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SYDNEY METRO CITY & SOUTHWEST

CENTRAL STATION MAIN WORKS

HERITAGE INTERPRETATION PLAN

Prepared for LAING O'ROURKE AUSTRALIA

Revision C – 8 May 2020

Job No. 18014

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Cover Image

Express at Central Station, 1930s.
Source: National Library of Australia, 155020377

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Authorship

This document has been prepared by OCP Architects in collaboration with Artefact, who supplied information relating to the archaeological finds and to Aboriginal heritage interpretation.

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1 INTRODUCTION

The Sydney Metro City & Southwest – Chatswood to Sydenham project is a new 30km metro line extending metro rail from the end of Sydney Metro Northwest at Chatswood under Sydney Harbour, through new CBD stations and southwest to Bankstown. It is due to open in 2024 with the capacity to run a metro train every four minutes each way through the centre of Sydney.

The Central Station Main Works (CSMW) form part of the Sydney Metro City & Southwest – Chatswood to Sydenham Project and include the construction of new underground platforms at Central Station and new related pedestrian access ways. The works are being undertaken for Sydney Metro by Laing O'Rourke.

The conditions of the planning consent for the CSSI (15_7400) require a Heritage Interpretation Plan (HIP) to be developed in consultation with the NSW Heritage Council, relevant local Councils and Registered Aboriginal Parties prior to construction. The overarching *Heritage Interpretation Plan*, prepared by Sydney Metro in 2017, provided a preliminary overview of the Metro HIP requirements and outlined the need to adopt a staged approach to the development of appropriately integrated Heritage Interpretation Plan that would allow for appropriate stakeholder engagement, including with design teams for the respective stations, and information from potential archaeological resources. In accordance with this approach, a site specific Heritage Interpretation Strategy[1] was developed for the Central Station Main Works project which broadly identified potential areas within Central Station suitable for interpretation with reference to the CSMW project footprint and developed key overarching themes for the site.

This Heritage Interpretation Plan is a key deliverable of the CSMW project. It has been developed by OCP Architects and Artefact Heritage, with input from Woods Bagot and John McAslan+Partners (refer Appendix A) subsequent to the Interpretation Strategy to identify the means by which heritage values of the site will be interpreted within the CSMW project footprint. The preparation of this document reflects the commitment of Sydney Metro to adopt a best practice approach to the provision of heritage interpretation at this important state heritage listed site.

1.1 Planning Consent Conditions Relating to Heritage Interpretation

The main condition of consent relating to heritage interpretation is Condition E21 (SSI 15_7400), which requires preparation of an Interpretation Plan in accordance with NSW Heritage Council guidelines and policies. This condition requiring development and implementation of an Interpretation Plan is supported by the Revised Environmental Mitigation Measures (REMMs) for non-Aboriginal and Aboriginal heritage contained within the Preferred Infrastructure Report (PIR), and also the contract conditions documented in the SWTC Appendix B06. The requirements of the Conditions of Approval, REMMs and contract requirements are summarised in the table below, including commentary on how each has been addressed.

[1] OCP Architects and Artefact Heritage, *Sydney Metro City & Southwest, Central Station Main Works Heritage Interpretation Strategy*, Rev. C, 29 October 2018 (SMCSWCSM-OCP-SMC-HE-REP-000001)

CONSENT CONDITIONS FOR SSI 15_7400		
Cond.	**Requirement**	**Comment**
E21	*The Proponent must prepare a **Heritage Interpretation Plan** which identifies and interprets the key Aboriginal and Non-Aboriginal heritage values and stories of heritage items and heritage conservation areas impacted by the CSSI. The **Heritage Interpretation Plan** must inform the **Station Design and Precinct Plan** referred to in Condition E101. The **Heritage Interpretation Plan** must be prepared in accordance with the* NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines *(August 2005), and the* NSW Heritage Council's Heritage Interpretation Policy *and include, but not be limited to:* *(a) a discussion of key interpretive themes, stories and messages proposed to interpret the history and significance of the affected heritage items and sections of heritage conservation areas including, but not limited to the Sydney Terminal and Central Railway Stations Group, Martin Place Station and Sydenham Station and Sydenham Pit and Drainage Pumping Station;* *(b) identification and confirmation of interpretive initiatives implemented to mitigate impacts to archaeological Relics, heritage items and conservation areas affected by the CSSI including;* *i. use of interpretative hoardings during construction* *ii. community open days* *iii. community updates* *iv. station and precinct design; and*	This document constitutes the Heritage Interpretation Plan (HIP) prepared for the Central Station Main Works site. It has been prepared in accordance with Heritage Council policies and guidelines as detailed in the *Central Station Main Works Heritage Interpretation Strategy*, OCP Architects and Artefact Heritage, Revision C – 29 October 2018 (CSMW HIS, October 2018) and summarised in Section 1.4 of this document. Initiatives are described in this HIP to interpret key Aboriginal and Non-Aboriginal heritage values of the site. a) Key interpretive themes, stories and messages relevant to the site are described in the *Central Station Main Works Heritage Interpretation Strategy*, OCP Architects and Artefact Heritage, Revision C – 29 October 2018. Themes relevant to different interpretive initiatives are summarised in this HIP in relevant subsections of Sections 3, 4 and 5. b) Identification of interpretive initiatives relevant to non-Aboriginal cultural heritage values are addressed in Section 3, including architectural design response (Section 3.1), targeted interpretive initiatives (Section 3.2) and signage (Section 3.3). Interpretation of further non-Aboriginal cultural heritage values relating to historic archaeology are described in Section 5. i. Interpretive hoardings for use during construction of CSMW have been coordinated by the Metro heritage manager and are currently in place within the Olympic Tunnel and the worksite at 20-28 Chalmers Street, Surry Hills. Use of interpretive hoardings are not addressed in this HIP. ii. Community open days during construction are coordinated by Sydney

CONSENT CONDITIONS FOR SSI 15_7400		
Cond.	**Requirement**	**Comment**
	(c) Aboriginal cultural and heritage values of the project area including the results of any archaeological investigations undertaken. *The **Heritage Interpretation Plan** must be prepared in consultation with the Heritage Council of NSW (or its delegate), Relevant Councils and Registered Aboriginal Parties, and must be submitted to the Secretary before commencement of construction.*	Metro and are not addressed in this HIP. At Central Station, periodic tours of less accessible parts of the station are already convened e.g. Sydney Open, convened by Sydney Living Museums in consultation with Sydney Trains Heritage. iii. Release of information about the whole Sydney Metro project, including community updates regarding progress, is coordinated by Sydney Metro. Information is available via website https://www.sydneymetro.info/news. iv. Interpretation of the significant heritage values of the place is inherent in the design and materiality of the CSMW works; refer Section 3.1. Refer comments at E101(a)(iii) below for coordination with project architects and SDPP. c) Identification of interpretive initiatives relevant to Aboriginal cultural heritage values are addressed in Sections 4 and 5. The document consolidates input from OCP Architects and Artefact Heritage. Consultation with relevant stakeholders has been initiated in accordance with the requirements of the Conditions of Approval. Refer consultation register at Appendix A.
E15	*The Proponent must salvage items of heritage value from heritage listed buildings and structures to be demolished before demolition, and assess options for its sympathetic reuse (including integrated heritage displays) on the project or other options for repository, reuse and display. Suitable repository locations must be established in consultation with Relevant Council(s). Any State listed items or elements suitable for salvage must be determined*	The CSMW signage strategy, prepared by Büro North, incorporates the interpretation and reuse of signage salvaged from Intercity Platforms 12/13 and 14/15, which were removed as part of the enabling works preceding construction of the Metro Box. Refer Section 3.3.1. Many other elements have been or are otherwise designated to be salvaged from the site during the course of works and have been or will be transferred to the Sydney Trains heritage store or the Sydney Metro store. An indication

CONSENT CONDITIONS FOR SSI 15_7400		
Cond.	**Requirement**	**Comment**
E15 (cont.)	*in consultation with the Heritage Division of the OEH.*	of the type of material that has been salvaged is provided below: <u>Central Station (built fabric)</u> - window and doorsets from Sydney Yard buildings - industrial machinery e.g. carpet runner, vacuum pumps - notice boards and signage - seating (timber, plastic and vinyl) - timber componentry from platform canopies - railway platform clocks - early metal stair balustrades - steel platform trusses - select cast iron columns <u>Bounce Hostel</u> - lengths of trachyte - cast iron balustrading - tram bracket - brass pivot door plates Assessment of the above listed elements indicates that there are limited opportunities to reuse this type of material for display within a functional station owing to restrictions on available space balanced against its high traffic nature and the need to accommodate both wayfinding and advertising signage. The viability of reusing the fabric within the station is also affected by other considerations, for example the fire properties of salvaged material and suitability in terms of supporting key interpretive themes. Select salvaged items are designated for the NSW Rail Museum at Thirlmere, including the tram bracket (from Bounce Hostel) and an example of a heritage railway stanchion salvaged from the area adjacent to former track serving Platform 15.

CONSENT CONDITIONS FOR SSI 15_7400		
Cond.	**Requirement**	**Comment**
E15 (cont.)		Archaeology About 40,000 artefacts have been found, largely from the redeposited soils when the cemetery was moved/filled in. Most are fragments of glass/ceramics/etc.; there are some that are coffin furniture (zinc linings, coffin handles, nails, corroded name plates) directly associated with graves. There are a small number of coins and pieces of jewellery. There is opportunity to display some of the domestic artefacts to demonstrate what was found and the broader narrative of cemetery removal. It is noted, however, that the artefacts are not representative of any specific occupation periods/activities, having been found within redeposited soils. From an archaeological perspective, '*heritage listed buildings and structures*' that have been recovered are sandstone and brick vaults from the former Devonshire Street Cemetery. In consultation with Sydney Metro it has been determined that opportunities to utilise salvaged vault material as part of interpretation within the functional areas of the station are limited by the nature of use contrasted to the need for such artefacts to be displayed in a sensitive and respectful manner. It is considered that there may be opportunities to display salvaged vault material in another part of the station as part of an initiative for overall interpretation at Central, discussions for which have commenced with relevant authority stakeholders Sydney Trains, Transport for NSW, Sydney Metro and Heritage NSW. It is noted that select examples have been systematically salvaged, with numbering of stones to facilitate later reconstruction. Refer Section 5.3 for discussion addressing physical display of archaeological artefacts.

CONSENT CONDITIONS FOR SSI 15_7400		
Cond.	**Requirement**	**Comment**
E101 (a)(iii)	*Before commencement of permanent built surface works and/or landscaping, the Proponent must prepare Station Design and Precinct Plans (SDPP) for each station. The SDPP must be prepared by a suitably qualified and experienced person(s), in collaboration and consultation with relevant stakeholders including but not limited to relevant council(s), UrbanGrowth NSW, the Department, Chambers of Commerce and the local community. The SDPP(s) must present an integrated urban and place making outcome for each station or end state element. The SDPP(s) must be approved by the Secretary following review by the DRP and before commencement of permanent aboveground work.* *Each SDPP must include, but not be limited to:* *(a) identification of specific design objectives, principles and standards based on* *iii. local environmental, heritage and place making values*	The proposals for heritage interpretation as documented in this HIP have been developed in conjunction with the project architects to ensure that interpretive media is integrated with desired urban and place making outcomes for Central Station, with particular consideration for the demonstrating heritage values in creative and meaningful ways. The SDPP documents design opportunities, including as relating to public art, heritage interpretation and use of salvaged elements, including design solutions integrated with the architecture. The *Sydney Metro, Station Design and Precinct Plan – Central Station* (Revision E, 11 November 2019) has been reviewed by a range of stakeholders and updated in response to comments provided. The DRP have been supportive of the overall coordination achieved with architecture, public art and the heritage interpretation.

REVISED ENVIRONMENTAL MITIGATION MEASURES – NON-ABORIGINAL HERITAGE		
REMM	**Requirement**	**Comment**
NAH2	*The archaeological research design would be implemented.* *Significant archaeological findings would be considered for inclusion in heritage interpretation (as per NAH8) for the project and be developed in consultation with the relevant local council.*	It is proposed to utilise space at the southern end of the North-South Concourse to interpret the significant archaeological finds uncovered during the course of the project, as well as additional contextual information relating to historic phases of use and occupation of the site as evidenced by the archaeological program. Refer Section 5 generally and Section 5.3 for physical display initiatives for salvaged artefacts.

REVISED ENVIRONMENTAL MITIGATION MEASURES – NON-ABORIGINAL HERITAGE		
REMM	**Requirement**	**Comment**
NAH8	*Appropriate heritage interpretation would be incorporated into the design for the project in accordance with the NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines (August 2005), and the NSW Heritage Council's Heritage Interpretation Policy.*	This document constitutes the Heritage Interpretation Plan (HIP) prepared for the Central Station Main Works site. Initiatives are described in this HIP to interpret key Aboriginal and Non-Aboriginal heritage values of the site. The NSW Heritage Manual recognises that heritage interpretation is an integral part of the conservation and management of heritage items. The supporting guidelines and policies present a series of principles to guide the interpretation of a place based on understanding place, undertaking research, identifying audiences and themes and developing a response to these findings and the significance and character of a place. This HIP has been prepared with regard for the policies and guidelines contained in the NSW Heritage Manual. The first stage *Heritage Interpretation Strategy* also evidences regard for the requirements of the NSW Heritage Manual, identifying the historical context, approach to interpretation, identification of themes and target audiences. Refer *Central Station Main Works Heritage Interpretation Strategy*, OCP Architects and Artefact Heritage, Revision C – 29 October 2018.
NAH9	*A Central Station heritage interpretation plan would be developed and implemented, consistent with the Central Station Conservation Management Plan (Rappoport and Government Architects Office, 2013) and in accordance with the guidelines identified in NAH8.*	The Central Station CMP (2013) requires preparation of an interpretation strategy for the Central Station CMP area (Policy 14, Strategy 14.1) and encourages development of special activities to enhance understanding of the place (Policy 14, Strategy 14.2). It recognises a need to interpret the complex nature of the site's development. The *Central Station Main Works Heritage Interpretation Strategy* (CSMW HIS, October 2018) recognised that the CSMW project comprises one component of a much larger framework within the Central Station precinct.

REVISED ENVIRONMENTAL MITIGATION MEASURES – NON-ABORIGINAL HERITAGE		
REMM	**Requirement**	**Comment**
		As such, it was considered appropriate for CSMW interpretation to focus on the project areas, rather than the whole station precinct, given that there will be opportunities for other interpretive initiatives to be developed by others in other areas of the site. This is already evidenced by the work of Transport NSW and Sydney Trains Heritage, for example website information, including self-guided tour of Central Station (https://www.transport.nsw.gov.au/projects/community-engagement/sydney-trains-community/culture-and-heritage) and tours, including of Mortuary Station and disused Platforms 26 and 27. In addition, discussions to progress an initiative for overall interpretation at Central have been commenced with relevant authority stakeholders. The above approach is supported by the CMP, which contains various general policy guidelines and specific policies in the inventory sheets that encourage interpretation to respond to the significant characteristics of a precinct and/or to be placed in proximity to heritage elements. Examples include: '*Where appropriate provide interpretation next to such items of significance*' (p.140, windows and doors) and '*Provide interpretation next to items of engineering significance*' (p.141, concrete floors/structures). The CMP further recognises that interpretation can take many forms (oral histories, publications, signs, websites, special events and tours, displays etc.) and occur through creative design of adaptation, alterations and additions (refer Central CMP p.124). This HIP has been prepared consistent with the requirements of the CMP and with regard for a range of interpretive forms and media.

REVISED ENVIRONMENTAL MITIGATION MEASURES – NON-ABORIGINAL HERITAGE		
REMM	**Requirement**	**Comment**
NAH13	*The design and detailed construction planning of work at Central Station would consider the requirements of the Central Station Conservation Management Plan (Rappoport and Government Architects Office, 2013) and include consideration of opportunities for the retention, conservation and / or reuse of original and significant heritage fabric and movable heritage items.* *Consultation would be carried out with Sydney Trains and the Heritage Council of NSW during design development.*	Opportunities for the retention, conservation and / or reuse of original and significant heritage fabric have been considered in the development of the Heritage Interpretation Plan. Refer discussion at consent condition E15. This Heritage Interpretation Plan consolidates input from OCP Architects and Artefact Heritage. Consultation with relevant stakeholders has been initiated in accordance with the requirements of the Conditions of Approval. Refer consultation register at Appendix A.

REVISED ENVIRONMENTAL MITIGATION MEASURES – ABORIGINAL HERITAGE		
REMM	**Requirement**	**Comment**
AH2	*The cultural heritage assessment report would be implemented.*	The cultural heritage assessment report *Sydney Metro Draft Preliminary Excavation Director's Report, Central Station Main Works*, (March 2020) outlines the main archaeological findings, post-excavation and analysis requirements for the CSMW project (station box and Sydney Yard) and discusses considerations for future archaeological management including providing a resource for input into the Heritage Interpretation Plan. Artefacts are undergoing further analysis and therefore limited information is available at present. The artefacts are considered to be intact and may have the potential to be used for interpretative purposes if deemed to be appropriate in consultation with RAPs.
AH4	*Appropriate Aboriginal heritage interpretation would be incorporated into the design for the project in consultation with Aboriginal stakeholders.*	Consultation with Registered Aboriginal Parties has occurred for both the previous *Central Station Main Works Heritage Interpretation Strategy* (CSMW HIS, October 2018) and this Heritage Interpretation Plan (May 2020). The feedback provided by the Aboriginal stakeholders has been addressed in the HIP and

REVISED ENVIRONMENTAL MITIGATION MEASURES – ABORIGINAL HERITAGE		
REMM	**Requirement**	**Comment**
		is included in the consultation register at Appendix A. Identification of interpretive components relevant to Aboriginal cultural heritage values are addressed in Sections 4 and 5.

SWTC, SCHEDULE C1 - APPENDIX B06 HERITAGE CONSERVATION WORKS		
Part	**Requirement**	**Comment**
3.7	(b) Where significant elements are to be removed and not reinstated, these elements must be salvaged and safely stored for future reuse, repair and maintenance or for heritage interpretation purposes.	Refer comment on reuse of salvaged elements described in relation to Condition E15 above.
3.10	*(a) The CSM Contractor must prepare and submit, for approval of the Principal's Representative, a Heritage Interpretation Plan (HIP). The HIP must document the story of the development of Central Station and its contribution to the development of the broader Surry Hills/Chippendale/Ultimo/Haymarket context through to the present day. The Heritage Interpretation Plan must include a review of all existing interpretation so that a consistent approach can be developed for Central Station precinct.*	Existing measures for art and interpretation at Central Station have been documented in Appendix A of the *Central Station Main Works Heritage Interpretation Strategy* (CSMW HIS, October 2018).
3.10	*(b) The CSM Contractor must develop an interpretation methodology that delivers the outcomes identified in the Heritage Interpretation Plan.*	Contractor objective. The Heritage Interpretation Plan has been developed in collaboration with the architectural design team to ensure implementation of an integrated approach.

SWTC, SCHEDULE C1 - APPENDIX B06 HERITAGE CONSERVATION WORKS		
Part	**Requirement**	**Comment**
3.10	*(c) The CSM Contractor must submit a list of items that will be subject to this interpretation methodology for the approval of the Principal's Representative.*	Contractor objective. A summary of interpretation initiatives and media is provided in Section 6.
3.10	*(d) Interpretation is likely to be undertaken in a number of stages, in accordance with accepted methodology. It would include the following:* *(i) Stage 1 would comprise the preparation of an interpretation strategy, based on historic research, development of themes, identifying potential audiences and possible media formats, and preliminary concept development;* *(ii) Stage 2, the Heritage Interpretation Plan would comprise content development, formulation of text and selection of images, and the design of the media or installations; and* *(iii) Stage 3 would comprise the actual installation of the interpretive media*	Stage 1 comprises the *Central Station Main Works Heritage Interpretation Strategy* (CSMW HIS, October 2018). This *Central Station Main Works Heritage Interpretation Plan* (HIP, 8 May 2020) comprises Stage 2. Refer Sections 3 to 5 for interpretive initiatives and media.
3.10	*(e) Interpretation at Central Station must recognise and utilise the significant buildings, structures, fabric and spaces to tell the story of the evolution of the station and the role these elements have played in that process.*	The interpretive design response demonstrating the evolution of the station is documented in Sections 3.1 and 3.2.

SWTC, SCHEDULE C1 - APPENDIX B06 HERITAGE CONSERVATION WORKS		
Part	**Requirement**	**Comment**
3.10	*(f) Where practicable, interpretation must utilise relevant material or elements salvaged from the demolition of buildings and other structures. The use of salvaged material or elements for in-situ interpretation must take precedence over delivery of the material to the Principal's Representative for the repair and maintenance of other stations.*	Opportunities for the retention, conservation and / or reuse of original and significant heritage fabric have been considered in the development of the Heritage Interpretation Plan. Refer discussion at consent condition E15.
3.10	*(g) The CSM Contractor must undertake documentary research to obtain, if possible, original drawings of Central Station as part of the interpretation methodology.*	Documentary research to locate original drawings has been implemented in the course of developing the HIP. A representative selection is contained in Appendix B. Earlier photographs of the site and its historical context have also been sourced during development of the HIP. Refer examples in Sections 3.2.4 and 5.1.2.

1.2 The Site

1.2.1 Central Station

The Sydney Terminal and Central Railway Station Group (Central Station) is operated by Sydney Trains. Its primary address is Eddy Avenue, Sydney, NSW, 2000 and it is within the Cumberland County. A well-known landmark in Sydney, it is the largest railway station and transport interchange in NSW and is of State significance for its historical, aesthetic, technical, and research values. The Sydney Terminus has frontage to Pitt Street, Eddy Avenue, and Chalmers Street. It is a major element of the Central Station Railway Group, the major passenger terminus of Sydney and greater NSW and contributes greatly to the presentation of the surrounding streetscapes. Added in 1926, the Central Electric precinct occupies the eastern portion of the site, with the Sydney Yard precinct occupying the south of the site.

The site is listed as *Sydney Terminal and Central Railway Stations Group* on the State Heritage Register (SHR No. 01255).

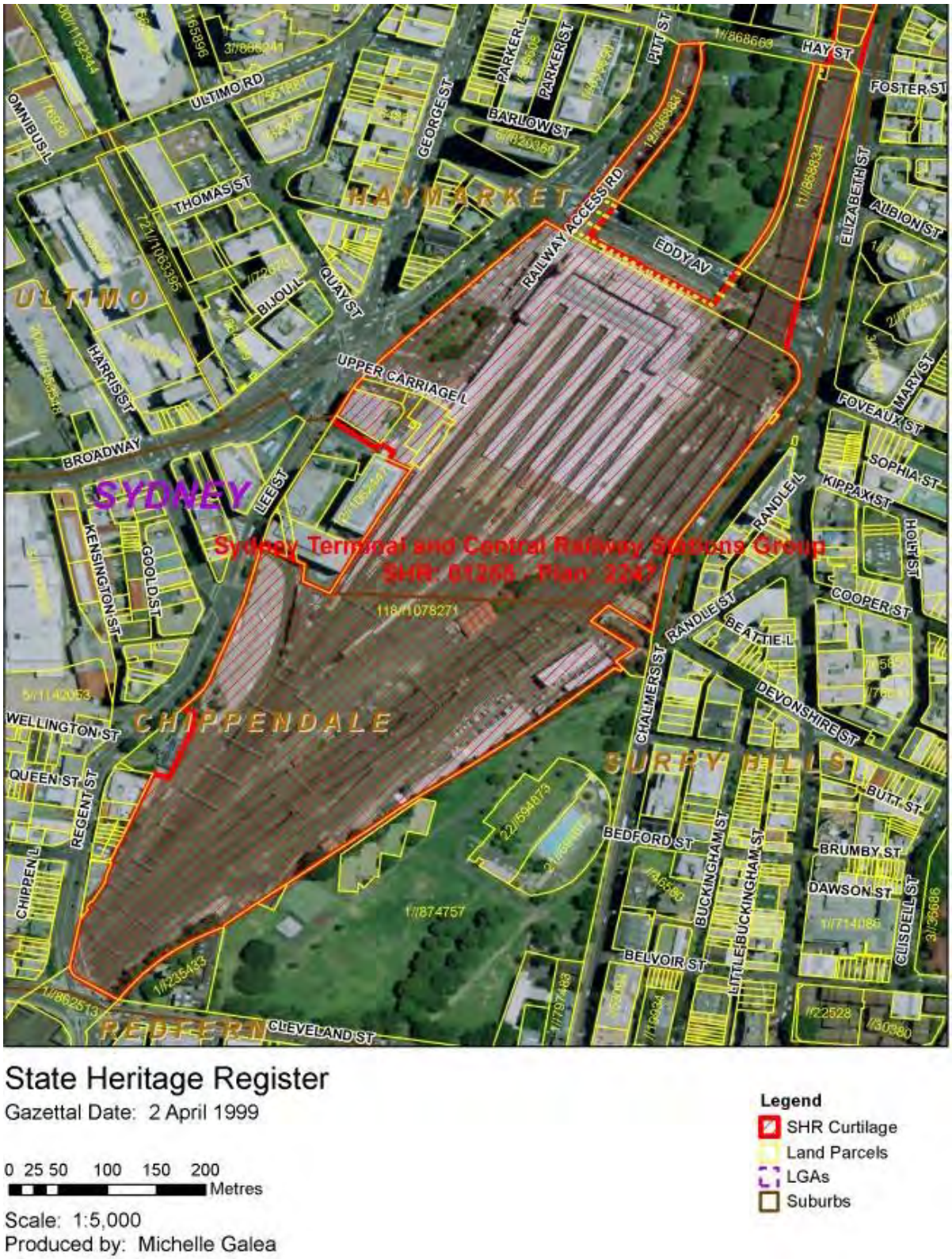


FIGURE 1.1: SHR CURTILAGE FOR SYDNEY TERMINAL AND CENTRAL RAILWAY STATIONS GROUP.
SOURCE: STATE HERITAGE INVENTORY, HERITAGE NSW DATABASE

1.2.2 Sydney Metro – Central Station Main Works Site

The Sydney Metro project for the Central Station precinct broadly comprises:

- new underground metro platforms situated below the area of former rail service Platforms 13, 14 and 15 (Metro Station Box) and construction of new Platforms 13 and 14;
- new east-west concourse below the existing suburban Platforms 16 to 23 providing an accessible connection to the suburban and metro platforms from the new eastern entry (Central Walk);
- redeveloped Northern Concourse area; and
- new Eastern Entrance (address 20-28 Chalmers Street) on the east side of the street.

The above works, shown diagrammatically in Figure 1.3, are located within the curtilage of the SHR listed site, with the exception of the new Eastern Entry (refer Figure 1.2) which is located on the site of a former local heritage item that has been fully archivally recorded prior to demolition. Other listed items of local heritage significance are located in the immediate vicinity of the project works.

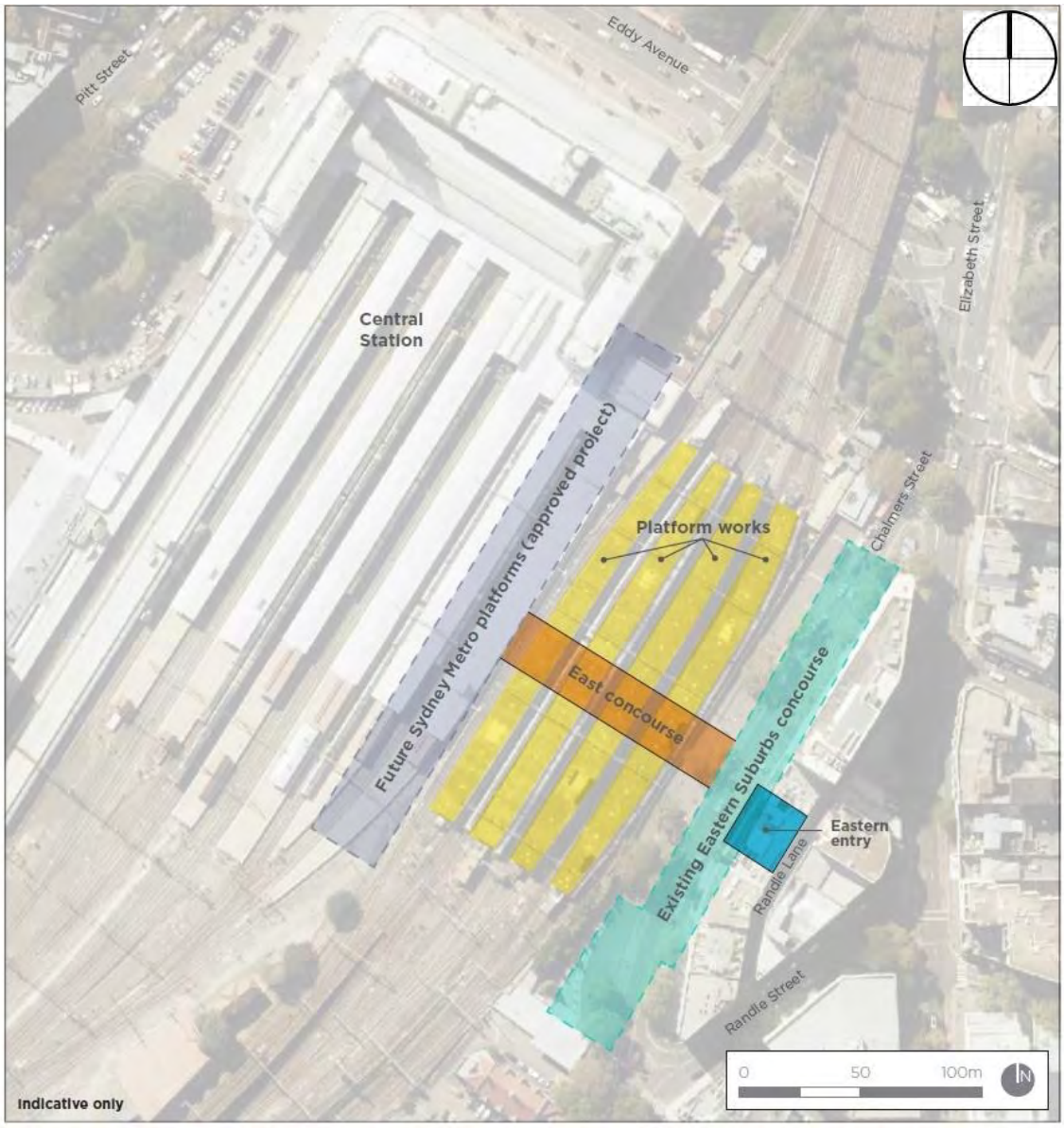


FIGURE 1.2: THE METRO CMSW FOOTPRINT WITHIN CENTRAL STATION PRECINCT.

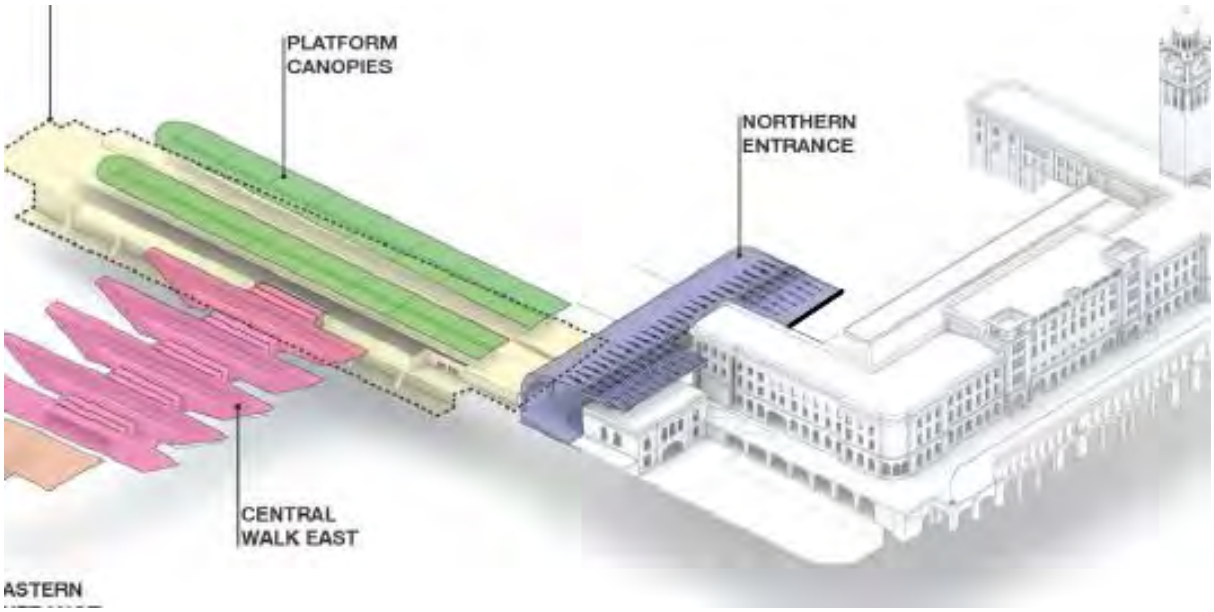


FIGURE 1.3: INDICATIVE AXONOMETRIC DRAWING SHOWING THE METRO CSMW FOOTPRINT IN RELATION TO THE MAIN TERMINUS AND CENTRAL ELECTRIC BUILDING AT CENTRAL STATION.
SOURCE: WOODS BAGOT.

1.3 Aims of this Interpretation Plan

The cultural significance of the Central Station precinct should be made readily apparent to all who visit or are involved with the site. One of the key aims of this project is to ensure that significant heritage values of Central Station relevant to the Metro footprint will be communicated and celebrated through creative and innovative interpretation and an enhanced visitor experience. The aim of including interpretation as a condition of consent is to provide for interpretation of the place in conjunction with the proposed works and conservation of the place itself.

This Heritage Interpretation Plan, which is focused on the CSMW project footprint, provides the consolidated proposals for heritage interpretation of the site. Specifically, this Plan will detail the interpretive initiatives, identifying sites for interpretation, types of interpretative media and text, images and objects as relevant. The proposals have been developed to:

- enhance the understanding and enjoyment of the site, its history and its cultural values for present and future generations;
- be guided by the cultural significance of the site, historical and physical evidence and not be based on conjecture;
- address the cultural significance of the site through the use of various media - for example integrated architectural responses, digital technology and physical display – to provide for a diverse visitor experience;
- have regard for the proposed use of the site;
- be practical, having regard to the predicted audience;
- acknowledge the sense of community ownership of the site; and
- provide for the longevity and maintenance of proposed interpretive elements.

1.4 Methodology

This Heritage Interpretation Plan for Central Station within the CSMW site has been prepared in accordance with:

- NSW Heritage Manual, the NSW Heritage Office's *Interpreting Heritage Places and Items: Guidelines* (August 2005), and the NSW Heritage Council's *Heritage Interpretation Policy*.
- Methodology of Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter), 2013

Heritage NSW's *Interpreting Heritage Places and Items: Guidelines* (former NSW Heritage Office, August 2005) and the NSW Heritage Council's *Heritage Interpretation Policy* present a series of principles to guide the interpretation of a place. These principles have informed the development of this Heritage Interpretation Plan (HIP).

This HIP has been prepared through review of documentary information, including the Central Station CMP and historical sources; review of design development drawings; review of material salvaged during the course of works and inspections of the site and surrounding area. It is noted, however, that in accordance with the documented approach of the Heritage Interpretation Strategy, other areas for interpretation will be undertaken separately by others in other areas of the site.

This HIP has been prepared utilising the input of people from a range of different disciplines. A register of consultations that have occurred during development of the HIP is included at Appendix A. In developing the interpretive initiatives, the team has evaluated aspects of the history of the site, significant heritage values, design, function and visitation so as to formulate a range of interpretation planning initiatives.

A meeting was held with the NSW Government Design Review Panel on 4 June 2019, which included presentation of the draft interpretive and public art initiatives. The Heritage Interpretation Plan documenting proposed initiatives was subsequently presented at Heritage Working Group meeting on 23 January 2020. The DRP and HWG have been supportive of the overall approach to heritage interpretation and its coordination with other initiatives, with feedback facilitating this updated HIP.

1.5 Limitations

The use of historic images proposed in this Interpretation Plan is subject to obtaining permission from the copyright holder. If images containing Aboriginal people are used, permission is also required from the individual, their family or relevant traditional custodians.

At the time of writing, the archaeological excavation program is ongoing. The nature of any future finds may have implications for interpretation.

1.6 Audience

Central Station operates 24 hours a day and recent figures suggest that more than 270,000 people use Central Station every day. This number is expected to rise to 450,000 in the next two decades, with pedestrian traffic through the station also increasing in association with operation of the new Sydney Metro line from 2024. There are several entry points to the site, including two from Chalmers Street (intersections with Devonshire and Elizabeth Streets), Eddy Avenue, the western forecourt and Devonshire Street Tunnel. An additional eastern entry from Chalmers Street will be available on completion of the CSMW project.

The key audience groups for Central Station have been identified as the following:

Staff	
Activities	• RailCorp/TfNSW/Sydney Trains staff and commercial operators work within the Central Station precinct daily • enter and exit the precinct • staff walk between facilities, including within the wider area of the Central Station precinct
Commuters	
Activities	• people who visit Central Station for the purpose of travelling to work: - people who travel to and from Central Station as part of their work journey - people who use Central Station as an interchange point – to other trains, bus and light rail facilities • depending on their ultimate destination, people traverse various parts of the precinct but are typically passing through
Travellers	
Activities	• people/tourists who visit Central Station for the purpose of travel for a range of purposes, including recreational travel within NSW and interstate • travellers to country and interstate destinations often spend more time at the station waiting for their rail service, including within the Grand Concourse area
Residents and Workers in the Locality	
Activities	• local residents and workers of Sydney and surrounding areas including Surry Hills and Chippendale who make use of the station, either occasionally or regularly, including as a means to access each side of the city • local workers who will walk or drive past the area on their way to and from work
Special Interest Groups	
Activities	• groups who visit the Central Station precinct for educational or recreational purposes, including focussed tour groups (e.g. via Sydney Open, Transport Heritage Expo) • group visits may specifically target the Central Station precinct only, or visits may be incorporated as part of a wider study area within the city, e.g. The Goods Line
General Public	
Activities	• general public access to the Central Station precinct • general public visits as part of a wider journey, for example heritage walking tour of the city • purpose visits to the Central Station precinct by the general public in conjunction with future development to establish Central Station as a destination in its own right.

1.7 Authorship

The report was prepared by OCP Architects, with input from Karen Urquhart and Rowan Day, and Carolyn MacLulich and Iain Stuart – Artefact Heritage.

1.8 Acknowledgements

The assistance of the following people in preparing this Heritage Interpretation Plan is gratefully acknowledged:

- Bronwyn Bancroft, artist, author
- John Prentice and Meghan Nordeck, Woods Bagot
- Troy Uleman, John McAslan+Partners
- Buro North
- Nicole Waterman, Chris McCallum and Steven Pavlou, Laing O'Rourke

2 HERITAGE INTERPRETATION FOR CSMW

Interpretation means all the ways of presenting the cultural significance of a place.
The Burra Charter, 2013

As described in the preceding *Central Station Main Works Heritage Interpretation Strategy* (OCP Architects and Artefact Heritage, Revision C – 29 October 2018), the Central Station Main Works footprint is one component of a much larger framework, and it is not proposed to comprehensively interpret the great number of historic themes that may be applied to the interpretation of the Central Station precinct. Some stories are particular to a given area of the station and it is recognised that there are a number of other initiatives relating to revitalisation of the Central Station site which will develop their own interpretation objectives.

This Heritage Interpretation Plan (HIP) has been prepared in conjunction with CSMW to describe the types of interpretive actions, tools and media that will be used to convey significant values and themes for the place. A number of interpretive initiatives are proposed in specific project areas to describe the history and significance of the Central Station site, both in its present role as a major transport hub and in prior use and occupation of the site, in addition to providing an ongoing role to provide education and leisure opportunities to the general public. Some initiatives are specific to interpreting Aboriginal heritage values relating to the site, while others relate to interpretation of non-Aboriginal heritage values and this report has been structured accordingly and includes the following sections:

- Non-Aboriginal Heritage Interpretation (refer Section 3)
- Aboriginal Heritage Interpretation (refer Section 4)
- Aboriginal and Non-Aboriginal Interpretation: North-South Concourse (coordinated interpretation initiatives) (refer Section 5)

A conceptual plan layout of the CSMW footprint showing the indicative locations for interpretive media is included on the following page. While not part of the interpretive initiatives, the plan also shows the public art concept, which is outlined briefly in Section 7. This is noted here because the plan demonstrates the relationship between select interpretive zones and the public art component also proposed for the North-South Concourse, specifically that the public art effectively connects the interpretation zones in the Northern Concourse and the North-South Concourse. At the southern end in particular, the track extends straight from the curve in the manner of a 'race setup' section, effectively leading visitors to interpretive media at this end of the concourse. Refer Figure 2.1 and Section 7.1. This is one example demonstrating how design solutions for public art and heritage interpretation are integrated with the overall architectural response.

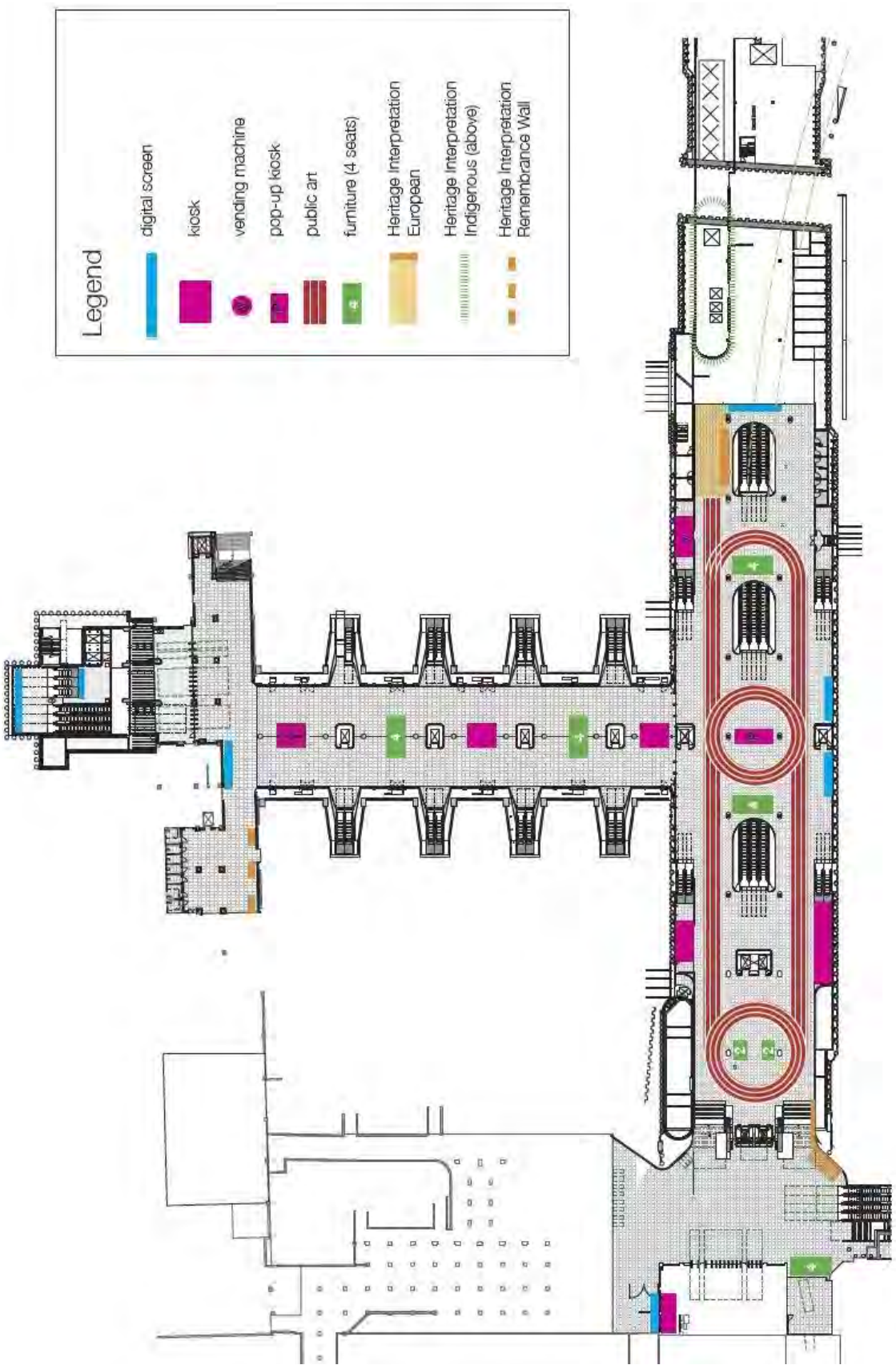


FIGURE 2.1: CONCEPTUAL PLAN LAYOUT OF THE CSMW FOOTPRINT SHOWING THE INDICATIVE LOCATION FOR INTERPRETIVE MEDIA AND PUBLIC ART. NOTE THE PUBLIC ART COMPONENT EFFECTIVELY PROVIDES A NEXUS BETWEEN ZONES FOR INTERPRETATION IN THE NORTHERN CONCOURSE AND AT THE SOUTHERN END OF THE METRO CONCOURSE.

