

Art Gallery of New South Wales Expansion: Sydney Modern Heritage Impact Statement

Report prepared for the Art Gallery of NSW

April 2018



Sydney Office Level 6 372 Elizabeth Street Surry Hills NSW Australia 2010 T +61 2 9319 4811

Canberra Office 2A Mugga Way Red Hill ACT Australia 2603 T +61 2 6273 7540

GML Heritage Pty Ltd ABN 60 001 179 362

www.gml.com.au

Report Register

The following report register documents the development and issue of the report entitled Art Gallery of NSW Expansion: Sydney Modern—Heritage Impact Statement, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
15-0518B	2	Revised Preliminary Draft	19 October 2017
15-0518B	3	Final—SSDA Submission	2 November 2017
15-0518B	4	Revised Final—RtS Submission Test of Adequacy	28 March 2018
15-0518B	5	Revised Final—RtS Final Lodgement	17 April 2018

Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

Project Manager:	Emma McGirr	Project Director & Reviewer:	Claire Nunez
Issue No.	5	Issue No.	5
Signature		Signature	
Position:	Consultant	Position:	Associate
Date:	17 April 2018	Date:	17 April 2018

Copyright

Historical sources and reference material used in the preparation of this report are acknowledged and referenced at the end of each section and/or in figure captions. Reasonable effort has been made to identify, contact, acknowledge and obtain permission to use material from the relevant copyright owners.

Unless otherwise specified or agreed, copyright in this report vests in GML Heritage Pty Ltd ('GML') and in the owners of any pre-existing historic source or reference material.

Moral Rights

GML asserts its Moral Rights in this work, unless otherwise acknowledged, in accordance with the (Commonwealth) Copyright (Moral Rights) Amendment Act 2000. GML's moral rights include the attribution of authorship, the right not to have the work falsely attributed and the right to integrity of authorship.

Right to Use

GML grants to the client for this project (and the client's successors in title) an irrevocable royalty-free right to reproduce or use the material from this report, except where such use infringes the copyright and/or Moral Rights of GML or third parties.

Contents	Page
Executive Summary	i
Scope	i
Project Background and Evolution.....	i
Key Findings.....	ii
Mitigation Measures	iv
Endnotes.....	vii
1.0 Introduction	1
1.1 Project Background	1
1.2 Statutory Context for Heritage	1
1.2.1 <i>State Significant Development</i>	1
1.3 Study Area Location	2
1.4 Methodology.....	5
1.4.1 <i>Overview</i>	5
1.4.2 <i>Assessment of Heritage Significance</i>	6
1.4.3 <i>Assessment of Heritage Impact</i>	6
1.4.4 <i>Aboriginal Heritage</i>	7
1.4.5 <i>Historical Archaeological Assessment</i>	8
1.4.6 <i>Heritage Stakeholder Consultation</i>	8
1.5 Description of the Proposal	9
1.5.1 <i>Changes to the Design and Design Evolution—April 2018</i>	9
1.6 Limitations	9
1.7 Terminology and Abbreviations	9
1.8 Author Identification	10
2.0 Historical Overview	11
2.1 Aboriginal Occupation and History	11
2.2 The Domain—Crescent and Yurong Precincts	12
2.3 Cowper’s Wharf and West Woolloomooloo Bay	14
2.4 Construction of the Oil Tanks.....	23
2.5 The Gallery’s Origins	30
2.5.1 <i>Twentieth-Century Surrounding Developments</i>	32
2.5.2 <i>The Art Barn</i>	33
2.5.3 <i>Walter Liberty Vernon—‘A People’s Gallery’</i>	33
2.5.4 <i>A Burgeoning Collection</i>	35
2.5.5 <i>The Gallery Grows</i>	36
2.5.6 <i>An Expanding Role: Building Extensions and Public Programs</i>	38
2.5.7 <i>New Directions: Towards Sydney Modern</i>	40
2.6 Endnotes	42
3.0 Built Heritage and Landscape.....	47
3.1 Introduction.....	47
3.2 Physical Analysis	47
3.2.1 <i>Art Gallery of NSW</i>	47
3.2.2 <i>Exteriors</i>	47

3.2.3 Interiors	52
3.2.4 Royal Botanic Garden and Domain—Crescent, Phillip and Yurong Precincts	57
3.2.5 Oil Tanks and Pump House	59
3.3 Heritage Items	61
3.3.1 Sydney Opera House	62
3.4 Heritage Significance	63
3.4.1 The Art Gallery of NSW	63
3.4.2 Royal Botanic Gardens and the Domain	67
3.5 Endnotes	71
4.0 Aboriginal Archaeology	72
4.1 Environmental Context	72
4.2 Archaeological Background	74
4.2.1 Aboriginal Ethnohistory	74
4.2.2 AHIMS Search	78
4.2.3 Relevant Local Literature	79
4.2.4 Summary of Aboriginal Archaeological Background	82
4.3 Visual Inspection of the Study Area	82
4.4 Assessment of Aboriginal Archaeological Potential	83
4.4.1 Site Disturbance	83
4.4.2 Aboriginal Archaeological Potential	83
4.5 Endnotes	84
5.0 Historical Archaeology	86
5.1 Synopsis of Study Area History	86
5.1.1 Aboriginal Occupation	86
5.1.2 Phases of Development	86
5.1.3 Early Development of the Study Area—1788–1870s	86
5.1.4 Industrialisation of the Woolloomooloo Foreshore	87
5.1.5 The Gallery—1895–1939	88
5.1.6 Oil Tanks—1939–1945	88
5.1.7 The 1950s and 1960s	88
5.1.8 The 1980s, 1990s and 2000s	88
5.2 Historical Archaeological Background	89
5.3 Geotechnical Reports	91
5.4 Study Area Inspection	92
5.5 Assessment of Historical Archaeological Potential	93
5.5.1 Preamble	93
5.5.2 Site Disturbance	93
5.5.3 Historical Archaeological Potential	94
5.6 Assessment of Historical Archaeological Significance	95
5.6.1 Preamble	95
5.6.2 Assessment Framework for Assessing Archaeological Sites and Relics	96
5.7 Bickford and Sullivan's Questions	97
5.7.1 Can the site contribute knowledge that no other resource can?	97
5.7.2 Can the site contribute knowledge that no other site can?	97
5.7.3 Is this knowledge relevant to general questions about human history or other substantive questions relating to Australian history, or does it contribute to other major research questions?	98

5.8 NSW Heritage Criteria for Assessing Significance Relating to Archaeological Sites and Relics	98
5.8.1 Archaeological Research Potential (Current NSW Heritage Criterion E)	98
5.8.2 Associations with Individuals, Events or Groups of Historical Importance (NSW Heritage Criteria A, B & D)	99
5.8.3 Aesthetic or Technical Significance (NSW Heritage Criterion C)	99
5.8.4 Ability to Demonstrate the Past through Archaeological Remains (NSW Heritage Criteria A, C, F & G)	99
5.9 Statement of Significance	100
5.10 Endnotes	120
6.0 Identification and Evaluation of Heritage Impacts	120
6.1 Description of Proposal and Drawings	120
6.1.1 Drawing Packages Reviewed—April 2018	121
6.2 Built Heritage and Landscape Impact Assessment	125
6.2.1 Introduction	125
6.2.2 Design Evolution since the Design Competition	125
6.2.3 Response to the SEARs	126
6.2.4 Design Changes and Overview of Heritage Impacts	127
6.2.5 Identification and Evaluation of Heritage Impacts on the Art Gallery of NSW	129
6.2.6 Identification and Evaluation of Heritage Impacts on the Royal Botanic Gardens and the Domain	132
6.2.7 Social Significance of the RBGD and Objects of the RBGD Act (1980)	134
6.2.8 Identification and Evaluation of Heritage Impacts on the Sydney Opera House	139
6.2.9 Identification and Evaluation of Heritage Impacts on Other Heritage Items	139
6.3 Impact Assessment—Aboriginal Heritage	141
6.3.1 Summary of Impacts	142
6.4 Impact Assessment—Historical Archaeology	142
6.4.1 Summary of Impacts	144
6.5 Endnotes	147
7.0 Mitigation Measures	148
7.1 Built Heritage and Landscape	148
7.2 Aboriginal Archaeology	150
7.3 Historical Archaeology	151
8.0 Interpretation Strategy	153
8.1 Introduction	153
8.2 Approach to Interpretation	153
8.2.1 Interpretation as a Conservation Process	153
8.2.2 Opportunities for Interpretation	153
8.2.3 Key Historical Themes	154
8.3 Key Stories for Interpretation	156
8.3.1 Audiences for Interpretation	157
8.3.2 Available Resources	158
8.3.3 Potential Interpretive Devices	160
8.4 Endnotes	162
9.0 Appendices	163

GML Heritage

Appendix A

Relevant State Heritage Inventory Listings

Appendix B

AHIMS Search

Executive Summary

Scope

The purpose of this Heritage Impact Statement (HIS) is to assess the potential heritage impacts of the proposed Art Gallery of NSW Expansion Project – Sydney Modern ('the proposal'). The Art Gallery of NSW proposes to undertake a major expansion of the existing art gallery adjacent to the Phillip Precinct of the Domain. The expansion, proposed as a separate, stand-alone building, is located north of the existing gallery, partly extending over the Eastern Distributor land bridge and includes a disused Navy fuel bunker located to the north east of this land bridge.

The new building comprises a new entry plaza, new exhibition spaces, shop, food and beverage facilities, visitor amenities, art research and education spaces, new roof terraces, landscaping, and associated site works and infrastructure, including loading and service areas, services infrastructure and an ancillary seawater heat exchange system.

This HIS assesses the potential impacts of the proposal on built heritage and heritage landscapes, and Aboriginal and non-Aboriginal archaeology. It includes a historical overview of the Art Gallery of New South Wales (Section 2.0), based on primary and secondary sources. Assessments are based on the historical overview, existing assessments, and listings of heritage items on Local, State and Commonwealth heritage registers, and other currently available documentary sources.

Project Background and Evolution

Since the outcome of the Art Gallery of NSW Expansion Project design competition and the appointment of SANAA and Architectus as lead design architect and project architect respectively, the proposal has been through an extensive design evolution process. The proposal has been subject to the State Significant Development (SSD) Application process and a HIS was prepared by GML and submitted with the SSD Application in November 2017. Following the public submissions period the design has further evolved in order to respond to matters raised and operating requirements and consequently this HIS has been updated to reflect these changes.

The stages of this process are summarised below.

- This HIS report was initially prepared and finalised to accompany the lodgement of a SSD Application (SSD 6471) in November 2017.
- Subsequent to lodgement, the project entered a public exhibition phase which closed on the 15th of December 2017.
- The exhibition and submissions phase resulted in the Department of Planning receiving state agency submissions and public submissions regarding the project.
- The project then entered a response to submissions phase (January–April 2018)
- The design has been subject to a number of revisions in response to agency submissions since the SSDA was lodged in November 2017. A summary of these changes to the development has been provided by Architectus and is included in the table below.
- GML prepared a supplementary response to submissions report, which responds in detail to the agency submissions received. This document provides discussion of the key heritage matters raised during the submission period and how the design has been revised to address and resolve them, where possible.

- GML has now revised the heritage impact assessment and prepared this March 2018 HIS report so that it assesses the SANAA and Architectus DA drawing package and the landscape DA package prepared by McGregor Coxall (issued 6 April 2018).

Table 1 Summary of Key Changes to the SSDA Submitted since November 2017 (Provided by Architectus 5 April 2018).

Building Design

- Entry Plaza Canopy has been rotated to south-east, and has increased setback from Art Gallery Road.
- Changes to Entry Plaza canopy including replacement of roof materials with ceramic fretting, and creation of an aperture (opening) in the roof to allow landscape and artworks underneath.
- Change to Entry Plaza layout with insertion of landscape elements including trees, artworks and amenities.
- Photovoltaic array is clustered on the Entry Pavilion roof and increased in area to 1,538sqm.
- Lowering the height of the roof of Gallery 2 adjacent to Art Gallery Road and in front of Woolloomooloo Gate through a reduction in internal ceiling heights in one corner to a consistent 5.5 metres.
- Change to external materials of the building including use of natural stone and rammed earth.
- Entry to plant room of sea water heat exchange system to be elevated above ground.

Landscaping

- A more than threefold increase in the area of green roofs (from 572 to 1761sqm).
- Publicly accessible area of roof terraces (during opening hours) will be increased.
- Addition of soft landscaping to top of stepped fuel bunker wall at Lincoln Crescent.
- Minor changes to landscaping, including planting low-scale vegetation along Art Gallery Road and realignment of footpaths to follow desire lines.
- Relocation and transplanting of tree identification no. 1363, a high value tree that is currently located in front of the existing Gallery.
- Retention of 9 trees on land bridge.
- Increase in proposed compensatory tree planting from 265 to 273 trees.
- Interpretation of the footprint of the 1920s low curved sandstone walls in new paving and reuse of materials.

Traffic and Transport

- Changes to public domain and traffic arrangement layout along Art Gallery Road, including deletion of the majority of the proposed works on the western side.
- The bus stop is being relocated from the southern end of the existing Gallery on Art Gallery Road to the front of the new Gallery building.
- Maintaining existing pedestrian crossing over Art Gallery Road in front of existing gallery, and replace steps from Domain to Art Gallery Road with new ramp.
- Deletion of the proposed pedestrian crossing to the south of the existing gallery. The existing pedestrian crossing in front of the existing building will be retained.
- Relocation of bicycle parking further north along Art Gallery Road.
- Relocation of the loading dock roller shutter further inside the building envelope to minimise traffic queuing on Lincoln Crescent.
- Removal of proposed light vehicle turning bay at the intersection of Art Gallery Road and Mrs Macquaries Road.

The changes to the SSDA submitted scheme have not resulted in any major revisions to the findings of this HIS report. These key findings remain substantially the same as those submitted to accompany the SSDA submitted scheme lodged in November 2017.

Key Findings

Built Heritage and Landscape

The proposal would have a moderate adverse heritage impact on the existing Art Gallery of NSW overall. This assessment recognises the importance of the expansion project to the future and longevity of the cultural institution in this important location. Complete separation between the new

building and the existing gallery would result in no physical impacts to the existing Art Gallery. Sensitive design of the new building and site planning have would also limit heritage impacts to the Gallery building. Additional mitigation can be implemented at the detailed design stage to further limit heritage impacts.

The project would have a moderate adverse heritage impact on the RBG and Domain as a whole, resulting from some net loss of open space and alteration of significant views, as well as the integration of the new buildings and adaptation of the Domain Oil Tanks. The conversion of the majority of the southern tank to publicly accessible gallery space represents a positive heritage outcome, brought about via the activation of a significant site which until this point has been inaccessible since its time of construction.

The proposal has been developed with consideration for the principal objects of the Royal Botanic Gardens and Domain Trust, particularly with respect to object a) which outlines the maintenance and improvement of Trust lands and object c) which emphasises the encouragement of use and enjoyment of the Trust Lands by the public.¹ The proposal will result in direct improvements to an underutilised area within the Domain through the activation of spaces using high quality sculptural and landscape elements, the reintroduction of historic planting schemes and the diversification of recreation opportunities within the landscape. Despite some net loss of green public open space the proposal will deliver another important public function via a cultural institution closely integrated with the RBG and the Domain. Further design detailing and revision, particularly with regard to the landscape approach, will assist to reduce the overall level of impact on the RBG and the Domain.

The project is within the World Heritage buffer zone of the Sydney Opera House. In summary, the proposed Sydney Modern Project would not reduce the visual prominence, obstruct or diminish views or vistas to or from the Sydney Opera House. Similarly, it would not have any adverse impacts on the significance or setting of the place. The proposal would not impact on the World Heritage values and visual setting of the place.

The project has been assessed with regard to other heritage items in the vicinity of the site. Overall, the impact of the project on these items has been assessed to be of neutral nature with the exception of the Domain Lodge and the Woolloomooloo Finger Wharf, where minor adverse heritage impacts would result from a change in these items setting.

Aboriginal Archaeology

The study area does not contain previously recorded Aboriginal sites and this study has found that while Aboriginal people are likely to have camped and traversed the sandstone ridge on which the Gallery now sits, it is unlikely that deep stratified archaeological deposits ever existed in this location. Rather, Aboriginal objects would have been worked into the top stratum of the sandy Gynea soils and consistently subject to erosional processes which would have removed sedimentary material from the convex ridgeline, most recently in the form of European activity. Due to the extensive degree of historical disturbance which has occurred across the study area in combination with the likely shallow, erosional natural soil landscape of the area, this due diligence assessment indicates that there is not likely to be Aboriginal artefacts within intact subsurface deposits in the area of the proposed activity.

Small areas of the study area have been identified as having a low to moderate potential to contain historical archaeology. These areas may include strata of redeposited fill; there is a very low potential for isolated Aboriginal objects to be present within these areas of redeposited fill which may have been imported onto the site during the nineteenth century. Any artefacts within such deposits retain none of their original context; thus they can provide very little archaeological information of value and would be

of no scientific significance. Isolated artefacts may be of cultural or social significance to the local Aboriginal community; however, this could only be determined through consultation.

Historical Archaeology

This historical archaeological assessment has determined that there are parts of the study area with no historical archaeological potential (where historical development has completely removed former ground surfaces) and areas of low and moderate potential.

There is low potential for earlier alignments of the existing roads, ephemeral garden paths pre-dating 1930, and the remains of early garden beds below the current ground surface in the landscaped areas surrounding the Gallery and in a small area to the west of the Domain Oil Tanks. Historical archaeological deposits in these locations are likely to be highly disturbed, if present, and would have low to no research potential. Remains of earlier alignments of Mrs Macquaries Road could be considered significant, although this would depend on the nature and extent of the archaeological remains. In this case the fabric of the road may not be as significant as the road. Paths and garden beds may be associated with an individual, group or event of historical importance, but as they are not mapped it would not necessarily be possible to establish such a connection with any certainty. Ephemeral garden paths and beds or bed boundaries but are unlikely to exhibit any particular technical rarity or representativeness, and thus would not meet the threshold for significance under this criterion.

There is low potential for historical archaeological artefacts or deposits to exist in some parts of the study area, and these deposits are unlikely to provide further information about the Domain or RBG. Such archaeological remains would not meet the threshold for significance either at a local or state level.

Archaeological remains along the Woolloomooloo foreshore are likely to be more intact and consist of evidence of early to mid-nineteenth century early industrial uses of the foreshore, landscape modifications, land reclamation processes, bathing facilities and later industrial shipping facilities. These remains are likely to have been partially disturbed and truncated by twentieth-century development, however, they may still provide valuable information and further our understanding of the changing nature of the Sydney foreshore over time. Archaeological remains in this location are likely to meet the threshold for significance at a local level. Depending on the nature and extent of archaeological deposits remaining, relics associated with the Quarantine Depot may meet the threshold for state significance due to their association with public health epidemics during the late nineteenth to early twentieth centuries.

Mitigation Measures

A number of overarching mitigation measures have been summarised by GML in the following bullet points. These are also found in Section 7.0.

Built Heritage and Landscape

- Whilst every effort has been made to identify relative significance and potential impacts on the Art Gallery of NSW, the significance of the site, the size of the project and the esteem in which the place is held by the community requires the development of an up-to-date conservation management plan. The CMP would support the project by articulating the heritage values of the place through a revised significance assessment, allowing a better understanding of how an extension of the Gallery will serve to safeguard its continued ongoing use as a successful art gallery.

- It is recommended that management measures are put in place by the AGNSW that aim to mitigate the establishment of a second Gallery entrance in the new building. The institution will for the first time in its history exist across two separate buildings. Efforts should be made to maintain a sense of cohesiveness at the place in order to uphold the role and significance of the existing Gallery site. The project has committed to ensuring that the function, prominence and significance of the existing Gallery buildings is not diminished or obscured by the new build, and that no active gallery space within the original gallery building will be removed or change in function. GML has recommended a number of strategies to be implemented by the AGNSW going forward. These are outlined in full in Section 7.1.
- In the absence of a finalised CMP for the Royal Botanic Garden and the Domain the findings of this report address the applicable management document. This document, the 2001 Domain Cultural Landscape Study, has been utilised as a guiding document for this report, however it is also now significantly out of date. An up-to-date conservation management plan for the Domain should be finalised by the Royal Botanic Gardens and Domain Trust to guide the detailed development of the landscape elements related to the proposed project.
- Heritage advice from a suitably qualified heritage specialist should be retained during the detailed design resolution of the project and associated landscape elements to ensure that significance of the place is protected and that new elements do not unnecessarily impact the significance of identified heritage elements.
- Archival recording of the existing Art Gallery of NSW and Domain landscape (including the Oil Tanks) should be prepared prior to any works commencing. The archival recording should be prepared in accordance with the NSW Heritage Office guidelines—*Photographic Recording of Heritage Items Using Film or Digital Capture* (2006). Given the unique spatial qualities of the Oil Tanks and the extensive modifications proposed, consideration should be given to an advanced level of recording, including further historical research with a particular focus on construction detailing and use, measured drawings, and virtual reality capture for future interpretive use.
- The preliminary Interpretation Strategy outlined in Section 8.0 of this report should be used to inform the development of a holistic Interpretation Plan that incorporates the history of the Art Gallery of NSW and the Royal Botanic Garden and Domain. The storylines identified in this report should be considered as starting points for further research, exploration and design work when planning an integrated interpretation strategy for the Gallery and its setting.
- Care must be taken during construction works to ensure that significant trees proposed for retention are protected and conserved. Likewise, the trees that are to be relocated require particular care. A suitably qualified arborist should be engaged to monitor works (in the vicinity of significant trees) and the relocation process. Engagement with the Royal Botanic Gardens and Domain Trust is essential.

Aboriginal Archaeology

Although the study area has low to moderate archaeological potential, the immediate surrounds including the Royal Botanic Gardens and Domain are known to be highly significant to Aboriginal people historically and archaeologically. For this reason, a more detailed Aboriginal Cultural Heritage Assessment Report could be prepared to ensure that all values, not just archaeological values, are assessed for the site. The Art Gallery has commenced this process of consultation with Aboriginal stakeholders and this should continue throughout the project.

Using current best practice methods, the following strategies are recommended to assist in the management of unexpected Aboriginal archaeological resources within the study area:

- Test excavation should be undertaken to confirm that there is low potential for Aboriginal archaeology.
- An Aboriginal heritage induction should be provided by a qualified archaeological heritage consultant to all contractors prior to any ground disturbance commencing.
- A suitably qualified archaeologist should be on call in case of unexpected Aboriginal objects being identified during the course of works.
- Should unexpected Aboriginal objects be identified during the course of development, work should cease immediately and the on-call archaeologist should be contacted to document and assess these finds. Any object/s should be reported to the Office of Environment and Heritage and registered on the Aboriginal Heritage Information Management System (AHIMS).
- Should any unexpected Aboriginal objects be identified during works, strategies for their removal, management and long-term storage should be determined in consultation with the Office of Environment and Heritage.
- In the unexpected event that human remains are discovered during the development, work should cease immediately in that particular location, and the NSW Police, Office of Environment and Heritage and the on-call archaeologist should be contacted immediately.

Historical Archaeology

Using current best practice methods, the following strategies are recommended to assist in the management of potential historical archaeological resources within the study area:

- A historical heritage induction should be provided by a qualified archaeological heritage consultant to all contractors prior to any ground disturbance commencing in the areas identified as having low or moderate historical archaeological potential.
- Monitoring of any ground disturbance within the areas of moderate historical archaeological potential should be undertaken by a qualified archaeologist.
- Should any historical archaeological remains which are of local or state heritage significance (relics) be identified by the qualified archaeologist, work in that location should temporarily stop and the Heritage Division should be notified.
- Any historical archaeological relics should be appropriately recorded by a qualified archaeologist using current best practice archaeological recording methods.
- Where possible, any state significant archaeological relics should be left in situ; alternatively, appropriate strategies for the management of such relics should be determined in consultation with the Heritage Division.
- The results of any archaeological monitoring, investigation and recording of the study area should be presented in a succinct report and used to inform future historical heritage management and interpretation measures, if appropriate, as part of the proposed development of the site.

- Any retrieved historical artefactual material would be the responsibility of the owner of the site. This includes the appropriate treatment of artefacts, and their long-term storage in a safe and accessible place.
- A copy of this report and any other relevant reports subsequently prepared as part of this project should be sent to the NSW Heritage Division, OEH for their records.

Endnotes

- ¹ *The Royal Botanic Gardens and Domain Trust Act 1980 (NSW) Part 2 Section 7.*

1.0 Introduction

1.1 Project Background

The Art Gallery of NSW Expansion Project—Sydney Modern comprises the revitalisation of the Art Gallery of NSW and the construction of a new landmark gallery building adjacent to the Phillip Precinct of the Domain. The project is the strategic vision and masterplan presented by the Art Gallery of NSW in 2013 to transform the place into an art museum for the 21st century.

GML Heritage Pty Ltd (GML) has been commissioned by the Art Gallery of NSW (the Gallery) to prepare a Heritage Impact Statement (HIS) for the proposed Art Gallery of NSW Expansion Project—Sydney Modern at the Art Gallery of NSW. The purpose of the HIS is to support the Environmental Impact Statement (EIS) for the project. This HIS assesses the potential impacts of the proposed Sydney Modern Project on heritage items, conservations areas, Aboriginal archaeology and historical archaeology, including the proposed seawater heat exchange system along the Woolloomooloo foreshore.

1.2 Statutory Context for Heritage

In New South Wales, cultural heritage is principally protected under three acts:

- *Heritage Act 1977* (NSW) (the Heritage Act);
- *Environmental Planning and Assessment Act 1979* (NSW) (EPA Act); and
- *National Parks and Wildlife Act 1974* (NSW) (NPW Act).

Other state statutory documents that might relate to the current and future heritage management of the site include:

- *Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005*—Part 5; and
- *Sydney Local Environmental Plan 2012*—Clause 5.10.

The *Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005* provides for, among other things, protection of the visual setting of the buffer zone around the Sydney Opera House. The Sydney Modern project will extend into the Sydney Opera House buffer zone.

There is also Commonwealth legislation that applies to places listed on the World Heritage List (WHL), National Heritage List (NHL) and Commonwealth Heritage List (CHL); these places are protected under the *Environment Protection and Biodiversity Conservation Act 1999* (Cwlth) (EPBC Act). The process for documenting the assessment of potential impacts on Sydney Opera House heritage is set out in the EPBC Act, which enables government authorities to ‘self-assess’ projects which may have an impact on places listed on the World, National and Commonwealth Heritage lists.

1.2.1 State Significant Development

In April 2014, the Art Gallery of NSW Trust requested Secretary’s Environmental Assessment Requirements (SEARs) of the NSW Department of Planning and Environment (formerly NSW Department of Planning and Infrastructure) for the Sydney Modern Project to be assessed as State Significant Development (SSD) (Application No. 14_6471). As a declared SSD project, the Sydney Modern Project will be assessed under Part 4 of the *Environmental Planning and Assessment Act 1979* (NSW) (EPA Act).

The SEARs for the Sydney Modern Project were issued on 21 May 2014 to account for existing building upgrades, and re-issued on 13 October 2015 with modifications, and again on 8 June 2016 with further modifications to account for the addition of the sea water heat exchange system. The SEARs with respect to heritage state that:

7. Heritage and Aboriginal Heritage

- Prepare a statement of heritage impact which identifies:
 - o All heritage items (state and local) including built heritage, landscapes and archaeology, and detailed mapping of these items, and why the items and site(s) are of heritage significance;
 - o What impact the proposed works will have on their significance including;
 - The heritage significance of the RBGD;
 - The heritage significance of the existing Art Gallery building and consideration of conservation works;
 - The loss of parkland for the purpose of extending the Art Gallery;
 - The RBGD oil tanks;
 - Changing the current boundaries of the RBGD and, in particular shifting the Art Gallery's main entrance away from its current position; and
 - The RBGD's social significance
- Prepare an archaeological assessment of the likely impacts of the proposal on any Aboriginal cultural heritage, European cultural heritage and other archaeological items and outline proposed mitigation and conservation measures.
- Prepare an interpretation strategy that includes the provision for interpretation of any archaeological resources uncovered during the works.

1.3 Study Area Location

The Gallery is located at 2B Art Gallery Road, Sydney on the eastern edge of Sydney's CBD. The Gallery is situated within the landscape setting of the Royal Botanic Garden and Domain. Specifically, the Gallery is located in the Crescent Precinct of the Domain (Figure 1.1).

The existing Gallery site is comprised of Lot 102 in Deposited Plan 854472 and is defined by the physical boundaries of the building to the east, south and west. The Cahill Expressway defines the boundary to the north. The Gallery is comprised of several wings constructed during different periods which combine to form a single unified building (Figure 1.2).

The Sydney Modern Project study area (Figure 1.3) excludes the current Gallery building but includes:

- the area immediately north of the current building, including the land bridge over the Cahill Expressway;
- parts of the Domain, including the World War II Oil Tanks; and
- approximately 250m of the Woolloomooloo foreshore, north from Lincoln Crescent.

Note that for the purposes of archaeological assessment, the study area includes all areas which were assessed as part of this report—where ground disturbing works have been proposed. This includes all public domain works such as landscaping, tree removal and replacement of hard surfacing.



Figure 1.1 Location map showing the existing AGNSW building (red) with the project boundary adjacent in relation to the Sydney CBD, the Royal Botanic Gardens and Domain, and Woolloomooloo. (Source: Google Earth Pro with GML overlay)

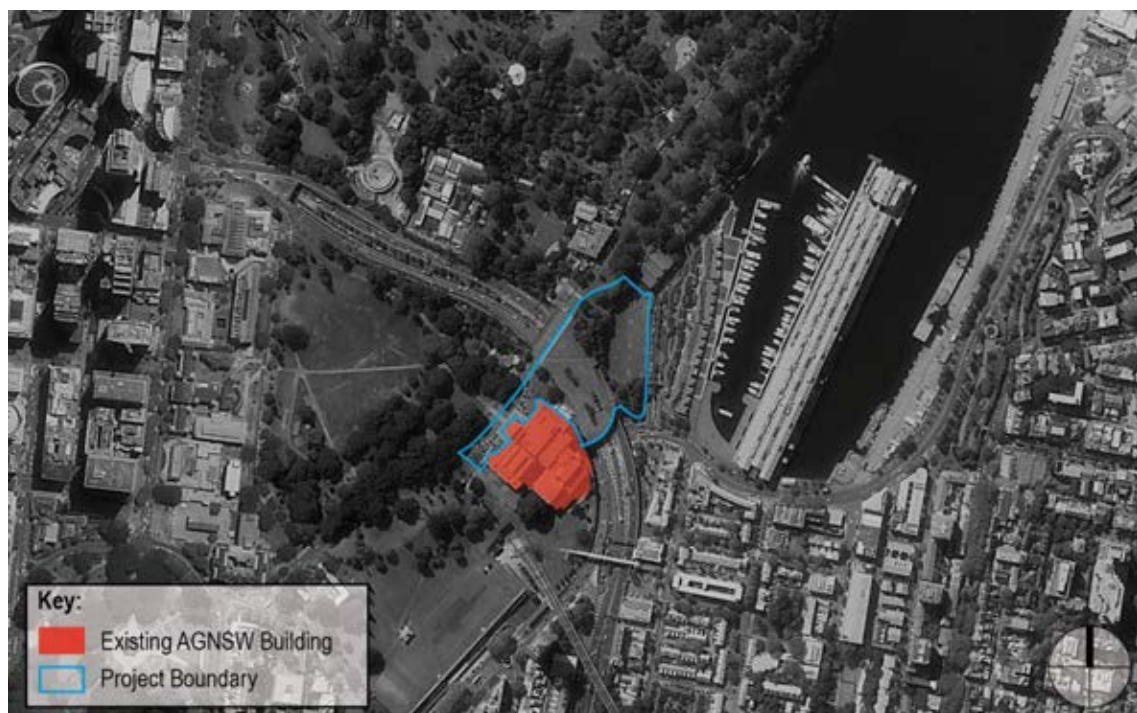


Figure 1.2 Outline of the existing Art Gallery of NSW building with the project boundary adjacent. (Source: Google Earth Pro with GML overlay)

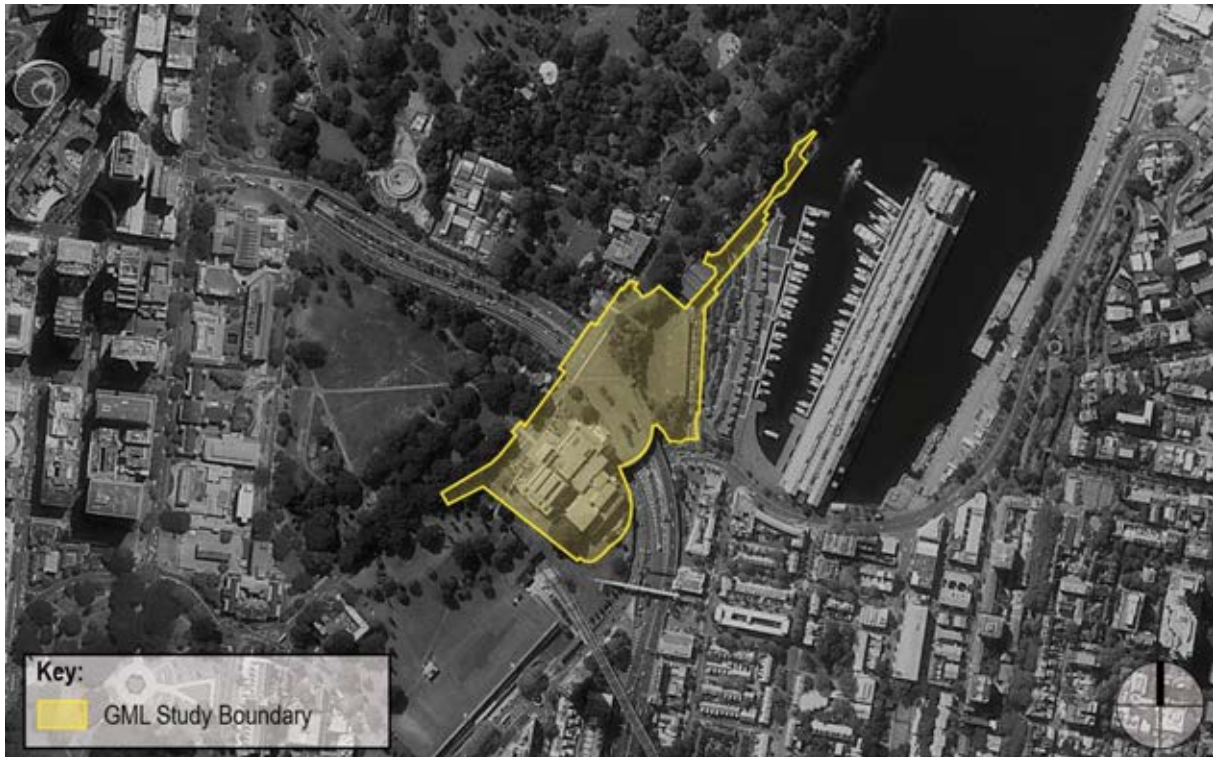


Figure 1.3 GML expanded study boundary identified for built and landscape heritage as well as historical and Aboriginal archaeology. (Source: Google Earth Pro with GML overlay)



Figure 1.4 GML study boundary shown against the existing building (red) and the Art Gallery of NSW Expansion Project - Sydney Modern Project boundary (blue). (Source: SANAA/Architectus)



Figure 1.5 Masterplan summary drawing showing the existing building (excluded) and the Art Gallery of NSW Expansion Project - Sydney Modern Project boundary outlined in red. (Source: SANAA/Architectus)

1.4 Methodology

1.4.1 Overview

This HIS has been prepared in response to the SEARS for the Sydney Modern project as issued on 8 June 2016 by the NSW Department of Planning and Environment to include the seawater heat exchange system.

In particular, the report addresses the heritage impacts of the proposed project on items of state and local heritage significance, and outlines the proposed mitigation and management measures, including an evaluation of the effectiveness of the mitigation measures. In addition, it provides an overview of the Aboriginal archaeological potential and historical archaeological potential of the study area, and establishes a set of mitigation measures for the management of potential impacts on any potential archaeological resources.

This report uses the terminology, methodology and principles contained in *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013* (the Burra Charter) and has been prepared with regard to the NSW Heritage Office publication *Statements of Heritage Impact*, 1996 (revised 2002).

The following methodology has been adopted in preparing this report:

- review of statutory heritage lists, including the State Heritage Register, heritage schedules on Local Environmental Plans (LEPs) and Regional Environmental Plans, state agency Section 170 heritage and conservation registers, the World Heritage List (WHL), the National Heritage List (NHL) and the Commonwealth Heritage List (CHL);

- review of relevant heritage reports, archaeological zoning plans and archaeological assessments previously prepared for relevant items and areas, as available;
- preparation of an Aboriginal Archaeological Due Diligence assessment in accordance with the *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW*;
- site inspections of the area to analyse listed heritage items, landscape areas and potential archaeological sites, and to inform an appropriate route for the sea water heat exchange system to limit heritage impacts; and
- desktop research and historical research to inform the impact assessment, including review of relevant conservation management plans (CMPs) and other plans of management.

1.4.2 Assessment of Heritage Significance

The Statements of Significance for all assessed heritage items have been drawn from the following state and federal statutory and non-statutory heritage registers:

- Australian Heritage Database (comprising WHL, NHL and CHL places).
- NSW State Heritage Register (SHR).
- NSW State Heritage Inventory Database.
- *City of Sydney Local Environmental Plan 2012* (SLEP 2012).
- *Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005* (Harbour REP).
- City of Sydney Register of Significant Trees 2013.

Additional information on significance, including heritage curtilages, has been drawn from conservation reports, such as conservation management plans, conservation plans and heritage impact statements (where available), and new heritage assessments have been undertaken (where required).

1.4.3 Assessment of Heritage Impact

This HIS has been prepared with reference to the guideline document *Statements of Heritage Impact*, 2002, prepared by the NSW Heritage Office and contained within the *NSW Heritage Manual*.

In order to clarify the potential impacts of the proposed works, GML has developed a ranking for measuring the severity of potential impacts on heritage values. The methodology used to rate the severity is explained below.

Table 1.1 Ranking of Heritage Impact.

Rating	Definition
Major adverse	Actions which will have a severe, long-term and possibly irreversible impact on a heritage item. Actions in this category would include partial or complete demolition of a heritage item or addition of new structures in its vicinity that destroy the visual setting of the item. These actions cannot be fully mitigated.
Moderate adverse	Actions which will have an adverse impact on a heritage item. Actions in this category would include removal of an important part of a heritage item's setting or temporary removal of significant elements or fabric. The impact of these actions could be reduced through appropriate mitigation measures.

Rating	Definition
Minor adverse	Actions which will have a minor adverse impact on a heritage item. This may be the result of the action affecting only a small part of the place or a distant/small part of the setting of a heritage place. The action may also be temporary and/or reversible.
Neutral	Actions which will have no heritage impact.
Minor positive	Actions which will bring a minor benefit to a heritage item, such as an improvement in the item's visual setting.
Moderate positive	Actions which will bring a moderate benefit to a heritage item, such as removal of intrusive elements or fabric or a substantial improvement to the item's visual setting.
Major positive	Actions which will bring a major benefit to a heritage item, such as reconstruction of significant fabric, removal of substantial intrusive elements/fabric or reinstatement of an item's visual setting or curtilage.

1.4.4 Aboriginal Heritage

The Aboriginal archaeological component of this assessment has been prepared in accordance with the Office of Environment and Heritage (OEH) guideline document *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW*, 2010.

The due diligence assessment process involves:

- a search of the OEH's Aboriginal Heritage Information Management System (AHIMS) database for registered Aboriginal sites;
- an assessment of the environmental, geomorphological and archaeological context of the study area;
- a visual inspection of the study area;
- an assessment of the Aboriginal archaeological potential; and
- an impact assessment to establish whether a proposed activity may harm known or potential Aboriginal objects and/or Aboriginal places.

Recommendations for the management of Aboriginal archaeological potential and heritage values during the project have been made in line with the requirements of the NPW Act and current best practice.

An assessment of Aboriginal cultural or scientific significance is not required as part of the due diligence process. Furthermore, as it is not a requirement of the *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW*, consultation with local Aboriginal stakeholders has not been undertaken at this early stage in the project.

In order to administer the NPW Act, the OEH has issued a series of best practice guidelines and policies. The applicability of these depends upon the approval mechanism for a project; however, this HIS report has been prepared in accordance with the following relevant documents for Aboriginal archaeology:

- DECC *Guide to Determining and Issuing Aboriginal Heritage Impact Permits* (2009);
- DECC *Operational Policy: Protecting Aboriginal Cultural Heritage* (February 2009);
- DECCW *Code of Practice for Archaeological Investigation of Aboriginal Objects in New South Wales* (24 September 2010);

- DECCW *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW* (13 September 2010); and
- NPWS Aboriginal Cultural Heritage: Standards and Guidelines Kit (draft 1997).

1.4.5 Historical Archaeological Assessment

The historical archaeological assessment is based on documentary evidence of the historical development of the study area, physical evidence observed during field inspection, the extent of ground disturbance, current site conditions, and relevant archaeological assessment and excavation of comparable sites. This information has been used to predict the nature and location of possible historical archaeological remains within the study area.

The evaluation of impacts of the proposed works on historical archaeology has been prepared based on the assessments of historical archaeological potential and significance (as assessed in Section 5.0) compared against the scope of works (as identified by the project architects).

In order to administer the Heritage Act, the OEH has issued a series of best practice guidelines and policies. The applicability of these depends upon the approval mechanism for a project; however, this HIS report has been prepared in accordance with the following relevant documents for historical archaeology:

- *Assessing Significance for Historical Archaeological Sites and Relics* (NSW Heritage Branch 2009); and
- *NSW Heritage Manual*, 'Archaeological Assessments' (NSW Heritage Office 1996).

1.4.6 Heritage Stakeholder Consultation

In preparation of this HIS, GML staff attended a number of meetings with the Art Gallery of NSW and relevant stakeholder and community groups in order to present the project and seek feedback on heritage issues and opportunities. These included:

NSW Heritage Council

On 4 October 2017 Art Gallery of NSW and GML staff presented to the Heritage Council on the Art Gallery of NSW Expansion Project. Following the meeting, feedback on the project has been received and the comments are generally addressed throughout this report.

National Trust of Australia (NSW)

On 5 October 2017 Art Gallery of NSW and GML staff presented to the Heritage Council on the the Art Gallery of NSW Expansion Project. Following the meeting, feedback on the project has been received and the comments are generally addressed throughout this report.

Aboriginal and Torres Strait Islander Forum

On 4 May 2016 and 9 October 2017 GML staff attended meetings with stakeholders within the Aboriginal and Torres Strait Islander community. These meetings generally involved discussion about the Aboriginal and Torres Strait Islander collection at the Art Gallery of NSW and opportunities to reflect and interpret Aboriginal cultural heritage values in the development of the Sydney Modern Project.

1.5 Description of the Proposal

The following description of works has been provided by Architectus. A detailed description of works is included as Section 6.1 of this report.

The Art Gallery of NSW proposes to undertake a major expansion of the existing art gallery adjacent to the Phillip Precinct of the Domain. The expansion, proposed as a separate, stand-alone building, is located north of the existing gallery, partly extending over the Eastern Distributor land bridge and includes a disused Navy fuel bunker located to the north east of this land bridge. The new building comprises a new entry plaza, new exhibition spaces, shop, food and beverage facilities, visitor amenities, art research and education spaces, new roof terraces and landscaping and associated site works and infrastructure, including loading and service areas, services infrastructure and an ancillary seawater heat exchange system.

1.5.1 Changes to the Design and Design Evolution—April 2018

A number of changes to the design have been undertaken since the SSDA lodgement in November 2017. These changes have been summarised by Architectus and are included in Table 1 in the Executive Summary. The design has evolved in response to the agency submission received in November/December 2017, and this report is based on the updated set of drawings issued for response to submissions in April 2017.

1.6 Limitations

The SEARs require the preparation of an archaeological assessment of the likely impacts of Aboriginal cultural heritage and archaeological items. The SEARS refer to the *Draft Guidelines for Aboriginal Cultural Heritage Impact Assessment and Community Consultation 2005* and *Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010*.

In 2010, the Office of Environment and Heritage (OEH) issued a code of practice guideline that defines a 'due diligence' approach to Aboriginal heritage: *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW* (13 September 2010). This Code of Practice supersedes the 2005 draft guidelines (as referenced in the SEARs) and is designed to assist individuals and organisations to exercise due diligence when carrying out activities that may harm Aboriginal objects, and/or Aboriginal places, and to determine whether they should apply for consent in the form of an Aboriginal Heritage Impact Permit (AHIP), or in this case of SSD where an AHIP is not required but a more comprehensive level of assessment and management might be required.

This HIS provides overarching management recommendations regarding the site and archaeological potential. This report does not replace the need to prepare any development specific archaeological reports that may be required as part of the future development program.

1.7 Terminology and Abbreviations

Terminology and abbreviations used in this report are defined below for ease of reference.

AAIS	Archaeological Assessment and Impact Statement
ACHAR	Aboriginal Cultural Heritage Assessment Report
AHIMS	Aboriginal Heritage Information Management System
AHIP	Aboriginal Heritage Impact Permit
ATR	Archaeological Technical Report

AZP	Archaeological Zoning Plan
DA	Development Application
DCP	Development Control Plan
DECC	Department of Environment and Climate Change (now OEH)
DECCW	Department of Environment, Climate Change and Water (now OEH)
EPA Act	<i>Environmental Planning and Assessment Act 1979 (NSW)</i>
ESD	Ecologically Sustainable Development
EU	Excavation Unit
GML	GML Heritage Pty Ltd
HA	Heritage Assessment
ICOMOS	International Council on Monuments and Sites
LA	Landform Area
LALC	Local Aboriginal Land Council
LEP	Local Environmental Plan
LGA	Local Government Area
NPW Act	<i>National Parks and Wildlife Act 1974 (NSW)</i>
OEH	Office of Environment and Heritage
PAD	Potential Archaeological Deposit
RAP	Registered Aboriginal Party
RBG	Royal Botanic Gardens
REP	Regional Environmental Plan
SEPP	State Environmental Planning Policy
SHR	State Heritage Register
SMP	Sydney Modern Project
The Burra Charter	<i>The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013</i>

1.8 Author Identification

Emma McGirr (Heritage Consultant) and Don Wallace (Associate) prepared the Built Heritage and Landscape sections of this HIS. Catherine Snelgrove (Senior Associate) reviewed the Aboriginal and Historical Archaeology sections. Claire Nunez (Associate) provided input and reviewed the report.

2.0 Historical Overview

2.1 Aboriginal Occupation and History

The RBG and the Domain are located within the traditional lands of the Cadigal ('people of Cadi'), who occupied the territory on the southern side of Port Jackson between South Head and Darling Harbour at the time of European settlement at Sydney Cove in 1788. The local Aboriginal population had a nuanced understanding of the land, and followed a complex land management system that sustained them and their country. The land was part of a network of Dreaming and ceremonial sites, intertwined with the natural landscape and extending across the Sydney region. They had their own names for parts of the landscape including Wogganmagule (Farm Cove), where huge shell mounds were recorded by European settlers; Yurong (Mrs Macquarie's Point), which has an Aboriginal cave site and midden site; Tubowgule (Benelong Point); and a small beach within the cove (now obscured by extensive land reclamation activities) known as Cookaroo.¹ It is likely that the RBG and the Domain would have been used in a wide range of cultural practices, not all of which would have left a physical signature in the form of artefacts. The array of plant, animal and other natural resources would have provided food and been used for a range of material culture used by local Aboriginal people on a daily basis.

Many written accounts and historical drawings by non-Aboriginal people record the Aboriginal people who occupied the Port Jackson area, including the Cadigal, as camping, cooking and fishing on the open shoreline, estuarine and river banks, and in rock shelters near water. Analysis of ethnohistorical evidence regarding landscape use indicates a focus of Aboriginal activity on valley bottoms and shorelines.² The arrival of the First Fleet at Sydney Cove in 1788, and the subsequent expansion of the colony, spelled the beginning of the local Aboriginal peoples' removal from their traditional country.

The initiation ceremony held in 1795 within the RBG and the Domain, among other events, indicates that Aboriginal people were continuing to use this landscape to some extent in the years following the establishment of Sydney. However, it is likely that Aboriginal people's access to and use of the RBG and the Domain area were limited from the early days of the colony, with the establishment of the colony's first farm at Wogganmagule (Farm Cove) in 1788 and the subsequent allocation of private farm leases from the mid-1790s. The definition of the study area as part of the Governor's Domain, which limited public access to the area, would have restricted the use of the land by Aboriginal people to an even greater extent, although through the 1840s Cora Gooseberry and Bowen Bungaree (wife and son of Bungaree, respectively) often camped close to Centipede Rock at Woolloomooloo Bay.³

The living collection at the RBG owes much of its native Australian plant collection to the efforts and detailed knowledge of Aboriginal people who collected specimens and worked with European botanists and collectors. As part of the International Exhibition (1879–1882), hundreds (and possibly thousands) of Aboriginal artistic and cultural objects were displayed in the Garden Palace, within the RBG and the Domain. Although provenance information is not available for these objects, many are likely to have come from Port Jackson and the surrounding areas. This collection was destroyed when the Garden Palace burnt down in 1882.⁴

Parts of the RBG and the Domain were used as key places in the Aboriginal civil rights movement in the twentieth century. The sesquicentenary of British colonisation on 26 January 1938 saw Aboriginal rights activists hold the Day of Mourning and Protest, demanding full citizen status and equality for

Aboriginal people. In contrast, at the concurrent Australia Day ceremonies in the RBG, Aboriginal people were forced to participate in a re-enactment of the arrival of the First Fleet held at Farm Cove. As local communities refused to participate in the events, Aboriginal people from western NSW were transported to Sydney to partake in the re-enactments.⁵ Aboriginal activists such as Jack Patten, Pearl Gibbs and William Ferguson frequently spoke publicly at Speakers Corner in the Domain on Aboriginal civil rights issues in the 1930s.⁶ The Domain was often used in public demonstrations, such as the 1989 NAIDOC Week march, and the Gallery for the display and appreciation of Aboriginal art and cultural objects.⁷

2.2 The Domain—Crescent and Yurong Precincts



Figure 2.1 The Domain, Sydney, 1877. (Source: State Library of New South Wales, SPF / 211)

Before European settlement, the Domain's landscape consisted of a valley containing a seasonal creek nestled between two sandstone peninsulas, which are now known as Bennelong Point and Mrs Macquarie's Point.⁸ The creek's deposits created 'a tidal mudflat in Farm Cove'.⁹

The Domain was established in December 1872, making it the 'oldest officially established Domain in Australia'.¹⁰ Governor Arthur Phillip drew two boundary lines on a map to indicate the town's parameters, and define another smaller area set aside for public use.¹¹

In the early 1800s, the Domain consisted of the Inner Domain, the Government Garden and the Outer Domain. A publicly-accessible perimeter walk surrounded Government House in the Inner Domain; the Government Garden was open to the public during specific hours; and the Outer Domain was established as being open to the public during the day.¹² The Domain became a place

for locals to engage in pleasure and leisure activities, including saltwater bathing, sporting activities and concerts.¹³ Towards the end of the century, areas in the Outer Domain were improved, from the planting of the central avenue of fig trees in 1879–1880 to improvements in road access to Mrs Macquarie's Road.¹⁴ Although the Gallery site does not contain trees associated with the site's original flora, maps dating back to the 1840s indicate that the area was 'heavily vegetated'.¹⁵

The Royal Botanic Gardens is composed of 29 hectares and was established in 1816 on the original government farm and Domain site. Both the Domain and the RBG are heritage listed and of exceptional national, state and local significance.¹⁶ These areas are known to be of historical, aesthetic, scientific and social significance, as well as having strong or special associations with the life and works of important figures in NSW's cultural and natural history.¹⁷ An analysis of the development of these significant public spaces sheds light on the Europeans' early ideas about town planning and settlement.

The area of the Outer Domain surrounding the Gallery is known as the Crescent Precinct. The name stems from the area's early links with the 'Sir John Young Crescent that forms its eastern borders', named after Sir John Young, the NSW Governor between 1861 and 1867.¹⁸

The parkland on the Domain's eastern side (facing Woolloomooloo Bay) is part of the Yurong precinct. This precinct includes Mrs. Macquarie's Point, which early maps identify as Yarong (the Aboriginal name for Mrs. Macquarie's Point), Anson's Point or Farm Cove Point¹⁹. In 1813, convicts carved Mrs Macquarie's Chair from sandstone. It boasts one of Sydney's most iconic vantage points. By 1916, a road—which likely incorporated existing pathways and became known as Mrs Macquarie's Road—was built. The landscape at the point included native and exotic trees and exotic fauna. In the late nineteenth century, trees were planted and the precinct was levelled with fill and grass.

The Domain has a long history of catering for local residents and visitors who wished to engage in cultural activities and education. The Garden Palace, within the Domain and RBG, was erected and specifically built for the 1879 Sydney International Exhibition, which was the first such exhibition in the southern hemisphere; held shortly before Melbourne's Royal Exhibition Building opened for the Melbourne



Figure 2.2 Royal Botanic Gardens, 1980–1979. (Source: National Library of Australia, PIC/8131/23 LOC Album 1026)



Figure 2.3 The Garden Palace, 1880. (Source: State Library of New South Wales, attributed to New South Wales Government Printing Office, SPF/259)



Figure 2.4 Aerial drawing of Garden Palace and Fine Arts Annexe. (Source: Art Gallery of NSW).



Figure 2.5 Royal Exhibition Building, Melbourne, 1885–1890. (Source: State Library of Victoria, H84.202/20)

International Exhibition in 1880. The palace played an essential role in Sydney's social and cultural life—lectures, exhibitions and balls were held in the auditorium.²⁰ On 22 September 1882, a fire consumed the building. The palace and its 65-metre high dome burnt to the ground.²¹ Valuable documents charting early colonial life, such as the 1881 census, were lost in the fire.²²

2.3 Cowper's Wharf and West Woolloomooloo Bay

Today's suburb of Woolloomooloo was originally known as Garden Island Cove and, following that, Palmer's Cove after Commissary John Palmer, who was granted an estate there in 1793 by Governor Grose (Figure 2.6). Palmer built Woolloomooloo House on the estate in 1801; by 1803 the property had been extensively cultivated with orchards, and a small shipyard was established on the shore. In 1822 property was sold to Edward Riley who committed suicide in 1824, leaving two contradictory wills. The property was eventually subdivided from 1835 onwards; during this period, it rapidly changed from a semi-rural setting to a residential and commercial suburb during the 1840s.²³

The natural foreshore of the bay is described as falling somewhere along Cathedral Street (formerly Woolloomooloo Street), and the head of the bay consisted of low-lying, damp alluvial land merging onto mudflats.²⁴ Prior to the 1850s, a number of small jetties and small commercial businesses (including boat builders and a sawmill) had been established along the foreshore.

A number of public bath houses were established from the 1830s along the rocky Domain foreshore on the western side of the bay. These included Robinson's Ladies Baths (1838), Robinson's Gentlemen's Baths (1838), the Corporation Male Baths (c1858–1860) and the Corporation Female Baths (1860s), and Cavill's Floating Baths (c1899) (Figure 2.7).²⁵

Robinson's Ladies Baths were reported at the time as consisting of a domed floating structure divided into three compartments, including facilities for warm baths (each with three dressing rooms) and the whole of which was surrounded by a verandah.²⁶ In 1901 the baths were still in use, although dilapidated, and funds were provided by the state government to upgrade the baths at Woolloomooloo Bay. In 1903, occupancies of all baths along the western side of the bay were terminated. A new government bath consisting of an open concrete enclosure was constructed in place of the former floating Robinson's Baths.²⁷

The Corporation Male and Female Baths were constructed as public baths (to the north and south respectively of Robinson's establishments) in response to public demands for freely available bathing establishments.²⁸ These were open air establishments constructed off the rocky foreshore (Figure 2.7 and Figure 2.10).

Progressive phases of land reclamation were undertaken across Woolloomooloo from approximately 1852; however, the most substantial reclamation occurred between 1860 and 1864.²⁹ This established the bay as a commercial wharf district and formalised the present seawall along Cowper Wharf Road using sandstone quarried from the cliff faces around Woolloomooloo.³⁰ A number of wharves were established to serve industries, such as a timber yard, sawmill and coal yard along the eastern side of the bay. The southwestern corner was known as Cowper Wharf and included a number of small boat yards, including Ireland's boatyards and the Woolloomooloo Quarantine Depot and Jetty (Figure 2.11). The establishment of the commercial wharf as well as the removal of the Sydney fishing fleet from Darling Harbour to Woolloomooloo Bay in the 1870s meant that the area rapidly developed as a densely populated working class suburb (Figures 2.12 and 2.13).

The Corporation Ladies Baths were demolished in the mid-1880s to allow for the construction of the Admiralty Wharf as an extension to the existing Cowper Wharf (Figure 2.11). Cowper Wharf had been used as a transport point, taking victims of the 1881 smallpox epidemic to the Quarantine Station at North Head. In the late nineteenth century, the Quarantine Depot and Jetty was established to the north of the new Admiralty Wharf (Figure 2.11). The Depot was established in response to outbreaks of disease in Sydney and used as a ferry wharf to transport people who had contracted plague to Quarantine Station at North Head in 1900 (Figure 2.14). It was also used during the 1918–1919 influenza pandemic after World War I. The Quarantine Depot was demolished during the 1930s. The exact date has not yet been determined, however, aerial photographs from the early 1940s show the jetty having been demolished.

Also constructed in the mid-1880s (c1885) between the Quarantine Jetty and Robinson's Ladies Baths was Press' Boat Shed, a floating structure where Henry Press kept boats including rowing sculls for hire (Figure 2.11).³¹

In 1910 the fishing fleet was removed from the bay and construction of the Woolloomooloo finger wharf commenced. The now heritage listed finger wharf is a turpentine piled wharf completed in 1913 but extended in 1916 and now 400m long and 64m wide. With the construction of the finger wharf, Woolloomooloo became a major goods and passengers port, including wool exports and troops during World War I and World War II.³²

During this time the longshore wharves along the western side of the bay at Lincoln Crescent also remained in use, although likely in a subsidiary role to the finger wharf. This included the installation of subsidiary buildings and storage yards along the cut rock face under Mrs Macquarie's Road in the Domain (Figures 2.16 and 2.17). It is unclear from documentary records when the rock face was cut into its present right-angled configuration, but based on historical plans and aerial photographs it seems likely that this occurred sometime in the early twentieth century (Figures 2.16 and 2.17). This is further supported by the circular saw marks which can be seen across the rock face as this is twentieth-century technology (Section 5.0).

The renovated Robinson's Ladies Baths were demolished in 1957 although the outline of the structure can still be seen along the present foreshore (Figure 2.18).³³ Press' Boat Shed remained in use well into the late twentieth century (Figure 2.17).



