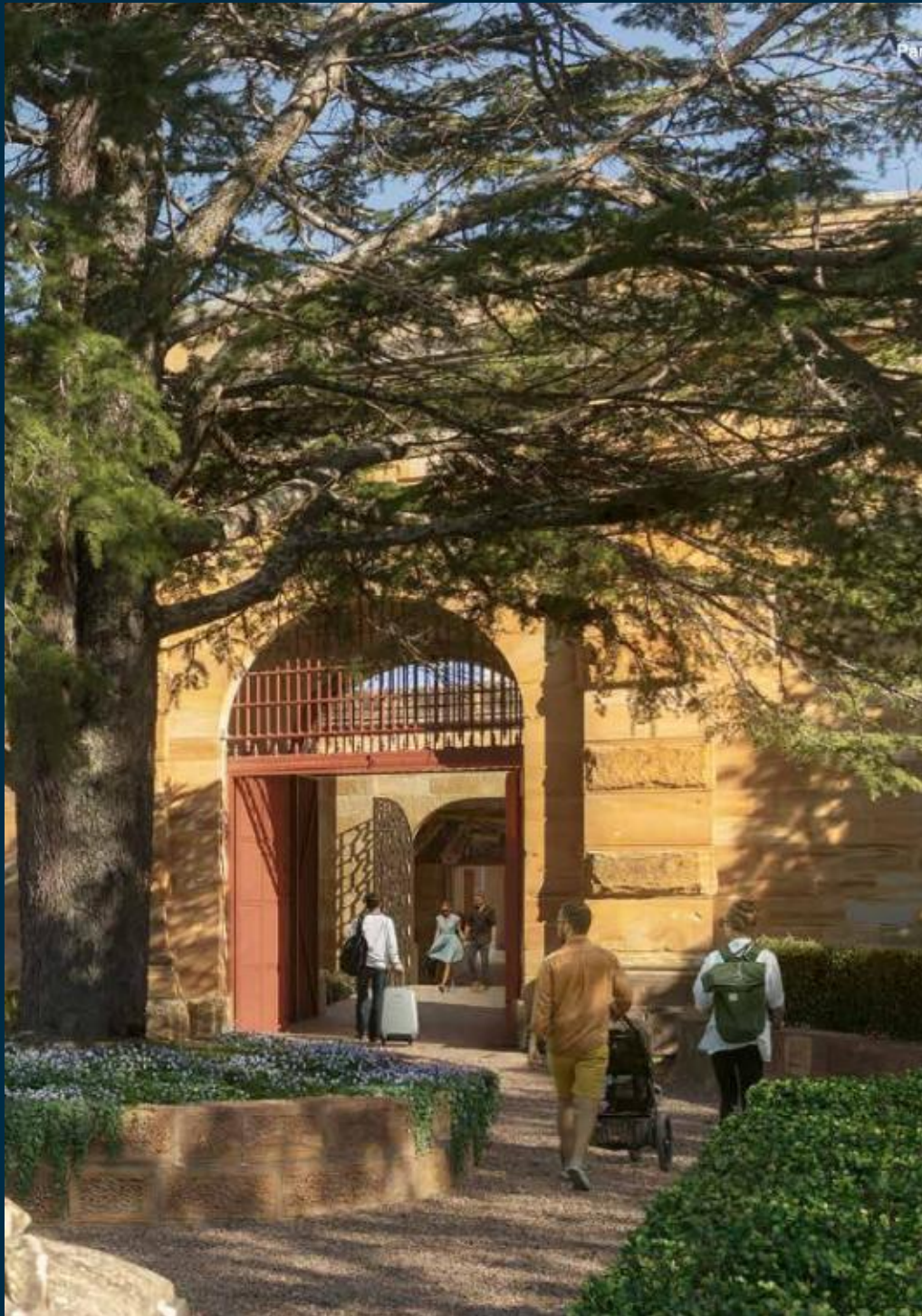




Heritage Interpretation Strategy

*The Berrima Quarter
(former Berrima Gaol)*

May 2026
Prepared for: Blue Sox Group



Acknowledgment of Country



Urbis acknowledges the Traditional Custodians of the lands we operate on.

We recognise that First Nations sovereignty was never ceded and respect First Nations peoples continuing connection to these lands, waterways and ecosystems for over 60,000 years.

We pay our respects to First Nations Elders, past and present.

The river is the symbol of the Dreaming and the journey of life. The circles and lines represent people meeting and connections across time and space. When we are working in different places, we can still be connected and work towards the same goal.

Urbis is committed to incorporating our respect for First Nations cultures, peoples and storytelling in our work across the Country. We are proud to have partnered with Darug Nation artist, **Hayley Pigram**, and to profile her artwork - **Sacred River Dreaming**.

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Project Code	P0049282		
Report Number	01	27.05.2026	Draft for client review.
	02	29.05.2026	Updated following review.

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Executive Summary

Urbis have been engaged by Blue Sox Group to prepare the following Heritage Interpretation Strategy to accompany a response to submissions, in regard to the State Significant Development Application (SSD) 66876472. This Strategy has been prepared with consideration to the following two comments received by Heritage NSW and Wingecarribee Shire Council.

Heritage NSW

12. Prepare an interpretation plan. It is noted that interpretation has been integrated into parts of the design but no interpretation plan has been submitted with the EIS. Noting that CMP Policy 150 states that 'A Heritage Interpretation Strategy and /or Plan should be prepared for Berrima Gaol in tandem with any major changes to the site including adaptive reuse', we consider that an interpretation plan should be prepared for the SSD.

This Interpretation Strategy has been prepared to provide a high-level advice and recommendations on the approach to interpretation across the site. This report has been informed by a number of previous documents submitted as part of the SSD application. This includes:

- Conservation Management Plan, prepared by Urbis.
- Heritage Now, Connecting with Country Report which has made recommendations on appropriate narratives, and media for the interpretation of First Nation themes. This has been informed by extensive community consultation.
- Architectural design packs from Turner (project architects) and JMD Design (Landscape Architects).

This Strategy has provided however an overview of what has and should continue, to inform the interpretation strategy for the site. This includes nominated themes and narratives, which include:

- Gundugurra People: Connection & Care of the Land
- Built to Hold: Berrima Gaol construction and design.

- Experiencing the site: from Wardens & Prisoners to Tourists.

These themes have been described below in Section 4 and will be further developed through consultation and additional research to inform future content of interpretation media.

This Strategy has also provided an overview of interpretation elements that have been incorporated into the proposal including:

- Conservation works & the retention of significant fabric.
- Landscape design opportunities that interpret both First Nations cultural significance and themes in addition to colonial themes and narratives.
- First Nation public art opportunities.

Section 5.5 of this report also includes additional opportunities that will be considered and confirmed as part of future planning and detailed design phases. These opportunities include:

- Integrated design opportunities.
- Interpretation signage.
- Self-guided tour and/or digital media opportunities.

These opportunities will consider the proposed future use of the place, the design development, potential audiences and feedback from stakeholder consultation.

It is recommended that the interpretation media is confirmed and detailed in an Interpretation Plan which will be submitted to the relevant approval authorities. This interpretation plan should provide details on the confirmed media including locations and materiality and draft content to ensure alignment with the proposed themes and narratives.

Following the finalisation of this document, the detailed design for manufacture and installation of the elements can be undertaken to ensure all elements are completed prior to the issue of an occupation certificate.

1

Introduction

1 Introduction

1.1 Background

Urbis have been engaged by Blue Sox to prepare this Heritage Interpretation Strategy to provide guidance how Heritage Interpretation can be integrated into the proposed adaptive reuse and development proposed for the subject site.

1.2 About Heritage Interpretation

Heritage conservation seeks to sustain the values of heritage landscapes, places and objects, individually and collectively, so that the community and visitors can continue to appreciate, experience and learn from them and about them, and that they may be passed on to future generations.

Heritage interpretation is the process of celebrating, acknowledging and revealing the layered stories of places, and communicating the significance of a place to those who use it. Through engaging, well-researched content delivered in creative and innovative ways, heritage interpretation can add meaning to new places, revitalise old places and contribute to a memorable visitor experience. As well as presenting the stories of a site, heritage interpretation can also present points of view about history, places and people.

Meaningful, engaging heritage interpretation can act as a catalyst for the 'virtuous circle', ultimately promoting a sustainable enjoyment of a heritage place by its present and future audiences. The virtuous circle shows the interrelationships between understanding, valuing, caring and enjoying sites of heritage significance.

An Interpretation Strategy (this report) is the first stage of the interpretive planning process, providing a broad strategic approach for interpreting a site and synthesising key overarching themes and narratives.

Opportunities for interpretive elements are identified, and general recommendations are presented.

An Interpretation Plan is the second stage of the interpretive planning process, providing detailed guidance on how the history, significance and meaning of a place can best be presented to future site-users. This includes concepts for interpretation elements within the site and draft content for interpretive elements. These are generally undertaken in collaboration with the project design team to ensure that interpretation can seamlessly integrate into the public domain.

The final stage of the interpretive planning process is the development of a Detailed Design Package containing the fully realised, finalised content, designs, materiality and locations for interpretive elements at a site prior to manufacture and installation. The Detailed Design Package should be consulted on and approved by all stakeholders prior to finalisation.



Figure 1 The 'virtuous circle' has been adapted from economic theory and applied to heritage conservation.

Source: Adapted by Urbis from Thurley, S. *English Heritage* 2005.

1.3 Aims of Heritage Interpretation

Interpretation will play an important role in the placemaking process at Berrima Gaol, presenting historical and physical evidence of the site's past as it explores the significance of the place.

The aims of this Interpretation Strategy are as follows:

- Identify approaches for the identified heritage interpretation themes to be communicated in a creative manner that resonates with site-users.
- Respect and reveal the layered heritage unique to Berrima Gaol through innovative, subtle and purposeful interpretive elements.
- Sensitively integrate heritage interpretation elements to enhance the entirety of site assets
- Ensure that interpretive elements are engaging and accessible for all future site-users.

1.4 Constraints & Limitations to this report

This report has been prepared as a high-level strategy document only. The recommendations provided in Section 5.5 below will be further developed in later phases of the project. It is also recommended that an Interpretation Plan that provides further details (including concepts) will be prepared and submitted to Heritage NSW as part of SSD Conditions of Consent.

1.5 Methodology & Guiding Documents

The Interpretation Strategy has been prepared to inform interpretive planning for the subject area. This Interpretation Strategy has been prepared in consideration of the relevant guiding documents and in alignment of the best practice 'ingredients' for successful interpretation:

- Australia ICOMOS, *The Burra Charter*
- NSW Heritage Council, *Interpreting Heritage Places and Items: Guideline*.
- NSW Heritage Council, *Heritage Interpretation Policy*.

In addition, the following reports have been referred to and have informed the recommendations made in this Strategy.

- "Conservation Management Plan Former Berrima Correctional Centre (former Berrima Gaol), 2-4 Argyle Street, Berrima". Prepared by Urbis, 15 May 2024.
- "Connecting with Country – Berrima Gaol – Phases 1 & 2". Prepared by Heritage Now, 28 July 2025
 - Note all recommendations of First Nations Interpretation in this report has been informed by the recommendations made by Heritage Now. For further information on First Nation interpretation refer to the Heritage Now report in full.
- "Berrima Gaol, 2-4 Argyle Street Berrima, Aboriginal Cultural Heritage Assessment" (Part 1 & Part 2. Prepared by Austral Archaeology, 17 February 2025.
- "Berrima Gaol Berrima, New South Wales, Baseline Historical Archaeological Assessment." Prepared by Austral Archaeology, 15th August 2025.
- 'The Berrima Quarter, An Adaptive Reuse Proposal for The Former Berrima Gaol: Architectural Design Report, State Significant Development Application". Prepared by Turner, September 2025.
- ""The Berrima Quarter, An Adaptive Reuse Proposal for The Former Berrima Gaol: Landscape Architectural Report Design Report". Prepared by JMD Design, September 2025.

1.6 Author Identification

This report has been prepared by Bernice Burke (Senior Heritage Consultant). The report has been reviewed and endorsed by Renee Riley (Associate Director, Heritage).

All photographs have been taken by Urbis unless otherwise referenced.

2

Site Context

2 The Subject Site

The following descriptions have been summarised from the previous reports (including the CMP), prepared by Urbis.

2.1 Subject Site Location

The site is identified as 2-4 Argyle Street, Berrima, Lot 102 of DPI283819 by the NSW Land and Property Information (LPI). The subject site is located on the western side of Argyle Street on a block bounded by Argyle Street to the east, Wilshire Street to the north and the Wingecarribee River to the west. Further to the south is Wingecarribee Street. Lot 101 of DPI283819, located to the west of the site and adjacent to the river, is excluded from this study.



Figure 2 The location of the subject area, identified in yellow.

Source: NSW ePlanning spatial viewer.



Figure 3 Aerial showing the subject area in yellow.

Source: Near Maps.

2.2 Heritage Significance & Context

2.2.1 Heritage Listings

The following table outlines the relevant heritage listings for the site.

Table 1 – Statutory Heritage Listings

Heritage List	Item Name	Item Number
NSW State Heritage Register under the <i>Heritage Act 1977</i>	Berrima Correctional Centre	00807
Heritage Conservation Area	Berrima Conservation Area	C148
NSW State Agency Section 170 Heritage and Conservation Register under the <i>Heritage Act 1977</i>	Berrima Correctional Centre	18
Directory of Correctional Services	Berrima Correctional Centre – Arts & Crafts Shop	
	Berrima Correctional Centre – Dangerous Goods Store	
*Note – site no longer under government ownership	Berrima Correctional Centre – Farm Buildings	
	Berrima Correctional Centre – Gatehouse	
	Berrima Correctional Centre – Officer Amenities	
	Berrima Correctional Centre – Outer Wall	
<i>Wingecarribee Local Environmental Plan 2010, Schedule 5</i>	Superintendent's House	1107

<i>Wingecarribee Local Environmental Plan 2010, Schedule 5</i>	Berrima Correctional Centre Group	1109
<i>Wingecarribee Local Environmental Plan 2010, Schedule 5</i>	Berrima Gaol	1110
<i>Wingecarribee Local Environmental Plan 2010, Schedule 5</i>	Gatehouse and Walls	1111
<i>Wingecarribee Local Environmental Plan 2010, Schedule 5</i>	Stone Cottage	1236
<i>Wingecarribee Local Environmental Plan 2010, Schedule 5</i>	Berrima Correctional Centre – 1945 Section	1484

2.2.2 Statement of Significance

The following statement of significance has been sourced from the CMP and was prepared by Urbis.

Berrima Gaol is of state significance, having been first established in 1839 to serve as the Seat of Justice for the Southern Highlands and has operated as a gaol for over 150 years until its closure in 2020. The place is historically significant at a state level as the first gaol to be constructed outside of the main two settlements of Sydney and Parramatta to house criminals from the southern districts, contributing to the judicial and historic centre of Berrima which comprised the gaol and courthouse. The original configuration of the gaol was constructed in a radial panopticon form, designed to the principles of the SIPD Model, the only gaol in the colony to have achieved this. In 1866, the gaol was later altered to suit the Separate System and was labelled a 'model prison'. Additionally, the gaol is historically significant for its role as an early tourist attraction, a German Internment Camp in the World Wars, its part in the reconstruction

programs under the Berrima Training Camp, and for its operation as a correctional centre in the late 20th and early 21st century.

As an institutional building designed by the Colonial Architect and operated by various NSW justice departments, Berrima Gaol demonstrates historical association with many of Australia's most significant colonial architects and government departments. The Gaol was initially designed by Ambrose Hallen and Mortimer Lewis, altered in the 1860s by James Barnet, and includes later buildings, notably the Residences outside the gaol walls, designed by Walter Liberty Vernon. Further, Berrima Gaol demonstrates aesthetic significance for its association with these architects and the colonial government, representing many of the key characteristics of Victorian institutional architecture.

