

1 Spring Street, Melbourne

HERITAGE IMPACT STATEMENT

September 2026

Prepared for

**PHILLIP NOMINEES
PTY LTD**

Prepared by

LOVELL CHEN



ACKNOWLEDGEMENT OF COUNTRY

This report was prepared on the lands of the Wurundjeri Woi-wurrung people who have been custodians of this land for thousands of years. We acknowledge their stories, connection to land, water and culture which is embedded in Country. We pay our respects to their Elders past and present and acknowledge that this report includes a post-contact history that forms only a small part of the ongoing story.

1 Spring Street is also located on the lands of the Wurundjeri people, who are, and have always been the custodians of this land. We pay our respects to the Elders past and present, and acknowledge the stories, traditions and cultures of all Aboriginal and Torres Strait Islander people.

Quality Assurance Register

The following register documents the development and issue of this report prepared by Lovell Chen Pty Ltd in accordance with our certified quality management system.



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20240621	E	HV RFI	21 September 2026	KG
20240621	F	HV RFI final	24 September 2026	KG

Referencing

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Cover image: View from Spring Street

Source: Photograph by Greg Holman

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1.0 Introduction

This Heritage Impact Statement (HIS) has been prepared for Phillip Nominees Pty Ltd and addresses a proposal to undertake works to the commercial office tower at 1 Spring Street (Shell House). The works are proposed to facilitate the adaptation of the building for residential apartments.

1 Spring Street was originally known as Shell House. It was designed by the architect Harry Seidler for the Shell Company in Australia as the company's Melbourne headquarters and was completed in 1989. The building occupies an irregularly shaped site at the south-east corner of Melbourne's central city grid and addresses the intersection of Spring and Flinders streets. The heritage place includes the 28-level office tower, above 'podium' levels including a main foyer (at Ground level) with the Arthur Boyd mural 'Bathers and Pulpit Rock', roof top plant and basement carparking levels. The place also includes two external plazas, with the large plaza at the Spring Street corner containing the Charles O Perry sculpture 'Shell Mace'.

The site is included in the VHR in its entirety as VHR H2365, including land fronting Spring and Flinders streets and Flinders Lane as indicated in the registration diagram below at Figure 1.

The application seeks approval for external and internal works. External works include changes to windows, reorganisation of roof plant and renewal of the landscaping to the roof gardens. Internally, the office floors would be refitted to accommodate apartments, with minor changes proposed within the main podium levels (main lobby and Levels 1-3). No change is proposed to the external plazas. There would be services upgrades and integration works throughout.

The design for the proposed works has been developed by Harry Seidler & Associates (HSA) original architect for 1 Spring Street and moral rights holder (specifically Penelope Seidler), with specialist inputs from Arup (façade, structural and services engineers). The HSA team is led by Greg Holman, who joined the Seidler office in 1980. Greg was a project architect for 1 Spring Street, as well as two contemporary commercial tower developments designed by Harry Seidler, the Riverside Centre in Brisbane (completed 1986) and QV1 in Perth (completed 1991). He has an intimate appreciation of the design principles that underpin 1 Spring Street and the office's work more broadly.

The HIS provides a summary description of the heritage place, describes the proposed works in detail, and assesses the heritage issues and potential impacts associated with these, including measures adopted to avoid or minimise impacts. The impact assessment is undertaken having regard for the considerations at section 101 of the *Heritage Act 2017*, including, most relevantly, the potential for impact on the cultural heritage significance of the registered place. Consideration has also been given to the 'reasonable use' considerations at section 101(2)(b).

Unless otherwise indicated, all current and recent photographs are by Lovell Chen.

1.1 Pre-application engagement

The proposal has been developed having regard for feedback provided by Heritage Victoria officers through pre-application engagement (P41783). Two pre-application meetings were held in person in November 2025 and the second in May 2026.

Meeting 1 comprised a briefing on the proposed works and the key issues, sensitivities and design principles to consider and observe in considering change to the heritage place. This included discussion of the primacy of the overall form and external façade as an expressed concrete grid with the integrated sunshades and the importance of the facade gardens in creating visual and spatial tension. Within the building, the importance of the main foyer and lower podium levels was acknowledged, while the upper office tenancy floors are less sensitive to change. The results of detailed design investigations and options for the windows (fenestration study) - including facade modelling - were also presented in the meeting.

Meeting 2 focused on the question of apartment planning and layouts with key issues being the interface of these with the external façade columns and window mullions (reflecting the primacy of the façade presentation). Meeting 2 also addressed a detailed design investigation by Arup into building services, responding to Heritage Victoria officer feedback that the question of the feasibility of upgrades and services integration required to facilitate the proposed apartments would need to be addressed as part of any permit application.

1.2 Application documentation

Documentation submitted with this application is as follows:

- Harry Seidler & Associates, Architectural plans as follows:

Demolition Plans

- HVD-01 A Level P5 Carpark Plan. Demolition Works
- HVD-02 A Level P4 Carpark Plan. Demolition Works
- HVD-03 A Lower Lobby Podium Plan. Demolition Works
- HVD-04 B Main Lobby Podium Plan. Demolition Works
- HVD-05 B Level P1 Carpark Plan. Demolition Works
- HVD-06 B Level 1 Podium Plan. Demolition Works
- HVD-07 A Level 2 Podium Plan. Demolition Works
- HVD-08 B Level 3 Podium Plan. Demolition Works
- HVD-09 A Levels 4 - 9. Demolition Works
- HVD-10 A Levels 10 - 15. Demolition Works
- HVD-11 A Levels 16 - 26. Demolition Works
- HVD-12 A Level 27. Demolition Works
- HVD-13 A Level 28. Demolition Works
- HVD-14 A Level 29. Demolition Works
- HVD-15 A Level 29 Upper. Demolition Works
- HVD-16 B Level 30. Demolition Works
- HVD-17 B Roof Level. Demolition Works

General Arrangement Plans

- HVG-01 B Level P5 Carpark Plan. General Arrangement
- HVG-02 B Level P4 Carpark Plan. General Arrangement
- HVG-03 B Lower Lobby Podium Plan. General Arrangement
- HVG-04 C Main Lobby Podium Plan. General Arrangement
- HVG-05 C Level P1 Carpark Plan. General Arrangement
- HVG-06 C Level 1 Podium Plan. General Arrangement
- HVG-07 B Level 2 Podium Plan. General Arrangement

- HVG-08 D Level 3 Podium Plan. General Arrangement
- HVG-10 C Levels 4 - 15. General Arrangement
- HVG-11 B Levels 16 - 26. General Arrangement
- HVG-12 E Level 27. General Arrangement
- HVG-13 E Level 28. General Arrangement
- HVG-14 A Level 29. General Arrangement
- HVG-15 A Level 29 Upper. General Arrangement
- HVG-16 A Level 30. General Arrangement
- HVG-17 B Roof Level. General Arrangement

Elevations

- HV-50 A Tower North Elevation. Demolition and Proposed Works
- HV-51 A Tower South Elevation. Demolition and Proposed Works

Details

- HV-100 A Typical Floor Sections: Apartments
- HV-101 A Typical Floor Sections: Detail Sections
- HV-105 A Level 2 Granite Wall Elevation
- HV-110 A Construction Details 01
- HV-111 B Construction Details 02
- HV-112 A Construction Details 03
- HV-113 A Construction Details 04
- HV-114 A Construction Details 05
- HV-120 A Main Lobby Concierge Desk
- HV-150 A Tower South Elevation. Levels 4-10
- HV-151 A Tower East Elevation. Levels 4-10
- HV-152 A Tower North Elevation. Levels 4-10
- HV-160 A Tower South-East Developed Elevation. Typical Window. Levels 4-16
- HV-161 A Tower North Developed Elevation. Typical Window. Levels 4-16
- HV-165 A Window Type 01. Awning Details
- HV-166 B Window Type 02. Sliding Panel Details

Supporting and reference documents are also submitted with the application as listed in Table 1.

Table 1 Supporting and reference documents

Attachment	Title
Attachment 1	Harry Seidler & Associates, 1 Spring Street Melbourne, Heritage Victoria Application: Architect's Design Analysis, July 2026 (September 2026: Issue L – revision 9)
Attachment 2	Lovell Chen, <i>1 Spring Street Conservation Management Plan</i> , prepared for Phillip Nominees Pty Ltd, November 2020
Attachment 3	Lovell Chen (with Harry Seidler & Associates), <i>Statement of Design Principles</i> , November 2020
Attachment 4	Arup, 1 Spring Street, Adaptive Reuse Study, 1 Spring Street, P02, 22 September 2026
Attachment 5	Arup, 1 Spring Street – Tower Conversion: Structural Strategy, Issue 3, 17 September 2026

Note that the architectural plans submitted with the application propose standard apartment layouts for the tower floors. These varying according to the floor levels (number of apartments and layout). The proposed layouts for the rooftop levels (levels 27 and 28) differ, reflecting the form of these levels and their position.

The intent of the submitted layouts is to illustrate the overall approach and potential configuration of apartments as well as the integration of services. It is noted that the specific layout of the apartments will very likely need to be revised in the delivery phase of the project, in response to a range of factors. In the event a permit is issued, it is anticipated that alternative layouts would be resolved under a future permit condition.

Similarly, there are other aspects of the proposal which would be subject to future design resolution which it is anticipated could be approved under future permit conditions. These include, but would not be limited to:

- Landscaping design to levels 27 and 28
- Tenancy fitout works to spaces on the Lower Lobby and levels 1, 2 and 3 within the podium
- Services and structural design.

1.3 Permit P33300

Permit P33300 issued by Heritage Victoria on 17 May 2024 allows for the construction of a second commercial office tower on the registered land and includes the adaptation and works within a second VHR place, that being Milton House (21-25 Flinders Lane, VHR H0582) approved under a separate permit P33301.

Specifically, Permit P33300 allows:

Demolition of the north plaza and basement below, partial demolition of Levels 1 and 2 including circulation spaces, conference rooms, partial demolition of the Level 3 roof garden, relocation of the theatrette and construction of a tower with 31 levels plus 3 plant levels

The works under P33300 and P33301 have yet to commence.

The works approved under P33300 are for the northern portion of the registered land, whereas the works proposed in this application are to the south and are focused on the original tower and podium levels. Accepting there is an interface, the current proposal is otherwise unrelated to the works approved under P33300 and one does not rely on the other.

At Heritage Victoria's request, the drawings submitted with this application show the approved works under P33300; these are greyed out and indicated as outside the scope of the current application.

1.4 Referenced documents

The HIS makes reference to the following key documents:

- Victorian Heritage Database (VHD) entry for 1 Spring Street (Shell House) including statement of significance: <https://vhd.heritagecouncil.vic.gov.au/places/197961> (Appendix A)
- *1 Spring Street Conservation Management Plan* (CMP), Lovell Chen for Phillip Nominees (Attachment 2)
- *1 Spring Street Statement of Design Principles*, Lovell Chen (HSA) for Phillip Nominees (Attachment 3).

The HIS has been prepared in consideration of policy and guidance documents as follows:

- Australia ICOMOS *Charter for Places of Cultural Significance*, 2013 (Burra Charter)
- *Heritage Victoria Guidance: Reasonable or economic use* (Heritage Victoria, May 2026)
- *Heritage Victoria Principles for considering change to places in the Victorian Heritage Register* (Heritage Victoria, December 2022).

1.5 Conservation Management Plan and Statement of Design Principles

A *Conservation Management Plan* (CMP) was prepared for the place in 2020. The CMP follows a standard format for such documents. It is intended to be used in conjunction with the *Statement of Design Principles* (Design Principles).

Also completed in 2020, the Design Principles document was prepared by Lovell Chen with input and peer review by Harry Seidler Architects (HSA). Since Seidler's death in 2006, HSA has worked to sustain and advance his legacy, managing careful adaptation works at a number of the firm's buildings, including 1 Spring Street.

The Design Principles document has regard for the Moral Rights to the design of 1 Spring Street, which as noted earlier, are held by Penelope Seidler, under the *Copyright Amendment (Moral Rights) Act 2000*. The document was prepared to fulfil the following requirements:

- To understand the design essence of 1 Spring Street's planning, formal articulation and materiality as related to its architectural and aesthetic significance; and
- To provide a practical basis to guide the heritage conservation and management of 1 Spring Street.

The two documents are relevant references in considering proposals for change at the registered place from a heritage perspective and both are referenced in this HIS.

When change is required or contemplated at 1 Spring Street, the Design Principles document can inform the approach adopted. The CMP for the building provides a greater level of detail on the implications of the Design Principles as related to particular areas, elements and attributes of the place, and policy guidance as to the use of the Design Principles in developing an approach to adaptation and change within the place where this is required.

2.0 Heritage controls

2.1 Heritage Act 2017: Victorian Heritage Register

1 Spring Street is included in the VHR as 1 Spring Street (Shell House). It is recognised as of state architectural and aesthetic significance. As noted earlier, the extent of the VHR listing includes the full extent of the site, including all building fabric, nominated artworks and associated landscaped plazas. Refer to Figure 1.

Under the Heritage Act all works (both internal and external) require a permit unless specifically permit-exempt. In the case of 1 Spring Street, extensive place-specific permit exemptions are in place. Externally, these allow for a range of maintenance and repair works, including to the plazas. The exemptions are more extensive for the interiors, where

exempt works include the demolition of partition walls, ceilings and the like and the introduction of new fitouts and the upgrade or replacement of building services and systems. The specific exemptions are as follows:

Exterior

Repairs and maintenance which replaces like with like.

Removal, replacement, repair or installation of building and fire services in a manner that does not affect the cultural heritage significance of the place.

Repair or replacement of water proofing in a manner that does not affect the cultural heritage significance of the place.

Maintenance of plazas, walls, garden beds and other landscape elements

Repair or replacement of existing glass including glass walling, windows and doors (revolving, fixed and hinged).

Interior

Painting of previously painted walls and ceilings.

Installation, removal or replacement of carpets and/or flexible floor coverings.

Demolition or removal of partition walls, suspended ceilings, screens, doors, built-in cupboards, computer and office fitout and equipment and the like.

Refurbishment of existing bathrooms, toilets and kitchens including removal, installation or replacement of sanitary fixtures and associated piping, mirrors, wall tiling and floor coverings and the like.

Removal of concrete slabs in wet areas provided there is no damage to or alteration of original structure or fabric.

Installation, removal or replacement of all information technology, communication, security and cleaning infrastructure and equipment, including electric clocks, public address and speaker systems, detectors, alarms, lights, emergency lights, exit signs and the like.

Installation, removal, repair or replacement of building and fire services in a manner that does not affect the cultural heritage significance of the place.

Repair or replacement of lifts and escalators.

Installation, removal or replacement of way-finding signage and signage relating to building security and the identification of tenants. Installation of new signage must be readily reversible without damage to original fabric of significance.

The installation and relocation of lightweight partitioning to allow for meetings rooms, offices, staff kitchenettes and the like.

All works in the basement excluding works to the internal structure required to support the building.

Some of the works proposed in this application fall within the scope of existing exemptions, however for the sake of completeness, these have been included in the scope of works described in the application documentation and referenced in this HIS. These exempt works include:

- Demolition of existing office fitouts
- Demolition of existing suspended ceilings

- Replacement of building and fire services (noting this is subject to the caveat that works do not impact on significance)
- All works in the basement excluding structural works.

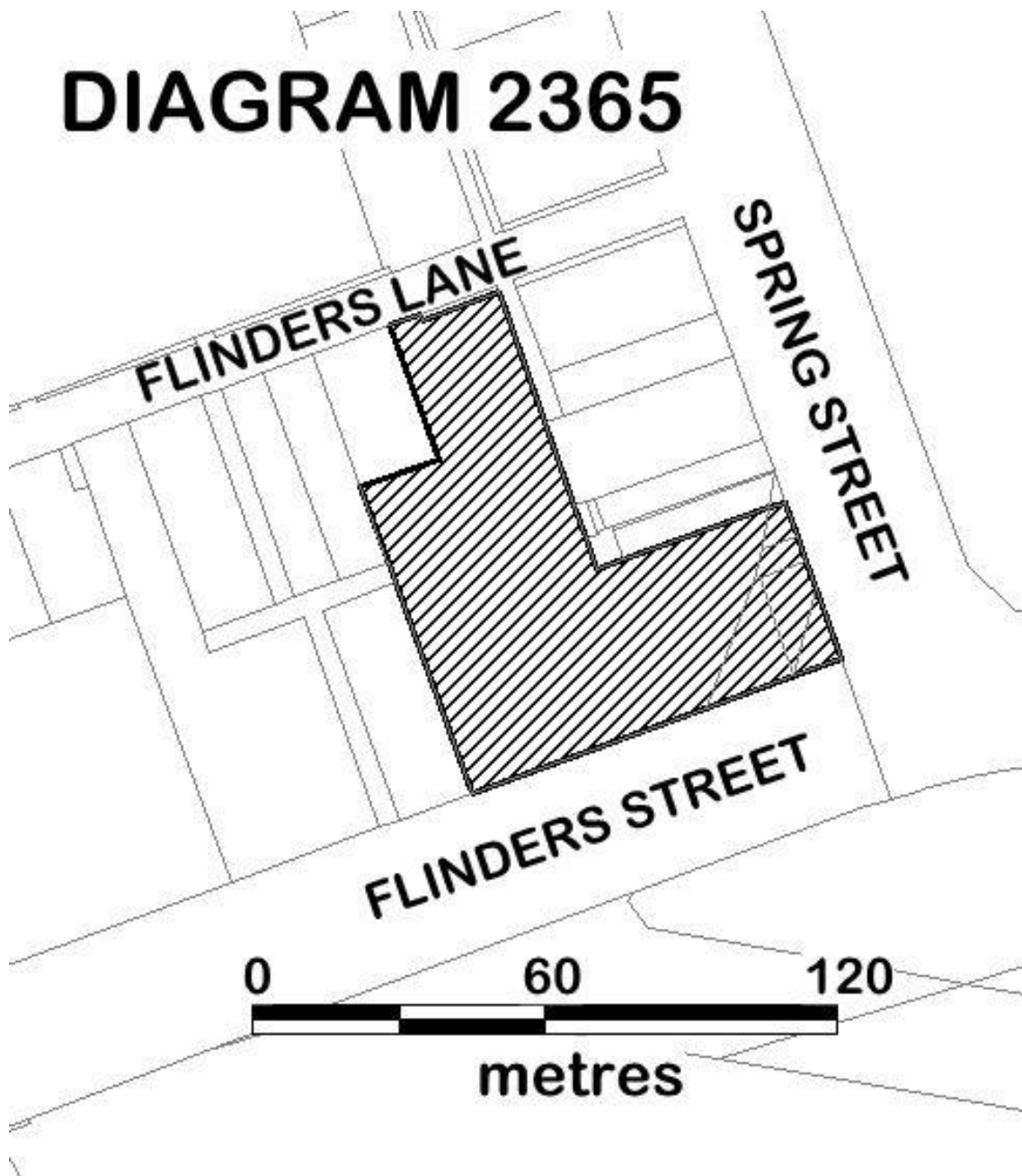


Figure 1 Diagram 2365, showing the extent of registration for 1 Spring Street
 Source: Victorian Heritage Database, <https://vhd.heritagecouncil.vic.gov.au/places/197961>

2.2 Planning and Environment Act 1987: Melbourne Planning Scheme Heritage Overlay

1 Spring Street is subject to a site-specific Heritage Overlay (HO) in the Melbourne Planning Scheme; this is HO1235, Shell House, 1 Spring Street Melbourne. HO1235 reflects the VHR listing (Figure 2).

No permit is required under Clause 43.01 (Heritage Overlay) for places in the VHR, other than for subdivision or consolidation. Subdivision or consolidation applications are referred to Heritage Victoria as a Determining Referral Authority in accordance with Clause 66 of the planning scheme.

2.3 Adjacent places subject to heritage controls

There are two listed heritage places directly abutting the subject site and both are indicated on the plan at Figure 3.

Heritage Place	Relevant controls
Milton House, 21 Flinders Lane, Melbourne	VHR H0582 HO637
26-30 Flinders Street, Melbourne (Hotel Lindrum)	HO1034

In addition, the VHR-listed Treasury Gardens (H1887) is located a short distance to the east across Spring Street. A small HO precinct, the Flinders Lane East Precinct (HO1286) is located to the west (Figure 3).

