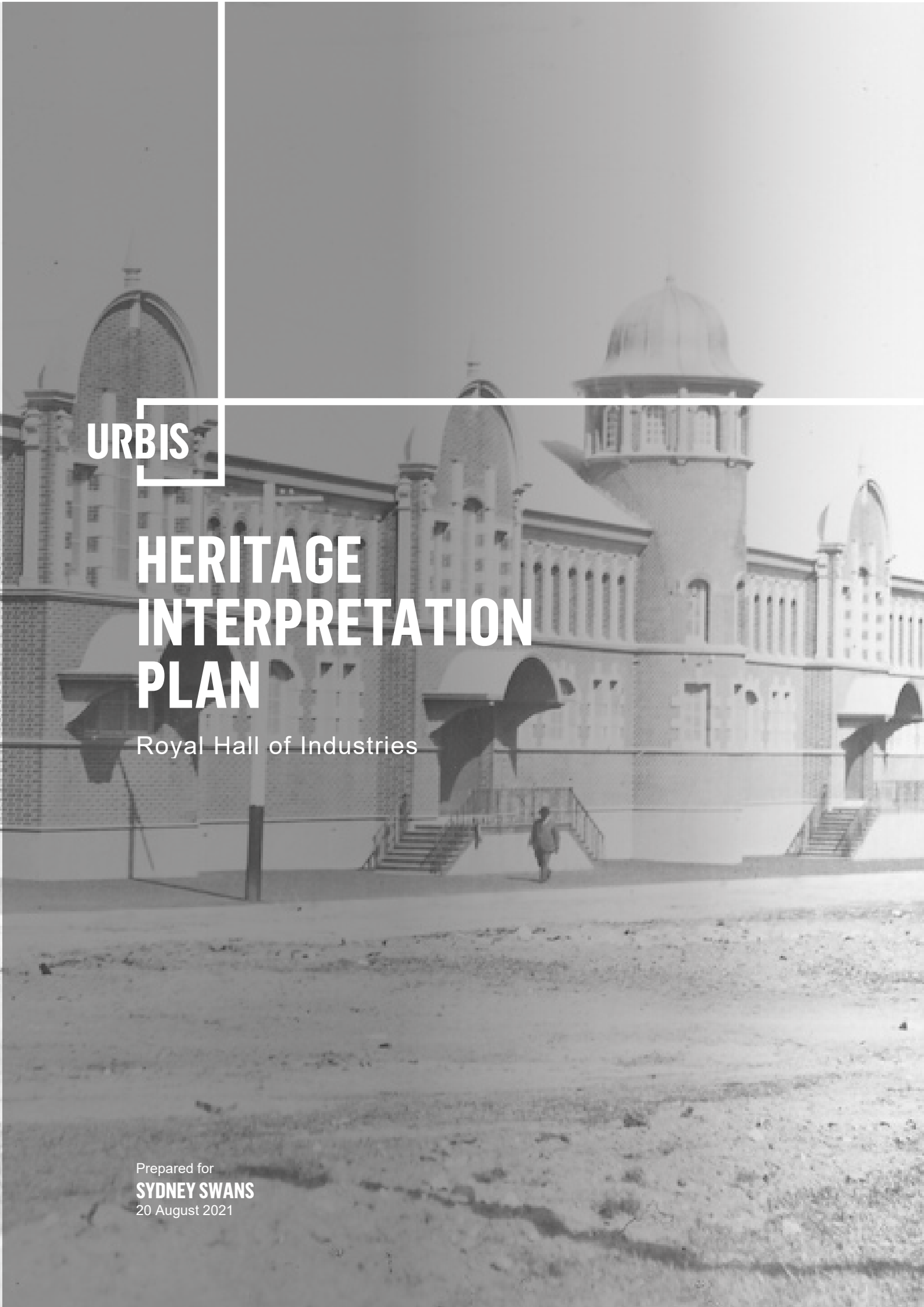




URBIS

HERITAGE INTERPRETATION PLAN

Royal Hall of Industries

Prepared for
SYDNEY SWANS
20 August 2021

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EXECUTIVE SUMMARY

This Heritage Interpretation Plan (HIP) has been prepared by Urbis on behalf of Sydney Swans Limited for the approved State Significant Development (SSD) SSD 9627 for the Royal Hall of Industries, located at 1 Driver Avenue, Moore Park (the subject site).

The Royal Hall of Industries is identified to be of heritage significance, however is not listed under the Sydney LEP 2012 (as this instrument does not apply to Moore Park) and is listed directly adjacent to the State Heritage Register listing of Centennial Parklands. This site has been treated for development purposes as though it is heritage listed due to authority requirements. The Royal Hall of Industries was previously listed on the Sydney LEP 2005 and is listed on the non-statutory registers of the National Trust of Australia and the Royal Australian Institute of Architects list of notable 20th century buildings.

This Heritage Interpretation Plan has been prepared to satisfy Condition B34 for the project:

Prior to the issue of a Construction Certificate for works to the RHI, a Heritage Interpretation Plan must be prepared for the site in accordance with policy 7.4.7 of the Moore Park Conservation Management Plan and the NSW Heritage Division publication Interpreting Heritage Places and Items Guidelines (2005). The plan must detail how information on the history and significance of the Royal Hall of Industries will be provided for the public and make recommendations regarding public accessibility, signage and lighting, including the types, locations, materials, colours, dimensions, fixings and text of interpretive devices to be installed. The plan shall be prepared by a suitably qualified architect experienced in heritage conservation in consultation with Heritage NSW and Council to the satisfaction of the Planning Secretary. The recommendations of the Plan are to be implemented in conjunction with the proposed development.

CONCLUSIONS

Three key themes and narratives have been identified for the interpretive of the Royal Hall of Industries, in line with Heritage NSW's historic themes:

- Aboriginal Heritage
- The Royal Hall of Industries (Creative Endeavour)
- Sports and Recreation

Eleven potential interpretive elements have been proposed within this Heritage Interpretation Plan:

- Conservation and Adaptive Re-use
- Lighting Strategy
- Naming Strategy
- Landscaping
- Paving Inlays
- Interpretive Signage
- Web Development
- Memorabilia and Displays
- Public Art and Murals
- Acknowledgement of Country
- Temporary Hoarding

NEXT STEPS AND RECOMMENDATIONS

This Heritage Interpretation will be circulated to the project team for their comment. Determined locations of interpretive elements should be incorporated into architectural plan and landscaping plans, with preliminary materials and sizes to be determined in collaboration with the design team.

This should then be circulated to Heritage NSW in accordance with the Conditions of Consent for the project. Following approval of interpretive elements, text and images will be written and sourced and input provided into the final design ready for manufacture.

1. INTRODUCTION

1.1. BACKGROUND

This Heritage Interpretation Plan (HIP) has been prepared by Urbis on behalf of Sydney Swans Limited for the approved State Significant Development (SSD) SSD 9627 for the Royal Hall of Industries, located at 1 Driver Avenue, Moore Park (the subject site).

The Royal Hall of Industries is identified to be of heritage significance, however is not listed under the Sydney LEP 2012 (as this instrument does not apply to Moore Park) and is listed directly adjacent to the State Heritage Register listing of Centennial Parklands. This site has been treated for development purposes as though it is heritage listed. The Royal Hall of Industries was previously listed on the Sydney LEP 2005 and is listed on the non-statutory registers of the National Trust of Australia and the Royal Australian Institute of Architects list of notable 20th century buildings.

The proposed works will enable a range of land uses, including new facilities for the Sydney Swans and NSW Swifts. It will accommodate a multi-purpose facility available for community uses, sporting, medical and rehabilitation areas, administration and office spaces and associated plant and store rooms.

1.2. SITE LOCATION

The site is located at 1 Driver Avenue, Moore Park and comprises a portion of two separate lots, legally described as Lot 3, DP861843 and Lot 52 of DP1041134. (Figure 1).



Figure 1 – Aerial indicating the location of the subject site (red outline).

Source: Google Earth

1.3. METHODOLOGY

This Heritage Interpretation Plan is intended to inform and guide the collaborative interpretation planning for the Royal Hall of Industries located at 1 Driver Avenue, Moore Park (the subject site). This strategy is

supplementary to previously proposed interpretive media which will be incorporated into the interiors and landscaping of the Royal Hall of Industries.

This Heritage Interpretation Plan also follows the Heritage NSW documents *Interpreting Heritage Places and Items: Guidelines*, and *Heritage Interpretation Policy*.

1.4. AUTHOR IDENTIFICATION

The following report has been prepared by Sarah Hawkins (Consultant). Allie Barnier (Associate Director) has reviewed and endorsed its content.

2. SITE LOCATION AND DESCRIPTION

2.1. SITE LOCATION

The site is located at 1 Driver Avenue, Moore Park and comprises a portion of two separate lots, legally described as Lot 3, DP861843 and Lot 52 of DP1041134. (Figure 1).



Figure 2 – Aerial indicating the location of the subject site (red outline).

Source: Google Earth

2.2. SITE DESCRIPTION

The site is located in the City of Sydney Local Government Area (LGA). The predominant character of the area is associated with entertainment, leisure and recreational land uses, with infrastructure changes associated with the CSELR (CBD and South East Light Rail) construction.

The land uses in the immediate surrounding area comprise the following:

- The Hordern Pavilion is located to the immediate north of the site, which operates as a live music and entertainment venue with an associated pedestrianised forecourt area.
- The Entertainment Quarter, to the immediate east of the site, is an entertainment, dining and leisure precinct with cinemas, restaurants, bars and an outdoor sporting, performance and event space. A 2,000-space car park is also provided.
- To the immediate south of the site is the Centennial Parklands Sports Centre, comprising netball and tennis courts with a large area of open space.
- The SCG and Allianz Stadium is located further north of the site. Allianz Stadium is currently undergoing demolition associated with the construction of a new sports stadium on the site, expected to be completed by mid-2022.

- Moore Park is located on the west and east of Anzac Parade, and Centennial Park and Queens Park are located to the south-east of the site. Collectively known as the Centennial Parklands, the parks measure 360ha in area.



Figure 3 –Open space north of the building.



Figure 4 – View across open space to south of building.



Figure 5 – View across open space to south of building and storage



Figure 6 – View across open space to south of building showing temporary air conditioning measures.

The site has a direct frontage to Driver Avenue to the west, Lang Road to the south and Errol Flynn Boulevard to the east, an internal access road within the Entertainment Quarter precinct. Mature fig trees are located along Lang Road, Driver Avenue and Anzac Parade.

A brick wall extends along the southern boundary. The southern setback of the building from the road is occupied by temporary plant and partly used for storage.

The below description of the building has been sourced from the Conservation Management Plan prepared in 2007 by the Government Architects Office.

The Royal Hall of Industries is a single-storey steel framed structure with load bearing external brick walls, articulated on the exterior facades to appear as a two-storey building. The structure consists of fabricated steel columns, cruciform in section, that divide the floor into three bays in each direction. The bays are roofed with lightweight steel trusses fabricated from angle and flat sections. The outer bay is spanned by a series of truncated triangular trusses, while the centre (wider) bay is spanned by a series of vaulted trusses.

The roof trusses are supported between columns on fabricated trussed girders. The building has a ground floor area of approximately 5,700 square metres on one level. The external red brick walls are relieved with painted cement render detailing to window and doorway surrounds, string lines and copings. The ground floor window surrounds are boldly quoined, while the upper round-headed clerestory windows are closely spaced with interspersed pilasters of cement render.

The building was designed with nine entrances, five on the eastern elevation (Denman Road) and two each on the north and south elevations with two exits located on the Driver Avenue frontage. The principal doorways on each façade are located in shallow breakfronts with Venetian windows over, surmounted by arched pediments that rise above the eaves line. Each pediment is topped with a distinctive cement render finial. These doorways today have cement rendered arched lintels that replace the original reinforced concrete vaulted hoods, which were demolished at some time between 1954 and 1980..

The principal doorways of the east and west façades are disposed symmetrically on either side of a central circular tower rising above the roofline and roofed with an ogee copper dome and flagpole. On the western façade to Driver Avenue the doorways connect to the street pavement via landings and double flights of steps with ornate wrought iron balustrades.

The hall was naturally ventilated by virtue of the ground floor door openings and the high level hopper windows on all sides and the louvred monitor that ran the length of the centre section of the roof. The upper windows are timber framed and bottom hinged and glazed with obscure glass. They would probably have originally been fitted with casement stays and a means for operation from ground level. There is no evidence of such devices remaining and for exhibitions and events where natural lighting is problematic the windows are currently blocked with removable blackout boards. The louvred roof monitor that was designed to draw hot air rising from the space appears to be no longer functional.

The building interior as it appears today is largely the result of the major refurbishment work that took place in 1980. A suspended acoustic tile ceiling 6.6 metres high in the outer bays, stepping up to 11.2 metres high in the centre bay, erected at that time, was demolished during the 1990s restoration works.

Phases of Development

1913 - 1980

The external appearance of the building seems to have changed little during this period, except for the loss of the distinctive arched hoods to door and window openings on all sides of the building and the external accretions of Royal Easter Show vendors' stalls that began to appear on the eastern and northern facades from 1924-1926. These remained in various forms and permutations until the removal of the showgrounds to Homebush and the restoration of the building in 1998. The areas of cement render, painted to match the red brickwork, now seen on the northern façade may have been done to conceal evidence of these attached structures.

There is no surviving physical evidence of the interior of the hall in the period prior to the major refurbishment works undertaken in 1980. The documentary evidence available from this period includes two images of the interiors fitted out for the Royal Easter Show probably during the 1920s (see Figure 4). These show a ceiling of timber latticework suspended below the outer roof trusses. The cruciform columns fabricated from RSJ sections are clearly visible with octagonal section concrete casing to a height of approximately 3.6 metres above floor level. Above this line, there appears to be some form of folded metal casing to the steel column shafts.

From 1913 to 1920 the building was used as a roller-skating rink for the ten months of the year when not required by the RAS for the Royal Easter Show. There is no available evidence of how the building was fitted out during this time. Similarly, there is scant documentary evidence of the fit-out of the building for the Palais Royal dance hall (1920 to 1938) with the exception of a photograph showing a group of patrons at the Movie Ball, dated c.1929 (see Figure 5). In this image can be seen decorated ceiling panels suspended over the seating area

The architectural plans for the conversion to an ice skating rink in 1938 give a clear picture of how the pavilion looked during the period 1938 to 1950. The timber floor in the centre bay area was taken up and a sunken concrete slab floor was installed for the ice rink. This was covered with a demountable timber floor when required for dancing or other purposes.