Berrima Gaol demonstrates aesthetic significance and representativeness for its ability to demonstrate close to two centuries of non-continuous use as a gaol, reflecting multiple time periods, gaol operation principles, architectural styles, and building uses. While the radial cell houses are no longer extant, having been demolished in the 1940s, the site of Berrima Gaol is able to represent the original 1830s construction of the gaol through the retention and integrity of the gaol walls, which are a dominant representation of the gaol from the public domain and make a significant contribution to its landmark status within the historic centre of Berrima. The Victorian style is enhanced by the intimidating scale of the walls and the central Entrance Gate, constructed in 1866 and designed by James Barnet in the Victorian Mannerist style typical of Barnet's work. Also making a substantial contribution to the external presentation of the gaol is the pair of residences constructed in the early 20th century by colonial architect Walter Liberty Vernon, designed in the Federation Arts and Crafts and Queen Anne styles, in garden settings, which contribute to the formality and institutional presence of the place. The picturesque, formal gardens and ornate residences contrast with the simple and undecorated institutional architecture of the gaol itself yet allow the exterior of the gaol to be presented as an effectively operated place of reform to the public.

Internally, the original configuration of Berrima Gaol is no longer legible, excluding the configuration of the gaol walls. Therefore, the gaol cannot

tangibly represent its historical associations with the panopticon form, the SIPD principles, or the Separate System model, nor the buildings which were resided in by German internees while operating as the German Internment Camp. The current gaol configuration comprises of two rectangular cellblocks with central courtyards, distinctively constructed using the reused 1830s sandstone blocks, yet demonstrating the history of the gaol cells from the 1940s onwards, when they were reconstructed as part of the Berrima Training Centre and later utilised as the Berrima Correctional Centre until 2020. The overall configuration of Berrima Gaol, however, as exemplified by the gaol wall, 1866 Entrance Gate and external residences, is able to represent close to two centuries of gaol use – albeit diminished by the loss of the original radial building forms. With many other prison complexes dating to the 1800s present within NSW, Berrima Gaol is not considered rare and many other gaols do demonstrate greater integrity in fabric and structures from this period.

While the overall integrity of Berrima Gaol has been diminished by the demolition of the original radial gaol form, there is potential for state significant archaeological remains associated with the footings and foundations of the original gaol form to be present. Additionally, there may be some potential for other archaeological resources such as artefact deposits, as well as the potential for unmarked burials of executed prisoners, outside of the gaol walls.

Finally, Berrima Gaol is anticipated to have some level of social significance to the Berrima community, in addition to former inmates, staff and workers at the gaol, the Berrima Internment Camp, and their families, however this should be further explored through a formal qualitative process. It is anticipated that the Berrima Gaol would have social significance to the local Berrima community, having been a central part of the settlement of the town and its position as the Seat of Justice, forming a landmark of the community and town for close to two centuries. Additionally, Berrima Gaol is at the centre of a community of inmates (both criminal and associated with the German Internment Camp), as well as the members of the Berrima Training Camp who rebuilt the gaol in the 1940s. The gaol is likely to have a complex association for these groups who were interned at the site and may associate the place with mistreatment. It is acknowledged that the

place was associated with the mistreatment of prisoners throughout the 19th and early 20th centuries.

Berrima Gaol therefore is significant at a state level for its historical significance and representative values for close to two centuries of use as a gaol; associative and aesthetic significance for its significant architectural character and association with significant colonial architects such as Ambrose Hallen, James Barnet, Mortimer Lewis and Walter Liberty Vernon; social significance; and research potential.

2.2.3 Heritage Curtilage Plan

The following identifies the extent of the State Heritage Curtilage for SHR 00807.



Figure 4 State Heritage Curtilage for the Former Berrima Gaol.

Source: Heritage NSW.

2.2.4 Significant Building Elements

The following plan has been included to illustrate the significance of the built fabric across the site.

Table 2 – Gradings of Significance

Grading	Justification	Status
Exceptional	Rare or outstanding element directly contributing to the place’s overall heritage significance; they retain a high degree of integrity and intactness.	Fulfil criteria for local or state listing.
High	Element has a high degree of original fabric and demonstrates a key element of the place’s significance.	Fulfil criteria for local and/or state listing.
Moderate	Element is altered or modified; has little heritage value but contributes to the overall significance of the item. This includes repurposed original sandstone (1839, with convict picked and sparrow pecked finishes) that has been used in 1940s work.	May fulfil criteria for local listing.
Little	Element may be difficult to interpret or may have been substantially modified.	Does not fulfil criteria for local or state listing.
Neutral*	Elements do not add or detract from the site’s overall heritage significance.	Does not fulfil criteria for local or state listing.
Intrusive	Elements are damaging to the place’s heritage significance.	Does not fulfil criteria for local or state listing.

*Urbis addition

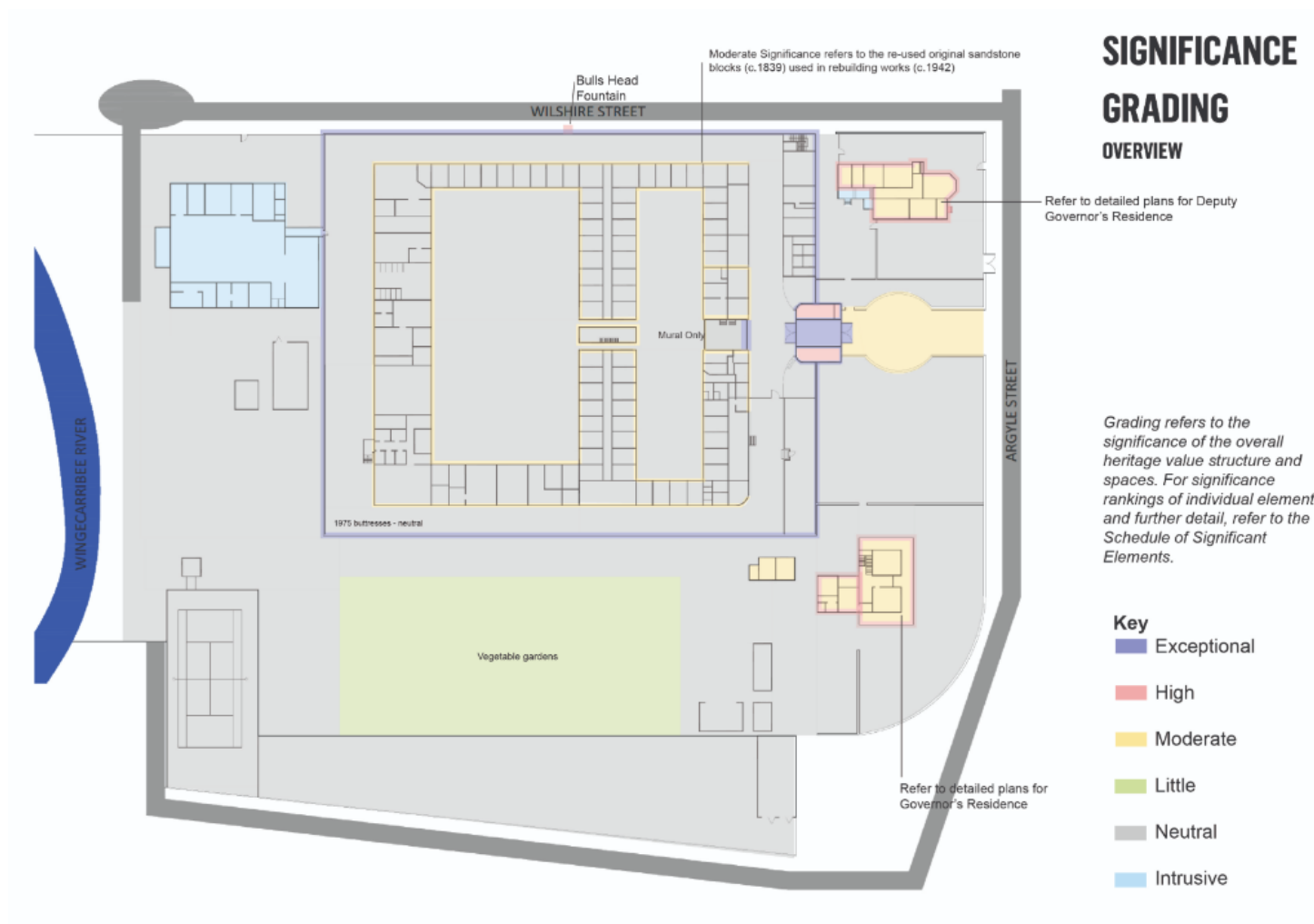


Figure 5 Significance grading of the site.

Source: Urbis, CMP, 2025.

2.3 Setting, Berrima

Berrima is characterised by a mix of development types, ranging from prominent Georgian institutional buildings such as the former Berrima Gaol and Court House on elevated ground, to modest single storey commercial premises and residences, many of which are historic. Development in the vicinity of the subject area is generally low scale and separated by open spaces, reinforcing the village character. To the north along Wilshire Street are detached houses with generous landscaped setbacks and mature trees, while the eastern end of the street is defined by the imposing Berrima Court House, which addresses Wilshire Street opposite the Gaol complex. The surrounding land to the north and east is relatively flat and open, with mature trees and expansive grassed areas screening and softening views to the Gaol and contributing to the non-contiguous pattern of development.

To the south, the setting transitions to a more commercial character, with businesses supported by extensive on-grade parking along the Old Hume Highway and Wingecarribee Street. Vegetation provides partial screening to the Gaol, though some views to its southern wall remain from nearby public spaces. Wingecarribee Street also connects to a pedestrian route descending towards the Wingecarribee River, which lies to the west of the site. This river corridor is defined by bushland, a public walking trail, and a sandstone escarpment with largely concealed rock faces, forming a natural and visually distinct western edge to the site.



Figure 6 Berrima Court House, located at the junction of Wilshire Street and Argyle Street.



Figure 7 View south into the town centre of Berrima, at corner of Old Hume Highway and Oxley Street.

2.4 Site Description, Former Berrima Gaol

The former Berrima Gaol is prominently located within the historic centre of Berrima, occupying the corner of Argyle and Wilshire Streets. The site is generally flat within the enclosing Gaol walls, while the land beyond slopes down to the west and south, reinforcing the elevated and commanding presence of the complex within the townscape.

The Gaol is defined by a high sandstone perimeter wall, constructed in stages in 1839 and 1866, enclosing the main institutional buildings. Within the wall are two entrance gatehouses, cell blocks, a guard tower and a range of ancillary structures. Outside the wall but within the broader curtilage are former residences, police cells, sheds, a tennis court and the later Industries Building.

The sandstone perimeter wall is a dominant element, displaying varied historic tooling finishes that reflect its staged construction. The earlier sections exhibit convict-picked and sparrow-pecked finishes, while later sections show picked-and-boasted work. The wall curves inward at the top as a climbing deterrent and incorporates the Bulls Head Drinking Fountain on the northern wall.

The principal entrance gate, constructed in 1866 in the Victorian Georgian style, forms a grand and formal arrival to the Gaol. This three-storey, oval-plan sandstone structure is centrally positioned and approached via an ornamental forecourt featuring a mature conifer tree, reinforcing its imposing civic presence.

The original 1839 entrance gate is a simpler Old Colonial Regency sandstone structure that later became a secondary internal entrance. Its flanking wings were reconstructed and extended during mid- and late-20th-century modifications, using reused sandstone blocks with varied tooling marks that distinguish these later works.

The eastern and western cell blocks are single storey sandstone buildings arranged around two courtyards. The eastern courtyard is landscaped with lawn, shrubs and trees, while the western courtyard is a utilitarian concrete space. The western cell block also contains former staff and amenity spaces, identified by painted timber signage, reflecting the operational history of the Gaol.

At the centre of the complex is the three-storey guard tower, providing oversight of both cell blocks and courtyards. Constructed of sandstone at lower levels and timber weatherboards above, it is capped by a pitched corrugated iron roof. The Science Block, a rendered sandstone building with a metal roof, occupies the north-east corner of the enclosed site.

Beyond the Gaol wall are a range of supporting structures and residences. These include the 1990 Industries Building to the west, various sandstone, timber and metal sheds, and two former official residences. The Governor's Residence is a two-storey Federation-style sandstone house set within formal gardens in the south-east corner, while the Deputy Governor's Residence is a single-storey Federation dwelling in the north-east, both enclosed by stone fencing and accessed from Argyle Street.

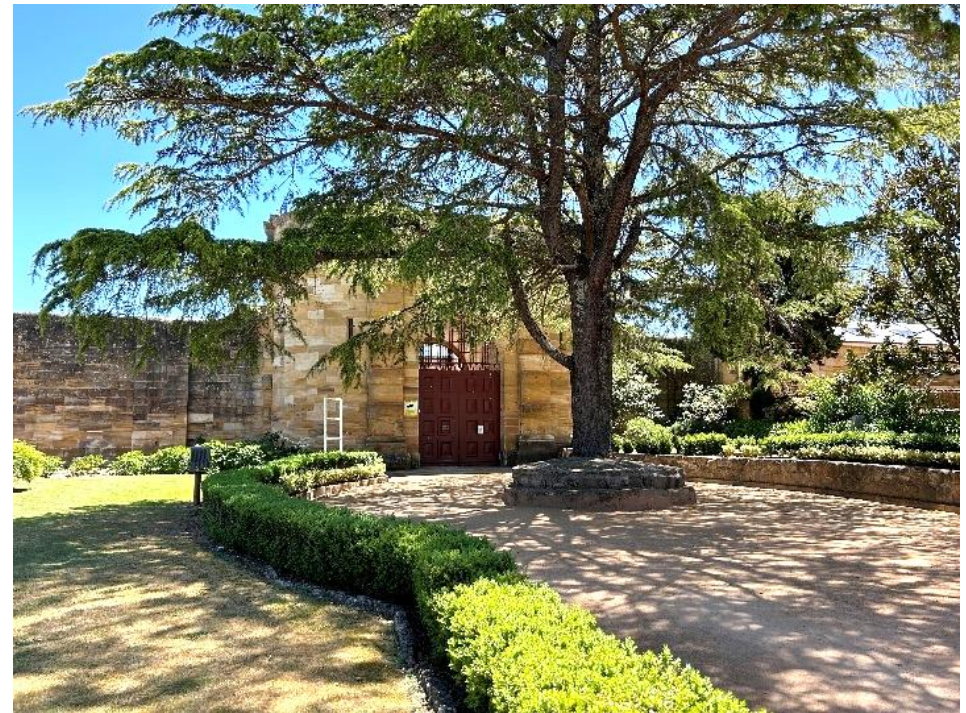


Figure 8 Landscaped eastern forecourt.



Figure 9 View alongside the eastern wall of the Gaol.

