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

<table>
<thead>
<tr>
<th>Name</th>
<th>Federation Square</th>
</tr>
</thead>
<tbody>
<tr>
<td>Location</td>
<td>2-20 Swanston Street, Melbourne, City of Melbourne</td>
</tr>
<tr>
<td>Provisional VHR Number</td>
<td>PROV VHR H2390</td>
</tr>
<tr>
<td>Provisional VHR Category</td>
<td>Registered Place</td>
</tr>
<tr>
<td>Hermes Number</td>
<td>201519</td>
</tr>
<tr>
<td>Existing Heritage Overlay</td>
<td>No</td>
</tr>
</tbody>
</table>

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

**EXECUTIVE DIRECTOR RECOMMENDATION TO THE HERITAGE COUNCIL:**

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

**STEVEN AVERY**

Executive Director

**Recommendation Date:** Thursday 11 October 2018

**Advertising period:** Thursday 18 October 2018 – Sunday 16 December 2018
EXTENT OF NOMINATION

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

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

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

Nomination extent diagram

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

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

Name: Federation Square
Hermes Number: 201519
RATIONALE FOR EXTENT
The recommended extent includes all of the land and structures of cultural heritage significance at Federation Square and an appropriate curtilage.

AERIAL PHOTO OF THE PLACE SHOWING PROPOSED REGISTRATION
CONSIDERATIONS

Assessment and future development

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

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

Age of heritage places

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

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

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

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

- Former Mowbray College, Patterson Campus, Melton (VHR H2319). Constructed between 1982 and 1997 and included in the Victorian Heritage Register in 2014.
There are clear age threshold guidelines for the inclusion of sites in the Victorian Heritage Inventory (for archaeological places). There are also specified age guidelines for the inclusion of historic shipwrecks in the Victorian Heritage Register. Both are required to be 75 years or more for inclusion in their respective lists. However, in both cases there are processes included in the Heritage Act 2017 for consideration of younger sites, though in the case of shipwrecks they cannot be less than ten years.

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

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

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

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

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

WHO ARE THE TRADITIONAL OWNERS/REGISTERED ABORIGINAL PARTY(IES) FOR THIS PLACE?
The Boon Wurrung and Woiwurrung (Wurundjeri) peoples of the Kulin Nation. There is currently no Registered Aboriginal Party for this area.

STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE

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

HOW IS IT SIGNIFICANT?
Federation Square is of historical, architectural, aesthetic, cultural and technical significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion A
Importance to the course, or pattern, of Victoria’s cultural history.

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

Criterion E
Importance in exhibiting particular aesthetic characteristics.

Criterion F
Importance in demonstrating a high degree of creative or technical achievement at a particular period.
**Criterion G**  
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

**Criterion H**  
Special association with the life or works of a person, or group of persons, of importance in Victoria’s history.

**WHY IS IT SIGNIFICANT?**

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

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

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

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

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

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

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

REASONS FOR RECOMMENDING INCLUSION IN THE VICTORIAN HERITAGE REGISTER [s.40]
Following is the Executive Director’s assessment of the place against the tests set out in The Victorian Heritage Register Criteria and Thresholds Guidelines (2014).

CRITERION A
Importance to the course, or pattern, of Victoria’s cultural history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION A
The place/object has a CLEAR ASSOCIATION with an event, phase, period, process, function, movement, custom or way of life in Victoria’s cultural history.

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

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

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

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

Criterion A is likely to be satisfied.

STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION A
The place/object allows the clear association with the event, phase etc. of historical importance to be UNDERSTOOD BETTER THAN MOST OTHER PLACES OR OBJECTS IN VICTORIA WITH SUBSTANTIALLY THE SAME ASSOCIATION.

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

Criterion A is likely to be satisfied at the State level.
CRITERION B
Possession of uncommon, rare or endangered aspects of Victoria’s cultural history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION B

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

Plus

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

Plus

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

OR

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

OR

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

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

Criterion B is likely to be satisfied.