3 NON-ABORIGINAL HERITAGE INTERPRETATION

3.1 Interpretive Design Elements and Architectural Language

NSW HISTORICAL THEMES:

Environment - Cultural landscape: Evolution of the cultural landscape, through to construction of Central (with its landmark qualities) to establish the context for current changes. Evolving cultural landscape of a railway facility.

Creative Endeavour: Developing a strong architectural design response with clear references to the site's historic characteristics, including the language of arches and hierarchy of building materials.

Technology: Evidencing changes at Central Station from steam era to electric era to Sydney Metro in the different architectural responses to the stages of development.

Transport: Reinforcing the historic role of Central Station as a major transport interchange.

This section describes the architectural design response that has been developed for the project works. The CSMW contribute to the evolving historic environment of the third Sydney railway station, the development of which has been ongoing in major identifiable phases over the course of its history. It is a story of gradual organic development, with occasional bursts of activity and the Metro project is a major infrastructure project representing the next stage of development at Central Station.

The Metro works at Central Station represent a twenty-first century architectural and engineering solution to an ongoing historical function that is inseparably linked with the role of Central Station as a major transport interchange. New elements of a high standard of design will be introduced within Central Station that overall:

- relate to this history of development at Central;
- utilise materials and methods that are of their time and enhance the character of the existing by contrast;
- where appropriate, utilise traditional materials in specific areas to complement the heritage structures, distinguished by detailing;
- use materials and building methods which are of similar high quality to those used in existing buildings;
- utilise a consistent language and materiality to ensure that new work is readily distinguishable as a unified insertion into the existing fabric;
- respect, and in some areas enhance, significant view lines within and around the station to significant fabric;
- create new views and juxtapositions which add to the variety and texture of the setting;
- respond appropriately to the scale of the existing built elements;
- relate to the existing language of arches at Central Station in an imaginative way.

Interpretation of Central Station's significant heritage values is inherent in the design and materiality of the CSMW works. The design and detailing of new development respects the characteristics of its heritage context and introduces a smart contemporary aesthetic in a consistent architectural language so that the new work is readily distinguishable as a unified insertion into the existing fabric. This approach clearly denotes the work as the most recent major phase of development at the

station, while the design responds to the significant characteristics of the existing built elements, drawing on the language of arches and traditional materials that are employed in various applications throughout the station.

Interpretive design elements will be incorporated in the CSMW project works, so that on completion of the work, interpretive messages will be immediately communicated to visitors using the station, without necessarily requiring specific explanatory material. The design approach deliberately creates opportunities for visitors to understand and appreciate the heritage fabric and historical development of the Central Station site through a number of initiatives that convey the site's character, as described below.

3.1.1 Language of Arches

Built form can assist with interpreting the significant values of a place via the treatment of the form and/or its function. The CSMW design has deliberately adopted a built form strategy that provides a subtle interpretive response to the language of arches that traditionally prevailed at Central Station:

- in its earliest built forms, the Main Terminus through its various stages of development, associated with the railway steam era; and
- to the advent of the electric era represented by the Central Electric Building.

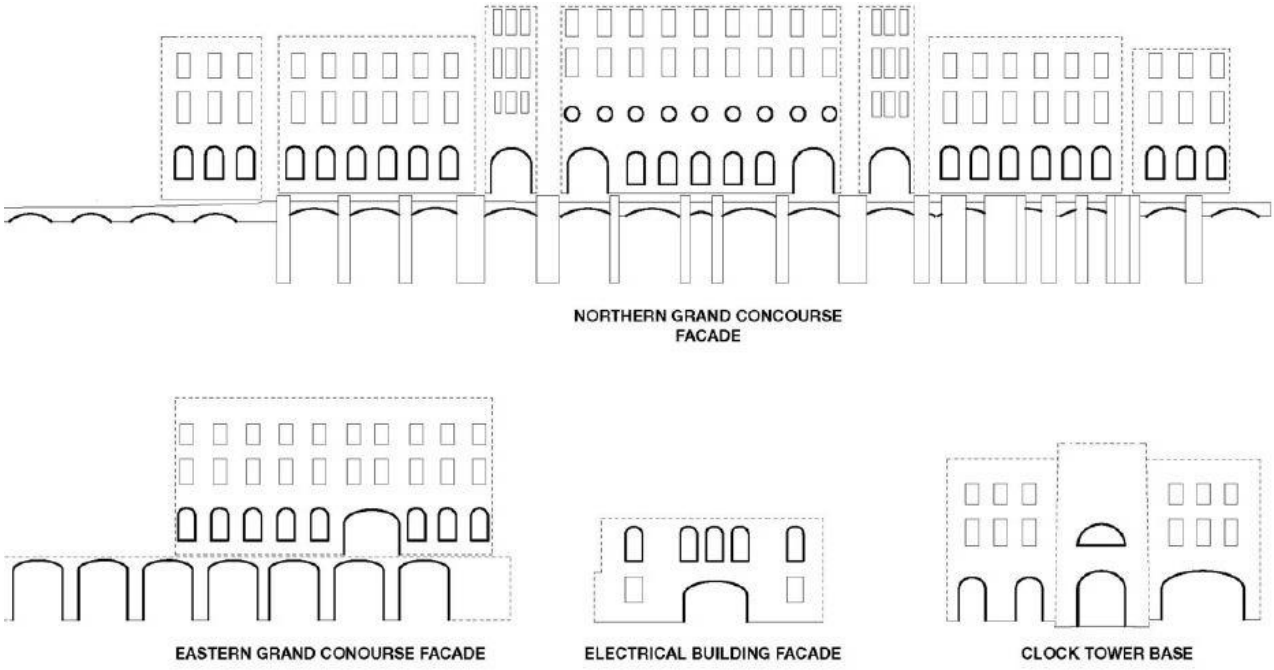


FIGURE 3.1: STUDY OF ARCHES USED IN EXISTING BUILDINGS AT CENTRAL STATION (PART OF STUDY SHOWN).
SOURCE: WOODS BAGOT AND JOHN MCASLAN+PARTNERS

Based on study of the existing use of arched forms at Central Station, a range of complementary arched forms have been designed into the major new elements. In this way, the new work interprets this traditional design feature, which will be experienced sequentially as visitors move through the site as arched forms are incorporated throughout the new design elements in new canopies and soffits, expressed in a variety of ways (refer Figure 3.2).

FIGURE 3.2: KEY AREAS OF NEW WORK WITHIN THE CSMW PROJECT FOOTPRINT, DEMONSTRATING THE DELIBERATE USE OF ARCHED FORMS IN THE DESIGN OF NEW STRUCTURES TO INTERPRET THE TRADITIONAL USE OF THIS ELEMENT WITHIN CENTRAL STATION.

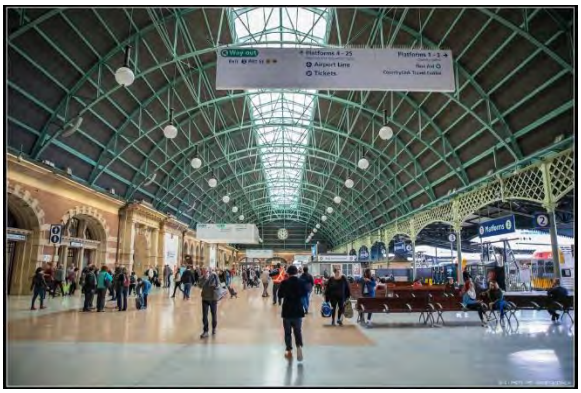


FIGURE 3.3: THE TRADITIONAL LANGUAGE OF ARCHES THAT CHARACTERISES THE MAIN TERMINUS ALSO EXTENDS TO THE INTERIOR GRAND CONCOURSE, INCLUDING BARREL VAULTED ROOF.

FIGURE 3.4: INTERPRETATION OF THE TRADITIONAL ARCHED FORM IN THE NORTHERN CONCOURSE CANOPY, WHICH INTERFACES WITH BOTH THE MAIN TERMINUS AND CENTRAL ELECTRIC BUILDING AS SHOWN IN THE IMAGE.

FIGURE 3.5: EXAMPLE OF WIDE ARCHED MASONRY OPENINGS PRESENT ON MAIN TERMINUS 'INTERIOR' FACADES FACING THE GRAND CONCOURSE.

FIGURE 3.6: WIDE ARCHED OPENINGS TO THE INTERCITY PLATFORMS OPPOSITE CENTRAL ELECTRIC BUILDING AND MAIN TERMINUS EAST WING.

FIGURE 3.7: EXAMPLE OF A BANDED ARCHED PASSAGE THROUGH THE MAIN TERMINUS.

FIGURE 3.8: INTERPRETATION OF ARCHES IN CENTRAL WALK, WITH BANDS FORMED BY ARRANGEMENT OF LIGHTING AND CLADDING.

FIGURE 3.9: ARCHED OPENINGS OF CENTRAL ELECTRIC BUILDING, INCLUDING THE MAJOR ARCHWAY FORMING THE MAIN ENTRANCE.

FIGURE 3.10: NEW BASE TREATMENT FOR CENTRAL ELECTRIC BUILDING DRAWING INSPIRATION FROM THE DESIGN OF THE TRADITIONAL WIDE ARCHED OPENING FACING EDDY AVENUE.

3.1.2 Northern Concourse Canopy

3.1.2.1 Overall Design

A striking juxtaposition that will enhance interpretation of the heritage fabric adjacent to the new occurs where the major arched form of the Northern Concourse canopy sails over and around the two key historic buildings. The light coloured arched metal panels forming the soffit will provide a neutral planar backdrop against which the brick and sandstone heritage masonry fabric will feature strongly. The overall effect will be enhanced by the introduction of natural light via glazed features integrated with the design, which will considerably enhance the appearance of this major concourse, in contrast to the existing gloomy quality of this area (refer also Section 3.1.3).

The Northern Concourse canopy will furthermore be a major element within the Central Station environment that unifies the historically separate areas and arrival points of the steam era via Main Terminus, with its Grand Concourse, and the electric era via Central Electric Building, with its major arched entrance to Eddy Avenue. At the same time as defining the new entrance to the Metro Station, the revitalised Northern Concourse and canopy will effectively link the historic stages of development at Central Station with a highly considered design that will contribute to the interpretation of the place as the largest railway station and transport interchange in NSW.

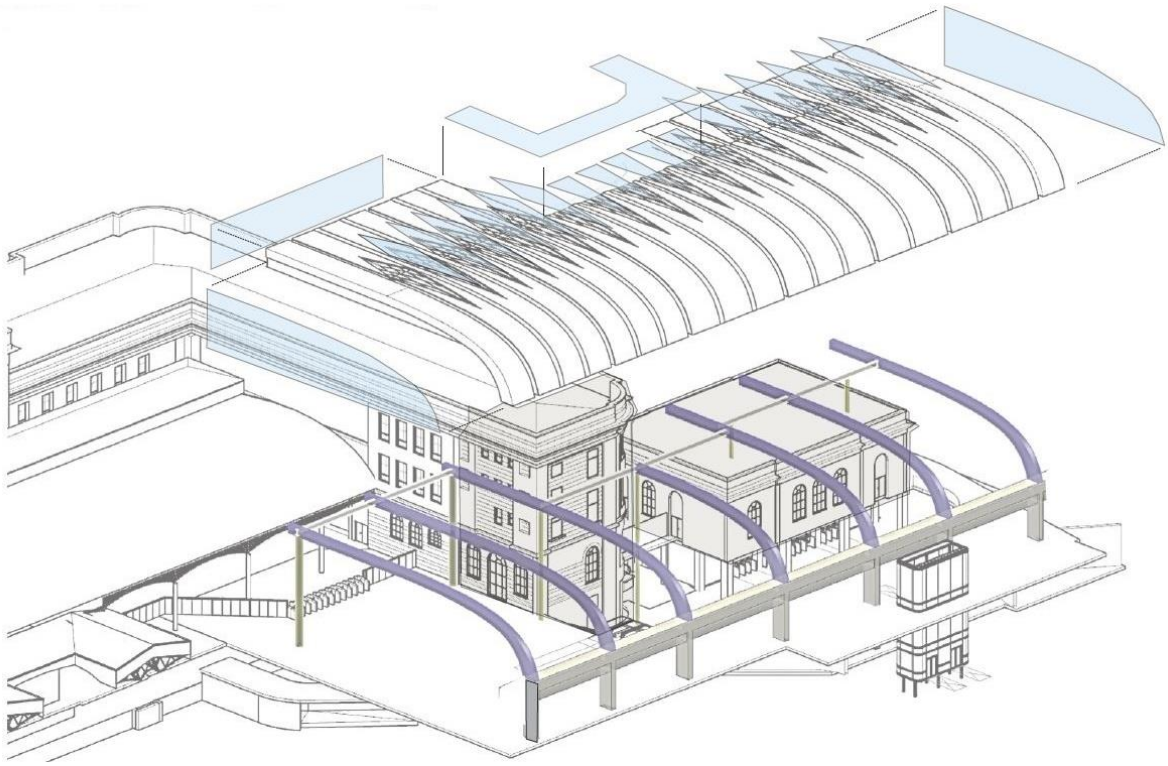


FIGURE 3.11: EXPLODED AXONOMETRIC DRAWING, DEVELOPED EARLY IN THE DESIGN PROCESS, DEMONSTRATING HOW THE NEW NORTHERN CANOPY WILL PROVIDE A LINK BETWEEN THE MAJOR HISTORIC ELEMENTS OF THE MAIN TERMINUS AND GRAND CONCOURSE (LEFT IN IMAGE) AND CENTRAL ELECTRIC BUILDING (RIGHT).
SOURCE: JOHN MCASLAN + PARTNERS AND WOODS BAGOT

3.1.3 Architectural Detailing

The development of the Northern Concourse canopy to a single vaulted design facilitates vastly improved heritage interfaces and visibility to key elements that define the character of Central Station, including the Clock Tower, Main Concourse vaulted roof and the East Wing (refer Figure 3.12 and Figure 3.13). The design response enhances opportunities for the public to view and appreciate grandeur of the major historic features from within the station in a way that has not previously been available by:

- increasing glazing to the western end of the canopy, with the raised roof edge enhancing views to the Clock Tower;
- introducing glazing to the northern edge, allowing views through to the Main Concourse and Main Concourse roof, including enhanced presentation of curved lattice fringe;
- providing for ample natural light to enter into the existing Northern Concourse area to counteract its current gloomy appearance;
- rationalising the current presentation in this area by removing structures and services that presently obscure presentation of the East Wing.

The view to the Clock Tower in particular is an important 'terminating' element to complement other interpretation initiatives in the Northern Concourse as described in Section 3.2.

FIGURE 3.12: EARLY DESIGN PERSPECTIVE SHOWING CLEAR VIEWS TO THE CLOCK TOWER AND GRAND CONCOURSE CANOPY THAT BECOME AVAILABLE USING A SINGLE VAULTED CANOPY DESIGN OVER THE NORTHERN CONCOURSE IN CONJUNCTION WITH GLAZING.

FIGURE 3.13: SECTION THROUGH MAIN CONCOURSE AND NORTHERN CONCOURSE CANOPY ROOF SHOWING HOW THE DESIGN EXPOSES THE WEST FACADE OF THE EAST WING, WHICH WILL BE ENHANCED BY RATIONALISATION OF SERVICES AND ACCRETIONS IN THIS AREA.
SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS, (DETAIL FROM STAGE 3 DWG.740003).

A further architectural design measure provided to enhance the presentation of the heritage fabric at the station is the inclusion of a glazed ribbon at the edge of the new Northern Concourse canopy where adjacent to the East Wing. The architectural treatment creates a visual separation between the existing and new work and is sufficiently wide at 1.5 metres to allow for views up to the brick and sandstone façade of the East Wing above the canopy (refer Figure 3.14). These views are not currently available, being obscured by an assortment of canopies and service installations that are not commensurate with the high quality masonry fabric of the early buildings of Central Station (refer Figure 3.15 and Figure 3.16), and the design promotes visual clarity of and access to the heritage fabric and further demonstrates the nature of its staged historical development, noting that fabric above the existing canopies is sandstone, rather than brick masonry.

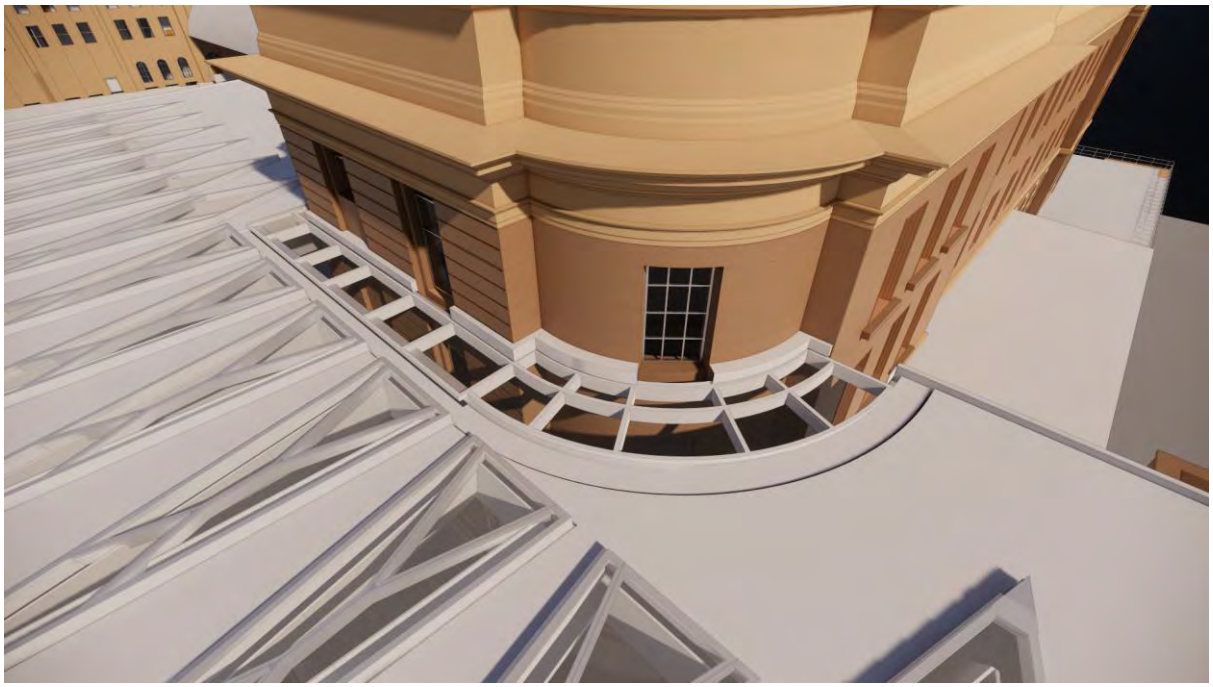


FIGURE 3.14: GLAZED LANTERN AT CANOPY EDGE ADJACENT TO EAST WING.

FIGURE 3.15: WEST FAÇADE OF MAIN TERMINUS EAST WING, SHOWING EXISTING SERVICES AND STRUCTURES OBSCURING VIEWS TO THIS FAÇADE.

FIGURE 3.16: SOUTH FAÇADE OF MAIN TERMINUS EAST WING, SHOWING EXISTING CANOPIES AND SERVICES OBSCURING VIEWS TO THIS FAÇADE.

Revealing the historic fabric and enhancing visual access to it will promote understanding of the historic development of the station, an idea which is linked to the hierarchy of building materials established in the first half of the twentieth century. The predominant use of sandstone for the facades of the Main Terminus exemplifies the distinctive and predominant use of sandstone for important public buildings in the early 20th century. The hierarchy is demonstrated by contrasting use of brick with sandstone dressings on the East Wing, which relates to:

- its location on an internal elevation;
- its location adjacent to the working class terraces in Surry Hills; and
- a shortage of funds to complete the Terminus in 1906 in sandstone.

The materiality of the new work provides a further record of the station's evolution and the approach to the building of important public works and allows for interpretation of its staged development (refer Section 3.1.4).

3.1.4 Materiality

The design respects the character of traditional materials used at the station and adopts the following hierarchy to facilitate interpretation of the historic stages of development at the Central Station site:

A. Existing heritage buildings utilise traditional materials that characterise the site's early development and demonstrate the deliberate hierarchy of materials historically adopted by the NSW government, with sandstone in particular reserved for use on major public buildings as evident at Central Station. Intervention to the traditional masonry fabric of Exceptional and High significance associated with the CSMW works is limited, although rationalisation of existing elements in the Northern Concourse will enhance views to and presentation of select historic facades (refer Section 3.1.3).

B. New work on heritage buildings utilises contemporary materials, and also traditional materials in a way that is distinguished from the original fabric, for example via detailing. Areas where this strategy applies include the base treatment to Central Electric Building (refer Figure 3.10) and the Main Terminus East Wing on the south facades (refer Figure 3.17 and Figure 3.18). Respectively, the newly revealed facades to these buildings are clad in sandstone masonry and dry pressed brick masonry to complement the historic fabric. The design detailing, however, subtly denotes the work as new: the brick walls of the Main Terminus incorporate stepped modelling which reflects the sandstone banding of the original facades, while for Central Electric, the sandstone base incorporates a flattened arched detail and differentiation of the joint detailing.

FIGURE 3.17: EXISTING SOUTH FAÇADE OF THE MAIN TERMINUS EAST WING UTILISING BRICKWORK WITH SANDSTONE BANDING AND DETAILING AROUND ARCHED OPENINGS.

FIGURE 3.18: BASE TREATMENT OF THE EAST WING UTILISING SIMILAR COLOURED DRY-PRESSED BRICK CLADDING WITH TRADITIONAL BANDING REFERENCED IN MODELLED TREATMENT OF WALL. DIRECT REFERENCE TO THE TRADITIONAL SANDSTONE BANDING IS MADE IN THE TREATMENT OF THE TOP AND BOTTOM OF THE NEW WALL, WHICH ARE DISTINGUISHED IN STONE TRIM.

C. New work utilises new materials. This strategy applies throughout the new areas of the CSMW project footprint, including Central Walk, Eastern Entrance, Metro Box and Metro North-South Concourse. The new design makes reference to the heritage sandstone, however this is realised in the Metro Box and Northern Concourse in off form coloured GRC in modern geometry to distinguish the new elements in the site (refer Figure 3.19). This demonstrates both the design intent of referencing the stone fabric and ensures that new work is readily identifiable in accordance with the principles of the Burra Charter.

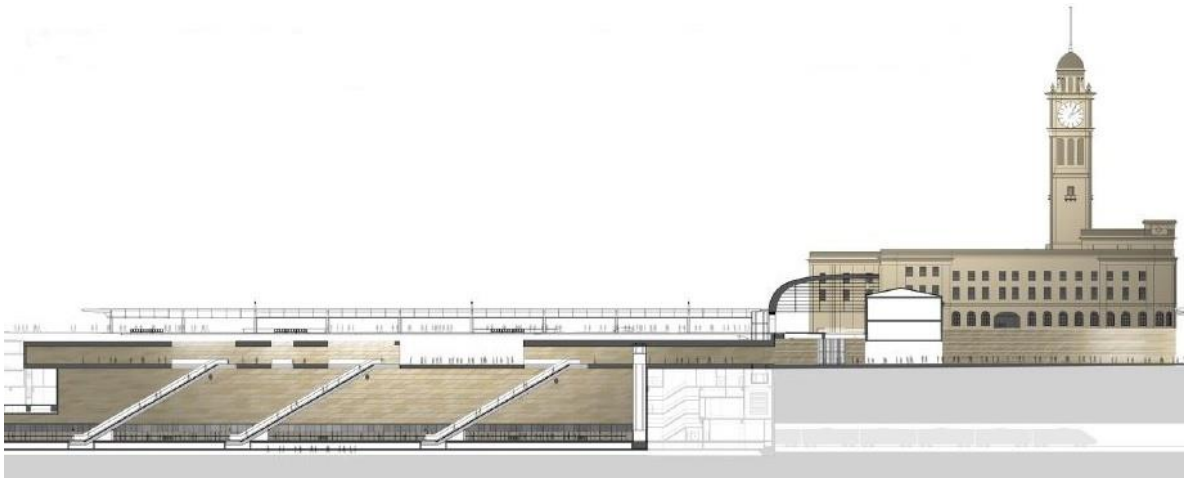


FIGURE 3.19: LONGITUDINAL SECTION THROUGH THE NEW METRO STATION AND CONCOURSE, WITH THE EAST ELEVATION OF THE MAIN TERMINUS AT RIGHT IN THE IMAGE. THE MATERIALITY OF THE NEW WORK DRAWS INSPIRATION FROM THE TRADITIONAL SANDSTONE MASONRY THAT CHARACTERISES THE MAIN TERMINUS BUILDING, HOWEVER WILL BE REALISED IN SANDSTONE COLOURED GRC PANELS.

INTERPRETIVE DESIGN ELEMENTS AND ARCHITECTURAL STATUS

Establishment: The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works).

Ownership/Management/Maintenance: On completion of the works, new infrastructure will be owned, managed and maintained by Sydney Trains, with the exception of the Metro Box, which will remain part of Sydney Metro facilities.

Further Action Required: Interpretive initiatives associated with design elements and architectural language will be progressed as an inherent part of the CSMW project works. On completion of the work, interpretive messages will be immediately communicated to visitors using the station, without requiring specific explanatory material.

3.2 Non-Aboriginal Heritage Interpretation in Northern Concourse

The Northern Concourse is proposed as the area for non-Aboriginal interpretation relating to the history and development of Central Station, in particular relating to the present phase of development at the Station to complement the design-based initiatives described in Section 3.1.

NSW HISTORICAL THEMES

Environment – Cultural landscape: Demonstration of the evolving cultural landscape of this major railway facility.

Technology: Interpretation of the progression of historic use of Clock Tower as the 'worker's watch' to no timetable for new Metro services.

Transport: Interpretation of the historic role of Central Station as a major transport hub and the contribution of the Metro to reinforcing this role in the present and future context.

OVERARCHING PROJECT THEMES

Journeys & Gatherings: Directional elements that convey a sense of movement, acting as a figurative compass to point visitors on their journey toward significant elements that define the character of Central Station, and beyond.

Interpreting Central Station as the point from which the rail network grew and a major transport interchange point; a place to arrive, depart and meet.

3.2.1 Modelled Cladding

Interpretation of Central Station's significant heritage values is inherent in the design and materiality of the new project works as described in Section 3.1. Complementing these architectural initiatives, the materiality of new walls in the Metro Concourse areas in particular makes reference to the heritage masonry fabric, however as new elements in the site, this is realised in off form, sandstone coloured GRC to respond to the hierarchy of materials demonstrated in the evolution of the station while complementing the traditional stone fabric in accordance with the design intent (refer Section 3.1.4).

The new cladding is modelled and adopts a diamond-shaped geometry in contrast to the traditional ashlar and rusticated stonework. From the Metro Box, the wall panelling functions as a figurative compass / wayfinding element where the modules literally point upwards in the direction of the journey towards the upper level concourses and conceptually towards the clock tower.

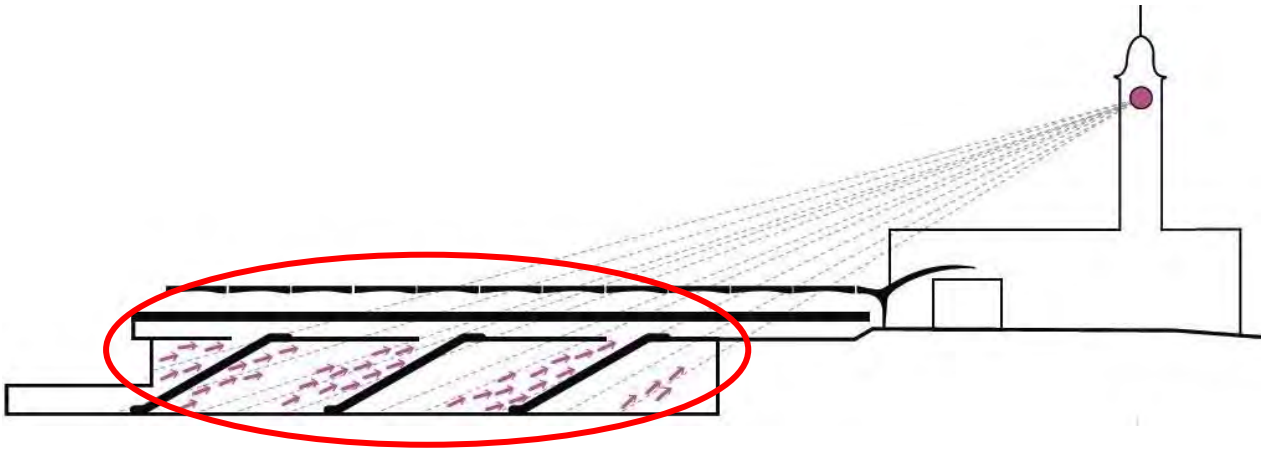


FIGURE 3.20: CONCEPTUAL REPRESENTATION OF THE JOURNEY FROM THE METRO BOX TO THE UPPER LEVELS OF THE STATION AND THE RELATIONSHIP TO THE HISTORIC CLOCK TOWER. THE OUTLINED SECTION IS SHOWN IN DETAIL BELOW.

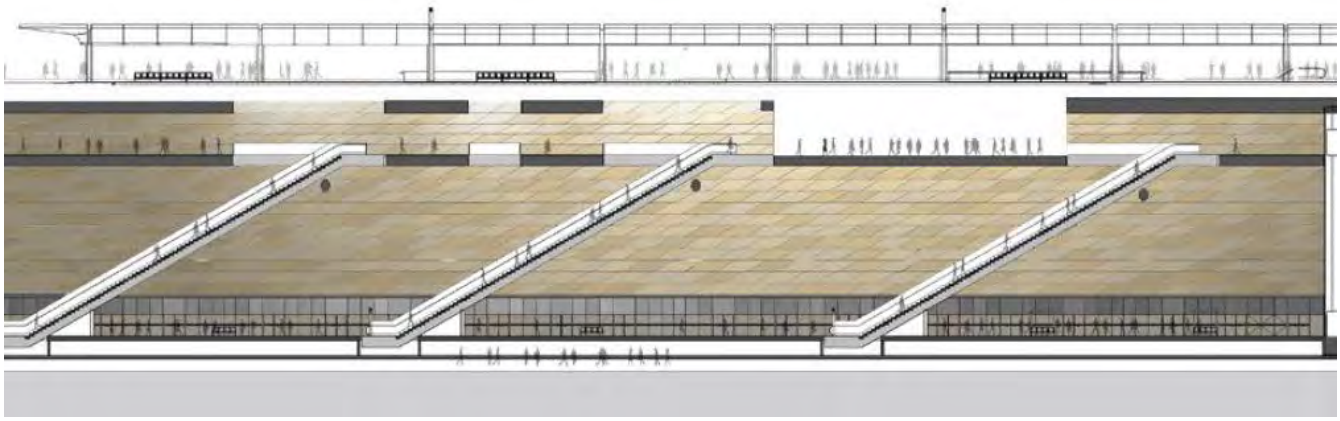


FIGURE 3.21: RENDERED SECTION SHOWING MATERIALITY AND DIRECTIONALITY OF THE CLADDING IN THE METRO BOX, REINFORCING THE CONCEPT OF MOVEMENT AND JOURNEYS THROUGH CENTRAL STATION.

Travellers to the Northern Concourse area heading west towards the Grand Concourse will ultimately experience a highly significant view of the Clock Tower, which is recognised in and facilitated by the design of the Northern Concourse canopy as previously described (refer Section 3.1.3). Along the journey, design of the cladding will be adapted to more directly demonstrate the theme of journeying / time and technology by:

- adopting geometry of ashlar masonry as a reference to the historic stonework that becomes visible at the concourse level; and
- adopting modelling that directly interprets clock faces, as a reference to both the Central Station Clock Tower and the tradition of the railway time keeping system providing one of the most reliable ways for the public to keep accurate time across the distant locations made accessible by trains (refer Figure 3.22).

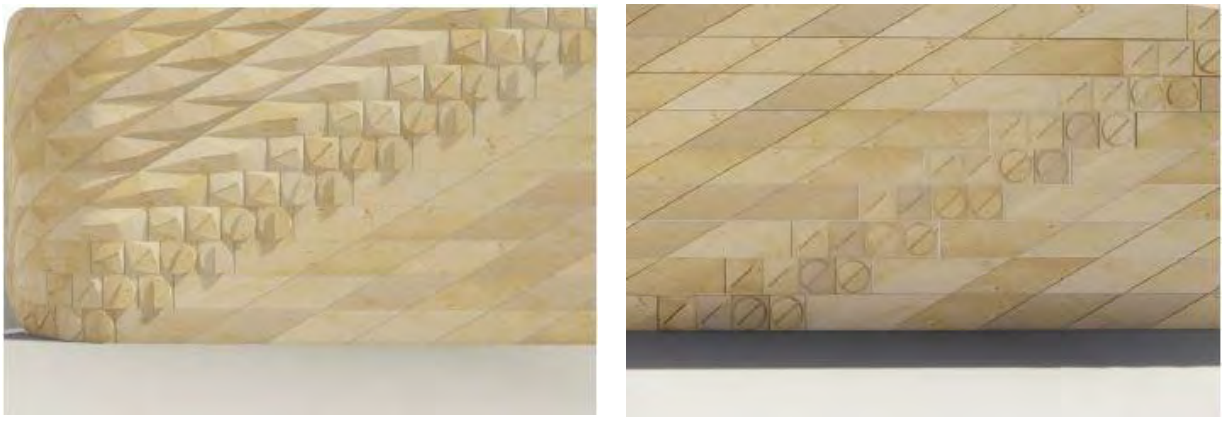


FIGURE 3.22: MODELLING OF CLADDING IN THE NORTHERN CONCOURSE TO INTERPRET TIME AND USE OF CLOCKS IN THE RAILWAY SYSTEM.

The integrated design approach serves to emphasise what has long been a dominant feature of not only Central Station but the broader locality and indeed in the lives of Sydneysiders – the Clock Tower historically representing the "workers' watch". The location of the 'clock-face' modelling has been specifically chosen for its proximity to the Clock Tower; from this zone the modelling effectively points upwards towards the major view to this element as described in Section 3.1.3. Refer Figure 3.23.

3.2.2 Interpretive Messages

With the contextual backdrop of the modelled walls described in the previous section, the sandstone-inspired walls will also incorporate particular interpretive components. Specifically, it is proposed that a section of the wall extending around the transitional space between the new north-south Metro Concourse and the Northern Concourse will incorporate a stainless steel strip, of width subject to final determination[2], fixed into the joint of the cladding as indicatively shown in Figure 3.23 and Figure 3.26. This detail will be located at 1500mm from the finished floor level, close to eye level height.

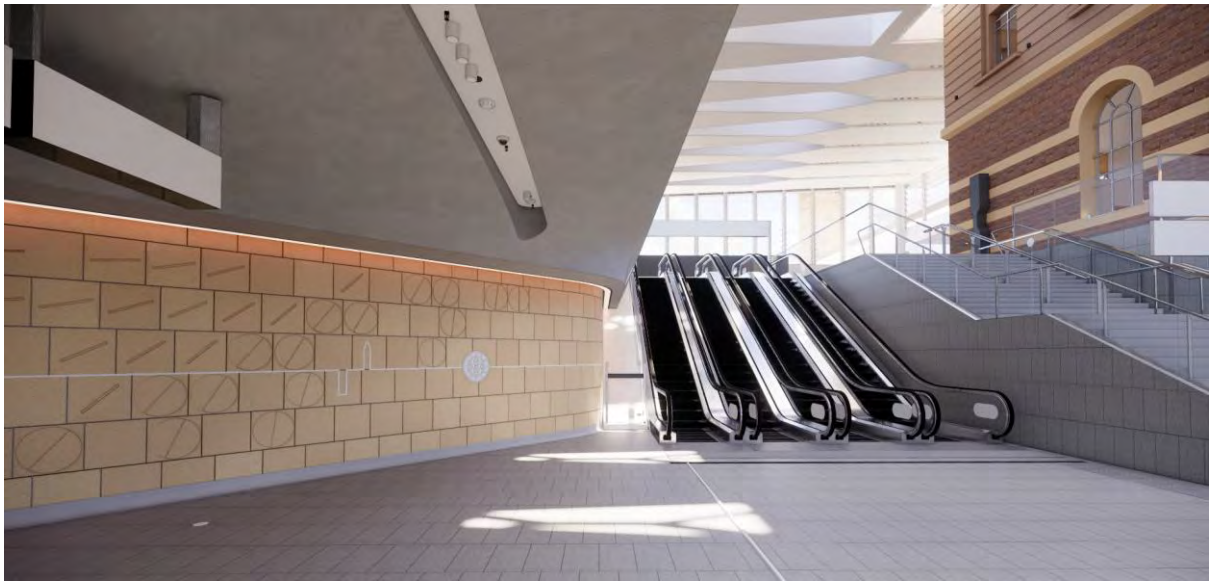


FIGURE 3.23: VIEW OF SANDSTONE-INSPIRED WALLS INCORPORATING INTERPRETATIVE ELEMENTS. THE GLIMPSE VIEW TO THE CLOCK TOWER IN THE BACKGROUND IS FULLY REVEALED AS VISITORS ASCEND TO THE UPPER LEVEL CONCOURSE.

[2] Note that 25mm has been notionally identified, however OCP Architects believe that a wider strip will be required to effectively convey interpretive messages.

The metal detail will feature the conceptual symbol for the project that represents both the Clock Tower, the historic marker for Central Station, and the excavation cut that represents the current major phase of development, the Metro Box (refer Figure 3.24). In this way, the evolution of the station over a century will be simply conveyed and the message may readily be absorbed by the passing masses.

The symbol will be arranged with the tower on the right side (closest to the Clock Tower) and the Metro Box on the left to correspond to their actual physical relationship within the station and to represent the transition from the historic area to the new, or vice versa. The view to the Clock Tower is effectively at one terminating end of the metal ribbon (refer Figure 3.23, and also Figure 3.25 for plan location).

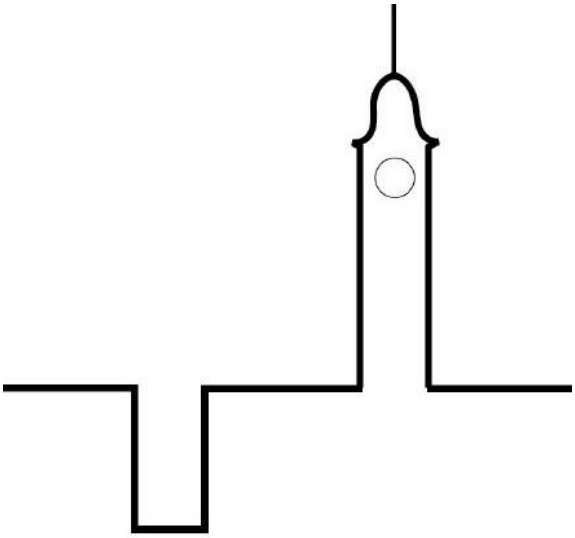


FIGURE 3.24: CONCEPTUAL SYMBOL OF THE EVOLUTION OF CENTRAL STATION AS DEVELOPED FOR THE CSMW PROJECT.

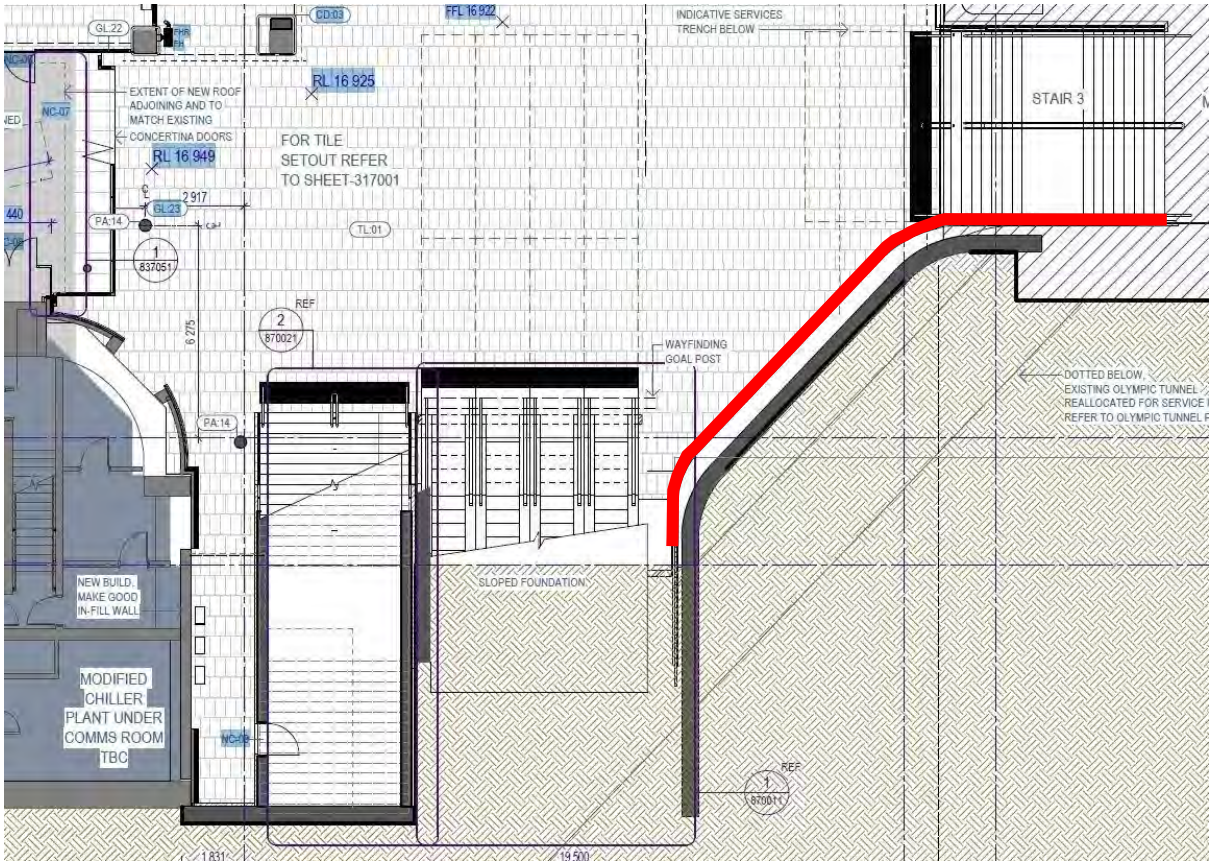


FIGURE 3.25: DETAIL PLAN, NORTHERN CONCOURSE LEVEL. THE LOCATION FOR THE STAINLESS STEEL STRIP FOR INTERPRETIVE MESSAGES IS IDENTIFIED BY RED LINE.

The metal strip will feature interpretive phrases as a series of short simple messages that may be absorbed in passing and/or over time. Some of the messages are derived from the identified significance of the historic Central Station to convey its heritage values to the general public, however some interesting parallels with the current phase of new development are evident and there is deliberate ambiguity with certain phrases. The messages will read from left to right (Metro Concourse to Northern Concourse), abstractly as a reverse timeline, also extending around the logo with relevant messages.

Preliminary suggested text is as follows:

- in rapid succession with no timetable
- an elaborate progression of spaces
- enhancing the sense of journey
- revolutionising travel through the city
- major multi-level transport interchange
- a symbol of the progress of the city
- the changing technology of rail travel
- 10:22, 12 March 1921 [*the time the clock on the tower commenced*]
- the worker's watch
- from terminal to through station 1926
- a major terminal by world standards
- 40 minutes to Parramatta 1855
- southern gateway to the city
- the point from which the NSW rail network grew

FIGURE 3.26: INDICATIVE VIEW OF SANDSTONE-INSPIRED WALLS INCORPORATING INTERPRETATIVE ELEMENTS.

The messages will be placed relevant to the information, for example messages like '10:22, 12 March 1921' and 'the worker's watch' could be vertical text on the clock tower feature, or otherwise in close proximity to it, while the final message is closest to the Main Terminal, 'the point from which the NSW rail network grew'. While messages are drawn from the history of the site, many are specifically proposed as they apply equally to the current phase of development at the station, for

example 'an elaborate progression of spaces ', 'the changing technology of rail travel', 'a symbol of the progress of the city' and 'a major terminal by world standards'.

The location of concise interpretive messages relating to the evolution of the station in the Northern Concourse is appropriate because:

- it represents a nexus between the Grand Concourse and the new Metro Concourse and Station;
- it will be visible to a considerable number of the travelling public who use Central Station;
- being integrated with the wall cladding, the proposed zone for interpretation will not impede traffic flow and there is a non-through area at the terminating end that allows time to linger for those who may be inclined to seek further information, for example via Information & Communication Technologies (ICTs) (refer Section 3.2.4).

The interpretive approach is deliberately subtle for a number of reasons:

- the strong architectural statements juxtaposed with the heritage fabric in this area already tell a compelling story (refer Section 3.1);
- the messages should allow for visitors to draw their own conclusions as to meanings, and for those inclined to, to research for themselves. For example, a simple Google search of '10:22, 12 March 1921' in the context of Central Station will reveal the meaning of the reference;
- the area will be a high traffic zone, combined with wayfinding signage, advertising in addition to a component of the Public Art proposal and it is important to avoid overloading the area with too much information.

3.2.3 Northern Concourse (Steps) Interpretive text

Consideration has been given in the development of non-Aboriginal heritage interpretation in the Northern Concourse to continue the pattern of simple phrases and messages established on the stainless steel strip on the visitor's journey via incorporation of interpretive information into the stair link between the Northern Concourse upper and lower levels.