Figure 2.6 Detail of the Plan of the Parish of Alexandria c1820 showing the Palmer grant at Woolloomooloo. (Source: Historical Lands Viewer)

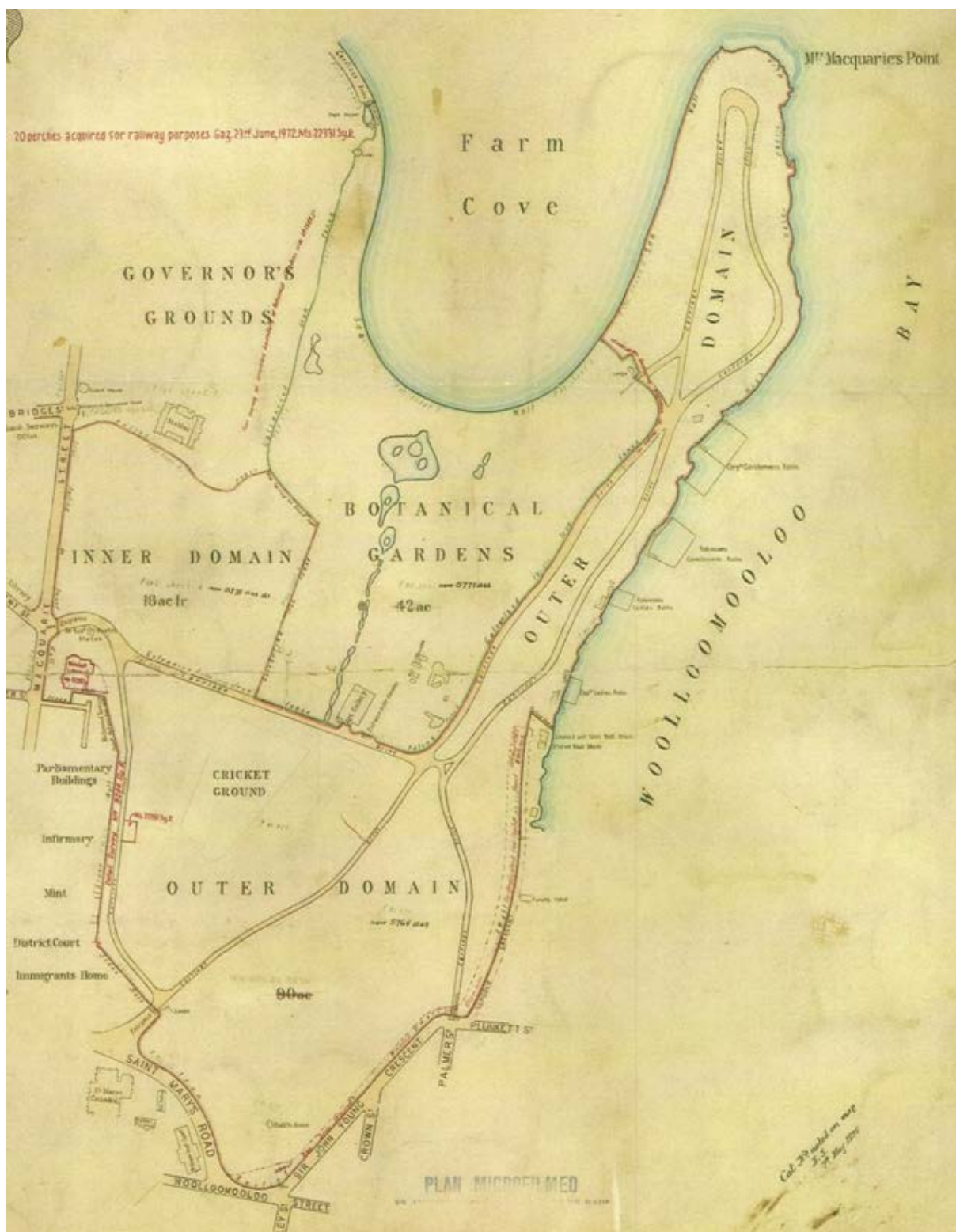


Figure 2.7 Detail of the 1883 'Map Showing External Boundaries of the Botanical Gardens, Inner and Outer Domains, City of Sydney Parish of Saint James, County of Cumberland, NSW' showing the multiple baths established along western edge of Woolloomooloo Bay. (Source: Crown Plan 42-2063)



Figure 2.8 The 'Old Domain Baths' looking east from within the Domain. (Source: Dixon Galleries Collections, SLNSW DG 388)

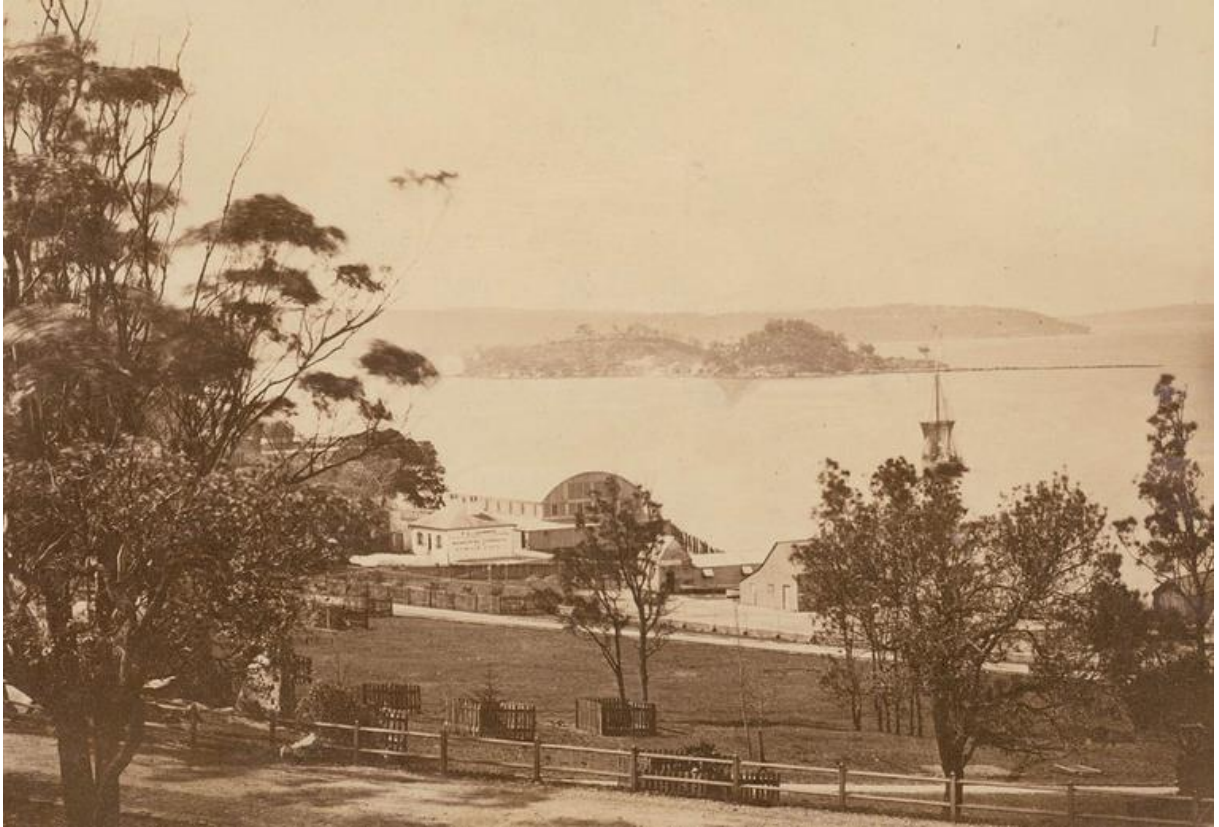


Figure 2.9 View of the Domain and bath houses along Woolloomooloo foreshore c1880. (Source: SLNSW SPF 894 SLNSW a089894r)



Figure 2.10 Photograph of the Domain Baths c1930. (Source: Sam Hood Flickr)

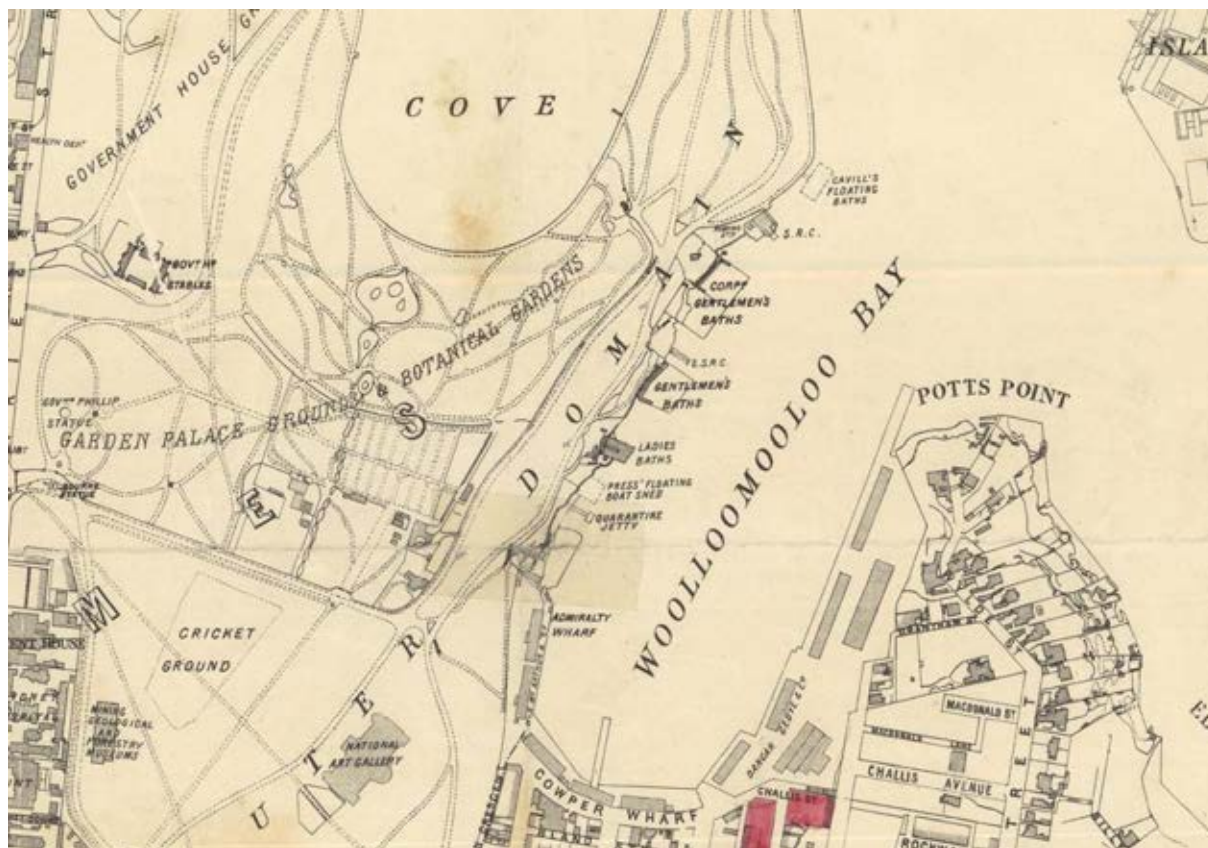


Figure 2.11 Detail of the 1903 Map of the City of Sydney, NSW. (Source: City of Sydney Archives)



Figure 2.12 View of boatyards and Cowper Wharf with the suburb of Woolloomooloo in the background in 1877. (Source: State Library of Victoria H24931)

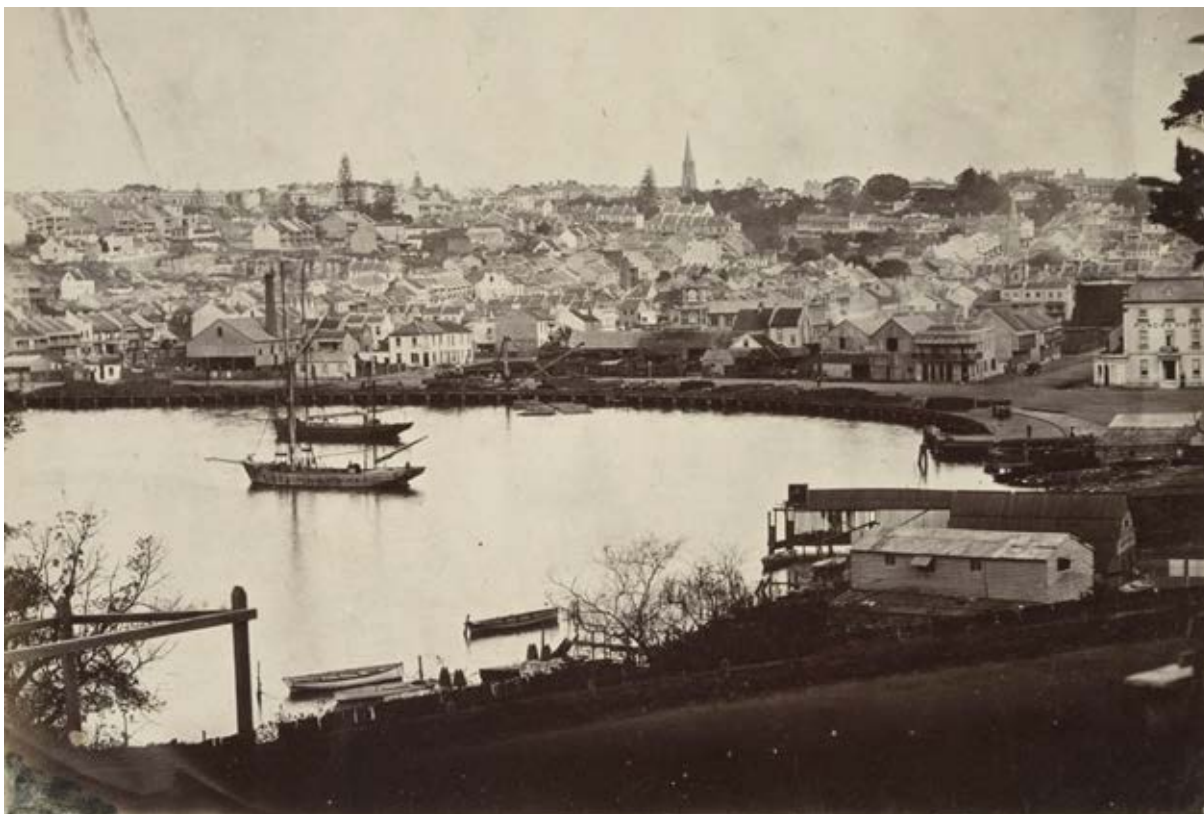


Figure 2.13 View of boatyards and Cowper Wharf with the suburb of Woolloomooloo in the background c1880. (Source: SLNSW PXA 411 Digital Call No. a679006h)



Figure 2.14 Photograph of the Quarantine Jetty looking southeast over Woolloomooloo Bay and suburb. (Source: *Australian Town and Country Journal*, Saturday 31 March 1900, p 21)

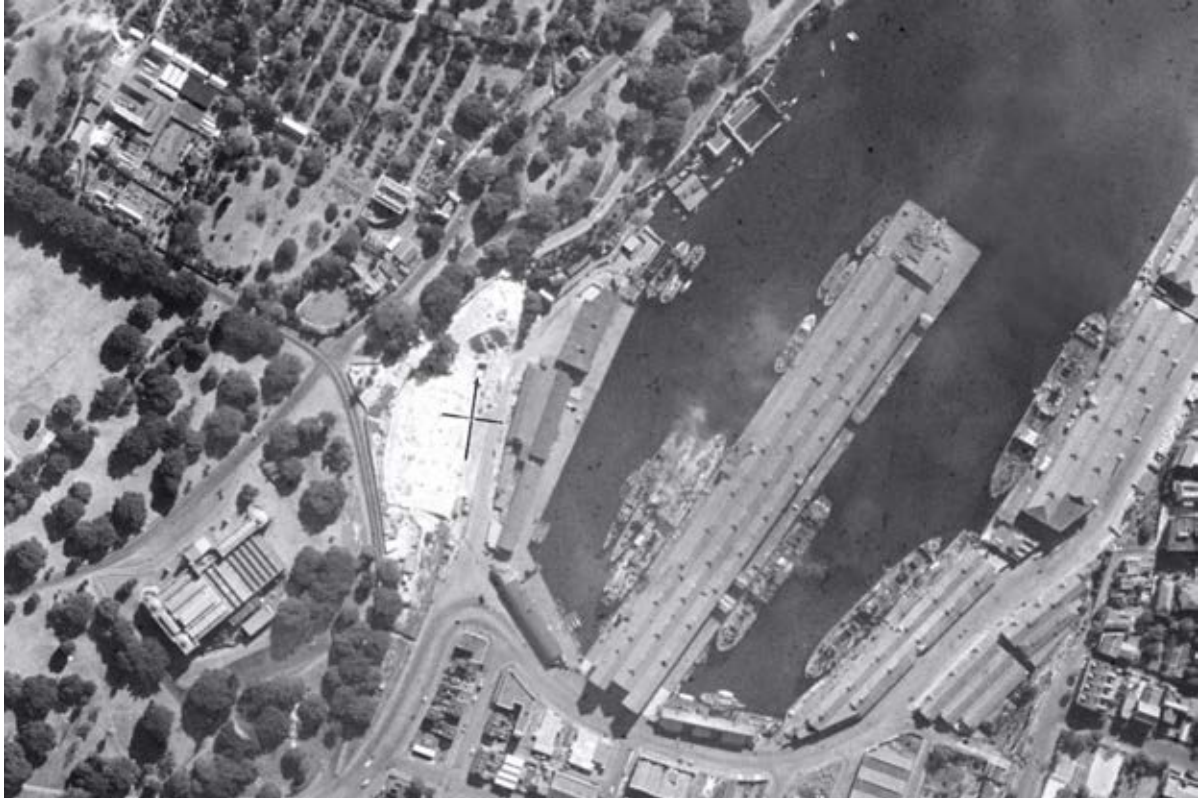


Figure 2.15 1943 aerial photograph of the Art Gallery and Woolloomooloo Bay showing Robinson's Ladies Baths, Press' Boat Shed, Admiralty Wharf and associated longshore wharves and extensive excavation for the Domain Oil Tanks. (Source: Department of Lands)



Figure 2.16 1968 aerial photograph of the Art Gallery and Woolloomooloo Bay showing Press' Boat Shed, Admiralty Wharf and associated longshore wharves. (Source: Department of Lands)

2.4 Construction of the Oil Tanks

The oil tanks were constructed in conjunction with the creation of the Captain Cook Graving Dock at Garden Island during World War II. Garden Island has been associated with the navy since the arrival of the First Fleet in 1788, and associated with the Royal Australian Navy for over 150 years. During World War II it formed the base for fleet operations.³⁴ The Captain Cook Graving Dock was a huge engineering project for Australia at this time. It connected the island to the mainland and made it one of the most important naval bases in the southern hemisphere.³⁵

Prior to World War II, Australia had looked primarily to Britain for its defence. In the Pacific Region, Britain's main defence policy revolved around their newly constructed naval base in Singapore, known as the 'Singapore Strategy'. This strategy relied on Britain having a Royal Navy fleet based there as a deterrent to the Japanese. The British commitment to the Singapore Strategy also formed the basis for much of Australia's defence policy during the interwar and early World War II period, despite underlying doubts from some, particularly Generals Chauvel and Lavarack, about whether it was a viable option. It was thought of as a way of keeping Australia protected while keeping defence expenditure to a minimum. As the situation in Europe deteriorated in the lead up to World War II, Britain's ability to keep a naval fleet in Singapore became less and less likely and the need for a graving dock in Australia began to be seen as crucial.³⁶

In 1938 the British Admiralty requested that a graving dock be built in Sydney, capable of accommodating the largest ships of the British Navy for repairs or refit.³⁷ The Australian Government immediately agreed and indicated that they would pay the expenses of constructing the dock to British Admiralty specifications and plans. This act shows Australia's growing uncertainty about the Singapore Strategy.³⁸ Additionally, it confirms the Australian Government's long felt need to strengthen their defence capabilities closer to home. The construction of a graving dock in Sydney would allow a fleet to be based in Australia and therefore would be strategically important for Australia's defence.³⁹

The site at Garden Island was recommended in January 1940 and construction of the new Captain Cook Dry Dock (or Graving Dock) began in July 1940 as a matter of wartime emergency.⁴⁰ Construction was undertaken by the Metropolitan Water, Sewerage and Drainage Board (MWS&DB) whose resources had almost entirely been reallocated to assist in the war effort.⁴¹ As one of the leading civil construction authorities in Australia, the board was entrusted with a number of large defence projects but their major work was the construction of the Captain Cook Graving Dock.⁴² The works did not only include the graving dock, but also additional wharfage, repair shops and a fitting-out wharf with cranes, plus the additional oil tanks needed to refuel the warships.⁴³ The aim was to create a major repair facility for all types of warships. Between 1942 and the end of the war in the Pacific, some 4400 men and women laboured night and day to construct the facility. When in February 1942 Britain lost Singapore to the Japanese, Sydney's graving dock became essential—without these facilities it would have been impossible to re-establish naval supremacy in the region.

Garden Island already contained large fuelling tanks built in 1917, but these were not adequate to supply the war ships, and there was no further room on the island to construct more tanks.⁴⁴ As a result, the Department of Defence leased an area of land from the Domain behind Lincoln Crescent for the construction of the Domain Oil Tanks.⁴⁵ The tanks were designed to supply heavy fuel oil for naval ships. Other naval oil storage tanks were constructed by the MWS&DB at Georges Heights, Neutral Bay and also in Brisbane.⁴⁶ A map of the area from 1949 and an aerial photograph dated 1943 show the location of the oil tanks within the Domain (Figures 2.17 and 2.15).

By early 1942, the huge excavation works for the two tanks were well underway, with the slope cut back and a level ground provided for the tanks (Figures 2.18–2.21).⁴⁷ The tanks were designed to store approximately 14,200 tonnes of fuel oil and the area needed for their construction was large.⁴⁸ The base of the tanks was cast on sandstone bedrock. The northern tank was built first, followed by the southern, and they were separated by a concrete wall. Photographic evidence shows timber formwork for the pouring of the tank walls (Figure 2.21); a concrete floor was also poured. Precast concrete columns poured on site were erected within the tanks to support the concrete roof, which was poured into timber formwork (later removed) (Figure 2.22). A massive stepped concrete retaining wall formed the tanks' eastern side along Lincoln Crescent and their northern side (Figure 2.23).

The tanks were connected to the Garden Island fuelling wharf by concrete encased pipes which extended from the tanks around the head of Woolloomooloo Bay.⁴⁹ An associated brick pumping station and a compressor shed were built as part of these works at the northeastern corner of the site (Figure 2.24).

A photograph from the 1980s shows the tanks near Woolloomooloo Bay after the demolition of Browns Wharf and before the construction of the current apartments on the waterfront (Figure 2.25).

The tanks continued to supply fuel for the ships at Garden Island until they were decommissioned in 1984–1985 as part of the Garden Island upgrade. At this time, the pipework to Garden Island was sealed, blanked and no longer used or accessible.^{50,51} In 1992–1993, the tanks were emptied of fuel and cleaned with a high-pressure water wash, removing all but residual oil and sludge in the bottom of the tanks.⁵² The residual oil and sludge was remediated in 1996. Plans to use the tanks to store water for irrigating the Royal Botanic Gardens never eventuated, and the tanks have not been in use since their decommissioning.

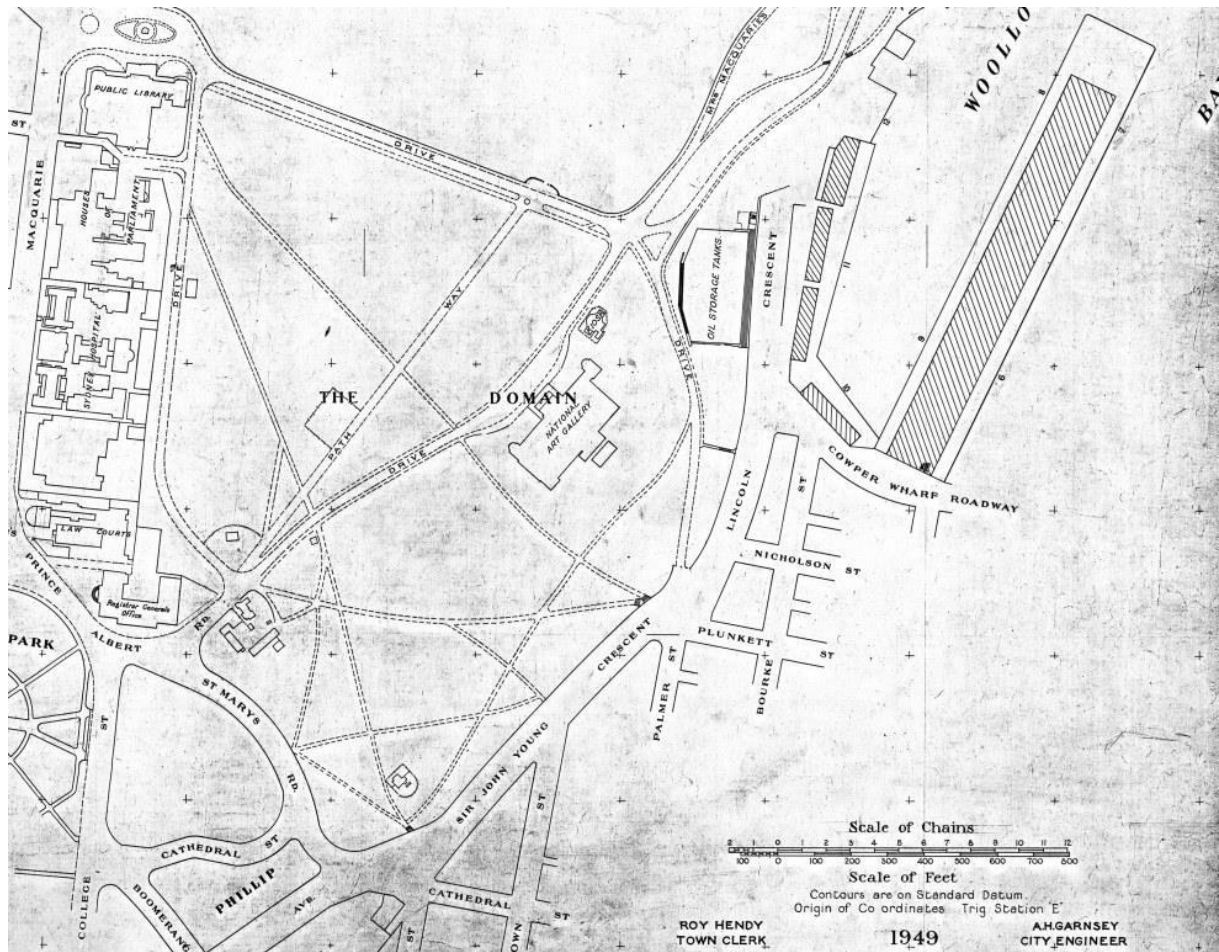


Figure 2.17 1949 survey showing the location of the oil storage tanks on Lincoln Crescent. (Source: City of Sydney Archives)

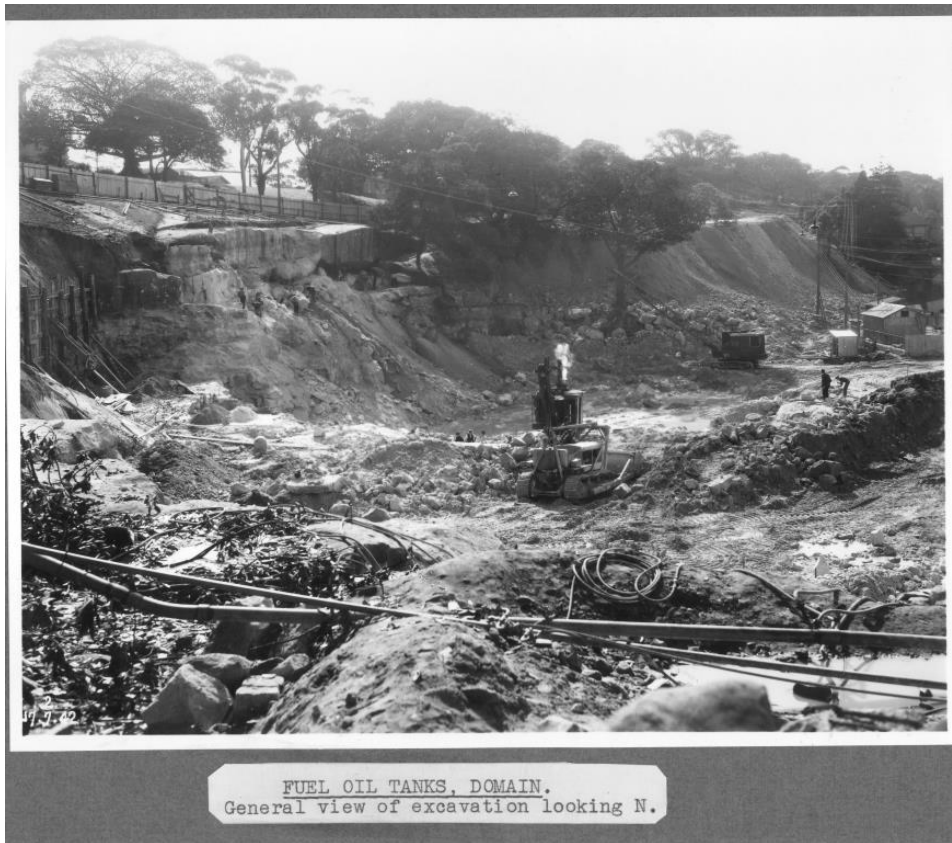


Figure 2.18 Excavation for the Domain fuel tanks, dated July 1942. (Source: Naval Historical Society)



Figure 2.19 Excavation for the Domain fuel tanks, dated August 1942. (Source: Naval Historical Society)



Figure 2.20 Excavation for the Domain Oil Tanks looking south, dated August 1942. (Source: Sydney Water Archives)

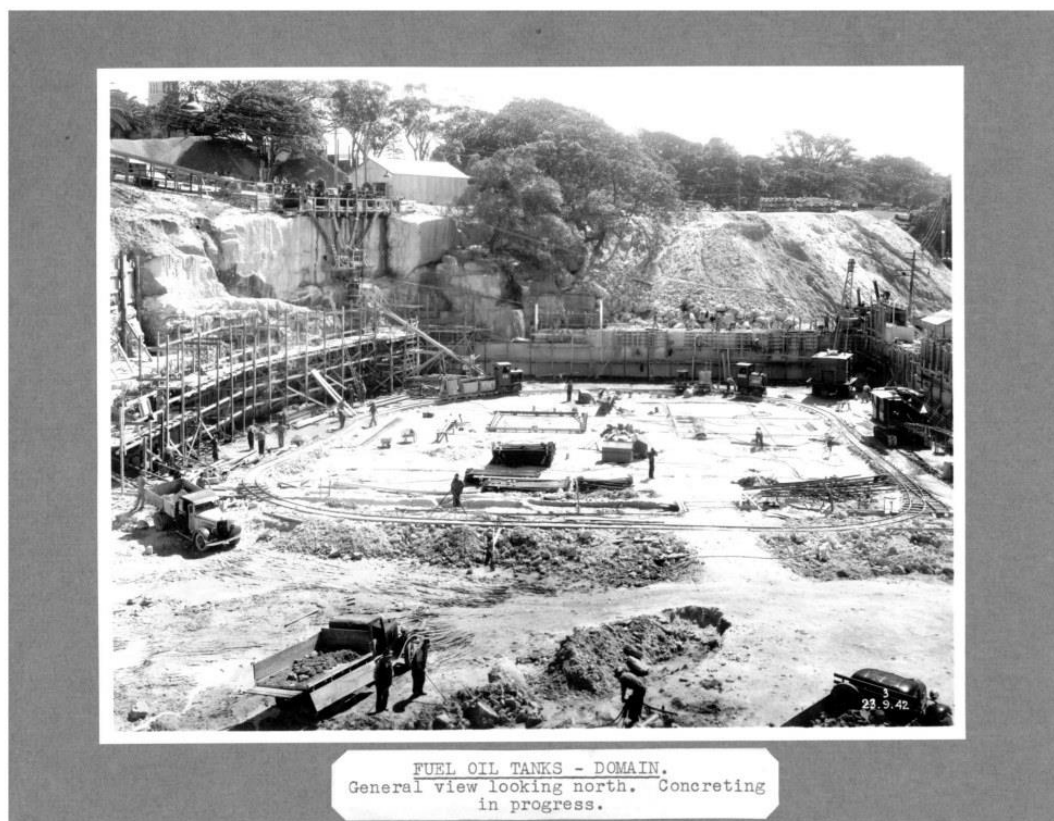


Figure 2.21 Preparation for the pouring of the concrete walls to the northern oil tank, taken September 1942. (Source: Sydney Water Archives)



Figure 2.22 Concrete columns in place for the northern tank and timber formwork being laid to support the concrete roof. The dividing wall between the two tanks is shown under construction, taken October 1942. (Source: Naval Historical Society)



Figure 2.23 View south across the construction site, showing the stepped northern retaining wall and the lower concrete roof of the pump room in the foreground, taken February 1943. (Source: Sydney Water)

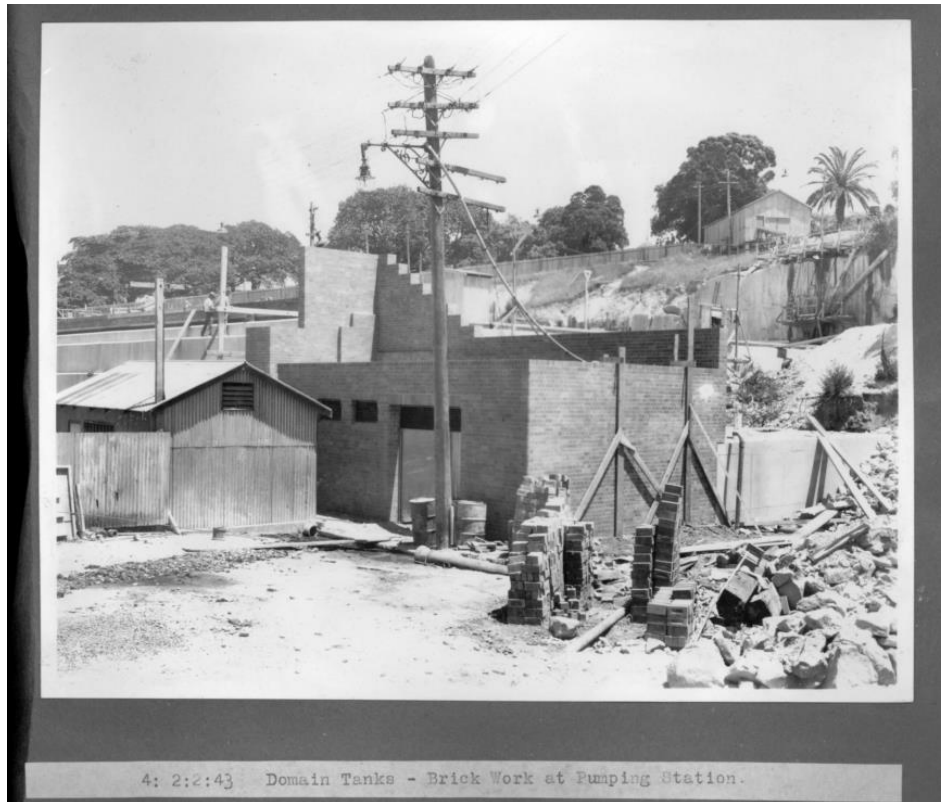


Figure 2.24 Pumping station under construction, dated 1943. (Source: Sydney Water Archives)



Figure 2.25 A c1980s view looking southwest across Woolloomooloo Bay to the site of the oil tanks. The stepped concrete retaining wall in front of the tanks is shown fronting Lincoln Crescent. Note the apartments on Woolloomooloo Bay have not yet been constructed. (Source: Naval Historical Society)



Figure 2.26 1980 oblique aerial view of the Gallery, and proposed Sydney Modern project site to the north. The image shows an open Eastern Distributor (without the land bridge) and the site of the Oil Tanks further north which is barren with very few trees. (Source: Art Gallery of NSW)

2.5 The Gallery's Origins

While local action was responsible for the first steps leading to the Gallery's foundation, far-flung events—from political turbulence in Europe in 1870 to the fire that ravaged the Louvre in 1871—played a significant role.⁵³ These events prompted locals to consider Australia's responsibility to make a cultural contribution. They were also aware that Melbourne's National Gallery of Victoria had been established some ten years earlier in 1861. A Sydney newspaper article from early 1888 describes local business people as 'absorbed in the race for wealth', and discusses why 'few persons care about fostering and furthering Art's development' in the new colony.⁵⁴

In 1871, a public meeting resulted in the formation of the NSW Academy of Art, established 'for the purpose of promoting the fine arts through lectures, art classes and regular exhibitions.'⁵⁵ The Academy's ten officers were all businessmen and male public figures, including two members of parliament who hoped the Academy would 'elevate the city beyond bucolic and mercantile pursuits.'⁵⁶ Some of the Academy's members had been involved in the Society for the Promotion of the Fine Arts, which had held exhibitions in the 1840s and 1850s.⁵⁷ The Society disbanded upon the Academy's formation.⁵⁸

Other key factors in the establishment of the new Gallery were the provision of government funding to build up a public collection, and the later establishment of a physical space.⁵⁹ The Academy received a £500 grant from the government in 1874. At this stage, the Gallery was a budding, proposed idea and the Academy was a private association—validated by the fact that the government provided £1000 to the Academy (instead of the Gallery) in 1875. Arguments ensued,

and Cabinet distinguished between the amount of funding allocated 'in aid of the proposed Gallery of Art' and the amount distributed 'in aid of the NSW Academy of Art'.⁶⁰ The Academy's main focus revolved around organising annual art exhibitions from 1872 to 1879. In 1875, it rented the top floor of Clark's Assembly Rooms on Elizabeth Street, which had a large enough ballroom for some art classes and a small exhibition, publicly open on Friday and Saturday afternoons.⁶¹

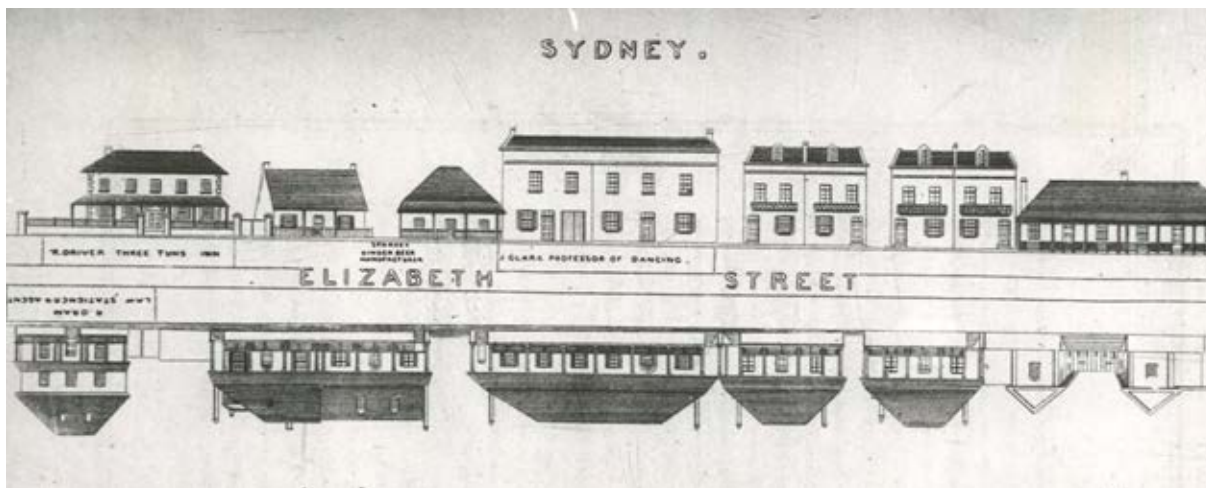


Figure 2.27 Clark's Assembly Hall. (Source: Art Gallery of NSW).

When the Garden Palace was erected in the Domain for the Sydney International Exhibition in 1879, a section of the main hall was set aside for Gallery works; but after trustees complained about display limitations and unsuitable lighting, the government funded the building of a separate nine-room Fine Arts Annexe, which was designed by William Wardell located within the Domain by the Botanic Garden's western entrance.⁶² On 22 September 1880, NSW Governor Lord Augustus Loftus opened the Fine Arts Annexe as 'The Art Gallery of New South Wales'. In 1885, the Garden Palace fire, and concerns for the conservation of art works, led to the collection being housed in a six-room building at the Gallery's current site.⁶³

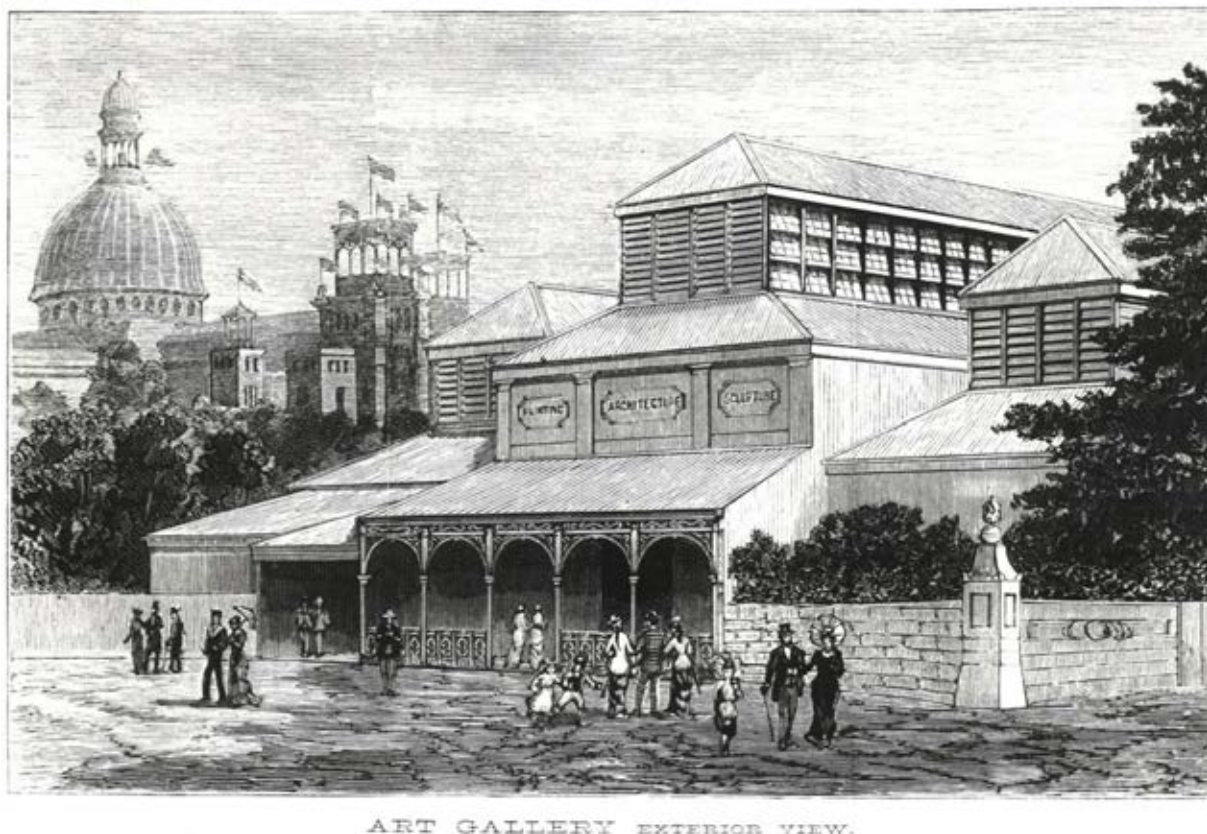


Figure 2.28 Fine Arts Annexe. (Source: Art Gallery of NSW Archive)

Major steps were taken to advance the Gallery's development in the 1880s and 1890s. The NSW Academy of Art disbanded in 1880. Eliezer Montefiore was appointed as the Gallery's first Director in 1892; John Horbury Hunt was selected to submit designs for the new gallery; the Gallery's name was changed from The Art Gallery of NSW to The National Art Gallery of NSW in 1883; and the Wynne Prize was introduced in 1897.⁶⁴ In 1899, the Gallery was officially incorporated by an Act of Parliament.⁶⁵

What little Art we have is the product of the last few years. Some brave, self-denying, artistic spirits kept the flame alive during the dark era of inappreciation; and now, by the educative efforts of the trustees of our National Gallery, the promoters of our Art Society, and the labors of many who might be named but shall be nameless, the exalted Art Spirit is beginning to move herself beneficently.

'Art in New South Wales, and the Recent Exhibition of the Art Society of New South Wales', *Illustrated Sydney News*, 26 January 1888.⁶⁶

2.5.1 Twentieth-Century Surrounding Developments

Palms were planted in front of the Gallery in 1909, large-scale public sculptures sprung up in and around the RBG and the Domain in the 1920s, and fill from the City of Sydney's excavations was deposited in a former rubbish tip at the Gallery's southeast corner in the Outer Domain.⁶⁷ In 1926, lawns were created along the front of the Gallery.⁶⁸ Rosemary Annable's study of the Royal Botanic Gardens records European settlement and twentieth-century landscape developments in detail.⁶⁹

During World War II, the Department of Defence erected oil tanks alongside Woolloomooloo's wharves and docks. These tanks impacted the views from the Gallery site, but were later covered with soil and grass.⁷⁰ Significant developments in transportation methods during the twentieth century, particularly the rapidly growing use of private vehicles to navigate the city, impacted the landscape surrounding the Gallery from mid-century onwards. Cuttings and construction relating to the creation of the Cahill Expressway, Domain parking garage, Eastern Suburbs rail line and Eastern Distributor all impacted upon the Gallery's setting and the wider precinct.⁷¹ The Cahill Expressway cut directly through the Domain, introduced a concrete separation between the RBG and the Domain, and resulted in the removal of part of Fig Tree Avenue. The expressway has significantly impacted the Gallery's surroundings and views.⁷² A new land bridge was erected to better link the Gallery with the RBG and the Domain in 2000–2001.⁷³

2.5.2 The Art Barn

Canadian-born architect Horbury Hunt's brick design was built on the present Gallery site and officially opened in December 1885. It was only ever envisaged as a short-term fix but the brick-walled, saw-toothed roof structure remained until 1969 when it was finally demolished to enable the construction of a new extension. Julian Ashton, a prominent Sydney artist and art teacher, mocked Horbury Hunt's building, calling it an 'art barn'.⁷⁴

Horbury Hunt created three different design options to replace his existing structure between 1889 and 1895, ranging from a brick structure with Tuscan columns to a Gothic design.⁷⁵ The Gallery's trustees did not accept any of these plans.

2.5.3 Walter Liberty Vernon—'A People's Gallery'

Always bearing in mind that a national art gallery should be the fountain head from which springs all that can advance the love of painting throughout the colony...

Sydney Morning Herald, 31 December 1907, p 8.⁷⁶



Figure 2.29 Entrance to the Domain c1900, showing the Gallery on the far right. (Source: City of Sydney Archives: File 031/031670, SRC 5259)



Figure 2.30 Macquarie Street, Sydney, 1959. Site works for the Eastern Distributor, showing trees in the Royal Botanic Gardens. (Source: City of Sydney Archives, File 010/010881, NSCA CRS 48/881)



Figure 2.31 Cahill Expressway cutting into the Domain, adjacent to the Gallery, 1961. (Source: City of Sydney Archives, File 011/011705, NSCA CRS 48/1705)



Figure 2.32 The first building on the current Gallery site, composed of six rooms, opened in 1885. (Source: Art Gallery of NSW Archive)

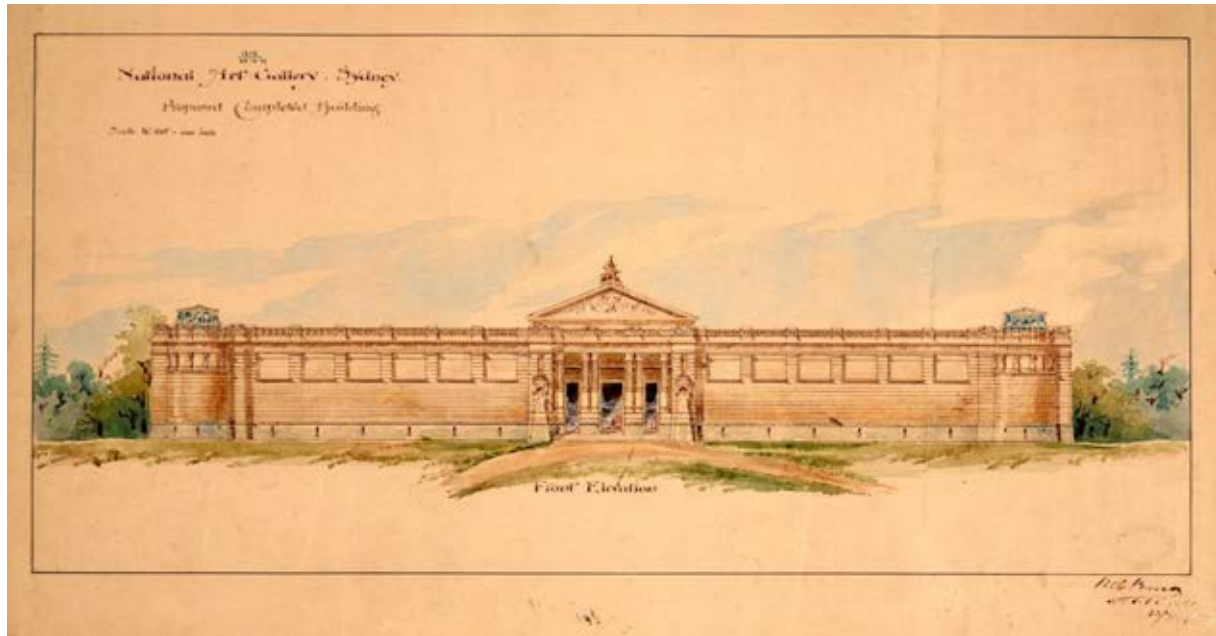


Figure 2.33 Architect Walter Liberty Vernon's drawing for the Gallery 1895–1896. (Source: Art Gallery of NSW Archive)

In 1895, the Gallery's trustees met with the English-born Government Architect and soldier, Walter Liberty Vernon to assess whether an additional gallery building could be a replica of the Scottish National Gallery. The following year, Vernon's plans for the new building were accepted. The building, now known as 'the old wing', was built in four stages between 1896 and 1909, and was located in front of Horbury Hunt's earlier structure.⁷⁷ Vernon's 'neo-Greek temple design' was a departure from his preferred style as it was determined by the trustees' desire for 'a classical temple to art.'⁷⁸ The central portico and Greek ionic columns are symbolic of how the trustees imagined a major public institution should look and feel in the late nineteenth century.⁷⁹ Vernon envisioned the Gallery building to be more intricately decorated than its current appearance, with elaborate sculptural elements on the façade which never materialised.⁸⁰ A range of Australian materials were used in this building, including local sandstone, trachyte, Australian timber and NSW marbles.⁸¹ In 1897 the Gallery held an official opening to mark the completion of the first section of the present-day Gallery.⁸²

Vernon also submitted designs for the addition of an imaging central court connected to his 1902 lobby, but the trustees did not accept these proposals.⁸³ Although plans were suggested to complete the Gallery in the 1930s, there was no further development at this time due to financial limitations and the onset of the Depression.⁸⁴



Figure 2.34 Portico under construction, completed in 1902.
(Source: Art Gallery of NSW)

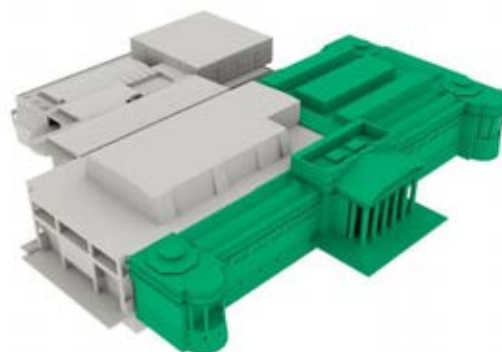


Figure 2.35 Vernon Wing. (Source: Art Gallery of NSW)

On 24 March 1902, the Gallery's President Guy Du Faur, the Minister for Instruction, Vernon and others officially opened the new building, while standing on top of the Gallery's portico.⁸⁵ Du Faur declared that the National Art Gallery, as it was then known, was a 'People's Gallery, perhaps more distinctively so than any one that I know.'⁸⁶ The notion of a 'People's Gallery' had been echoed in the establishment and openings of two Glasgow institutions at the turn of the century: The People's Palace in Glasgow in 1898 and the Kelvingrove Art Gallery in 1902.⁸⁷

2.5.4 A Burgeoning Collection

The emerging Gallery had begun to acquire an impressive collection. While most of the Gallery's first grant was spent on acquiring English watercolours, the trustees also commissioned a watercolour—*Apsley Falls*—from the renowned colonial artist Conrad Martens. Shortly before this commission, Martens had also created another *Apsley Falls* watercolour for the NGV's trustees. While the Gallery grew their European collection, it also recognised local talent and acquired local contemporary paintings.⁸⁸ An 1897 newspaper article about the Gallery's new loan collection in the first permanent section notes that: 'A special effort has been made to secure a representative collection also of the works of the few men who during the earlier days of our colony laboured in the cause of art.'⁸⁹

From 1896 the Gallery received £2000 of public funding each year for the next 50 years.⁹⁰ Government funding increased after World War II. In March to April 1906, William Holman Hunt's painting, *Light of the World*, was temporarily exhibited at the Gallery. The English painter's work attracted 206,779 people during its 18-day run, and was the most popular exhibition the Gallery had hosted.⁹¹



Figure 2.36 *Apsley Falls* by Conrad Martens, 1874. (Source: Art Gallery of NSW Collection)



Figure 2.37 The Gallery in March–April 1906, during Hunt's *Light of the World* exhibition. (Source: Art Gallery of NSW Archive)

The Gallery has a long and important history of patronage and endowments. In fact, 50 subscribers donated the first Australian oil painting the institution obtained, and the generosity of various artists, individuals, funds and foundations have made a vital contribution to the Gallery's collection over time. Private endowments have led to the formation of several key prizes and scholarships—many of which are now synonymous with the Gallery's name—including the Wynne, Archibald and Sulman Prizes (respectively established in 1897, 1922 and 1936).

2.5.5 The Gallery Grows

By the mid-twentieth century, the Gallery had been led by a number of successive directors: Eliezer Montefiore, Gother Victor Fryers Mann, James Stuart MacDonald, John William Ashton and Hal Missingham. Missingham remained in his directorship for the next 26 years, during which time the Gallery's name reverted to 'The Art Gallery of NSW' (in 1958) and construction began on the new Captain Cook Wing (in 1969). In 1947, the *Sydney Morning Herald* art critic wrote:

*Fully realising the dictatorial and parochial attitude of the gallery trustees, Mr. Missingham made the following highly significant statement: 'If you do not see the improvements in this gallery soon you will know that I shall have been beaten down.'*⁹²

The critic continued to argue that the trustees held the bulk of the power in determining the Gallery's development and acquisitions, but that Mr Missingham's statement conveyed his resolute aspiration to improve the Gallery while acknowledging the trustees as his main obstacle. In 1951, Missingham embarked to Europe to study gallery administration and display techniques, and reviewed international institutions again in 1961.⁹³ His emphasis was 'on modernising the institution and developing professional standards.'⁹⁴

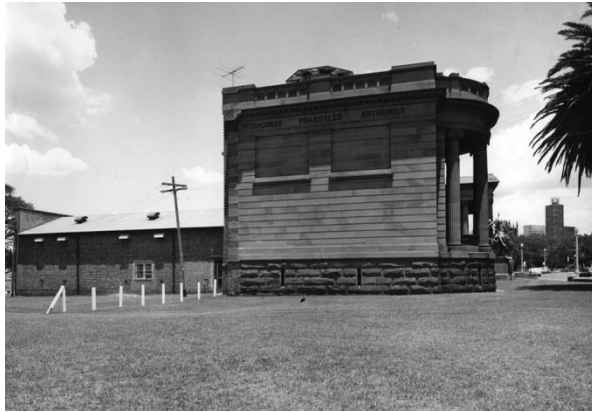


Figure 2.38 A view of the Gallery in 1968. (Source: Art Gallery of NSW)



Figure 2.39 Gallery Director Hal Missingham discusses a painting at the opening of the exhibition *Trends in Dutch Painting*, 1961. (Source: State Library of New South Wales, taken by Australian Photographic Agency, original item no. ON 173)

Latvian-born Andrew Andersons—an employee of the Government Architect's Department—designed the Captain Cook Wing, supervised by Government Architect EH Farmer. The extension was located behind the main western facade on the site of Horbury Hunt's building, and involved demolitions to other sections north and east of the Gallery.⁹⁵ The new five-storey wing would commemorate the 200th anniversary of Captain Cook's arrival. Flexible spaces were created for the display of contemporary art. Government funding of the new wing was limited so the Gallery held a bicentenary lottery to raise funds. Tickets cost \$5 each and the first prize was an impressive collection of paintings and sculptures by prominent Australian artists who had donated works for the cause—including William Dobell, Donald Friend and Sidney Nolan.⁹⁶

The Gallery closed to the public in November 1970 and reopened upon the Captain Cook Wing's opening in May 1972.⁹⁷ The Biennale of Sydney was first held at the Gallery in 1976. The next major building development came in 1988. These bicentennial extensions doubled the Gallery's exhibition space in order to house the growing collection and staff departments; they also significantly expanded display space for permanent collections and temporary shows.⁹⁸ The decidedly modern extensions were extremely well received by the public—although they reflected a strikingly different architectural era to Vernon's wing, the extensions melded together in a complementary fashion.⁹⁹ The bicentennial extensions added several other new features to the Gallery, including a new Asian art gallery, an outdoor sculpture garden, a theatre for public programs and offices for the Art Gallery of NSW Society.¹⁰⁰



Figure 2.40 Captain Cook Wing, completed in 1972. (Source: Art Gallery of NSW, photo by Kerry Dundas)

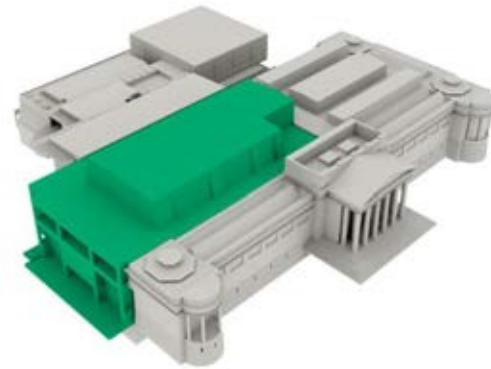


Figure 2.41 Captain Cook Wing. (Source: Art Gallery of NSW)



Figure 2.42 Bicentennial Extensions, completed in 1988. (Source: Art Gallery of NSW, photo by Tim Marshall)



Figure 2.43 Bicentennial Wing. (Source: Art Gallery of NSW)

2.5.6 An Expanding Role: Building Extensions and Public Programs

Upon the Captain Cook Wing's opening, Hal Missingham wrote: '... It [the Gallery] should also be a place of entertainment as well as education and provide a vitalising influence on the everyday life of a growing city like Sydney.' Edmund Capon was appointed Director in 1978 and became the Gallery's longest-standing Director, serving a 33-year term before retiring in 2011.¹⁰¹ UK-born Capon, identified as an art historian and curator, was trained in England and most recently employed as Assistant Keeper of the Far Eastern Section at the Victoria and Albert Museum.¹⁰² For the first time, the Gallery was being led by a director who was not an active artist.¹⁰³

Several significant projects that occurred during Capon's directorship reassessed the Gallery's role in contemporary society and reflected shifting ideas about what types of art a visitor should expect to see in an Australian state art gallery. This shift was shaped by how Australia identified in a global context: less as a British outpost and more firmly established in the Asia Pacific region, with a growing awareness of neighbouring countries and their cultures, and local Aboriginal culture. The Gallery founded contemporary and Asian art departments in 1979, and the *Art Gallery of New South*

Wales Act 1980 established the Art Gallery of NSW Trust which reduces the number of trustees to nine and stipulates ‘at least two of whom shall be knowledgeable and experienced in the visual arts’.¹⁰⁴

The Art Gallery Society of NSW—a gallery support organisation established in 1953—celebrated its 50th anniversary in 2003.¹⁰⁵ When the Society was founded in 1953, its President noted: ‘... the society hoped to stimulate public interest in the art gallery, extend its influence in the community, and provide a link between the gallery and the public.’¹⁰⁶ Once again, the National Gallery of Victoria proved to be an effective model and source of inspiration—the Sydney Society adopted the Victorian Society’s constitution as a ‘temporary constitution’. They also hoped that the Sydney Society ‘could help the trustees in many ways, and perhaps obtain permanent lighting for the gallery.’¹⁰⁷

The Society now has over 30,000 members who have access to a range of members’ benefits, making it ‘the largest arts membership base in the country’.¹⁰⁸ The Gallery also initiated their *Arts After Hours* program in January 2003, which provides extended opening hours on Wednesday nights and currently offers talks, film screenings, live music performances and other events.¹⁰⁹

This popular new initiative attracted just under 2000 visitors each Wednesday night during its first year.¹¹⁰ However, the Gallery’s interest in providing public programming extended far beyond the introduction of this series. In April 1906, Edward Du Faur, then President of the National Art Gallery, wrote a letter to the Editor of the *Sydney Morning Herald* expressing that: ‘... the subject of lecture, or rather conservational explanations at the Gallery to the public at stated periods, has been for some time before the trustees.’¹¹¹



Figure 2.44 New Asian galleries, opened in 2003. (Source: Art Gallery of NSW, photo by Eric Sierens)



Figure 2.45 Asian Wing. (Source: Art Gallery of NSW)

In October 2003, the Gallery opened their new Asian galleries, designed by local architect Richard Johnson. The architect, of Johnson Pilton Walker, reflected on his white glass and steel cube extension which floats over the back of the building: ‘The first thing that came to my mind when I was thinking about the building was a lantern, something consistent with a number of Asian cultures ... The simple pavilion is a consistent idea through a number of Asian cultures, so too is the idea of a pavilion on a platform.’¹¹²

The Gallery’s increased focus on Asian art occurred during Edmund Capon’s directorship. Capon articulated his stance by expressing that ‘the art of Asia is the art of half the world.’¹¹³ The Gallery’s 2007–2008 annual report expands upon this sentiment—‘The beautiful and contemplative Asian galleries, expanded in 2003, affirm the Gallery’s commitment to presenting the art and culture of our

region.¹¹⁴ Susan Freeman of Freeman Ryan created the interior fit-out, the flexibility of which caters for a wide range of exhibitions.¹¹⁵

Other sections of the Gallery were refurbished and altered during this building work, including the original Asian gallery (Lower Level 1), a temporary area and the administrative section (Upper Level 1).

Six months after the new Asian building extension's opening, community ambassadors began to offer Gallery visitors 'regular Asian language tours and cross-cultural perspectives on the collection.'¹¹⁶

2.5.7 New Directions: Towards Sydney Modern

Since 2007, a series of developments have had a significant impact of the Gallery and its future. Donations have always been integral to the Gallery's development and growth, but the Gallery recently received a succession of particularly noteworthy endowments. These include the Belgiorino-Nettis family's donation of \$4 million to support contemporary art in 2007; the John Kaldor Family Collection's gift in 2008, valued at \$35 million and composed of about 260 works 'representing the history of international contemporary art'; Molle Gowing's bequest of 142 works and \$5 million in 2010 'to establish two endowment funds for acquisitions: one for Indigenous art and a larger one for general acquisitions'; and Kenneth Reed's 2012 announcement of his intention to donate his entire private collection, valued at \$5.4 million, to the Gallery.¹¹⁷ In 2008, the Gallery received a \$25.7 million NSW Government grant to build an offsite collection storage facility—operations in the 5000m² purpose-built building began two years later.¹¹⁸ The Gallery also purchased their most expensive artwork in the institution's history in 2008, with the acquisition of Cezanne's *Bords de la Marne* (c1888).¹¹⁹



Figure 2.46 The John Kaldor Family Gallery was established in 2010 in the Gallery's previous collection store. (Source: Art Gallery of NSW)

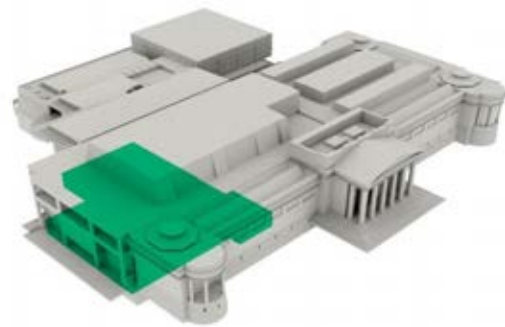


Figure 2.47 John Kaldor Family Gallery, repurposed by architect Andrew Andersons of Peddle Thorp Walker Architects. (Source: Art Gallery of NSW)

In 2009, the nineteenth-century Grand Courts were refurbished which enabled the inclusion of more works within the Courts, including the display of Aboriginal artists' works alongside colonial works for the first time in 50 years.¹²⁰ The re-opening of the Grand Courts was celebrated during the Gallery's inaugural 'Open Weekend' which featured over 50 events, including a tour by Director Capon and a demonstration of traditional sculptural techniques.¹²¹ In 2011, the Gallery launched new contemporary galleries as a result of the Kaldor and Belgiorino-Nettis families' contributions, doubling the contemporary art space.¹²² In March 2011, the Gallery's Picasso exhibition (*Picasso: masterpieces*

from the Musee National Picasso, Paris) drew the largest number of visitors ever to attend a Gallery exhibition, attracting almost 365,000 people.¹²³ In August, Director Edmund Capon announced his intention to retire as Director at the end of 2011.¹²⁴ Dr Michael Brand assumed the position in mid-2012.¹²⁵

In March 2013, the Gallery announced its Sydney Modern Masterplan. One of the key elements is 'a new building and refurbishment of the existing building that will transform the Gallery into a genuine twenty-first century art museum'.¹²⁶ In 2014–2015, the NSW Government provided \$10.8 million for the initial planning of this project, which is scheduled to be completed by 2021 for the Gallery's 150th anniversary. The Gallery held an 'invited international design competition to select an architect and concept design'.¹²⁷ Tokyo-based architecture firm SANAA were unanimously selected by the jury committee and declared the winner in May 2015.¹²⁸

The Sydney Modern Project, with a Capital Investment Value (CIV) of \$275,387,633 excluding GST, intends to 'transform the site to [the] north of the existing Art Gallery of NSW, comprising two grassed concrete platforms—one over the Cahill Expressway and the other over disused World War II oil tanks—and help revitalise the city's eastern cultural precinct'.¹²⁹ SANAA's design features 'a series of pavilions that reach out to the Domain and the Royal Botanic Gardens' and will feature new and improved facilities for visitors.¹³⁰

The Gallery's 2014–2015 annual report reveals that 322,051 visitors attended paid exhibitions at the Gallery during those 12 months.¹³¹ The Gallery's total number of visitors for the financial year amounts to 1,303,508, which includes those who visited the Brett Whiteley Studio and regional touring events.¹³² The Surry Hills Studio came under Gallery ownership in February 2015. The Gallery has managed the studio since 1995, although it was then owned by the NSW Government.¹³³ As of June 2015, the Gallery's senior staff summary indicates that the institution employs a total of 368 people, 205 of whom are in full-time roles.¹³⁴ Just over two-thirds of the total headcount work in administrative or clerical roles and 43 staff are employed as curators or registrars.¹³⁵

The Gallery's ambition to provide a twenty-first century gallery experience is reflective of transformations within the wider art gallery and museum landscape of Australia. The Gallery of Modern Art in Brisbane (opened in 2006), the Museum of New Art in Hobart (opened in 2011 and now the second most visited tourist attraction in Tasmania), and the Museum of Contemporary Art Australia (established in 1991 with a significant expansion from 2010–2012) are a few of the major galleries which have challenged traditional ideas about what sort of experience an art gallery should provide. This, in turn, has affected visitors' expectations about what constitutes a modern-day gallery experience.

The Sydney Modern Project will increase the current Gallery's GFA by 12,164m², enabling the institution to continue to showcase 'the nation's most comprehensive display of modern and contemporary art—both Australian and international—from the past 50 years'.¹³⁶ The redevelopment will also contain a cultural plaza which will feature art commissions and encourage visitors to 'experience and engage with art, live performance and other events within landscaped outdoor spaces'.¹³⁷ The Gallery describes 'Sydney Modern' as a working title that represents the Gallery's goal of providing a 'truly great art museum for the twenty-first century'.¹³⁸

2.6 Endnotes

- ¹ Spelling of some of these place names varies between sources. See Attenbrow, V 2010 (2nd ed), *Sydney's Aboriginal Past: Investigating the archaeological and historical records*, UNSW Press, Sydney, pp 8–13 for a list of place names and variant spellings.
- ² Attenbrow, op cit, pp 47–48.
- ³ Sydney Barani, 'The Domain and Royal Botanic Gardens, Sydney', viewed 18 September 2013, <<http://www.sydneybarani.com.au/sites/the-domain-and-royal-botanic-gardens-sydney/>>.
- ⁴ Helen Brayshaw Heritage Consultants, Royal Botanic Gardens Sydney Conservation Management Plan—Post Contact Aboriginal Heritage, December 2004, prepared for the Royal Botanic Gardens, p 16.
- ⁵ Heiss, A, Sydney Barani, 'Significant Aboriginal Events in Sydney', viewed 18 September 2013, <<http://www.sydneybarani.com.au/sites/significant-aboriginal-events-in-sydney/>>
- ⁶ Sydney Barani, 'The Domain and Royal Botanic Gardens, Sydney', viewed 18 September 2013, <<http://www.sydneybarani.com.au/sites/the-domain-and-royal-botanic-gardens-sydney/>>.
- ⁷ Heiss, A, Sydney Barani, 'Significant Aboriginal Events in Sydney', viewed 18 September 2013, <<http://www.sydneybarani.com.au/sites/significant-aboriginal-events-in-sydney/>>.
- ⁸ Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 12.
- ⁹ Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 12.
- ¹⁰ NSW Heritage Division, Office of Environment and Heritage, Royal Botanic Gardens and Domain, NSW State Heritage Register, SHR number 01070, viewed 10 February 2015, <environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5045297>.
- ¹¹ Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p16 citing Annable, R, 'The Domain', Royal Botanic Gardens Masterplan, Vol. 2 pp 4–5.
- ¹² Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 16 citing Annable, R, 'The Domain' Royal Botanic Gardens Masterplan, Vol. 2 p 13.
- ¹³ Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 17.
- ¹⁴ Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 17, citing Annable, R, 'The Domain' Royal Botanic Gardens Masterplan, Vol. 2, p 36.
- ¹⁵ Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 14.
- ¹⁶ NSW Heritage Division, Office of Environment and Heritage, Royal Botanic Gardens and Domain, NSW State Heritage Register, SHR number 01070, viewed 10 February 2016 <environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5045297>.
- ¹⁷ NSW Heritage Division, Office of Environment and Heritage, Royal Botanic Gardens and Domain, NSW State Heritage Register, SHR number 01070, viewed 10 February 2016 <environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5045297>.
- ¹⁸ Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 19.
- ¹⁹ Parish Map dated c 1830, Parish of St James.
- ²⁰ Daily Telegraph, 'Sydney's Garden Palace, the most beautiful building youve never heard of', 29 October 2015, viewed 10 February 2016, <<http://www.dailytelegraph.com.au/news/nsw/sydneys-garden-palace-the-most-beautiful-building-youve-never-heard-of/news-story/e78e750c728e83fe0cd0278ee65e24fe>>.
- ²¹ Daily Telegraph, 'Sydney's Garden Palace, the most beautiful building youve never heard of', 29 October 2015, viewed 10 February 2016, <<http://www.dailytelegraph.com.au/news/nsw/sydneys-garden-palace-the-most-beautiful-building-youve-never-heard-of/news-story/e78e750c728e83fe0cd0278ee65e24fe>>.
- ²² Daily Telegraph, 'Sydney's Garden Palace, the most beautiful building youve never heard of', 29 October 2015, viewed 10 February 2016, <<http://www.dailytelegraph.com.au/news/nsw/sydneys-garden-palace-the-most-beautiful-building-youve-never-heard-of/news-story/e78e750c728e83fe0cd0278ee65e24fe>>.
- ²³ Sinclair Knight & Partners in Association with Masterplan Consultants, Woolloomooloo Bay Development Environmental Impact Statement, unpublished report prepared for Woolloomooloo Bay Pty Ltd, October 1987.
- ²⁴ National Trust of Australia (NSW), 1986, *Heritage Study of 19th and early 20th century trading wharves in Sydney Harbour*, National Trust (NSW), Sydney; 'Port Jackson Yacht and Boat Builders: No. 4 Henry Ireland', *Sydney Mail and New South Wales Advertiser*, Saturday 4 September 1880, p 461.

