

TABLE 1: SUMMARY OF PROPOSED INTERPRETIVE WORKS FOR THE ERW SITE (FROM 3D PROJECTS 2012) FROM THE PREVIOUS IP

3D Projects Interpretive Element	Description	Proposed Location (in the 3D Projects Report)	Comments/Opportunities	Timeframe Considerations
1. ERW Heritage Route	‘...physically link the key buildings, collections and interpretive elements through a clearly defined Heritage Route with identifiable and consistent interpretive signage located at strategic points. The proposed route would essentially follow selected ERW site roadways, pathways, rail and building corridors that currently exist...’ ³⁹	Whole ERW Site	A holistic heritage route, if implemented, would need to take place after development of all precincts of the ERW	The ERW Overview Report, as prepared by OCP Architects (2016)⁴⁰ provides a framework for the future collaboration between landowners/future developers of other precincts within the ERW, with regards to holistic ways to address heritage values and interpretation across the whole ERW site. Policy 20—Coordinated Approach to Interpretation Policy 21—Associations Any overarching heritage interpretation implementations for the entire ERW site should therefore be addressed at a later date between Mirvac and future developers/landowners of North Eveleigh precincts.
2. Interpretation Zones and Signage Clusters	‘In order to simplify navigation of the ERW it is proposed the site is organised into five major interpretive zones... ...Each of which contains a prominent interpretive signage cluster which defines the Heritage Route while providing historical information, and visitor gathering and resting points. The signage clusters will all display a consistent	Proposed Zones: 1. Locomotive Workshops (ATP) 2. Managers Office (ATP) 3. Railway Corridor 4. Chief Mechanical Engineer’s Office (North Eveleigh) 5. Carriage Workshops (North Eveleigh)⁴²	Only two zones are locations within the ATP. This element is planned as a consistent site orientation and plan as part of the above ‘Heritage Route’. This is a whole site implementation and not possible as an element of the ATP development only.	The ERW Overview Report, as prepared by OCP Architects (2016) provides a framework for the future collaboration between landowners/future developers of other precincts within the ERW, with regards to holistic ways to address heritage values and interpretation across the whole ERW site.

³⁹ 3D Projects 2012:49⁴⁰ OCP Architects 2016: 120-121⁴² 3D Projects 2012:50

3D Projects Interpretive Element	Description	Proposed Location (in the 3D Projects Report)	Comments/Opportunities	Timeframe Considerations
	site orientation map that identifies the full extent of the ERW site, its key heritage items, the five interpretive zones and signage cluster locations, and locations of other specific ERW interpretive elements. ⁴¹			Policy 20—Coordinated Approach to Interpretation Policy 21—Associations Any overarching heritage interpretation implementations for the entire ERW site should therefore be addressed at a later date between Mirvac and future developers/landowners of North Eveleigh precincts.
3. Relics Showcase	‘dynamic installation that will act as one of the interpretive hubs of the ERW precinct. It combines original site artefacts and multimedia to provide general visitor orientation and an historical overview of the greater ERW site’ ‘a towering 8 metre high glass showcase that displays and preserved a general cross-section of the ERW’ ‘located near the centre of Bay 8 in the Eveleigh Locomotive Workshops where its contents can be viewed from the ground level as well as the mezzanine level and connecting bridge’⁴³	Bay 8, Locomotive Workshops	Future use of Bay 8 is not currently known (subject to a future DA). This option is not feasible. The scale, implementation and spatial requirements exceed those of a typical museum and it is not likely to be appropriate for the development, nor the site character. On a reduced scale, there may be opportunities in other bays of the Locomotive Workshops. Could consider incorporation of interactive media kiosks with artefact displays, potentially linking to or tying in with Eveleigh Stories website.	Consider the potential of a relics showcase for Bays 1 & 2, at a much reduced scale. <i>The future use of Bay 8 has not yet been determined.</i>
4. Plan	‘A large format digital reproduction of an historic ERW plan is proposed for one of the prominent glazed apertures of the Eveleigh	Locomotive Workshops Glazed Aperture Bay 8	The opportunity may be explored across several areas of the site. Could assist link with Carriage Works.	Consider in areas outside of the Locomotive Workshops through

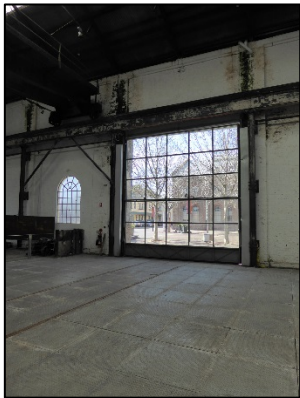
⁴¹ 3D Projects 2012:49

⁴³ 3D Projects 2012:51

3D Projects Interpretive Element	Description	Proposed Location (in the 3D Projects Report)	Comments/Opportunities	Timeframe Considerations
	Locomotive Workshops building such as the former traverser aperture in Bay 8.' 'This will enhance visitor orientation and understanding of the original site layout and components, while providing some continuity with the reproduced plan that makes a noticeable feature at the CarriageWorks entry.'⁴⁴		Potentially good feature, as the link between the two sides of the ERW is important, however connectivity through ATP interpretation at this stage is limited due to the staged development of ERW precinct, the different ownership of precincts within ERW, and the loss of the pedestrian bridge between both sites. This feature is used in the glazing to the Garden St and Central Street ground floor facades of the NICTA Building to great effect.	the current DA/this Interpretation Strategy.
5. Ghosts	'a large-scale 'floating' artefact and audio-visual installation which explores the site through an array of personal stories and experiences of the place's past inhabitants'⁴⁵	Locomotive Workshops In front of north internal wall, Bay 2	A very large scale interactive display of this nature is outside the scope of the ATP redevelopment. The scale and level of technology proposed is unlikely to be feasible for the majority of museums. Additionally, it would require more attention and time from an audience that has limited attention to the site, other than specific heritage visitors (who constitute a very small proportion of site users). The financial investment may better utilized for opportunities that are more accessible by all users/audience. Potential for a scaled down project, projections on the wall couples with quotes and 'Eveleigh Stories' links/QR codes to oral history videos.	Rationalized concepts are to be considered in conjunction with the wider precinct.

⁴⁴ 3D Projects 2012:55

⁴⁵ 3D Projects 2012: 55-62

3D Projects Interpretive Element	Description	Proposed Location (in the 3D Projects Report)	Comments/Opportunities	Timeframe Considerations
			Other opportunities of smaller scale versions such as a holographic or projection may be considered.	
6. Portraits	An installation of portraits of former ERW workers are proposed for the 25 panel glazed screen in the eastern wall of Eveleigh Locomotive Workshops Bay 1. Drawn from historic and contemporary photographs, these portraits should reflect something of the diversity of the trades, ethnicity and gender of former employees. By day the Portraits installation will be particularly effective from within Bays 1 and 2 due to sunlight illumination. By night the graphic can be illuminated by artificial light from within to provide a glowing graphic addressing Innovation Plaza.⁴⁶	Locomotive Workshops Bay 1 North glazed doorway 	Potential to be implemented. Consideration into the future use of the space, the construction of the glazed doorway and whether it's of original fabric, and the opportunity for alternative locations within the ATP site.	Could be considered during ATP Interpretation for location in other areas of the site outside Locomotive Workshops. If proposed for Locomotive Workshops, would be subject to future DA.
7. Bridge	Two pedestrian/cycle bridges connecting the North Eveleigh and South Eveleigh precincts have been proposed in previous site studies and masterplans. One... at the eastern section of the site between Cornwallis Street and the junction of Wilson and Little Eveleigh Street with connectivity to Redfern Station. The second bridge is located in the central section of the site and connects the former Traverser corridor between the Large Erecting Shop and the Locomotive Workshops	Between north and south Eveleigh precincts	Would build the connectivity of the heritage of the sites (reinstating the physical link that once existed), and allow ease of pedestrian movement across the whole ERW site. Unable to be addressed/implemented at this stage in the project, would need to wait until north Eveleigh development.	The ERW Overview Report, as prepared by OCP Architects (2016) provides a framework for the future collaboration between landowners/future developers of other precincts within the ERW, with regards to holistic ways to address heritage values and interpretation across the whole ERW site. Policy 20—Coordinated Approach to Interpretation Policy 21—Associations

⁴⁶ 3D Projects 2012:62

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	in the south to the Traverser corridor between the Carriage workshops and Paint Shop in the north. Implementation of either or both bridge options will obviously improve visitor movement across the entire site and in doing so will encourage greater exploration of its heritage structures, collection and the various interpretative works installed across the ERW.⁴⁷			The design of the redevelopment of the ATP site facilitates the opportunity for the installation of bridges, and Mirvac are currently investigating available options with landowners and government agencies.
11. Workers Walls  (Workers Wall, Midland Workshops, WA)	‘A large-scale interpretive artwork is proposed that records the names of workers who were employed at ERW 1887-1989, or at least the names of the many that were seriously injured or even killed in ERW workplace accidents.’ ‘To create the desired effect and legibility for on-site visitors and perhaps even passing train passengers this artwork would need to be at a very large scale.’ ‘It might be incorporated into the site landscaping works or could have potential application to the skins of the proposed new residential and commercial buildings progressively developed across the site at both North and South Eveleigh.’⁴⁸	Flexible	Potential to incorporate into landscaping as a public artwork within one of the public domain areas. Not necessarily need to be on such a large scale as proposed. Opportunities to incorporate into the Public Domain through paving or alike.	Could be considered during ATP Interpretation Potential locations in Public Domain Areas (Zone 5)
Other Potential Opportunities				

⁴⁷ 3D Projects 2012:63

⁴⁸ 3D Projects 2012:68

3D Projects Interpretive Element	Description	Proposed Location (in the 3D Projects Report)	Comments/Opportunities	Timeframe Considerations
Signage	Update damaged and erroneous signs, pending signage (refers to 2012 signage, as detailed above), ultimately replace all existing signage systems by signage and seating clusters in each of five proposed Interpretive zones.	Throughout ATP	Some signage requires updating/replacement. Development of new signage where relevant considering consistency with signage.	Could be considered during ATP Interpretation
Audio Guides	<i>GhosTrain</i> audio project incorporated into the permanent installation of a location-sensitive audio tour, operated through smart phones. <i>GhosTrain</i> is a five-part 'sound-sculpture' created by Nigel Helyer (2009) that combines recorded oral histories with railway and industrial acoustics.	Throughout ATP	Self guided tours through signage etc, and use of Eveleigh Stories. Audio guides may be included in apps, other digital media – such as QR reader codes, supplements to the Eveleigh Stories app. May not necessarily be in the form of Ghostrain, but would be considered.	Potential to be considered as part of the ATP Stage 2 Interpretation.
Flyer, Webpage & Guidebook	Well illustrated flyer and associated webpage developed with clear site orientation map and historical overview of ERW etc, available on site upon completion of holistic site development. Preliminary flyer produced in the short term. Production of a more substantial guidebook that could be sold at NSW tourism offices, related museums and selected bookshops.	None proposed	Not proposed to produce any printed media. Outdated method of interpretation for this digital age, wasteful, more information can be communicated via digital means (Apps, website, QR codes). Not considered to be commensurate with the 'technology and innovative' that form a critical part of the redevelopment of the ATP site. Not environmentally sustainable.	Not proposed for this project.
Archive & Research Centre	All existing and future ERW related publications proposed to be collected, collated and stored centrally, preferably on site at ERW within an Archive & Research Centre that could double as an ERW Visitor Information Centre.	None proposed	ATP Buildings are privately owned which is not commensurate with the suggested use of the site for a public 'Archive and Research Centre'. More importantly, all archives, such as the City of Sydney archives, State records and other repositories have	Not proposed for this project

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			digitized (or are in the process of digitizing) their collections in order to maximize access to information, and to reduce the need to store physical data in all instances. Creating a physical archive centre would be reverting to an outdated form of information storage, which is not commensurate with the technology/innovative aims of ATP or indeed with current archival processes. Eveleigh stories is already an online archival location. UrbanGrowth are best placed to develop a protocol to continue to contribute to that digital archival process.	
Recycling Site Materials & Artefacts	Recycling of structural elements and materials for future ERW landscaping infrastructure and public artworks.	None proposed	Potential for reuse of materials in public spaces, furniture, bike racks etc.	Could be considered during ATP interpretation

While the 2012 IP is relatively comprehensive in its proposed interpretive concepts and elements for the ERW site, one particular gap identified is the pre and post contact Aboriginal heritage of the ATP site. The ERW, and notably the Alexandria Good Yards were a major employer of Aboriginal people. This has been addressed later in this report, as well as through subsequent stages of the heritage interpretation process.

5.3. Eveleigh Stories

Eveleigh Stories is an award winning 'website, and self-guided tour that celebrates the heritage of the Eveleigh area',⁴⁹ that was developed as a collaboration between ATPSL, AHMS, Art of Multimedia, 3D Projects, and NGH Environmental in 2015-2016 (launched in 2016). The site is now hosted by UrbanGrowth NSW as part of the 'Central to Eveleigh Urban Transformation and Transport Program', and is available at www.eveleighstories.com.au (Figure 18).

This site aims to portray the history of the Eveleigh area, predominantly by relating people-focused stories (e.g. Aboriginal people, former workers etc) in the context of the whole ERW site. The site presents the history of the Eveleigh site through the main medium of 'Stories' relating to different historical associations, periods and people associated with the site, illustrated with historic photos, and quotes from oral histories. The primary and secondary sources for these 'stories' are also provided. Key story categories include: An Indigenous Place; The Paddocks; Like a Living Thing; Faces in the Crowd; Working Life; Eveleigh at War; Power and Movement; and Evolving Eveleigh.

A site chronology is also provided which links to relevant presented stories. The website also has the functionality for georeferencing via GPS for use with mobile phones while on site. An extensive archive section is also included on the website, consisting of numerous historic photographs, plans and documents, as well as providing the ability for the local community and general public to submit additional stories and to get involved.

A substantial opportunity exists to encourage awareness of and access to this website, through future heritage interpretation implementation at ATP. As well as providing a wealth of knowledge and research including recordings of oral histories, image galleries, personal accounts and historical documents (within the Eveleigh Stories website), the opportunity also exists for interpretation initiatives at ATP such as enabling public access to 'Eveleigh Stories' through elements such as multimedia interpretation displays (i.e. interactive displays including installed screens), and QR codes in association with other interpretation displays that could link back to this website.

Additionally, the website would likely lend itself to being adapted into a specific digital application for smart phones that could further improve visitor accessibility of the heritage stories as one moves around the site (in a similar way that the website is designed to do with regards to GPS enabling).

⁴⁹ *Eveleigh Stories*, Available at: <<http://eveleighstories.com.au/about>>. Accessed 13 July 2016

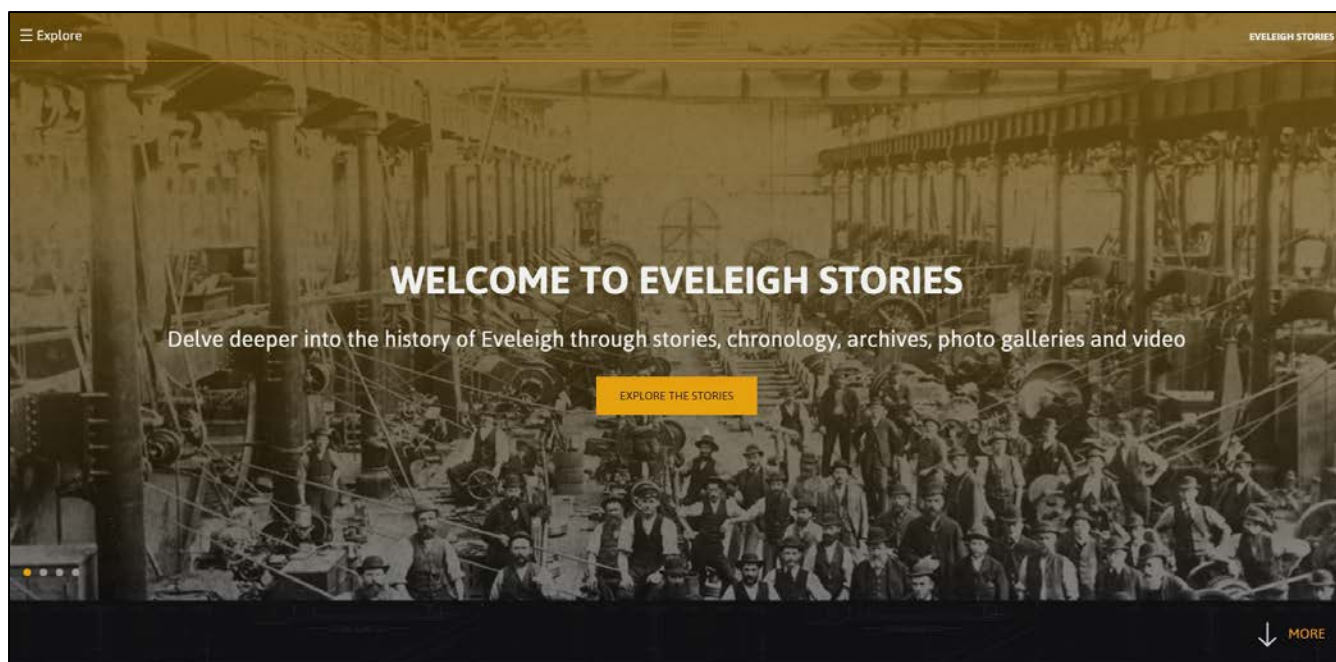


FIGURE 18: EVELEIGH STORIES WEBSITE HOMEPAGE. (AVAILABLE AT: <http://eveleighstories.com.au>)

5.4. Aboriginal Connections with Eveleigh (2012)⁵⁰

‘Aboriginal Connections with Eveleigh’ is a report prepared by Dr Michael Davis in 2012. It discusses the long and continuous connection that Aboriginal people have to Eveleigh, identifying the Eveleigh Railways Workshops as a key site ‘central to the history of Aboriginal peoples’ connections with the precinct’,⁵¹ and notes that ‘their [Aboriginal people] experiences in that work form a key aspect of their connections to the Eveleigh site’. It also details the unionism and strikes at the site as ‘one of the factors that influenced Aboriginal people’s growing participation in political movements and their calls for recognition’⁵².

This report is valuable as a reference point to understand the Aboriginal connection to the ERW site, and provides starting points for further research into the employment of specific Aboriginal people at the site, which could potentially be used for future heritage interpretation at ATP.

5.5. Council Initiatives—Aboriginal Heritage

A few examples are provided here of relevant initiatives in the Sydney region regarding Aboriginal cultural heritage that could be used as suggestions or ideas for how Aboriginal cultural heritage can be interpreted. These examples are presented at this point for suggestive and inspiration purposes only, and should be in no way considered exhaustive, nor should this be considered in any way to be a substitute for Aboriginal community consultation.

Eora Journey—City of Sydney

‘Eora Journey’ is a City of Sydney ‘Towards 2030’ initiative, that describes itself as ‘a visionary project that celebrates the living culture of the Aboriginal and Torres Strait Islander community in Sydney’.⁵³ One of the key projects of this initiative is the ‘recognition in the public domain’, (from Principle 2 of the City of Sydney’s Public Art Strategy) through which the City of Sydney

⁵⁰ Davis, M, 2012, *Aboriginal Connections with Eveleigh*, prepared for the Sydney Metropolitan Development Authority.

⁵¹ Davis 2012:2

⁵² Davis 2012: 5

⁵³ City of Sydney, *Eora Journey*, Available at: <http://www.cityofsydney.nsw.gov.au/vision/towards-2030/communities-and-culture/eora-journey>. Accessed 13 July 2016.

has worked with Aboriginal and Torres Strait Islanders artists to create major public art projects, symbolising the Eora Journey. The first of these public artworks was undertaken in December 2012 and January 2013, in the creation of the project 'Welcome to Redfern' (Figure 19 and Figure 20), which consists of a 'striking mural covering an entire terrace house in Redfern.