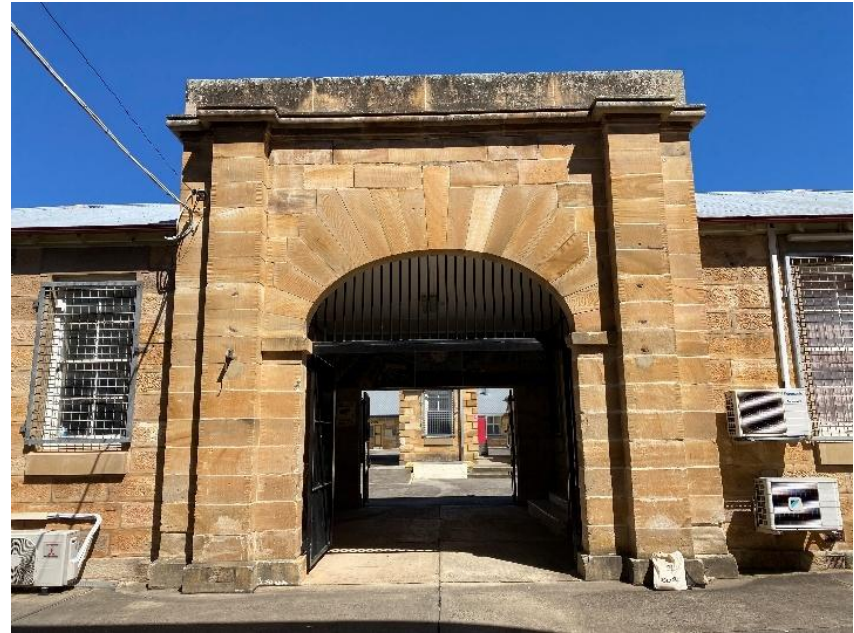


Figure 11 1839 original entrance gate.



Figure 10 Bulls Head drinking fountain on northern Gaol wall.



Figure 12 View south east across western courtyard, with guard tower in the centre.



Figure 13 Sandstone and brick garden sheds located outside the Gaol wall on the south.



Figure 14 Former Governor's residence and front garden, facing Argyle Street.



Figure 15 Former Deputy Governor's residence; elevation to Wilshire Street.

2.5 The Proposed, SSD-66876472

The following information summarises the adaptive reuse of the site which is the proposed under SSD-66876472.

The former Berrima Gaol was identified as surplus to the needs of Corrective Services NSW and was divested by the NSW State Government in 2020. The proposal seeks approval to redevelop the former Berrima Gaol to create a hotel, visitor and tourist destination. The project proposes to retain and adapt the site's historic buildings and spaces into a mixed-use precinct comprising dining facilities, a wellness retreat, function rooms, gallery and retail, public bar, bespoke high-quality accommodation, and publicly accessible gardens and courtyards.

The following visuals and drawings have been prepared by the project architects, Turner. For further detail, refer to the full packs included in the SSD submission.



Figure 16 Montage view within the western courtyard.

Source: Turner

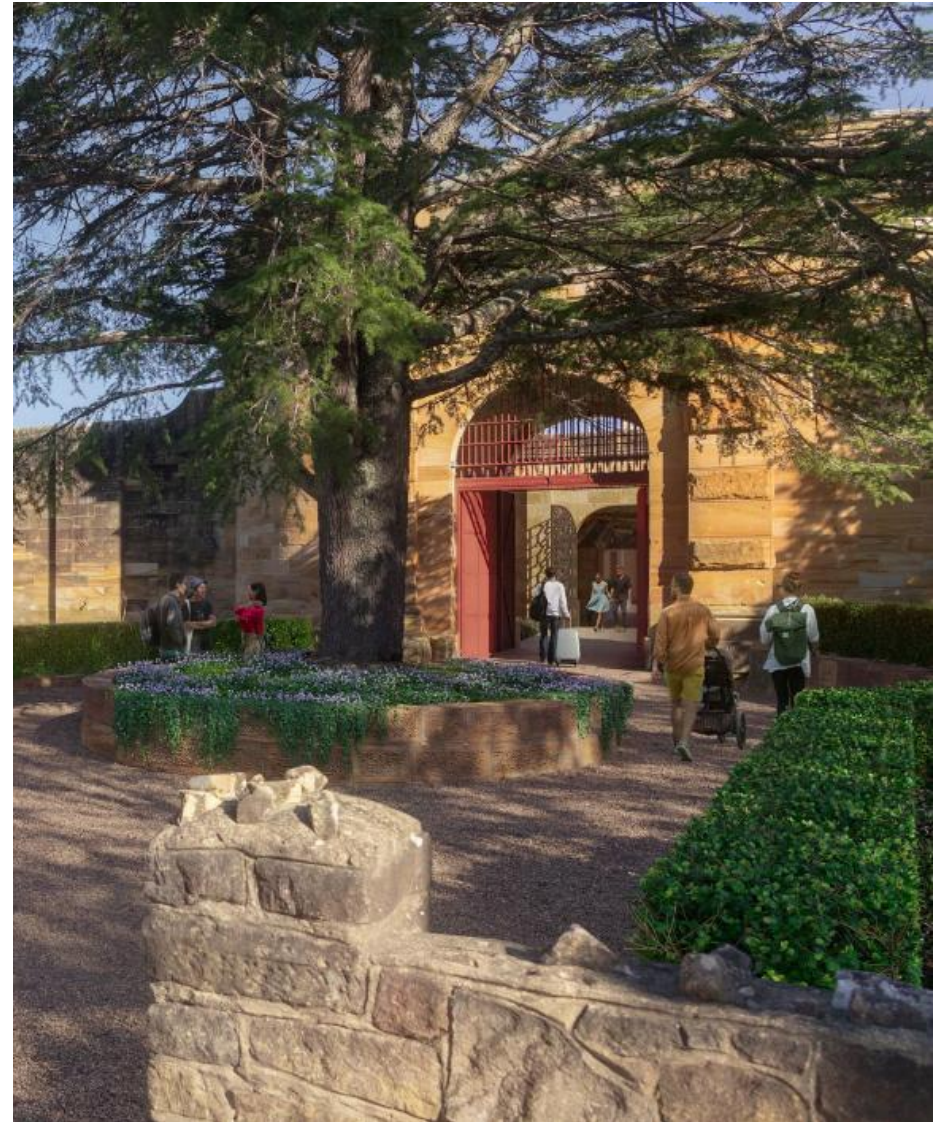


Figure 17 Montage of the activation of the front courtyard.

Source: Turner, DA-001-000.

3

Historical Summary

3 Historical Summary

The following has been summarised from the CMP and Connecting with Country reports. For further detail refer to these separate reports.

3.1 Gundugurra People

The following is summarised from the Connecting with Country report, prepared by Heritage Now.

The Gundugurra people have occupied the Southern Highlands region for thousands of years, living in harmony with the environment. The subject site is located to the east of the Wingecarribee River, a major water body which forms part of the cultural landscape would have provided a source of drinking water, location of suitable campsites and a transport route.

The Campsites of the Gundugurra people generally consisted of lean-to shelters of bark and bush. Major Mitch, one of the early visitors to the Southern Highlands, described some of the shelters he saw near Bong Bong in 1828:

“They consisted of pieces of bark flattened & joined like the roof of a house so as to cover about a square yard....is about a yard high – a native contributes to site & sleep before a small fire. The married people (or a family) continue to join a few bows of trees, which they cover with bark or branches, thus making a hut something like a soldier’s bivouac, only lower. They have always a small fire quite close to each hut.”¹

Rockshelters would also have been used as a camping area by the Gundugurra people. There are several registered rockshelters in the general Berrima locale, all of which have been registered with the presences of artefacts, indicating knapping activities took place there.

The Wingecarribee River also provided the Aboriginal people with freshwater and a variety of floral and faunal resources. In *The Southern Mail* in 1947, Miss Loseby recounts seeing Aboriginal men in the Bowral area, using stringy-bark to manufacture torches for night fishing in the river and “when they caught eels they ran a pole through their gills and took them to the surrounding farms, where they sold them for food and money.”² Journals from early expeditions in the area also noted the presences of kangaroos, pheasants and lyre-birds.³ The furs of possums and kangaroos were also worn as clothing.

In addition, the Gundugurra people also were likely to use the river as a transport route. Two registered modified trees are located within 300m of the Wingecarribee River and another is near Oldbury Creek. The presence of these trees next to waterways suggests the harvesting of bark from these trees to create canoes.

In addition to this connection with the environment, Aboriginal people also have a historical and continuous connection with the subject area and the Gaol. The Consultation undertaken by Heritage Now has informed a recommendation that interpretation media on First Nation themes should not only focus on the connection with the environment, but should also speak to the history of Aboriginal incarceration and the hardships faced by Aboriginal people at the time of the colonisation of the Southern Highlands and the establishment of the Gaol. These stories will be told to ensure a truthful narrative and to highlight the resilience of the Gundugurra and Dharawal peoples.⁴

¹ Heritage Now, “Connecting with Country – Berrima Gaol – Phases 1 & 2”, 28 July 2025, p. 14. Original source, Michell 2017, p.6.

² Heritage Now, p. 14. Original source, *The Southern Mail*, 1947, p. 4.

³ Heritage Now, p. 15. Original source, Jervis 1973, p. 1.

⁴ Heritage Now, p. 17–18.

3.2 The Former Berrima Gaol

The following summarises the key phases of the development and occupation of the former Berrima Gaol.

This information has been summarised from the CMP (Urbis, 2025).

3.2.1 Berrima Gaol

In 1832, the settlement of Berrima was selected as the appropriate location for a court house and associated gaol covering the Southern Highlands region. This was a controversial decision in the early days of the region, with the existing settlers considering Berrima's rural location less suitable than more populous inland settlements such as Goulburn.

Following the rejection of all government tenders in 1834, the Commissariat Office granted a sum of two thousand pounds for the construction of a gaol in local 'fine stone'.⁵ The initial design of the gaol was developed under Ambrose Hallen (Colonial Architect 1832–35) in the Colonial Architect's Office, with the plans finalised by Mortimer William Lewis (Colonial Architect 1835–49).⁶ Other contributors included Colonial Engineer, George Barney, and Governor Bourke's successor, Governor Gipps who arrived in 1838. The works were likely carried out under the supervision of the Clerk of Works in the Colonial Architect's Department, James Rattenbury.

A team of convicts, led by ex-convicts John Richards and James Gough, were awarded the construction contract for the gaol wall; however, progress was excruciatingly slow. An embarrassing incident involving the Governor of NSW in March 1835 did not speed up construction, with less than half of the gaol wall

up by June 1836. By August 1836, new tenders were called for the execution of the gaol, with chained convict gangs now undertaking the work.

A full four years after the initial tender call, the *Colonist* newspaper reported that the gaol was nearing completion, noting that the project had been 'one of the grossest jobs ever perpetrated in this jobbing Colony'.⁷ By June 1839, construction was complete. An article from the *Sydney Gazette* from June 1839 describes the layout of the site as follows:

*A gentleman who has recently arrived from the southern districts, says he was much surprised at finding such splendid buildings so far in the interior as the gaol and courthouse at Berrima. The gaol consists of a centre building, from which diverge three radii, each containing fourteen cells. The centre building contains four rooms on the ground floor, which are to be occupied by the keeper of the gaol, and in the basement story there is the gaol kitchen, and apartments for the wardsmen. Round the centre building there is an area which communicates with the yards belonging to the cells. Eighteen of the cells are solitary; these are six feet, by four feet and they are covered with stone flags, and have no light but what is received through a small grate in the door. Twenty four of the cells are termed open cells, and are fitted up with a bed, and have a window; these are six feet by seven feet, and will be occupied by prisoners before trial. There are no day rooms, so that every prisoner in the gaol will be in a cell. Should it become necessary, the extent of the gaol can be doubled, by adding three more wings. The whole of the buildings are surrounded by a stone wall fourteen feet high and eighteen inches thick. This wall includes an area of 250 feet square. The whole of the building is of stone, and the work is described as being of a very superior quality.*⁸

⁵ "Bowral", *Illustrated Sydney News*, 15 September 1887, p11.

⁶ NSW Government Architect and State Library of New South Wales, *Imagine a City. 200 Years of Public Architecture in NSW* (Sydney

NSW: State Library of NSW, 2016), 30; 'Government Gazette Appointments and Employment', *New South Wales Government Gazette*

(*Sydney, NSW : 1832 – 1900*), 7 January 1835, 4, <http://nla.gov.au/nla.news-article230654543>.

⁷ 'Advertising', *Colonist* (*Sydney, NSW : 1835 – 1840*), 13 January 1838, 1, <http://nla.gov.au/nla.news-article31720286>.

⁸ 'Domestic Intelligence.', *Sydney Gazette and New South Wales Advertiser* (*NSW : 1803 – 1842*), 29 June 1839, 2, <http://nla.gov.au/nla.news-article2550844>.

Prisoners were housed at the gaol from May 1839 onwards, with all 42 cells reported as 'adequately stocked with inmates' by December of that year.⁹ Criminals were incarcerated under the supervision of prison governor Henry Forster, who also oversaw several executions during the early operations of the gaol. In accordance with British common law, public hangings were undertaken outside the walls of Berrima Gaol.

Following the establishment of a large gaol and courthouse in Goulburn, south of Berrima, in June 1847, the regional assizes court sessions were relocated to the larger settlement. A short time later, the Legislative Assembly refused to allocate further funds to Berrima Gaol, and the prison was closed in August 1847.

3.2.2 The Gaol Reopens

A decade passed with the sizeable establishment languishing unused, except as an occasional lockup. However, in January 1860 an announcement was placed in *The Sydney Morning Herald* that Berrima was to be one of six gaols to be improved as a response to the increases of population – and subsequent criminal activity – in regional New South Wales.¹⁰

Initially, repairs were proposed in tenders from the Department of Public Works, with a group of thirty prisoners tasked with undertaking the works from 1860–1863. The repairs were duly undertaken under the gaze of William Henry Maybury, the new prison governor. Following their completion, further works were proposed. Maybury was replaced by William Small as gaoler in June 1863.

Over the next decade, Acting Colonial Architect James Barnet designed several major improvements for Berrima Gaol, including an additional storey to the T-shaped main building, five additional yards for 'refractory' prisoners, a further nineteen prison yards, watch towers in the north and south-western corners, a

new gaoler's residence, and new hospital, kitchen / bakehouse and schoolroom. The gaol wall was raised and moved to increase the total area of the gaol to approximately 1.5 acres, with an imposing sandstone main gate and extension connecting to the old gate. These changes can be seen on a plan of the gaol from 1875.

The 1860s changes positioned Berrima Gaol as an institution able to deliver severe punishments to prisoners, based on Sir Walter Crofton's 'Irish' system. Prisoners identified as difficult were often sent to the gaol from other areas around the state. This system of 'lawful comfort' included the use of isolation cells, punishment such as gagging or the use of a semi-*oubliette* which prevented prisoners from lying down, and starvation rations of bread and water.¹¹ These punishments were undertaken under the supervision of Small and his wife, who was the matron of the gaol. Small was an extreme disciplinarian, with his conduct eventually subject to an inquiry by the colonial government in 1878. Despite the inquiry finding him guilty of extreme action towards the prisoners, Small continued as gaoler until his promotion to Trial Bay Gaol in 1885. Small was replaced by George Henry Stace.

Berrima Gaol was extended approximately one acre and thirty perches in November 1891, with further extensions to the east and west added to the total area in 1892. By 1894, these areas had been formally dedicated for the use of the Gaol. Further improvements in the 1890s included the addition of a steam cooking plant and new chimney stack for the kitchen in August 1892 and the installation of electric lighting in the cells, corridors, hospital and gaoler's residence in February 1895.¹²

In 1896, Captain Frederick William Neitenstein was appointed as the new Comptroller-General of Prisons. Neitenstein was not a fan of the extreme behaviour exhibited at Berrima in the previous decades, noting in 1908 that:

⁹ Original Correspondence., *Sydney Gazette and New South Wales Advertiser* (NSW : 1803 – 1842), 24 December 1839, 2,

<http://nla.gov.au/nla.news-article2546694>

¹⁰ 'Country Works.', *Sydney Morning Herald* (NSW : 1842 – 1954), 13 January 1860, 8, <http://nla.gov.au/nla.news-article28629269>.