ASA Standard ESB-003 (*Stations and Buildings – Station Design Standard Requirements – Station Functional Spaces*), however, precludes the installation of advertisements on the risers of stairs, '*as they are distracting and therefore hazardous to stair users*' (3.3.3.7(d)). While heritage interpretation does not constitute 'advertising' it may be considered that inclusion of text on stairs could provide a similar distraction and this option will not be pursued.

3.2.4 Information and Communication Technologies

The interpretive phrases described in Section 3.2.2 are intended to briefly convey key messages relating to the development of Central Station that can be absorbed in passing and/or over time. It is acknowledged that further explanatory information would enhance the interpretive message. Given the functional requirements of the place and the typical audience profile of commuters and travellers who are in transit, rather than seeking to linger in the space, information to enhance understanding of

the Station's development will be provided digitally, facilitating access information that may be read at leisure, including in an alternative location.

Mobile, wireless and location-based media delivers information directly to personal mobile devices such as mobile phones, iPads, e-books and laptops. This is an effective method to reach large audiences, including those beyond the specific site, and will be implemented via web-links or development of a specific application to provide information about the historical and physical environment in a multi-media format.

The development of content will require the input of a competent digital design and marketing consultant working in conjunction with heritage professionals and can be used to:

- view historic images of the site, including to coordinate with a users' physical location where this is feasible, or engage with historical narratives relating to the site. This can include everyday situations as well as major events such as the progressive development of Central Station through various stages and historic operation and changes effected by the current stage of development such as demolition of facilities in Sydney Yard, platform canopies, development of the new eastern entrance on Chalmers Street and other activities;
- explain the meaning behind the urban form to provide a better understanding of the place, it's history and current form (refer Section 3.1);
- develop location based interactive experiences for educational purposes to bring new meaning and demonstrate uses of the site in engaging and creative ways – '*location aware technologies have the capacity and potential to further augment spaces and places, architecture and civic experience, through a shared and collaborative development of layers of urban informatics enhancing local identity in the process*.'[3]

This overlaying of digital narratives over physical place can enhance the meaning and understanding of heritage and the cultural significance of the site. It is noted that there is a wayfinding post adjacent to the base of the escalators in the Northern Concourse that could readily accommodate information about the web-links or application.

The following images and text are indicative only of further information that may be provided about the development of Central Station to enhance and complement interpretive phrases physically contained within the station on the stainless steel strip. Digital design and marketing consultants should be engaged to develop content that is relevant and engaging.

[3] Houghton, Kirralie, *Augmenting public urban spaces: The impact of the digital future on the design of public urban spaces* (undated), p.5, https://www.planning.org.au/documents/item/2196.

FIGURE 3.27: THE FIRST SYDNEY STATION (REDFERN), MAY 1871, STATE LIBRARY OF NSW, FL1130700

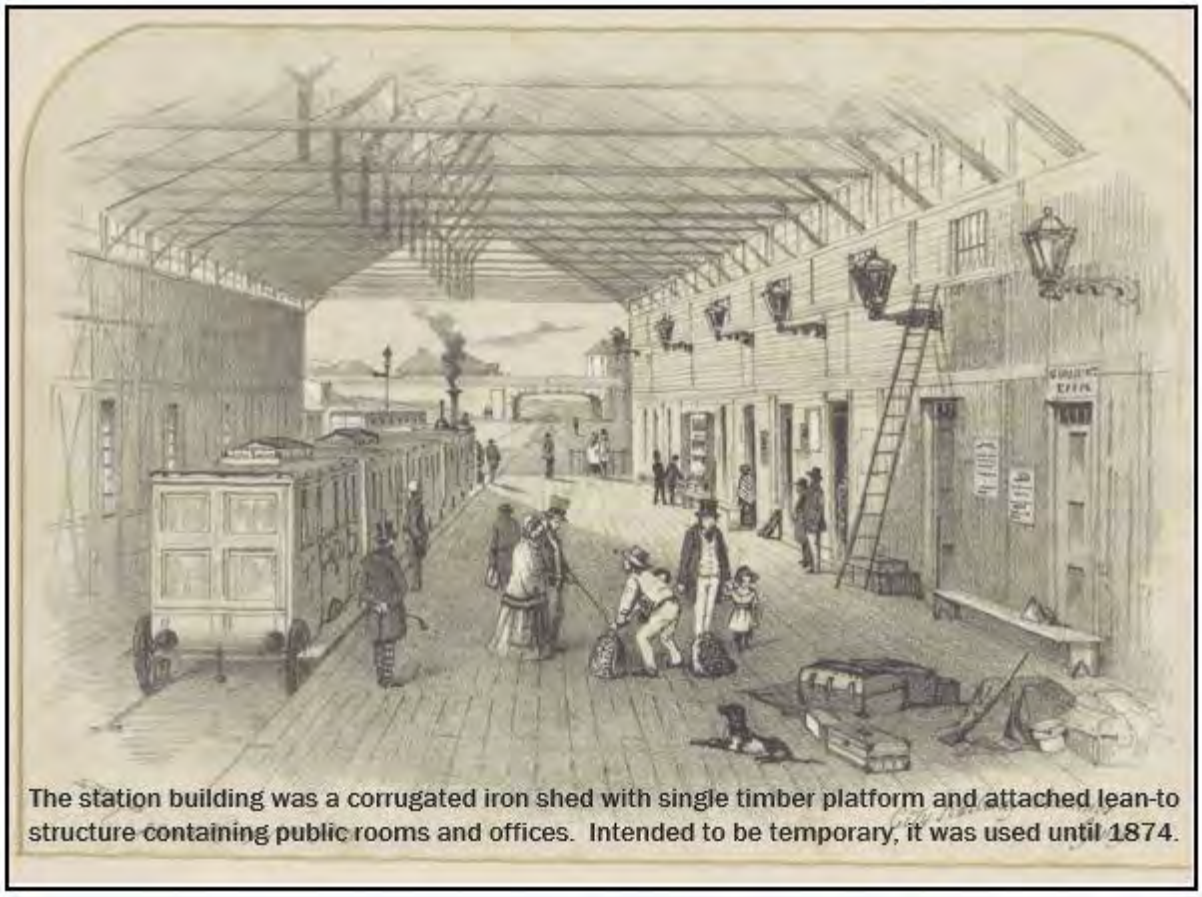


FIGURE 3.28: CITY RAILWAY TERMINUS, LITHOGRAPH PRINT BY SAMUEL THOMAS GILL, 1856, NATIONAL LIBRARY OF AUSTRALIA

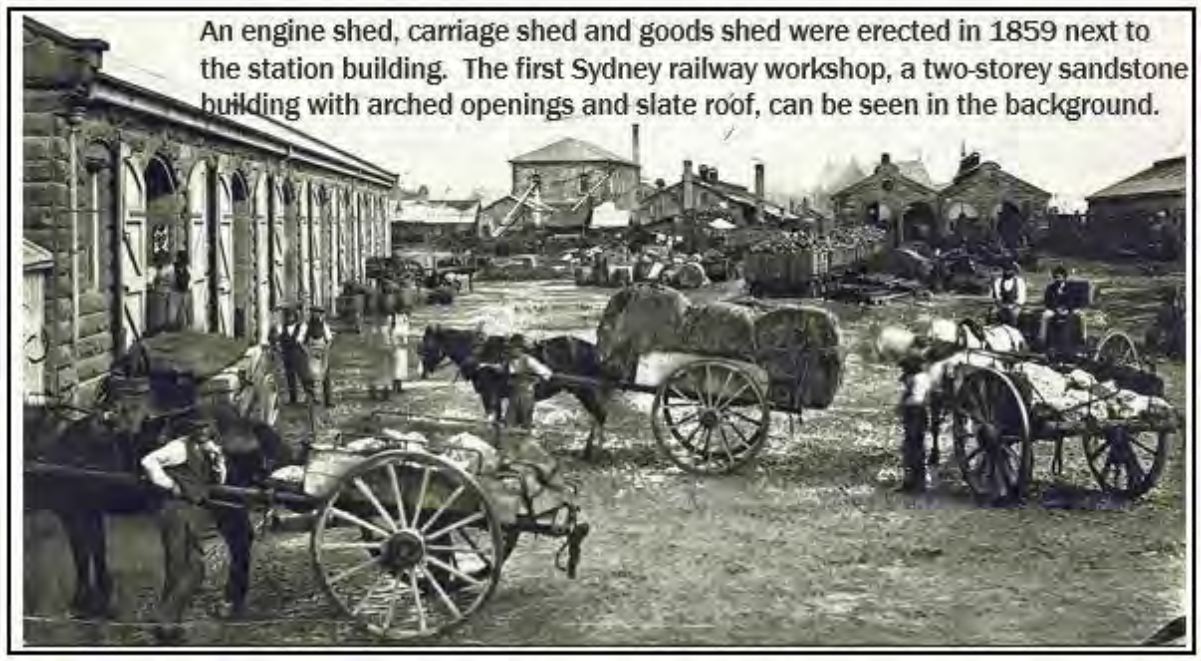


FIGURE 3.29: FIRST SYDNEY STATION GOODS YARD, 1872, NSW STATE ARCHIVES AND RECORDS

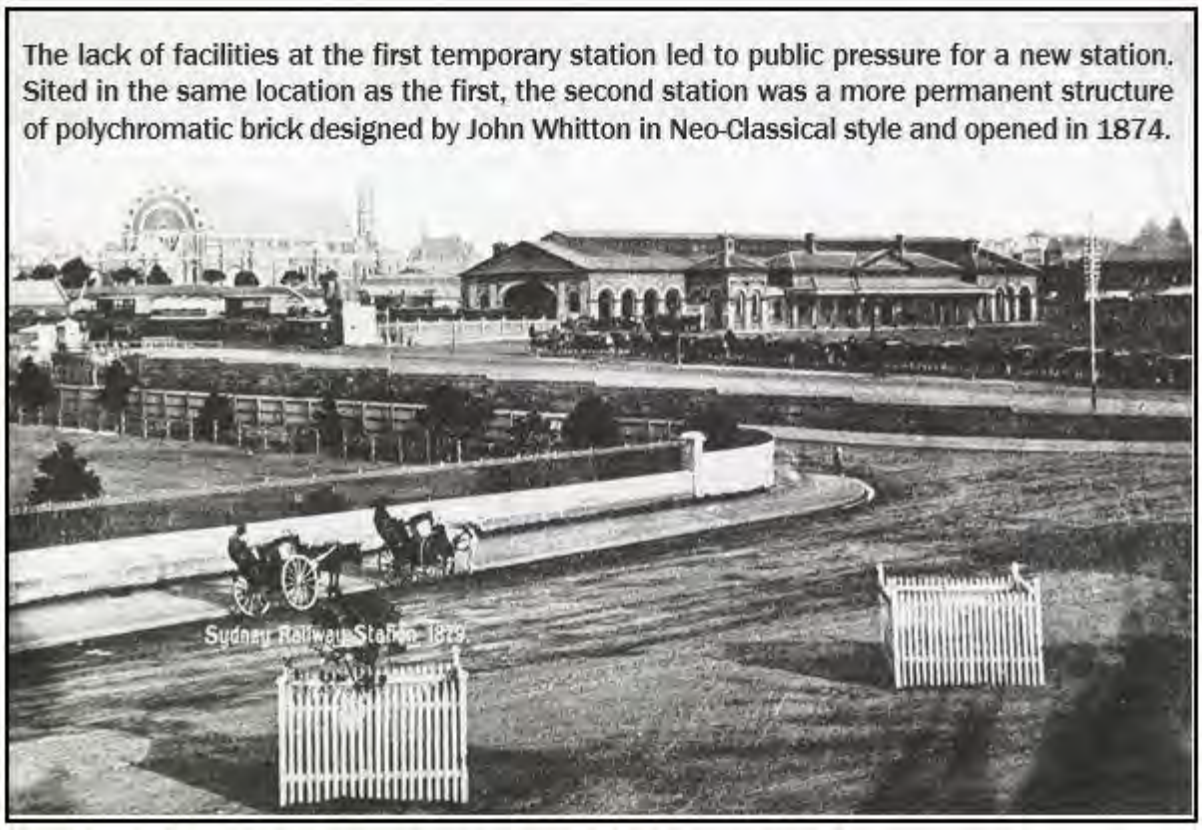


FIGURE 3.30: SYDNEY RAILWAY STATION 1879, NSW STATE ARCHIVES AND RECORDS

An alternate image is shown below if resolution of Figure 3.30 is not suitable:

VIEW OF THE OLD SYDNEY RAILWAY STATION ON THE CORNER OF DEVONSHIRE AND GEORGE STREET. NSW STATE ARCHIVES AND RECORDS.

Dated 1890, substantial additional development has occurred since 1875, so the first image is preferable, however graphic quality is an important consideration.

FIGURE 3.31: VIEW OF THE OLD SYDNEY RAILWAY STATION, 1884, NSW STATE ARCHIVES AND RECORDS.

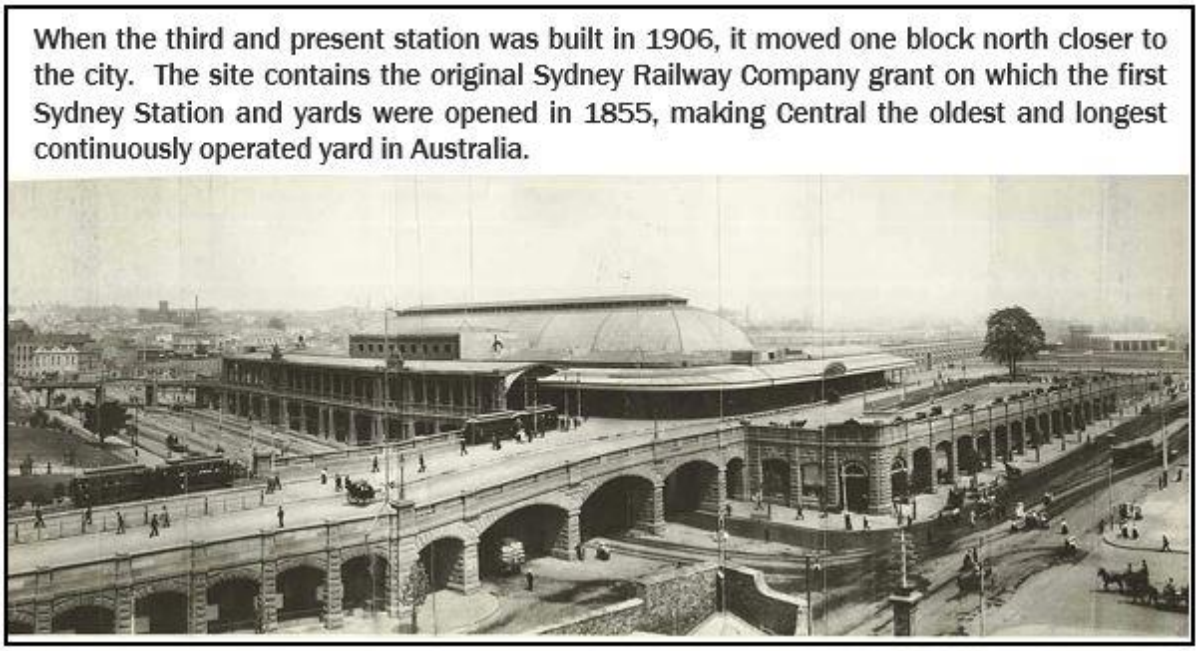


FIGURE 3.32: OVERHEAD VIEW OF CENTRAL RAILWAY STATION FROM GEORGE STREET, 1906, NSW STATE ARCHIVES AND RECORDS.

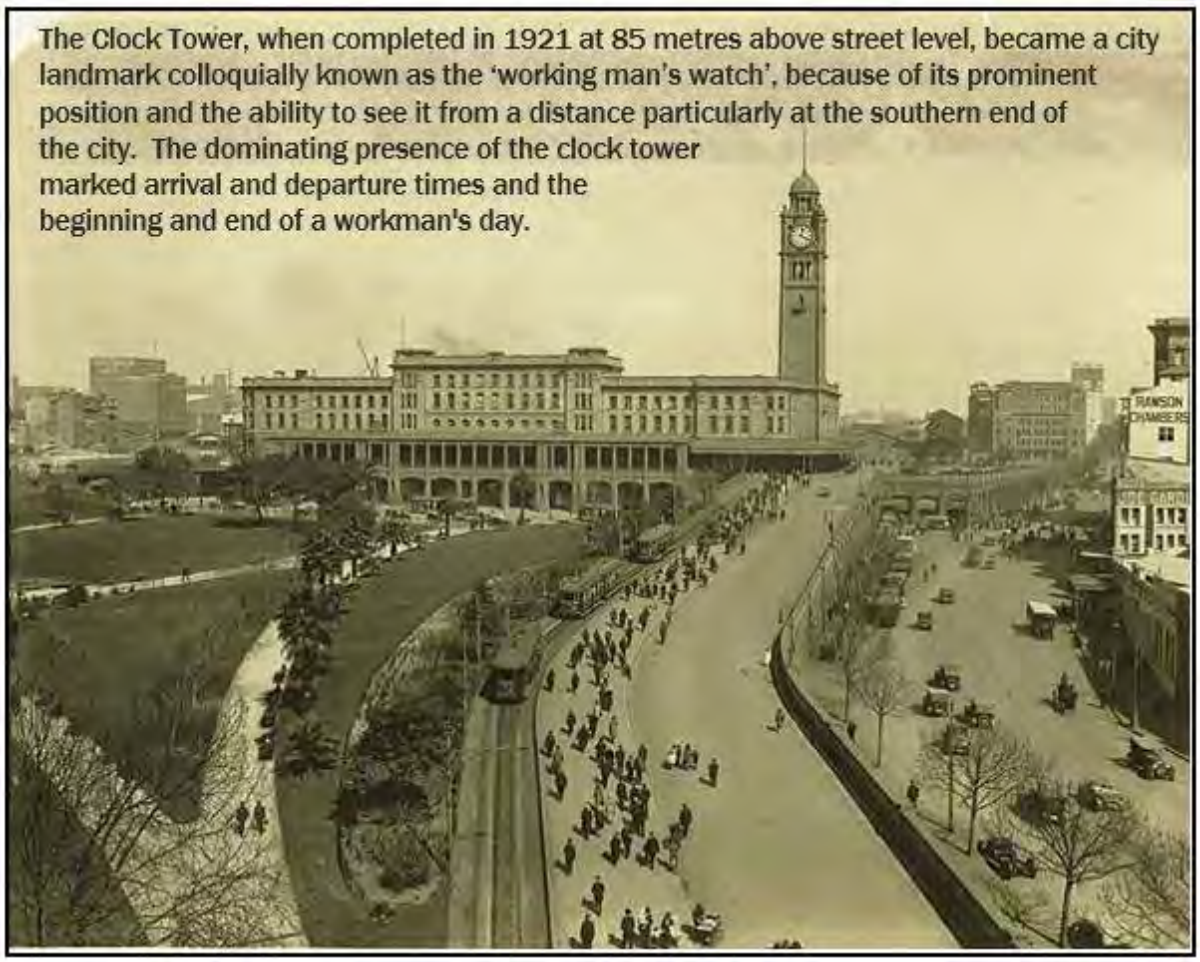


FIGURE 3.33: SYDNEY CENTRAL RAILWAY STATION, 1924, NSW STATE ARCHIVES AND RECORDS

Alternate Clock Tower image (1929) to Figure 3.33. This image has greater clarity and is preferable in this regard, however it is in portrait format while others in this series are landscape format.

SYDNEY CENTRAL RAILWAY STATION, SYDNEY, 1929, NATIONAL LIBRARY OF AUSTRALIA

FIGURE 3.34: SMH 22 MARCH, 2017, IMAGE SUPPLIED TFNSW

Use of web-links or a specific application also provides the opportunity to interpret areas that have been impacted by the project works where it would be difficult to interpret these elements in proximity to their historic location within the site. This may include Intercity Platforms and canopies and Sydney Yard facilities that have been removed to facilitate new construction work. Some images may be sourced from time lapse images recording the work on site from the Clock Tower; indicative images are included below.

FIGURE 3.35: PLATFORMS 14/15 IN JULY 2018 PRIOR TO DEMOLITION FOR CONSTRUCTION OF THE NEW METRO BOX. THE BRICK STRUCTURE IS A FORMER GOODS LIFT ORIGINALLY USED TO TRANSPORT BAGGAGE FROM THE BAGGAGE TUNNELS BELOW.

FIGURE 3.36: PROJECT IMAGE OF NEW INTERCITY PLATFORM 14, VIEWED FROM PLATFORM 16. A SUITABLE IMAGE POST-CONSTRUCTION IS PREFERABLE FOR FINAL INTERPRETATIVE CONTENT.

FIGURE 3.37: PROJECT IMAGE OF NEW EASTERN ENTRANCE ON CHALMERS STREET. A SUITABLE IMAGE POST-CONSTRUCTION IS PREFERABLE, INCLUDING AS MAY BE TAKEN FROM THE CLOCK TOWER TO MATCH THE VIEW OF THE PRECEDING IMAGES.

FIGURE 3.38: SYDNEY YARD DURING SITE ESTABLISHMENT FOR THE METRO WORK IN DECEMBER 2018, SHORTLY AFTER DEMOLITION OF THE SYDNEY YARD BUILDINGS AND GARDEN.
SOURCE: NEARMAP, 27 DECEMBER 2018.

FIGURE 3.39: AERIAL VIEW FROM CLOCK TOWER 2018 SHOWING FORMER BOUNCE HOSTEL ON CHALMERS STREET (MID GROUND, LEFT OF CENTRE).

FIGURE 3.40: SYDNEY YARD BUILDINGS IN AUGUST 2017 SHOWING THE FORMER CLEANERS AMENITIES BUILDING (LET) AND ROLLING STOCK OFFICERS BUILDING (RIGHT) WITH GARDEN.
SOURCE: NEARMAP, 9 AUGUST 2017.

FIGURE 3.41: AERIAL VIEW FROM CLOCK TOWER 1920S, PRIOR TO CONSTRUCTION OF THE PRESENT DENTAL HOSPITAL ALSO SHOWING THE RUINS OF BUILDINGS BURNT BY FIRE IN 1919.
SLNSW

FIGURE 3.42: FORMER ROLLING STOCK OFFICERS BUILDING IN JULY 2018 PRIOR TO DEMOLITION. THE FORMER CLEANERS AMENITIES BUILDING IS IN THE BACKGROUND, WITH THE GARDEN SITUATED BETWEEN THEM.

NORTHERN CONCOURSE NON-ABORIGINAL HERITAGE INTERPRETATION STATUS

Establishment: The new infrastructure (modelled cladding and stainless steel interpretive design element) will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works).

Ownership/Management/Maintenance: On completion of the works, the modelled cladding and stainless steel interpretive design element will be owned, managed and maintained by Sydney Trains.

Sydney Metro and Sydney Trains must determine ownership of Information & Communication Technologies (ICTs) comprising web-link or downloadable application to determine future management and maintenance arrangements.

Further Action Required: Interpretive initiatives associated with design elements and architectural language will be progressed as an inherent part of the CSMW project works.

Confirmation of appropriate width of strip to accommodate text that is legible and engaging; assessment of amount of text that can be accommodated by architectural team to facilitate final selection.

Stakeholder agreement to text for stainless steel strip.

Sydney Metro and Sydney Trains must determine ownership of ICTs. The owners of ICTs referenced in relation to the Northern Concourse should:

- confirm preferred approach for ICT adoption e.g. web-links or application;
- engage a competent digital design and marketing consultant to work in conjunction with heritage professionals and the owners to develop content;
- provide input on means to convey the availability of ICTs to the general public e.g. information directing interested parties to be included on wayfinding sign post in the vicinity of the interpretive design elements and stairs to upper concourse;
- ensure relevant permissions are obtained for use of material.

3.3 Interpretive Station Identification Signage

NSW HISTORICAL THEMES:

Transport: Reinforcing the historic role of Central Station as a major transport interchange.

OVERARCHING PROJECT THEMES:

Journeys & Gatherings: Signage to denote an arrival or departure point, facilitate transport interchange and a place to meet.

3.3.1 Intercity Platforms

The CSMW signage strategy, prepared by Büro North, incorporates the interpretation and reuse of signage salvaged from Intercity Platforms 12/13 and 14/15, which were removed as part of the enabling works preceding construction of the Metro Box. The Intercity Platform signs are based on the earlier mid twentieth century signs on the Suburban Platforms and comprise a timber plate, raised lettering and metal bracket to hang the signs from the platform. They are significant as elements representing the ongoing development of the station.

The reuse of the existing signs is in accordance with condition (f) of Appendix B06 of the SWTC which requires that where practicable, interpretation must utilise relevant material or elements salvaged from the demolition of buildings and other structures. It also accords with Condition of Approval E15, which states in part:

> *The Proponent must salvage items of heritage value from heritage listed buildings and structures to be demolished before demolition and assess options for its sympathetic reuse (including integrated heritage displays) on the project or other options for repository, reuse and display*.
>
> Refer table in Section 1.1 for full condition of approval text.

The suspended signs will form part of the strategy for station identification, noting that there is a relative consistency of existing identification signs (with minor variation of details including some letter forms) across both the Suburban and Intercity Platforms (refer Figure 3.43 and Figure 3.44). The architectural language of the new canopies for Platforms 13 to 15 and current engineering standards require some adaptation of the bracket mounting detail to integrate the sign with the central portion of the new canopies to ensure adequate height clearances for people using the platforms. Such modification will facilitate reuse of the salvaged elements in the area that they originally came from and will both coordinate with existing platform signage and provide a physical reminder that the earlier platforms have been replaced.

Four existing signs will be reused in this manner. These signs will be restored and reinstalled with new mountings in conjunction with construction of the new canopy. Refer *Design Stage 3: Bespoke Signage, Central Station*, report by Buro North, Version 2, 2 May 2019.

FIGURE 3.43: EXISTING MID TWENTIETH CENTURY SUBURBAN PLATFORM SIGN.

FIGURE 3.44: EXISTING INTERCITY PLATFORM SIGN, BASED ON THE DESIGN OF THE EARLIER SUBURBAN PLATFORM SIGNS.

FIGURE 3.45: INDICATIVE VIEW OF HISTORIC 'CENTRAL' IDENTIFICATION SIGNAGE, SALVAGED FOR REUSE ON NEW INTERCITY PLATFORMS.

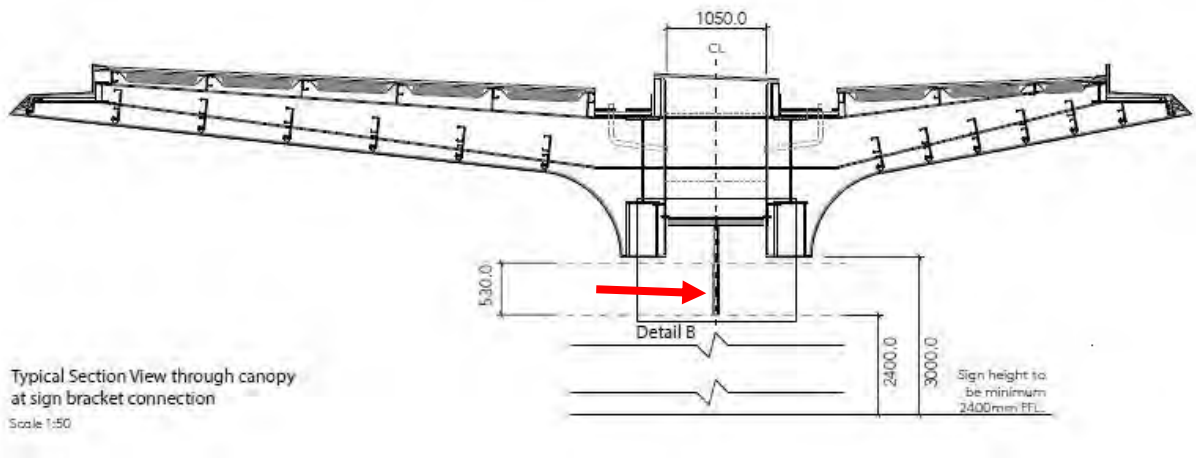


FIGURE 3.46: SECTION SHOWING SALVAGED SIGNAGE (ARROWED) TO BE INSTALLED WITHIN THE NEW INTERCITY PLATFORM CANOPIES. SOURCE: BURO NORTH

3.3.2 Chalmers Street Entry

In addition to the reuse of heritage signs on the Intercity Platforms, interpretive signage denoting the name of the station as 'Central' is proposed above the central bay to the new entrance from Chalmers Street. The new signage design is based directly on the language of the existing signage used on the Suburban and Intercity platforms throughout the station to ensure a coordinated approach for identification of the station, in particular that the new Eastern Entrance is part of the station, despite being outside the current SHR curtilage. The final font style is being fine-tuned, with

consideration being given to use of the condensed 'C' or the rounder version of this letter, examples of both being present in the existing heritage signs (refer Figure 3.43 compared to Figure 3.47).

FIGURE 3.47: EXAMPLE OF EXISTING SUBURBAN PLATFORM SIGN USING CONDENSED 'C' LETTER FORM.

FIGURE 3.48: REDRAWN CENTRAL STATION HERITAGE LETTERFORMS BY BÜRO NORTH.

In the same way that the Suburban and Intercity Platform signs represent the ongoing development of the station, the continuation of this language in the signage above the entrance further represents its continuing development in a consistent way. The new entrance signage will be constructed in contemporary materials, comprising letterforms mounted on opal acrylic diffusers, and reverses the colouring of the existing sign to be white lettering on a dark background. In these ways, the new work responds to the character of existing elements of the station in a contemporary manner in accordance with accepted best practice.

FIGURE 3.49: VIEW OF 'CENTRAL' IDENTIFICATION SIGNAGE, CHALMERS STREET ENTRY, EMPLOYING LETTERING FONT MODELLED ON HISTORIC SIGNAGE USED AT CENTRAL STATION PROPOSED BY BURO NORTH.

INTERPRETIVE STATION IDENTIFICATION STATUS

Establishment: The reinstatement of salvaged signage and new signage infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works).

Ownership/Management/Maintenance: On completion of the works, new infrastructure will be owned, managed and maintained by Sydney Trains.

Further Action Required: Interpretive initiatives associated with station identification signage will be progressed as an inherent part of the CSMW project works. On completion of the work, interpretive messages will be immediately communicated to visitors using the station, without requiring specific explanatory material.

3.4 ESR Concourse: War Memorial Honour Boards

NSW HISTORICAL THEMES:

Events: Honour boards demonstrating railways and railway workers contribution to the war effort.

The Railway Remembrance Wall at Central Station is located in the ESR Concourse. It comprises a large collection of railway honour boards and plaques from various railway facilities, including railway workshops at Eveleigh and Chullora. The Railway Remembrance Wall, officially opened in 1997, is important to interpretation of the contribution that both railways and railway workers have traditionally contributed to the war effort. Sydney Train Heritage have recently reinforced the importance of this connection by restoring and reinstating original war memorial honour boards, removed in the 1950s and once thought to be lost, in their original locations in the Grand Concourse.

FIGURE 3.50: WAR MEMORIAL HONOUR BOARDS LOCATED WITHIN THE ESR CONCOURSE IN 2018.

FIGURE 3.51: WWI HONOUR BOARDS CONSERVED AND REINSTATED IN THE GRAND CONCOURSE AT THE END OF 2018.

The following Transport Heritage NSW and Sydney Trains website already includes interpretive information and a search facility for names on the Central Station Honour Boards:

https://nswrailwaysremember.com.au/#1

Additional online information specific to the Railway Remembrance Wall in the ESR Concourse at Central Station is available from the NSW Government, NSW War Memorial Register:

https://www.warmemorialsregister.nsw.gov.au/content/railway-remembrance-wall-central-station

Given the existing means of interpreting this aspect of railway history at Central Station and the restricted footprint of CSMW project works within the ESR Concourse, the approach will be to simply reinstate honour boards in their existing locations. Four honour boards are located in the zone of the project works, and these will be face mounted onto the existing cladding so that they can continue to contribute to the interpretation of the contribution of railway staff who lost their lives through service in the war effort. A link to the above listed online resources has already been provided by Sydney Trains at intervals along the length of the Railway Remembrance Wall, which includes references to the four honour boards within the CSMW footprint.

FIGURE 3.52: WAR MEMORIAL HONOUR BOARDS IN THE CSMW FOOTPRINT WILL BE REINSTATED IN THEIR EXISTING LOCATIONS IN THE ESR CONCOURSE ON NEW CLADDING.

In developing the approach to reinstating the honour boards within the CSMW footprint, consideration was given to potential future upgrades within the ESR Concourse that would affect the numerous other honour boards that are not located in the area of the project works. Sydney Trains have prepared a Conservation Strategy for the honour boards, which considers opportunities to better present the collection in the future. Given this, the simple approach to redisplaying honour boards is appropriate, as it will more readily facilitate coordination with upgrade of the ESR Concourse in the future, which would be more difficult to achieve with a bespoke solution.

ESR CONCOURSE – WAR MEMORIAL HONOUR BOARDS STATUS

Establishment: The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works), who will also be responsible for securely reinstating the honour boards in their relative original position.

Ownership/Management/Maintenance: On completion of the works, the honour boards and new fabric in the ESR Concourse will be owned, managed and maintained by Sydney Trains.

Further Action Required: Interpretive initiatives associated with the reinstatement of war memorial honour boards located within the CSMW footprint will be progressed as an inherent part of the CSMW project works. Information about links to the online resources has already been provided by Sydney Trains at intervals along the Railway Remembrance Wall.

3.5 Salvaged Heritage Items and Elements

Condition of Approval E15 states:

The Proponent must salvage items of heritage value from heritage listed buildings and structures to be demolished before demolition, and assess options for its sympathetic reuse (including integrated heritage displays) on the project or other options for repository, reuse and display. Suitable repository locations must be established in consultation with Relevant Council(s). Any State listed items or elements suitable for salvage must be determined in consultation with the Heritage Division of the OEH.

A vast collection of material has been salvaged from heritage buildings and structures affected by the CSMW project. This includes built fabric within the SHR boundary, built fabric from affected heritage structures beyond the SHR boundary i.e. the former Bounce Hostel, and archaeological material. A summary of the type of material collected is provided in the table in Section 1.1 (refer pages 3 to 5) and the full catalogue of salvaged material is comprehensively recorded in the *Sydney Metro Central Station Main Works – Heritage Salvage Register* (updated 13 March 2019). The register of items to be salvaged has been developed with input from Sydney Metro, Sydney Trains Heritage and heritage professionals engaged for the CSMW project to ensure that affected significant elements are retained for future interpretive or maintenance and repair purposes in accordance with the condition of consent. Salvaged items have been or will be transferred to the Sydney Trains heritage store or the Sydney Metro store established as a repository in conjunction with the project.

3.5.1 Current Proposals for Salvaged Material

The following measures for reusing salvaged material are currently planned:

- The CSMW signage strategy, prepared by Büro North, incorporates the interpretation and reuse of signage salvaged from Intercity Platforms 12/13 and 14/15, which were removed as part of the enabling works preceding construction of the Metro Box (refer Section 3.3.1).
- Select salvaged items are designated for the NSW Rail Museum at Thirlmere, including the tram bracket (from Bounce Hostel) and an example of a heritage railway stanchion salvaged from the area adjacent to former track serving Platform 15.
- Rare trachyte stone salvaged from the Bounce Hostel will be offered to the City of Sydney for their use in repairs to their heritage infrastructure.

Assessment of remaining salvaged elements indicates that there are limited opportunities to reuse this type of material for display within a functional station owing to restrictions on available space balanced against its high traffic nature and the need to accommodate both wayfinding and advertising signage. The viability of reusing the fabric within the station is also affected by other considerations, for example the fire properties of salvaged material and suitability in terms of supporting key interpretive themes.

A number of salvaged materials have been offered to the government authorities, for example cobblestones that may be suitable for repairs to heritage laneways, however advice has been received that sufficient stocks are currently held by respective organisations and are not required. Salvaged material will therefore be retained in the nominated repositories and will be made available for future interpretation initiatives in other areas of the station or for repairs and maintenance, including at other NSW railway stations, as required.

Display of salvaged archaeological artefacts is addressed in Section 5.3.

4 Aboriginal Heritage Interpretation

NSW HISTORICAL THEMES

Aboriginal cultures and interactions with other cultures: Aboriginal occupation and use of the area pre-contact; travel corridor between Haymarket and Botany Bay; place of gatherings; cultural significance to Aboriginal people

Industry: Travelling of Aboriginal people to the area for work and family connections; Involvement of Aboriginal people in surrounding industries, Eveleigh Rail Workshops, factories.

OVERARCHING PROJECT THEMES

Journeys & Gatherings: Physical and/or spiritual journeys past, present and future.

The Aboriginal heritage interpretation components will take four forms:

- a contemporary large scale design representing the significance of the area through emblematic representation of one of the many creator journey stories;
- a digital display of the Aboriginal archaeological finds from excavations at Central Station representing the tens of thousands of years of Aboriginal occupation and land management in the area;
- inclusion of Aboriginal histories within the social history interpretive components;
- an Acknowledgment of Country feature.

The Registered Aboriginal Parties (RAPs) for the project have previously reviewed the Heritage Interpretation Strategy and supported the approach to Aboriginal heritage interpretation outlined here.

4.1.1 Large scale contemporary artwork:

The centerpiece of Aboriginal heritage interpretation to be included as part of the CSMW will be the mapping of an artwork developed by respected indigenous artist Bronwyn Bancroft, onto the Northern and Southern Vents of Platform 14. The work will be incorporated into the architectural massing of the vents, through the use of articulated brickwork, representing approximately 39% of the brick cladding. The projecting faces of the brickwork will be coloured as a representation of the artwork.

Laing O'Rourke and Woods Bagot conducted a search and assessment process, engaging with Boomalli Aboriginal Artists Cooperative, to select a small number of Aboriginal artists to present concept designs. Bancroft's design was chosen for its contemporary representation of Connection to Country and its large scale applicability.

FIGURE 4.1: LOCATION OF NORTHERN AND SOUTHERN VENTS.

The work will be accompanied by an explanatory text in the form of a fixed panel to be located at the northern end of the north vent structure in close proximity to and in line of sight of the artwork. Text will comprise excerpts from the below description of the design in the words of the artist:

> *The overall concept for this project has emerged from a lifetime of investigating the layers of human existence.*
>
> *The molecular component of the DNA of ancient Aboriginal Australia that I am connected to through my family. My vision is to honour the fallen that have been returned to the earth. The layers of ancestors that lie under the contemporary world of Sydney.*
>
> *I see the spiritual element of this concept being 'Time Travellers' as I believe our old people are our guides and will offer smooth transitions when respect is acknowledged.*
>
> *The tunnelling, excavation of the country needs to celebrate the unseen of the city. To celebrate Aboriginal Australia.*
>
> *The DNA/Molecular/Serpentine imagery that has been created will be visually emblematic of one of the many creator stories that have been handed down over time, through oral history for over 60,000 years.*
>
> *The imagery is electric and eclectic patterning that assists the passenger on their journey. Whether that be purely physical or a spiritual journey. This imagery will translate and connect back to the origins of our river systems and sacred sites.*
>
> *The journey that we have all been on for generations as Australians has been darkened by colonisation and genocide but then elevated to a higher status through the love of humanity. I believe that the ancestors would want to remove hatred and replace this connectivity and connections of human existence. That does not mean we forget the past but work harder for a richer future together. I have never ransacked a museum to assist in*

creating imagery for any artwork. I work with what I know from a life experienced as a Bundjalung woman and artist.

I am working here and now and consider it disrespectful to plunder the past to support my art. I want to define the past visually with respect as I stand in 2019.

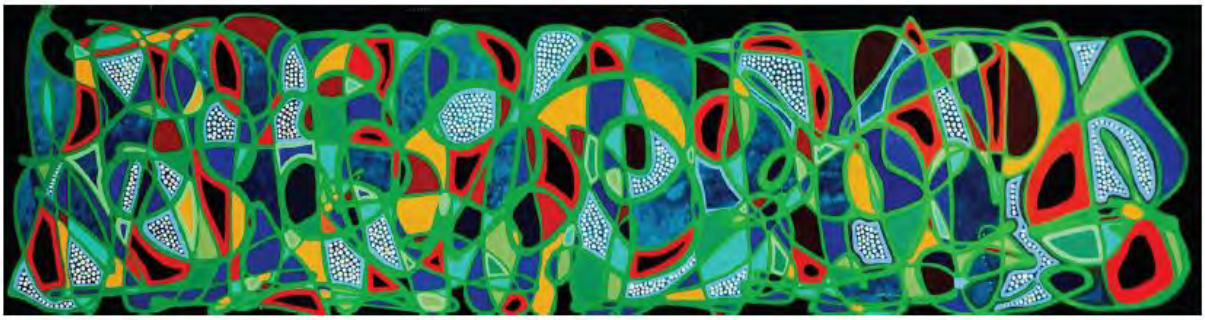
The corridors and platforms of Central Railway Station are shared spaces, amongst many different people, from many countries.

To visualise tribes and clans of people from the Gadigal area paddling their canoes across the corridors of time is an epic image and acknowledgement of that time in our shared history is paramount in creating work for the project.

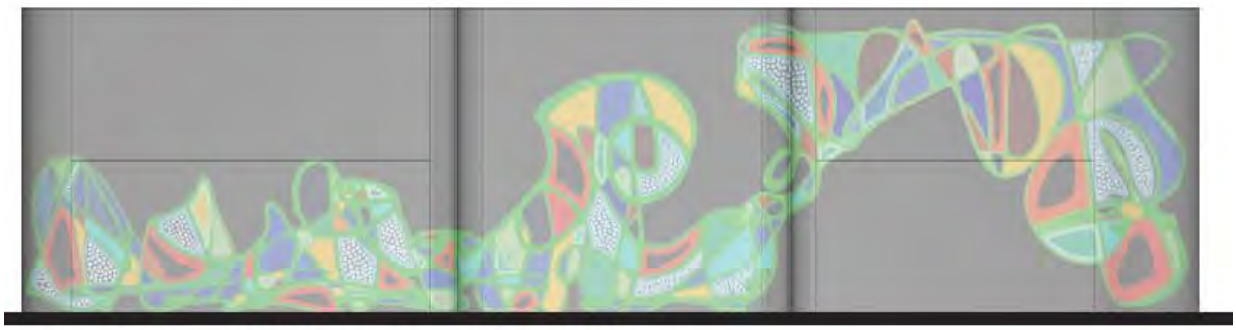
I see the complex as a large body of creation architecturally, engineering and artistic components pumping with an understanding and respect for the beginning of time for Aboriginal Australia and culture leading the way over ancient tracks, when footsteps were laid on the earth for the purpose of travel. They were all living in that moment and now that is the past.

We are now also living in our moment and we will become the past.

Creating a new journey, a new history that gives us all an invigorating journey to travel. Finding a shared vision of the human journey through the lens of the oldest culture in a contemporary moment, now.



Original Artwork



Western Elevation - Aboriginal artwork mapped onto facade

FIGURE 4.2: BRONWYN BANCROFT'S ARTWORK CONCEPT (TOP) WITH AN EXCERPT (BOTTOM) TO BE MAPPED ONTO THE NORTHERN VENT (BELOW).

FIGURE 4.3: INDICATIVE VIEW OF BRONWYN BANCROFT'S ARTWORK INCORPORATED INTO THE BRICK CLADDING OF THE NORTHERN VENT.

Owing to potential conflict with signalling raised by Sydney Trains operators at a technical working group meeting on 13 March 2020, artwork colours are currently being reviewed by the architectural team and the artist. Colour study options have been developed and are shown in Figure 4.4. The arrangement across the surfaces is also under review considering best vantage points and directionality of the modelling inter alia.

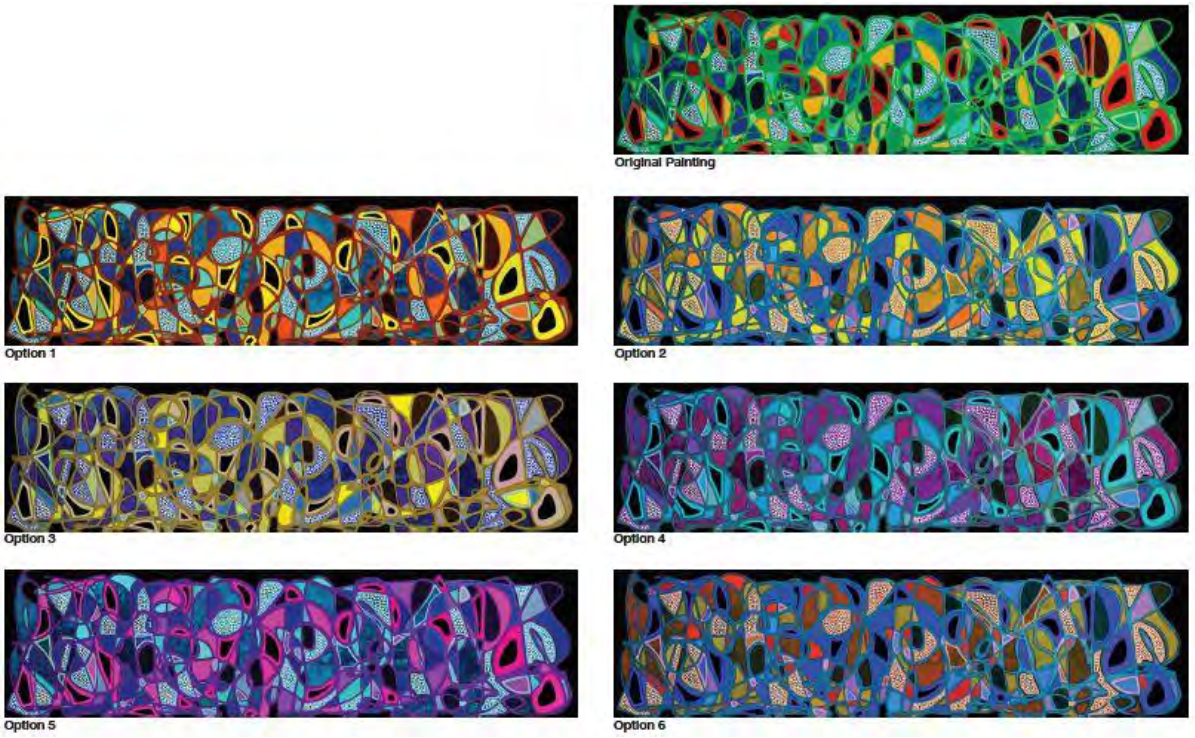


FIGURE 4.4: COLOUR STUDY OPTIONS FOR ARTWORK FOR ABORIGINAL HERITAGE INTERPRETATION.