The refrigeration plant for the ice rink was located in the basement plant room at the northwest corner of the building. The perimeter of the hall was lined with a series of offices, locker rooms and other amenities, formed of 2.7 metres high timber-framed partitions, noted on 1938 plan as 'double lined and ceiled, sheeted with 3-ply, battened over joints'.

The occupation by the army during World War Two as an administrative centre probably required few changes to the hall's interiors.

The 1980 Refurbishment

In 1980 the RHI underwent a major programme of refurbishment costing \$1.6 million to bring it up to standard as a modern exhibition centre. The key elements of that work were listed in an outline specification prepared by architects Peddle Thorp and Walker dated 18 January 1980 and included:

- Demolition of the existing timber floor and brick pier supports
- Construction of a new concrete retaining wall to the western side of the building to underside of floor slab level.
- Filling of the whole of the sub-floor area including the mechanical plant room(s) with fine crushed rock.
- New concrete floor slab laid on sand fill to replace the original suspended timber floor structure and a section of the later (1938) inner floor concrete slab that formed the base of the ice rink.
- The new sub floor services tunnel 3m high x 2m wide located on the north-south axis of the building and branch service trenches with removable Gatic steel cover plates running east-west between column centres.
- The encasement of the original steel columns in concrete to their full height
- Construction of a new servery, bar and amenities block with a mezzanine floor located centrally on the eastern side of the hall.
- Cutting back the jambs and arched head openings of northern and southern doorways on Denman Road (now Errol Flynn Drive) façade to provide truck access.

(Note: The removal of the original reinforced concrete hoods over the doorways and windows at ground floor level on all four fronts was not listed in the outline specification prepared for the work, neither was it noted on the elevation drawing. It must be assumed therefore that they were demolished at some earlier date, post 1954.)

1998 - Present

The refurbishment of the building undertaken in 1998 included the following works:

Internal:

- Removal of the suspended acoustic tile ceiling.
- Spraying the underside of the roofing with insulating foam material.
- Painting of the ceiling and roof structure in black paint.
- Repainting of the perimeter interior walls in white.

External:

- Re-roofing the building in grey 'Colorbond' corrugated steel.
- Installation of access walkways and air handling units on platforms within the roof valleys. The platforms allow condenser units to be craned in and operated during the summer season.
- Removal of remnants of show stalls from external walls; cement render patching of damaged face brickwork and repainting of cement render elements.
- Construction of an enclosure to the stairs leading to basement toilets at the western end of the south façade and a new doorway to the external wall.

- New stairway to replace the access hatch entrance to the service tunnel at the southern end of the building.
- Installation of a boiler unit and mesh enclosure attached to the south façade.



Figure 7 – Part view of north façade.



Figure 8 – Part view of north façade.



Figure 9 – View towards the south east corner of the building.



Figure 10 – Part view of east façade.



Figure 11 – View across internal space.



Figure 12 – View north east across internal space.



Figure 13 – View across internal space.



Figure 14 – View across internal space.



Figure 15 – View towards inside of door 9.

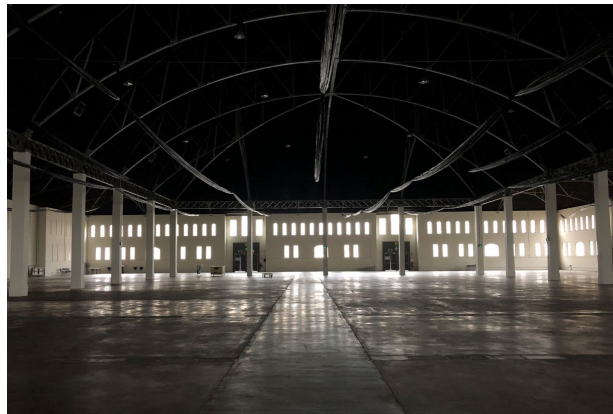


Figure 16 – View internal space.



Figure 17 – View towards inside of door 9.

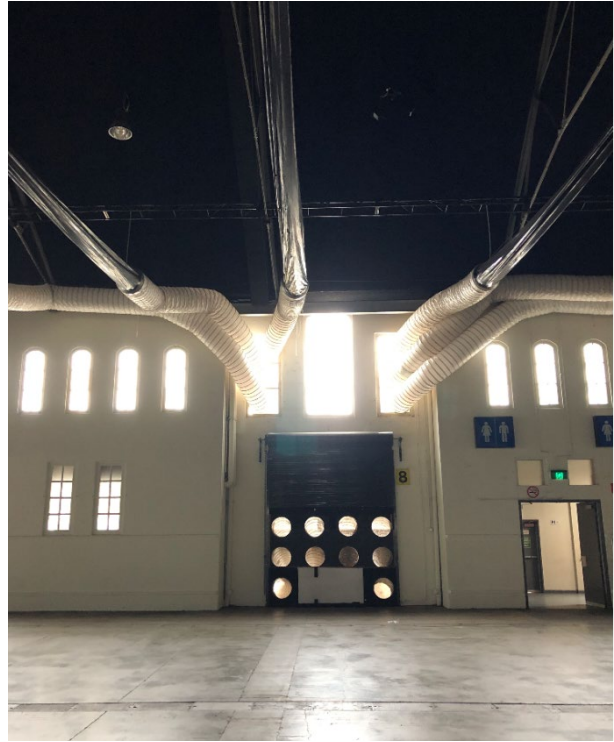


Figure 18 – View across internal space.



Figure 19 – View towards stair.

3. HISTORICAL BACKGROUND

3.1. ABORIGINAL HERITAGE

The following history has been summarised from the Aboriginal Due Diligence Report prepared by AMAC for the SSDA:

The study area extends over one topographic zone, the Tuggerah (tg) Soil Landscape. This soil landscape is an extensive dune system often located in the Botany Lowlands around Randwick, Botany, and South Sydney. The geology of the study area consists on Quaternary marine sands of fine to medium grained quartz sands. The study area lies to the northwest of an extensive wetland system. The study area lies to the northwest of an extensive wetland system. This is a freshwater wetland system within Centennial Park, which includes the Lachlan Swamps where the run-off from drainage lines and dune swales would have accumulated. Before European settlement these wetland systems would have been a significant freshwater and resource area.

Originally part of the study site would have consisted of large sand hills that once covered the area interspersed with an extensive wetland system. These freshwater wetlands would have been an important resource zone for the Aboriginal people with a diverse range of freshwater fish, mussels, shellfish, eels and waterbirds.

It is estimated that around 250 distinct languages were in use throughout the Australian continent at the time of contact. The exact number cannot be known for certain, however 250 is a conservative estimate. The Cadigal and Wangal extended from Darling Harbour to South Head, including some of the lower parts of Port Jackson. Within these large language groups resource access and ownership was centred on extended family groups or 'clans' which appear to have had ownership of land. As it was unlikely to be acceptable to find sexual partners within the family grouping and for other reasons such as resource sharing, a number of clans would often travel together in a larger group. Group borders were generally physical characteristics of the landscape inhabited, such as waterways or the limits of a particular resource. Groups also shared spiritual affiliations, often purpo a common dreaming ancestor, history, knowledge and dialect.

3.2. EARLY SITE DEVELOPMENT

The following history has been summarised from the Historical Archaeological Assessment prepared by AMAC for the SSDA:

The site is part of an area dedicated by Governor Macquarie as Sydney Common in 1811. The area had previously not been used much by Europeans, as the soil was sandy with swamps and the vegetation scrubby. The Common was intended to be used by the residents of Sydney for grazing their animals. The boundaries of the Common were redefined in 1849.

Parts of the Common were subsequently set aside for various purposes. In 1820, a Water Reserve was created, including the Lachlan Swamps. There was also a tunnel reserve for Busby's Bore, which was built between 1827 and 1836 in order to take water from Lachlan Swamps to Hyde Park. 29 acres were assigned to the Victoria Barracks in 1841, and a further area for the adjoining Military and Volunteer Rifle Ranges was also created.

Grazing and timber cutting, which tended to destabilise the sand dunes, continued in the Common. There were also reports of illegal stone quarrying, and the dumping of night soil and other rubbish.

In 1866 a large area of the Sydney Common was vested in the Sydney City Council as a trustee. This was dedicated as a recreation ground for the public, and was named Moore Park in 1867, after Charles Moore, the mayor of Sydney City Council from 1867 to 1869.

A Zoological Garden was laid out in 1879, on the site currently occupied by the Sydney Girls' and Sydney Boy's High Schools. Some of the Moore Park land was sold for residential development to meet the costs of the formation of the Park.

In 1852, 10 hectares of the Sydney Common was set aside for use as a garden and cricket ground by the British troops stationed at Victoria Barracks.

In 1881, the Agricultural Society leased 10 hectares of Moore Park from the Sydney City Council for use as a showground. The Society was formed in 1822 with the aim of furthering the quality of Australia's primary production by means of contests and competitions. The Society lapsed in 1836 and was reformed in 1857. It held agricultural exhibitions at Parramatta until 1868, and then at Prince Alfred Park until the move to Moore Park. The showground area at Moore Park was increased to 16 hectares in 1883, including land on the south side of the current John Hargreaves Avenue.

Work to showground land carried out in the 1880s included clearing scrub, levelling and turfing ground, and draining marshy area. The whole ground was surrounded by a fence. In 1894, after the Society gained a secure lease on the land, more substantial improvements were undertaken.

In 1880 a tramline had been laid down on Randwick Road, now Anzac Parade, near the study site. In 1881, a loop was laid off this line to run past the Cricket Ground and the Showground. The loop ran along the western edge of what became Driver Avenue. Trams stopped near the main entrance to the showground, which was at John Hargreaves Avenue, known earlier as Jersey Road. Trams ran along this line until the late 1950s, when they were replaced by buses. Buildings were constructed at a fast rate as part of the showground in this period including the Royal Hall of Industries building which is on the study site and was built by 1912.

Although the Royal Agricultural Society had its offices on the showground site, the main use was for an annual show, which was later called the Royal Easter Show. However the grounds have occasionally has other uses. In 1919 the Show was cancelled due to an influenza epidemic in Sydney, and some of the buildings were used as hospitals. The Royal Hall of Industries was utilised as a morgue. For the duration of the Second World War, the Showground was taken over by the army.

In the 1990s the Royal Easter Show was moved to Sydney Olympic Park at Homebush. The first Show at the new site was held in 1998. The Moore Park Showground precinct was redeveloped as a shopping mall.

3.3. ROYAL HALL OF INDUSTRIES

The following history has been summarised directly from the Conservation Management Plan prepared in 2007 by the Government Architects Office.

The Royal Hall of Industries is a purpose-built exhibition hall within the former Royal Agricultural Society Showground at Moore Park. The building was completed in March 1913 in time for the Royal Easter Show that year, and was claimed to be the largest hall in the southern hemisphere. Since its completion, the Royal Hall of Industries has had continuous use as an exhibition hall and entertainment venue.

As the lessees of the Showground from 1881, the Royal Agricultural Society (RAS) oversaw construction of the Royal Hall of Industries in 1912–13. The Agricultural Society of NSW, the precursor to the RAS, had been formed in 1822 with the objective of showcasing and promoting 'the development of New South Wales', particularly its rural industries. The Agricultural Society of NSW held regular agricultural exhibitions until it was disbanded in 1836. The Agricultural Society of NSW was reformed in 1857. It was briefly referred to as the Cumberland Agricultural Society between 1857 and 1859, but was renamed as the Agricultural Society of NSW from 1860 onwards. The Society held intermittent agricultural exhibitions at grounds within the Parramatta Domain from 1859 to 1867; thereafter the Society resolved to hold its exhibitions in Sydney. In 1869, the Society held its first exhibition at Prince Alfred Park near Central Station. The Society's lease at Prince Alfred Park was terminated ten years later to make way for Inter-colonial Exhibition held there in 1879. The Society's final 'Metropolitan Exhibition' was held at Prince Alfred Park in 1881.

In 1881, the Agricultural Society of NSW secured a lease for ten hectares of land at Moore Park to hold exhibitions, and by January 1883, the Society had acquired another six hectares in the vicinity.³ The Agricultural Society's lease at Moore Park included part of the former Sydney Common, which had been set aside by Governor Lachlan Macquarie in 1811. The Sydney Common occupied 1,000 acres of land in the vicinity of the study area, including present-day Moore Park, Centennial Park and Victoria Barracks. For much of the early nineteenth century, the Sydney Common was used for grazing cattle although it is likely that Aboriginal occupation of the area continued until the middle of the century.

As the nineteenth century progressed, the administrators of the Colony of NSW had ongoing difficulties in supplying water to the burgeoning population of Sydney. Busby's Bore was the second scheme to supply water to Sydney, after the Tank Stream. In 1827, engineer John Busby oversaw construction of a three and a half kilometre subterranean tunnel from the Lachlan Swamps (now within Centennial Park) to Hyde Park. This tunnel, completed in 1837, was known as Busby's Bore. It was excavated through the middle of the former Sydney Common, passing through the Showground site and Victoria Barracks, and along Oxford Street. Today, a portion of Busby's Bore passes through the Showground site, well to the north of the Royal Hall of Industries in the vicinity of the Parade Ring.

The inaugural Royal Easter Show on the Agricultural Society's new grounds was held during Easter 1882. In 1891, the name of the Agricultural Society of NSW was changed to the Royal Agricultural Society of NSW (RAS), by royal assent from Queen Victoria. By 1894, the RAS had a 'secure lease on the Showgrounds site'.

Proposals to build a new exhibition hall at the Showground in the second decade of the twentieth century reflected additional changes to the RAS's leasehold arrangements at the Moore Park site. In July 1911, a bill was passed through the NSW Legislative Assembly that '...vested in the society the whole of the 53 acres and 2 roods it occupied at Moore Park and empowered it to obtain a mortgage of up to 50 per cent of the value of the land, provided the Minister for Lands approved. The Minister retained control over the uses to which the land might be put, and the ban of horse and pony races was retained.'

Prior to its construction, the site of the Royal Hall of Industries remained relatively vacant. The southwest portion of the Showground was in the vicinity of one of the entrances to the showground, along today's Driver Avenue. A plan dating to 1900 shows a small cottage in the vicinity of the Royal Hall of Industries site, which is likely under the alignment of Trefle Road, as well as a forage store and loose boxes for horses, a 'Draft Horse Ring' and Horse Paddocks to the south. A 1910 plan shows 'side shows' adjacent to Loftus Street.