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

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

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

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

Criterion B is not likely to be satisfied at the State level.
CRITERION C
Potential to yield information that will contribute to an understanding of Victoria’s cultural history.

STEP 1: A BASIC TEST FOR SATISFYING CRITERION C

The:

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

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

Plus

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

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

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

Criterion C is not likely to be satisfied.

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION D

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

Plus

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

Plus

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

Criterion D is likely to be satisfied.

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

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

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

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

**CRITERION E**
Importance in exhibiting particular aesthetic characteristics.

**STEP 1: A BASIC TEST FOR SATISFYING CRITERION E**

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

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

Criterion E is likely to be satisfied.
STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION E

<table>
<thead>
<tr>
<th>The aesthetic characteristics are <strong>APPRECIATED OR VALUED</strong> by the wider community or an appropriately-related discipline as evidenced, for example, by:</th>
</tr>
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<tbody>
<tr>
<td>• <em><strong>critical recognition</strong></em> of the aesthetic characteristics of the place/object within a relevant art, design, architectural or related discipline as an outstanding example within Victoria; or</td>
</tr>
<tr>
<td>• <em><strong>wide public acknowledgement of exceptional merit</strong></em> in Victoria in medium such as songs, poetry, literature, painting, sculpture, publications, print media etc.</td>
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</table>

**Executive Director’s Response**

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

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

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

**CRITERION F**

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

**STEP 1: A BASIC TEST FOR SATISFYING CRITERION F**

<table>
<thead>
<tr>
<th>The place/object contains <strong>PHYSICAL EVIDENCE</strong> that clearly demonstrates creative or technical <strong>ACHIEVEMENT</strong> for the time in which it was created.</th>
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<tbody>
<tr>
<td><strong>Plus</strong></td>
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<tr>
<td>The physical evidence demonstrates a <strong>HIGH DEGREE OF INTEGRITY</strong>.</td>
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**Executive Director’s Response**

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

- The design and construction of the decking over the former Jolimont railyards; the first large scale and still the largest expanse of railway decking built in Victoria, and Australia. The high degree of acoustic and vibrational tuning achieved through the decking and building systems to eliminate railway impacts, most notably allows ACMI cinemas to show silent films.
- The visible design and construction of the façade ‘wraps’ using non-orthogonal geometries in plan and elevation and the three-dimensional structure of the Atrium, which were innovative and technically complex achievements for their time. The design for the Atrium was achieved...
through what was one of the most extensive use of 3D computer modelling in Victoria at the time but is now commonly used to create complex façade patterns and built form.

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

Criterion F is likely to be satisfied.

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

<table>
<thead>
<tr>
<th>The nature &amp;/or scale of the achievement is OF A HIGH DEGREE or ‘beyond the ordinary’ for the period in which it was undertaken as evidenced by:</th>
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<tbody>
<tr>
<td>- <em>critical acclaim</em> of the place/object within the relevant creative or technological discipline as an outstanding example in Victoria; or</td>
</tr>
<tr>
<td>- <em>wide acknowledgement of exceptional merit</em> in Victoria in medium such as publications and print media; or</td>
</tr>
<tr>
<td>- recognition of the place/object as a <em>breakthrough</em> in terms of design, fabrication or construction techniques; or</td>
</tr>
<tr>
<td>- recognition of the place/object as a successful solution to a technical problem that <em>extended the limits</em> of existing technology; or</td>
</tr>
<tr>
<td>- recognition of the place/object as an outstanding example of the <em>creative adaptation</em> of available materials and technology of the period.</td>
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**Executive Director’s Response**

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

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

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

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

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

**STEP 1: A BASIC TEST FOR SATISFYING CRITERION G**

<table>
<thead>
<tr>
<th>Evidence exists of a DIRECT ASSOCIATION between the place/object and a PARTICULAR COMMUNITY OR CULTURAL GROUP.</th>
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<tbody>
<tr>
<td>(For the purpose of these guidelines, ‘COMMUNITY or CULTURAL GROUP’ is defined as a sizable group of persons who share a common and long-standing interest or identity).</td>
</tr>
</tbody>
</table>

**Plus**

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

**Executive Director’s Response**

There is a direct association between Federation Square and:

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

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

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

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

Criterion G is likely to be satisfied.

