, contemporary expectations of cultural architecture and ideas of place, without imposing them on Gibson's existing buildings (Fig. 11). They read as two individual entities, while maintaining a relationship with the broader complex and wider urban scene.



Figure 11. Donovan Hill Pavilion at SLQ. Photograph by Lloyd Jones 2020.

Crucially, the NPAV uses its closeness to QPAC to elevate its status as a building in its own right, while simultaneously critiquing the way QPAC operates and overshadowing it. As a consequence, the extension augments the whole. It is even possible at this stage that NPAV, as the product of reimagining the future of QPAC, could eventually become the new face of the institution even after the individual theatre becomes absorbed by QPAC. This is a major shift from the building's existing significance and public perception which has until this point been impossible to separate from Gibson's involvement.

Reimagining the Future of Modernist Extensions

Unwittingly, the small and previously unoccupied corner of the QPAC site has become a battleground for evolving ideas of cultural and institutional identity and notions of place. These ideas are inherent to the brief of any public, cultural building, however, as this paper shows, attempting to reimagine an institution while accommodating cultural shifts always has significant impacts on a building with heritage significance. This is because the cultural value of its architecture and the need to preserve this comes into conflict with the need for cities and institutions to promote new cultural agendas. The NPAV takes this further, by making it clear in the design brief that Gibson's original building is a challenge to the reimagining process. Issues of proximity at the NPAV site make it even more challenging to negotiate these tensions. It is impossible to practice previous (and arguably successful) methods of interfacing with Gibson's original architecture such as those demonstrated by GoMA. This paper has also highlighted issues inherent in commissioning an international architect to participate in a project with such intensive local ambitions. Although the Queensland Cultural Centre has always aimed to promote the status

of the city, until the mid-2000s, this has always been achieved using the sensitivity of distinguished local practices. Over decades of producing work for the region, local architects have formulated a highly sophisticated response, which built upon existing understanding of local climate, architectural traditions, needs and lifestyle.

Our study of the NPAV exposes an opportunity to extend this discourse, when considering extensions to modern heritage listed cultural institutions. Alternatives which allow for a respectful but critical distance should be considered when additions are planned for heritage projects that aim to preserve a cultural moment.

Endnotes

- ¹ Queensland Performing Arts Centre and Queensland Government, *New Performing Arts Venue Design Brief* (January 2019), 10. This document was provided to the authors from an anonymous source.
- ² The Queensland State Government is supplying \$125 million to combine with QPAC's \$25 million to fund the project. "Building a new state of the art theatre for Queensland," QPAC Queensland Performing Arts Centre, accessed July 2020, <https://www.qpac.com.au/corporate/new-performing-arts-venue/>.
- ³ The State Library of Queensland (SLQ) and the Gallery of Modern Art (GoMA) were not included in the heritage listing, SLQ because it was too altered from Gibson's original work and GoMA because it was too recent.
- ⁴ A Facebook Page called the Queensland Cultural Centre Campaign includes a stream of comments by public members that critique the appearance of the NPAV. "Queensland Culture Centre Campaign," Facebook, accessed July 2020, <https://www.facebook.com/QueenslandCulturalCentreCampaign/>; A public forum on SkyscraperCity.com seeks to interpret and analyse the plans and conceptual renders of the NPAV "#Uc: New Qpac Theatre - Cultural," Skyscraper City, accessed July 2020, <https://www.skyscrapercity.com/threads/proposed-new-qpac-theatre-cultural.2092607/page-9>.
- ⁵ The original Gibson design made allowances for extensions at the south-eastern façade by using intentionally removable panels for the façade.
- ⁶ Queensland Government, *Queensland Cultural Precinct Draft Master Plan*, (Queensland Government, 02 April 2014).
- ⁷ Queensland Government, *Queensland Cultural Precinct Draft Master Plan*, 4.
- ⁸ "A landmark architectural statement, its civic prominence within the capital city illustrates the Cultural Centre's function as the state's principal cultural complex. The monumental scale and form of the Centre reinforces the importance of its cultural, educational and social role as a venue for high profile cultural events in Queensland." Heritage Criteria D quoted in Conrad Gargett, *Queensland Cultural Centre Conservation Management Plan* (June 2017), 101.
- ⁹ "Recognised as Gibson's most important project, the Centre embodies the defining modernist architectural principles he developed and employed during his architectural career." Heritage Criteria H quoted in Conrad Gargett, *Queensland Cultural Centre, Conservation Management Plan* (June 2017), 108. It also notes the involvement of Government architect Roman Pavlyshyn and Liberal treasurer Sir Gordon Chalk in the project.
- ¹⁰ Jamie Walker, "A Vision Bites the Dust," *Courier Mail*, 18 September, 2004, 33, LexisNexis Academic.
- ¹¹ "The Arts Finds an Exciting New Home in Brisbane," *The National Times*, April 12-18, 1985, 29, LexisNexis Academic.
- ¹² "The Cultural Centre is an architecturally unique complex in Queensland, illustrated in its distinctive and pervasive design features, scale and size and intrinsic relationship to the Brisbane River." Heritage Criteria B quoted in Conrad Gargett, *Queensland Cultural Centre Conservation Management Plan*, 106.
- ¹³ This was a technique utilised on similarly scaled modernist projects abroad, including London's South Bank.
- ¹⁴ Terry Shanahan, "Curtain to rise on new theatre" *Sunday Sun*, October 14, 1984, 15.
- ¹⁵ Gibson, Robin, interview by J. Harper-Nelson, 1984, video recording, Gibson Family Archive; The place has a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons "The Queensland Cultural Centre has outstanding social value to the Queensland community as the home and physical embodiment of its principal cultural institutions." Heritage Criteria G quoted in Conrad Gargett, *Queensland Cultural Centre Conservation Management Plan*, 108.
- ¹⁶ "The Arts Finds an Exciting New Home in Brisbane."