The remaining end terrace at the corner of Caroline and Hugo Streets, Redfern, forms a landmark and monument to the neighbourhood's Aboriginal history, activism, community and culture.'⁵⁴



FIGURE 19: WELCOME TO REDFERN PUBLIC ARTWORK
(SOURCE: CITY OF SYDNEY WEBSITE)

<http://www.cityartsydney.com.au/artwork/welcome-redfern/>



FIGURE 20: WELCOME TO REDFERN PUBLIC ARTWORK
(SOURCE: CITY OF SYDNEY WEBSITE)

<http://www.cityartsydney.com.au/artwork/welcome-redfern/>

Barani Barrabugu/Yesterday Tomorrow—Sydney's Aboriginal Journey

Barani Barrabugu/Yesterday Tomorrow, is a booklet published by the City of Sydney council in November 2015, and provides histories of sites that are associated with Aboriginal people, including a self-guided walking track. The different locations in this publication are connected with the historical themes of Early Contact, Civil Rights, Education, Working Life, Sport and Leisure, Performing Arts, and Visual Arts⁵⁵. The walking tours are separated into four 'journeys', the first of which is Redfern, Alexandria and Waterloo, and include the Eveleigh Railway Workshops (item number 37, page 48) (Figure 21).⁵⁶

The page relating to the ERW (referred to as the Eveleigh Railway Yards in the publication) says:

Eveleigh Railways Yards was Sydney's largest employer from the time it opened in 1886. It was also one of the biggest employers of Aboriginal people living in Sydney.

Many Aboriginal men also worked in the Alexandria goods yard loading trains with kegs and potatoes and on the waterfront docks at Walsh Bay and Darling Harbour.

⁵⁴ City of Sydney, *Welcome to Redfern*, Available at: <<http://www.cityartsydney.com.au/artwork/welcome-redfern/>>. Accessed 13 July 2016

⁵⁵ City of Sydney 2015, *Barani Barrabugu/Yesterday Tomorrow—Sydney's Aboriginal Journey*, prepared by the City of Sydney's History Team, 3rd edition.

⁵⁶ City of Sydney 2015, Available at: <http://www.cityofsydney.nsw.gov.au/data/assets/pdf_file/0004/109777/BaramiBarabuguWalkTour_v3.pdf>

Following the closure of the Eveleigh Railway Yards in the 1980s, the former workshops on either side of the railways line were converted for other uses. On the southern side in the former Locomotive Workshops is the Australian Technology Park, and on the northern side in CarriageWorks, a hub for contemporary arts and culture. There is information displayed at both sites that describes some of the work practices that took place here.⁵⁷

Opportunities exist to reference and/or complement existing initiatives such as this walking tour through the future heritage interpretation at ATP.



FIGURE 21: IMAGE FROM BARANI/BARRABAGU PUBLICATION (SOURCE: CITY OF SYDNEY 2015)

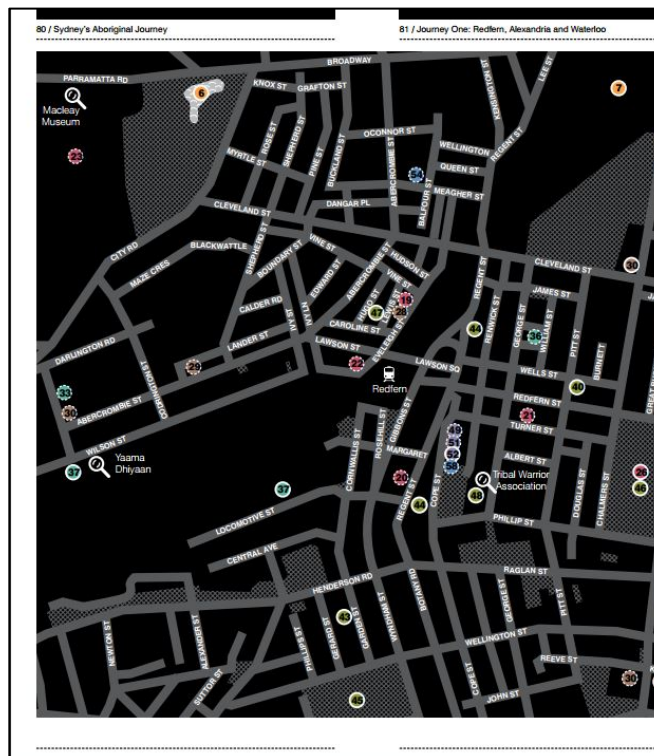


FIGURE 22: MAP FROM BARANI/BARRABAGU PUBLICATION. EVELEIGH RAILWAY WORKSHOPS IS #37. (SOURCE: CITY OF SYDNEY 2015)

5.6. Additional Recent Work/Reports

AHMS 2015—Central to Eveleigh

AHMS prepared two reports in 2015, relevant to ATP, regarding the Central to Eveleigh (C2E) corridor identified by UrbanGrowth NSW for urban renewal; one report considering Interpretation Opportunities⁵⁸, and one reviewing Aboriginal and Historical Heritage⁵⁹ for the corridor.

Aboriginal community consultation was undertaken for the Aboriginal heritage review, for the whole C2E corridor (including ATP). Fifteen Aboriginal organisations/individuals registered an interest in the project. A stakeholder meeting was held on the 18th December 2014, at which five representatives from the Aboriginal registered parties were present.⁶⁰ The meeting

⁵⁷ City of Sydney 2015:48

⁵⁸ AHMS 2015a, *Opportunities for Interpretation in the Central to Eveleigh Corridor*, prepared for UrbanGrowth NSW, September 2015

⁵⁹ AHMS 2015b, *Central to Eveleigh Corridor: Aboriginal and Historical Heritage Review*, prepared for UrbanGrowth NSW, September 2015

⁶⁰ AHMS 2015b:26

covered a broad range of topic related to the study area and project, with Aboriginal parties presenting key issues and suggestions (summarised as of potential relevance to the ATP site) of:

- *The layered history and significance of the area, including traditional, historical and contemporary Aboriginal heritage values.*
- *The importance of recognizing and sustaining cultural values to creating a sense of belonging and community identity.*
- *The issue of determining whose voices should be heard, and who should speak for Country.*
- *Suggestion of undertaking a large-scale oral history project, to record the stories of local families.*
- *Opportunity to create a central space to allow the interpretation of Aboriginal history, heritage and culture; and perhaps provide a keeping place also.*
- *Importance of addressing the archeological potential of the area.*⁶¹

While this Aboriginal community consultation was undertaken for the C2E corridor specifically, it should be acknowledged and considered when discussing the Aboriginal heritage values and significance for the ATP site, as it is located within the same area, and likely shares the majority of the values of the corridor. The ATP site does not exist in isolation, neither as a discrete site, nor as a discrete project, and this could be recognised through Stage 2 of the Interpretation Plan. The possibility exists to build on Aboriginal community consultation undertaken by AHMS in 2015, with a specific focus on the ATP site.

In addition to this initial meeting, following a recommendation made by the Metropolitan Local Aboriginal Land Council (MLALC), AHMS and MLALC conducted a 'Redfern Community Aboriginal Values Workshop' on 26th February 2015, in order to further explore the Aboriginal cultural values of the Central-Redfern-Eveleigh area.⁶² Participants were asked to reflect upon the questions:

What are the memories, important places and events that combine to create the character of the Central, Eveleigh, Redfern area?

*What is it that you would like your grandchildren to know, experience of understand about the place?*⁶³

A comprehensive list of local Aboriginal community groups and individuals was compiled and sent invites to the meeting, of which seven Aboriginal people were in attendance on the day of the workshop. A wide range of Aboriginal Cultural Values, relevant to the local area, were voiced and compiled by the participants. It was reported that:

Strong themes emerged from the workshop linking community and identity of Aboriginal people in Redfern to the Corridor, and particularly to Redfern station and the Eveleigh workshops. The growth of an "Aboriginal" identity and the concept of an Urban Aboriginal Homeland came through strongly

⁶¹ AHMS 2015b:26-27

⁶² AHMS 2015b:27

⁶³ AHMS 2015b:27

*with a lot of discussion centering on how people moved from the country to the city for work (at the Eveleigh workshops and the surrounding businesses), opportunities and to escape white bureaucratic scrutiny.*⁶⁴

The incorporation of heritage interpretation elements expressing and representing Aboriginal history, cultural values and community connection to the ATP site, has the opportunity to not only communicate this significance to site users, but also to contribute to the general maintenance of a sense of Community for the local Aboriginal people living and working in the Redfern-Eveleigh area.

5.7. Stakeholder Consultation

A vital part of the identification of community values is consultation with the local stakeholders and community members of the area. This can include, but is not limited to local residents, the local Aboriginal community, people who work at or near ATP, previous workers of the ERW and their families, etc.

5.7.1. Aboriginal Stakeholder Consultation

No comprehensive Aboriginal community consultation in accordance with OEH (then DECCW) guidelines was undertaken by GML for the preparation of the CMP for the ATP site. Five Aboriginal organisations were identified in the CMP as being 'found to have a connection to the Eveleigh Railway Workshops'.⁶⁵ These included: Metropolitan Local Aboriginal Land Council; NSW Native Title Service; Aboriginal Housing Company, Redfern; Wyanga Aboriginal Aged Care Program, Redfern; and Aboriginal Education and Training Unit, Open Training and Education Network.

These five organisations were invited to attend a general consultation session for the project (a session organised for all stakeholder consultation for the project, not just the Aboriginal community), however no representatives from these Aboriginal organisations were in attendance on this day. No other consultation with the Aboriginal community was undertaken in the preparation of the CMP.

As summarised above, consultation with the local Aboriginal community was undertaken for the C2E corridor in 2015, which has assisted to flag a number of key cultural values and significance to the area surrounding (and including) ATP to the Aboriginal community. Additional consultation with the Aboriginal community as part of Stage 2 of this Interpretation Strategy should aim to build upon these identified values, and work to further identify practical, sensitive and effective interpretation elements that could be implemented at ATP with regards to Aboriginal cultural heritage.

5.7.2. Consultation with Other Key Stakeholders

A community consultation day was conducted by GML in December 2009 in preparation of the CMP for the ATP site. The consultation process found that:

*A strong theme that came through the consultation session was that participants thought of the significance of ATP in terms of the history of the Eveleigh Railway Workshops as a whole, with a strong focus on the remaining buildings and machinery at the former Locomotive Workshops.*⁶⁶

⁶⁴ AHMS 2015b:28

⁶⁵ GML 2013: 83

⁶⁶ GML 2013: 80

Five key social themes were identified by GML through this consultation day (none of which related to Aboriginal cultural heritage).

These included:

- The Continuing Significance of the Eveleigh Workshops;
- The Importance of Eveleigh to the History of NSW;
- The Significance of Eveleigh as a place of work;
- The Connection between ATP and the Surrounding Area; and
- Eveleigh as a Site of Technological Innovation.

A range of concerns were also voiced by community participants, including the future of the Machinery Collection and the communication of the history of the site.

A field day was conducted at ATP as part of the preparation of the IP, on 30 October 2010. This predominantly included the identification of former workers for interviews and photographs throughout the day, as well as display of interpretive panels, soundscape, a heritage painter, storyboards, and a blacksmithing demonstration. The main outputs from this day included photos and video interviews with former workers in their old work setting, and the creation of 'The Eveleigh Family Board'.⁶⁷

5.7.3. Community Review of Draft Interpretation Strategy

Following the preparation of the draft report of this Interpretation Strategy, two community consultation meetings were held within the Locomotive Workshops by Mirvac and Curio Projects in September 2016, to present the proposed approach to heritage interpretation at ATP, to invite comment and review of the draft report. Attendees at the two meetings were invited to register their interest in the process, and to prepare and submit a submission to the draft report.

The details of all attendees at the meetings, copies of all submissions to the draft Interpretation Strategy, as well as responses to all submissions, has been presented and addressed in the separate Curio Projects report '*ATP Heritage Interpretation Strategy—Community Consultation*', November 2016.

Where relevant, related sections of this Interpretation Strategy have been updated with additional information or modified to address comments from the community submissions (noted in *ATP Heritage Interpretation Strategy—Community Consultation*, Curio Projects November 2016). Notably, several resources were referenced to through community submissions as additional significant and valuable sources that could be utilised for Stage 2 and Stage 3 of the interpretation process for ATP. These include:

- Butcher, R. 2004, 'The Great Eveleigh Railway Workshops':
- Radio National Stories
- SBS Documentary (1994-95)

5.8. Oral History

Sources for existing oral histories such as the archive section of the Eveleigh Stories website, Redfern Oral History (<http://redfernoralhistory.org/>), as well as previous oral histories conducted by Joan Kent and Lucy Taksa for the ERW site, could act as starting points for the collation of oral histories (with appropriate permissions being sought), while additional histories could be sought to be produced for subsequent stages of the interpretation strategy for ATP.

⁶⁷ 3D Projects 2012:43

5.9. Re-use of Heritage Materials

A wide variety and large number of heritage materials and remnant fabric exists at ATP. It has the potential to be reused within heritage interpretation displays in order to emphasise the industrial significance of site. Heritage materials present at the ATP include remnant fabric from the Foundry walls (once recorded and removed), the in situ locomotive turntables (located along Locomotive Street, in front of the Locomotive Workshops, currently covered by the road surface), and other original fabric that has been removed from the site, but retained, predominantly, within Bays 1 and 2. Other industrial materials have the potential to be uncovered through site redevelopment, such as remnant train tracks, which could be utilised, either in site (if the development allows) or in other areas of the site (Figure 23).

In addition, there is low potential for archaeological relics of local significance to remain in localised areas of the site (i.e. occupation deposits and structures relating to stables associated with the Chisholm Estate in the north eastern corner of the ATP site; Low potential for occupational deposits and structures relating to the rows of housing stock dating c1880s north of Eastern Suburbs Railway tunnel and also west of Cornwallis Street, and moderate potential for deep wells or cellars associated with the housing stock).⁶⁸ While the potential for these archaeological relics to survive is low, and should they be present, they would not require in situ retention (due to their local level of significance), they could potentially be used for interpretative purposes elsewhere on site, or used as part of the stories/interpretation at that particular location on site (Figure 24).



FIGURE 23: INTEGRATION OF FORMER TRAM TRACKS INTO THE CONCOURSE AT NEWTOWN TRAIN STATION (SOURCE: CURIO 2016)



FIGURE 24: MUSEUM OF SYDNEY FORECOURT, INTERPRETATION OF FIRST GOVERNMENT HOUSE VISIBLE IN WHITE GRANITE PAVERS IN THE SHAPE OF THE ORIGINAL FOOTPRINT. (SOURCE: SYDNEY LIVING MUSEUMS)

5.10. Other Examples of Interpretation

Previous heritage interpretation prepared for other historical sites, either of a similar site type (i.e. railway yards or stations), similar region (i.e. Redfern/City of Sydney area), or more general site types with similar proposed functions and uses, can assist in providing suggestions and ideas for potential heritage interpretation at a site.

Other interpretation examples/examples of adaptive reuse for relevance/comparison with ATP could include sites such as:

- **Former Launceston Railway Workshops, TAS** (now Queen Victoria Museum and Art Gallery). Functioning from the 1870s to 1993, the former Launceston Railway

⁶⁸ Curio Projects 2015:28

Workshops have been redeveloped as a cultural hub, including housing the Queen Victoria Museum and Art Gallery, signage interpreting the original buildings, the rail workers and their machines, and blacksmithing demonstrations. (Figure 25)

- **Midlands Railway Workshops, WA.** Functioning from 1901-1994, it has now partly been transformed into a police call/dispatch centre, an interpretation centre (including social and oral history project, heritage centre, local arts activities and workers wall), and the rest of the site is currently being redeveloped into an urban village, including residential, retail, public hospital and public domain spaces. (Figure 26)
- **North Ipswich Railway Workshops, QLD.** Functioning from 1885-1990s, the site has been redeveloped as 'The Workshops Rail Museum', housed in the old boilershop including restored locomotives and carriages. (Figure 27).
- **Newtown Station and Former Tram Depot.** The whole station precinct was upgraded in 2010-2012 to improve accessibility and amenity for customers, which included conservation works, as well as heritage interpretation installations (in the form of interpretation panels/public art, and integration of former tram tracks into the station concourse floor). (Figure 28)
- **North Eveleigh CarriageWorks.** CarriageWorks was opened in 2007, within the former Carriage Workshops, North Eveleigh, as a contemporary multi-arts centre. Other adaptive reuse of the building includes the space for a bar/restaurant in the eastern side of the workshops, currently occupied by CornerStone Bar and Restaurant (Figure 29 and Figure 37).
- **The Grounds, Alexandria, NSW.** Former Four'N Twenty pie factory, located in a former industrial precinct from the 1920s. The Grounds consists of a café (Figure 30), coffee roaster, bakery, permaculture garden and small animal farm. It pays homage to the heritage nature of organic industries at the site, which originally included tanneries, wool washing factories and market gardens.⁶⁹



FIGURE 25: QUEEN VICTORIA MUSEUM AND ART GALLERY, FORMER LAUNCESTON WORKSHOPS (SOURCE: ADAPTIVE REUSE, DEPARTMENT OF ENVIRONMENT AND HERITAGE, 2004:11)



FIGURE 26: MIDLANDS WORKSHOPS, WA. (SOURCE: METROPOLITAN REDEVELOPMENT AUTHORITY WEBSITE)



FIGURE 27: THE WORKSHOPS MUSEUM, QLD. (SOURCE: GOOGLE MAPS)

⁶⁹ The Grounds of Alexandria. <http://thegrounds.com.au/about-us/>



**FIGURE 28: HERITAGE INTEPRETATION
AT NEWTOWN STATION (SOURCE: SHR
LISTING)**



**FIGURE 29: CORNERSTONE BAR AT
CARRIAGEWORKS**



**FIGURE 30: INSIDE THE GROUNDS,
ALEXANDRIA.**

6.0 Key Historical Themes for ATP

In order to place the history and significance of a place within a broader Australian context, it is important to be able to use an established and widely-recognised framework of historic themes as the basis for determining what are the key historic events at a site that would be considered significant at a local, and then possibly State and National level.

In order to provide a consistent framework for determining appropriate historic themes for a place of cultural significance, the Australian Heritage Commission published a national framework of historic themes in 2001. Nine national key theme groups were identified, with a subset of 84 national sub-themes and a further sub-sub set of 116 themes.

The NSW Heritage Council developed a series of NSW State-specific themes that are linked to the Australian National Historical Themes (NSW Heritage Council 2001), taking into account the intent of the national sub-themes. The 36 State historic themes provide the overarching framework for a sub-set of local themes, which are generally relevant to Local Government Area boundaries and smaller sub-groups, that have social or local community boundaries. The key National historic themes, from which the NSW State themes flow, are identified as:

1. Australian Historical Theme: Tracing the Natural Evolution of the Australian Environment
2. Australian Historical Theme: Peopling Australia
3. Australian Historical Theme: Developing Local, Regional and National Economies
4. Australian Historical Theme: Building Settlements, Towns and Cities
5. Australian Historical Theme: Working
6. Australian Historical Theme: Educating
7. Australian Historical Theme: Governing
8. Australian Historical Theme: Australia's Cultural Life
9. Australian Historical Theme: Marking the Phases of Life

The CMP identified the historical themes as being relevant to the ATP site. These themes were assessed, and in addition to the eight themes identified in the CMP, three additional themes have been identified by Curio Projects as having relevance to the ATP site, history, and heritage interpretation. The additional themes, proposed by Curio Projects have been italicized in Table 2 below.