ARTWORK FOR ABORIGINAL HERITAGE INTERPRETATION STATUS

Establishment: The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works), including fixed explanatory panel.

Ownership/Management/Maintenance: On completion of the works, the new brick vents with integrated artwork will be owned, managed and maintained by Sydney Trains.

Further Action Required: Resolution of artwork colours, areas of application and final text for fixed panel to be determined with input from the artist, architectural team, Sydney Metro and Sydney Trains.

4.1.2 Aboriginal archaeology

During archaeological excavations, several Aboriginal stone artefacts were located, and are held in a secure storage facility. Following specialist analysis and dating of their surrounding soil context and reporting, consultation with RAPs concerning the future of the artefacts will be undertaken. Possible outcomes include reburial, a control agreement with Heritage NSW for a permanent keeping place/care and custody in the community, donation to the Australian Museum or use in interpretation. At this stage, prior to analysis and consultation with the RAPs about the future of the artefacts, it is not planned to place the artefacts on public display. Images of these artefacts, together with explanatory text, will be included in the Digital Display outlined in Section 5.1. RAPs have been consulted over the use of images in the interpretive material, and no concerns were expressed (refer Appendix A: Consultation).

ABORIGINAL ARCHAEOLOGY STATUS

Establishment: Aboriginal artefacts have been recovered as part of the archaeological program (CSMW project works), which is ongoing.

Ownership/Management/Maintenance: Ownership of Aboriginal artefacts to be determined in consultation with RAPs.

Further Action Required: Specialist analysis and dating of their surrounding soil context and reporting and consultation with RAPs concerning the future of the artefacts will be undertaken by Artefact. Outcomes for Aboriginal artefacts to be determined in consultation with Sydney Metro, Artefact, RAPs and Heritage NSW.

4.1.3 Aboriginal Histories

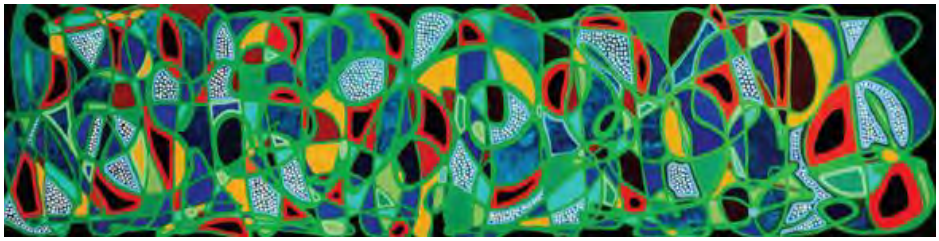
The Central Station area has deep and complex Aboriginal histories, from original occupation and land use by the Gadigal, to the displacement of Aboriginal people in the 1800s, to the growth of the Aboriginal population in the Central/Redfern area in the early 1900s, to the development of the Redfern/Central area as the heart of Aboriginal activism in the mid 1900s, and the continuing connection to Country.

This information will be included in components in the history displays (refer Section 5.1.3.1 and 5.1.3.2). The interpretive components on the Devonshire Street cemetery will include an acknowledgement of Cora Gooseberry, a prominent woman of Port Jackson and a significant

Aboriginal identity in the early 1800s who was buried at Devonshire Street cemetery (refer Section 5.1.2). RAPs have been consulted over the content of the display and the feedback received has been incorporated into the HIP (refer Appendix A: Consultation).

4.1.4 Acknowledgement of Country

An Acknowledgment of Country statement is an effective and recognised media for conveying key messages about the cultural significance of the land, and acknowledging traditional custodianship. An Acknowledgement to Country panel, comprising text to be agreed by Sydney Metro (draft below) and a small scale version of the artwork produced by Bancroft, will be installed in a prominent position at the Eastern Entrance. This feature is in keeping with the TfNSW/Sydney Metro Reconciliation Action Plan.



Acknowledgement of Country

Sydney Metro acknowledges the Gadigal people, the traditional owners of the land on which this station stands, and pays respects to the elders, past, present and emerging.

ACKNOWLEDGEMENT OF COUNTRY PANEL STATUS

Establishment: The panel will be commissioned and installed by Sydney Metro / Laing O'Rourke (CSMW project works).

Ownership/Management/Maintenance: On completion of the works, the panel will be owned, managed and maintained by Sydney Trains.

Further Action Required: Sydney Metro and Sydney Trains to confirm acceptance of text. Inclusion of representation of Bancroft's artwork for inclusion on panel to be confirmed with artist. Location of panel to be agreed with architectural team and graphic design artist to be commissioned to design layout (size, colours, font, material) for approval to facilitate manufacture.

5 Non-Aboriginal and Aboriginal Interpretation: North-South Concourse

Significant archaeological finds uncovered during the course of the project, as well as additional contextual information relating to historic phases of use and occupation of the site as evidenced by the archaeological program, will be interpreted within the North-South Concourse. This will address Aboriginal occupation and use of the area pre- and post-contact, the Devonshire Street Cemetery and the earlier Sydney Stations. Specifically, the far southern end of this concourse has been determined to be an appropriate location for this interpretation as it is a terminating end, not a through-way, and there are opportunities to create a space more suited to quiet reflection than more active pedestrian areas of the station (refer Figure 2.1).

Conceptually, as the nominated area is constructed underground, it will be used to interpret underground finds associated with the CSMW. The display will include a combination of large format digital display, interactive digital display and tactile elements incorporating salvaged archaeological material. The final selections of interpretive media, design and layout require input of key stakeholders, heritage professionals and digital graphic designers.

5.1 Digital Media Screens

Digital media screens can help to achieve a variety of communication objectives more easily than ever before and can be aimed at all levels. Use of public screens can enhance the inclusion and engagement of users within a space and enrich their relationship with their surroundings. Digital displays can gain the attention of users more readily than traditional signage, are easy to configure and update, can utilise high definition picture quality and multiple display boards can be managed from one central location.

Digital content must be current, relevant, meaningful, interesting, motivating and evoke emotion in order to consistently draw the attention of users. With consideration for this, for CSMW digital signage will be used to convey information about a range of themes, ideas and exhibitions, for example:

1. Aboriginal histories;
2. information about the Devonshire Street Cemetery;
3. earlier stages of the railway station at Sydney;
4. information about the archaeological program.

On the southern wall of the North-South Concourse, a large format digital display screen will be provided for inclusion of interpretive information. Smaller scale interactive digital screens will also be used to provide users with the opportunity to actively engage with the interpretation, with navigational tools enhancing user ability to make connections with the place and to seek information relevant to their interests in the context of the interpretive themes and content provided.

The form, spatial qualities and architectural character of the North-South Concourse allow the digital technologies to be integrated to complement the surroundings, enhancing, the form and visual amenity of the setting. The installations will contribute to project design objectives to facilitate intuitive wayfinding in uncluttered spaces via minimisation of the footprint. The large scale screen in particular, located at the terminating end of the concourse, is well-placed to facilitate activation and animation of the space. Refer Figure 5.1 for locations of large format and interactive digital screens.

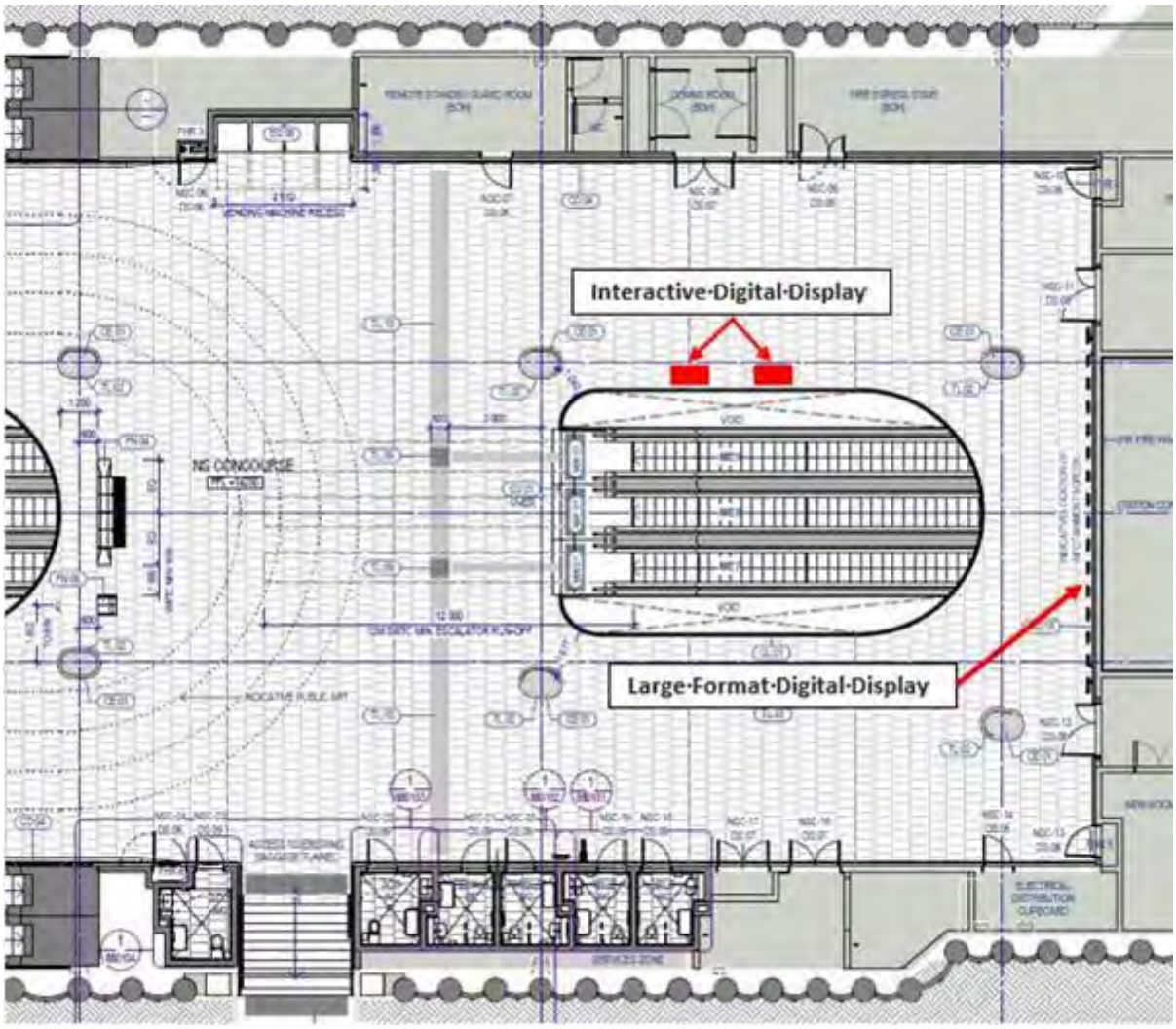


FIGURE 5.1: PARTIAL PLAN SHOWING THE SOUTHERN END OF THE NORTH-SOUTH CONCOURSE, SHOWING LOCATIONS OF DIGITAL SCREENS. SOURCE: ARCHITECTURAL DRAWING BY WOODS BAGOT AND JOHN MCASLAN + PARTNERS (NS CONCOURSE FLOOR PLAN SMCSWCSM-WBA-BC-20-DWG-AT-326003, REV. D 19.09.19)

5.1.1 Advertising

Generation of revenue will be fundamental to the long-term maintenance and upkeep of the facilities at Central Station, including interpretive media and content. With regard for this, it is acknowledged that there may be a need to accommodate advertising on digital infrastructure to support this objective.

Digital screens are readily adaptable to change and are capable of providing mixed uses and forms – content type and purpose can be changed quickly and relatively effortlessly, in one instant displaying interpretive content and in another advertising that may generate the revenue to maintain the facility. The provision of both large and small format screens will result in three digital display units, such that the use of the large format screen as a shared facility with interpretation can be offset by interactive screens also supporting advertising content if required by the operators.

5.1.2 Large Format Digital Screen

The large format digital screen is located on the southern wall of the North-South Concourse. The scale of the screen should be maximised to enhance effectiveness of the interpretation and its final scale will be determined in consultation with the design team, noting the following considerations:

1. the screen should be set at a height from the floor above the escalator balustrade to ensure that it can be seen in total, including from a distance;
2. the need for acoustic treatment within the space.

The development of digital content will require the input of digital design and marketing consultants working in conjunction with heritage professionals. A sample of the information relevant to interpretation themes and works within the CSMW footprint is included in the following sections. It is noted that issues relevant to the appropriateness and sensitivity of some information, in particular relating to large format digital display, should be addressed through the consultation process with relevant stakeholders. It may be best for some information to be included on a smaller interactive display, where visitors can make an informed choice about the images they want to view.

5.1.2.1 Devonshire Street Cemetery and Resumption

NSW HISTORICAL THEMES

Environment – Cultural landscape: Demonstration of the evolving cultural landscape on this site, including the cultural landscape of the Sydney's third burial ground and earlier railway history.

Events / Religion / Birth and Death: Cemetery gravesites and memorials commemorating past lives.

OVERARCHING PROJECT THEMES

Journeys & Gatherings: Cemeteries as a gathering site to commemorate past lives; historic and contemporary interest in activities at the site; resumption and relocation of memorials.

Theme of 'transport' and the role that the site has played in its various evolving forms in facilitating journeys and a major meeting place at the southern end of the city.

The extension of the railway site north of Devonshire Street for construction of the current station will be interpreted via historic maps and photographs. It is intended for historic images to be accompanied by relevant historic newspaper reporting so that messages are conveyed in a less formal or instructive manner and in the same way as they were presented to the masses at the time.

A sample of relevant information is included on the following pages. With consideration for remains of the former Devonshire Street Cemetery uncovered during the archaeological program and the recent *Dead Central* exhibition curated by the State Library of NSW, contact has been made with SLNSW, who have indicated that they are open to use of their collection for the purpose of public exhibition. To progress this discussion with SLNSW, there will be a need for stakeholder agreement about the nature of content to which access is to be requested.

<table>
<tr><th>SUGGESTED IMAGE</th><th>ACCOMPANYING TEXT</th></tr>
<tr><td colspan="3">

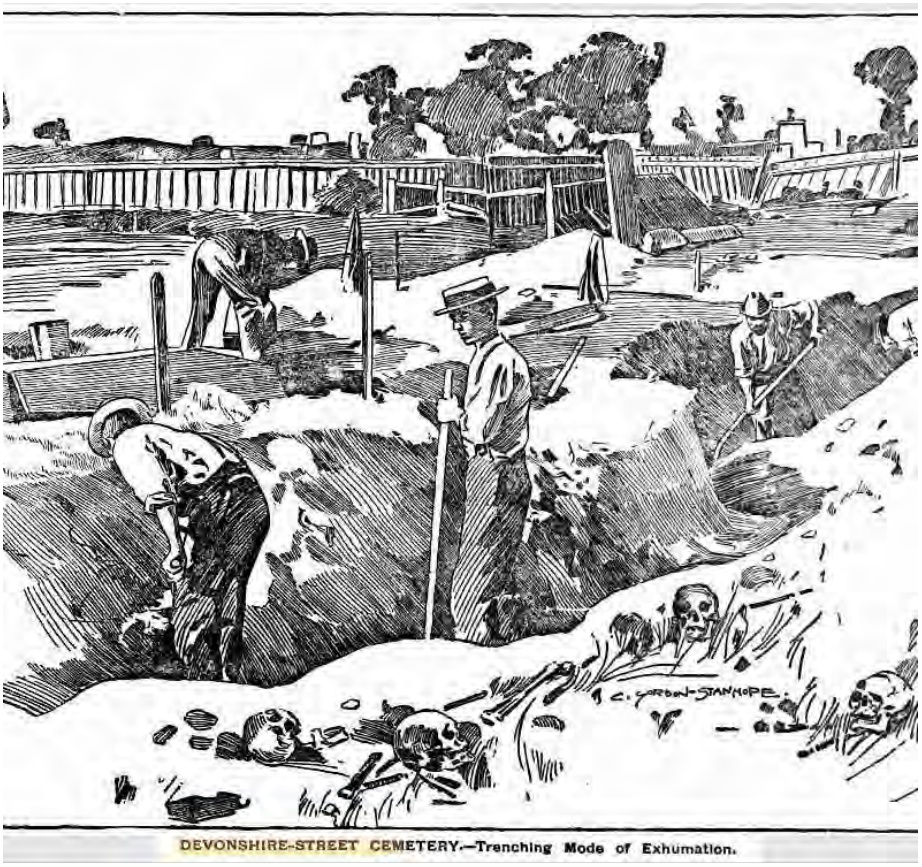
Shields, 1845</td><td>The new cemetery is a large and commodious one, situated on an open and airy ascent, and commanding a picturesque view of the city and harbour.
Australian, 12 December 1842</td></tr>
<tr><td>
SLNSW File Number FL8502002, Title ‘331. Boggis, Elizabeth (B2)’</td><td>
SLNSW File Number FL8502070, Title ‘356. Cullen, Mary Jane (C8)’</td><td>
SLNSW File Number FL8502280, Title ‘457. Therry, Venerable John Joseph (T7)’</td><td>The tombs and monuments which are erected over the dead, are many of them handsome pieces of sculpture.
Australian, 12 December 1842</td></tr>
</table>

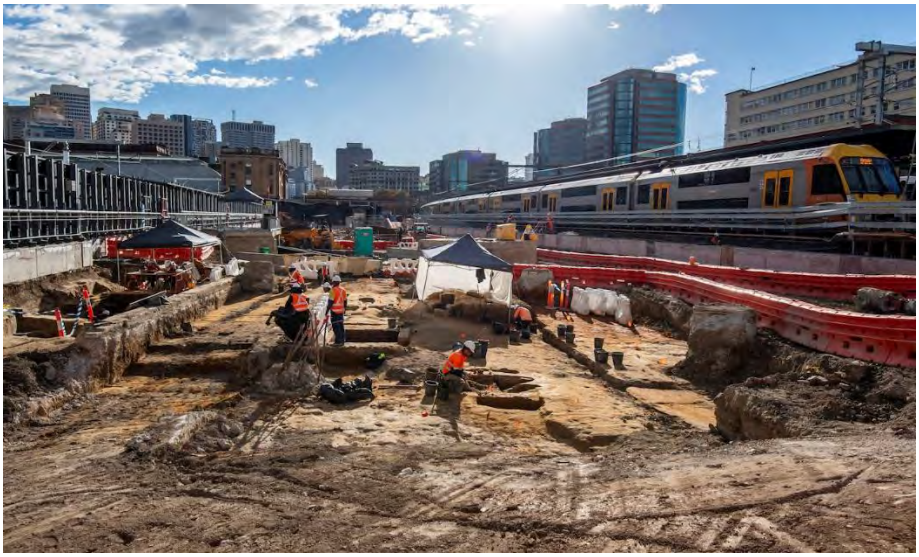
SUGGESTED IMAGE	ACCOMPANYING TEXT
 NSW State Archives and Records, State Rail Authority Archives Photographic Reference Print Collection.	***For years we have looked through the railings and wondered vaguely who was buried there, or how long ago.*** Evening News, Saturday 16 February 1901, p.2
 SLNSW File Number FL8502287, Title '471. Sandhills Cemetery, looking towards Elizabeth Street, Strawberry Hills'	***There was a time when even these desolate, broken-down tombs were cared for...*** Evening News, Saturday 16 February 1901, p.2

SUGGESTED IMAGE	ACCOMPANYING TEXT
 SLNSW File Number FL8502145, Title '401. Leburn, Joseph'	***…but it is all so very long ago ~~that it is out of our memory,~~ and the tombs are only like the pages of a worn interesting book to us.*** Evening News, Saturday 16 February 1901, p.2 ***I have often walked through this desolate place, and wondered at the long grass and tangled undergrowth which pulled the headstones into drunken attitudes***. Evening News, 9 August 1899, p.2
 Dixson Library, State Library of NSW	***A few weeks ago this cemetery was very seldom entered by visitors; rusty bolts fastened gates~~, and the dead within slept in a quietness that was~~ scarcely ever disturbed by the foot of man.*** Evening News, Saturday 16 February 1901, p.2

SUGGESTED IMAGE	ACCOMPANYING TEXT
 Tomb of Queen Gooseberry (SLNSW File Number FL8502097, Title '380. Gooseberry Queen (G3)'	***…the remains of Sydney's last Aboriginal queen, better known in the old days as Queen Gooseberry. A small headstone marks the spot and records the date of her death. I well remember the old girl and the day of her funeral, and I think that some recognition of the spot by the authorities should be made ere it be swept away in the march of progress.*** (Sydney Mail and New South Wales Advertiser, 23 May 1885, p1064)
 Pencil sketch of Cora Gooseberry, 1884, by Charles Rodius (Mitchell Library, State Library of New South Wales) Carra or Caroo (Cora Gooseberry) was a prominent woman of the Murro-ore-dial clan of Port Jackson. She was wife to 'King Bungaree' and was a Sydney identity in the early 1800s, often seen in her headscarf and pipe, camped with her family and other Aboriginal people outside the Cricketers Arms Hotel in Pitt Street, giving cultural demonstrations and acting as a guide. She died aged 76 in 1852 and was buried in the Devonshire Street Cemetery. Her grave, along with many others, was later removed to the cemetery at Botany when the land was to be cleared for the development of Central Station in 1901.	
Joseph Thompson Image and minimal text to be possibly added here following consultation with descendants.	

SUGGESTED IMAGE	ACCOMPANYING TEXT
 Illustrated Sydney News 1879	***The old burial ground has for over twenty years been closed to the further encroachments of the dead; and now is to give way to conveniences for the living ~~not in 1831 known in Australia~~.*** Freeman's Journal, 16 February 1901, p.17 ***…owing to the intention of the Government to resume the area for the purpose of building a new railway station***. Sydney Morning Herald, 7 February 1901, p.3
 SLNSW File Number FL8502148, Title '403. Lovegrove, William (L9)'	***Up to a few days ago it was impossible to see more than a tithe of the graves through the thick tangle of bushy vegetation***. Freeman's Journal, 16 February 1901, p.17

SUGGESTED IMAGE	ACCOMPANYING TEXT
 Labourers exhuming the burial from the Church of England section of the Devonshire Street Cemetery, near the Elizabeth Street boundary wall. RAHS	***The labors of the army of men in clearing away scrub, undergrowth, and trees have revealed many memorials in excellent preservation***. Truth, 1 September 1901, p.3

SUGGESTED IMAGE	ACCOMPANYING TEXT
 The intention is to draw connections between the historic 'labors of the army of men' on the site in the previous image and the present work.	***The labors of the army of men in clearing*** **[the site]** ***have revealed many memorials in excellent preservation.*** **Construction works for the Metro Station at Central in part of the former Devonshire Street Cemetery required implementation of a comprehensive archaeological program.** (CSMW Image May 2019)
 SLNSW File Number FL8502061, Title '351. Copeland, Joseph (C6) [Samuel Tilley]' [Alternate text for above image: *During the past fortnight large numbers of people have been daily arriving to give directions as to the disposition of their buried relatives, and the visitors to the cemetery for this purpose are increasing*… The Sydney Morning Herald, 7 February 1901, p.3]	***Surveyors are engaged along the Devonshire-street side in making a careful plan of the position of each grave, and records of the inscriptions wherever the graves are discoverable and the epitaphs may be read***. Sydney Morning Herald, 7 February 1901, p.3 ***…everyone is proud to have relatives at this cemetery now; it is the subject of daily conversation; and everybody that is anybody must certainly have a friend, if not a relative, buried in this historic place…*** Evening News, Saturday 16 February 1901, p.2

SUGGESTED IMAGE	ACCOMPANYING TEXT
 NSW State Archives and Records	***The surveyor's tapes and lollystick-looking poles, with gay flags fluttering, are everywhere — taking measurements for the future beautification of Sydney***. Evening News, Saturday 16 February 1901, p.2
 State Library of NSW, Redfern Station and Central Railway Station, Sydney, 1871-1920, image a7124009h	***The work of clearing and levelling is now well in hand***. PWD Annual Report 1900/01
 State Library of NSW, Redfern Station and Central Railway Station, Sydney, 1871-1920, image a71240011h	***…it all looks like something quite novel. No wonder Sydney is awake over it***. Evening News, Saturday 16 February 1901, p.2

5.1.2.2 Devonshire Street Cemetery Digital Mapping

The inclusion of a historic plan/s on large format digital screen showing the Devonshire Street Cemetery will demonstrate the location of the archaeological finds associated with the Cemetery (refer indicative image Figure 5.2) and will also be used to indicate the location of the viewer of the interpretation within the Metro area given the proximity of the interpretation zone to the vaults and grave cuts that were uncovered during the archaeological program, along the lines of 'you are here' (refer Figure 5.3 and Figure 5.4). This will demonstrate a connection with the history of the place and the current layout and usage of the site. A detailed plan will be available once the archaeological work is concluded.

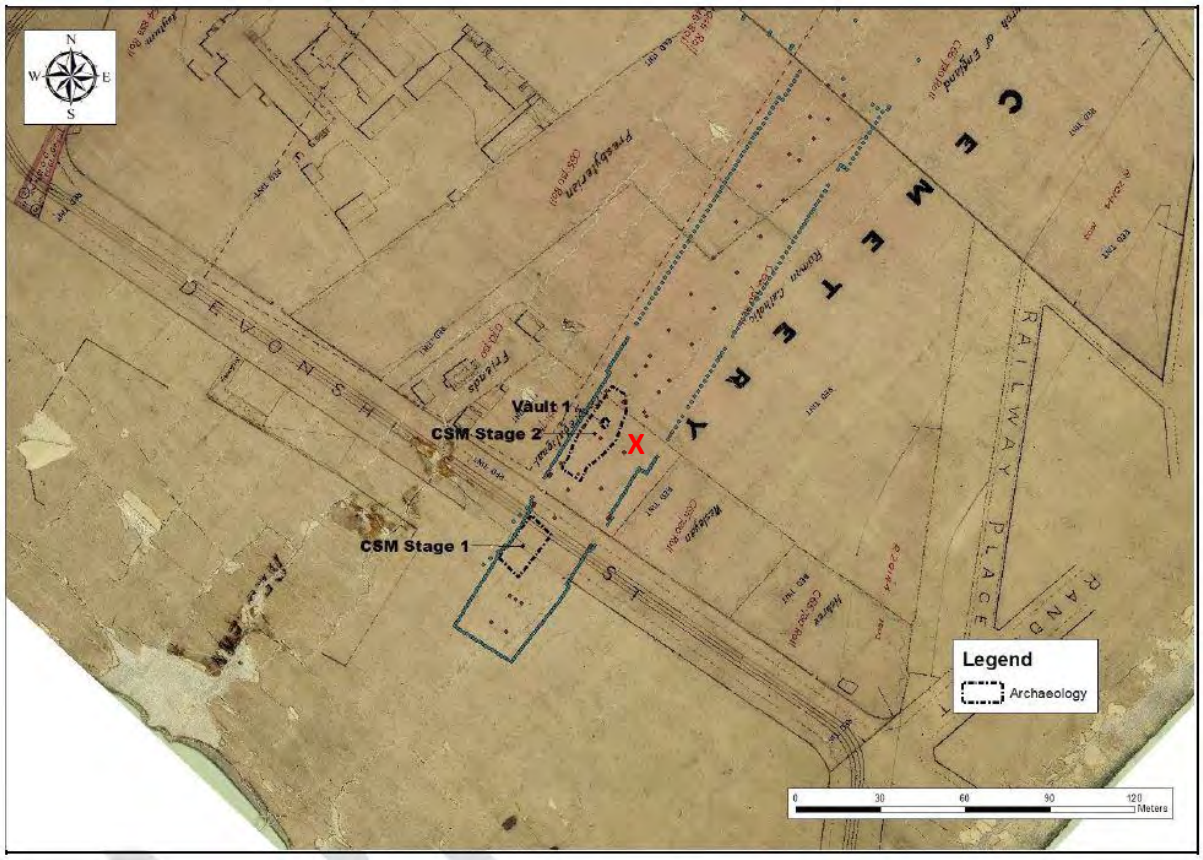


FIGURE 5.2: LOCATION OF THE EARLY ARCHAEOLOGICAL WORK OVERLAID ON THE 1901 RESUMPTION PLAN, ALSO MARKED TO INDICATE THE LOCATION OF THE VIEWER WITHIN THE METRO CONCOURSE. (THIS IS A PRELIMINARY MARK UP FROM THE EARLY STAGE OF THE EXCAVATION AT THE CEMETERY WHICH WILL BE UPDATED ONCE EXCAVATIONS ARE COMPLETE)
SOURCE: DEAN, HENRY, BLOCK PLAN OF CENTRAL STATION, MS2166-3000, 1901, WITH OVERLAY BY ARTEFACT HERITAGE

This interpretation will connect visitors in a more tangible way with the history of the place, helping them to understand that they are physically standing in an area that was a given part of the cemetery (literally underground in both instances), and by extension will reinforce the nature of change that has occurred in the current layout and usage of the site. This type of mapping is eminently suitable for the large scale digital display screen. Additional plans are shown in Figure 5.3 and Figure 5.4 on the following pages.

FIGURE 5.3: MAPPING IMAGE TO INDICATE WHICH AREA OF THE DEVONSHIRE STREET CEMETERY VISITORS ARE STANDING WITHIN WHEN VIEWING THE INTERPRETATION AT THE SOUTHERN END OF THE NORTH-SOUTH METRO CONCOURSE. THIS IMAGE DATES TO 1845, PRIOR TO ESTABLISHMENT OF THE FIRST SYDNEY STATION IN THE FORMER GOVERNMENT PADDOCKS.
SOURCE: SHIELDS 1845, WITH INDICATIVE OVERLAY BY OCP ARCHITECTS (TBC).

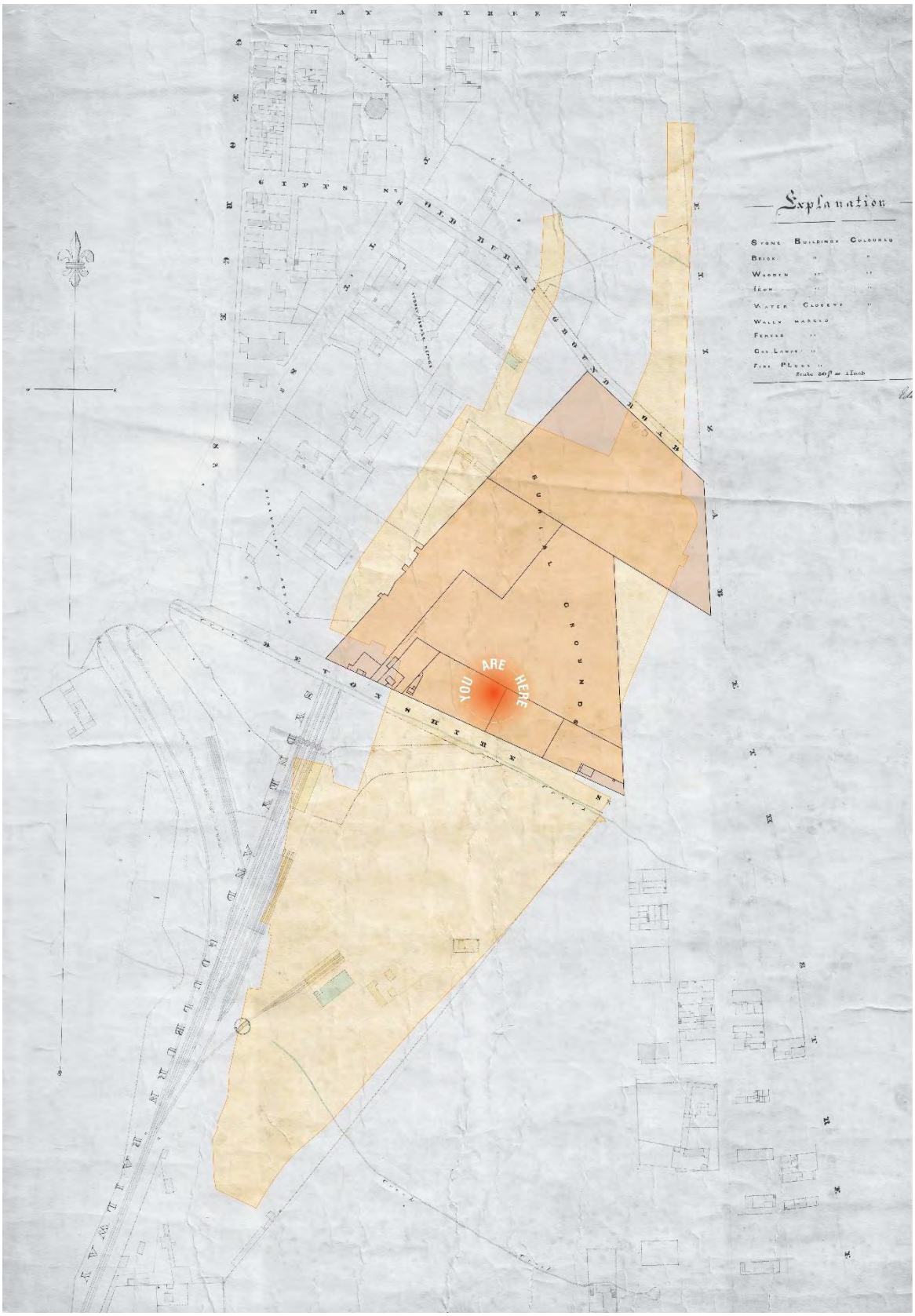


FIGURE 5.4: MAPPING IMAGE TO INDICATE WHICH AREA OF THE DEVONSHIRE STREET CEMETERY VISITORS ARE STANDING WITHIN WHEN VIEWING THE INTERPRETATION AT THE SOUTHERN END OF THE METRO CONCOURSE. THIS IMAGE DATES TO 1857, FOLLOWING ESTABLISHMENT OF THE FIRST SYDNEY STATION.
SOURCE: CITY OF SYDNEY ARCHIVES DETAIL PLAN A, CHIPPENDALE FEBRUARY 1857, WITH INDICATIVE OVERLAY BY OCP ARCHITECTS.

5.1.3 Interactive Digital Screens

It is proposed to include two interactive digital screens which will be used to inform and educate the public about relevant themes. The location of the interactive screens, as shown in Figure 5.1, has been determined with consideration for:

1. operational requirements of the area and circulation routes;
2. visual access to the large format digital screen;
3. aesthetic and functional considerations for the screen.

Two table style digital screens, an example of which is shown in Figure 5.5, have been selected as these are more suggestive of an interactive experience through the ergonomic format and are suited to maintaining sight lines to the feature wall. The interactive digital screens are suited to being programmed to include a running loop of images that can be displayed when not in use.

FIGURE 5.5: EXAMPLE OF TABLE STYLE DIGITAL SCREEN.

Interactive content has the ability to impart a playfulness and general creativity, with localised interpretive content enhancing the unique identity of the site and actively demonstrating its history. The development of digital content will require the input of digital design and marketing consultants working in conjunction with heritage professionals. A sample of the information relevant to interpretation themes and works within the CSMW footprint is included in the following sections.

5.1.3.1 Aboriginal Histories

As part of the interactive digital display on the history of the site, a section will contain Aboriginal histories of the area. Subject to development of digital content, this will include information contained in the table on the following page.

POTENTIAL IMAGES	ACCOMPANYING TEXT
 'ABORIGINAL AUSTRALIANS SPEARING FISH AND DIVING FOR SHELLFISH, NEW SOUTH WALES', C1817, JOSEPH LYCETT (NATIONAL LIBRARY OF AUSTRALIA)	Gadigal people have lived here for tens of thousands of years, caring for the land and using the rich resources of the land and water. With the arrival of the British, Gadigal people were displaced from their traditional campgrounds around the shorelines to areas on the outskirts of growing Sydney town.
 TURNING THE FIRST SOD FOR CENTRAL STATION, 1850 (STATE LIBRARY NSW)	In the 1790s the area around Belmore Park and Central Station continued to be an important meeting point for Aboriginal people where performances and ceremonies were often witnessed by hundreds of spectators. Until the mid 1800s, the area of Prince Alfred Park, known then as Cleveland Paddocks, was an Aboriginal campsite where Gadigal people lived, west of the town centre, until the coming of the railway in 1850.
 WORKERS AT THE NEARBY EVELEIGH RAILYARDS, C1918 (NOEL BUTLIN COLLECTION, ANU)	The railway transformed the area and led to a period of economic and population growth. The nearby Eveleigh Railway Workshops, built in 1875, was one of the biggest employers of Aboriginal people, many coming from the nearby La Perouse reserve, as were other local industries, such as Henry Jones & Co, IXL Jam Factory, Francis Chocolates, and the Australian Glass Manufacturers.

POTENTIAL IMAGES	ACCOMPANYING TEXT
    ABORIGINAL MEDICAL SERVICE AND ABORIGINAL LEGAL AID SERVICE, REDFERN, 1974 (NATIONAL ARCHIVES)	During the Great Depression of the 1930s, many Aboriginal people from regional New South Wales sought refuge with relatives in the Redfern area, as work in rural areas became scarce. The Aboriginal population of the area expanded in the mid 1900s, and from the 1940s the Redfern area increasingly became the centre of protests and political rallies. In the 1960s and 1970s a range of community-managed services were established in the area such as the first Aboriginal Housing Company, the Block housing development, the Aboriginal Legal Service, the Aboriginal Medical Service, and the Black Theatre.
 LAUNCH OF INTERNATIONAL YEAR OF THE WORLD'S INDIGENOUS PEOPLE, REDFERN 1992 (CITY OF SYDNEY ARCHIVES)	
Contemporay image to be sought and approvals gained, to illustrate this point.	This area continues to hold great cultural significance for Aboriginal people - for those who have lived here for generations and for other communities who identify with the historical and political significance of the area.

5.1.3.2 Archaeology

NSW HISTORICAL THEMES

Aboriginal cultures and interactions with other cultures: Aboriginal occupation and use of the place pre-contact; travel corridor between Haymarket and Botany Bay; place of gatherings.

Environment – Cultural landscape: Demonstration of the evolving cultural landscape on this site, including the changing cultural landscape of the burial ground and subsequent railway history.

Industry: Central, and the railway corridor, as a centre for industry, inextricably linked to the commercial and industrial growth of Sydney.

Technology: Development from the first Sydney station through to the third Sydney Station and associated changes in infrastructure.

Transport: Central playing a pivotal role in the development of the NSW rail network since 1855.

OVERARCHING PROJECT THEMES

Journeys & Gatherings: This is linked to the theme of 'transport' and the role that the site has played in its various evolving forms in facilitating journeys and a major meeting place at the southern end of the city.

As part of the archaeological excavations, remains associated with the Devonshire Street Cemetery, Devonshire Street and, the first and second railway have been uncovered. At time of writing, the archaeological discoveries included 4 sandstone or brick vaults located in the former Congregational Section of the cemetery, approximately 70 graves (one containing the remains of Joseph Thompson who died in 1858), fragments of glass and ceramics, personal items such as coins and rings, bone fragments, coffin furniture such as zinc linings, nails and corroded name plates, and rail related artefact such as nuts, bolts and timber. Remains of the turntable, locomotive shed, Devonshire Street cobbled road, and gasworks from the earlier first and second railway station were excavated for archaeological management purposes and recorded, reburied or salvaged. Aboriginal stone artefacts have also been located during archaeological investigations, two of which were found within intact dune deposits.

Analysis, cleaning and cataloguing of artefacts is in progress at time of writing, and a catalogue will be prepared for the Excavation Report. The non-Aboriginal archaeological artefacts are the property of Sydney Metro, while ownership of Aboriginal artefacts will be determined in consultation with RAPs.

Comprehensive photogrammetric survey of the areas of the site subject to the archaeological program has been implemented. These high resolution digital images provide a record of the archaeological sites as a detailed photographic 'plan' of a type not frequently available for public inspection. A number of 3D photogrammetry images of the burial vaults and graves have been produced in addition to records of the early station infrastructure. These have been recorded in a way that enables the images to be digitally rotated on screen to allow a 360 degree view of the vaults and graves. The navigational capabilities of these images are eminently suitable to display on the interactive screens and will be included with the digital interpretation. For vaults and graves in particular, the smaller interactive screens are the preferred method of display as they facilitate user discretion in choosing what information to view.

Refer examples of photogrammetric images Figure 5.6 to Figure 5.10 below.

FIGURE 5.6: PHOTOGRAMMETRY OF LOCOMOTIVE SHOP REMAINS.
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS; SOURCE: ARTEFACT HERITAGE)

FIGURE 5.7: SANDSTONE LINED GRAVE 5
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS; SOURCE: ARTEFACT HERITAGE)

FIGURE 5.8: SANDSTONE BURIAL VAULT 4
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS; SOURCE: ARTEFACT HERITAGE)

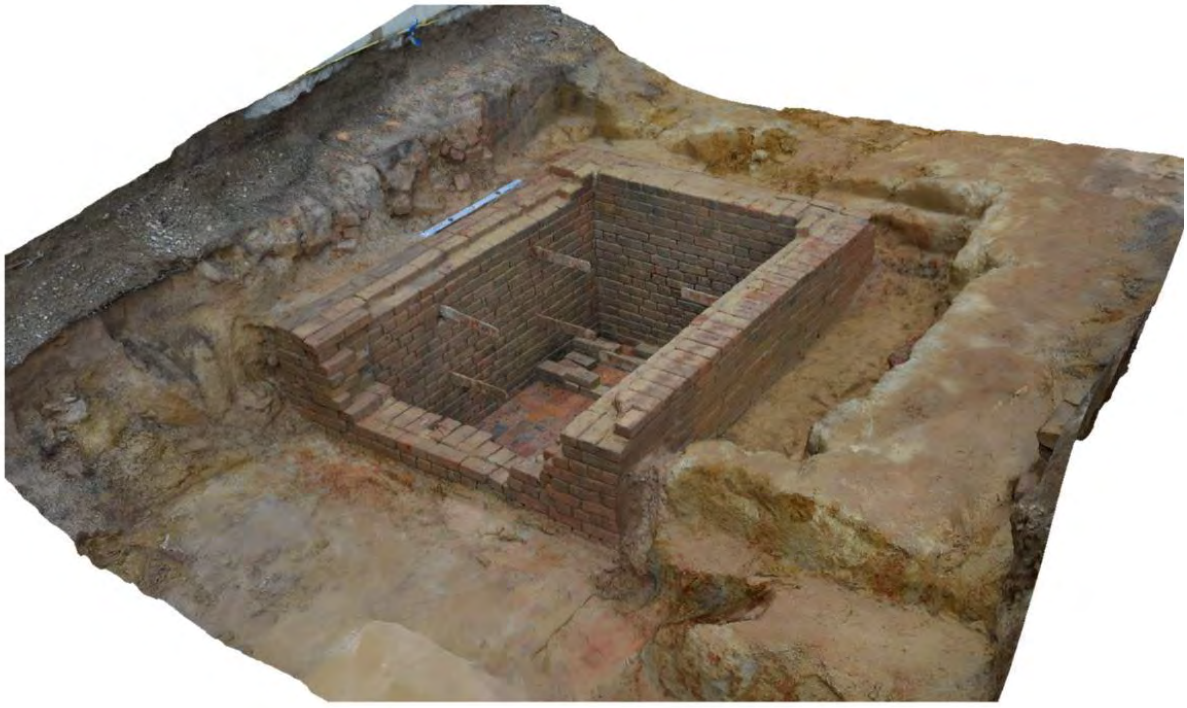


FIGURE 5.9: SANDSTONE BURIAL VAULT 2
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS; SOURCE: ARTEFACT HERITAGE)

FIGURE 5.10: SANDSTONE BURIAL VAULT 6
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS: SOURCE: ARTEFACT HERITAGE)

The photogrammetric images provide a visually engaging and accurate record of elements within a complex site and these may be used as a base to facilitate interpretation of the archaeological finds. Photographs of the excavation work will also be included. It is considered that this interpretation would work best as an interactive display, where a base map identifying specific elements of the site is provided for orientation purposes (refer Figure 5.11).