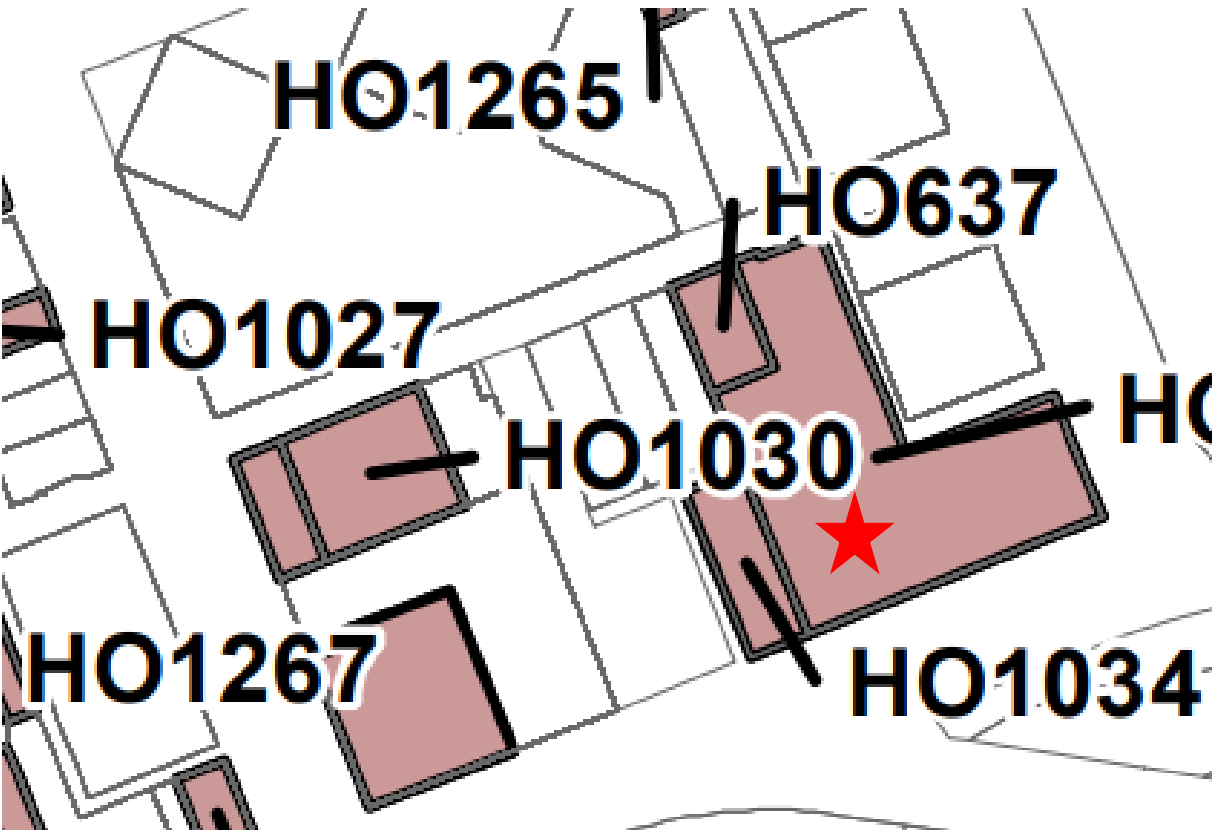


Figure 2 Excerpt from Melbourne Planning Scheme HO Schedule 2 mapping showing adjacent site-specific HOs HO637 and HO1034 (subject site indicated)
Source: Melbourne Planning Scheme

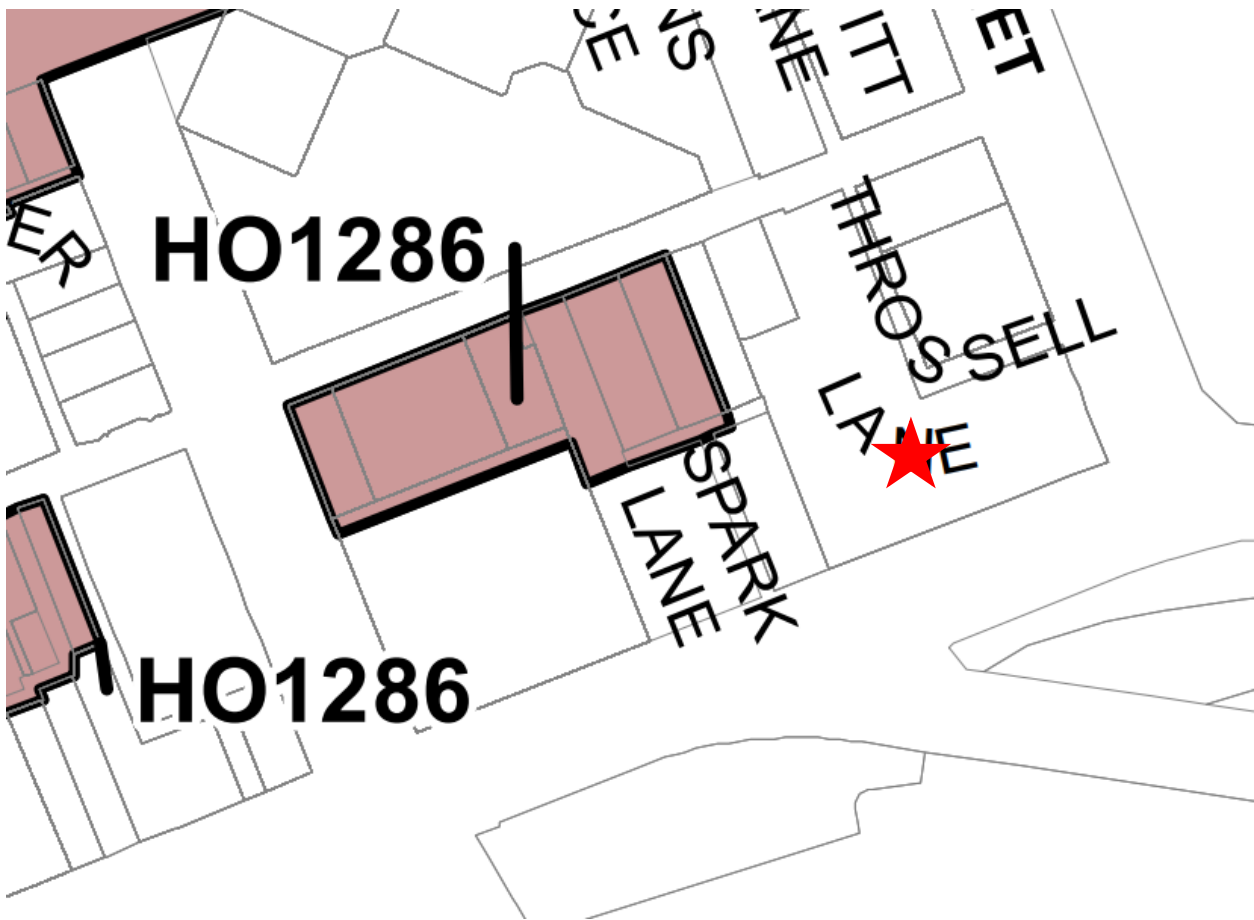


Figure 3 Excerpt from Melbourne Planning Scheme HO Schedule 1 mapping showing the nearby precinct HO1286 (subject site indicated)
Source: Melbourne Planning Scheme

2.4 The heritage place

1 Spring Street was developed by the Grollo Group for Shell Australia, to a design by the celebrated modernist architect Harry Seidler, and was completed by 1989.

The development is understood to have been initially owned by Grollo Group (through the holding company 1 Spring Street Pty Ltd), with Shell holding a lease on the building in its entirety and occupying the majority of the tower's lettable space and amenity facilities at completion in 1989. Phillip Nominees Pty Ltd purchased the property in 1994; that entity was subsequently acquired by the current ownership group in 2009-2010.

Shell vacated the tower in 2002, moving its headquarters first to Hawthorn and then to Perth; following Shell's move the building lease passed to another party. The original leasing terms expired in 2019; a more conventional management regime and division of responsibility between owner and tenant has since applied. At present the building is principally tenanted to departments and agencies of the Victorian state government.

The following overview description is drawn from the CMP and reproduced with some revisions to reflect current conditions. Note that the application does not propose works in all areas referenced in the description.

Tower

The tower is constructed to a nearly S-shaped plan formed by a sequential pair of convex and concave curves. The convex south-east face of the tower plan responds to the easement and physical impediment of the curved train tunnel below the site, while the concave return towards the north-west extends the length of the tower to achieve clear-span floor plates of 1,100 m². The two curves optimise the building's vistas to the south and south-east, with views from the tower's upper levels to Port Phillip Bay and the Dandenong Ranges.

The structural and service core is enfolded behind the open plan tower, with an additional fire stair projecting separately off the tower's rear elevation. The curved footprint of the tower comes to ground on the south and east sides, where it embraces narrow plazas adjoining Spring and Flinders streets, while on the north side it meets the roof plaza at Level 3 over an extended amenity and service podium.

The tower stands atop two underground car park and services levels, and three partly above-ground amenity levels; these amenity levels extend north on a roughly rectangular plan beyond the tower footprint towards Flinders Lane, with Level 2 providing a 'ground level' entrance from Flinders Lane and four levels of car parking situated below the podium.

The tower's repetitive form construction system was assembled from a small number of precast concrete elements. These included a single typical length of prestressed rib beam, which supports the conventionally poured floor slabs and external precast column units, with a floor-to-floor height of four metres. The service core carries much of the tower's lateral loading, with secondary support against wind and other loads provided by the shear end walls at either end of the tower. These terminal walls step down and away from the tower at both the north and west ends of the structure's south and east elevations, exploiting the structural system to provide visual screening and to incorporate car park exhaust vents.

The primary facades to the south and east are assembled from the precast columns and matching spandrel panels, with insulated glass strip windows recessed behind the precast façade elements; the western half of the north elevation uses the same system. A matching precast panel cladding is also employed on the service core and the satellite service stair; both the spandrels and the blank panels were employed as permanent formwork for the poured-in-place tower floors, perimeter beams and shear walls. The precast is a reconstructed granite mix intended to provide a close match to the natural stone cladding. Fixed aluminium sun shades provide glare protection and moderate solar gain on all tower levels.

Natural granite cladding is employed over concrete structure wherever this adjoins areas of public access: on the lower four storeys of the tower, on the south elevation of the service core and balustrades adjoining the levels 27 and 28 roof plazas, and on select structural elements within the external 'Sky Garden' balconies on the tower levels. The tower is topped by external terraces adjoining the former Shell executive suites at Levels 27 and 28, and by plant levels within and adjacent to the services core above level 28.



Figure 4 View of the city skyline from the south, 1 Spring Street is on the far right
Source: Photograph by Greg Holman



Figure 5 View of 1 Spring Street from the east in Spring Street, note the sculpture 'Shell Mace' by the American artist Charles O Perry
Source: Photograph by Greg Holman



Figure 6 View from the south showing the curved form of the tower
Source: Photograph by Greg Holman

Entrances

The building's primary entry plaza and main foyer face the intersection of Spring and Flinders streets and Wellington Parade at the south-east corner of the site. The entry plaza rises from the Spring Street footpath to the foyer entrance, and houses a commissioned sculpture, 'Shell Mace' by the American artist Charles O Perry. The plaza is screened to the north by a shear wall, which steps down from the building to a two-storey rounded exhaust vent at the edge of the Spring Street footpath. The plaza surface is paved with Italian porphyry stone tiles with irregularly shaped areas of garden bed, a treatment consistent to all the accessible external plazas both at grade and on the building and tower roofs. Three flag poles dating to Shell's original occupancy are located along the raised boundary wall and services cabinet to Flinders Street.

The foyer is a glass-enclosed volume recessed behind the tower's external structural columns. A monumental gathering structure in the form of an inverted triangle supports three columns over the double-height entrance. Inside, the Arthur Boyd mural 'Bathers and Pulpit Rock' is presented on a curving bulkhead in an upper storey void facing the entrance. The space follows the curved plan form of the tower, wrapping around the two core lift lobbies and conveying the visitor to escalator banks leading up to the corporate amenities on levels 1 and 2 and down to the lower Flinders Street foyer and the tenancies and amenities at Lower Ground. Stone is the principal material throughout the foyer interior: consisting of granite floors, granite cladding to escalators, end walls and the external perimeter columns, and travertine cladding to the core's expressed structure and the ground floor lift lobbies within it. A non-original café is located in the north-east portion of the space.

The south plaza from Flinders Street at Lower Ground is largely bisected by a single-storey curvilinear glass block screen wall. A dense group planting of Weeping Lilly Pilly trees (*Waterhousea floribunda*) spans both sides of the screen wall. A small secondary lobby is provided for the entrance from the south plaza, and an open stair ascends into the main Spring Street lobby adjacent to the escalators to Level 1. An amenities corridor behind the lower lobby follows the curved outline of the service core.



Figure 7 View looking north within the main foyer, eastern end

The north plaza from Flinders Lane is situated at Level 2. It provides access through the north foyer, which comprises a broad corridor/foyer space for the conference centre. Note that works are approved under Permit P33300 in these areas. Further into the building, the corridor /foyer extends through to the escalators down to the Level 1 mezzanine and down again to the main foyer at Ground floor level.

Podium spaces

A series of bespoke internal spaces in the podium extending to the north of the main tower were designed to house corporate amenities including a cafeteria (Level 1) and conference centre (Level 2) with attached theatrette. The spaces sit to the north-west of the Spring Street foyer, and extend out beyond the tower footprint towards Flinders Lane.

Light access is provided through windows on the west end of the south tower elevation, and by a series of round skylights, the most prominent of which is a two-storey light well which descends through the conference centre to the centre of the former cafeteria. The base of this light well contains an ornamental jet fountain. In contrast to the open plan arrangement of the main tower, the structure of the podium and underground service levels is supported on round internal columns.

The former cafeteria is a part-circular plan space centred on the light well and fountain. The original curved granite-clad banquette seating and servery were removed in 2019 to convert this space to a tenantable area, however a curved, three-quarter height glass block wall in two parts, which was originally situated to screen the kitchen from the back of the servery, has been retained in place. Note that Permit P33300 approved the relocation of the glass block wall slightly to the south and this is indicated on the application plans.¹ A curved section of glazing provides access to the Level 1 concourse, and a south bank of windows look out over the Flinders Street plaza.

The conference centre sits above the former cafeteria. It has an irregular curving internal plan embracing a central set of wedge-shaped conference rooms which encircle the light well, with circulation passages to either side. The two rooms at the south end of the conference centre open both to the light well and to windows on the Flinders Street elevation. Curved partitions add drama to corridors on the east and west perimeter, accentuating the internal experience of this area.

The theatrette occupies the north-west quadrant of the conference centre; it has tiered seating descending to a shallow stage and a curving timber slat acoustic ceiling suspended below the lighting trusses. Theatrette finishes are in bright primary colours: red carpet and ceiling, with the curved backdrop to the stage and screen painted blue. A small projection booth extends off the back of the theatrette, with an almost circular partition wall separating it from the conference centre's internal foyer. The theatrette volume extends above the Level 3 roof plaza as a low, granite-clad structure on a curvilinear plan form, and forms the rear wall of the podium wing where this adjoins Milton House (a glass-enclosed fire stair separates the two buildings).

2.5 Intactness and integrity

Externally, the building generally retains a high degree of integrity to its original design, albeit with some alterations. These include the adaptation of levels 2-3 (former Shell server and services rooms) to accommodate tenancies, including creation of new window openings in the south and east facades.

Internally, there has been more extensive physical change associated with adaptation of particular spaces for new uses (both before and after Shell's departure) and ongoing refurbishment works to meet contemporary standards for a high-grade commercial office building.

¹ See HSA drawings HVD-06B Level 1 Podium Plan Demolition Works and HVG-06C Level 1 Podium Plan General Arrangement

In 2019-20, relatively soon after the VHR registration was gazetted, an intensive refurbishment program was undertaken by the owner with Heritage Victoria approval, including:

- Removal of former Level 1 cafeteria fitout and renovation of the space to accommodate future tenant uses
- DDA compliance works within the public areas of the site
- Refit of tower core lift lobbies and amenities
- Construction of a café within the Spring Street lobby
- Replacement of the lift control system
- Renovation and upgrade of amenities and end-of-trip facilities at Lower Ground.

As noted above, this programme of works also saw new windows inserted in the solid podium façade at levels 2 and 3 to facilitate the adaptation of the service areas on these levels. The new podium windows were designed by HSA - working with Lovell Chen - in a manner that maintains the overall order and composition of the tower and interprets the principle of spatial and visual tension expressed across the building as a whole.²

2.6 VHR statement of significance

The VHR Statement of Significance is as follows (refer Appendix A):

What is significant?

1 Spring Street, Melbourne comprising an office tower and northern podium, main foyer with Arthur Boyd mural 'Bathers and Pulpit Rock' and external plazas including a large external plaza at the Spring Street corner containing the Charles O Perry sculpture 'Shell Mace'. The building was originally known as Shell House, and is referred to as such below.

History Summary

Shell House was the third headquarters building erected for the Shell Company of Australia Ltd in Melbourne. Constructed in 1985-89, the building replaced earlier headquarters constructed in 1933 and 1958 and was occupied by Shell until 2003-2004. The company commissioned the highly regarded commercial architect and leading Australian modernist, Harry Seidler, to design Shell House. Seidler was trained by Modernist architects in the United States before arriving in Australia in 1948 and throughout his career his work continued to display the ideals of this movement. This included the use of basic geometric shapes, sculptural and simple form, visual expression of structure and generous civic spaces. Seidler continued to explore skyscraper design from the 1960s to the 1990s, producing a series of office buildings in Australia and overseas. Shell House is the only example of these built in Victoria. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RIAA Award in the same year.

Description Summary

Located on a sloping L-shaped site at the south-eastern corner of the Melbourne city grid, Shell House is a late twentieth century International style office tower with side podium, basement carpark and external plazas. The building is a concrete structure with granite-faced lower facades and a repetitive floor construction system of clear span beams of equal length. With an interest in geometry, simplicity of form and clear expression of structure, Harry Seidler designed the building using two counterpoint curved sections to maximise views to the south and east, to

² These predated the preparation of the Design Principles document but were developed on the basis of the same considerations.

accommodate existing underground railway tunnels and to present a commanding entry point to the city. The core of the building, containing lifts and amenities, is located on the off-view north side and the office floors wrap around this core.

The building integrates dramatic level changes for public access from the south, south east and north through a central control point located in the main Spring Street foyer. This foyer is accessed via stairs from Flinders Street or directly from the primary external entry plaza at the corner of Flinders and Spring Streets. The main entry plaza contains a dominant structural and sculptural building pier and a specially commissioned sculpture, 'Shell Mace' by American sculptor and architect, Charles O Perry (1989). The foyer has soaring ceilings, with a mural, 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and sets of escalators which lead to the mezzanine and conference centre level. The conference centre provides access to meeting rooms arranged around a circular light well, an auditorium and a narrow secondary pedestrian plaza entry from Flinders Lane. The mezzanine level provides access to a former cafeteria space, with built in seating arranged around the base of the light well, a servery and adjoining commercial kitchen.³

The office tower uses a repetitive floor construction system of clear span beams of equal length, resulting in a uniform 15 metre wide column-free space from the services core to the external windows. This, along with the concealment of computer cabling and electrical wiring under a 250mm access floor, creates an interior aesthetic which is open, light and spacious. All office floors have expansive views to the south and east of the city. The top two floors of the office tower contain an executive suite with external terrace garden, garden court and spiral granite staircase between levels. A variety of quality finishes have been used throughout the building for paving, floor and wall cladding, including Italian granite and travertine, and much of this has been retained.

Some changes have been made to the office floor configurations and fittings, including the executive suite.

This site is part of the traditional land of the people of the Kulin Nation.

How is it significant?

Shell House is of architectural and aesthetic significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion D

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

Criterion E

Importance in exhibiting particular aesthetic characteristics.

Why is it significant?

Shell House is significant at the State level for the following reasons:

Shell House is architecturally significant as an outstanding example of a late modernist office building in Victoria, designed by one of the style's most accomplished proponents, the renowned Australian architect, Harry Seidler. Late modernism, as expressed in Shell House is demonstrated principally through sculptural form, use of solid concrete and other massive materials, and a variety of textural finishes. Shell House is also significant for the clarity with which it expresses

³ It is noted that these elements have now been removed.

particular themes and motifs characteristic of Seidler's work. These include the use of opposing curvilinear forms and the generous planning of public areas, both externally and internally.

Shell House is one of an important series of high rise tower projects designed by Harry Seidler both nationally and internationally from the 1960s to the 1990s, and is the only one located in Victoria. Shell House is of architectural significance for its innovative design response to a difficult site and for its integration of dramatic level changes for public access from surrounding streets through a central lower foyer control point. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAI Award in the same year. Seidler is considered to be one of the major talents in Australian architectural history who made a substantial contribution to Australian architecture. [Criterion D]

Shell House is aesthetically significant for the sculptural effect created by the interlocking curvilinear form of the building that is reflected in the interior planning. The quality of the interior spaces and their relationship to the extensive outdoor terraces at several levels of the building is of high aesthetic value, both visually and experientially. The location at the south-east corner of the Hoddle Grid is highlighted by elements such as the large tapered pier at the Spring Street/Flinders Street entrance.

The aesthetic qualities of the place are enhanced by the incorporation of large scale artworks which complement the architecture and were selected by Seidler for the building. Significant pieces include the foyer mural 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and the external plaza sculpture 'Shell Mace' by Charles O Perry (1989). [Criterion E]

The ability to appreciate the relevant aesthetic characteristics is enhanced by the high degree of intactness and integrity of the Place, both internally and externally.

3.0 The proposal

3.1 Design process and investigations

The building was designed as a corporate headquarters with office tower. Since Shell's departure it has operated as a commercial office tower, with adaptation of the former corporate amenities and other spaces to suit tenants' and other operational requirements. The CMP includes a policy which supports further adaptation of the building for alternative compatible uses providing the works maintain and conserve its cultural heritage significance:

(Policy 18) The uses of 1 Spring Street should be compatible with the assessed values of the place so that its cultural significance is maintained and conserved.

No 1 Spring Street is significant as a representative example of a corporate office tower. It is also significant as a bold expression of Seidler's distinctive design rationale. It is also the case, however, that 1 Spring Street is atypical as an example of a corporate office tower as a consequence of its architectural expression. Its sculpted, curvilinear forms, high quality finishes, absence of branding and generous landscape areas do not immediately betray its corporate origins.

While in preference 1 Spring Street would continue to be used as a commercial office building it is acknowledged that the adaptation of the tower to an alternative use (for instance a hotel or residential apartments) could be contemplated as a compatible use. A considered response to the 1 Spring Street Statement of Design Principles should be developed at an early stage of any conversion in order to assist in avoiding detrimental impact of the building's assessed significance. Other policies with respect to planning and managing change should also be respected in planning such a conversion, including the requirement to consult with the moral rights owner.⁴

The policy suggests that the adaptation of the building should be approached on the basis that heritage is a foundational consideration, grounded in both an understanding of the significance of the place and an appreciation for its design integrity and significant fabric.⁵

Adopting this approach, the package of external and internal works proposed in the application has been developed on the basis of a series of targeted design investigations. The intent was to identify the physical changes that would be required for residential adaptation and consider any potential impacts on significance, including on significant fabric and design integrity, and ability to mitigate these potential impacts. The work has been undertaken within the framework established by the CMP and the Design Principles, with reference also to the VHR Statement of Significance. Recognising that the place as a whole is of heritage significance, specific design attributes contributing to significance and key issues for the proposed adaptation were identified and a series of design investigations were undertaken addressing those issues.

Critically, the design work itself has been undertaken by HSA, ensuring the integrity of the design process and consistency with Seidler's original design philosophy for the building and its setting.

⁴ Lovell Chen, *No. 1 Spring Street (former Shell House): Conservation Management Plan* for Phillip Nominees Pty Ltd, 2020, p. 77.

⁵ This is consistent with the Burra Charter definition of *compatible use*, 'a use which respects the cultural *significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance'. It is also consistent with that recommended in Heritage Victoria's *Principles for considering changes to places in the VHR* which notes that understanding and articulating heritage values should be the starting point when considering change.

3.1.1 *Key issues - exterior*

'I believe that visual tension, not the phlegmatic earthbound images of the past, speaks to our time; the channelling of space and surfaces in opposition, curve against countercurve, sun and shadow, the juxtaposition of compression to the surprise of release.' Harry Seidler, 1992

In the design for 1 Spring Street, the symmetry of elemental orders is broken through the juxtaposition of opposing elements which create their own dynamic balance, whether that be the interlocking curves of the overall form of the building, the façade design or the combination of curved and linear elements in the interior and on the plaza.

Specifically, as related to the façade design, the concepts of visual and spatial tension are demonstrated by the arrangement of external garden courts and other larger and deeper openings which interrupt the regular grid of window bays on the upper levels of the primary façade.

The expressed pre-cast concrete grid of columns and beams and integrated aluminium sunshades establishes a reading of light, shade and change, with the interspersed façade gardens a purposefully unsettling element. The recessed tinted glazing plays a role but this is as a background condition.

It was critical that the changes for the adaptation not compromise the reading of the façade patterning overall or diminish the sense of tension created by the façade gardens. This led to detailed design investigations focusing on changes to the façade, specifically the development and testing of fenestration designs with façade engineers Arup to consider options for operable glazing that were visually compatible with the existing fenestration. This involved assessment of the visual impact of change associated with different fenestration options, including the modelling of views to the building facades.

Other related design studies focused on apartment layouts and the interface of new internal walls to the external façade, again focussing on the potential for change to the reading of the façade externally.

3.1.2 *Key issues - interior*

The CMP and Design Principles document confirm the key attributes to be conserved and managed in the interiors.

The key areas of sensitivity are in the lower portion of the building and include the generous foyers and the circulation sequence (from Flinders Lane, Spring Street and Flinders Street), as well as the former corporate amenities areas (albeit some are adapted). The distinctive planning, use of curvilinear forms and design details and high-quality curated materials palette are all important aspects. The aesthetic is carried up through the building through the core lift lobbies.

No changes of significance are proposed in the lower levels, modifications are either minor in scope or involve the refitting of former corporate or other spaces which have previously been adapted for new uses.