- ¹⁷ Queensland Government, *Queensland Cultural Precinct Draft Master Plan.*; Consequently, the NPAV will be the first large scale intervention to be assessed in the context of the heritage listing in the Conservation Management Plan for the cultural precinct by Conrad Gargett in 2017.
- ¹⁸ Queensland Performing Arts Centre and Queensland Government, *New Performing Arts Venue Design Brief*, 11.
- ¹⁹ Queensland Performing Arts Centre and Queensland Government, *New Performing Arts Venue Design Brief*, 18.
- ²⁰ John Macarthur, "Millenium arts: State of the arts," *Architecture Australia* 96, no.2 (2007):53.
- ²¹ Naomi Stead, "The Brisbane Effect: GOMA and the Architectural Competition for a New Institutional Building" (paper presented at the Proceedings of the Society of Architectural Historians Australia and New Zealand, Sydney, 2015).
- ²² Miranda Wallace and Sarah Stutchbury, *Place Makers: Contemporary Queensland Architects* (Brisbane: Queensland Art Gallery, 2008).
- ²³ State of Queensland, Office of the Queensland Government Architect Department of Housing and Public Works, *QDesign: Principles for Good Urban Design in Queensland*, December 2018, https://www.hpw.qld.gov.au/_data/assets/pdf_file/0022/4837/qdesignmanual.pdf; Brisbane City Council, *New World City Design Guide: Buildings That Breathe*, 2019, <https://www.brisbane.qld.gov.au/sites/default/files/20160929-nwc-design-guide-btb-full-document.pdf>.
- ²⁴ "How can built environment and infrastructure reflect a welcoming and inclusive culture? Can our physical space and operations reflect and honour First Nations culture just as our programs do?" See: Queensland Performing Arts Centre and Queensland Government, *New Performing Arts Venue Design Brief* (January 2019), 11.
- ²⁵ Blight Rayner + Snøhetta, *New Performing Arts Venue Heritage Drawing Submission* (2019), 6, https://www.qld.gov.au/_data/assets/pdf_file/0018/110844/602844-application-attach2-4-heritage-drawings.pdf.
- ²⁶ This poem is also included on the project listing on Blight Rayner's website: Beneath the Southern Cross, and the canopy of the rainforest along the river bank, the Kurilpa, which still survives here, dug out its nests and left its tracks...they looked out over the river, the ripples on the surface stirred by the wind and tidal surge, and the fish swimming in the water." See: "New Performing Arts Venue Queensland Performing Arts Centre, South Bank," Blight Rayner, accessed July 2020, https://blightrayner.com.au/portfolio_page/new-performing-arts-venue/.
- ²⁷ "Original idea of shapes recalling external veil but as solid forms. Other concepts of meeting place in forest (former Kurilpa Park), or wider reference to Far North Queensland forests where timber is sustainably resourced, based upon close working relationships with local Indigenous landowners and councils." See: Blight Rayner + Snøhetta, *New Performing Arts Venue Heritage Drawing Submission* (2019), 17, https://www.qld.gov.au/_data/assets/pdf_file/0018/110844/602844-application-attach2-4-heritage-drawings.pdf; Branch 95, accessed 15 November 2020, <https://www.branch95.com.au/>.
- ²⁸ Andrew Ladlay Architect, *New Performing Arts Venue QPAC, Brisbane, Heritage Impact Statement 19.9.19* (19 September, 2019), 31, https://www.qld.gov.au/_data/assets/pdf_file/0019/110845/602844-application-attach3-heritage-impact-statement.pdf.
- ²⁹ Further examples include; the 2013 expansion of National Gallery of Victoria to include additional galleries for Indigenous art by Peddle Thorp + Walker (PTW); the kuril dhagun Indigenous Centre at the State Library of Queensland and; the Art Gallery of Western Australia's 34-metre Indigenous rooftop artwork by Christopher Pease. See: Laura Harding, "Extending the National Gallery of Australia," *Architecture Au*, 14 March 2013, <https://architectureau.com/articles/extending-the-nga/>; "kuril dhagun," State Library of Queensland, accessed 15 July 2020, <https://www.slq.qld.gov.au/plan-my-visit/spaces-visit/kuril-dhagun>; Max Veenhuyzen, "A 34-Metre Long Indigenous Mural Is Coming to the Perth Skyline," *Broadsheet*, 22 July 2020, <https://www.broadsheet.com.au/perth/art-and-design/article/34-metre-long-indigenous-mural-coming-perth-skyline>.
- ³⁰ "Brisbane will be regarded as a top ten lifestyle city worldwide. Students, businesses, researchers, innovators and entrepreneurs from all over the world will want to live, study and work here. Brisbane will be a leading destination in the Asia Pacific Region for major events and business, tourism and global conventions." See: "Our New World City," Brisbane City Council, accessed 15 July 2020, <https://www.brisbane.qld.gov.au/about-council/governance-and-strategy/vision-and-strategy/brisbane-vision/our-new-world-city>.
- ³¹ Queensland Performing Arts Centre and Queensland Government, *New Performing Arts Venue Design Brief* (January 2019), 13.
- ³² "NH Architecture, Snøhetta to Reimagine Arts Centre Melbourne's Theatres Building," *Architecture Au*, accessed 15 June 2020, <https://architectureau.com/articles/nh-architecture-snhetta-to-reimagine-arts-centre-melbournes-theatres-building/>; "Snøhetta to Design South Australian Art Gallery," *Architecture Au*, accessed 15 June 2020, <https://architectureau.com/articles/architect-selected-for-south-australian-art-gallery/>.

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