- ²⁵ Bickford, A, Archaeological Assessment: Free Baths for Ladies Site, Woolloomooloo Bay, unpublished report prepared for City Projects, City of Sydney, March 1999; 'Public Bathing-Places for Sydney', *The Sydney Morning Herald*, Thursday 13 July 1899, p 3.
- ²⁶ 'Classified Advertising', *The Sydney Gazette and New South Wales Advertiser*, 1 January 1839, p 1; Ladies Floating Baths', *The Sydney Gazette and New South Wales Advertiser*, Saturday 6 October 1838, p 3.
- ²⁷ Bickford, A, Archaeological Assessment: Free Baths for Ladies Site, Woolloomooloo Bay, unpublished report prepared for City Projects, City of Sydney, March 1999.
- ²⁸ 'The Wants of Woolloomooloo', *The Sydney Morning Herald*, Saturday 26 December 1857, p 3; 'The City Revenues', *The Sydney Morning Herald*, Thursday 21 February 1861, p 2.
- ²⁹ National Trust of Australia (NSW), 1986, *Heritage Study of 19th and early 20th century trading wharves in Sydney Harbour*, National Trust (NSW), Sydney.
- ³⁰ National Trust of Australia (NSW), 1986, *Heritage Study of 19th and early 20th century trading wharves in Sydney Harbour*, National Trust (NSW), Sydney.
- ³¹ 'Oarsman Missing', *The Sydney Morning Herald*, Tuesday 21 June 1910, p 8.
- ³² National Trust of Australia (NSW), 1986, *Heritage Study of 19th and early 20th century trading wharves in Sydney Harbour*, National Trust (NSW), Sydney.
- ³³ Bickford, A, Archaeological Assessment: Free Baths for Ladies Site, Woolloomooloo Bay, unpublished report prepared for City Projects, City of Sydney, March 1999.
- ³⁴ Jeremy, J 1998, *Cockatoo Island: Sydney's Historic Dockyard*, UNSW Press, Kensington.
- ³⁵ Australian Heritage Places Inventory, Garden Island Precinct.
- ³⁶ Tewes, A, Rayner, L and Kavanaugh, K 2004, 'Australia's Maritime Strategy in the 21st Century', Research Brief Parliamentary Library Canberra, p 10.
- ³⁷ Frame, TR 1990, *The Garden Island*, Kangaroo Press, pp 168–186 and pp 188–189.
- ³⁸ Tewes et al, op cit; Brown, G 1993, 'The 1942 Singapore Disaster: Assessing Recent Claims', Background Papers, Parliament of Australia, Canberra.
- ³⁹ Frame, op cit, p 188.
- ⁴⁰ Frame, op cit, pp 168–186 and pp 190–191; Mellor, DP 1958, *The Role of Science and Industry*, Official History of Australia in World War II, Australian War Memorial.
- ⁴¹ Aird, WV 1961, *The Water Supply, Sewerage and Drainage of Sydney*, p 208.
- ⁴² Aird, WV 1961, *The Water Supply, Sewerage and Drainage of Sydney*, p 208.
- ⁴³ Reproduced in Frame, op cit, p 189.
- ⁴⁴ Photographs supplied by the Naval Historical Society of the 1917 oil tanks. David Stockman, President of the Naval Historical Society, pers comm, dated 17 July 2014.
- ⁴⁵ CT 15279-41, Department of Lands.
- ⁴⁶ Aird, WV 1961, *The Water Supply, Sewerage and Drainage of Sydney*, p 209.
- ⁴⁷ Photographic evidence provided by MWS&DB.
- ⁴⁸ Woodward Clyde Pty Ltd, Woolloomooloo Fuel Bunker Summary Audit Report, report prepared for the Department of Defence, April 1999, pp 1–3.
- ⁴⁹ Woodward Clyde Pty Ltd, Woolloomooloo Fuel Bunker Summary Audit Report, report prepared for the Department of Defence, April 1999, pp 1–3.
- ⁵⁰ Woodward Clyde Pty Ltd, Woolloomooloo Fuel Bunker Summary Audit Report, report prepared for the Department of Defence, April 1999, pp 1–3.
- ⁵¹ Commander Mark McIntosh, Master Attendant Garden Island, pers comm, 18 July 2014.
- ⁵² Woodward Clyde Pty Ltd, op cit.
- ⁵³ Bogle M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 32.
- ⁵⁴ Illustrated Sydney News, 'Art in New South Wales, and the Recent Exhibition of the Art Society of New South Wales', 26 January 1888, viewed 10 February 2016, pp14-17, <<http://nla.gov.au/nla.news-article63620934>>.
- ⁵⁵ Bogle M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p131 citing New South Wales Academy of Art, Sydney, 'First Annual Report', 1872, p 1.
- ⁵⁶ Art Gallery of New South Wales, 'History of the Art Gallery of NSW', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/>.
- ⁵⁷ Bogle M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 32, footnote 30.

- 58 Bogle M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 32, footnote 30.
- 59 Art Gallery of New South Wales, 'History of the Art Gallery of NSW', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/>.
- 60 Bogle M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 33.
- 61 Bogle M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 34.
- 62 Art Gallery of New South Wales, 'History of the Art Gallery of NSW', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/>; Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 34.
- 63 Art Gallery of New South Wales, 'History of the Art Gallery of NSW', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/>.
- 64 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 65 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 66 'Art in New South Wales, and the Recent Exhibition of the Art Society of New South Wales', Illustrated Sydney News, 26 January 1888, page 14-17, viewed on 10 February 2016, <trove.nla.gov.au/ndp/del/article/63620934>.
- 67 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 24 citing Annable, R, 'The Domain', Royal Botanic Gardens Masterplan, Vol. 2, op.cit, p53, citing, 'Annual Report for 1923', 'Annual Report for year ended 30 June 1925', 'Annual Report for the year ended 30 June 1931'.
- 68 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 24 citing Annable, R, 'The Domain', Royal Botanic Gardens Masterplan, Vol. 2, op.cit, p53, citing, 'Annual Report for 1923', 'Annual Report for year ended 30 June 1925', 'Annual Report for the year ended 30 June 1931'.
- 69 Annable, R, 'The Domain', Royal Botanic Gardens Masterplan, Vol 2.
- 70 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 26.
- 71 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, pp 26–30.
- 72 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, pp 26–30.
- 73 NSW Heritage Division, Office of Environment and Heritage, Royal Botanic Gardens and Domain, NSW State Heritage Register, SHR number 01070, viewed 10 February 2016 <environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5045297>.
- 74 Ellmoos, L, Dictionary of Sydney, 'Art Gallery of New South Wales', 2008, viewed 10 February 2016 <dictionaryofsydney.org/entry/art_gallery_of_new_south_wales>.
- 75 Art Gallery of New South Wales, 'History of the Art Gallery of NSW', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/>.
- 76 The Sydney Morning Herald, 'Art', 31 December 1907, viewed 10 February 2016, <nla.gov.au/nla.news-article14887289>.
- 77 Ellmoos, L, Dictionary of Sydney, 'Art Gallery of New South Wales', 2008, viewed 10 February 2016 <dictionaryofsydney.org/entry/art_gallery_of_new_south_wales>.
- 78 Ellmoos, L, Dictionary of Sydney, 'Art Gallery of New South Wales', 2008, viewed 10 February 2016 <dictionaryofsydney.org/entry/art_gallery_of_new_south_wales>; Art Gallery of New South Wales, 'History of the Building', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/history-of-the-building/>.
- 79 Australian Heritage Database, 'Art Gallery of NSW, 3B Art Gallery Rd, Sydney, NSW, Australia', Place ID 2349, viewed 10 February 2016, <environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;search=place_name%3Dart%2520gallery%3Bstate%3DNSW%3Bkeyword_PD%3Don%3Bkeyword_SS%3Don%3Bkeyword_PH%3Don%3Blatitude_1dir%3DS%3Blongitude_1dir%3DE%3Blongitude_2dir%3DE%3Blatitude_2dir%3DS%3Bin_region%3Dpart;place_id=2349>.
- 80 Art Gallery of New South Wales, 'History of the Building', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/history-of-the-building/>.
- 81 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 172.
- 82 Art Gallery of New South Wales, 'Pictures for the People: Key Moments in the Development of Public Art Museums', viewed 10 February 2016, <hstry.co/timelines/pictures-for-the-people>.

- 83 Art Gallery of New South Wales, 'History of the Building', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/history-of-the-building/>.
- 84 Art Gallery of New South Wales, 'History of the Building', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/history-of-the-building/>.
- 85 Evening News, 'National Art Gallery', 25 March 1902, viewed 10 February 2016, <nla.gov.au/nla.news-article113869033>.
- 86 Art Gallery of New South Wales, 'Pictures for the People: Key Moments in the Development of Public Art Museums', viewed 10 February 2016, <hstry.co/timelines/pictures-for-the-people>.
- 87 Art Gallery of New South Wales, 'Pictures for the People: Key Moments in the Development of Public Art Museums', viewed 10 February 2016, <hstry.co/timelines/pictures-for-the-people>.
- 88 Art Gallery of New South Wales, 'History of the Collection', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/history-of-the-collection/>.
- 89 The Sydney Morning Herald, 'National Art Gallery', 22 May 1897, viewed 10 February 2016, <nla.gov.au/nla.news-article14121779>.
- 90 Art Gallery of New South Wales, 'History of the Collection', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/history-of-the-collection/>.
- 91 The Sydney Morning Herald, 'Art', 31 December 1907, viewed 10 February 2016, <nla.gov.au/nla.news-article14887289>.
- 92 The Sydney Morning Herald, 'Does Dead Hand Rest on Art Gallery?' 23 October 1947, viewed 10 February 2016, <nla.gov.au/nla.news-article18038171>.
- 93 News, Adelaide SA, 'To Study Art Abroad', 17 April 1951, viewed 10 February 2016, <nla.gov.au/nla.news-article130370285>; Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p81.
- 94 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p79.
- 95 Ellmoos, L, Dictionary of Sydney, 'Art Gallery of New South Wales', 2008, viewed 10 February 2016 <dictionaryofsydney.org/entry/art_gallery_of_new_south_wales>; Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p83.
- 96 The Australian Women's Weekly, 'Art Collection for \$5', 20 May 1970, 10 February 2016, <nla.gov.au/nla.news-article47473012>.
- 97 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 82.
- 98 Ellmoos, L, Dictionary of Sydney, 'Art Gallery of New South Wales', 2008, viewed 10 February 2016 <dictionaryofsydney.org/entry/art_gallery_of_new_south_wales>; Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 99 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 83.
- 100 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 101 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 102 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 91.
- 103 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 91.
- 104 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 105 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 106 The Sydney Morning Herald, 'Art Gallery Society Founded in Sydney', 13 May 1953, viewed 10 February 2016, <nla.gov.au/nla.news-article18367945>.
- 107 The Sydney Morning Herald, 'Art Gallery Society Founded in Sydney', 13 May 1953, viewed 10 February 2016, <nla.gov.au/nla.news-article18367945>.
- 108 Art Gallery of New South Wales, 'About the Art Gallery of New South Wales', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/>.
- 109 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 110 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 111 The Sydney Morning Herald, 'Lectures at the National Art Gallery of N.S.W.', 12 April 1906, viewed 10 February 2016, <nla.gov.au/nla.news-article14765046>.
- 112 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p 96 citing <artgallery.nsw.gov.au/aboutus/news/archived/new_asian_galleries_opened>.

- 113 Art Gallery of New South Wales, Media Office, New Asian Galleries, 2003, viewed on 10 February 2016, <archive.artgallery.nsw.gov.au/media/archives_2003/new_asian_galleries/index.html>.
Art Gallery of New South Wales, 'Annual Report 2007–08', viewed 10 February 2016, <artgallery.nsw.gov.au/media/uploads/reports/AGNSW_AR08.pdf>.
- 115 Bogle, M, Art Gallery of New South Wales, Conservation Management Plan (Draft), prepared for the Art Gallery of New South Wales, March 2008, p101.
- 116 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 117 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 118 Art Gallery of New South Wales, 'Annual Report 2008–09', viewed 10 February 2016, <artgallery.nsw.gov.au/media/uploads/reports/AGNSW_AR09.pdf>.
- 119 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 120 Art Gallery of New South Wales, Grand Courts Re-Opening, 2009, viewed 10 February 2016, <archive.artgallery.nsw.gov.au/media/archives_2009/grand_courts_re-opening/>.
- 121 Art Gallery of New South Wales, Grand Courts Re-Opening, 2009, viewed 10 February 2016, <archive.artgallery.nsw.gov.au/media/archives_2009/grand_courts_re-opening/>.
- 122 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>; Art Gallery of New South Wales, Media Office, '2011 exhibitions', viewed 10 February 2016, <artgallery.nsw.gov.au/media-office/2011-exhibitions/>.
- 123 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 124 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 125 Art Gallery of New South Wales, 'Timeline', viewed 10 February 2016, <artgallery.nsw.gov.au/about-us/history/timeline/>.
- 126 Art Gallery of New South Wales, 'Competition Jury Selection Report', viewed 10 February 2016, <artgallery.nsw.gov.au/sydney-modern-project/design-competition/competition-jury-selection-report/>.
- 127 Art Gallery of New South Wales, 'Competition Jury Selection Report', viewed 10 February 2016, <artgallery.nsw.gov.au/sydney-modern-project/design-competition/competition-jury-selection-report/>.
- 128 Art Gallery of New South Wales, 'Competition Jury Selection Report', viewed 10 February 2016, <artgallery.nsw.gov.au/sydney-modern-project/design-competition/competition-jury-selection-report/>.
- 129 Art Gallery of New South Wales, 'The Project Site', viewed on 10 February 2016, <artgallery.nsw.gov.au/sydney-modern-project/project-site/>.
- 130 Art Gallery of New South Wales, 'About Sydney Modern', viewed on 10 February 2016, <artgallery.nsw.gov.au/sydney-modern-project/about-sydney-modern/>.
- 131 Art Gallery of New South Wales, 'Annual Report 2014-15', 14 October 2015, viewed on 10 February 2016, <artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/>, p 44.
- 132 Art Gallery of New South Wales, 'Annual Report 2014-15', 14 October 2015, viewed on 10 February 2016, <artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/>, p 44.
- 133 Art Gallery of New South Wales, 'Annual Report 2014-15', 14 October 2015, viewed on 10 February 2016, <artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/>, p 55.
- 134 Art Gallery of New South Wales, 'Annual Report 2014-15', 14 October 2015, viewed on 10 February 2016, <artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/>, p 55.
- 135 Art Gallery of New South Wales, 'Annual Report 2014-15', 14 October 2015, viewed on 10 February 2016, <artgallery.nsw.gov.au/about-us/corporate-information/annual-reports/agnsw/>, p 55.
- 136 Art Gallery of New South Wales, 'About Sydney Modern', viewed on 10 February 2016, <artgallery.nsw.gov.au/sydney-modern-project/about-sydney-modern/>.
- 137 Art Gallery of New South Wales, 'About Sydney Modern', viewed on 10 February 2016, <artgallery.nsw.gov.au/sydney-modern-project/about-sydney-modern/>.
- 138 Art Gallery of New South Wales, 'Find Out More', viewed on 10 February 2016, <artgallery.nsw.gov.au/sydney-modern-project/find-out-more/>.

3.0 Built Heritage and Landscape

3.1 Introduction

This section provides a physical analysis of the study area and its key built heritage and landscape components, as well as identifying heritage items and the heritage significance of components in the study area. Whilst the proposal does not incorporate the existing Art Gallery of NSW, the heritage study area includes the existing Gallery building as necessitated by an earlier iteration of the design and by the proximity of the new building to the existing building. The new building is to be located to the north over the Cahill Expressway land bridge and incorporates the disused navy fuel bunker located to the north of this land bridge. The key elements of the study area are the Art Gallery of NSW itself, the Royal Botanic Garden (RBG) and Domain, and the World War II era fuel bunkers.

The interiors, exteriors and broader setting of the Art Gallery of NSW within the RBG and Domain were inspected by GML Consultants Steven Barry and Emma McGirr in January and March 2016. The fuel bunkers were internally inspected by GML Associate Claire Nunez in August 2017 and documentary evidence/photographs of the bunkers supplied by the Gallery were used to supplement the assessment.

3.2 Physical Analysis

3.2.1 Art Gallery of NSW

The Art Gallery of NSW building today is the culmination of multiple different phases of expansion. Beginning with the preliminary 'art barn' designed by John Horbury Hunt and constructed on the current site, the Gallery came of age with the construction of Walter Liberty Vernon's neoclassical National Art Gallery, now known as the Vernon Wing. The Vernon building was completed in 1909 and involved partial demolition of Horbury Hunt's structure, as well as design of the Gallery's semicircular entrance drive and extended landscaped setting.

In 1970, construction began on a new north wing designed by Andrew Andersons of the Government Architects Branch, necessitating the demolition of the remnants of Horbury Hunt's building. This addition is known as the Captain Cook Wing and was completed in 1972. Andersons was involved again in 1988 with the Bicentennial Wing, which took the Gallery further eastward and gave the building a stepped profile at the rear elevation that was intended to respond to the natural topography of the site, sloping away towards Woolloomooloo. In 2003, Johnson Pilton Walker was commissioned to design the Asian Galleries additions. These spaces sit atop the 1988 addition and have the appearance of a lightweight white glass box.

In 2011 Andrew Andersons (now of PTW Architects) oversaw the conversion of the John Kaldor Gallery. These components collectively make up the Gallery, creating the character and form of the current building and its arrangement of spaces, and contributing to its scale and complexity.

3.2.2 Exteriors

The exterior of the Gallery is made up of four distinct elevations which can be viewed in the round from the surrounding garden setting.

Northwestern Elevation

The primary (front) elevation of the Art Gallery of NSW is occupied entirely by the Vernon building, which is constructed in plain yellow Sydney sandstone, symmetrically broken up by neoclassical detailing and elevated atop an impressive rock-faced trachyte base. Vernon's building is set over Hunt's original base, brick remnants of which remain under the portico and entranceway. Two wings extend to the north and south along the northwestern elevation and feature a series of large, high windows, each dedicated to a classical master inscribed in bronze lettering on the frieze above. The blind windows were originally intended to take bronze bas-reliefs, however all but four have been left empty. The end of each wing is finished by a projecting semicircular pavilion emphasized by a curved ionic colonnade, which continues the ionic style of the columns supporting the portico, albeit at a scaled-down size.



Figure 3.1 Front façade of the Art Gallery of NSW, showing four completed bas-reliefs filling the blind windows to the south of the portico. The lanterns installed over the vaulted skylights of the Grand Courts are visible above the parapet line. (Source: GML Heritage, March 2016)



Figure 3.2 The projecting hexastyle ionic portico shelters the entranceway to the Art Gallery of NSW with an accessibility ramp added to the northern side of the steps. (Source: GML Heritage, March 2016)



Figure 3.3 Engaged half-domed stair drum at the southern pavilion, accentuated by a ionic colonnade. (Source: GML Heritage, March 2016)



Figure 3.4 The sandstone façade of the Vernon wing viewed from the southeast, showing positioning of the original palm plantings and the semicircular form of the carriageway leading up to the entrance, legible to the right of the picture. (Source: GML Heritage, March 2016)

The hexagonally proportioned projecting central portico of the Gallery, flanked by Ionic Greek columns, is the defining piece in the front façade. The substantial triangular pediment and parapet beyond are finished with dentil moulding to the cornices within a classical entablature. The portico is accessed by

gently graded plain sandstone steps which lead to a fine double doorway, complete with original doors and brass hardware, marking the entrance into the Gallery and the vestibule immediately beyond. An accessibility ramp has been added to the northern side of the portico, finished with bronze cladding. Two bronze equestrian statues which date from 1926 flank the portico—the *Offerings of War* and the *Offerings of Peace*.

The form of the semicircular carriageway, which was the original landscaped approach for the Gallery, remains legible. A low stone wall, with rounded capping stone and semi-spherical end stone, lines the eastern side of the pedestrian path at the front of the site. Vernon's application of classical architectural motifs and his unrealised plans for completing the southern and eastern elevations stand as evidence of prevailing nineteenth-century ideas regarding appropriate public institution design.



Figure 3.5 Low stone wall with semi-spherical capping stone detail, which defined the original semicircular carriageway at the front of the primary carriageway. (Source: GML Heritage, March 2016)



Figure 3.6 Articulated end pavilion at the northwestern corner of the Vernon building, with Ionic columns, dentil moulding to the cornices, and frieze above with brass lettering. (Source: GML Heritage, March 2016)

Northeastern Elevation

At the northeastern elevation of the Art Gallery of NSW, the building transitions sharply from the Vernon Wing into the 1972 Captain Cook Wing. Precast 'bush hammered' concrete, sandstone veneer and glass meet the sandstone of the old wings. The Captain Cook Wing is a distinctively modern design which displays traits of late twentieth-century brutalism, softened by the lawn and Domain plantings that form its immediate setting. This side of the building has been designed with large, deep set windows that form a gridded façade, defined by contrasting horizontal and vertical members of concrete. A covered terrace further to the east provides relief from the northern sun and amenity to the Gallery; it was intended as part of the original design to function as an open air sculpture garden.



Figure 3.7 Transition from the Vernon Wing to the Captain Cook addition at the northwestern corner of the site. (Source: GML Heritage, March 2016)



Figure 3.8 Northeast elevation, predominated by the Captain Cook Wing. Large-scale, free-standing sculptures curated by the Gallery help to emphasize the brutalist undertones of the architecture and expand the curtilage of the building. (Source: GML Heritage, March 2016)

Southeastern Elevation

At the southeastern (rear) elevation, the Bicentennial Wing (1988) forms the base of the building, its external brick wall interspersed with three floor length windows. The glass walls of the southern atrium mark the southeast corner of the Gallery. An enclosed courtyard with steel treillage sits partially below ground level in the slope on the eastern side of the property and currently services the café/restaurant. The third level of the Gallery is visible on the eastern side of the building, forming a terraced area above the Bicentennial Wing. The walls from the lower floor are mimicked in the bannister surrounding the terrace, topped with a metal railing decorating the perimeter. The sandstone veneer and concrete finish of the Captain Cook Wing continues through to the external walls of the Bicentennial Wing on both levels.

The Asian Galleries (2003) perch on top of the southern portion of the Bicentennial Wing and slightly overhang the level immediately below. White translucent exterior glass panels make up the external façade, contributing to the lantern-like appearance of the design. The remaining sections of the eastern exterior are composed of steel-framed glass windows looking east towards Woolloomooloo. The junction of the Captain Cook Wing and Bicentennial Wing is marked by a protruding addition from the second level that has the same façade of steel-framed glass windows.



Figure 3.9 The stepped rear elevation of the Art Gallery of NSW, with the 2003 Asian Galleries sitting atop the Bicentennial Wing structure. (Source: GML Heritage, March 2016)



Figure 3.10 Continuation of sandstone veneer panelling along the exterior of the Bicentennial Wing, above which a terraced area sits surrounded by a steel railing. (Source: GML Heritage, March 2016)

Southwestern Elevation

The southwestern façade of the Gallery consists of the southern external walls of the Bicentennial and Asian Wings which are met by the Vernon building as it wraps around the western corner of the building and continues part way along the southern border. Windows to the basement levels (currently functioning as workshops and conservation studios) are visible in the trachyte plinth, which heightens to the east in accordance with the sloping topography of the site.

Above this, an Ionic colonnade breaks up the mass of the building, with the parapet above designed to screen the roofline. Further to the east, a loading dock and parking area afford a view of the intersection of the Bicentennial Wing, the Asian Galleries and the Vernon Wing.



Figure 3.11 The Vernon designed portion of the southwestern elevation. (Source: GML Heritage, March 2016)



Figure 3.12 The current Gallery loading dock, accessed by a short service road which intersects with Art Gallery Road and also acts as a visible junction between the Vernon Wing, the Bicentennial additions and the Asian Galleries. (Source: GML Heritage, March 2016)

Roofs

The roof of the Vernon section of the Art Gallery of NSW has undergone substantial intervention, necessitated by the need to prioritise the care and conservation of the art collection. From the 1950s, electric light was introduced into the Gallery in preparation for the exhibition *French Painting Today*; and by 1962 all of the old courts were serviced by permanent artificial lighting in the form of fluorescent tube lights supplemented by tungsten spots and scrims.¹

In 1971, four sets of original roof lantern glazing over the old courts were replaced with a Perspex and UV-filtered lantern structure which sits over the original skylights. This was in an attempt to combat damage to the artworks caused by high humidity and exposure to UV light. In some cases, the original timber and iron structure of the lanterns has been overhauled or replaced; however, the original form of the skylights remains (Figure 3.13). These systems remain today and are continually maintained and checked by the Gallery's maintenance staff due to weather infiltration. They are visible above the parapet line from a number of key external views of the building. In 1998, Public Works undertook remediation works to the sandstone of the Vernon Building, installing lead capping to the parapets of the sandstone façade to halt water ingress (Figure 3.14).



Figure 3.13 Fluorescent lantern lighting structure built over the vaulted skylights of the Grand Courts. (Source: GML Heritage, March 2016)



Figure 3.14 Exterior view of the artificial lantern system set over the court skylights. (Source: GML Heritage, March 2016)

3.2.3 Interiors

Walter Liberty Vernon Wings

The Vernon designed component of the building represents only a portion of his original design intent for the Gallery. It comprises an impressive oval-shaped entrance vestibule with arched entryways accessed from the portico through a small anteroom. The vestibule is lined with Ionic columns in polished Kempsey marble, walls in smooth-faced Maroubra sandstone and the space has a decorative mosaic tile floor. Beneath the floor, the use of 'coke breeze' concrete aggregate has led to some cracking of the vestibule mosaic. Wall niches framed by columned aedicule line the walls at each end, and three coffered domes inset with skylights direct natural light into the vestibule interiors.



Figure 3.15 Stairs down to library and workshops on lower level 1. (Source: GML Heritage, March 2016)

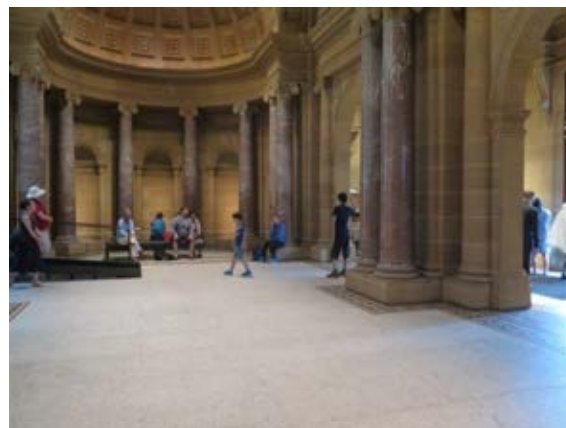


Figure 3.16 The oval-shaped entrance vestibule with mosaic tile floor, Ionic columns fashioned from Kempsey marble, and walls and ceilings of Maroubra sandstone. (Source: GML Heritage, March 2016)

Beyond this in the southern portion of the building, five full exhibition halls broken down into 15 courts (known as the Grand Courts) remain intact and in use for the display of the permanent collection of Australian nineteenth-century art and Western fifteenth to nineteenth-century art. Vernon used construction innovations including an early concrete slab floor over corrugated iron vaulting and iron-reinforced breeze concrete (using coke and boiler slag) for the foundation flooring on the ground level.

Four of the exhibition halls run north to south with the fifth (housing Courts 7 and 8) running perpendicular west to east along the southwestern wall of the building. The halls are linked by a series of arched openings leading up to a coffered vaulted ceiling, lit by skylights. The floors in the old courts are parquetry timber made up of a variety of Australian hardwoods, and the walls retain three moulded timber picture rails. Walls in the Grand Courts were originally painted in a 'chill neutral green shade'.² The rooms would have previously featured nineteenth-century timber guard rails which have been removed in keeping with modern museum practice. Vernon's innovative air exchange system (serviced by hinged brass gates) remains, but has been made redundant by the installation of a modern air-conditioning system.

At the northwestern corner of the Gallery, three former Vernon exhibition courts were stripped out as part of the 1972 Captain Cook Wing, and these areas of the Gallery currently house the gift shop/bookshop and the Art Gallery of NSW boardroom. The bookshop area still retains some elements of Vernon-era construction, notably on the southern wall where a niche was constructed by Vernon for an inner stair, as well as a surviving archway.



Figure 3.17 Three coffered domes adorn the entrance vestibule ceiling, with niches at each end of the room intended to house statues. (Source: GML Heritage, March 2016)



Figure 3.18 Vista showing the junction between the Vernon courts, Captain Cook addition, Bicentennial addition and the Asian Galleries. (Source: GML Heritage, March 2016)



Figure 3.19 Gallery anteroom directly off the portico. This space currently functions as a cloak room and security checkpoint. (Source: GML Heritage, March 2016)



Figure 3.20 Juncture between the Vernon vestibule and the Captain Cook addition, showing the treatment of the arched entranceway via a void space lit with natural light from above. (Source: GML Heritage, March 2016)

Captain Cook Wing 1972

The Captain Cook additions were added to the east of the existing structure and necessitated the removal of the previous Horbury Hunt structure. The transition from the Vernon vestibule to the expansive new entrance foyer was treated sensitively. Andersons design separated the two phases of the building's life visually through a void lit by skylights above. This space throws into relief the classical arched entryways, framed by modern white paint finishes which mark the transition from the old building to the new (Figure 3.18). Similarly, the openings leading to the Grand Courts are set back from the modernist addition so that the contrast between the classical and the modernist buildings is complementary and clearly legible.

The entrance foyer is an expansive minimalist space which leads visitors into the Gallery, acting as a primary circulation space, reception area and an exhibition hall. The Captain Cook additions contain travertine floors and a gridded concrete ceiling throughout, with floor to ceiling glazing to the northeast in the space now known as the Lowy Gonski Gallery. A monumental staircase framed by a steel and glass balustrade services the space, punctuated by cantilevered landing platforms. The staircase leads to the upper level, housing the Art Gallery of NSW administrative offices; and down to lower levels 1 and 2. Andersons' designs was awarded the Sulman Award for architecture in 1973.

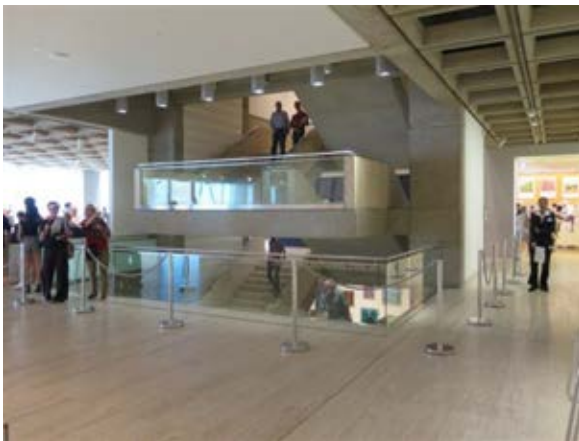


Figure 3.21 Stairway of the Captain Cook extension with cantilevered landing platforms, looking back towards the front entrance. (Source: GML Heritage, March 2016)



Figure 3.22 Minimalist detailing in the twentieth and twenty-first century Australian art exhibition spaces of the Captain Cook addition. These spaces generally house rotating works from the permanent collection of Australian art. (Source: GML Heritage, March 2016)

Bicentennial Additions 1988

The Bicentennial additions greatly increased the floor area of the Gallery by 80% and added new galleries for the permanent collection and temporary exhibitions, a new headquarters for the Art Gallery of NSW Society, an outdoor sculpture gallery, a theatre with seating for 300, a works on paper study room and increased storage areas for the collection. The works were again overseen by Andersons and continue the understated, minimalist style of the Captain Cook Wings. The spaces are finished with travertine floors and gridded or minimalist utilitarian concrete ceilings throughout. Major excavations were undertaken into the underlying sandstone at the rear of the building, and escalators were installed to move visitors inward and downward to the new areas of education and public programs.



Figure 3.23 The café/restaurant on lower level 1, with windows facing northeast towards Woolloomooloo. (Source: GML Heritage, March 2016)



Figure 3.24 Escalators leading down to lower level 1 within the Bicentennial additions, where the café/restaurant and outdoor dining area are located, as well as the entrance to the lower Asian Galleries. (Source: GML Heritage, March 2016)



Figure 3.25 Contemporary Galleries located on lower level 2 of the Bicentennial additions. (Source: GML Heritage, March 2016)

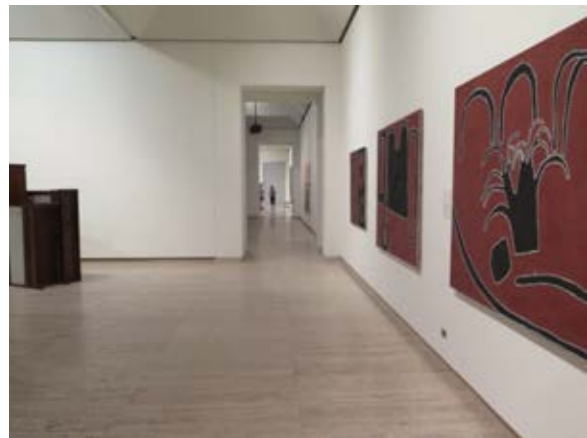


Figure 3.26 Yiribana Galleries located on lower level 3 of the Bicentennial additions. (Source: GML Heritage, March 2016)

Asian Galleries 2003

The Asian Galleries are housed in a lightweight square structure constructed in steel and clad with steel-framed laminated glazing and aluminium composite panels. The galleries sit on a reinforced concrete slab and were designed by JPW Architects. The additions consist of two levels of gallery space, the Upper Asian Gallery on ground level and the lower Asian Gallery on lower level 1. A travertine flooring detail is used in these spaces, in keeping with the internal finishes used for earlier additions. A minimalist Japanese aesthetic is employed throughout the interiors of the lower Asian Gallery, with a softer lighting scheme differentiating the space within the gallery. The galleries feature timber-clad floor in southern blue gum, Tasmanian oak furnishings, and exhibition fitouts designed by Susan Freeman of Freeman Ryan Design. The ceilings in the lower Asian Gallery are a warmer, wooden take on the utilitarian gridded concrete found elsewhere in the modern additions. In the Upper Asian Gallery, the spaces revert to minimalist white expanses with little to no furnishing or fixtures.

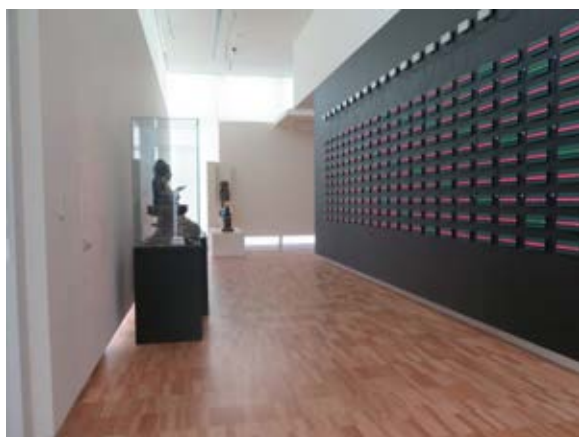


Figure 3.27 The upper Asian Gallery at ground level, showing movable walls and portable exhibition fixtures. (Source: GML Heritage, March 2016)



Figure 3.28 The upper Asian Gallery at ground level, showing a modern ceiling concealing services and blue gum flooring. (Source: GML Heritage, March 2016)

3.2.4 Royal Botanic Garden and Domain—Crescent, Phillip and Yurong Precincts

The northern half of the Domain is separated from the southern half (where the Gallery is located) by the Eastern Distributor, which runs east to west through the RBG and the Domain and cuts through the landscape in close proximity to the northeastern facade of the Gallery building. To the northeast of the Gallery site across the Eastern Suburbs Railway cutting is the Domain Yurong Precinct, where the Sydney Modern site is located, including the subterranean oil tanks.

Directly to the west is the Domain Phillip Precinct, separated from the Gallery by Art Gallery Road which runs from south to north along the primary façade of the Gallery before turning into Mrs Macquaries Road. The Phillip Precinct's shallow basin-like landscape and its avenues and plants laid out in Gardenesque style stand in contrast to the Crescent Precinct's predominantly open sloping lawn nature. This transition between landscape character contributes to the sense of arrival experienced by visitors approaching through the Phillip Precinct from the east and down the steps towards the Art Gallery of NSW, framed by two bronze sphinxes installed in 1997. Water glimpses east to Woolloomooloo and north to the Upper Gardens indicate to visitors that the outer edge of the RBG and the Domain has been reached. The semicircular entrance drive to the Gallery is an important landscape feature, and is a remnant from the original carriageway and public square.

Three consecutive deep excavations in 1972, 1985 and 1988 have profoundly disturbed the natural landscape of the Crescent Precinct. Peripheral planting and botanic maintenance around the Art Gallery of NSW is under the direct control of the Royal Botanic Gardens and Domain Trust. Recognisable remnant landscape features in the Crescent Precinct from the nineteenth and early twentieth century include the avenue plantings along Art Gallery Road (Hills Weeping Figs) and the former rosarium north of the Domain lodge, as well as the remnant *ficus rubiginosa* and *ficus macrophylla*. Historic records show extensive clearing of the area, with the western area bordering with the Phillip Precinct retaining the most intact evidence of the nineteenth-century urban park landscape which links it to other areas of the Domain.

In 1909, two groups of palms were planted to ornament the north and south ends of the Gallery's front façade; these remain today, along with younger associated palm plantings. Other than the Art Gallery Road avenue plantings, the planting arrangement in the Crescent Precinct has historically been

informal, and not related to its network of paths. The land south of the Eastern Suburbs Railway viaduct is occupied by sports pitches and soccer fields, beneath which lies the Domain car park.

The Gallery itself is set on a high point within the Crescent Precinct, atop a ridgeline which runs north to south through the Outer Domain. The footprint of the Gallery building marks the property boundaries, and the sculptures situated in the surrounding landscape setting further emphasize the Gallery's setting and curtilage. The site slopes away from Art Gallery Road east towards Woolloomooloo. The building's various extensions have been designed in response to this topography, creating a multileveled façade from the rear with active gallery spaces sitting atop utilitarian spaces at the lower levels, and later extensions using earlier ones as 'plinths'. The current service road off Art Gallery Road leads to a loading dock and car park which intersects with the southeast side of the site and creates a light well between the southern Vernon Wing and the JPW Asian Galleries.

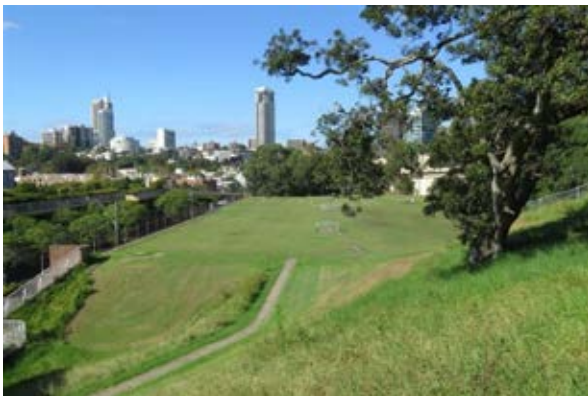


Figure 3.29 Views across the subterranean oil tanks, towards Darlinghurst and Woolloomooloo. (Source: GML Heritage, 2016)



Figure 3.30 Side view of the northern façade of the Art Gallery of NSW showing the Captain Cook extension, 1909 palm planting and entrance landscape character. (Source: GML Heritage, 2016)



Figure 3.31 Oblique views to the Art Gallery of NSW from Art Gallery Road, across the Cahill Expressway land bridge. (Source: GML Heritage, 2016)



Figure 3.32 Approach views along Art Gallery Road. (Source: GML Heritage, 2016)



Figure 3.33 Mature planting schemes along Art Gallery Road.
(Source: GML Heritage, 2016)

3.2.5 Oil Tanks and Pump House

The Domain Oil Tanks site consists of the two tanks and what is termed the pump house at the tanks' northern end. The pump house consisted of pumps and heating equipment to transfer oil in and out of the tanks.

The tanks are set down below Mrs Macquaries Road in an area excavated for their construction. A massive stepped reinforced concrete retaining wall defines the tanks' eastern boundary along Lincoln Crescent. The base of the wall is some 4.3 metres wide. At the rear of the site (Mrs Macquaries Road side), a similar stepped construction (acting as a retaining wall) runs along part of the western boundary above the tanks. This retaining wall stops part way along the western boundary. A sandstone cutting, presumably dating from their construction, forms the remainder of the boundary. Drill marks from the excavation works are evident on this sandstone. The stepped retaining walls along Lincoln Crescent dominate the streetscape. The northern and southern walls are buried; however, historical images indicate that the northern retaining wall is also stepped.

The tanks cover an area of 520m² and have a capacity of 14,200m³. They are divided into two tanks by a central reinforced concrete wall along the east–west axis. The tanks are interconnected by a cast iron pipe approximately one metre in diameter. A reinforced concrete roof is carried on pre-cast reinforced concrete columns set in a grid at four metre intervals. The whole roof stands free of the walls and the junctions are sealed by lead flashing. The roof is covered with soil and lawn, with three main access hatches and a number of smaller openings.

The pump house is a single-storey brick building, attached to the northeast corner of the tanks, with an associated brick electrical substation on its northern side. It comprises an underground section (pump room) with a grassed sloped embankment roof (where the pumps were located); and a brick building at the front, facing Lincoln Crescent, which provided an entrance to the pump room and staff amenities, including toilets on the southern side. This front building has a flat roof.

The external brickwork features decorative details of curved corner bricks and curved brick sills. All pumping equipment has been removed. The pump room is constructed in a similar manner to the oil tanks, with concrete columns supporting a concrete roof; however, the columns appear much thicker, and appear to have been cast in situ, rather than pre-cast.

The compressor shed shown in the historical images has been removed and replaced with a substation. The substation, which abuts the northern side of the pump house, is also of brick, and similar in size and form to the pump house. However, it lacks decorative brickwork and there is obvious knitting-into the brickwork of the substation.



Figure 3.34 The dominated form of the concrete stepped retaining wall, looking north along Lincoln Crescent. (Source: GML Heritage, 2016)



Figure 3.35 The stepped retaining wall along Lincoln Crescent which defines the tank's boundary on the eastern side. (Source: GML Heritage, 2016)



Figure 3.36 Interior of the Oil Tanks showing the column details and general spacing. (Source: GML Heritage 2017)



Figure 3.37 At ground level the oil tanks are covered by lawn. Two of the three access hatches down to the tanks are visible at the centre of the picture. (Source: GML Heritage, 2016)



Figure 3.38 The single-storey brick pump house from the Lincoln Crescent frontage. (Source: GML Heritage, 2016)

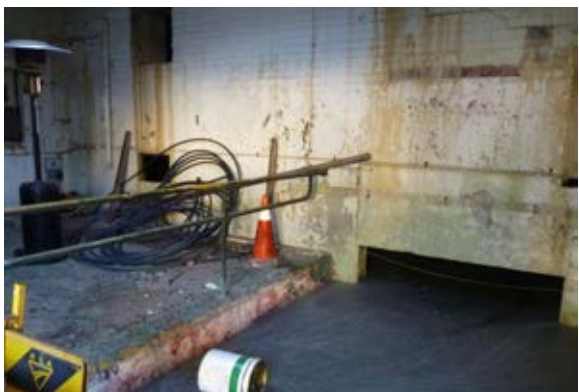


Figure 3.39 The interior of the pump house, showing the brick walls and sandstone details. (Source: GML Heritage, 2014)



Figure 3.40 The reinforced concrete columns and beams of the pump room. (Source: GML Heritage, 2014)

3.3 Heritage Items

The tables below set out listed heritage items and conservation areas within the study area (Table 3.1) and in the vicinity of the site (Table 3.2), as identified on statutory and non-statutory heritage registers. For clarity, items that are listed on more than one heritage register; the register with the greater statutory protection is noted only.

Table 3.1 Heritage Items within the Study Area.

Map Ref.	Item Name	Address	Listing
1	Art Gallery of NSW Including Interiors (Many Parts)	2B Art Gallery Road, Sydney	Sydney Local Environment Plan 2012 (Item No. I1665)
2	Royal Botanic Gardens and Domain	Farm Cove	NSW State Heritage Register (Item No. 01070)

Table 3.2 Heritage Items in the Vicinity of the Study Area.

Map Ref.	Item Name	Address	Listing
3	Sydney Opera House	Bennelong Point	World Heritage List (see Section 3.3.1 below)
3	The Domain Lodge, including interiors	Art Gallery Road, the Domain	Sydney Local Environment Plan 2012 (Item No. 1664)
4	Woolloomooloo Finger Wharf	Cowper Wharf Road, Woolloomooloo	NSW State Heritage Register (Item No. 01437)
5	The Gunnery	43–51 Cowper Wharf Road, Woolloomooloo	NSW State Heritage Register (Item No. 00927)
6	Terrace	55 Victoria Street, Potts Point	NSW State Heritage Register (Item No. 00068)
7	Bomera and Tarana	1 Wylde Street, Potts Point	NSW State Heritage Register (Item No. 01400)
8	The Bells Hotel including interior	1–7 Bourke Street, Woolloomooloo	Sydney Local Environment Plan 2012 (Item No. I2106)

Map Ref.	Item Name	Address	Listing
9	Woolloomooloo Heritage Conservation Area	Woolloomooloo	Sydney Local Environment Plan 2012 (Item No. C71)
10	Potts Point/Elizabeth Bay	Potts Point	Sydney Local Environment Plan 2012 (Item No. C51)

3.3.1 Sydney Opera House

The Sydney Opera House is listed on the World Heritage List, National Heritage List, NSW State Heritage Register, *Sydney Local Environmental Plan 2012*, and various other statutory and non-statutory heritage registers.

The visual setting of the Sydney Opera House is protected by a 'buffer zone' as defined by the *Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005* (the Plan). The intention of the buffer zone and relevant provisions within the Plan (Division 3A) are to protect the World Heritage values of the place by controlling development within the visual catchment of the Sydney Opera House.

The project site of is within the Sydney Opera House buffer zone (Figure 3.40). The process for documenting the assessment of potential impacts on the Sydney Opera House heritage values is determined by the *Environment Protection and Biodiversity Conservation Act 1999*, a federal legislation which enables government authorities to 'self-assess' projects which may have an impact on places listed on the World, National and Commonwealth Heritage lists. Section 6.0 of the HIS will include an assessment of any potential impacts on the Sydney Opera House.

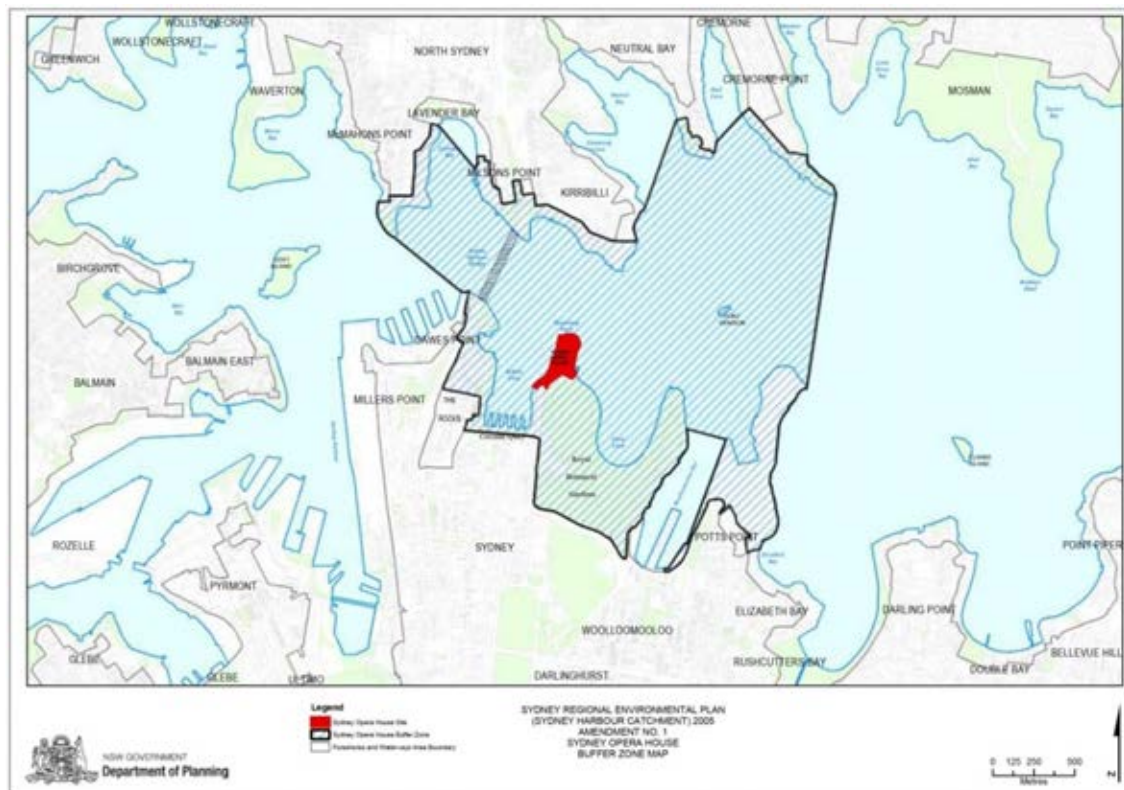


Figure 3.41 Sydney Opera House Buffer Zone Map extracted from the *Sydney Regional Environmental Plan 2005*. (Source: NSW Government Department of Planning)

3.4 Heritage Significance

3.4.1 The Art Gallery of NSW

The Gallery is listed as a place of local significance on the *Sydney Local Environmental Plan 2012*. The site is identified as the 'Art Gallery of NSW Including Interiors (Many Parts)' (Item No. 11665). The Domain is also listed at the local level (Item No. 11653).

Part 5, Clause 5.10 of the City of Sydney LEP 2012 refers to the requirements in relation to heritage conservation.³

The heritage significance of the Art Gallery of NSW has been assessed in the City of Sydney Heritage Study (2002) and the previous draft CMP for the Gallery.⁴ The following Statement of Significance is provided for the Art Gallery of NSW on the State Heritage Inventory:

The Art Gallery of New South Wales, located near the eastern boundary of the Domain, is significant as the first purpose built art gallery structure completed in New South Wales. It has social significance as the repository of the largest public art collection in the state and as the continuation of the earlier New South Wales Academy of Art which dated from 1871. The building is significant as a design of the Government Architect W. L. Vernon, and was constructed to complete the 1880's building begun by the prominent nineteenth century Sydney architect John Horbury Hunt. It has social and aesthetic significance as a grand civic monument in the Beaux-Arts tradition common to Sydney cultural institutions at the time, and for its association with many prominent nineteenth and twentieth century business men and politicians, as well as artists and art lovers. The building has aesthetic significance as the finest, most intact, and indeed the only purpose built public art gallery building in the city. It has significance for the strong contribution it makes to the character of the Domain. The building also has significance for the sequential development spanning some one hundred years with the latest extensions being the winner of the Sulman Award in 1989.

An updated Assessment of Significance and Statement of Significance has been written as part of the Sydney Modern Project and is included here:

Revised Assessment of Significance

Criterion A (Historical Significance)

An item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural and natural history of the local area)

- The Art Gallery of NSW site reflects an amalgam of land resumed from the Domain over the course of the institution's growth and development, from its modest six-room building beginnings to the large centre for art it functions as today. The Gallery was instrumental in supporting the expansion of the arts in NSW by channelling public funding towards the purchase of local and international art and establishing high profile prizes and events, which local artists could enter to gain exposure. By providing public programs and hosting exhibitions within architecturally designed buildings, the Gallery was instrumental in advancing the cultural life of the State and assisted with the establishment of an Australian visual language and 'taste' for particular genres of art.
- The founding of the Gallery, and its official incorporation by the parliament of NSW, influenced the establishment and growth of other public galleries and cultural institutions throughout the country. The Gallery is evidence of the evolution of government support and involvement in the visual arts during the late nineteenth century, spanning from the support of the Colonial

government to that of the newly federated state government and the involvement of the Government Architects Office/Department of Public Works.

Criterion B (Historical Association)

An item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural and natural history of the local area)

- The earlier phases of the Art Gallery of NSW are associated with a number of figures linked to the arts and museum sectors in NSW. These include Frederick Eccleston Du Faur (who was the Gallery's President when the Vernon Wings were opened in 1902), Eliezer Montefiore, and Edward Reeve, the first curator of Sydney University's Nicholson Museum. The trustees of the Art Gallery of NSW have included many prominent public figures including Sir John Sulman, architecture patron and benefactor.
- The design and construction of the Gallery buildings are associated with a number of prolific and renowned NSW architects spanning 100 years, namely John Horbury Hunt, Walter Liberty Vernon (Government Architect 1890–1911), Andrew Andersons AO and Richard Johnson.
- The Gallery has strong associations with a number of prominent Australian artists, many of whom were assisted in their rise to fame by the high-profile Archibald prize hosted annually by the Gallery. William Dobell was awarded the prize twice, as was Brett Whiteley. Nora Heysen was the first female artist to win the prize in 1938; and in more contemporary times Sydney artists Ben Quilty and Del Kathryn Barton have featured prominently, along with a number of other important contemporary artists. The prize has an established tradition of depicting fellow artists, as well as other distinguished public figures of Australian life, which has made it a valued cultural commentary and a stalwart event on the Sydney social calendar.
- The Gallery collection today, particularly the collections of Asian Art and the 2003 Asian Wing, represents a significant achievement by curator Edmund Capon AM, who was Director of the Gallery from 1978 to 2011. Over Capon's 33-year tenure, the Gallery undertook an ambitious acquisitions program focusing on Asian and Chinese art; Capon himself became a world-renowned authority in the field of Chinese art and far eastern artefacts.

Criterion C (Aesthetic/Technical Significance)

An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area)

- Constructed between 1896 and 1909, the architectural language of classical grandeur of the Vernon Wing of the Gallery demonstrates the late nineteenth-century tradition of favouring Greco-Roman forms for housing the fine arts. These typologies are evidenced in London's British Museum, the Art Institute of Chicago and the National Gallery of Scotland, as well as other classical public buildings found in European capitals. Interior classical elements, such as vaultings, cornice work, ornament, friezes and dadoes were adapted to showcase the exceptional quality of local materials and excellence in local craftsmanship in the fields of plaster, carpentry, stonework and painting. Local stone, ornamental stonework, rare masonry materials and decorative NSW marble and trachyte all contribute to the Gallery's outstanding aesthetic and technical value. The parquet floors in the Vernon Wings are designed to showcase the beauty of Australian timbers and items, such as the staircase at the southwest corner which is an homage to the beauty of NSW regional marbles.

- There is substantial aesthetic and technical value associated with the modern additions and expansions to the Gallery, including the Captain Cook Wing, the Bicentennial additions and the Asian Galleries. These extensions display a high quality of design, technical achievement and, importantly, a level of sensitivity to their architectural precedents. This is further demonstrated by a number of awards and accolades associated with the extensions and their architects.
- The landscape setting of the Gallery within the RBG and the Domain is demonstrative of nineteenth-century notions of the picturesque and the civilising effects of art. This designed setting contributes to the Gallery's expanded curtilage, giving it a strong presence within Sydney's pre-eminent public open space. The surrounding designed landscape and the approaches to the Gallery from impressive avenues lined with mature plantings, many laid out under the directorship of Charles Moore, contribute to the Gallery's landmark status as the neo-classical backdrop for the Domain. The building functions as a significant point of arrival/exit to the Upper Garden and the Domain.

Criterion D (Social Significance)

An item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons

- The Art Gallery of NSW holds great significance for the people of NSW as an early purpose-built gallery and academy founded with the intent of being a 'people's gallery'—focused on the promotion, advancement and patronage of the arts in NSW to the people of the state. For over 110 years the Gallery has remained in continual use as a public space dedicated to the display and dissemination of the arts, and is a social landmark for the city of Sydney.
- The history of the Gallery and the creative, artistic, architectural and technological achievements that have occurred at the site are a source of pride and esteem within the NSW artistic community and the wider community beyond. This is evidenced by the Gallery's large members organisation (the Art Gallery of NSW Society has over 30,000 active members), the frequent generosity of benefactors and donors, and the high levels of patronage recorded annually.

Criterion E (Research Potential)

An item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area)

- The Art Gallery of NSW collection and library has vast research potential as a complete collection of nineteenth, twentieth and twenty-first century Australian and international artworks that demonstrate the evolution of approaches to collecting, purchasing and patronising art in NSW, spanning the Gallery's history. This resource is unique in NSW and continues to contribute to the story and significance of 'the people's gallery' through the collections presented at events, activities, exhibitions and public programs.
- There is moderate research potential associated with the thorough and high quality documentation held at the NSW Government Architect's Office associated with the design and development of the various phases of the Gallery building. The materials and physical fabric of the Gallery buildings have low potential to yield additional information on the cultural or natural history of NSW due to the well-documented nature of the building processes.

- There is moderate research potential associated with the archives held by the Gallery, regulated under the *State Records Act 1998* in regards to the design, planning and construction of various phases of the building.
- There is moderate to low research potential associated with the remnants of the Hunt buildings located beneath the current portico, which may offer some knowledge in association with the early construction and design of the 'art barn', of which very little documentation survives.

Criterion F (Rarity)

An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area)

- The Art Gallery of NSW, as a composite of significant buildings and structures that were purpose-built to house and exhibit art, provides a rare expression of an ambitious and assured approach to the promotion of artistic and cultural practice within NSW. It is a rare example of nineteenth and twentieth-century art gallery practice expressed in a classical revival architectural language and constructed in high quality local materials.
- The Gallery is rare in the NSW context as a large, purpose-built public gallery of art located within the Gardenesque landscape of the Royal Botanic Gardens and the Domain, and the broader harbour setting.
- The Gallery is rare as a cultural institution designed by the Government Architects Branch under the direction of Walter Liberty Vernon, whose practice was more commonly applied to essential services such as fire stations, post offices, hospitals and schools. Vernon's other main cultural project, a new wing at the Australian Museum constructed in 1907, also utilised neo-classical motifs and high vaulted ceilings.

Criterion G (Representativeness)

An item is important in demonstrating the principal characteristics of a class of NSW's (or a class of the local area's)

- *cultural or natural places; or*
- *cultural or natural environments*
- The Art Gallery of NSW is representative of late nineteenth, early twentieth and late twentieth-century architectural approaches to large cultural institutions. Galleries of comparative scale, setting, architectural typology and cultural prevalence include the National Gallery of Victoria, the Art Gallery of South Australia, the Queensland Art Gallery, the Art Gallery of Western Australia, the Tasmanian Museum and Art Gallery and the National Gallery of Art in Canberra.
- The Gallery collection is highly representative of a number of collecting eras in Australian cultural life. The Gallery collection is a large and purposefully amassed collection of nineteenth, twentieth and twenty-first century art with notable international presences and influences. The Gallery owns approximately 18,200 Australian artworks, 1974 Aboriginal and Torres Strait Islander artworks and around 7000 international artworks amongst a myriad of other objects and sub-collections stored and displayed partially on site and partially on rotation at the Gallery's two auxiliary storage facilities.⁵ The collection is integrated with the Gallery buildings and the artworks retain strong links to the spaces, galleries and courts that were purpose-built to house them. In many cases, the Gallery was the first place particular artworks were presented to the

Australian public or exhibited in an Australian context. The collection is at the heart of the Gallery's significance, and has the ability to relate evolutions in taste, style, values, visual culture and the change experienced by the institution itself.

Revised Statement of Significance

The Gallery provides important evidence of the founding and expansion of the first purpose built public art gallery in NSW. The buildings themselves, and the collections that they house, together tell the story of the evolution, popularisation and growth of the creative arts in NSW. The Gallery's early iteration as the NSW Academy of Art influenced the tastes and collecting habits of the fledgling Australian artistic community and supported the emerging Australian art market. The Gallery succeeded in promoting the fine arts to the colony by providing a dedicated space for the appreciation of art. The Gallery went on to achieve government support towards the foundation of a prestigious public collection of local and international art. Today, the Gallery is the repository of the largest public art collection in the state and one of the largest in the country. The Gallery collections comprise an invaluable public resource as a comprehensive body of nineteenth, twentieth and twenty-first century Australian and international artworks that collectively demonstrate changing approaches to creating, collecting, purchasing and patronising art across the institutions timespan. The close relationship between the Gallery collection and the place itself contributes to the associative significance of the place—much of the collection having been displayed, conserved and housed onsite for long periods of time. The Gallery remains an influential presence in the Australian art world today, in part for its association with many prominent nineteenth, twentieth and twenty-first century personalities, politicians and art world figures as well as with a large number of well-loved and world famous Australian artists.

The 1908 component of the Gallery building is of exceptional significance as a rare example of a cultural institution designed by the Government Architect Walter Liberty Vernon. Vernon's designs were constructed to complete the earlier 1880's building begun by the prominent nineteenth century Sydney architect John Horbury Hunt. As a grand civic monument in the Beaux-Arts tradition, the Vernon building is emblematic of the architectural language of classical revival applied to many of Sydney's cultural institutions of the same era. The building and its interiors have a high degree of aesthetic significance as the finest, most intact, and indeed the only purpose built public art gallery building in Sydney. The interior vestibule and exhibition halls display nineteenth and early twentieth century notions regarding the civilising values of art and culture. The structure retains important evidence of its original construction and detailing as well as examples of ornate materials sourced from throughout regional NSW. Later additions and alterations to the Gallery are also notable for their close association with a number of prominent architects including a long relationship with the NSW Government Architects Office. The 1972, 1988 and 2003 additions are successful modernist additions with elegant minimalist interiors that respect the earlier Vernon buildings in their size, form, scale and detailing. These newer additions demonstrate the growth of the collection and expanding status of the Gallery locally and internationally as well the popularisation of modern and contemporary art, Australian Indigenous art and Asian art and culture.

The institution has strong historical connections with the surrounding Domain, having maintained a consistent presence at the same site, which has been used for the display and dissemination of the arts for over 130 years. The Gallery holds great significance to the Sydney community and plays a vital role in the cultural life of the city, evidenced by annual visitation figures in excess of one million with over 30,000 active Gallery Society members. High profile, and at times controversial, prizes such as the Archibald Prize brought art into the realm of popular culture in the 1940s, when modernism burst onto the Australian art scene, helping the institution to fulfil its early mandate to be a 'peoples gallery'. The Gallery's location within the state heritage listed Royal Botanic Gardens and the Domain adds to its significance. The building makes a strong contribution to the character of the precinct, sited on the highest point of the outer-Domain ridgeline it provides a warm sandstone backdrop to formal layout and mature planting schemes of the Domain and the entrance to the Upper Garden.

3.4.2 Royal Botanic Gardens and the Domain

The Royal Botanic Gardens and the Domain is listed on the State Heritage Register (Item No. 01070).

The following is an excerpt from the Summary Statement of Significance for the RBG and the Domain:

- *it is one of the earliest surviving colonial botanic gardens in the world and one of the oldest, richest and most extensive early public cultural landscapes in Australia with a substantially intact area and major precincts that are nationally rare from a historic, scientific, aesthetic and social perspective, and which continue to fulfil diverse use expectations by remaining freely accessible and in high demand from a broad community spectrum;*
 - *as it contains three of the most important collections for botanical science in Australia notable for their rarity, diversity, size and scientific value— its living collection which is distinguished by many rare and unusual cultivated plants, the extensive preserved collections of the Herbarium and comprehensive botanical library (scientific/technical and research values);*
- Additionally the Domain is of historical and aesthetic value on a national level for its ability to demonstrate its dual role as the prime example of a pleasure ground attached to Government House and as a leading example of a public park developed from the mid-19th century (as an early designated landscape for public use (1831) the site was at the forefront of international concerns for the integration of public parks within city planning and development).*

Heritage Council of New South Wales



State Heritage Register

Gazettal Date: 2 April 1999

Boundary amended: 18 November 2011

0 50 100 200 300 400 Metres

Scale: 1:7,000

Produced by: Michelle Galea

Legend

- SHR Curtilage
- Land Parcels
- LGAs
- Suburbs

Figure 3.42 The State Heritage Register curtilage for the RBG and the Domain. (Source: Heritage Council of NSW)

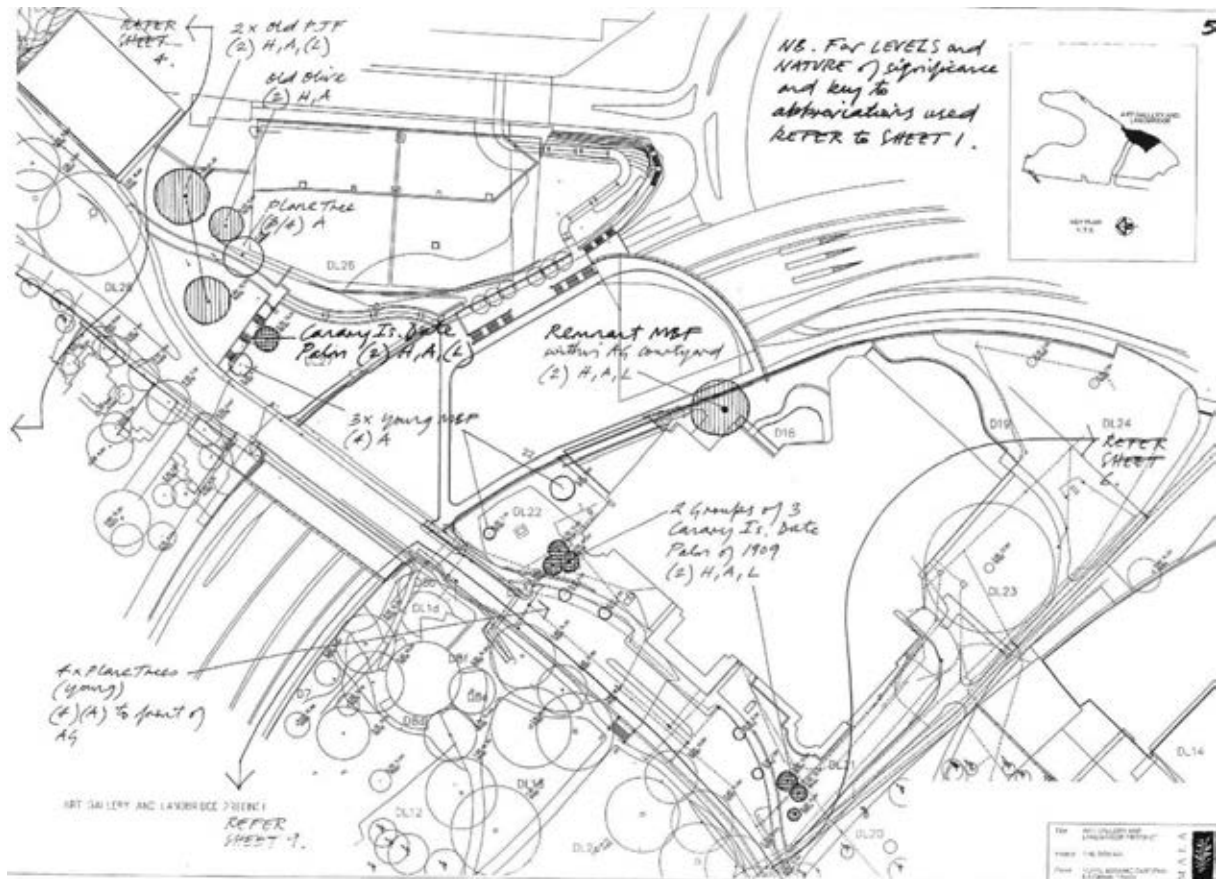


Figure 3.43 Tree significance diagram from Geoffrey Britton. (Source: Domain Conservation Study, A3 plans, Geoffrey Britton)

The Domain Oil Tanks

The following Statement of Significance is provided for the Domain Oil Tanks:

The Domain Oil Tanks have historical significance at a State level for their role in the attempt to make Sydney a major naval base for the Royal Navy, RAN and Allied Navies during the Pacific theatre of World War II. In particular, the tanks were constructed to support the new infrastructure at Garden Island, namely the Captain Cook Graving Dock, which was intended to increase the capacity of the base in fuelling and maintaining ships. The tanks were an essential part of this expansion as they were constructed specifically to provide fuel oil for the fleet expected to be supported at the base. While the British Pacific Fleet was not based at Garden Island for long (when the war moved to Iwo Jima and Okinawa, the fleet needed to be based further north), the construction of the Captain Cook Graving Dock and the tanks are historically significant as a national work for a perceived national emergency—the desperate need to support the Allied Navies should Singapore fall in World War II.