The office floors are inherently flexible and designed to be fitted out as required (as is reflected in the exemptions that are in place under the registration) and these attributes mean the floors are well suited to a change of use.

Issues related to the tower floors are generally limited to the interface of subdividing walls with the external façade including the management of the interface with the granite-faced sills at the windows.

3.2 External works

3.2.1 Summary

External changes proposed comprise:

- Replacement of the tower windows with a mix of fixed and operable glazing units
- Introduction of additional window openings to the north facade to Throssell Lane
- Replacement of revolving door to Flinders Lane
- Replacement of external glazed walls at Level 27 and Level 28
- Reconfiguration of roof-mounted plant
- Landscaping and compliance works to roof gardens (Levels 27 and 28) and façade gardens.

No works are proposed to the external plazas outside the building itself at street level.

The external works are described in more detail in the following section.

3.2.2 Window replacement

The existing fixed glazing to the tower floor levels on the north, south and east elevations is proposed to be replaced with new glazing units which incorporate operable sashes to allow for natural ventilation to the apartments. In addition to their operability, the new windows will meet ESD requirements with higher performing glass and airtight detailing. The configuration of the existing glazing and sills is shown at Figure 8 - Figure 9.

The full replacement of the windows is proposed to provide operable windows in lieu of the current fixed glazing. While options for modification of the existing windows were explored, these were not feasible in terms of performance and potentially would lead to a less successful heritage outcome, while full replacement option allows for a bespoke design. Designs developed for the glazing by Arup working with HSA are for fixed, sliding and/or awning glazed panels in a tripartite format and using the same black anodised aluminium framing and bronze tinted glazing as the original windows in dimension and proportion. The two design variations - Window Type 01 (awning detail) and Window Type 02 (sliding panels with internal glazed balustrade behind) - are illustrated at Figure 10 and Figure 11.

The glazing will be positioned within the existing openings and there would be no change to the façade itself. Note that the existing windows are set well back relative to the façade columns and integrated sunshades and the new windows would be installed in the same position, with the sunshades remaining in place.

For all windows, there is always a fixed window panel (the central panel in the tripartite arrangement) with operable windows to both sides, either Type 01 or Type 02. Where loggias are indicated, the arrangement is for Window Type 02 to the flanking windows either side of the central fixed panel, or - as a variation - an awning format (Window Type 01) to one side of the central fixed glazed panel and a sliding format (Window Type 02) to the other. The variations of sliding and awning window types in combination with the fixed central glazing panels are indicated on the elevations and illustrated in the visualisations in the Architect's Design Analysis report submitted with the application. See also Figure 42 - Figure 49.

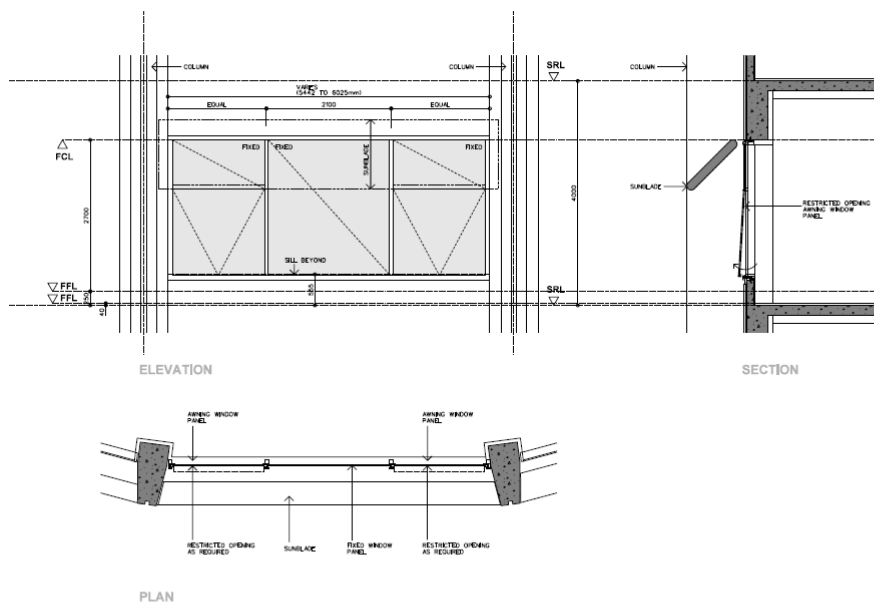
Note that the existing granite topped window sills will need to be dismantled to allow for the installation of the new windows, but these will be reinstated as part of the works.



Figure 8 View of the existing fixed pane windows, note the granite-topped sills



Figure 9 Detail of the position of the windows relative to the façade columns and integrated sunshades



HV - 165A
WINDOW TYPE 01.
AWNING DETAIL
ELEVATION
07-07-2026

Figure 10 Window design, awning panels with fixed toplights and central glazing panels
Source: HSA HV-165A Window Type 01 Awning Details

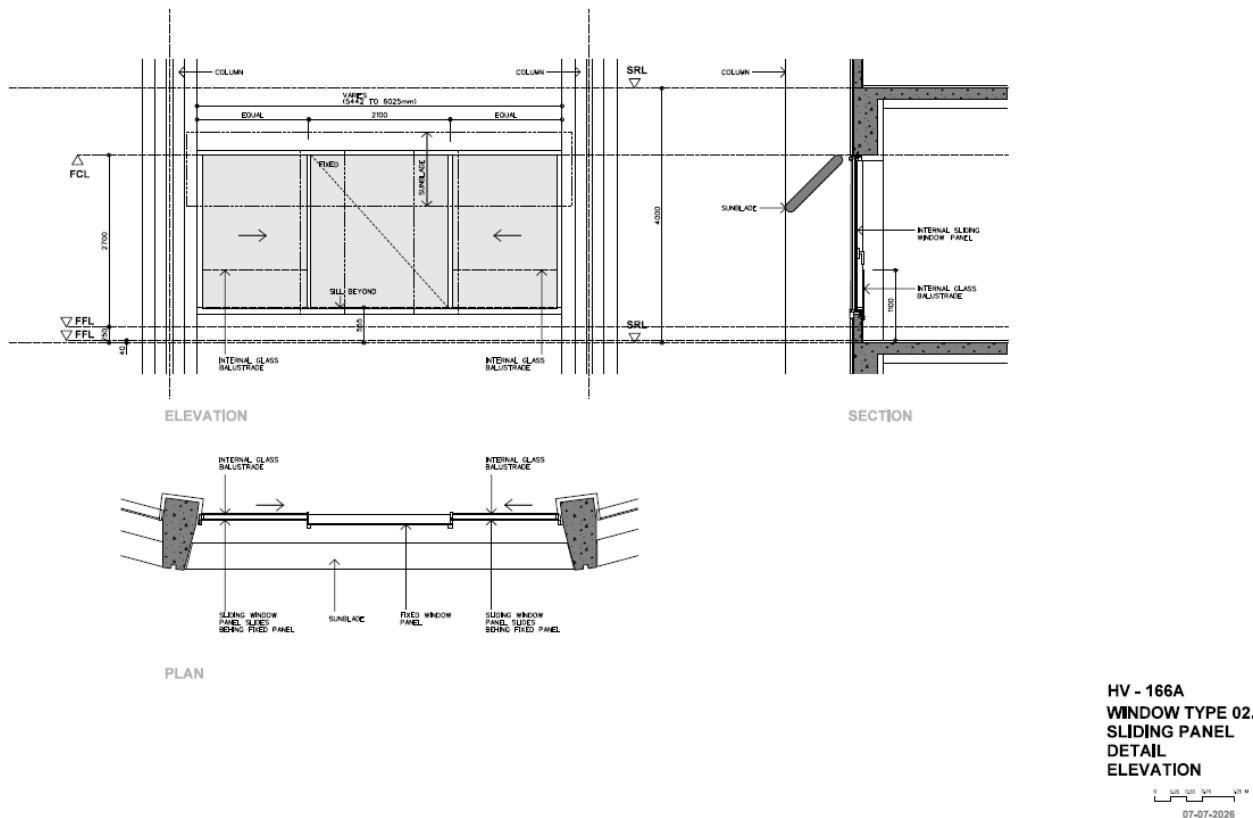


Figure 11 Window design, sliding panels with central fixed glazing
Source: HSA HV-166B Window Type 02 Sliding Panel Details

3.2.3 North facade windows

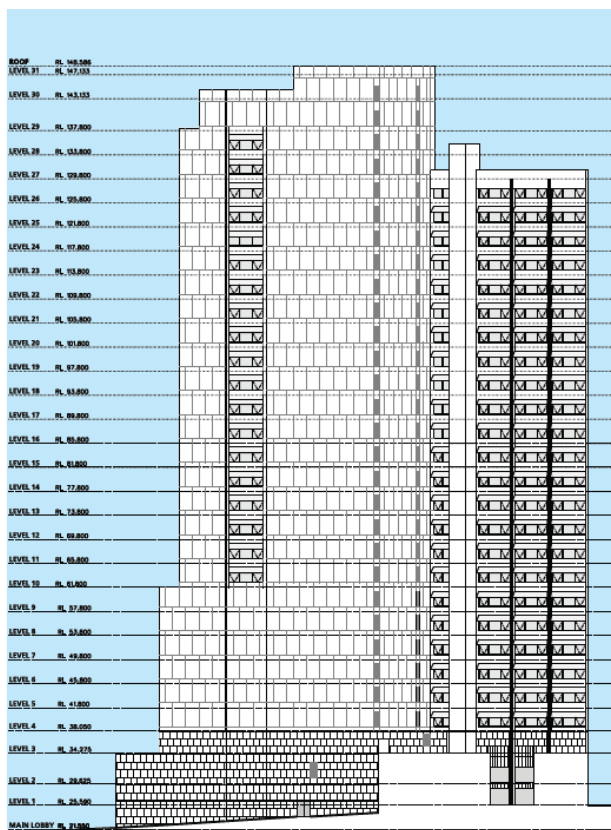
The existing vertical bank of windows to the eastern portion of the north elevation (onto Throssell Lane) extends from the top of the tower down to Level 10 (Figure 12). It is proposed to extend the windows down to Level 4, stopping just above the granite cladding to the lower portion of the Throssell Lane elevation, providing light to the north end apartments.

The works involve the creation of new openings at each level for the installation of new windows, and associated demolition for the window surrounds.

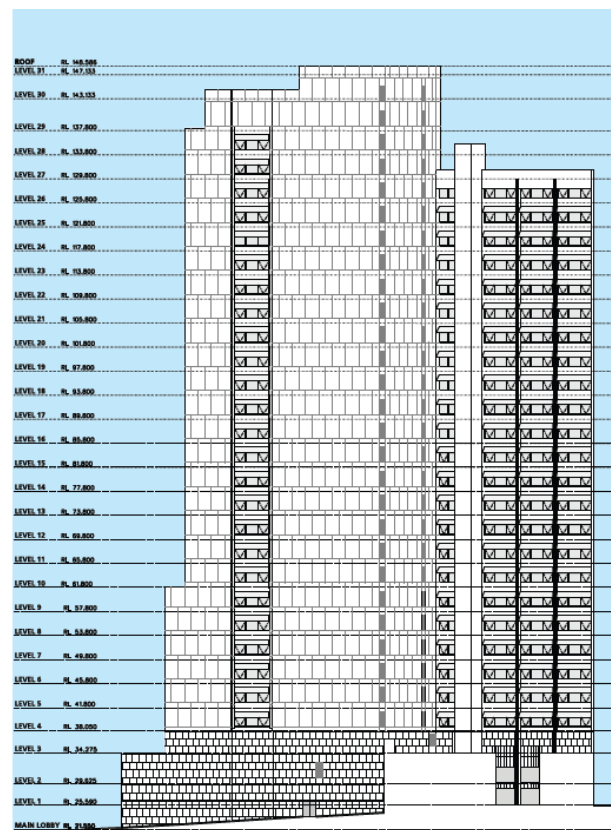
The new window surrounds and sunshades would be detailed to match the existing, with the glazing units themselves to be in the proposed new operable format. Refer to Figure 13.



Figure 12 North elevation fronting Throssell Lane



Existing Throssell Lane Facade



Proposed Throssell Lane Facade

Figure 13 Existing north elevation (left) and proposed (right), with additional windows at levels 4-9
Source: Architect's Design Analysis

3.2.4 Replacement of revolving door to Flinders Street

An existing revolving door in the lower (Flinders Street, Figure 14) lobby is proposed to be replaced essentially like-for-like to achieve compliance. The new door will be very slightly larger than the existing. The doors to the Spring Street plaza have already been replaced with new on the same basis.

3.2.5 Replacement of glazed walling at Level 27 and Level 28

The existing aluminium-framed glazed wall at Level 27 (Figure 15) is to be replaced with a modified version with reconfigured door arrangements to provide the required access to the private and common landscaped terrace areas (discussed below at section 3.2.6). The same applies to the glass walls at Level 28 to both the Level 28 terrace and the façade garden, in both cases the existing walls are to be replaced with new versions essentially to match but to suit modified access arrangements, including the incorporation of swing doors. In all cases, the materials and design approach would be consistent with the original and the mullion rhythm would be maintained.



Figure 14 Flinders Street entry to the lower lobby showing the revolving door to be replaced



Figure 15 Existing aluminium-framed and glazed wall to the rooftop at Level 27 to be replaced

3.2.6 Façade and roof gardens

New landscaping is proposed to be introduced at levels 27 and 28 (Figure 16 - Figure 19). This is at concept design stage with the detail to be confirmed but will comprise paving and other hard and soft landscaping consistent with the Seidler aesthetic.

In terms of the landscape design, on Level 27 a private garden area with small pool is proposed to be accessed from the single level penthouse (Figure 20). The balance of the Level 27 terrace would be landscaped as a common area for residents including a larger pool (common gym, changeroom and other facilities are to be accommodated in the Level 27 core).

Landscaping to the roof terrace at Level 28 is also to be renewed and to be used in combination with the Levels 27-28 Skyhouse apartment.

Minor modifications are proposed to the façade gardens and the roof terraces at levels 27 and 28. This includes installation of frameless glazed panels (affixed to the inner face of the balustrade, Figure 21) to provide fall protection and for enclosure of the pool. The panels will be 1200mm above the existing balustrade height (see Figure 21). There likely will be some repair and maintenance works and waterproofing (tanking) works undertaken as part of the works, detail to be confirmed.

New glazed balustrades are also proposed to the façade gardens replacing the existing, though at a compliant height. As for the roof terraces, these are currently inaccessible because of non-compliance.

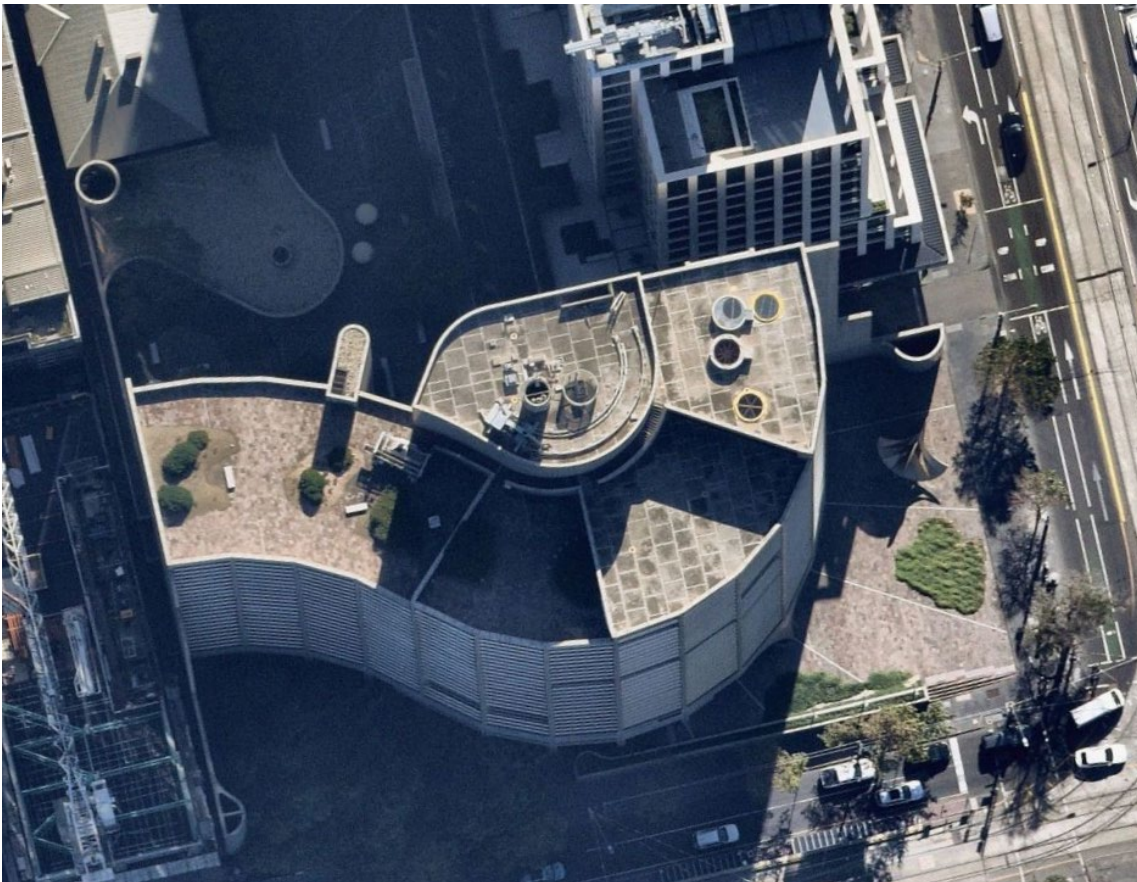


Figure 16 Satellite imagery showing the landscaped roof terraces at levels 27 and 28, and plant levels stepping around and up
Source: Nearmap, capture date 25 April 2026



Figure 17 View of the landscaped terrace at Level 27, view west



Figure 18 View on the rooftop terrace at Level 27 showing the stepped roof forms rising up (Level 28 in front and plant roofs behind), note also the recessed glazed wall to Level 27



Figure 19 View of the smaller roof terrace on Level 28 looking west/north-west

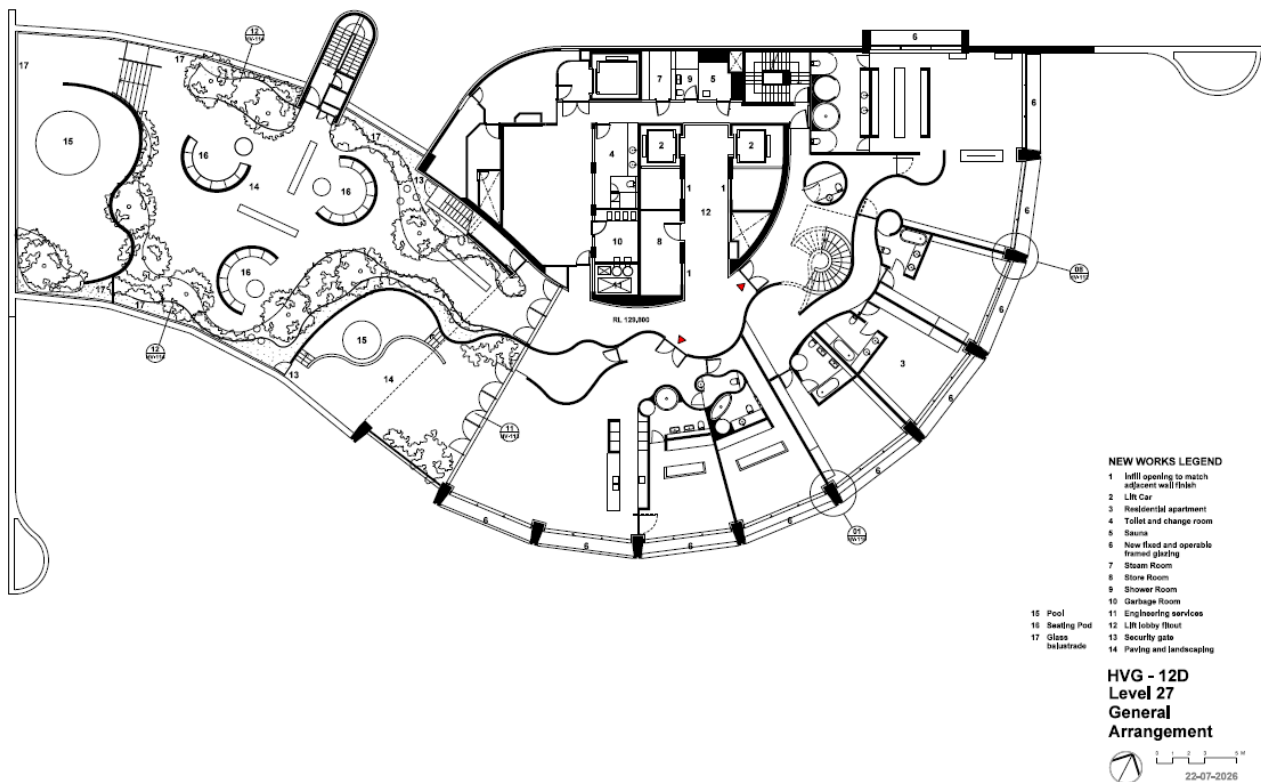


Figure 20 Concept design for landscaping on the Level 27 roof terrace
Source: HSA, HVG-12E, Level 27 General Arrangement

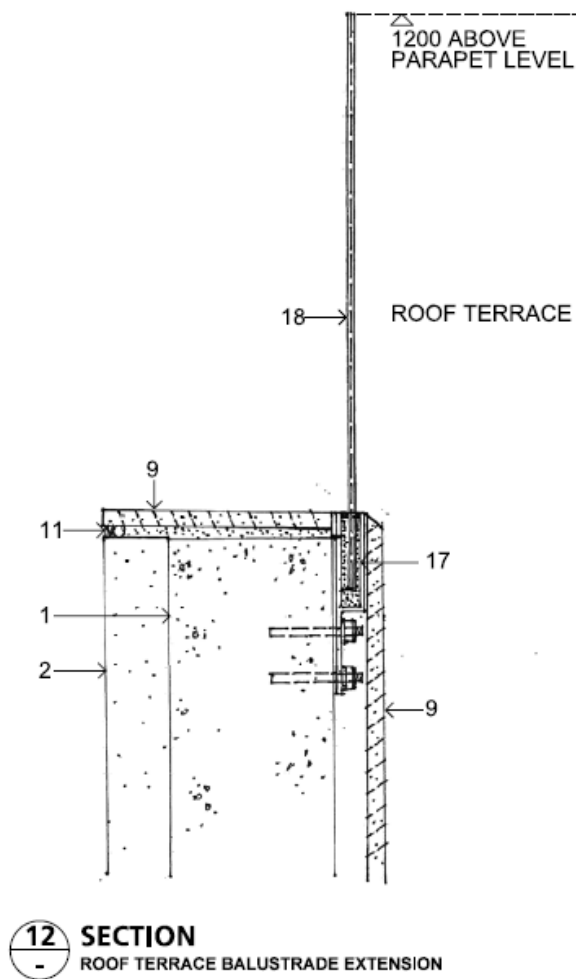


Figure 21 Section showing the detail of the proposed frameless glass balustrade extensions to the roof terraces
Source: Architect's Design Analysis

3.2.7 Reconfiguration of roof plant

The building has a series of stepped roofs with the upper roofs accommodating plant and the lower roofs (levels 27 and 28) comprising landscaped rooftop gardens (Figure 16).