TABLE 2: NSW HISTORICAL THEMES RELEVANT TO ATP. (ADAPTED FROM GML CMP 2013: 87)

Australian Historical Theme	NSW Historical Theme	Australian Technology Park
<i>2. Peopling Australia</i>	<i>Aboriginal cultures and interactions with other cultures—Activities associated with maintaining, developing, experiencing and remembering Aboriginal cultural identities and practices, past and present.</i>	<i>The proximity of the Eveleigh Railway Workshops to Redfern, provided an important focus for employment of Aboriginal people.</i> <i>The general strike of 1917 can be attributed as one of the factors that influenced Aboriginal people's growing participation in political movements.</i>
2. Peopling Australia	Migration—Activities and places associated with the resettling of people from one place to another and the impacts of such movements	The Eveleigh Railway Workshops employed a significant number of post-World War II migrants and provided English language classes to assist their integration into the workplace.
3. Developing local, regional and national economies	Industry— Activities associated with the manufacture, production and distribution of goods	The locomotive workshops manufactured parts for and assembled imported locomotives for the NSW railways. For two periods during the first half of the twentieth century, the

Australian Historical Theme	NSW Historical Theme	Australian Technology Park
		workshops also manufactured Australian-designed locomotives
3. Developing local, regional and national economies	Technology—Activities and process associated with the knowledge or use of mechanical arts and applied sciences	The locomotive workshops were a site of much innovation, with many machines and locomotives designed and built at Eveleigh.
3. Developing local, regional and national economies	Transport—Activities and process associated with the moving of people and goods from one place to another, and systems for the provision of such movements	The Eveleigh Railway Workshops manufactured parts for locomotives that served the entire NSW rail system. The Alexandria Goods Yard was one of the starting points for goods services to Melbourne.
4. 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	<i>The site is associated with early land grants of the Chisholm Estate, and Calder House (which was built on the estate) – the stables of which were likely located in the north-eastern corner of the site.</i>
4. Building settlements, towns and cities	Accommodation—Activities associated with the provision of accommodation, and particular types of accommodation	<i>ATP, and Eveleigh as a whole were heavily influential in the development of the style and type of housing that is still evident in Darlington, Chippendale, Eveleigh, Redfern, Alexandria and Erskineville, etc with the majority of terrace housing built in order to accommodate the workers at the ERW.</i> <i>It is also associated with the large-scale resumption of housing in Alexandria in order to build the Alexandria Goods Yard.</i>
5. Working	Labour—Activities associated with work practices and organised and unorganised labour	Eveleigh was the site of many important disputes seeking better working conditions and had significance union membership among its workers.
7. Governing	Defence—Activities associated with defending places from hostile takeover and occupation	The Locomotive Workshops played a significance role in manufacturing ammunition and tank parts during World War II
8. Developing Australia's cultural life	Social institutions—Activities and organisational arrangements for the provision of social activities	Unions and social clubs were an important part of the working life of Eveleigh, with significance membership of the NSW Railway Institute and the Railways Ambulance Corp among Eveleigh workers.
9. Marking the phases of life	Persons—Activities of, and associations with, identifiable individuals, families and communal groups	The Eveleigh Railway Workshops represent a significant achievement by John Whitton, Engineer-In-Chief, and George Cowdery, Deputy Engineer for Existing Lines.

6.1. Key Stories for Interpretation at ATP

Appropriate interpretation stories that are engaging for the public can be readily developed once the key themes associated with a place are fully understood. Historical analysis, including historic photographs, plans, drawings and other documentary evidence, along with

archaeological assessments, and the remnant evidence of the physical changes to the subject site over time are all a valuable source of authentic and engaging evidence that can be incorporated into the final interpretative stories for the site.

The 2012 IP for the whole ERW, identified ‘the place’, that is the Eveleigh Railway Workshops, as the central theme for the site.⁷⁰ Potential stories that were listed as a starting point for consideration for future interpretation included:

- | | |
|--|---|
| • <i>People</i> | • <i>Identity</i> |
| • <i>Place/buildings</i> | • <i>Ambition/leadership</i> |
| • <i>Design/technology</i> | • <i>Pride</i> |
| • <i>Trades/skills</i> | • <i>Teamwork</i> |
| • <i>Machines/production</i> | • <i>Racism/sexism</i> |
| • <i>Accidents/deaths</i> | • <i>Wartime security, production, vulnerability</i> |
| • <i>Industrial disputes/strikes</i> | • <i>Role of ERW in NSW railway expansion and maintenance</i> |
| • <i>Conditions</i> | • <i>Closure of ERW & fate of workforce</i> |
| • <i>Multiculturalism</i> | • <i>Redfern housing resumption/demolition</i> |
| • <i>Site stories/workplace humour</i> | • <i>Impacts on surrounding suburbs</i> |
| • <i>Workplace initiation</i> | • <i>Demolished structures of ERW⁷¹</i> |

Potential stories to be told through the heritage interpretation at ATP need not be limited to the above, nor do all need to be addressed. Appropriate stories to be communicated through the heritage interpretation at ATP can be selected on a preliminary nature during this first stage of interpretation, and then further refined in subsequent stages of the interpretation process, particularly through the process of community consultation, both with the local Aboriginal community (for Aboriginal cultural heritage), local residents and former ATP workers. Additionally, it is often appropriate for heritage interpretation of a site to be reassessed and revised every 5 to 10 years, at which point, stories can be replaced and revitalised.

The Eveleigh Stories website is a comprehensive and valuable resource which can be used as a platform to build upon for the development of the key stories for the ATP. Therefore, stories presented on the Eveleigh Stories website have been reviewed and linked to the development of potential storylines for this Interpretation Plan. In this way, several of the key stories identified for ATP, as presented below, tie in with the key stories from the website.

This report also identifies additional gaps within the content of Eveleigh Stories that can be built upon for this ATP Interpretation Strategy. This allows for consistency between Eveleigh Stories and ATP interpretation, while acknowledging the valuable resource that has been generated through the production of Eveleigh Stories. Where the names of stories have been used directly from Eveleigh Stories this has been noted.

Based on an assessment of the history of the site, as well as consideration of the potential stories proposed through the IP and Eveleigh Stories, the key stories proposed for interpretation at the ATP site (in relation to identified interpretation zones and relevant historical themes) are summarised for this Interpretation Strategy as:

⁷⁰ 3D Projects 2012:48

⁷¹ 3D Projects 2012:48-49

Aboriginal Connections: Past and Present—acknowledgement of the traditional ownership of the land by Aboriginal people; their enduring connection to Country; use of the land; and the impact of dislocation of Aboriginal people from their traditional land through the processes of European colonisation. The connection of Aboriginal people to the Redfern-Eveleigh area, employment of Aboriginal people at the ERW and encouragement of Aboriginal activism.

Relevant National Themes: Peopling Australia—Aboriginal Cultures and interactions with other cultures

Potential Locations: Zone 1—Locomotive Workshops; Zone 2—Building 1; Zone 4—Community Building; Zone 5—Public Domain

Aboriginal people would have worked within the Locomotive Workshops, but also within the Alexandria Goods Yards. In addition, the whole ATP site location lies within a significant Aboriginal landscape and community hub (i.e. Eveleigh/Redfern area). Opportunities for interpretation exist within the Locomotive Workshops, but also potentially within the Buildings that will occupy the space once covered by the Alexandria Goods Yard (Building 1 and Community Building), as well as generally in the public domain, to link to the wider Aboriginal community of the area, and encourage accessible and visible Aboriginal heritage interpretation such as public artwork to be present within the public domain of ATP.

Before the Trains Pulled In—acknowledging the site’s use and occupation before the construction of Eveleigh Railway Workshops. While the Eveleigh Railway Yards are a significant part of the history of the site, there is a broader historical use of the suburb of Eveleigh and the general surrounding neighbourhood reflecting Sydney’s early development, land grants and historical expansion prior to the establishment of the Eveleigh Railway Yards. Prior land use included:

- First occupied by Aboriginal people;
- 60 acre land grant to James Chisholm in 1835 and development of Calder House (though remaining largely undeveloped where the first major changes to the landform would have been undertaken through tree felling etc);
- bisecting of land by western rail line to Parramatta in 1855;
- resumption of site by NSW government in 1878; and
- residential development (1880-1917) which was then resumed and demolished to make way for the Alexandria Goods Yards.

Relevant National Themes: Building settlements, towns and cities—Land Tenure/Accommodation

Potential Locations: Zone 2—Building 1, Zone 5—Public Domain

While archaeological remains associated with the 1880s housing stock is not considered to have archaeological research potential, this former use of the site for housing could be interpreted in locations in which these terraces once stood (i.e. Building 1), as well as within the public domain, particularly in the north east of the site, where there remains low potential for archaeological relics of local significance associated with the stables of Calder House to be present.

‘Faces in the Crowd’ (from Eveleigh Stories)—‘Faces in the Crowd’ is derived from the Eveleigh Stories which focuses on the individual stories of former workers of the Eveleigh Railway Workshops, presented predominantly through historical records and oral histories. The website includes stories about significant historical figures who worked at the Railway Yards, such as J.J

Cahill (Premier of NSW in 1952), through to brief personal and family stories contributed by local community members.

Building upon Eveleigh Stories as a basis, additional individual stories could be written, that cover thematic gaps that have not been addressed on the Eveleigh Stories website. This could include stories related to women in the workplace, racism, sexism, Aboriginal people, social clubs at Eveleigh etc.

Relevant National Themes: Developing Australia's cultural life—Social Institutions; Marking the Phases of Life—Persons

Potential Locations: Zone 1—Locomotive Workshops; Zone 2—Building 1; Zone 3—Building 2; Zone 4—Community Building.

Individual stories could be told in relation to specific machinery from the Locomotive Workshops, specific Bays in which the individual worked etc. Rooms within the three new buildings could potentially be named after significant people or workers from ERW.

Moving with the Times— The ability for Eveleigh to change and adapt with the changing times, technology, and industrial requirements and demand was one of the key reasons for Eveleigh's success. Uses of Bays within the Locomotive Workshops were altered, new buildings were built, others expanded, Locomotives were manufactured when necessary and then ceased when no longer needed. It was the ability for Eveleigh to adapt to the changing times that allowed it to remain relevant and functional for 102 years. A key story for the site relates to exploring the success behind the continuity of Eveleigh through use, technology, and innovation.

Relevant National Themes: Developing local, regional and national economies—Industry/Technology/Transport

Potential Locations: Zone 1—Locomotive Workshops; Zone 3—Building 2; Zone 5—Public Domain

Evidence for Eveleigh's ability to adapt and response to change is present physically on site in the fabric of the existing buildings, as well as remnant archaeological fabric such as the Foundry walls. Historical records and plans detail the changing use of the bays within the Locomotive Workshops over the operational period of Eveleigh, which is also evidenced by items within the machinery collection. The stories of the evolving use of the ERW site for different purposes in various locations in response to key historical events and periods, could perhaps best be told related to specific site locations and heritage items.

Strikes, Unionism and Activism—('Strikes, Unionism and Activism' is also the name of one story from the 'Eveleigh Stories' website). As the work at Eveleigh was challenging, and required highly skilled workers, a high proportion of employees commenced and remained their entire working lives at the Workshops. The work was often dangerous and difficult, and consisted of a number of highly specialized areas. The combination of these factors saw a very high union membership at Eveleigh, and a strength of activism and strikes at Eveleigh.

Many Aboriginal people were employed at Eveleigh, and their involvement in the fight for better workplace conditions and unionism at Eveleigh is often suggested to be the start of an increase of Aboriginal activism in the area. Stories of the unity of workers, pride in their work and workplace, teamwork, comradery and leadership can all be addressed through this story that takes root in deeply personal aspects of many human lives.

Relevant National Themes: Peopling Australia—Aboriginal cultures and interactions with other cultures; Working—Labour; Developing Australia’s Cultural Life—Social Institutions;

Potential Locations: Zone 1—Locomotive Workshops; Zone 3—Community Building; Zone 5—Public Domain

An area in front of Bay 15 (now along Locomotive Street) was known during the operation of the workshops colloquially as ‘Red Square’. This was the principal area for union meetings to be held. Areas such as this within the Public Domain present historical associations for potential use for heritage interpretation. The Locomotive Workshops themselves were obviously a main location for the day to day work of the site, while potential interpretation in a community centre for the site, such as the Community Building could potentially link the community nature of the unionism and activism of the ERW site, with a modern community hub.

Eveleigh at War—‘Eveleigh at War’ is also the name of one story from the ‘Eveleigh Stories’ website, which lists the names of those Eveleigh employees who joined the general infantry, as well as detailing the general role that railways played during WW1. WW1 forced Eveleigh to become more self-sufficient than ever, producing materials and tools that may have previously been imported, and creatively increase productivity. In addition, Eveleigh was required to assist in the production of munitions. While ‘Eveleigh Stories’ focuses mainly on WW1 pressures on Eveleigh, this story can be expanded to include WW2, during which shells were produced in Bays 5 & 6.

Relevant National Themes: Governing—Defence

Potential Locations: Zone 1—Locomotive Workshops; Zone 5—Public Domain

The manufacture of munitions during both WW1 and WW2 took place within the Locomotive Workshops themselves. The pressure that the war placed on the workshops and those employed there, socially and economically could potentially be communicated in areas of the public domain.

Eveleigh in Decline—While Eveleigh developed and operated sophisticated machinery and highly skilled workers for the production and maintenance of steam locomotives, once diesel and electric engines reached NSW in the 1950s, Eveleigh was working on borrowed time. While an effort was made to modernize operations, the fact was that Eveleigh infrastructure was made to fit steam engines, and the skilled labour functioned in trades that were now redundant, and thus, Eveleigh Railway Workshops passed into obsolescence.

Relevant National Themes: Developing local, regional and national economies—Industry

Potential Locations: Zone 1—Locomotive Workshops; Zone 5—Public Domain

The decline of Eveleigh’s functionality could be communicated via interpretation of now redundant steam locomotive based machinery within the Locomotive Workshops, as well as in the Public Domain.

Just One Piece of the Picture—The Locomotive Workshops (the ATP site) were just one part of the functionality of the holistic Eveleigh Railway Workshops site, together with the North Eveleigh site of the Carriage Workshops. While these two parts of the ERW site were once linked by two pedestrian bridges over the train line, they no longer have a physical connection, and those who enter the ATP site may not be aware of the overall functionality of the whole site. The Locomotive Workshops did not exist in isolation, and a story linking the ATP site to the Carriage Workshops (including CarriageWorks, the Chief Engineers Office, Science Laboratory etc), as well as the proximity to Redfern Station, and the part Eveleigh played in the early development and functionality of NSW railways, could be presented at the ATP site.

Relevant National Themes: Developing local, regional and national economies—Industry/Technology

Potential Locations: Zone 1—Locomotive Workshops; Zone 5—Public Domain

The public domain of ATP provides the best opportunity to communicate the holistic nature of the ERW site, and provide links via interpretative elements to the North Eveleigh site. Publicly accessible locations within the Locomotive Workshops, potentially something encouraging the creation of a social hub (such as a café, brewery, restaurant etc), could also link to CarriageWorks through CornerStone bar and restaurant.

Work Practices, Safety and Processes—Eveleigh was a dangerous and tough place to work, with frequent occupational accidents, that at times led to seriously injury and death. Work, Health and Safety legislation and allowances did not exist at this time, and the conditions in which the workers functioned every day were hot, loud, and fraught with danger. Many oral accounts tell stories of workers being seriously injured or killed by machinery, with common place work activities including workers breathing in thick dust and smoke, loud noise, and regular burns, among other things.

Newspapers accounts from the time record grievous bodily injuries and deaths that took place at Eveleigh on a semi-regular basis. The realities of the harshness of working conditions may be something the audience of the ATP site could connect in with on the level of human experience. In this modern age, when Work, Health and Safety practices and the legality surrounding it, is so strong, it can be curious to imagine (or for some people, remember) a time when this was not an issue.

Relevant National Themes: Developing local, regional and national economies—Industry; Working—Labour

Potential Locations: Zone 1—Locomotive Workshops; Zone 5—Public Domain

Presentation of the reality of safety conditions (or lack thereof) during Eveleigh's functionality could be presented in relation to machinery within the Locomotive Workshops (i.e. the Davy Press), as well as through presentation of individual accounts and stories within the public domain (e.g. a worker's wall including those who died or were injured on the job at Eveleigh, portraits of former workers etc).

Defining a Neighbourhood—The neighbourhoods of Eveleigh, Darlington, Alexandria, Waterloo, and Redfern, were in no small part created and defined by the presence of the Eveleigh Workshops. The many cottages and terrace houses that are still present in these surrounding suburbs today, were built in response to the need to house workers close to the railway workshops. Families of railway workers grew in these areas, some younger generations following in the family footsteps of working at Eveleigh. The size and nature of the small and compact residences has been one of the things to define the physical form of the area that still exists today. Eveleigh Railway Workshops did not exist in isolation to its surrounding area, but rather grew with and as part of the wider neighbourhood feel of this inner city living, helping to define not just its past, but the present character that we see today.

Relevant National Themes: Peopling Australia—Migration; Building settlements, towns and cities—Accommodation

Potential Locations: Zone 5—Public Domain

Interpretation within the public domain could potentially relate to the wider neighbourhood and in doing so, reach to the wider local community who live and function today within the neighbouring suburbs to ATP.

7.0 Potential Interpretive Products

Generally, there are a large range of interpretive products and initiatives available to ensure that the key stories at a site are told in the most effective and engaging manner possible. Due to the large range of activities and uses proposed through the redevelopment of the ATP site (i.e. offices, retail, public recreational areas, pedestrian thoroughfare, high-traffic areas etc), a wide range of interpretative products can be considered, relevant to differing uses across the site.

At this stage of the interpretation planning process, the purpose is to clearly identify a range of interpretive options and concepts that may be able to be implemented as part of the final interpretation for the site. It is not intended that all suggested interpretive products would be implemented, but rather that they are clearly identified—in order to provide appropriate options for further discussion and consideration before the final interpretative products, including their detailed design, content preparation and implementation is then determined by the client in consultation with the key stakeholders, as relevant (as part of the construction phase of the development- Stage 2 and Stage 3 of the Interpretation Planning process).

7.1. Summary of Key Interpretative Products

7.1.1. Signage

Signage is synonymous with interpretation and is often the easiest way to convey significant information about a site and its heritage significance. When done well, signage can convey a strong message concisely, in a visually engaging way that encourages people passing by to stop and actually read what the sign says. When placed in the wrong locations, designed poorly, and filled with too much content, signage is readily ignored and subject to vandalism. Unless signage is designed beautifully, produced using robust materials and placed in well thought out locations that are safe and easy to view, it will not attract the target audience. Signage has been used previously throughout the ATP site as a key interpretative product to varying levels of success and effectiveness. Future interpretation at the site would still likely utilise signage as a key interpretative product, as stand-alone elements that are somewhat sculptural in their design, and as a collective, tell the significant stories of the site. The placement of the signage, its design, including materials and content, as well as consideration of existing signage, must be carefully developed to engage with people as they enter, function within, and exit ATP. It will also need to consolidate the various signage strategies already in place.

7.1.2. Public Art

If carefully planned, designed, and executed, public art can prove to be a very powerful medium for heritage interpretation by invigorating and enhancing public spaces, connecting zones within a site, as well as potentially alluding to or linking a site with a wider external region or area. By working with specialists such as collection and exhibition designers, local artists and digital producers, heritage stories and concepts can be effectively and creatively communicated to a wide range of audiences. The City of Sydney Public Art Strategy states its aim as ‘to embed public art into the fabric of the city to reflect Sydney’s unique history, its diverse communities, its creativity, its innovation and its energy’⁷². As the ATP site has a large public domain, and will attract a wide audience, public art would be a highly effective and desirable outcome for heritage interpretation, particularly in its ability to reflect the unique history and stories associated with the former ERW site, as well the connections of former workers, the local Aboriginal community, and former residents. A Public Art Strategy has been prepared for the

⁷² City of Sydney 2015, *City Art—Public Art Strategy*, Available at:
<<http://www.cityofsydney.nsw.gov.au/explore/arts-and-culture/public-art>>

Mirvac redevelopment of the site⁷³, and the heritage interpretation process should work closely with their various architects (landscape and built) through the further development and implementation of this strategy to help ensure that the opportunity to embed the public art with heritage integrity is not missed.



FIGURE 31: CURRENT PUBLIC ART AND WATER FEATURE ADJACENT TO THE EASTERN BOUNDARY OF MEDIA CITY (FUTURE 'VILLAGE SQUARE') (SOURCE: CURIO PROJECTS 2016)



FIGURE 32: 200 GEORGE STREET, SYDNEY. PUBLIC ART INSTALLATION IN THE FOYER. (SOURCE: CURIO PROJECTS 2016)

7.1.3. Plan and Image Reproduction

Heritage photographs and plans can be reproduced on a large scale to great effect, either in situ, or thematically linked to the location at a site. An example of this exists within the Locomotive Workshops, where a historic photograph is reproduced above the doorway between Bay 3 and Bays 1 & 2 (along the eastern wall) (Figure 33). Images and plans can quickly evoke a visualization of what an area, activity or now demolished building of a heritage site looked like in the past, and can be a very effective and quick way of communicating the 'feel' of a heritage site to an audience.