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

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

**Executive Director’s Response**

1. **The Victorian community**
   Federation Square is a place which connects the Victorian community to the Centenary of Federation and to other recent events of historical importance. It has been regularly used in times of celebration, grief and protest, such as the Iraq War demonstration in 2003. The public screen allows the live streaming to a mass audience of historically important events such as the 2006 Commonwealth Games and the Apology to the Stolen Generations in 2008.
2. Cultural Institution Communities
Within Federation Square, ACMI, NGV Australia, Koorie Heritage Trust and the Deakin Edge auditorium represent some of Victoria’s most important cultural institutions located in Melbourne’s arts precinct. They provide particularly strong examples of places which allow the state’s cultural communities to experience and interpret art, design, visual, musical, literary, screen, digital and Aboriginal culture.

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

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

STEP 1: A BASIC TEST FOR SATISFYING CRITERION H
The place/object has a **DIRECT ASSOCIATION** with a person or group of persons who have made a strong or influential **CONTRIBUTION** to the course of Victoria’s history.

Plus

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

Plus

The **ASSOCIATION**:

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

Executive Director’s Response
Federation Square has a direct association with:
1. LAB Architecture Studio and its directors Peter Davidson and Donald L Bates, one of five architectural firms shortlisted at Stage One of the Federation Square Design competition.
2. Bates Smart with whom LAB Architecture Studio partnered with at Stage Two of the design competition.

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

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

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

Criterion H is likely to be satisfied.
STEP 2: A BASIC TEST FOR DETERMINING STATE LEVEL SIGNIFICANCE FOR CRITERION H

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

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

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

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

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

The extent of registration of Federation Square in the Victorian Heritage Register affects the whole place shown on Diagram 2390 including the land, buildings (exteriors and interiors) the decking, its footings and supports of over the railway lines, the Labyrinth and its related air system, landscape elements including paving, landscaping and planting. The registration also includes all elements which were purpose-designed for the place prior to 2002 such as signage (applied, attached and perforated screens) light fittings, inverted ‘L’ shaped door handles, and built-in and free-standing furniture. The railways lines and platforms below Federation Square are not included in the extent of registration. Under the Heritage Act 2017 a person must not remove or demolish, damage or despoil, develop or alter or excavate, relocate or disturb the position of any part of a registered place or object without approval. It is acknowledged, however, that alterations and other works may be required to keep places and objects in good repair and adapt them for use into the future.

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

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

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

Aboriginal cultural heritage
If works are proposed which have the potential to disturb or have an impact on Aboriginal cultural heritage it is necessary to contact Aboriginal Victoria to ascertain any requirements under the Aboriginal Heritage Act 2006. If any Aboriginal cultural heritage is discovered or exposed at any time it is necessary to immediately contact Aboriginal Victoria to ascertain requirements under the Aboriginal Heritage Act 2006.
Other approvals
Please be aware that approval from other authorities (such as local government) may be required to undertake works.

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

Cultural heritage significance

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

PROPOSED PERMIT EXEMPTIONS (UNDER SECTION 38 OF THE HERITAGE ACT)
It should be noted that Permit Exemptions can be granted at the time of registration (under s.38 of the Heritage Act). Permit Exemptions can also be applied for and granted after registration (under s.92 of the Heritage Act).

General Condition 1
All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

General Condition 2
Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

General Condition 3
All works should ideally be informed by a Conservation Management Plan prepared for the place. The Executive Director, Heritage Victoria is not bound by any Conservation Management Plan and permits still must be obtained for works suggested in any Conservation Management Plan.

General Condition 4
Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

General Condition 5
Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the relevant responsible authority, where applicable.
Specific Permit Exemptions
The following works do not require a permit.