The architect for the Royal Hall of Industries was J B Sanders, who was the RAS's honorary architect at that time. The minutes of the RAS Council meeting on 19 January 1912 report that '...sketches showing the outline of the proposed Main Pavilion will be presented at this meeting by Mr Sanders'.⁶ Further, the RAS Council noted that: 'It will be remembered that the Council practically decided to erect this hall and carry out the improvements in the section where it will be placed next year. In order that this can be managed, it would be necessary to call for tenders not later than April'.⁷ The estimated cost for construction of the new hall was £20,000 (which later increased by £3,000), with a projected revenue of 'between £2,500 and £3,000 per annum' from leasing the building throughout the year. The RAS Council minutes record that the new hall would 'practically create a new section in the Show Ground and provide a considerable exhibition in itself'.

The RAS Council formally approved construction of the new hall in April 1912. It was anticipated to be the largest hall in the southern hemisphere. The RAS President's Report for 26 April 1912 reported that: 'We propose to spend this year a large sum in a building to carry manufactured goods that are exhibited on the ground, which are now exhibited in the Old Pavilion. ...The Council, acting under the power you have given them, have accepted a tender to erect the building at a cost of £23,000. It will be the largest hall in Australia, and will be a magnificent building. Its length will be 300 feet by a width of 200 feet, giving ground space of about 1 and 1/3 acres. We propose to put it in a place where it will be visible to everyone, and if we can succeed in getting it completed by next show, it will be a magnificent opportunity for the display of manufactured goods'.

Construction work was to be undertaken by contracting builder, H T Seymour. Works to build the new hall began soon after the contract was let. By mid June 1912, the site had been cleared and the contractor had begun to lay the foundations. The following month, the foundations had been completed and excavations were underway for the lavatories. Throughout the following months, work was delayed due to 'continuous wet weather' and also due to shortages in building materials including bricks, cement and steel. The most pressing delay was in the supply of the steel construction, which was being imported from England. The steel, imported and supplied by R L Scrutter and Co Ltd, was assembled in Australia. The RAS Council Minutes of 23 October 1912 note that representatives from the RAS Council had visited the factory of R L Scrutter, where the principals and girders were being fabricated.

On 18 July 1912, it was proposed to name this new building the John See Hall of Manufacturers, to commemorate John See (1845–1907) who was a former Premier of NSW. Just two weeks later, on 30 July 1912, there was an amendment to this motion to name the hall the Royal Hall of Industry; thereafter the building was referred to as the Royal Hall of Industries.

The Governor, the Rt. Hon. Frederick Napier, Baron Chelmsford, laid the foundation stone for the Royal Hall of Industries on 29 October 1912. The RAS Council reported that the opening was 'fairly well attended and the function was well noted in the daily papers'. The Council also reported that 'Mr Sanders has now no doubt the building will be completed by the end of the year'.

It was expected that the building would be completed before the Royal Easter Show in 1913. On 19 December 1912, it was reported that the contractor had kept up a steady rate of progress and that the steel construction for the 'side and roofs will probably all be erected' by Christmas. It was also reported that '...the balance of the heavy work will be putting up the principles for the dome roof which covers the centre. This will be quicker work because all the pillars will be in position'.¹⁴ A month later, 'excellent progress' was reported on the Royal Hall of Industries, with a forecast that 'the roof will be finished in a fortnight with the exception of the high roof lying on the centre arched roof'.



Figure 20 – The newly constructed Royal Hall of Industries, 1913 Royal Easter Show

Source: ML, RAS Annual 1913, p.10

On 26 February 1913, the Council reported that the building was 'practically finished', and that the only outstanding works to be done included some painting and plastering of the interiors. All the floor space had been leased to exhibitors in time for the show, for an amount of £2,150. The Royal Hall of Industries had been completed in time for the 1913 Royal Easter Show, which opened on 31 March.

The siting of the Royal Hall of Industries in the southwest corner of the Showground, adjacent to the perimeter wall along Driver Avenue, was significant. The RAS Council wished to erect the hall at this location because it would be accessible to transport, particularly trams, and also because it afforded high visibility to people outside the showground, even beyond the two weeks set aside for the show. The Royal Hall of Industries had always been intended as an entertainment venue and exhibition space outside of show times. To this end, the RAS Council had specified during construction that the stalls should be temporary and able to be easily removed, in order that the hall could be used for alternative purposes outside the two weeks of the show.

The RAS Council was adamant that the new Royal Hall of Industries would pay its way between the Royal Easter Shows. In November 1912, the Council stated that: '...to make use of the Hall between shows a payable proposition I would propose to endeavour to let it for night entertainments in the winter, such as skating, further that the society should conduct a women's work exhibition every two or three years and an occasional show of NSW manufacturers ...also the Motor Show might be held in the new building'. A special committee was convened in January 1913 to discuss how the Royal Hall of Industries would be used throughout the year, between each Royal Easter Show.¹⁷ On 29 January 1913, P J Dwyer, 'on behalf of a syndicate' applied to lease the Royal Hall of Industries '...for periods of 44 weeks in each year for five years, provided he increases offer to £1000 per period, be accepted. Dwyer to put in a maple floor, all alterations to building to be borne by lessee.'¹⁸ Dwyer's lease was considered by the Council and accepted.

Because the Royal Hall of Industries was intended to be used as a roller skating rink from the outset, the RAS Council proposed to light the Royal Hall of Industries with electricity, instead of the Agricultural Hall: 'I think it is highly probable that as the new building is on the side of the road and handy to the trams that eventually it would become popular and drew substantial attendees at special shows'.¹⁹ Tenders were called for electric lighting for Royal Hall of Industries in January 1913.

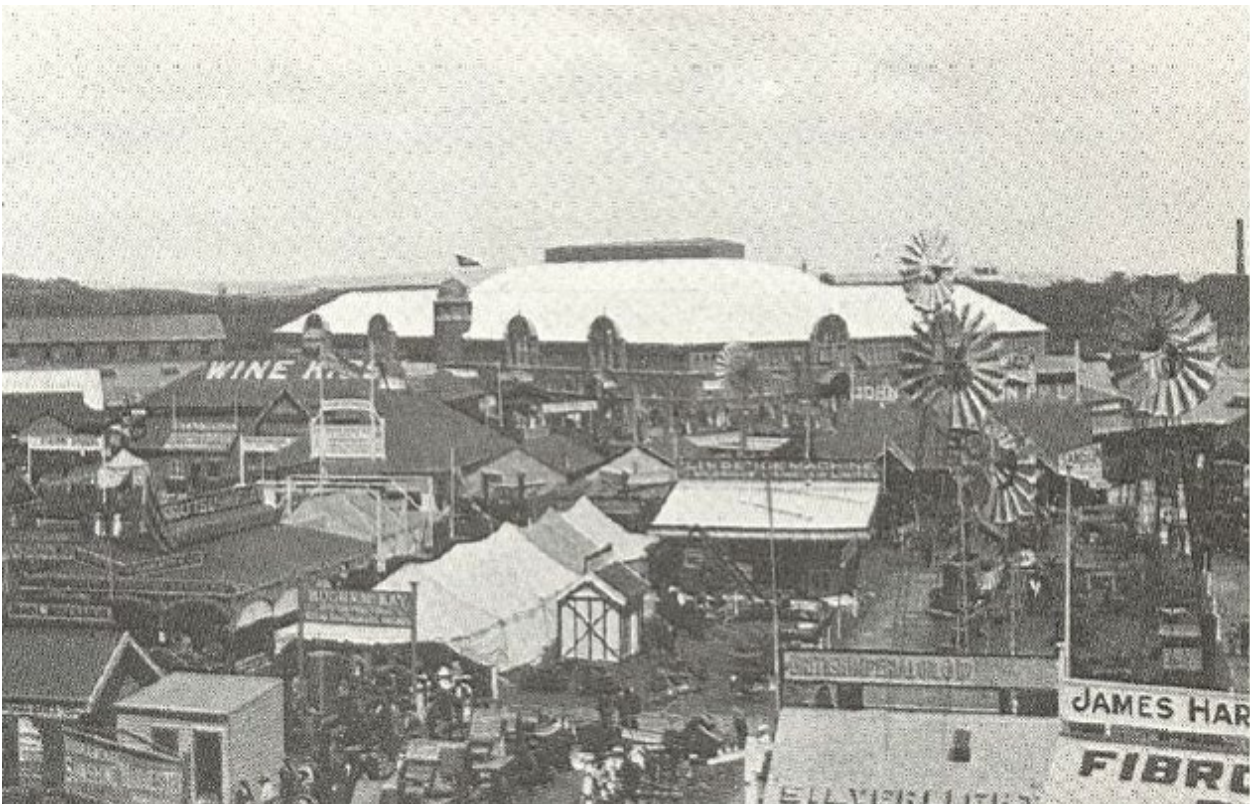


Figure 21 – The new Royal Hall of Industries

Source: ML, RAS Annual 1913

In order to provide electricity to the Royal Hall of Industries, the City Council had to erect a substation on the Showground site. To do this, the Council required a lease from the Department of Lands, who was responsible for issuing leases for the Showground site. Although the Council requested a lease of more than five years, this was not given by the Department of Lands; the Council built the electricity substation regardless, after some delay. A letter from the Town Clerk to the City Electrical Engineers Office dated 4 September 1913 indicated that the mains had been 'completed for some time', but that the substation had not been built.

It appears that the Royal Hall of Industries was used as a roller skating rink from late 1913, as outlined in the City Council correspondence: 'Some months ago a deputation from the [Agricultural] Society waited on the Lord Mayor to request that a supply of electricity might be supplied. The deputation pointed out that it was specially urgent to have a supply for the lighting of a large hall which had recently [been] built and was let to a Company for use as a Roller Skating Rink'.

During the First World War, the RAS leased part of the showground to the Defence Forces as a camping ground. In 1917 it was reported that '...the ground has been occupied throughout the year, with the exception of three weeks during show time, by the Defence Department ...and it would appear that the Department will continue to make use of the Showground throughout the duration of the war'.²³ It appears, however, that the Royal Hall of Industries continued to be used as a roller skating rink during the war years as the RAS's Statements of Revenue and Expenditure show that the Royal Roller Rink was paying rent on the building from 1913 to 1919.

Spanish influenza broke out in Sydney in January 1919. At the end of February 1919, the RAS Council proposed to change the dates of the Royal Easter Show because the Government had placed a ban on public gatherings due to public health concerns about the influenza pandemic spreading. By the following month, the pandemic worsened and the Jubilee Royal Easter Show for 1919 was cancelled.

In March 1919, the NSW health authorities sprung into action and a portion of the RAS Showground at Moore Park was taken over to deal with the crisis. The NSW Board of Health notified the RAS at this time that it intended to take over the Royal Hall of Industries 'forthwith as a hospital'.²⁶ At the RAS Council meeting held on 28 March 1919, the '...occupation of a portion the Show Ground as a temporary hospital and the abandonment of the Royal Show' were noted. Members of the RAS Council had consulted with the State Premier and the Cabinet on 26 March 1919, and '...it was decided that the show must be abandoned, and that the Government would compensate the Society' for financial losses.

The Administrative Relief Depot, a subsidiary of the Board of Health, was to occupy the Royal Hall of Industries as an emergency hospital, one of twelve emergency hospitals in Sydney.²⁸ Other buildings in the south-western corner of the Showground site, including the Horderns and Berberfalds buildings, were occupied by Department of Health hospital staff as accommodation and for offices.

Yet the RAS's enthusiasm for the upcoming show continued unabated: 'Although the State has been declared infected and the Government has imposed restrictions on shows in consequence of the outbreak of pneumonic-influenza, the preparedness for the Royal Jubilee show at Easter have been going forward steadily pending a decision as to whether the dates would be adhered to...'

The Royal Hall of Industries was still being used as an emergency hospital in May 1919, much to the chagrin of the RAS Council.

The RAS Council believed that the occupation of the Royal Hall of Industries by the Board of Health was the only building whose occupation interfered with business interests, 'public or otherwise' and that it was never needed as an emergency hospital: '...never been any justification on the grounds of emergency for the occupation'.

On 25 June 1919, the RAS put in a claim for compensation to the State Government for the cancellation of the Royal Easter Show due to the influenza outbreak. There was, however, a second outbreak of the flu in this month, with patient numbers reaching 400. A high death rate was reported due to the coldness of the building. So while it was reported that the doctor in charge, Dr Paton, and his medical staff wished to move from Royal Hall of Industries, this was not practical given the high patient numbers.³²

By 23 July 1919, there were still up to 400 patients in the Royal Hall of Industries emergency hospital. The RAS's winter show was held in the same month, but was not a success as there were still restrictions on public gatherings.

On 27 August 1919, the RAS Council reported that the Board of Health and the Administrative Relief Depot were still in occupation of the Showground site. RAS accused Board of Health of keeping patient numbers up to 100 by 'relieving other hospitals of flu cases.' The RAS Council noted that this 'was a breach of the agreement' and that discussions with the Minister of Health, David Storey, were not fruitful.

On 1 October 1919, a letter from the RAS President to the Minister for Public Health was sent: 'The letter informed the Minister that unless the Board of Health ceased to receive cases at the Show Ground, the Council would find it necessary to take over the gates and prevent any further admission. The Board continued to take a few cases for some time after that, but these were stopped about ten days ago'. The RAS Council reported no damage to the Royal Hall of Industries building or the grounds but proposed to claim an amount of £500 to recover the costs of the cancelled show and for lost rental.

Canadian-born entrepreneur Jimmy Bendrodt (1891–1973) took over the lease of the Royal Hall of Industries in the early 1920s, and from this time through to the late 1930s the building was used as a dance hall in the months between the Royal Easter Shows.³⁷ The Royal Palais, as it was known during Bendrodt's tenure, became one of Sydney's most popular dancing and jazz venues in the 1920s and 30s. Bendrodt, variously described as a 'roller skater and restaurateur' and '...actor, boxer, lumberjack and all-round athlete', was responsible for importing a range of popular American dance and jazz acts to Australia from 1923, many who performed at the Royal Palais. ³⁸ Bendrodt had been a popular fixture on the Sydney entertainment circuit prior to joining the armed services in the First World War. When he demobilised in 1919, he returned to Australia via the United States.

During his stay in America, Bendrodt made contact with American dance band acts including Frank Ellis, Bert Ralton, Ray Tellier, paving the way for bringing them to Australia. Bendrodt was later involved in the use of the Royal Hall of Industries as an ice skating rink.