Works are proposed at the rooftop plant levels to accommodate upgraded and reconfigured plant and a new Building Maintenance Unit (BMU) crane, replacing the existing system.

The visible cylindrical boiler flue tube (not part of the original design and thought to have been added during construction)⁶ would be removed. The VRF screen (2020) would also be removed. A series of new slab penetrations would be made at Level 30 and roof level, while others would be infilled, the intention being to facilitate the reorganisation of plant in a way to enable concealment in views to the building, maintaining the original stepped roof form.

The proposed new BMU would operate differently from the existing model, being telescopic and able to extend from the plant level to all external facades, thereby allowing for an increase in the extent of landscaped areas to levels 27 and 28 gardens.

⁶ Greg Holman, HSA, pers. Comm, see also Architect's Design Analysis, p. 44.

3.3 Interior

3.3.1 Podium levels

Carpark levels: Only very minor works are proposed in the carpark levels, including as associated with the rationalisation of the number of lifts.

Lower Lobby level: In addition to the replacement of the revolving door in the lower (Flinders Lane) lobby, works on this level include the adaptation of the currently tenanted (OVGA) former lobby space for use as residents' amenity with no change to original fabric in this space (subject to future design). Works on this level are otherwise confined to refurbishment of back-of-house/services areas.

Ground floor level: The main foyer is to be retained unaltered in terms of its original volume and significant elements and fabric, including materials and finishes (Figure 23 - Figure 27). The only demolition works proposed are for the removal of a series of non-original elements, being the café and the security barriers that sit forward of the lift core. Make good works associated with their removal are proposed. The existing concierge desk is to be retained. The lift lobby would be retained essentially as is, with the only change contemplated being the introduction of wall cladding to match surrounding to infill the lift openings to the two redundant lifts. The space at the western end (west of the escalator) is to be converted for residents' use (wine room/food and beverage/business facilities), subject to future design.

Level 1 (Mezzanine): Works proposed on Level 1 (the mezzanine level at the top of the first bank of escalators) would comprise the refurbishment of the former cafeteria for future commercial tenancy, likely to be for food and beverage. The fitout is subject to future design work. No other works are proposed on this level.

Level 2: The majority of Level 2 currently accommodates tenancy floor area and plant rooms. At the western end, Level 2 forms part of the circulation sequence within a large void (levels 1 and 2) framed by granite-clad walls and glazing to the south facade, with the second bank of escalators from the main lobby landing at this level (Figure 28 - Figure 29).

Minor works are proposed on Level 2 to provide a modest curved walkway / bridge across from the level at the top of the second bank of escalators to the main Level 2 floor level, which is proposed to be adapted for a wellness centre. Works include the demolition of the existing planter box / balustrade and glazed screen to the east of the travertine-clad column at the top of the escalators (Figure 30), and the creation of an opening in the granite-clad wall on the east side of the void. The bridge is required to provide access to a proposed tenancy on Level 2, anticipated to be a wellness centre. Its design replicates the existing bridge at Level 1 with matching materials (Figure 31), and the entry would be glazed (Figure 33). Otherwise, demolition and new fitout works are proposed for the proposed wellness centre, subject to future design. The balance of Level 2 would continue to accommodate plant.

Level 3: The existing tenancy fitout and finishes would be demolished and the level adapted for use associated with the residents' amenity and wellness centre, including swimming pool and other facilities. An opening would be created in the floor slab to allow the construction of a new stair from Level 2.



Figure 22 Glass brick wall to the landscaped courtyard adjacent to the Lower Lobby space



Figure 23 Arthur Boyd mural 'Bathers and Pulpit Rock' in the main foyer



Figure 24 Concierge desk in the main lobby



Figure 25 View at the eastern end of the lobby (below the Boyd mural) with recent café (proposed to be removed)



Figure 26 View in the main lobby with concierge desk and entry point to lift lobby



Figure 27 View west inside the main foyer, escalators up to Level 1 and stair down to Lower Ground visible (at left)

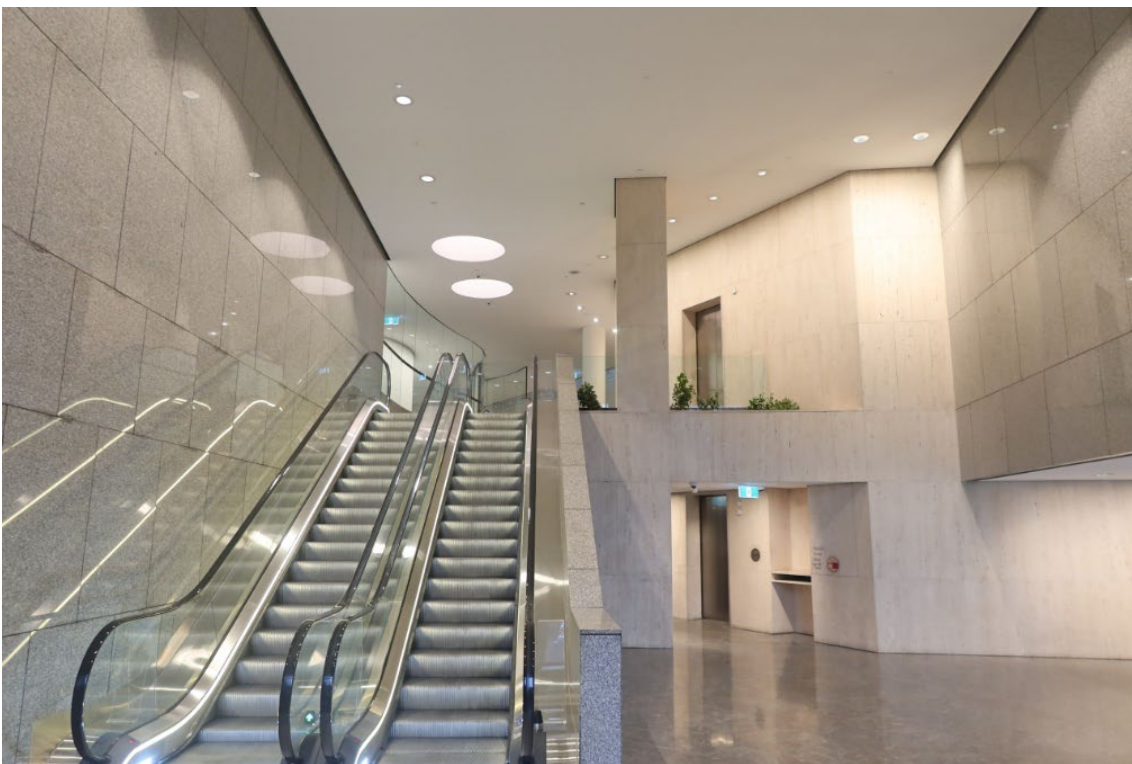


Figure 28 View from Level 1 of the escalators up to Level 2, the new bridge would be located on the right in this view, intersecting with the granite clad wall



Figure 29 Another view within the void at levels 1-2 of the location of the new Level 2 bridge, escalator down to the ground floor lobby on the right



Figure 30 Planter balustrade to be removed to accommodate the new bridge



Figure 31 The new bridge would be similar to this existing Level 1 bridge

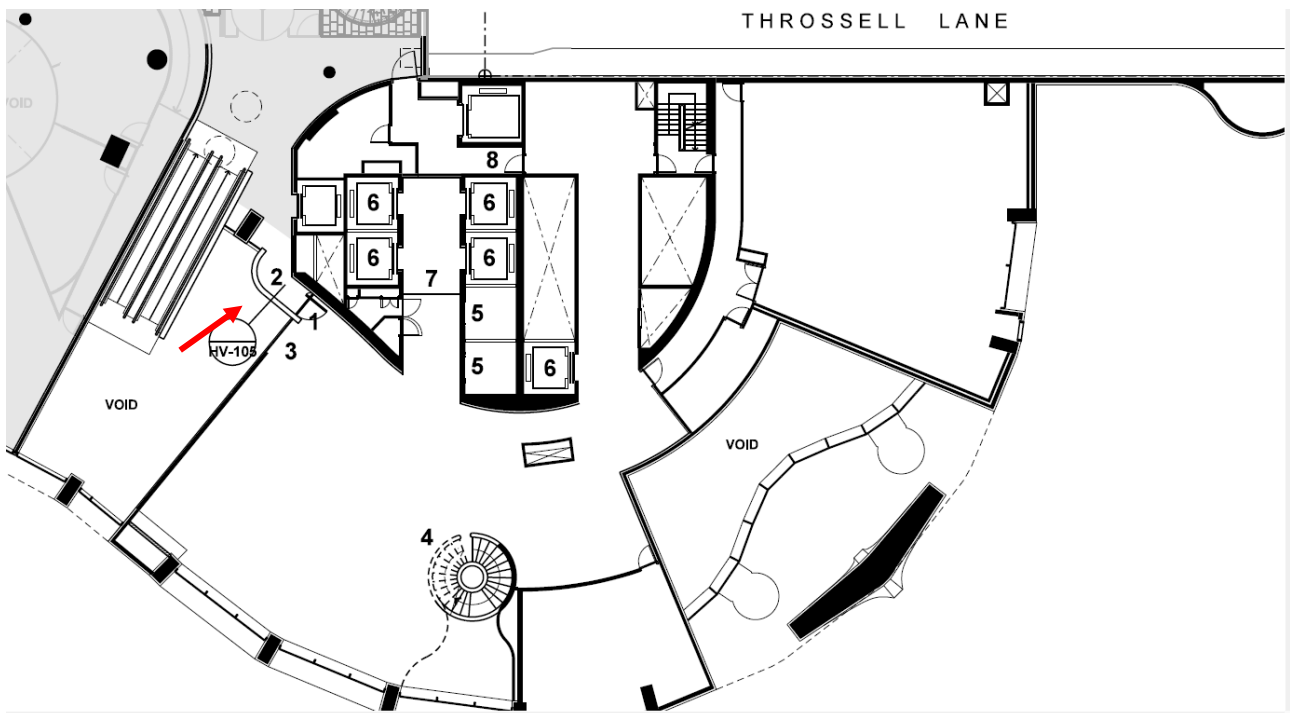


Figure 32 General Arrangement Plan Level 2 showing the location of the proposed new bridge

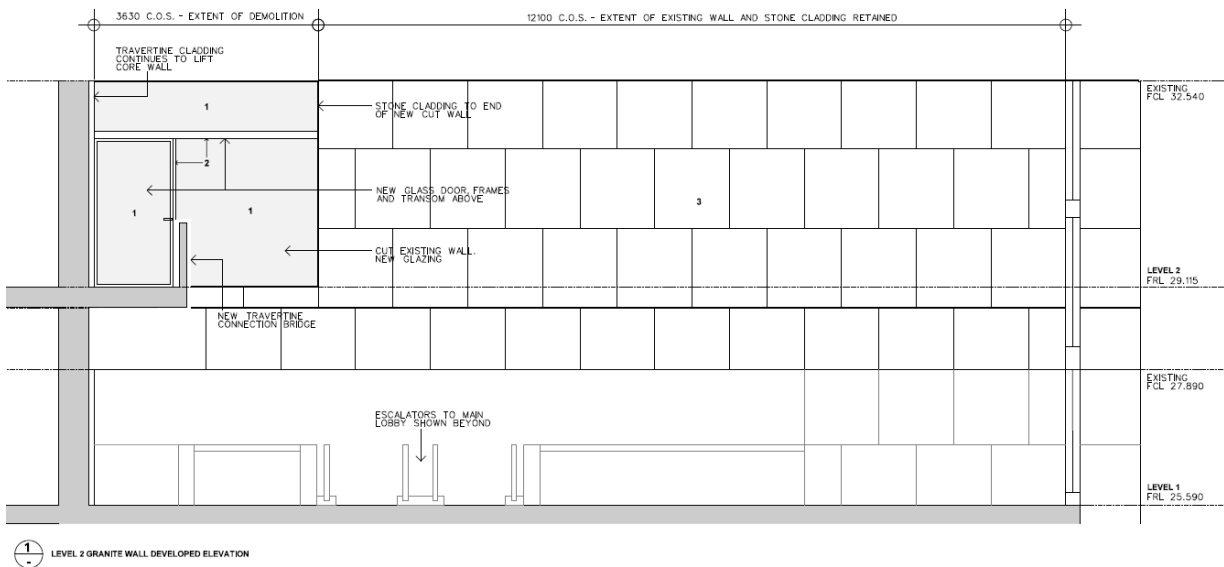


Figure 33 Sectional elevation looking south showing how the proposed new bridge interfaces with the existing wall

3.3.2 Refurbishment of office floors

The tower office tenancy floors will be completely stripped out including the removal of ceilings and all internal partitioning and fitout, including floor coverings and the like (Figure 37 - Figure 38).

Lift lobbies are retained as is other than for make good works where redundant lifts or existing doors / sections of wall are removed, and where wall linings will be introduced to match existing (Figure 39 - Figure 40). Existing redundant lift enclosures, as well as amenities, services and storage areas in the core will also be largely stripped out and repurposed for storage, services and other ancillary uses. Existing stairs are retained.

With the exception of levels 27 and 28, where a more bespoke design is proposed (discussed below), the application documentation proposes a generally repetitive layout. Broadly, two layouts have been developed, the first for levels 4-15 and the second for levels 16-26. Note that ultimately these layouts would need to be varied to respond to façade variations (i.e. façade gardens at levels 7 & 8, 9, 17, 20 & 21 & 22).

The majority of the new apartments are to be accessed from a corridor curving around the core with a double-loaded section at its western end. The apartments adopt a gentle radial form with subdivision walls aligning with the façade columns, and some with recessed loggias created behind new glazing.

The standard apartment layouts have been developed so as to minimise direct interface with the glazing, with new apartment subdivision walls and internal walls interfacing with the midpoint of façade columns or with glazing mullions (using specially designed connection details). Note that the interface with mullions has a narrow connecting detail with the full wall width set back at the sill edge (on right at Figure 34). There are some locations where an internal wall does not align; in those cases the wall itself is held back from the façade and narrow sliding door detailed to slip over the granite sill can be brought forward to lightly meet the glazing (refer Figure 35 and Figure 36).

At a concept level the proposed construction details associated with these different interface conditions are indicated on the drawings HV-110A Construction Details 01, HV-111B Construction Details 02, HV-112A Construction Details 03 and HV-101A Typical Floor Section, Detail Sections, excerpts at Figure 34 - Figure 36.

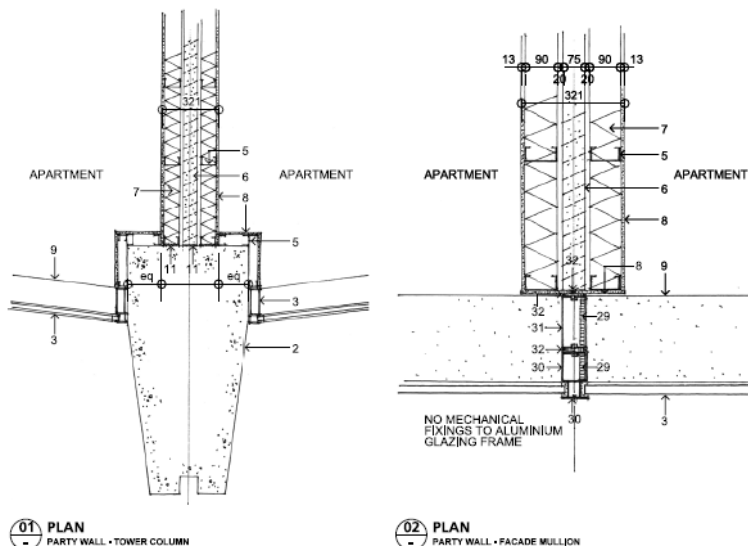


Figure 34 Construction details party wall to tower column on left, party wall to façade mullion on right. Refer to the full drawing HSA, HV-110A Construction Details for the legend

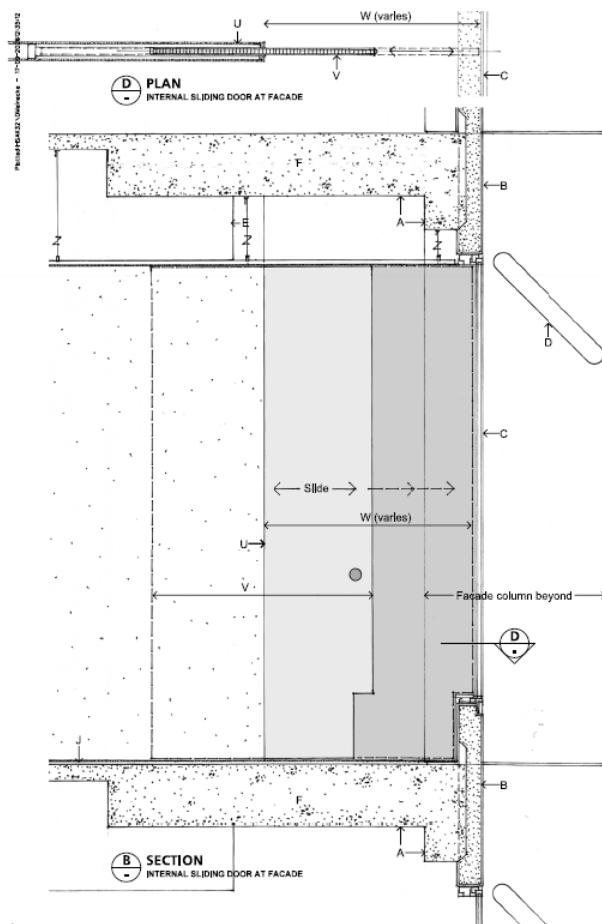


Figure 35 Detail, internal sliding door at façade, plan (top) and section (below)
Source: HSA, HV-101A Typical Floor Sections: Detail Sections

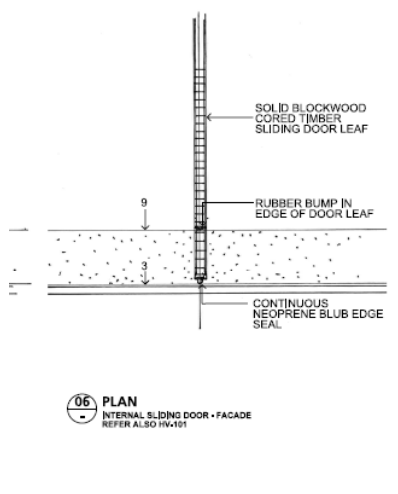


Figure 36 Plan of internal sliding door showing it dovetailing to the granite sill
Source: HSA, HV-111B Construction Details 02

As noted, the proposed layout varies as the floor levels rise up through the tower, with levels 4-15 planned with 10 smaller apartments per floor and levels 16-26 with two and three-bedroom apartments with seven per floor.

On levels 27 and 28, the apartments are larger and bespoke designed to reflect the prestige of these top floors. The two floor levels are linked by the helical stair, which will be retained and will connect the two levels as part of a two-level 'Skyhouse' apartment. Level 27 will also accommodate a single level penthouse, along with residents' amenity areas. Both apartments will open onto landscaped roof terraces. There are two pools on Level 27, the smaller one is private and the other larger communal pool on the roof terrace and there is a further residents' lap pool on Level 28.

As noted earlier, it is likely that the specific layouts shown on the application plans would be refined/varied in detailed design, a process that could occur under a future permit condition and to the Executive Director's satisfaction.

The interiors will adopt a design aesthetic consistent with Harry Seidler-designed residential buildings, with natural stone, timber and white finishes to the walls.

There is a need to introduce insulation to the inner face of the existing external walls, as identified in the Arup Adaptive Reuse Study, 1 Spring Street, dated 25 June 2026 (Attachment 4), refer to the discussion at section 7 (ESD). To avoid impact on the presentation of the original granite topped sills at the windows, it is intended these will be dismantled, the insulation installed and the granite top reinstated (Figure 41).



Figure 37 General view on one of the office floors (Level 6), all ceilings, flooring and partition walls and related fitout to be demolished

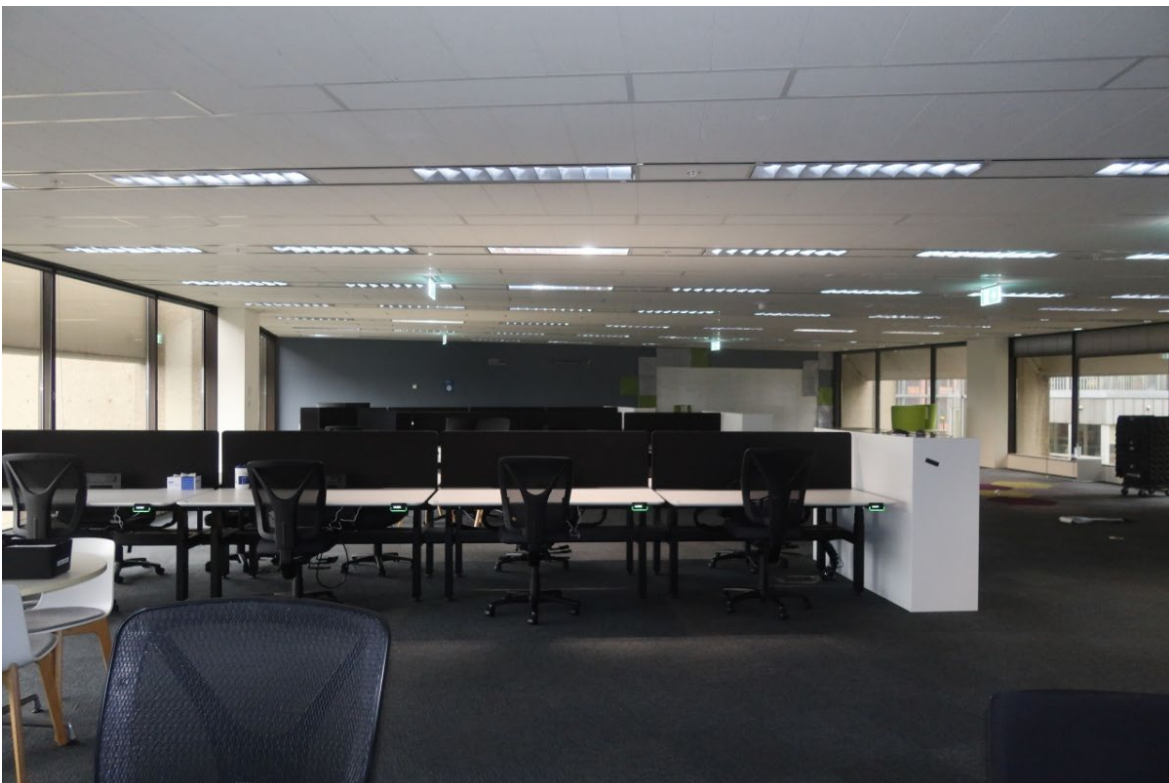


Figure 38 Another general view on Level 6



Figure 39 Recently refurbished lift lobby on Level 6; this is the standard treatment to the lobbies and services core on the office floors; matching wall treatments would be introduced where redundant lift enclosures are removed



Figure 40 Travertine-clad lift lobby on Level 27, where openings to redundant lift enclosures are infilled, this would match the adjacent wall finish



Figure 41 Existing windows and granite topped sill

3.4 Building services

Arup has undertaken a detailed study of existing building services and performance which identifies services upgrades, integration and removal associated with the residential adaptation. The investigations supported the development of a services strategy for the following:

- Mechanical
- Electrical and communications
- Hydraulics
- Fire protection
- Vertical transportation
- Façade Access
- Waste/recyclables

The study also considered relevant code and compliance requirements as related to ESD.