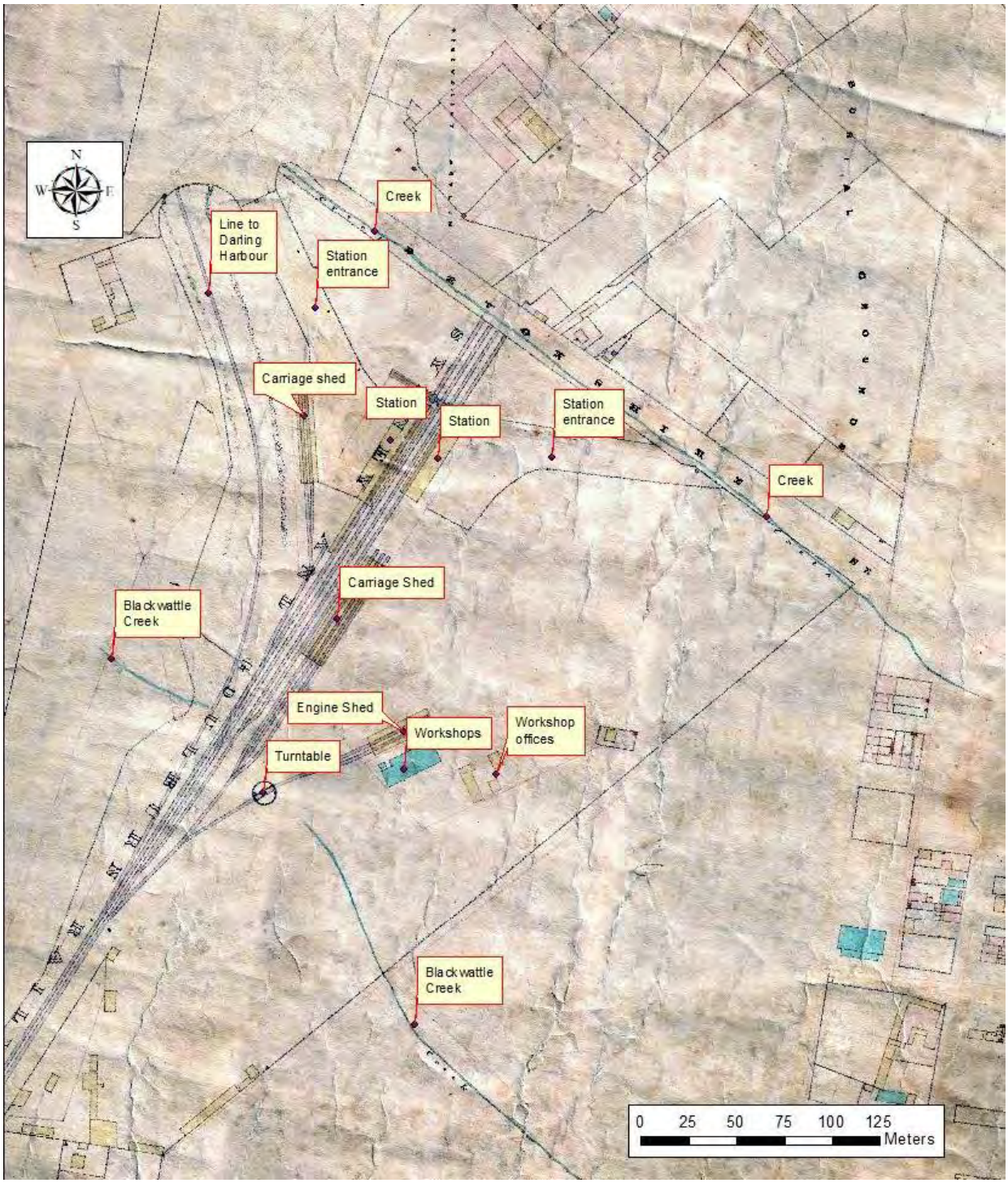


FIGURE 5.11: DETAIL PLANS: PLAN A CHIPPENDALE FEBRUARY 1857, SHOWING THE FIRST SYDNEY STATION (FOR EXAMPLE). SOURCE: CITY OF SYDNEY ARCHIVES WITH OVERLAY BY ARTEFACT HERITAGE.

The interactive display will allow for visitors to select a particular element from the base map to explore additional information about it at their leisure, which may include:

- photogrammetric image;
- historic image/s
- historical information
- information about the archaeological finds and/or program

Indicative information to be conveyed via interactive digital media is tabled below.

Image	Text
Aboriginal heritage	
 During the excavation for the Metro, archaeologists unearthed six Aboriginal stone artefacts, including silcrete and mudstone flakes. Two of the Aboriginal artefacts were located within intact dune deposits, so their context can be dated (dating in progress), while the remainder were recovered from areas that had been disturbed in the past. 'Aborigines using fire to hunt kangaroos', J. Lycett. 1817 (NLA)	Aboriginal people have lived here for tens of thousands of years. Central Station is on the traditional land of the Gadigal people, part of the Darug language speaking group whose territory ranged from the harbour shoreline west to Darling Harbour and south to the Cooks River. The area would have been rich in resources, with fresh water nearby, varied vegetation and a wide range of food sources. The area between Central Station and Eveleigh was also part of an Aboriginal travel corridor, running north-south. Gadigal people were displaced from their traditional campgrounds around the shoreline in this area as the early settlement at Sydney grew.

Image	Text
Railway Workshops	
 FIGURE 5.12: THE FIRST SYDNEY RAILWAY WORKSHOP Locomotive No. 1 shown in Sydney yard with a railway official, possibly a station master. (Detail from a stereoview published by William Hetzer, Sydney, 1858-1860. Powerhouse Museum collection P.3145-7. Gift of Royal Australian Historical Society, 1981.)	The first Sydney railway workshops were constructed by 1855. The main building was a substantial two storey sandstone building with arched openings to both floors, rock faced ashlar base, quoins and sills and a slate roof. A boiler, for the production of steam to power the machinery, was located at the southern end of the building in a separate brick structure with attached chimney. Adjacent to the workshops building was the engine shed, seen in the image behind the official's top hat, where the locomotives were serviced, and minor repairs were undertaken. These facilities expanded as more engines and services were added to the system until the available space was occupied and the efficient running of the workshops deteriorated. The Government acquired the site for the Eveleigh Railway workshops in the 1870s and the workshops moved from the site to Eveleigh in the late 1880s.
Locomotive Workshop	
 Photogrammetry of a portion of locomotive workshop floor. 	The original engine shed was constructed in brick and, by 1865, a timber extension had been constructed. Archaeological salvage excavation recovered remains from this structure including of two service pits constructed under the tracks to allow work on the equipment under the locomotives, such as inside motion and value gear, to occur. The locomotive shed remains were recorded and reburied below the ground.

Image	Text
Turntable	
   Photogrammetry of a portion of the turntable.	In 1855 a 40ft locomotive turntable was constructed for turning the rolling stock at the first station and was in use until at least 1895 by which time the Sydney Yard was totally reorganised. The turntable would have to one of the earliest if not the earliest in Australia. The turntable was also one of the smallest in use on the NSWGR. Archaeologists excavated a portion of the original turntable pit, recorded the remains and it was reburied in the site.
Sydney Yard	
 Redfern Railway and Mortuary Station, Sydney Charles Bayliss 1873 (http://nla.gov.au/nla.obj-148011245)	Initially it was intended that goods would be handled at Darling Harbour and passengers at Sydney Station, however this proved to be unrealistic as there was a strong demand for goods facilities at the station site. Accordingly, the Prince Alfred Goods Yard was established in a small corner of the site in the early 1870s. Elaborate goods sheds were constructed and the approaches were paved with cobblestones so that the horse drawn wagons were supported.

Image	Text
Sydney Yard	
 Goods yard, depot and machine shop at second Sydney railway station, c1874 (https://www.records.nsw.gov.au/archives/magazine/galleries/central-railway-station)	
 FIGURE 5.13: VIEW OF THE OLD SYDNEY RAILWAY STATION, 31 DECEMBER 1875, NSW STATE ARCHIVES RECORDS	*Giving evidence before the Works Committee today with regard to the proposed city railway extension, Mr. J. Parry, of the Traffic Branch, gave evidence about the congested state of the traffic at Redfern yard* [later Sydney Yard]. *Taking three days in January last as ordinary traffic there were 555 trains and engines in and out of Redfern yard in twenty-four hours*. The Maitland Daily Mercury, 23 February 1897
Goods Shed	
 FIGURE 5.14: RAILWAY GOODS SHED, SYDNEY 1871, NSW STATE ARCHIVES AND RECORDS	The Goods Shed, built in the late 1860s, was an elaborate structure with decorative detailing employed on was essentially a utilitarian structure. This treatment evidenced the importance of the yard, noting that until the construction of the railway workshops at Eveleigh in the mid 1880s, the majority of the maintenance work was undertaken at the Sydney/Redfern Yard. Initially it was intended that the goods would be handled at Darling Harbour and passengers at Sydney Station however this was proven to be unrealistic as there was a strong demand for goods facilities at the station site. Accordingly, the Prince Alfred Goods Yard was established in a small area of the site.

Image	Text
Devonshire Street	
 FIGURE 5.15: DEVONSHIRE STREET AND OLD REDFERN RAILWAY STATION, SLNSW	*The engineer in charge of the work at the new central station has decided not to close Devonshire Street until the traffic bridge across Belmore Road has been built. Arrangements are, however, to be made immediately for diverting the racecourse and cricket ground traffic to a loop opposite the Railway Institute, where trams will in future turn round, instead of being shunted opposite the railway suburb at the bottom of Devonshire Street, as hitherto*. The Daily Telegraph, 11 September 1903
	Devonshire Street at Central Station was likely an extension of the Devonshire Street in the adjacent Strawberry Hills subdivisions form the 1830s. The street formed the boundary of the Cemetery. The street followed the course of a small stream that ran at the base of the sandhills towards the head of Darling Harbour. The street was widened between the 1860s and 1880s by which time it also was used for trams.
	Archaeological investigations uncovered portions of the old Devonshire Street cobblestone road and remnants of the tram tracks. The tram tracks had been constructed of wooden sleepers set into concrete however much of the wood had decomposed over time.

Image	Text
Second Railway Station	
 FIGURE 5.16: WESTERN SIDE OF THE SECOND SYDNEY STATION, 1879, NSW STATE ARCHIVES AND RECORDS	The lack of facilities at the first temporary station led to public pressure for a new station. Sited in the same location as the first, the second station was a more permanent structure of polychromatic brick designed by John Whitton in Neo-Classical style and opened in 1874.
 FIGURE 5.17: CONSTRUCTION WORK TAKING PLACE FOR THE BUILDING OF CENTRAL RAILWAY STATION - DEVONSHIRE STREET END, SYDNEY, 1902 (DEMOLISHING THE SECOND SYDNEY STATION), NSW STATE ARCHIVES RECORDS	
 FIGURE 5.18: REDFERN RAILWAY STATION. LAST OF OLD STATION. SLNSW	This image shows the last buildings on the second station site. The second station was kept in use until the current Central Station was constructed and the rails were simply joined, allowing trains to use the new platforms as the old station was then demolished.

Use of a digital format provides opportunities to explore numerous themes and allows for content to be periodically updated. While the above options focus on the site's history in relation to the findings of the current archaeological program, it is possible to also include information about construction of the third (current) station (or other content). Examples are provided below.

Constructing the Third Sydney Station

FIGURE 5.19: EXCAVATIONS FOR CENTRAL RAILWAY STATION WITH ELIZABETH STREET BEHIND. RAHS

FIGURE 5.20: BELMORE PARK 1901, SHOWING SPOIL FROM CONSTRUCTION WORKS. SLNSW

The excavation to the docks and main building containing some 80,000 cubic yards, has been taken out and the material removed to Belmore Park, where it forms the tramway embankments and raises the general level of the park. About 30,000 cubic yards of material from the Castlereagh-street cutting have been utilised in improving the level of Prince Alfred Park.

PWD Annual Report 1901/02

FIGURE 5.21: OVERHEAD VIEW OF CENTRAL RAILWAY STATION FROM GEORGE STREET, 1906, NSW STATE ARCHIVES AND RECORDS

For many years the old Redfern Railway Station was too small for the traffic that was carried on there; so at the suggestion of the late Mr. O 'Sullivan, who was then Minister for Works, the Central Railway Station, one of the finest and largest in the world, was erected. It occupies, for the most part, the site of what wins formerly the Devonshire-street Cemetery. From end to end, it is covered with a strong iron roof, and is lighted with electricity. There are numerous platforms, and all are numbered, so that they may be easily found. On those platforms are time-tables, which render it easy for anyone to ascertain what time the trains leave. There are ticket-offices, cloak-rooms, and parcel-rooms in plenty. The station is a scene of bustle every day.

The Catholic Press, 18 August 1910

DIGITAL MEDIA SCREENS STATUS

Establishment: The digital media screens will be installed by Sydney Metro / Laing O'Rourke (CSMW project works).

Ownership/Management/Maintenance: Sydney Metro and Sydney Trains must determine ownership of Information & Communication Technologies (ICTs) comprising digital media screens and content to determine future management and maintenance arrangements.

Further Action Required: Sydney Metro and Sydney Trains must determine ownership of ICTs. The owners of ICTs referenced in relation to the North South Concourse should:

- engage a competent digital design and marketing consultant to work in conjunction with heritage professionals and the owners to develop content;
- provide input as to nature of content which may be appropriate to reuse from the *Dead Central* exhibition to facilitate liaison with SLNSW;
- ensure relevant permissions are obtained for use of material.

Completion of analysis, cleaning and cataloguing of artefacts and preparation of catalogue to be completed by the archaeologists to facilitate development of final content.

5.2 Large Scale Historic Mapping / Imagery

The inclusion of large-scale imagery at the southern end of the North South Concourse will be provided to complement and connect other interpretive media initiatives described in this section (refer location shown in Figure 5.22). The perforated metal cladding for the wall treatment required for acoustic purposes in the area provides a suitable canvas for application of a physical image at a suitably engaging scale.

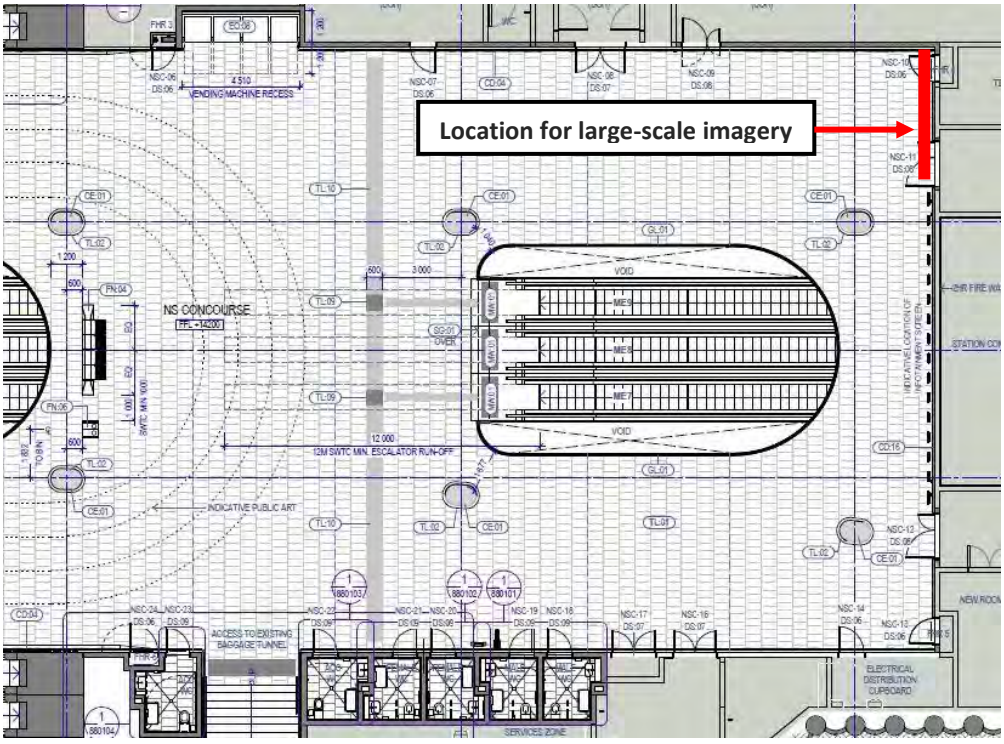


FIGURE 5.22: PARTIAL PLAN SHOWING THE SOUTHERN END OF THE NORTH-SOUTH CONCOURSE AND LOCATION FOR LARGE-SCALE IMAGERY. SOURCE: ARCHITECTURAL DRAWING BY WOODS BAGOT AND JOHN MCASLAN + PARTNERS (NS CONCOURSE FLOOR PLAN SMCSWCSM-WBA-BC-20-DWG-AT-326003, REV. D 19.09.19)

The following image (Figure 5.23) is considered to be suitable for wall mapping treatment, as it is comprised of monochromatic line work and represents the area at a time prior to the resumption of the Devonshire Street Cemetery but subsequent to construction of the second Sydney Station and as such complements the interpretation initiatives proposed in this part of the site. It is also quite an astonishing image for its incredible detail and accuracy depicting the site in the late nineteenth century via woodblock carving, which adds another layer of interest and would translate well to a large scale.

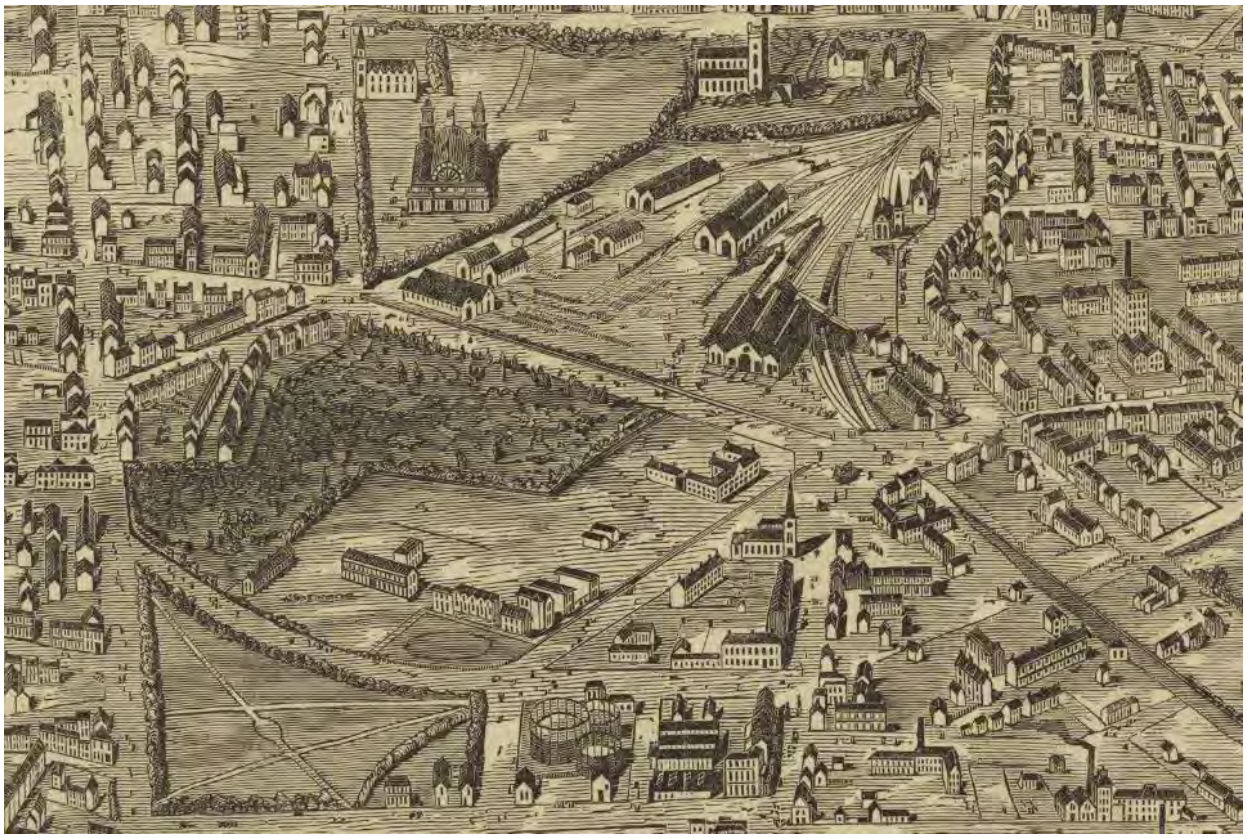


FIGURE 5.23: DETAIL SECTION OF WOODBLOCK CARVING PRINTED IN ILLUSTRATED SYDNEY NEWS, 1879, SHOWING THE SITE AREA OF THE CEMETERY AND THE SECOND SYDNEY STATION TO EACH SIDE OF DEVONSHIRE STREET.

LARGE-SCALE MAPPING STATUS

Establishment: The perforated metal cladding is part of the treatment required for walls in this location. Printing of imagery will be managed by Sydney Metro / Laing O'Rourke (CSMW project works).

Ownership/Management/Maintenance: On completion of the works, new infrastructure will be owned, managed and maintained by Sydney Trains.

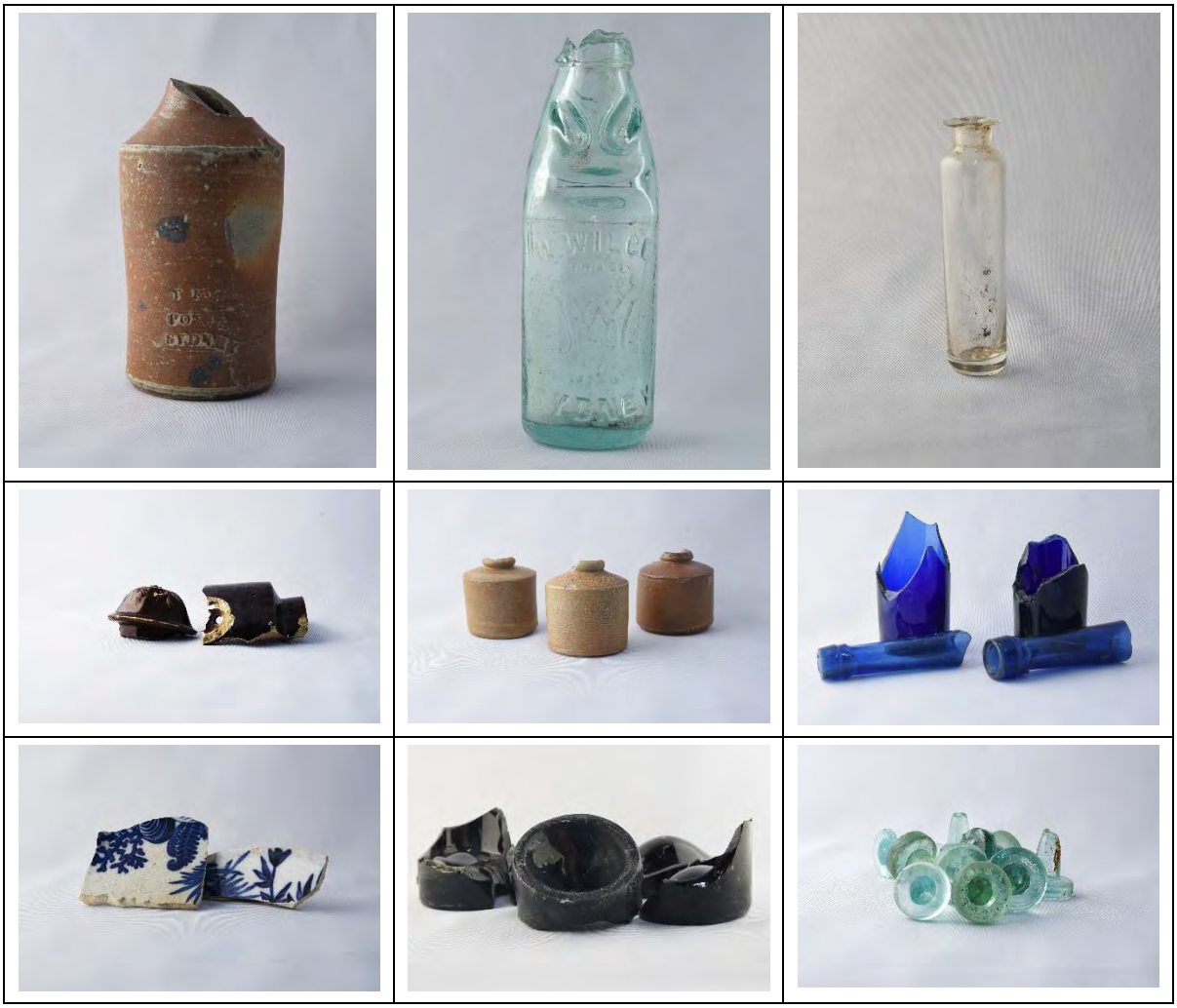
Further Action Required: This work will be incorporated in the CSMW project works. Stakeholder agreement to selected image is required.

5.3 Physical Display of Archaeological Artefacts

The archaeological finds are being comprehensively recorded by Artefact Heritage, including via photogrammetric survey as previously described in Section 5.1.3.2, and where possible are being retained in situ in accordance with best practice. Where the approved works necessitate disturbance of the archaeological resource, elements are being salvaged.

To date about 40,000 artefacts have been found, largely from the redeposited soils when the cemetery was moved/filled in. Most are fragments of glass/ceramics/etc.; there are some that are coffin furniture (zinc linings, coffin handles, nails, corroded name plates) directly associated with graves. There are a small number of coins and pieces of jewellery.

A sample of the more intact artefacts that have been salvaged from the site are shown in images below, however as noted above, the vast majority are small-scale or fragmentary in nature:



The nature and quantity of salvaged material indicates that it is possible to construct a cohesive story about the redeposited sands and the artefacts in relation to the great levelling that took place following the resumption of the cemetery prior to construction of the third Sydney Station on the current site.

The interpretive experience will be more accessible and relatable where physical elements are included as part of an interpretive display. Owing to the general small scale of the artefacts and the context of the finds being from redeposited sands, an abstract display of the findings is proposed to be integrated with the large scale imagery described in Section 5.2, with artefacts cast in resin plaques and inserted into the perforations. Conceptually, the installation will demonstrate the connection of the artefacts with the site and be placed 'in the historic map of the site' to demonstrate what was found and the broader narrative of previous activities that occurred there (refer Figure 5.24).

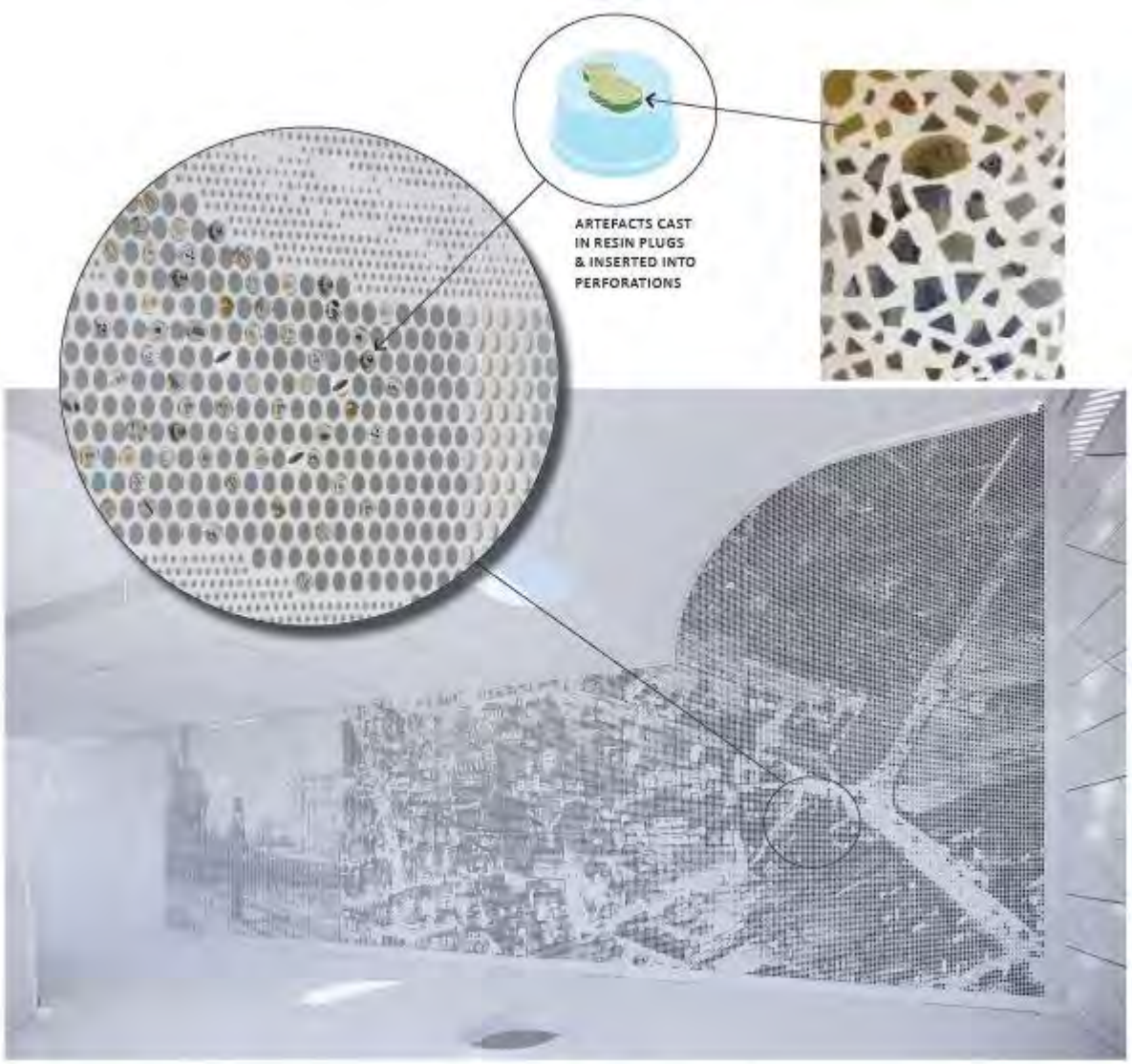


FIGURE 5.24: INDICATIVE VIEW OF LARGE-SCALE IMAGERY INTEGRATED WITH ARCHAEOLOGICAL DISPLAY OF THE SOUTHERN WALL OF THE NORTH SOUTH CONCOURSE.
SOURCE: IMAGE SUPPLIED BY WOODS BAGOT.

5.3.1 Archaeological Material Salvaged from Vaults

Major elements salvaged as a result of the CSMW works include sandstone blocks from crypts located in the area around Platforms 13 to 15. Like other major elements, these have been comprehensively recorded in their original setting and stones numbered to facilitate reconstruction.

Information about the former burial ground provides valuable insight into early Sydney life and it is considered that these major finds would be of great interest to the public, based on the attendance numbers at the open day held in 2008 during excavations of the second burial ground at the Sydney Town Hall site. The inclusion of fabric associated with Devonshire Street cemetery would assist in conveying messages in a more tangible way, however the North-South Metro Concourse is not considered to be an appropriate location to accommodate a reconstructed vault and it is recommended that the vaults be displayed in a commemorative, respectful way at a suitable off-site location, potentially within the grounds of Mortuary Station.

SALVAGED ARCHAEOLOGICAL ARTEFACTS STATUS

Establishment: A physical display of salvaged archaeological artefacts will be installed by Sydney Metro / Laing O'Rourke (CSMW project works).

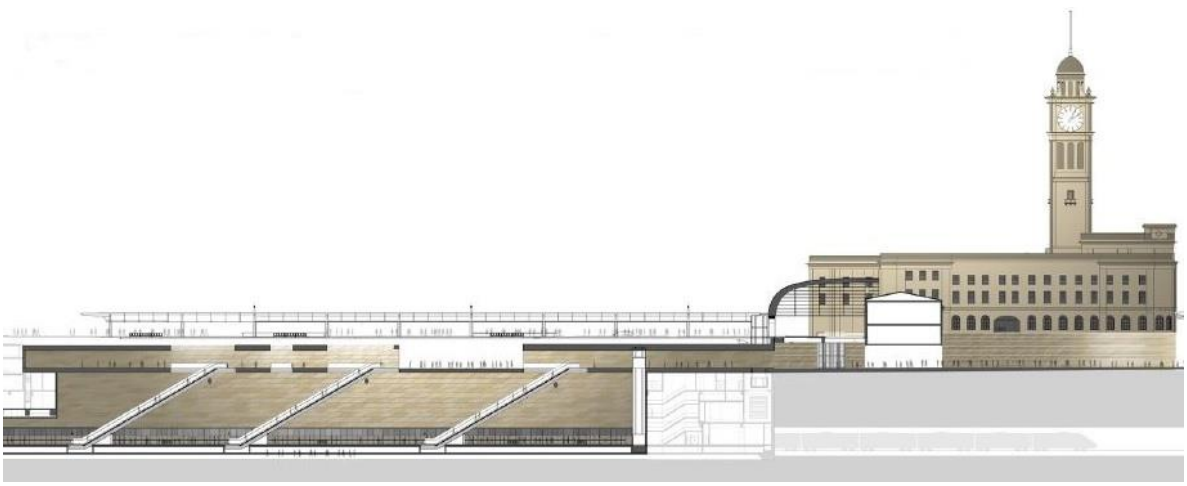
Ownership/Management/Maintenance: Ownership of Aboriginal artefacts will be determined in consultation with RAPs. The non-Aboriginal archaeological artefacts are currently the property of Sydney Metro, however ownership should be transferred to Sydney Trains for artefacts to be integrated with the architectural wall treatment.

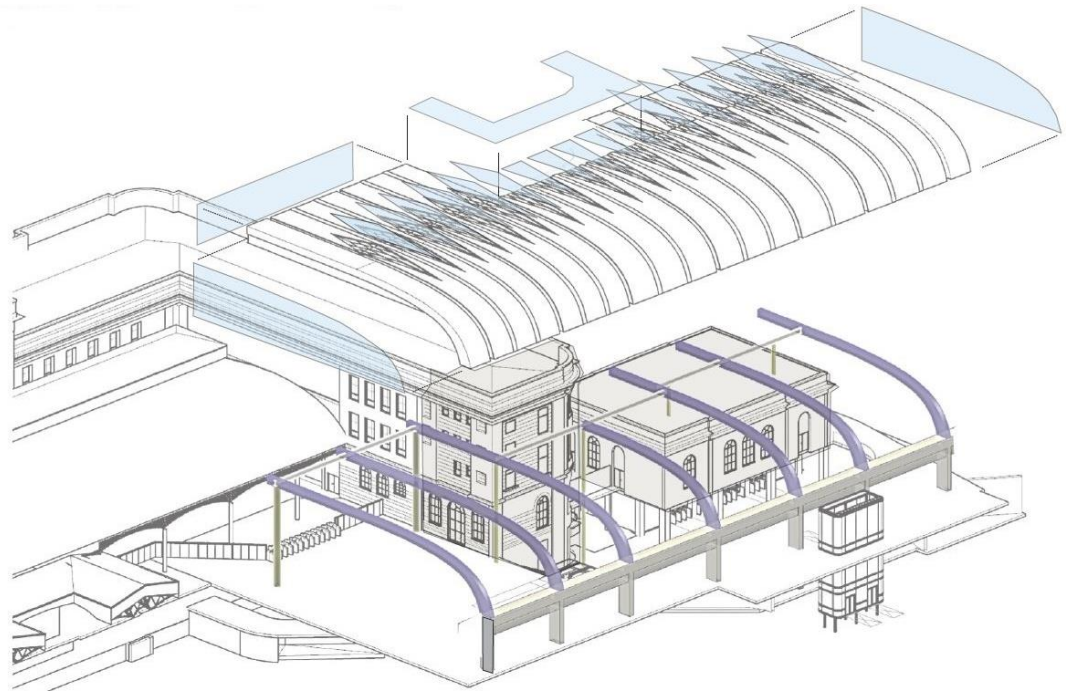
Further Action Required: Completion of analysis, cleaning and cataloguing of artefacts and preparation of catalogue to be completed by archaeologists to facilitate development of final content.

Development of physical display by architectural design team and heritage professionals.

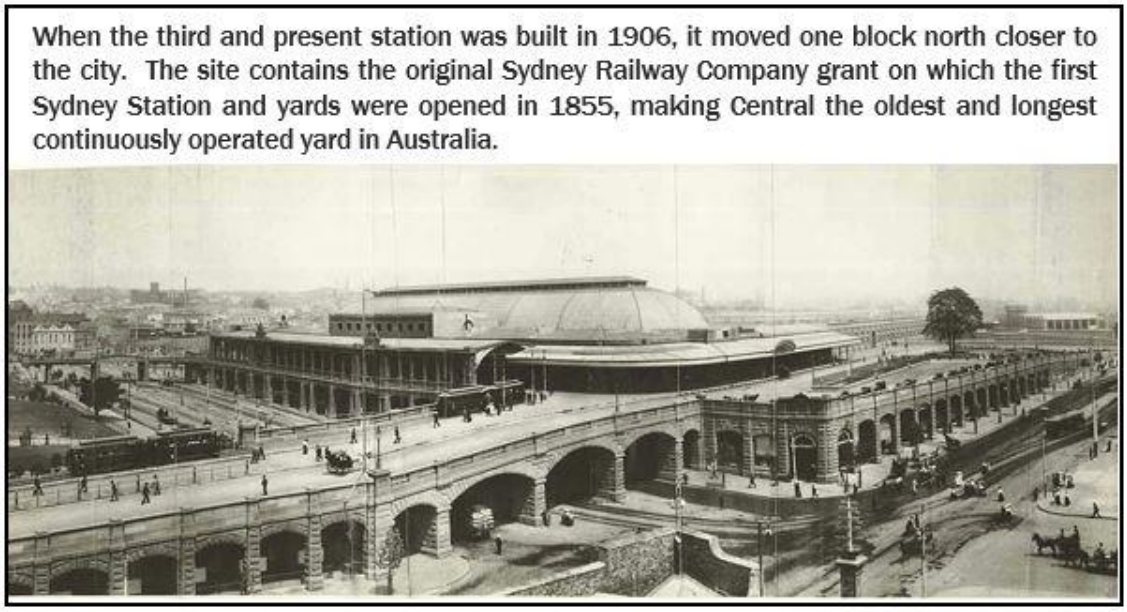
6 SUMMARY INTERPRETIVE MEDIA

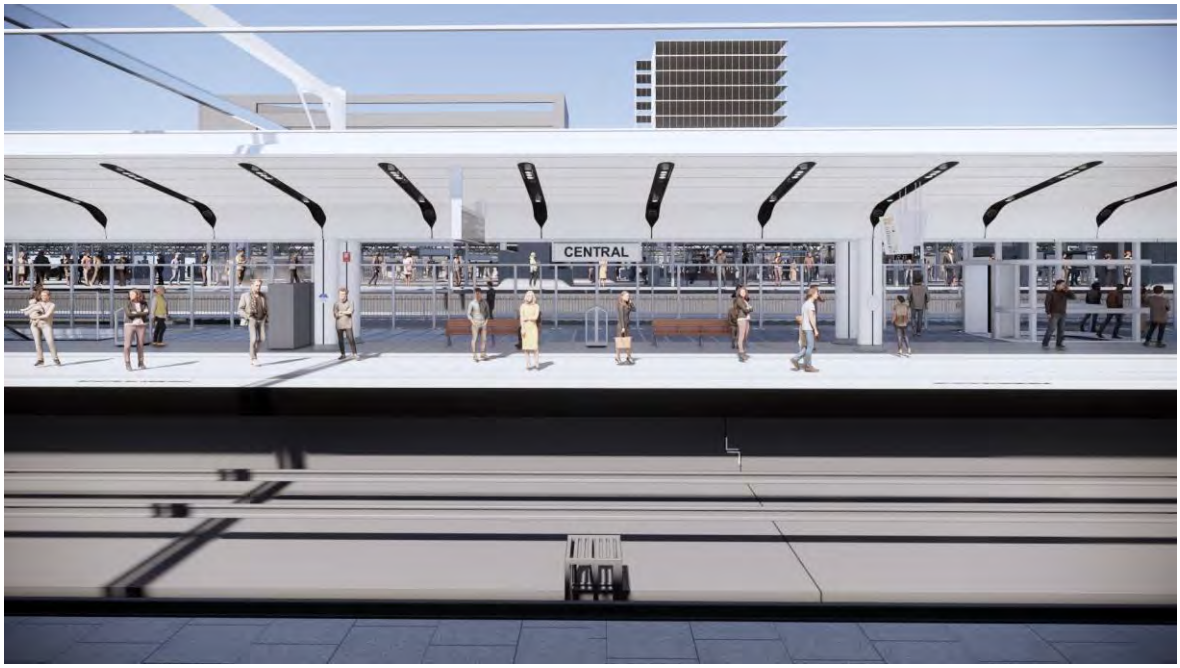
The following table provides a summary of the interpretive initiatives that will be implemented in conjunction with the CSMW project work, including an outline of further action required and key responsibilities.

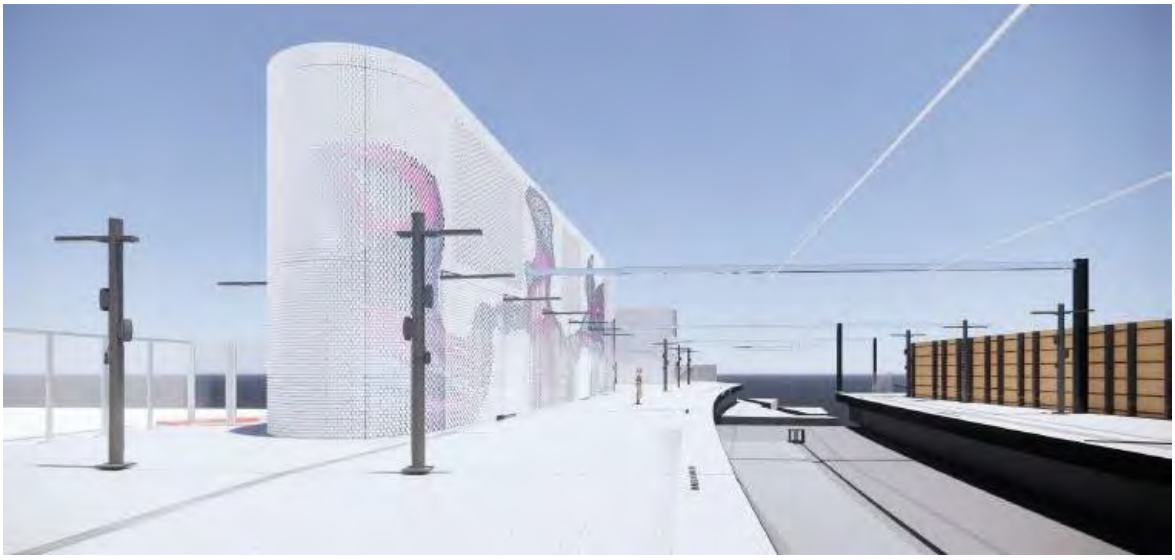
NON-ABORIGINAL HERITAGE INTERPRETATION			
Interpretive media		**Establishment & Ownership**	**Further Action**
Interpretive Design Elements and Architectural Language			
Materiality			
			
1	The new fabric responds to the traditional hierarchy of materials adopted in the design of the station and is legible overall as a new insertion that demonstrates the staged development of the place.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains, with the exception of the Metro Box, which will remain with Sydney Metro.	Interpretive initiatives associated with design elements and architectural language will be progressed as an inherent part of the CSMW project works.
Arched Forms			
2	Adoption of a range of complementary arched forms in the major new elements responds to traditional design language and will be experienced sequentially as visitors move through the site.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains, with the exception of the Metro Box, which will remain with Sydney Metro.	Interpretive initiatives associated with design elements and architectural language will be progressed as an inherent part of the CSMW project works.

NON-ABORIGINAL HERITAGE INTERPRETATION			
Interpretive media		**Establishment & Ownership**	**Further Action**
Northern Concourse Canopy			
			
3	Juxtaposition of the major arched canopy over and around key historic buildings unifies historically separate areas and arrival points of the steam era Main Terminus and electric era Central Electric Building.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains.	Interpretive initiatives associated with design elements and architectural language will be progressed as an inherent part of the CSMW project works.
4	Glazing and single vault arch enhances visibility to key elements that define the character of Central Station.		
5	Glazed ribbon edge detail separates old and new and facilitates views up to the brick and sandstone façade of East Wing above canopy.		
Interpretive Media in Northern Concourse			
The Northern Concourse area is suitable for non-Aboriginal interpretation as it is the nexus between the Grand Concourse and the new Metro Concourse. The area is highly visible to a large number of users, however the integration of interpretation with the design will not impede function.			

NON-ABORIGINAL HERITAGE INTERPRETATION			
Interpretive media		**Establishment & Ownership**	**Further Action**
6	Modelled wall cladding acting as a figurative compass / wayfinding element between the Metro Box and upper concourses, adapted to ashlar masonry geometry to reference adjacent historic stonework and to directly interpret clock faces as a reference to both the Central Station Clock Tower and the tradition of the railway time keeping system.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains.	Interpretive initiatives associated with design elements and architectural language will be progressed as an inherent part of the CSMW project works.
7	Fine stainless steel detailing featuring the conceptual symbol representing the Clock Tower, the historic marker for Central Station, and the excavation cut for the new Metro box to simply convey the evolution of the station over 100 years.		
8	Simple time centred messages integrated with stainless steel detail and derived from the site's significance with some deliberate ambiguity to demonstrate parallels with the current phase of work, abstractly reading as a reverse timeline.		**Architectural Team:** Confirmation of appropriate width of strip to accommodate text that is legible and engaging; assessment of amount of text that can be accommodated to facilitate final selection. **All:** Stakeholder agreement to text.