In 1938, the Centennial Manufacturers Hall (also referred to as the 150th Anniversary Manufacturing Hall) was completed. This new hall was intended for the exhibition of 'various sections of Australia's manufacturing including iron and steel, electricity, gas, sugar, munitions and arms, aviation, technical colleges and printing'.³⁹ The completion of this new building on the Showground site effectively made the Royal Hall of Industries obsolete but meant that it could be used permanently as an entertainment venue. In 1938, the Royal Hall of Industries was modified for use year-round as an ice skating rink until the early years of World War 2.

Plans held by the Sydney City Council Archives dated 25 January 1938 show proposed works to convert the Royal Hall of Industries for use as an ice skating rink. These proposed works were to be carried by the lessee of the Royal Hall of Industries, the Ice Skating Palaise Pty Ltd. Jimmy Bendrodt's associations continued with the adaptation of the building as an ice skating rink. Conversion of the Royal Hall of Industries as an ice skating rink involved the laying of a new concrete floor in the centre of the building, as well as excavations underfloor for the provision of cooling equipment, including piping, machinery rooms and a snow pit, to keep the ice frozen. It is uncertain when the mechanical ventilation, to keep the hall ventilated, was installed. The concrete slab was laid on sand filling and measured 193 by 197 feet 18,721 square feet in total. William McDonald was the consulting engineer for these works. This plan shows an existing trench running between Driver Avenue and Denman Road, as well as pier structures to support the timber floor. On 21 July 1938, Royal Ice Skating Palaise Pty Ltd submitted amended plans for the ice skating rink, which presumably were built to plan.

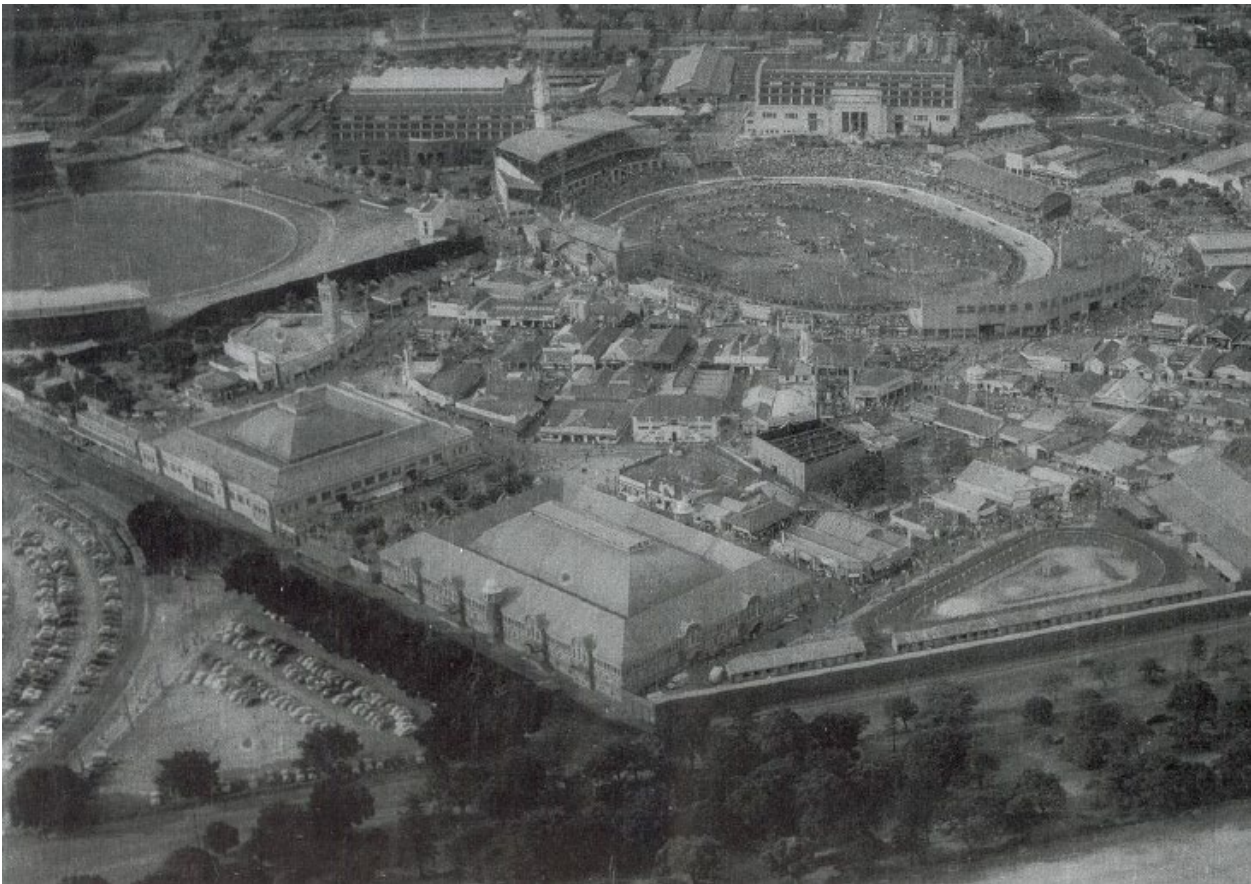


Figure 23 – Detail from aerial view of the showground, Royal Easter Show 1954. The RHI is the large pavilion in the foreground.

Source: ML Small Picture Collection

In 1972, the RAS commented on a proposal to redevelop Moore Park and the Showground as an event site for 1988 Olympics.⁴⁴ By this time, the RAS already had a 'staged development program for the Showground' in place. Renovations to the Hordern Pavilion to convert it to a music and entertainment venue had been the first stage of this program. The RAS also proposed to develop a 'Disneyland style family entertainment centre' on the site immediately to the east of the Royal Hall of Industries. These plans did not come to fruition but the Royal Hall of Industries would also succumb to the pressure to modernise by the end of the decade when works were underway to upgrade the building for use as a convention centre, probably in response to the State Government plans for Darling Harbour.

The architects for the 1980s works were Peddle Thorp & Walker, and the contractor to carry out the works was Jennings Industries Ltd, at a cost of \$1.6 million. Air conditioning and ventilation were installed to the small amenities block in the centre of the eastern bay of the building by Norman Disney and Young Pty Ltd. The Royal Hall of Industries was officially reopened on 14 May 1981. From 1981 onwards, the Royal Hall of Industries was used for conventions and exhibitions, including craft shows, motor shows and antique fairs. During the two weeks of the Royal Easter Show each year, the Royal Hall of Industries continued to be used as the showbag pavilion.

In the mid 1990s, the Royal Agricultural Society Showground at Moore Park, excluding the Royal Hall of Industries, the Hordern Pavilion and the newly named Equestrian Centre, was leased on a long-term basis to Fox Studios. For the remainder of the 1990s, works were carried out to redevelop to the larger Showground site for the use of the Fox Studios and other movie production houses. In 1996, it was proposed that the RAS retain a management role over the Hordern Pavilion and the Royal Hall of Industries. The RAS declined as their focus was on the new RAS Showground site at Homebush. Instead, control of the two buildings was ceded to the Centennial Park Trust (now incorporated into the Department of the Arts, Sport

and Recreation). The building is presently leased to Playbill Venues Pty Ltd, along with adjacent Hordern Pavilion, as an entertainment venue and as an exhibition hall. Regular events include the Gay and Lesbian Mardi Gras have been held at both the Royal Hall of Industries and the Hordern Pavilion since the early 1980s.

4. HERITAGE SIGNIFICANCE

4.1. WHAT IS HERITAGE SIGNIFICANCE

Before making decisions to change a heritage item, an item within a heritage conservation area, or an item located in proximity to a heritage listed item, it is important to understand its values and the values of its context. This leads to decisions that will retain these values in the future. Statements of heritage significance summarise the heritage values of a place – why it is important and why a statutory listing was made to protect these values.

4.2. SIGNIFICANCE ASSESSMENT

The Heritage Council of NSW has developed a set of seven criteria for assessing heritage significance, which can be used to make decisions about the heritage value of a place or item. There are two levels of heritage significance used in NSW: state and local. The following assessment of heritage significance has been sourced from the Conservation Management Plan prepared in 2007 by the Government Architects Office.

Table 1 – Assessment of heritage significance

Criteria	Significance Assessment
A – Historical Significance <i>An item is important in the course or pattern of the local area's cultural or natural history.</i>	The Royal Hall of Industries was a landmark building of the former RAS Sydney Showground from its completion in 1913 until 1997. It was one of the first two exhibition halls built at the Showground. It was and remains the largest pavilion constructed and, at the time of its construction, was acclaimed as the largest exhibition building in the southern hemisphere, and one of the finest buildings of its type in the world. The building played an important role as an emergency hospital during the 1919 influenza pandemic, and as an administration centre during the army occupation of the Showground during World War Two. As the 'Palais Royal' dance hall it was the venue in 1923 for the first all American jazz band to play in Australia and was Sydney's most popular rendezvous during the 'roaring twenties'. During the Great Depression it was the venue for international boxing matches.
B – Associative Significance <i>An item has strong or special associations with the life or works of a person, or group of persons, of importance in the local area's cultural or natural history.</i>	The Royal Hall of Industries is associated with the life and works of the Royal Agricultural Society and in particular of Sir Francis Suttor, president of the Society from 1907 - 1915. As the 'Palais Royal' dance hall and later, the 'Ice Palais' skating rink, the building has a strong association with the life and works of entrepreneur J.C (Jimmy) Bendrodt.

Criteria	Significance Assessment
C – Aesthetic Significance <i>An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the local area.</i>	The Royal Hall of Industries is a fine and rare example of a large exhibition building designed in the Federation Free Classical style. Its imposing and elegantly proportioned facades provide a key element in the streetscapes of Driver Avenue and Lang Road and form a picturesque backdrop to Moore Park.
D – Social Significance <i>An item has strong or special association with a particular community or cultural group in the local area for social, cultural or spiritual reasons.</i>	The Royal Hall of Industries building has played a key role in the popular culture of Sydney society as a dance hall, roller skating rink and ice-skating rink as well as a venue for boxing matches, trade fairs, functions and special events including the annual gay and lesbian Mardi Gras Dance Party and Sleaze Ball.
E – Research Potential <i>An item has potential to yield information that will contribute to an understanding of the local area's cultural or natural history.</i>	The RHI site is considered to have little archaeological potential.
F – Rarity <i>An item possesses uncommon, rare or endangered aspects of the local area's cultural or natural history.</i>	The RHI is the oldest and one of the largest buildings of its type in continuous use as an exhibition hall and entertainment venue in NSW. As a venue capable of accommodating 6,000 people in an undivided covered space, it is a rare and valuable public asset to the people of Sydney and NSW. The recent privatisation of many of the other pavilions of the former showground site adds to the significance of the RHI and Hordern pavilions.
G – Representative <i>An item is important in demonstrating the principal characteristics of a class of NSWs (or the local area's):</i> • <i>cultural or natural places; or</i> • <i>cultural or natural environments.</i>	In its architectural and structural design the RHI is a fine example of a grand exhibition hall of the Federation period.

4.3. STATEMENT OF SIGNIFICANCE

The following statement of heritage significance has been sourced from the Conservation Management Plan prepared in 2007 by the Government Architects Office:

The Royal Hall of Industries is the largest pavilion built at the former RAS Showground site. At the time of its construction it was said to be the largest building of its type in the southern hemisphere. Together with the adjacent Hordern Pavilion it formed the formal entrance to the Royal Easter Show and was the recognisable public face of the RAS Showground.

A Federation Free Classical style structure of grand proportions, it was designed with the dual purpose of exhibition hall and public entertainment centre. Architecturally it is a well conceived

and functional building with impressive façades to all four elevations that make it a defining element in the streetscape of Driver Avenue and a picturesque element in the landscape of Moore Park.

During the annual Royal Easter Shows (1913-1937) the RHI displayed the manufactured produce of the State at a time of great progress and growth in secondary industry. Its imposing and elegant facades were designed to invoke a sense of pride in the achievements of the state and the fledgling nation.

At a time of rapidly increasing urbanisation it was, for two weeks of the year at least, a place where the city could meet the country. For the rest of the year the RHI adopted the role of an important entertainment and recreational venue for the people of Sydney, firstly as a roller skating rink and later as the 'Palais Royal' dance hall and then as the 'Ice Palais' skating rink, the latter two both ventures of legendary showman J C (Jimmy) Bendrodt.

The Royal Hall of Industries has special significance for generations of children who visited the Royal Easter Show for whom it will always be fondly remembered as the show bag pavilion.

The building also played a special role in two notable events in Australia's history - as an emergency hospital during the Spanish influenza epidemic of 1919-20 and as a military administrative centre during the Second World War.

The RHI has strong associations with the RAS and in particular with its president Sir Francis Suttor, the driving force behind its construction. It is also closely associated with the life and career of notable entertainment entrepreneur J C Bendrodt. In more recent times it has a special association for Sydney's gay and lesbian community as the venue for the annual Mardi Gras and Sleaze Balls.

Built on land set aside by Governor Macquarie in 1811 for the specific purpose of public recreation and entertainment, the Royal Hall of Industries has always played a key role in the social and cultural life of the people of Sydney and NSW and is a place of exceptional cultural significance.

5. HERITAGE INTERPRETATION STRATEGY

5.1. INTRODUCTION

This report forms part of the overall heritage strategy for the Royal Hall of Industries redevelopment. The following heritage interpretation strategy and plan draws on the information outlined in Section 3 and Section 4, with specific reference to stakeholder engagement, the intended audience profile, and suitable interpretive media based on the overall proposed works for the Royal Hall of Industries

The Environmental Impact Statement for the project, prepared in 2020 by Urbis, identified key objectives for the approved development which can be linked to the proposed interpretation strategy:

- Celebrate the rich history of the RHI building and its role as a social and community hub.
- Promote the identity, heritage and aspirations of the Sydney Swans and NSW Swifts.
- Provide valuable community facilities for sport, recreations and health.
- Provide rent-free facilities for Clontarf and the Go Foundations for Indigenous education and employment opportunities.
- Create an exceptional place to work, play and train, and provide a community destination for cultural and social activities.
- Enrich the public experience and increase public activation and interaction within the Moore Park Showgrounds precinct.
- Provide much needed dedicated facilities for the growth of female sport including AFLW, Swans Youth Girls Academy and the NSW Swifts.