This similar technique can be used to great effect for historical plans in order to assist the audience to easily identify a physical locational link between where they are standing at the site, and what was once present in the location. Examples of the application of this technique to good effect include the historical plan at the front entrance to CarriageWorks (North Eveleigh) (Figure 34) and the continuation of Gloucester Street through an in-situ reproduction of a historical photograph (Figure 35).

⁷³ FJMT 2016, *Australian Technology Park—Public Artwork Strategy, Supplementary Update*, prepared for Mirvac, dated 18 May 2016



FIGURE 33: HISTORICAL PHOTOGRAPH ABOVE THE ENTRANCE TO BAYS 1 & 2 FROM BAY 3. (SOURCE: CURIO PROJECTS 2016)



FIGURE 34: HISTORICAL PLAN AT CARRIAGEWORKS ENTRANCE.



FIGURE 35: CONTINUATION OF ROAD, THE ROCKS

7.1.4. Digital Products

Many dedicated historic places and places of significance have websites that are actively used as a teaching, research and education resource by a variety of stakeholders—including students, teachers, researchers and interested members of the general public—these websites are great repositories for interpretative material. The *Eveleigh Stories* website is a good example of this kind of digital product that has been prepared recently in relation to the ATP site and wider ERW site (see Section 5.3 above). This website is comprehensive with the potential to be georeferenced to the ATP site through the use of a smart phone, and provides a wealth of information through a digital medium for utilisation for future heritage interpretation initiatives at the site.

As this website is currently live, there may be an opportunity in the future for the development of additional digital products for the ATP site. In addition, public knowledge and accessibility of the *Eveleigh Stories* site should be communicated and encouraged through other interpretative elements across the site (i.e. through other media).

Other digital products that can be effective in communicating heritage significance, history, and stories of a site can be digital displays such as interactive kiosks, as well as QR codes in combination with signage to allow a reduction of wording associated with interpretation, while providing links to allow the audience to investigate further if they wish. Multimedia signage structures for installation in Bays 1 & 2 and elsewhere in the Locomotives Workshops, were proposed and designed through the 2015 Signage Design Strategy,⁷⁴ however these have not been produced. A reassessment of the design of these multimedia structures could potentially be undertaken if interactive/multimedia signage elements are proposed for interpretation across ATP through Stage 2 of the interpretation process.

Another potential digital and light media could include the use of holograms to portray a story and function. For example, a hologram or projection within proximity of a worker functioning inside the pumphouse at the Locomotive Workshops, going about what would have been standard work activities, could be an engaging way to communicate the feel of how the site used to function, while providing a human association, with the audience watching someone ‘at work’.

Development of a site specific phone application that functions in geographical reference to the site is another opportunity for the production of a digital media interpretation product. For example, current app technology includes things such as augmented reality applications, where a camera phone is used in combination with the application’s functionality, to provide the user with a live direct view of the physical, real world environment around them, and then supplement these physical elements with computer-generated data on the phone screen. For example, a user of the app could look through their phone at a physical scene in front of them, and have historical information, photographs, imagery etc, superimposed into the real world via their phone screen, to portray perhaps what once stood on that location etc.

7.1.5. Artefact Displays

One of the most compelling ways to connect people with places is to ‘humanise’ a place through the clever display of artefacts discovered during archaeological excavations, or as part of renovation works. Artefacts that are relevant and relatable, that add personality & accuracy to the history of a site and, where possible, are displayed in their original location will provide a realness that often words and image alone, cannot.

The extensive machinery collection currently housed within the Locomotive Workshops at ATP (both within Bays 1 and 2, and throughout the rest of the Bays), present a good opportunity for display when presented in a meaningful and conscious manner including the opportunity to display these in more public locations to capture a wider audience.

7.1.6. Publications

Heritage interpretation can include the production of publications such as posters, pamphlets, books etc related to the site that can provide a clear and publically accessible resource for the presentation of features such as orientation maps, historical overviews, high quality imagery, quotes, and historical images etc.

⁷⁴ 3D Projects 2015

However, production of publications is not environmentally friendly, expensive, and prints such as brochures, pamphlets etc are often thrown away without use. Interpretation through digital forms is often a more current, efficient, cost effective and environmentally friendly method of communicating heritage significance and history in this day and age. In addition, the ATP site aims to create a hub for innovation in technology, which is commensurate with the use of innovative interpretative devices, rather than paper-based interpretation.

Alternative publications such as on-line portals and phone applications regarding the ATP site to assist with self-guided heritage tours and interpretation of the site's history will be investigated through Stage 2 of the interpretation process.

7.1.7. Landscaping

Landscaping and design works at a site can provide a good opportunity for integration with heritage interpretation. This can include consideration of features such as public furniture and ground finishes integrating heritage form or materials, plantings sympathetic to the heritage items and general industrial nature of a site, and the allowance for general integration of heritage interpretation elements into the final design process of public spaces and landscaping across the site. For example, public furniture such as bench seating could potentially utilise shapes and materials sympathetic to the industrial nature of the site, or directly incorporate former tools etc from the workshops.

Aspect Studios has produced a Public Domain Design report, which includes landscaping for the redevelopment of the ATP site.⁷⁵ The heritage interpretation within public domain areas should work in collaboration with Aspect to further develop appropriate locations and potential landscape implementations across the site.

7.1.8. Place Naming

One of the most significant ways to reinforce the significant cultural heritage of a place is to choose a symbolic place name, or street names that have a direct link to the history of the site.

Were Mirvac to potentially implement a rebranding exercise across the entire ATP site (such as renaming of different areas of the site, areas within new buildings etc), this could provide an opportunity to acknowledge the site's vast heritage by providing relevant associations with the history of the ERW site, which would help to familiarise site users with aspects of the site's history, in a subtle way.

7.1.9. Volunteer Program/Events

A volunteer program is currently in place at ATP, and has been used over the years to facilitate heritage tours, to assist with conservation maintenance of moveable heritage items, and to create an avenue to allow local community members to become involved in a heritage site that holds significance to them (i.e. former workers, rail enthusiasts etc).

The current volunteer program for ATP consists of three - four consistent volunteers who run heritage tours upon request (which in 2015 averaged about three to four times a year, including the two open days held in 2015). The current volunteer led heritage tour does not offer tours to school groups.

Both the MCMP and the HAMS refer to the desirability of the continuation of volunteer involvement in the ongoing maintenance and interpretation of the heritage at ATP (of both tangible values—i.e. moveable heritage items, and intangible values—i.e. social significance to the local community). An *ATP Conservation Volunteers Program Report* was prepared by Futurepast

⁷⁵ Aspect Studios 2015, *Australian Technology Park SSDA—Public Domain Design Report*, prepared for Mirvac, dated December 2015

in 2011⁷⁶, in conjunction with a *Heritage Tours Program Handbook*⁷⁷. Appendix C of the MCMP includes the *Protocol for Conservation Maintenance Treatment by ATPSL Volunteers*, and provides a protocol for routine maintenance works of heritage items that have been identified as appropriate for maintenance by ATP volunteers (i.e. key and contributory items at Low Risk)⁷⁸. Consideration of the efficiency, nature and involvement of the current volunteer program could be undertaken through the preparation of future heritage interpretation at the ATP site. The volunteer program reports are potentially outdated (they were produced in 2011), and would require current assessment.

Heritage events have the potential to provide further and more focused public access to the heritage and stories of a site, by providing opportunities for presentation of the heritage in a more guided manner, rather than the predominantly self-guided approach of the majority of other heritage interpretation media. Events at ATP in the past have included Heritage Open Days and Field Days. The effectiveness of these past days should be considered when determining the potential implementation of a similar initiative for the future.

7.1.10. Adaptive Re-Use

The sensitive adaptive reuse of a heritage building can be an effective way of encouraging an audience to function within and engage with the heritage of the building, without the requirement of a museum-like structure. Obviously, the ability to reuse a built heritage space in anything akin to its original function, can be one of the most effective forms of heritage interpretation, however this is very rarely possible. By adapting the interior of a heritage space to a publicly accessible zone that encourages social interaction, the potential audience for the heritage interpretation for a site or space can be increased. For example, the adaptation of the eastern end of the Carriage workshops in North Eveleigh, into a function space, bar and restaurant in the form of CornerStone Bar and Restaurant, has allowed members of the public to easily and enthusiastically enter this heritage listed building, creating a reason to engage with the heritage where previously, one might not have existed. For example, Bays 1 & 2 of the Locomotive Workshops do demonstrate the potential to house a function space in this way and this could potentially be explored throughout the interpretative process.

Table 3 below outlines interpretative products, key requirements and recommendations for possible materials that could be considered for heritage interpretation at ATP.

⁷⁶ Futurepast Heritage Consulting 2011a, *ATP Conservation Volunteers Program Report*, Australian Technology Park, Eveleigh, prepared for ATP

⁷⁷ Futurepast Heritage Consulting & Prof. L. Taksa 2011b, *Heritage Tours Program Handbook*, Australian Technology Park, Eveleigh, prepared for ATP

⁷⁸ Futurepast 2015: 31, Appendix C

TABLE 3: TYPES OF INTERPRETATIVE PRODUCTS

Interpretative Product	Key Requirements	Suitable Materials
INTERPRETATIVE SIGNAGE		
Use of images, quotes, historical plans, maps, photographs, historical text, and other relevant material.	It is critical that signage is placed in key locations across the site to help reflect the site’s significance and to engage potential audiences/readers. Careful consideration must be given to the robustness of the fabric for the signage, its design and ability to be easily identified within the site. Continuity with existing signage to be retained, and hierarchy of signage is also an important consideration.	Any external interpretative signs must be weather-resistant, and able to withstand possible graffiti, scratching, and animal impacts and be low-maintenance.

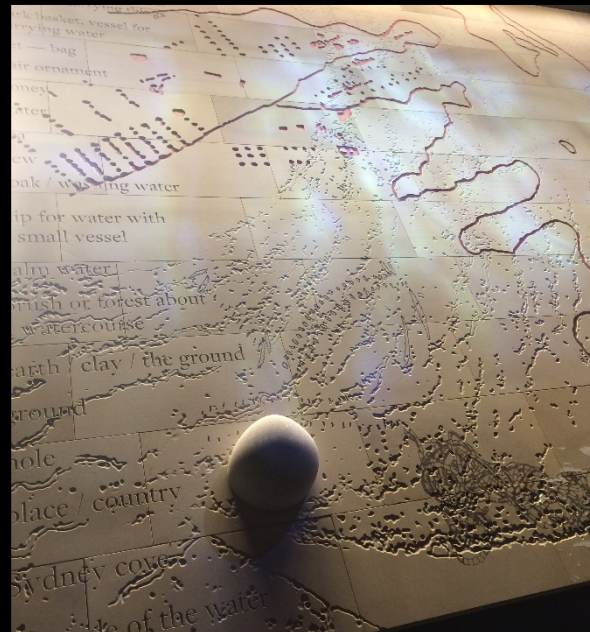


Interpretative signage doesn’t need to tell the whole story – it just needs to attract the audience—make them curious. Then you can tell the whole story in another layer or at another location – QR code, website, artefact display

Interpretative Product	Key Requirements	Suitable Materials
PUBLIC ART		
Public artworks can take a number of forms, to be chosen depending on the proposed location, audience and character of a site, among other things. Public art can include sculptures, engravings, wall paneling, street art, etc.	Public art would be most effective in highly accessible and frequented areas of the site to reach a large audience. Collaboration with appropriate and local artists for the development of relevant artworks would be required for this process.	Given the industrial heritage and nature of the site, appropriate materials could include varying oxidized metals, wood, brick and metals with a similar colour palette. The material must be weather-resistant, and able to withstand possible graffiti, scratching, and animal impacts, and be low-maintenance.



Broken Hill Living Desert Sculpture. (Source: Department of Primary Industries)
http://www.stateparks.nsw.gov.au/living_desert#



200 George Street, Sydney. Public Art in Foyer



King Street, Newtown Mural



Telling stories that inspire people to respect the past is all that we can ask for. Inspiring people to get passionate about their own history and the stories of others makes it all worthwhile.

Interpretative Product	Key Requirements	Suitable Materials
PLAN/IMAGE REPRODUCTION		
When a 'picture can paint a thousand words', the reproduction of historical plans, images and photographs in an accessible space can be very effective at communicating the history or a 'feel' of a place to the audience in a very succinct manner. Could include things such as a large scale historical plan reproduction, historical photographs, portraits etc. Could also use images in the form of light box artworks etc. which can work really effectively within building interiors and can be easily changed and updated.	Key requirements include the most appropriate locations for the large scale reproduction of images and plans etc within the site to fit within the site character and proposed use. Lightboxes can be discrete and used within many different spaces.	Appropriate plans and historical images must be sourced for reproduction, as well as copyright requirements and permissions sought (where applicable) to replicate images at the site. If reproductions are to be displayed outside, materials/methods used to implement reproductions must be weather-resistant, and able to withstand possible graffiti, scratching, and animal impacts, and be low maintenance.



Images engraved in glass paneling



Reproduction of historical plan at CarriageWorks, North Eveleigh



Historic photograph on electrical boxes in The Rocks.

“Curiosity is natural to the soul of man
and interesting objects have a powerful
influence on our affections.”

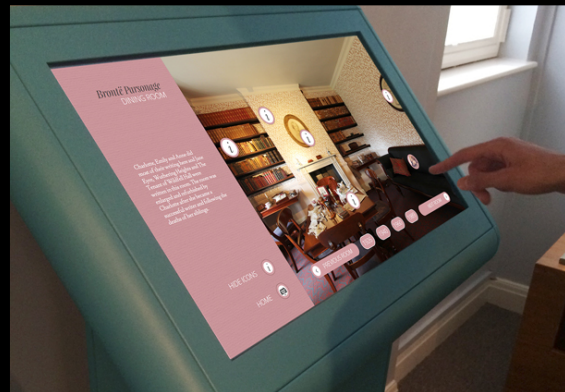
Daniel Boone.



Interpretative Product	Key Requirements	Suitable Materials
DIGITAL PRODUCTS		
Development of products such as digital interactive kiosks, association of QR codes with areas of the site as well as artefacts etc, development of an interactive or augmented reality phone application, to further communicate history and stories to audience members who are interested, relate to other initiatives outside the site and outside the scope of interpretation at the site, creation of projections/holograms demonstrating historical activities and people, development of phone applications etc.	Identify advantages locations for interactive/touch screen kiosks to encourage highest encounter and use by the majority of site users. Development of content must be appropriate, visual, and succinct, potentially tying into Eveleigh Stories website. QR codes accompanying other heritage interpretation can link to external sites for more information. Technology implemented should be complimentary to the holistic vision of the re-development and heritage interpretation.	Any form of digital kiosk would either need to be indoors, or weatherproof. Printing of QR codes on other heritage signage or on appropriate materials (i.e. not directly on any heritage items) to further interpret a specific area on site or heritage item. Development of a phone application would require appropriate web developers and integration with a phone operating system platform (i.e. Android, Apple).



3D Hologram Show, Holbrook Submarine Museum, NSW.
(Museums & Galleries of NSW www.mgnsw.org.au)



Example of touch screen media product

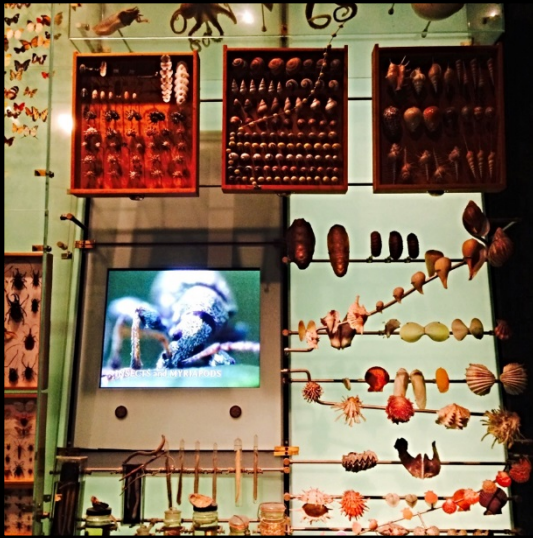


Use of augmented reality for phone game 'Pokemon GO', superimposing Pokemon into the 'real world'
(Source: pokemongo.com)

Interpretative Product	Key Requirements	Suitable Materials
ARTEFACT DISPLAYS		
Meaningful and communicative display of heritage items from the Moveable Heritage Collection from the ERW.	As with all interpretative options for the site, the display and interpretation of heritage items at ATP would need to sit within the stories and themes identified for this site. Current displays of moveable heritage items (such as within Bays 1 and 2, and throughout other Bays within the Locomotive Workshops) need to be assessed for effectiveness of display. Consideration of the safety and preservation of both the moveable heritage items in public display, as well as the audience through their interaction with the items (i.e. prevent audience from handling industrial heritage items)	The revised display of moveable heritage items at the ATP site could occur in consultation with specialists such as a conservator, industrial heritage expert and a design/construct team who are proficient in designing robust, vandal-proof artefact display cases that work within the overall design of the site (if artefact display cases are determined to be an appropriate method of displaying and protecting heritage items).



Artefact displays in public steps outside 200 George St, Sydney
(Source: Curio 2016)

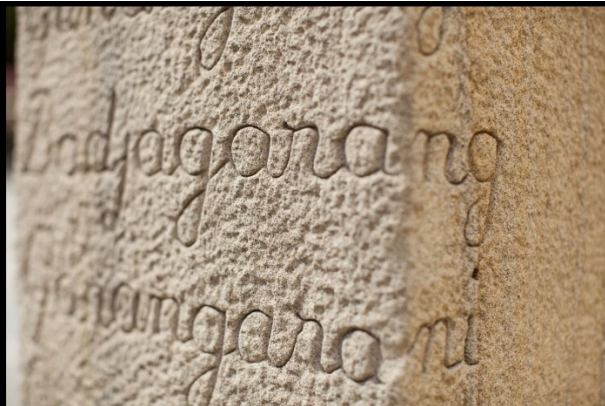


Natural History Museum Display, New York
(Source: Curio 2015)



Current moveable heritage items on display in Bays 1 & 2, Locomotive Workshops.
(Source: Curio 2016)

Interpretative Product	Key Requirements	Suitable Materials
LANDSCAPING		
Landscaping can include consideration of sympathetic plantings, public furniture (including bike racks, tables and seats etc), paving in public spaces etc.	Collaboratively work with the designers of the public domain to ensure appropriate locations and sensitivity is applied to potential incorporation of heritage within landscaping.	Landscaping is by nature, an external feature of a site, and therefore this must be considered when determining appropriate materials for installation, particularly if it is proposed to reuse remnant heritage fabric. The material must be weather-resistant, and able to withstand possible graffiti, scratching, and animal impacts, and be low-maintenance.



Edge of the Trees. Source: Museum of Sydney
<http://sydneylivingmuseums.com.au/exhibitions/edge-trees>



Current public seating in Innovation Plaza, ATP



Edge of the Trees. Source: Museum of Sydney
<http://sydneylivingmuseums.com.au/exhibitions/edge-trees>



Interpretation in the ground finishes.



Different Landscaping options



Simple words



“Quality of life is not only about what you find in the shops; its about the landscape.”

Donald Tusk

Interpretative Product	Key Requirements	Suitable Materials
VOLUNTEER PROGRAMS/EVENTS		
The ATP site provides many opportunities for continued volunteer engagement at the site. Opportunities include options for Heritage Restoration Volunteers – similar to the program run at Cockatoo Island, in order to assist with the ongoing care and maintenance of the movable heritage collection and the industrial machinery, built heritage assets. Often consists of retired tradesmen and women, boilermakers, carpenters, engineers, ex-site workers, conservation specialists, or anyone with a keen interest to be involved. Event Volunteers – volunteers who assist with one-off events, or annual events though the greeting of visitors, handing out programs, sell merchandise (where appropriate), assisting visitors and behind the scenes preparation. Tour Specialist Volunteers – volunteers, including former site workers who can provide specialized guided tours of the site for events, special open days and other related activities.	There needs to be reassessment of the existing volunteer program in order to identify new opportunities for volunteering within the future use of the ATP site, and to ensure that the current programs remain relevant. The current volunteer program contains a lot of useful information and history regarding the site that could be refreshed and reused as part of a new volunteer program that is tailored specifically to the new site use and its opportunities/constraints. There is a need to re-examine the code of conduct and other ATP branded volunteer documentation to meet the required standards. The current program's ability to function smoothly relies specifically on 2-3 individuals who have a close connection to the site. There is a threat to the sustainability of the program because it is so reliant on their input and availability to run the tours. There is a need to work closely with these volunteers to ensure that the program remains sustainable over the next 10-20 years, and beyond.	Not applicable.