One of the objectives in developing the strategy was to optimise the use of existing and redundant spaces and equipment in order to confirm the required residential services could be accommodated within the existing building envelope and at roof level with no change to the presentation of the heritage place and no impact on significant fabric.

The outcomes of the study are summarised in the Arup Adaptive Reuse Study, 1 Spring Street, dated 25 June 2026 (Attachment 4). The study found that both centralised plant and services and local units and reticulation arrangements can be accommodated within the building, either within existing plant rooms and enclosures, services riser shafts and redundant lift and other spaces in the core or integrated to the apartment floors themselves (corridors, ceiling spaces and raised floors). Note that Arup has reviewed the requirements for plant, services and drainage associated with the four proposed pools - on levels 3, 27 (x2) and 28 - and these can be accommodated with no adverse heritage impacts. Locations for pool plant are indicated on the General Arrangement drawings for the relevant floor level. Refer also to the discussion at pp. 3-5 in the Adaptive Reuse Study (Attachment 4). At roof level, as noted above at section 3.2.1, there will be renewal and rearrangement of plant, including new roof penetrations but no requirement to expand the existing footprint or introduce new plant or plant enclosures that would impact on views to the building.

Noting the study is intended to test overall feasibility, its findings are at a high level, and all remain subject to further development, design coordination and detailed technical assessment.

3.5 Other compliance works

Arup has undertaken a review of structural interventions required to support the adaptation and has developed a Structural Strategy (Attachment 5).

As for the services study referenced above, the strategy is subject to further development including design development, coordination and detailed technical assessment, as well as input and advice from the project Building Surveyor.

Based on the work undertaken to date:

- For seismic upgrade works, the strategy identifies a need for local strengthening to the slender internal lift shaft walls and the western shear wall. The strengthening can be undertaken on the inner face of the west shear wall and within the existing lift shafts with no adverse impact on the presentation of the lobbies, visible core walls or the exterior of the building.
- A range of other structural interventions are contemplated in the strategy as related to the adaptation works themselves, but none would have any adverse physical or visual impacts (this includes consideration of the four proposed pools).

As noted, the strategy identifies the need for further investigations to confirm these conclusions.

4.0 Assessment

The following assessment addresses s. 101(2)(a) of the Heritage Act:

The extent to which the application, if approved, would affect the cultural heritage significance of the registered place or registered object.

A response is also provided to the consideration at s. 101(2)(b):

The extent to which the application, if approved, would affect the reasonable or economic use of the registered place or registered object.

There was not considered to be any potential for impact arising from the proposal on the cultural heritage significance of any adjacent or neighbouring heritage-listed places and no assessment against s. 101(3)(a) is provided.

4.1 Impact on cultural heritage significance

s.101(2)(a) – the extent to which the application, if approved, would affect the cultural heritage significance of the registered place or registered object

4.1.1 Basis of assessment

Given its architectural and aesthetic significance, in assessing the potential impacts of the proposed external and internal works, it is important to have regard for the fundamental principles underpinning the design of the place and the characteristics, qualities and fabric that express these principles.

Three key principles are articulated in the Design Principles document:

Planning the site's total environment

For Seidler, the opportunities of modernism began in the integration and resolution of the entirety of the site's programme and relationships as part of the total environment of the building. The building plan could be tailored not only to respond rationally and efficiently to the program brief and opportunities of the site, but to create its own monumentality and unique articulations of space and time (as further developed in later principles, refer below). At 1 Spring Street, this total approach to site planning can be seen expressed in:

- the tower's curvilinear presentation and outlook to the south and east, its setbacks and definition where it meets the ground,
- the highly resolved internal circulation sequence, and
- the incorporation of artwork in conversation with the structure's architectural intent.

Integration of building form and function

Seidler consistently sought a sculptural outcome for the rational technique at the core of the architectural modernism, optimising each building's functional economy and revealing this in pursuit of aesthetic expression. The methods at the root of Seidler's modernism included:

- *Elaboration from elemental geometry*, as expressed in both the tower's curvilinear plan and in internal spatial details and sequencing;
- *Marriage of building form, technology and economy*, as expressed in the details of the structural system and external cladding and façade components; and the
- *Harnessing of building systems for sculptural effect*, as expressed in the tapered transfer column at the Spring Street foyer, the dramatic visual articulation of the façade, and integration of exhaust systems, boundary screening and load bearing structure at each end of the tower.

An architecture of space and time

Building on the logics developed in integrating building form and function, Seidler's architecture is articulated to exercise control of its expressive qualities and the perceptual experience of both space and time within the site. Extending lessons from visual theory and modernist sculpture, 1 Spring Street achieves its coordinated expression through:

- *Visual and spatial tension*, as expressed in the arrangement of windows and deeper openings in the tower façade, the sequencing of curvilinear partitions and other features within key internal circulation spaces and the external plazas; and
- *Contrast and visual order*, as expressed in the formal arrangement of the tower elevation, details accentuating the effect of light and shadow both on the elevation and in major internal spaces, and the select use of saturated primary colours in the major internal amenities.⁷

The following assessment of heritage impacts considers and makes reference to these principles. It also references the CMP policies as applicable.

4.1.2 Building exterior

There is a high degree of sensitivity to change as related to the exterior of the building and this was a key focus in the development of the proposal. This was particularly important as related to the concepts of *visual and spatial tension* and *contrast and visual order* as these apply to the external tower elevations.

CMP policy

The CMP includes a policy at Section 6.1 addressing the potential for change to the tower exterior, referencing the following valued attributes:

- Freestanding tower on a curvilinear plan form, with an externalised service core to the north and its principal monumental presentation to the south and east
- Tripartite form comprising an entablature, body and base, with expressed structure and a 'negative' void at the base over which the tower is 'suspended' (note, this tripartite composition is perceptible from the south and east only)
- Detailed articulation of the façade components to realise the design principles
- Sculptural expression of key structural elements, including the transfer column at the Spring Street entrance and the extended screen walls and exhaust vents at the Spring Street and Flinders Street boundaries
- Visual and material qualities of the façade, including the granite and precast cladding systems, precast external structural columns, aluminium sunshades, glazing, and the tensional composition created by the recessed sky garden balconies and lower level windows
- Stepped roof form with outdoor terrace gardens on levels 27 and 28.

The policy itself follows:

Due to the primacy of the tower's architectural presentation, there is very limited opportunity for change outside of future refurbishment or like-for-like replacement of aging material components. Any change to the form, pattern, rhythm or visual expression of the tower exterior would be highly scrutinised, and would require careful planning through the rubric of the 1 Spring Street Design Principles.

7

As set out in the Executive Summary, Lovell Chen, Statement of Design Principles, 1 Spring Street (former Shell House), pp. v, vi.

In 2018-20, the lower tower (levels 2-3) façade was adapted to accommodate additional window openings organised around a new tensional composition consistent with the Design Principles, with the design developed by HSA. These works successfully managed the potential for negative impacts to the tower's primary elevation, integrating the new windows through a commitment to the original principles of the design. They are a model that should be followed in any future adaptation works.

Due to BCA compliance issues, tenant access has been excluded from the sky garden balconies and roof terraces. In preference, those compliance issues would be addressed, and functional access restored to these areas in line with the original design intent.

Assessment

Window replacement

The reglazing works would result in the removal of original fabric (window framing and glazing). In light of the heritage values of the place, however, this fabric loss in itself does not pose an adverse impact on significance. The more relevant question is whether the replacement design would result in an adverse impact on the presentation of the building or diminish an appreciation of the design.

In consideration of the Design Principles document guidance, in early investigations for the fenestration, it was confirmed that it was important to *minimise* the extent of change, maintaining the dark and recessive presentation of the original windows and their tripartite form. This was in preference to introducing a new layer of façade patterning or further source of *visual tension*. The objective very much was to maintain the reading of the façade and its visual or material qualities as close to the original as possible.

In the proposed design, there is no change to the window openings, and the structural framing and integrated sunshades would remain the dominant façade expression. The new glazing would also maintain the tripartite format of the existing windows and their expression including framing materials and tinted glazing to match the original. The glazing would continue to be read as a more recessive background condition to the primary façade, as per the existing. The changes would be evident in some closer views to the building, depending on the vantage point of the viewer, the position of the sun (time of day and year) and the position of the operable awning and sliding windows (open/closed). Even where evident, however, the change would be a subtle one, and would not disrupt or undermine the reading of the façade design or the overall presentation of the building.

This is discussed in detail in the Architect's Design Analysis, refer to p. 6. In order to demonstrate this assessment and illustrate the nature of the change, a number of views have been modelled from the south and south/south-east (Figure 42 - Figure 49). The studies have been assessed in light conditions which maximise the visibility of the glazed façade. The modelling focuses on the lower floors, recognising the detail of higher windows is not readily viewed from the ground. The building is shown as existing, and with the proposed new windows, both in the closed and the opened positions (where there are two sliding panels within any single window unit to a loggia, these are on the same track and both cannot be fully open at the same time). It is noted that the glazing - while always recessive to the primary façade, positioned under and behind the sunshades - is not consistent and is changeable, varying with the curve of the building, the height of windows and the time of day as related to the position of the sun.

The modelling confirms the subtle nature of the visual change and the continued and complete dominance of the façade grid pattern including the façade gardens in views to the building. It also demonstrates the changeability and variation in the reading of the glazing, which will serve to further limit the perception of a change in the glazing treatment.

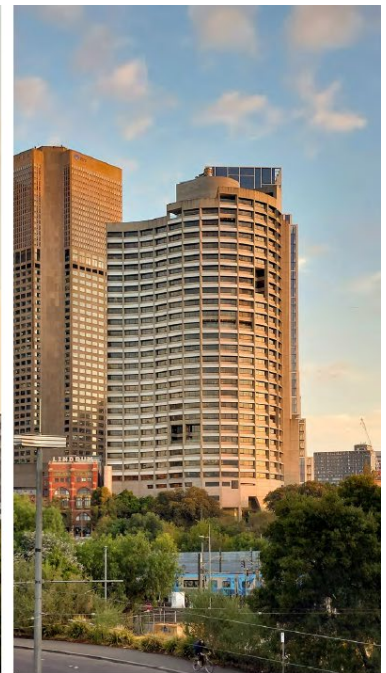
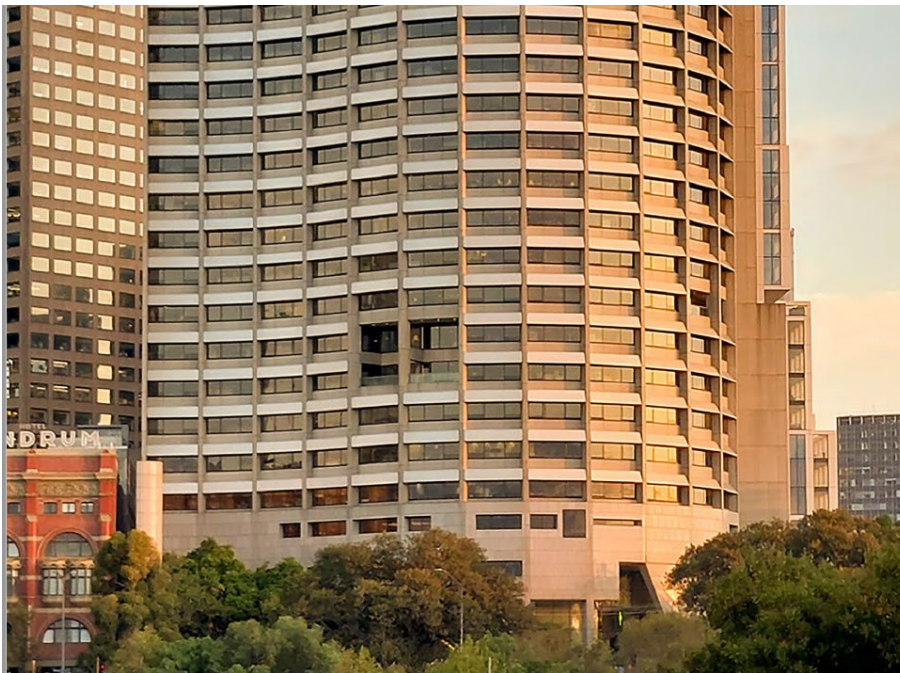


NO 1 SPRING STREET SOUTHERN FACADE EXISTING

Figure 42 View from the south (current)
Source: Architect's Design Analysis

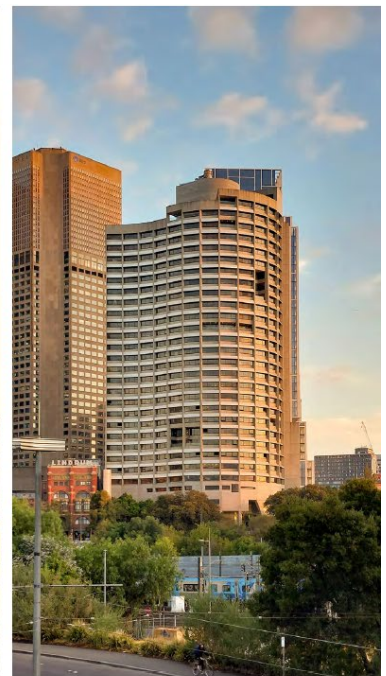
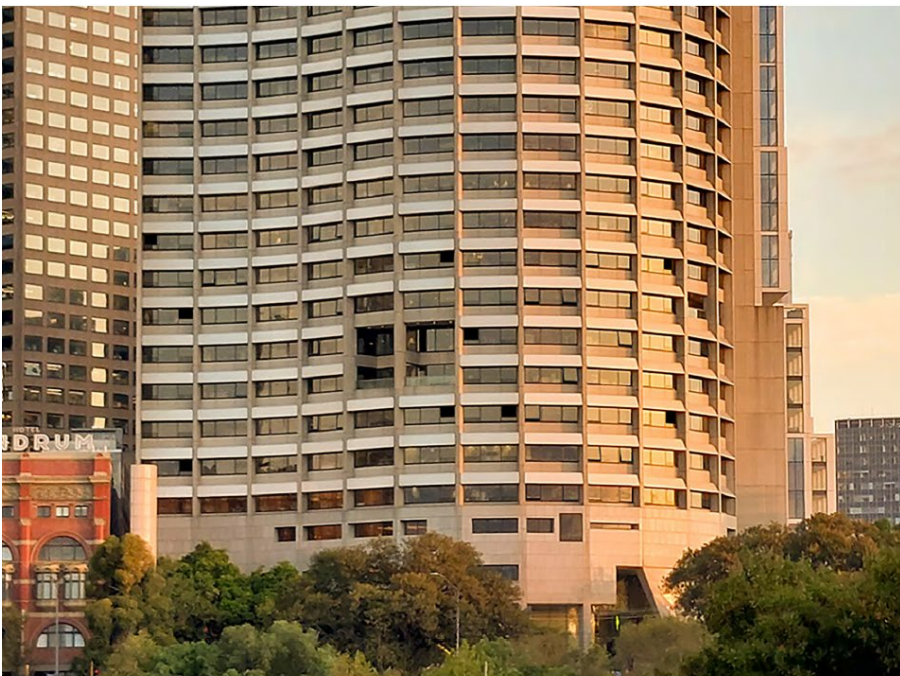


Figure 43 South elevation showing replacement glazing applied to the lower levels
Source: HSA – HV-150A Tower South Elevation, Levels 4-10



PROPOSED FACADE - WINDOWS CLOSED

Figure 44 Proposed (with replacement windows to lower levels), windows closed
Source: Architect's Design Analysis



PROPOSED FACADE - WINDOWS OPEN

Figure 45 South façade, proposed (with replacement windows to lower levels), windows open
Source: Architect's Design Analysis

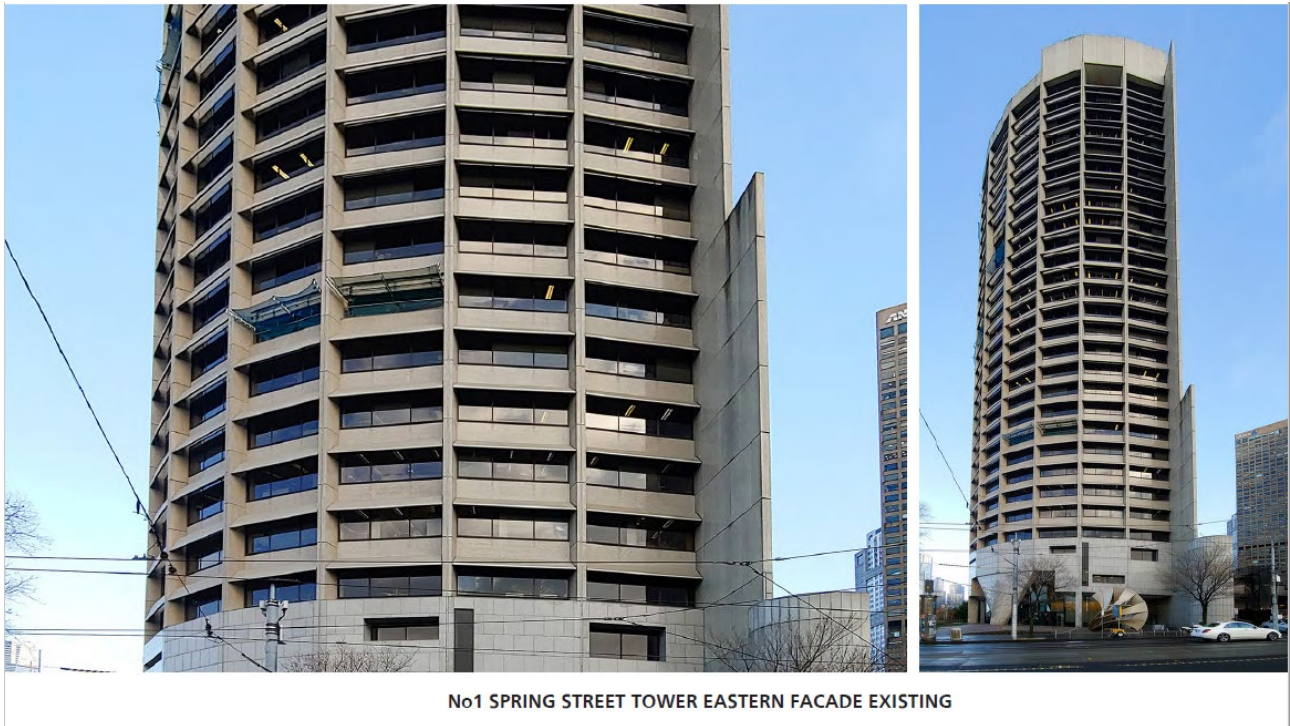


Figure 46 Eastern façade (current)
Source: Architect's Design Analysis

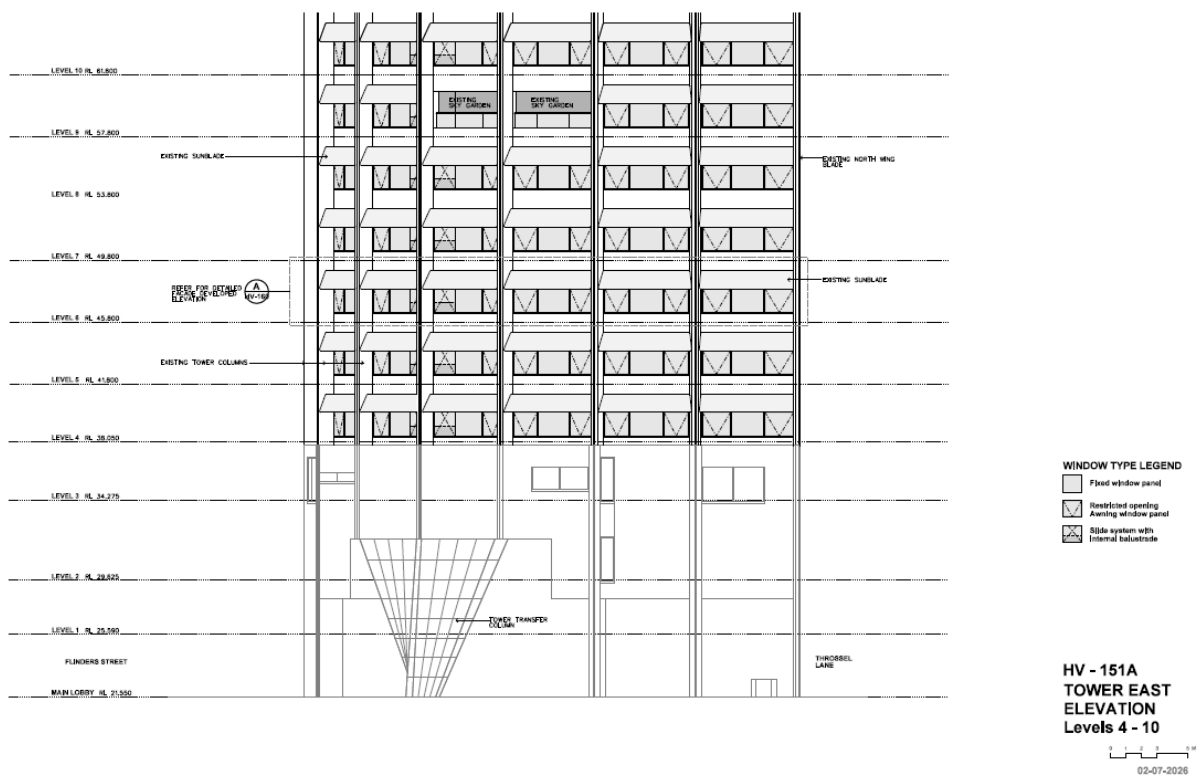
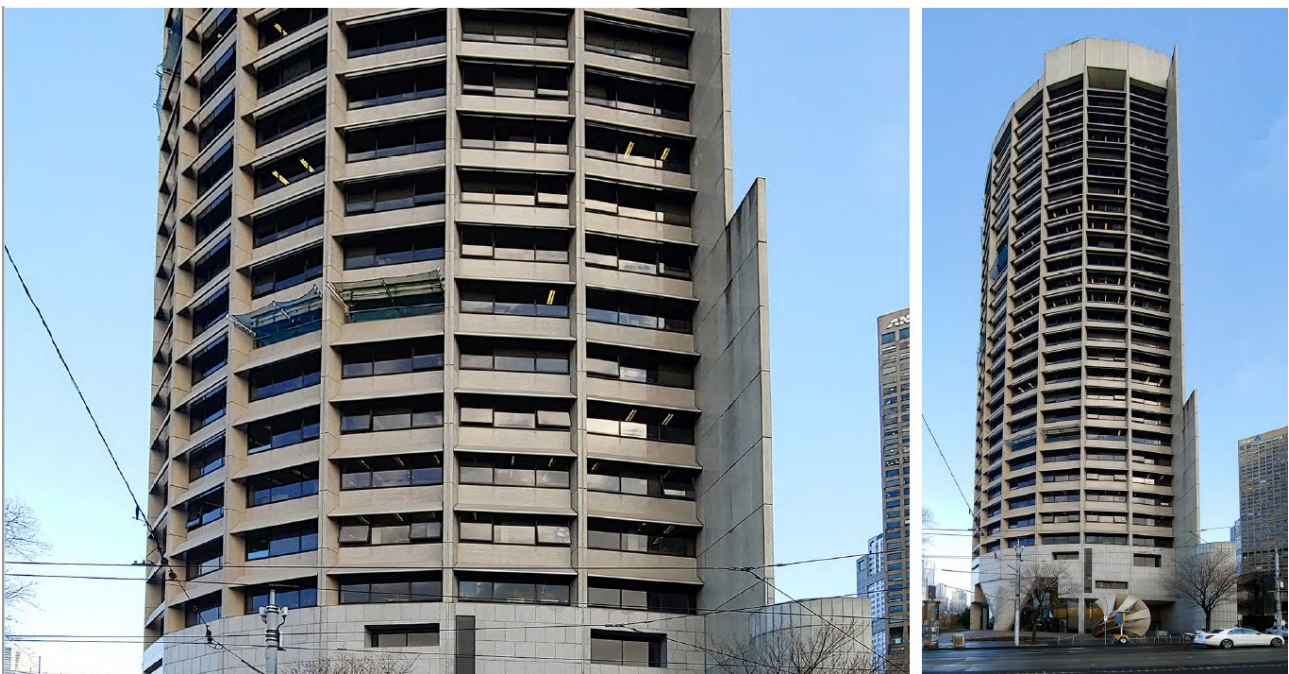


Figure 47 East elevation showing replacement glazing applied to the lower levels
Source: HSA – HV-151A Tower East Elevation, Levels 4-10



PROPOSED EASTERN FACADE - WINDOWS CLOSED

Figure 48 Proposed (with replacement windows to lower levels), windows closed
Source: Architect's Design Analysis



PROPOSED EASTERN FACADE - WINDOWS OPEN

Figure 49 Proposed (with replacement windows to lower levels), windows open
Source: Architect's Design Analysis

North façade windows

The change to the north façade to introduce new windows between levels 4 and 9 extends the existing vertical bank of windows down to these lower levels, while stopping short of the level of the polished granite cladding at Level 3. The existing arrangement of windows simply reflects a historical condition whereby at the time 1 Spring Street was designed, the views out to the north were constrained by existing buildings, including the Sheraton Hotel (since demolished) fronting Spring Street on the site immediately north of Throssell Lane. The image at Figure 50 illustrates the interface.