NON-ABORIGINAL HERITAGE INTERPRETATION			
Interpretive media		**Establishment & Ownership**	**Further Action**
Web Links or Application			
9	Web-links or development of a specific application to provide information about the historical and physical environment in a multi-media format. 	Sydney Metro and Sydney Trains must determine ownership, future maintenance and management of Information and Communication Technologies (ICTs).	Owners of ICTs should: : confirm preferred approach for ICT adoption e.g. web-links or application; : engage a competent digital design and marketing consultant to work in conjunction with heritage professionals and the owners to develop content; : provide input on means to convey the availability of ICTs to the general public e.g. information directing interested parties to be included on wayfinding sign post in the vicinity of the interpretive design elements and stairs to upper concourse; : ensure relevant permissions are obtained for use of material.
	 https://www.sydneymetro.info/		

NON-ABORIGINAL HERITAGE INTERPRETATION			
Interpretive media		**Establishment & Ownership**	**Further Action**
Interpretive Station Identification Signage			
			
10	Interpretive reuse of four 'Central' signage salvaged from Intercity Platforms 12/13 and 14/15 on new Intercity Platforms 13 & 14.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains.	Interpretive initiatives associated with station identification signage will be progressed as an inherent part of the CSMW project works.
11	Interpretive signage for new Eastern Entrance based on the language of existing station signage for coordinated identification of the station as 'Central'.		
War Memorial Honour Boards			
12	Reinstatement of four war memorial honour boards within the CSMW footprint in their relative original positions. The approach is conducive to coordination with future upgrade opportunities of the ESR Concourse that may be undertaken by Sydney Trains.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains.	Interpretive initiatives associated with the war memorial honour boards located within the CSMW footprint will be progressed as an inherent part of the CSMW project works.

ABORIGINAL HERITAGE INTERPRETATION			
Interpretive Media		**Establishment & Ownership**	**Further Action**
Interpretive Artwork Integrated with Platform 14 Infrastructure			
			
13	Mapping of artwork developed by respected indigenous artist Bronwyn Bancroft onto the Northern and Southern Vents of Platform 14, accompanied by fixed panel for interpretive text.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains.	To be determined with input from the **artist**, **architectural team**, **Sydney Metro** and **Sydney Trains**: : Resolution of artwork colours, areas of application. : Final text, signage location and layout
Aboriginal Artefacts and Aboriginal Histories			
Addressed as part of interpretive initiatives in North South Concourse described below.			
Acknowledgement of Country			
14	An Acknowledgement of Country panel, including a small scale version of the artwork produced by Bronwyn Bancroft, will be installed in a prominent position at the Eastern Entrance.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains.	**Sydney Metro** and **Sydney Trains** to confirm acceptance of text. Inclusion of representation of Bancroft's artwork for inclusion on panel to be confirmed with **artist**. Location of panel to be agreed with **architectural team** and **graphic design artist** to be commissioned to design layout (size, colours, font, material) for approval to facilitate manufacture.

Interpretive Media		Establishment & Ownership	Further Action
ABORIGINAL AND NON-ABORIGINAL HERITAGE INTERPRETATION			
North South Concourse: Information and Communication Technologies (ICTs)			
15	Large format digital screen at terminating end of concourse to interpret Aboriginal histories, the Devonshire Street Cemetery, earlier Sydney Stations and the archaeological program via: : historic images accompanied by historic news reportings of activities on site; : digital mapping to demonstrate locations of the archaeological finds and the position of the viewer within the North-South concourse relative to these.	The base infrastructure (digital screens) will be installed by Sydney Metro / Laing O'Rourke (CSMW project works). Sydney Metro and Sydney Trains must determine ownership, future maintenance and management of Information and Communication Technologies (ICTs).	Owners of ICTs should: : engage a competent digital design and marketing consultant to work in conjunction with heritage professionals and the owners to develop content; : provide input as to nature of content which may be appropriate to reuse from the *Dead Central* exhibition to facilitate liaison with SLNSW; : ensure relevant permissions are obtained for use of material. Completion of analysis, cleaning and cataloguing of artefacts and preparation of catalogue to be completed by **archaeologists** to facilitate development of final content.
16	Two small format interactive digital screens at the southern end of the North-South Concourse to facilitate individual exploration of interpretive themes relevant to Aboriginal histories, the Devonshire Street Cemetery, earlier Sydney Stations and the archaeological program including: : Aboriginal histories; : digital Interpretation of Aboriginal Artefacts; : site mapping to identify non-Aboriginal archaeological finds, such as remains of the earlier stations and Devonshire Street Cemetery, with navigational capacity for individual exploration of photogrammetric images, historical images, historical information and information about the archaeological finds and/or program.		

Interpretive Media		Establishment & Ownership	Further Action
ABORIGINAL AND NON-ABORIGINAL HERITAGE INTERPRETATION			
North South Concourse: Archaeological Artefacts			
17	Physical display of archaeological artefacts to demonstrate what has been salvaged and the broader narrative of cemetery removal.	Ownership of Aboriginal artefacts will be determined with RAPs. Non-Aboriginal archaeological artefacts are owned by Sydney Metro; ownership should be transferred to Sydney Trains for artefacts to be integrated with the architectural wall treatment The base infrastructure (physical display facility) will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works).	Specialist analysis and dating of surrounding soil context by **archaeologists**. Outcomes for Aboriginal artefacts to be determined in consultation with **Sydney Metro**, **archaeologists**, **RAPs** and Heritage NSW. Completion of analysis, cleaning and cataloguing of artefacts and preparation of catalogue to be completed by **archaeologists** to facilitate development of final content. Development of physical display by **architectural team** and **heritage professionals**.
North South Concourse: Architectural Wall Treatment			
18	Large-scale mapping integrated with architectural wall treatment at southern end of North South Concourse.	The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works). Infrastructure will be owned, managed and maintained by Sydney Trains.	**All:** Stakeholder agreement to selected image is required. Interpretive initiatives associated with architectural treatment will be progressed as an inherent part of the CSMW project works.

7 OTHER INITIAVTIVES FOR METRO STATION AT CENTRAL

In developing the new Metro station at Central, there are a number of parallel initiatives that are being progressed that must be coordinated. In addition to interpretation as detailed in this report, there is a public art program to provide high quality public art to enhance cultural experiences for users of the stations and also a wayfinding strategy. These initiatives, which are briefly described in sections below, are contributing elements to the users' experience of the station and the integration of the whole is an important consideration.

The project wide spatial hierarchy determined by Sydney Metro is as follows:

①

Circulation / Run-Offs / Waiting Zones / Furniture / Sight Lines / Daylight

②

Way-Finding / Station Signage

③

Public Art / Heritage Interpretation

④

Advertising

⑤

Retail

7.1 Public Art

The public art program involves the commissioning of a public artwork to be installed in each of the seven new stations for the Sydney Metro City and Southwest, including Central. The thematic framework envisions the Sydney Metro as a public transport line of many stories that remember the past, consider the present and imagine the future for the multiple communities of Sydney.[4] The objectives of the public art program are to:

- elevate the customer's travel experience;
- create a benchmark for public art in transport in Australia;
- engage and expand diverse audiences for contemporary art;
- raise awareness of and pride in local histories and cultural diversity.

The inclusion and development of the public art component at Central Station is being progressed by Sydney Metro. To date, what has been presented comprises an integrated and sculptural artwork by Rose Nolan. The work features two primary elements: a floor treatment in the north-south concourse designed to invoke a race track with associated text, and large scale sculptural text,

[4] Create NSW, *metro art Integrated and Sculptural Public Artwork Expression of Interest Information*, 2018, p.5

notionally '*somewhere in a parallel universe',* to be applied to the concrete surface of the soffit in the Northern Concourse, above the entry to the Metro Concourse.

While independent of interpretation, the public art response encompasses location, journey and destination suggestive of the past, present and future, anchored in a persuasive and universal visual form. Daily commuters become viewers and participants in a contemporary public artwork and unfolding experience as they move freely and effortlessly in and across the Sydney Metro concourse space.

FIGURE 7.1: INDICATIVE VIEW OF THE 'RACE TRACK' CONCEPT IN THE NORTH-SOUTH METRO CONCOURSE.

7.2 Wayfinding

Central Station is a landmark building for Sydney. The Central Station Metro project seeks to cement this status by creating a contemporary, attractive, and welcoming space which references the important heritage aspects of the existing station. The signage design language supports this vision by providing bespoke brackets and fixings for major signage elements within the station. It achieves this by providing premium quality material with seamless integration, and by maintaining and building on the existing history and legacy of Central Station's iconic moments.

The bespoke signage design language for Central Station Metro works with the balance of the contemporary architectural language present throughout the new station areas, the heritage aspects of the existing station, and TfNSW Wayfinding Kit of Parts components. To achieve this, the design for the bespoke brackets uses a consistent stainless steel extrusion across all areas of the project. The choice of materials is designed to echo the architectural finishes across the station, and enable potential future digital requirements to be integrated seamlessly into the signage system.

Signs are used to integrate required hardware, such as lighting and CCTV, at key areas helping build a cohesive and integrated look for the station. Gantries and brackets are integrated into the surrounding architecture to further enhance the customer experience. Brackets and gantries feature an angled form which references the angled walls present within Central Walk and throughout the sandstone panelling of the Metro Box. This angle further helps reduce the impression of scale, while also providing a robust and durable structure.

To maintain the heritage aspects of the station, the design team have developed a bracketing solution to enable adaptive re-use of the existing Central Station name signs on Platforms 11-14. For the new Chalmers Street entrance, a redrawn version of the iconic Central Station typography has been designed, linking the new and historic seamlessly together. Refer Section 3.3.2.

FIGURE 7.2: CONTEMPORARY WAYFINDING SIGNAGE DESIGNED BY BURO NORTH.

FIGURE 7.3: CONTEMPORARY WAYFINDING SIGNAGE DESIGNED BY BURO NORTH.

8 IMPLEMENTATION

This Heritage Interpretation Plan has been prepared specifically in relation to the CSMW works at Central Station. The summary provided in Section 6 outlines further actions required and identifies responsible parties to facilitate implementation of the HIP. It is important that authority stakeholder agreement to the documented initiatives is obtained overall, and in particular, input and agreement to specific aspects including:

- text for stainless steel strip;
- text for Acknowledgement of Country feature;
- resolution of colours and areas of application for artwork on North and South vents, Platform 14;
- clarification of ownership of specific installations post construction, in particular ICTs and physical archaeological artefacts.

Stakeholder agreement to the above aspects are critical to development of the base building infrastructure to be installed as part of the CSMW project works. The development of digital content may be developed subsequently and will require the following actions to be implemented by the owners of the ICTs (to be confirmed, refer Section 6):

- Identify the nature of content desirable for reuse from Dead Central exhibition to progress liaison with SLNSW.
- Obtain high resolution images for use in conjunction with approved ICTs and appropriate copyright clearances (use relevant alternatives where these are not available).
- Engage digital technicians and designers to develop digital interpretive information/media in consultation with heritage professionals.

Following acceptance of the Heritage Interpretation Plan by the consent authorities, it should be implemented as required by the conditions of consent. Required steps are outlined below:

1. Finalisation of archaeological fieldwork, completion of analysis, cleaning and cataloguing of artefacts.
2. Prepare architectural drawings and shop drawings as relevant to document base building interpretation initiatives as agreed by stakeholders for signoff and manufacture.
3. Engage signage consultant and/or graphic designer to prepare graphic artwork for stakeholder signoff and manufacture where required for base building interpretive media, for example Acknowledgement of Country signage, interpretive panel to accompany Aboriginal art installation.
4. Receive the approval of the consent authorities in writing prior to manufacture of interpretive media and interpretive base building infrastructure.
5. Manufacture the approved interpretation media.
6. Install the approved interpretation media.

9 CONCLUSION

This Interpretation Plan recommends the strategies, specific locations and methods by which the heritage significance and role of the place can be communicated to the audience in culturally appropriate ways that respect the heritage values of the place. Beyond the interpretive component established by the architectural language of the new work, a number of locations for interpretation have been identified within the footprint of the CSMW project works:

1. Aboriginal interpretation: a large contemporary Aboriginal design on Intercity Platform 14 integrated with the architectural massing of the Northern and Southern Vents; as a component of the digital display on archaeological finds in the North-South Concourse and component of the social history display; and an Acknowledgment of Country fixed panel at the Eastern Entrance.

2. The Northern Concourse: This area is proposed for non-Aboriginal interpretation relating to the history and development of Central Station, in particular relating to the present phase of development at the Station.

3. The North-South Concourse (Metro Concourse): This area is proposed for both Aboriginal and non-Aboriginal interpretation relating to archaeological finds uncovered during the course of the project, as well as additional contextual information relating to historic phases of use and occupation of the site as evidenced by the archaeological program, including the Devonshire Street Cemetery and the earlier Sydney Stations.

In addition to these areas, it is noted that interpretation in the Northern Concourse and the Metro Concourse is linked by the Public Art component, where at the southern end in particular, the track effectively leads visitors to interpretive media at this end of the concourse. With consideration for the inclusion of Public Art, wayfinding provisions, advertising and the like in addition to the operational requirements of the station, the measures proposed for interpretation endeavor to maintain a simple format that does not impede the primary function of the station, as summarised below:

- A design approach that responds to the significant characteristics of the existing built elements while providing a twenty-first century architectural and engineering solution that represents the next major phase of development at the station, thereby creating opportunities for visitors to understand and appreciate the heritage fabric and historical development of the site.
- A signage strategy which incorporates interpretation of historic lettering associated with ‘Central’ and reuse of salvaged signs on new Intercity Platforms.
- An Aboriginal artwork incorporated into the architectural massing of the Northern and Southern Vents, by way of tessellated, coloured brickwork projecting from the brick cladding.
- Modelled wall cladding adapted to ashlar masonry geometry and with reference to time keeping, integrated with a metal strip featuring interpretive text abstractly representing a ‘reverse timeline’. This includes the symbol representing the clock tower and the Metro tunnel, simply demonstrating the evolution of the station over the course of a century.

- Development of digital interpretive media about the historical development of the station to be conveyed via downloadable application or web links to complement non-Aboriginal interpretation in the Northern Concourse.
- Large format digital screen and small format interactive screens at terminating end of the North South Concourse to interpret Aboriginal histories, the Devonshire Street Cemetery, earlier Sydney Stations and the archaeological program.
- Archaeological / historical interpretation on the southern wall of the North-South Concourse, with salvaged artefacts integrated with interpretive mapping to be presented on the perforated wall cladding.

This Interpretation Plan summarises the historical and functional context of Central Station and the important role that the site has played in various uses over time by Aboriginal people, as a burial ground established by the colonial government and subsequent government use to establish a major transport interchange facility. The media proposed to convey information about the history and function of the site has been selected to integrate with the new architectural works, be cost effective and sustainable. In particular, the integrated architectural response and use of digital media supports the evolution of the place into a dynamic contemporary facility and the communication of the significance of the place to other users in the wider community, with digital media also providing the opportunity to periodically update information to remain relevant and engaging. The proposed interpretive media and actions are comprehensive and will create a richly layered experience for visitors.

APPENDIX A – CONSULTATION

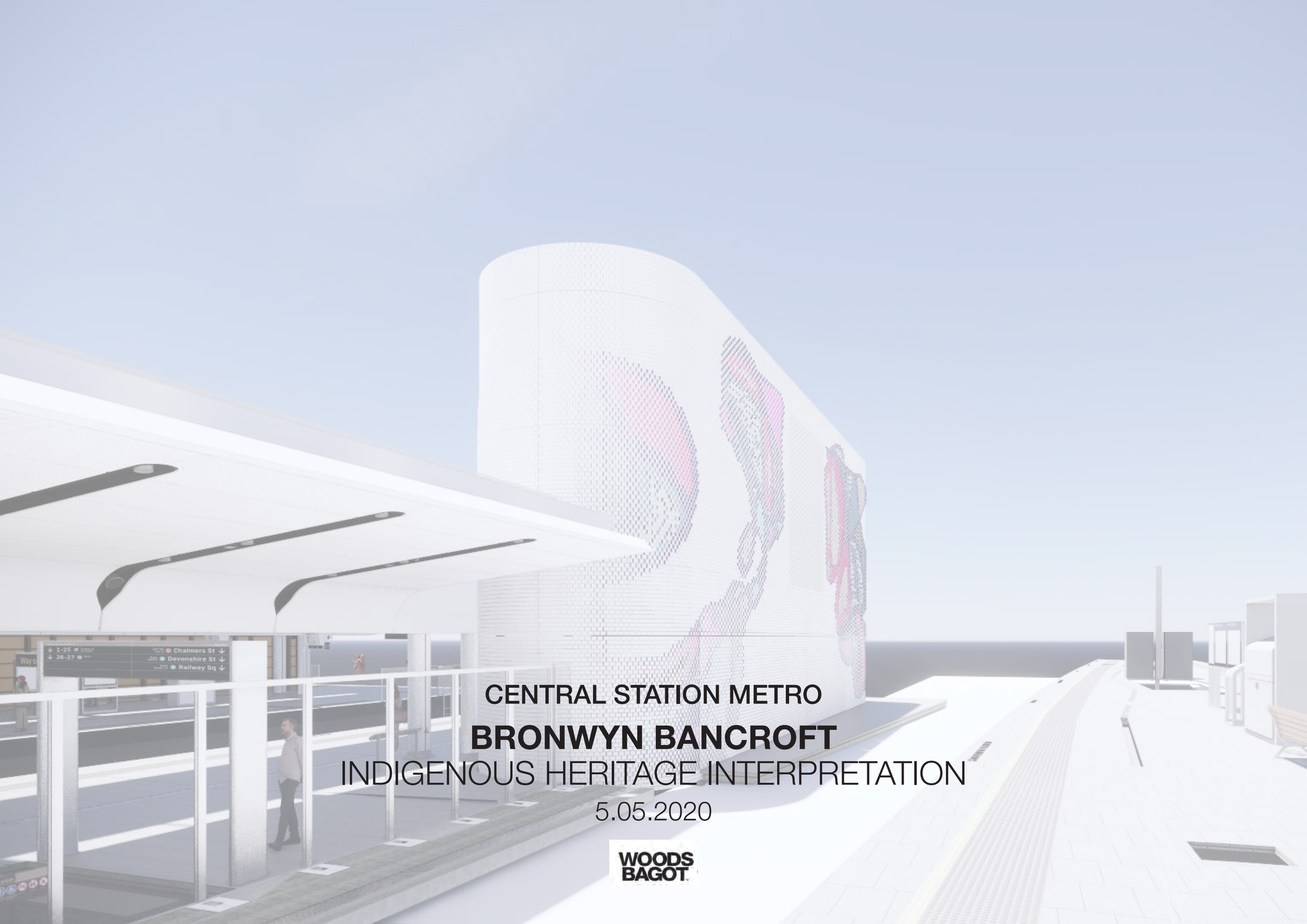
The following register provides an outline of primary consultations that have occurred during development of the Heritage Interpretation Plan. It does not provide a comprehensive record of all consultations, many of which have taken place via telephone and email correspondence. Documentation demonstrating coordination for development of the HIP with the project architects is included on pages following the register.

CONSULTATION REGISTER

CONSULTING PARTIES	DATE	PURPOSE / COMMENT
Laing O'Rourke, John Mc Aslan+Partners, OCP	30 October 2018	Non-Aboriginal heritage interpretation meeting.
John Mc Aslan+Partners, Woods Bagot, Artefact, OCP	14 March 2019	Aboriginal heritage interpretation consultation. Services building brick materiality study issued (appended to this report, dated 12 February 2019).
John Mc Aslan+Partners, Woods Bagot, OCP	9 April 2019	Non-Aboriginal heritage interpretation meeting. Design and concept ideas tabled (appended to this report, dated 2 April 2019).
Woods Bagot, Buro North, OCP	9 May 2019	Meeting for heritage signage – salvage and reuse.
Laing O'Rourke, John Mc Aslan+Partners, OCP	13 & 14 May 2019	Consultation for non-Aboriginal heritage interpretation, including potential interpretation of crypt sandstone i.e. exploring potential benefits of including physical material to enhance interpretation outcomes.
Metro, Laing O'Rourke, John Mc Aslan+Partners, Woods Bagot, Artefact, OCP	29 May 2019	Aboriginal and Non-Aboriginal heritage interpretation meeting; site inspection of archaeology.
Woods Bagot, Artefact, OCP	30 May 2019	Consultation for Aboriginal and Non-Aboriginal heritage interpretation for DRP presentation.
Government Architect Design Review Panel, Metro, Laing O'Rourke, John Mc Aslan+Partners, Woods Bagot, Artefact, OCP	4 June 2019	GADRP presentation, including Aboriginal and Non-Aboriginal heritage interpretation, public art, signage / wayfinding. Proposed locations for and coordination of the different initiatives, design initiatives and status of interpretation tabled.

CONSULTING PARTIES	DATE	PURPOSE / COMMENT
Laing O'Rourke, Artefact, OCP	June - August 2019	General consultation for interpretation - archaeological finds and potential for use of photogrammetric images.
Metropolitan Aboriginal Land Council, with Artefact	31 October 2019	Discussion of Aboriginal heritage interpretation components with Nathan Moran, CEO of Metro LALC and Artefact at a meeting on 31/10/2019. Strong endorsement for the Aboriginal design element by Bancroft, with the need for high visibility and accessibility of the artwork emphasised. Support for inclusion of information on Cora Gooseberry, with minor suggestions for inclusion of additional content for Aboriginal history stories including recognizing the more recent political history of the area (now incorporated). Request for Aboriginal artefacts to be stored with Metro LALC.
Registered Aboriginal Parties, with Artefact • Aboriginal Archaeology Service Inc. • Bilinga Cultural Heritage Technical Services • Darug Aboriginal Cultural Heritage Assessments • Darug Land Observations Pty Ltd • Duncan Suey & Associates • Gandangara Local Aboriginal Land Council • Gundungurra Tribal Technical Services • Gunyuu Cultural Heritage Technical Services • Kamilaroi-Yankuntjatjara Working Group	October – November 2019	Comments on the Aboriginal heritage components of the HIP were received from: • Metro LALC: support of the recommendations in the HIP, see above • Murra Bidgee Mullangari Aboriginal Corporation: Email received 6/11/2019: 'I have read the Heritage Interpretation at Central Station Main Works; I endorse the recommendations made.' Previously, comments on the Aboriginal components of the Heritage Interpretation Strategy (OCP and Artefact, 2018) were received from seven of the RAPs; all were supportive of the approach (details in memo of 3 December 2018 to LOR)

CONSULTING PARTIES	DATE	PURPOSE / COMMENT
• Metropolitan Local Aboriginal Land Council • Munyunga Cultural Heritage Technical Services • Murra Bidgee Mullangari Aboriginal Corporation • Murrumbul Cultural Heritage Technical Services • Tocomwall • Wingikara Cultural Heritage Technical Services • Woronora Plateau Gundangarra Elders Council		
Sydney Metro, Sydney Trains Heritage, Laing O'Rourke, Artefact, OCP	Feedback issued by Sydney Metro and Sydney Trains Heritage 16 December 2019 Response 20.01.20	SMCSW – 1 Feedback Schedule based on review of *Sydney Metro City & Southwest Central Station Main Works Heritage Interpretation Plan*, OCP Architects and Artefact Heritage, Revision B – 14 November 2019.
Sydney Metro, Heritage NSW, Department of Planning Industry & Environment Laing O'Rourke, John Mc Aslan + Partners, Woods Bagot, Artefact, OCP	23 January 2020	Heritage Working Group presentation for Heritage Interpretation based on *Sydney Metro City & Southwest Central Station Main Works Heritage Interpretation Plan*, OCP Architects and Artefact Heritage, Revision B – 14 November 2019.
Sydney Trains, Sydney Metro, Laing O'Rourke, Woods Bagot	13 March 2020	Technical working group review of artwork for Aboriginal interpretation, including review of signalling sight issues and Sydney Trains comments.
Woods Bagot & Bronwyn Bancroft	5 May 2020	Review of Aboriginal Heritage Interpretation – artwork for North and South Vents, Platform 14



CENTRAL STATION METRO

BRONWYN BANCROFT

INDIGENOUS HERITAGE INTERPRETATION

5.05.2020

WOODS BAGOT

Indigenous Artwork Colour Study

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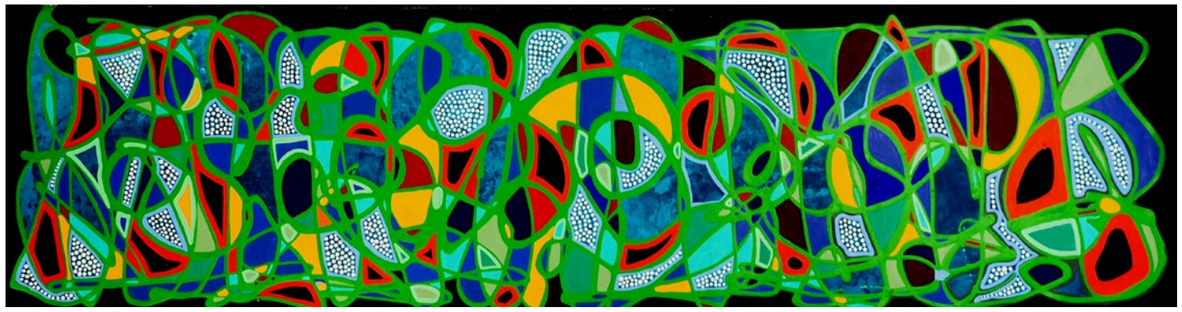

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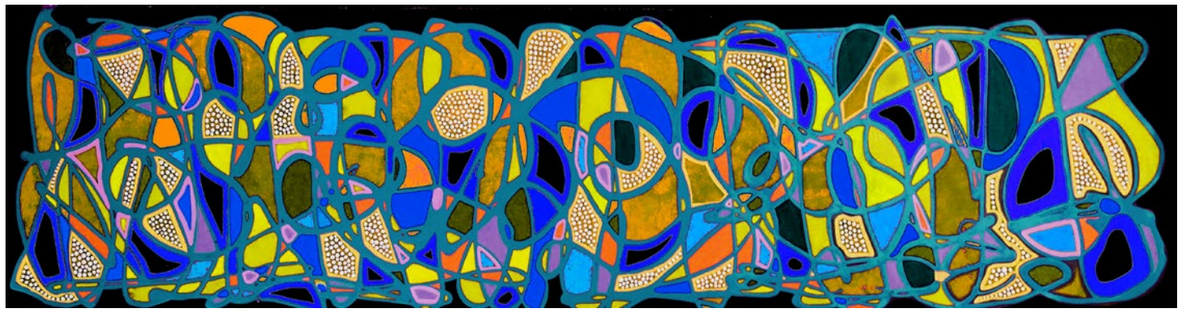

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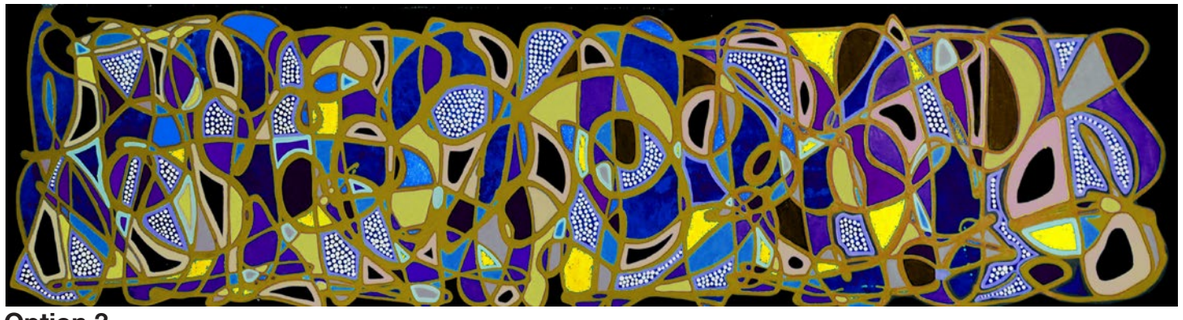

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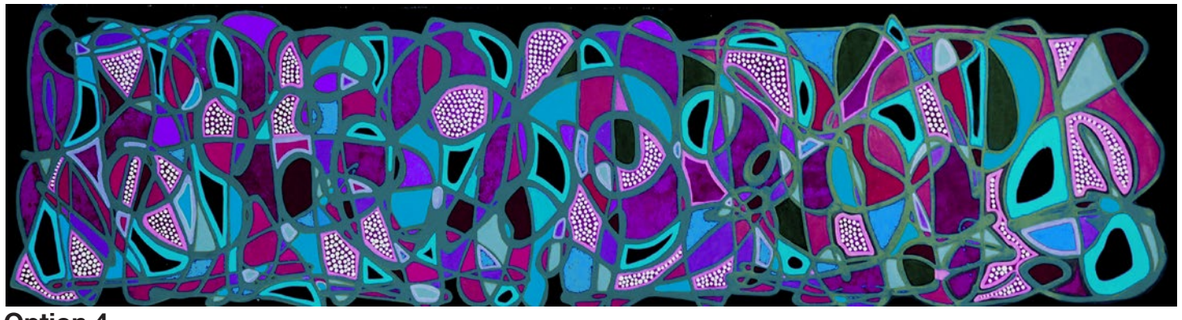

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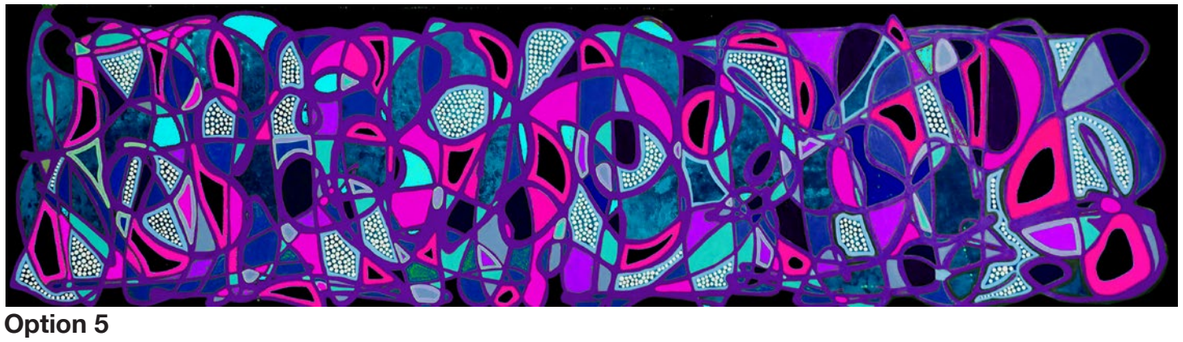
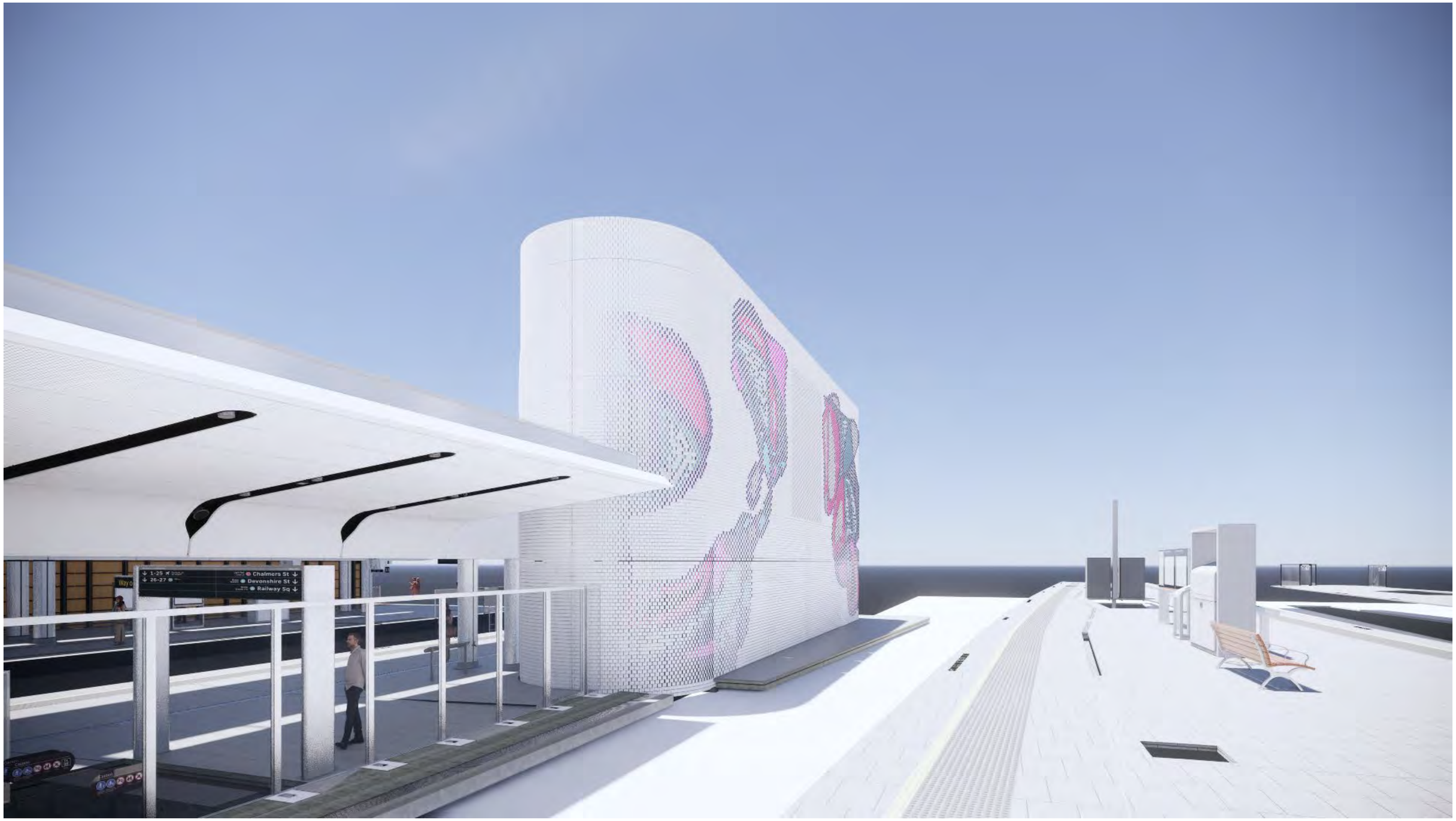


Option 5

Option 6

Indigenous Artwork Colour Study

Option 5 View In Context - View 2

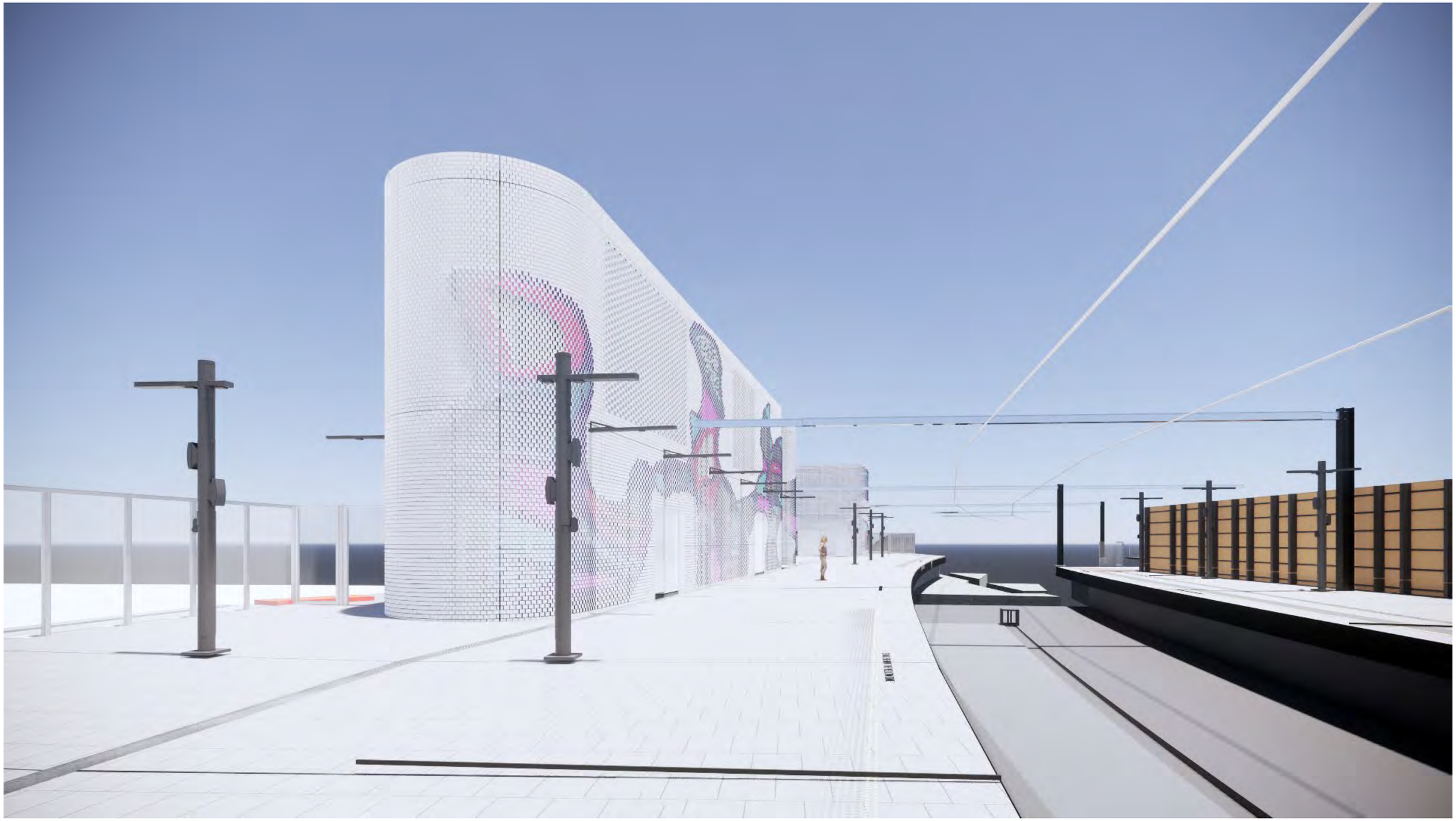


Indigenous Artwork Colour Study

Option 5 View In Context - View 1

Indigenous Artwork Colour Study

Option 5 View In Context - View 3



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Option 5 View In Context - View 4

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Option 5 View In Context - View 5

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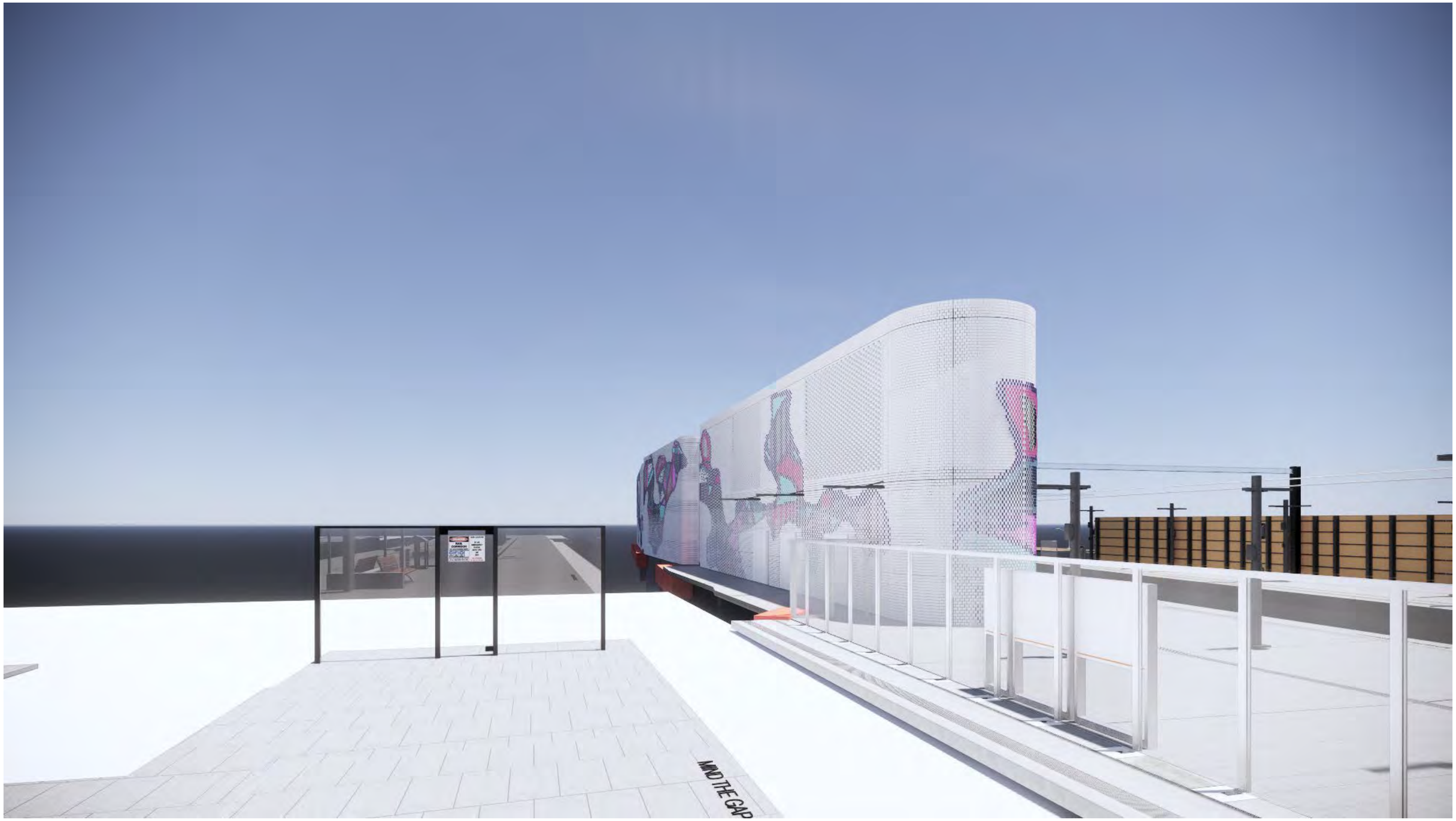
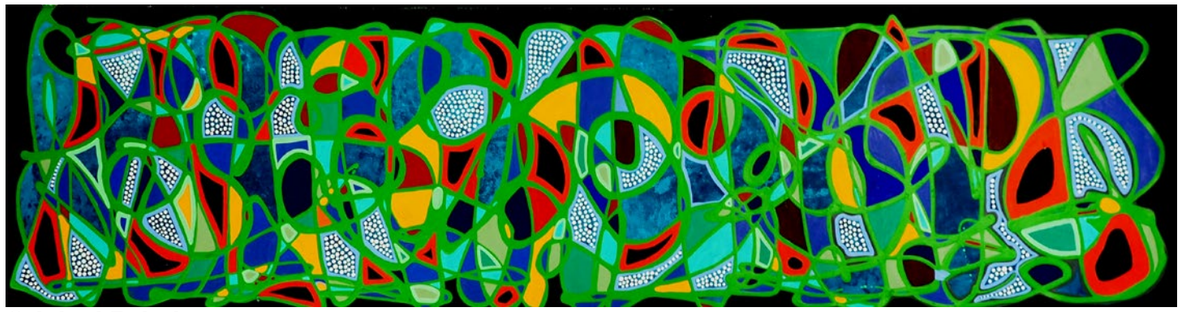
Option 5 View In Context - View 6



Indigenous Artwork Colour Study

Colour Options



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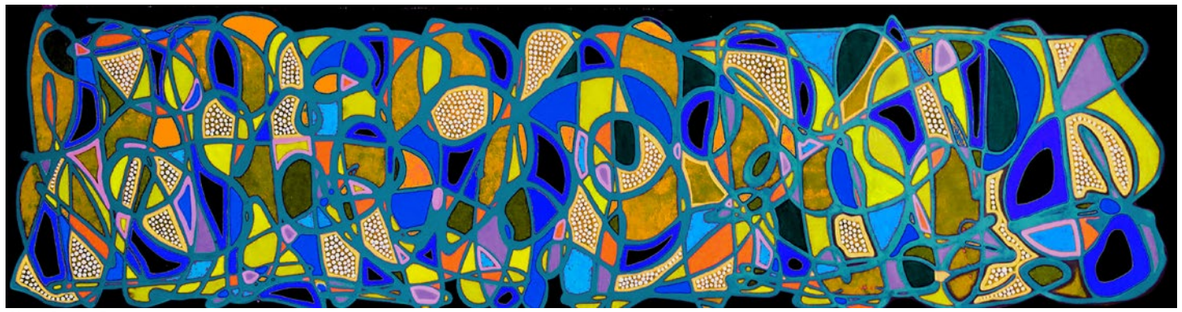