The Domain Oil Tanks are significant for being part of the fuel oil storage facilities developed around Sydney Harbour from c1913 (to supply fuel oil to the navy), have strong associations with Garden Island (listed separately on the SHR), and help demonstrate the importance of the harbour in Australia's defences.

The Domain Oil Tanks have strong associations with the Metropolitan Water, Sewerage and Drainage Board (MWS&DB) (now Sydney Water), which designed and constructed the tanks as well as the Captain Cook Graving Dock at Garden Island. The graving dock and the oil tanks were a major contribution to Australia's war effort. The form of the Domain Oil Tanks is a testament to the engineering expertise and ingenuity of the MWS&DB, with which the tanks have a strong association. The MWS&DB had only previous experience in constructing tanks and reservoirs for water storage, not fuel oil, which required different construction techniques to ensure that no oil leaked from the tanks. The design and construction of the oil tanks by those who had little or no prior experience in designing storage for fuel oil,

using a previously untested construction type for such storage, was a major technical achievement of the MSW&DB in World War II. The Domain Oil Tanks are the only example of this form and construction typology used for oil tanks in NSW. They were also the product of unique circumstances.

The stepped retaining walls, particularly along Lincoln Crescent, display a stark, functional, almost brutalist aesthetic typical of many military construction projects, and demonstrate the technical ingenuity used to construct them. Their stepped form is an aesthetically distinctive element in this part of Woolloomooloo.

3.5 Endnotes

- ¹ AGNSW Annual Report 1962, cited in Michael Bogle, Art Gallery of NSW Conservation Management Plan, draft report prepared for the Art Gallery of NSW, March 2008.
- ² *International Art Notes*, 3 October 1900, p 255, cited in Michael Bogle, Art Gallery of NSW Conservation Management Plan, draft report prepared for the Art Gallery of NSW, March 2008.
- ³ Sydney Local Environmental Plan 2012, current version from 5 April 2013 to date (accessed 19 May 2016).
- ⁴ Michael Bogle, Art Gallery of NSW Conservation Management Plan, draft report prepared for the Art Gallery of NSW, March 2008.
- ⁵ AGNSW Sydney, viewed 26 May 2016 <<http://www.artgallery.nsw.gov.au/collection/>>.

4.0 Aboriginal Archaeology

4.1 Environmental Context

The purpose of this section is to provide environmental contextual information for use in developing a predictive model of Aboriginal site locations associated with the study area. Interactions between people and their surroundings are of integral importance in both the initial formation and the subsequent preservation of the archaeological record. The nature and availability of resources including water, flora and fauna, and suitable raw materials for the manufacture of stone tools and other items had (and continues to have) a significant influence over the way in which people utilise the landscape.

Alterations to the natural environment also impact upon the preservation and integrity of any cultural materials, whether Aboriginal or European, whilst current vegetation and erosional regimes affect the visibility and detectability of sites and objects. For these reasons, it is essential to consider the environmental context as a component of any heritage assessment.

Landforms and Landscape Features

The current grounds of the RBG and the Domain have been dramatically altered from the landscape inhabited by the Cadigal people before European settlement. Outcrops of sandstone comprise up to 25 percent of the local landscape of the precinct, and the study area is characterised by the ridge on which it sits, overlooking Woolloomooloo Bay and the valley in which the RBG and the Domain is situated, sloping down towards Sydney Harbour.

Geology and Soils

Natural soils in the RBG and the Domain have been classified as part of the GyMEA soil landscape; on crests, such as the current study area, these tend to comprise shallow (<30cm), loose quartz, sandy loam or clayey sand.¹ These soils overlay Hawkesbury Sandstone geology comprised of medium to coarse-grained quartz sandstone with minor shale and laminate lenses. This type of soil and geology is prone to severe sheet erosion following damage or removal of stabilising vegetation. Minor gully erosion occurs along unpaved or poorly maintained roads and trails.

As an erosional landscape, objects discarded or lost by Aboriginal people in the past would remain on the ground surface. Many of these objects would decay but small durable objects such as stone tools may be worked or trampled into the topsoil. Aeolian, colluvial and fluvial erosional processes may have subsequently redeposited or even removed some of these objects along with their sedimentary matrix.

The western side of Woolloomooloo Bay is characterised by a rocky foreshore comprising Hawkesbury sandstone outcrops.

Hydrology

When the first people arrived in Australia c40,000–60,000 years ago, the coastline of Sydney was up to eight kilometres further east of Port Jackson. At the height of the Last Glacial Maximum (c30,000–18,000 years ago), the coastline was up to 13km to the east of the current shore, and Port Jackson was a large deep valley carved through sandstone. As temperatures rose at the end of the Ice Age, so did the sea level (stabilising within 2m of the current sea level around 7000 years ago),

and the coastline moved further inland until Port Jackson was inundated and formed the network of estuaries and coves present today.

Fresh water may have been sourced from the small creek that ran from the high ground at the southern end of the Domain, down to Wogganmagule (Farm Cove) where it entered Port Jackson.

Flora

The landscape of the study area that has prevailed for the last 7000 years supported open sclerophyll woodland, dominated by Scribbly Gum (*Eucalyptus racemosa*), Sydney Red Gum (*Eucalyptus tereticornis*) and Red Bloodwood (*Eucalyptus gummifera*). Large trees with a shrubby understorey including species such as *Leptospermum flavascens*, *Banksia oblongifolia* and *Callistemon citrinus* may have been present on the rocky areas. Closer to shore, in areas outside the study area, thick shrubs dominated by *Casuarina glauca* would have been present, while the estuarine mudflats would have supported mangroves.² A number of trees within the RBG are direct descendants of the trees located there before 1788, and are likely to be some of the oldest trees in the Sydney metropolitan region; however, none of these are located within the current study area.

The RBG and the Domain environment would have been rich in a wide variety of plant resources that local Aboriginal people used for food, such as:

- berries such as various lilly pilly species (*Syzygium paniculatum*, *Acmena smithii*) and native cherry;
- (*Exocarpus cupressiformis*) and native currant (*Leptomeria acida*);
- figs including the Port Jackson fig (*Ficus rubiginosa*) and sandpaper fig (*Ficus coronata*);
- fern roots such as bracken (*Pteridium esculentum*), Bungwall (*Blechnum indicum*) and gristle fern (*Blechnum cartilagineum*);
- roots of various orchids and lilies that grew in the Port Jackson area, although it is difficult to specifically identify the species;
- bulbs of creepers and vines such as wombat berry (*Eustrephus latifolius*) and milk vine/native potato;
- *Marsdenia flaccescens*, *Marsdenia rostrata* and *Marsdenia viridiflora*, and the nectar of various flowers, which were often soaked in water to produce a sweet drink, including waratah (*Telopea speciosissima*); and
- various banksia and bottlebrush species.³

Fauna

Local marine and terrestrial fauna species would have been available in abundance and utilised by the Aboriginal people, as witnessed by the large middens formerly around Port Jackson.⁴ Nearby to the study area, the natural foreshore of Wogganmagule (Farm Cove) and Yurong (Mrs Macquarie's Point) with their rock platforms, sandy beaches and estuarine mudflats would have supported a range of shellfish including dotangby (rock oyster—*Saccostrea glomerata*), dalgal (hairy mussel—*Trichomya hirsuta*) and Sydney cockle (*Anadara trapezia*), perhaps called wommarra by the Cadigal.

Terrestrial animals would have included kangaroos, wallabies, possums, wombats, fruit bats (grey-headed flying foxes), bandicoots, echidnas and a range of local birds, reptiles and insects.⁵

Summary of Environmental Context

Prior to the stabilisation of current sea levels in the mid-Holocene period, the local environment of the Gallery and Woolloomooloo foreshore would have been significantly different from today; far from the coast on a ridge overlooking the Parramatta River which would have run through a large deep valley carved into the Hawkesbury sandstone. For the past 7000 years, the environmental setting of the Gallery would have provided Aboriginal people with ample sources of terrestrial and marine foods from Port Jackson, access to timber for tool and canoe making, fresh water and comfortable, well-drained camping grounds. The ridgeline that the Gallery is located on would have been well vegetated but relatively sandy with outcroppings of Hawkesbury sandstone. Erosion of the shallow, sandy loam soils on the ridgeline would have occurred over time, although it is likely this process was substantially accelerated during the Colonial period due to clearance of the natural vegetation. The rocky foreshore along western Woolloomooloo Bay is unlikely to have contained substantial sedimentary deposits due to the erosion caused by the harbour waters. The foreshore may have been used by Aboriginal people to process and consume shellfish, fish and other marine species, creating shell middens along the rocky shore.

4.2 Archaeological Background

4.2.1 Aboriginal Ethnohistory

Aboriginal history as it relates to the study area has been described in Section 2.0 of this report. This section will focus on Aboriginal patterns of land use and lifeways as they may relate to the study area.

Many written accounts and historical drawings by non-Aboriginal people record the Aboriginal people who occupied the Port Jackson area (including the Cadigal people) as camping, cooking and fishing on the open shoreline, estuarine and river backs, and rockshelters near water (Figure 4.1). Analysis of ethnohistorical evidence regarding landscape use indicates a focus of Aboriginal activity on valley bottoms and shorelines.⁶ This is exemplified by the number of Aboriginal archaeological sites recorded on AHIMS in and around the Sydney CBD.

Some elements of the material culture of local Aboriginal groups are also recorded in early historical accounts, and are reinforced by the range of archaeological evidence investigated to date in Sydney. Many of the tools were multi-purpose and portable, allowing groups to practice subsistence activities and cultural traditions across the landscape. Aboriginal people made and used a suite of stone tools, and this is one of the most ubiquitous forms of Aboriginal archaeological evidence across Australia.

Following the arrival of Europeans in Australia, there are common examples of glass, and sometimes ceramics, being knapped in the same way as stone to form tools in the Sydney region.⁷

Many tools made by Aboriginal people used organic materials and a vast range of these, such as string bags, fishing nets, shields, spears or bark canoes, have not been preserved archaeologically (although some examples are found in museum and private collections). Some organic materials, such as shell and bone, survive better than others, and are well represented in the historical and archaeological records.

Fish hooks were the most common shell implement in the Sydney area; however, they are unique in Australia to the area between Port Stephens and the NSW/Victorian border—and all date to within the last 1000 years.

A wide range of plant materials were used in the everyday material culture of the local Aboriginal community. Grass trees (*Xanthorrhoea spp.*) afforded a number of uses, including spear shafts, resin as an adhesive for hafting, yellow-gum for patching damaged canoes and for body adornment.⁸ The bark of *Melaleuca* was a wrap/blanket, while fibres from the Cabbage tree were used as rope for fishing line.⁹

While there are over 200 edible native plant species known in the Sydney region, including those listed above for the study area, it is difficult to reconstruct how important each was in the diet of the local Aboriginal community. This is partly due to discrepancies in the way historical sources recorded the names, descriptions and uses of native plant species; however, the available evidence suggests that many plant resources were particularly valuable sources of food in the winter months when fish and other animals were harder to catch. Aboriginal names of commonly caught species were recorded in Port Jackson as *karooma* (black bream), *waaragal* (mackerel), *murraynaugul* (flathead) and *wallumai* (snapper).¹⁰

The Aboriginal people who lived around Port Jackson lived and practised in a complex belief system. Attenbrow writes generally about the belief system of Aboriginal societies across Australia:

*... all aspects of life were, and still are in many parts of Australia, intimately associated with religious beliefs and practices: living arrangements, relationships between people of both sexes, relationships between people and the natural environment, food-collecting, hunting, and foods that can be eaten, as well as designs on implements and weapons, and body adornment. Primary religious themes revolve around fertility (of humans, animal and plant species) and rites of passage, particularly the onset of puberty and death. Spiritual beliefs and religion are expressed through stories (myth) and ritual, both of which belong to the Dreaming, and are associated with song, dance, music and emblematic representations. Ancestral and other spirit beings and their totemic manifestations associated with the rites and stories vary from group to group though they are mostly variations on common themes.*¹¹

Regional and local differences in spiritual belief and practices existed. The religious beliefs of people living in southeastern Australia differed from other areas in a number of ways, including a belief in a supreme creative being (known as *Baiame/Daramulan* in the Sydney region) and a concentration on initiation rituals and other rites of passage.¹²

Unfortunately, the available information about the specific beliefs of the Cadigal and other Aboriginal groups who lived around Port Jackson is limited. Little was recorded by the early colonists about the spiritual beliefs and ceremonial life of the Aboriginal people who lived in this area. The few accounts available provide precious information about an important part of the local Aboriginal people's everyday life; however, they are inherently biased due to the colonists' lack of understanding of the complex belief system and the way it influenced every facet of life from large ceremonies to daily routine. The personal views and prejudices of the authors of our colonial history also colour their interpretations of Aboriginal religious beliefs and practices.

It is beyond the scope of this report to provide a comprehensive description of what is currently understood about the spiritual life of the Cadigal and other Aboriginal groups who lived in the local area. The RBG was, however, the location of a large male initiation ceremony observed by David Collins in late summer 1795 (Figure 4.2). We rely on Collins' detailed description of the event, and associated drawings by T Watling, for much of the information about this particular ceremony held

at Wogganmagule (Farm Cove). This ceremony has been discussed in detail elsewhere;¹³ however, Collins records the ceremony—called Yoolahng erabadiang—as being undertaken on a cleared oval area approximately 8m by 5.5m in size (the Yoolahng), and roughly located in the Lower Gardens Precinct of the RBG. Collins describes the use of various parts of the surrounding landscape during the ceremony. Various rites were performed during the ceremony which lasted over a week. The ceremony was administered by the Gamaragal (from the northern side of Port Jackson), although conducted on Cadigal Country. The ceremony drew initiates from a wide area and a number of clans, including Dharug boys from the Cumberland Plain, as well as many who were unknown to Collins (thus their origin is unrecorded). The Yoolahng site was later used on a separate occasion as the location of a ritual spear throwing, also observed by Collins.¹⁴

As has been demonstrated above, the RBG and the Domain (as well as other areas of the Sydney CBD) was part of an extensive cultural landscape frequently used by local Aboriginal people for a range of activities, including subsistence resource gathering, as a campground and for ceremonial practices. The arrival of the First Fleet at Sydney Cove in 1788, and the subsequent expansion of the colony, spelled the beginning of the local Aboriginal peoples' removal from their traditional country. The Cadigal, whose lands were at the initial focal point of European colonisation, were among the first to suffer the effects. The Cadigal and their neighbours were denied access to their campsites, hunting grounds, and the numerous natural resources and Dreaming sites which they relied on in their daily life. The arrival of the First Fleet irreparably disrupted cultural, social and religious structures across the Sydney region, and eventually Australia.

The initiation ceremony held in 1795 within the RBG and the Domain, among other events, indicates that Aboriginal people were continuing to use this landscape to some extent in the years following the establishment of Sydney. It is likely that Aboriginal people's access to and use of the RBG and the Domain area were limited from the early days of the colony, with the establishment of the colony's first farm, the subsequent allocation of private farm leases and the designation of the Governor's Domain.

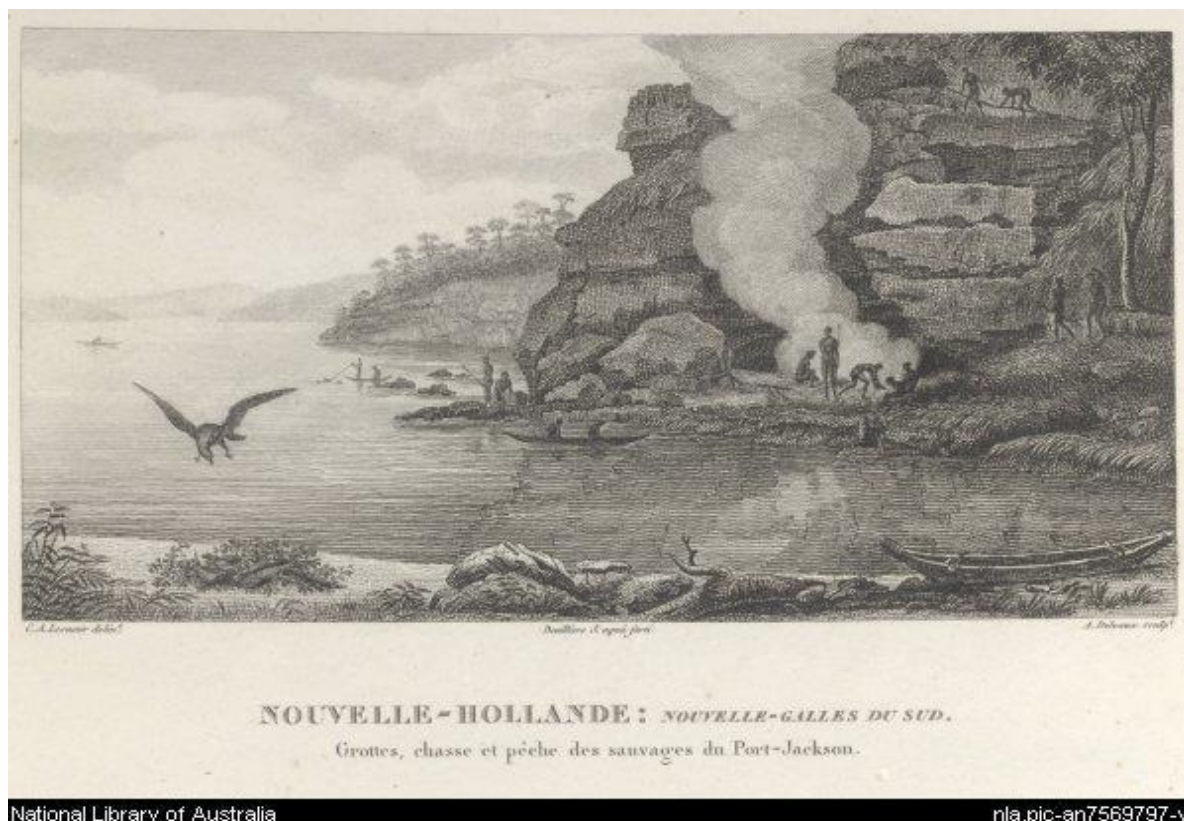


Figure 4.1 Painting by Auguste Delvaux of an Aboriginal group camping around a sandstone escarpment on the foreshore of Port Jackson, 'Nouvelle Galles du Sud, grottes, chasse et pêche des sauvages du Port-Jackson'. (Source: NLA nla.pic-an7569797)

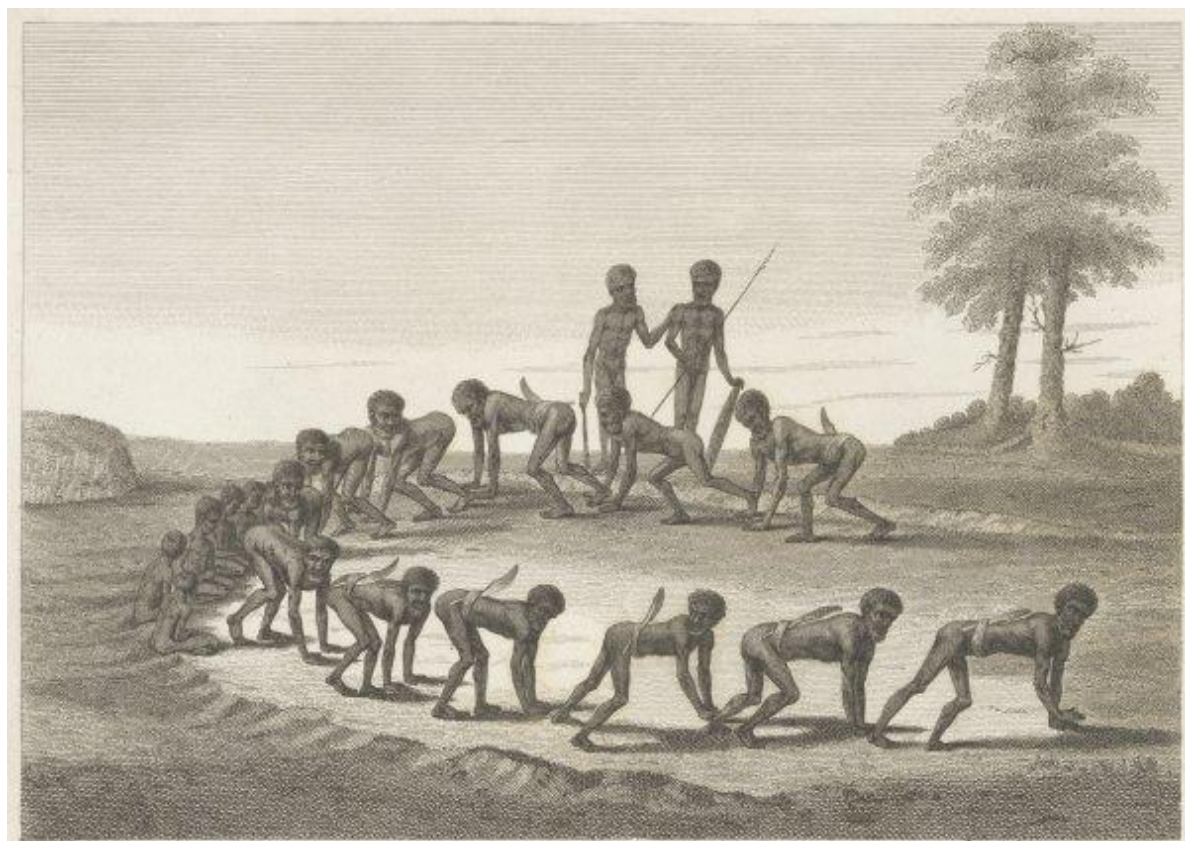


Figure 4.2 One of eight engravings of the 1795 initiation ceremony observed by Collins at Farm Cove, drawn by Thomas Watling and engraved by James Neagle. (Source: NLA Yoo-long erah-ba-di-ang (S11111/16–S11111/23))

4.2.2 AHIMS Search

A search of the OEH AHIMS database for the study area and a small segment of surrounding land was undertaken on 22 March 2016 (Appendix B). The results showed one Aboriginal archaeological site—a Potential Aboriginal Deposit (PAD) associated with the 'Central Royal Botanic Gardens' (AHIMS site number 45-6-2738). This site is located within the Domain and is thus outside the study area (Figure 4.3).

An additional basic search of the AHIMS database for the Woolloomooloo foreshore was undertaken on 14 June 2016 (Appendix B) to include the location of the proposed seawater heat exchange. No additional registered sites were identified on AHIMS.

On a wider scale, the AHIMS records of registered Aboriginal sites reveal that a range of sites including middens, Aboriginal Ceremony and Dreaming sites, burials, art locations and artefacts are located within approximately two kilometres of the study area, the most common of these being stone artefact sites followed by destroyed shell midden sites.

The range of site types indicates the different activities that local Aboriginal people undertook in and around the CBD. Aboriginal people were not only collecting the diverse marine and terrestrial food resources available in the local area but were processing and consuming them close by. Tools made of stone and organic materials were manufactured and used in these activities in the local area. Other archaeological evidence illustrates that the RBG and the Domain were woven into a rich cultural landscape which stretched across the local area. Archaeological evidence of burials and rock art demonstrates that the local Aboriginal population performed a number of significant traditions that embedded Aboriginal culture and Dreaming across the landscape.

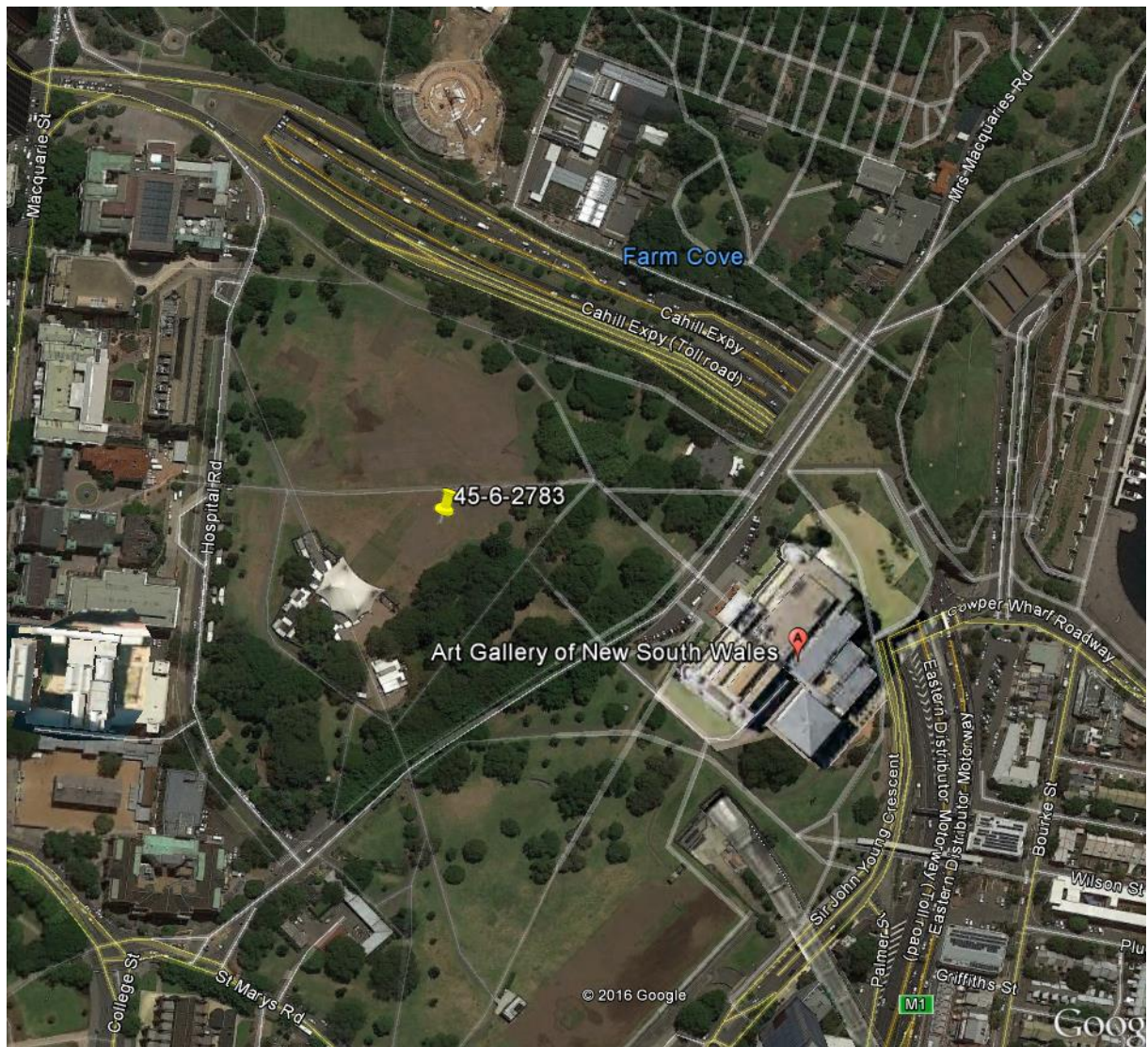


Figure 4.3 Registered Aboriginal heritage site 45-6-2783 in relation to the Gallery. (Source: Google Earth Pro with GML additions)

4.2.3 Relevant Local Literature

A number of archaeological studies and academic works have been prepared that include or were undertaken near to the study area. Those works and reports of direct relevance to this due diligence assessment are detailed below.

Attenbrow 1989—Lilyvale Cottage Shell Midden

In 1989 a shell midden was exposed in a bulldozer cutting for the Shangri-La hotel development in the Rocks. The midden site was located adjacent to Lilyvale Cottage in Cumberland Street, and included rock oyster (*Saccostrea cucullata*), hairy mussel (*Trichomya hirsuta*), Sydney cockle (*Anadara trapezia*), as well as bones of snapper (*Pagrus auratus*) and bream (*Acanthopagrus australis*).

Salvage excavation revealed that the midden had been truncated by the construction of terrace houses in the 1830s; however, small portions of it had remained preserved in situ. The midden was radiocarbon dated to approximately 565 years ago.¹⁵

Attenbrow 1991—Port Jackson Archaeological Project¹⁶

In 1991 Val Attenbrow undertook a project to relocate registered DECCW sites (now known as AHIMS sites), as many were poorly recorded. A site survey was undertaken across the Port Jackson catchment, which Attenbrow divided into eight sub-catchments. The RBG and the Domain falls within Attenbrow's sub-catchment eight; Sydney Harbour to South Head.

Over the course of this study, 335 middens and 34 other archaeological deposits were located or newly identified. Twenty-two of these middens were located within sub-catchment eight. Attenbrow identified a number of patterns of site distribution associated with aquatic zones and geological formations within the catchment.

Across the whole Port Jackson catchment, the vast majority of middens (98%) were found on areas with underlying geology of Hawkesbury sandstone rather than Wianamatta Shale, despite the higher prevalence of shale geology across the catchment. Sub-catchments associated with the estuary mouth (such as sub-catchment eight) had higher densities of middens and other deposits. For example, sub-catchment eight has 1.1 middens per square kilometre, while sub-catchment two at the Land Cove River had 0.9 middens per square kilometre.

More than half of the middens (61%) were found in rock shelters and within 10m of the high water level rather than open sites further away. Attenbrow cautions that the prevalence of recorded midden deposits in rock shelters on Hawkesbury sandstone may be a product of better preservation and high visibility rather than a facsimile of Aboriginal occupational patterns. However, similar results were observed in spatial analysis studies of Aboriginal sites on the North Hawkesbury River undertaken in 1978 to 1980, which is a much less disturbed landscape than Port Jackson. This suggests that the Port Jackson results are in some way a reflection of Aboriginal land use patterns around this important waterbody.

Jo McDonald Cultural Heritage Management 1998— Conservatorium of Music¹⁷

In 1998 JMcDCHM undertook Aboriginal archaeological test excavations in conjunction with the historical archaeological investigations of the Conservatorium of Music during its redevelopment. The Aboriginal test excavations were undertaken in response to the discovery of a silcrete core by the historical archaeology team. Three small areas were investigated for Aboriginal archaeological evidence to the north and south of the conservatorium. A total of 21 test units (1m x 1m) were excavated which revealed that the majority of the site had been extensively disturbed during the historical period. One test unit revealed a possible intact topsoil, although no artefacts were recovered from this test unit.

A total of 16 artefacts were recovered from five test units, the majority of which were silcrete although quartz, quartzite and indurated mudstone were also found. All artefacts were found within a historical fill stratum of indeterminate date.

Godden Mackay 1998—Angel Place¹⁸

Aboriginal archaeological deposits were identified during historical archaeological investigations in Angel Place, Sydney in 1997. Angel Place was the first site along the Tank Stream to identify Aboriginal archaeology and one of the earliest in the CBD to identify Aboriginal deposits below extensive historical strata. Salvage excavation of the Aboriginal archaeological deposits was undertaken prior to the redevelopment of the site. The artefact assemblage comprised 54 artefacts including flakes, cores and debitage. Analysis of the assemblage indicated that it had been formed

via repeated on-site knapping events, where Aboriginal people had used a range of raw stone materials, including silicified tuff, indurated mudstone, silcrete and quartz. The deposit may have originally been part of a contiguous archaeological deposit that has been fragmented and largely destroyed by historical land disturbance.

Austral Archaeology 1999—Police Memorial, The Domain¹⁹

An archaeological monitoring program was undertaken during the installation of the Police Memorial in the Domain, which is located approximately 100m south of the Art Gallery of NSW. Five trenches were monitored and a shallow (<20cm) natural soil profile of sandy loam was identified in three of the trenches which appeared to have been relatively undisturbed. The remaining two trenches were found to be highly disturbed and containing historical fill which had truncated the natural sandy soil profile. Palynological analysis of basal clay deposits above bedrock confirmed the presence of dry sclerophyll woodland in the area prior to the clearance of the Outer Domain.

No Aboriginal objects were observed during this monitoring program.

Steele 2006—the KENS site²⁰

Aboriginal archaeological excavations were undertaken in conjunction with extensive historical excavations at the Kent, Erskine, Napoleon and Sussex Streets (KENS) site prior to its redevelopment.

A number of natural soil profiles were identified below historical strata over the course of the archaeological excavation program. Archaeological testing and salvage revealed that these soil profiles had been truncated by historical activity and extensive urban construction; however, a total of 952 Aboriginal artefacts were recovered across the site. A large proportion of the artefacts were broken by trampling or burning—which may have occurred during the early historical period. Analysis suggested that the assemblage dated to the Middle and Late Bondaian period (c3000–1000 years ago), and the discovery of some flaked glass indicated the site's continued use following contact in 1788.

While the extant soil profiles and artefact assemblage were not particularly significant in terms of the nature of the stone tool technology identified, the site was important for the way it demonstrated that the Sydney city area was intensively used by Aboriginal populations prior to, and for a short time following, 1788.

Haglund & Associates 2006—Central Depot, Royal Botanic Gardens

In 2006, Haglund & Associates undertook the Aboriginal heritage test excavations within the Central Depot of the Royal Botanic Gardens. These excavations were undertaken in conjunction with historical test excavations. Five large trenches were excavated by a combination of machine and hand excavation. No Aboriginal objects were identified during these test excavations and it was concluded that the whole of the Central Depot was highly disturbed and modified during the historical period with large quantities of imported fill. Some potential highly truncated natural soil profiles may have been observed but geomorphological assessment of these was inconclusive.

Godden Mackay Logan 2013—200 George Street, Sydney

Small pockets of remnant natural soil profiles were identified below deep layers of historical archaeology and fill at the 200 George Street site. No Aboriginal artefacts were recovered from these natural soil profiles or from within the historical strata. However, as this site was directly within

the marshy stream banks of the lower Tank Stream creek, it is unlikely that Aboriginal people would have camped there due to the unsuitable environment for domiciliary activities. It is considered highly likely that Aboriginal people would have camped around the area and gathered flora and fauna from the Tank Stream; however, no physical evidence remains of these activities within the 200 George Street soil profiles.

4.2.4 Summary of Aboriginal Archaeological Background

The archaeological investigations summarised above provide only a small snapshot of the many Aboriginal archaeological investigations which have been undertaken across Sydney city. However, these investigations demonstrate the extensive occupation and use of Sydney city landscape by Aboriginal people prior to the arrival of the First Fleet and their subsequent forcible displacement from the area.

It has been shown that within the city of Sydney, it is possible that where large volumes of fill have been imported, truncated natural soil profiles are sealed underneath. So far this generally occurs on mid to lower hill slopes or within creek banks where the natural soil profiles tend to be deeper, such as at Angel Place, the KENS site and 200 George Street. The excavations which have occurred within the RBG and the Domain, although limited in number, demonstrate that some areas contain large volumes of imported fill relating to the historical development of the area into gardens and public recreation areas (see also Section 3.0). However, no in-situ Aboriginal objects have yet been recovered from the RBG and the Domain; excavations have indicated that the shallow Gympie soils in the RBG tend to be highly disturbed and the topsoil strata (in which Aboriginal objects would most likely have been contained) truncated. This is of particular importance when considering the Gallery site, which is located on a ridgeline and likely to have had only shallow natural soil profiles (<30cm).²¹

4.3 Visual Inspection of the Study Area

A brief inspection of the study area was undertaken by Dr Janine Major, Archaeology Manager of GML. An additional inspection was undertaken by Erin Mein, Heritage Consultant on 10 June 2016. The study area was inspected for visible archaeological remains or evidence of former ground disturbance. The purpose of the inspection was also to take note of current site conditions and ensure that GML personnel were familiar with the study area and its context.

The inspection was informed by historical evidence, site plans, survey plans and aerial photographs. During the inspection, various aspects of the study area were recorded including topography, ground levels across the site, the depth of basements and the presence of sub-surface services. The following observations were made:

- the study area is dominated by the sandstone landscape of the Sydney CBD, including its steep falls and general slope towards the harbour;
- the two underground oil tanks, sandstone retaining wall and pump house occupy a large portion of the proposed development area, and have removed all soil and bedrock originally there. They are covered by fill and turf;
- the Cahill Expressway with land bridge abuts the current Art Gallery of NSW building;
- the road, drop-off zone alignment and pathways at the front of the Gallery and within the study area have changed very little since their installation;

- the Art Gallery Road steps to the Domain have changed very little since their installation in
- the foreshore along western Woolloomooloo Bay has been largely formalised by sandstone seawalls;
- extensive cutting of the sandstone ridgeline has occurred to create vertical cliff faces;
- a substantial number of underground services and drainage was observed across the foreshore area; and
- no Aboriginal objects were observed during the course of the visual inspection.

4.4 Assessment of Aboriginal Archaeological Potential

4.4.1 Site Disturbance

The archaeological potential of the study area has been affected by a number of activities throughout its development including the construction of gardens, buildings, continuing landscaping works, upgrading of roads and paths, and large-scale infrastructure development (the Cahill Expressway and the Domain Oil Tanks).

The Gallery is located on a rocky headland of Hawkesbury Sandstone, overlain by the Gynea soil landscape.²² As an erosional landscape, the natural sediment profile on this crest is likely to have consisted of shallow (20cm–30cm), loose sandy loams to sandy clay loams. These shallow soils are subject to severe sheet erosion following vegetation clearance. Therefore, the early land clearing, nineteenth-century landscaping, quarrying, construction of the Gallery, and installation of paths, gardens, roads and services since the Gallery's establishment in 1895–1896 is likely to have significantly disturbed or even stripped away much of the natural soil horizons in the area.

Installation of the two Domain Oil Tanks resulted in large-scale excavation of the Hawkesbury sandstone headland to the north of the Gallery, and no natural soil profiles or nineteenth-century fill strata would continue to exist within the footprint of the oil tank excavations (Figures 5.12–5.16). Historical photographs of the construction of the pump house also show significant excavation of the natural bedrock sandstone to the west of the pump house and north of the oil tanks (Figures 5.12–5.16). This removal appears to have significantly disturbed any natural soil profiles surrounding the excavated area.

The current foreshore along the western side of Woolloomooloo Bay has largely been created through land reclamation and the construction of a seawall. The ground surface along the rocky foreshore is likely to have been significantly disturbed during the construction and use of the boatyards and later the Admiralty Wharf. Further, the quarrying of the sandstone rock faces and installation of the wharf infrastructure is likely to have significantly disturbed the ground surface in this area.

Excavation of the sandstone bedrock for the Cahill Expressway has removed all soil horizons from the northern edge of the Gallery to the Domain Oil Tanks; therefore, no Aboriginal archaeological potential exists in this area.²³

4.4.2 Aboriginal Archaeological Potential

Based on the searches of AHIMS, it may be stated that the study area does not contain previously recorded Aboriginal sites. Based on the environmental and archaeological context of the study area,

the most likely type of Aboriginal archaeological remains to exist in the study area would be stone artefacts or shell midden material.

While Aboriginal people are likely to have camped and traversed the sandstone ridge on which the Gallery now sits, it is extremely unlikely that deep stratified archaeological deposits ever existed in this location. Rather, Aboriginal objects would have been worked into the top stratum of the sandy Gympie soils and consistently subject to erosional processes which would have removed sedimentary material from the convex ridgeline, most recently in the form of European activity. Due to the extensive degree of historical disturbance which has occurred across the study area in combination with the likely shallow, erosional natural soil landscape of the area, it is likely that the study area has no to low potential to contain Aboriginal archaeological objects.

Small areas of the study area have been identified as having a low potential to contain historical archaeology (Figure 5.36). These areas may include strata of redeposited fill; there is a very low potential for isolated Aboriginal objects to be present within these areas of redeposited fill which may have been imported onto the site during the nineteenth century. Any artefacts within such deposits retain none of their original context; thus, they can provide very little archaeological information of value and would be of no scientific significance. Isolated artefacts may be of cultural or social significance to the local Aboriginal community; however, this could only be determined through consultation.

At one time, the Woolloomooloo foreshore may have contained Aboriginal shell middens like much of the Port Jackson area. However, the extensive history of foreshore modification, quarrying, land reclamation and construction which has occurred across this area is likely to have removed all archaeological traces of Aboriginal occupation from this foreshore zone.

This archaeological assessment indicates that there is not likely to be Aboriginal artefacts within intact subsurface deposits in the area of the proposed activity. Archaeological patterning from the broader CBD area indicates however that Aboriginal archaeological evidence, most frequently midden material and stone objects, often survives even in highly developed locations where some pockets of natural soil profiles have been left intact. This may be particularly applicable to areas of the Domain and some parts of the verges of Art Gallery Road which have not been substantially impacted by later development. Although the immediate study area has low archaeological potential, the immediate surrounds including the Royal Botanic Gardens and Domain are known to be highly significant to Aboriginal people historically and archaeologically. For this reason, a more detailed Aboriginal Cultural Heritage Assessment Report could be prepared to ensure that all values, not just archaeological values, are assessed for the site. The Art Gallery has commenced this process of consultation with Aboriginal stakeholders and this should continue throughout the project. In addition, test excavation should be undertaken to confirm that there is low potential for Aboriginal archaeology.

4.5 Endnotes

- ¹ Chapman, GA and Murphy CL, 1989, *Soil Landscapes of the Sydney 1:100 000 Sheet*, Soil Conservation Service of NSW, Sydney, pp 64–67.
- ² Benson and Howell, op cit, pp 42–43.
- ³ Attenbrow, V 2010 (2nd ed), *Sydney's Aboriginal Past: Investigating the archaeological and historical records*, UNSW Press, Sydney, pp 76–78;
- ⁴ Attenbrow, V 2010 (2nd ed), *Sydney's Aboriginal Past: Investigating the archaeological and historical records*, UNSW Press, Sydney.

- ⁵ Attenbrow, V 2010 (2nd ed), *Sydney's Aboriginal Past: Investigating the archaeological and historical records*, UNSW Press, Sydney, pp 63-69.
- ⁶ Attenbrow, V 2010 (2nd ed), *Sydney's Aboriginal Past: Investigating the archaeological and historical records*, UNSW Press, Sydney, pp 47-48.
- ⁷ For example, knapped glass was identified at the KENS site on Kent Street, Sydney, indicating the use of the site following the European colonisation of Sydney in 1788. D Steele, 'Aboriginal Archaeological Excavation Report: The KENS Site Sydney', Sydney, unpublished report prepared for Leighton Contractors Pty Limited, 2006.
- ⁸ V Attenbrow, *Sydney's Aboriginal Past: Investigating the Archaeological and Historical Records*, Sydney, University of New South Wales Press, 2010, p. 116.
- ⁹ V Attenbrow, *Sydney's Aboriginal Past: Investigating the Archaeological and Historical Records*, Sydney, University of New South Wales Press, 2010, pp. 114-115.
- ¹⁰ Attenbrow, V 2010 (2nd ed), *Sydney's Aboriginal Past: Investigating the archaeological and historical records*, UNSW Press, Sydney, pp 70-76.
- ¹¹ Attenbrow, V 2010 (2nd ed), *Sydney's Aboriginal Past: Investigating the archaeological and historical records*, UNSW Press, Sydney, p 127.
- ¹² The nature of Baiame and Daramulan varies across southeastern Australia—for example in some parts they are the same figure while in other areas they are father and son. Attenbrow, op cit, pp 127–128.
- ¹³ For example Attenbrow, op cit, pp 131–136; AMBS, op cit, pp 20–23; Clendinnen, I, 2003, *Dancing With Strangers: The True History of the Meeting of the British First Fleet and the Aboriginal Australians, 1788*, Cannongate, Edinburgh, pp 254–255.
- ¹⁴ Haglund and Associates, Royal Botanic Gardens—Central Depot Redevelopment, Report on test excavations completed in compliance with S87 Permit #2364, November 2006, prepared for the Royal Botanic Gardens.
- ¹⁵ Steele 2006 Final Aboriginal Archaeological Report—the KENS site, Sydney, NSW, prepared for Leighton Contractors Pty Limited, p 34.
- ¹⁶ Attenbrow.
- ¹⁷ JMcDCHM, *Archaeological Test Excavations at Site CSM1, Sydney Conservatorium of Music and Conservatorium High School*, unpublished report prepared for Casey & Lowe Associates on behalf of the NSW Department of Public Works and Services, July 1998, <O:\Consulting\GML Resources>.
- ¹⁸ Godden Mackay Pty Ltd, *Angel Place Project 1997, Archaeological Excavation. Volume 3 - Prehistory Report, Salvage Excavation of Site # 45-6-2581*, Sydney, unpublished report prepared for AMP Asset Management Australia, December 1997.
- ¹⁹ Austral Archaeology, *Indigenous Archaeological Monitoring Report: Police Memorial, The Domain, Sydney*, Sydney, unpublished report prepared for NSW Department of Public Works and Services, November 1999.
- ²⁰ Steele.
- ²¹ G Chapman & C Murphy, *Soil Landscapes of the Sydney 1:100 000 Sheet*, Sydney, Soil Conservation Service of NSW, 1989; Austral Archaeology.
- ²² Chapman and Murphy.
- ²³ M Casey, 'Archaeological Report' in *Royal Botanic Gardens Sydney, Conservation Management Plan*, Coneybeare Morrison International (ed), unpublished report prepared for Royal Botanic Gardens & Domain Trust, 2005.

5.0 Historical Archaeology

5.1 Synopsis of Study Area History

The following historical analysis provides a background for the archaeological analysis of the study area and is based on primary and secondary sources referenced throughout. Maritime archaeology has been covered in a separate assessment.¹

The Royal Botanic Gardens and the Domain, in which the Art Gallery of NSW is situated, occupies the area originally established by Governor Phillip and marked out in 1792 as the Governor's Domain. The Botanic Gardens were established in 1854 within the Domain and now cover an area of 29 hectares, while the Domain is an area of 51 hectares. The history of the study area is detailed in Section 2.0. Below, the phases of development have been extrapolated in order to understand impacts that previous activities have caused on the sub-surface to inform an assessment of archaeological potential.

5.1.1 Aboriginal Occupation

Aboriginal history as it relates to the study area has been described in Section 2.0 (Historical Overview) and Section 4.0 (Aboriginal Archaeology). Aboriginal occupation of the Cumberland Basin (comprising the surface expressions of the Sydney Basin and Cumberland Plain) has been dated to at least 30,000 years BP.² The closest dated Aboriginal site to the study area is at the former grounds of Tempe House, which dated to $9376 \pm 61\text{BP}$ (Wk-16167), calibrated to 10,700BP (95.4% probability).³ The Cumberland Plain is one of the most archaeologically excavated landscapes in Australia. Over the past 20 years, hundreds of excavations have been undertaken in the area across many locations and landforms which have resulted in the identification of substantial evidence of Aboriginal occupation. The vast majority of sites recorded and excavated are stone artefact sites due to the preferential preservation of non-organic material.

5.1.2 Phases of Development

The study area is located across the Domain Crescent Precinct of the RBG and the Domain (which contains the Gallery) and the Yurong Precinct (which contains the Cahill Expressway, Domain Oil Tanks and Mrs Macquarie's Road (Figure 5.1). The proposed seawater heat exchange system is located partially within the road curtilage of Lincoln Crescent and partially within the Yurong Precinct. The following phases of development focus on the land within these precincts which comprises the current study area.

5.1.3 Early Development of the Study Area—1788–1870s

Between 1794 and 1806, nine leases were issued at Farm Cove within the Yurong Precinct, and fruit trees, kitchen gardens and small cottages were installed within these leases. In 1807, when Governor Bligh declared the area the Governor's Domain, these leases were resumed by the government to form part of the RBG and the Domain (Figure 5.2). During this time the land was further cleared and new trees, shrubs and gardens established. By 1816 a road planned by Mrs Macquarie had been constructed around the inside of the Government Domain, and probably included sections of old roads and informal tracks. During the late nineteenth century and early twentieth century, the landscape of the Yurong Precinct was considerably levelled with imported fill and grass, and trees added (Figure 5.3). Remnant native vegetation in the Yurong Precinct declined.

The Woolloomooloo foreshore had been substantially modified through quarrying of the sandstone ridgeline, land reclamation, construction of the boat building yards, Cowper Wharf and the installation of numerous bathing facilities.

Most of the land within the Domain Crescent Precinct was included in the land set aside by Arthur Phillip in 1792. The Macquaries redefined the Domain, extending the southern boundary to just north of the current location of St Mary's Road. At some point between 1788 and c1812, stone quarrying was undertaken within the precinct, however, the exact locations are unknown. An 1822 plan of the area indicates that a quarry was located along the edge of the natural escarpment towards the southeast of the current study area (Figure 5.4).⁴ In 1812, the Domain was enclosed with a stone wall.

In 1816 a road, planned by Mrs Macquarie, was constructed around the inside of the Government Domain.⁵ The original route followed a path closer to Woolloomooloo than the existing Art Gallery Road and extended through to the southern boundary wall. In the 1820s, an additional road (now Art Gallery Road) was constructed west of Mrs Macquarie's Road, extending south from the southeastern corner of the RBG to the southern boundary.⁶ In the 1860s, the high stone walls around the Domain were replaced with dwarf stone walls and iron railings. At the same time, a further small piece of land which lay between St Mary's Road and the old Macquarie boundary was added to the Domain, one of the few extensions to the Domain since Macquarie's time. The avenue plantings that characterise the southern half of the Domain were established by Moore in the 1860s. Photographs from the late 1860s show the Crescent Precinct as largely cleared with some new, fenced plantings and little remnant native vegetation (Figure 5.7). A cross path to Woolloomooloo had been laid out by the 1870s.

As part of the Outer Domain, the current study area remained relatively underdeveloped in comparison to the RBG, which has undergone extensive modifications and multiple phases of redevelopment as a working scientific botanic garden and pleasure grounds.

5.1.4 Industrialisation of the Woolloomooloo Foreshore

After the construction of Cowper Wharf in 1864, Woolloomooloo Bay became a significant industrial and transport hub. The study area during this time contained a number of public bathing houses including the original Robinson's Ladies Baths and the Corporation Ladies Baths. These bath houses were neighboured to the south by Ireland's boat building yards, which contained a number of structures (including sheds) and was surrounded by a paling fence.

In the mid-1880s, Cowper Wharf was extended north to create the Admiralty Wharf, resulting in the demolition of the Corporation Ladies Baths. It is possible that this additional land reclamation for the Admiralty Wharf encased the remains of the Corporation Ladies Baths within the reclamation fill behind the new seawall.

Other changes to the western Woolloomooloo foreshore during this industrial period include the construction of the longshore wharves, additional quarrying of the sandstone ridgeline and construction of additional subsidiary buildings behind the Admiralty Wharf. It was also during this time that further structures extending out into the bay were constructed, including the Quarantine Wharf and Press' Boat Shed. Robinson's Ladies Baths were rebuilt as a rectangular, open roofed concrete enclosure in 1903. This industrialisation and intensification in the use of the foreshore area resulted in the modification of the natural shoreline and the construction of a number of buildings (Figure 5.10).

5.1.5 The Gallery—1895–1939

The first stage of the Gallery, designed by John Horbury Hunt, opened in 1885 and was extended between 1897 and 1904.⁷ A semicircular drive, commenced in 1885, provided a dignified forecourt; and in 1909, two groups of palms were planted to ornament the Gallery front. Art Gallery Road was planted with an avenue of Hills Weeping Figs in 1919–1921. In 1926 the *Offering of War* and the *Offering of Peace* statues were erected in front of the Gallery.⁸ From 1912, a kiosk is shown on maps of the Domain lying just north of the Gallery, and garden upgrades were undertaken around the Gallery. The kiosk was demolished c1977. Material excavated from building sites in the city was used to fill in large areas of the Domain, continuing the change to a smoother, more tamed landscape. In 1930–1931, an old rubbish yard at the southeast corner of the Gallery (which may have been a former quarry) was filled with thousands of loads of fill from city excavations.⁹

5.1.6 Oil Tanks—1939–1945

The two Domain Oil Tanks are located side by side, sub-surface, adjacent to the eastern boundary of the Domain on Lincoln Crescent (within the Domain Yurong Precinct). As part of the war effort, the Department of Defence leased the area on Lincoln Crescent for the construction of the Domain Oil Tanks. Completed in 1942, the construction was undertaken by the Metropolitan Water, Sewerage and Drainage Board (MWS&DB), which had virtually ceased construction on its own projects (Figure 5.12).

The oil tanks may have been installed on the site of one of the original quarries in Sydney, where the bedrock on the north, west and southern sides was already excavated to form vertical faces, which were then lined for the tanks. However, photographs during construction still show a large volume of excavation work being required for the installation of the tanks (Figure 5.14–5.16). The eastern wall is a free-standing retaining wall constructed of concrete, sealing the opening of the quarry for the tank installation. The tanks have a capacity of approximately 14,200 tonnes of fuel oil; thus the area they take up is very large. The base of the tanks is set on sandstone bedrock. The tanks were connected to the Garden Island fuelling wharf by concrete-encased pipes which ran around the head of Woolloomooloo Bay and supplied heavy fuel oil for naval ships.

The pump house is a single-storey brick building attached to the northeast corner of the tanks, with an associated brick electrical substation on its northern side. It comprises an underground section (pump room), with a grassed sloped embankment roof (where the pumps were located) and a brick building at the front, facing Lincoln Crescent, which provided an entrance to the pump room and staff amenities, including toilets on the southern side. An original compressor shed has been removed and replaced with a substation. The brick substation abuts the northern side of the pump house.¹⁰

5.1.7 The 1950s and 1960s

In the 1950s, a children's playground was established on the eastern side of Art Gallery Road, south of the Gallery.¹¹ In the 1960s, the Gallery was enlarged again; the original 1885 Horbury Hunt building was demolished and the land incorporated within the new layout.¹²

The industrial use of the Admiralty Wharf at the end of Lincoln Crescent continued during the mid-twentieth century. Very few changes were made to the structures present along the foreshore at this time, with the exception of the Robinson's Ladies Baths which were demolished in 1957 (Figure 2.18).

5.1.8 The 1980s, 1990s and 2000s

In 1981, the 'reclining bronze' statue by the English sculptor Henry Moore (1898–1986) was installed in front of the Gallery. A police memorial was erected in 1999. The Domain Oil Tanks were

decommissioned and the pipework to Garden Island was sealed and blanked in 1984–1985. In 1992–1993, the tanks were emptied of fuel and cleaned with a high-pressure water wash, removing all but residual oil and sludge in the bottom of the tanks. The residual oil and sludge were remediated in 1996.

The Cahill Expressway tunnel was extended to the edge of the Gallery building and the current land bridge constructed (Figure 5.18). Further extensions were made to the Gallery in the 1970s and early 2000s.

5.2 Historical Archaeological Background

Casey & Lowe Pty Ltd, Sydney Conservatorium of Music, Archaeological Excavations, 1998

Casey & Lowe Pty Ltd undertook historical archaeological investigation of the Sydney Conservatorium of Music in 1998. Excavation of this site uncovered a range of archaeological remains belonging to several phases of occupation of the site.

Pollen analysis of lower strata indicated that the site was originally located within low open eucalypt forest with an understorey of shrubs. A small portion of an early nineteenth-century bakehouse was identified along with artefacts such as lead glazed earthenware, creamware and Chinese porcelain. Extensive evidence for the redesign of the local landscape during the construction of the Government Stables (the extant Conservatory) was also found. This evidence included filling of quarries, construction of roads and stormwater drainage systems. An extensive rubbish dump was found, associated with the occupation of Government House, including artefacts such as high quality drinking glasses, champagne bottles, clerical items, toiletries, etc. The most recent phase of occupation of the site demonstrated evidence of further remodelling of the landscape as well as the construction of new roads.

This site was highly significant due to the unexpected extent of archaeological remains relating to early European modification of the Australian landscape and its association with key figures and events in the early colonial development of Sydney. In addition, this work demonstrated the extent of fill which exists across some parts of the RBG, and the remarkably isolated impacts of sub-surface excavation for the city circle train line.

Anne Bickford, Archaeological Assessment of Free Baths for Ladies Site, Woolloomooloo Bay, 1999

In 1999 Bickford prepared a brief archaeological assessment of impacts of the proposed Archaeology of Bathing sculpture on the archaeological remains of the Robinson's Ladies Baths for the Sydney Sculpture Walk project. This assessment identified that the seawall and platform comprised the most extensive evidence for the former baths, and that the grassed fill behind the baths had low archaeological potential.¹³ The installation of the Archaeology of Bathing sculpture was recommended to proceed based on the low impact it would have on potential archaeological relics. This interpretive sculpture can still be seen at the site of the former baths today.

Casey & Lowe Associates, Archaeological Report for Royal Botanic Gardens Sydney Conservation Management Plan, 2005

In 2005, Conybeare Morrison International prepared a Conservation Management Plan (CMP) for the Royal Botanic Gardens. A historical archaeological assessment was prepared by Casey & Lowe Associates as supporting documentation for the CMP. Although this report did not assess the Domain

(and therefore the Gallery site in particular), a number of elements are of significance to the current study.

Casey & Lowe's assessment of archaeological potential in this report was primarily based on their earlier excavations at the Sydney Conservatorium of Music, which identified that historical archaeological remains in the gardens were likely to be buried under layers of imported fill. However, it was noted that in some areas, modern impacts such as the Cahill Expressway have removed all archaeological remains.

This report identified the alignment and fabric of early roads and pathways as being of potential state significance, in particular Mrs Macquarie's Road. In addition, early garden beds and paths associated with the early RBG in the Upper, Middle and Lower Garden, and Garden Palace Precincts could be of exceptional state significance depending on their connection with key historical figures, such as the Macquaries.

Since 2005 a number of other assessments have been undertaken for historical archaeology within the RBG and the Domain, as summarised below.

Godden Mackay Logan, Biome: Redevelopment of the Sydney Tropical Centre, Royal Botanic Gardens, Sydney Heritage Impact Statement, 2013 & 2015

In June 2013, GML prepared a Heritage Impact Statement (HIS) for the proposed redevelopment of the Sydney Tropical Centre within the RBG. The report provided a general assessment of the potential archaeological resource which included evidence of early land clearing; former fence posts, connecting paths and the structural remains (foundations and surfaces) of two buildings of the International Exhibition period (Cripp's Restaurant and a smaller rectangular building identified as the former 'Maori House') and associated plantings, services and artefacts; substantial municipal waste deposits of building materials; and artefacts dating from the last quarter of the nineteenth century.

Archaeological monitoring was undertaken in late 2015 during the demolition of the pyramid glasshouse and excavation for the construction of the new biome glasshouse and associated services. All areas were found to be previously disturbed or altered by recent landscaping, path and road construction and the installation of services. No archaeological features were identified relating to the Crystal Palace or earlier iterations of the gardens and pathways.

Casey & Lowe Pty Ltd, Statement of Heritage Impact, Farm Cove Seawall Repairs & Maintenance, Royal Botanic Gardens & Domain, Sydney, May 2013

This archaeological assessment undertaken by Casey & Lowe Pty Ltd for the proposed repair of the extant historic seawall in two separate locations identified potential archaeological features in these locations. This included evidence of the first phase of the shoreline reclamation and the wall, the bath house complex located on the western shoreline of Farm Cove, and the original shoreline outcrop and associated sand deposits.

Casey & Lowe Pty Ltd, Archaeological Monitoring Sub-soil Drainage and Watermain Renewal, Mrs Macquarie's Road, The Domain, December 2010

In 2010, Casey and Lowe Pty Ltd carried out archaeological monitoring of trenching works as part of the installation of new drainage services along Mrs Macquarie's Road. The service trench runs along the eastern section of the road between the junction of Art Gallery Road and Mrs Macquarie's Road, and the end of the peninsula at Mrs Macquarie's Point. The archaeological monitoring resulted in the discovery of evidence of landscaping modifications, and a number of levelling fills that may have been

associated with the road upgrade during the late nineteenth and early twentieth centuries to provide for motor vehicles. The works did not reveal any evidence of the original Mrs Macquarie's Road surface.

Casey & Lowe Pty Ltd, Statement of Heritage Impact, Johnson Estate Sculpture, Proposed Installation of a Permanent Sculpture in the Royal Botanic Gardens, June 2009

As part of the preparation for the 2009 Johnson Sculpture installation, Casey & Lowe Pty Ltd conducted a controlled test excavation in the area of potential impact located in the Bennelong Precinct of the RBG, on the western side of Farm Cove. Excavation of four test trenches measuring 0.6m by 1.5m on average provided evidence of the natural sand and rock profiles covered by a substantial layer of loamy soils. The loam soil deposits are believed to have been imported to the gardens during the nineteenth century. No artefacts or any other archaeological features were found during the test excavation.

Casey & Lowe Pty Ltd, Archaeological Monitoring, Central Depot Royal Botanic Gardens, Sydney, December 2007

The program of archaeological monitoring and recording undertaken by Casey & Lowe Pty Ltd in 2007, as part of the Central Depot development, resulted in the discovery of a number of archaeological features including garden beds associated with the mid to late nineteenth-century kitchen garden; three late nineteenth-century cesspits associated with the International Exhibition latrines; and structural remains of two twentieth-century buildings. The works also revealed substantial soil deposits containing late nineteenth and early twentieth-century artefacts that may be associated with the deposited municipal rubbish or rubbish relating to the Garden Palace, generally dated to the last quarter of the nineteenth century.

5.3 Geotechnical Reports

Geotechnical investigations were undertaken for the Sydney Modern Project by Coffey in 2014 and provided by the proponent in July 2016. These investigations were undertaken using borehole drilling and laboratory testing within the study area which confirm the background environmental information provided in this archaeological assessment.

The geotechnical investigation revealed that on the southern side of the land bridge, fill including concrete slab is present to around 1m and directly overlays the sandstone bedrock. Fill was also present on the northern side of the land bridge and was 1.25m to 3.2m thick overlying sandstone bedrock.

The fills comprised a sandy matrix of multiple colours with fine gravel, some roots, glass, concrete, tile, brick and traces of contamination including hydrocarbons and other chemicals. In both areas, there was no residual soil whether modern or historically derived for example from the weathering of the bedrock. Groundwater was not encountered above the bedrock.

What is described by geotechnical analysts as fill are often soils that may contain historical archaeology and it is not clear from the geotechnical logs and descriptions, due to these being for a very small borehole window into the subsurface stratum, whether historical archaeology may exist.

Given the mixed colours and inclusions within the 'fill' soils and lack of evidence of residual soil horizons, the geotechnical reports confirm the assessment in Section 4.0 that the study area does not retain potential for Aboriginal archaeological objects within intact subsurface deposits in the area of the proposed activity.

5.4 Study Area Inspection

A brief inspection of the study area was undertaken by Erin Mein, GML Heritage Consultant. The study area was inspected for visible archaeological remains or evidence of former ground disturbance. The purpose of the inspection was also to take note of current site conditions and ensure that GML personnel were familiar with the study area and its context.

The inspection was informed by historical evidence, site plans, survey plans and aerial photographs. During the inspection, various aspects of the study area were recorded, including topography, ground levels across the site, the depth of basements and the presence of sub-surface services. The following observations were made:

- The study area is dominated by the sandstone landscape of the Sydney CBD, including its steep falls and general slope towards the harbour.
- The two underground oil tanks, sandstone retaining wall and pump house occupy a large portion of the proposed development area, and have removed all soil and bedrock originally there. They are covered by fill and turf and are set down substantially lower than the land bridge (Figure 5.21).
- A small area to the north of the Domain Oil Tanks slopes sharply down to the northeast towards Lincoln Crescent (Figure 5.19).
- The cutting for the Cahill Expressway abuts the current Art Gallery of NSW building.
- The road, drop-off zone alignment and pathways at the front of the Gallery and within the study area appear to have changed very little since their installation.
- The rock face along the foreshore has been substantially quarried and exhibits evidence for the use of a circular rock saw (Figure 5.26).
- A number of services and stormwater drainage has been installed within the narrow corridor between the rock face and the Admiralty Apartment buildings (Figure 5.23 and Figure 5.24).
- A stepped change in ground level was observed between the sandstone rock face and the Admiralty Apartments, indicating the potential presence of rubble and demolition fill overlying intact footings relating to the former wharf buildings.
- A number of stormwater outlet pipes were observed exiting through the base of the sandstone seawall (Figure 5.31).
- Repairs to the seawall were observed through the replacement of the original sparrow-picked sandstone blocks with smooth dressed sandstone blocks.
- A number of minor modifications, cuts and metal installations into the sandstone rock face were observed, most likely relating to the construction of the baths and later industrial buildings (Figure 5.29 and Figure 5.30).
- Dressed and broken sandstone masonry was observed as rubble under the water in the location of the former Robinson's Ladies Baths (Figure 5.28).