The additional windows would extrude the vertical window bay down while adopt the same detailing as the existing. While the approach of new openings using like-for-like detailing would not be suitable for some heritage buildings, in this case it is considered appropriate. This is because this a secondary and partly concealed elevation, the change is modest in the context of the building as a whole and critically, there would be no impact on the design integrity of the heritage place, in that termination of the bank of windows specifically at Level 9 was a pragmatic response to an existing adjacency rather than a design detail of significance.

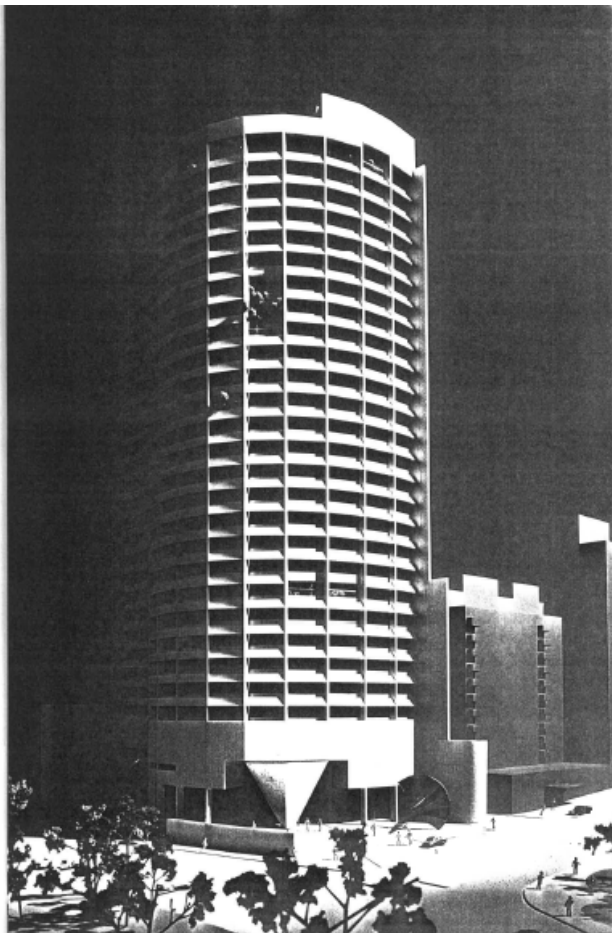


Figure 50 Image from the Shell House Design Report (1985)
Source: Harry Seidler & Associates, 1985
(COPYRIGHT PENELOPE SEIDLER)



Figure 51 Recent view of the north and east elevations from Spring Street
Source: Lovell Chen

Replacement of the revolving door to Flinders Street and the glazed walls at Level 27 and Level 28

In terms of presentation and design integrity, these changes are not significant and will have no adverse impact. The same materials are to be used, and the designs themselves are to be as close as possible to the original.

4.1.3 Façade and roof gardens

CMP policy

The CMP policy for the Level 27 and 28 roof gardens is at section 6.6.2 and is as follows:

Valued attributes

- Terraced arrangement of levels
- Garden plazas at Levels 27 and 28, including porphyry paving and landscaped planting beds consistent with treatment of plazas at ground and Level 3
- Granite cladding to balustrades and adjoining core walls at Levels 27 and 28, consistent with treatments elsewhere in the development

Opportunities for change

Opportunities for change in the arrangement and use of the trafficable tower roof levels are limited; the stepped arrangement of the upper levels and the apportionment of landscaped roof spaces was an intrinsic component of Seidler's design solution.

The roof plazas are designed to accommodate deployment of the Building Maintenance Unit (BMU) to all sides of the tower, by consolidating landscaping in a chain of central island beds and leaving the perimeters clear for BMU movements. The jib crane on the roof of core is used to move the BMU between central landing positions on each level, from which it can be driven to the balustrade edge and then deployed down the external track system in the tower's external precast columns. This manual process of deployment does create opportunities for damage to occur to the balustrade cladding and other surfaces exposed to the BMU movements, but was necessary to avoid extensive track infrastructure, allowing the use of the roofs as garden spaces.

The roof plazas are currently closed to tenant access due to compliance issues. A solution that addresses those issues and restores the useability of these plazas (in whole or part) is encouraged.

The planting of the roof garden beds, which has been restored to consist solely of Indian Hawthorn, is an appropriate selection given the conditions, however the plant selection is not integral to the significance of these spaces and other treatments could reasonably be considered in future, particularly in the context of a restoration of tenant access.

Assessment

The replacement of the existing BMU at the upper plant roof level provides an opportunity to renew the landscaping design to both levels 27 and 28. The proposed new BMU will not require access to the perimeter of these levels and the original design of planting islands can be revisited and more extensive areas of planting incorporated. Paving and other hard landscaping and planting would be to future detail.

At a concept level, the proposed design is consistent with the overall aesthetic of the heritage place (refer to Figure 20), as are the works to achieve compliance (new glazed balustrade). The policy allows flexibility within the design principles and with the consistent use of quality materials as used elsewhere in the heritage place, including the plazas.

The restoration of access to the roof gardens is a beneficial change. Renewal of the landscaping and restoration of access will allow for an appreciation of the integration of landscape and architecture at the heritage place.

The subdivision of the Level 27 roof garden to provide a private open space for the apartment on that level can be accommodated as part of the design and will not have an adverse impact.

In the case of the façade gardens, the replacement of existing glass and aluminium balustrades with compliant versions is an appropriate response and will allow use of these spaces.

4.1.4 Reconfiguration of roof plant

CMP policy

The CMP provides guidance in relation to the roof plant levels at section 6.6.3 (Mechanical roofs).

Valued attributes

- Terraced arrangement of levels
- Intentional lack of spire / other vertical identifier
- Balustrading contributes to tower's monumental presentation, limiting visibility of plant from ground level

Opportunities for change

Mechanical systems can be updated as required. There is a need to maintain state of good repair and fit for purpose of rooftop systems. Operational readiness of the building maintenance unit and jib crane is particularly important in maintaining an active regimen of cleaning and inspection on the tower exterior.

Where an alteration to the format of rooftop equipment or the introduction of new plant is required, the potential impact on the presentation of tower from nearby and distant views should be reviewed.

Change to the stepped profile and overall presentation of the tower as a result of rooftop plant should be avoided.

Issues with rooftop waterproofing and the structural condition of roof slabs and balustrades should be fully understood and managed through ongoing monitoring and proactive replacement to avoid damage to underlying elements of the tower.

Assessment

The changes to roof plant are consistent with the CMP policies. No adverse visual impacts are expected. The removal of the existing boiler flue tube is considered a positive change; this is an element that is understood to have been added during construction rather than being part of the architectural design of the building. Its removal supports the clarity of presentation of the stepped roof levels in longer views to the building.

4.1.5 Interior

Podium levels

The proposal involves only minor works as related to the more sensitive foyers and circulation spaces within the podium. On the basis the works are limited in the key areas of heritage sensitivity, the relevant CMP policies are not reproduced in full, but rather key points summarised and a response provided in table format below.

More extensive works would occur in the tenanted and service areas within the podium (Levels 2 and 3) for the wellness centre and services, but these areas are not of heritage sensitivity.

Table 2 Assessment of impacts, podium levels

Conservation management plan	Assessment
Lower Lobby level South entry (Flinders Street) and plaza (CMP section 6.2.2) The valued attributes in this area are all external or related to the entry lobby itself. As relevant to the proposed works, the policy notes that the former amenity and service areas off the Lower Lobby have been progressively upgraded and converted to tenancy areas and that this process could continue.	Subject to confirmation of the fitout design, the adaptation of the tenancy area adjacent to the Flinders Street lobby and onto the courtyard for use as residents' amenity is consistent with the CMP policy.
Main circulation sequence (CMP section 6.3) Valued attributes include: • Contiguous internal circulation sequence connecting Flinders Lane and Spring Street across three levels • Expressed presentation of the travertine-clad service core to the internal concourse spaces • Sequence of curvilinear baffle walls throughout, including the Spring Street lobby glazing, the curved core walls, and especially as presented by the conference centre frontage running the length of the Level 2 concourse • Transparency of adjacent architecture in amenity spaces [eg former cafeteria and conference centre] • High quality of material resolution throughout The CMP notes there are limited opportunities for change within the circulation sequence and concourses but some scope for adaptation along the Level 2 concourse.	No significant change is proposed in these areas. The only physical alteration of note is the introduction of the proposed bridge link at Level 2 including the opening in the existing wall to the tenancy area. This has been designed consistent with the existing bridge at Level 1 including matching finishes. The design will ensure the spatial and material qualities of the void space are maintained including the striking stone-clad wall that is positioned within the space, and there would be no adverse impact. Minor changes in the ground floor foyer and lift lobby (including the removal of the café and security infrastructure that sits forward of the lift lobby) would not impact on significant fabric or spatial qualities and in some aspects would improve the appreciation of the space. Subject to confirmation of the fitout design, the adaptation of the western end tenancy would have no adverse impact.
Former Shell corporate amenities (former cafeteria, CMP section 6.5.1) The valued attributes identified in the CMP are as follows: • Architectural expression as a major amenity within the development • Central lightwell and fountain • Curvilinear plan elements (lightwell, perimeter walls and glazing to concourse, glass block screen walls) • Transparency to Level 1 concourse / internal circulation sequence • Visual aspect to south plaza • Use of primary colours • Use of granite wall claddings and window seats	It is proposed that the former cafeteria space on Level 1 be adapted for a new commercial tenancy, likely food and beverage. The space has been extensively refurbished and is currently used for offices, meeting rooms and amenities. While the details are to be resolved in the future (pending a tenant), it would be expected that the adaptation of the space consistent with the valued attributes and policies would be achieved. The adaptation for food and beverage is complementary to both the original use of the space as a cafeteria and its position within the circulation sequence within the building.

- Low intensity lighting (fixture style and pattern)

The CMP policies encourage the retention of key architectural aspects and the relationship of the space to the public circulation sequence.

Refurbishment of office floors

Core lift lobbies and amenities

In the case of the standard tower floors, the CMP policies for these areas (refer to section 6.4) emphasise the need to maintain a consistent treatment across the core lobbies and amenities.

On Levels 27 and 28, the original travertine wall finishes to the lift lobbies and core remain and the CMP policies recommend the retention of this distinctive treatment which links to the Ground level lobby.

The proposal aligns with the CMP policies for these elements. The lift lobbies will retain a consistent presentation, with infill of redundant lift enclosures to match existing walling. This is also the case at levels 27 and 28 where the travertine walling will be retained and matched where needed.

The existing amenities in the core are of no significance in themselves and have been refurbished over the life of the building. Works to convert these areas to new uses (storage, services, alternative amenities and the like) would have no adverse heritage impact.

Office floors

At section 6.7 Office fitouts, the CMP identified only limited heritage sensitivities as related to the office floors.

Valued attributes

- Internal granite window upstands to all glazing, matching materiality of tower exterior
- Custom dropped ceiling finishes reflect the tower plan and structure

Opportunities for change

Broad opportunity and exemptions for change to internal layouts, partitioning, finishes with the clearspan tower.

Common elements of the tower interiors, including the granite window upstands and the ceilings should be retained and conserved in a consistent fashion on all levels. Common elements of the service core, including lift lobbies and amenities should also be managed to maintain a consistent internal environment, and with reference to the discussions at section 6.4.

The inherent flexibility of the office floors and their scope for change is also reflected in the wide-ranging permit exemptions in the VHR registration.

As a general comment, the creation of apartments involves fitout works that in some respects are not dissimilar to those that might be contemplated as part of office tenancies, depending on need. The clear span office floors are designed to be flexible and to incorporate different layouts. Consistent with this, the current permit exemptions allow for the removal and introduction of partitioning and other fitout across the floors without the need for a permit. While the scope of work is more extensive for the apartments, particularly in terms of the incorporation of services, the proposed layout is essentially an alternative to an office tenancy fitout.

In terms of the works themselves, there would be an impact arising from the removal of the original ceilings. These adopt a modular form with integrated lighting and were identified in the CMP as a valued attribute in reflecting on the curved tower plan and structure and their retention was recommended on that basis. The removal of the ceilings would reduce the intactness/completeness of the office floors in terms of original features but would not significantly detract from the design integrity of the place as a whole. Relevantly, the proposal interprets the same attributes, with all wall alignments in the apartment layouts designed to reflect the radial geometry of the building. The interface of new walls to the façade is also respectful, with carefully detailed connections at columns and mullions. An additional proposed sliding door detail is provided for any walls that do not align and these would be held back from the façade. Refer to the details at Figure 34 - Figure 36. It is additionally noted that the demolition of the ceilings is permit-exempt.

The granite-topped sills are to be retained/reinstated and will continue to provide an internalised material link to the tower exterior and plazas.



Figure 52 Ceiling in office tenancy floor (Level 6)

Levels 27 and 28

Valued attributes of levels 27 and 28 in the CMP (refer section 6.4.2) were as follows:

- Material expression of the service core
- Access to Level 27 and 28 roof plazas
- Bespoke sky garden at Level 28
- Internal curviform staircase.

Only fragmentary evidence of the original Seidler fitout survives on these floors.

The CMP encourages the use of levels 27 and 28 as linked levels to make best use of their original configuration and support conservation and use of the stair, but notes this as a preference and an alternative economical use of the two levels could be considered. The CMP also recommends prioritising restoration of access to the external roof plazas.

The approach to the adaptation of levels 27 and 28 is consistent with the CMP policies. The proposed 'Skyhouse' apartment incorporates the linking stair and compliant access is to be provided to the roof garden areas. The travertine cladding to the lift lobbies and core is to be retained.

4.1.6 Building services and other compliance upgrades

While subject to further development and detailed design, the necessary investigations have been undertaken to confirm that the building services and other compliance upgrades necessary for the residential conversion can be provided either within the building envelope (including repurposing redundant spaces) or through reconfiguration of rooftop plant arrangements and there would be no adverse impacts. This includes structural strengthening works.

4.1.7 Cumulative impacts

Consideration has been given to whether there would be a cumulative impact associated with the proposal for residential conversion when considered in conjunction with (in addition to) the works approved under P33300 (new office tower sited to the north).

The works under P33300 involve changes to the Flinders Lane plaza, circulation sequence from the north and the theatrette. The current proposal does not include further changes to these areas, nor does it propose changes to the balance of the circulation areas, foyers or podium levels that would have any adverse impact. The changes to the tower itself (internal and external) will have minimal impact in terms of the presentation of the place and no adverse impact on significance.

On this basis no cumulative impacts were identified.

4.1.8 Summary and conclusion against s. 101(2)(a)

While extensive, the works to adapt 1 Spring Street for residential apartments can be delivered in a manner that does not undermine or diminish an appreciation of its architectural and aesthetic significance or the reasons for its inclusion in the Victorian Heritage Register.

HSA architect Greg Holman has observed that while designed as a corporate headquarters and office tower, there are aspects of the design of 1 Spring Street that support its suitability for residential use, as follows:

- The building is not fully glazed as for some office towers; the expressed structural frame gives the building scale appropriate to residential occupation
- The composition of the building separates the lower podium levels from office use above and the same relationship can be established for residential use within the tower
- The existing façade gardens (recessed balconies) respond naturally to residential use

- The dark tinted glazing acts to protect the reading and integrity of the building.

The two key areas/issues of sensitivity for the proposal are the building exterior and, internally, the principal foyer and circulation spaces at the base of the building.

In terms of the exterior, the design of the replacement windows is very close to that of the existing, adopting the same tripartite format and materiality, but in an operable form. The change will be a subtle one and the fenestration will continue to present as a relatively recessive background sitting behind the dominant façade comprising the structural frame and integrated sunshades.

The introduction of additional windows on the north elevation (levels 4-9) can be accommodated, with no adverse impact, on a secondary elevation with limited visibility and where the current arrangement (extent of window bay) is not a critical aspect of the original design.

Other external works are minor or directed at re-establishing access to the façade and roof gardens (to be re-landscaped) and these can be managed and delivered with no adverse impacts.

Internally, the works involve very minimal change to the sensitive areas in the podium including the foyers and the significant circulation sequences within the building and there would be no material change to the experience of moving through these spaces. Other spaces to be adapted in the podium levels have all been adapted previously and any future fitout works would be resolved under permit conditions (designed by or in consultation with HSA) and would be compatible with the design aesthetic of the building.

The works within the tower itself would be extensive but in terms of impacts on significant fabric or design qualities they do not differ substantially from the kinds of works that might be contemplated for office tenancy refurbishments, including works that are currently permit-exempt. Long-standing practices of ensuring consistency and quality treatments for lift lobbies and retention of significant elements such as the granite-topped window sills would continue.

Building services and other compliance upgrades necessary for the residential conversion have been investigated and these can be integrated with be no adverse impacts, subject to further development and detailed design.

A response is provided in Table 3 against each of the state-level values.

Table 3 Assessment of impact on state-level heritage values

Significance	Comment
Shell House is architecturally significant as an outstanding example of a late modernist office building in Victoria, designed by one of the style's most accomplished proponents, the renowned Australian architect, Harry Seidler. Late modernism, as expressed in Shell House is demonstrated principally through sculptural form, use of solid concrete and other massive materials, and a variety of textural finishes. Shell House is also significant for the clarity with which it expresses particular themes and motifs characteristic of Seidler's work. These include the use of opposing curvilinear forms and the generous planning of public areas, both externally and internally.	No adverse impact. While the use itself would change, the origins of the building as an outstanding example of a late modernist office building in Victoria would remain clear. The physical changes required to deliver the adaptation would not impact on the integrity or legibility of the design as a late modernist masterpiece work by Harry Seidler. The key design aspects referenced would be unaffected.
Shell House is one of an important series of high rise tower projects designed by Harry Seidler both nationally and internationally from the 1960s to the 1990s, and is the only one located in Victoria. Shell House is of	No adverse impact. The referenced design aspects relating to the management of levels and movement would be

Significance

Comment

architectural significance for its innovative design response to a difficult site and for its integration of dramatic level changes for public access from surrounding streets through a central lower foyer control point. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAIA Award in the same year. Seidler is considered to be one of the major talents in Australian architectural history who made a substantial contribution to Australian architecture. [Criterion D]

unaffected. No change is proposed to the broader site or lower level plazas or to the circulation sequence within the building.

As noted above, the association with Seidler and his achievements - both with this design and more broadly in terms of his contribution to Australian architecture - remain unchanged.

Shell House is aesthetically significant for the sculptural effect created by the interlocking curvilinear form of the building that is reflected in the interior planning. The quality of the interior spaces and their relationship to the extensive outdoor terraces at several levels of the building is of high aesthetic value, both visually and experientially. The location at the south-east corner of the Hoddle Grid is highlighted by elements such as the large tapered pier at the Spring Street/Flinders Street entrance.

No adverse impact.

The overall form and sculptural qualities of the design would be unaffected.

The relationship of interior spaces to the façade gardens and the roof gardens and their experiential qualities will be reinforced with the re-establishment of the roof gardens as accessible (currently non-compliant). With the introduction of an alternative BMU system, a more extensive renewal of the landscaping treatment to the roof gardens at levels 27 and 28 can occur consistent with landscape design principles for the building.

The aesthetic qualities of the place are enhanced by the incorporation of large scale artworks which complement the architecture and were selected by Seidler for the building. Significant pieces include the foyer mural 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and the external plaza sculpture 'Shell Mace' by Charles O Perry (1989). [Criterion E]

No change and no adverse impact.

The ability to appreciate the relevant aesthetic characteristics is enhanced by the high degree of intactness and integrity of the Place, both internally and externally.

There would be an impact on intactness in that original elements and fabric would be removed and replaced. This would include the windows and ceilings throughout the office floors, as well as the revolving door on Flinders Street and original glazed wall to levels 27 and 28. There would also be other modifications to original fabric through the introduction of new window openings on the north façade and the Level 2 bridge internally.

However, these physical impacts do not equate to an impact on the integrity of the heritage place, in this case its design integrity.

As would be expected for an office building that is now more than 35 years old, the building has seen a level of change - under the careful guidance of HSA - where that change has been consistent with the original design philosophy and principles. The result is that integrity is maintained, ie 'the heritage values of the place or object

Significance

Comment

are legible and able to be understood and appreciated'.⁸
The same approach and principles have been applied in considering the changes proposed in this application.

4.2 Reasonable use

s101(2)(b) - the extent to which the application, if refused, would affect the reasonable or economic use of the registered place or registered object

The following addresses only the question of 'reasonable use'. While the effects of refusal on both *reasonable use* and *economic use* must be considered by the Executive Director, there are no matters of relevance to the issue of economic use that the applicant wishes to put forward for consideration.

4.2.1 Comment on reasonable use

The Heritage Act does not control the *use* of registered places or registered objects. Rather, approval is required for *works*, including works associated with the adaptation of a place for an existing use or a proposed use.