¹¹ Berrima Gaol Inquiry Commission, 'Report of the Royal Commission, Appointed on the 2nd July, 1878, to Inquire into and Report upon the General Management and Discipline of the Gaol at Berrima; Together with the Minutes of Evidence and Appendices.', 8.

¹² Berrima Jail., *Goulburn Herald* (NSW : 1881 – 1907), 10 August 1892, 2, <http://nla.gov.au/nla.news-article103160819>.

*At one time it (Berrima Gaol) was amongst the principal penal establishments, as was primarily for punitive treatment of refractory and turbulent prisoners. To be liable to be sent to Berrima for "coercion" was a terrifying idea, and the methods employed - only a few years ago - at that place were severe indeed.... On entering into office, I made careful inquiry into this matter, and found that individuals were punished over and over again without checking offences or bringing better conduct. On my recommendation, therefore, all of these things were abolished, and one result has been that outbreaks and organised disturbances have entirely ceased, and serious misconduct has become a thing of the past.*¹³

Amongst his reforms, Neitenstein separated the more hardened prisoners from minor offenders, including at mealtimes. His reforms were successful and eventually implemented statewide.

Neitenstein's changes also included a new residence for the gaoler (or governor) outside the walls of the prison. Construction of the building, undertaken by A. Stephens of Bowral, had been completed by August 1898. A residence for the deputy governor, known as the 'wardens cottage', was constructed in 1900. The old residence and 1870s watchtowers were demolished, with a new watchtower and observation gallery added to the south-east corner of the outer wall.

Berrima Gaol's primary purpose was changed to a 'place of confinement for habitual criminals' in July 1906, with further improvements to the prison cells, enlargement of the corridors, and a new sewerage and drainage system constructed during this time. A plan from 1907 shows these works, along with a new storeroom, garden plots planted in the former gaoler's house footprint, and a large workshop and water tank, tool house and electric light engine room.

3.2.3 Prison Camp & Training Centre

Despite these improvements, a decision was made to close Berrima Gaol in 1908. The decision seems primarily financial, with the *Scrutineer* and Berrima District Press reporting that the closure of the gaol would save the government four thousand pounds a year.¹⁴ The gaol would sit, largely vacant, until the end of the Second World War. Brief periods of use included as a rabbit processing works (c.1913-1914) and an internment camp for German prisoners (1915-1919). Several structures were built for the rabbit processing works, with German, Austrian and Hungarian internees also constructing new buildings for recreation (including a bandstand, barbershop and entrance office) during their period of time at Berrima. Following the First World War, the rural gaol became a popular tourist attraction in Berrima.

In 1928, the New South Wales Government listed the site for sale. Plans for the demolition of the gaol buildings were drawn up, however the sale did not eventuate and instead the site was offered for lease.¹⁵ With the outbreak of the Second World War, Berrima was announced as a storage site for medical supplies; however, in July 1942 a major fire gutted the gaol leaving only the original walls untouched.

Despite plans to demolish Berrima Gaol being set into motion less than two decades earlier, the government response to the fire was a determination to rebuild the site. In wartime, however, labour was scarce; therefore, on 20 September 1944 the site was officially proclaimed as Berrima Prison Camp, 'a place of detention for the employment of prisoners'.¹⁶ This allowed prisoners of decent record to be transferred to Berrima to assist in remediating the burnt-out site and rebuilding the gaol into what the *Southern Mail* called 'one of the most modern prisons in the world'.¹⁷ Utilising inmates was a clever cost-saving measure, with an estimated £100,000 of works reduced to just £18,000.

¹³ Garton, 'Neitenstein, Frederick William (1850-1921)'.

¹⁴ The Berrima Gaol. (1909, April 24). The *Scrutineer* and Berrima District Press (NSW : 1892 - 1948), p. 2. Retrieved January 23, 2024, from <http://nla.gov.au/nla.news-article128658373>

¹⁵ 'May Yet Be Spared', *Singleton Argus* (NSW : 1880 - 1954), 18 October 1928, 1, <http://nla.gov.au/nla.news-article81122475>.

¹⁶ 'Old Berrima Jail.', *Australian Worker* (Sydney, NSW : 1913 - 1950), 4 October 1944, 3, <http://nla.gov.au/nla.news-article146259761>.

¹⁷ 'Berrima Training Centre Opened', *Southern Mail* (Bowral, NSW : 1889 - 1954), 25 November 1949, 4, <http://nla.gov.au/nla.news-article119221304>.

The construction program involved the demolition of all structures inside the gaol walls, excepting the retention of the walls themselves, the 1866 main gate and 1839 entrance gate. Inmates cleaned and sorted the original sandstone for re-use in other new structures designed by the Government Architect Cobden Parkes.

Works were completed by November 1949, with the gaol re-proclaimed as the Berrima Training Centre for male inmates. The Berrima Training Centre would offer reformatory educational and training programs to inmates, with modern, (relatively) comfortable reconfigured cells, workshops, a library and recreation hall. Berrima Training Centre was seen as a step forward towards a more progressive reformatory system, as noted in a brochure from the 1949 opening. The opening of the Berrima Training Centre is symbolic. It is a step significant in itself, introducing a systematic, scientific attempt to reclaim social offenders and transform them into valuable citizens of Australia...The symbolic significance is heightened by the fact that the new Training Centre stands on the same ground, indeed, is built of the same stones, as the grim Berrima Gaol of former times.¹⁸

Following the opening of the Berrima Training Centre, the former governor's residence was re-used as an arts and crafts store, and the warden's cottage as an amenity building for prison officers. Ancillary structures such as carports and sheds were also constructed outside of the walls.

3.2.4 Berrima Correctional Centre

The Berrima Training Centre continued to operate until September 1992, when it was renamed the Berrima Correctional Centre. In 2001, the site was reclassified into a medium security women's prison. Only one new building was constructed for this changed use, at the north-eastern side of the eastern cell block. The gaol was officially closed by the State Government in September 2011, opening briefly in September 2016 as a low security men's prison, then changing again to a women's prison in 2018. Refurbishments were undertaken

with each change of classification. The final, and permanent, closure of Berrima Correctional Centre occurred in April 2020.

¹⁸ 'Berrima Training Centre Opened', *Southern Mail (Bowral, NSW: 1889 - 1954)*, 25 November 1949, 4, <http://nla.gov.au/nla.newsarticle119221304>.

3.3 Timeline

BERRIMA GAOL

Phase 1

1834

Site of Berrima Gaol selected and tenders requested

1839

First prisoners lodged at Berrima Gaol in May

Phase 2

1865

Alterations undertaken to convert the prison to the Separate Treatment System

1867

Berrima Gaol formally adopted the regulations implemented by Harold Maclean, Sherriff of NSW

1878

Reports of cruelty to inmates result in an inquiry. James Barnett's earlier alterations and additions constructed.

1896

Frederick Neitenstein appointed as Controller General of the Prison and implements a reform system.

1898

A new watchtower and deputy governor's residence constructed

1836

Half of the Gaol wall constructed, Foundation laid

1840-1860

Berrima operates under the SIPD Model

1866

Berrima Gaol officially declared a 'Model Prison'

1877

Bulls Head Fountain installed at the northern gaol wall

Phase 3

1891-2

Gaol extended and expands following purchase of additional land

1897

Governors Residence relocated outside of the walls

1899

Additional cells constructed

1907

Gaol upgraded with sewerage and drainage systems, new storerooms, and garden plots.

1913

Berrima Gaol is used as a rabbit processing works following two years of vacancy.

1917

German internees and new guards double the population of Berrima, growing the township.

1928

While the gaol is a tourist attraction, conversations surrounding demolition of the gaol gain traction.

1944

Berrima Gaol proclaimed under the Prisons Act 1999 as the 'Berrima Prison Camp', with inmates tasked with the Gaol reconstruction.

1999

Berrima Gaol is listed on the State Heritage Register.

2016

Berrima converted to a minimum-security male prison.

Phase 4

1909

Financial stress results in the closure of Berrima Gaol. The Gaol is decommissioned and emptied by May.

Phase 5

1915

The German Internment Camp is established to house German prisoners during World War I.

Phase 6

1919

The German Internment Camp closes in August and the Gaol becomes a tourist attraction.

Phase 7

1942

A fire breaks out and damages internal buildings beyond repair. The gaol is rebuilt using the original sandstone, but not to the same design.

1940s and 50s

Continuing gaol upgrades, including guard towers, cells, science blocks and tennis courts.

Phase 8

2001-2011

Berrima Correctional Centre converted to a medium security women's prison.

2020

Berrima Gaol permanently closed and divested by the NSW State Government.

4

Themes & Narratives

4 Themes & Narratives

The narratives, themes and stories described in this section have been informed by the history summarised above and informed by the historical research in the CMP and recommendations by Heritage Now. The themes have also taken into consideration the historic Themes and narratives identified by The Heritage Council of NSW.

The themes and stories identified have been included to provide guidance and inspiration for future content development and to contribute with the development and direction of interpretation media. These narratives will be further developed through consultation and collaboration with the project architects and designers to ensure the interpretation of themes is integrated into the final design of the adaptive reuse proposed.

- Gundugurra Connection to Land and Water
- Berrima Gaol: Built to Hold
- Those Who Passed Through: From Wardens & Prisoners to tourists

A summary of these are included on the following page. These are followed by recommended stories to be told through interpretation media integrated into the development. These stories will be confirmed following the completion of the excavation and further research.

Add anything else that has informed the themes and narratives such as other reports, research, consultation archaeology etc.

4.1 Gundugurra: Connection to Land and Water

The themes and stories related to the First Nation cultural connection and historic narratives have been informed by the consultation undertaken to take and recommendations made by Heritage Now, Connecting with Country Report. All interpretation media that focuses on Connecting with Country or First Nation stories or cultural themes, must be further developed and informed by consultation with the relevant Aboriginal representatives.

Heritage Now has recommended the following themes to be the focus for interpretation media. For further information on these themes and consultation that was undertaken to inform these recommendations, refer to the Heritage Now report which accompanied the SSDA.

- **Aboriginal use of the Land prior to colonial Settlement.**

Providing information on the campsites, flora and fauna resources and the use of the Wingecarribee River a travel route. This theme could speak to known archaeological resources and knowledge shared through consultation.

- **Caring for Country – Flora and Fauna.**

This theme should focus on the thousands of years the Gundugurra people have and continue to live in harmony with the environment. It has been recommended that the grounds of the gaol and the landscape reflect this connection and cultural teachings.

- **Reconciliation.**

This theme should reflect the history of incarceration of Aboriginal peoples and the hardships faced by Aboriginal people at the time of the colonisation of the Southern Highlands and the establishment of the Gaol. The resilience of the Gundugurra and Dharawal peoples should also be reflected in these narratives.

Recommendations for how these themes and narratives can be interpreted is provided in the Strategy below (Section 5). In summary, these themes should be interpreted through integrated design, landscaping, art pieces and written word. Where appropriate, the use and integration of language should also be considered.

4.2 Built to Hold: Berrima Gaol

This theme should focus on the development, structure and design of the gaol. It should also consider how the original design and design changes to the Berrima Gaol site were informed by broader contemporary conversations about Prison designs.

The first prisons built for the penal settlement was not until 1796 and were constructed of log and clay. By the beginning of the 1800s, gaols in NSW were designed and built to a plan of common army barracks. These were constructed in masonry and were erected in Norfolk Island, Newcastle, Parramatta, Liverpool and Windsor.

In the late 1820s and 1830s, the “common design” of gaols was developed based on recommendations made by the Society for the Improvement of Prison Discipline (SIPD), the Reformation of Juvenile Offenders and the English Inspectors of Prisons. A plan known as the ‘Gaol or House of Correction to contain 50 Prisoners’ was published in an 1826 booklet and subsequently became the basis of the gaol design.

Berrima was selected in 1832 to be the site a new courthouse and associated gaol. The gaol would accommodate the entirety of towns encapsulated within the southern New South Wales region and as such, the gaol was to be on a generous scale and “form a grand depot” for prisoners. The design of the original Berrima Gaol was developed by the Colonial Architects office (under Ambrose Hallen and finalised by Mortimer Lewis).

When finally completed in 1839, the following description was published in the Sydney Gazette:

The gaol consists of a centre building, from which diverge three radii, each containing fourteen cells. The centre building contains four rooms on the ground floor, which are to be occupied by the keeper of the gaol, and in the basement story there is the gaol kitchen, and apartments for the wardsmen. Round the centre building there is an area which

communicates with the yards belonging to the cells. Eighteen of the cells are solitary; these are six feet, by four feet and they are covered with stone flags, and have no light but what is received through a small grate in the door. Twenty four of the cells are termed open cells, and are fitted up with a bed, and have a window; these are six feet by seven feet, and will be occupied by prisoners before trial. There are no day rooms, so that every prisoner in the gaol will be in a cell. Should it become necessary, the extent of the gaol can be doubled, by adding three more wings. The whole of the buildings are surrounded by a stone wall fourteen feet high and eighteen inches thick. This wall includes an area of 250 feet square. The whole of the building is of stone, and the work is described as being of a very superior quality.¹⁹

By May 1839 prisoners were being housed in the gaol.

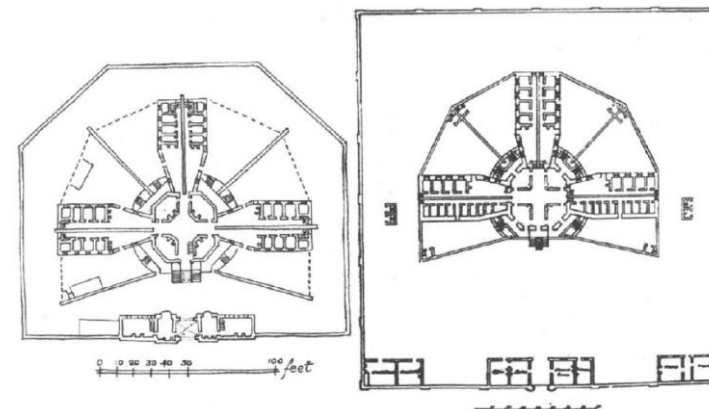


Figure 18 Sketch of the ground floor of a gaol or House of Correction to contain 50 prisoners from the 1826 SIPD booklet and the Berrima Gaol plan from 1839 (right).

Source: James Semple Kerr 1984, *Design for Convicts*.

¹⁹Domestic Intelligence., *Sydney Gazette and New South Wales Advertiser* (NSW : 1803 - 1842), 29 June 1839, 2, <http://nla.gov.au/nla.news-article2550844>

In the 1860s, the gaol was selected for upgrades and additions to accommodate additional inmates. This resulted in additional buildings and a new entrance.