5.2. STAKEHOLDER ENGAGEMENT PROGRAM

Urbis and FDC will liaise with the following stakeholders to inform development of the future Heritage Interpretation Plan:

- Sydney Swans
- NSW Swifts
- Populous Architects
- Heritage NSW
- City of Sydney
- Metropolitan Local Aboriginal Land Council
- Go Foundation
- Clontarf Foundation
- Centennial Park and Moore Park Trust
- Sydney Cricket Ground Trust

5.3. AUDIENCE PROFILE

Interpretation aims to reveal meanings and connections. To effectively achieve this interpretation is predicated on identifying audiences and using appropriate media. It is important to identify specific audiences so that interpretation responds to audience needs and motivations. Interpretation should also consider literacy levels, disability, gender, ethnicity and age. Accessible interpretation of heritage themes and values will ensure that the heritage significance and values of the Royal Hall of Industries are appreciated by the broader community.

The subject site will be the location of new training facilities and office spaces for the Sydney Swans AFL team, the NSW Swifts netball team, in addition to office spaces for the Go Foundation and Clontarf

Foundation, non-profit organisations with a focus on Indigenous empowerment through education. The Royal Hall of Industries building itself with incorporate a mixture of private, community, and public spaces.

The Royal Hall of Industries also forms part of the broader Centennial Parklands and Moore Park precincts, which incorporate landscaping, recreational, event, and hospitality spaces. The Moore Park Precinct is also closely linked to sporting, with the Sydney Cricket Ground (SCG) and future Sydney Football Stadium (in development) in close proximity to the subject site. The subject site will therefore host a range of audience groups that may fall into the following broad categories:

- Sydney Swans players, staff, and their visitors
- NSW Swifts players, staff, and their visitors
- Go Foundation and Clontarf Foundation staff and visitors
- Community members using health facilities such as Red Cross Blood Donation Centre
- Community members using recreational facilities such as Moore Park and Centennial Parklands
- Sporting audiences attending events at the SCG or (future) Sydney Football Stadium

The above audience groups are likely to encompass varied demographics. It is anticipated that the subject site will be visited by a range of age groups, including children. Visitors may also include peoples who do not speak English as a first language and have a broad range of education levels reached. Considering these factors, interpretive media should feature simple and engaging language that is accessible to various age groups, literacy levels, education levels, and language groups. Physical interpretive structures should also be designed to be accessible and legible to audiences of varied abilities.

5.4. THE ROYAL HALL OF INDUSTRIES REDEVELOPMENT

5.4.1. The Project

The approved project within the subject site would involve the following works:

- Adaptive reuse of the Royal Hall of Industries, including:
 - Retention of central hall
 - Insertion of mezzanine to provide adequate floor space
 - Sensitive interface with and celebration of existing built fabric
 - Incorporation of natural light
 - Infuse history and culture of the Sydney Swans club into the design
- Construction of the NSW Swifts Building at the southeast corner of Errol Flynn Boulevard and Lang Road, including:
 - Full-size internal netball court
 - Interior recovery and rehabilitation areas and administration offices
 - Building exterior to respect Federation style of the Royal Hall of Industries, such as face brickwork, full height glazing, vertical aluminium panels and glazing.
- Access and parking, including:
 - Construction of additional vehicle exist on Errol Flynn Boulevard
 - Construction of new parking spaces
 - New pedestrian entries on eastern boundary
- Landscaping works, including:
 - Streetscape buffer plantings on eastern elevations

- Landscaping and public domain upgrade works including tree planting, turf planting, seating elements, bicycle parking and outdoor café seating
- Varied paving types
- Establishment of new plaza areas
- Landscaping to use native shade tolerant planting structures to respond to the site and its ecological character.



Figure 24 – Montage of future interior training facility.

Source: Populous



Figure 25 – Montage of future entry foyer

Source: Populous

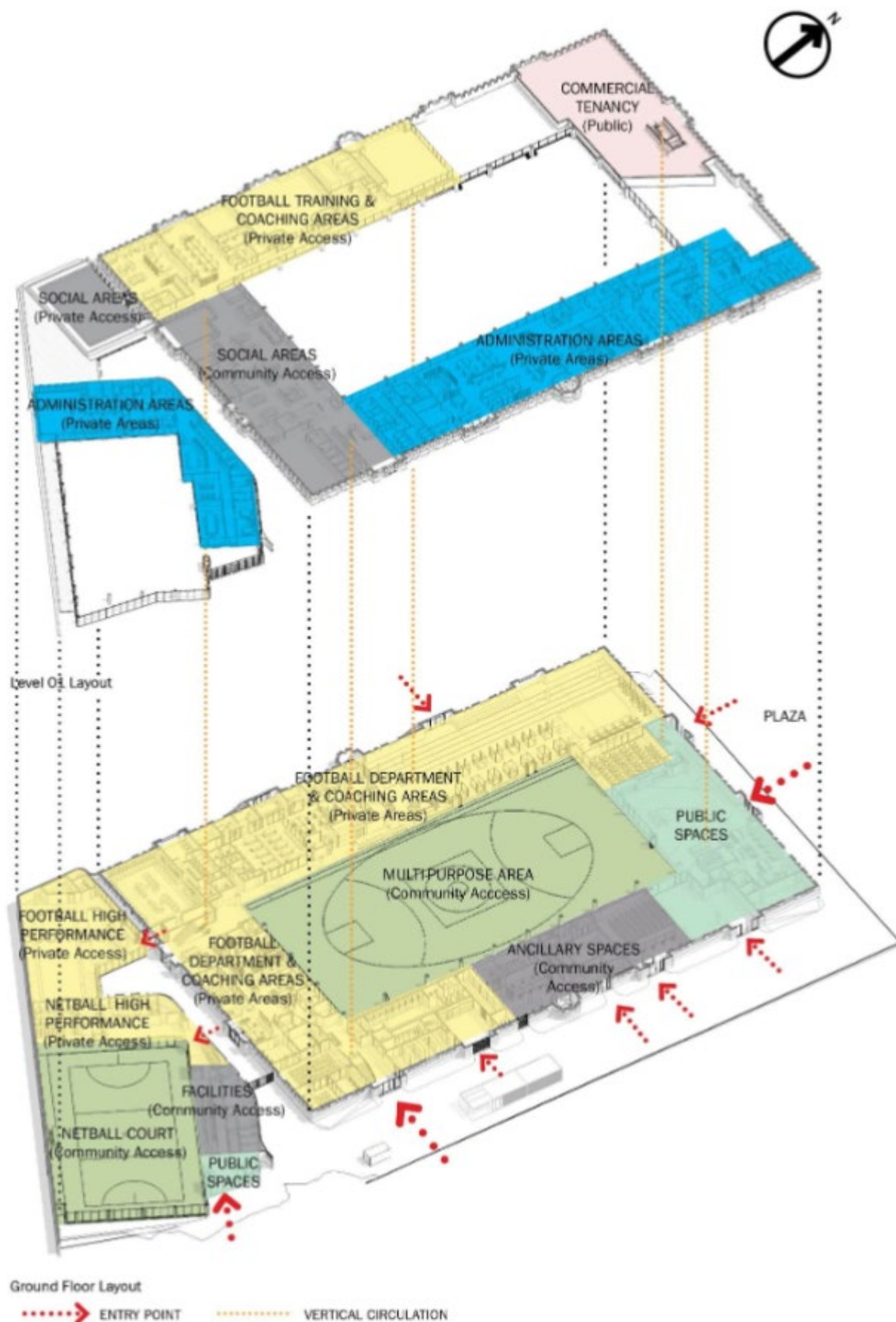


Figure 26 – Adaptive reuse layout of the Royal Hall of Industries

Source: Populous



Figure 27 – NSW Swifts building

Source: Populous



Figure 28 – Proposed landscaping Masterplan

Source: Arcadia Landscape Architects

5.5. EXISTING INTERPRETIVE MEDIA

There is currently no interpretive media situated in close proximity to the Royal Hall of Industries or focusing on the Royal Hall of Industries.

5.6. RESOURCES FOR INTERPRETATION

The interpretive plan below is drawn on previous reports prepared for the subject site and its surrounds. The following sources have been consulted:

- NSW Government Architect, 2007. *Conservation Management Plan Royal Hall of Industries*
- Urbis, 2019. *Heritage Impact Statement, Royal Hall of Industries*
- Heritage NSW State Heritage Inventory
- Australian Institute of Architects Register of Significant 20th Century Buildings
- State Library of New South Wales
- Trove (National Library of Australia)
- Sydney Cricket Ground Trust Archives
- City of Sydney Archives

5.7. INTERPRETATION THEMES AND NARRATIVES

The following interpretation themes and narratives have been highlighted and developed from the information supplied in sections of this report and the historic themes outlined by the Heritage Council of NSW (now Heritage NSW, Department of Premier and Cabinet, hereafter Heritage NSW) as shown in Table 1 below. The themes focus on the industrial, natural and cultural history of the subject site and have been informed by the available historical record.

These themes will guide the overall content for the heritage interpretation plan.

Table 2 – Historical Themes

Australian Theme	NSW Theme & Notes	Discussion
2 Peopling Australia	Aboriginal cultures and interactions with other cultures	The area surrounding the Royal Hall of Industries is known to have been significant to Aboriginal Australians for thousands of years prior to European settlement and remains significant to this day.
8 Developing Australia's cultural life	Creative endeavour	The Royal Hall of Industries is an exemplary Federation era hall building which was purpose built for events and leisure activities associated with the Royal Agricultural Society and its Easter Show. The building architecture features many characteristics of Federation architecture on a grand scale, including domed roof and arched windows across all elevations.
8 Developing Australia's cultural life	Leisure	The Royal Hall of Industries was associated with the significant annual event of the Royal Agricultural Society's Royal Easter Show as a purpose-built event and leisure space. The hall has continued to function as an event and

Australian Theme	NSW Theme & Notes	Discussion
		leisure space, with various functions as an ice-rink and exhibition space.

5.7.1. Theme 1: Aboriginal Australian Heritage

One appropriate theme and narrative for interpretation is the Aboriginal heritage and culture of the area. This would focus on the following:

- Acknowledgement of Country of the Cadigal and Wangal people
- The location was part of the Tuggerah Sand Body, an extensive sand dune system which extended across much of South Sydney, including Randwick, Botany, and the Alexandria area.
- The Moore Park area was originally part of a significant and large wetland system, which contained significant resources used by the Aboriginal people in the area, including plants for craft manufacture, and shellfish, mussels, eels and waterbirds for food.
- May be opportunity to connect to the Sydney Swans contribution and commitment to Aboriginal Australians, including the initiatives of Marn Grook, the GO Foundation, Clontarf Foundation, and to acknowledge the great Aboriginal footballers who have played for the Sydney Swans.

5.7.2. Theme 2: The Royal Hall of Industries

The second appropriate theme for the Royal Hall of Industries Interpretation is the development of the building and its uses:

- From 1881 the Moore Park Showground was leased to the Agricultural Society of NSW, an organisation formed in 1822 to better the state's agricultural endeavours.
- Prior to the construction of the RHI there was a cottage, forage store and horse paddocks in the vicinity of Trefle Road
- From 1869 the organisation held annual exhibitions at Prince Alfred Park next to Central Station until the 1880s. They then relocated to the Moore Park Showgrounds in 1881.
- In the 1910s it was determined to build a purpose-built exhibition hall at the showgrounds. The 'Royal Hall of Industries' was designed in 1912 by architect J.B. Sanders.
- The building was constructed by H.T Seymour, opening in 1913. Upon opening it was the largest hall in Australia, described as a "magnificent building."
- The building opened on March 31st 1913, ready just in time for the opening of the 1913 Royal Easter Show.
- The Royal Easter Show was held at Moore Park until the late 1990s when it was relocated to Sydney Olympic Park following its construction. Until this time, the Royal Hall of Industries was fondly used at the showbag hall.

5.7.3. Theme 3: Sports and Recreation

The third appropriate theme for the Royal Hall of Industries interpretation is the use of the building and surrounding areas for sports and recreation:

- Prior to the construction of the Royal Hall of Industries the area was open public grounds often used for recreation and nature reserves.
- This included the Sydney Common, which was agricultural public grounds. It later became the Lachlan Swamps Reserve.
- The Sydney Cricket Ground was created as a recreational sports space for soldiers at the Victoria Barracks.
- The first Sydney zoo was adjacent to Moore Park and Centennial Parklands, where the Sydney Girls High School is today.
- In the early 20th century the tram line was extended to go past Moore Park and the SCG, with a tram stop established at Moore Park.
- The Royal Hall of Industries in its time not only held the Royal Easter Show and showbags hall, but was converted into an ice skating rink in the 1950s/60s.

- The surrounding area today is a recreational and sporting precinct with the nearby SCG and Centennial Parklands.

5.8. INTERPRETIVE MEDIA

The following section details the proposed interpretation media in the subject site, including nominating key themes and messages, and appropriate locations for interpretation. Interpretation at the Royal Hall of Industries may incorporate a variety of strategies and media including conservation or fabric and built form strategies, digital media, interpretive signage, and paving inlays. Best practice interpretation frequently incorporates and combines on and off-site interpretation.

5.8.1. Conservation and Adaptive Reuse

The project would include the conservation of the existing Royal Hall of Industries building. The development would involve the following conservation and restoration works:

- Repair brickwork, render, timber elements (fascias, eaves), doors,
- Restore timber windows
- Restore turrets, including roof, flashing, stairs and drainage

A historic showbags sign likely from the mid-late 20th century is located on the northeast corner of the building exterior. There may be opportunity to conserve and utilise this sign in conjunction with new interpretive signage.