In this case the majority of works proposed in the application are required for the residential use of the building, which is an 'as-of-right' use under the Melbourne Planning Scheme (in the Capital City Zone). Other upgrade works in the application are required regardless of the residential use.

Based on the scope of works proposed in this application, the residential use is considered a 'compatible use', as defined in the Burra Charter, being 'a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance'.⁹ The works in the application have been carefully designed consistent with the valued characteristics and design qualities of the registered place, and the design avoids or minimises impacts on significance.

On that basis, the proposed works in the application for the residential adaptation are assessed as *reasonable*, having regard for the cultural heritage significance of the registered place. The scope of works does not extend beyond what would be expected to facilitate a high-quality residential adaptation, and both the design integrity and legibility of the place as a late modernist office building will be maintained in the process.

In that context, the refusal of the application could be considered to adversely affect the *reasonable use* of the place.

Heritage Victoria policy

The Executive Director, Heritage Victoria, has recently published a policy on reasonable or economic use (*Heritage Victoria Guidance: Reasonable or economic use*, May 2026) which is intended to "provide guidance as to the matters relevant to the consideration of 'reasonable or economic use' under s101(2)(b)..."

⁸ Heritage Council of Victoria *Victorian Heritage Register Criteria and Thresholds Guidelines*, updated 2022, p. 6, definition of Integrity: 'Integrity: Refers to the degree to which the heritage values of the place or object are legible and able to be understood and appreciated. For example, does it include all the elements necessary to express its significance? If considerable change to the intactness of a place or object has occurred (through changes to the fabric or setting, physical deterioration etc) the significant values may not be readily identifiable, and the place or object may have low-level integrity. It should be noted that non-original fabric can contribute to the integrity of a place/object.'

⁹ Article 1.11, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance*, 2013

The policy is attached at Appendix B. Appendix B also includes additional information by way of a table of responses to a series of questions set out in the policy.

5.0 Conclusion

5.1 Summary of assessment

The design for the proposed residential adaptation has been developed from first principles with heritage and design matters as the primary considerations and working within the framework provided by the CMP and the Design Principles document. As part of the work, focussed design investigations and feasibility studies were undertaken by architects HSA and engineers Arup with input from Lovell Chen and feedback from Heritage Victoria officers. The objective of these investigations was to confirm the necessary works can be accommodated consistent with the heritage values of the place and its architectural, aesthetic and experiential qualities.

The outcome is a proposal that is appropriately responsive to and respectful of the significance of the place.

5.2 Recommended permit conditions

Subject to a determination by the Executive Director to grant a heritage permit for the proposed works for the residential conversion, permit conditions are recommended for the Executive Director's consideration are set out at Table 4.

Table 4 Proposed conditions for consideration

Condition subject	Suggested language/requirements
1 Period of validity	The permission granted for this permit will expire if one of the following circumstances applies: the permitted works have not commenced within five (5) years of the original date of issue of this permit, or are not completed within eight (8) years of the original date of issue of this permit. Commencement of the permit begins with onsite physical works. <i>Applicant request is for five (5) years to commencement of works and eight (8) to completion</i>
2 Notice of commencement	The Executive Director Heritage Victoria is to be given five working days' notice of the intention to commence the approved works once all permit conditions requiring satisfaction prior to the commencement of works have been approved
3 Minor changes to endorsed documentation	Should further minor changes in accordance with the intent and approach of the endorsed documentation become necessary, correspondence and supporting documentation must be prepared and lodged in accordance with the permit condition for endorsement by the Executive Director Heritage Victoria. If the Executive Director considers that the changes are not minor, an amendment to the permit or a new application will be required.
4 Unexpected discoveries	Approved works or activities are to be planned and carried out in a manner which prevents damage to the registered place/object. However, if other previously hidden original or inaccessible details of the object or place are uncovered, any works that may affect such items must immediately cease. The Executive Director must be notified of the details immediately to enable Heritage Victoria

Condition subject	Suggested language/requirements
	representatives to inspect and record the items, and for discussion to take place on the possible retention of the items, or the issue of a modified approval.
5 Works to be completed in their entirety	The works approved by this permit must be carried out in their entirety unless otherwise agreed in writing by the Executive Director.
6 Completion of works	The Executive Director must be informed when the approved works have been completed.
7 Archival quality photographic survey	Prior to the commencement of works an archival quality photographic survey is to be prepared to record the heritage place. The survey is to be prepared in accordance with the Heritage Council/Heritage Victoria Technical Note entitled "Photographic Recording for Heritage Places and Objects" (available on the Heritage Council website or from Heritage Victoria on request). The survey should include all areas and elements of the heritage place proposed to be altered including: • external facades • roof terraces and plant roof level • podium interiors • representative example of a standard office floor • existing window details • levels 27 and 28 interiors.
8 Staging Plan	Prior to the commencement of any of the works approved by this permit, a Staging Plan which provides the order in which the approved works will be commenced and completed must be submitted to the Executive Director for approval. Once approved, the Staging Plan will be endorsed and will then form part of the permit. Each stage of the works will require specific approvals from the Executive Director prior to the commencement of the works. <i>Note that the existing BMU is reaching end of life and its replacement is likely to be required in advance of the main works for the project.</i>
9 Heritage Protection Plan	Prior to the commencement of each stage of works identified in the Staging Plan referred to in condition 8, a Heritage Protection Plan must be submitted to the Executive Director for approval. A Heritage Protection Plan for multiple stages can be provided. The Heritage Protection Plan must include a sequencing program for the approved works, details of any temporary infrastructure and services required, protection methods for the heritage place during the undertaking of the works, a work site layout plan and if necessary a tree/vegetation management and protection plan prepared in accordance with AS4970 Protection of trees on development sites.
10 Detailed design plans	Prior to the submission of construction ready drawings referred to in condition 11, and at a point sufficient to allow for discussion and potential changes, detailed design plans (relating to demolition, conservation, new works, services

Condition subject	Suggested language/requirements
	and signage) documenting the proposed works must be submitted to the Executive Director for approval. Any works or variations required by the Engineer or Building Surveyor must also be identified at this stage. This will reduce the potential for delays following the submission of construction ready drawings required at condition 11. The detailed design plans must address but not be limited to the following: • Apartment layouts • Confirmed details of the design for replacement windows • Tenancy fitouts • Services integration • Landscape treatment to roof terraces at levels 27 and 28.
11 Construction-ready plans	Prior to the commencement of each stage of works identified in the Staging Plan referred to in condition 8, final construction ready (marked as such) plans for the subject stage of works must be submitted to the Executive Director for approval. Once approved, they will be endorsed and will then form part of the permit. Drawings for multiple stages can be provided. The submitted drawings shall be generally in accordance with the documents listed in the permit preamble and reflect any changes agreed at condition 10. The construction ready plans must address all demolition, conservation, new works, landscape, services and signage.

APPENDIX A

VHR Statement of Significance





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1 SPRING STREET (SHELL HOUSE)



1 SPRING STREET



Aerial view of Shell House



Views showing interfaces with adjacent Spring St building and Flinders St building



Views showing interfaces with adjacent Spring St building and Flinders St building



Main external plaza at corner of Spring and Flinders Streets



?Shell Mace? sculpture in main external plaza



Building pier in main external plaza



North facade of Shell House from Flinders Lane



External plaza from main Spring Street foyer



Main Spring Street foyer



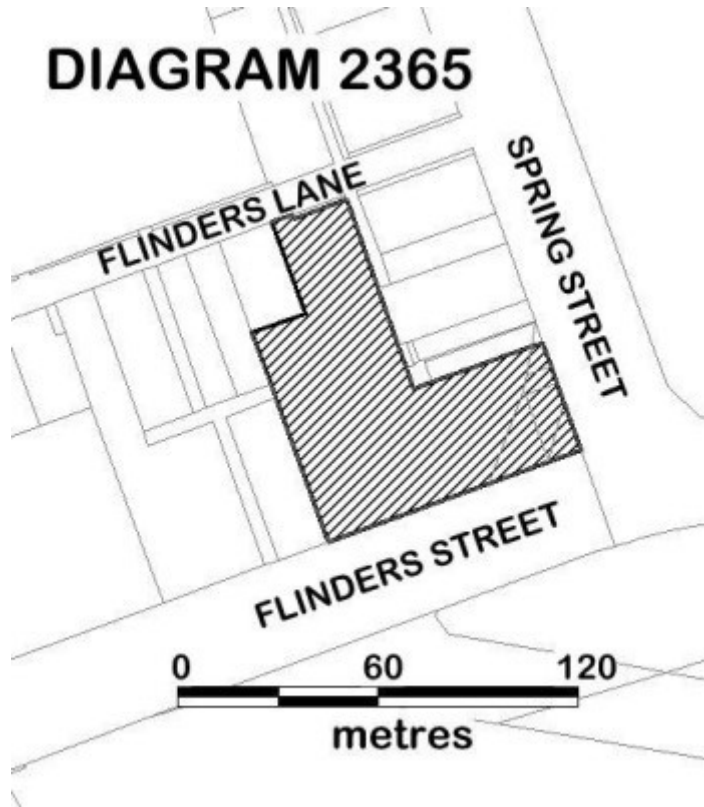
Mural by Arthur Boyd in main Spring Street foyer



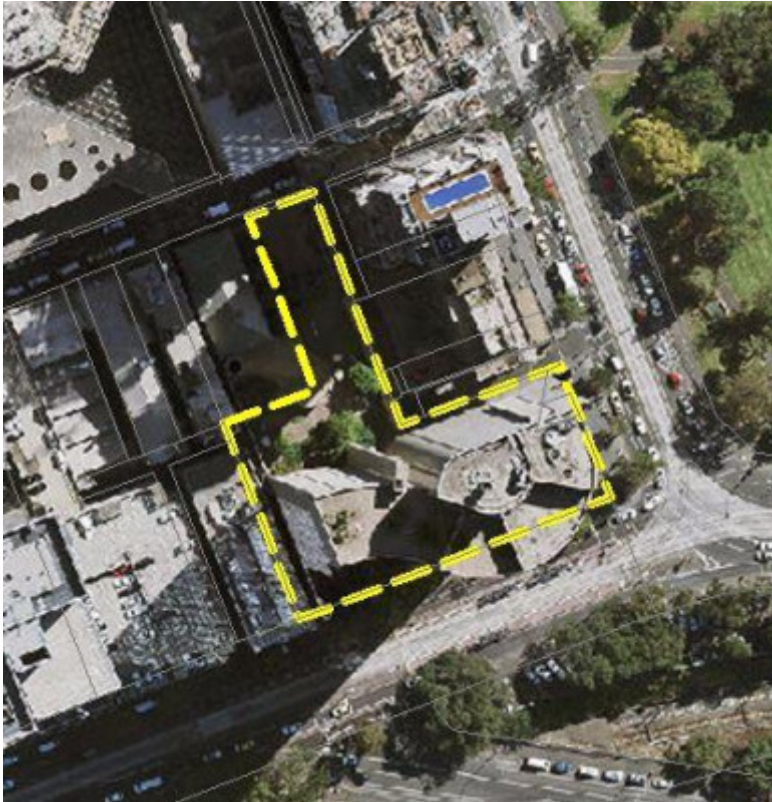
Main Spring Street foyer from escalator



Aerial view of Shell House



1 SPRING STREET EXTENT DIAGRAM 2365



Aerial photograph showing extent of registration

Location

1 SPRING STREET MELBOURNE, MELBOURNE CITY

Municipality

MELBOURNE CITY

Level of significance

Registered

Victorian Heritage Register (VHR) Number

H2365

Heritage Overlay Numbers

HO1235

VHR Registration

June 29, 2017

Heritage Listing

Statement of Significance

Last updated on - September 22, 2025

What is significant?

1 Spring Street, Melbourne comprising an office tower and northern podium, main foyer with Arthur Boyd mural 'Bathers and Pulpit Rock' and external plazas including a large external plaza at the Spring Street corner containing the Charles O Perry sculpture 'Shell Mace'. The building was originally known as Shell House, and is referred to as such below.

History Summary

Shell House was the third headquarters building erected for the Shell Company of Australia Ltd in Melbourne. Constructed in 1985-89, the building replaced earlier headquarters constructed in 1933 and 1958 and was occupied by Shell until 2003-2004. The company commissioned the highly regarded commercial architect and leading Australian modernist, Harry Seidler, to design Shell House. Seidler was trained by Modernist architects in the United States before arriving in Australia in 1948 and throughout his career his work continued to display the ideals of this movement. This included the use of basic geometric shapes, sculptural and simple form, visual expression of structure and generous civic spaces. Seidler continued to explore skyscraper design from the 1960s to the 1990s, producing a series of office buildings in Australia and overseas. Shell House is the only example of these built in Victoria. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAIA Award in the same year.

Description Summary

Located on a sloping L-shaped site at the south-eastern corner of the Melbourne city grid, Shell House is a late twentieth century International style office tower with side podium, basement carpark and external plazas. The building is a concrete structure with granite-faced lower facades and a repetitive floor construction system of clear span beams of equal length. With an interest in geometry, simplicity of form and clear expression of structure, Harry Seidler designed the building using two counterpoint curved sections to maximise views to the south and east, to accommodate existing underground railway tunnels and to present a commanding entry point to the city. The core of the building, containing lifts and amenities, is located on the off-view north side and the office floors wrap around this core.

The building integrates dramatic level changes for public access from the south, south east and north through a central control point located in the main Spring Street foyer. This foyer is accessed via stairs from Flinders Street or directly from the primary external entry plaza at the corner of Flinders and Spring Streets. The main entry plaza contains a dominant structural and sculptural building pier and a specially commissioned sculpture, 'Shell Mace' by American sculptor and architect, Charles O Perry (1989). The foyer has soaring ceilings, with a mural, 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and sets of escalators which lead to the mezzanine and conference centre level. The conference centre provides access to meeting rooms arranged around a circular light well, an auditorium and a narrow secondary pedestrian plaza entry from Flinders Lane. The mezzanine level provides access to a former cafeteria space, with built in seating arranged around the base of the light well, a servery and adjoining commercial kitchen.

The office tower uses a repetitive floor construction system of clear span beams of equal length, resulting in a uniform 15 metre wide column-free space from the services core to the external windows. This, along with the concealment of computer cabling and electrical wiring under a 250 mm access floor, creates an interior aesthetic which is open, light and spacious. All office floors have expansive views to the south and east of the city. The top two floors of the office tower contain an executive suite with external terrace garden, garden court and spiral granite staircase between levels. A variety of quality finishes have been used throughout the building for paving, floor and wall cladding, including Italian granite and travertine, and much of this has been retained.

Some changes have been made to the office floor configurations and fittings, including the executive suite.

This site is part of the traditional land of the people of the Kulin Nation.

How is it significant?

Shell House is of architectural and aesthetic significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion D

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

Criterion E

Importance in exhibiting particular aesthetic characteristics.

Why is it significant?

Shell House is significant at the State level for the following reasons:

Shell House is architecturally significant as an outstanding example of a late modernist office building in Victoria, designed by one of the style's most accomplished proponents, the renowned Australian architect, Harry Seidler. Late modernism, as expressed in Shell House is demonstrated principally through sculptural form, use of solid concrete and other massive materials, and a variety of textural finishes. Shell House is also significant for the clarity with which it expresses particular themes and motifs characteristic of Seidler's work. These include the use of opposing curvilinear forms and the generous planning of public areas, both externally and internally. Shell House is one of an important series of high rise tower projects designed by Harry Seidler both nationally and internationally from the 1960s to the 1990s, and is the only one located in Victoria. Shell House is of architectural significance for its innovative design response to a difficult site and for its integration of dramatic level changes for public access from surrounding streets through a central lower foyer control point. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RAI Award in the same year. Seidler is considered to be one of the major talents in Australian architectural history who made a substantial contribution to Australian architecture.
(Criterion D)

Shell House is aesthetically significant for the sculptural effect created by the interlocking curvilinear form of the building that is reflected in the interior planning. The quality of the interior spaces and their relationship to the extensive outdoor terraces at several levels of the building is of high aesthetic value, both visually and experientially. The location at the south-east corner of the Hoddle Grid is highlighted by elements such as the large tapered pier at the Spring Street/Flinders Street entrance. The aesthetic qualities of the place are enhanced by the incorporation of large scale artworks which complement the architecture and were selected by Seidler for the building. Significant pieces include the foyer mural 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and the external plaza sculpture 'Shell Mace' by Charles O Perry (1989). The ability to appreciate the relevant aesthetic characteristics is enhanced by the high degree of intactness and integrity of the Place, both internally and externally.
(Criterion E)

Permit Exemptions

General Exemptions:

General exemptions apply to all places and objects included in the Victorian Heritage Register (VHR). General exemptions have been designed to allow everyday activities, maintenance and changes to your property, which don't harm its cultural heritage significance, to proceed without the need to obtain approvals under the Heritage Act 2017.

Places of worship: In some circumstances, you can alter a place of worship to accommodate religious practices without a permit, but you must **notify** the Executive Director of Heritage Victoria before you start the works or activities at least 20 business days before the works or activities are to commence.

Subdivision/consolidation: Permit exemptions exist for some subdivisions and consolidations. If the subdivision or consolidation is in accordance with a planning permit granted under Part 4 of the *Planning and Environment Act 1987* and the application for the planning permit was referred to the Executive Director of Heritage Victoria as a determining referral authority, a permit is not required.

Specific exemptions may also apply to your registered place or object. If applicable, these are listed below. Specific exemptions are tailored to the conservation and management needs of an individual registered place or object and set out works and activities that are exempt from the requirements of a permit. Specific exemptions prevail if they conflict with general exemptions.

Find out more about heritage permit exemptions [here](#).

Specific Exemptions:

It should be noted that Permit Exemptions can be granted at the time of registration (under s.42(4) of the Heritage Act). Permit Exemptions can also be applied for and granted after registration (under s.66 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 is not bound by any Conservation Management Plan, and permits still must be obtained.

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:

Exterior

- Repairs and maintenance which replaces like with like.
- Removal, replacement, repair or installation of building and fire services in a manner that does not affect the cultural heritage significance of the place.
- Repair or replacement of water proofing in a manner that does not affect the cultural heritage significance of the place.
- Maintenance of plazas, walls, garden beds and other landscape elements
- Repair or replacement of existing glass including glass walling, windows and doors (revolving, fixed and hinged).

Interior

- Painting of previously painted walls and ceilings.
- Installation, removal or replacement of carpets and/or flexible floor coverings.
- Demolition or removal of partition walls, suspended ceilings, screens, doors, built-in cupboards, computer and office fitout and equipment and the like.
- Refurbishment of existing bathrooms, toilets and kitchens including removal, installation or replacement of sanitary fixtures and associated piping, mirrors, wall tiling and floor coverings and the like.
- Removal of concrete slabs in wet areas provided there is no damage to or alteration of original structure or fabric.
- Installation, removal or replacement of all information technology, communication, security and cleaning infrastructure and equipment, including electric clocks, public address and speaker systems, detectors, alarms, lights, emergency lights, exit signs and the like.
- Installation, removal, repair or replacement of building and fire services in a manner that does not affect the cultural heritage significance of the place.
- Repair or replacement of lifts and escalators.
- Installation, removal or replacement of way-finding signage and signage relating to building security and the identification of tenants. Installation of new signage must be readily reversible without damage to original fabric of significance.
- The installation and relocation of lightweight partitioning to allow for meetings rooms, offices, staff kitchenettes and the like.
- All works in the basement excluding works to the internal structure required to support the building.

Theme

6. Building towns cities and the garden state 9. Shaping cultural and creative life

Construction dates	1985,
Architect/Designer	Seidler, Harry and Associates,
Heritage Act Categories	Registered place,
Other Names	SHELL HOUSE,
Hermes Number	197961
Property Number	

History

HISTORY

History of the Shell Company

Shell Australia Pty Ltd is the Australian subsidiary of the petroleum corporation, Royal Dutch Shell. In 1901 the Shell tanker *Turbo* sailed into Port Philip with the first cargo of bulk kerosene ever to reach Australia. In 1916 Shell commenced the bulk delivery of fuel to motor garages, and by 1933 it had established storage and distribution terminals as well as oil refineries. In this year the first headquarters for the Shell Company in Australia were constructed in Melbourne. Becoming known as 'Former Shell Corner' (demolished 1991), this building, designed by A & K Henderson, was located at 163-69 William Street.

An increase in the numbers of motor vehicles in Victoria in the 1950s and 1960s resulted in the construction of a network of service stations across the state. A range of associated infrastructure was also established, particularly in Geelong. In response to an increase in oil exploration in the 1960s, the 'New Shell Corner' headquarters building was constructed in 1958 at the corner of William and Bourke Streets. This 17 storey office tower was designed by Melbourne architects Buchan Laird and Buchan in association with American high rise

office building specialist architects, Skidmore, Owings and Merrill. Using curtain wall construction, this innovative building was totally sealed with high pressure air-conditioning and automatic temperature control.

'New Shell Corner' was demolished in 1990, after the construction of the replacement headquarters at 1 Spring Street, Melbourne in 1985-89 which became known as 'Shell House'. The aspirational nature of the new building at this time was reflected in the appointment of notable architect, Harry Seidler, for the design. At the time he was a highly regarded commercial architect and leading Australian Modernist.

In 2014 Shell sold a large part of its business in Australia, including the Geelong refinery and 870 retail sites. The remaining Australian activities comprised exploration and onshore coal seam gas. As a result the head office was moved from Melbourne to Perth, Western Australia.

Modernism

After World War II a radical and uncompromising modern architecture, which became known as the 'International style' - a term coined in 1932 - was gaining acceptance in Europe, Britain and the United States. Also known as 'International Modern' or 'Modernism' it became the single most important philosophy of architecture and design of the twentieth century. The typical characteristics of architectural Modernism include asymmetrical compositions, the use of rectilinear, cubic or cylindrical shapes, flat roofs, the use of reinforced concrete, surfaces devoid of applied ornamentation, metal and glass frameworks resulting in large windows, and open interior spaces. The style was especially suited to skyscraper architecture, where its sleek look, absence of decoration and use of steel and glass, became synonymous with corporate modernism during the period 1955-70. It also became the dominant style of twentieth century architecture for institutional and commercial buildings.

Modernism began to appear in Australia from about 1950, particularly in domestic architecture and included the early work of Harry Seidler, such as the Rose Seidler House, Turramurra of 1948-49. Later in the decade the influence of modernism became apparent in commercial and institutional architecture, and the first curtain-walled office buildings embraced new technology and new materials. These modern buildings, such as ICI House, East Melbourne by Bates Smart & McCutcheon (1955-58, VHR H786) were distinguished by their extensive use of steel, reinforced concrete and glass; their sleek, glossy appearance and their uninterrupted surfaces. Large corporations embraced this modernism which produced cubiform shaped buildings with frames of steel and reinforced concrete, and clad with glass curtain walls.

From the early 1960s the slick glass curtain walled buildings of the 1950s lost favour, largely due to the inappropriateness of the sheer wall to the Australian climate. In the 1960s and 1970s concrete became the favoured material and the skeletal appearance of 1950s buildings was replaced with a more solid, modelled and textural form. This can be seen in a number of city office buildings which were built in the 1960s and early 1970s, including the Victorian State Offices (1962-68, VHR H1526), Former BHP House (1969-72, VHR H1699) and Eagle House (1970-1-71, VHR H1807).