8.0 Locomotive Workshops—Interpretation

As noted previously, the current DA lodged with the DPE does not include the Locomotive Workshops. However, as any proposed future redevelopment of the Locomotive Workshops will require consideration of heritage interpretation, it is considered in this report as part of the overarching interpretation strategy for the ATP site.

Proposed future heritage interpretation of Bays 3–16 of the Locomotive Workshops will require a specific development proposal to be developed prior to a Stage 2 Interpretation taking place. Stage 2 of the interpretation process for the Locomotive Workshops Zone (Zones 1 (a) and (b)) will be considered at a separate time (and as part of a separate Stage 2 Interpretation plan) than Zones 2–5.

As discussed in Section 4.0 of this report, the Locomotive Workshops has been divided into two sub- zones for the purposes of interpretation:

- a) Bays 1 & 2
- b) Bays 3–16

It is anticipated that the predominant uses of the Locomotive Workshops will be for commercial use, with a mix of office and retail, as well as heritage displays. While these uses are not able to be confirmed prior to the development proposal, it is possible that elements could be introduced into the Locomotive Workshops that could help to encourage public use of the retail areas of the space.

8.1. Site Users/Target Audience

The current users of Zone 1(b) (Bays 3–16) include office workers, exhibition and conference attendees, and specific heritage visitors. As Bays 1 and 2 of the Locomotive Workshops are currently the home to the majority of the moveable heritage collection, and the main area that heritage tours visit, visitors to Zone 1 (a) (Bays 1 & 2) are more likely to have an interest in and/or knowledge of the heritage and history of the ATP site. This provides an opportunity for the heritage interpretation to reach a wide audience, and should be considered when determining appropriate interpretation elements and strategies in Zone 1(a).

It is possible that the future site users of Zone 1(a) would be members of the local community, office staff, retailers and other visitors to the site, following the redevelopment of the site; this will be investigated and assessed following confirmation of any re-development.

8.2. Relevant Stories

The historical themes, as presented in Section 6.0 refer to identified stories that can be told about the ATP site. Stories that are most relevant and able to be interpreted within the Locomotive Workshops are identified as:

- **Aboriginal Connections: Past and Present**
- **‘Faces in the Crowd’**
- **Moving with the Times**
- **Strikes, Unionism and Activism**
- **Eveleigh at War**
- **Eveleigh in Decline**
- **Just One Piece of the Picture**
- **Work Place Practices, Processes and Safety**

8.3. Existing Interpretation

The southern half of Bays 1 and 2 are currently tenanted by Eveleigh Old Trade School, while the northern areas of Bays 1 and 2 are currently home to the majority of the moveable heritage collection,

including relocated and in-situ machinery and tools such as the Davy Press. These items are currently accessible to ATP tenants and visitors as a large static display.

Bays 1 and 2 are, at present, one of the main 'foci' for heritage interpretation at the ATP site and are publicly accessible to ATP tenants, as well as the general public, including site visitors, members of the local community, and heritage visitors. The northern portion of Bays 1 and 2 is also available for heritage tours upon request; there are typically 3-5 tours per annum. Existing heritage interpretation elements within Bays 1 and 2 include a central corridor glass fencing, a metal chequer plate pathway, metal wire fencing around the pathway, a gathering/exhibition space, a central corridor glass fencing (that forms a route through the bulk of the moveable heritage collection), as well as new interpretative signage prepared in 2015. The 'demountable office' was also relocated to Bays 1 and 2 in 2011.

Many moveable heritage items are located throughout Bays 3-16 of the workshops (of which most are not in-situ), as well as other heritage signage and carpet graphics. The location, condition and interpretation of the moveable heritage items would need to be considered during future interpretation works.

8.3.1. Issues with Existing Interpretation

The majority of the moveable heritage collection currently on display within the Locomotive Workshops are not in their original functional location. This detracts from the effectiveness of these items being able to communicate their original function and context. Any moveable heritage items, particularly the larger machinery, would be much more effective and could be positioned to greater heritage advantage, if they were able to be placed in situ.

The 'demountable office' which was relocated to Bays 1 and 2 in 2011 is a confusing addition to the space, given that it has no interpretation to explain that it is not in its original context, what its former purpose was and what its heritage significance is. In its current state it adds to the confusion of what is specific to the uses of Bays 1 and 2 and what is simply 'in storage'.⁷⁹

The placement of the majority of the moveable heritage collection within Bays 1 and 2 adds to the confusion around what tools were used for what purposes and in what context. The average visitor to the site would not have a clear understanding of how each space was used and what tools were relevant to each task. The overwhelming vastness of the collection within Bays 1 and 2, combined with a lack of clear and engaging interpretation encourages site users to move through the collections quickly, without any real engagement.

There are also ongoing issues with dust and dirt build up on the collection of moveable heritage items in Bays 1 and 2, which results from the objects being exposed in an open display environment, every day of the year. Collections should be rotated on and off open air displays to allow for them to be conserved and 'rested' in protected storage locations, and importantly to provide returning visitors with new experiences.

In addition, as the site usage increases dramatically from the current numbers to approximately 10,000 site users per day, there will be a major increase in visitation to, and through, Bays 1 and 2. Currently, the collection is readily accessible, not constantly monitored by security staff and easy to vandalise, steal, remove and/or simply displace. The current low number of through visitors had helped to ensure that the collection generally remains intact. However, future site uses will require a far more secure environment for the movable heritage collection.

⁷⁹ Following community consultation for the draft IS, Mr Richard Butcher has informed Curio that this 'demountable office' was in fact the Sub Foreman's Office, and provided a map and description of its original positioning, relocation, and function. This information could be considered for future interpretation initiatives within the Locomotive Workshops.

8.4. Previous Interpretation Suggestions

Previous interpretation recommended for within areas of the public domain are through two reports; the 3D Projects 2012 IP⁸⁰, and the 2015 Signage strategy⁸¹. The 2012 IP recommended:

- ERW Heritage Route. Holistic heritage route/pathways across entire ERW site, including through public domains in ATP.⁸²
- Interpretation Zones/Signage Cluster—Locomotive Workshops.
- Relics Showcase (Bay 8).
- Plan (Glazed aperture Bay 8).
- Ghosts (In front of north internal wall, Bay 2).
- Portraits (Bay 1 North, glazed doorway).

The 2015 Signage Design Strategy recommended the following with regards to heritage interpretation within the Locomotive Workshops:

- Machine and assemblage signage to be installed throughout Bays 1 & 2 and that can replace the existing machinery signage throughout the Locomotive Workshops;
- Multimedia signage structures (i.e. touchscreen interactive kiosks) for installation in Bays 1 & 2 and elsewhere in the Locomotive Workshops; and
- Machine barriers to replace the existing barrier system used throughout the Locomotive Workshops.

The applicability of the previous heritage interpretation opportunities, in light of the new development of ATP by Mirvac, is in part dependent on any proposed changes to the format of the adaptive reuse of the Locomotive Workshops. Development proposals for any re-fit of the Locomotive Workshops (Bays 3-15), are yet to be developed, and therefore alterations to, retention of, and addition of new heritage interpretation elements within the Locomotive Workshops would need to be further considered at time of development proposal.

8.4.1. Comments on Proposed Interpretation

While any future heritage interpretation within the Locomotive Workshops will be the subject of a future DA, the feasibility of previously proposed interpretation for this zone can still be assessed at this time.

Any proposed interpretation elements that relate to the wider ERW site (e.g. Heritage Route, Interpretation Signage Clusters) are not able to be undertaken through Mirvac's current phase of development of the ATP site, and would require future consultation and collaboration with other future landowners/developers for the North Eveleigh site when the opportunity arises. See policies in the 2016 ERW Overview report regarding future commitments/policies for overarching heritage interpretation.⁸³

The proposal to replace the barrier system used around moveable heritage items throughout the Locomotive Workshops, makes the assumption that these heritage items would remain in their current location. As very few of these items are displayed in their original location within the workshops, the effectiveness of the location and manner of their display and interpretation will be reconsidered as part of the end use requirements.

There are various ways to create barriers between moveable heritage items 'on display' and the general public. Currently, the barriers within Bays 1 and 2 are purely a deterrent, but are spatially very

⁸⁰ 3D Projects 2012

⁸¹ 3D Projects 2015

⁸² 3D Projects 2012:5

⁸³ OCP Architects 2016: 120-121

restrictive and prevent interaction between the public. The area does not function well as a 'static' collection space due to the lack of interpretative context and lack of opportunities for the public to engage with the collection in a meaningful way. There needs to be more flexibility within Bays 1 and 2 to allow for parts of the collection to be stored, parts of the collection to be displayed securely, and to allow for people to interact more closely, albeit safely, with the significant remnant industrial heritage of ATP. Displays of moveable heritage collections can range from open displays, similar to that which exists on site, through to dedicated display cases which are secure, mitigate vandalism and protect collections from dust accumulation. As a result, the replacement of the barriers and repurpose of the Bays 1 and 2 space should be considered as part of a more holistic plan for the display and management of moveable heritage items.

8.5. Opportunities proposed by the redevelopment

Bays 1 and 2 have been the focus of, and still provide a prime opportunity for, heritage interpretation within the Locomotive Workshops. Acknowledgement of the actual elements installed over recent years should be made when considering opportunities and constraints for interpretation in this location. Retention and/or additions to this existing interpretation may be feasible for this zone.

The main opportunities for heritage interpretation within the Locomotive Workshops are:

- Bays 1 and 2:
 - i. revitalisation of the display of moveable heritage items, blacksmithing function and demonstrations in the south of Bays 1 and 2 (Eveleigh Old Trade School)
 - ii. Mixed-use: repositioning space within the two bays as an engaging retail/social space (e.g. bar, café, brewery, provedore market etc). This has proven successful in similar sites and would create a positive link with Carriage Works, i.e. the Cornerstone Bar and Restaurant. Equally, it will broaden the range of audience to interact with the heritage features of the internal features of the Locomotive Workshops, who otherwise might not have a reason, nor desire, to enter the building (i.e. local residents or office workers who may not normally be interested in the railway heritage of the site). Figure 36 represents an opportunity for a more engaging interface of the Bay 1 & 2 interiors to the external plaza, similar opportunities may be investigated to the South where fencing/barriers have been used for its current interpretation of the active blacksmith as well as interfaces in locations along Locomotive Street
 - iii. Signage: updated or new heritage signage for the moveable heritage items, subject to the revitalisation of the display.
- Pump House: projection of a worker going about the standard activities within the space, visible through the window, with attention drawn to this feature through signage outside the pump house.
- Display of Moveable Heritage Items: areas within Bays 3–16 may present the opportunity for static or rotating displays of moveable heritage items, dependent on the nature of the future redevelopment of the Locomotive Workshops. Potential to consult with industrial heritage experts and the machinery collection records/S170 register assist to relocate moveable heritage items to an original position of use.
- Digital/Interactive Displays: installation of interactive/multimedia kiosks or alike to further interpret the history of the site and the moveable heritage collection, link to Eveleigh Stories site. QR codes associated with heritage items to allow audience to seek further information.

- **Artefact Display Cases:** artefact display cases could help to separate artefacts (moveable heritage items) from their audience, in order to protect both the audience, and the artefacts.



FIGURE 36: PROPOSED LOCATION FOR PORTRAITS, BAY 1 NORTH. (SOURCE: CURIO 2016)

8.5.1. Relevant CMP Policies

Several policies from the CMP are specifically relevant to interpretation opportunities within the Locomotive Workshops. These include:

CMP Policy 7.7- ‘The potential to reinforce significant historical relationships between ATP and North Eveleigh through related uses should be considered investigated.’

CMP Policy 7.8 New uses should continue to encourage public access to the site. Further access should be encouraged, particularly into remaining workshops buildings.

Further to 8.5 above, the consideration of an activated retail space (potentially within Bays 1 & 2) would encourage a wide range of site users to interact with the heritage and therein fulfil Policy 7.8. Similarly, by converting elements of the Locomotive Workshops that contain in-situ heritage items to retail spaces, the development is able to provide historical education to more people whilst reinforcing the link between the north and south parts of the ERW by applying the same functionality as Carriage Works.

8.6. Constraints

Constraints for heritage interpretation within Zones 1 (a) and (b) (the Locomotive Workshops) at ATP include financial considerations, ongoing maintenance and care, reach of the audience for the zone, and the need to protect both the artefacts/moveable heritage items on display, as well as the audience that may be interacting with/in the vicinity of the items.

The future heritage interpretation in this zone would also require consideration of consistency with any existing interpretation elements both within the Locomotive Workshops (e.g. the signage currently

present within Bays 1 & 2), as well as other signage across the site to be retained (e.g. the general ATP wayfinding signage installed in 2012 and 2014), with regards to things such as colour palette and form, in order to present an overall consistency of design across the whole site.

In addition, heritage items from the moveable heritage collection located in Bays 3–16 that are currently displayed ‘in situ’ (i.e. in their original location), should ideally remain in their original location, with more effective / updated signage accompanying to communicate the original function within the space. This would function as both an opportunity for heritage interpretation, as well as constraint with regards to tying heritage items to specific site locations.

8.7. Recommendations

The recommendations provided here are a representation of key opportunities that could be pursued for this Interpretative Zone within the ATP site, as presented through this Interpretation Plan. They should not be considered to be exhaustive, nor prescriptive, and will require refining through Stage 2 of the interpretation process, prior to any implementation.

Zone 1 (a)—Bays 1 & 2

Recommendation One

Heritage interpretation within Bays 1 and 2 should consider ways in which public visitation of this space could be increased. Presently, the audience who interact in this zone is mainly limited to visitors who already have a knowledge of and/or interest in the history of the site and have intentionally sought out the space. If this area is to remain the predominant location for the moveable heritage collection, and therefore a key opportunity for interpretation of heritage at the ATP site, then by increasing public visitation to this location, the audience for communicating the history and stories of the site is likely to increase.

Creating an interesting, inviting and appealing retail zone in this space will create a social congregation zone that could engage with and enhance the industrial nature of the space. Local examples include ‘The Grounds of Alexandria’, Alexandria, the ‘Little Creatures Brewery’ (Figure 38), Fremantle, or the ‘Corner Stone Bar’ at CarriageWorks, North Eveleigh (Figure 37). This would provide a service in this area which would encourage attendance from local site users (who might otherwise not visit the Locomotive Workshops) as well as introduce a new community and social hub to the site. Through increase traffic, visitors will be encouraged to move around the space, engaging with heritage items; this may be achieved via integrated public/heritage seating, interpretative signage at focal or waiting points and QR codes throughout the venue to provide an opportunity for intrigued curiosity to learn and explore the sites rich history which previously may be lacking.

Recommendation Two

While the display of moveable heritage items within Bays 1 and 2 should be continued, it should be reassessed and potentially relocated and changed within the space. This will create a more engaging, effective and communicative display of the machinery and tools. Interpretation works may also include updating/replacing heritage signage in this location, or the introduction of digital media (such as QR codes, touch screen kiosks etc). The option to keep parts of the collection in storage and parts of the collection on display should be consideration within the future use of the space.

Recommendation Three

Retention of the practice of blacksmithing in the southern area of Bays 1 and 2 as most recently seen under Mirvac’s ownership, with a signed lease to Eveleigh Old Trade School, the successor to Wrought Artworks Blacksmiths, preserves the tradition of a 130 year trade and is a pinnacle for the heritage interpretation of the site. The use of Zone 1 (a) as a contemporary blacksmith that utilises the original blacksmithing tools and machinery from the ERW in a controlled and engaging environment provides a

unique opportunity for an original trade to function in its original location. This is a highly effective and valuable interpretation of the heritage space, supplementing the requirement for other heritage interpretation strategies in this location. Through appropriate curation, the practical demonstrations of the use of this area will be accessible to all site users.

Recommendation Four

The feasibility of a 'Portraits' display of photographs of former ERW workers on the glass window panes in the north of Bay 1, fronting Innovation Plaza, should be assessed. If this is not feasible in this location, this should be considered for another Interpretative Zone at the site.



FIGURE 37: SOCIAL FUNCTION INSIDE CORNERSTONE BAR AT CARRIAGEWORKS (SOURCE: CURIO 2015)



FIGURE 38: LITTLE CREATURES BREWERY, FREMANTLE, 'THE GREAT HALL' ([HTTP://WWW.OURNAKEDAUSTRIA.COM.AU/EXPERIENCE-LITTLE-CREATURES-BREWERY-FREMANTLE/](http://www.ournakedaustralia.com.au/experience-little-creatures-brewery-fremantle/))

Zone 1 (b)—Bays 3–16

Recommendation One

Heritage items from the moveable heritage collection that are currently located within Bays 3–16 that are located *in situ*, should remain in that location where possible.

Recommendation Two

Where possible, an attempt should be made to relocate heritage items, especially larger machinery, back to their original location (provenance) in which they would have functioned during the operation of the ERW.

Recommendation Three

Heritage interpretation opportunities within Zone 1b (Bays 3–16) should be reassessed once the future development proposal for the Locomotives Workshops is known, and therefore interpretation opportunities can be better tailored to the revised use of the space and the corresponding future audience.

8.8. Conclusions

The above section outlines opportunities for heritage interpretation within the Locomotive Workshops (i.e. Zones 1a and 1b) in its current form, noting that the final strategy will be subject to a future DA. Consequently, the recommendations proposed above will need to be refined further when any future redevelopment plans for the Locomotive Workshops are known, to ensure interpretation is applicable, feasible and meaningful in light of any altered use of the space in the future.

Once the redevelopment plans are known, and opportunities for heritage interpretation in these zones (i.e. Stage 1) are refined, a Stage 2 Interpretation Plan will need to be prepared. This would likely include working with specialists such as architects, designers, conservators and industrial heritage specialists in order to achieve outcomes. It would also require community consultation.

At present, there is a variety of heritage items within the Locomotive Workshops that are underutilized due to there being no clear strategy to increase the building's exposure and visitor numbers. By activating the space with an appropriate retail offering, such as a provedore market of cafes, specialist shops and/or a brewery / bar, there is an opportunity to link the current commercial and historical use of the site (continued industrial/technological use) with the community and provide a link to the North Eveleigh (CornerStone Bar and Restaurant) interpretation. However, the feasibility of this opportunity would need to be assessed once any future development plans for the Locomotive Workshops are known.

9.0 Building 1—Interpretation

Building 1 is summarised in the Environmental Impact Statement (EIS) for the SSDA as a building of ‘nine storeys commercial office building, with ground level retail and childcare’. It is ‘planned around a pair of workplace accommodation wings which run in the east/west direction’⁸⁴. The predominant use of Building 1 will be as an office building.

9.1. Site Users/Target Audience

The proposed users of the Building 1 zone of the ATP site upon completion of the development would likely be predominantly office workers, users of the sports courts, local residents and community childcare users. As this building is located in the south west of the site, and not particularly in relation to any of the high pedestrian traffic areas through the site, it is likely that the majority of people that would use this area of the ATP site would be those with specific reasons to be visiting Building 1. (I.e. local residents, office workers, CBA clients/stakeholders, users of the sports courts).

9.2. Relevant Stories

The historical themes, as presented in Section 6.0, refer to identified stories that can be told about the ATP Site. Stories that are most relevant to, and most likely be able to be interpreted within, Building 1 are identified as:

- **Aboriginal Connections: Past and Present**
- **Before the Trains Pulled In**
- **‘Faces in the Crowd’**

Building 1 is physically located at the western end of the (now demolished) Alexandria Goods Yard. Stories relevant to the function of the Goods Yard and the people who worked within it, could potentially also be applicable at this location.

9.3. Existing Heritage Interpretation

No heritage interpretation currently exists in this location.