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

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

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

Maintenance to all areas of Federation Square

- Routine cleaning and maintenance activities including repair of glazing and cladding where fabric, design, size, form and method of fixing is repaired or replaced like for like.
- Repair and maintenance of hard landscaping including paving, footpaths and street where fabric, design, size, form and method of fixing is repaired or replaced like for like.
- Maintenance, replacement and installation of new services such as plumbing, electrical cabling, surveillance systems, pipes or fire services.
- The installation, removal or replacement of garden watering, fire and other services to the grounds.
- Repair and maintenance of existing lifts and escalators including mechanisms and associated elements.
- Repainting of previously painted external surfaces in the same colour and quality of finish.
- Works or activities, including emergency stabilisation, necessary to secure safety where a structure or part of a structure has been irreparably damaged or destabilised and poses a safety risk to its users or the public, provided the works will not further harm the cultural heritage significance of the place. It is acknowledged that in some instances additional damage to significant fabric may be required to stabilise and make safe. In these instances every attempt must be made to conserve and retain as much significant fabric as possible. The Executive Director, Heritage Victoria, must be notified within seven days of the commencement of these works or activities.
Building Interiors

All Building interiors generally

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

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

Ian Potter Centre: NGV Australia

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

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

Atrium

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

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

Alfred Deakin Building

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

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

Deakin Edge

- Temporary installation and removal of all structures and equipment required to stage an event, provided the activities are reversible and do not permanently damage any fabric.
Western Shard
- All works approved under permit from Heritage Victoria for Metro Tunnel and Town Hall Station.

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

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

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

Local Government Authority
City of Melbourne

Heritage Overlay
No

Heritage Overlay Controls
No

Other Overlays
City of Melbourne Planning Scheme: DDO10 (Schedule 10 to Clause 43.02 Design and Development Overlay), Amendment C314

Victorian Aboriginal Heritage Register
No

Other Non-Statutory Listings
National Trust of Australia (Victoria) File No. B6873

Other names
Fed Square

HISTORY

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

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

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

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

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

As Melbourne’s size, population and economy grew in the early 1900s, these discussions gathered pace. From the 1920s the site of Princes Bridge Station and its surrounds was considered as a potential location for a civic or public square. Architectural and urban design concepts were
developed to enhance its appearance, use and connection from the CBD to the Yarra River. Successive schemes proposed civic plazas and commercial spaces on top of decking over the railway yards. Plans included a mix of public and private facilities, shops, a tourist bureau, apartments, hotel, theatre, gardens and even a new Town Hall.

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

**The brief for Federation Square**

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

**Design competition stages: emergent design logic and changes to brief**

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

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

LAB Architecture Studio was founded in London in 1994. Directors Peter Davidson (educated at NSW Institute of Technology – now UTS) and Donald L Bates (educated at University of Houston) worked with international architectural theories and practices to generate built forms which broke with Modernism. Bates also worked in Daniel Libeskind’s office on the 1987 Berlin ‘City Edge’ design (exhibited as one of seven international projects in the 1988 Deconstructivist architecture exhibition.
at MOMA, New York) and the Jewish Museum. Not ascribing to the Deconstructivist label, Davidson and Bates’ broader influences included Stan Allen’s ‘Object to Field’ architectural theory work on spatial organisation emerging from site context studies, complex fractal and computational geometries, Alberto Giacometti’s drawings with multiple rather than singular lines, and James Turrell’s artworks of light-filled spaces. Each body of work challenged human perceptions by blurring the hard edges of traditional lines, form and space.