5.5 Assessment of Historical Archaeological Potential

5.5.1 Preamble

'Archaeological potential' refers to the level of possibility that physical evidence of past historical phases will survive on a site. It is an assessment made by interpreting the results of historical analysis and the extent of previous physical disturbance at a site to determine the likelihood of historical archaeological remains to survive.

Archaeological potential is usually described as low, moderate or high, and is assessed as follows:

- Low—it is unlikely that archaeological evidence associated with this historical phase or feature survives;
- Moderate—it is possible that some archaeological evidence associated with this historical phase or feature survives. If archaeological remains survive they may have been subject to some disturbance; and
- High—it is likely that archaeological evidence associated with this historical phase or feature survives intact.

Section 5.1 outlines the history and any related physical evidence that would have existed in the study area and notes the events that may have disturbed archaeological remains at the site. The effect of these disturbances in relation to historical archaeological potential is explored below, followed by a statement of historical archaeological potential which summarises the types, likelihood and nature of potential historical archaeology relics within the study area (excluding the extant oil tanks, addressed elsewhere).

5.5.2 Site Disturbance

The historical archaeological potential of the study area has been affected by a number of activities throughout its development, including the construction of gardens, buildings, continuing landscaping works, upgrading of roads and paths, and large-scale infrastructure development (the Cahill Expressway and the Domain Oil Tanks).

The Gallery is located on a rocky headland of Hawkesbury Sandstone, overlain by the Gynea soil landscape.¹⁴ As an erosional landscape, the natural sediment profile on this crest is likely to have consisted of shallow (20cm–30cm), loose sandy loams to sandy clay loams. Therefore, the early land clearing, construction of the Gallery, and installation of paths, gardens, roads and services since the Gallery's establishment on the study area in 1895–1896 is likely to have significantly disturbed or possibly even stripped away any natural land surfaces in the immediate area. Indeed, most archaeological investigations of the RBG and the Domain have revealed that the landscape has been built up using successive layers of imported fill with little undisturbed natural soil profiles remaining.¹⁵

Installation of the two Domain Oil Tanks resulted in large-scale excavation of the Hawkesbury sandstone headland to the north of the Gallery, and no natural soil profiles or nineteenth-century fill strata would continue to exist within the footprint of the oil tanks. Historical photographs of the construction of the pump house also show significant excavation of the natural bedrock sandstone to the west of the pump house and north of the oil tanks. This removal appears to have significantly disturbed any natural soil profiles surrounding the excavated area, and no additional structures have been constructed to the west of the Domain Oil Tanks since their construction.

Excavation of the sandstone bedrock for the Cahill Expressway has removed all soil horizons from the northern edge of the Gallery to the Domain Oil Tanks, and appears to have removed Fig Street, an early road running east–west through the immediate area.¹⁶

Successive development along the Woolloomooloo foreshore is likely to have extensively removed any natural soil profiles in this location. However, land reclamation processes since the mid-nineteenth century are likely to have introduced successive layers of fill to the foreshore behind the sandstone seawalls. These layers of fill may contain evidence of previous structures, surfaces and uses of the Woolloomooloo foreshore.

5.5.3 Historical Archaeological Potential

In this report archaeological potential is referred to using the following degrees:

- No potential—there is no potential for historical archaeological deposits to exist within the study area.
- Low potential—some historical archaeological deposits may continue to exist within the study area, however, they are likely to be highly truncated, displaced or otherwise disturbed.
- Moderate potential—historical archaeological deposits are likely to exist within the study area and subsequent activities may have resulted in some disturbance.
- High potential—historical archaeological deposits are very likely to exist within the study area, and are likely to remain in situ and have a high level of stratigraphic integrity.

The Domain Oil Tanks are a historic structure and are addressed under the built heritage assessment contained in Section 6.0 of this report.

The study area for the proposed development has varying degrees of potential to contain historical archaeological deposits—no, low and moderate potential (Figure 5.34).

Areas of No Potential

In some parts of the study area—where there was historical development which has completely removed the former ground surface—there is no historical archaeological potential.

Due to the excavation of the sandstone headland for the installation of the Domain Oil Tanks and the Cahill Expressway, there remains no historical archaeological potential within the footprint of the two oil tanks, associated pump house and land bridge over the expressway. The sloping ground to the west of the pump house also appears to have been excavated to some degree during this period and is likely to have no historical archaeological potential.

Areas of Low Potential

There is low potential for historical archaeological deposits to remain within the areas immediately surrounding the Gallery, Mrs Macquarie's Road and Lincoln Crescent. Within the landscaped areas immediately surrounding the Gallery and a small area of ground to the west of the Domain Oil Tanks, there is low potential for remains of earlier alignments of Art Gallery Road and Mrs Macquarie's Road, unmapped garden paths and garden beds pre-dating 1930, and perhaps stone quarrying evidence such as hand cut, drilling or chiselling of bedrock relating to c1788–1812. No garden paths are shown in the historical plans of the current study area; however, this does not preclude informal, unmapped paths from having existed in the area. Due to the location of the study area in the Outer Domain and

the nature of the nineteenth-century landscape design in this area, it is likely that any paths, plantings or gardens would have been less formal than in the RBG to the north, and any archaeological signatures are likely to be ephemeral.

Historical artefacts may be found in fill deposits and disturbed rubbish dumps in the areas of low archaeological potential, but these items would have little historical contextual information and would therefore provide very little archaeological information of value.

Areas of Moderate Potential

The Woolloomooloo Bay foreshore represents the most intensively used area within the entire study area. Industrial and recreational uses of the foreshore during the nineteenth century are likely to have left structural remains such as timber and masonry footings, fence posts, yard surfaces and evidence of modifications to the sandstone foreshore. Construction of Cowper Wharf and the later Admiralty Wharf is likely to have disturbed any archaeological remains to some degree. However, the reclamation of the foreshore during the construction of these wharves is likely to have introduced fill material and covered, rather than removed, earlier deposits. Subsequent hard surfacing of the wharf during the early twentieth century would have further protected any underlying archaeological deposits. Removal of these hard surfaces and the installation of services such as power, telecommunications and stormwater drains would have disturbed any archaeological remains within discrete areas of impact.

The Woolloomooloo foreshore is likely to contain archaeological deposits relating to the nineteenth and early twentieth-century uses of the area; however, these remains would be somewhat disturbed due to historical activities and the installation of modern service utilities. This area is assessed as having moderate historical archaeological potential.

5.6 Assessment of Historical Archaeological Significance

5.6.1 Preamble

Archaeological significance must be distinguished from archaeological potential. Archaeological significance refers to the heritage significance of known or potential archaeological remains. It is possible for there to be a high potential for archaeological remains to survive in a place, but for those remains to be of state, local or nil significance. This has a bearing on the management recommendations for such remains as archaeological remains should be managed in accordance with their significance. In situations where development is proposed, this can influence the degree of impact that may be acceptable or the level of investigation and recording that may be required. This section assesses the significance of the potential archaeological resource at the study area against the NSW Heritage Division criteria. These criteria are:

Criterion (a) an item is important in the course, or pattern, of NSW's cultural or natural history (or the local area);

• *Criterion (b) an item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the local area);*

• *Criterion (c) an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area);*

• *Criterion (d) an item has strong or special association with a particular community or cultural group in NSW for social, cultural or spiritual reasons (or the local area);*

- *Criterion (e) an item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the local area);*
- *Criterion (f) an item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the local area); and*
- *Criterion (g) an item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places or cultural or natural environments (or the local area).¹⁷*

While sub-surface archaeological remains often form an integral component of the overall significance of a heritage place, it is necessary to assess them independently from above ground, as well as other historic elements, as often the archaeology represents an entirely different phase of activity and occupation of a site to the above ground heritage items. This significance assessment specifically considers the historical archaeological resource of the site. Assessing the heritage value of these sub-surface archaeological remains is made more difficult by the fact that their extent and nature is often unknown. It becomes necessary for judgements to be made on the basis of expected or potential attributes. These judgements are primarily informed by historical research and potentially historical test excavation. The heritage significance of archaeological remains will vary according to their ability to contribute to our understanding of the culture and history of the nation, state, local area, and the site itself. Therefore, the assessment of significance of historical archaeological sites requires a specialised framework for consideration.

5.6.2 Assessment Framework for Assessing Archaeological Sites and Relics

A significance assessment of an archaeological resource is carried out by applying criteria expressed in the publication *Assessing Significance for Historical Archaeological Sites and Relics*, prepared by the Heritage Branch, formerly Department of Planning (NSW) (now the Heritage Division, OEH, Department of Premier and Cabinet) in December 2009, which also includes three key questions developed by Bickford and Sullivan in 1984:¹⁸

1. Can the site contribute knowledge that no other resource can?
2. Can the site contribute knowledge that no other site can?
3. Is this knowledge relevant to general questions about human history or other substantive questions relating to Australian history, or does it contribute to other major research questions?

Grades of Significance

The significance of archaeological relics can be identified as being significant on a state or local level. To complement the existing levels of heritage significance with the current levels of archaeological significance, a table has been provided to present the corresponding terminology that reflects the guidelines.

Table 5.1 Standard Grades of Heritage Significance—Translated to Comply with the Current Levels of Archaeological Significance to Reflect the Meaning of 'Relic' as Defined by the Heritage Act.

Grades for Assessing Heritage Significance	Justification	Translation to Archaeological Significance
Exceptional	Rare or outstanding item of local or state significance. High degree of intactness. Item can be interpreted relatively easily.	State or local.

Grades for Assessing Heritage Significance	Justification	Translation to Archaeological Significance
High	High degree of original fabric. Demonstrates a key element of the item's significance. Alterations do not detract from significance.	State or local.
Moderate	Altered or modified elements. Elements with little heritage value but which contribute to the overall significance of the item.	State or local.
Little/Low	Alterations detract from significance. Difficult to interpret.	Does not fulfil the criteria for state or local.
Intrusive	Damaging to the item's heritage significance.	Does not fulfil the criteria for state or local.

The following significance assessment grades the significance of the potential historical archaeological features that may be found within the study area, in accordance with the NSW Heritage Criteria and Bickford and Sullivan's Questions.

5.7 Bickford and Sullivan's Questions

5.7.1 Can the site contribute knowledge that no other resource can?

Archaeological evidence of early paths and gardens beds are unlikely to contribute further to our knowledge of the nineteenth-century use of the Domain. While these remain unmapped, the physical evidence would not significantly expand our understanding of the nature, design and utilisation of the Outer Domain. Historical sources such as maps, drawings, paintings and photographs would provide more information about the early history of the Outer Domain than these archaeological remains, particularly as any such remains are likely to be ephemeral and disturbed.

Some documentary evidence of the boatyards, wharves, Quarantine Depot and baths along the Woolloomooloo foreshore does exist. However, these documentary sources provide limited insights into the physical nature of the industrial working environment and changes to the foreshore over time. Archaeological evidence can provide information regarding the nature of nineteenth-century foreshore construction techniques including seawall construction, construction of the baths and land reclamation practices that documentary sources are unlikely to provide. Little documentary sources remain about the Woolloomooloo Quarantine Depot, most likely due to its subsidiary role to its larger cousin at North Head. Archaeological evidence may provide information regarding the nature of the construction and use of the depot that documentary historical sources cannot.

5.7.2 Can the site contribute knowledge that no other site can?

The area of low archaeological potential within the current study area comprises a very small portion of the much larger Outer Domain. Archaeological evidence in this location is unlikely to contribute substantial knowledge about the Domain as a historically important site more than any other area within the Domain. Evidence of earlier alignments of Mrs Macquarie's Road would further our understanding of Mrs Macquarie's original road layout across this portion of the Outer Domain. However, other areas within the Domain which have been less disturbed by early twentieth-century excavations are likely to provide more intact evidence of early road alignments.

The baths which used to line the western foreshore along Woolloomooloo Bay are relatively unique in the Sydney area. Some isolated examples occurred in other bays around Port Jackson, however, the concentration of bathing facilities found along the foreshore in this location was rare and affords a unique example of this kind of public facility, which was in use for over 100 years and whose tradition

continues today at the Andrew (Boy) Charlton pool. Likewise, the Quarantine Depot at Woolloomooloo was a rare example of a government facility associated with the government management of public health crises.

As the foreshore is located within the Domain, less redevelopment has occurred along the western foreshore than the remainder of the bay. This area of the bay is likely to have a higher degree of archaeological potential and may contain the only tangible remains of early to mid-nineteenth century industrial history in Woolloomooloo Bay.

5.7.3 Is this knowledge relevant to general questions about human history or other substantive questions relating to Australian history, or does it contribute to other major research questions?

None of the archaeological deposits which are considered to have low potential to exist within the study area—roads, paths, gardens or isolated artefacts—would be able to answer substantive questions relating to Australian history, the history of the Outer Domain, the Gallery or other research themes. The research potential of these items, should they exist, is likely limited to questions about the nature and extent of nineteenth-century landscaping features.

Woolloomooloo Bay holds an important place in the history of Sydney and has borne witness to many of the key changes in the city's history. These include modifications to the natural landscape made by the colonial settlers, the establishment of farming, industrialisation, the development of a working class population and associated public recreation and hygiene facilities, as well as an association with the two World Wars. The archaeological remains which may be present along the western foreshore have the potential to improve our understanding about these historical themes by providing tangible evidence of these changes in this part of the city.

5.8 NSW Heritage Criteria for Assessing Significance Relating to Archaeological Sites and Relics

5.8.1 Archaeological Research Potential (Current NSW Heritage Criterion E)

Should archaeological remains of pathways and garden beds be preserved within the area around the Gallery, these items would have little research potential. Artefacts may exist across the site within layers of fill or rubbish pits, but these potential items would have little to no research potential due to the secondary nature of their deposition and lack of stratigraphic context. Historical sources are likely to contribute more to our understanding of the Outer Domain during the late eighteenth to early nineteenth century than the ephemeral archaeological remains which may exist in this area. Therefore, potential archaeological remains relating to early landscaping of the Outer Domain within the study area would not meet this criterion.

Archaeological remains along the foreshore have the potential to provide information regarding the evolution of the industrial and recreational uses of Woolloomooloo Bay during the nineteenth and twentieth centuries. These include nineteenth-century modifications to the natural shoreline and land reclamation techniques. Archaeological remains within the reclamation fill may provide an indication of the nature of the industrial working environment along the early wharf foreshore, which is not available from documentary sources.

5.8.2 Associations with Individuals, Events or Groups of Historical Importance (NSW Heritage Criteria A, B & D)

It is highly unlikely that any ephemeral remains of paths or garden beds within the study area could be definitively linked to any individual or group of historical importance. Therefore, such remains would not meet these criteria.

Should any fabric remain from earlier iterations of Mrs Macquarie's Road, this could provide physical evidence of the road alignment as planned by Mrs Macquarie, could be more accurate than historical sources and could provide opportunities for interpretation. The association between Mrs Macquarie and this road would make it significant on a state level due to the historical importance and influence of Governor Macquarie and Mrs Macquarie in NSW and, in particular, in the design of the RBG and the Domain. Road remains which have a low potential to exist in the study area would meet Criterion B.

Individual business owners and tenants along the Woolloomooloo foreshore can be identified from the documentary sources such as Ireland, Yates, Press and Robinson. None of these individuals can be considered historically important in the course of NSW's history. However, as local business owners, they may be considered historically important at a local level. Archaeological remains relating to their premises may be considered to meet these criteria at a local level.

Should archaeological remains of the Quarantine Depot remain within the study area, these could be considered to meet the threshold for state significance due to their association with key public health crises in NSW. The Quarantine Depot was used as part of the governmental management of outbreaks of epidemics in Sydney including smallpox, plague and influenza. These outbreaks of disease were highly significant periods in the course of NSW's history, as well as in the development of public health policy and management. Archaeological remains associated with the Quarantine Depot would meet Criterion E at a moderate level.

5.8.3 Aesthetic or Technical Significance (NSW Heritage Criterion C)

The physical fabric of any roads which could be associated with Mrs Macquarie's planning of the Outer Domain, and archaeological remains along the Woolloomooloo foreshore are unlikely to have aesthetic value or provide examples of technical achievement. Therefore, the archaeological remains within the study area would not meet this criterion.

5.8.4 Ability to Demonstrate the Past through Archaeological Remains (NSW Heritage Criteria A, C, F & G)

The study area has low potential for archaeological remains to occur within small areas around the Gallery and to the west of the Domain Oil Tanks. Such remains are likely to consist of road and path surfaces, informal garden beds and isolated artefacts from fill contexts. While related to the State Heritage listed RBG and the Domain, these items could not be considered uncommon, rare or representative of these types of archaeological remains in the Domain or NSW. Such archaeological remains would have limited research potential, primarily related to former road alignments.

Archaeological remains along the Woolloomooloo foreshore have the ability to demonstrate past land uses, foreshore modification methods and nineteenth-century industrial and recreational practices. Due to the extensive development which has occurred across the Sydney foreshore, any remains relating to the early to mid-nineteenth century industrial uses of the foreshore would be rare. Remains of the Corporation Ladies Baths which may exist within reclamation fill within the study area would be

rare in Sydney as the other baths (such as Robinson's Ladies Baths and Corporation Male Baths) along the Woolloomooloo foreshore have since been demolished, removed or replaced.

Archaeological remains along the Woolloomooloo foreshore can be considered to meet these criteria at a moderate level.

5.9 Statement of Significance

There is low potential for earlier alignments of the existing roads, ephemeral garden paths pre-dating 1930, and the remains of early garden beds below the current ground surface in the landscaped areas surrounding the Gallery, in the immediate area of the Art Gallery Road steps to the Domain, and in a small area to the west of the Domain Oil Tanks. Historical archaeological deposits in these locations are likely to be highly disturbed, if present, and would have low to no research potential. Remains of earlier alignments of Mrs Macquarie's road could be considered significant due to its close connection to Mrs Macquarie, although this would depend on the nature and extent of the archaeological remains. In this case the fabric of the road would not be significant, but rather the significance of the item would be found in the alignment of the original road. Paths and garden beds may be associated with an individual, group or event of historical importance, but as they are not mapped it would not necessarily be possible to establish such a connection with any certainty. Ephemeral garden paths and beds or bed boundaries may once have been aesthetically pleasing, but are unlikely to exhibit any particular technical rarity or representativeness, and thus would not meet the threshold for significance under this criterion.

There is low potential for historical archaeological artefacts or deposits to exist in some parts of the study area, however, these deposits are unlikely to provide further information about the Domain or RBG that other resources or historical sources could not, nor would they be able to further our understanding in regards to substantive questions about Australian history. Such archaeological remains would not meet the threshold for significance either at a local or state level.

Archaeological remains along the Woolloomooloo foreshore are likely to be more intact and consist of evidence of early to mid-nineteenth century early industrial uses of the foreshore, landscape modifications, land reclamation processes, bathing facilities and later industrial shipping facilities. These remains are likely to have been partially disturbed and truncated by twentieth-century development, however, they may still provide valuable information and further our understanding of the changing nature of the Sydney foreshore over time. Archaeological remains in this location are likely to meet the threshold for significance at a local level. Depending on the nature and extent of archaeological deposits remaining, relics associated with the Quarantine Depot may meet the threshold for state significance due to their association with public health epidemics during the late nineteenth to early twentieth centuries.



Figure 5.1 Precincts of the Royal Botanic Gardens and the Domain; note the current study area is located across both the Crescent Precinct and the Yurong Precinct. (Source: RBG and Domain Trust)



Figure 5.2 1807 Meehan plan of Sydney showing the approximate location of the Gallery. (Source: NLA MAP F 105B)

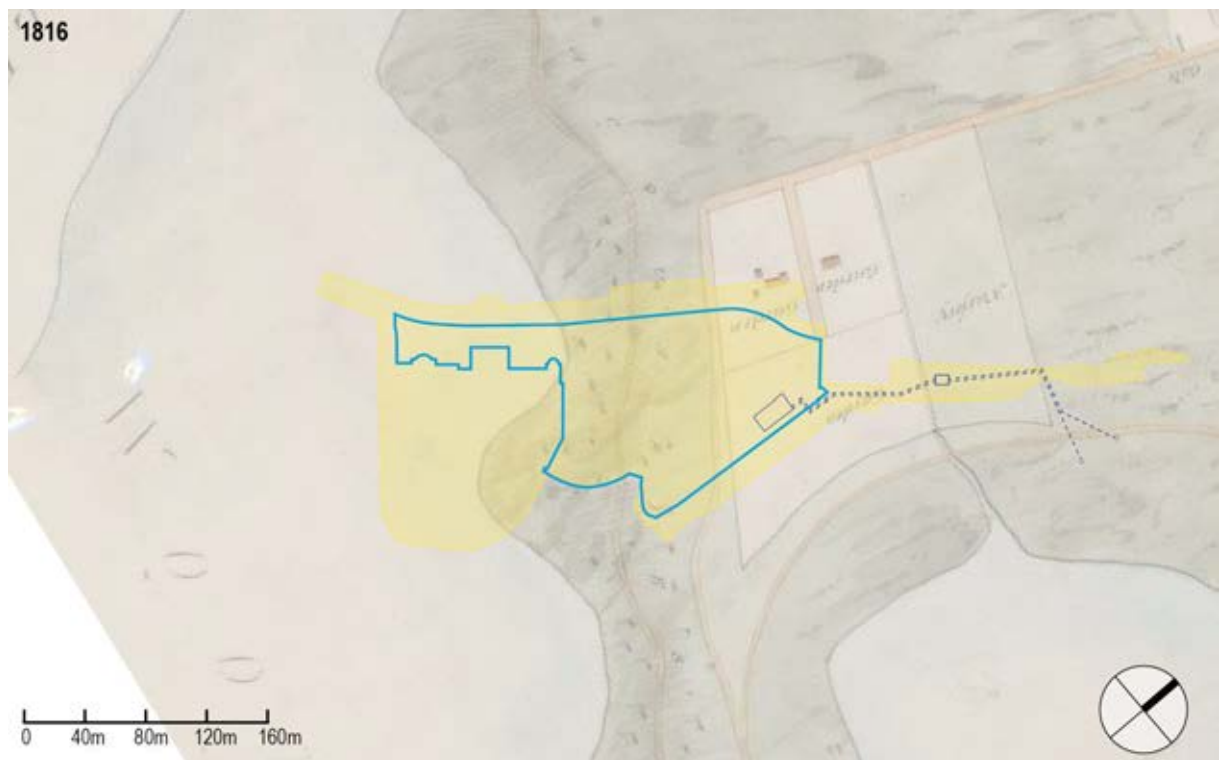


Figure 5.3 1816 Governor's Demesne Plan of the Royal Botanic Gardens and the Domain, showing the approximate location of the Gallery. (Source: Mitchell Library Z M3 811.172/1816/1, supplied by the RBG and Domain Trust)



Figure 5.4 1822 plan of the town and suburbs of Sydney showing the approximate location of the Gallery. (Source: Mitchell Library Z/M2 811.17/1822/1)



Figure 5.5 1844 Francis Webb Shields map of Sydney showing the approximate location of the current study area. (Source: City of Sydney Archives)

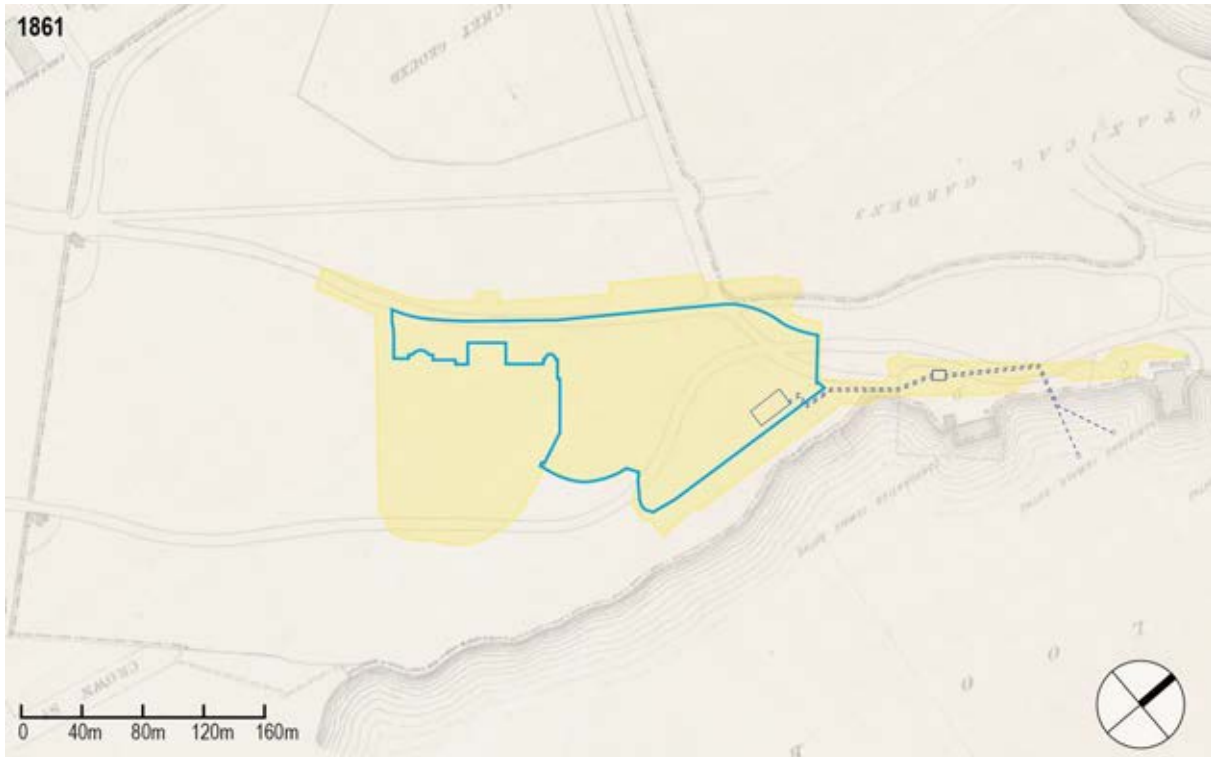


Figure 5.6 Detail of the 1861 'Plan Showing the Extent and Present Boundaries of the Outer Domain'. (Source: NLA Map F327 with GML additions)



Figure 5.7 c1867 photograph of the Domain Crescent Precinct, looking across to Woolloomooloo Bay. (Source: Mitchell Library SFP)

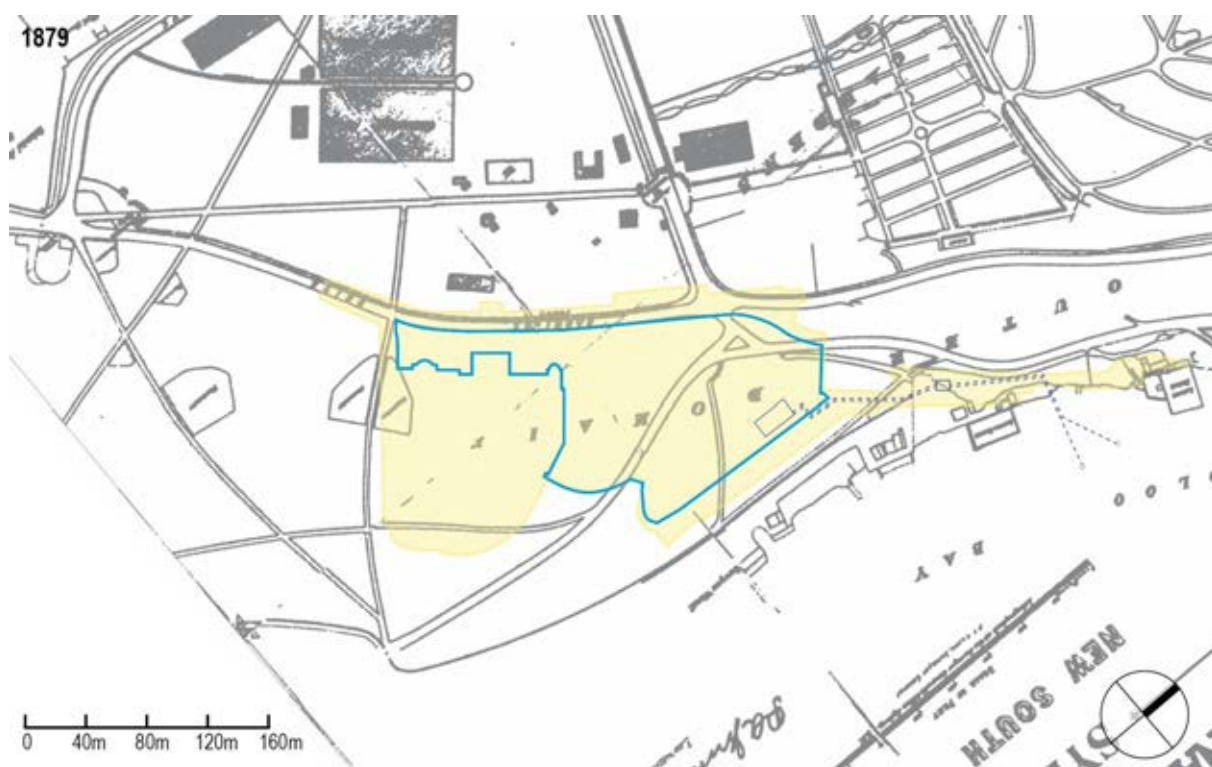


Figure 5.8 1879 plan of the Royal Botanic Gardens and the Domain, showing the approximate location of the current study area. (Source: Mitchell Library M2 811.1729/1879/1)

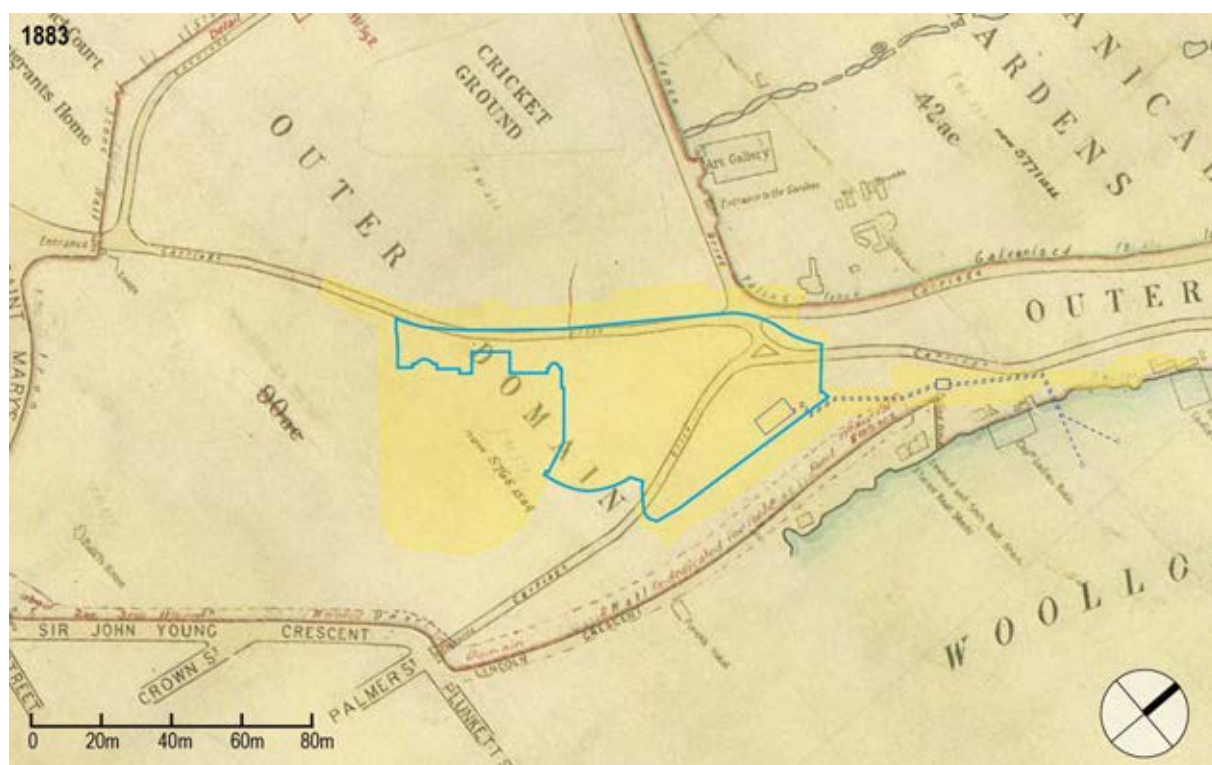


Figure 5.9 1883 map of the Botanic Gardens, and Inner and Outer Domain, showing the approximate location of the current study area. (Source: Department of Lands and Infrastructure Crown Plan 42-2063 with GML additions)

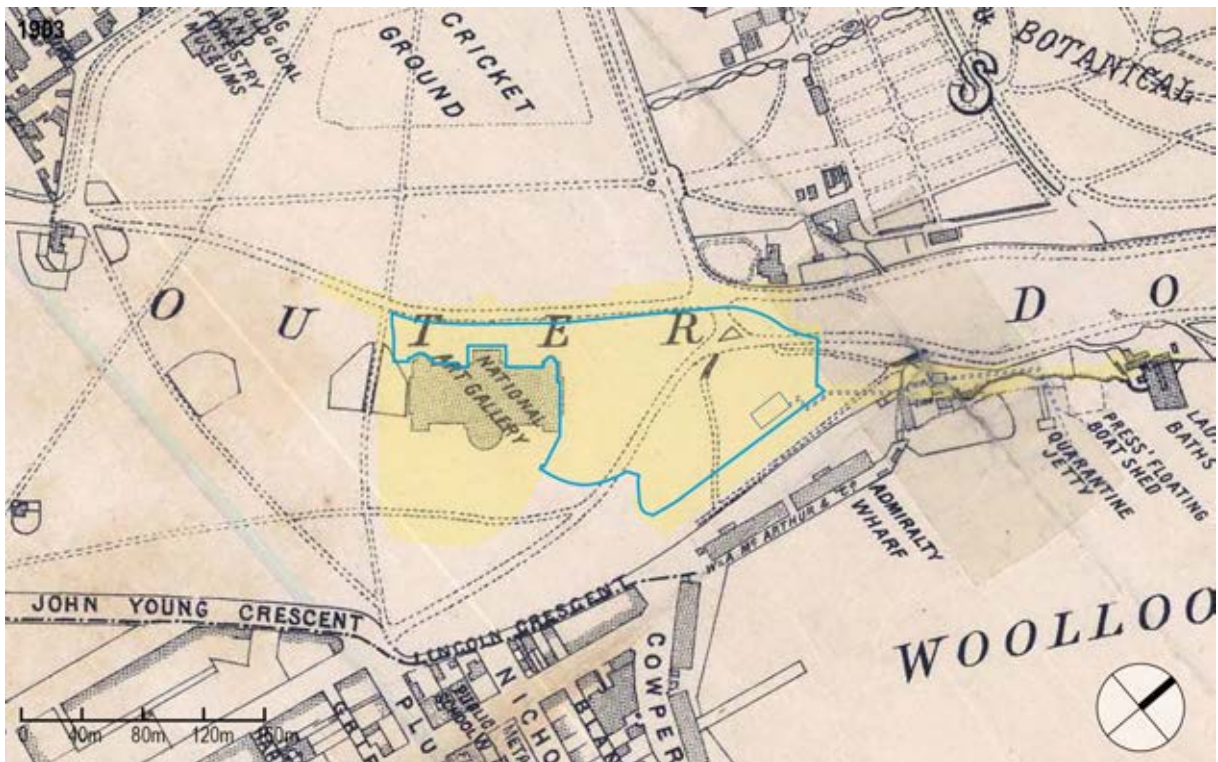


Figure 5.10 1903 map of the City of Sydney showing the approximate location of the current study area. (Source: Mitchell Library Z/Cc 90/16)



Figure 5.11 1930 aerial photograph of the study area showing the Gallery prior to the excavation of the Domain Oil Tanks. (Source: Department of Lands and Infrastructure with GML additions)

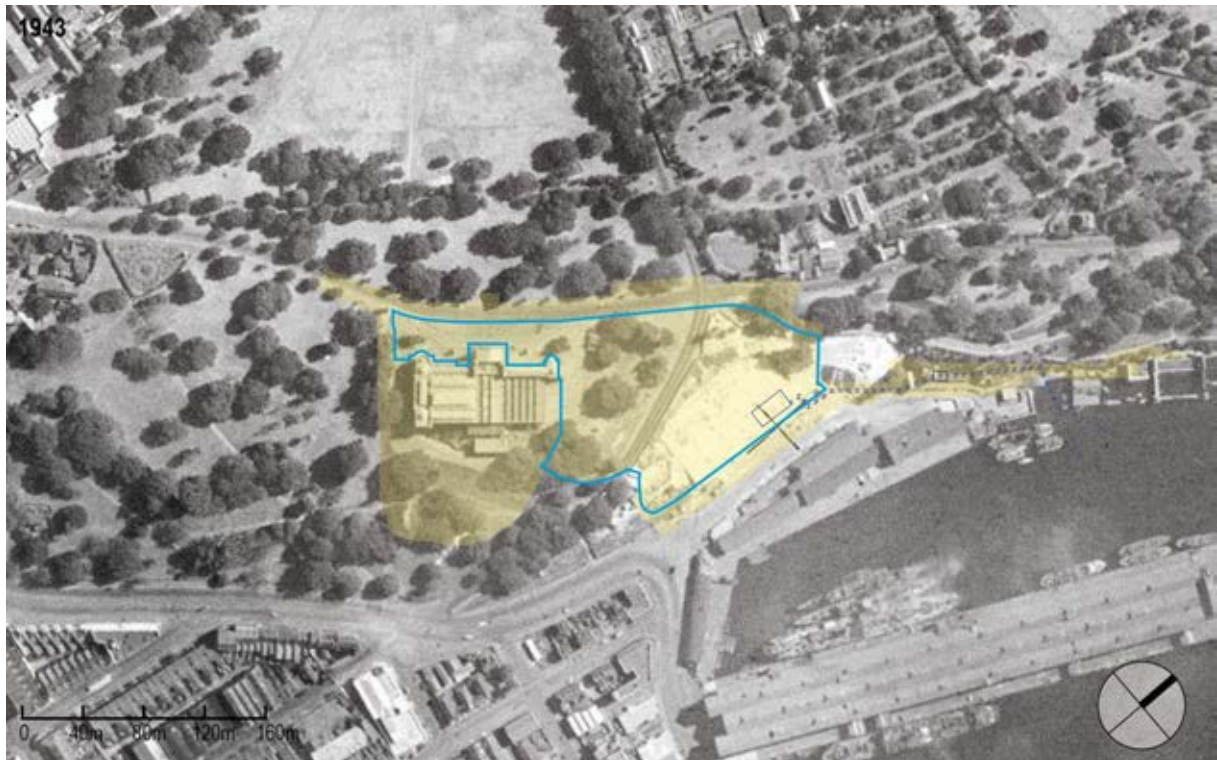


Figure 5.11 1943 aerial photograph of the study area showing the Gallery and the area of impact from the excavation of the Domain Oil Tanks. (Source: Department of Lands and Infrastructure with GML additions)



Figure 5.12 Excavation for the Domain Oil Tanks, dated July 1942. (Source: Naval Historical Society)



Figure 5.13 Excavation for the Domain Oil Tanks, dated August 1942. (Source: Naval Historical Society)



Figure 5.14 Excavation for the Domain Oil Tanks looking south, dated August 1942. (Source: Sydney Water Archives)

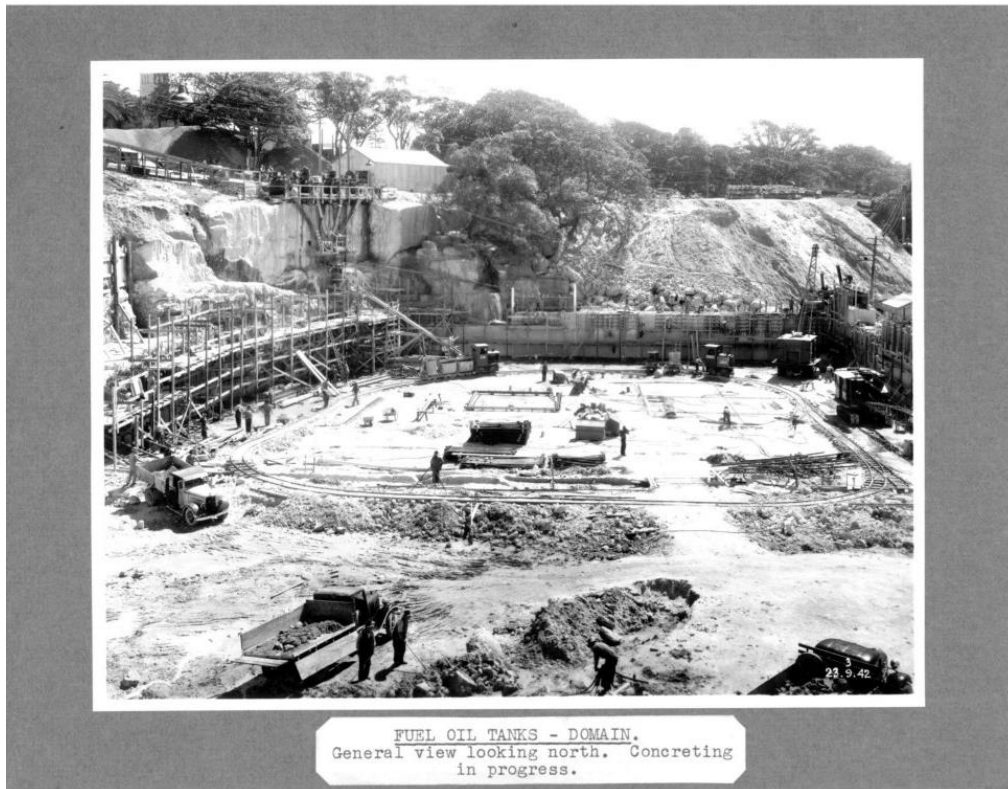


Figure 5.15 Preparation for the pouring of the concrete walls to the northern oil tank, taken September 1942. (Source: Sydney Water Archives)

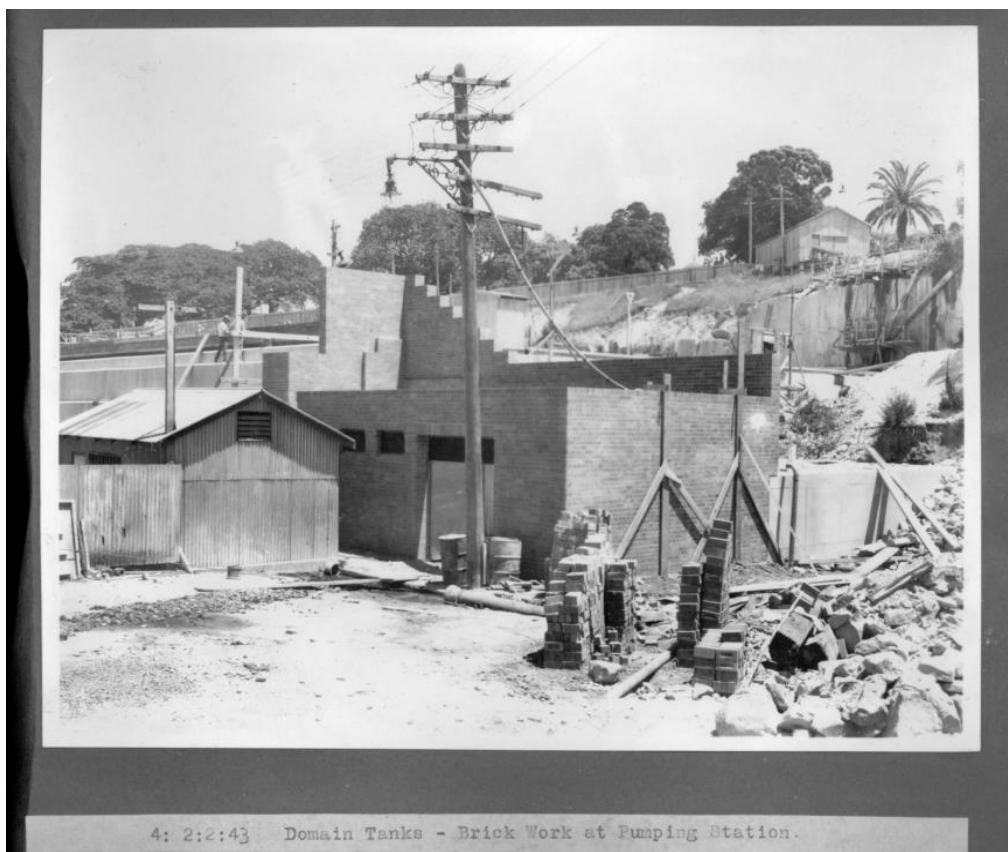


Figure 5.16 Pumping station under construction, dated 1943. (Source: Sydney Water Archives)

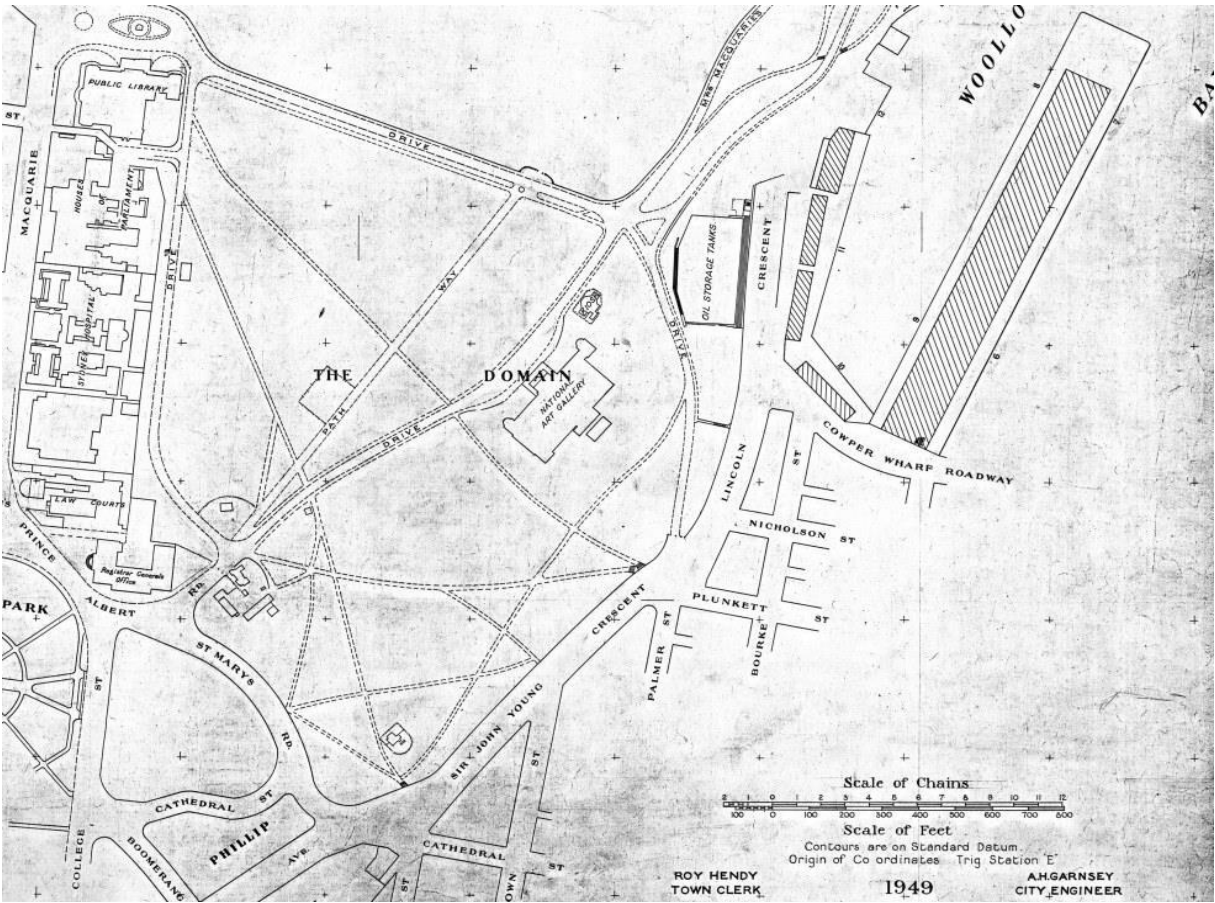


Figure 5.17 1949 survey showing the location of the oil storage tanks on Lincoln Crescent. (Source: City of Sydney Archives)

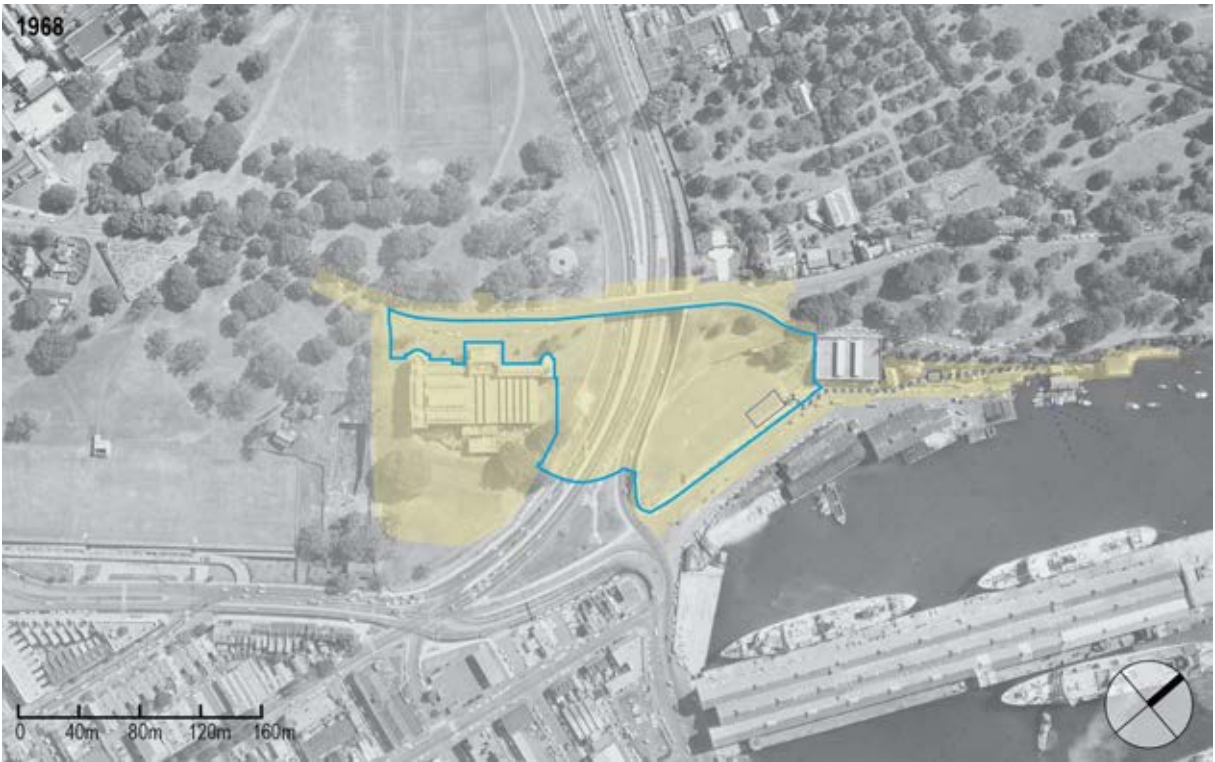


Figure 5.18 1968 aerial photograph of the study area showing the Gallery and the completed Cahill Expressway. (Source: Department of Lands and Infrastructure with GML additions)



Figure 5.19 View of the Domain Oil Tanks from the pedestrian bridge over Lincoln Crescent. The stepped retaining wall is at the centre of the image, with the roof of the tanks on the left. (Source: GML 2014)



Figure 5.20 View south across the turfed roof of the tanks toward the Gallery. The stepped retaining wall along part of the rear of the tanks is shown in the centre of the image. (Source: GML 2014)



Figure 5.21 View north across the turfed roof of the tanks from the land bridge. The cranes of Garden Island can be seen in the distance. (Source: GML 2014)



Figure 5.22 Corridor between the sandstone walls of the Domain and the Admiralty Apartments along Woolloomooloo foreshore. (Source: GML 2016)



Figure 5.23 Photograph showing one of the number of services installed along the Woolloomooloo foreshore, looking towards Lincoln Crescent. Steven Barry is indicating the direction of stormwater drains. (Source: GML 2016)



Figure 5.24 Photograph showing one of the services installed along the Woolloomooloo foreshore, looking towards the bay and the rear of the Admiralty Apartments. Steven Barry is indicating the direction of stormwater drains. (Source: GML 2016)



Figure 5.25 Photograph of the cut sandstone cliff faces along the Woolloomooloo foreshore. (Source: GML 2016)



Figure 5.26 Photograph of the cut sandstone faces along the Woolloomooloo foreshore, showing evidence of the use of a circular rock saw. (Source: GML 2016)



Figure 5.27 Photograph of the timber walkway along the Woolloomooloo foreshore, looking south towards Lincoln Crescent. (Source: GML 2016)



Figure 5.28 Example of the dressed and broken sandstone masonry underwater at the location of Robinson's Ladies Baths. (Source: GML 2016)



Figure 5.29 Photograph of remnants of the Robinson's Ladies Baths and modifications to the sandstone wall. (Source: GML 2016)



Figure 5.30 Detail of one of the modifications to the Domain sandstone walls. (Source: GML 2016)



Figure 5.31 Example of existing outlets through the sandstone seawall. (Source: GML 2016)



Figure 5.32 1970s photograph from Woolloomooloo Wharfs showing the cutting for the Cahill Expressway against the corner of the Gallery, which is set into the natural bedrock. This image shows there is very little topsoil within the study area and thus very little archaeological potential given the history of development on the study area. (Source: Naval Historical Society)

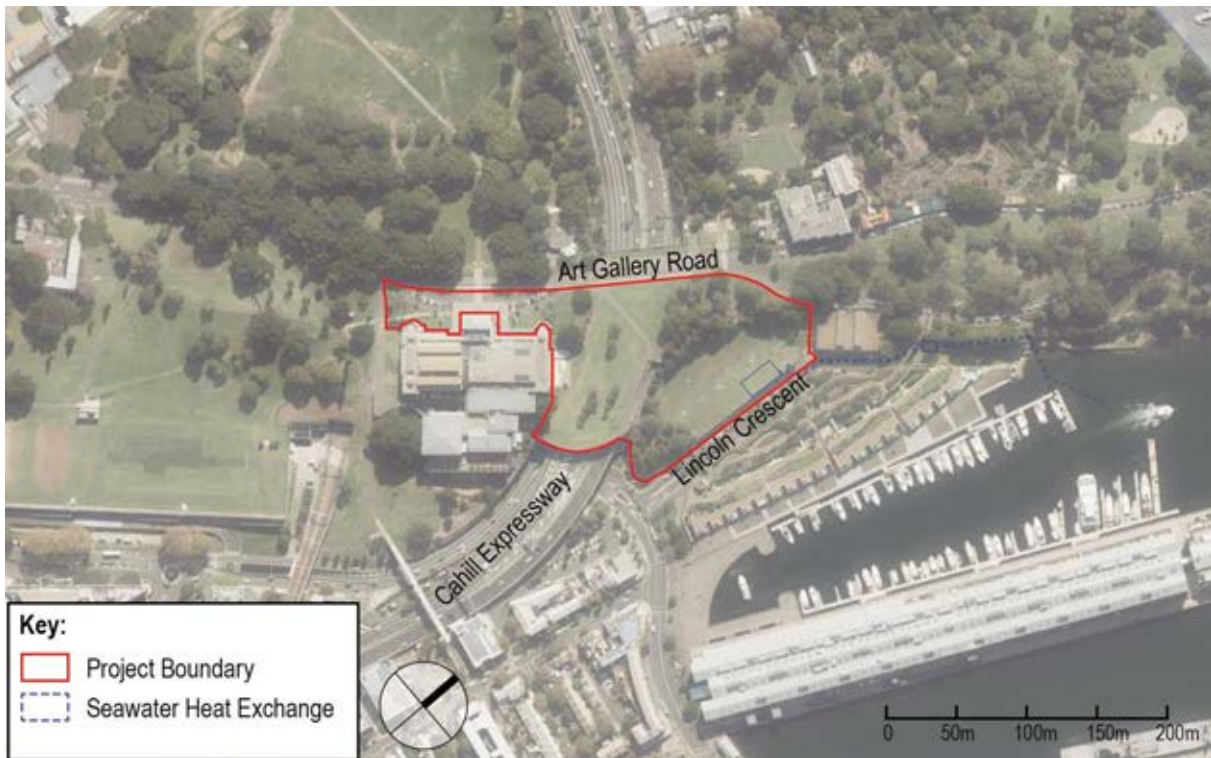


Figure 5.33 2014 aerial of the study area showing the impacts of the second and final phase of the Cahill Expressway after construction. (Source: Department of Lands)



Figure 5.34 Areas of disturbance and historical archaeological potential across the study area. (Source: Google Earth Pro with GML additions 2016)

5.10 Endnotes

- ¹ Comber Consultants March 2018 *Woolloomoolloo Bay SSD 6417 Sydney Modern, AGNSW Expansion Project Maritime Archaeological Assessment Stage 1*
- ² JMcDCHM, Archaeological Salvage Excavation of Site RTA-GI, 109–113 George Street, Parramatta, NSW, report prepared for Landcom, October 2005.
- ³ JMcDCHM, Archaeological Testing and Salvage Excavation at Discovery Point, Site # 45-6-2737 in the former grounds of Tempe House, NSW, report prepared for Australand Holdings Pty Ltd, March 2005.
- ⁴ M Bogle, *AGNSW Draft Conservation Management Plan*, Sydney, unpublished report prepared for the Art Gallery of NSW, March 2008, <O:\Consulting\GML Resources>.
- ⁵ An inscription on the rock at Mrs Macquarie's chair records the event. Shown on the 1816 plan of the Governor's Domain
- ⁶ Hunt & Stephens' Map of Sydney in 1868 shows that the extension to the Domain had taken place by this date.
- ⁷ E Du Faur: 'Notes respecting the origin, and progressive development of the building of the "National Art Gallery of NSW"' Typescript dated 5 August 1909 (SLNSW Q 727.7).
- ⁸ Art Gallery of New South Wales Conservation Plan' Volume 2 Historical by Alisa McPherson for State Projects: A Division of Public Works, 1992.
- ⁹ Annual Report for year ended 30 June 1931.
- ¹⁰ Godden Mackay Logan, Royal Botanic Gardens — Oil Tanks — Preliminary Heritage Advice, prepared for the Royal Botanic Gardens and Domain Trust, March 2003;
GML Heritage, The Domain Oil Tanks (Sydney Modern Project) Heritage Significance Assessment, prepared for the Art Gallery of NSW, July 2014.
- ¹¹ Shown on the 1956 City Building Surveyor's Detail Sheet (City of Sydney Archives).
- ¹² NSW Office of Environment and Heritage, State Heritage Inventory, 'Art Gallery of NSW'.
- ¹³ Bickford, A, Archaeological Assessment of the Free Baths for Ladies Site, Woolloomoolloo Bay, unpublished report prepared for City Projects, City of Sydney, March 1999.
- ¹⁴ G Chapman & C Murphy, *Soil Landscapes of the Sydney 1:100 000 Sheet*, Sydney, Soil Conservation Service of NSW, 1989.
- ¹⁵ Casey.
- ¹⁶ M Casey, 'Archaeological Report' in *Royal Botanic Gardens Sydney, Conservation Management Plan*, Coneybeare Morrison International (ed), unpublished report prepared for Royal Botanic Gardens & Domain Trust, 2005.
- ¹⁷ Heritage Branch, 2009, *Assessing Significance for Historical Archaeological Sites and 'Relics'*, Department of Planning, Sydney, p 3.
- ¹⁸ Bickford, A and Sullivan S 1984, 'Assessing the Research Significance of Historic Sites', in Sullivan S and Bowdler S (eds), *Site Surveys and Significance Assessment in Australian Archaeology* (proceedings of the 1981 Springwood Conference on Australian Prehistory), Department of Prehistory, Research School of Pacific Studies, the Australian National University, Canberra.

6.0 Identification and Evaluation of Heritage Impacts

6.1 Description of Proposal and Drawings

The following detailed description of works has been extracted from the Environmental Impact Statement (EIS) prepared by Architectus for submission with the SSDA for the Sydney Modern Project in November 2017.

The Art Gallery of NSW proposes to undertake a major expansion of the existing art gallery adjacent to the Phillip Precinct of the Domain. The expansion, proposed as a separate, stand-alone building, is located north of the existing gallery, partly extending over the Eastern Distributor land bridge and includes a disused Navy fuel bunker located to the north east of this land bridge.

The new building comprises a new entry plaza, new exhibition spaces, shop, food and beverage facilities, visitor amenities, art research and education spaces, new roof terraces and landscaping and associated site works and infrastructure, including loading and service areas, services infrastructure and an ancillary seawater heat exchange system.

Development consent is sought for:

- *Site preparation works, including:*
 - *Site clearing, including demolition of former substation, part of road surfaces, kerbs and traffic islands, pedestrian crossings, foot paths, retaining walls, stairs, and part of disused underground former Navy fuel bunkers;*
 - *Tree removal;*
 - *Excavation and site earthworks;*
 - *Remediation works;*
- *Construction of the new building comprising:*
 - *Covered public entry plaza;*
 - *Five building levels, including entry pavilion following the site topography down to Lincoln Crescent;*
 - *Retention of part of existing former underground Navy fuel bunker for use as gallery space and support spaces;*
 - *Art exhibition spaces;*
 - *Outdoor publicly accessible terraces;*
 - *Shop and cafe;*
 - *Multipurpose space;*
 - *Education spaces;*
 - *Ground level loading dock (accessed via Lincoln Crescent) with associated art handling facilities, workshops, service parking, plant, and storage areas.*
- *Landscaping and public domain improvements including:*

- Continuation of the east-west pedestrian link over the land bridge between the Domain and Woolloomooloo Bay, including dedicated lift structure for universal access;
- Improved public access of the north south pedestrian link
- Enhancement of the public open space on the land bridge to create a landscape and art connection between the two buildings
- Hard and soft landscaping to roofs and terraces;
- Plantings and new pathways;
- Increased landscaped area to forecourt of existing Art Gallery building and removal of car parking
- Relocation of selected trees to the south-eastern corner of the site;
- Sound barrier to edge of land bridge;
- Upgrade works to part of Art Gallery Road, Cowper Wharf Road, Mrs Macquaries Road, and Lincoln Crescent, including new pedestrian crossings;
- Provision of vehicle drop off points including a taxi stand, private vehicle drop off and bus/coach drop off, at Art Gallery Road;
- Installation of an ancillary seawater heat exchange system to act as the new building's cooling system, adjacent to and within Woolloomooloo Bay;
- Diversion, extension and augmentation of physical infrastructure and utilities as required.

The changes that have been realised to this scheme since the SSDA scheme was exhibited and agency/public submissions collated by the Department of Planning have been summarised by Architectus and are included at heading **6.2.4** in this section. These design changes, and how they relate to the Agency Submissions received on the SSDA are addressed in further detail in the Response to Submissions Supplementary Report.

6.1.1 Drawing Packages Reviewed—April 2018

GML has reviewed the revised drawings by SANAA/Architectus and McGregor Coxall, along with the Visual Impact Assessment prepared by Clouston Associates—Response to Submissions sets.

Drawing No.	Title	Revision
SANAA + Architectus		
Drawing Package (Response to Submissions set)	Art Gallery of NSW Expansion: Sydney Modern Project—SSDA Response to Submissions Revised Drawing Package	Revised: April 2018
McGregor Coxall		
Landscape Drawing Package (Response to Submissions set)	Art Gallery of NSW Expansion: Sydney Modern Project—Landscape DA package including landscape masterplan and landscape report	Revised: April 2018
Clouston Associates		
Visual Impact Assessment Report (Response to Submissions set)	Visual Impact Assessment Report	Revised: April 2018



Figure 6.1 Visualisation of the proposal looking northeast from Art Gallery Road. The landscape separation between the new and old buildings created by the retained vegetation is illustrated. Planting beneath the canopy of the entrance plaza is also shown. (Source: Clouston Associates 2018)



Figure 6.2 Visualisation of the proposal looking southeast along Art Gallery Road. The semi-transparent roof to the entry plaza and slender columns allow views through to the existing building. (Source: Clouston Associates 2018)



Figure 6.3 Visualisation of the proposal looking east from the Woolloomooloo Gates. The transparency of the structure indicates that some views through the structure may be retained. (Source: Clouston Associates 2018)



Figure 6.4 Visualisation of the proposal looking west from Woolloomooloo. The approach to the landscape planning of maintaining a green edge to the Domain through dense planting on the eastern side of the development site is illustrated and reinforces the landscape character of the Domain in views from the east. (Source: Clouston Associates 2018)



Figure 6.5 Visualisation of the proposal looking west from the Hordern apartment complex. (Source: Clouston Associates 2018)



Figure 6.6 Visualisation of the Northern End of Lincoln Crescent, Looking Southwest (Source: Clouston Associates 2018)



Figure 6.7 Visualisation of the proposal from the entrance of the wharf apartments entrance on Lincoln Crescent, looking west. (Source: Clouston Associates 2018)



Figure 6.8 Visualisation of the proposal from the public open space in front of the Finger Wharfs, Woolloomooloo. (Source: Clouston Associates 2018)

6.2 Built Heritage and Landscape Impact Assessment

The following section addresses the potential heritage impacts of the proposal on built heritage and landscape elements within the existing Gallery, the Royal Botanic Gardens and the Domain, and heritage items in the vicinity of the site.

6.2.1 Introduction

The design for the Art Gallery of NSW Expansion Project has evolved since the competitive design process, following initial masterplanning that was undertaken by the Art Gallery of NSW in 2013. The design competition was a two-stage invitational process involving twelve Australian and international architectural practices. Stage 1 submissions were judged anonymously and five finalists were selected to proceed to Stage 2. At the completion of Stage 2, the jury selected the concept design of SANAA noting:

The scheme responds to the beauty of the competition site through a series of pavilions that reach out to the Domain and the Royal Botanic Gardens as they cascade down to Sydney Harbour and Woolloomooloo. The low profile of the pavilions complements and preserves both the integrity and importance of the existing Gallery building and creates spaces to bring people together and foster a sense of community, imagination and openness.