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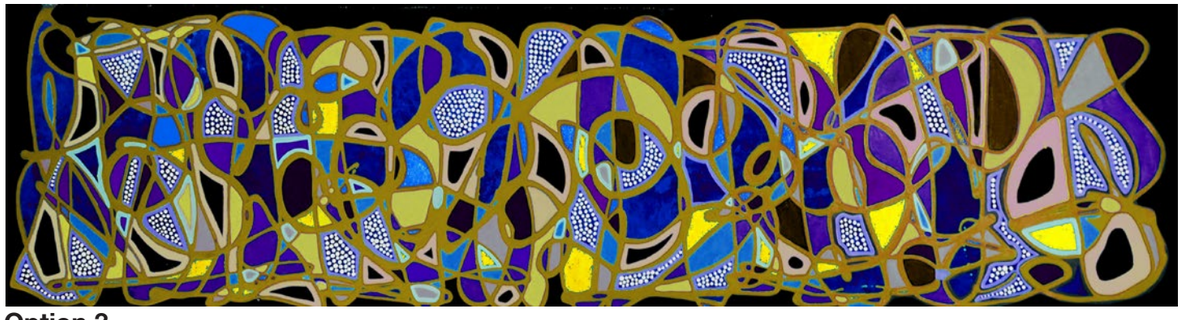

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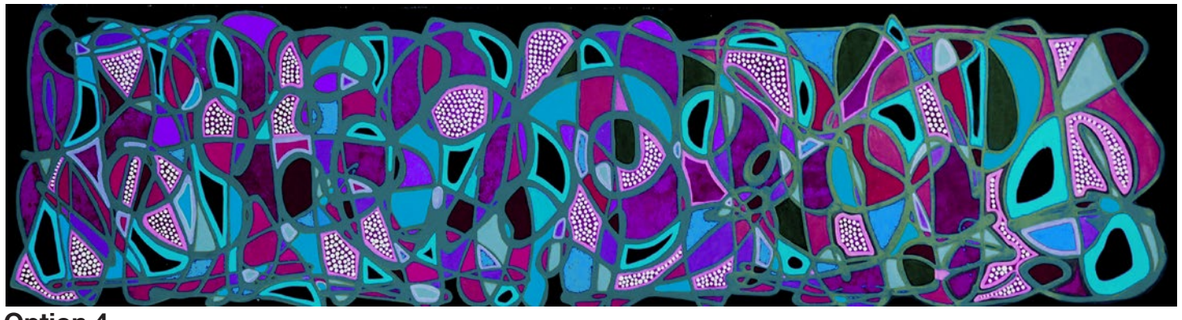

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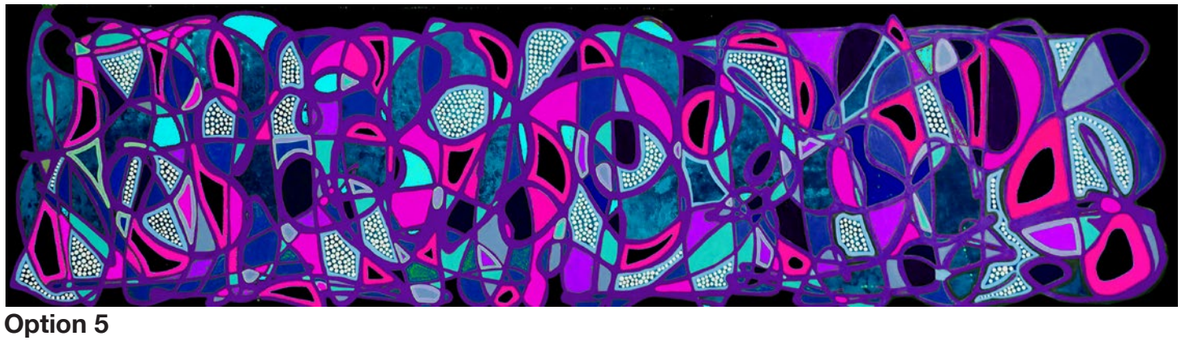
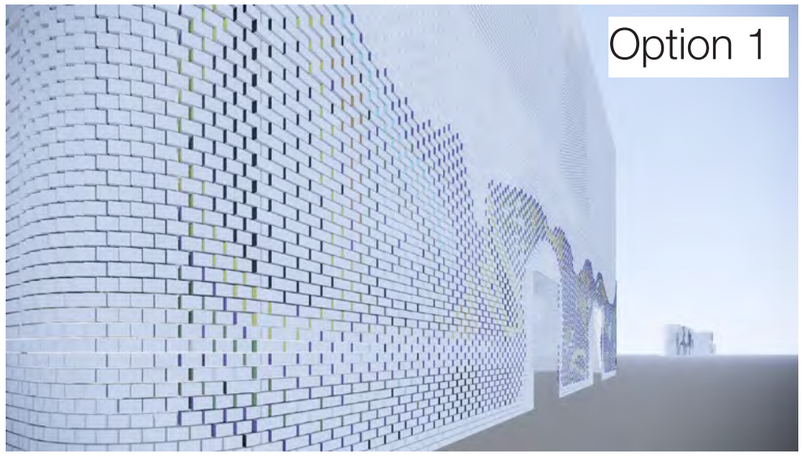