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

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

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

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

**Multiple design commissions: design detailing and construction processes**

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

**Critical reception and public use**

From 1997 the project evoked strong public views, both positive and negative regarding its architectural and urban design merits. Public concern over blocked views to St Paul’s Cathedral from Princes Bridge led to the reduction in height of the Western Shard. Since its completion in 2002 Federation Square has become the principal public gathering space for Victorians, from the first event New Year’s Eve 2002, to the live streaming of the 2006 Commonwealth Games, and the Apology to the Stolen Generations (2008).
In the 21 years since its design, and 16 years since completion, Federation Square has been positively acclaimed in state, national and international critical texts on architecture. In Melbourne Architecture (2009) Philip Goad describes the whole as ‘a work of art ... all-encompassing – in its design, its architecture, its spaces and its experience as a piece of urban theatre.’ The place is one of only three individual site entries for places less than thirty years old in The Encyclopedia of Australian Architecture (2012). The other two are Parliament House, Canberra (completed 1988 for the Bicentenary), and the National Museum of Australia (completed 2001 for the Centenary of Federation). The editors and editorial committee determined that these places had become entirely iconic, and due to their large size and complexity, they had reached a degree of prominence by 2010. In his international text The Story of Post-modernism (2011), Charles Jencks describes and illustrates the Federation Square project in detail, noting its achievement as one of a number of sites at the time exploring the complexity paradigm, and disrupting Modernist architecture’s ‘remorseless repetition’.

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

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

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

08 Building community life
  8.5 Preserving traditions and commemorating

09 Shaping cultural and creative life
  9.2 Nurturing a vibrant arts scene
  9.3 Achieving design and artistic distinction
  9.4 Creating popular culture
PHYSICAL DESCRIPTION
Federation Square is composed of a series of large interconnected buildings and spaces on the northern and eastern edges and dispersed smaller buildings around the southern and western edges, all arranged around an irregular-shaped public square. Between and within the buildings are external steps and covered walkways.

1. The Square, or public plaza
2. St Paul’s Court
3. Landscape features (located across the site)
4. The Deck (below the Square – not visible on above plan)
5. The Labyrinth (below the Square— not visible on above plan)
6. The Atrium
7. Ian Potter Centre: NGV Australia
8. Deakin Edge auditorium
9. Crossbar
10a. Alfred Deakin Building (ACMI)
10b. Alfred Deakin Building (SBS)
11. Building (Beer Deluxe)
12. Yarra Building (Koori Heritage Trust)
13. Transport Hotel Building
14. Western Shard
15. Eastern Shard
16. Zinc Building
External spaces
1. *The Square* is an irregularly-shaped open space, sculpted to the ground topography, rising approximately six metres from Swanston Street to the eastern end of the site, near the Atrium. The buildings form an irregular U-shape around the square, oriented to the west. The surface of the Square incorporates the artwork *Nearamnew* comprising approximately 467,000 cobblestones of variegated coloured Kimberley sandstone. The design consists of three parts inscribed into the cobbled surface: the whorl pattern which forms the envelope of the design, nine ground figures and nine vision texts. Beyond the Square, on all sides of the site, the paving transitions to bluestone laid in patterns resembling the zinc-clad paneling on buildings, intersected with longer straight-line forms in both paving and raised seating. A catenary lighting system comprising a tensile cable net connected to the surrounding buildings is suspended above the Square.

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

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

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

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

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

6. *The Atrium* is a five-storey covered laneway or street constructed from a three-dimensional grid in steel with glazed panels, running north-south from Flinders Street to the Yarra River walk and connecting Ian Potter Centre: NGV Australia to the Square. Above the Atrium entrance from Flinders Street is a large black metal screen with perforations spelling out ‘The Ian Potter Centre NGV Australia’. Retail and hospitality spaces line the central portion at Flinders Street level.
7. **Ian Potter Centre: NGV Australia** is situated along the Russell Street edge of Federation Square, and consists of two north-south ‘filaments’, with smaller ‘inter-filament’ spaces in between. The central access gallery and reception area is located where the two filaments meet, and are intersected by the straight line form of the Crossbar building. The ground level circulation areas have floors of Kimberley sandstone, with galleries and shop floors of recycled ironbark. Ironbark floors and vents continue in galleries on the upper levels. Internally, the interior walls and ceilings of the foyer rising up through the floors are complex volumes which follow smaller intersecting lines within the filaments. This expression of lines and volumes is continued throughout the interiors through the lighting configurations and wall sections which vary between surfaces of plaster, primarily in the filaments, and zinc cladding, glass and grey plaster more prominent in the inter-filament spaces. The railings around the escalators, the theatrette wall panelling, and foyer reception desk have different intersecting materials and forms that were designed to appear to be ‘embedded’ in each other like cutting through a section of rock. A suite of fitted and loose furniture is found throughout the building complex including: Members’ Lounge fitted kitchen counter, bookcase and newspaper/magazine stand, and various timber benches and stools in the galleries.