Its lightness of form speaks to the new century while respecting the architecture of the previous centuries to create a harmonious and inspiring new public space for Sydney. The scheme is futurist in its thinking about art museums and the visitor experience, and will be transformative for the Gallery. The scheme elegantly places Aboriginal and Torres Strait Islander art at its heart.

This is a 21st-century concept that has the full potential when developed to be an environmentally sensitive art museum. The scheme starts to deconstruct the classical art museum and offers opportunity for further development of new types of spaces for the display of a variety of art forms, both existing and new.

The design offers what the architects describe as 'a clean palette' for displaying art and staging cultural events. The scheme will invite artists to experiment and provide a curatorial challenge for the Gallery which would be profoundly invigorating for an institution transforming itself into a 21st-century art museum.

Following the competition phase, GML provided heritage advice to SANAA and Architectus (architects) and McGregor Coxall (landscape architects), to inform the design evolution with regard to the heritage context of the site in order to address potential heritage impacts and develop mitigation options. GML then prepared the Heritage Impact Statement (HIS) as part of the Environmental Impact Statement submitted to the Department of Planning for test of adequacy in late 2016. Due to a State Government funding announcement for the project in July 2017, the DA was not formally lodged and the scheme subsequently revised in line with the new funding.

6.2.2 Design Evolution since the Design Competition

The initial competition winning design for the expansion, prepared by SANAA, has now evolved into a stand-alone structure, which is linked to the existing building through an open-air art garden that sits over the land bridge. One of the principal characteristics of the original design was that the building should be comprised of a series of pavilions following the topography of the landscape, which remains unchanged. Similarly, the new building remains no higher than the cornice of the Vernon façade of the existing building, a design measure intended to acknowledge the significance of the existing building.

Since the design competition the footprint of the new pavilions has been reduced and their setback increased along the eastern edge of the new site. This results in a substantial reduction of built form on the land bridge and a greater amount of 24/7 accessible public open space is retained throughout the

site. Impacts on views looking west have also been improved by this reduction in the bulk and scale of the pavilions.

The ratio of 40% gallery space within the new building remains consistent with the competition scheme and with the ratio of the existing gallery. The area within the historic oil tanks to be retained and adaptively reused as gallery space has increased, with the majority of the southern bunker to be retained in full, whilst the northern tank is converted to back of house spaces and loading facilities. This is a significant positive outcome for this rare facet of the site's history, which will be activated and interpreted for gallery visitors.

6.2.3 Response to the SEARs

As outlined in Section 1.0 (subheading 1.2.1) the SEARs for the project, reissued in June 2016, detail the requirements for the assessment of heritage impacts. Table 6.1 below gives a breakdown of the SEARs requirements and provides a cross reference to where this issue is discussed within this report and gives the overall ranking of impacts in accordance with the definitions outlined in Table 1.1.

Table 6.1 Responses to the SEARs Requirements and Cross-References.

SEARs Requirement	Relevant Section of HIS	Overall Heritage Impact Ranking
The heritage significance of the RBGD	See Section 6.2.5 below for detailed discussion.	Moderate adverse —with substantial mitigation possible through the revitalisation and activation of underutilised public space within the RBGD, via the delivery of a high quality cultural institution integrated within an accessible landscape.
The heritage significance of the existing Art Gallery building and consideration of conservation works	See Section 6.2.4 below for detailed discussion. Note: no conservation works to the existing Gallery are proposed as part of this project.	Moderate adverse to minor adverse —no physical impacts to the existing gallery, impacts are primarily related to the impacts on views and setting. The landscape scheme proposed for the principal forecourt delivers some notable positive outcomes to the setting of the existing gallery (see Section 6.2.5).
The loss of parkland for the purpose of extending the Art Gallery	See Section 6.2.5 below for detailed discussion.	Moderate adverse —loss of parkland occurs primarily in areas of the RBGD where the landscape has been significantly altered over time and remains largely bare of vegetation (grassed area atop the Oil Tanks and the Cahill Expressway land bridge).
The RBGD oil tanks	See Section 6.2.5.	Moderate adverse/minor positive —the removal of the internal elements of the northernmost tank is counterbalanced by the restoration of the southern tank and conversion to publicly accessible gallery space. This adaptive reuse is considered a positive impact on the understanding and use of the site and an innovative heritage outcome.
Changing the current boundaries of the RBGD and, in particular shifting the Art Gallery's main entrance away from its current position	See Section 6.2.4 (Ongoing Use and Function of Existing Gallery)	Moderate adverse —the current Art Gallery will remain a main entrance for visitors in conjunction with the new building's entrance. Substantial mitigation is possible through careful management measures, which balance the new building with the historic gallery building.
The RBGD's social significance	See Section 6.2.5.	Low.
Prepare an archaeological assessment of the likely impacts of the proposal on	See Section 6.3 and 6.4.	Aboriginal Heritage—Nil to low potential for aboriginal artefacts to be uncovered within the project boundary, moderate potential along seawater heat exchange

SEARs Requirement	Relevant Section of HIS	Overall Heritage Impact Ranking
any Aboriginal cultural heritage European cultural heritage and other archaeological items and outline proposed mitigation and conservation measures.		alignment at Woolloomooloo foreshore. Historic (European) Archaeology—Nil to low potential for artefacts to remain within the main project boundary, moderate archaeological potential along seawater heat exchange alignment at Woolloomooloo foreshore. A specialist desktop study into maritime archaeological potential has been prepared for the AGNSW by Comber Consultants 2018. It outlines mitigation and conservation measures for maritime archaeological impacts which may be brought about by the construction of the seawater heat exchange.
Prepare an interpretation strategy that includes the provision for interpretation of any archaeological resources uncovered during the works	See Section 8.0 of this report.	
Relevant policies and guidelines: - Conservation Management Plan for The Royal Botanic Garden and Domain (CMP); and - NSW Heritage Manual.	See Executive Summary and Section 7.0.	There is no finalised CMP for The Royal Botanic Garden and Domain that is currently publicly available. The project location is covered by the 2001 Cultural Landscape Strategy, which has been used to guide this heritage impact assessment. The conservation policies within the 2001 Cultural Landscape Strategy are considered to be consistent with the policies within the Draft CMP, which is in the process of being finalised by the RBGD Trust. This report is consistent with the NSW Heritage Manual guidelines.

6.2.4 Design Changes and Overview of Heritage Impacts

The SSDA (including the EIS) was exhibited in November and December 2017. This resulted in design changes, shown in the updated plans (Response to Submissions Set) dated March 2018 which illustrate the revised scheme. Further detail in response to submissions has been provided in a standalone supplementary report.

The key changes to the SSDA submitted scheme as at April 2018 result in alterations to the building design, landscape and traffic and transport provisions. They have been summarised by Architectus as follows:

Building Design

- The Entry Plaza Canopy has been reduced in size, with increased setback from Art Gallery Road, and rotated to the southeast.
- Changes have been made to the design of the Entry Plaza canopy including replacement of roof materials with ceramic fretting, and creation of an aperture (opening) in the roof to allow landscape and artworks underneath.
- Change to Entry Plaza layout with insertion of small trees, and amenities.
- The Photovoltaic array is confined to entirety of the Entry Pavilion and increased in area.

- Lowering the height of the roof of Gallery 2 next to Art Gallery Road.
- Change to external materials of the building including use of natural stone and rammed earth wall connecting indoor and outdoor spaces.
- Entry to plant room of sea water heat exchange system to be elevated above ground.

Landscaping

- Addition of soft landscaping to top of stepped fuel bunker wall at Lincoln Crescent.
- A more than threefold increase in the area of green roofs.
- Publicly accessible roof terraces (during opening hours) will also be increased.
- Additional roof shading is proposed to roof terraces.
- Other minor changes to landscaping, including planting low-scale vegetation to Art Gallery Road and footpaths now follow desire lines.
- Relocation and transplanting of tree identification no. 1363, a high value tree that is currently located in front of the existing Gallery.
- Retention of 9 trees on land bridge
- Increase in proposed compensatory tree planting from 265 to 273 trees
- Interpretation of the footprint of the 1920s low curved sandstone walls in new paving and reuse of materials

Traffic and Transport

- Changes to public domain and traffic arrangement layout along Art Gallery
- Road, including deletion of the majority of the proposed works on the western side.
- The bus stop is being relocated from the southern end of the existing Gallery on Art Gallery Road.
- Maintaining existing pedestrian crossing over Art Gallery Road in front of existing gallery, and replace steps from Domain to Art Gallery Road with new ramp.
- Deletion of the proposed pedestrian crossing to the south of the existing gallery. The existing pedestrian crossing in front of the existing building will be retained.
- Relocation of bicycle parking further north along Art Gallery Road.
- Relocation of the loading dock roller shutter further inside the building envelope.

Key potential heritage impacts remain unchanged from those originally identified for the SSDA submitted scheme:

- Indirect impact on the Art Gallery of NSW in terms of continuing its significant use and on its visual setting;

- Direct impacts on the Art Gallery of NSW's immediate landscape setting;
- Direct impacts on the Royal Botanic Gardens and the Domain;
- Direct impacts on the former Oil Tanks within the Domain; and,
- Direct impacts arising from the seawater heat exchange plant on the site of former boat sheds and the seabed.

These are discussed in the sections below.

6.2.5 Identification and Evaluation of Heritage Impacts on the Art Gallery of NSW

The built form of the Art Gallery of NSW has successfully evolved over time to accommodate increasing visitation and an ever-expanding collection. The physical evolution of the Gallery has been explored in detail in Section 2.0 of this report. This proposal represents the next major phase of expansion for the Gallery. Unlike previous smaller additions which have focused on extending the existing Art Gallery of NSW building, this project involves the construction of a completely discrete landmark building on the land to the north of the current site.

The heritage impacts of the proposal on the existing Gallery need to be measured against the historical process of evolution and expansion that characterise the site. At each stage of the Gallery's growth, the latest architectural styles have been successfully melded with earlier fabric. However, this is the first time a standalone 'pavilion style' expansion has been proposed that will stand apart from the existing gallery. The new proposal would be physically separated from the old and utilises contemporary architectural styles to establish and differentiate the new building. Its connection to the existing building is solely visual, through a covered entry plaza and landscaping.

The main heritage impacts to the existing building relate to the potential changes to the ongoing active use of the existing gallery spaces. The new building will introduce a new visual and functional relationship, split between the two separate buildings that will now house the Gallery. Impacts centre on potential loss of prominence of the historic building brought about by the construction of a new gallery building of comparable scale adjacent to it.

Specifically, the proposal would have moderate adverse impacts on the Gallery:

- continuation of the operation of the historic Gallery in its current location;
- a physical and visual impact on the existing Gallery through the construction of a major new building to the north within the RBG and the Domain;
- potential cumulative impacts through the loss of prominence of the old building in relation to the new and the potential of severance brought about by the establishment of dual entrances to the Gallery;
- visual impacts on the existing Gallery through external works including:
 - modifications to Art Gallery Road and the hardstand landscaping immediately in front of the west elevation; and,
 - modifications to the landscape and planting around the perimeter of the Gallery.

Discussion of Heritage Impacts

Ongoing Use and Function of Existing Gallery

The proposal helps to secure the future of the Art Gallery of NSW in its present location. The significance of the Gallery as a public space for the exhibition of art and dissemination of knowledge is closely associated with the important landscape setting of the Gallery within the RBG and the Domain. The Gallery has co-existed with the RBG and the Domain since its inception and throughout its previous expansions. Importantly, the proposal would assist the Gallery in meeting increasing patronage and exhibition demands and, by extension, increase visitation to the RBG and the Domain.

Whilst the proposal helps secure an ongoing connection with the Gallery's present location, the construction of a new building has the potential to result in a cumulative adverse impact over time on the existing Gallery building. As identified within the SEARs, the project will result in a modification of the Art Gallery's main entrance as a result of the entrance located at the front of the new building, accessed through the covered entrance plaza. This shift in the entrance hierarchy at the place may result in lessened visitation to the historic gallery building or a decreased appreciation of the significance or function of the original building. The heritage advice provided while the design has evolved has reiterated the importance of maintaining the entrance to the existing Gallery building, accessed through the Vernon portico, as an equal and active primary entrance.

As the Gallery is proposed to exist in future in two separate buildings, with the more prominent entrance in the newer building to the North, management measures aimed at mitigating this potential impact should be put in place. Similarly, in order to maintain a cohesiveness of function the existing Gallery should be maintained as a publicly accessible space for permanent and temporary art exhibitions, and given a level of prominence equal to that of the new building to the north. The project comes with a commitment to retain Gallery spaces in the existing building and promote the existing entry as an equal primary entrance, alongside the entry to the new building. Generally, the continuation of the Gallery, with anticipated increased patronage, in its present location is a major positive heritage impact provided that conservation strategies are put in place to ensure that the existing building is not relegated to secondary status subsequent to the completion of the new expansion.

Visual Setting

The proposal would be a major new building adjacent to the Gallery where there has previously been no substantial structures or development. It would involve the construction of a series of contemporary pavilions that step down from Art Gallery Road toward Woolloomooloo, along with landscaping and through-site public access connections. The project site is currently an open grassed and landscaped area over historic and recent infrastructure including the Domain Oil Tanks and the Cahill Expressway land bridge (note that heritage impacts on landscape will be addressed in Section 6.2.3 of this report). The construction of the buildings in this location will have an adverse impact on the visual setting of the existing building, including the prominence of the main elevation and visibility through to later stages of development, particularly in views from the north. However, sensitive design and design modifications have assisted to avoid and ameliorate the extent of heritage impacts on the visual setting of the existing Gallery. This has been achieved through scale, setback, articulation, siting and materiality. The setback of the new building on the land bridge has resulted in increased separation between the new building and the northern façade of the existing building resulting in reduced visual impacts on the existing gallery.

The architectural response for the project is distinctly contemporary. This approach aligns with all previous extensions to the Gallery. Despite this contemporary approach, the new buildings have been designed in such a way as to try to respect and limit the extent of impacts on the existing building. The scale of the new buildings positively responds to the established height of the existing main facade on Art Gallery Road. The maximum height of the entry plaza roof has been intentionally designed to correspond and sit lower than the primary sandstone cornice line of the existing Gallery. Furthermore, the overall scale of the new buildings has been reduced since the competition phase of the project. This reduction in size is a positive in terms of maintaining and respecting views from the north and south of the existing Gallery building.

The proposal includes the retention of an established fig tree to the immediate north of the existing building (see Figure 2.35); therefore, the fig tree would be directly in between the new and existing buildings. This establishes a substantial physical setback of the new buildings from the old, particularly in views from Art Gallery Road—it is a positive design decision.

The articulation and siting of the proposed Sydney Modern buildings, and in particular the pavilions fronting Art Gallery Road, reference (in a contemporary manner) the strong vertical and horizontal architectural vocabulary of the existing building. The strong horizontal sandstone cornices of the existing building are referenced in the expressed edges of the pavilion roof forms, while the lightweight columns and vertical expression of the new pavilion facades interpret the heavy classical masonry columns of the existing Vernon building. The subtle interpretation of the existing primary facade into the new is a valid architectural approach.

The choice of lightweight materials, particularly in the entrance plaza, assists in minimising the visual bulk of the structure when viewed in conjunction with the existing Gallery. Furthermore, the choice of lightweight materials for the entry plaza allows views through the structure to the existing building, minimising the impacts on views from the north looking south of the existing Gallery facades. Importantly, the transparency of the structure also allows views through to the later Captain Cook and Bicentennial Wings, which form an important part of the overall architectural and historical significance of the place. Overall, the construction of the new Sydney Modern Project would have a moderate adverse impact on the visual setting of the existing Gallery building.

Gallery Exterior and Landscape

In addition to the new buildings, a series of smaller scale changes are proposed to the existing landscape setting and exterior of the Gallery. To accommodate for the proposed dual entrances, changing visitation and pedestrian movement, some changes are proposed to the external landscaped zones of the Gallery. The landscape arrangement of the primary western elevation has remained largely unchanged and interpretable since the early twentieth century. The low height curved sandstone walls, statues and grouped palm trees form a distinctive and formal geometry that reinforce the classical symmetry of the main elevation.

The changes proposed include the removal of two sections of the low sandstone wall which is to be cut and made flush with finished pedestrian pavement level but retained where adjacent to lawn. The changes also include the removal of most parking from in front of the building, save for taxi rank, disabled parking and coach drop-off zones and associated reconfiguration of the roadway and footpath. The groupings of palm trees at either end are retained, while smaller trees planted along the footpath are removed. The partial removal of the sandstone walls is due to pedestrian movement and risks associated with trip hazards, which are an important aspect of the overall landscape design that links the new and the current gallery. This is a major adverse heritage impact on this intact element.

The landscape treatment to the principal forecourt also results in positive heritage and public amenity outcomes. Positive outcomes result from the delivery of an enhanced axial approach to the Art Gallery via the Domain and the reclamation of roadway/parking to be replaced by a stone paved cultural plaza with a unified surface which will link through to the new covered entry plaza to the north.

Overall, the proposed changes to the immediate landscape setting of the western elevation would be a minor adverse heritage impact on the existing Gallery. The adverse physical impacts are balanced by the works proposed to the approach across Art Gallery Road, the removal of the car parking and smaller more recent trees along the elevation. The impacts brought about by the removal of the low stone wall have the potential to be further mitigated through interpretation, including ground inlays and changes in the surface treatments to reflect the existing arrangements.

A geotechnical report prepared by Coffey in 2017 for the Sydney Modern identified potential impacts to building fabric arising from vibration during excavation. The following is an extract from Section 4.5 of that report:

The ground adjacent to the development may experience horizontal and vertical movements due to stress changes from the excavation, footing system or other construction elements of the project. The resulting potential impacts on adjacent structures and services should be assessed as part of design. The location, footing type, layout and founding depth for adjacent structures and the nature and depth of sensitive buried services within the potential zone of influence of the proposed excavation and footing system should be determined before construction.

For this project, the existing land bridge, Eastern Distributor carriageway, and the current Gallery building are within or adjacent to the proposed site development. We recommend that an assessment on the potential impacts on these structures be carried out as of the detailed design. An assessment of potential impacts on the land bridge anchors is discussed in Section 4.6 below. We also recommend that prior to the commencement of the bulk excavation and construction works conditions surveys of the adjacent structures be carried out to provide a baseline for excavation monitoring and management works.¹

The final structural design and construction methodology should be tailored to minimise impacts resulting from localised vibration. Dependent on the level of risk identified, a dilapidation report of the areas to be potentially affected may be required before works commence.

Summary of Heritage Impacts

In summary, the Sydney Modern Project would have a moderate adverse impact on the existing Gallery overall. This assessment recognises the imperative of the expansion project to the future and longevity of the cultural institution in this important location. Sensitive design and site planning have limited the heritage impacts to the Gallery, and further effective mitigation can be implemented at the detailed design stage to further limit heritage impacts.

6.2.6 Identification and Evaluation of Heritage Impacts on the Royal Botanic Gardens and the Domain

The following section addresses the potential heritage impacts of the proposal on the RBG and the Domain. No combined CMP for the RBG and the Domain has been prepared. Other management documents exist for the Royal Botanic Garden but these do not apply within the project boundary. The current management document that applies to the project is the 2001 Domain Cultural Landscape Strategy. The Domain Cultural Landscape Study was prepared by Rosemary Annable, Colleen Morris and Geoffrey Britton for Mather & Associates on behalf of the RBG & Domain Trust in 2001, and is the most up-to-date endorsed conservation management document for the site.

For each aspect of the proposed works, the relevant policies of the 2001 Cultural Landscape Strategy are quoted.

The main adverse heritage impacts relating to the RBG and the Domain relate to the construction of the proposed Sydney Modern buildings over a landscaped area of the site, the removal of three trees and relocation of four, loss of open space, interruption of significant views and adaptation of the Domain Oil Tanks.

Specifically, the proposal would have the following impacts on the RBG and the Domain:

- Minor adverse physical and visual impacts resulting from the removal of two trees identified in the 2001 Cultural Landscape Strategy as having high heritage significance to allow for the construction of the new building.
- Minor adverse physical and visual impacts resulting from the relocation of one Canary Island Date Palm identified as having high heritage significance to facilitate the construction of the project.
- Moderate adverse physical and visual impacts from some net loss of open space resulting from the construction of the proposed building to the north of the existing gallery, notwithstanding that the majority of open space has suffered substantial historic modification via the construction of the Cahill expressway and Domain Oil Tanks.
- Minor adverse visual impacts resulting from replacement landscaping and through-site connections.
- Moderate adverse visual impacts resulting from the construction of the proposed gallery to the north of the existing gallery, as a further expansion of the Gallery.
- Minor adverse and moderate positive physical impacts resulting from the adaptation of the Domain Oil Tanks for use as Gallery and support space.
- Minor adverse impacts relating to the installation of a small piece of above ground infrastructure relating to the sea water heat exchange in the area of the site along the natural rock cutting which runs along the eastern edge of the outer Domain parallel to Woolloomooloo Bay (see Figure 6.12).

Discussion of Heritage Impacts

As illustrated in Section 3.0 of this report, the landscape area north of the existing Gallery is varied and largely the result of intensive landscape modification throughout the twentieth century. Aerial photographs and aerial imaging (see Section 2.0) illustrate that the subject site was sparsely vegetated up until the later part of the twentieth century. Today the area contains some denser vegetation along Art Gallery Road, however, the two main areas that comprise the space—the Cahill Expressway land bridge and the Domain Oil Tanks—remain largely bare of vegetation and are generally underutilised.

The 2001 CMP makes the following comment regarding the land bridge: ‘Apart from detailing, the main problem with this new area is its bland and overscaled nature where there are few components providing the psychological comfort of human scale.’¹² Despite these physical constraints, the space still has some heritage value in its contribution to the Domain as a whole.

6.2.7 Social Significance of the RBGD and Objects of the RBGD Act (1980)

The RBGD as a whole has social significance as one of the most extensive early public cultural landscapes in Australia with a substantially intact area and major precincts that are nationally rare from a historic, scientific, aesthetic and social perspective, and which continue to fulfil diverse use expectations by remaining freely accessible and in high demand from a broad community spectrum.³ The place as a whole is highly valued by the community however the significance and value of the parkland affected by the proposal has been compromised via the historical modifications relating to the Cahill Expressway land bridge and the Oil Tanks. Overall, the impacts upon the relative significance of these components to the RBGD is considered low due to the confinement of the project to an area of the Domain, which is of lesser historic integrity than other parts of the precinct.

The Royal Botanic Gardens and the Domain Trust Act (1980) establishes the objects of the Trust which are:

- (a) to maintain and improve the Trust lands, the National Herbarium and the collections of living and preserved plant life owned by the Trust,*
 - (b) to increase and disseminate knowledge with respect to the plant life of Australia, and of New South Wales in particular, and*
 - (c) to encourage the use and enjoyment of the Trust lands by the public by promoting and increasing the educational, historical, cultural and recreational value of those lands.*
- (2) When acting in pursuance of its objects, the Trust shall give particular emphasis to encouraging and advancing the study of systematic botany, and to plant conservation.*

The proposal is considered to be in broad alignment with the objects of the Trust and has been prepared with consideration to increasing the educational, historical, cultural and recreational value of the land it affects.

Tree Removal, Loss of Open Space and Landscaping

Relevant Policy: 8.2.5 Vegetation

E.1 Generally, maintain the pattern and species diversity of plantings throughout The Domain, consistent with environmental considerations and public safety.

E.2 Older plantings up to the mid-20th century, those associated with important vestiges of previous landscape designs or notable individuals, rare species and long-surviving indigenous vegetation forms a highly significant aspect of the place and should be conserved in line with the Gardens' living collections policy.

The 2001 Cultural Landscape Strategy included significance diagrams for all trees within the Domain (see Section 3.0 for relevant diagram). The survey identified trees within the subject site as being from some to high significance. The tree specimens within the subject site range from Port Jackson figs to experimental groupings and individual specimens of Canary Island date palms. The proposal would require the relocation of one Canary Island date palm of high significance and the removal of two trees of high significance. All other highly significant trees would be retained in situ. No other significant vestiges of previous landscape designs, notable individuals, rare species or long-surviving indigenous vegetation would be physically impacted by the proposal. The removal of two significant trees represents a major adverse impact on the significance of the individual trees and their contribution to the site, but only a minor adverse impact on the Domain as a whole. A total of 274 new trees are

proposed to be planted across the site, a design measure consistent with the objects of the Royal Botanic Gardens and the Domain Trust as outlined by the Act.

The planting schemes proposed within the landscape design will be in accordance with the 'the Governor's Domain' planting closest to the existing art gallery, thereby respecting the historic landscape and introducing a contemporary response to a historic planting scheme.

Relevant Policy: 8.2.6 Use of the Place

F.1 Continue to manage The Domain as a place for public recreation and community events consistent with its cultural significance.

The project involves a change of use from open space land within the RBGD boundary to the project use (i.e. new open space land and the new gallery building). Whilst the construction of the project would reduce the net open space within the Domain it will also deliver 18,192m² (including within building footprint) of publicly accessible open space. The total project area as a proportion of the total combined area of the RBG and the Domain is 1.76%. These calculations should be balanced by an acknowledgement that the value of the open space lost has been compromised given the historical modifications relating to the Cahill Expressway land bridge and the Domain Oil Tanks.

As noted by the Cultural Landscape Study, the land bridge is 'bland and overscaled'; similarly, the top of the Domain Oil Tanks comprises a simple grassed area that is difficult to access and not favoured by the public as a recreation spot. Both the Cahill Expressway land bridge and the grassed area atop the tanks lack the naturalistic character and historic plantings/landscape schemes that are key to the significance of other parts of the RBGD.

Despite the loss of net open space, the project has been designed to incorporate a substantial proportion of 24/7 publicly accessible space. The design comprises 14,963m² of 24/7 publicly accessible space (excluding rooftop terraces and courtyard which will open and close in line with the AGNSW opening hours). This represents a substantial portion of the total site area.

The entry plaza totals 1,371m² of publicly accessible space which allows for congregation and rest. Additional to this the design includes 1,896m² of rooftop terraces and 1,761m² of green roof gardens across four pavilion roofs. Notably, the total area of rooftop gardens has increased by 572m² since the SSDA lodgement.

Landscaped terraces and green roofs on three of the new pavilions will enhance the garden character of the building and provide increased opportunities for art within the landscape. The open entrance plaza fronting Art Gallery Road is designed to be a public space and consistent with the intent of conservation policy F.1. The entry plaza is generously sized at 1,494m² and provides landscape-like amenity as compensation for the loss of open space elsewhere on the site. On Art Gallery Road the project will deliver additional landscaped spaces and public domain improvements.

The loss of open space within the Domain is balanced by the measures of the project which give back and activate open space, albeit in a built form. Of the six pavilion roofs that comprise the new building, three have expansive publicly accessible roof terraces. 1,761m² of Australian Native gardens is proposed within these terraces. In addition, the entry plaza is intended to function as an informal meeting place and destination with integrated landscape treatment. The innovative integration of unprogrammed public spaces into the design as new landscape spaces, in addition to the internal museum spaces, offsets the otherwise major adverse impacts on the Domain resulting from the net loss of open space. The project would create a diversity of garden spaces at a more pedestrian scale,

employing a coordinated design and quality landscape embellishments to partially mitigate the impacts of converting open space to building elsewhere on the site. Overall, the net loss of usable open space has been minimised through the employment of innovative replacement spaces with quality finishes and attractive recreation options including the installation of an art garden that befits the significant arts and cultural precinct. There remains a moderate adverse heritage impact on the Domain overall however the substantial mitigative design measures in place are deemed acceptable.

There are additional minor impacts brought about by the installation of a low-lying piece of above ground services which would provide access to the sea water heat exchange in the area of the site outside the project boundary adjacent the natural rock cutting which runs along the eastern edge of the outer Domain. The introduction of a utilitarian structure into an area which is predominantly natural in character and in close proximity to the Woolloomoolloo waterfront is a minor adverse impact. Its construction has been confirmed as necessary by the designers and engineers of the seawater heat exchange. Some design measures have been undertaken by the landscape architect to mitigate the heritage impacts of the tank, including timber cladding to its exteriors, green creepers and the potential for bronze interpretive signage to be installed on its lid.

Relevant Policy: 8.2.3 Views and Spaces

C.1 Maintain and carefully enhance The Domain as a cultural landscape, including its shared edges with adjoining areas, in order to retain – and in some cases recover - the integrity of its spatial and scenic qualities.

The slightly angled roof forms of the pavilion buildings mean that the green landscaped roofs are also visible in views from the east; what will be visible is a series of green terraced spaces gradually leading up toward the ridgeline of Art Gallery Road. Along with the Governor's domain and the Sydney sandstone woodland character landscaped areas at the north east and south west corners of Lincoln Crescent, the partial loss of a green edge to the Domain is mitigated in part.

The landscape strategy and architectural design of the roofs are generally consistent with this policy of respecting the 'shared edges' of the Domain and maintaining a landscaped outward appearance. This is a positive design measure and could be further enhanced by more dense plantings along the eastern elevation in front of the lowest pavilion forms without impeding views from public spaces to the east. The proposed plantings reference the historical and social significance of the land, through use of Governor's Domain and Sydney sandstone woodland planting schemes. These planting schemes will diversify the landscape character of the place, opening up opportunities for interpretation and increased understandings of historical significance.

Relevant Policy: 8.7 Art Gallery and Land bridge Precinct

M.2 Conserve the few surviving mature 19th and early 20th century plantings in this area along with other significant fabric and layout such as the semicircular forecourt to the Art Gallery and the defining sandstone plinths.

M.3 Undertake further plantings of largescale (umbrageous) trees to the eastern and southern sides of the Art Gallery in order to recover more of a sense of the traditional character of this part of The Domain as simple, generous grassed spaces defined by grand trees with a strongly reinforced boundary edge.

As discussed above, the majority of mature trees are retained with the exception of one Canary Island date palm (see Tree Removal). The Cultural Landscape Strategy 2001 also identifies the significance of the semicircular forecourt and sandstone plinths to the front elevation of the Gallery. The proposed works include landscape modifications to these elements, as discussed and assessed in Section 6.2.2.

The proposed landscape strategy for the project includes provision for additional plantings to the southern and eastern elevations, which is consistent with conservation policy M.3. Additional plantings have also been incorporated at the northern end of the proposed site along Art Gallery Road in order to screen the buildings to the east. These plantings should be selected to reinforce the traditional character of this part of the Domain.

Loss of Significant Views

Relevant Policy: 8.2.3 Views and Spaces

C.2 Ensure significant designed vistas are retained and not compromised by extraneous development or intrusions.

For example the vista to the west from along the Fleet Steps to the castellated tower of Government House; the framed vista from the Woolloomooloo Gate entry court to the focal buildings on the Potts Point ridge; the vista within the central avenue and that from the southern end of the avenue to the liturgical east window of St Mary's Cathedral.

The 2001 Cultural Landscape Study identifies a view from the relocated Woolloomooloo Gate entry court through to the focal buildings on the Potts Point ridge as being of heritage significance. At the time of preparing the 2001 CMP, the view from the Woolloomooloo Gate would have been clearer; today the view line is significantly impeded by vegetation along Art Gallery Road.

Although the design process has acknowledged that this view is of importance, one of the proposed new buildings would block this identified view almost entirely. However, the view identified is linked to the location of the Woolloomooloo Gate, which was relocated to its present position in the late twentieth century during the construction of the Cahill Expressway. No further assessment or explanation is provided in the 2001 CMP regarding the importance of this recent view line to the Potts Point ridge or its relationship to the Woolloomooloo Gate entry court.

The proposal would result in a major impact on this view; however, there is no clear basis for the identified heritage significance of this view line. Clearer views to the Potts Point ridgeline are available from other positions within the Domain, and the existing vegetation prohibits a clear vista from the Woolloomooloo Gate entry court through to the focal buildings on the Potts Point ridge, as described.

New Project Buildings

Relevant Policy: 8.2.6 Use of the Place

F.3 Where a part of The Domain needs to be adapted for a new use ensure that the landscape context of the site is respected such that its cultural significance is not compromised or obscured. New structures should be of a contemporary design to an exemplary standard using quality materials with a view to generally being visually subservient within the relevant landscape context.

The proposal will result in visual impacts to the Domain, owing to the increased built presence of the Gallery in this location. Traditionally, the Gallery has been perceived as a pavilion-style building in the landscape. The expansion project is a substantial new element and will add to the visual presence of the building within the Domain. From Art Gallery Road, at least two of the pavilions (including the open cultural space) will be readily visible.

The height and scale of the new buildings are consistent with the existing Gallery buildings, and the integration of landscape into all aspects of the design (including the expansive publicly accessible roof terraces, dense edge plantings to Art Gallery Road, east elevation and through-site connection) all indicate that the building is subservient to the landscape. Furthermore, due to the limited presence of the building on Art Gallery Road, it is still possible to conceive of the Gallery as a pavilion in a landscape setting. The new buildings are consistent with conservation policy F.3, being of

contemporary design and high quality materials that relate to their built context whilst maintaining a light weight appearance within their setting. Overall, the new buildings would have a moderate adverse impact on the landscape setting of this section of the Domain.

Adaptation of the Domain Oil Tanks

Relevant Policy: 8.2.7 Interpretation

G.1 Continue to interpret The Domain while expanding the interpretation strategy to take into account research material included within this report.

G.2 Where appropriate consider the use of innovative means to interpret the place.

The only means currently of physically interpreting the Domain Oil Tanks is from the mass concrete stepped retaining walls fronting Lincoln Crescent. The proposal includes provisions to retain most of the southernmost oil tank for activation and adaptive reuse as a gallery space. This is a positive interpretation outcome and activation of this important heritage site. To facilitate access and a functional loading dock, several elements of significance would need to be removed including the single-storey pump house at the northern end of the site on Lincoln Crescent. In addition, an opening is proposed in the retaining wall to provide loading dock access through to the Gallery from Lincoln Crescent.

Several vehicular movement options and configurations were explored to avoid removal of the pump house; however, these were found not to be feasible. The demolition of this element and an increased opening in the retaining wall will have a moderate adverse impact on the significance of the Domain Oil Tanks overall. In addition, the minor opening toward the southern end of the retaining wall would impact the continuity of the wall; however, it has been reduced in size to limit the heritage impact and would only constitute a minor adverse impact. The new gallery buildings on lower level 3 will be visible above the retaining wall in views from Lincoln Crescent. This will reduce the visual prominence of the mass concrete retaining wall and will be a further minor adverse heritage impact. Landscape separation and alignment of the pavilion roof have been incorporated into the design to limit this impact.

As the structure of the tanks was not designed to take additional vertical loads, so new columns may be required within the existing retained Oil Tanks space, additional to the existing columns. This would be a minor adverse visual impact on the interior of the space. The columns should be designed to reference the general proportion of the existing columns, but should be distinctly contemporary.

The northern tank will be altered to accommodate the functional requirements of the gallery. This will be a significant impact but is balanced by the retention-in-sample, conservation and adaptive reuse of the southern tank.

Overall, while the removal of the pump house and other modifications to the tanks will be an adverse impact, the adaptation and partial retention of a section of the Domain Oil Tanks is a positive heritage outcome for a heritage site that has stood inaccessible to the public since the time of its construction and is currently unable to be experienced, viewed or understood by the public. The majority of the southern tank, as well as the majority of the length of the stepped mass retaining wall to Lincoln Crescent, are well integrated into the design proposal and allow this asset to become actively used and interpreted as part of the Gallery expansion.

Summary of Heritage Impacts

In summary, the Sydney Modern Project would have a moderate adverse heritage impact on the RBG and the Domain as a whole resulting from the removal of three trees and the relocation of four trees of varying levels of significance, net loss of open space and significant views, as well as the integration of the new Sydney Modern buildings and adaptation of the Domain Oil Tanks. These impacts are substantially mitigated by the activation and revitalisation of open spaces within two underutilised areas of the gardens which are themselves a result of substantial human intervention—the Cahill Expressway land bridge and the grasses area atop the Domain Oil Tanks. Further design detailing and revision, particularly with regard to the landscape approach, will assist to reduce the overall level of impact on the RBG and the Domain.

6.2.8 Identification and Evaluation of Heritage Impacts on the Sydney Opera House

The Sydney Modern site is located within the World Heritage buffer zone of the Sydney Opera House. The visual setting of the Sydney Opera House is protected by a 'buffer zone' as defined by the *Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005* (the SREP). The SREP specifies 'the need for development to preserve views and vistas between the Sydney Opera House and other public places' within the buffer zone, for development to preserve the world heritage values of the place, and for 'development to avoid any diminution of the visual prominence of the Sydney Opera House when viewed from other public places' within the buffer zone.

The aim of the SREP provisions is to ensure that any development within the buffer zone would not create any additional impacts on the visual setting of the Sydney Opera House when compared with the current situation. Furthermore, the extension of the buffer zone to the south to include the RBG and the Domain, and sections of the Woolloomooloo foreshore, are intended to manage developments that propose increases in built height that may be visible as a backdrop to the Sydney Opera House in views from the north and northwest sections of the buffer zone.

The dense planting of the RBG and the Domain screen any views of the Gallery and the proposed Sydney Modern from the north. Furthermore, the Sydney Modern Project does not exceed the height of the existing Gallery buildings and would not obstruct or diminish views or vistas of the Sydney Opera House when viewed from the north and northwest. In views from Woolloomooloo to the east, the Sydney Modern Project may form a small part of the foreground in views of the upper sections of the Sydney Opera House sails, however, this would not result in appreciable change to the built form or landscape that frames the Sydney Opera House.

In summary, the proposed Sydney Modern Project would not reduce the visual prominence, obstruct or diminish views or vistas of the Sydney Opera House, or have any adverse impacts on the significance or setting of the place. The proposal would protect the World Heritage values and visual setting of the item.

6.2.9 Identification and Evaluation of Heritage Impacts on Other Heritage Items

The proposed Sydney Modern Project has been considered for its potential impact on heritage items in the vicinity. These have been identified as:

- The Domain Lodge, including interiors;
- Woolloomooloo Finger Wharf, including interiors;
- The Gunnery;

- Bomera and Tarana (Italianate residences);
- The Bells Hotel, including interiors;
- Woolloomooloo Heritage Conservation Area; and
- Potts Point/Elizabeth Bay Conservation Area.

Table 6.2 below summarises the impacts that the project will have on these items, using the methodology for ranking the severity of impacts outlined in Section 1.0. Overall, the impact of the project on these items has been assessed to be of neutral nature with the exception of the Domain Lodge and the Woolloomooloo Finger Wharf, which are of minor adverse nature.

Table 6.2 Impacts of this Sydney Modern Project on Other Heritage Items.

Item Name	Listing Level and Details	Impact Level	Discussion
The Domain Lodge, including interiors	<i>Sydney Local Environment Plan 2012</i> (Item No. 1664)	Minor adverse	This small sandstone cottage designed by Mortimer Lewis is located at the southern entrance to the Domain on Art Gallery Road. It is closely associated with the Governor's Domain and architecturally associated with Government House. The gatehouse has housed many public officers, dignitaries and superintendents since its construction in 1835. The lodge makes a substantial contribution to the landscape character of this part of the Domain; it would be impacted by the flow on effects of the major alterations to that landscape, undertaken to deliver the Sydney Modern Project. These impacts are lessened by the fact that views northeast from the lodge are largely screened by the existing Gallery building.
Woolloomooloo Finger Wharf	NSW State Heritage Register (Item No. 01437)	Minor adverse	The Woolloomooloo Finger Wharf, a 400m long timber pile wharf is one of Sydney's largest industrial timber structures, and the defining built feature of its suburb. Views both to and from the wharf encompassing the study area will be adversely impacted, primarily through the loss of views down to Woolloomooloo Bay from the public spaces in the Yurong Precinct of the RBG and the Domain, which allowed the bay to be understood as a historic working wharf and important industrial landscape. Likewise, views from the finger wharf (now private residential apartments and a luxury hotel) towards the RBG and the Domain will be transformed. Some historic as well as new view lines will be introduced via the new Sydney Modern building which (in its materiality and detailing) is intended to be semi-transparent so as to enable significant built and landscape features to remain visible. The immediate industrial maritime setting of the finger wharf will not be affected.
The Gunnery	NSW State Heritage Register (Item No. 00927)	Neutral	The Gunnery is a three-storey Federation warehouse erected as a bulk store in the early years of the twentieth century. The building makes a substantial contribution to the industrial waterfront streetscape of Woolloomooloo, and derives much of its significance from its association with John Fairfax and the Royal Australian Navy. Whilst some views across the bay from the upper levels will be altered by the project, this change will have no adverse impacts on the Gunnery's significance.
Bomera and Tarana	NSW State Heritage Register (Item No. 01400)	Neutral	Bomera and Tarana are two substantially intact Italianate marine waterfront villas set within significant garden precincts. Their prominent, elevated position at the northern end of Potts Point provides evidence of the formative McQuade estate, which once extended from the point to Victoria Street. The significance of these dwellings and their precincts would not be impacted by the project.

Item Name	Listing Level and Details	Impact Level	Discussion
The Bells Hotel, including interiors	<i>Sydney Local Environment Plan 2012</i> (Item No. I2106)	Neutral	This interwar free classical style hotel helps to define the intersection of Bourke Street and Cowper Wharf Road, the latter sweeping around the foreshore of Woolloomooloo. The setting of the hotel will be altered slightly by the addition of the new building, particularly from the promenade opposite looking southwest. It is not anticipated that this change will result in any heritage impacts as the city skyline already presents a high density, contemporary urban backdrop for the building.
Woolloomooloo Heritage Conservation Area (HCA)	<i>Sydney Local Environment Plan 2012</i> (Item No. C71)	Neutral	The Woolloomooloo HCA is an early Victorian inner city suburb, laid out in a grid pattern with a diversity of later development overlaid on top, including development from the industrial Federation and interwar periods, as well as the 1970s public housing era. Predominantly low-form and residential in scale, the higher densities to the southwest of the CBD benefit from a degree of separation from the HCA; the addition of the new Sydney Modern building to this skyline would have a negligible impact on the precinct.
Potts Point/Elizabeth Bay Heritage Conservation Area (HCA)	<i>Sydney Local Environment Plan 2012</i> (Item No. C51)	Neutral	The Potts Point/Elizabeth Bay HCA includes a diverse mix of architectural building types reflecting the evolution of this early locality through the Victorian, Federation, interwar and mid-century eras. Due to the area's diversity and its proven ability to maintain cohesion despite substantial surrounding development (including later high-rise and contemporary additions), it is not anticipated that the HCA will be affected by the Sydney Modern Project.

6.3 Impact Assessment—Aboriginal Heritage

The current study area, consisting of the immediate surrounds of the Gallery, the land bridge across the Cahill Expressway, the Art Gallery Road steps, the Domain Oil Tanks and the western foreshore of Woolloomooloo Bay, has been assessed as unlikely to contain Aboriginal objects. Therefore, the proposed Sydney Modern Project is unlikely to impact on any Aboriginal archaeological deposits or objects. To confirm the low to moderate potential for Aboriginal archaeological deposits to remain intact in the study area it is recommended that select test excavations occur in within those areas of the study area that have not been impacted by significant excavation works for either the oil tanks or expressway.

Should unexpected Aboriginal objects be located within the study area, ground disturbance activities associated with the Sydney Modern Project could impact them. Table 6.3 summarises these impacts.

Table 6.3 Development Activities and the Type and Degree of Impacts and Harm They May Cause to Unexpected Aboriginal Objects in the Study Area.

Activity	Type of Harm	Degree of Harm	Consequence of Harm
Removal of the current ground cover (grass).	Depending upon the methodology employed, this may result in removal of topsoil soil horizons which may (but are unlikely to) contain isolated Aboriginal artefacts.	Displacement of artefacts.	Loss of any extant heritage value.
Topsoil stripping and removal of trees.	Removal of topsoil soil horizons which may (but are unlikely to) contain isolated Aboriginal artefacts.	Destruction and displacement of artefacts.	Loss of any extant heritage value.

Activity	Type of Harm	Degree of Harm	Consequence of Harm
Filling of current topography.	Though this may cap a site or artefact, it is likely to be proceeded by topsoil stripping which would cause the harm noted above.	Without topsoil stripping, this activity causes minimal harm as it caps and preserves sites and artefacts for posterity, but makes these sites fairly inaccessible.	Conservation with inaccessibility.
Excavation, trenching and other earthworks for services, footings, retaining walls, etc.	Removal of soil horizons which may (but are unlikely to) contain isolated Aboriginal artefacts.	Destruction and displacement of artefacts.	Loss of any extant heritage value.
Planting of new trees and other soft landscaping works.	Removal of soil horizons which may (but are unlikely to) contain isolated Aboriginal artefacts.	Destruction and displacement of objects/sites.	Loss of any extant heritage value.
Construction.	It is likely to be proceeded by the aforementioned harms, thus in and of itself does not present a harm to any Aboriginal archaeology.	N/A	N/A

6.3.1 Summary of Impacts

Archaeological assessment of the potential for Aboriginal objects to be found within the study area of the Sydney Modern Project has followed current best practice methods and the Office of Environment and Heritage's *Due Diligence Code of Practice for the Protection of Aboriginal Objects in NSW 2010*. This assessment has identified that there is nil to low potential for Aboriginal objects to be found within the study area due to the naturally shallow, erosion-prone natural soils, combined with the extensive site disturbance which has occurred during the historical period. It is recommended that this is tested through a limited test excavation program in parts of the site not impacted by previous bulk excavation activities.

This report has assessed the potential for Aboriginal objects to remain within the study area as archaeological items. It does not address any intangible or social Aboriginal cultural values which may be inherent in the study area or local landscape of the RBG and the Domain. Any assessment of Aboriginal cultural heritage values and significance which does not relate to the scientific significance of the archaeological resource should be made by Aboriginal people who hold cultural knowledge relevant to the area and are recognised in their community as having knowledge, understanding of their culture and permission to speak about it. Aboriginal people are the primary source of information about the value and significance of their heritage.

6.4 Impact Assessment—Historical Archaeology

Specific locations within the study area have been assessed as having low to moderate archaeological potential. Some of the aforementioned activities may impact on potential historical archaeology within the study area.

Construction across the Cahill Expressway and Domain Oil Tanks is unlikely to impact on archaeological relics as these areas have no archaeological potential. Landscaping, removal of existing hard surfaces and installation of new hard landscaping in the areas immediately surrounding

the Gallery, land bridge and the Domain Oil Tanks is unlikely to impact significant archaeological deposits as these areas are assessed as having low archaeological potential.

The most substantial impact to historical archaeology is likely to be caused by the installation of the seawater heat exchange system along the Woolloomooloo foreshore. This area is assessed as having moderate potential to contain archaeological deposits of local significance. The proposed works in this location will involve the excavation of a trench from the Domain Oil Tanks, along Lincoln Crescent and the grassed foreshore area.

The route provides a compromise in regards to heritage impacts. This route involves the trenching and installation of the underground pump room along the foreshore, but does not extend into the area of the former Robinson's Ladies Baths. Further, the intake and discharge pipework will be contained within a single exit point through the sandstone seawall which will be concealed below the existing timber walkway. The pipework will then be run along the seabed out into the bay, midway along the timber walkway (



Figure 6.8 and Figure 6.9). This avoids potential underwater archaeological remains associated with the Robinson's Ladies Baths and the former Quarantine Jetty. The only known item in this location was the floating Press' Boat Shed.

The installation of the seawater heat exchange system would involve the excavation of a trench approximately 2m wide by 1m deep to an underground pump room of approximately 214m³, and an additional two trenches from the pump room to the seawall—one approximately 3.5m wide by 2.7m deep and one approximately 1.95m wide by 2.7m deep. Due to the narrow corridor of land provided between the sandstone walls of the Domain and the Admiralty Apartments (between 6.5m–22m wide), there is little room to move these substantial trenches in order to avoid potential archaeological remains. Trenching and construction of the plant room required for the seawater heat exchange

system would significantly impact any archaeological remains along the foreshore area and can be considered a major adverse heritage impact. Table 6.4 summarises these impacts.

Table 6.4 Development Activities and the Type and Degree of Impacts and Harm They May Cause to Archaeological Sites or Objects.

Activity	Type of Harm	Degree of Harm	Consequence of Harm
Removal of the current ground cover (grass), removal of bitumen, topsoil stripping and removal of trees.	Depending upon the methodology employed, this may result in removal of layers of historical fill and disturb natural soil horizons which may contain ephemeral paths, garden beds or artefacts.	Displacement and destruction of historical archaeological deposits and/or artefacts.	Loss of any extant heritage value.
Filling of current topography.	Though this may cap a site or object, it is likely to be proceeded by topsoil stripping which would cause the harm noted above.	Without topsoil stripping, this activity causes minimal harm as it caps and preserves sites and objects for posterity, but makes any potential archaeological deposits inaccessible.	Conservation with inaccessibility.
Excavation, trenching and other earthworks for services, footings, retaining walls, etc.	Removal of soil horizons which may contain historical archaeological deposits.	Displacement and destruction of historical archaeological deposits and/or artefacts.	Loss of any extant heritage value.
Planting of new trees and other soft landscaping works.	Removal of soil horizons which may contain historical relics.	Displacement and destruction of historical archaeological deposits and/or artefacts.	Loss of any extant heritage value.
Construction.	It is likely to be proceeded by the aforementioned harms; thus in and of itself does not present a harm to any historical archaeology.	N/A	N/A

6.4.1 Summary of Impacts

Archaeological assessment of the historical development and recent site disturbance of the current study area, which consists of the immediate area surrounding the Art Gallery of NSW, Art Gallery Road, Mrs Macquarie's Road, the land bridge over the Cahill Expressway, the Domain Oil Tanks and the western foreshore of Woolloomooloo Bay, has identified a low to moderate potential for historical archaeological deposits to remain within discrete portions of the study area.

Historical archaeological remains are likely to consist of:

- former alignments of the roads;
- remains of unmapped pathways and garden beds;
- artefacts contained within imported fill deposits;
- evidence of land reclamation and foreshore modification; and
- footings, postholes, working surfaces and artefacts associated with the industries and baths which formerly lined the foreshore.

While the areas of potential are partially located within the State Heritage Register (SHR 01070) listed Royal Botanic Gardens and Domain, some of the likely historical archaeological remains within this study area would not necessarily meet the criteria for local or state significance. Archaeological remains that do not meet the criteria for local or state significance are not protected as relics under the Heritage Act.

Potential remains of the early roads, in particular Mrs Macquarie's Road, would be significant due to their association with this important historical figure. The alignment of the original road would be the significant feature of this item rather than the physical fabric.

The current designs for the project intend to undertake soft landscaping around the front of the Gallery, facing Art Gallery Road as well as reconfiguring the Art Gallery Road steps opposite the Gallery entrance. The latter work will result in an extended apron of excavation in this location and may reveal evidence of Mrs Macquarie's Road..

Archaeological remains along the Woolloomooloo foreshore would meet the criteria for significance at a local level and would therefore normally be protected under the Heritage Act. Installation of the seawater heat exchange system would result in a major adverse heritage impact through truncation and removal of archaeological remains along the foreshore.



Figure 6.9 Detail of the OVA Sea Water Heat Exchange System Plan showing the proposed route of the seawater heat exchange pipework and underground plant room. (Source: Architectus, OVA-ARCH-D-00026, Revision B, June 2016)



Figure 6.10 Photograph of the Woolloomooloo foreshore, looking north, showing the proposed route of the seawater heat exchange pipework along the foreshore and suspension under the timber walkway. (Source: GML 2016)

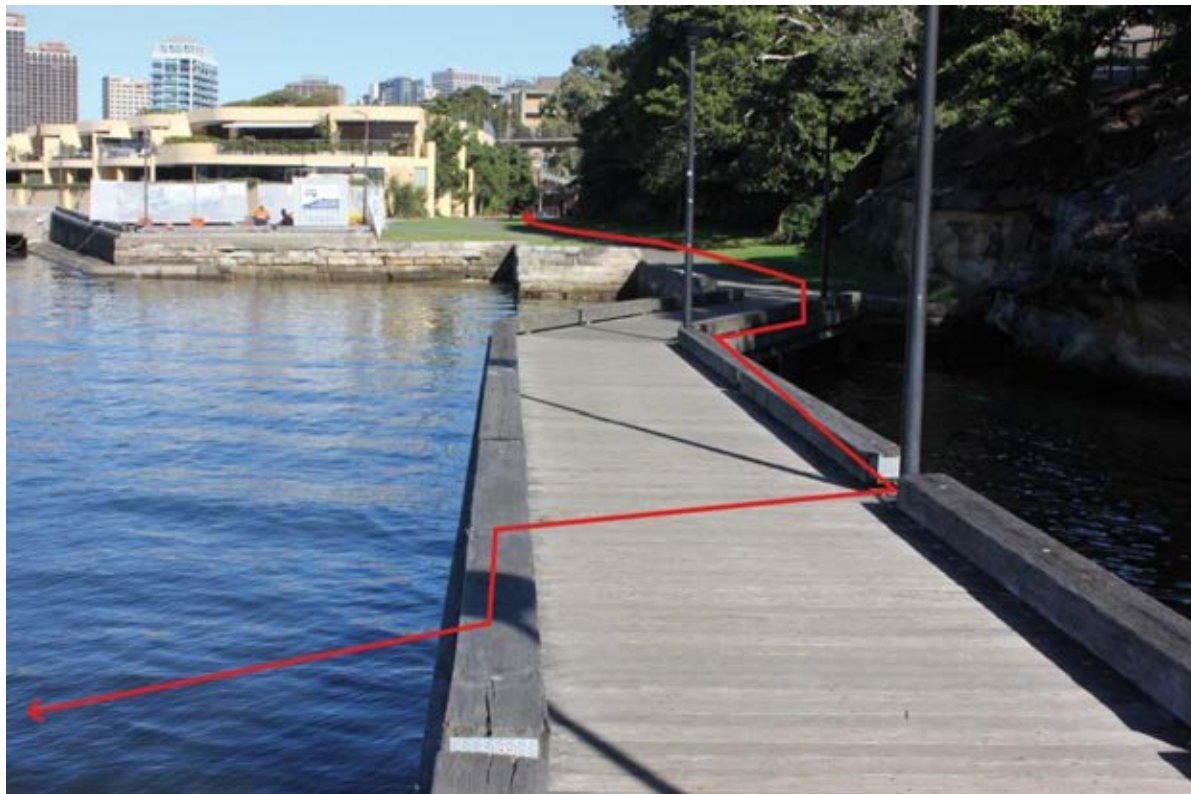


Figure 6.11 Photograph of the Woolloomooloo foreshore, looking south, showing the proposed route of the seawater heat exchange pipework along the foreshore and suspension under the timber walkway. (Source: GML 2016)

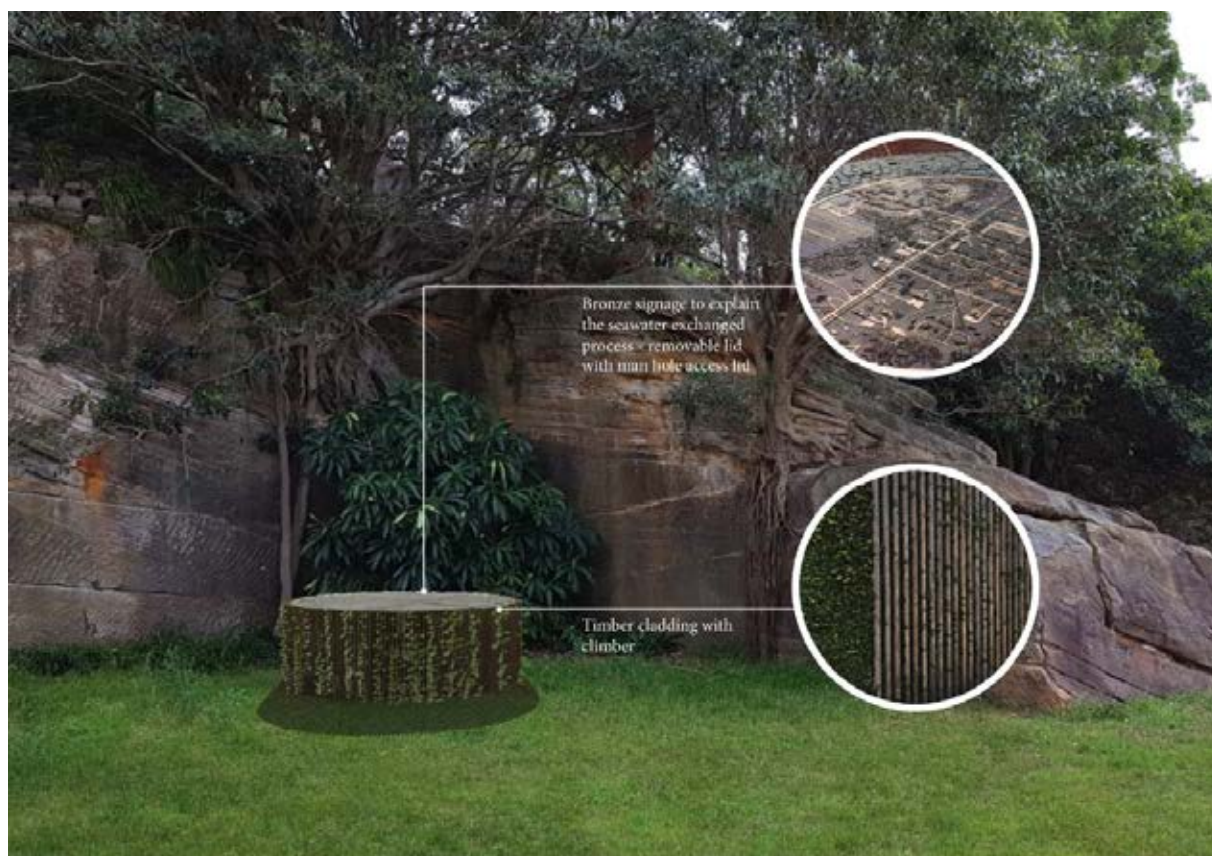


Figure 6.12 Above ground elements of the seawater heat exchange. (Source: McGregor Coxall, 2018)

6.5 Endnotes

- ¹ Coffey, Geotechnical Investigation Sydney Modern Project—Art Gallery Road, Sydney, NSW, 13 June 2014, prepared for Art Gallery of NSW, p 10.
- ² Annable, R, Morris, C, The Domain—Volume 2-Cultural Landscape Study, 2001, prepared for Royal Botanic Garden and Domain Trust, p 165.
- ³ Office of Environment and Heritage, State Heritage Inventory, 'Royal Botanic Gardens' <<http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5045297>>.

7.0 Mitigation Measures

7.1 Built Heritage and Landscape

Given the varying levels of heritage impact that have been identified for this project, there are a number of mitigation measures that are recommended in order to avoid or reduce the impacts on heritage items. It is anticipated that mitigation measures will need to arise iteratively and responsively as the project moves through its approval stages; however, a number of overarching mitigation measures have been summarised by GML in the following bullet points.

- Whilst every effort has been made to identify relative significance and potential impacts on the Art Gallery of NSW, the significance of the site, the size of the project and the esteem in which the place is held by the community requires the development of an up-to-date conservation management plan. The CMP will help guide design intent and detailed decisions for the project. The CMP will also support the project by articulating the heritage values of the place through a revised significance assessment, allowing a better understanding of how this project will assist in safeguard the site's ongoing use as a successful art gallery.
- It is recommended that management measures are put in place by the AGNSW that aim to mitigate the impacts of the establishment of a new Gallery entrance further north down Art Gallery Road. The institution will for the first time in its history exist across two separate buildings. Efforts should be made to maintain a sense of cohesiveness at the place in order to uphold the role and significance of the existing Gallery site. The project has committed to ensuring that the function, prominence and significance of the existing Gallery buildings is not diminished or obscured by the new build, and that no active gallery space within the original gallery building will be removed or change in function. Specific strategies recommended by GML are as follows:
 - A comprehensive, whole of site wayfinding strategy will be developed and implemented for the project. The wayfinding strategy will integrate with both the existing and new buildings, taking its cues from the materiality and siting of both to adequately and accessibly inform visitors. It will guide and direct visitors to both entrances equally and emphasise the equally important offerings of both wings. Where necessary, staff should be on hand in both forecourts to answer queries and explain the entrance configuration to the public.
 - The whole of site wayfinding strategy will be integrated with the interpretation plan to be developed and implemented at the site. The interpretation plan should tell the story, amongst other stories, of the gallery's evolution on the site, its growth and development as an institution and the seminal role it has played fostering and displaying the arts in NSW. Where possible, the old wing should be interpreted from within the spaces of the new particularly at points where key vistas direct the eye back towards the original gallery.
 - Through careful programming, exhibition design and internal collections planning and artwork rotation the AGNSW will ensure an equal spread of historic, contemporary, indigenous art, Asian art and international exhibitions are displayed across both buildings, thus continuing to draw adequate visitation and public participation into all areas of the institution.

- Guided tours and visitor information pamphlets and online material should bridge both buildings at all times. Public programs should be structured to ensure a spread of movement across the site—ie a talk associated with an exhibition held in the Old Courts could be held in the new wing, and vice versa.
 - Landscaping linkages between the principal forecourt and the entry plaza should be further refined, detailed and where relevant linked to permanent high quality wayfinding and signage.
 - Public art and sculpture should aim to activate and add interest to the existing building as well as the new.
 - The Conservation Management Plan for the existing Gallery building should be completed, and any priority works or strategies identified within it carried out in accordance with expert heritage recommendations. Subsequent to the completion of the new extension it is imperative that conservation and design integrity play a day to day role in the management of the place. A comprehensive, up to date CMP will provide for the future care of historic elements onsite which require ongoing monitoring and upkeep.
 - Remediation, maintenance, removal of intrusive elements and restoration at the original gallery building should remain of the highest priority at the place, as befitting the beloved and significant nature of the space. Decisions should be carried out in accordance with the Burra Charter, and in line with best practice conservation techniques.
 - Judicious pruning and maintenance of trees within the Domain should be undertaken at intervals to retain and recover significant views to the Vernon façade of the AGNSW. Provisions for this should be included in the updated management documents for the RBGD.
- There is no finalised CMP for the Royal Botanic Garden and the Domain currently available in the public domain. The 2001 Domain Cultural Landscape Study has been utilised as the guiding document for this report, however, it is also now significantly out of date. The conservation policies within the 2001 Domain Cultural Landscape Study are considered to be consistent with the policies within the Draft CMP, which is in the process of being finalised by the RBGD Trust. The CMP should be finalised by the RBGD Trust in order to guide the detailed development of the landscape elements related to the proposed project.
 - Heritage advice from a suitably qualified heritage specialist should be retained during the detailed design resolution of the project and associated landscape elements to ensure that significant fabric is retained and adequately protected and that new elements do not unnecessarily impact the significance of identified heritage elements.
 - Archival recording of the existing Art Gallery of NSW and Domain landscape (including the Oil Tanks) should be prepared prior to any works commencing. The archival recording should be prepared in accordance with the NSW Heritage Office guidelines—*Photographic Recording of Heritage Items Using Film or Digital Capture* (2006). Given the unique spatial qualities of the Oil Tanks consideration should be given to an advanced level of recording including further historical research with a particular focus on construction detailing and use, measured drawings, and virtual reality capture for future interpretive use.

- The Interpretation Strategy outlined in Section 8.0 of this report should be used to inform the development of a holistic Interpretation Plan that incorporates the history of the Art Gallery of NSW and the Royal Botanic Gardens and Domain. The storylines identified in this report should be considered as starting points for further research, exploration and design work when planning an integrated interpretation strategy for the Gallery and its setting.
- Care must be taken during construction works to ensure that significant trees are protected and conserved. Likewise, the trees that are to be relocated require particular care. A suitably qualified arborist should be engaged to monitor works (in the vicinity of significant trees) and the relocation process. Engagement with the Royal Botanic Gardens and Domain Trust is essential.

7.2 Aboriginal Archaeology

Due to the low to no potential for Aboriginal archaeological objects to exist within the study area, it is recommended that the development could proceed with caution, subject to a stop-work procedure in the event that any unexpected Aboriginal objects are identified.

Although the study area has low to moderate archaeological potential, the immediate surrounds including the Royal Botanic Gardens and Domain are known to be highly significant to Aboriginal people historically and archaeologically. For this reason, a more detailed Aboriginal Cultural Heritage Assessment Report could be prepared to ensure that all values, not just archaeological values, are assessed for the site. The Art Gallery has commenced this process of consultation with Aboriginal stakeholders and this should continue throughout the project.

Using current best practice methods, the following strategies are recommended to assist in the management of unexpected Aboriginal archaeological resources within the study area:

- Test excavation should be undertaken to confirm that there is low potential for Aboriginal archaeology.
- An Aboriginal heritage induction should be provided by a qualified archaeological heritage consultant to all contractors prior to any ground disturbance commencing.
- A suitably qualified archaeologist should be on call in case of unexpected Aboriginal objects being identified during the course of works.
- Should unexpected Aboriginal objects be identified during the course of development, work should cease immediately and the on-call archaeologist contacted to document and assess these finds. Any object/s should be reported to the Office of Environment and Heritage and registered on the Aboriginal Heritage Information Management System (AHIMS).

As this project has been declared a State Significant Development (SSD) under Part 4 of the EPA Act, the normal permit approvals under the *National Parks and Wildlife Act 1974* are not required to be sought from the Office of Environment and Heritage. Therefore, the following recommendations are made in reference to current best practice methods for Aboriginal heritage management in the study area:

- Should any unexpected Aboriginal objects be identified during works, strategies for their removal, management and long-term storage should be determined in consultation with the Office of Environment and Heritage.

- In the unexpected event that human remains are discovered during the development, work should cease immediately in that particular location, and the NSW Police, Office of Environment and Heritage and the on-call archaeologist should be contacted immediately.

It is also recommended that the Art Gallery of NSW undertake consultation with their internal Aboriginal reference group to determine appropriate strategies for the assessment and potential interpretation of Aboriginal social and intangible cultural heritage values which may be associated with the study area.

7.3 Historical Archaeology

As this project has been declared a State Significant Development (SSD) under Part 4 of the EPA Act, the normal permit approvals under the Heritage Act are not required to be sought from the Heritage Division of the Office of Environment and Heritage.