9.4. Previous Interpretation Suggestions

As for existing heritage interpretation, no previous reports or Interpretation Plans for the ATP site have related to the development or location of Building 1. There is the potential for some opportunities proposed through the 2012 IP to be implemented in this location.

9.5. Opportunities proposed by the redevelopment

As Building 1 is not located at a major traffic point of the ATP site, and is relatively specialised for use as offices (and associated ancillary uses), the opportunities for heritage interpretation introduced by the redevelopment in this zone are limited as they will have limited applicability to the use of the new building, and a limited audience reach.

The main opportunities for heritage interpretation within Zone 2 (Building 1) are:

- **Public Art.** The Public Art Strategy for the redevelopment of the site proposes an integrated work into the Building 1 car park screen, which would be visible from Henderson Road.⁸⁵
- **Potential relocation of some moveable heritage items within the public lobby/reception areas of Building 1.**
- **Naming of spaces within Building 1 relating to the heritage of the site, potentially in relation to the Alexandria Goods Yard, names of workers, functionality of the ERW site etc.**

⁸⁴ FJMT + Sissons 2015, *Redevelopment of the Australian Technology Park—Design Report for State Significant Development Application, Lots 8, 9 and 12 at the ATP, Eveleigh*, prepared for Mirvac. p. 20

⁸⁵ FJMT & Sissons 2016, *Australian Technology Park—Public Artwork Strategy, Supplementary Update*, prepared for Mirvac, dated 18 May 2016.

- Potential limited use of glazing for publicly accessible areas (e.g. within the lobby of one of the buildings), that includes images, words or other elements that relate to the site. However, the feasibility of this opportunity would be subject to design development etc and need to be assessed on a case by case basis.

9.6. Constraints

The audience of Building 1 would be more limited than other areas at the site, being predominantly office workers using the building as an end location on site. This potentially means that any interpretation within Building 1 will have a limited reach which should be considered with regards to financial commitments for interpretation in this location. Therefore, interpretation in this location would need to be more creative (i.e. ideally public art) to draw the attention of the audience, encourage interest and add aesthetically to the site, rather than being extensive and detailed.

Installation of any public art work or other heritage interpretation elements within or outside of Building 1 would require consideration of ongoing maintenance and care, as well as consultation with relevant stakeholders including CBA, DPE, the local community and local Aboriginal community (if the artwork is to address Aboriginal cultural heritage values) during the process of development. Any naming of meeting rooms etc would likely require consultation with CBA.

9.7. Recommendations

The recommendations provided here are a representation of key opportunities that could be pursued for this Interpretative Zone within the ATP site, as presented through this Interpretation Plan. They should not be considered to be exhaustive, nor prescriptive, and will require refining through Stage 2 of the interpretation process, prior to any implementation.

Recommendation One

The Public Artwork Strategy for the ATP redevelopment should consider the integration of heritage artwork into the proposed Car Park Screen at Building 1 if feasible. This artwork could potentially include an Aboriginal heritage theme, visible to the local community and commuters from Henderson Road.

Recommendation Two

If possible, consideration should be given to the applicability of relocation of some moveable heritage items to within Building 1 in an interpretative display (publicly accessible).

Recommendation Three

There is a possibility for glazing in meeting room walls, external walls (in limited areas) to include images, words or other elements that relate to the significance of the site.

9.8. Conclusions

While it is likely just to be an office space, final site use and therefore user basis for Building 1 is still currently being finalised. Once the finalised use of Building 1 is clear, a Stage 2 Interpretation Plan will need to be prepared to further ideas and opportunities for heritage interpretation in this zone, as presented in this report. This could include engaging specialists such as architects, designers, conservators and industrial heritage specialists in order to achieve outcomes.

10.0 Building 2—Interpretation

Building 2 is summarised in the Environmental Impact Statement (EIS) for the SSDA as a building of 'seven (7) storeys commercial office building, with ground level retail including supermarket'. The predominant uses of Building 2 will be as offices as well as retail use including general shopping and other facilities such as cafes and restaurants.

Building 2 will be located on the site of the former Foundry, providing a prime opportunity for the interpretation of this historical building. While some of the foundry walls still exist at this location currently, the development will not be viable without the removal of this archaeological feature. Prior to removal, the Foundry walls will be archivally recorded. This recording, in combination with potential reuse of the fabric of the wall, provides a good opportunity for heritage interpretation within Building 2.

10.1. Site Users/Target Audience

The proposed users of Building 2 upon completion of the development would likely include office workers, community users using retail facilities including restaurants and supermarket, pedestrians and cyclists travelling through the site using retail/supermarket facilities for convenience, and heritage visitors.

Users of Building 2 would not be as limited to a majority of office workers (as is likely the case for Building 1), but would expand to include people such as local residents, and pedestrians traversing the site through to Redfern station, utilising the retail and supermarket facilities on the ground floor. With a wider and more varied audience, Building 2 presents more opportunities to embrace and speak to the heritage of the site within and around Building 2, than Building 1, allowing a greater flexibility of audience types and implementation of different interpretation products.

10.2. Relevant Stories

The historical themes, as presented in Section 6.0, refer to identified stories that can be told about the ATP Site. Stories that are most relevant to, and most likely be able to be interpreted within, Building 2 are identified as:

- **'Faces in the Crowd'**
- **Moving with the Times**
- **Strikes, Unionism and Activism**

10.3. Existing Interpretation

No heritage interpretation currently exists in this location.

10.4. Previous Interpretation Suggestions

As for existing heritage interpretation, no previous reports or Interpretation Plans for the ATP site have related to the development or location of Building 2. There is the potential for some opportunities proposed through the 2012 IP to be implemented in this location.

10.5. Opportunities proposed by the redevelopment

The main opportunities for heritage interpretation within Zone 3 (Building 2) are:

- Interpretation of the former Foundry. Including materials, function, and lives and stories of workers. This could include elements such as:
 - Relocation of some of the moveable heritage collection to within the building, particularly moveable heritage items that may have once been located in, or associated with, the function of the former Foundry, that could be relocated to their 'original' location on the site.

- Interpretive Sign ‘Foundry Patterns’ (as part of 2015 strategy, Figure 43), references a rack of 200 wooden patterns used to make the moulds for sand casting of individual locomotive components in the Foundry. At time of writing, this rack of patterns is located in Bay 10 of the Locomotive Workshops (Figure 39). Heritage items like this could potentially be relocated to Building 2.
- Reuse of remnant fabric of Foundry walls once removed within Building 2 (or within other areas of the site, including use in public artworks, landscaping) (Figure 40)
- Enlarged reproduction of a historical photograph/mural within the building (e.g. enlarged on a wall, etched in glass, etc).
- Retail/active area fronting Locomotive Street to respond to the industrial/heritage nature of the Locomotive Workshops opposite. This is already being addressed through the general design of the building, for example, the ground floor entrance to Building 2 has been designed to align with the entrance to the Locomotive Workshops (Figure 42), as well as sympathetic design features and colour palette designed to sympathise with the industrial nature and palette of the Locomotives workshop, without drawing attention away from the built heritage item.
- Naming of significant spaces or meeting rooms within Building 2 relating to the heritage of the site, potentially in relation to the Foundry (or other neighbouring former ERW buildings, outlined in green in Figure 5), names of workers, functionality of the ERW site etc.

The MCMP recognises that the majority of the items of the Moveable Heritage Collection are no longer located in association with their original placement or function, and also recommends that ‘where possible, key and contributory items that relate to each other should be functionally reorganised so that the space can be better interpreted’⁸⁶. The opportunity exists to identify machinery that once existed within, and or/in association with the functionality of the Foundry, and relocate these pieces to new interpretative displays within Building 2. This would allow interpretation of physical heritage items within the new building to engage the audience, as well as relating to the machinery collection in the Locomotive Workshops, while providing opportunities for the stories associated with ex-workers of the Foundry, as well as the actual function of the Foundry, to be portrayed in its original geographical location.

The relocation of machinery into Building 2, particularly heritage items associated with the former Foundry, could help to extend the association with the industrial nature of the former ERW site into the new development, as well as providing a tangible link to the functionality of the original ERW site, prior to the demolition of the Foundry.

Potential locations within Building 2 for interpretation could include:

- Within large open spaces such as a lobby, foyer, meeting room, or glass façade (e.g. glazed meeting room walls)
- Heritage items relocated into lobby space (this could also potentially be used as a site destination for heritage tours).

10.6. Constraints

While the audience for Building 2 would be slightly more limited than that, say, of the public domain, it will have a wider reach than that of Building 1. This will be due to the location of the building in a more traversed location on the site, as well as the presence of retail facilities on the ground floor, and the frontage to Locomotive Street. However, consideration should be made of the more publicly accessible areas of Zone 2 (i.e. retail zones, along the ground floor frontage to Locomotive Street) over the more

⁸⁶ Futurepast 2015: 46

private/commercial offices, when determining appropriate locations for heritage interpretation in order to reach a wider audience.

The remnant Foundry walls must be archivally recorded and removed prior to commencement of building construction. Sections of the remnant materials once removed will need to be stored safely and securely in a known location that can be accessed at a later date, if the remnant fabric is to be reused on site (to be determined through later phases of the Heritage Interpretation process).

Any relocated heritage items would require ongoing maintenance and care, and must be undertaken in accordance with the requirements of the MCMP, CMP and HAMS, such as updating of the S170 Register.

Installation of any heritage interpretation elements within or outside of Building 2 would require consideration of ongoing maintenance and care, as well as consultation with relevant stakeholders potentially including CBA, DPE, the local community, local Aboriginal community (regarding any Aboriginal cultural heritage values), the NSW Heritage Council and other specialists (e.g. train heritage experts etc) during the process of development. Any naming of meeting rooms etc would likely require consultation with CBA.

10.7. Recommendations

The recommendations provided here are a representation of key opportunities that could be pursued for this Interpretative Zone within the ATP site, as presented through this Interpretation Plan. They should not be considered to be exhaustive, nor prescriptive, and will require refining through Stage 2 of the interpretation process, prior to any implementation.

Recommendation One

The function and stories of the former Foundry should be interpreted within Building 2 in some form (to be determined through Stage 2 of the interpretative process). Opportunities for this could include elements such as scaled reproduction of a historical image of the Foundry at some location within the building (e.g. foyer wall, meeting room wall, glass walls/doors), interpretation of the former Foundry footprint in the floor design etc.

Recommendation Two

If possible, specific heritage items from the moveable heritage collection that were originally located within/functioned in relation to the former Foundry, should be relocated within Building 2, to a relative *in situ* position (or as close as possible considering the use and layout of the new building). These items should be appropriately interpreted in their new position (i.e. discrete objects with heritage signage presenting QR codes).

Recommendation Three

The possibility exists to name areas within Building 2 such as meeting rooms, after heritage items, places, events or people in order to pay homage to the original site function and history. This would require consultation with the CBA for the applicability of this opportunity.

Recommendation Four

The remnant fabric of the Foundry walls, once recorded and removed, should be partially retained for potential reuse within the site redevelopment. This could possibly include use within Building 2, or within spaces of the Public Domain—Zone 5 (e.g. use in public artworks, landscaping, furniture, ground paving etc).

Recommendation Five

The opportunity exists to prepare an enlarged reproduction of a historical photograph/mural within the building (e.g. enlarged on a wall, etched in glass on meeting room partitions, in the foyer etc).

10.8. Conclusions

The main opportunity for heritage interpretation within Zone 3 (Building 2) is interpretation of the former Foundry which once functioned at this location. The presentation of the history and stories of this specific physical location within ATP, presented through the form of a new building, provides the opportunity to communicate the history of the site to the audience in an immediate and relatable way. To be able to communicate to the audience the activities, function and lives that functioned in the exact location that they now stand, in the past, could help further interest and understanding of the industrial heritage and significance of the former ERW site, and the part that ATP now plays in this ongoing story.

A Stage 2 Interpretation Plan will need to be prepared to further work ideas and possibilities. This would likely include working with specialists such as architects, designers, conservators and industrial heritage specialists in order to achieve outcomes.



FIGURE 39: FOUNDRY PATTERNS, CURRENTLY LOCATED IN BAY 10 OF THE LOCOMOTIVE WORKSHOPS (SOURCE: S170 REGISTER)



FIGURE 40: VIEW OF THE FABRIC OF THE REMNANT FOUNDRY WALL, NORTH, WITH LOCOMOTIVE ROOF VISIBLE IN BACKGROUND. (SOURCE: CURIO PROJECTS 2016)



FIGURE 41: VIEW ACROSS TOP OF THE FOUNDRY WALL, WEST, MEDIA CITY BUILDING IN BACKGROUND. (SOURCE: CURIO PROJECTS 2016)



FIGURE 42: VIEW OUT MAIN LOCOMOTIVE WORKSHOPS ENTRANCE DOORS. PROPOSED TO CONNECT WITH ENTRANCE TO BUILDING 2. (SOURCE: CURIO PROJECTS 2016)

FOUNDRY PATTERNS

This rack holds over 200 wooden patterns used to make the moulds for sand casting of individual locomotive components in the Eveleigh Foundry. These patterns were made in the Pattern Shop which was south of the Locomotive Workshops towards Henderson Street.

We did not have to get any equipment in from anywhere else: we manufactured everything ourselves.

We had our own gasometer, we had electricity at White Bay, we had our own water system ... the biggest foundry in the Southern Hemisphere was just over the road here.

Yep, we could make anything. Our files, our saw blades, all made here on site.

There it was, an industrial city within a city and we were self sufficient, absolutely self sufficient.

Bill Driver, Eveleigh Workshops employee

www.eveleighstories.com.au

FIGURE 43: 'FOUNDRY PATTERNS' PROPOSED SIGNAGE (SOURCE: 'ATP_BALUSTRADE_SIGNS_PRINT, 3D PROJECTS SIGNAGE STRATEGY 2015)

11.0 Community Building—Interpretation

The community building is summarised in the Environmental Impact Statement (EIS) for the SSDA as a building of ‘four (4) storeys multi-purpose building including commercial office, community office, childcare, retail and gym uses’. The predominant use of the Community Building will be as community offices, childcare facilities, retail spaces and gym use.

The footprint of the new Community Building will have some cross over with the original location of the Alexandria Goods Yard (Figure 5), with potential for some heritage interpretation relating to the former use and function of this area of the ATP site.

11.1. Site Users/Target Audience

The proposed users of Zone 4 (Community Building) would likely be predominantly office workers and community users of the community space, gym, retail and childcare facilities. The audience in this location therefore, would likely be limited in their knowledge of or interest in the heritage of the site. Presentation of the heritage of the site in this location therefore would perhaps be best suited to a more accessible format such as public art or incorporation of heritage elements/materials into a children’s playground.

In this way, the heritage nature and feel of the site could be evoked to enhance the community experience of this zone, without detailed signage or relocating machinery, which would perhaps not be an effective media to match the use of this area of the ATP site.

11.2. Relevant Stories

The historical themes, as presented in Section 6.0, refer to identified stories that can be told about the ATP Site. Stories that are most relevant to, and most likely be able to be interpreted within, Zone 4 (Community Building) are identified as:

- **Aboriginal Connections: Past and Present**
- **‘Faces in the Crowd’**
- **Moving with the Times**

11.3. Existing Interpretation

No heritage interpretation currently exists in this location.

11.4. Previous Interpretation Suggestions

As for existing heritage interpretation, no previous reports or Interpretation Plans for the ATP site have related to the development or location of the Community Building. There is the potential for some opportunities proposed through the 2012 IP to be implemented in this location.

11.5. Opportunities proposed by the redevelopment

The Community Building as proposed will be relatively specialised in its use, and therefore audience members. This could suggest that any heritage interpretation in this location is perhaps best to be on a more aesthetic level that can contribute to the overall ‘feel’ of the heritage across the site (i.e. alluding to the industrial and technological origins).

The main opportunities for heritage interpretation within the Community Building are:

- Some potential limited signage (e.g. a historical photograph of the Alexandria Goods Yard or similar), accompanied by a QR code that could provide an avenue for any interested users to link to further site information and history, without being overly obvious or underutilised.
- Incorporation of public art work in the form of heritage elements and/or materials into some proposed community facilities, for example if a children’s playground is to be at this location, it

could be designed to introduce elements of the site's heritage such as the Aboriginal cultural heritage stories of the area, or stories of the ERW.

- Naming of significant spaces or meeting rooms within the Community Building relating to the heritage of the site, potentially in relation to the Alexandria Goods Yard, names of workers, functionality of the ERW site etc.

11.6. Constraints

Installation of any public art work/incorporation of heritage elements into proposed community facilities within the Community Building would require consideration of ongoing maintenance and care, as well as consultation with relevant stakeholders including CBA, the local community and local Aboriginal community (if artwork is to address Aboriginal cultural heritage values) during the process of development.

11.7. Recommendations

The recommendations provided here are a representation of key opportunities that could be pursued for this Interpretative Zone within the ATP site, as presented through this Interpretation Plan. They should not be considered to be exhaustive, nor prescriptive, and will require refining through Stage 2 of the interpretation process, prior to any implementation.

Recommendation One

Limited heritage signage for Zone 4 should be considered to provide context for the location of the new building, as well as to present QR codes to link to further information and websites.

Recommendation Two

Consideration should be made of the potential to incorporate heritage elements and/or materials into community facilities (e.g. a playground, if one is proposed). This could include the reuse of specific heritage material/fabric, or the aesthetic reference to the industrial nature of the site through materiality and physical design. For example, the children's playground at Redfern Park was centred around sculptural play pieces designed by an Aboriginal artist (Figure 44).

Recommendation Three

The possibility exists to name areas within the Community Building after heritage items, places, events or people in order to pay homage to the original site function and history. This would require consultation with the CBA for the applicability of this opportunity.

11.8. Conclusions

While interpretation opportunities within Zone 4 (Community Building) are more limited than other locations on site (due to the limited audience, small size and specialised use of the building etc), the opportunity does exist to include heritage interpretation predominantly in the form of aesthetic installations (e.g. public art in the form of a children's playground etc).

A Stage 2 Interpretation Plan will need to be prepared to further work ideas and possibilities. This would likely include working with specialists such as architects, designers, conservators and industrial heritage specialists in order to achieve outcomes.



FIGURE 44: REDFERN PARK CHILDRENS PLAYGROUND (SOURCE: CITY OF SYDNEY)

12.0 Public Domain—Interpretation

In addition to the existing public domain features, the Mirvac development proposes ‘significant public domain improvement works including: roadway resurfacing/reconfigurations, enhances streetscapes, landscaping upgrades/plantings, and public furniture, lighting and interpretive heritage/art at various locations within ATP’⁸⁷. There are eight identified key public domain spaces across the ATP site, as per current Landscape and Public Domain Report for the development (Aspect 2015⁸⁸). These include:

- Entry Plaza. ‘An all access gateway into the precinct’.
- Innovation Plaza. ‘A grand heritage plaza for large gatherings’.
- Locomotive Street. ‘the front door to the Locomotive Workshops and the main social spine of the precinct’.
- Village Square. ‘The 21st century outdoor workplace’.
- Central Avenue. ‘The high street’.
- Davy Road. ‘ATP vehicular entry’.
- Eveleigh Green. ‘The village green’.
- Sport Court. ‘A community-oriented sporting facility’.⁸⁹

The locations of these spaces are presented in Figure 45. Each of these public domain spaces present varying opportunities for the installation and consideration of heritage interpretation.

Six areas have also been identified across the site for public art initiatives and installations,⁹⁰ namely the Entry Garden, Innovation Plaza, Village Square, the Vice Chancellors Oval, Building 1 Carpark Screen, and Locomotive Street (Figure 46). Public art is an effective medium for communicating heritage values and history to a wide audience and these opportunities should be further investigated through Stage 2 of the interpretation strategy.

While the use of each public space across the site will vary by proximity to other areas of the site, buildings, street access, and related usage, the predominant use of the public domain areas across ATP will be as thoroughfares, outdoor work locations, meeting places and areas to have lunch, recreational locations and areas for general social activity.

Almost all users of the site would likely interact or pass through some area of the public domain, and therefore the public domain provides a vast opportunity for reaching a wider audience. Heritage interpretation within the public domain should respond to the nature of the other buildings/built heritage items, etc. in proximity.