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

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

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

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

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

13. **The Transport Hotel building** is located at the south-western corner, opposite the railway station and at the beginning of Princes Bridge. The main forms are clad in black perforated metal
wrap and angled zinc panels. The Taxi bar is clad in panels of glass with louvered openings and has an external ‘T’ sign in a dot/LED graphic. On the rear elevation, facing the Square is a sandstone faced stage with metal canopy below a series of digital screen panels.

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

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

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

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

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

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

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

Name: Federation Square
Hermes Number: 201519
COMPARISONS WITH SIMILAR PLACES IN THE VICTORIAN HERITAGE REGISTER (VHR)
When places are assessed for inclusion in the VHR, they are compared with similar places already in the VHR. These are discussed in categories below.

Public squares and civic gathering spaces in the VHR
Ararat Civic Precinct (VHR H2286)
The Ararat Civic Precinct is of architectural, historical and aesthetic significance to the State of Victoria. It is significant as an expression of the wealth and community spirit of one of the more important municipalities to emerge from Victoria’s gold rush era. It comprises the former Shire Hall and Town Hall together with War Memorials commemorating the Boer War, World War I and World War II in a landscaped setting in the main street of Ararat. The former Shire Hall and Town Hall are architecturally significant as outstanding examples of Classical style civic buildings. The former Shire Hall is a notable example of a municipal building in a Roman Revival mode and the former Town Hall is one of the most impressive late nineteenth century provincial town halls built in Victoria. The Ararat Civic Precinct is of aesthetic significance as for its collection of buildings and memorials in a landscaped setting. It is enhanced by its fine collection of memorials, the row of mature palm trees and the cast iron lamp stands along Barkly Street, and forms a prominent feature in the Ararat streetscape.

Ararat Civic Precinct (VHR H2286)
Shrine of Remembrance (VHR H0848)
The Shrine of Remembrance, Melbourne, is of historical, archaeological, architectural, aesthetic and social significance to the State of Victoria. It is of historical significance as the pre-eminent war memorial in the State. When the project was conceived, Melbourne was the capital of Australia and the seat of Federal Parliament and this resulted in the grandest war memorial in Australia, until the Australian War Memorial was built in Canberra in 1941. The Shrine of Remembrance is of archaeological significance for its potential to contain archaeological evidence of the design, construction, use, and remediation of air raid precaution slit trenches constructed during World War II (1939-45). The Shrine of Remembrance is of architectural significance for the large and imposing memorial building, its distinctive, classically derived design which draws on symbolic Greek sources. It is important for its prominent siting, strong axiality, the variety of materials used (which are all Australian in origin), the unusual emphasis placed on the interior space, the ray of light in the sanctuary and the array of major sculptural works. The significance of the Shrine is enhanced by its dominant presence in the urban environment and a clear view of the place from outside the site. Views to and from the Shrine have been considered important since its construction. The Shrine of Remembrance is of aesthetic significance for its design as a civic meeting place for remembrance and ceremonial purpose. Its design and setting is characterised by a sense of grandeur, solemnity and separateness which is heightened by its isolated and elevated siting on the edge of the central business district and its highly formal and axial planning. The Shrine of Remembrance is of social and spiritual significance as the preeminent war memorial in the State. It has provided a focus for public events, a gathering place, and place for private reflection since its completion in 1934.