In areas identified as having low potential for historical archaeological remains which are assessed to have little significance or research potential, it is recommended that the development could proceed with caution, subject to a stop-work procedure if any historical archaeology is identified.

Within the area of moderate archaeological potential identified along the Woolloomooloo foreshore, specific heritage management strategies should be developed to mitigate the adverse impacts to archaeological deposits in this location.

Using current best practice methods, the following strategies are recommended to assist in the management of potential historical archaeological resources within the study area:

- A historical heritage induction should be provided by a qualified archaeological heritage consultant to all contractors prior to any ground disturbance commencing in the areas identified as having low or moderate historical archaeological potential.
- Monitoring of any ground disturbance within the areas of moderate historical archaeological potential should be undertaken by a qualified archaeologist.
- Should any historical archaeological remains which are of local or state heritage significance (relics) be identified by the qualified archaeologist, work in that location should temporarily stop and the Heritage Division should be notified.
- Any historical archaeological relics should be appropriately recorded by a qualified archaeologist using current best practice archaeological recording methods.
- Where possible, any state significant archaeological relics should be left in situ; alternatively, appropriate strategies for the management of such relics should be determined in consultation with the Heritage Division.
- The results of any archaeological monitoring, investigation and recording of the study area should be presented in a succinct report and used to inform future historical heritage management and interpretation measures, if appropriate, as part of the proposed development of the site.
- Any retrieved historical artefactual material would be the responsibility of the owner of the site. This includes appropriate treatment of the artefacts, and their long-term storage in a safe and accessible place.

- A copy of this report and any other relevant reports subsequently prepared as part of this project should be sent to the NSW Heritage Division, OEH for their records.

Such a procedure, if implemented diligently, would facilitate effective monitoring, recording and management of any unexpected finds.

8.0 Interpretation Strategy

8.1 Introduction

The preparation of an Interpretation Strategy (IS) for the Art Gallery of NSW was identified in the SEARs issued for the project. This section outlines possibilities for how the history, significant heritage attributes, and stories associated with the Gallery and its landscape setting within the Domain might be interpreted. It provides specific recommendations on how the cultural heritage significance of the Gallery might be better understood and presented to the public as part of the development of the Sydney Modern Project. Section 2.0 of the HIS (Historical Overview) has informed the identification of key historical themes and assisted in determining the identified storylines.

8.2 Approach to Interpretation

8.2.1 Interpretation as a Conservation Process

Interpretation is an essential part of the heritage conservation process. It is just as important as authentic restoration and regular maintenance. Interpretation supports the recognition and understanding of a site's heritage values and significance by owners and the community. It is also a powerful way of identifying and differentiating places that facilitate community connections.

The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013 (the Burra Charter) explains:

... interpretation means all the ways of presenting the cultural significance of the place. Interpretation may be a combination of the treatment of the fabric (eg maintenance, restoration, reconstruction), the use of and activities at the place, and the use of introduced explanatory material. (Article 1.17)

Article 24.1 of the Burra Charter goes on to state:

Significant associations between people and a place should be respected, retained and not obscured. Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.

The Burra Charter notes that 'for many places, associations will be linked to use'. Article 25 continues:

The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and enjoyment and be culturally appropriate.

8.2.2 Opportunities for Interpretation

The Gallery, by its nature, is dedicated to serving the widest possible audience as a public centre of excellence for the collection, preservation, documentation, interpretation and display of Australian and international art. It is an organisation with considerable expertise in the interpretive fields, and has a high level of experience in using innovative methods to engage with audiences and exchange ideas.¹ As a culturally significant place, the Gallery benefits from an already 'captive' audience who visit the site with a desire to learn about art and absorb new stories and information. This presents a significant opportunity to promote a co-ordinated and integrated interpretation plan across the site which informs the public of the site's history and significance as a longstanding cultural institution.

When identifying opportunities to interpret the heritage values of the Gallery site, care must be taken not to 'crowd' visitors with information. Signage which detracts from the curated permanent displays and temporary exhibition program is to be avoided, as the artworks themselves should continue to

function as the core of the Gallery visitor experience. Any proposed interpretive devices must complement existing interpretive initiatives, such as the self-guided audio tours and curator insight programs. The interpretation must also be flexible and responsive, in keeping with the needs of an art museum of the twenty-first century and its changeable environs.

Despite the Gallery functioning as its own primary ‘interpreter’, there are substantial opportunities to increase the public’s understanding of the history and development of the Gallery, particularly its location upon the traditional lands of the Cadigal people, as well as its longevity and rarity as a long-functioning public gallery or ‘people’s gallery’. In response to the identified audiences, available resources and the Sydney Modern Project, the following opportunities for interpretation have been identified and can be further expanded upon as heritage interpretation concepts and media are developed.

- Interpretive signage or evocative historical imagery applied at appropriate and flexible points within the Gallery building and its immediate surrounds.
- Expansion of the current online portal dedicated to the Gallery’s history, supplemented by a digital publication outlining the history and significance of the components within the Gallery site.
- Self-guided tours through the interiors and exteriors of the existing building, the future Sydney Modern building and the garden surrounds of the Gallery which capitalise on existing digital tour infrastructure at the Gallery, including possible virtual reality experiences. These could be downloaded from the Gallery’s website, developed further as individual apps and promoted through existing digital marketing initiatives.
- Design elements incorporated in subtle ways into site surfaces and spaces, internally and externally.
- Integration of interpretive content into street furnishings, such as seats or benches.
- Lighting and sound displays, including light projections.

8.2.3 Key Historical Themes

In preparing to interpret cultural places, it is important to present their past in an informative, interesting and easily accessible way. This is achieved through communicating the history and significance of the site using key historical themes and stories.

The NSW Heritage Manual identifies a specific set of historical themes relevant to NSW within which the heritage values of the place can be examined. Although these historical themes are very general and heritage items are likely to relate to more than one theme, they facilitate understanding of the historical context of the heritage item.

The main historical themes that are relevant to the Art Gallery of NSW are summarised in Table 8.1 below.

Assessment of Historical Themes

Table 8.1 The NSW Historical Themes.

NSW Historical Theme	Relationship to the Art Gallery of NSW
Aboriginal cultures and interactions with other cultures —Activities associated with maintaining, developing, experiencing and remembering Aboriginal cultural identities and practises, past and present; with demonstrating distinctive ways of life; and with interactions demonstrating race relations.	The Cadigal people's network of Dreaming and sacred cultural sites expanded across the landscape where the Gallery is located today, and intertwined with a complex land management system that sustained them and their Country. Aboriginal people contributed to the living collections of the RBG via their detailed knowledge of Australian native plants and specimens. The Domain is a protest site for Aboriginal people, having hosted Naidoc Week marches and the National Day of Mourning and Protest demonstrations, as well as other Aboriginal activist events.
Town, suburbs and villages —Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages.	The layout and character of the Domain was instrumental in influencing the street alignment and early form of Sydney, and the place continues to function as a centre for the public cultural life of the city today. The Domain is a consciously designed landscape comprising a large parcel that was declared as the 'Governor's Domain' in 1807. Both the Phillip and Crescent Precincts display landscape elements such as avenue planting, formalised under the directorship of Charles Moore in the 1860s, which have high levels of continuity with the RBG's other precincts.
Commerce —Activities relating to buying, selling and exchanging goods and services.	The Gallery's precursor, the Academy of Art, was instrumental in directing public money towards the purchase of art around 1874. The tradition of patronage, along with the Academy's taste for acquiring local contemporary paintings, was instrumental in establishing the art market in NSW. Strong connections to the European art world were also emphasised via the Academy's early policies of acquiring contemporary British and Continental art using grants administered by the trustees. Post-1960, the Art Gallery of NSW entered the burgeoning Asian art market, as well as expanding upon its Aboriginal and Torres Strait Islander collection of art and artefacts.
Education —Activities associated with teaching and learning by children and adults, formally and informally.	The Art Gallery of NSW is a leading centre for formal arts education in NSW at pre-school, primary, secondary and tertiary levels, focusing on fostering creative thinking skills through direct experience with art and the artists themselves. The Gallery offers Indigenous art education programs and outreach programs. The Gallery plays a key role in the dissemination of creative arts education for the adult public through exhibitions, events, talks, film screenings, workshops and tours.
Creative endeavour —Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	The Art Gallery of NSW is the state's pre-eminent institution for the collection, care and exhibition of the visual arts. The conceptualisation, design and construction of the Art Gallery of NSW illustrate the aesthetic significance assigned to the collection and display of the visual arts in Australia. The Gallery's history of expansions to the original buildings demonstrates the growth of the collection, the increase in public participation in the arts and the maturation of Australian art and cultural life.

8.3 Key Stories for Interpretation

The historical themes link the heritage significance of the Gallery to broader historical movements and provide the main storylines for interpretation. The storylines identified capture and accommodate a rich range of narratives, but all are underpinned by the concept of creativity. The following storylines have been identified by GML in the initial engagement phase of the project. They should be considered as starting points for further research, exploration and design work when planning an IS for the Art Gallery of NSW.

Landscape of Creation, Land of Dreaming

This storyline recognises the Cadigal, traditional owners of the land, and their complex relationship to the landscape predating the development of the RBG and the Domain. It promotes acts of custodianship as creative acts, such as land care and cultural practice, and also references the creative forces which predominate in Dreaming stories and beliefs. The land on which the RBG and the Domain (including the Gallery) sits was once a valley, nestling between two sandstone peninsulas. This landscape, now in an irrevocably altered state, was the traditional lands of the Cadigal People. Their Dreaming stories and ceremonial sites are tied to the landscape they managed, and which sustained their people.

After the landing of the First Fleet, the Cadigal people remained a part of the land. Their knowledge of the local plants and animals was integral to the development of the RBG's Australian native plant collection and botanical investigations. This connection to Country, while limited, was not broken and has since transformed the Domain into a site of remembrance for the Aboriginal civil rights movement of the twentieth century. The Domain, and the Gallery within it, has become a place where Indigenous people of Australia can communicate their stories and memories through the Gallery's dedicated display spaces and extensive collections of Indigenous art.

The People's Gallery

This storyline focuses on the origins of the Gallery and its inception as a strong and sometimes controversial presence in the public and cultural life of Sydney. At a time when art was more likely to have been consumed in private by the upper echelons of NSW society, the Gallery stood out as an ambitious purpose-built public gallery for the display and promotion of local and international art. The building was designed and built to be accessible and well-loved by its patrons. The neo-classical architectural style chosen by Vernon has become a timeless expression of community aggrandisement, with a scale and presence only used for other public buildings in NSW of commensurate status. Through their own creative processes, successive Government Architects have built on Vernon's humanistic notions, expanding the Gallery using architectural languages which aim to showcase local and international creative achievement and enable civic pride while respecting the original classical building.

Historic events such as the 1943 Archibald Prize controversy, at the centre of which was William Dobell's portrait of fellow artist Joshua Smith, were afforded unprecedented press coverage and brought Australian modernism to the fore of public debate regarding the arts. People unfamiliar with the arts were introduced to painting via Gallery events such as the Archibald, which is now a household name. This ideological shift towards the democratization of culture and the dissemination of art for the masses has been popularised across the globe and is maintained by the Gallery through its events programs and education initiatives. This storyline is continuous, as the Gallery continues to serve the public after 110 consecutive years, and steadily increasing visitation levels point to its

enduring relevance as a ‘people’s gallery’. It is also reinforced by the substantial size of the Art Gallery of NSW Society which has over 30,000 active members, making it the largest arts membership organisation in the country.

Gallery within the Gardens

This storyline focuses on the relationship between the Gallery and the landscape that it remains connected to, as well as the rarity of having a high profile cultural institution located within a botanic garden. The development of the RBG and the Domain as a ‘garden of ideas’ was instrumental in influencing the development of early Sydney and the alignment of its key streets, which remain intact. Gardening and landscape design is a creative act, as well as forming a continuing source of inspiration for artists, as evidenced by the extensive landscape art collection held by the Gallery.

The setting of the Gallery within the RBG and the Domain Precinct, known as Sydney’s ‘green lung’, has assisted in maintaining its prominence as a hub of social and cultural life in Sydney, and a place of respite for city dwellers and workers. Future landscaping elements added as part of the Sydney Modern Project are likely to enrich and continue this storyline, with innovations and a distinct contemporary flavour added to the new building via sculpture gardens, green roofs and terraces, and native plant rain gardens representative of the Australian love affair with outdoor rooms.

Academy of the Creativity

This storyline celebrates the importance of the Gallery as a space for learning and fostering artistic imagination in generations of Australians. The Gallery has been a hub for artistry and creativity since early in its development. The formal educational programs, events and tours, along with the Gallery’s displays of works of art from an array of disciplines, has helped shape many creative minds that have passed through its halls. Since 1989, the Gallery has been the principal venue for ArtExpress, an annual series of exhibitions of exemplary artworks created by NSW visual arts students for the Higher School Certificate examination. The Gallery actively promotes artistic endeavour in young people through the Young Archies award for 5 to 18 year olds, and through an extensive program of bequests and scholarships, such as the Brett Whiteley Travelling Art Scholarship awarded annually to a young artist/painter and the Paris Studio Scholarship.

8.3.1 Audiences for Interpretation

Interpretation will be most successful when it is targeted specifically to audience needs in terms of orientation, information and personal safety; and when it responds to known audience behaviour. Communicating the history and significance of the Gallery within public areas or in a way that enables people to access interpretation (such as through digital media) will be an important part of reaching patrons.

The Gallery reported annual visitation figures of approximately 1.3 million in the 2014–2015 financial year.² This figure represented a 12% increase in visitation from the previous year and includes visitation figures for the Brett Whiteley Studio and other touring exhibitions. The Royal Botanic Gardens in Sydney reported that 3.8 million people visited the gardens in the 2014–2015 financial year, with over 600,000 patrons attending a diverse range of events and functions held within the gardens.³ There are limited statistics available about the number of patrons who visit the RBG and the Gallery in a single visit; however, by their nature the two are experienced in concert, as the Gallery is accessed either via the Domain or through the RBG.

Audiences for interpretation at the Gallery are likely to include:

- Gallery patrons and exhibition attendees from local, national and international sources;
- Gallery employees;
- RBG and the Domain visitors and patrons, including:
 - local residents from within the Sydney CBD, The Rocks, Potts Point, Elizabeth Bay, Woolloomooloo, Surry Hills and Darlinghurst;
 - CBD workers;
 - attendees of events, including Carols in the Domain, Spectrum Now Festival, Vivid Sydney, Open Air Cinema, the annual Tomato Festival and Opera on the Harbour, the Sydney Marathon and Blackmores Running Festival;
 - domestic and international tourists, and
 - employees and volunteers.

Each of these audiences will respond to and learn from interpretation in a range of ways. One of the issues in planning interpretation for the Gallery audiences is the high variability in the frequency of use between daily users on the one hand and one-time users on the other. Any interpretation needs to be interesting and visually engaging so that it appeals to people on a daily basis as well as one-time visitors.

Interpretation of the history and heritage values linked to the Gallery site will help to ensure that the significant aspects of the site are remembered, communicated and appreciated by known and potential audiences, including visitors and the wider community.

8.3.2 Available Resources

There is a rich variety of resources available to inform the interpretation of the Gallery site. The key resource which should inform interpretive planning is the Gallery itself, including its physical fabric contents, collections and components. Much of the architectural significance of the Gallery is directly expressed through the physical forms, layout, architectural character and fabric (ie materiality) of key components of the building. Likewise, much of the social, cultural and artistic significance of the Gallery is embodied in the physical artworks it houses.

Simple and elegant interpretation measures to expose and display key features—including the Vernon-designed neoclassical façade as well as the strong geometric forms and layout of the modern additions—are recommended as the most effective and appropriate. With appropriate exposure, subtle highlighting and understated interpretive measures, visitors will be guided to an understanding and appreciation of the intentions of the various architects whose designs have fashioned the Gallery spaces over the course of its history.

Other resources which could potentially inform the interpretation of the Gallery include:

- the Gallery archives, held on site;
- the resources of the Edmund and Joanna Capon Research Library, located at the Gallery;

- the RBG and the Domain records and the Daniel Solander Library;
- State Records, including original plans and records relating to the design and construction of the Gallery and its components;
- the Art Gallery of NSW Society records;
- related cultural institutions and their archives including the National Gallery of Australia, National Gallery of Victoria, the Museum of Sydney and the Museum of Contemporary Art, Sydney;
- archival recording material produced as part of the project mitigation measures; and
- potential archaeological relics uncovered during excavations conducted as part of the Sydney Modern Project's construction phase.

8.3.3 Potential Interpretive Devices

Interpretive devices are the mediums by which stories are conveyed and presented to site visitors. The following images demonstrate interpretive devices which could be employed at the Gallery. These examples are supplemented by an explanation of the specific benefits and opportunities of device typologies.



Device 1: Design inlays incorporated into site surfaces—metal inlay in the ground, Darling Quarter, Sydney.
(Source: <deucedesign.com.au>)

- Text and images can be incorporated into finishes, including floor surfaces.
- Can have etching, casting, inlay or printing of heritage content.
- Content can be derived from historical or contemporary text, plans, photographs or archaeological relics and excavation records.
- Appropriate for contemporary urban designs using a range of differing materials, including steel, concrete and stone.
- Depending on the material selected, this initiative is durable and relatively cost effective.



Device 2: Digital media—Reconstructing Victorian Newcastle app, University of Newcastle, Australia.
(Source: <blogs.newcastle.edu.au/blog/2012/11/07/unlocking-newcastles-forgotten-past/>)

- Digital content and publications are highly effective ways to convey complex information.
- Both should be developed to integrate with physical installations.
- Allows visitors to pursue further information at their own pace and discretion.
- Allows the interpretation of the site to be broadened and the site's place in the broader landscape of the Gallery to be identified.
- Digital content can be integrated with existing digital platforms at the Gallery.
- It could include provision of mobile accessible pages or an app allowing visitors on site to link to further content from signs at the site, or location tracking as part of the overall building management application.



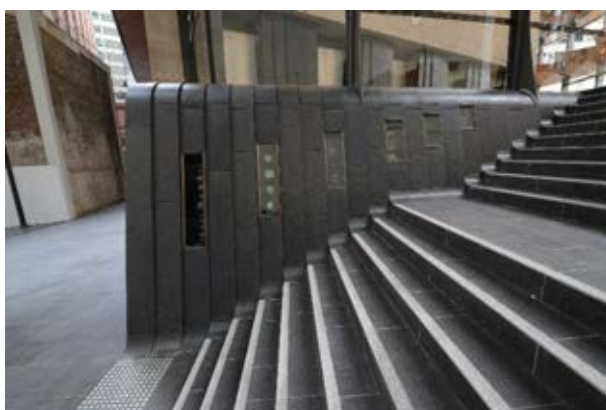
Device 3: Lighting installations—Nicole Foreshow, *Born in Darkness before Dawn*, 2013–2014, light projection, Australian Museum. (Source: <<http://www.cityartsydney.com.au/artwork/born-in-darkness-before-dawn/>>)

- Lighting and projections are a less traditional mode of conveying meaning to visitors by channelling moving images including short clips, animations, historical images and text.
- These installations can also be linked to soundscapes, adding to the immersive experience.
- Lighting is flexible, ambient and transferrable.



Device 4: Interpretive signage—interpretive signs integrated into room features, Southbank Centre Festival Wing, London. (Source: <<http://www.kentlions.com/index.php?cat=&id=1980>>)

- Signage is a traditional way of conveying static information at sites and can include text, maps and imagery.
- Signage should be cost effective, robust and used judiciously to avoid clutter and confusion. It is not appropriate to use signage to convey complex and detailed histories or stories.
- Simple, large-scale images or composite graphics.
- Minimal, simple text can be incorporated.



Device 5: Artefact/archaeological relics display—mounted archaeological remains within the stairs of the 200 George Street, Sydney development. (Source: GML Heritage 2016)

- Displays of archaeological material allow visitors to interact with tangible evidence of the site's history.
- Displays should be designed with consideration for the architecture and fit-out of the building. It may be appropriate to integrate into the building, with cases recessed into walls.
- Displays may be connected with additional resources using digital technologies.

8.4 Endnotes

- ¹ AGNSW Annual Report 2014–15, Vision Statement, p 4.
- ² AGNSW Annual Report 2014–15, Director's Statement, p 9.
- ³ Royal Botanic Gardens Annual Report 2014–2015.

9.0 Appendices

Appendix A

Relevant State Heritage Inventory Listings

Appendix B

AHIMS Search

Appendix A

Relevant State Heritage Inventory Listings



Home > Topics > Heritage places and items > [Search for heritage](#)

Art Gallery of NSW Including Interiors (Many Parts)

Item details

Name of item: Art Gallery of NSW Including Interiors (Many Parts)
Other name/s: National Gallery
Type of item: Built
Group/Collection: Recreation and Entertainment
Category: Art Gallery/ Museum
Location: Lat: -33.8701823431342 Long: 151.216002188038
Primary address: 2B Art Gallery Road, Sydney, NSW 2000
Local govt. area: Sydney

All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
2B Art Gallery Road	Sydney	Sydney			Primary Address

Statement of significance:

The Art Gallery of New South Wales, located near the eastern boundary of the Domain, is significant as the first purpose built art gallery structure completed in New South Wales. It has social significance as the repository of the largest public art collection in the state and as the continuation of the earlier New South Wales Academy of Art which dated from 1871. The building is significant as a design of the Government Architect W. L. Vernon, and was constructed to complete the 1880's building begun by the prominent nineteenth century Sydney architect John Horbury Hunt. It has social and aesthetic significance as a grand civic monument in the Beaux-Arts tradition common to Sydney cultural institutions at the time, and for its association with many prominent nineteenth and twentieth century business men and politicians, as well as artists and art lovers. The building has asthetic significance as the finest, most intact, and indeed the only purpose built public art gallery building in the city. It has significance for the strong contribution it makes to the character of the Domain. The building also has significance for the sequential development spanning some one hundred years with the latest extensions being the winner of the Sulman Award in 1989.

Date significance updated: 02 Dec 05

Note: There are incomplete details for a number of items listed in NSW. The Heritage Division intends to develop or upgrade statements of significance and other information for these items as resources become available.

Description

Designer/Maker: John Horbury Hunt / Walter Liberty Vernon (Gov Archt) / E. H. Farmer (Gov Archt), M.Lewis, J. Barnet
Builder/Maker: Unknown
Construction years: 1885-1989
Physical description: The Art Gallery of New South Wales, is located towards the north eastern extremity of the Domain, facing west towards the city. The sandstone façade features a large centrally placed classical portico with a pediment supported on six fluted columns with Ionic capitals. A semi-circular bay at each end of the front façade features Ionic columns. The walls are sandstone coursing with prominent horizontal jointing, and the roof is hidden behind a stone parapet featuring lightly carved stone motifs. The interior of the building contains an oval vestibule finished in stone with a series of marble columns with stone Ionic capitals. Archways open to the main hall. Original galleries open from the south decorated with classical motifs, and original timber flooring. An original marble staircase provides access to the basement library and archives.

The galleries to the north and east are modern additions (1989) with spaces of reinforced concrete frame and glass, with concrete coffered ceilings which connected the gallery to the landscaped gardens. The extension forms a unified complex within the existing building complimenting the existing materials and finishes.

Category: Individual building.

Style: Federation Academic Classical.

Storeys: 2 + basement.

Façade: Sandstone. Side/Rear Walls: Sandstone. Internal Walls: Plastered masonry.

Roof Cladding: Copper.

Internal Structure: Loadbearing walls & timber beams, reinf. Conc. Column & beam.

Floor: Timber joists & boards, reinf. Conc. Slab.

Roof: Timber framing (unseen), reinf. Conc. Slab.

Ceilings: Decorative plaster, exposed floor structure.

Stairs: Marble faced concrete staircase from basement to ground floor; reinforced concrete staircase to c1971 wing. Escalators to 1988 wing.

Physical condition and/or Archaeological potential:

Fire Stairs: Unseen. Sprinkler System: Yes. Lifts: Lift in modern building.

The gallery is in good condition throughout. There is some delamination of stonework on eastern side of Vernon building..

Date condition updated: 28 Jul 06

Modifications and dates:

1885, 1895, 1906, 1971, 1988

Further information:

Heritage Inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include the social history of sites and buildings. Inventory sheets are constantly updated by the City as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conservation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.

Current use:

Art Gallery

Former use:

Art Gallery

History

Historical notes:

The "Eora people" was the name given to the coastal Aborigines around Sydney. Central Sydney is therefore often referred to as "Eora Country". Within the City of Sydney local government area, the traditional owners are the Cadigal and Wangal bands of the Eora.

In 1871 the New South Wales Academy of Art was founded by Edward Reeve and E. L. Montefiore. The Academy held regular exhibitions and classes in painting and sculpture. In 1873 Eccleston DuFaur became Hon. Secretary and with Montefiore, became founders of the later Art Gallery. Trustees were elected in 1874 to administer a vote of 500 pounds from the New South Wales Government, and included with the earlier two were Sir Alfred Stephens, Edward Coombes, and James Reading Fairfax. The Academy was given a temporary building on Macquarie Street to house the collection, and in 1883 became known as the of Art Gallery of New South Wales. A new building was designed by John Horbury Hunt and constructed in 1885 as a face brick inner shell of a later structure. It comprised a central hall with three galleries off either side. In 1895, the Trustees dismissed Hunt and part of his building was demolished for construction of a new gallery designed by Vernon in 1895. The portico and grand oval lobby, considered to be Vernon's masterpiece, were completed in 1902. The south wing was completed in 1904, and a north gallery was added to complete the façade in 1909. Vernon's design included bronze reliefs set on the outer walls, of which only four were completed. The reliefs are arranged in chronological order of their civilisations, Assyria, Egypt, Greece, Rome. Two large bronze equestrian statues by Gilbert Bayes were part of the same beautification programme and installed in 1926. In 1932 the Government Architect Evan Smith drew up plans for an extension at the rear of the Art Gallery. It was only built as a restoration studio and carpenters workshop and was demolished in 1971. In 1968, to improve the building for the Captain Cook bicentennial celebrations, the Hunt building was demolished to construct a new North Wing designed in the Government Architect's Office Andrew Anderson's. A new eastern wing was constructed in 1988 and was the winner of the Sulman Award in 1989.

Historic themes

Australian theme (abbrev)	New South Wales theme	Local theme

8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	(none)-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	(none)-

Assessment of significance

SHR Criteria a) [Historical significance]	The building has significance as the continuation of the earlier New South Wales Academy of Art which dated from 1871. The Art Gallery of New South Wales was the first purpose built art gallery structure in New South Wales, and is the repository of the largest public art collection in the state. It has historic significance at a State level.
SHR Criteria b) [Associative significance]	The building has a long association with the NSW Government Architect.
SHR Criteria c) [Aesthetic significance]	The original building was constructed to a design of the Government Architect W. L. Vernon, to complete the building begun by the prominent nineteenth century Sydney architect John Horbury Hunt. It is significant as a grand civic monument in the Beaux-Arts tradition common to Sydney cultural institutions. It has significance for the strong contribution it makes to the character of the Domain. The additions are contemporary but respect the scale form and materials of the original building.
SHR Criteria d) [Social significance]	It is significant for its association with many prominent nineteenth and twentieth century businessmen and politicians, as well as artists and art lovers. Has social significance at a State level.
SHR Criteria e) [Research potential]	The building has little archaeological significance but has research potential for the sequential development of the Art Gallery buildings spanning some one hundred years.
SHR Criteria f) [Rarity]	The is Art Gallery is rare within the City of Sydney.
SHR Criteria g) [Representativeness]	The Art Gallery of New South Wales is representative of the cultural traditions of the state, and is an example of the style used in important cultural buildings of the time.
Integrity/Intactness:	High
Assessment criteria:	Items are assessed against the  State Heritage Register (SHR) Criteria to determine the level of significance. Refer to the Listings below for the level of statutory protection.

Recommended management:

Generally: A conservation plan should be prepared to guide the future works, use and maintenance of the place. The form and scale of the building should be retained. Surfaces never intended for painting, such as stonework, and polished timber should not be painted, while materials originally painted such as render of metal, could continue to be repainted in appropriate colours. As the building has been continuously used as an Art Gallery, this use should be retained.

Exterior: The front facade, including all stone walling, steps, sculpture, plaques, pediment, portico, columns, and bronze equestrian statues in front of the building, should be retained and conserved. The external form of the building should be retained and the skyline should not be broken by additions or alterations. Views and vistas from the building should be retained. Window and door openings should not be enlarged or filled in, and any necessary replacements should be similar to the original detail.

Interior: The original materials and detailing of the entry, vestibule, and original galleries should be retained and conserved. Timber panelled ceilings in the entry, decorative plaster ceilings and rooflines, as well as archways and cornices in the galleries, should all be retained. Timber floors in the original galleries should be repaired and conserved.

Recommendations

Management Category	Description	Date Updated
Statutory Instrument	Nominally for State Heritage Register (SHR)	17 Mar 16

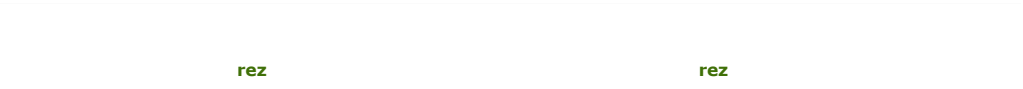
Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Local Environmental Plan	Sydney LEP 2012	I1665	14 Dec 12		
Heritage study					

References, internet links & images

Type	Author	Year	Title	Internet Links
Written	Andrew Metcalf	1997	Architecture in Transition - The Sulman Award 1932 - 1996	
Written	Anita Heiss		Aboriginal People and Place, Barani: Indigenous History of Sydney City	
Written	Gil Docking	1988	The Art Gallery of New South Wales	
Written	Graham Jahn	1997	Sydney Architecture	
Written	Howard Tanner, Tanner & Associates	2001	Heritage Impact Assessment	

Note: internet links may be to web pages, documents or images.



(Click on thumbnail for full size image and image details)

Data source

The information for this entry comes from the following source:

Name: Local Government
Database number: 2423945

[Return to previous page](#)

Every effort has been made to ensure that information contained in the State Heritage Inventory is correct. If you find any errors or omissions please send your comments to the [Database Manager](#).

All information and pictures on this page are the copyright of the Heritage Division or respective copyright owners.



Home > Topics > Heritage places and items > Search for heritage

Archaeological Item - Art Gallery of New South Wales

Item details

Name of item:	Archaeological Item - Art Gallery of New South Wales
Type of item:	Archaeological-Terrestrial
Group/Collection:	Residential buildings (private)
Category:	Other - Residential Buildings (private)
Primary address:	Art Gallery Road, Sydney , NSW 2000
Local govt. area:	Sydney

All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
Art Gallery Road	Sydney	Sydney			Primary Address

Description

Physical description:	Site is part of the Domain precinct. In 1978 a service trench was monitored by the Department of Environment and Planning staff archaeologist, as a public relations exercise. Information relating to the fills, former road surfaces and artefact scatters was recorded. One trench dug archaeologically.
Further information:	Category:BG_Potential Rating:PartialDisturbance Rating:MinimalDisturbance ZoningPlan:Yes Monitoring:Yes

Heritage Inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include the social history of sites and buildings. Inventory sheets are constantly updated by the City as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conservation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.

History

Historical notes:	The "Eora people" was the name given to the coastal Aborigines around Sydney. Central Sydney is therefore often referred to as "Eora Country". Within the City of Sydney local government area, the traditional owners are the Cadigal and Wangal bands of the Eora. There is no written record of the name of the language spoken and currently there are debates as whether the coastal peoples spoke a separate language "Eora" or whether this was actually a dialect of the Dharug language. Remnant bushland in places like Blackwattle Bay retain elements of traditional plant, bird and animal life, including fish and rock oysters. With the invasion of the Sydney region, the Cadigal and Wangal people were decimated but there are descendants still living in Sydney today. All cities include many immigrants in their population. Aboriginal people from across the state have been attracted to suburbs such as Pyrmont, Balmain, Rozelle, Glebe and Redfern since the 1930s. Changes in government legislation in the 1960s provided freedom of movement enabling more Aboriginal people to choose to live in Sydney. (Information sourced from Anita Heiss, "Aboriginal People and Place", Barani: Indigenous History of Sydney City http://www.cityofsydney.nsw.gov.au/barani) For detailed history refer to the buildings inventory (no 3012)
-------------------	---

Recommended management:

The building should be retained and conserved. A Heritage Assessment and Heritage Impact Statement, or a Conservation Management Plan, should be prepared for the building prior to any major works being undertaken. There shall be no vertical additions to the building and no alterations to the façade of the building other than to reinstate original features. The principal room layout and planning configuration as well as significant internal original features including ceilings, cornices, joinery, flooring and fireplaces should be retained and conserved. Any additions and alterations should be confined to the rear in areas of less significance, should not be visibly prominent and shall be in accordance with the relevant planning controls.

Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Archaeological zoning plan					
Heritage study					

References, internet links & images

Type	Author	Year	Title	Internet Links
Written			W Thorp. Extended bibliography of historical archaeological projects undertaken in the CBD. May 1988. in Sydney Central area's heritage framework study. Jackson Teece Chesterman Willis & Partners Ltd, P Spearritt & W Thorp. For the Department of Planning	
Written	Anita Heiss		Aboriginal People and Place, Barani: Indigenous History of Sydney City	
Written	Siobhan	1992	(Unknown)	

Note: internet links may be to web pages, documents or images.

Data source

The information for this entry comes from the following source:

Name: Local Government
Database number: 2424840

[Return to previous page](#)

Every effort has been made to ensure that information contained in the State Heritage Inventory is correct. If you find any errors or omissions please send your comments to the [Database Manager](#).

All information and pictures on this page are the copyright of the Heritage Branch or respective copyright owners.



[Home](#) > [Topics](#) > [Heritage places and items](#) > [Search for heritage](#)

Royal Botanic Gardens and Domain

Item details

Name of item:	Royal Botanic Gardens and Domain
Other name/s:	Tarpeian Way, Botanical Gardens
Type of item:	Landscape
Group/Collection:	Parks, Gardens and Trees
Category:	Garden Botanic
Location:	Lat: -33.8651315726 Long: 151.2168170590
Primary address:	Farm Cove, Sydney, NSW 2000
Local govt. area:	Sydney
Local Aboriginal Land Council:	Metropolitan

Property description

Lot/Volume Code	Lot/Volume Number	Section Number	Plan/Folio Code	Plan/Folio Number
LOT	25		DP	39586
LOT	26		DP	39586
LOT	27		DP	39586
LOT	30		DP	39586
LOT	32		DP	39586
LOT	33		DP	39586
LOT	34		DP	39586
LOT	35		DP	39586
LOT	51		DP	47732
LOT	6		DP	775888
LOT	10		DP	779599
LOT	1824		DP	841390
LOT	101		DP	854472

Royal Botanic Gardens cover 29 ha of cultivated and intensely managed gardens in central Sydney, to the east of Sydney Cove. The site is bounded on the north by Sydney Harbour (Farm Cove), on the east by the waters of Wolloomooloo Bay and the line of Sir John Young Crescent, to the south by St Marys Road and to the west by Hospital Road and Macquarie Street.

Boundary:

Listing excludes grounds of Government House.

The Domain comprises of 34 hectares.

All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
Farm Cove	Sydney	Sydney			Primary Address

Owner/s

Organisation Name	Owner Category	Date Ownership Updated
Royal Botanic Gardens and Domain Trust	State Government	
Royal Botanic Gardens and Domain Trust	State Government	02 Oct 97

Statement of significance:

The ROYAL BOTANIC GARDENS AND DOMAIN collectively are of exceptional national, state and local significance as

(NB: see later entries for RBG alone, DOMAIN alone, CENTRAL DEPOT and DOMAIN OIL TANKS) :

GENERAL values:

- it is one of the earliest surviving colonial botanic gardens in the world and one of the oldest, richest and most extensive early public cultural landscapes in Australia with a substantially intact area and major precincts that are nationally rare from a historical, scientific, aesthetic and social perspective, and which continue to fulfil diverse use expectations by remaining freely accessible in high demand from a broad community spectrum;

- as it contains three of the most important collections for botanical science in Australia notable for their rarity, diversity, size and scientific value - its living collection which is distinguished by many rare and unusual cultivated plants, the extensive preserved collections of the Herbarium and comprehensive botanical library (scientific/technical and research values);

Additionally the Domain is of historical and aesthetic value on a national level for its ability to demonstrate its dual role as the prime example of a pleasure ground attached to Government House and as a leading example of a public park developed from the mid 19th century (as an early designated landscape for public use (1831) the site was at the forefront of international concern for the integration of public parks within city planning and development).

PRIMARY values:

- as an important and integral part of the boundaries - from 1792 - of the first permanent European settlement in Australia. It is also an integral part of a large group of early Australian colonial sites located along, and linked by, Macquarie Street, including the largest surviving group of Governor Macquarie-era places in Australia. Individually and collectively these sites have considerable potential to reveal much about the formative town planning, settlement and development pattern of the City of Sydney (historical and technical/research values);

- it contains one of the earliest established botanic gardens in the southern hemisphere (1816); the whole site comprises a broad and idiosyncratic collection of native and exotic plants (8000 taxa and 45,000 accessions) acquired over a period of 190 years for the purpose of scientific study including research for agriculture, ornamental horticulture and industry (scientific/technical and research and historic values);

- it contains three of the most valuable assets to botanical science in Australia - its living collection which is distinguished by rare and unusual cultivated plants, the preserved collections of the herbarium and the RBG library archives (scientific/technical and research and historic values);

- it continues, uninterrupted, a close and direct link with the study, classification and cultivation of the indigenous vegetation of NSW from the time of Charles Fraser (1817) and remaining a core function of the institution and landscape (scientific/technical and research and historic values);

- the place has strong and direct associations with many notable early botanical explorers and collectors such as William Pater, John Carne Bidwill, Ludwig Leichhardt and John Richardson; and with their important plant acquisitions still extant in the living and preserved collections (scientific/technical/research and historic values);

- it has strong and direct associations with various prominent early directors such as Charles Fraser, Richard and Allan Cunningham, Charles Moore and Joseph Maiden - who were largely responsible for the present overall form of the landscape as well as the content and organisation of the plant collections (scientific/technical/research and historic values);

- it has strong and direct associations with many distinguished 20th century scientists - such as Dr Darnell-Smith, Knowles M. Robert Anderson and Dr Lawrence Johnson - whose research, using the living and preserved collections of the place and building on the work of the 19th century RBG botanists, forms the basis of contemporary knowledge and understanding of Australian plants. The collections remain an important basis for contemporary research in systematic and horticultural botany and plant ecology by various Australian and international scientists (scientific/technical/research and historic values);

- it is closely associated with the history and development of the principal government residences - as well as the Governors of New South Wales; and it remains an integral part of the historical and visual landscape of Government House and of the archaeological remains of the First Government House (scientific/technical/research and historic values);

- it is a nationally important representative example of a largely intact high-Victorian/Edwardian subtropical Gardenesque landscape design - retaining elements of the earlier Macquarie-era 'estate park' - with the capacity to indicate evolving landscape design styles in Australia over the past 200 years (historic & aesthetic values);

- it retains many important components of the various phases of its layout - including paths, fences, bedding areas, plantatio views, monuments, statuary, fountains, walling, steps, other landscape furnishings and gate houses - that give the landscape distinctive visual and botanical character (historic, aesthetic & technical/research values);

- both the overall place as well as particular areas within it are highly valued by the community - for strong personal associat and memories, and for providing a sense of identity and continuity of use. The place has been, and continues to be, the focu important historic events in the cultural and political life of New South Wales (social & historic values);

- it fulfils an important role as a part of the quintessential setting for nearby architectural landmarks such as the Sydney Ope House, St. Mary's Cathedral and Aurora Place - all having, individually, exceptional aesthetic value. The Tarpeian Rock is a prominent, dramatic and significant sandstone cliff landscape feature of the Domain facing Bennelong Point and the Sydney C House, cut for the extension of Macquarie Street and an example of 19th century romanticism (aesthetic value);

- it is an integral part of Sydney's scenic harbour landscape (aesthetic value);

- it remains a potent source of inspiration for artists and writers since the inception of the colony; and as a setting for public (historic, aesthetic & social values);

- despite various interventions over the last 200 years it is still possible to appreciate the basic form of the pre-European landscape - the two ridged promontories enclosing the central gully (aesthetic value);

- the place demonstrates changing fashions in horticulture, garden design and ornament, and the practice of botany through landscape and architectural design and art as it has continued to be developed, reshaped and embellished by successive dire and overseers (historic & aesthetic values);

- the trialling of various plant species - for example Canary Island date palms (*Phoenix canariensis*), brush box (*Lophostemon confertus*) and Hill's fig (*Ficus microcarpa* var. *Hilli*) - within the place has subsequently influenced their popularity and use throughout Sydney and beyond (scientific/technical/research and aesthetic values);

- as a landscape it has also been the setting for earlier important structures such as the Exhibition Palace, Fort Macquarie, th Crimean War period fortifications, the temporary Federation pavilion and for which some archaeological evidence may remain (scientific/technical/research values);

- from an early date the place developed, and continues to develop, a didactic role of increasing knowledge and understandin about plants through displays, public lectures, tours and social events based on the living collections and the landscape settir (social value).

THE ROYAL BOTANIC GARDENS, SYDNEY is of exceptional national, state and local significance:

as one of the earliest surviving colonial botanic gardens in the world and one of the richest and most extensive early public cultural landscapes in Australia with substantially intact major precincts that are nationally rare from a historic, scientific, aesthetic and social perspective.

The Royal Botanic Gardens, Sydney has SCIENTIFIC significance:

- as it comprises an eclectic collection of native and exotic plants acquired over almost two centuries, for the purpose of scier study including research for agriculture, ornamental horticulture and industry (scientific/technical/research and historic value

- for the extraordinary breadth of the living collections for botanical science in Australia - its living collection which is distingu by many rare and unusual cultivated plants, the extensive preserved collections of the Herbarium and comprehensive botanic library (scientific/technical/research values);

- as it contains three of the most important collections for botanical science in Australia - its living collection which is distingu

by many rare and unusual cultivated plants, the extensive preserved collections of the Herbarium and comprehensive botanic library (scientific/technical and research values);

- for the long standing close and direct link with the study, classification and cultivation of the indigenous plants of NSW, Aus and the South Pacific region, which remains a core function of the scientific institution and the Gardens (scientific/technical and research values);

- for the archaeological potential and remains of former Aboriginal and European occupation on the site. The Gardens are part of the clan territory, or country of the Gadigal people. As an integral part of the first permanent European settlement, they are site of the first contact and the earliest European agricultural and horticultural site in Australia (scientific/technical and research values);

- for its natural significance as the habitat of several animal species considered to have high local conservation value including colony of the threatened grey-headed flying foxes (*Pteropus poliocephalus*). Examples of native vegetation remain, as does the basic form of the pre-European landscape with two ridged promontories enclosing the central gully (scientific/technical and research values);

The Royal Botanic Gardens Sydney have HISTORIC significance:

- as the site of the first Government Farm activities in Australia, an attempt to support the vulnerable new colony in 1788. At the establishment of the Government Gardens c1816-17 it remained a prime site for the trailing of important economic botanical crops including the introduction of Busby's vines in 1830;

- as part of the Vice Regal Domain and for its association with prominent individuals especially Governors Phillip, Bligh, Macquarie & Mrs Macquarie, Darling, Denison and Brisbane;

- as the earliest established botanic garden in Australia, one of the earliest established botanic gardens in the southern hemisphere and among the earliest surviving colonial botanic gardens in the world;

- for the strong and direct associations with prominent early directors such as Charles Fraser, Richard & Allan Cunningham, Charles Moore, Joseph Maiden, who were largely responsible for the overall form of the Gardens' landscape, as well as the 19th century content and organisation of the plant collections;

- for its strong and direct associations with many distinguished 20th century scientists who have developed and codified knowledge and understanding of Australian plants through their researches using the Garden and Herbarium collections. These include Joseph Maiden, William F Blakeley, Lawrence Johnson and Barbara Briggs;

- as the study of the Gardens' living and preserved collections has formed the basis of much of the contemporary knowledge and understanding of Australian plants. This knowledge built on the extensive work by the 19th century government botanists at the plant acquisitions, whose collections are of notable early botanical explorers and collectors. These include William Paterson, Charles Fraser, Allan & Richard Cunningham, John Carne Bidwill and Ludwig Leichhardt; and their Aboriginal assistants, whose collections are extant in both the living and the preserved collections;

- as the landscape layout, horticultural dressing as well as embellishment with statuary, fountains, memorials and structures, indicative of the evolution of landscape styles in Australia, the landscape has evolved from a small botanic garden of a traditional functional design within the Governor's Domain or 'estate park' of the Macquarie era, to the high Victorian Gardenesque which gradually replaced the 'park' and which forms the framework of the existing landscape;

- as the path system, walling and layout of the Middle Garden is one of the earliest surviving garden layouts in Australia. Although once the accepted mode for botanic gardens, especially systematic gardens - the rectangular grid layout, its importance enhanced by continuous maintenance over almost 2 centuries, is increasingly rare worldwide;

- as the design of the Lower Garden is an exceptional example of a 19th century landscape design displaying a major engineering feature in the sea wall and network of ponds. It exhibits Picturesque, naturalistic and Gardenesque design traits in its curvilinear pathway system with beds at junctions, the tradition of lawns for floral display now centred on the Choragic Monument (and to Farm Cove and Government House);

- As the Garden Palace Grounds records historic layers in the remnants of the landscape design from the International Exhibition including large scale terracing, the 1880s adaptation as a Victorian pleasure garden with associated Gardenesque layout, and early 20th century additions, particularly the Governor Phillip fountain;

- the Gardens are an integral part of a wider area that contains a large group of significant colonial sites and the oldest officially established Domain in Australia (1792). This historic area provides considerable potential to reveal much about the formative town planning, settlement and development pattern of Sydney;

- as it demonstrates the changing fashions in horticulture, garden design and ornament and the practice of horticultural botany through its landscape, as it has continued to be developed, reshaped and embellished by successive directors and overseers (aesthetic & historic values);

The Royal Botanic Gardens Sydney have AESTHETIC significance:

- as part of the quintessential setting for one of the finest ensembles of public facilities including the Botanic Garden, Sydney Opera House, Government House, Conservatorium of Music and Sydney's scenic harbour at Farm Cove, that is outstanding in national context and possibly internationally;

- as a largely intact designed landscape that is a place of beauty and peace in contrast to the hard edge of the surrounding city;

- as it contains buildings of refined design of the Victorian and Federation period such as the Macquarie Lodge (1848), Victoria Lodge (1863-5), the former residences of workers, overseers and directors and the 1878/1899 Anderson Building erected during the tenure of Colonial Architects Mortimer Lewis and James Barnet and Government Architect Walter Liberty Vernon. The Gardens also contain contemporary buildings of some significance representative of developments in Modern Movement architecture in Australia;

- as a source of inspiration for artists and writers since the inception of the colony and as a setting for the display of public art (aesthetic & historic values);

- as the place retains many fine components of the various phases of its layout including paths, fences, bedding areas, views, monuments, statuary, fountains, walling, steps and other landscape furnishings, these giving various compartments of the landscape distinctive visual and botanical character;

The Royal Botanic Gardens Sydney have SOCIAL significance:

- as they are highly valued by the community and are in high demand from a broad community spectrum. They fulfil diverse expectations by remaining freely accessible. The Gardens as a cultural precinct provide a setting for recreation and relaxation, entertainment and events attracting over several million visitors and tourists every year;

- as from an early date developed, and continues to develop, a didactic role of increasing appreciation and conservation of plants. It performs this important educational role through displays, public lectures, tours and special events based on the living and preserved collections and the landscape setting;

- as the Herbarium contains one of Australia's most important collections of preserved plant specimens that is highly valued by the national and international scientific community for contemporary research into systematic and horticultural botany and plant ecology;

THE DOMAIN

The Domain is individually of exceptional value to Australia, NSW and Sydney:

- as an important and integral part of the boundaries, from 1792, of the first permanent European settlement in Australia. It is also an integral part of a large group of early Australian colonial sites located along, and linked by, Macquarie Street including

largest surviving group of Governor Macquarie-era places in Australia. Individually and collectively these sites have considerable potential to reveal much about the formative town planning, settlement and development pattern of the City of Sydney (historic value);

- for its close association with the development of the Royal Botanic Gardens and of botanical study in Australia, as the location of the early (1788) agricultural, botanical and horticultural enterprise and, since 1848, through the joint management of the Domain Gardens under one directorship (historic value);

- as a notable venue in the landscape of public protest, both collective and individual, as a place of assembly for the demonstration of concern, opposition and disquiet and in particular, to challenge Government policy and authority (historic and social value);

- as the home, from the 1870s, of the Domain orators - synonymous with free speech, a platform for a vibrant tradition of public speaking of all creeds, beliefs, life styles and political persuasions in the tradition of London's Hyde Park corner (historic & social value);

- as evidence of the erosion and alienation of public space under pressure of urban development and of dominance of transport issues in the history of planning in Sydney and a focus for debate concerning the value of public space and the rights of citizens;

- for its association with sporting history in Australia, as a venue for a wide range of sporting activities including the provision of sports facilities for city workers and firms' teams, the home of first class cricket in NSW from 1857-1871 and, in 1846, as the venue for the first swimming championship known to have been held in Australia. It is also known as the site of the first swimming championship known to have been held in Australia. It is also known as the site of the first formalised swimming in Sydney - an activity that continues at the site - and of the first public playground (gymnasium)(historic & social value).

(Conybeare Morrison, 3/2003, amending Britton, Morris & Annable, 2000)

gardens and Domain also have exceptional HISTORICAL significance as:

- the second oldest Botanic gardens in the southern hemisphere (officially established in 1816), Rio de Janeiro being the oldest;

- the site of the first attempts at agriculture in the colony in 1788 and a rare example on a world scale where a modern nation's first attempts at feeding itself can be traced and seen;

- the site of Governor Phillip's farm within the middle garden, still evident in the way the axes of the current beds and paths follow the original furrows;

- a core remnant of Governor Phillip's original Government/Governor's Domain (1792);

- an important part of Governor Macquarie's plan for Sydney;

- the first extensive open space designated in Sydney, and representative of a small group of early 19th century public space in Sydney;

- a site of early public recreation since 1831, in continuous public use since;

- evidence of remnant native vegetation remaining from the time of white settlement of the Sydney area.

- retention of many important structures and memorials from early Colonial times when the gardens formed part of the original Governor's Domain (such as the c.1812 Macquarie wall and gateway, Mrs Macquarie's Road, fountains, statues, gates, a variety of collection of buildings both public (eg: herbarium) and private (eg: Victoria Lodge gate house, Superintendent's residence/Cunningham Building, Old Herbarium/Anderson Building));

- a beautiful and varied collection of plants, statuary, fountains, monuments, and structures representative of Victorian cultural attainments and garden embellishments;

- demonstrating a very early example of providing public access to open space or parkland (1831 cf 1850s in England);

- their being the site of the first zoo in Australia;

- their being the site of the 1878 International Exhibition, and Garden Palace, a major event for Sydney and the first such exhibition in Australia, featuring works of art and industry. (Westcott and Broadbent, AHC, modified Read, S., 2003)

The gardens and Domain demonstrate strong or special ASSOCIATIONS with the life and works of persons, groups of persons of importance in NSW's cultural and natural history, including:

- their association with the work and influence of key figures in the European scientific world such as Sir Joseph Banks, Sir W Hooker and Joseph Dalton Hooker at Kew Gardens, London;
- their association with the life and works of past Domain overseers, including David Wilson, August Kloster and James Jones many of whom made significant contributions to the development of the Domain and other public areas in Sydney designed by Directors of the Botanic Gardens and their staff;
- for their rich heritage of memorials as elements of urban design, including the Domain's Henry Kendall memorial seat, the Palace Garden Gates and wall, the Cunningham memorial island and obelisk, the monument to the forces of the Desert Moun Corps wall, the Captain Arthur Phillip fountain monument and the sunken garden memorial to the Pioneers;

The gardens and Domain have AESTHETIC significance for the following reasons:

- as a palimpsest of one hundred and fifty years of colonial and Victorian garden design with some very fine late 19th century landscaping;
- for demonstrating a mixture of early 19th century garden design styles with Colonial style geometric beds in the middle garden and picturesque romantic style features such as serpentine paths and island beds in the other areas;
- their design as a public pleasure garden, containing many enclosed scenes enhanced with decorative foliage and water forms and providing many enframed views across the harbour;
- for the public role key Directors such as Moore and Maiden played in propagating and promoting rainforest tree and palm species and good design in garden making in the planting of public streets, parks and institutional grounds around NSW;
- their continuing educational role in demonstrating high standards of ornamental horticulture to the public;
- as an important major defining landscape and recreational asset of Sydney;
- for the Domain's role as a contributing and defining element providing continuity in the series of public parklands extending from Hyde Park to the Royal Botanic Gardens, important in the open space network of the City of Sydney;
- because of the reciprocal visual relationship between the Gardens and Domain and the historic buildings group along Macquarie Street, Hospital Road and St. Mary's Cathedral. These buildings are part of the setting of the Gardens and Domain, and the Gardens and Domain in turn form a parkland backdrop setting for these buildings, which is appreciated by their users and the public;
- for including a number of individually significant structures of high aesthetic value such as the Art Gallery of NSW, the Domain Lodge and a group of statues and memorials including the Robert Burns statue;
- for their rich tradition of gently curving walls, including the two Macquarie walls, the Farm Cove sea wall, the Woolloomooloo gates and wall, the Government House western terrace walls and the walls that originally contained the Domain (GML, 1999)

The gardens and Domain have SCIENTIFIC significance as:

- Australia's oldest scientific institution (1816);
- continuing centre for scientific research, particularly in systematic taxonomic botany;
- historic centre for economic botany and experimental horticulture, being a key place for exportation of Australian native plants (most active period of exporting to Europe was up until 1820), and for the importation, acclimatisation, propagation and dispersal of plants establishing many of Australia's horticultural and agricultural industries, such as the wine and olive industries and experimenting with many others (opium poppies, eucalypt oil distillation);
- their demonstration of the extensive international colonial exchange network of botanic gardens in promoting plant exploration, discovery, taxonomy, propagation, dispersal and cultivation;
- their association with the work and influence of key figures in the European scientific world such as Sir Joseph Banks, Sir W Hooker and Joseph Dalton Hooker at Kew Gardens, London;
- their association with the work and influence of key figures in Australian botany such as Alan Cunningham, Charles Fraser, Carne Bidwill, Charles Moore, Joseph Maiden;
- their rich (c110 species) and early (1860s) collection of temperate and subtropical climate palms, considered one of the finest in the world;
- their fine collection of trees from the South Pacific and other Pacific regions, including of the Araucariaceae family (eg: the Araucaria and Agathis genera) and figs (the genus Ficus).

The gardens and Domain have SOCIAL significance for the following reasons:

- they demonstrate a very early example of providing public access to open space or parkland (1831 cf 1850s in England);
- their long and continuing role in providing pleasure, edification and interest to the public while at the same time representing key social values such as law, order and social status;
- their recreational use by the community over a long period and the domain which has traditionally been the centre for political and social activities;

and religious discussion and meetings and continues to provide venues for large public gatherings and entertainment;

- their being the site of the first zoo in Australia (1860 aviary);
- their being the site of the 1878 International Exhibition, and Garden Palace, a major event for Sydney and the first such exhibition in Australia, featuring works of art and industry;
- their continuing role in public education through lectures, demonstration plantings etc on the value and diversity of plants, beauty, range, uses and cultivation, and more recently on nature conservation and biodiversity issues;
- their continuing educational role in demonstrating high standards of ornamental horticulture to the public;
- as a significant site for political and religious discussion and meetings, democratic debate and the expression of dissent, in the Domain;
- as demonstration of the importance placed upon accessible and inalienable public space in Sydney, which dates back to the 1830s;
- as a habitat to a threatened fauna species, the grey headed flying fox (bat).

The gardens and Domain are identified in the Archaeological Zoning Plan for Central Sydney as an Area of Archaeological Potential, with the potential to yield information that will contribute to an understanding of NSW's cultural or natural history. an area potentially rich in archaeological remains, dating from Aboriginal occupation and the earliest years of the establishment of the colony.

(AHC, Henty, Broadbent; modified Read, S., 2003)

CENTRAL DEPOT

The Central Depot is of historical significance for its previous use as the kitchen garden associated with Government House (1813-1870) and its ongoing historic use as a centre for plant propagation, cultivation and display serving the Royal Botanic Gardens, Sydney. It contains several rare late 19th and early 20th century glasshouses, and retains evidence of their original heating systems. The Central Depot is of research significance for its archaeological potential (CLSP, 2005, p27).

The archaeology within the Central Depot belongs to all of the identified time frames of the overall statement of archaeological significance for the Botanic Gardens. The early remains of the first farm, and the Macquaries' landscaping of the Domain all by convicts, are of exceptional State heritage significance. Other archaeological evidence, glasshouses and the boiler room equipment and such, associated with the development of the Botanic Gardens can contribute to the story of Gardens and has Local archaeological significance. (Casey & Lowe, 2005, p.21).

DOMAIN OIL TANKS (Preliminary SOS):

The Domain oil tanks are:

- 1) a relic of the various construction activities associated with the war effort and with the operation of Garden Island as the headquarters of the Australian Navy (criterion (a) historic);
- 2) associated with the Department of Defence and its operations during World War 2 (criterion (b) association);
- 3) demonstrative of mass and reinforced concrete construction methods developed by the Metropolitan Water & Sewerage & Drainage Board (MWS & DB) for water (and other liquid) storage purposes in the early 20th century (criterion (e) technical/research);
- 4) the only example in Sydney of underground wartime fuel storage tanks (criterion (f) rarity); and
- 5) representative of tanks constructed by the MWS & DB for the storage of fluids in the early 20th century and reflect the the latest development of a construction design dating from the mid 19th century (criterion (g) representative).

(Godden Mackay Logan, 2003).

The Tarpeian Way

The Tarpeian Way is of State significance for its prominence as a quarried, weathered sandstone cliff face, with stone steps a iron railing, which defines the northern boundary of the Royal Botanic Gardens and the southern boundary of the Sydney Opera House. The drama, scale and simplicity of the quarried sandstone face of the Tarpeian Wall plays a crucial role in supporting the entry point and setting of the Sydney Opera House, where it provides an enclosing 'backstage wall' to the open forecourt space. It is considered a 'crucial element in [the World Heritage] Buffer Zone . . . including its steps and upper perimeter fence. Although not legally on the Sydney Opera House site, it immediately borders and defines its southern edge and the open space of the forecourt. Because of its scale, location and configuration, it plays a crucial role in the approach and entry experience, setting and definition, of the Sydney Opera House site.' (Crocker, 2010, p55). A substantial rock cutting of the Bennelong headland, undertaken in 1880 at a cost of 6000 pounds, it enabled the extension of Macquarie Street. 'Its vertical quarried sandstone face with its steps and fence, is an historic artefact in its own right and retains the only visible evidence of activities on the Sydney Opera House site'.

Opera House site predating the Opera House itself.' (Crocker, 2010, p55) Its traces of anti-Vietnam War graffiti dating from the 1970s are of State significance as a remnant of an important Australian social movement in a major public space. The Tarpeian Way is of local significance for its associations with politicians and bureaucrats who authorised and undertook the cutting in 1 including Sydney Alderman C. Moore, J. S. Farnell, then Minister for Lands, E. Bradridge, City Surveyor and Mr. Moriarty, the Engineer for Harbours and Rivers. The Tarpeian Way has an unusually dramatic, classical association through its name with the famous rock in Rome from which prisoners were hurled to their deaths in ancient times. The Tarpeian Way is of State social significance for the high regard in which it is held as a dramatic backdrop to the forecourt space of the Sydney Opera House, as an access point between the Sydney Opera House and the royal Botanic Gardens. It is often used by members of the public enjoying its marvellous views of the Sydney Opera House and harbour setting.

Date significance updated: 22 Sep 98

Note: There are incomplete details for a number of items listed in NSW. The Heritage Division intends to develop or upgrade statements of significance and other information for these items as resources become available.

Description

Designer/Maker:	Charles Moore (overall structure; key elements); Joseph Maiden (ditto); various others (elements)
Builder/Maker:	Charles Fraser; Allan Cunningham; Richard Cunningham; Charles Moore; Joseph Maiden; Carrick Chambers
Construction years:	1816-
Physical description:	The Gardens consist of 29 hectares of closely cultivated land surrounded by 51 hectares of park lands comprising the Sydney Domain. A large and complex public botanic garden, largely of late 19th Century character; being not only an historic site of the first importance but containing within it numerous structures which have been nominated separately (see nominations by the National Trust (NSW)). A predominantly nineteenth century character of landscape layout strengthened by large mature trees.

Traditionally designated as four areas reflecting its development - the Middle Garden, the Upper Garden the Lower Garden and the Garden Palace Grounds. (National Trust of Australia (NSW) - 1981

The layout of the Gardens is exceptionally important, each area (the Middle garden, the Lower Garden, the Palace Lawn etc.) reflecting an important stage in the development of the gardens and the current fashion in landscape design almost from the founding of the colony. The squared beds of the Middle Garden are traditionally believed to reflect the first furrows and shortly thereafter the first garden plots of the new settlement.

The old Garden Palace grounds is the area bordering Macquarie Street and the Conservatorium of Music (former Government House stables). The Middle Garden is the first farm site. The Upper garden comprises of the southern section housing administrative offices and National Herbarium on Mrs Macquarie's road as well as the nursery and depot area bordering the Cahill Expressway. The Lower Garden comprises the rest of the area extending north of the Middle Garden to Farm Cove.

The Garden Palace grounds being the highest point have excellent views and are maintained as lawn areas, garden beds, Australian shrubs and turf species. The area was originally enclosed by a paling fence for grazing the Governor's stock. An ornamental fence was constructed along Macquarie Street and in the grounds stood the Garden Palace built 1879 which was destroyed by fire in 1882.

The Middle Garden is now the most closely cultivated section of the gardens where both native and exotic species are well labelled. It included the spring walk famous for its azalea display (currently (2003) undergoing renovation), one of the finest collections of outdoor palms in the world and a 1970s succulent garden.

Some of the Lower Garden was laid out by Charles Fraser and features ponds which are frequented by waterfowl including Australian Black Swans which breed successfully in the environment. (Westcott and Broadbent 1976)

The Middle Garden

The long rectangular beds have evolved from the rectangular beds of the earliest garden. The land before the first Government House and Bennelong Point was laid out in the manner of an English park, the Botanic Garden was treated in a purely functional way. The gate in the wall which Macquarie had completed in 1816 to protect the garden from the harbour, and which now separates the Middle and Lower Gardens. (National Trust of Australia - (NSW), 1981).

Fraser's plantings in what is now called the "Palm Grove", made between 1827-8 from his Brisbane district and northern NSW travels survive, and include hoop pines (*Araucaria cunninghamii*), weeping lilly pillies (*Waterhousia floribunda*), a hoop pine (*Araucaria cunninghamii*), 2 swamp oaks (*Casuarina cunninghamiana*) on the eastern side of the palm grove. On his death in 1831 he was succeeded by Richard Cunningham. His brother, the explorer Alan Cunningham was also a director. A native red cedar Fraser collected in 1822 formerly thought to have been from the Parramatta region has been genetically tested and found to have been collected in the Dorriggo region. This tree grows still near the Palm House (beside Farm Cove Creek in Bed 9).

Charles Moore planted the Palm Grove which has an internationally significant collection of palms and rainforest species in the Middle Garden.

Lower Gardens

Charles Moore directed the reclamation of and expansion of the 'Lower Garden' into Farm Cove, extending the gardens' pleasure grounds with curving pleasure walks, tree and shrubbery plantings. This work took place over 30 years, resulting in a gardenesque parkland which retains much of its original layout and composition today. Within this layout there are collections of plants of note, including from the Canary Islands, New Zealand and the Pacific Islands.

Domain

The Tarpeian Rock is a prominent, dramatic and significant sandstone cliff landscape feature on the north west boundary of the Domain facing Bennelong Point and the Sydney Opera House, cut for the extension of Macquarie Street. It derives its name from the famous rock on the Capitoline Hill in Rome from where prisoners were hurled to their deaths in ancient times. A stairway gives access from close to the Sydney Opera House to the top of the rock and Domain. An early carving in the sandstone cliff is located about 3 metres above the fifth step from the base of the cliff. The carving reads "The Tarpeian Way". It possibly dates from the time of construction in the 1880s. (City of Sydney Heritage Database inventory 8013)

Physical condition and/or Archaeological potential:

Physical condition is good.

GENERAL ARCHAEOLOGICAL POTENTIAL:

Collectively the Royal Botanic Gardens has high archaeological significance. The heritage and archaeological resources comprising the garden are well-understood. They aggregate into specific clusters known as the Middle Garden, the Upper Garden the Lower Garden and the Garden Palace Grounds.

ARCHAEOLOGICAL POTENTIAL SPECIFIC TO APPLICATION No. 2002/S60/168: (New phase of an upgrade for the water supply)

The Archaeological Assessment and Research Design: Royal Botanic Gardens and Outer Domain [Godden Mackay Logan, 1999] identified areas of high through to low potential, and areas that were archaeologically sterile, as they were the result of land reclamation (refer to Figures 5.1-5.3).

The proposed pipeline route does not intersect the area of high archaeological potential. Parts of the route go through sterile land. Mrs Macquarie's Walk is intercepted at one point by Project 2.

ARCHAEOLOGICAL POTENTIAL SPECIFIC TO APPLICATION No. 2004/S60/120: (Replanting of tree avenue in the Domain adjacent to Hospital Road with 30 new trees):

"The assessment of the archaeological features in the western area of the Philip Precinct suggests that:

"(1) the 1830s drain is unlikely to be impacted;

"(2) the sites of Bligh's Ditch and the Technological Museum are likely to be impacted by the work and the impact has the potential to remove a proportion of this significant resource; and

"(3) artefact deposits associated with fills across the precinct are also likely to be disturbed.

Date condition updated: 25 Jun 13

Modifications and dates:

June 1788 - Governor Phillip reports '9 acres of corn'.

September 1788 - 20 acres cleared for crops

1789 - agricultural activity mainly relocated to Rose Hill (Parramatta) due to much greater crop success there

1792 - Phillip's domain marked out.