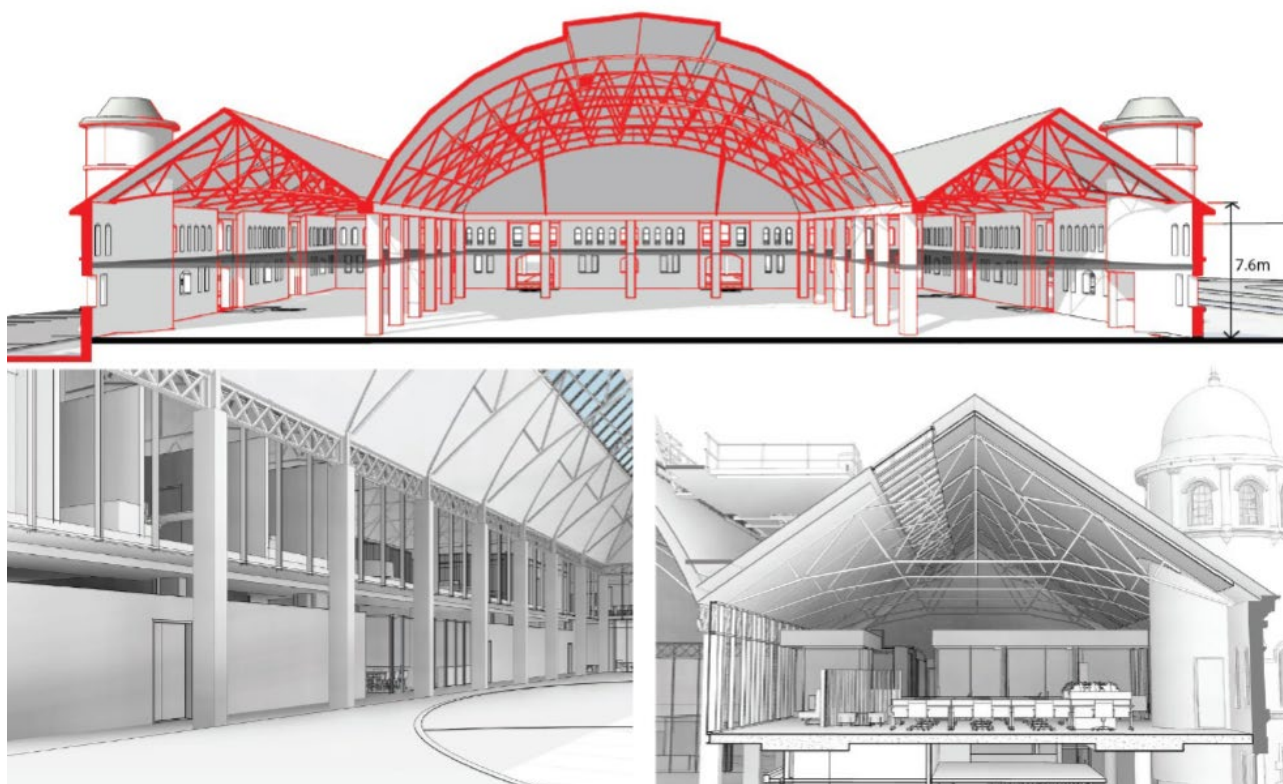


Figure 29 – Adaptive reuse scheme for the Royal Hall of Industries

Source: Populous

5.8.2. Lighting Strategy

Lighting is proposed to highlight the original and significant architectural details of the subject site. The Royal Hall of Industries building could be lit from the base and highlight architectural features such as:

- Arched parapets
- Arched entryways

- Circular towers
- Downlit from eaves

The lighting strategy could also potentially include projections of interpretive media, such as photographs or video media, as seen at numerous heritage sites. Projections could be presented on a regular basis, such as on weekends or on nights of Sydney Swans or NSW Swifts home games.

Alternatively, projections could form part of special events held at the subject site on a less regular basis, forming part of local Sydney events such as Vivid or other festivals.



Figure 30 – Architectural lighting seen at the St. Louis Public Library, Missouri USA.

Source: ColorKinetics, 2021.



Figure 31 –Holocaust Memorial, Columbia, Ohio, USA.

Source: iGuzzini, 2014.



Figure 32 – Interpretive lighting at Panama Viejo, Panama City, Panama.

Source: ColorKinetics, 2021. [Click here to enter text.](#)



Figure 33 – Interpretive lighting projections at Hyde Park Barracks, Sydney, as part of Vivid Festival.

Source: Eventfinda.

5.8.3. Naming Strategy

As part of the interpretive strategy, a Naming Strategy could be incorporated as part of the redevelopment of the Royal Hall of Industries. The naming strategy could acknowledge and/or reference several significant historical figures or locations associated with the subject site, including:

- Lachlan Swamp
- Busby's Bore
- Sydney Common
- The Garrison Ground

Names derived from these former names could be incorporated into lanes, hospitality or retail spaces, or meeting and conference rooms.

5.8.4. Landscaping

The Royal Hall of Industries precinct redevelopment includes extensive public landscaping and plaza spaces within the subject site. The proposed landscaping scheme included in the SSDA includes:

- Inclusion of streetscape buffer planting along the eastern elevation to integrate with adjacent roads and manage stormwater runoff
- Landscaping and public domain upgrade works along the eastern boundary, including tree planting adjacent to the RHI building, turf planting, seating elements, public and private bike parking, and outdoor café seating.
- Use of contrasting paving types to distinguish between pedestrian and vehicular access zones, reducing opportunity for conflict
- Creation of a landscaped laneway between the RHI building and the Swifts building, including intimate seating spaces, pot planting and a secure fence line parallel to the eastern boundary to distinguish between private and publicly accessible spaces
- Removal of existing fences to open up building and plaza areas
- Provision of a roof terrace for both the RHI building and the Swifts building, landscaped with fixed and moveable furniture, passive recreation areas and low-level planting
- The vegetation proposed includes native shade tolerant planting structures to respond to the site and ecological characteristics.

The landscaping plan has identified several key species currently extant, which include historic species planted from the early 20th century and which contribute to the character of the Moor Park area:

- *Jacaranda mimosifolia*
- *Liquidambar styraciflua*
- Various Palm species
- *Ficus microcarpa var hillei*
- Mixed native species

There may be additional opportunities to incorporate native plant species which may have been native to the 'Lachlan Swamps' prior to European land use, which may have been used by Indigenous peoples in the area and may hold significance to Indigenous culture in the area. Landscaping of native plants may be accompanied by interpretive signs or similar which could discuss the significance of the plant species in Indigenous cultures.



Figure 34 – Native plant species recommended for landscaping in Arcadia's Landscaping Plan

Source: Arcadia Landscape Architects, 2019.



Figure 35 – Native plant species recommended for landscaping in Arcadia's Landscaping Plan

Source: Arcadia Landscape Architects, 2019.



Figure 36 – Landscaping masterplan

Source: Arcadia Landscape Architects, 2019.

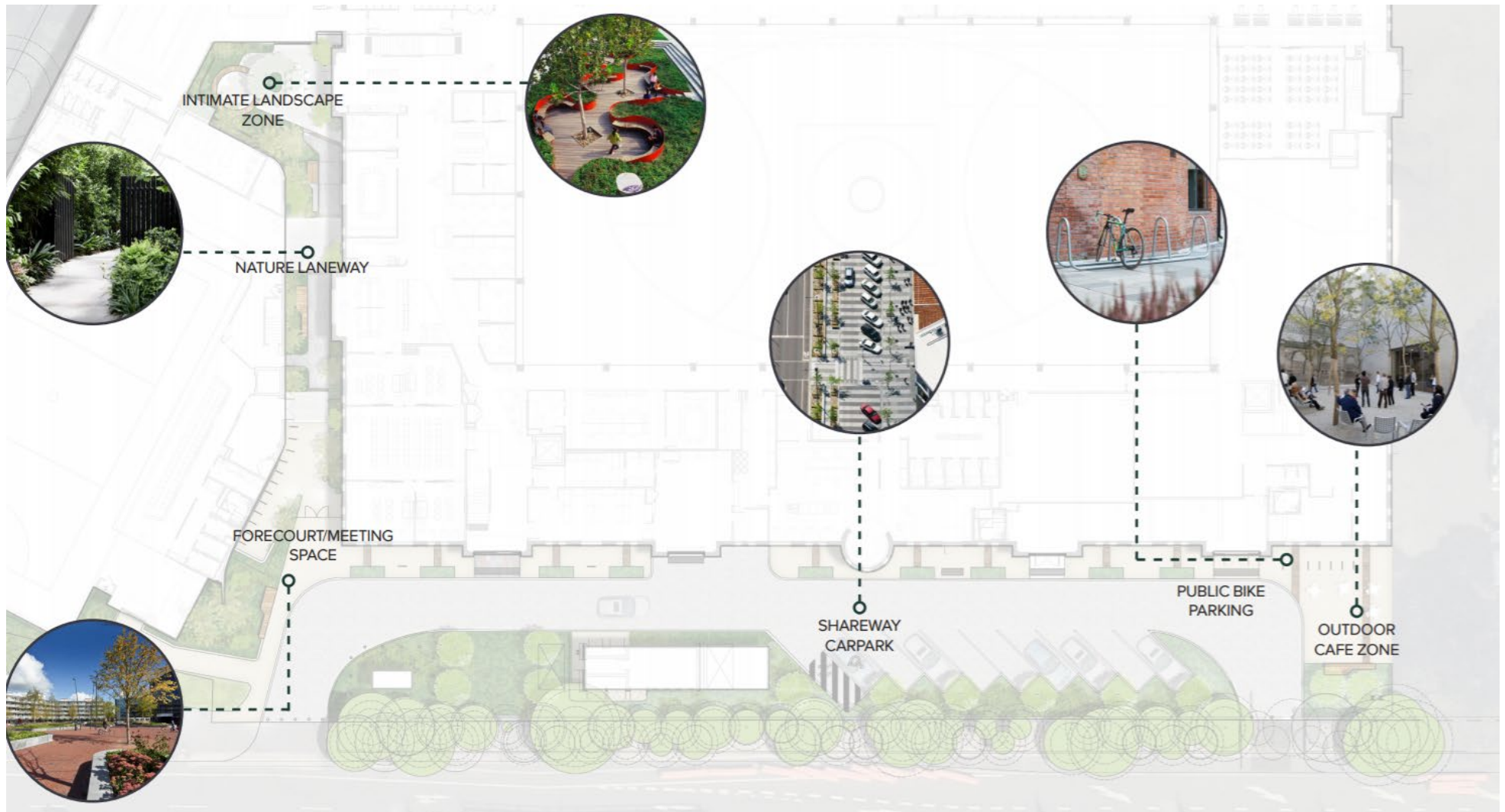


Figure 37 – Ground floor materiality

Source: Arcadia Landscape Architects, 2021.

5.8.5. Paving Inlays

Potential interpretive media to form part of the landscaping may include paving inlays, which have also been proposed as part of Arcadia Landscape Architect's landscaping masterplan for the precinct. The proposed paving inlays can provide brief bursts of interpretive information associated with the history of the site, such as brief text or images.



Figure 38 – Interpretive panels at Ennis Road Bays, Sydney

Source: GML Heritage



Figure 39 – Interpretive paving at Darling Quarter

Source: Deuce Design



Figure 40 – Interpretive paving with garden beds at Novartis Campus Basel, Switzerland

Source: Mifflin-Schmid Design



Figure 41 – Paving inlays within staircases at the Government Building Plaza, Tokyo

Source: Landezine

There are several suitable locations for paving inlays present within the subject site. Within the existing landscaping design, feature pavers in contrasting materials may be incorporated into the design for the laneways, terrace, entrance and shareway. Garden bed paving may also be suitable for interpretive information. Materials would be as per the landscape masterplan by Arcadia Landscape Architects. Locations have previously been presented by Arcadia Landscape Architects and Urbis agree that these are the most suitable locations.

The proposed format of paving inlays across the shareway may utilise a timeline approach detailing significant historic events within the development of the site and the Royal Hall of Industries. Significant personnel or organisations, such as the architect, the former ice rink, and the use of the RHI for the Showbag Hall could also be incorporated into the paving inlays.

Within the laneway, Arcadia have proposed a history walkway relating to the history of the Sydney Swans organisation. This could also incorporate the history of the NSW Swifts, Indigenous AFL players and Indigenous empowerment initiatives supported by the Swans, and the future intention and focus on women's sports.

5.8.5.1. Interpretive Themes

Suitable interpretive themes would include:

- The Royal Hall of Industries (in shareway)
- Sports and Recreation (Swans Historic Walk in laneway)

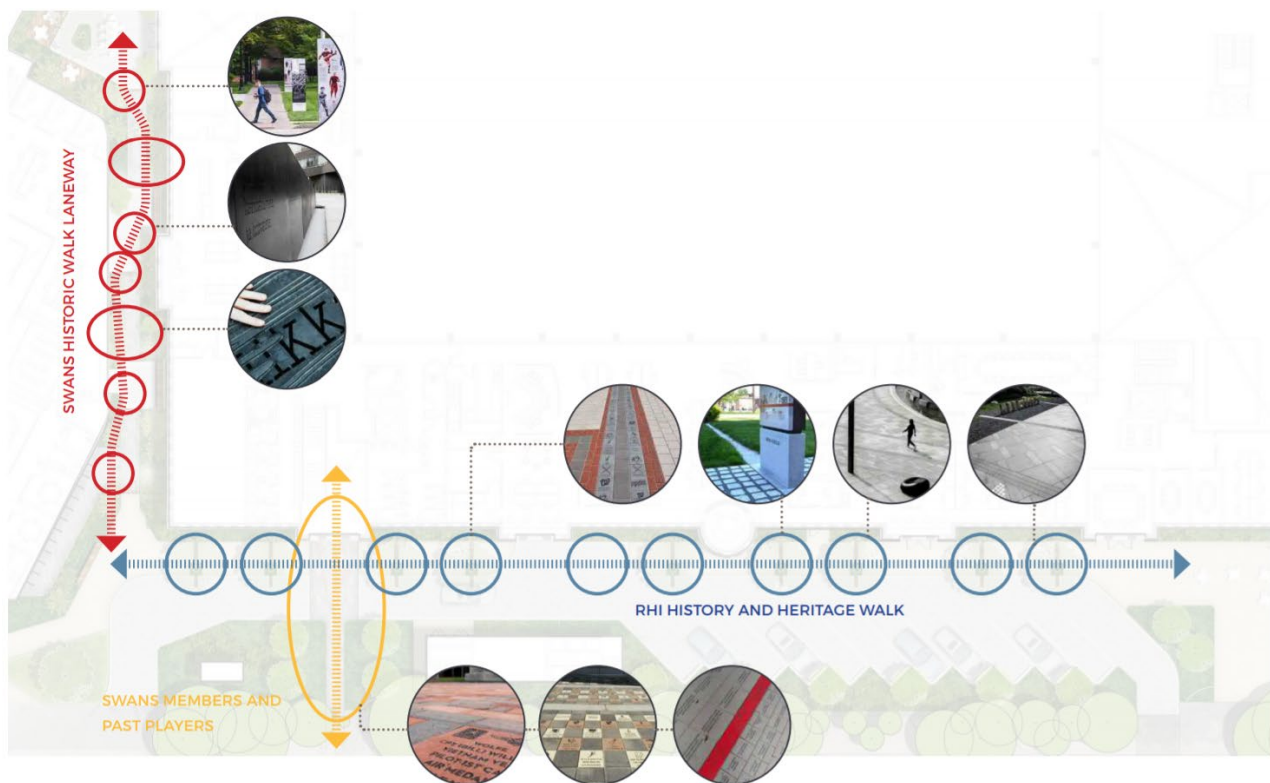


Figure 42 – Proposed landscape heritage 'walks'