Existing heritage items that remain within the Public Domain of the ATP site also present a key opportunity for interpretation. This includes the turntables in front of the Locomotive Workshops along Locomotive Street (currently being used as a speed-hump and location for potted plants, Figure 47).

For the purposes of this interpretation plan, locations such as the pump house may be considered part of the public domain. While these areas may be physically attached to the Locomotive Workshops or other elements of the ERW site, interpretative elements for would be a product designed to be viewed and experienced exclusively from the public domain. Therefore, interpretive opportunities such as these may be considered to be within Zone 5—Public Domain.

⁸⁷ JBA Planning, December 2015, *Australian Technology Park—Environmental Impact Statement*

⁸⁸ Aspect Studios 2015, *Australian Technology Park SSDA—Public Domain Design Report*, prepared for Mirvac, dated December 2015.

⁸⁹ Aspect 2015: 4

⁹⁰ FJMT & Sissons 2016, *Australian Technology Park—Public Artwork Strategy, Supplementary Update*, prepared for Mirvac, dated 18 May 2016.

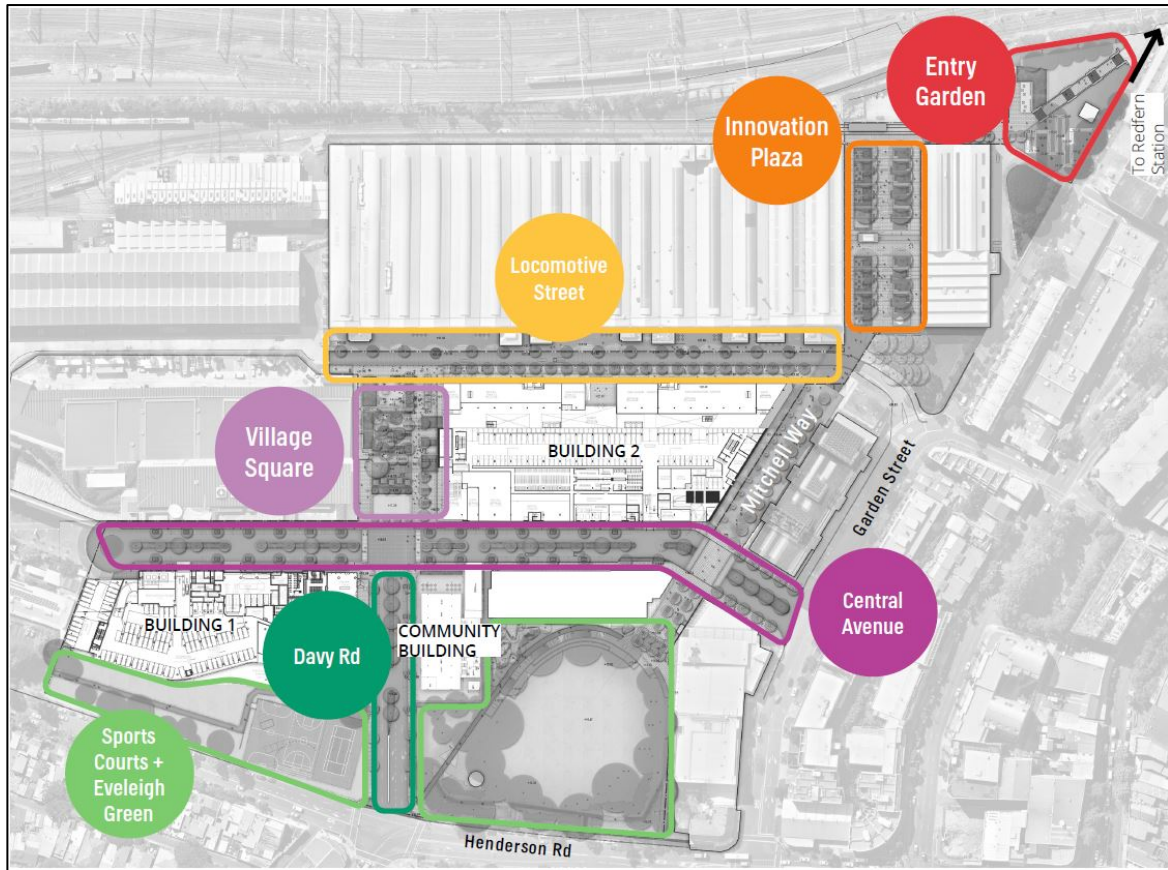


FIGURE 45: KEY PUBLIC DOMAIN SPACES. (SOURCE: ASPECT, ATP SSDA 2016: 4)



FIGURE 46: PUBLIC ART OPPORTUNITY LOCATIONS (FJMP 2016: 15)



FIGURE 47: TURNTABLE IN FRONT OF BAY 5, CURRENTLY BEING USED AS A SPEED HUMP/LOCATION FOR POTS. (SOURCE: CURIO PROJECTS 2016)

12.1. Site Users/Target Audience

The proposed users of the public domain zone of the ATP site upon completion of the development would likely include residents/members of the local community using the open spaces or retail for recreation, leisure and transit, office workers using the site to work outside and take a break during lunchtime, pedestrians, cyclists and general commuters using the site as a thoroughfare to locations such as Redfern Station, Erskineville and Alexandria, office workers on their way to and from work on the ATP site, as well as specific heritage visitors.

This wide audience would have a varied level of knowledge and/or interest in the heritage present at the ATP site, and therefore the opportunity exists to both engage with heritage specific visitors in the public spaces, who may be well aware of the site's history and are able to more consciously connect the heritage links within the design of the space, as well as with occasional and transient users such as pedestrians and cyclists who may have a limited knowledge of the history of the site, but could be encouraged to engage with heritage through more eye catching heritage interpretation items such as public artworks and imagery.

12.2. Relevant Stories

The historical themes, as presented in Section 6.0, refer to identified stories that can be told about the ATP Site. Stories that are most relevant to, and most likely be able to be interpreted within, the Public Domain Areas are identified as:

- **Aboriginal Connections: Past and Present**
- **Before the Trains Pulled In**
- **Moving with the Times**
- **Strikes, Unionism and Activism**
- **Eveleigh at War**
- **Eveleigh in Decline**
- **Just One Piece of the Picture**
- **Work Place Practices, Processes and Safety**
- **Defining a Neighbourhood**

12.3. Existing Interpretation

The existing interpretation that is present within the public domain at the time of writing, include four main elements or types:

- Original SHFA stainless steel plates (Figure 48)
- Wayfinding signage (including ATP general signs and digital interactive maps) (Figure 49)
- Heritage photographs in same style of wayfinding signage (Figure 50)
- Placement of moveable heritage items (pivot crane, steam crane, and carriage) in Innovation Plaza (Figure 51)

12.3.1. Issues with Existing Interpretation

The SHFA stainless steel plates are a product of time, and some (especially those located outdoors) are damaged and/or almost illegible due to weathering, and are not consistent in form with other existing heritage interpretation signage. While the general wayfinding signs and associated heritage interpretation photos at the site are acceptable, they will require updating once the redevelopment of the site (i.e. construction of new buildings) has been undertaken. This would then present an opportunity for further integration of heritage interpretation elements into the revised wayfinding signage.

The moveable heritage items within Innovation Plaza could be further interpreted through the proposed redevelopment, however, they are good examples of heritage interpretation, and should not be moved unless necessary. There is currently no interpretation of the existing turntables.



FIGURE 48: ORIGINAL STAINLESS STEEL PLATES (SOURCE: CURIO 2016)



FIGURE 49: WAYFINDING SIGNAGE (SOURCE: CURIO 2016)



FIGURE 50: PHOTOS IN FORM OF WAYFINDING SIGNAGE (CURIO 2016)



FIGURE 51: STEPHENSON 7 TONNE STEAM CRANE IN INNOVATION PLAZA (SOURCE: CURIO 2016)

12.4. Previous Interpretation Suggestions

Previous interpretation recommended for within areas of the public domain are through two reports; the 3D Projects 2012 IP⁹¹, and the 2015 Signage strategy⁹². These proposed concepts included:

- ERW Heritage Route. Holistic heritage route/pathways across entire ERW site, including through public domains in ATP.⁹³
- Interpretation Zones/Signage Cluster—Managers Office Zone (around Innovation Plaza and Entry Garden).⁹⁴
- Workers Wall.⁹⁵
- Pedestrian Bridge.⁹⁶
- Replacement of external pedestal signage (proposed by 2015 Signage Strategy).

The 'ERW Heritage Route', as well as the 'signage clusters' as proposed by the 2012 IP both relate to a continuous heritage path throughout the entire site (i.e. within and outside of ATP), and therefore is not a feasible commitment at this point in the overall development process of the former ERW precincts. The proposed pedestrian bridge to link Cornwallis Street in the east of the ATP, across the train line to North Eveleigh, is also not relevant at this stage in the development. Any overarching heritage interpretation implementations that relate to the overall ERW site will need to be addressed at a later date between Mirvac and future developers/landowners of the North Eveleigh precincts, in accordance with the policies in the ERW Overview Report (OCP Architects 2016).

Proposed signage, both with regards to potential 'interpretation zones' as well as the replacement of external pedestal signage, is addressed below.

12.5. Opportunities proposed by the redevelopment

The main opportunities proposed by the redevelopment of the ATP site for interpretation fall within the landscape and public domain design, and into opportunities for public artwork.

⁹¹ 3D Projects 2012

⁹² 3D Projects 2015

⁹³ 3D Projects 2012:5

⁹⁴ 3D Projects 2012:49

⁹⁵ 3D Projects 2012:66

⁹⁶ 3D Projects 2012:63

Landscape and Public Domain Design

Of the eight key public domain spaces (after Aspect 2015), four are identified here as providing the best opportunities for heritage interpretation based on location, accessibility, and likely audience. These are: Entry Plaza, Innovation Plaza, Locomotive Street, and Village Square (Figure 52).

The Entry Plaza, Innovation Plaza, and Locomotive Street will be major pedestrian and cyclist paths through the site, both for users accessing the office buildings, retail and community facilities of the ATP site, as well as for those simply using the ATP site to travel from Erskineville and Alexandria (e.g. from Henderson Road), through to Redfern Station. Therefore, these three locations are prime opportunities for the positioning and integration of meaningful and impactful heritage interpretation that could engage with the widest snapshot of the various audiences present at the site. In addition, these three areas are most closely physically linked with extant built heritage items. The Village Square area constitutes a pedestrian open space with the potential for congregation of site users, as well as providing direct visual links to Locomotive Street and the Locomotive Workshops themselves.

The CMP noted several of the significant views within the ATP site. This notably included the view from the Works Managers Office (International Business Centre) and the New Locomotive Shop (National Innovation Centre) towards and back from Redfern Station (i.e. in association with the 'Entry Garden') (Figure 58), views along Locomotive Street, as well as views from Garden street, north of the NICTA building, towards the Locomotive Workshops (Figure 59). All these views have the potential to be strengthened and reinforced through the integration of heritage interpretation elements in these locations.

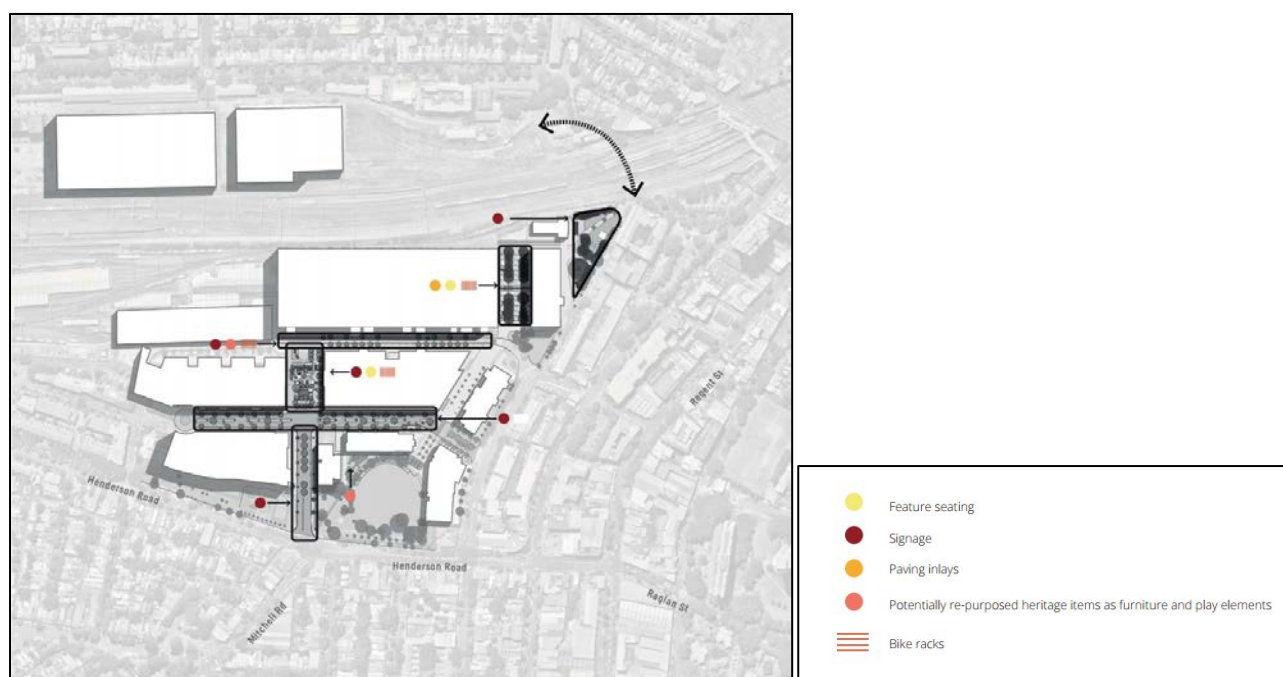


FIGURE 52: ASPECT STUDIOS POSSIBLE LOCATIONS FOR INTERPRETATION OPPORTUNITIES (SOURCE: ASPECT STUDIOS 2016)



FIGURE 53: VIEW FROM CORNWALLIS STREET ENTRANCE SOUTHWEST THROUGH 'ENTRY GARDEN' AREA. (SOURCE: CURIO 2016)



FIGURE 54: INNOVATION PLAZA VIEW FROM NORTHEAST. LOCOMOTIVE WORKSHOPS BAY 1 IN BACKGROUND. (SOURCE: CURIO 2016)



FIGURE 55: VIEW WEST ALONG LOCOMOTIVE STREET FROM GARDEN STREET ENTRANCE. (SOURCE: CURIO 2016)



FIGURE 56: VIEW EAST ALONG LOCOMOTIVE STREET FROM BAY 15. NICTA BUILDING IN BACKGROUND. (SOURCE: CURIO 2016)



FIGURE 57: PROPOSED 'VILLAGE SQUARE'. VIEW NORTH TOWARDS LOCOMOTIVE WORKSHOPS. (SOURCE: CURIO 2016)



FIGURE 58: VIEW FROM ENTRY GARDEN ALONG CORNWALLIS ST TO REDFERN STATION ENTRANCE (SOURCE: CURIO 2016)

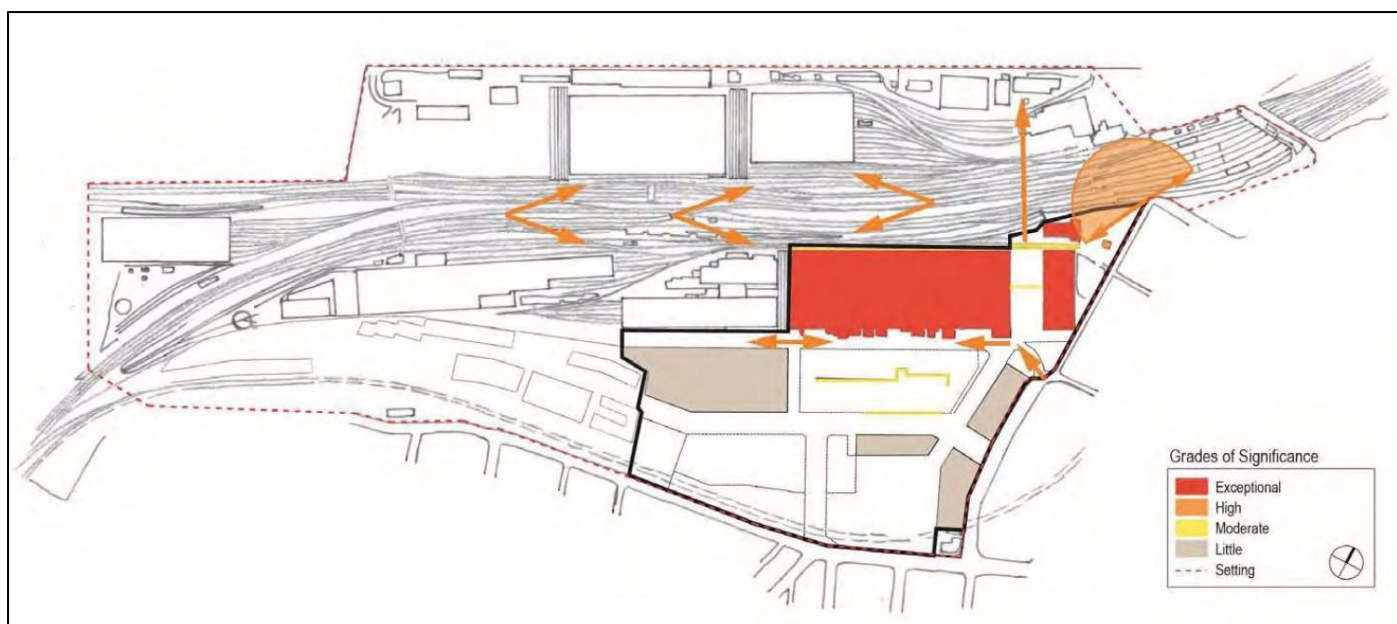


FIGURE 59: SIGNIFICANT SPECIFIC VIEWS WITHIN THE ATP SITE (SOURCE: GML 2012: FIGURE 7.2, P.99)

It is important that the heritage interpretation process operates in collaboration with the designers of the public domain in order to provide advice as to what opportunities exist, and how these opportunities could be implemented into the design of these areas. This includes (but is not limited to) consideration of general landscaping elements such as plantings, design of public furniture and bike racks possibly incorporating heritage elements, materials used in the public domain to be sympathetic to the built heritage items and the general industrial heritage of the site, as well as the potential for reuse of heritage materials and remnant fabric.

The landscape/public space design proposes a total of 25 trees along Locomotive Street at a spacing along the southern edge of 10m, and 20m along the northern edge in order to ensure that the Locomotive Workshops remain 'visible and dominant'.⁹⁷ The deciduous tree variety proposed for this area of the public domain (*fraxinus angustifolia* 'Raywood') (Figure 60) has been selected to provide seasonal colour to enhance the character of the street, while providing shade in Summer, while allowing further display of the Locomotive Workshops' façade (Figure 61) in winter when a canopy for shade is not required as much in this area.

Re-purposed artefacts and heritage fabric (e.g. former railway tracks, fabric of the former Foundry walls once removed etc) could be used a feature seating/furniture within the public domain areas. Current public seating within Innovation Plaza sets an example in this way (Figure 62) that could be built upon and continued in other public domain areas of the site.

New interpretation signage within the public domain, as well as the removal of the older SHFA pedestal signage should also be considered.

⁹⁷ Aspect Studios, 2016, *Australian Technology Park, SSD Addendum—Public Domain Design Report*, prepared for Mirvac, dated May 2016: 8



FIGURE 60: EXAMPLE OF FOLIAGE OF TREE SPECIES PROPOSED FOR ALONG LOCOMOTIVE STREET (SOURCE: ASPECT 2016: 9)



FIGURE 61: MAIN ENTRANCE TO THE LOCOMOTIVE WORKSHOPS FROM LOCOMOTIVE STREET (SOURCE: CURIO PROJECTS 2016)



FIGURE 62: CURRENT EXAMPLES OF PUBLIC SEATING IN INNOVATION PLAZA (SOURCE: CURIO 2016)



FIGURE 63: CURRENT RAILWAY TRACKS BETWEEN INNOVATION PLAZA AND ENTRY GARDEN (SOURCE: CURIO 2016)

Public Art

Public domain spaces present the opportunity for the installation of public art integrated with and related to heritage. Potential locations and public art opportunities should be assessed in relation to audience (i.e. located in a highly traversed area to achieve greatest exposure), and also require consideration of exposure to weather, vandalism, general maintenance. Development and installation of public furniture with a heritage interpretation aspect built into the design is also a potential opportunity.