In 1866, the Berrima Gaol was officially declared a 'Model Prison', operating under the separate treatment system. The Governor officially stated that Berrima Gaol was to be a place where male offenders sentenced to severe punishment could "*be detained and be liable to be kept to hard labour.*"²⁰

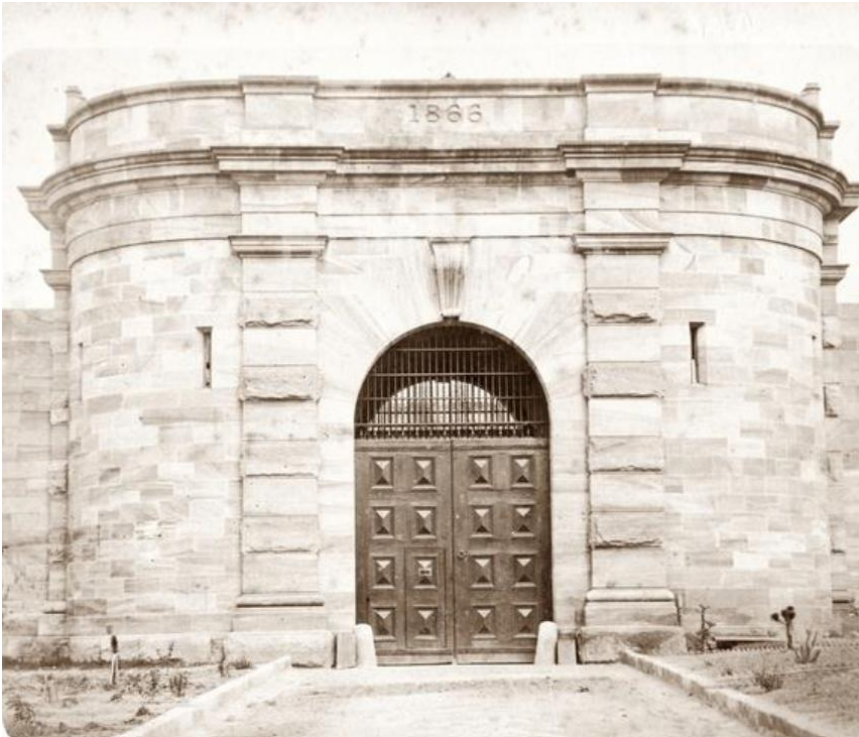


Figure 19 1866 entrance, photograph taken in 1884.

Source: BDHS 105487.

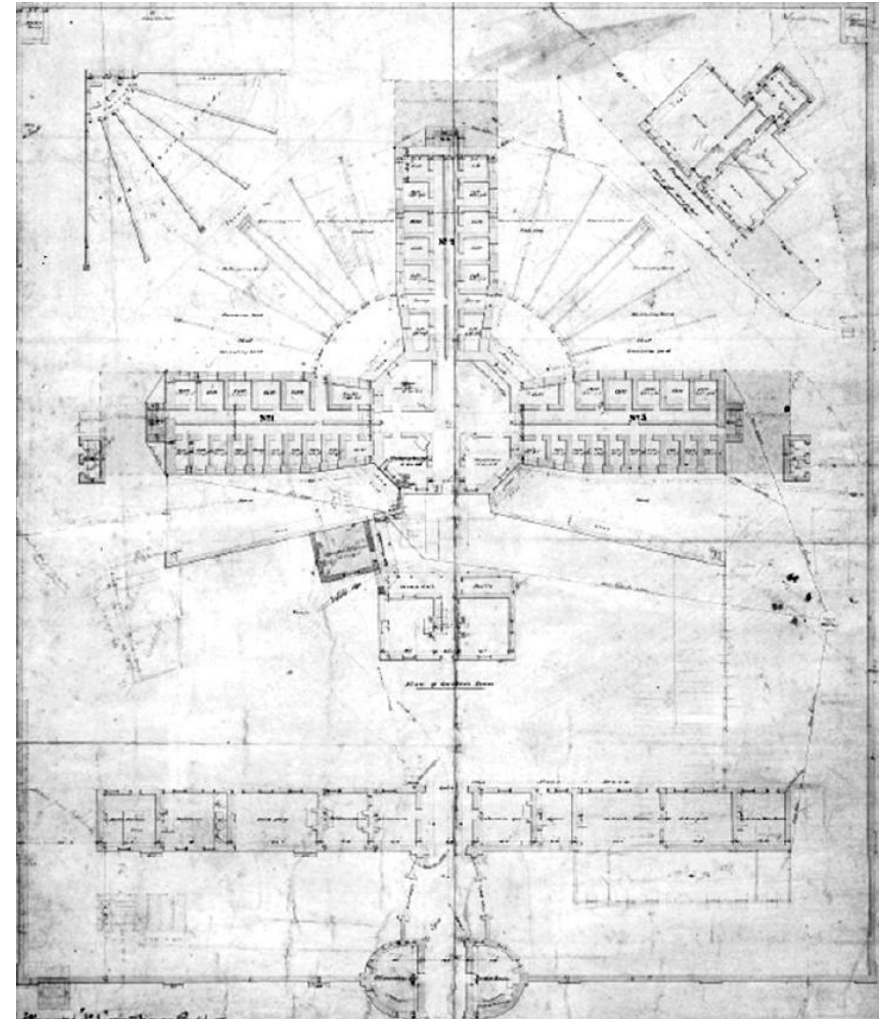


Figure 20 1875 plan of Berrima Gaol.

Source: NSW Plan Services, PC47/24, Berrima Correctional Centre – Site Plan.

²⁰ Berrima Gaol., *New South Wales Government Gazette (Sydney, NSW : 1832 - 1900)*, 28 August 1866, p. 1997.

While the original prison buildings were significantly altered and in most instances, entirely replaced in the twentieth century, elements of the original and early structure remain on site.

In 1944, Berrima Gaol was proclaimed as the “Berrima Prison Camp”, a “place of detention for the employment of prisoners.”²¹ This site would become a site where inmates from other New South Wales-based gaols, particularly Goulburn (considered as good conduct prisoners) to be transferred to partake in construction building works including demolition of some of the old buildings, with the intentional “use of old and new material” in an attempt to construct “one of the most modern prisons in the world”.²²

The plans indicated a change to the majority of the prison, including the demolition of all original buildings within the Gaol walls and overseen and carried out by the Superintendent of Berrima Gaol, W. E. Martin along with Berrima Gaol officers and upwards of 30 inmates, used as labourers. The demolition works removed original buildings from site, excepting the Gaol walls, the 1866 Entrance Gate, and the 1839 former Entrance Gate. The sandstone from the former structures was reused in the construction of the new buildings.

In 1949 the former gaol underwent another change and adaptive reuse to an extent when it was proclaimed the “Berrima Training Centre” which would facilitate reform through participation on the education and training programs now offered at the site.

Finally in 2001, the site was reclassified as a medium security women’s prison. Limited information is available about this period as it is so recent.

On the 6th September 2011 the Treasurer declared the closure of the site in a general statewide custodial reform. By November the facility was closed.

The change to the design, layout and use of the site should be interpreted through the conservation of the original and significant fabric that is retained across the site (including areas of exposed stone fabric, the bull’s head

fountain and primary entrance gates). In addition, interpretation signage should be placed in select areas to provide context and insight into the construction and design of the site. This can be further explored by future users of the site through a self-guided tour and information available at the site. This is discussed further in Section 5 below.

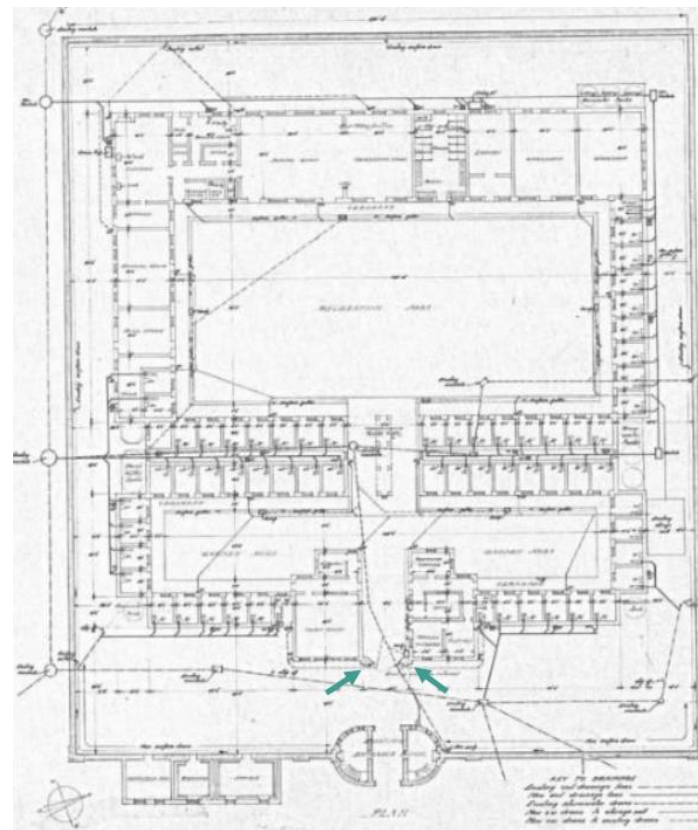


Figure 21 Plans for the remodelling of Berrima Gaol. Signed by Cobden Parkes in 1945.

Source: NSW Plan Services, PC47/9, Berrima Correctional Centre – Additional Building – Block Plan, Site Plan

²¹ Old Berrima Jail, *Australian Worker* (Sydney, NSW : 1913 – 1950), 4 October 1944, p.3.

²² Berrima Training Centre Opened, *Southern Mail* (Bowral, NSW : 1889 – 1954), 25 November 1949, p. 4

4.3 Those Who Passed Through: From Wardens & Prisoners to Tourists

The Gaol has seen a diverse population come through the building and experienced the site in different ways.

This last interpretation theme should look at the people that occupied, worked or visited the site across all phases. Interpretation media should highlight the diversity of people too, ensuring content captures the extent of people that have experiences within the stone walls in addition to personal narratives that spark interest and understanding from the audience.

While records of inmates and warders maybe restricted in certain time periods, content for this theme should be developed through the ongoing consultation with Aboriginal groups and historic information and records that are available. The CMP highlights a number of social aspects and groups which could be captured under this theme. These include:

- The **Governor** and his residence. Originally his residence was within the walls of the gaol but in the twentieth century these were moved outside the walls, at the entrance to the gaol. This was undertaken to provide the Governor and his family a more comfortable living arrangement.
- **German citizens** detained between 1915–1919. During this time the site houses approximately 500 German citizens in addition to several Austrians and Hungarians.
- **Tourists** visiting in the early twentieth century, following the closure of the gaol. After the closure of the gaol in the twentieth century, the gaol gained a reputation in popular historical culture. This was achieved primarily through fiction and stories written by visitors which circulated through newspapers at the time. These fictional works prompted the interest of visitors, enticed by the macabre history of the site.
- In addition, as recommended in the Heritage Now report, content should also provide information on **Aboriginal people** who have been incarcerated and how their lives were impacted by the construction of the goal.

- **Routines** of the inmates across various phases could also be captured in the interpretation. For example in May 1866, it was noted that “*most of the prisoners*” at Berrima were in the process of learning or practicing a trade, supplying shoes to the Tarban Creek Asylum. Inmates were all expected to support themselves through work.

Following the establishment of the training camp in 1949, the structure of the inmate’s routine was regimented to an eight-hour workday, between Monday to Friday, being woken at 7am and sent to their cells for a strict bedtime at 9pm. With the introduction of the training program, inmates were granted two hours a day to study from a selection of subjects. Training programs including trade schools in bricklaying, carpentry, and recreational activities in the arts, crafts and sports.

Further research should be undertaken to inform content development for this theme. Interpretation should seek to highlight particular individuals or groups that have personal stories of the place. Where appropriate, quotes and photographs should be included to provide an authentic experience for the future users of the place. In addition, evidence of former inmates and occupation of the site, such as the carvings in the stone blocks and mural at the entrance, should be highlighted in a self-guided walking tour.

The following photographs showing only a portion of imagery that could be used for content.



Figure 22 Mural at the entrance, painted over stages from the 1950s by former inmates.

Source: Urbis.



Figure 23 Cross and date engraved into a sandstone block. These engravings are located in various places across the site.

Source: Urbis.

or admission

BERRIMA

Native place *Braidmore, N.S.W.*
 Year of birth *1847*
 Arrived in { Ship
 Colony { Year
 Trade or occupation { *Farmer*
 previous to conviction {
 Religion *R. Catholic*
 Education, degree of *B.M.*
 Height *6* feet *5* inches.
 Weight { On committal
 in lbs. { On discharge
 Colour of hair *Light Brown*
 Colour of eyes *Grey*
 Marks or special features:—
*Warts on inside of upper and lower
 right arm, scar back of neck and
 fourth finger left hand, mark of tool
 left knee, three marks of tool right knee.*

Where and when tried { *Braidmore 22nd July 1871*
 Offence *Cattle Stealing*
 Sentence *5 yrs hard labour on Road*
 Remarks:—
*"This prisoner is first
 cousin of the outlaws John
 and Thomas Clarke, and is
 the person who gave the
 information to the police
 which led to their arrest."*

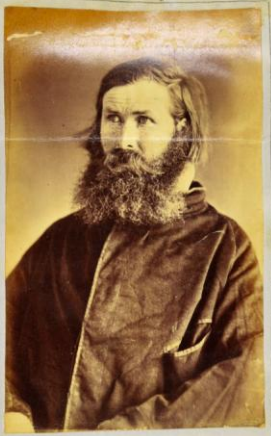


Figure 24 Record from inmate, Thomas Berry, taken 1874. Charged for stealing cattle.

Source: NSW Museums of History, State Archives.

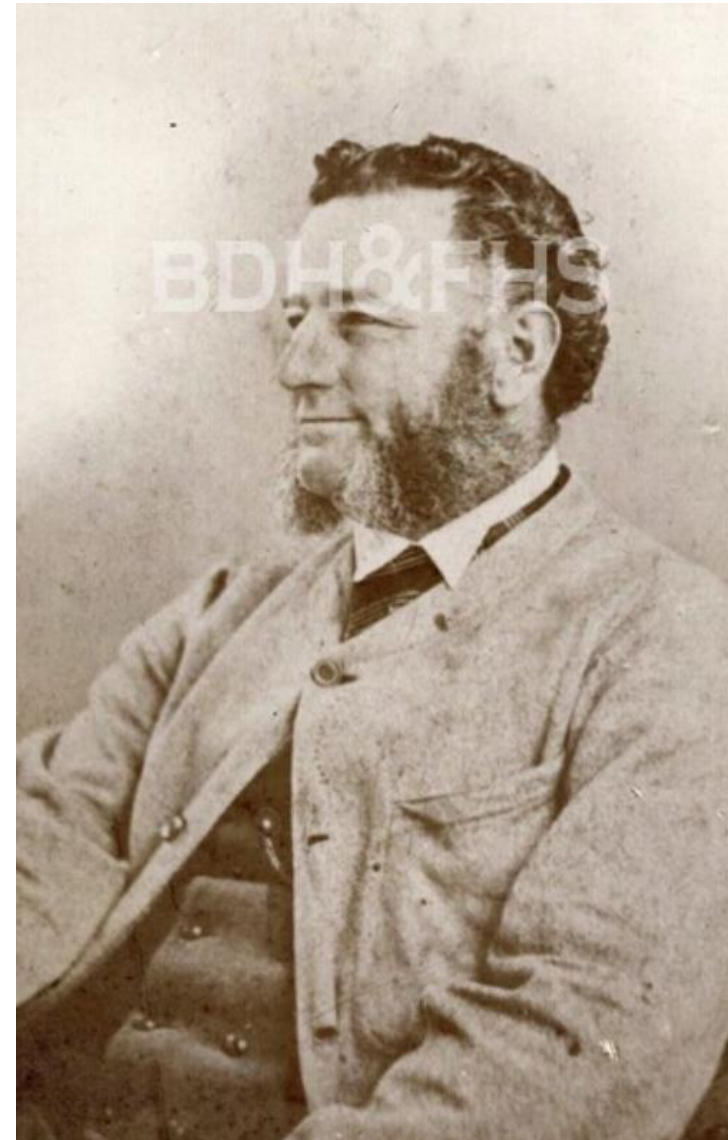


Figure 25 Governor of Berrima Gaol from 1863-1886, William Small.

Source: National Library Australia, "48 views of the Concentration Camp Berrima" mc N 1870 MCL HIST 260.



Figure 26 c.1914–1919, Guards outside the Guards Residence.

Source: National Library Australia, "48 views of the Concentration Camp Berrima" mc N 1870 MCL HIST 260.



Figure 27 1915 photograph of the arrival of 89 internees at Moss Vale railway station.

Source: BDHS, 105767. .