Source: Arcadia Landscape Architects, 2021

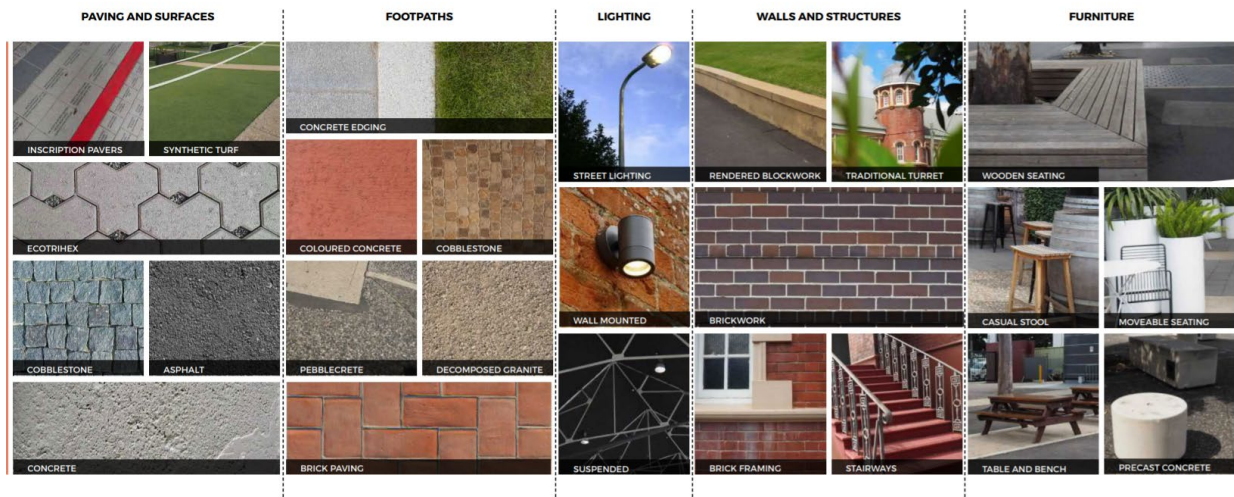


Figure 43 – Proposed materiality schedule for landscaping and paving

Source: Arcadia Landscape Architects, 2021

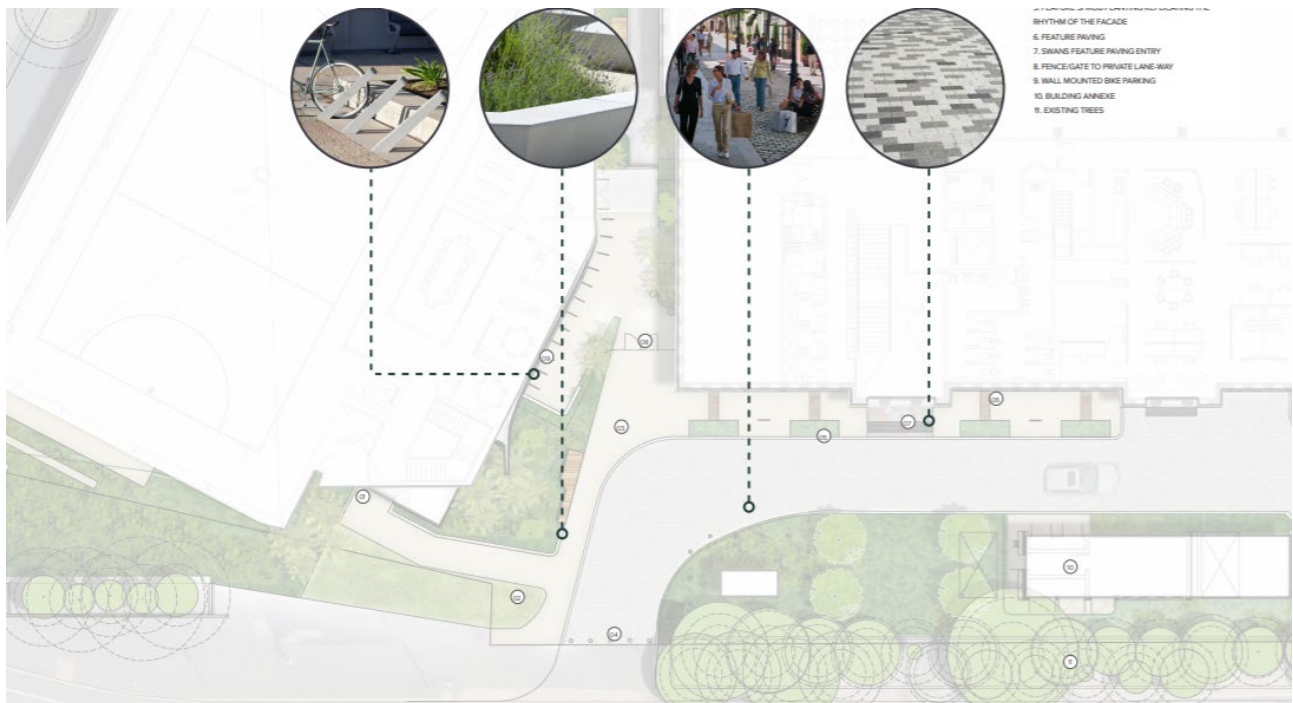


Figure 44 – Entrance landscaping plan

Source: Arcadia Landscape Architects, 2021



Figure 45 – Landscaping plan for laneway

Source: Arcadia Landscape Architects, 2021

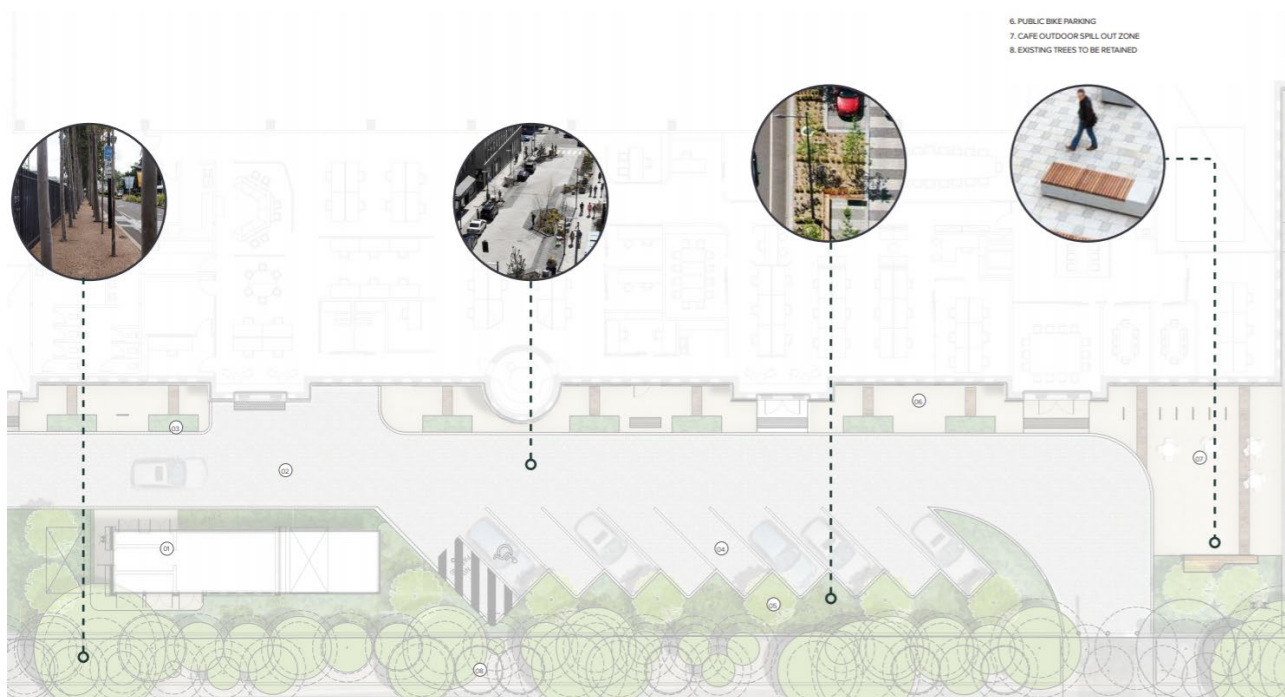


Figure 46 – Landscaping plan of shareway

Source: Arcadia Landscape Architects, 2021

5.8.6. Interpretive Signage

Interpretive signage can take a variety of different forms and materiality and may feature text, images, drawings or digitally rendered images. Signage is particularly useful to interpret the history of the site and is recommended that interpretation in this area focus on the history of the Royal Hall of Industries and the surrounds of Moore Park and its significance for culture, settlement, and sport/recreation.

The final detailed design of signage must be designed with consideration of durability, installation, and maintenance. The location of signage must consider accessibility, presentation, historical accuracy and relevance, and compatibility with the proposed development design. Signage should not be visually or otherwise intrusive and should not include penetrations or physical impacts to heritage fabric where possible.

Potential locations for signage should include important views, accessibility, wayfinding signage, and be in high traffic areas for greater visibility without obstructing pedestrian traffic flow. Signage may be freestanding, hung on wall space, or small panels could be incorporated into seating or functional elements.

5.8.6.1. Interpretive themes

Potential interpretive themes for signage would include:

- Aboriginal Cultural Heritage (1-2 signs)
- Royal Hall of Industries history (1-2 signs)
- Sports and Recreation (1 sign)



Figure 47 – Interpretive panel at Pyrmont Bridge.

Source: Deuce Design



Figure 48 – Perspex signage at the Whitsundays

Source: Bloc Design



Figure 49 –The Gantry, Camperdown interpretive signs

Source: Deuce Design



Figure 50 – Interpretive panel on functional seating at Sunset Hospital, Perth.

Source: Turner Design

Potential locations for signage are located below in Figure 51 and Figure 52



Figure 51 – Landscaping plan for laneway

Source: Arcadia Landscape Architects, 2021



Figure 52 – Potential locations of external interpretive signage.

Source: Arcadia Landscape Architects, 2019. Mark up by Urbis.

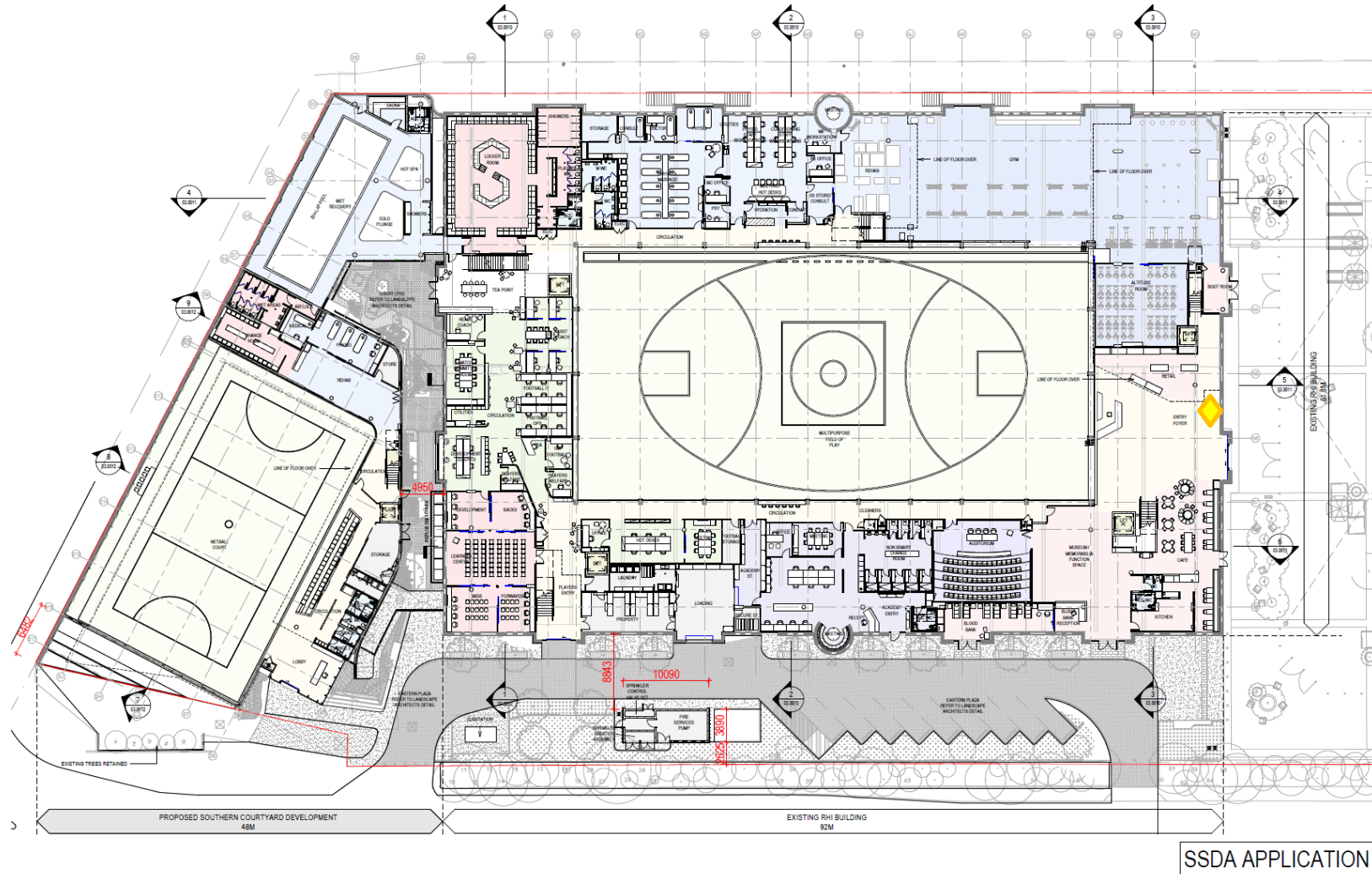


Figure 53 – Potential locations of internal interpretive signage.

Source: Populous Architects, 2021. Mark up by Urbis.