A Public Art Strategy that has been prepared for the Mirvac redevelopment of ATP site,⁹⁸ has proposed six locations for opportunities for public art (i.e. Entry Garden, Innovation Plaza, Village Square, Vice Chancellors Oval, Building 1 Carpark, Locomotive Street), of which five are located within the public domain (Figure 46). Of these locations within the Public Domain, two have currently been proposed to incorporate heritage: Entry Garden ('Interpretive Artwork'), and Locomotive Street ('Historic interpretation artwork'),⁹⁹ however the ability for additional artworks to incorporate heritage elements or themes should be discussed.

Development of appropriate concepts and locations for public artwork would require additional consultation with Mirvac, the local community, the Aboriginal community (for those regarding Aboriginal cultural heritage), and FJMT/Sissons in collaboration with Aspect. However, artworks could potentially incorporate things such as:

- Aboriginal street art or sculpture
- Workers Wall
- Paving inlays (proposed in Aspect 2015: 20).
- Moveable heritage displays/items

Artworks could potentially relate to or tie into other initiatives in the local area, such as the Eora Journey (City of Sydney) or the Aboriginal heritage walking tour that includes Eveleigh Railway Workshops as a stop on the route (both of these initiatives have been detailed in Section 5.5 above).

There is also the opportunity for the use of temporary street art within public domain areas to communicate heritage stories and history, particularly when undertaken in association with heritage open days or similar events (Figure 65).



FIGURE 64: EXAMPLE OF ABORIGINAL SCULPTURE, PENSIONERS HILL MEMORIALS, GUNNEDAH NSW (WWW.VISITGUNNEDAH.COM.AU)

⁹⁸ FJMT+Sissons 2016, *Australian Technology Park—Public Artwork Strategy, Supplementary Update*, prepared for Mirvac. Dated 18 May 2016.

⁹⁹ FJMT+Sissons 2016:13-14



FIGURE 65: EXAMPLE OF TEMPORARY PUBLIC ART AT ATP OPEN DAY 2016. (SOURCE: CURIO 2016)

12.5.1. Relevant CMP Policies

Policy 3.9 of the CMP states that the 'Marian Street entrance to ATP and relationship to Redfern Station should be strengthened'. This could potentially be achieved through the placement of a public artwork in this location (i.e. in the 'Entry Garden').

12.6. Constraints

The main constraint that must be considered with regards to heritage interpretation in public domain areas is that of the effect of external weather on any installations. Additional constraints would include consideration of consistency with existing interpretation elements at the site, such as consistency of colour palette and form in order to present an overall consistency of design of interpretation elements across ATP (i.e. with current wayfinding signs).

The current wayfinding signage (and matching heritage signage) within the public domain of ATP (those developed and installed in 2012 and 2014), while effective, will require updating once the new buildings are constructed, and new tenants move into the ATP site (e.g. the current site maps will be outdated).

Installation of any public art work/incorporation of heritage elements into the Public Domain would require consideration of ongoing maintenance and care, as well as consultation with relevant stakeholders including CBA, the local community and local Aboriginal community (if artwork is to address Aboriginal cultural heritage values) during the process of development.

12.7. Recommendations

The recommendations provided here are a representation of key opportunities that could be pursued for this Interpretative Zone within the ATP site, as presented through this Interpretation Plan. They

should not be considered to be exhaustive, nor prescriptive, and will require refining through Stage 2 of the interpretation process, prior to any implementation.

Recommendation One

The development and installation of public art relating to the history and heritage stories of the site should be considered. This could include the potential to collaborate with City of Sydney for Eora Journey etc. Any public art installations should identify and relate specifically to select key themes/stories for interpretation at ATP.

Recommendation Two

Heritage consultants should work with landscape and public domain designers (Aspect Studios) in order to develop potential furniture design that could reflect heritage and be site specific, as well as to consider other landscaping elements that could lend well to heritage interpretation or sympathetic materials such as paving, plantings and lighting.

Recommendation Three

The moveable heritage items in Innovation Plaza (i.e. the steam and pivot cranes, carriage) should be retained in their current location and similar displays be considered in other key public domain spaces.

Recommendation Four

Where possible, the removal of original SHFA signage pedestals from the 1990s is recommended, as these signs are outdated, worn, and in some areas of the site, illegible. They are also inconsistent with other more recent wayfinding and interpretation signage that has been installed across the site.

Recommendation Five

Development and installation of new interpretation signage for the public domain. The wayfinding signage currently within the public domain (and associated heritage signage) will require updating once the additional buildings on site are constructed. This is an opportunity to produce additional heritage interpretation signage (in effective forms and locations), to match the revised wayfinding signage. While the interpretation signage (i.e. historic photographs) in the same style as the wayfinding signage are considered to be a good initiative, some of these may need to be either relocated on the site (due to the new development), added to, or removed.

Recommendation Six

The re-use of heritage fabric/tools within public furniture and bike racks proposed for the public domain should be considered where possible.

Recommendation Seven

Investigation of a projection/hologram of a worker going about the standard activities within the Pump House (or similar), and is visible through the window external to the Locomotive Workshops, will draw attention. It could be accompanied by simple signage and QR reader codes to direct viewers to a more detailed explanation of the activities being undertaken, and their significance to the functioning of the ATP site. This could be an engaging and low maintenance interpretation initiative.

12.8. Conclusions

Zone 5 (Public Domain) of the ATP is perhaps the key zone that is conducive to a range of heritage interpretation products, as it will be regularly utilised and traversed by all site users, as well as members of the local community, visitors and commuters. This allows heritage interpretation in this zone to reach a wide audience, as well as enhancing the character of the public domain of the site.

Interpretation within the public domain spaces embrace the concepts contained within the ERW Interpretation Plan and uses the historic fabric of the place itself, landscape elements, public artworks and other interpretative media to reveal the significant stories contained within ATP, and the broader context of the Eveleigh Railway Yards.

Some heritage interpretation signage is already present within some areas of the public domain, and will need to be considered with regards to location, condition, and applicability to any new proposed interpretation during the process.

A Stage 2 Interpretation Plan will need to be prepared to further work ideas and possibilities. This would likely include working with specialists such as architects, designers, conservators and industrial heritage specialists in order to achieve outcomes.

13.0 Conclusions and Recommendations

The sale of the ATP site to Mirvac in 2015 has provided an opportunity for all previous interpretation schemes to be revisited and carefully reconsidered as part of the revitalisation and redevelopment of the site. The key themes and stories developed in close consultation with stakeholders and former workers at the site remain relevant and form a strong basis for the new themes and stories that have been added to the interpretative possibilities for the site.

In particular, there is the opportunity to create meaningful interpretative products that not only continue to celebrate the significance of the ATP site and its workers, but also the highly significant Aboriginal cultural heritage connection to the place.

The next stages of interpretation will be refined through a process of community consultation and stakeholder engagement to ensure that the final interpretative products proposed are engaging, inspiring and represent the cultural significance of the site. This includes consultation with local residents, the local Aboriginal community, former workers of the ATP site, and others that may have a social, historical and/or emotional connection to the former rail workshops.

13.1. Summary of Heritage Interpretation Opportunities

In summary, five key interpretive zones have been identified across the ATP site:

- Locomotive Workshops;
- Building 1;
- Building 2;
- Community Building; and the
- Public Domain Areas.

Stage 2 of the Interpretation Strategy will further investigate and consider which interpretation opportunities/zones (Zone 2-5) identified should be pursued as part of the re-development and the associated heritage interpretation. Furthermore, it is important to note that potential interpretation opportunities noted for the Locomotive Workshops (i.e. Zone 1(a) and 1(b)), will not be implemented as part of the current DA. These have been included here to assist with the planning for the adaptive reuse of the Locomotive Workshops, and to ensure a consistent, holistic approach is applied to the heritage interpretation across the entire ATP site.

Any heritage interpretation within the Locomotive Workshops will be considered further through a future DA, for which this report will then be able to form a basis for the refinement of opportunities in this location.

The specific heritage interpretation opportunities for each zone as identified through the course of this report are summarised in Table 4 below, for ease of reference.

TABLE 4: POTENTIAL HERITAGE INTERPRETATION OPPORTUNITIES AND CONSTRAINTS AT ATP

Interpretative Zone	Potential Interpretation Opportunities	Constraints
Zone One (a) Locomotive Workshops (Bays 1 & 2)	1. Increasing public visitation to Bays 1 & 2 and therein increase public exposure to, and interaction with, the heritage of the ATP site, through the potential installation of a retail space (e.g. café, restaurant, brewery, bar etc.)  Example of potential style of retail space, The Grounds, Alexandria	Consider through future DA.

Interpretative Zone	Potential Interpretation Opportunities	Constraints
	2. Reassessment of the current display of the moveable heritage collection in Bays 1 & 2 North, including potential relocation and change within space. Potential to include updating/replacement of heritage signage in this location, introduction of digital media (such as QR codes, touch screen kiosks etc). 3. Retention of the practice of blacksmithing in the southern area of Bays 1 and 2, as most recently seen under Mirvac's ownership, with a signed lease to Eveleigh Old Trade School, successor to Wrought Artworks Blacksmiths  Public Blacksmithing demonstration, Wrought Artworks	Consider through future DA Consider through future DA

Interpretative Zone	Potential Interpretation Opportunities	Constraints
	4. Assessment of feasibility of 'Portraits' display in Bay 1 north.  Example of a similar 'Portraits' display. Central Park, 'Local Memory', Temporary Public Art Project http://eco-publicart.org/central-park-public-art-strategy/	Consider through future DA.
(b) Locomotive Workshops (Bays 3–16)	1. Heritage items from the moveable heritage collection which are currently located within Bays 3–16 that are located <i>in situ</i>, should remain in that location wherever possible. 2. Attempt to relocate some of the moveable heritage items (particularly larger machinery) to original location if possible. 3. Heritage interpretation opportunities within Zone 1b (Bays 3–16) should be reassessed once the future development proposal for the Locomotives Workshops is known.	Consider through future DA.

Interpretative Zone	Potential Interpretation Opportunities	Constraints
Zone Two Building 1	1. Car Park Screen Public Art  Carpark Screen, Brisbane Airport Domestic Terminal. (Source: www.hassellstudio.com) 2. If possible, consider relocation of some moveable heritage items to within Building 1 in an interpretative display.  Example of relocation of machinery into Biomedical Building café. (Source: Curio 2016)	Consultation with CBA, DPE, local Aboriginal community (for Aboriginal cultural heritage) and local community for development/installation of artwork. Compliance with HAMS, MCMP, CMP

Interpretative Zone	Potential Interpretation Opportunities	Constraints
	3. Possibility for glazing in meeting room walls, external walls (in limited areas) to include images, words or other elements that relate to the significance of the site.  Example of glazing of external windows, NICTA building, ATP (Source: Curio 2016)	Consultation with local community, Aboriginal community, CBA, other relevant stakeholders to determine possible themes, images, words etc
Zone Three Building 2	1. Interpretation of the function and stories of the former Foundry within Building 2 in some way. 2. Relocation of heritage items from the moveable heritage collection that were originally located within/functioned in relation to the former Foundry to within Building 2, where possible. 3. Possibility to name areas within Building 2 after heritage items, places, events or people. 4. Remnant fabric from foundry walls, following recording and removal, should be partially retained for potential reuse within site redevelopment.	Consideration of ongoing maintenance and care of any interpretative display. Compliance with HAMS, MCMP, CMP Consultation with local community, Aboriginal community, CBA, other relevant stakeholders to determine possible names Consideration of ongoing maintenance and care of remnant fabric.

Interpretative Zone	Potential Interpretation Opportunities	Constraints
Zone Four Community Building	- Limited heritage signage for Zone 4 should be considered to provide context for the location of the new building, present QR codes etc. - Incorporate heritage elements and/or materials into community facilities (e.g. a playground, if one is proposed).  Children's playground, Redfern Park. - Naming areas within the Community Building after heritage items, places, events or people.	Consideration of ongoing maintenance and care of any interpretative signage. Consultation with CBA, potential artists and playground designers, local and/or Aboriginal community, industrial heritage experts for use of materials etc. Consultation with local community, Aboriginal community, CBA, other relevant stakeholders to determine possible names

Interpretative Zone	Potential Interpretation Opportunities	Constraints
	3. Retain moveable heritage items in Innovation Plaza  Steam crane in Innovation Plaza, ATP (Source: S170 Register) 4. Removal of all original SHFA signage pedestals from the 1990s, where possible. 5. Development and installation of new interpretation signage for the public domain 6. Re-use of heritage fabric within public furniture and bike racks proposed for the public domain should be considered where possible 7. Installation of a projection/hologram of a worker within the Pump House or similar.	Compliance with HAMS, MCMP, CMP Consideration of ongoing maintenance and care. Consideration of ongoing maintenance and care of any replacement interpretative signage. Consideration of ongoing maintenance and care of any interpretative signage. Consultation with local community, Aboriginal community, CBA, other relevant stakeholders Consideration of consistency with of interpretative elements at the site (colour palette, form etc) Consideration of ongoing maintenance and care of heritage fabric Consideration of ongoing maintenance and care of installation. Consultation with digital media designers etc for production

Stage 2 and 3 of the heritage interpretation process for ATP will be separated into two parts: those that relate to the current DA (i.e. Zones 2–5), and those that relate to future Das (Locomotive Workshops, Zone 1).

Stage 2 of the Interpretation planning process relates to the development of the final interpretation installations, which includes further consultation with the key stakeholders and the preparation of the actual content for the chosen interpretative products. During this stage of the process, it is important to ensure that all copyright permissions for the use of images, maps etc., is sought and obtained; the text is prepared in consultation with the appropriate stakeholders (i.e. the Aboriginal community must approve any text and content for any interpretation regarding Aboriginal cultural heritage matters).

At this stage it is important to finalise the proposed locations of the interpretative installations, consider the long-term maintenance impacts of any interpretation proposed to be implemented and to ensure that the interpretative products will fit within the final design of the proposed development. This stage is to occur concurrently with the preparation of the construction certificate documentation. This stage can also include the initial consultation with artists and other contractors relevant to the interpretative products identified for the site.

Stage 3 of the Interpretation planning process is the final design, production and implementation of the interpretative products on site. This stage of the process includes the finalisation of the fabric, materials and actual manufacture of the interpretative products to be implemented. These works are to be integrated into the development works at the site, and are generally required to be completed to the satisfaction of the relevant consent authority prior to the issuing of the occupation certificate.

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APPENDIX C— NSW HERITAGE COUNCIL CORRESPONDENCE



File: SF16/2245
Job ID No: DOC17/55197
Your Ref: SSD7317

Ms Natalie Vinton
Director
Curio Projects Pty Ltd
24-26 Botany Rd
ALEXANDRIA NSW 2015

By email: <natalie.vinton@curioproperties.com.au>

cc: Ms Muriel Maher, Planning Assessment Commission <Muriel.Maher@pac.nsw.gov.au>

Dear Ms Vinton

RE: Interpretation Strategy and Public Domain Plans for the Redevelopment of Australian Technology Park, Locomotive Street, Eveleigh (SSD 7317)

I refer to your email dated 25 January 2017 inviting the Heritage Council of NSW (Heritage Council) to comment on the Stage 1 Interpretation Strategy and Public Domain Plans for the above described State Significant Development (SSD).

SSD 7317 was approved by the Planning Assessment Commission on 20 December 2016. The requirement for consultation with Heritage Council is included in the following consent conditions:

Heritage

B48 Prior to the issue of the first Construction Certificate for Building 2, Stage 1 of the Heritage Interpretation Plan shall be submitted to the Secretary for approval. This plan shall be prepared in accordance with the Applicant's Heritage Impact Statement and addendum, the ATP Conservation Management Plan and relevant NSW Heritage Division guidelines. It shall outline interpretation elements for inclusion into the detailed design of the new buildings and landscaping works, including the reuse and interpretation of the Foundry Wall and methods to retain and interpret moveable and social heritage within the precinct. It shall be prepared in consultation with the Heritage Council and other stakeholders, including former workers, Aboriginal stakeholders, volunteers, the local community and relevant railway associations, and document the findings and recommendations raised in consultation.

Landscaping and Public Domain

B53 a) A detailed landscape and public domain plan, drawn to scale, by a qualified landscape architect or landscape designer, must be prepared in consultation with Council and the Heritage Council and approved by the Secretary prior to the issue of the first Construction Certificate for above ground building works. The plan must reference the industrial character of the precinct, and be generally and be generally in accordance with the Council's 'Public Domain Manual' and include:

- (i) Provision for the conservation and retention of movable heritage items;*
- (ii) Interpretive devices for heritage features and in relation to the history of the site overall;...*

- (vi) *No new trees are to be planted adjacent to the Locomotive Workshop in order to retain the industrial character of the building;*

The *Interpretation Strategy for Australian Technology Park*, prepared by Curio Projects, November 2016, and Public Domain Plans 14080_L-Base 01 - 14080_L-Base 04, prepared by Aspect Studios, December 2016, have been reviewed. The following comments are provided:

Interpretation Strategy

The purpose of the Interpretation Strategy is to provide an overarching framework for interpretation at the site, and to update the previously endorsed Interpretation Plan prepared by 3D Projects in 2012 to reflect the recently approved development. The Strategy covers the areas affected by the works (Public Domain, Buildings 1 and 2, and the Community Building) as well as the Locomotive Workshops (which will be subject to a separate SSD application).

The Heritage Division, as delegate of the Heritage Council, has reviewed the Interpretation Strategy and generally supports the overarching preliminary framework for interpretation at the site; including the key themes, stories, interpretive products and opportunities provided in the Strategy. In addition to the interpretive elements proposed in the Strategy, it is recommended that digital wayfinding (app) interpretation, interpretation of the tracks and turntables along Locomotive Street, and the display of uncovered archaeological artefacts, are considered in publically accessible areas of the site including the Public Domain and Community building.

It is understood that the Interpretation Strategy forms Stage 1 of a three-staged interpretive planning process. Subsequent stages of interpretive planning will involve specific interpretive content development and physical implementation of the interpretive elements, which will occur prior to occupation of the site.

It is also noted that opportunities for interpretation at the Locomotive Workshops will be considerably affected by the proposed future development of the building, which is yet to be determined at this stage. The Heritage Council therefore encourages further consultation regarding interpretation at the Locomotive Workshops once the proposed works have been established, and requests that the Strategy be updated to reflect those works. It is also recommended that once updated, the Interpretation Strategy for Australian Technology Park is submitted to the Heritage Council for formal endorsement. The Heritage Council would also appreciate the opportunity to review the specific interpretive content development prior to implementation.

Public Domain Plans

The Heritage Council previously raised concern that tree planting and decorative under storey planting would soften the significant industrial character of Locomotive Street, and may impact the reading of the Locomotive Workshop in its setting. The Heritage Council recommended that landscaping along Locomotive Street be modified to maintain the spatial qualities and industrial character of the existing site, including interpretation of tracks and turntables as an integral part of former use.

The revised Public Domain Plans indicate that the row of trees along the Locomotive Workshop side of Locomotive Street have since been deleted. They also suggest the use of movable heritage items as public furniture, and provide a references in the Public Art Strategy, which includes Interpretive Public Art. The revised plans provide an improvement on the previous scheme in that they provide a simplified approach to landscaping that maintains the industrial character of the Locomotive Workshop building and its streetscape. It is expected that further

detail regarding interpretive elements will be included in the public domain plans during the interpretive content development phase (Stage 2) of Interpretive Planning. The Heritage Council would appreciate the opportunity to review interpretive elements in the final Public Domain Plans prior to their implementation.

If you have any further enquiries regarding this matter, please contact Nina Pollock, Heritage Assets Officer at the Heritage Division, Office of Environment and Heritage, on (02) 9873 8520.

Yours sincerely

A handwritten signature in black ink, appearing to read 'Rochelle Johnston'.

Rochelle Johnston

Acting Senior Manager

As delegate of the Heritage Council

Office of Environment & Heritage

As Delegate of the NSW Heritage Council

14 February 2017