Figure 28 Huts and veg gardens on the Wingecarribee River. Created by the German internees.

Source: BDHS 107823.



Figure 29 c, 1916. Group of German prisoners of war playing zithers and guitars in their national dress at Berima.

Source: National Library Australia, PIC Box PIC/12962 #PIC/12962/1.



Figure 30 Woman taking a photo with the bull's head fountain and water trough c. 1921–26.

Source: BDHS 103609.



Figure 31 . Visitors to the former Berrima Gaol in the 1920s.

Source: BDHS 102909.



Figure 32 . Visitors to the former Berrima Gaol in the 1920s, taking a photograph in front of the watch tower.

Source: BDHS 1004111.

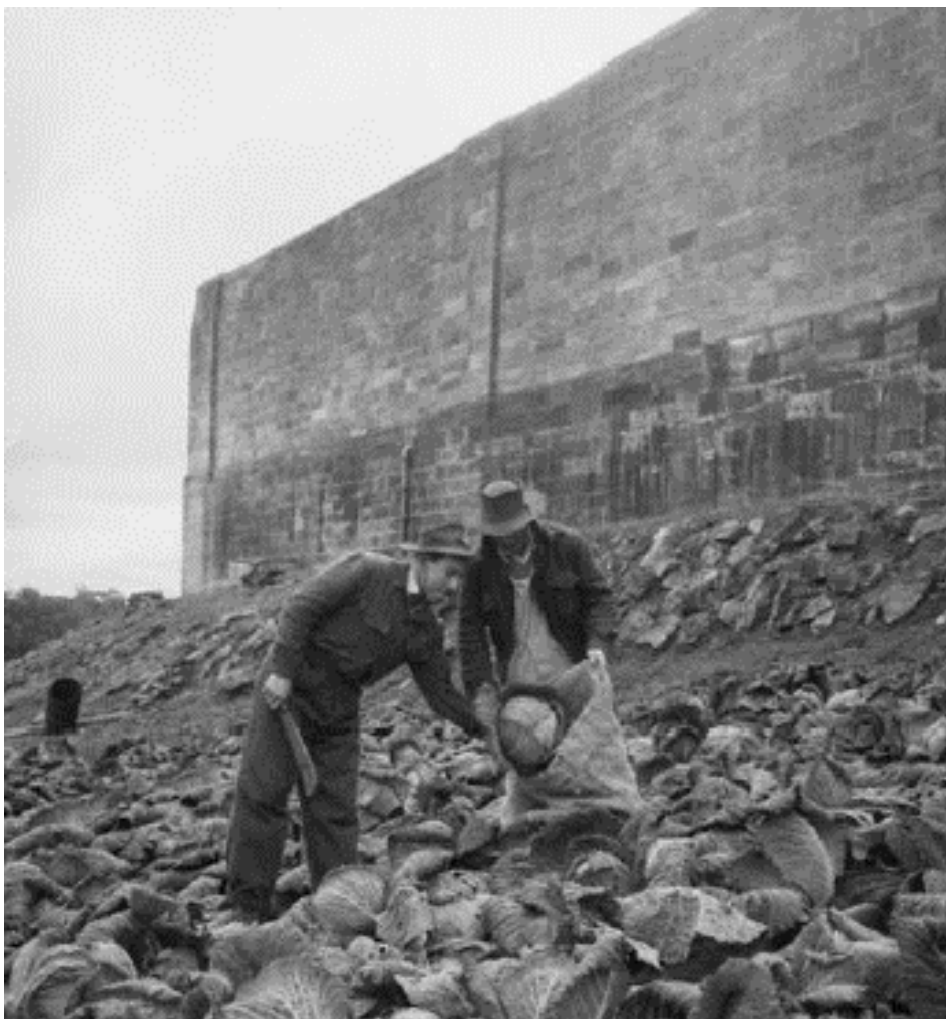


Figure 33 1953 photograph of a cabbage being harvested from the vegetable garden at Berrima training camp.

Source: Urbis.



Figure 34 Photograph, July 1953, by R. Donaldson showing prisoners playing basketball in the courtyard at Berrima Training Centre.

Source: State Library of NSW, 'Berrima Jail, July 1953', ON388/Box 040/Item 013.

5

*Interpretation
Strategy*

5 Interpretation Strategy

5.1 Overview

This section has been prepared to provide recommendations for the future interpretation of the identified themes and narratives (as described in section 4 of this report). The recommendations provided below provide an overview of the following:

- Ongoing stakeholder engagement.
- Consideration for the future audience of interpretation media.
- General interpretation principles.
- New media and recommendations for interpretation within the public domain and/or accessible areas of the development.
- Guidance and considerations for the ongoing maintenance and management of the Interpretation Elements.

Images of appropriate interpretation media has also been included this section as examples only.



Figure 35 Identity bricks, a project at the University of Melbourne.

Source: Museums and collections, University of Melbourne.

<https://museumsandcollections.unimelb.edu.au/news/culture/articles/identity-bricks-project>.

5.2 Stakeholder Engagement

Stakeholder Engagement is important for the development of and implementation of future interpretation. Stakeholder engagement is a fundamental aspect of the heritage interpretation process, particularly with the development of content.

To further develop content and concepts for interpretation, consultation with the following will be undertaken to ensure the content is accurate, truthful and engaging and to ensure the interpretation is integrated into the design considerations for the spaces.

Stakeholder engagement with Heritage NSW will take place following the finalisation of this report and completion of any required excavation. Heritage NSW will provide feedback and endorsement of the direction of the interpretation prior to the finalisation of concept designs and implementation.

The following stakeholders should be consulted where appropriate going forward:

- Blue Sox Group.
- Project Architects.
- Landscape Architects.
- Heritage NSW & Wingecarribee Council.
- Representatives of the Gundugurra people and Aboriginal communities. (informed by the consultation already undertaken by Heritage Now).

Urbis will also need to consult with the project archaeologists to incorporate any found artefacts or archaeological resources that may need to form part of the interpretation of the site.

5.3 Potential Audience

Heritage interpretation is most effective when potential audiences are identified and specifically targeted. It is important to define audience categories to ensure that the design, content and location of interpretive media will be engaging, informative and relevant to those audiences.

While it has a smaller population, Berrima is identified as a key destination within the Southern Highlands for visitors. Therefore, the future visitors to the site will vary significantly and may include:

- Local visitors, with a knowledge of the general history of the area and potentially the site.
- Local school groups or community interest groups, with a targeted intention to learn about the history of the site and area.
- Guests of the hotel, with a varying knowledge of the history of the region, or even of Australia (for international tourists).
- Employees of the hotel, who should have a general understanding of the significance and history of the site.

Visitors to the site will also be of varying ages, with diverse backgrounds (some may not have English as a first language). In addition, the visitors may also be seeking different experiences, with some having a strong interest in the history of the site and some having an interest in the region more broadly.

Therefore, the interpretation media must be developed with a diverse audience in mind. Also, due to the significance of the site, interpretation should be accessible from various locations, including the exterior of the hotel (for visitors not staying at the hotel) and on the interior for guests.

5.4 Interpretation Principles

Interpretation within the development can contribute to cultural education and learning, passive recreation and community life, in addition to active discovery and experiences.

The following principles are key for the future development of heritage interpretation across the development.

- Present the subject site as a distinct landscape, the product of numerous phases of use and associations that intrinsically reflect its past and its associations with broader narratives & to the region as a whole.
- Ways to connect the interpretation with the existing media available within Berrima, should also be explored to create a connected and shared experience within the town.
- Provide a clean, consistent approach to heritage interpretation across the site by connecting interpretative elements to key themes and narratives.
- Prioritise the interpretation of diverse stories and voices where possible.
- Be guided by First Nation stakeholders to ensure that interpretation adheres to the cultural heritage significance of the area and is developed with sensitivity and respect.
- Ensure that interpretation is engaging, creative, evokes curiosity and provokes conversations about the heritage values and the history of the region.
- Ensure heritage interpretation media is developed with a consistent look and feel so that they are identifiable by audiences.
- Create interpretation experiences which are accessible and appropriate to target audiences.
- Ensure that interpretive media is developed in a way that complements the built and natural environment and landscape design of their specific location and the historical characteristics of the area.

5.5 Recommendations for New Interpretation Media

The following sections provide an overview of appropriate interpretation media that should be integrated into the development. Interpretation can be integrated in a variety of ways. Examples of appropriate interpretation media that should be considered and integrated into the detailed design.

It should be noted that all future interpretation media must be specially designed to interpret the themes and narratives identified in this document and with specific regard to the detailed design and finishes of the development and the historic fabric of the place. This ensures the interpretation is unique to the place and provides insightful and engaging narratives and stories.

This strategy provides an overview of some items of interpretation that have been integrated in the design, or have been recommended by Heritage Now, and Urbis. These elements will be further developed following approval of the application and informed by additional investigations and consultation where required.

- Built Form interpretation
 - Conservation of Significant fabric and spaces
 - Integrated design.
- Interpretation signage.
- Self-Guided tours & programs.
- Public Art
- Artefact displays.

5.5.1 Built Form Interpretation

Creative practices, relating to place-making and the built form are powerful devices to incorporate and reflect the heritage values and stories of a site in a new development or a space of adaptive reuse. Heritage values can be

expressed through innovative architectural design responses for developments and landscape elements as a visual exploration of the history of the site.

This can be achieved through the conservation and celebration of original and significant fabric or elements, or through contemporary materials which have a carefully considered design that reflects the past.

The Berrima Gaol adaptive reuse development proposes to undertake both of these forms to ensure the history of the site is reflected in the old and the new.

Conservation

When thoughtful conservation of significant fabric and spaces forms part of an adaptive reuse project, the significant fabric does more than preserve the past. It supports an activated, vibrant and meaningful space that continue to adapt while retaining its historic identity.

The proposed development includes the restoration of key structures such as the gaol wall, the 1866 gatehouse, the 1839 entrance gate, the Governor's Residence and Deputy Governor's Residence. Urbis have been engaged by Blue Sox to prepare Schedules of Conservation Works to inform the extent of conservation works that will take place as part of the adaptive reuse. These documents will be finalised prior to issue of a Construction Certificate.

As part of the design, key elements within the site have been identified for retention and conservation. These elements speak strongly to the history and social aspects of the site and will contribute to the character and storytelling across the site for future users. Some of these elements include:

- Black iron gates at the entrance (part of the 1866 gatehouse).
- The mural on western wall of internal passage of the 1839 entrance gate.
- The bull head fountain.
- Inmate carvings in the stone. The full extent of these have not been documented but will be as part of the conservation works. This will allow a map or plan to be prepared that show the locations of these markings for interested future users of the space.

- The layout of original cells have also been retained in some areas and will be adapted for hotel rooms, dining spaces, bathrooms, laundry rooms and lockers.

These elements will enhance the historic character of the place and create targeted areas for additional interpretation media, such as interpretative signage or integrated design and new fabric that interprets modified areas.

For more information on the conservation works that will take place as part of the development, refer to the separate Conservation Schedules which have been prepared by Urbis.

Integrated Design & new materials

In addition to the conservation works discussed above, the design of the proposed hotel has also created opportunities for integrated design elements and new materials to contribute to the interpretation of the place. This will primarily be achieved through contemporary fabric, lighting and landscape elements.

The following recommendations will be further developed during the next phase of detailed design. Further detail will be provided in an Interpretation Plan.

Integrated design opportunities

There are numerous opportunities for integrated design elements, that interpret the former use and significance of the place. This includes interpretation of the modified cells in the restaurant and bar. This public and accessible area has proposed small modifications to the original cells to allow for seating and dining areas for future users. The design has retained large areas of the original cell however where fabric is removed inground markers or an inlay could be incorporated to denote the original scale of the rooms. This can be achieved with a simple brass (or similar fabric) inlay to create a subtle but notable feature.

This element should also be highlighted in any interpretation signage located within the bar or restaurant areas.

Other opportunities to design new fabric within the interior in a form that interprets the past will be further investigated as part of future discussions. This

may include the integration of particular fabric that is sympathetic to the character and original construction of the place or may interpret lost features.



Figure 36 Example of brass inlay that could be incorporated to denote original size of the cells within the bar and restaurant area.

Source: Woodfloors4u.co.uk/product/accessories-metal-inlay-polished-brass-floor-strips/.

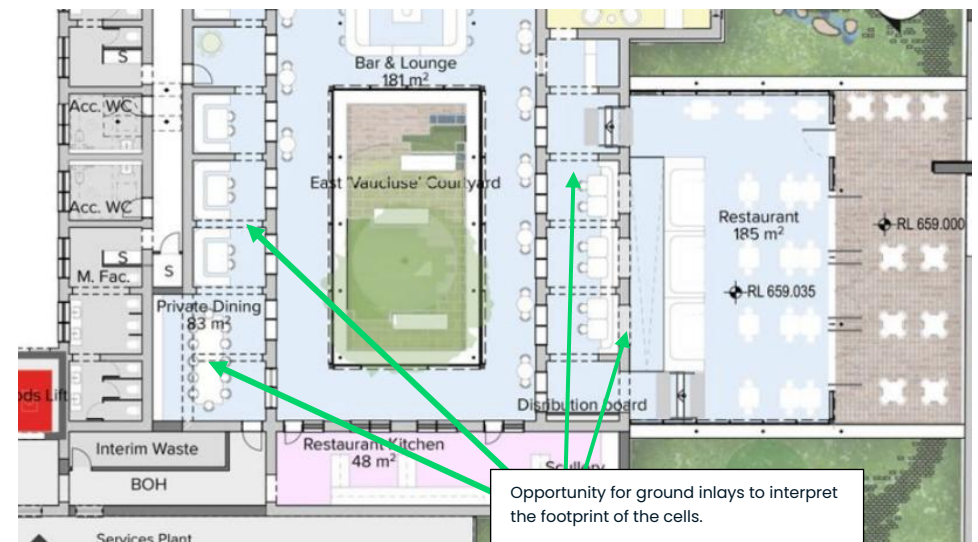


Figure 37 Detail from proposed ground floor plan showing the restaurant and bar area.

Source: Turner.

Other inground element that could be incorporated into the contemporary fabric, may include text or imagery etched into contemporary tiles or pavers. These could be incorporated internally or externally and may be designed and incorporated to highlight significant years or eras of the site. These elements could also be located to reference specific architectural elements or points of interest, in place of wall signage as a subtle way to mark and provide information to visitors.

Elements can be flat and subtle or could be sculptural to bring a sense of life and movement to the space.

The following examples have been included as precedent images. The first being an etching incorporated into the ground plan at Quay Quarter Tower to interpret the connection of the site with the First Governor's Domain. The second as sculptural elements interpreting the wildlife and natural environment.

The future design and integration of these types of elements will be considered and confirmed during future detailed design. Should these elements be included, details will be provided in a future interpretation plan.



Figure 38 Artefact display at Sirius, in the Rocks, Sydney.

Source: Photo by Urbis.