5.8.7. Digital Media

Digital media is a modern and accessible form of interpretive media, which can utilise a variety of digital forms such as website pages. These elements can stand separately or coexist with other interpretive media.

The establishment of a page on the Royal Hall of Industries or Moore Park website that discusses the history of the site would be a suitable and appropriate interpretive element, that could form part of the existing Sydney Swans, NSW Swifts, Entertainment Quarter, or Sydney Cricket Ground Trust websites.

Website pages can provide a more detailed version of the written text presented on panels, or alternatively can incorporate brief 'bites' of the historic and heritage significance into the overall description and branding portions of the website.

The benefits of digital media can include accessibility to various audiences, opportunity to incorporate high quality images (including photographs and illustrations) and the possibility of incorporating audio, visual media or 3D graphics that cannot be incorporated in on-site elements such as panels. Furthermore, digital media can also be interactive, further engaging the audience. Interactive elements can be as complex as customised games – largely aimed at younger audiences – or can be as simple as interactive timelines or photo galleries. Digital media can also more easily incorporate opportunities for multiple language options, increasing the accessibility of information.



Figure 54 – History page for the Sunlight Soap Factory, Balmain NSW.

Source: The Sunlight Factory

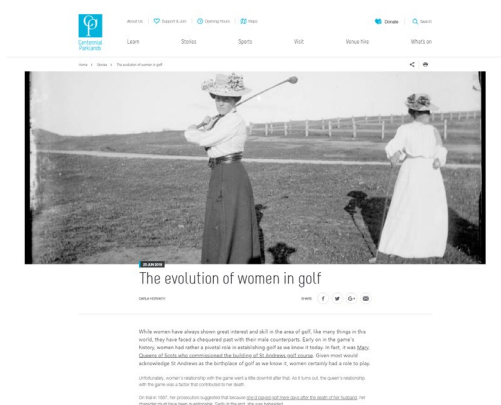


Figure 55 – History 'story' on the Centennial Parklands website.

Source: Centennial Parklands



Figure 56 – Interpretive panel and website

Source: Nature Tourism Services

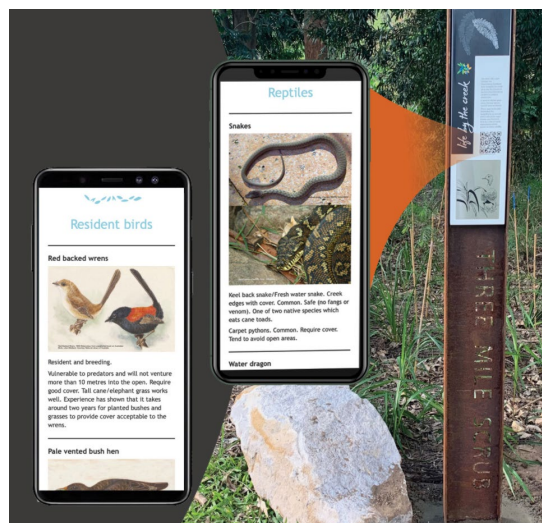


Figure 57 – Examples of web pages

Source: Nature Tourism Services

5.8.8. Memorabilia and Displays

The proposed Sydney Swans redevelopment of the Royal Hall of Industries includes space for a Museum and Media Centre. This space would be publicly accessible and would incorporate display cabinets with memorabilia and historic photographs which would largely focus on the history of the Sydney Swans rather than the Royal Hall of Industries.

There may also be opportunity for displays to incorporate findings from any archaeological excavation associated with the project, if appropriate.

5.8.8.1. Interpretive Themes

Potential interpretive themes include:

- Sports and Recreation



Figure 58 – Artefact display at ‘The Gantry’

Source: Deuce Design



Figure 59 – Exhibition display at the Sydney Jewish Museum

Source: Sydney Jewish Museum

5.8.9. Public Art and/or Murals

Public art and murals can be an eye-catching and bold way to express key themes and narratives relevant to the site without words. Public art can be commissioned by contemporary artists to represent key stories, such as Indigenous heritage or former land uses or building uses. Murals can also incorporate historic photographs or images, key words or phrases from historic texts such as newspaper articles or advertisements.

Public art can incorporate sculptural pieces, landscape elements, functional elements, or large scale murals. Murals can be large scale artworks on clear wall space, may incorporated various textural materials, or may also be incorporated into glazing or screens within office spaces.

Public art related to the Indigenous significance of the area could be prepared in conjunction with the Go Foundation and Clontarf.

5.8.9.1. Interpretive Themes

Potential themes for public art include:

- Aboriginal Cultural Heritage
- Royal Hall of Industries
- Sports and Recreation

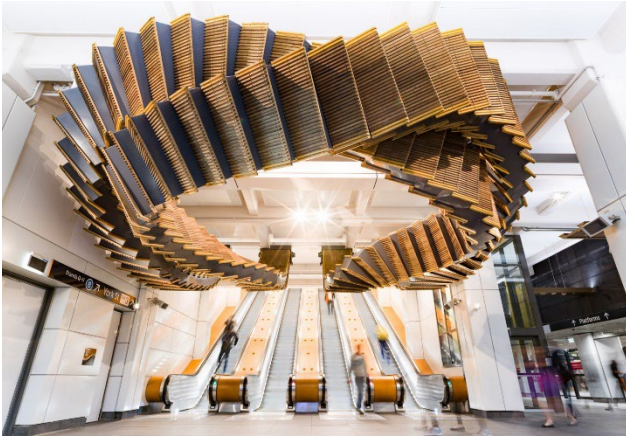


Figure 60 – Escalator sculpture at Wynyard Station

Source: Sydney Living Museums



Figure 61 – Art pieces incorporated into wall space

Source: Nicole Monks



Figure 62 – Glazing graphics at Fremantle Government Offices, Western Australia

Source: Turner Design



Figure 63 – Sculpture of Bunjil's Eggs, Yarra River

Source: Glenn Romanis



Figure 64 – Mural at the Colombian Hotel, Darlinghurst

Source: Deuce Design



Figure 65 – Mural using historic maps, 161 Sussex Street, Sydney

Source: Deuce Design

5.8.10. Acknowledgement of Country

The area surrounding Moore Park and the Royal Hall of Industries has been identified as culturally significant to Indigenous peoples within the Sydney area, and the former landscape of the swamplands was a prominent resource area prior to European colonisation. The acknowledgement of Indigenous culture and support of Indigenous empowerment is a key value of the AFL organisation and of the Sydney Swans. Furthermore, this is inline with the presence of the Go Foundation and Clontarf within the subject site and an Acknowledgement of Country could be prepared in conjunction with these organisations.

There is therefore an opportunity to incorporate an Acknowledgement of Country into the development. This could stand alone or be incorporated into artworks or interpretive signage. There is also opportunity for the use of local language within the development.

5.8.10.1. Interpretive Themes

This interpretive element would be linked to Aboriginal Cultural Heritage.

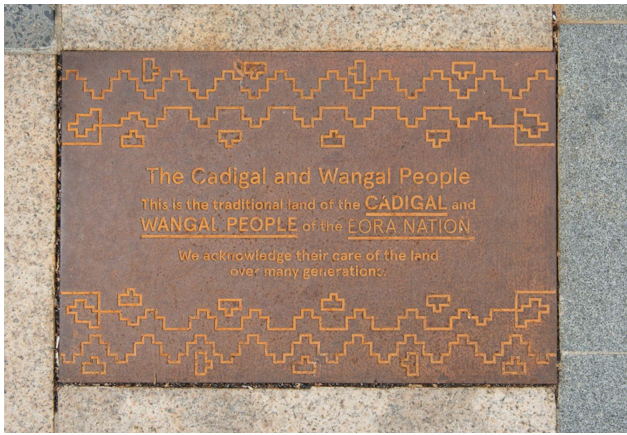


Figure 66 – Acknowledgement of Country at Marrickville Metro

Source: Deuce Design



Figure 67 – Acknowledgement of Country at Westpac Branches, Northern Territory

Source: Westpac



Figure 68 – Use of Gadigal language in sculptural work at the Museum of Sydney

Source: Sydney Living Museums



Figure 69 - Use of language at Bulletin Place

Source: Deuce Design

5.8.11. Temporary hoarding

During construction works hoarding and scaffolding will be installed around the Royal Hall of Industries and associated construction sites throughout the project. Temporary hoarding can provide an opportunity

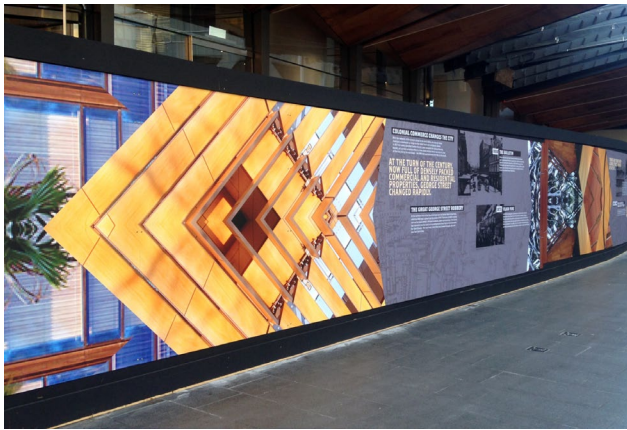


Figure 70 - Temporary hoarding at 200 George Street

Source: Deuce Design



Figure 71 – Historic photographs on hoarding

Source: City of Sydney



Figure 72 - Hoarding building wrap, Banqueting House, London

Source: Museums and Galleries Advisor

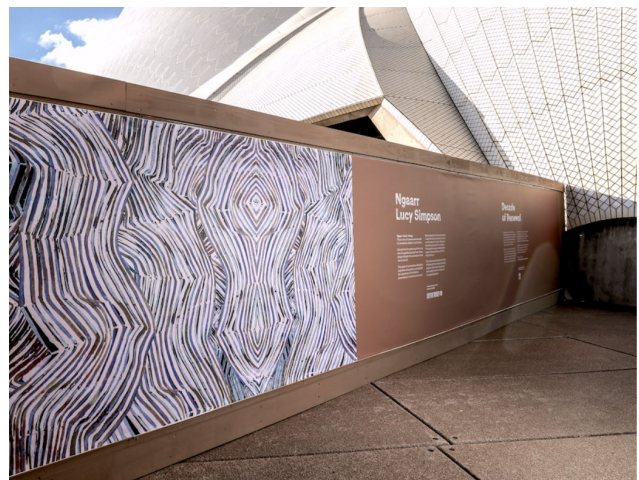


Figure 73 – Indigenous artwork on hoarding

Source: Gaawaamiyay

5.9. MAINTENANCE OF INTERPRETIVE ELEMENTS

The upkeep and general maintenance of interpretive elements 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 the Royal Hall of Industries site and should be managed along with general maintenance of the site. Therefore, the maintenance of the interpretive elements should be incorporated into the maintenance schedules and budgets within the subject site.

For long term maintenance, it is recommended that the interpretation elements should be reviewed every 10 years to assess relevance, suitability and general appearance and condition. Should the elements require an upgrade or replacement, a suitable consultant or designed should be engaged to ensure any new interpretive elements continue to be in line with this plan and the nominated themes and narratives.

5.10. REPRODUCTION OF IMAGES

It is likely that images reproduced within this Heritage Interpretation Plan may be under copyright and require permissions and approval for public reproduction in interpretive elements. The use of images would require permission from museums, libraries or archives, the inclusion of proposed acknowledgement and

referencing, and potentially the purchase of high-quality images of 300dpi or above. Sourcing of image copyrights and high-resolution images will form part of the future design and development of heritage interpretation media and further Interpretation Plan.

6. CONCLUSIONS AND RECOMMENDATIONS

This Heritage Interpretation Plan (HIP) has been prepared by Urbis on behalf of Sydney Swans Limited for the approved State Significant Development (SSD) SSD 9627 for the Royal Hall of Industries, located at 1 Driver Avenue, Moore Park (the subject site).

The Royal Hall of Industries is identified to be of heritage significance, however is not listed under the Sydney LEP 2012 (as this instrument does not apply to Moore Park) and is listed directly adjacent to the State Heritage Register listing of Centennial Parklands. This site has been treated for development purposes as though it is heritage listed. The Royal Hall of Industries was previously listed on the Sydney LEP 2005 and is listed on the non-statutory registers of the National Trust of Australia and the Royal Australian Institute of Architects list of notable 20th century buildings.

This Heritage Interpretation Plan has been prepared to satisfy Condition B34 for the project:

Prior to the issue of a Construction Certificate for works to the RHI, a Heritage Interpretation Plan must be prepared for the site in accordance with policy 7.4.7 of the Moore Park Conservation Management Plan and the NSW Heritage Division publication Interpreting Heritage Places and Items Guidelines (2005). The plan must detail how information on the history and significance of the Royal Hall of Industries will be provided for the public and make recommendations regarding public accessibility, signage and lighting, including the types, locations, materials, colours, dimensions, fixings and text of interpretive devices to be installed. The plan shall be prepared by a suitably qualified architect experienced in heritage conservation in consultation with Heritage NSW and Council to the satisfaction of the Planning Secretary. The recommendations of the Plan are to be implemented in conjunction with the proposed development.

6.1. CONCLUSIONS

Three key themes and narratives have been identified for the interpretive of the Royal Hall of Industries, in line with Heritage NSW's historic themes:

- Aboriginal Heritage
- The Royal Hall of Industries (Creative Endeavour)
- Sports and Recreation

Eleven potential interpretive elements have been proposed within this Heritage Interpretation Plan:

- Conservation and Adaptive Re-use
- Lighting Strategy
- Naming Strategy
- Landscaping
- Paving Inlays
- Interpretive Signage
- Web Development
- Memorabilia and Displays
- Public Art and Murals
- Acknowledgement of Country
- Temporary Hoarding

6.2. NEXT STEPS AND RECOMMENDATIONS

This Heritage Interpretation will be circulated to the project team for their comment. Determined locations of interpretive elements should be incorporated into architectural plan and landscaping plans, with preliminary materials and sizes to be determined in collaboration with the design team.

This should then be circulated to Heritage NSW in accordance with the Conditions of Consent for the project. Following approval of interpretive elements, text and images will be written and sourced and input provided into the final design ready for manufacture.

DISCLAIMER

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All surveys, forecasts, projections and recommendations contained in or associated with this report are made in good faith and on the basis of information supplied to Urbis at the date of this report, and upon which Urbis relied. Achievement of the projections and budgets set out in this report will depend, among other things, on the actions of others over which Urbis has no control.

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