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

Name: Federation Square
Hermes Number: 201519
Places designed in international styles in the VHR

Former Mowbray College Patterson Campus, Melton (VHR H2319)

The former Mowbray College Patterson Campus is of architectural, aesthetic and technological significance to the State of Victoria. It was designed and constructed between 1982 and 1997 and is notable as a rich and innovative example of architectural Post-modernism and considered to be an exemplar of the style in Victoria. It is an inventive and intact example of 1980s school design and planning and an important example of the reforming school designs of the period. It is significant as a large collection of buildings in a consistent style and constructed within a relatively short period of time which were designed to provide an informal and humanised educational environment reflecting contemporary educational ideals and drawing on the notion of the school as a village. The former Mowbray College Patterson Campus has been described as ‘Melbourne’s most joyful set of postmodern structures’. It is widely regarded as an innovative and influential project, which received considerable attention in the architectural press and was the recipient of several major architectural awards. It is a notable example in Victoria of the work of the influential architect, critic and academic Norman Day, and reflects Day’s interest in contextual design and the principles of Post-modernism.
Newman College, Melbourne (VHR H0021)
Newman College is of architectural, aesthetic historical and social significance to the State of Victoria. It is a Catholic residential college at the University of Melbourne and was designed by Walter Burley Griffin in association with Augustus A. Fritsch who were commissioned by the Roman Catholic Church in 1915. It is of architectural and aesthetic significance as an outstanding example of the work of Walter Burley Griffin and for its links with the Chicago School and the architecture of Frank Lloyd Wright, with whom Griffin was employed, and as an expression of Griffin's architectural style, having the distinctive use of stone and concrete, of ornament and the controlled use of space as its hallmarks. It demonstrates Griffin's ability to design every aspect of a building down to the finest detail. At Newman College this includes all fittings, fixtures and furniture. Newman College is of historical and social importance for its place in the history of tertiary education in Victoria and the development of Catholic lay culture in Melbourne.

Summary of comparison with places designed in international styles in the VHR
Like the Former Mowbray College Patterson Campus and Newman College, Federation Square has a complex but coherent set of forms and patterning which represents the development of particular international design ideas at the times of their construction. All three places exhibit highly resolved and cohesive designs. Newman College and Federation Square in particular demonstrate the design of every aspect of the place, including fittings, fixtures and furniture. Newman College and Federation Square both exhibit an extensive range of buildings with fine detail of cladding and interiors, and demonstrate the architects’ direct engagement with the ideas, practices and practitioners of the period.
**Victorian State cultural precincts**
**National Gallery of Victoria (VHR H1499)**

The National Gallery of Victoria (NGV) is of architectural, historical and social significance to the State of Victoria. It opened in 1968 and was conceived of as part of a wider Victorian Arts Centre complex designed by Roy Grounds in 1960. The NGV is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. It is his best-known work and provoked a mixed reaction from the architectural profession. Grounds was awarded the RAIA Gold Medal in 1968 and was knighted the same year.

The NGV is significant as the most ambitious and successful of the works from the post-World War II period to 1960 which contributed to the development of a modern Australian architecture. This period resulted in a specific Australian response to the Modern Movement in Europe and America with its experimentation in structure and expression. The NGV and the Arts Centre is of architectural significance as a highly detailed, integrated design demonstrated through the internal finishes and the design of furniture and fittings. The NGV is of historical significance as the first major public building to be constructed in Victoria in the fifty years following World War I, and the first entirely new Art Gallery to be constructed in Australia after World War II.

National Gallery of Victoria (VHR H1499)
Victorian Arts Centre (now known as Arts Centre Melbourne) (VHR H1500)
The Victorian Arts Centre is of architectural, aesthetic, historical and social significance to the State of Victoria. It is of historical significance as a major cultural institution and as the primary focus for the performing arts in Victoria. It is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. Grounds was awarded the Royal Australian Institute of Architects (RAIA) Gold Medal in 1968 and was knighted in the same year. It is also of architectural and aesthetic significance for the high standards of design and detail evident in the distinctive interiors of the performance and ancillary spaces, designed by John Truscott. The Victorian Arts Centre is of historical significance as one of the largest public works projects in Victoria’s history. This ambitious project, undertaken over a period of almost twenty-five years, encompassed complex planning, design, documentation and construction phases. The complex, with its distinctive spire, provided Melbourne with an important visual image. The Arts Centre is of social significance for the unusual level of public interest and support it afforded. A large number of Victorians were involved with the planning and financing of the complex and a number of major and minor corporate and individual sponsors were involved.