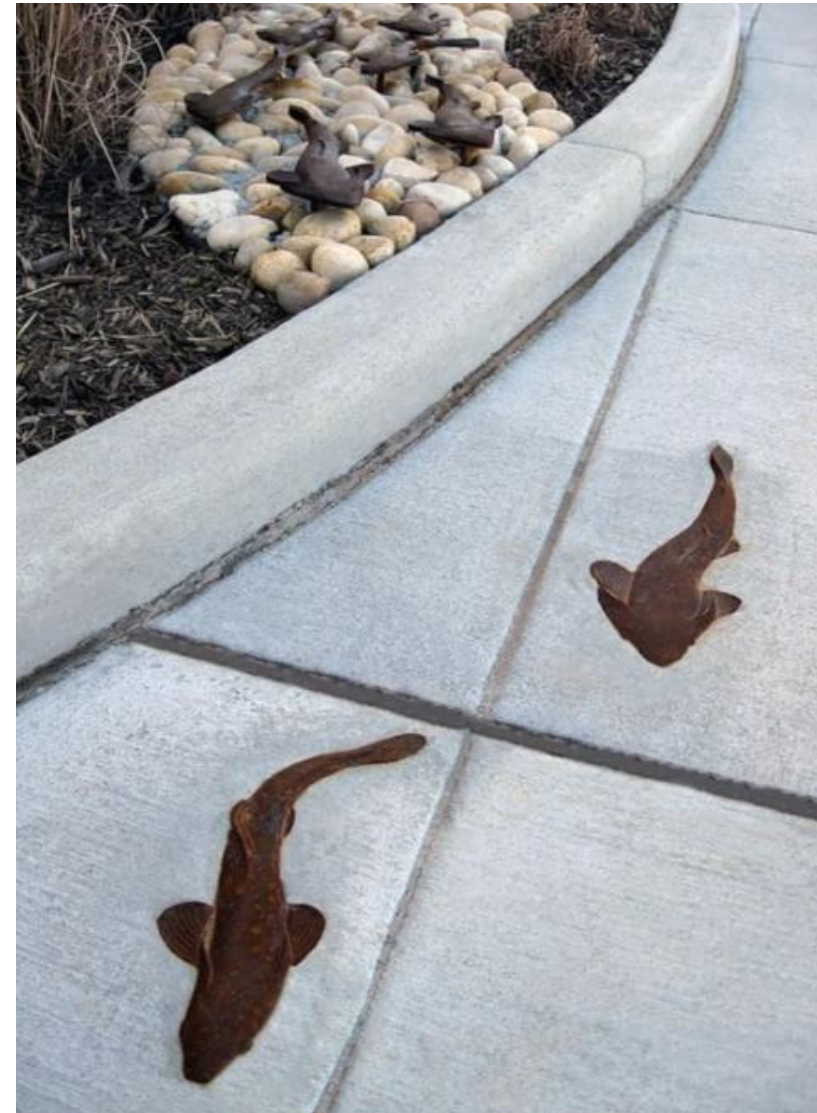


Figure 39 Inground elements incorporated to highlight the water and the local fish population in Baltimore (US).

Source: Iron Age Designs.

In addition to these types of interpretation opportunities to interpret modified fabric and spaces, Heritage NOW and Turner (project Architects) have identified opportunities to incorporate Aboriginal motifs and Gundugurra designs into the new external architectural elements, such as the stairway and elevation from the basement to the proposed carpark on the ground floor.



Figure 40 Detail from the Architectural Design Report showing the proposed opportunity to incorporate Gundugurra Designs into the new fabric.

Source: Turner, "Architectural Design Report", page 53.

Refer to the plan included at Figure 42 which has been sourced from the Design Report that illustrates the areas identified as opportunities for design integration and interpretation. These will be further explored and developed during future detailed design phases.

Landscaping

The landscape drawings and design report, prepared by JMD Design has identified a number of ways the new landscaping can interpret themes of both First Nation, cultural significance and connection with the land (as recommended by Heritage NOW in their Connecting with Country Report) and colonial characteristics. This includes:

- The inclusion of a formal garden design, at the entrance to the site (east) that incorporates traditional garden plants and ornamental natives. The Landscape design documents highlight the intention to design the eastern landscape area specifically to improve and reconnect the adjoining open space along the streetscape and to respond to the Village Character of Berrima Village.
- The use of the external areas adjacent to the Gaol wall as a place that provides a unique opportunity to tell colonial and First Nation stories. This should incorporate the recommendations made by Heritage NOW regarding the themes on Caring for Country, with the regeneration of the natural landscape along the Wingecarribee River and the interpretation of bush tucker foods.

In addition, the landscaping can also interpret the fruit and vegetable gardens planted by various inmates and internees could also be interpreted around the Gaol walls. Plantings could be accompanied by sculptures of certain fruit and veg or interpretive panels that provide insight into the growing of food as part of everyday life for inmates and internees.

- Within the internal courtyards of the Gaol, opportunities to interpret the connection of the site with the Wingecarribee River in addition to self-contemplation and truth telling spaces where interpretation media can speak to incarceration stories that require space for reflection. This opportunity responds to the recommendation by Heritage NOW regarding the inclusion of incarceration of Aboriginal people narratives to be told within the walls of the Gaol.

For further detail of these opportunities refer to the design documentation prepared by JMD. These opportunities will be further developed in future phases of detailed design in consultation with Heritage NOW (and First Nation community groups) and Urbis.

The Renewal of the Escarpment

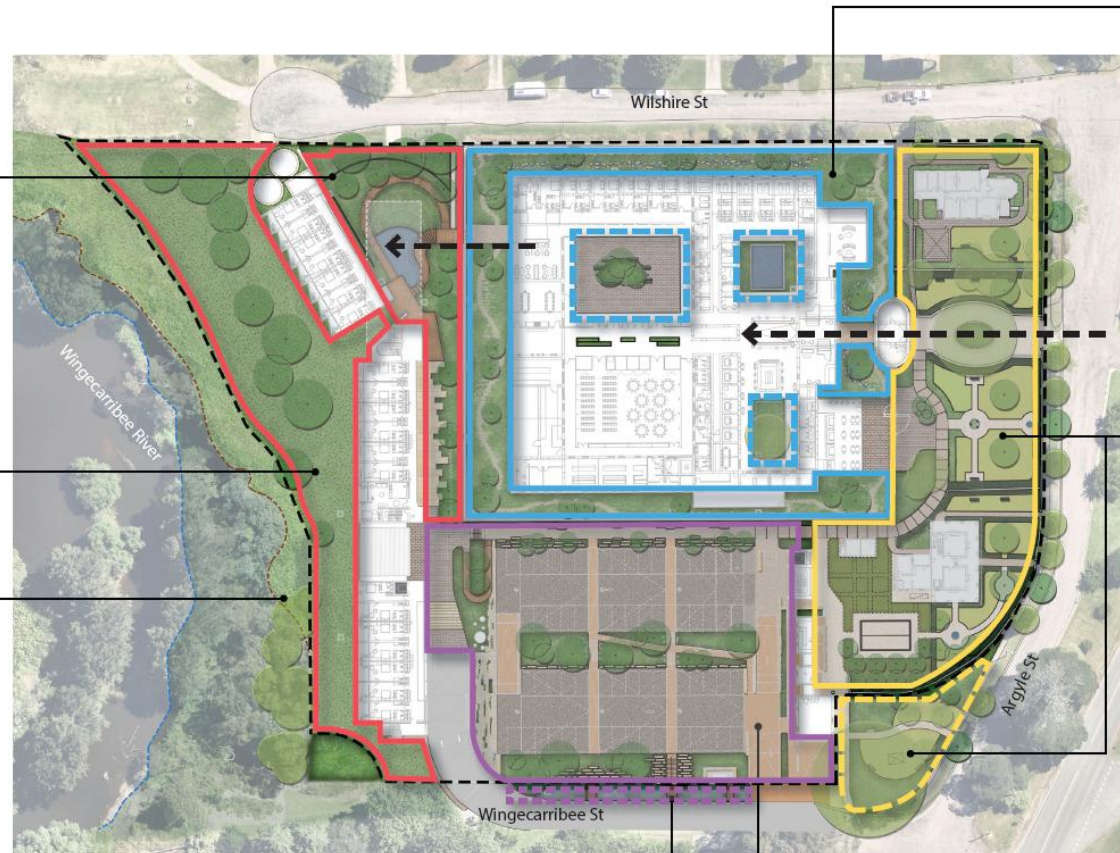
- Through showcasing and celebrating the endemic ecology Southern Tableland Snow-Gum-Candlebark Shrub Forest
- Wollondilly Shoalhaven Siltstone Sheltered Forest contributes to the journey in a sheltered landscape

Revegetation

- Healing riverine edge post-remediation

Bush Regeneration (Crown Land)

- Potential for future regeneration of the riverine edge. Subject to discussion with Crown Land owner



Secondary Arrival

Healing Within The Walls

- Renewal and reference to natural living systems
- Reuse of site demolition materials (concrete, stones)
- Integration of water elements (connection to water)
- Providing opportunities for areas for self contemplation and truth telling of incarcerated stories

Formal European Village Character

- Retention of Existing Trees where possible
- Strengthening of formalised gardenesques forecourt to Gaol.
- Layering of colourful native/endemic and non-native species that is reflective of place
- Providing working kitchen and orchard to support the precinct
- Opportunity to re-enforced streetscape with replacement tree planting and provide aesthetic upgrades to the adjoining pocket park for cohesive public realm

Figure 41 Page from the Landscape Architectural Report identifying the opportunities for interpretation within the new landscape areas.

Source: JMD Design, Adaptive Reuse of the Former Berrima Gaol.

Design Response and Integration Opportunities Across the Site

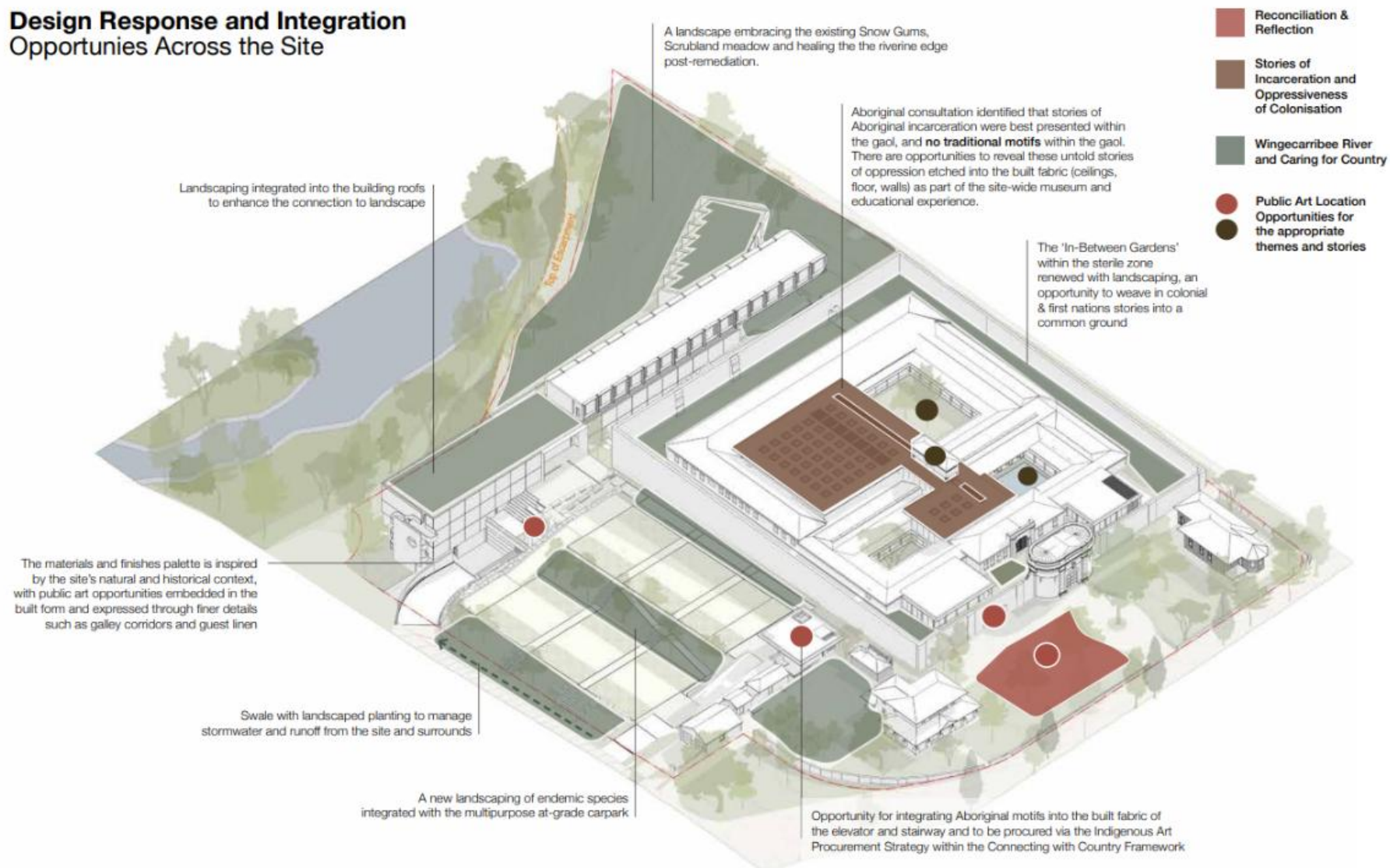


Figure 42 Page from the Landscape Architectural Report identifying the opportunities for interpretation within the new landscape areas.

Source: JMD Design, Adaptive Reuse of the Former Berrima Gaol.

Lighting

Specialist lighting designs incorporate interpretive elements and historic buildings into the night-time experience. Creative lighting can subtly highlight significant architectural elements through the subject site. Alternatively coloured lights or gobos can tell a specific story or interpretive theme. Use of lighting may also include digital lighting projections onto the floor or wall surfaces as part of night-time activation or as part of broader cultural programs or events that take place in Berrima.

Specialist lighting displays allow audiences to view and physically interact with the historic narratives and themes. Lighting can also be effectively paired with complementary interpretative devices, such as play spaces and adaptive re-use of buildings and public art, to create an immersive experience for evening site-users.

It recommended that an appropriate lighting scheme is designed that illuminates the architectural features of the building from the exterior, this could include the main entrance gates and the Stone Wall. In addition, interpretative media and select landscape elements on the exterior could be subtly illuminated to enhance visibility of these elements at night for hotel guests.

This scheme will be designed during future design development phases and will be further detailed in a future Heritage Interpretation Plan.

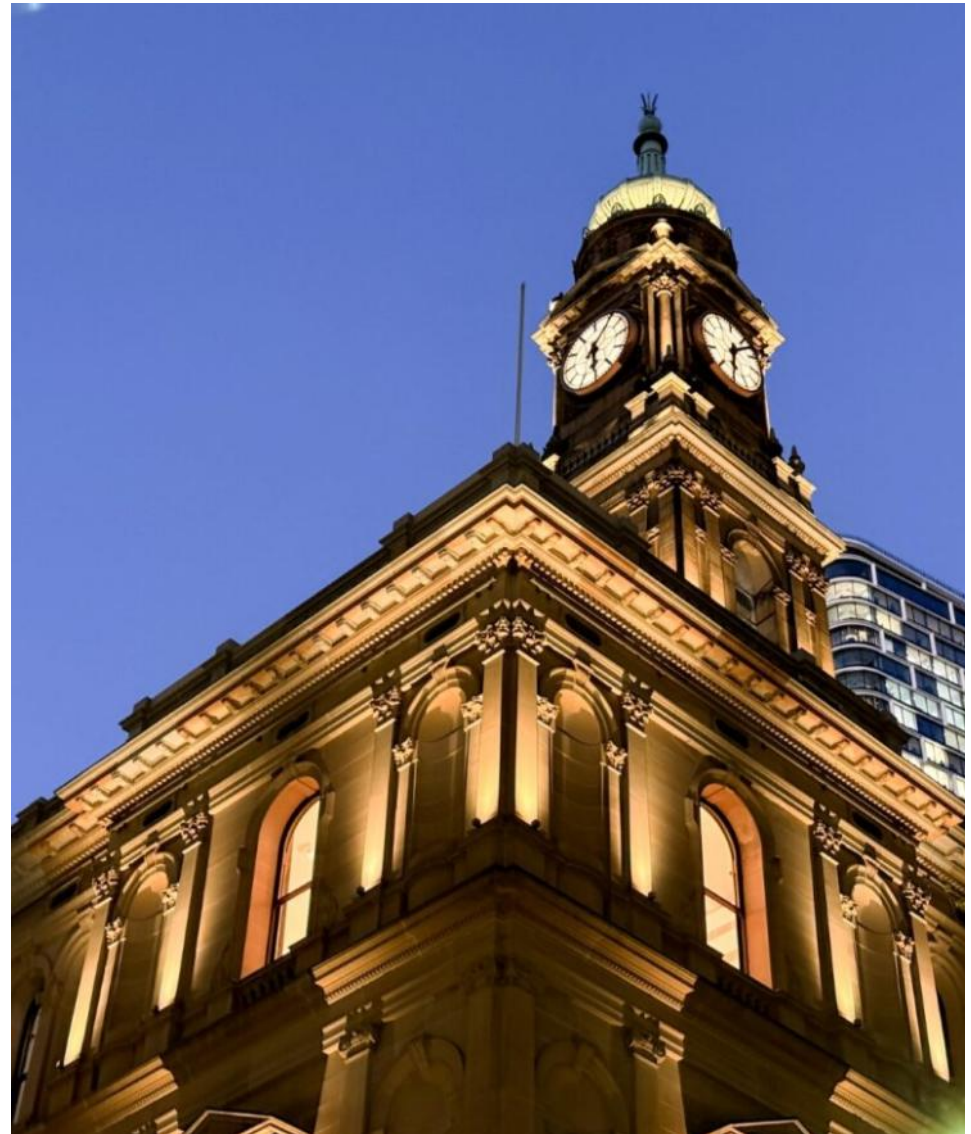


Figure 43 Specialist lighting on the Education Building, part of the Sandstone Precinct, Sydney.