1800-07 - grants of land made to private farmers in Farm Cove's east (Anson's Point).

1807 - Governor Bligh resumes Domain (19 acres), controls private farming in Woolloomooloo Bay and terminates farm leases in eastern side of Farm Cove. Carriage roads made around Bennelong's Point and Farm Cove for the Governor.

C1812 - 5 acres added, landscaped by Fraser south of Macquarie Wall in Lower gardens, 24 acres total area.

1812-1816 - Macquarie Wall built in Lower Gardens

1816 - gardens recognised as Botanic Gardens. Mrs Macquarie's Road around the Domain to Mrs Macquarie's Point finished, running north of the Government gardens/nursery at some distance from the shore, and bridging over Farm Cove Creek.

1821 the Government House stables (now the Conservatorium of Music) completed in the Domain's north near Bridge Street.

1825 - Governor Brisbane extended gardens west of Farm Cove Creek, for an experimental garden, to acclimatise Australian plants for export and imported plants

1831 - public use of the Domain was formally invited and became accepted policy (very controlled before that).

1830s - Lower Garden area at head of Farm cove developed and shoreline laid out in an ornamental fashion with serpentine paths.

1833 - four gardens recognised: botanic (the lower garden at the head of the cove); fruit garden; the experimental garden and the kitchen garden, still producing food for the Governor's table.

1837-45 (New) Government House built in Domain north of Gardens.

1847 - fig tree avenue of Moreton Bay figs (*Ficus macrophylla*) planted, lining main public entry to gardens from Macquarie Street eastward (now the line of the Cahill Expressway).

1848 - Moore appointed, renovated paths throughout upper gardens, built new paths in lower garden. 3 acres were added to the gardens between 1848 and 1858.

1848-1879 Moore organised construction of sea wall and reclamation of Farm Cove's tidal flats (work proceeded in two stages) to expand the Lower Garden by 3 acres, the wall built of stone recycled from demolished Old Government House in Bridge Street, and a long walk was established along Farm Cove. Ponds in lower garden laid out, water supply for upper gardens aided by water pipe installed from Macquarie Street.

1850s - vista pavilions added in gardens, one with a thatched roof.

1852 - Sydney based herbarium started (Moore)

1857 - small portion of Governor's kitchen garden (Upper Garden) converted to Gardens.

1860 - an aviary opened (site of current succulent/cacti garden) after public lobbying. 1862 a zoo was incorporated.

1860 - original grape vines uprooted

1862 - Palm grove established near Middle Garden, summer houses built in gardens.

1863 - cottage built near Governor's Bathing house for Government House gardener.

C1865 - Domain gate lodge and gates built, (Hospital Road, Prince Albert Road), Victoria Lodge gate house and gates built (first stage) at east of Gardens near Mrs Macquarie's Point

Late 1860s - main part of Governor's kitchen garden (Upper garden) given up as an addition to the Upper Garden

1870 - Governor's private gates built (now Opera House gates).

1870s - demolished convict barracks built in Cunningham's time, and old glasshouses in former Governor's kitchen garden to make open grassed areas of Upper Garden.

1871 - 5 acres of former Governor's kitchen garden converted to Botanic Gardens, used as a nursery and propagating ground

1873 - Main entry gates built, off Fig Tree Avenue (east of Bent Street, now Cahill Expressway)

1874 - Italianate style 2 storey Superintendent/Director's residence (now the Cunningham building) with tower was built, near Woolloomooloo gates).

1876 - Palm house glasshouse built in Middle Garden.

1878-9 - single storey herbarium and overseer's residence built. Garden Palace built and 'instant' gardens around it, near Macquarie Street/Bent Street on former grazing land in Upper Garden. Exhibition opens 1879.

1880 - a monkey house was built as part of the zoo.

1882 - Garden Palace destroyed, only sandstone and iron gates survive. After clean up 19 acres (7.7ha of new gardens were added to the RBG "Palace Garden").

1882 on - Maiden adds lighting (e.g.: on sea walk on Farm Cove), seating, lavatories, drinking fountains, pathways. 1883 - zoo relocated to Moore Park, incorporated 5 acres (2ha) of Outer Domain into the Lower Garden, completing the ring of waterfront along Farm Cove. Maiden moved and displayed the remnants of the exhibition fire to a pavilion in the Domain which became the official museum, incorporating a herbarium.

1883 - zoo relocated to Moore Park. 5 acres (2ha) of Outer Domain was incorporated into the Lower Garden, completing the ring of waterfront along Farm Cove.

1896-1901 - Maiden installed new lighting, seating, lavatories, fountains and pathways. Lighting along the sea walk and the lower garden installed, making the ring of water front of the lower gardens complete.

1897 - Governor Phillip fountain built near Macquarie Street/Garden palace gates

1899 - new herbarium building (second storey added by Govt. Architect Vernon to existing building, ground floor adapted as lecture hall and library, museum and admin centre built

1901 - Maiden has obelisk erected in pond, housing relocated remains of Allan Cunningham from Devonshire St. cemetery. Maiden also drained and sewered the gardens.

1908-1916 - Conservatorium of Music created in adapted former Governor's Stables in Western Domain

1912 - Palm house glass house has new superstructure, designed by Government Architect George McRae.

1916 - there were 72.6 hectares of gardens/Domain

1920s - cut and cover tunnelling to create City Loop underground rail line in western Domain

1926 - Spring walk replanted

1936 - succulent garden created on site of former aviaries/zoo, in eastern section of gardens near Herbarium

1938 - Pioneer Memorial Women's' Garden opened, laid out in sunken circular area under centre of former Garden Palace dome.

1940 - aviary removed.

1956 - Outer Domain land taken by Sydney City Ccl. to construct a car park (the Domain Car Parking station), loss of 47 relatively rare trees, and land

1958-60s - Cahill Expressway resumption and construction work began, bisecting Domain and Gardens, partly destroying Fig Tree Avenue (first entrance, planted 1847) and loss of 24 palm trees and 12 other trees lost. New Gardens entrance made on Macquarie Street with pools and prostrate plants, and recycled gates from the post-Garden Palace fire. Gardens and

Domain were sewered for the first time since 1792.

1959 - 'Royal' added to the designated Botanic Gardens

1969 - Mair inherited task of completing reconstruction of gardens post Cahill Expressway and Domain car parking station, using Australian native plants extensively (SW corner near State Library) and New Zealand natives (SE corner near Woolloomooloo gates). Mair removed many of the glasshouses

1970-71 Mair instigates design and construction of Pyramid glasshouse (now Tropical Centre). Timbers replaced in Palm House glasshouse.

1970s - 63.04 hectares (of 72.6 hectares in 1916)

1970-80 - new succulent and cacti garden built on site of former aviary/zoo near Mrs Macquarie's Road.

1982 - new Herbarium built (named the Brown building) linking old 1899 herbarium and former Director's residence. The old herbarium (1899) was adapted as visitor centre, shop, renamed Anderson Building, former Director's residence renamed Cunningham building, adapted for use as staff offices. Thematic approach to planting promoted, new section of tropical and subtropical rainforest flora planted near pyramid glasshouse.

1988-9 - new rose garden built near Bridge Street gates (since removed). New curved glasshouse built adjoining (east of) Pyramid glasshouse, intended for ferns. Since adapted for tropical plants.

1992-3 - Palm house glasshouse reconstructed to 1912 form, adapted to be an exhibition space. About 50% of original glazing recycled on south side, also c1920s patterned glass reused. New electrical system installed.

1990s - Asian themed plants garden added in Lower Garden below kiosk and east of Twin ponds. A new fernery was built in the Middle Gardens adjoining the gardens nursery area and palm grove. Considerable upgrade works undertaken pre 2000 Olympics, including adaptation of existing buildings for new central shop and toilets. New herb garden built in western side of Lower gardens below conservatorium. Cadi Jam Ora garden created in Middle Garden area.

2000-01 new Police Memorial wall erected in outer Domain south of Art Gallery. Conservatorium redevelopment, demolition of trial grass beds and incorporation of new roof garden areas to gardens over new conservatorium. New land bridge built over Cahill Expressway/Eastern Distributor redevelopment, linking Art Gallery, Mrs Macquarie's Road, Domain and Gardens, small additional land area and new native plantings to the Domain.

2002 - Boy Charlton Pool redevelopment in outer Domain on Woolloomooloo Bay.

2003 - Fig tree avenue (Cahill Expressway median) removed - planted 1847), rose garden removed for redevelopment, Spring Walk plantings (Azaleas etc) removed for fumigation/fallowing of soil).

4/2004 four mature trees (camphor laurel, gum, Moreton Bay fig) removed from western edge of Domain Phillip Precinct, near Hospital Road. (Public protest at this)

2004 - RTA widening of Cahill Expressway (southern side to Domain) to create one more traffic lane for Cross City Tunnel. Application for construction of sound walls (stone/concrete on south side; timber and concrete/iron rail on north side) of Cahill Expressway.

4/2006 - sandstone noise barrier built in Sydney's Domain will also now serve as a permanent monument to Australians who have given their lives in non-combat overseas missions. The first to be recognised will be nine servicemen and women who died in the recent Sea King disaster in Indonesian island of Nais on April 2. (Premier's press release, 24/4/2006).

2007 - Palm House - major renovations - timber & glazing repairs, painting, guttering, shade screens; Cottages 5 & 6 on Mrs Macquarie's Road were amalgamated to allow for easier use by the Friends of the Gardens; Pioneer Garden & Palace Garden Gates fountains recommissioned using recycled water; 2 new water tanks installed in new Palace Rose Garden; Camellia collection relocated into one area around Rathborne Lodge; a second Begonia garden was developed; Turf Plots on northern side of Palace Garden reinstated; first stage of main pond landscape renewal completed; Farm Cove Seawall damaged in 3 places by a commercial vessel - repairs done over several months; new path in the Domain linking existing paths near Victoria Lodge & Fleet Steps; stormwater diversion allowed refilling of the Twin Ponds; upgraded Domain path lighting; new interpretive signs installed for 150th

anniversary of the Spring Walk; new Palace Rose Garden, Begonia & Camellia gardens (RBG Annual Report, 2006/7).

Current use: Botanic Gardens and public passive & active recreation, events such as concerts
Former use: Aboriginal land, Government Domain, Government kitchen garden

History

Historical notes: The Royal Botanic Gardens developed from the site of the first farm in Australia. It is the second oldest Botanic gardens in the Southern hemisphere, the only older one being in Rio de Janeiro. Set aside for a "farm and garden" by Governor Phillip, the site received the first plants and seeds (brought by Phillip from Rio de Janeiro and the Cape of Good Hope on the First Fleet). The longitudinal beds of shrubs visible today in the 'Middle Garden' follow the direction of the original farm furrows. By June 1788, Phillip reported 'a farm of 9 acres of corn' by a stream which still flows through the present palm grove into appropriately named Farm Cove. By September 1788 20 acres were cleared for crops. By 1789 agricultural activity had been mainly relocated to Rose Hill (Parramatta) due to much greater crop success there, and poor soil/results at Farm Cove.

In 1792 the area was called "the Governor's Farm", the southern part (Domain & Hyde Park) being set aside, as now, for a public park (then known as "Phillip's Domain").

Between 1800 and 1807 grants of land were made under Governors Paterson and others to private farmers in Farm Cove's east (Anson's Point). The main botanic garden function was transferred to Rose Hill (Parramatta) between 1800 and 1810 under Governor King.

From 1807 Governor Bligh resumed the Domain (19 acres), cancelled and converted former private farm grants on the eastern side of Farm Cove to public land incorporated back into the Governor's Domain. Farming activity decreased, buildings were demolished near (present) Government House and carriage roads around Bennelong Point and Farm Cove were constructed, along with the planting of a shrubbery and laying out of walks.

C1812 - 5 acres added, landscaped by Charles Fraser south of Macquarie Wall in the Lower Gardens, 24 acres in total area.

Governor Macquarie improved the garden, building a protecting wall on the harbour side and constructing and landscaping a road running around the Domain, north of the Government gardens/nursery at some distance from the shore, and bridging over Farm Cove Creek to Mrs. Macquarie's Chair on Mrs Macquarie's Point in the east. Swamp mahogany (*Eucalyptus robusta*) trees were planted to line this road, perhaps the earliest "Street trees" planted in the colony. Another 1813-1816 planting was of the black booyong (*Heritiera actinophylla*) west of the palm grove, which remains. On the completion of these works the area was officially inaugurated as a Botanic Garden in 1816. In 1821 the Government House stables (now the Conservatorium of Music), designed by Government Architect Francis Greenway, was completed in the Domain's north near Macquarie and Bridge Streets.

Charles Fraser (Superintendent 1821-31) was the first botanist appointed to develop the gardens along scientific lines. Fraser made many inland excursions particularly with John Oxley and brought back plants and specimens. Fraser's plantings between 1827-8 from his Brisbane district and northern NSW travels survive, and include hoop pines (*Araucaria cunninghamii*), weeping lilly pillies (*Waterhousia floribunda*), a hoop (or Moreton Bay) pine (*Araucaria cunninghamii*), 2 swamp oaks (*Casuarina cunninghamiana*) on the eastern side of the palm grove. On his death in 1831 he was succeeded by Richard Cunningham. His brother, the explorer Alan Cunningham was also a director. A native red cedar Fraser collected in 1822 formerly thought to have been from the Parramatta region has been genetically tested and found to have been collected in the Dorrigo region. This tree grows still near the Palm House (beside Farm Cove Creek in Bed 9).

1825 - Governor Brisbane extended gardens west of Farm Cove Creek, for an experimental garden, to acclimatise Australian plants for export and imported plants

1829 543 cultivars/varieties of grapes (vines) donated by James Busby to the Gardens.
 1829-60 - The wine growing industry of New South Wales began in the gardens with some vines being brought out with the First Fleet (1788), and a large supplementary collection of vine cultivars donated by James Busby in the 1820s and early 1830s. For 25 years, vines propagated from these plants were distributed throughout the colony and the parent plants were uprooted in 1860.

1831 - public use of the Domain was formally invited by Governor Darling, and became accepted policy (very controlled before that). In the 1830s the Lower Garden area at the head of Farm cove was developed and the shoreline laid out in an ornamental fashion with serpentine paths.

1833 - four gardens were recognised: the botanic garden (the lower garden at the head of the cove); the fruit garden; the experimental garden and the kitchen garden, still producing food for the Governor's table.

1837-45 (New) Government House built in the Domain's north (north of the current extent of the Gardens).

1847 - fig tree avenue of Moreton Bay figs (*Ficus macrophylla*) planted, lining main public entry to gardens from Macquarie Street eastward (now the line of the Cahill Expressway).

1848 - John Carne Bidwill was appointed (the first such title) Director, by Governor Fitzroy. Meantime in England horticulturist Charles Moore was appointed Director by the English Government. Moore displaced Bidwill, who was offered the post of Commissioner of Lands, Wide Bay (Moreton Bay penal settlement, now modern-day Maryborough).

Moore renovated paths throughout the upper gardens, built new paths in lower garden and added 3 acres were added to the lower gardens between 1848 and 1858.

1848-1879 Moore organised construction of the sea wall and reclamation of Farm Cove's tidal flats (work proceeded in two stages) to expand the Lower Garden by 3 acres, the wall being built of stone recycled from demolished Old Government House in Bridge Street, and a long walk was established along Farm Cove. Ornamental ponds in the lower garden were laid out using Farm Cove creek, water supply for upper gardens was aided by water pipe installed from Macquarie Street.

1850s - vista pavilions added in gardens, one with a thatched roof.

1852 - the Sydney based herbarium collection started (Moore)

1857 - a small portion of the Governor's kitchen garden (Upper Garden) was converted to Gardens.

1860 - an aviary opened (site of current succulent/cacti garden) after public lobbying.

1860 - the original grape vines were uprooted

1862 - The Palm grove was established near the Middle Garden, summer houses built in gardens. A Zoo was added to aviary area, Sydney and Australia's first. Considerable plantings of NSW/Qld rainforest tree species, and palms.

1863 - cottage built near Governor's Bathing house for Government House gardener.

C1865 - Domain gate lodge and gates built, (Hospital Road, Prince Albert Road), Victoria Lodge gate house and gates was built (first stage) at east of Gardens near Mrs Macquarie's Point

Late 1860s - main part of Governor's kitchen garden (Upper garden) given up as an addition to the Upper Garden

1870 - Governor's private gates built (now Opera House gates).

1870s - demolished the convict barracks built in Cunningham's time, and old glasshouses in former Governor's kitchen garden to make open grassed areas of Upper Garden.

1871 - 5 acres of the former Governor's kitchen garden was converted to Botanic Gardens, used as a nursery and propagating ground

1873 - Main entry gates built, off Fig Tree Avenue (east of Bent Street, now Cahill Expressway)

1874 - Italianate style 2 storey Superintendent/Director's residence (now the Cunningham building) with tower was built, near Woolloomooloo gates). 1876 - Palm house glasshouse built in Middle Garden.

1878 - single storey herbarium and overseer's residence built.

The Garden Palace was built on land between the Government House stables (now the Conservatorium of Music) and Governor Bourke's statue, an area until then used for grazing. The Palace was built to a design by Government Architect James Barnet for the first Australian International Exhibition. It was the epitome of the High Victorian style, complemented by the surroundings new gardens. Its dome was 100 feet (30.5m) in diameter under which was a statue of Queen Victoria; there were four corner towers, and a floor area of over 8.5 acres (3.4ha), making it a major landmark in the city landscape.

The exhibition was an enormous public event sponsored by the Agricultural Society of NSW, displaying products of the arts and industry, museum collections from the library of the Linnean Society (botany and natural sciences), and 0.4ha exhibition of specimen displays from the Museums Collection of the Technological, Industrial and Sanitary Museum of NSW, (organised by its then Curator, Joseph Maiden)(the museum eventually became the Museum of Applied Sciences later the Powerhouse Museum), and its surrounding 'instant' gardens of lawns, bedding and shrubberies around it, near Macquarie Street/Bent Street.

1880 - The Tarpeian Way, including a stone stairway of 53 steps, is cut out of the rocky escarpment north of Bennelong Point, forming a south east boundary to the gardens.

1880 - a monkey house was built as part of the zoo.

1880 - Tarpeian Way constructed

From Sydney Morning Herald, 4 October 1880: 'Originally the Tarpeian Way was that rocky point near the fort on which the citizens were wont to assemble to witness regattas. The point is one which commands a view as extensive as that obtainable from Mrs. Macquarie's chair. The ruggedness of the rocks has succumbed to the artisan's skill, and instead of the rough boulders which used to exist, the rock presents a smooth face, about thirty-five feet in height, and several hundred foot in length, and a well graduated sweep from Messrs. Flood's stores, in Macquarie Street, to within a short distance of the Garden gates. On the top also, the rocks have been faced for an equal length, and formed into what is called the Tarpeian Way; and the stone from here, and also from the side, has been utilised in forming the substantial sea-wall being extended round the Gardens to the Chair. So that here there has been a double attempt to beautify nature. On coming from the Gardens one reaches the Tarpeian Way through pillars of beautifully-toned stone and by ascending fifty-three well formed wide stone steps. The Way itself may be regarded as the highest level pathway of the street, and precautions have, by the erection of a dwarf wall and iron railing, been taken to prevent people falling over the rock. By-and-bye the Way, which at present is simply gravelled, and has a watercourse along it, will be asphalted; and the face of the rock Mr. C. Moore intends shall be beautified with creepers in a manner similar to that adopted in the Argyle Cut. The citizens have been relieved of nearly all expense in connection with the matter, the whole work having been effected by the Government. All the citizens have had to pay for is the inscription of the name on the pillars at the two entrances. Eventually, we are informed, the way will be widened by the annexation of a small point of ground, which at present is enclosed by a fence, although for all purposes of foot traffic it is sufficiently wide already. This, then is, the work which now forms such an imposing feature in the approach to the Gardens.

'Its history is as follows : When Mr. J. S. Farnell, the present member for St. Leonards, first assumed the position of Minister for Lands, he was induced by Alderman C. Moore to visit the locality in which it is situated, and to inspect the plans which Mr. E. Bradridge, the late City Surveyor, had prepared for carrying it out. Mr. Moriarty, the Engineer for Harbours and Rivers, under whose direction the work has been executed, was also present. Mr. Farnell seems to have been deeply impressed with the necessity for the work, and a sum of 6000 pounds was placed on the Estimates for carrying it on. Objections were at first raised against the width of the way being taken from the Government House grounds; but after some deliberation, and when it was explained that it would be only utilised by pedestrians, they were waived, and the work was permitted to proceed. The classic name chosen by Mr. Alderman Moore, and sanctioned by the Sydney Municipal Council, seems to have been impressed on Mr. Moore's mind, when, during his visit to Rome, a few years ago, he stood upon the Tarpeian rock itself.

'Tarpeia was the daughter of Tarpeius the governor of the Roman citadel of the Saturnian Hill, afterwards called the Capitoline. She was tempted by the gold of the Sabine bracelets and collars to open a gate of the fortress to Tatius and his Sabines. As these entered they threw upon her their shields, and thus crushed her to death. She was buried on the hill, and her memory was preserved by naming the rock after her. A legend still exists in Rome to the effect that the fair Tarpeia ever sits in the heart of the hill, covered with gold and jewels, and bound by a spell.

'In 'Coriolanus' Shakespeare refers more than once to the rock. Brutus says, 'Marcius is worthy of present death,' to which his brother tribune Sicinius Velutus replies, 'Therefore, lay hold of him; bear him to the rock Tarpeian, and from thence into destruction cast him;' and further on 'He shall be thrown from the Tarpeian rock with rigorous hands.' Coriolanus himself

indomitably says, 'Or pile ten hills upon the Tarpeian rock that the precipitation might down stretch below the beam of sight; yet will I still be thus to them.' Judging from these and other passages the ancient Romans had a liking, which is now happily out of date, for pronouncing 'the steep Tarpeian death.' Lord Macaulay also refers to the same classical ground.

1882 - The Garden Palace was destroyed by fire, only sandstone and iron gates survive. After the clean up 19 acres (7.7ha) of new gardens were added to the RBG "Palace Garden"). Maiden moved and displayed the remnants of the exhibition fire to a pavilion in the Domain which became the official museum, incorporating a herbarium.

Scottish gardener Alexander Grant was born in 1845 at Cullen, Scotland and served an apprenticeship in the gardens of Cullen House in Banffshire. Before migrating to Australia in 1878 he followed his profession in several Scottish gardens, including the Botanic Gardens in Edinburgh. Grant arrived in the colony in 1878 and worked first at Yaralla, Concord for the Walkers for some considerable time, then at Rosemont, Woollahra for Alexander Campbell MLC, then for Mr Tooth at the Swifts, Darling Point, which he planned and laid out. There is no record of where Grant was living while working at Yaralla and Rosemont, though from 1881 he lived at 'Willow Cottage in Point Piper Road - west side (later Ocean Street), Paddington' until he moved to quarters in the Botanic Gardens, Sydney in 1882 for work there. It is likely that the positions at Yaralla and Rosemont both included quarters for a single man and that only after he married Margaret Stevenson in January 1880 was he obliged to find alternative accommodation (Willow Cottage)(Grant, 1997).

1882 on - Director Joseph Maiden adds lighting (eg: on the sea walk on Farm Cove), seating, lavatories, drinking fountains and pathways.

1883 - the zoo was relocated to Moore Park. 5 acres (2ha) of Outer Domain was incorporated into the Lower Garden, completing the ring of waterfront along Farm Cove.

1880s - The Tarpeian Rock is a prominent, dramatic and significant sandstone cliff landscape feature on the north west boundary of the Domain facing Bennelong Point and the Sydney Opera House, cut for the extension of Macquarie Street. It derives its name from the famous rock on the Capitoline Hill in Rome from where prisoners were hurled to their deaths in ancient times. A stairway gives access from close to the Sydney Opera House to the top of the rock and Domain. An early carving in the sandstone cliff is located about 3 metres above the fifth step from the base of the cliff. The carving reads "The Tarpeian Way". It possibly dates from the time of construction in the 1880s. (City of Sydney Heritage Database inventory 8013)

1896-1901 - Maiden installed new lighting, seating, lavatories, fountains and pathways. Lighting along the sea walk and the lower garden installed, making the ring of water front of the lower gardens complete.

1897 - Governor Phillip fountain built near Macquarie Street/Garden palace gates

1899 - new herbarium building (second storey added by Govt. Architect Vernon to existing building, ground floor adapted as lecture hall and library, museum and admin centre built (now the Anderson Building)

1901 - Maiden had an obelisk erected in a central pond, housing the relocated remains of Allan Cunningham from Devonshire St. cemetery. Maiden also drained and sewered the gardens.

1908-1916 - Conservatorium of Music created in adapted former Governor's Stables in Western Domain

1912 - Palm house glass house has new superstructure, designed by Government Architect George McRae.

1916 - there were 72.6 hectares of gardens/Domain.

1920s - cut and cover tunnelling to create City Loop underground rail line in western Domain

1926 - Spring walk replanted

1936 - succulent garden created on site of former aviaries/zoo, in eastern section of gardens near Herbarium

1938 - The Pioneer Memorial Women's' Garden opened, laid out in sunken circular area under the centre of the former (1879-82) Garden Palace dome. Laid out by Andersons & Co. of Sydney.

1940 - the aviary was removed.

1956 - Outer Domain land was taken by Sydney City Ccl. to construct a car park (now the Domain Car Parking station), loss of 47 relatively rare trees, and land

1958-60s - Cahill Expressway resumption and construction work began, bisecting Domain and Gardens, partly destroying Fig Tree Avenue (first entrance, planted 1847) and loss of 24 palm trees and 12 other trees lost. A new Gardens entrance was made on Macquarie Street with pools and prostrate plants, and recycled sandstone and iron gates from the post-Garden Palace fire. This entrance leads to the Palace Gardens. Gardens and Domain were sewered for the first time since 1792.

In 1959 the term 'Royal' was added to the designation Botanic Gardens following the landing of Queen Elizabeth II in Farm Cove - this being the first site in Australia on which a reigning monarch had stood.

In 1968 the Herbarium was combined with the Royal Botanic Gardens.

1969 on - further reconstruction and planting after completion of Cahill Expressway and Domain Parking station. Australian and New Zealand native plants were extensively used, in the plantings near the Bent Street/Macquarie Street entrance (opposite the State Library) and Woolloomooloo gates near Mrs Macquarie's Road.

Many glasshouses were removed in the 1970s under Director Mair, and the new Pyramid Glasshouse, built in 1970-71, designed by Anchor, Mortlock & Murray. The first of its kind in the world, it contained a spiral staircase to allow visitors to observe all levels of tropical plant growth within.

1972-85 Dr Lawrence Johnson Director, proposed the 'thematic' planting scheme in evidence today. NSW and Qld rainforest trees collected by Fraser, the Cunninghams and Charles Moore scattered throughout the gardens were supplemented by a new section of tropical and subtropical rainforest flora near the Pyramid glasshouse. The palm collection, which is planted in three separate groves in the gardens, was thinned of duplicate species, particularly in Moore's original palm grove, and new species were added.

The fig (*Ficus*) collection, mainly in the lower garden, was rationalised and is now centred on the slope below Government House, with many additional species added. A garden bed of local native species was added near the Cunningham building in the Upper garden, and the long bed of native small trees and shrubs along the boundary of the gardens on Macquarie Street was thickened with new plantings. A collection of eucalypts on the lawns of the Lower Garden north of the Macquarie Wall was under planted with a new collection of cycads, many relocated from the original Moore Palm Grove. A Myrtales bed near the Twin ponds in the Lower Garden was added.

1970-80 the new succulent and cacti garden was built on the site of the former aviary/zoo near Mrs Macquarie's Road in the east.

In 1978 the administration of the Botanic Gardens and National Herbarium of NSW were transferred from the Department of Agriculture (where they had been administered since 1908) to the Premier's Department.

In 1980 the Royal Botanic Gardens Trust Act was passed by Parliament, seeking to prevent further erosion of the grounds and excisions of land. (NB: 72.6ha in 1916 had diminished to 63.04 ha in 1980). Also in 1980 Centennial Park, which until then had been administered by staff of the Botanic Gardens since Moore's directorship, became autonomous under its own Trust.

In 1982 the new Herbarium building was built under Director Lawrence Johnson opened (named the Brown building in honour of colonial botanist Robert Brown), linking the former Herbarium (now called the Maiden Theatre and Moore Room) building and the 1870s former Superintendent/Director's residence. The former Herbarium was adapted to a visitors' centre, shop and exhibitions space (now the Moore Room, within the then renamed R.H.Anderson Building), and the former Director's residence, named now the Cunningham building, was adapted for office use by staff. The complex was opened on 6/11/1982 by then Premier Neville Wran, QC MP. The Brown building had three levels housing the herbarium collection in 55,000 specially-designed red plastic boxes, plus scientific staff offices, a laboratory, scanning

electron microscope and full drying room and library (Wilson, 2012).

In July 1982 a general meeting established the Friends of the Botanic Gardens and members' events (to raise funds for the Gardens) commenced in December 1982 (Wilson, 2012).

1987-8 under Director Carrick Chambers, two satellite botanic gardens areas were opened, Mt. Annan (now (2012) renamed the Australian) Botanic Garden on Narellan Road near Campbelltown featuring native plants, and Mt. Tomah (now (2012) renamed the Blue Mountains) Botanic Garden on The Bell's Line of Road in the northern Blue Mountains, featuring cool-climate plants. Both were formally opened in 1988 as part of Australia's Bicentennial celebrations.

1988-9 - a new rose garden was built near the Bridge Street gates (since removed). A new curved 'Arc' glasshouse was built adjoining (east of) the Pyramid glasshouse, which was intended for ferns. It has since been adapted for tropical plants. In 2015 the Pyramid was demolished to make way for 'Calyx' the new display and tropical plant centre. The curved 'Arc' glasshouse is being adapted as part of the same works (Stuart Read, pers.comm., 21/7/2015).

1990s - Asian themed plants garden added in Lower Garden below kiosk and east of Twin ponds. A new fernery designed by John Barbeceto was built in the Middle Gardens (on the site of two former shade houses) adjoining the gardens nursery area and palm grove. A new herb garden was built in the western side of the Lower gardens below the Conservatorium. Considerable upgrade works were undertaken in the run up to the 2000 Sydney Olympic Games, including adaptation of existing buildings for new central shop and toilets.

The Cadi Jam Ora - First Fleet Encounters garden was created north of the Palm House in the Middle Garden area. John Lennis (1952-2015) as Aboriginal Education Officer was responsible for the content, 'flavour' and involvement of Aboriginal people in this garden (Robertson, 2015).

1992-3 - The Palm House glasshouse was reconstructed to its 1912 form and adapted to become an exhibition space. About 50% of its original glazing was recycled on the south side, also c1920s patterned glass was reused.

In the mid-1990s a fourth level was added to the Robert Brown building (National Herbarium), providing more work spaces and shelving for 20,000 more red herbarium boxes and a sloping roof to stop leaks (Wilson, 2012).

From 1996-8 the Rare & Endangered Garden, was laid out north of the Herbarium, growing and displaying plants under threat in the wild or out-of-fashion in cultivation. Jeremy Coleby-Williams was instrumental in establishing this. Also in 1997-8 the HSBS Oriental Garden was established west of the lotus pond in the middle garden. Its site has Asian associations dating from 1917. In 1998 the Wollemi pine (*Wollemia nobilis*) was discovered in a remote gorge in Wollemi National Park by Phillip Noble, triggering an innovative propagation campaign to secure this species in ex-situ cultivation. An early specimen was planted on the site of the main intersection of paths between the middle garden, Cadi Jam Ora - First Encounters and the Rare and Endangered Gardens. (Stuart Read, pers.comm., 21/7/2015).

In 2000 the toilet block in the Palm Grove was adapted and extended to become the Gardens Shop, renamed the Palm Grove Centre (ibid, 2015).

2000-01 new Police Memorial wall was erected in outer Domain to the south of the Art Gallery of NSW. The Conservatorium of Music was redeveloped with new underground extensions, demolition of trial grass beds and incorporation of new roof garden areas to gardens over the new conservatorium. A new land bridge was built (completed in 2005) over the Cahill Expressway/Eastern Distributor redevelopment, linking the Art Gallery of NSW, Mrs Macquarie's Road, Domain and Gardens, small additional land area and new native plantings to the Domain.

2002 - Boy Charlton Pool redevelopment by Sydney City Council in the outer Domain on Woolloomooloo Bay.

2003 - Fig tree avenue (Cahill Expressway median) was removed - originally it was planted in

1847 in the brief directorship of John Carne Bidwill), the rose garden removed for redevelopment, the Spring Walk plantings (Azaleas etc) removed for fumigation/fallowing of soil).

2004: new sound walls were built (and their inside face planted) facing the Cahill Expressway to mitigate increased noise from the Cross City Tunnel & expressway into the Phillip Precinct of the Domain. Also that year in that precinct of the Domain, the tree plantation in the Phillip Precinct of the Domain facing Hospital Rd. was replaced in some public controversy, removing 10 previously-existing trees and planting 30 replacements (hoop pines, white figs and *Washingtonia robusta* fan palms) in a triple avenue arrangement.

In 2005 the (fourth on site) Rose Garden near the Conservatorium & its adjoining pergolas were altered with additions made to both to allow functions, set up and preparation facilities, and a new amenities block.

From 2006 the Cacti & Succulent Garden was partially revamped by Jamie Durie, celebrity horticulturist. The Central Gardens Depot was also redeveloped, with repair of significant heritage glasshouses, new glasshouses, store and staff areas (ibid, 2015).

From 2011 onwards the relocation of a growing colony of roosting grey-headed flying foxes (bats) in the Palm Grove has resulted in slow renewal of that area. The roosting activities of the bats had caused the death of a number of highly significant trees and previous attempts using noise, sprinklers and lights had proved ineffective in encouraging the animals to move (ibid, 2015).

Autumn 2014: Palm Grove restoration, with over 1300 palm species being donated by Illawarra businessman and conservationist Colin Wilson, after he saw the damage flying foxes (bats) had caused. Efforts to grow this collection will help secure the survival of many very rare species. The Palm Grove was once internationally recognised as one of the best in the world. The goal is to restore it to equal or surpass its past glory and give an opportunity to see a wide range of palms. At their peak some 22,000 grey-headed flying foxes roosted in the Palm Grove and Gardens. The former was their favoured spot. They killed 28 mature trees, 30 palms and many understorey plants. The Royal Botanic Gardens & Domain Trust commenced a successful flying-fox relocation programme in 2012 (Davies, 2014, 13).

7/2015: Minister announces organisational changes to transform the Royal Botanic Gardens and Domain Trust into a more efficient and responsive organisation. He revealed the name of the new Biome project will be 'The Calyx', which will open in 2016. He also announced a 26% increase in agency budget over 2014-15 estimates (OEH media, 14/7/15).

In 2016 the Royal Botanic Garden celebrates its 200 years anniversary with various events to commemorate key educational, horticultural, scientific and cultural experiences of those two centuries. Fireworks displays ushering in the New Year, significant new exhibitions and collaborations with other cultural institutions. The birthday celebration is on 13th June 2016, the actual 200th birthday. The Biome, now called 'The Calyx' glasshouse is due to open in June 2016 and will have two exhibitions (i.e. changing displays) per year. The Florilegium a 180 page collection of contemporary botanical paintings of key plants demonstrating both the history, key achievements and milestones in the gardens' growing living plant collections, will be released as a book in March 2016. There will be an accompanying exhibition from July-November 2016 at the nearby Museum of Sydney, showcasing the paintings. A native grassland will reinstate the original footprint of the Garden Palace, which burnt down in 1882, destroying many Aboriginal artefacts and artworks. In Australia's south-east, Aboriginal agriculture saw grasslands cultivated and harvested over centuries, supporting diverse cultures and nations. Jonathan Jones's 'The Barrangal dyara' (skin and bones) exhibition responds to this, opening in September 2016. He will run white luminescent structures through the site, inspired by the exposed ribs of the burnt-out palace building, as seen in photographs taken after the fire. These will reveal the huge size of this building. Work is underway with other cultural institutions (State Library, Australian Museum, Art Gallery of NSW, National Maritime Museum, Sydney Conservatorium of Music, Museum of Contemporary Art, City of Sydney and Taronga Zoo) concerning exhibitions (the State Library's exhibition celebrating gardening in Australia, 'Planting Dreams: celebrating Australian Gardens' traces the history of gardening from the 1700s to now, showcasing rare items in the library's collection and some from the Royal Botanic Gardens' collections. This exhibition opens in July 2016. The Australian Museum will host 'Beauty from Nature: Art of the Scott Sisters', the artwork of Harriet and Helena Scott, two of Australia's most prominent 19th century women natural history illustrators (Friends & Foundation of the RBG&Domain, 'The Gardens', Summer 2015-6, 10-11).

Historic themes

Australian theme (abbrev)	New South Wales theme	Local theme
1. Environment- Tracing the evolution of a continent's special environments	Environment - naturally evolved-Activities associated with the physical surroundings that support human life and influence or shape human cultures.	Using natural features for human security-
2. Peopling- Peopling the continent	Aboriginal cultures and interactions with other cultures- Activities associated with maintaining, developing, experiencing and remembering Aboriginal cultural identities and practices, past and present.	All nations - place of first contact between Aboriginal and European peoples-
2. Peopling- Peopling the continent	Convict-Activities relating to incarceration, transport, reform, accommodation and working during the convict period in NSW (1788-1850) - does not include activities associated with the conviction of persons in NSW that are unrelated to the imperial 'convict system': use the theme of Law & Order for such activities	Working for the Crown-
3. Economy- Developing local, regional and national economies	Agriculture-Activities relating to the cultivation and rearing of plant and animal species, usually for commercial purposes, can include aquaculture	(none)-
3. Economy- Developing local, regional and national economies	Agriculture-Activities relating to the cultivation and rearing of plant and animal species, usually for commercial purposes, can include aquaculture	Farming wheat and other grains-
3. Economy- Developing local, regional and national economies	Agriculture-Activities relating to the cultivation and rearing of plant and animal species, usually for commercial purposes, can include aquaculture	Clearing land for farming-
3. Economy- Developing local, regional and national economies	Agriculture-Activities relating to the cultivation and rearing of plant and animal species, usually for commercial purposes, can include aquaculture	Growing vines and maintaining vineyards-
3. Economy- Developing local, regional and national economies	Agriculture-Activities relating to the cultivation and rearing of plant and animal species, usually for commercial purposes, can include aquaculture	Experimenting with new crops and methods-
3. Economy- Developing local, regional and national economies	Agriculture-Activities relating to the cultivation and rearing of plant and animal species, usually for commercial purposes, can include aquaculture	Farming by detainees and prisoners-
3. Economy- Developing local, regional and national economies	Agriculture-Activities relating to the cultivation and rearing of plant and animal species, usually for commercial purposes, can include aquaculture	Arboretums - collections of trees for ornament or forestry-
3. Economy- Developing local, regional and national economies	Commerce-Activities relating to buying, selling and exchanging goods and services	Trading amongst the Australian colonies-
3. Economy- Developing local, regional and national economies	Commerce-Activities relating to buying, selling and exchanging goods and services	Trading between NSW and New Zealand-
3. Economy- Developing local, regional and national economies	Commerce-Activities relating to buying, selling and exchanging goods and services	Baking and pastrycooking-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	(none)-

3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Landscapes of passive recreation-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Landscapes of food production-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Landscapes of remembrance-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Landscapes of urban amenity-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Places important in developing conservation processes-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Landscapes of urban and rural interaction-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Gardens demonstrating the travels and sojourns of a gardener-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Landscapes demonstrating styles in landscape design-
3. Economy- Developing local, regional and national economies	Environment - cultural landscape-Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Gardens and landscapes reminiscent of an 'old country'-
4. Settlement- Building settlements, towns and cities	Accommodation-Activities associated with the provision of accommodation, and particular types of accommodation – does not include architectural styles – use the theme of Creative Endeavour for such activities.	Housing public servants and officials-
4. Settlement- Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Administering and alienating Crown lands-
4. Settlement- Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Fencing boundaries - retaining walls and embankments-
4. Settlement- Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Resuming private lands for public purposes-
4. Settlement- Building settlements, towns and cities	Land tenure-Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Granting Crown lands for private farming-
4. Settlement- Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Developing civic infrastructure and amenity-

4. Settlement- Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Beautifying towns and villages-
4. Settlement- Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Creating landmark structures and places in urban settings-
4. Settlement- Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Urban landscapes inspiring creative responses-
5. Working- Working	Labour-Activities associated with work practises and organised and unorganised labour	Working on public infrastructure projects-
6. Educating- Educating	Education-Activities associated with teaching and learning by children and adults, formally and informally.	Maintaining libraries and museums for educational purposes-
6. Educating- Educating	Education-Activities associated with teaching and learning by children and adults, formally and informally.	Providing public lectures, demonstrations for educational purposes-
7. Governing- Governing	Defence-Activities associated with defending places from hostile takeover and occupation	Involvement with the Second World War-
7. Governing- Governing	Defence-Activities associated with defending places from hostile takeover and occupation	Building Peace time healing and understanding between cultures-
7. Governing- Governing	Defence-Activities associated with defending places from hostile takeover and occupation	Defending the homeland-
7. Governing- Governing	Government and Administration-Activities associated with the governance of local areas, regions, the State and the nation, and the administration of public programs - includes both principled and corrupt activities.	Direct vice-regal governance (pre 1856)-
7. Governing- Governing	Government and Administration-Activities associated with the governance of local areas, regions, the State and the nation, and the administration of public programs - includes both principled and corrupt activities.	Developing roles for government - facilitating agriculture-
7. Governing- Governing	Government and Administration-Activities associated with the governance of local areas, regions, the State and the nation, and the administration of public programs - includes both principled and corrupt activities.	Developing roles for government - public land administration-
7. Governing- Governing	Government and Administration-Activities associated with the governance of local areas, regions, the State and the nation, and the administration of public programs - includes both principled and corrupt activities.	Developing roles for government - parks and open spaces-
7. Governing- Governing	Government and Administration-Activities associated with the governance of local areas, regions, the State and the nation, and the administration of public programs - includes both principled and corrupt activities.	Developing roles for government - conserving cultural and natural heritage-
7. Governing- Governing	Government and Administration-Activities associated with the governance of local areas, regions, the State and the nation, and the administration of public programs - includes both principled and corrupt activities.	Developing roles for government - facilitating horticulture-

8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Landscaping - Victorian period-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Landscaping - colonial period-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Landscaping - 20th century interwar-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Landscaping - 20th century post WW2-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Architectural styles and periods - late 20th century postmodern-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Landscaping - public parks movement-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Landscaping - Victorian gardenesque style-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Architectural styles and periods - Interwar Art Deco-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Architectural styles and periods - Federation Arts and Crafts-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Landscaping - Federation period-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Adaptation of overseas design for local use-
8. Culture-	Creative endeavour-Activities associated with the	Building in response

Developing cultural institutions and ways of life	production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	to climate - ocean pools and baths-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Architectural styles and periods - Victorian Italianate-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Landscape of Remembrance-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Designing landscapes in an exemplary style-
8. Culture- Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Inspirational environments and events-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	(none)-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Visiting lookouts and places of natural beauty-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Gathering at landmark places to socialise-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Enjoying public parks and gardens-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Visiting places of romantic inspiration-
8. Culture- Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Going to the zoo-
8. Culture- Developing cultural institutions and ways of life	Social institutions-Activities and organisational arrangements for the provision of social activities	Places of informal community gatherings-
8. Culture- Developing cultural institutions and ways of life	Sport-Activities associated with organised recreational and health promotional activities	competitive swimming-
8. Culture- Developing cultural institutions and ways of life	Sport-Activities associated with organised recreational and health promotional activities	providing sports facilities for city workers and residents-

8. Culture- Developing cultural institutions and ways of life	Sport-Activities associated with organised recreational and health promotional activities	cricket-
8. Culture- Developing cultural institutions and ways of life	Sport-Activities associated with organised recreational and health promotional activities	providing public gymnasia-
9. Phases of Life-Marking the phases of life	Birth and Death-Activities associated with the initial stages of human life and the bearing of children, and with the final stages of human life and disposal of the dead.	Isolated graves / Remnant headstones-
9. Phases of Life-Marking the phases of life	Birth and Death-Activities associated with the initial stages of human life and the bearing of children, and with the final stages of human life and disposal of the dead.	Burying and remembering notable persons-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Governor Arthur Phillip, 1788-1792,-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Edmund Blacket, Government Architect-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Sir Joseph Banks - naturalist/botanist-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Daniel Solander, assistant at the British Museum, naturalist - botanist-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Governor Lachlan Macquarie, 1810-1821-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Governor The Earl of Belmore, 1868-1872-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Queen Elizabeth II, Queen of Australia 1952+-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Eugene Goossens, orchestra conductor-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Governor Ralph Darling and Eliza Darling, 1826-1830-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Bennelong, Eora Nation Aboriginal-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Francis Greenway, emancipist architect-

9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Governor Lt.William Paterson-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Governor William Bligh, 1806-1810-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with James Busby, pioneer viticulturist-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Anne Carr Boyd, Professor of Music-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with William Macarthur, pastoralist, horticulturist, gentry-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Allan Cunningham, colonial and Kings botanist, explorer-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Richard Cunningham, Colonial botanist-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with George Caley, botanical collector for Sir Joseph Banks-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with John Carne Bidwill, merchant, colonial botanist, explorer, administrator-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Charles Moore, Director Botanic Gardens and garden maker, 1848-96-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Joseph Maiden, Director Botanic Gardens 1896-1924, botanist, museum curator-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Ludwig Leichhardt, colonial explorer and botanical collector-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with James Paterson, colonial explorer and plant collector-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with John Richardson, colonial explorer and plant collector-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Dr G P Darnell-Smith, distinguished 20th C scientist, Director Botanic Gardens, 1924-36-

9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Knowles Mair, distinguished 20th C scientist, Director Botanic Gardens, 1968-70-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Robert Anderson, distinguished 20th C scientist, Director Botanic Gardens, 1936-68-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Dr Lawrence Johnson, distinguished 20th C botanist, Director Botanic Gardens 1972-85-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Robert Brown, colonial botanist and explorer-
9. Phases of Life-Marking the phases of life	Persons-Activities of, and associations with, identifiable individuals, families and communal groups	Associations with Alexander Grant, Scottish-trained gardener-

Assessment of significance

SHR Criteria a) [Historical significance]	The second oldest Botanic gardens in the southern hemisphere, the only older one being Rio de Janeiro. It contains many important structures and memorials from early Colonial times when it formed part of the Governor's Domain. (Westcott and Broadbent 1976)
SHR Criteria c) [Aesthetic significance]	Within the Gardens there is a beautiful and varied collection of statuary, fountains, monuments, and structures representative of Victorian cultural attainments and garden embellishments. Magnificent gardens on the site of Australia's first farm, now providing beauty and peace in contrast to the city skyline. (Westcott and Broadbent 1976)
SHR Criteria e) [Research potential]	It contains an important botanical collection vital for education and research. (Westcott and Broadbent 1976)
Assessment criteria:	Items are assessed against the  State Heritage Register (SHR) Criteria to determine the level of significance. Refer to the Listings below for the level of statutory protection.

Recommended management:

The entire area of the Domain and Gardens should be retained and conserved on the basis of the Burra Charter (Australia ICOMOS) as well as the three guideline documents supporting the Charter.

There should be no further subdivision of the place or excisions from or alienation of the place. Management of the Domain should remain under the control of the RBG & Domain Trust.

As part of the RBG's accountability under the RBG & Domain (Trust) Act provide for a greater level of professional landscape conservation management capability.

Manage the Domain on the basis of maintaining three distinct landscape character zones: along Macquarie Street; south of the main Botanic Gardens depot boundary; along the eastern promontary (see sections 8.3-8.9)

Continue the currently active role of advocacy in relation to seeking appropriate outcomes for proposed development on sites immediately adjacent to the Domain and Gardens.

The archaeological resources of the Domain and Gardens should be conserved. In view of the difficulties in accurately determining the potential for the survival of archaeological items in many areas of the Domain, allow the carrying out of specific archaeological assessments as required.

Ensure the Gardens' archival resource and that relating to the Domain is conserved.

Continue to provide for the ongoing security of the place especially in preparation for and during major events both near and within the Domain.

Maintain an ongoing documentation system for recording any changes to plantings, layout or materials within the Domain and Gardens as part of their management.

Review this policy (section 8) every 10 years or as substantial new information arises.

(Britton, Morris & Annable, 2000, modified).

Recommendations

Management Category	Description	Date Updated
Statutory Instrument	Nominate for State Heritage Register (SHR)	17 Mar 16
Statutory Instrument	Nominate for State Heritage Register (SHR)	17 Mar 16
Statutory Instrument	Nominate for State Heritage Register (SHR)	17 Mar 16
Statutory Instrument	Nominate for State Heritage Register (SHR)	17 Mar 16
Statutory Instrument	Nominate for State Heritage Register (SHR)	17 Mar 16
Statutory Instrument	Nominate for State Heritage Register (SHR)	17 Mar 16
Statutory Instrument	Nominate for State Heritage Register (SHR)	17 Mar 16

Procedures /Exemptions

Section of act	Description	Title	Comments	Action date
21(1)(b)	Conservation Plan submitted for endorsement	Conservation Plan	Endorsed CMP is for sea wall only	Apr 8 1999
57(2)	Exemption to allow work	Heritage Act - Site Specific Exemptions	HERITAGE ACT 1977 ORDER UNDER SECTION 57(2) I, the Minister for Urban Affairs and Planning, on the recommendation of the Heritage Council of New South Wales, in pursuance of section 57(2) of the Heritage Act, 1977, do, by this my order, grant an exemption from section 57(1) of the said Act in respect of the engaging in or carrying out of any activities described in Schedule C by or on behalf of the Royal Botanic Gardens and Domain Trust on the item described in Schedule A situated on the land described in Schedule B. Andrew Refshauge, MP Minister for Urban Affairs and Planning Sydney, 2000 SCHEDULE A The item known as the Royal Botanic Gardens and Domain, Sydney, situated on the land described in Schedule B. SCHEDULE B All those pieces or parcels of land known as Lot 25, DP39586; Lots 26, 27, 30, 32, 33, 34 and 35, DP 39586; Lot 6, DP 775888; Lot 51, DP 47732; Lot 101, DP 854472; and Lot 1824, DP 841390. SCHEDULE C 1. Curation of living collections and displays: (i) Routine horticultural maintenance and management	Nov 17 2000

			(ii) Garden bed/lawn management, including amendment, addition and/or deletion of garden beds, lawns and hard landscaping to implement the Trust's (RGBDT) Strategic Plan, Master Plan and living collections programs (iii) Plant curation (iv) Tree management and arboricultural programs consistent with the Trust's (RGBDT) thematic and collections policy (v) Installation, alteration and maintenance of interpretative signage and labels 2. Visitor services programs: (i) Installation of temporary facilities for various events for a maximum period of three calendar months. Temporary facilities include fencing, temporary buildings, ancillary structures, exhibitions, artworks and sculptures, and signage (ii) Provision of facilities for access for people with disabilities consistent with the obligations of public authorities under the Disability Discrimination Act 3. Traffic management: (i) Implementation of the Royal Botanic Gardens Traffic Management Plan (ii) Maintenance, repair and/or resurfacing of existing roads and pathways with similar materials without altering their location, dimensions or historic character 4. Protection of public safety & risk management: (i) Removal or pruning of trees which are a danger to the public or staff (ii) Path and fence maintenance (iii) Prevention of catastrophic failure of geological formations and control of erosion (iv) Waste removal (v) Installation, alteration and maintenance of directional signage 5. Services/utilities upgrading: Upgrading of services and public utilities including communications, gas, electricity, water supply, waste removal, sewerage, irrigation and drainage, provided that the activity does not materially affect the heritage significance of the area in which it is located	
21(1)(b)	Conservation Plan submitted for endorsement	Central Depot CMP (conservation management plan) endorsed by DEH Cultural Heritage Division under delegated authority from the Heritage Council	Conservation Management Plan 2005 by Clive Lucas Stapleton & Partners endorsed by DEH Cultural Heritage Division under Heritage Council delegation.	Nov 29 2005
57(2)	Exemption to allow work	Standard Exemptions	SCHEDULE OF STANDARD EXEMPTIONS HERITAGE ACT 1977 Notice of Order Under Section 57 (2) of the Heritage Act 1977 I, the Minister for Planning, pursuant to subsection 57(2) of	Sep 5 2008

			the Heritage Act 1977, on the recommendation of the Heritage Council of New South Wales, do by this Order: 1. revoke the Schedule of Exemptions to subsection 57(1) of the Heritage Act made under subsection 57(2) and published in the Government Gazette on 22 February 2008; and 2. grant standard exemptions from subsection 57(1) of the Heritage Act 1977, described in the Schedule attached. FRANK SARTOR Minister for Planning Sydney, 11 July 2008 To view the schedule click on the Standard Exemptions for Works Requiring Heritage Council Approval link below.	
57(2)	Exemption to allow work	Heritage Act - Site Specific Exemptions	SCHEDULE C 1. Two development applications for works adjacent to the Tarpeian Way at the Sydney Opera House: a) MP 09_0122 - Bennelong Stormwater Drain Diversion b) MP 09_0200 - Vehicle & Pedestrian Safety Project 2. All underground works to the Bennelong car park, provided there is no material impact upon the Tarpeian Way or the Royal Botanic Gardens. 3. All underground works to the Sydney Harbour Tunnel, provided there is no material impact upon the Tarpeian Way or the Royal Botanic Gardens.	Nov 18 2011

 **Standard exemptions** for works requiring Heritage Council approval

Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Heritage Act - State Heritage Register		01070	02 Apr 99	111	6689
Heritage Act - s.170 NSW State agency heritage register					
Local Environmental Plan	LEP 3 & 4	8021	03 Apr 92	042	2484
National Trust of Australia register		6489			
Register of the National Estate		1863	21 Mar 78		

Study details

Title	Year	Number	Author	Inspected by	Guidelines used
Royal Botanic Gardens Section 170 Register	1990		Royal Botanic Gardens		No

References, internet links & images

Type	Author	Year	Title	Internet Links
Written		1990	The Sydney Tropical Centre	
Written	Anna Patty	2013	'Government to launch inquiry into Gardens 'irregularities'	
Written	Annable, R., Morris, C., et al	2004	Domain Master Plan (draft)	
Written	Anne Bickford	1999	Fig Tree Baths Site, Woolloomooloo Bay, Archaeological Assessment	
Tourism	Attraction Homepage	2007	Royal Botanic Gardens and Domain	View detail 
Written	Britton, Geoffrey, Morris, Colleen & Annable, Rosemary	2000	Conservation Study - Domain Master Plan (including Cultural Landscape Assessment)	
Written	Casey & Lowe	2005	Central Depot: Draft Non Indigenous Archaeological Assessment and Excavation Permit Application, Royal Botanic Gardens	
Written	Casey & Lowe Archaeology & Heritage	2007	Central Depot Redevelopment, RBG Sydney - Section 60 Excavation Permit application	
Written	Churches, David	1990	The cultural significance of the Royal Botanic Gardens, Sydney	
Written	City of Sydney Council		Heritage LEP schedule 3 - Database Inventory Report - inventory item 8013	View detail 
Written	City Plan Heritage	2008	Domain car park Upgrade (Phase 2), Sir John Young Crsecent, Woolloomooloo : heritage impact statement	
Written	Clive Lucas, Stapleton & Partners	2005	Central Depot, Royal Botanic Gardens, Sydney - conservation management plan	
Written	Conybeare Morrison International	2005	Conservation Management Plan, Royal Botanic Gardens & Domain (draft)	
Written	Davies, Karla	2014	'The restoration of the palm collection at the Royal Botanic Garden, Sydney'	
Written	Department of Public Works & Services: Heritage Design Group	2000	Central Depot, Royal Botanic Gardens: Conservation Management Plan	
Written	Design 5 Architects	1995	Andrew (Boy) Charlton Pool, The Domain, Conservation Analysis & Policy, Sydney	
Written	Godden Mackay Logan	2004	Conservation Management Plan for the Phillip Precinct / Hospital Road figs	
Written	Godden Mackay Logan	2003	Oil Tanks - Royal Botanic Gardens - preliminary heritage advice	
Written	Godden Mackay Logan	2001	Andrew 'Boy' Charlton Pool, Research Design	
Written	Godden Mackay Logan	2001	Mrs Macquaries Road: Archaeological Assessment & Research Design	
Written	Godden Mackay Logan	1999	Domain Lodge Precinct: Archaeological Assessment & Research Design	
Written	Godden Mackay Logan	1999	NSW Police Wall of Remembrance - draft Heritage Impact Statement	
Written	Godden Mackay Logan	1999	Royal Botanic Gardens and Outer Domain: Archaeological Assessment and Research Design:	
Written	Gorman, James	2013	'Gallery's big vision for \$10.8m', in Sydney Central Magazine, 26/6/13	

Written	Grant, ?.	1997	The Gardener of Swifts	
Written	Haglund & Associates	2007	Royal Botanic gardens - Central Depot redevelopment : Report on test excavations completed in compliance with S87 Permit #2364	
Written	Haglund & Associates	2005	Central Depot redevelopment - Draft Assessment of potential impacts on Aboriginal Heritage Values	
Written	Hassell P/L (a)	2009	Section 96 (1) Application Seeking to Modify Consent D/2008/1118, February 2009	
Written	Hassell P/L (b)	2009	Section 96 (2) Application seeking to modify consent D1118/2008, February 2009	
Written	Henty, Carol	1988	For the Peoples Pleasure - Australia's Botanic Gardens	
Written	Heritage Design Services, Department of Public Works & Services	2000	Victoria Lodge, Royal Botanic Gardens - Conservation Management Plan	
Written	Heritage Design Services, NSW Department of Public Works & Services	1999	Police Memorial Wall, Domain, Archaeological Monitoring Report	
Written	Heritage Group, NSW Department of Public Works & Services	1998	Brick Arched Culvert, Mrs Macquarie's Rd., CMP	
Written	Heritage Group, NSW Department of Public Works & Services	1998	Heritage Status Report - Middle Garden Toilets, Victoria Lodge, Main Depot, Cottage 4	
Written	John Oultram Heritage & Design	2004	Rose Garden, Royal Botanic Garden, Sydney: proposed alterations & additions	
Written	John Oultram Heritage & Design	2000	Cottage No. 4 (Superintendent's Quarters), Conservation Management Plan, Royal Botanic Gardens, Sydney, NSW	
Written	Kelly, Matthew	2004	Phillip Precinct Section 60 Application	
Written	Mather & Associates Landscape Architects (MALA)	2000	The Domain - Master Plan Outline (draft)	
Written	National Trust of Australia (NSW)	1981	Survey of Gardens in New South Wales	
Written	Otto Cserhalmi & Partners	1998	Sea Wall, Royal Botanic Gardens, CMP	
Written	Robertson, Toni	2015	John Lennis (1952-2015) Baron of Bush Tucker and Botanics (obituary)	
Tourism	Tourism NSW	2007	Royal Botanic Gardens	View detail
Written	Weir + Phillips	2005	Heritage Impact Statement - the Vista Pavilion, Royal Botanic Gardens, Sydney	View detail
Written	Wilson, Karen	2012	'Another Significant Anniversary' in "The Gardens", Summer 2012-2013	

Note: internet links may be to web pages, documents or images.

rez

rez

rez

rez

(Click on thumbnail for full size image and image details)

Data source

The information for this entry comes from the following source:

Name: Heritage Office
Database number: 5045297
File number: EF14/5538; 09/2165; S90/6509

[Return to previous page](#)

Every effort has been made to ensure that information contained in the State Heritage Inventory is correct. If you find any errors or omissions please send your comments to the [Database Manager](#).

All information and pictures on this page are the copyright of the Heritage Division or respective copyright owners.

Appendix B

AHIMS Search

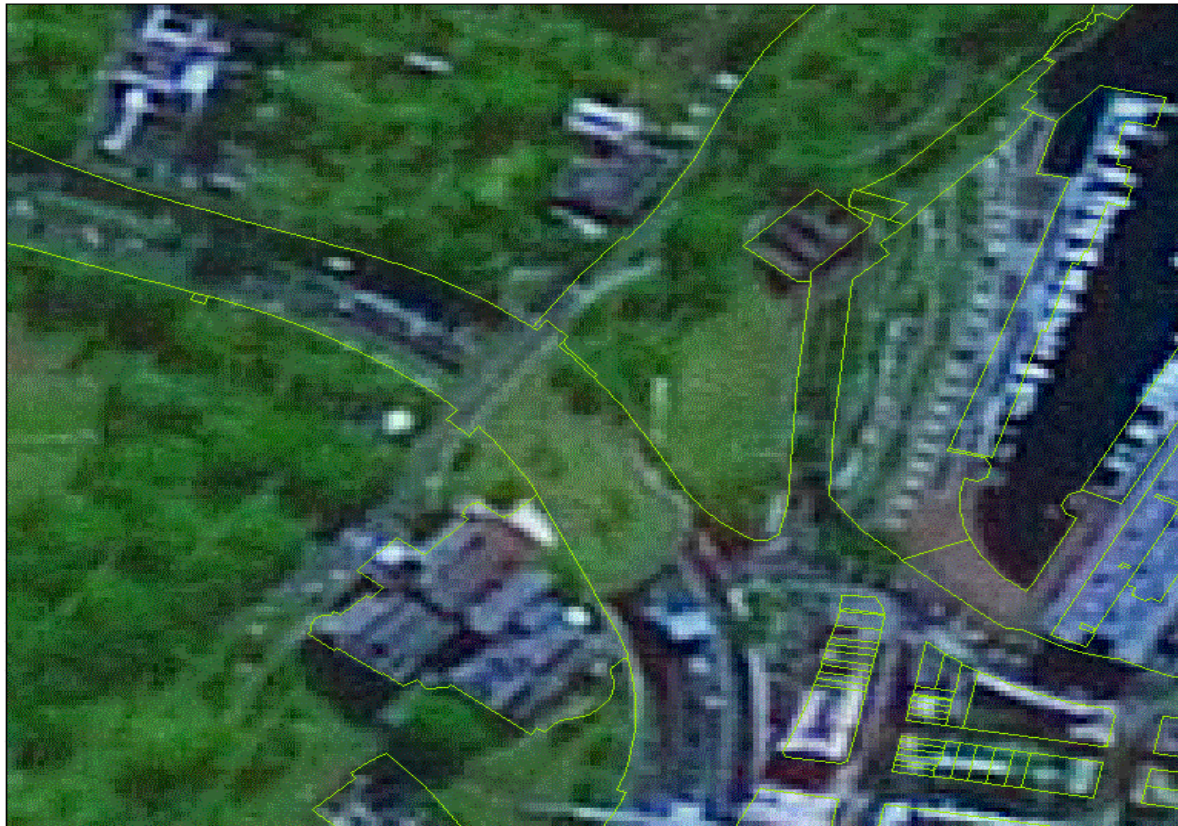
GML Heritage Pty Ltd
78 George Street
Redfern New South Wales 2016
Attention: Diana Cowie
Email: dianac@gml.com.au

Date: 22 March 2016

Dear Sir or Madam:

AHIMS Web Service search for the following area at Lat, Long From : -33.8695, 151.2152 - Lat, Long To : -33.8661, 151.2206 with a Buffer of 0 meters, conducted by Diana Cowie on 22 March 2016.

The context area of your search is shown in the map below. Please note that the map does not accurately display the exact boundaries of the search as defined in the paragraph above. The map is to be used for general reference purposes only.



A search of the Office of the Environment and Heritage AHIMS Web Services (Aboriginal Heritage Information Management System) has shown that:

1	Aboriginal sites are recorded in or near the above location.
0	Aboriginal places have been declared in or near the above location. *

If your search shows Aboriginal sites or places what should you do?

- You must do an extensive search if AHIMS has shown that there are Aboriginal sites or places recorded in the search area.
- If you are checking AHIMS as a part of your due diligence, refer to the next steps of the Due Diligence Code of practice.
- You can get further information about Aboriginal places by looking at the gazettal notice that declared it. Aboriginal places gazetted after 2001 are available on the [NSW Government Gazette \(http://www.nsw.gov.au/gazette\)](http://www.nsw.gov.au/gazette) website. Gazettal notices published prior to 2001 can be obtained from Office of Environment and Heritage's Aboriginal Heritage Information Unit upon request

Important information about your AHIMS search

- The information derived from the AHIMS search is only to be used for the purpose for which it was requested. It is not be made available to the public.
- AHIMS records information about Aboriginal sites that have been provided to Office of Environment and Heritage and Aboriginal places that have been declared by the Minister;
- Information recorded on AHIMS may vary in its accuracy and may not be up to date .Location details are recorded as grid references and it is important to note that there may be errors or omissions in these recordings,
- Some parts of New South Wales have not been investigated in detail and there may be fewer records of Aboriginal sites in those areas. These areas may contain Aboriginal sites which are not recorded on AHIMS.
- Aboriginal objects are protected under the National Parks and Wildlife Act 1974 even if they are not recorded as a site on AHIMS.
- This search can form part of your due diligence and remains valid for 12 months.

AHIMS Web Services (AWS)

Extensive search - Site list report

Your Ref/PO Number : AGNSW

Client Service ID : 217288

<u>SiteID</u>	<u>SiteName</u>	<u>Datum</u>	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>	<u>Context</u>	<u>Site Status</u>	<u>SiteFeatures</u>	<u>SiteTypes</u>	<u>Reports</u>
45-6-2783	PAD Central Royal Botanic Gardens	AGD	56	334900	6251030	Open site	Valid	Potential Archaeological Deposit (PAD) : -		102494,10276 3,102765
	<u>Contact</u> T Russell							<u>Permits</u>	2364	
		<u>Recorders</u>	Haglund and Associates							

Report generated by AHIMS Web Service on 22/03/2016 for Diana Cowie for the following area at Lat, Long From : -33.8695, 151.2152 - Lat, Long To : -33.8661, 151.2206 with a Buffer of 0 meters. Additional Info : Understanding what site is in/near the study area and where exactly it is located. Number of Aboriginal sites and Aboriginal objects found is 1

This information is not guaranteed to be free from error omission. Office of Environment and Heritage (NSW) and its employees disclaim liability for any act done or omission made on the information and consequences of such acts or omission.