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

Name: Federation Square
Hermes Number: 201519
SUMMARY OF COMPARISONS
The development of Federation Square was an ambitious civic, cultural and architectural achievement. Like other places which have gained iconic status, such as the NGV, the Arts Centre and the Sydney Opera House it demonstrates a highly innovative and experimental approach to architecture. It reflects an interest in the Australian landscape combined with international design theories of the period. Like many other places, nationally and internationally, which are designed in an unfamiliar architectural style, Federation Square polarised public and expert opinion, but this has contributed to Federation Square’s iconic status. It has also changed the orientation of Melbourne by creating a large public space to the south which has become an informal meeting place and a place for mass gatherings at times of celebration, joy, commemoration and sorrow, both organised and impromptu. The impact of this resonates across Victoria and more broadly, with visitors from across the State joining together to share historic events, and by the sharing of those events through mainstream and social media. In a comparatively short period of time, and through its deliberate and considered civic intent, Federation Square has become a valued place of shared social and cultural experiences.
KEY REFERENCES USED TO PREPARE ASSESSMENT


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

Peter Davidson and Donald L Bates, Editorial for “Architecture after geometry” [special issue]


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


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


**Selected Interviews:**

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

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


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

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

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

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

EXTERIORS GENERALLY

2018, Flinders Street elevation.

2018, Russell Street elevation.

Name: Federation Square
Hermes Number: 201519
2018, Swanston Street elevation (buildings left to right: Alfred Deakin Building, Crossbar, Yarra Transport, connected by catenary lighting system).

2018, View towards Swanston Street with catenary lighting over Square.
2018, Nearamnew (detail) by Paul Carter.

2018, Looking towards St Paul Court and St Pauls Cathedral. Western shard is on the left and Eastern Shard is on the right.
2018, Bluestone paving and seating.
THE ATRIUM AND IAN POTTER CENTRE: NGV AUSTRALIA

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

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

Name: Federation Square
Hermes Number: 201519
2018, Ian Potter Centre: NGV Australia, foyer and desk, looking towards Federation Square.

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

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

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

2018, Ian Potter Centre: NGV Australia theatrette.

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

Name: Federation Square
Hermes Number: 201519
2018, View across north-eastern corner of site showing black clad form of Crossbar through the NGV and Atrium filaments, plus continuous cladding effect including roof.

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

Source: LAB Architecture Studio
DEAKIN EDGE AUDITORIUM

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

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

2018, Deakin Edge auditorium, view towards the Yarra River.
2018, Flinders Street entrance to ACMI (Alfred Deakin Building).

2018, View from inside Alfred Deakin Building.
Name: Federation Square
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2018, Interior, ACMI (looking down towards Flinders Street entrance).

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

YARRA BUILDING

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

2018, Zinc Building.
Panel at entrance to Fed Square Pty Ltd showing events which have occurred since 2002.
DESIGN DEVELOPMENT


One of a range of coloured drawings exploring woven features which preceded filaments and shards.
Source: LAB Architecture Studio
Stage 1 Federation Square competition model.
Source: LAB Architecture Studio

Stage 2 Federation Square competition model.
Source: LAB Architecture Studio
Pinwheel tiling – from basic arrangement of five triangles, to façade patterning and structural steel support.  
Source: LAB Architecture Studio
Atrium and Deakin Edge modelling showing structural components.
Source: LAB Architecture Studio
Atrium and Deakin Edge modelling showing structural components.
Source: LAB Architecture Studio

Study in folding.
Source: LAB Architecture Studio
Façade ‘wrap’ designs.
Source: LAB Architecture Studio
Section through ACMI cinemas down through decking to rail line below.
Source: LAB Architecture Studio

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

Labyrinth detail (left) and under construction (right).
Source: LAB Architecture Studio
Lower ground level site plan including Labyrinth under the Square.
Source: LAB Architecture Studio