Harry Seidler was Australia's best known practitioner in the modernist style. He continued to produce a steady stream of uniformly high quality work from the 1950s through to the 1990s.

The Architect - Harry Seidler

The architect of Shell House, Viennese-born Harry Seidler (1923-2006) immigrated to Australia in 1948, aged 25 years. He was educated in the United States by German refugees from the Bauhaus, Walter Gropius and Marcel Breuer, at the Harvard School of Design, studied under another Bauhaus master, Joseph Albers, worked as chief assistant to Breuer in New York from 1946-48 and spent time with Oscar Niemeyer in Brazil before his arrival in Australia.

Seidler's Australian designs of the 1950s were influenced by the work of Gropius and Breuer. His first commission in Sydney, a house for his mother Rose Seidler at Turramurra (1948-50), was revolutionary in both form and plan, and gained him great notoriety. His interest in geometry and technology was already evident in his early designs. The practice that he established became Harry Seidler & Associates in 1963 and this architectural firm continues to practise under this name.

Seidler continued to design houses throughout his career despite his firm becoming a large mixed practice. By the 1960s his practice had broadened to include large residential and commercial projects and Seidler-designed skyscrapers shaped Australian cities for the next 40 years. He made a large contribution to Australian architecture by continuously exploring skyscraper design. This began in Sydney with his first large scale

commission, Australia Square (1961-67) which was a 50-storey cylindrical tower complex set in a large plaza. This provided the city centre with a sunny, sheltered public square. This influential and major civic development established Seidler as a major civic architect and served as a model for Seidler's many urban towers.

Variations of this building, with its central service and lift tower, followed based on a range of basic shapes. In almost all cases basic geometric shapes account for both tower and core; sometimes echoing and other times contrasting shapes. Examples include the MLC Centre, Sydney (1978) with an overall polygonal shape with alternating wide and narrow face; Riverside Centre, Brisbane (1984), a triangle with rounded corners and QV1 Tower, Perth (1992), a fan-shaped arc bowed as a convex curve and tangent to a small segment of the arch for a service core. Further elaboration occurred with the office floors assuming independence from the core such as at Grosvenor Place, Sydney (1988) where two offset arcs were bowed in opposite directions with the core occupying the space in between; and at Shell House, Melbourne (1985-89) where a freeform service core was used to present a curved face, off which the office floor unfurled like a flag, to specifically accommodate the elongated site and the views in one direction.

The majority of Seidler's towers were constructed in reinforced concrete and the shapes he used lent themselves to easy forming. The structure was always logical but a sculptural and monumental modernism was created as Seidler increasingly explored the plasticity of curvilinear form. For example the projecting supports at the MLC Towers acted as curved buttresses at the ground and twisted as they rose to become a tapered column. Seidler was also aware of the inappropriateness of unprotected glass walls in the Australia climate and used external sun control to exclude excessive solar penetration.

Seidler also designed buildings overseas including the Australian Embassy in Paris (1973), the Hong Kong Club and Office Building (1981) and a large scale housing project in Vienna (1988). Seidler's career demonstrated a life-long commitment to the ideals, and many themes, of Modernism but his work also showed an increasing structural, sculptural and geometric innovation.

Throughout his career, Harry Seidler was also a writer, photographer, teacher and a supporter of the arts. He was an outspoken advocate of the architectural profession and was recognised both nationally and internationally for his work. Seidler's contributions were acknowledged through many honours and awards, including:

- Honorary Fellow of the American Institute of Architects (1966)
- Royal Australian Institute of Architects Gold Medal (1976)
- Companion of the Order of Australia (1987)
- Gold Medal City of Vienna (1990)
- Officer of the Order of the British Empire (1992)
- Gold Medal of the Royal Institute of British Architects (1996)
- Austrian Badge of Honour for Science and Art (1996)

Noted architectural critic Jennifer Taylor concludes in her entry 'Harry Seidler' in *The Encyclopedia of Australian Architecture*:

Harry Seidler was one of the major talents in Australian architectural history. He was a leading figure throughout his career, and the first architect in Australia to fully comprehend the lessons handed down from the Bauhaus, of which he remained a steadfast exponent. Seidler never wavered in the pursuit of excellence and he left his mark on Australian architecture in terms of culture, ethics and performance. He died in 2006 having designed some 180 buildings in Australia. These included houses, apartment blocks, office buildings and industrial structures.

Seidler made a strong and influential contribution to architecture in Australia, particularly through his continual exploration of skyscraper design. Seidler is considered to be one of the major talents in Australian architectural history and a leading figure in Australian architecture throughout his long career from the late 1940s until his death in 2006. His contribution has been acknowledged by the receipt of a number of awards for his work. Shell House remains highly intact to clearly indicate the association between the architect and the place. *The Original Design of Shell House*

Shell House office tower, opened in April 1989, was constructed on a site at the south-eastern corner of the Melbourne city grid. This site had railway tunnels running underneath the corner of the site and had outlooks to the south across rail yards and east down Wellington Parade. Views to the north were restricted and the west orientation was climatically undesirable. These site characteristics formed the basis for the design of Shell House by Harry Seidler. In addition to these geographic conditions, the design was driven by Seidler's commitment to the aesthetics of Modernism; in particular the minimalism of essential geometric structure and the expression of structure.

Seidler's resulting design was composed of two counterpoint curved sections. The creation of the main curvilinear, organic south-eastern facade maximised views over the rail yards to Port Phillip Bay to the south, and to the Treasury Gardens and distant eastern vistas. It optimised outlooks for the office space and created a commanding entry point to the city. The core of the building, containing lifts and amenities was placed on the off-view north side. The office floors wrapped around the core of the building and maximised the length of building facing toward the full sweep of the panoramic view. The building was designed to not exceed the heights of adjoining buildings to the west and to the north where the north wall is stepped back at Spring Street.

Harry Seidler's design concept for the building was conceived very quickly and developed into a complex and sophisticated design. It combined a difficult location with an ongoing commitment to the Modernist ideals that dominated his work. These ideals included geometry, simplicity of form without unnecessary adornment, sculptural form, visual expression of structure and generous civic spaces. The latter included the controversial setting of the building back from the street edge, defying City of Melbourne policy for active street frontage. As a result public plazas were provided at the main corner entrance at the corner of Flinders and Spring Streets, in Flinders Lane and on Flinders Street.

The design for the L-shaped site incorporated a tall office tower and a side podium. The latter provided secondary pedestrian entry to the building from Flinders Lane and contained facilities such as a theatre for two hundred people, a cafeteria for three hundred people and eleven conference rooms of varying size. These spaces were connected to the main foyer by escalators and both the cafeteria and the conference rooms were placed around a fountain court. Security screening in the Spring Street foyer was designed to protect the upper floors of the tower which were reached by two six-car lift banks. Executive suites and meeting rooms were positioned on the top floors of the building, opening onto landscaped roof gardens.

Despite the curved plan form, a repetitive floor construction system of clear span beams of equal length created a uniform 15 metre wide column-free depth from core to glass. Thermal efficiency and low operating costs were important design considerations with external sun control and anti-glare aluminium blades placed on the north and south facades as part of the design. The open south east facade was flanked by sheer walls to the west and north, blocking the harsh sun. The building included energy efficient daylight sensors that monitored the sunlight and motion detectors to activate office lights. Each floor was equipped with an access floor to a height of 250 mm containing all the computer cabling and electrical wiring. It was also designed with the most extensive access control in Melbourne at the time, with card key access to floors. These design features relating to energy efficiency, security and services were innovative for their time.

External areas included a main entry plaza from the corner of Spring and Flinders Streets, and plazas facing Flinders Street and Flinders Lane. The main entry plaza at Spring Street is an open space with a structural and sculptural tapered pier which stands proud of the foyer glazing behind. This pier takes the load of three columns in a structurally expressive way.

Typical of Seidler's buildings, a large scale modern artwork was incorporated in the main entry plaza of Shell House. 'Shell Mace' is a 8.5 metre high aluminium work designed specifically for Shell House in 1989 by American sculptor and architect Charles Perry who had studied under Bauhaus architect Joseph Albers in the 1950s. Perry created over 100 major commissions throughout the world, drawing inspiration from the geometry of natural forms.

The Spring Street foyer was designed with soaring ceilings, banked escalators and a crowning mural by Arthur Boyd. This mural is entitled *Bathers and Pulpit Rock* (1988) and is a work of vitreous enamel on steel, 3.8 x 100 metres, based on a painting of the same name (1984-85) held by the Queensland Art Gallery, Brisbane. The mural is based on themes of metamorphosis with humans and beasts changing from one state to another.

In addition to the sculpture and mural, a number of art works once adorned the building. These included a wall sculpture by Hilaire Mais, weavings by Jenny Turner, paintings by John Firth-Smith, David Aspen, Jenny Watson,

Mandy Martin and John Beard. These moveable art works belonged to Shell and were removed from Shell House when the company moved to Perth.

The design of Shell House received both positive and negative criticism from architects, planners and the Melbourne City Council as reported in the *Canberra Times*, 26 January 1986. Some felt the S-shape design was inappropriate for a corner building, particularly a prominent site in a city which essentially followed a grid pattern and is regular in its design. The council was concerned about the effect the building would have on pedestrians with proposed plazas described as wind traps. They voiced their preference for buildings placed up to the street frontage and preferred shops at pavement level for visual interest and pedestrian protection. Melbourne architects such as Norman Day and John Denton generally supported the design, stating that it was superior to many recent Melbourne towers.

Shell House won the Royal Australian Institute of Architects Victoria Merit Award (commercial category) in 1991 and the National RAI Award in the same year. It was the dual winner of the 1989 Building Owners and Managers Association award for design and the American Society of Heating, Refrigerating, and Air Conditioning Engineers and Association of Consulting Engineers of Australia awards for mechanical design.

KEY REFERENCES USED TO PREPARE ASSESSMENT

HLCD Pty Ltd. 'Shell Headquarters Heritage Assessment Report'. October 2015
K Frampton & P Drew. *Harry Seidler. Four Decades of Architecture*. London 1992

P Goad. *Melbourne Architecture*. Sydney 1999

J Taylor. *Australian Architecture since 1960*. Sydney 1986

J Taylor in P Goad & J Willis. *The Encyclopedia of Australian Architecture*. Melbourne 2012

R Apperley et al. *A Pictorial Guide to Identifying Australian Architecture*. Sydney 1989

Plaque Citation

Shell House is a significant example of a late modernist office building designed by internationally renowned architect Harry Seidler. Completed in 1989, this award winning building demonstrates a curvilinear sculptural form and generous civic spaces.

Assessment Against Criteria

Criterion

Shell House is of architectural and aesthetic significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

Criterion D

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

Criterion E

Importance in exhibiting particular aesthetic characteristics.

Why is it significant?

Shell House is significant at the State level for the following reasons:

Shell House is architecturally significant as an outstanding example of a late modernist office building in Victoria, designed by one of the style's most accomplished proponents, the renowned Australian architect, Harry Seidler. Late modernism, as expressed in Shell House is demonstrated principally through sculptural form, use of solid concrete and other massive materials, and a variety of textural finishes. Shell House is also significant for the clarity with which it expresses particular themes and motifs characteristic of Seidler's work. These include the use of opposing curvilinear forms and the generous planning of public areas, both externally and internally.

Shell House is one of an important series of high rise tower projects designed by Harry Seidler both nationally and internationally from the 1960s to the 1990s, and is the only one located in Victoria. Shell House is of architectural significance for its innovative design response to a difficult site and for its integration of dramatic level changes for public access from surrounding streets through a central lower foyer control point. Shell House won a number of awards including the Royal Australian Institute of Architects Victoria Merit Award in 1991 and the National RIAA Award in the same year. Seidler is considered to be one of the major talents in Australian architectural history who made a substantial contribution to Australian architecture. [

Criterion D]

Shell House is aesthetically significant for the sculptural effect created by the interlocking curvilinear form of the building that is reflected in the interior planning. The quality of the interior spaces and their relationship to the extensive outdoor terraces at several levels of the building is of high aesthetic value, both visually and experientially. The location at the south-east corner of the Hoddle Grid is highlighted by elements such as the large tapered pier at the Spring Street/Flinders Street entrance.

The aesthetic qualities of the place are enhanced by the incorporation of large scale artworks which complement the architecture and were selected by Seidler for the building. Significant pieces include the foyer mural 'Bathers and Pulpit Rock' by Arthur Boyd (1988) and the external plaza sculpture 'Shell Mace' by Charles O Perry (1989). [

Criterion E]

The ability to appreciate the relevant aesthetic characteristics is enhanced by the high degree of intactness and integrity of the Place, both internally and externally.

Extent of Registration

NOTICE OF REGISTRATION

As Executive Director for the purpose of the **Heritage Act 1995**, I give notice under section 46 that the Victorian Heritage Register is amended by including the following place in the Heritage Register:

Number: H2365

Category: Heritage Place

Place: 1 Spring Street (Formerly Shell House)

Location: 1 Spring Street, Melbourne

Melbourne City

All of the place shown hatched on Diagram 2365 encompassing part of Lot 1 on Title Plan 800196 and all of Lot 1 on Title Plan 841342 (but not E-8).

Dated 29 June 2017

TIM SMITH

Executive Director

[Victoria Government Gazette G 26 29 June 2017 1389]

This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place source.

For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Online <http://planningschemes.dpcd.vic.gov.au/>

APPENDIX B

Heritage Victoria Guidance

Reasonable or economic use



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Heritage Victoria Guidance

Made and published by the Executive Director, Heritage Victoria under s19(1) of the Heritage Act 2017 in May 2026

Reasonable or economic use

Relevant matters for the consideration of section 101(2)(b) of the Heritage Act 2017

Purpose

1. This Policy is intended to provide guidance as to the matters relevant to the consideration of 'reasonable or economic use' under s101(2)(b) of the *Heritage Act 2017* (**the Heritage Act**) by the Executive Director of Heritage Victoria (**the Executive Director**) when determining an application for a permit.
2. The Policy may assist:
 - Heritage Victoria staff assessing a permit application in relation to a place or object included in the Victorian Heritage Register
 - The Executive Director in fulfilling their obligations pursuant to s101(2)(b) of the Heritage Act when determining a permit application.
 - The Heritage Council of Victoria (**the Heritage Council**) when determining a review of a permit determination by the Executive Director.
 - Persons applying to the Executive Director for a permit or making a submission to the Heritage Council for a permit review, or those acting on their behalf.

Relevant legislation

3. This Policy relates to s101(2)(b) of the Heritage Act. Section 101(2) provides:
 - (2) *In determining whether to approve an application for a permit, the Executive Director must consider the following:*
 - a) *the extent to which the application, if approved, would affect the cultural heritage significance of the registered place or registered object;*
 - b) ***the extent to which the application, if refused, would affect the reasonable or economic use of the registered place or registered object;***
 - c) *any submissions made under section 95 or 100;*
 - d) *if the applicant is a public authority, the extent to which the application, if refused, would unreasonably detrimentally affect the ability of the public authority to perform a statutory duty specified in the application;*
 - e) *if the application relates to a listed place or to a registered place or registered object in a World Heritage Environs Area, the extent to which the application, if approved, would affect—*
 - (i) *the world heritage values of the listed place; or*
 - (ii) *any relevant Approved World Heritage Strategy Plan;*
 - f) *any matters relating to the protection and conservation of the registered place or registered object that the Executive Director considers relevant.*

Policy Statement

4. The following Policy applies to the consideration of permit applications made under s93 of the Heritage Act.
5. When determining a permit application, the Executive Director must consider the extent to which approval would affect cultural heritage significance (s101(2)(a)) and the extent to which refusal would affect reasonable or economic use (s101(2)(b)), in addition to other mandatory and discretionary considerations. The Executive Director attributes weight to each consideration according to the particular application and registered place or object, and their obligations under the Heritage Act.
6. Section 101(2)(b) is a mandatory consideration and must be considered by the Executive Director when determining a permit application.
7. Section 101(2)(b) requires the Executive Director to consider:

- The extent to which refusal of the application would affect the reasonable use of the registered place or object; and/or
 - The extent to which refusal of the application would affect the economic use of the registered place or object.
8. 'Reasonable use' and 'economic use' are distinct and must be assessed separately.
 9. The Executive Director must take into account the extent to which refusal would affect reasonable use and economic use.
 10. The Executive Director may require the applicant, or those acting on their behalf, to provide evidence demonstrating the extent to which reasonable use and/or economic use of the registered place or object would be affected by refusal, pursuant to section 98 of the Heritage Act. The Executive Director must consider the extent of the effect on reasonable and economic use regardless of whether the requested evidence is provided, therefore the Executive Director's assessment may be limited by an applicant's failure to adequately respond to requests for further information.
 11. The section 101(2)(b) consideration is concerned with reasonable or economic use, **not** reasonable or economic development. The proposed works cannot in themselves constitute 'reasonable or economic use', rather the consideration under s101(2)(b) relates to whether the works allow for the 'reasonable or economic use' of the registered place or object.
 12. A conclusion that refusal would not affect the reasonable use and economic use of the place does not mean that the permit application will be refused. The Heritage Act also requires consideration of other matters in determining a permit application.

Reasonable use

13. When determining a permit application, the Executive Director must consider the extent to which the reasonable use of the registered place or object would be affected by a refusal.
14. The 'reasonable use' consideration is an objective assessment and is concerned with the reasonable use of the registered place or object, not what is subjectively reasonable. For example, refusal to issue a permit for a development may affect the reasonable use of the registered place to a lesser extent if the current use is viable without the proposed changes.
15. When taking into account the circumstances of the permit application and the registered place or object, the Executive Director may consider: (1) the historic, recent and current uses of the registered place or object, (2) other compatible uses¹ of the registered place or object, (3) the context and setting within which the place or object is located, and (4) other relevant matters.
16. Refusal to issue a permit for works to enable a change in use may affect the reasonable use of a place to a greater extent if the historic or recent use is now obsolete, for example, the adaptive re-use of a now redundant industrial complex.
17. Refusal to issue a permit for upgrading facilities to bring them to contemporary or safe standards may affect the reasonable use of a place. For example, updating kitchens, bathrooms, access provisions or other necessary infrastructure or services required to meet current regulations or legislation.

Economic use

18. When determining a permit application, the Executive Director must also consider the extent to which the economic use of the registered place or object would be affected by a refusal.
19. The 'economic use' consideration is concerned with the economic functioning of the registered place or object and is not focussed on the financial circumstances of the applicant or owner.
20. The Executive Director may consider whether the proposed works would facilitate an economically sustainable use of the registered place or object. An economically sustainable use could be one that can continue for the medium to long term, mitigating the possibility of continual proposed changes to the registered place to facilitate new uses. It could

¹ *Compatible use* means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance. (Article 1.11, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance*, 2013).

also be one which requires more substantial change, which would in turn provide an intensity of use to generate funds to ensure the ongoing maintenance and conservation of the registered place.

21. Refusal to issue a permit for works which would enable the use of the registered place or object to generate income to fund ongoing and future conservation and maintenance works, may affect the economic use of the registered place or object.
22. A permit refusal may also affect the economic use of a registered place or object if it would limit the capacity of an existing or compatible commercial use to generate income necessary to cover the cost of:
 - conservation and maintenance of the registered place or object.
 - rates and land tax directly associated with the registered place.
 - capital improvements to ensure the continued use of the registered place or object, where that use contributes to its significance (including debt repayment and interest costs). For example, improving infrastructure or services to ensure that an existing compatible commercial use continues to attract tenants and/or customers.

if the permit applicant contends that the future economic use of the registered place or object would be affected by refusal, they may be required to provide relevant information to support this contention for the Executive Director's consideration, pursuant to s98. This may include evidence of the forecasted impact, showing the degree of impact over a relevant timeframe with an explanation of assumptions used in the modelling.

Questions to consider when addressing reasonable use or economic use under s101(2)(b) of the Heritage Act

Reasonable use

- What was the original use?
 - Is the registered place or object still being used in this way?
 - If not, why not?
- What is the current use?
 - Is this use still valid?
 - If not, why not?
- What physical changes are required to accommodate the proposed new use?
- Are the changes necessary to meet code and compliance requirements?
- If the permit application was refused, could the registered place or object still be reasonably used?
 - If not, why not?

Economic use

- Is the current use financially viable?
 - If not, why not?
- To establish a base level for understanding the need for development:
 - What are the current and projected incomings and outgoings?
 - What are the projected costs for conservation works other than maintenance?
- Why are the proposed works necessary to facilitate the economic use of the registered place or object?
- How will the proposed works maintain or improve the economic use of the registered place or object?
- How will the development generate income to fund ongoing and future conservation and maintenance? (eg: sinking fund, maintenance program etc)
- If the permit application was refused, could the registered place or object still be put to economic use?

Table 1 Information provided in response to 'Questions to consider when addressing reasonable use or economic use under s101(2)(b) of the Heritage Act'

Heritage Victoria Guidance: Reasonable or economic use, May 2026 Questions to consider when addressing reasonable use or economic use under s101(2)(b) of the Heritage Act [only matters relevant to reasonable use are referenced]	Response
• What was the original use? • Is the registered place or object still being used in this way? • If not, why not?	While 1 Spring Street retains its original use as an office tower, within that broad 'office' use, there are aspects of the original use that have changed, some of which are reflected in physical adaptation works, both internal and external. A range of adaptation works have been undertaken at 1 Spring Street since its completion in 1989. The tower was originally constructed as a corporate headquarters and office tower, with a single occupant, the Shell Company of Australia. Reflecting this, the building included provision for corporate facilities and amenities including bespoke spaces in the podium levels north of the main tower (cafeteria on Level 1, conference centre with attached theatre on level 2) and the Chairman's office and executive amenity areas on levels 27 and 28. Following Shell's departure, and subsequently, these areas have been adapted for new uses and/or occupants including physical changes. There have also been changes within the podium to convert various other spaces to tenancies, including the adaptation of plant rooms with the introduction of additional windows in the podium wall, and the conversion of datarooms and workshops for tenancies. The balance of the tower levels operate essentially as planned, as office floors with associated amenities, and with the inherent flexibility of the open floors allowing a mix of tenancies to be accommodated.
• What is the current use? • Is this use still valid? • If not, why not?	See above. The current use of the place is as a commercial office tower with associated carparking. The building includes a series of spaces that are available for tenant use, including former Shell corporate spaces in the podium. The applicant does not suggest the current use is not valid.
• What physical changes are required to accommodate the proposed new use? • Are the changes necessary to meet code and compliance requirements?	The physical changes required are as set out in section 3.2 of the HIS (Proposed works). Of the proposed works, some are directed at meeting code and compliance requirements. Some of these are required for the <u>current use</u>, while others are required for the residential adaptation. Code and compliance works required for the current use include:

	• Upgrades to the revolving door on Flinders Lane (currently non-compliant) • Accessibility upgrades to the roof gardens and the façade gardens (balustrades are non-compliant and these areas are inaccessible). Code and compliance works required for residential use include: • BMU replacement • Modifications to windows to provide ventilation to apartments • Works related to compliance with NCC energy rating (installation of wall insulation, upgrades to window and other glazing) • Fire and other services upgrades • Structural strengthening • BCA/NCC compliance.
• If the permit application was refused, could the registered place or object still be reasonably used? • If not, why not?	As the works proposed in the application are considered reasonable having regard for the significance of the place, refusal would adversely affect reasonable use. It is not suggested that the current use of the registered place could not continue.