Source: Heritage Consultant, Urbis, Lighting designed by FPOV.

5.5.2 Interpretation Signage

Well-designed and written interpretative panels are an excellent way of conveying key stories and rich narratives that require more space or depth in an effective, accessible manner. If integrated into the design of a site, they can be strategically located to gain appropriate exposure. Interpretative panels, as text and visual based media, are suited to telling site-specific stories in more detail by providing contextual information in a succinct and engaging manner.

Panel text can encourage the audience to look closely at their surroundings or other displays or to evoke what was. All interpretation signage should be located in areas conducive to additional dwell time with limited obstructions, to maximise opportunities for interested parties to engage with the information. When used across a site or area, panels should have a consistency to enable audiences to recognise their purpose. Within the development it is important that wayfinding signage and interpretation signage is distinguished. However, interpretation content can also be integrated into wayfinding signage in appropriate spaces and in a way that is clearly identifiable.

Panels and signage can also be manufactured in a variety of materials and finishes. While heritage markers are traditionally bronze, heritage interpretation signage and markers can also be manufactured in aluminium, acrylic, glass or other high-quality materials. Signs within the public domain should be durable against exposure to the elements and in keeping with the surroundings.

Interpretation signage can also be illuminated with specialist lighting to enhance visibility. This should be considered in appropriate areas and with consideration for the overall lighting strategy for the development.

It is recommended that consideration for signage on the exterior, with greater accessible to the public forms part of the proposal, in addition to signage on the interior, within appropriate areas of the Hotel. However the locations of future interpretation signage will be confirmed in a future Interpretation Plan.

Examples of appropriate interpretation signage are included below.

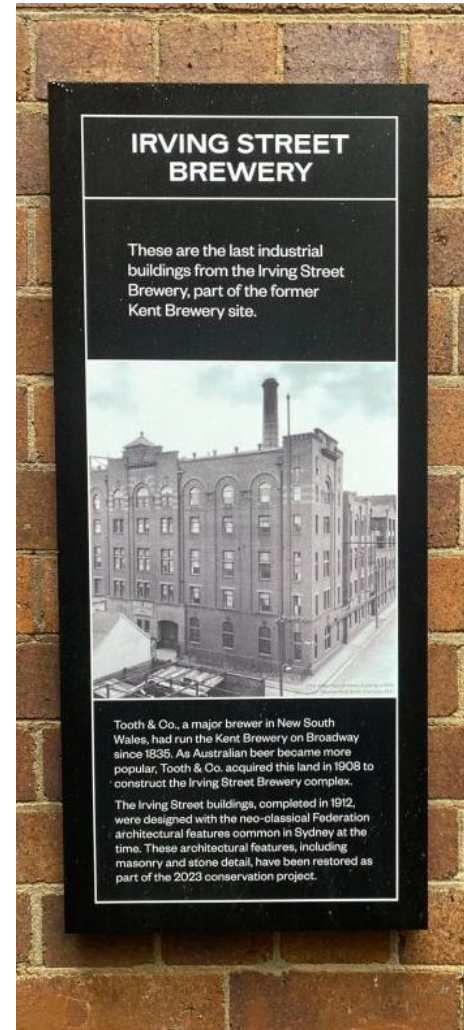


Figure 44 Heritage Marker at the Irving Street brewery, Chippendale.

Source: Designed by Urbis.



Figure 45 External marker located at Queens Wharf, Brisbane.

Source: Designed by Urbis.



Figure 46 Interpretation signage panel for Hinchcliff Woolstore, Circular Quay. With incorporated artefact display.

Source: Designed by Deuce Designs.



Figure 47 In ground marker at Queens Wharf, Brisbane. Including a historic quote of the laneway it is located.

Source: Designed by Urbis.

5.5.3 Self-Guided Tour & Potential Digital Media

Tours and programs that focus on historic events, places or individuals provide engaging and temporal ways to deepen an audience's understanding of the history and cultural significance of a place. It is a format that invites individuals or groups with an interest in history or the area more generally to engage with the sites and stories of the place. These events can also encourage gatherings that enhances a sense of community.

Due to the significance of the site and interest from the local community, it is recommended that as part of the development, a walking tour (self-guided) is designed and implemented through printed pamphlets or digital media (QR codes, mobile app or website).

This walking tour should look to highlight the following:

- Historical narratives and stories.
- Architectural features and restored/conserved elements.
- Connection with the broader Berrima Village and the region.

All First Nation content should be developed and informed through consultation with First Nation stakeholders. If considered appropriate, a specialised tour could be developed to convey the cultural significance of the landscape and the Gundugurra people through oral storytelling. Likewise, any personal narratives of former inmates, or staff could be used to provide a personal and unique narrative for visitors.

In addition, the incorporation of historic information or stories on the Hotel website should also be considered during future planning for the site. The inclusion of historic information and stories on the Hotel website will provide visitors with information about the site prior to and may incentivise their visit.

5.5.4 Public Art

Public artworks, such as sculptures, murals and installations, can be an evocative and highly successful tool in interpreting the heritage significance of a site while also enhancing the aesthetic and cultural character of the place. This type of interpretive media creates a visual statement about the cultural heritage of an area and is an important aspect of place-making within the public domain. Public art may work in tandem with other interpretive elements, such as lighting, functional or ground plane elements. They can be integrated into new building fabric and design or be independent sculptures or elements within the public domain.

As an addition to permanent public art pieces and elements, public art can be used as temporary means of engagement in construction hoarding, or as part of events and programs etc. These temporary public art pieces could also work in tandem with interpretive elements, or the themes and narratives described in this strategy. Temporary public art could also engage with the heritage buildings to interpret diverse themes or narratives that are site specific. Temporary art displays such as this provide the opportunity to tell new stories that focus on one event or individual.

Public art can be an engaging medium for carrying heritage interpretation messaging, if based on First Nations culture and historic heritage interpretation themes, thus creating a further connection through an exciting visual form to the heritage of a site.

Heritage Now, have recommended that a public art piece is developed in consultation with the Aboriginal community members involved in the Connecting with Country report. This would create a strong centre piece within the site to meaningfully interpret the Aboriginal cultural values of the site and historic connection with the place.

The following has been sourced from the Heritage NOW report, which identified an opportunity for a sculptural piece to be developed in consultation with First Nation stakeholders and following the engagement of a local First Nations Artist.



Figure 48 Detail from the Heritage Now, Connecting with Country Report, illustrating the opportunity to engage with a local First Nation Artist to develop a sculptural artwork to be displayed in the East Double Bay Courtyard.

Source: Heritage NOW, Connecting with Country Report, p. 20.

In addition, as discussed above in section 5.5.1, opportunities to incorporate Gundugurra artworks and motifs onto new elements and fabric will also be explored in future phases.

The following examples have been included to showcase successful First Nation sculptural artworks integrated into public domain spaces.



Figure 49 “Eyes of the Land and the Sea”, by Alison Page and Nik Lachajczak. Project artwork at Kamay.

Source: NSW National Parks.



Figure 50 “Benaadee” by Jonathan Jones in Quay Quarter Laneways, Circular Quay.

Source: Barbara Flynn, Public Art Consultant. Photo by Urbis.

5.5.5 Artefact Displays

Artefact displays are an opportunity to showcase innovative and engaging responses to heritage and allow audiences to experience and interact with the past in a new, intimate and immersive way.

The display of physical artefacts or items contextualises information and enables audiences to visualise the phases of previous uses or personal connections to sites. These displays should be located in areas that are safe and will ensure the protection of the items on display. Controlled management of such displays must also be in place to ensure the ongoing management and protection of the items.

Should any artefacts or archaeological resources be found during site investigations and works, opportunities to showcase artefacts should form part of the future planning for interpretation across the site. Locations and approximate details of the displays should be identified in a future interpretation plan, should artefacts be uncovered that are assessed to be appropriate for display.

In the case that artefacts are proposed for display, the following will need to be considered:

- Research and assessment of found artefacts must take place to determine the appropriateness of display. A list should be prepared that will include objects that are capable of being on display in addition to being artefacts of interest and relevance. This assessment must be undertaken with advice from a specialist archaeologist, collection manager or conservation specialist.
- Artefacts of varying sizes are likely to be found during excavation. Therefore, cases will need to be designed following the selection of artefacts. Artefacts of varying sizes create an interesting and engaging display with larger items drawing viewers’ attention and smaller items pulling in further interest. Cabinets with small items should not be located in busy thoroughfares.
- Community consultation, in particular with any First Nation artefacts, must take place to confirm what is appropriate to go on display and to obtain any cultural knowledge or insights into the objects.

- A cabinet designer and manufacture must be engaged to provide advice on the final design of the display cases. This should be considered with the advice on the requirements of certain artefacts (to be advised by the specialist archaeologist/collection manager or conservation specialist).
- Display cases must be designed to protect the artefacts. However, while the cabinet should be secured, the cabinets should provide limited access to the artefacts for future conservation or replacement of artefacts. This could include a lockable door/access panel.
- The display should consider appropriate lighting to ensure the artefacts are visible. This should be considered following the selection of artefacts for display as the scale of the artefacts and conservation requirements will likely inform the type of lighting that is appropriate.
- Cases may also include visual or integrated signage within the case, or be accompanied by a signage panel to provide information on the artefacts displayed. QR codes are a good digital option that allows layers of content and information to be available.
- Objects can also be 3D scanned for digital interpretation display and interaction. This is a particularly engaging way to display fragile artefacts that may not be able to be put on permanent display within the development. More information on this can be provided.

Examples of artefact displays have been included on the following pages.



Figure 51 Display cabinet at Irving Street Building, Chippendale.

Source: Designed by Urbis.

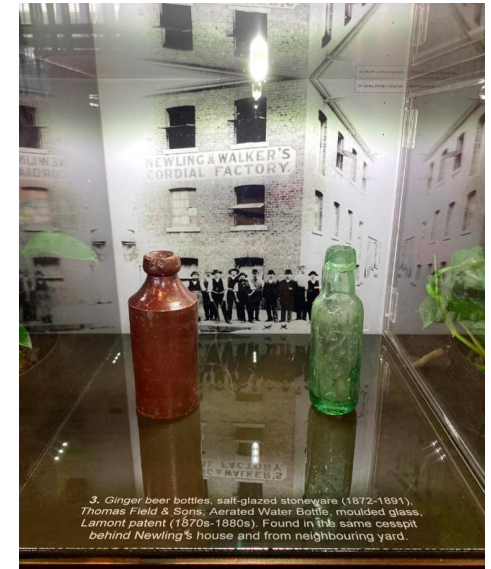


Figure 52 Detail from a display in Parramatta.

Source: Photograph by Urbis.



Figure 53 Artefact display at Sirius, in the Rocks, Sydney.

Source: Photo by Urbis.

5.6 Maintenance and Ongoing Management

The future development of interpretation media for this project must consider the upkeep and general maintenance of interpretation elements. This is critical, as it ensures longevity of the elements and enhances accessibility and visibility for its audiences. Maintenance of the elements should include regular assessment of condition, regular cleaning, removal of any graffiti, and replacement should the elements be severely damaged.

The maintenance of the interpretation elements should be incorporated into maintenance plans for the site and therefore should be incorporated into the maintenance schedules and budgets.

For long term maintenance, it is recommended that interpretation elements should be reviewed every 10–15 years to assess relevance, suitability, general appearance and condition. Where the elements are required to be upgraded or replaced, a suitable consultant or designer should be engaged to ensure any new interpretive elements continue to be in line with this Strategy, the nominated themes and narratives, and community consultation.

Digital resources should also be updated and reviewed at regular intervals to ensure the media is functioning and the content is relevant. Reviewing and monitoring access and number of users is a good indication of the success or relevance of a digital piece. Should user numbers be low, ways to advertise or promote the element should be assessed prior to replacement. New technologies should also be investigated to find new opportunities for suitable digital media.

Following the development of the interpretation strategy for this site, consideration should be given to any element proposed that would require special consideration for ongoing care or review. This should be detailed in a future Interpretation Plan.



Figure 54 Signage display at Perth Zoo, providing a view into the past.

Source: Designed by Urbis.

6

Conclusion & Next Steps

6 Conclusion & Next Steps

6.1 Conclusion

This Interpretation Strategy has been prepared to provide a high-level advice and recommendations on the approach to interpretation across the site.

This Strategy has provided an overview of what has and should continue, to inform the interpretation strategy for the site. This includes nominated themes and narratives, which include:

- Gundugurra People: Connection & Care of the Land
- Built to Hold: Berrima Gaol construction and design.
- Experiencing the site: from Wardens & Prisoners to Tourists.

These themes have been described below in Section 4 and will be further developed through consultation and additional research to inform future content of confirmed interpretation media.

This Strategy has also provided an overview of interpretation elements that have been incorporated into the proposal including:

- Conservation works & the retention of significant fabric.
- Landscape design opportunities that interpret both First Nations cultural significance and themes in addition to colonial themes and narratives.
- First Nation public art opportunities.

Section 5.5 of this report also includes additional opportunities that will be considered and confirmed as part of future planning and detailed design phases. These opportunities include:

- Integrated design opportunities.
- Interpretation signage.
- Self-guided tour and/or digital media opportunities.

These opportunities will consider the proposed future use of the place, the design development, potential audiences and feedback from stakeholder consultation.

It is recommended that the interpretation media is confirmed and detailed in an Interpretation Plan which will be submitted to the relevant approval authorities. This interpretation plan should provide details on the confirmed media including locations and materiality and draft content to ensure alignment with the proposed themes and narratives.

Following the finalisation of this document, the detailed design for manufacture and installation of the elements can be undertaken to ensure all elements are completed prior to the issue of an occupation certificate

6.2 Next Steps

The following will take place following approval of the SSD Application.

- Workshops to determine the confirmed Interpretation media and design development of interpretation elements. Including community consultation where relevant.
- Preparation and submission of an Interpretation plan to confirm approach.
- Detailed design of interpretation media for implementation.
- Implementation of interpretation media prior to the issue of an Occupation certificate.

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