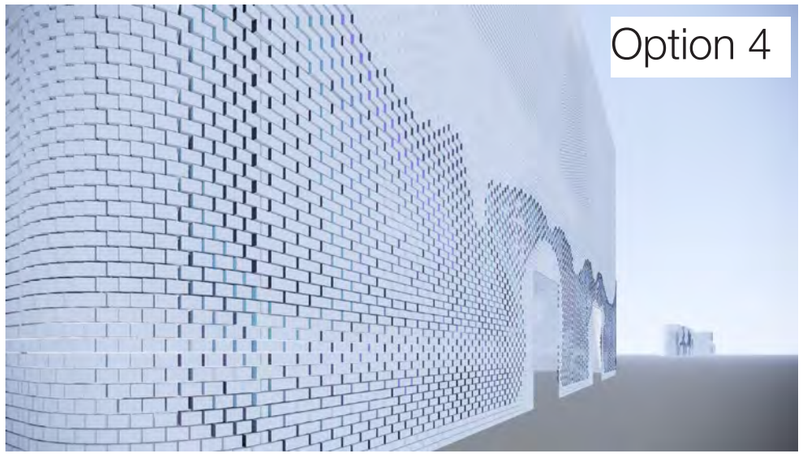
Option 5

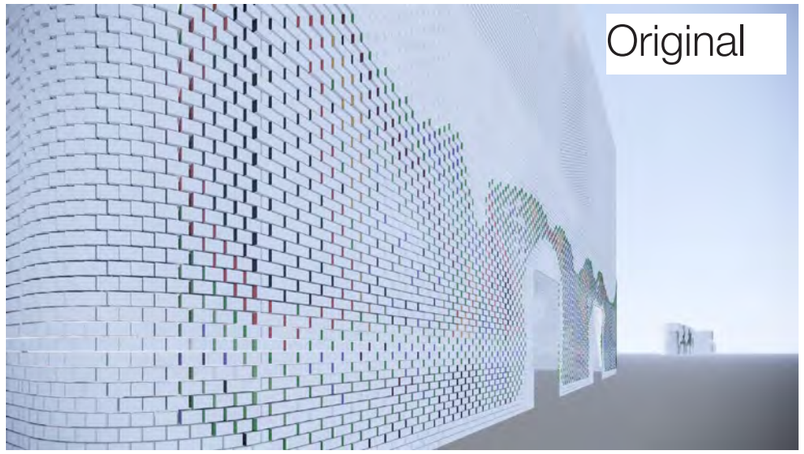
Option 6

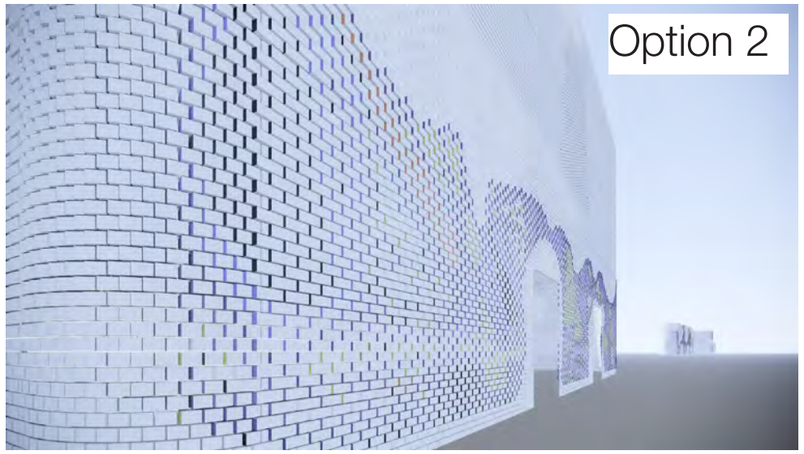
Indigenous Artwork Colour Study

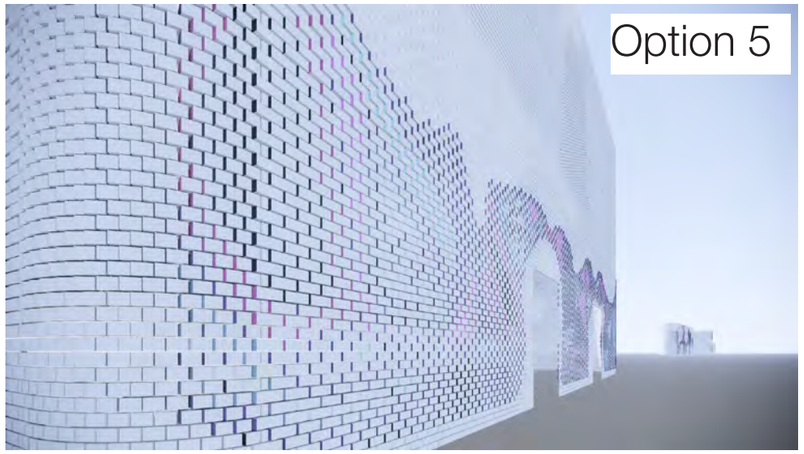
Northern Back Of House View 1

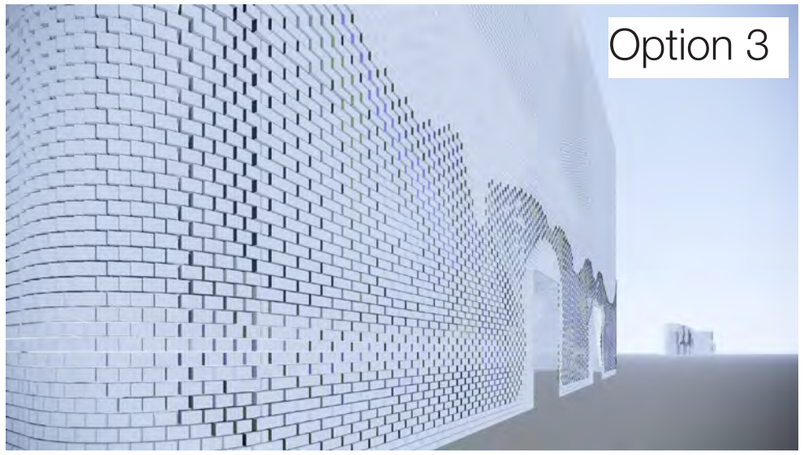


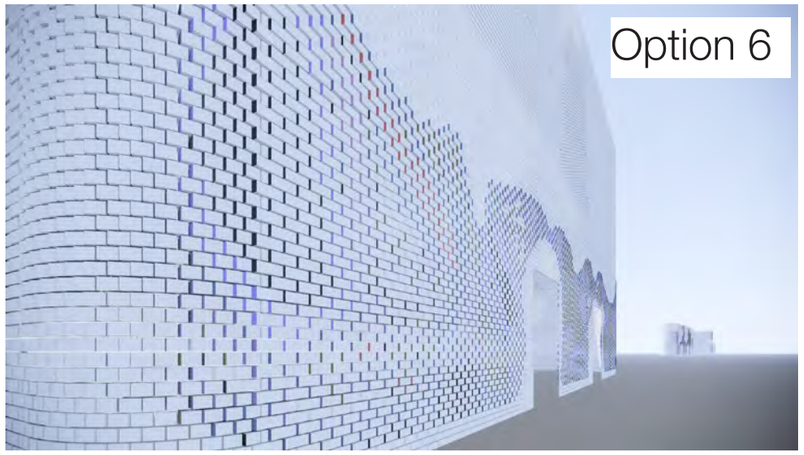






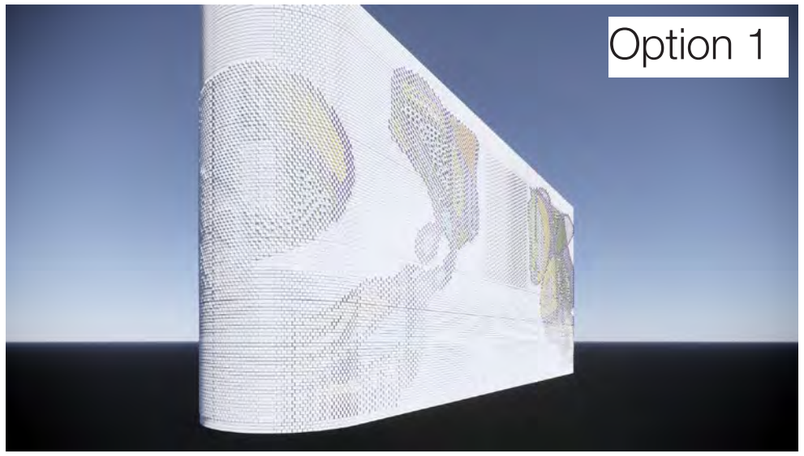


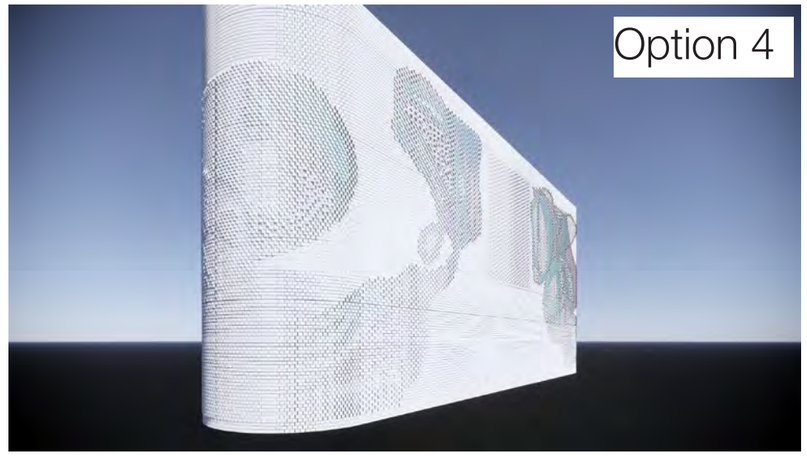


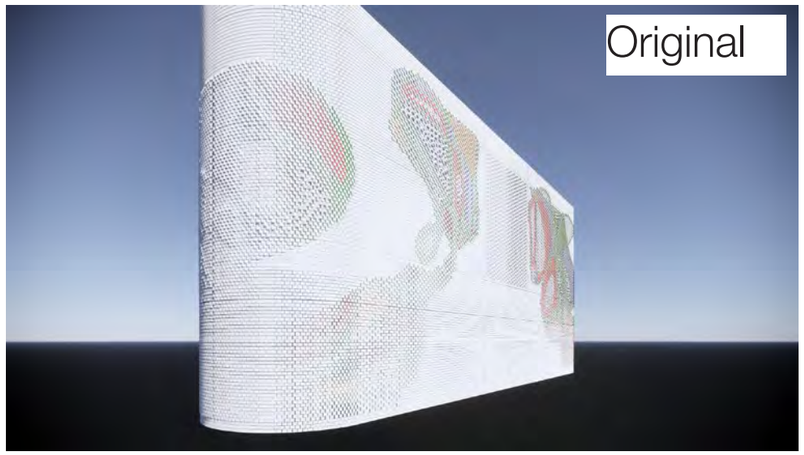


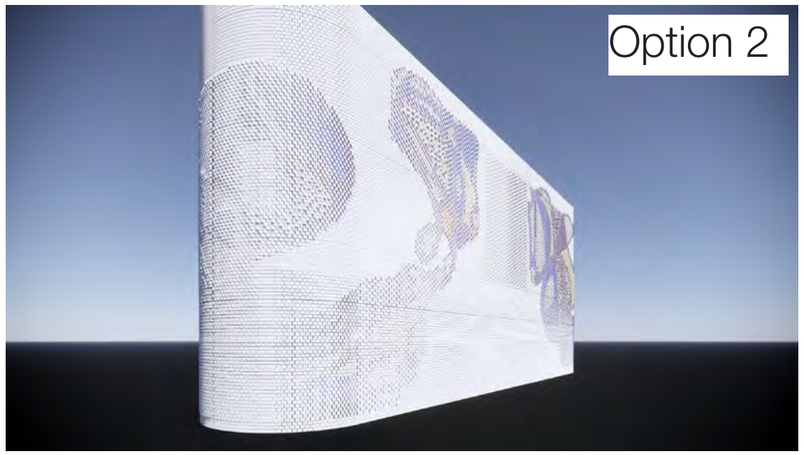
Indigenous Artwork Colour Study

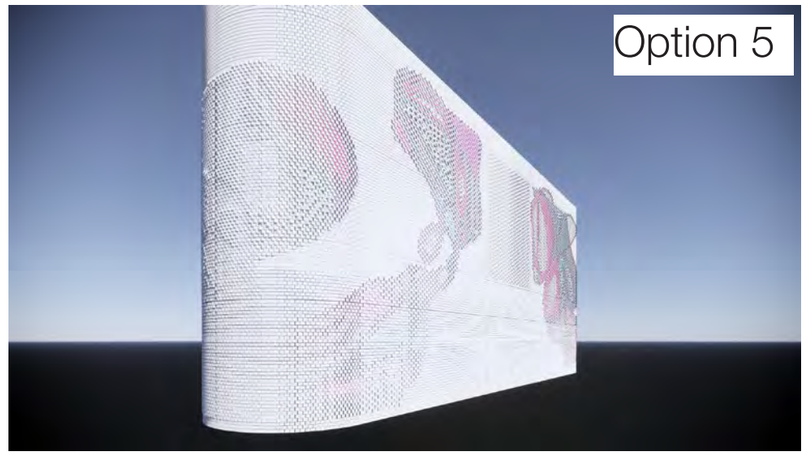
Northern Back Of House View 2

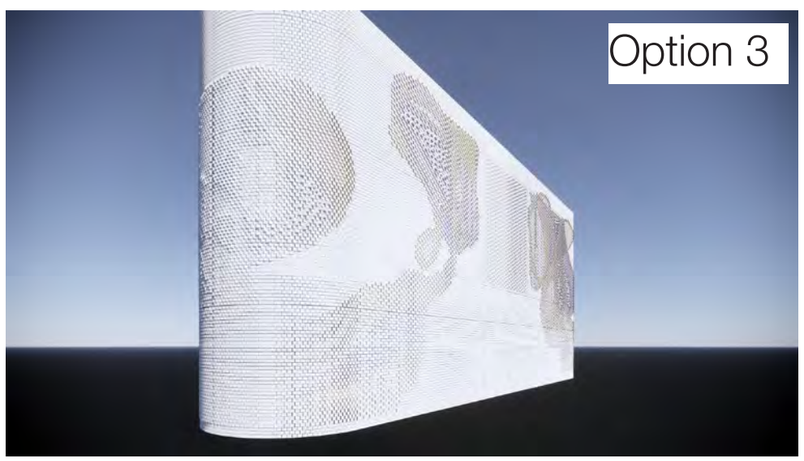


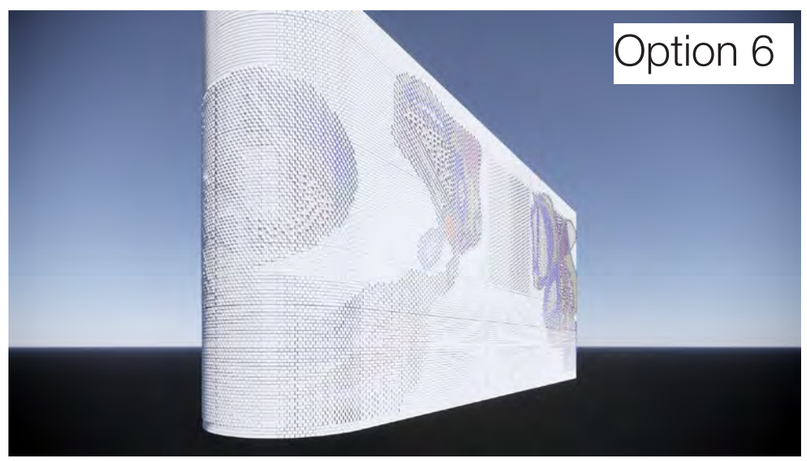






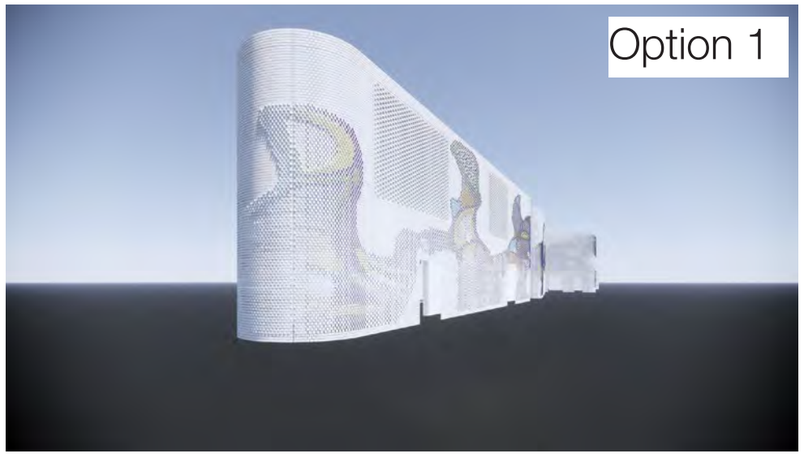


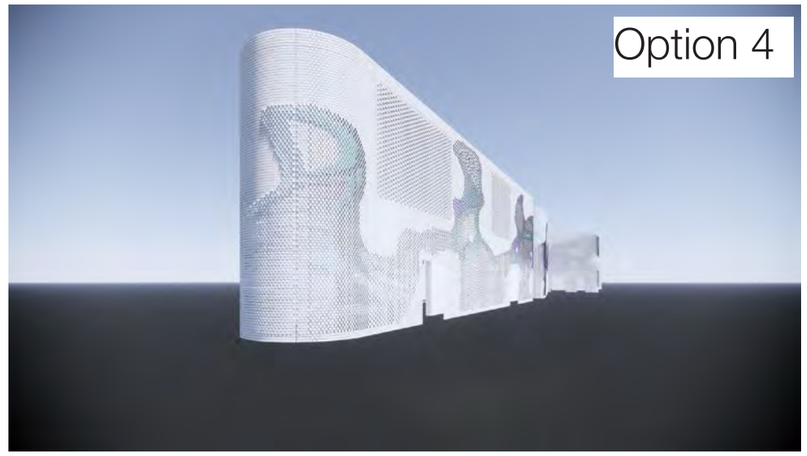


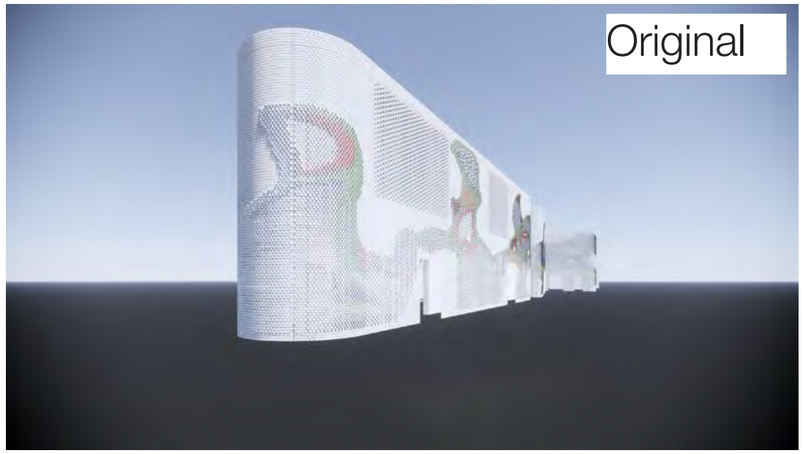


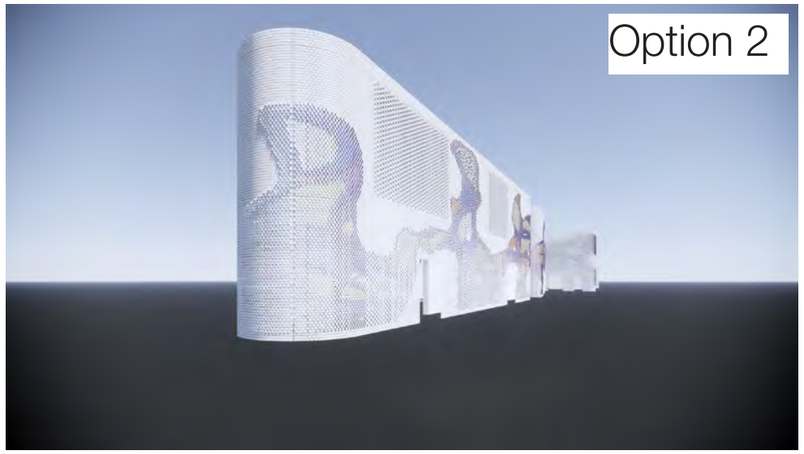
Indigenous Artwork Colour Study

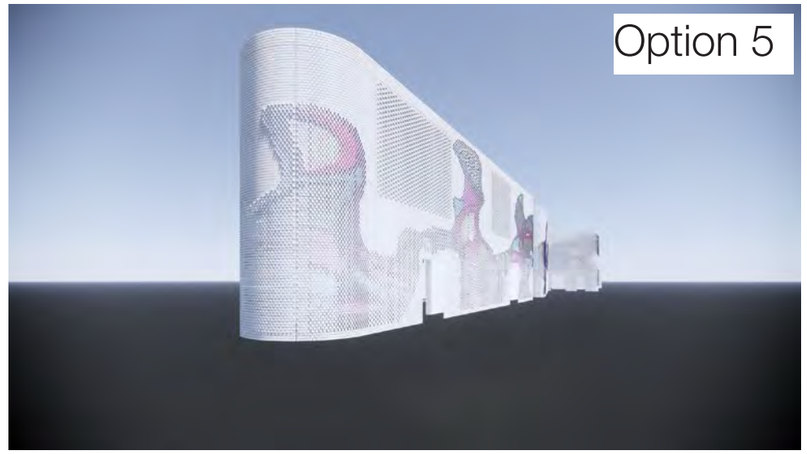
Southern Back Of House View 1

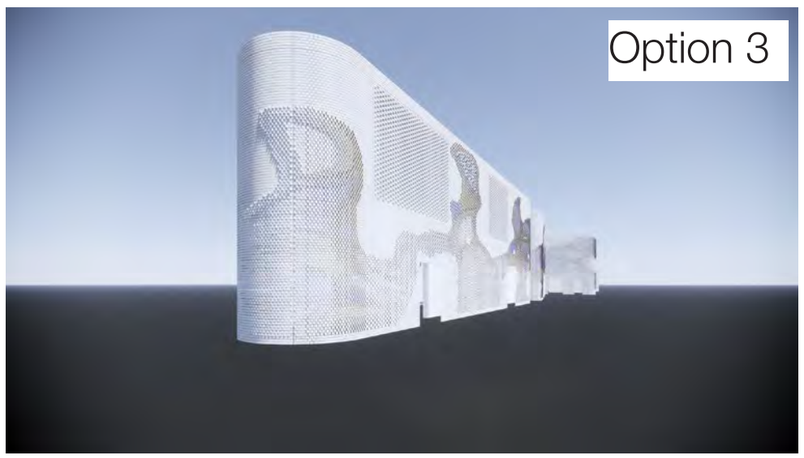


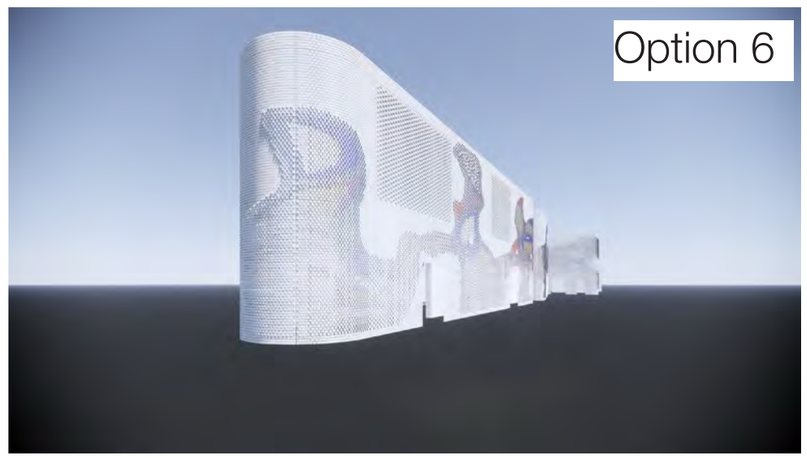






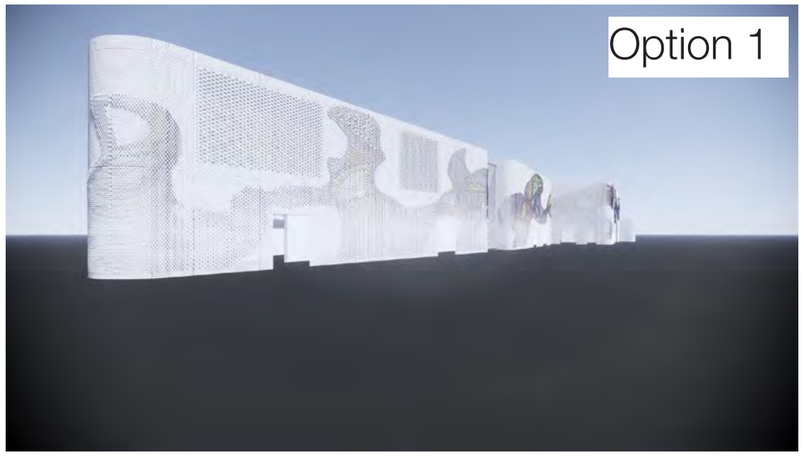


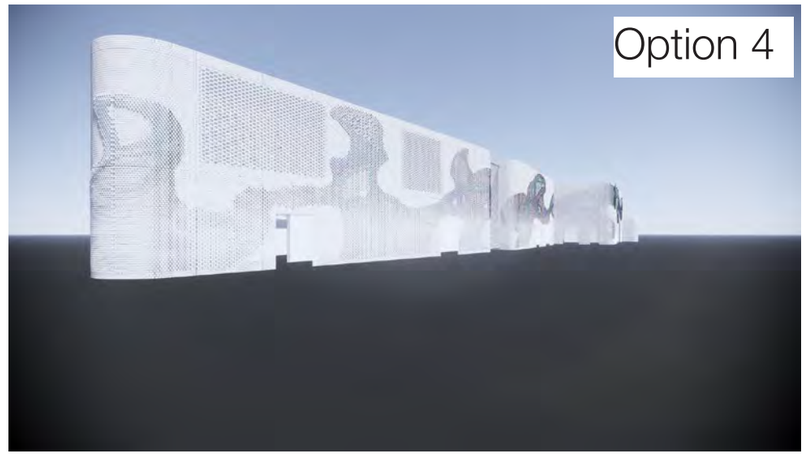




Indigenous Artwork Colour Study

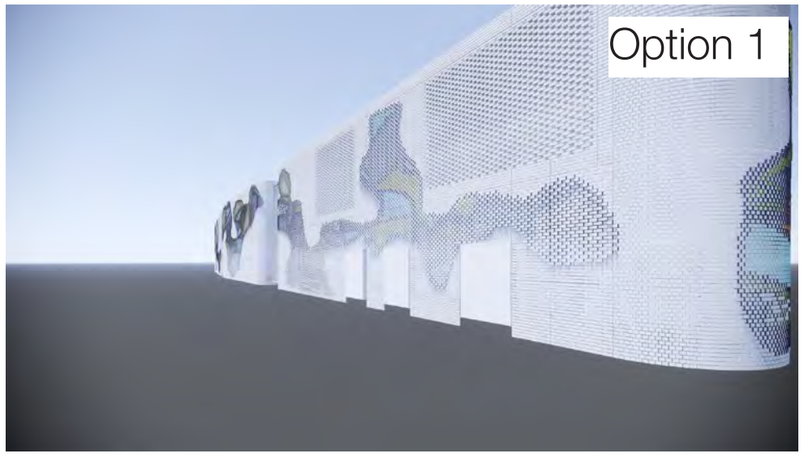
Southern Back Of House View 2

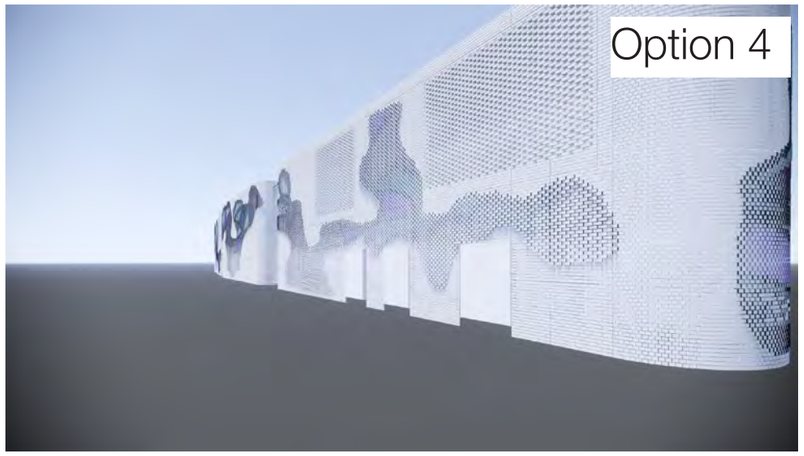


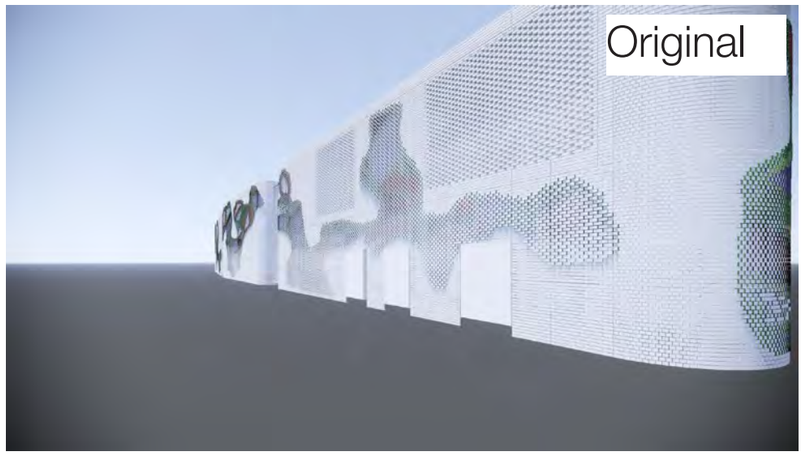


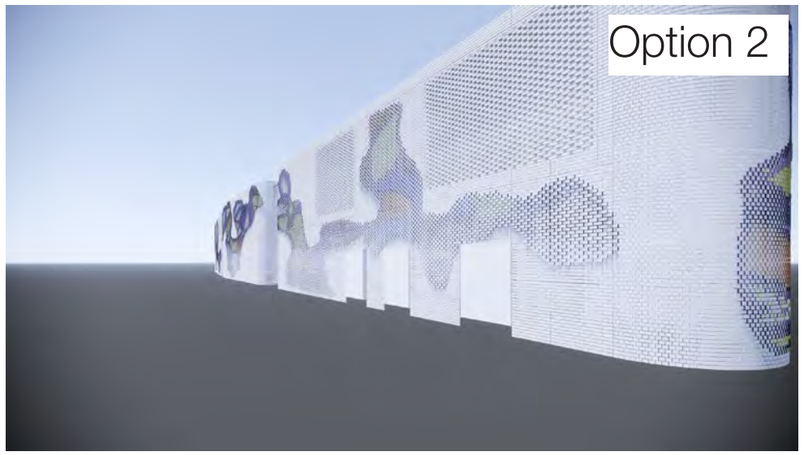
Indigenous Artwork Colour Study

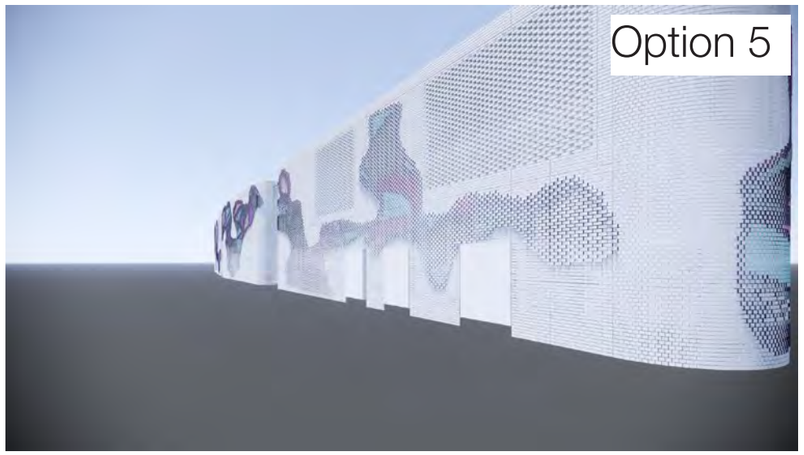
Southern Back Of House View 3

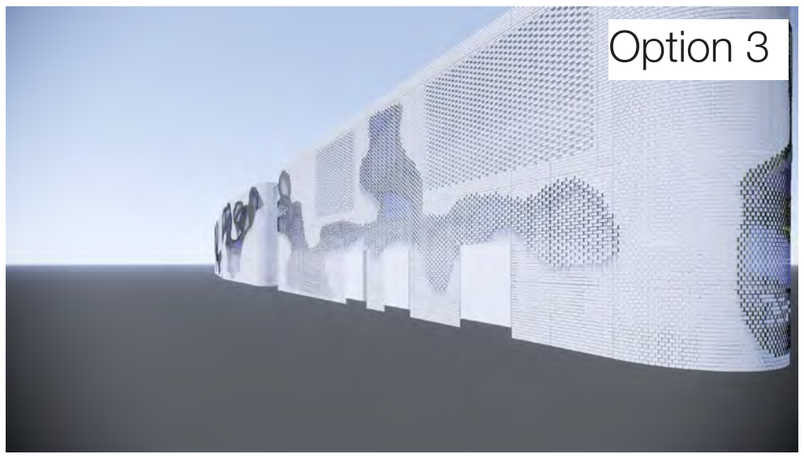


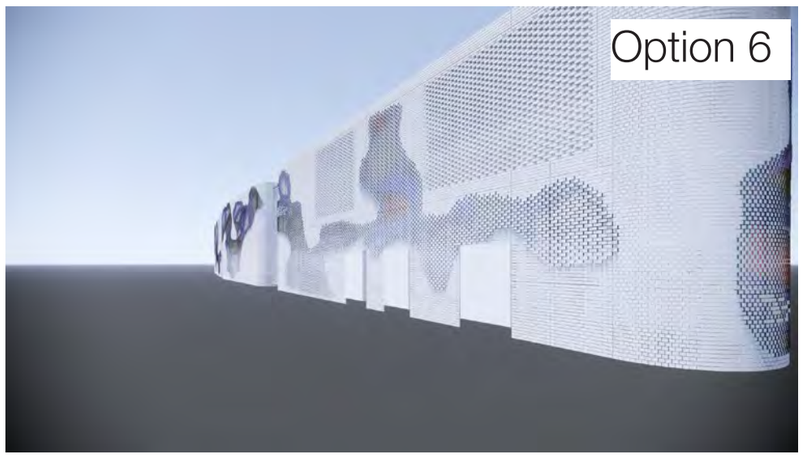






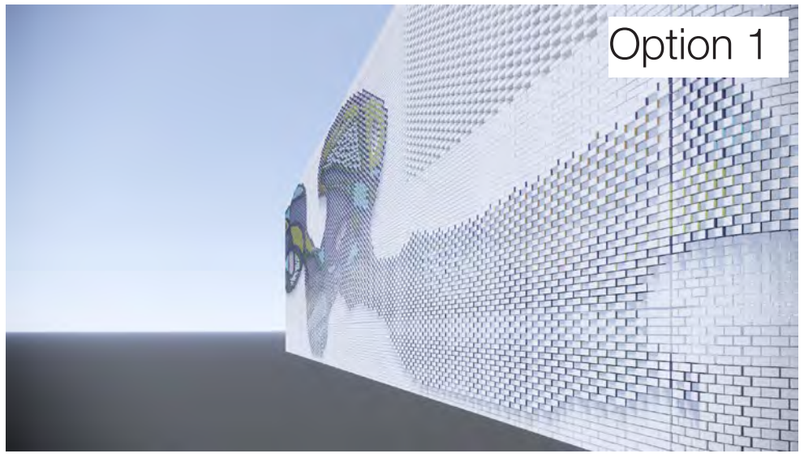


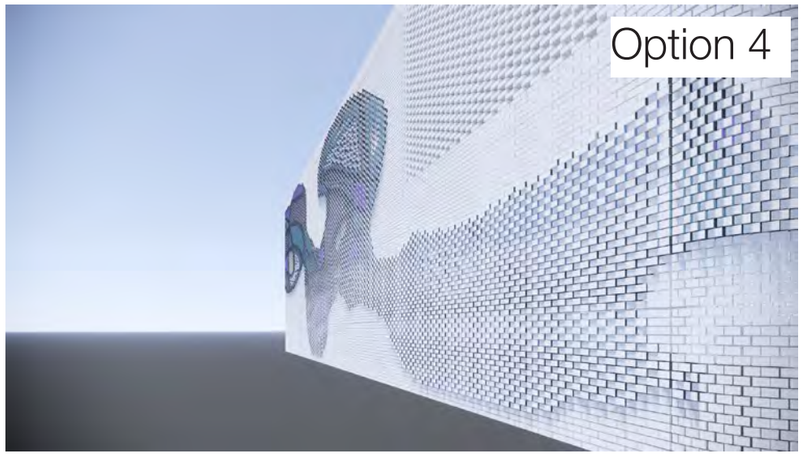


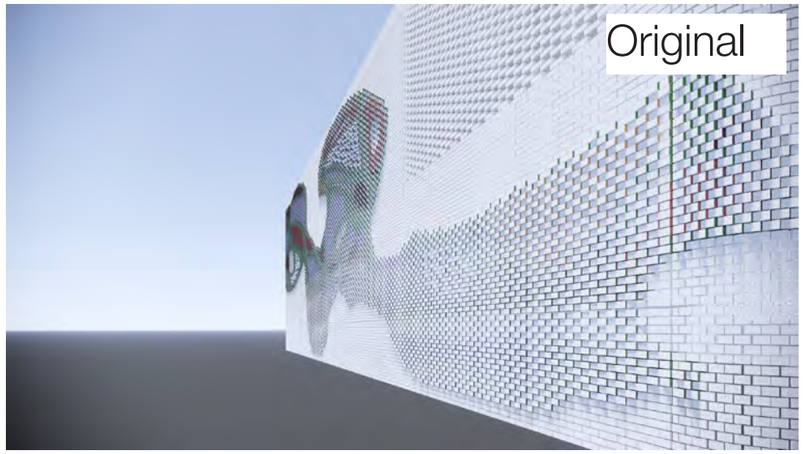


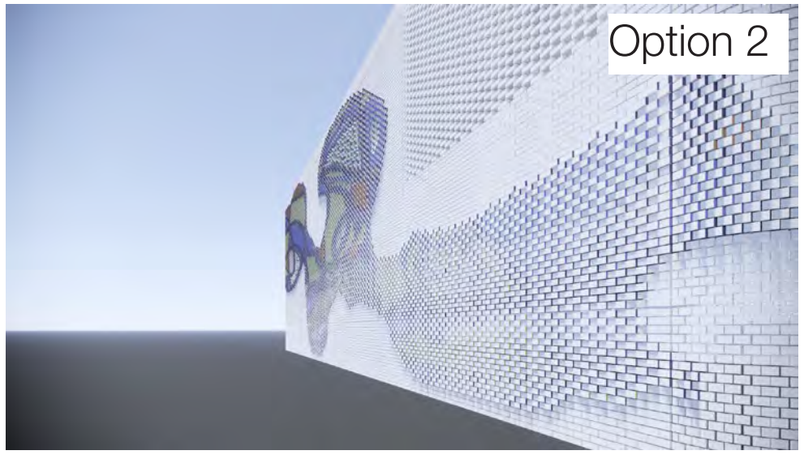
Indigenous Artwork Colour Study

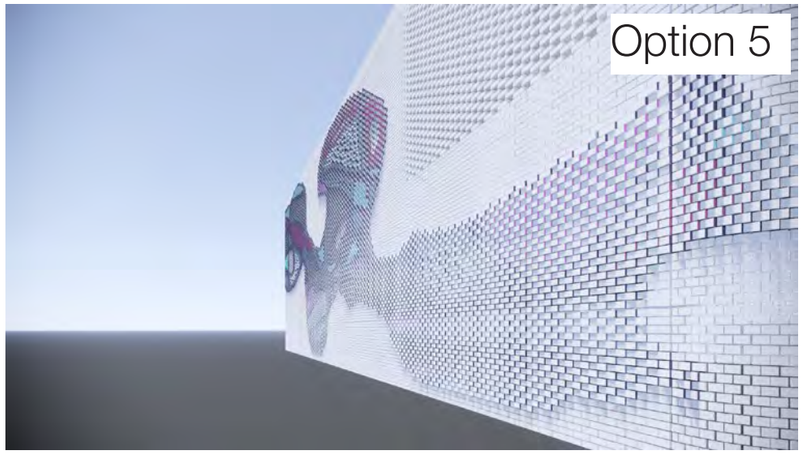
Southern Back Of House View 4

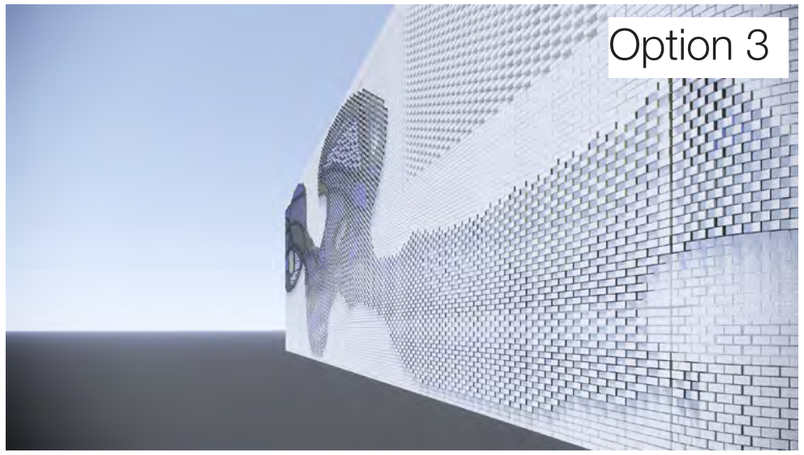


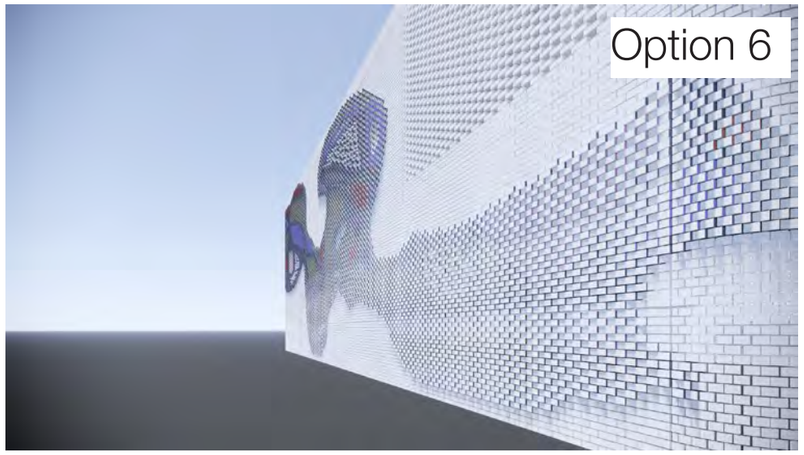






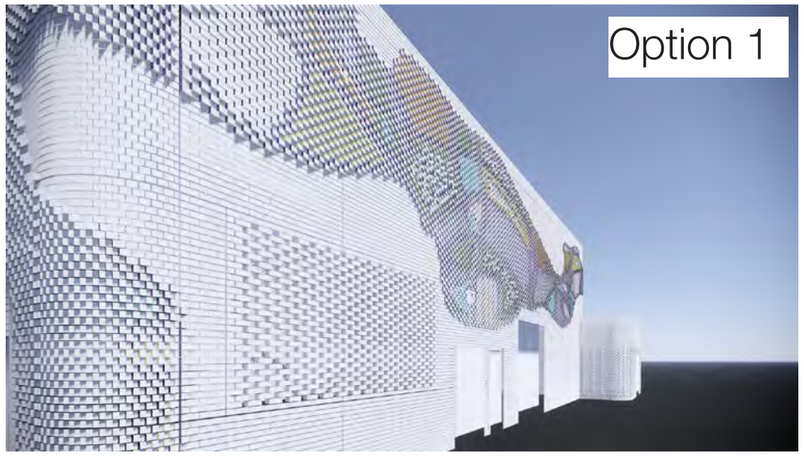


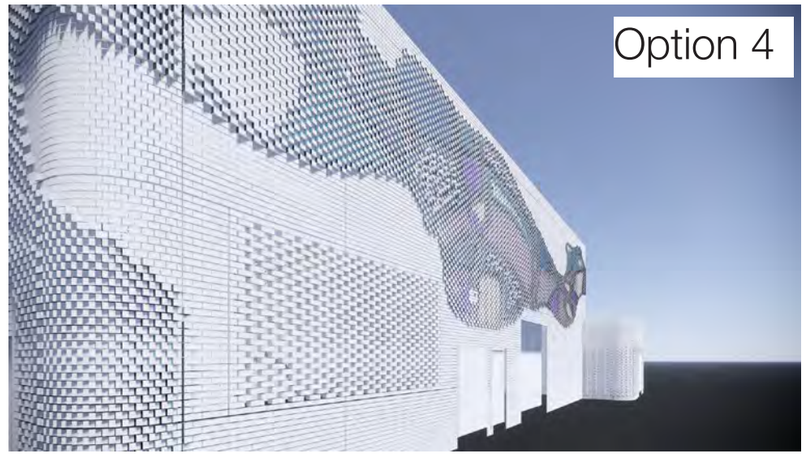


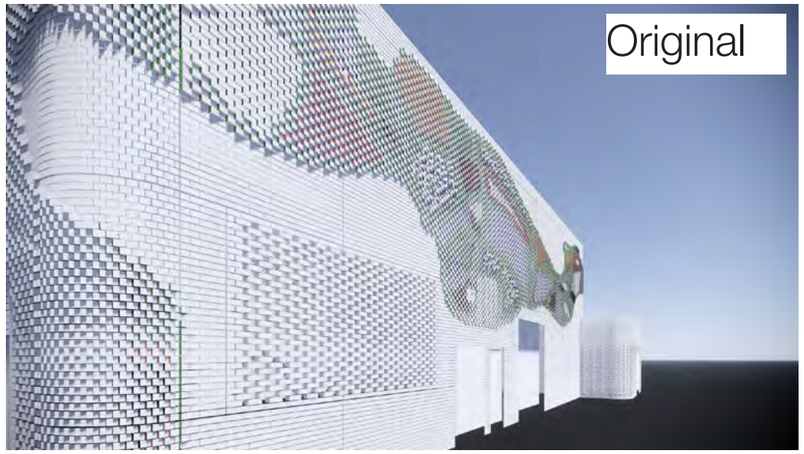


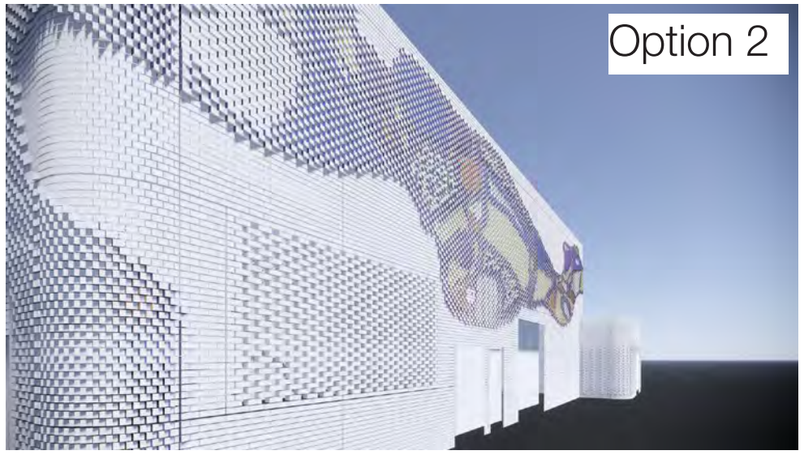
Indigenous Artwork Colour Study

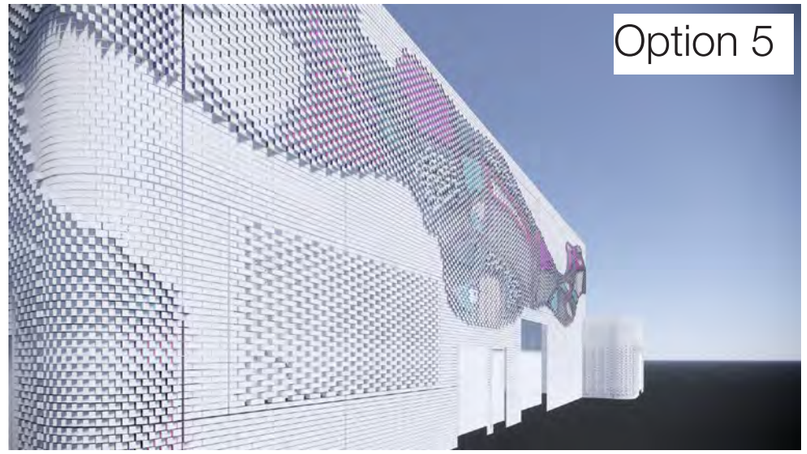
Southern Back Of House View 5

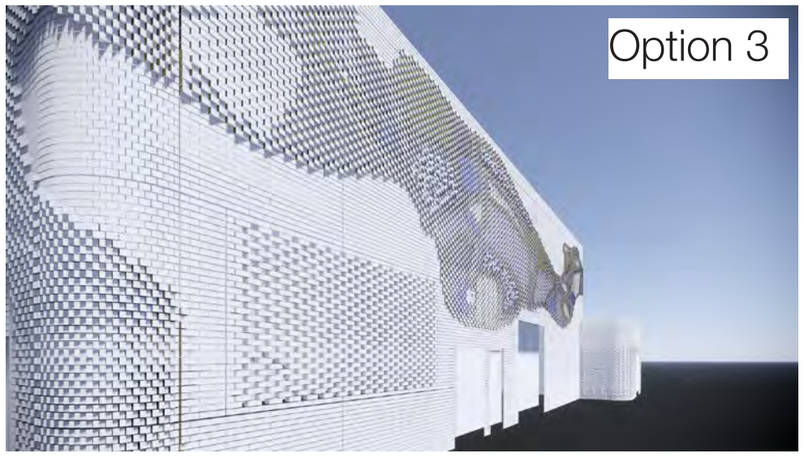


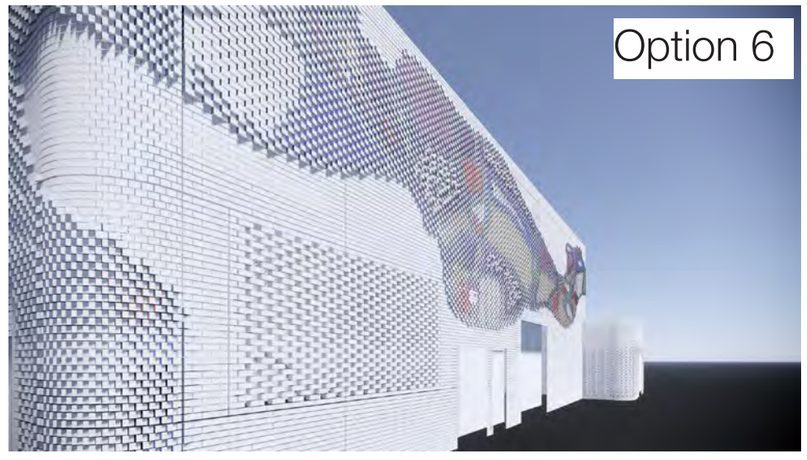








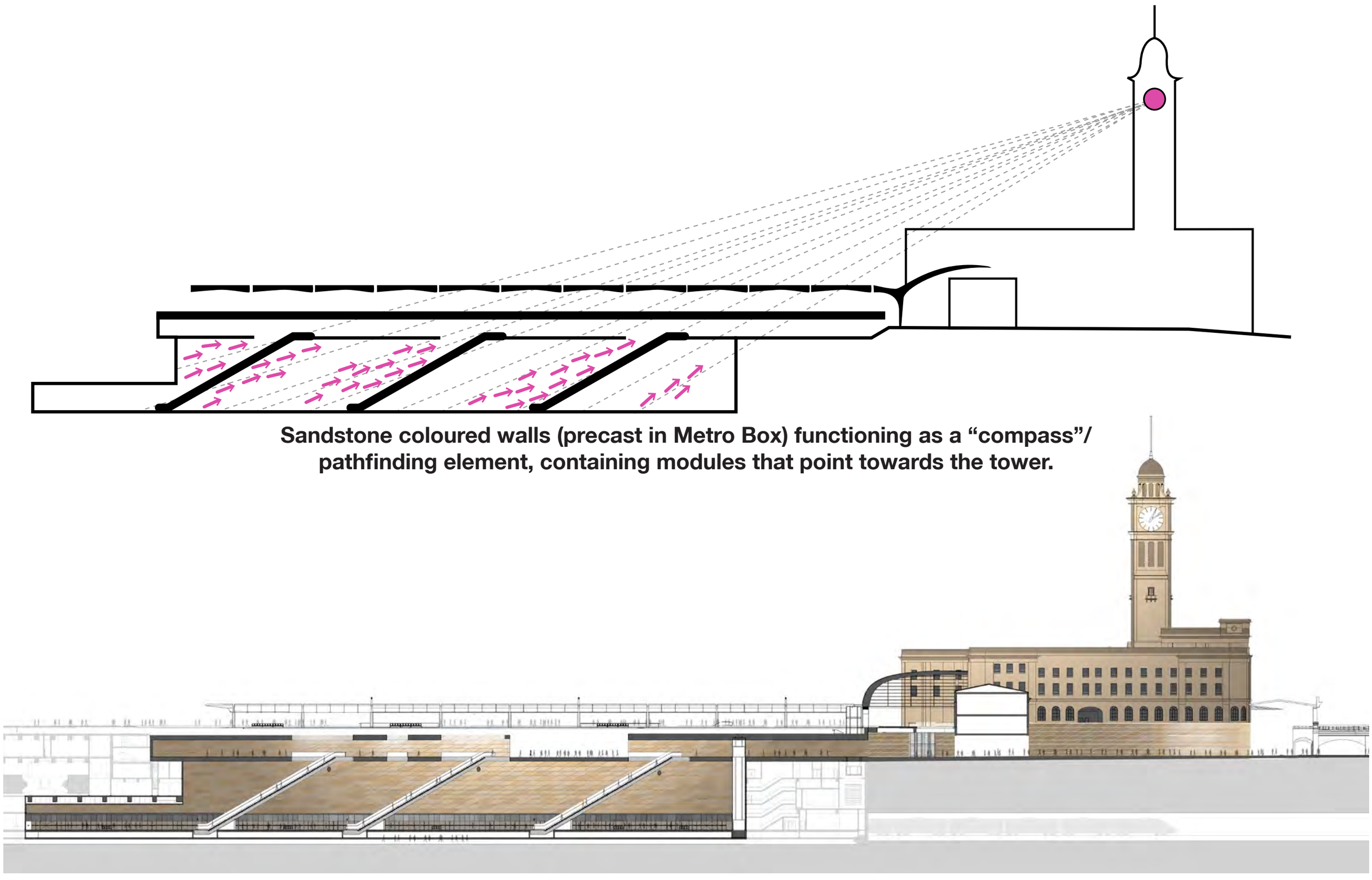




EUROPEAN HERITAGE INTERPRETATION

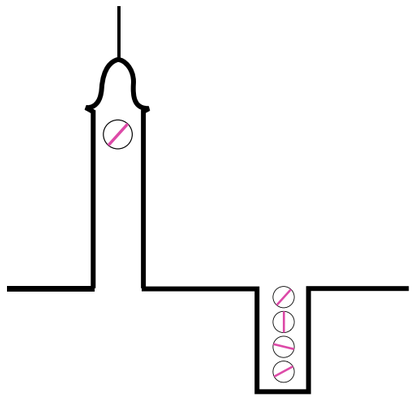
02.04.2019

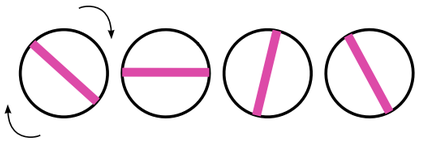
HERITAGE INTERPRETATION

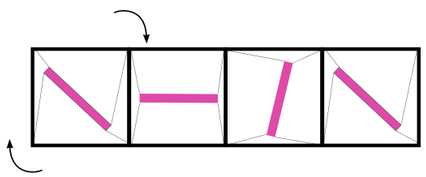


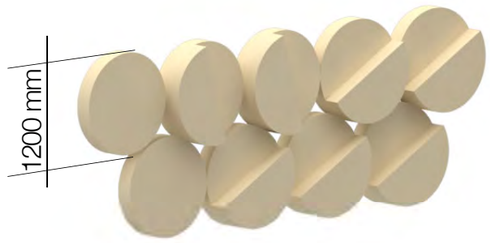
Sandstone coloured walls (precast in Metro Box) functioning as a “compass”/ pathfinding element, containing modules that point towards the tower.

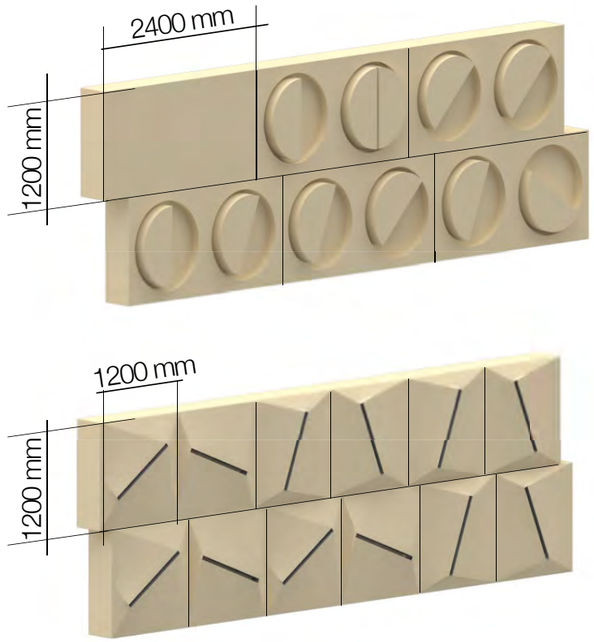
HERITAGE INTERPRETATION

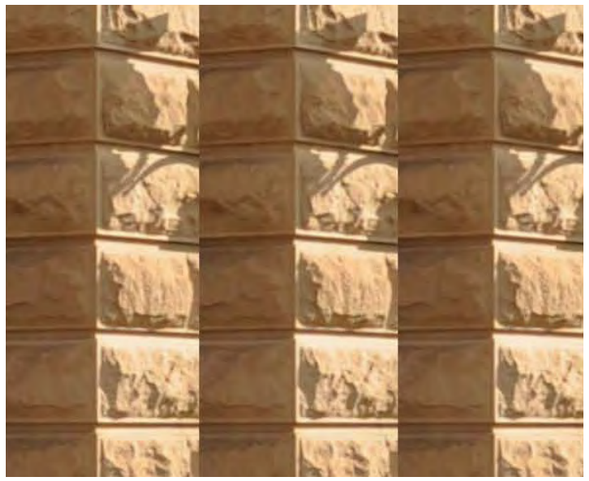










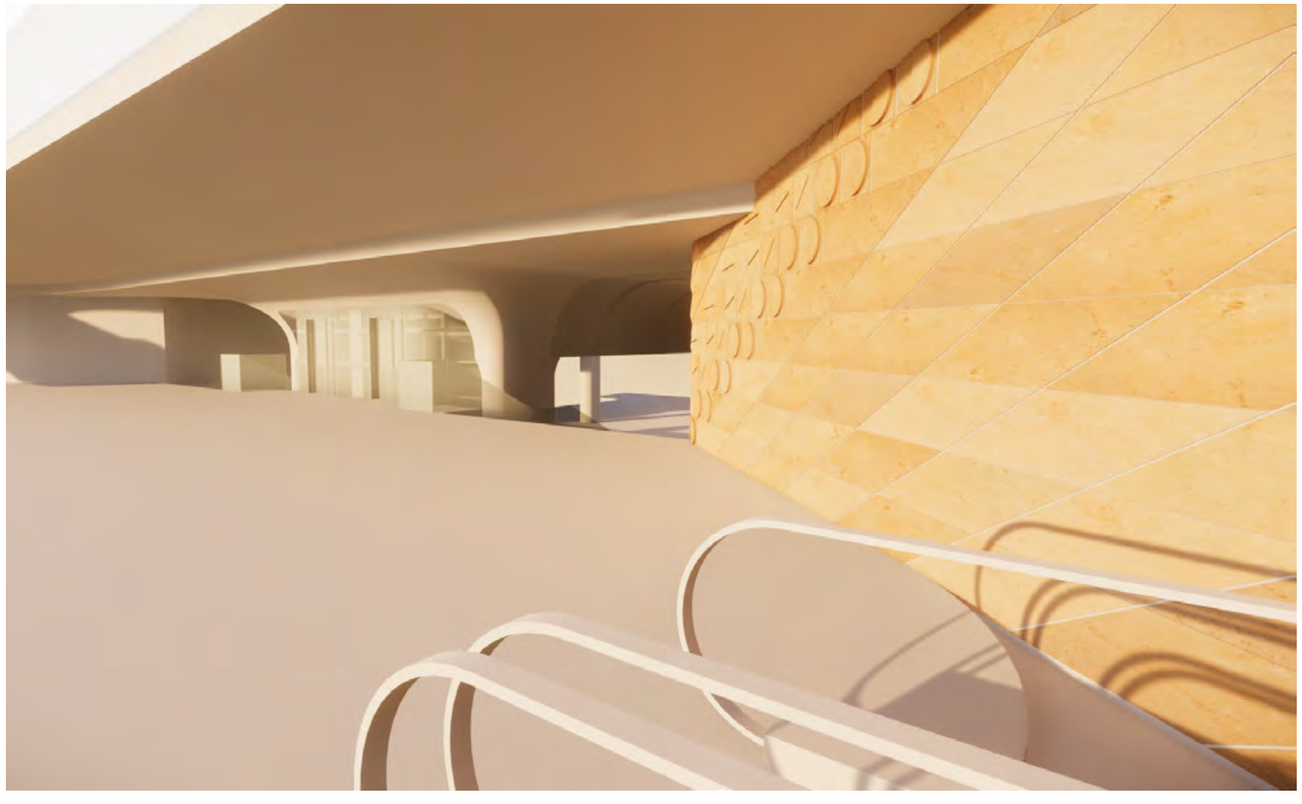


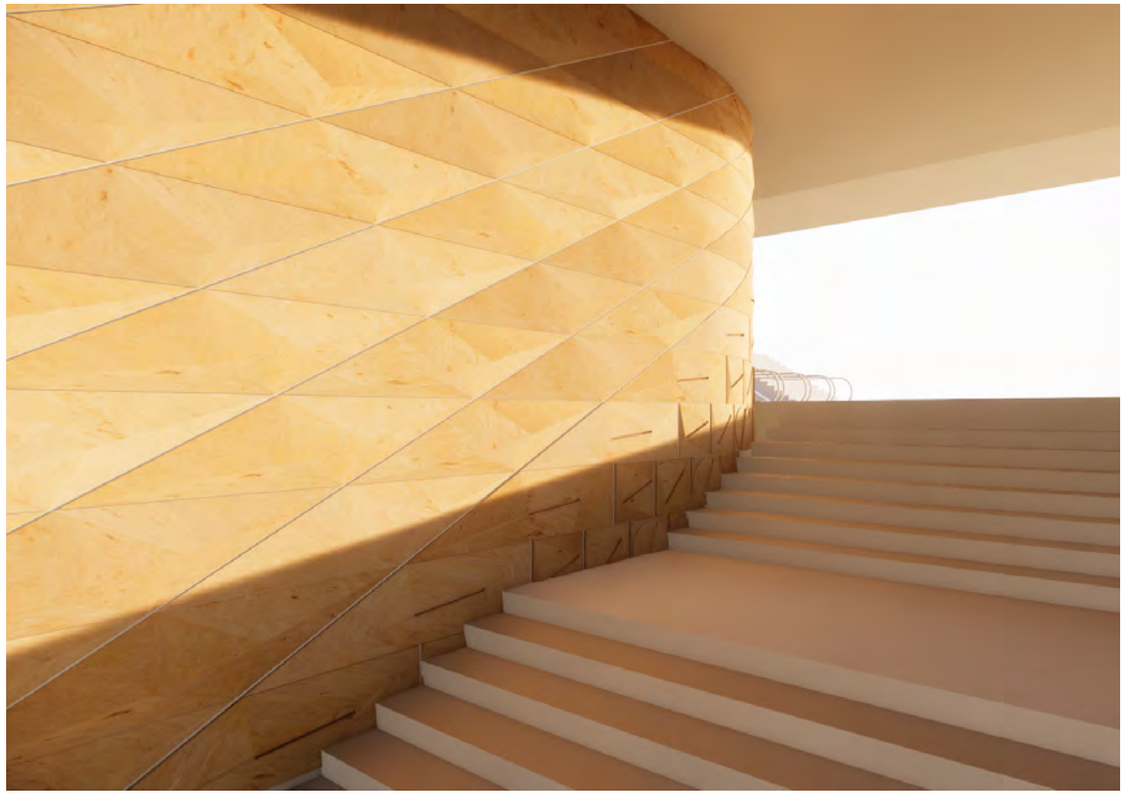
Randomised Pattern

Directional Pattern_towards the clock tower

HERITAGE INTERPRETATION
Tests

HERITAGE INTERPRETATION
Tests



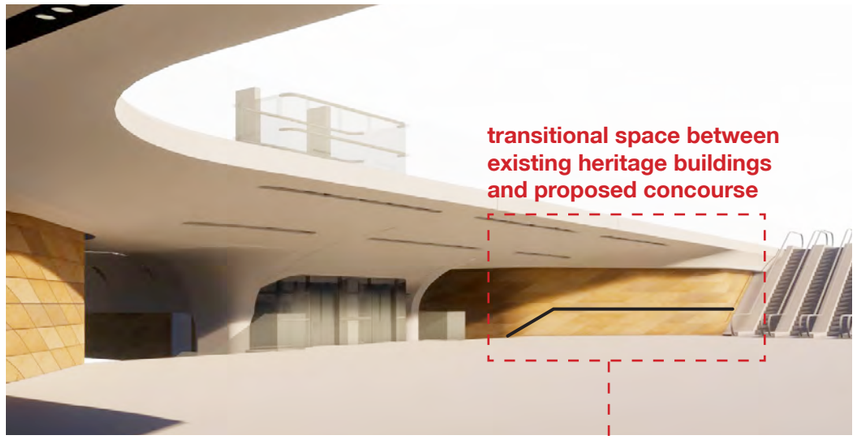


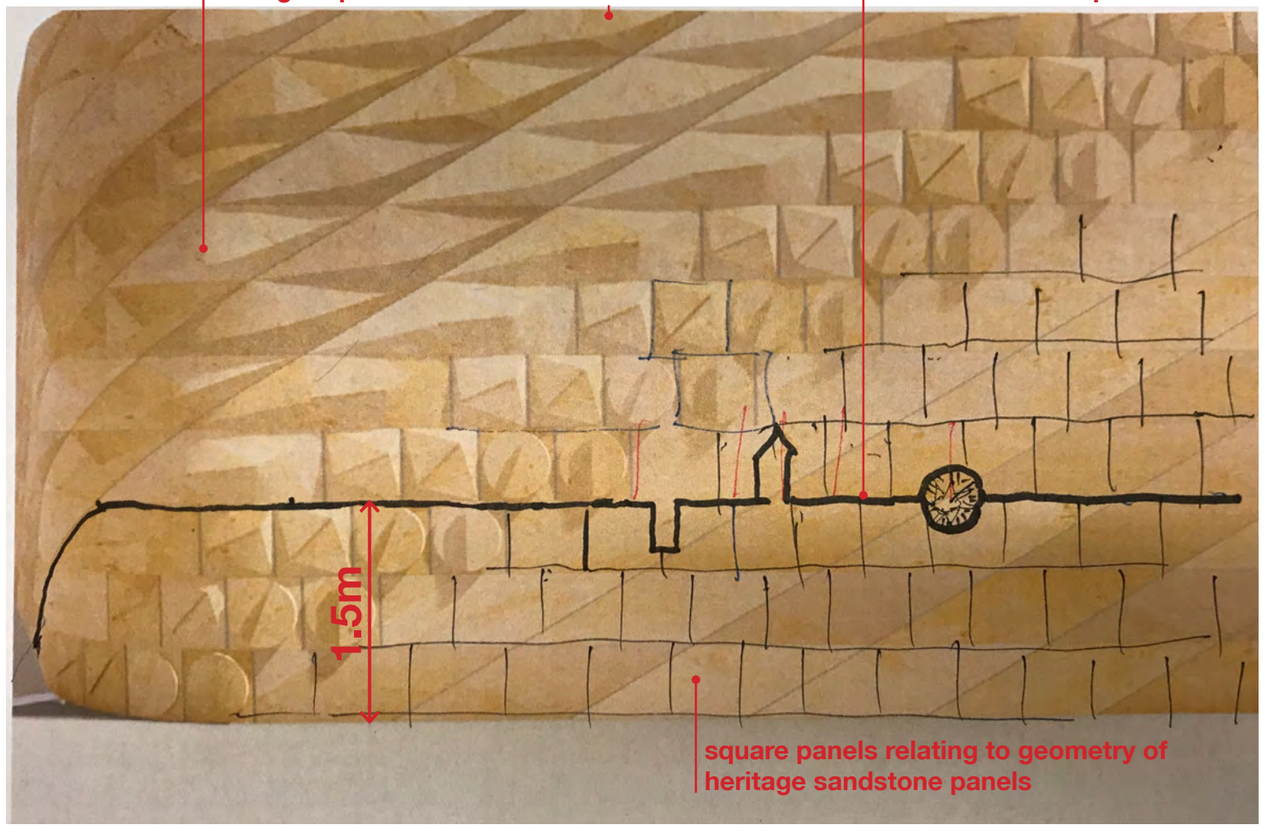
HERITAGE INTERPRETATION
Tests

HERITAGE INTERPRETATION

Clock conservator Doug Minty inside the Sydney Trains heritage clock collection.- ABC News

HERITAGE INTERPRETATION
Concept





inside the clock tower. The hands of the clock were also replaced with new steel hands.

In 2014 the tower clock was disconnected from the impulse system, whose mechanism had deteriorated to a point where it was becoming increasingly difficult to service, and a new GPS clock mechanism was installed. The new system automatically adjusts for daylight saving and has a one-second reliability.

The original Gent & Company mechanism was conserved and kept in place in the tower.

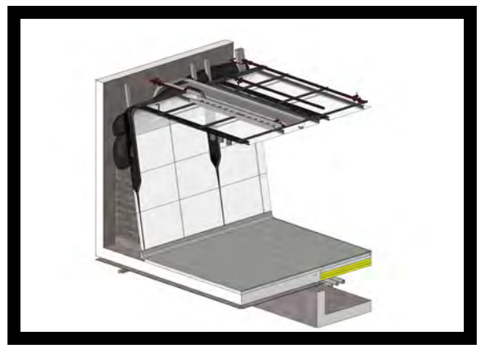
Figure 25: The completed clock room prior to the installation of the clock, 1920 (Source: SRNSW)

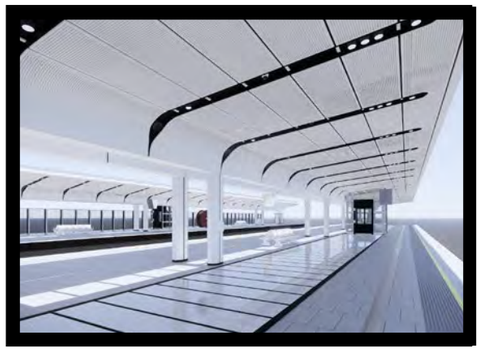
Figure 26: Installing the clock into the tower in late 1920. Note the mechanism in the foreground with the driving arms extending to each of the dials (Source: ARHS)

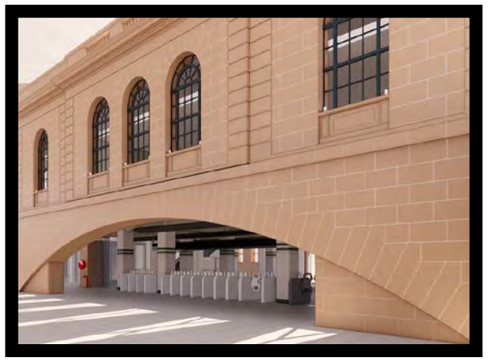
Figure 27: The original 1920 mechanism for the Central tower clock. Although disconnected from the impulse system in 2014, the workings were restored and conserved within the clock tower to maintain the historic connection and understanding of the clock and how it worked (Source: Sydney Trains)

Figure 28: Looking through the glass of the Central tower clock face, showing the winding rod that was part of the original mechanism and is still used to turn the hands (Source: Sydney Trains)

HERITAGE INTERPRETATION
Concept



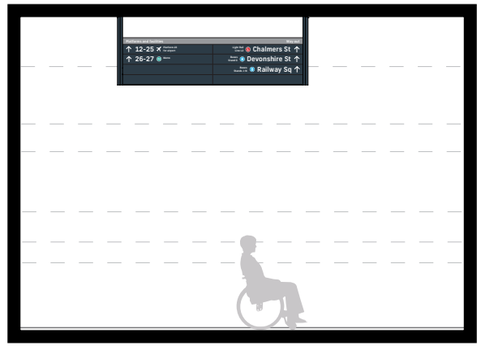


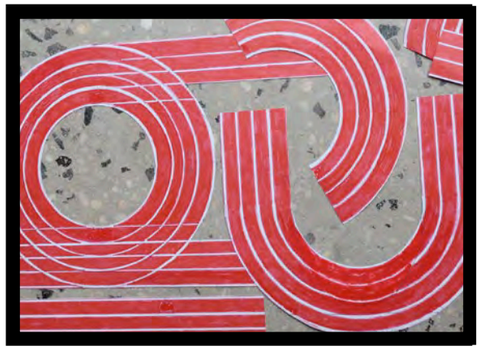


CENTRAL STATION METRO

DRP 07

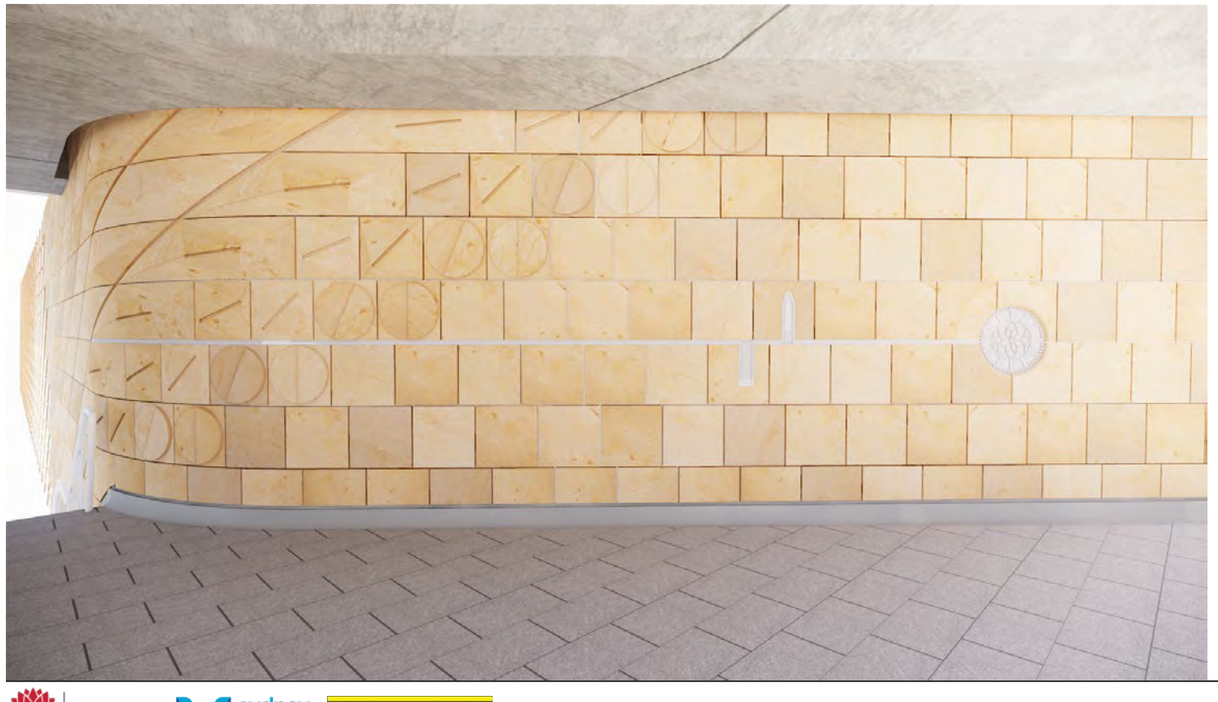
04.06.2019

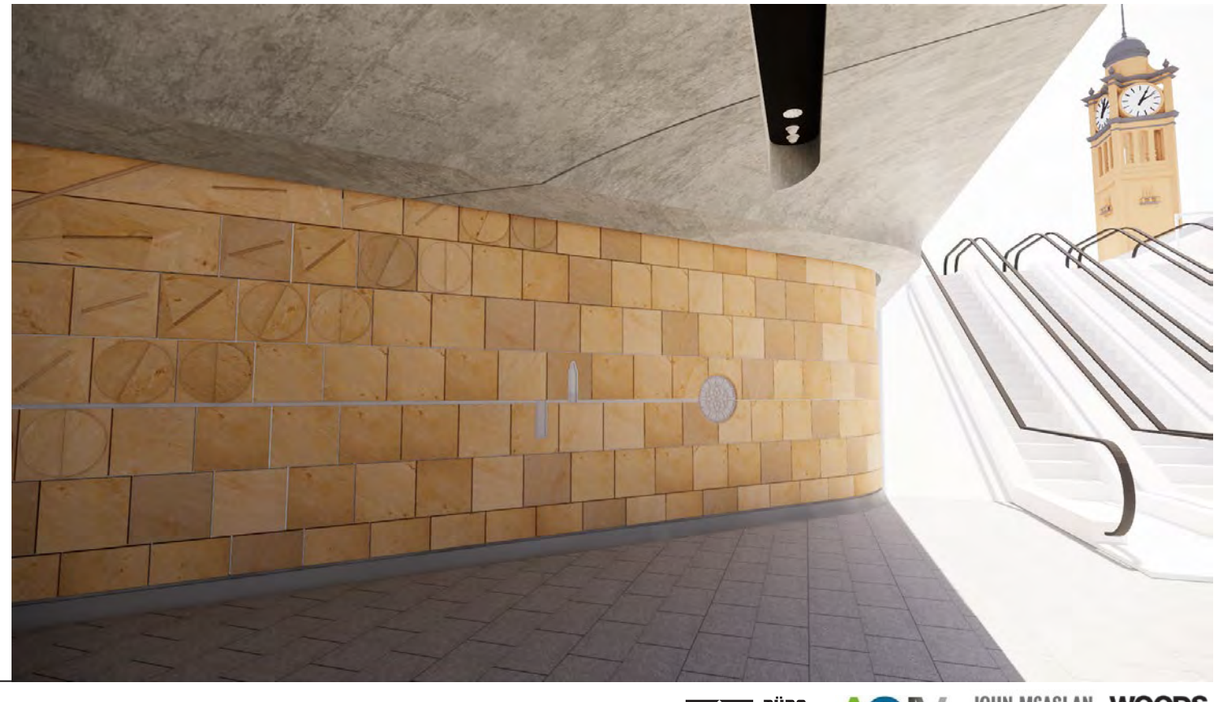




EUROPEAN HERITAGE INTERPRETATION

Studies

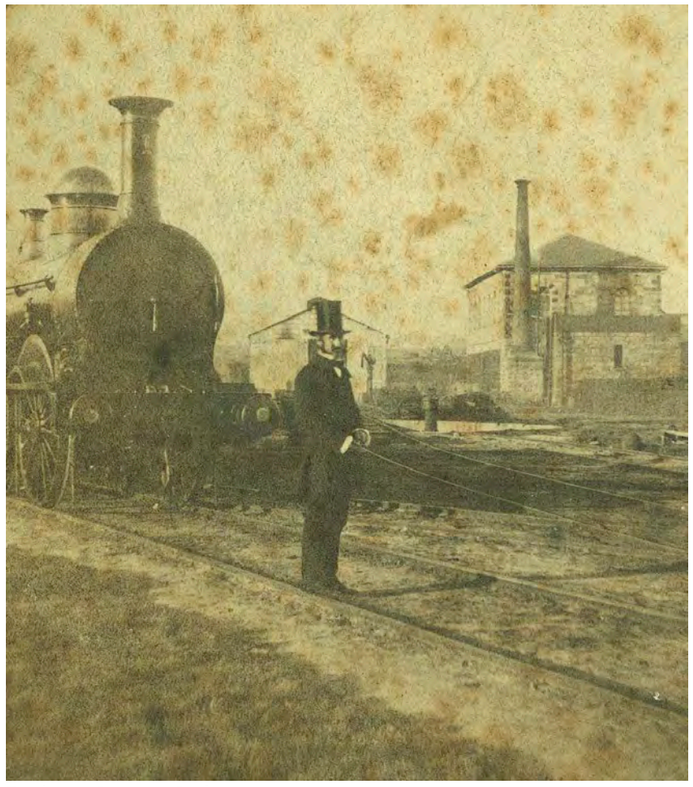




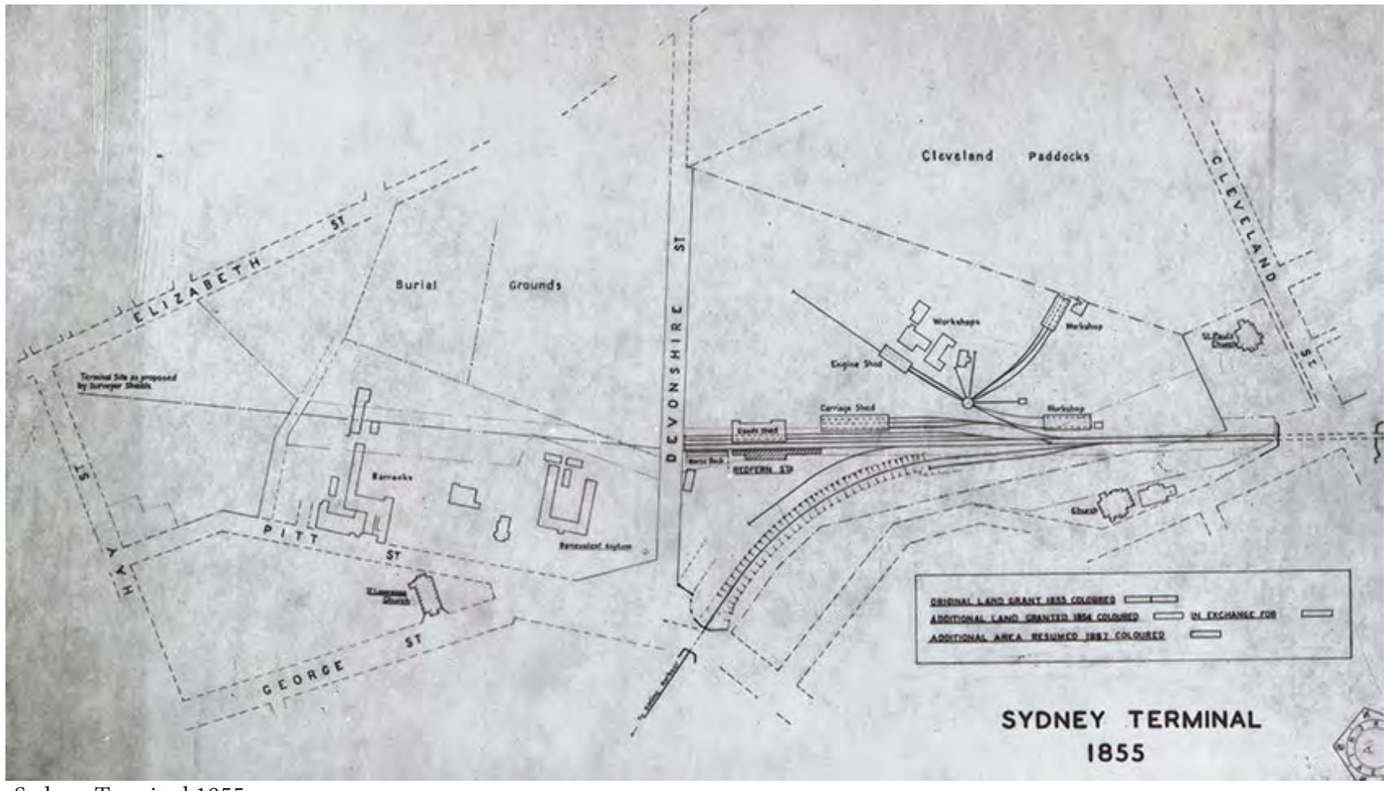
HERITAGE INTERPRETATION
ARCHAEOLOGY

Devonshire St Cemetery 1901

Railway Station Sydney May 1871



Railway Station Sydney 1858



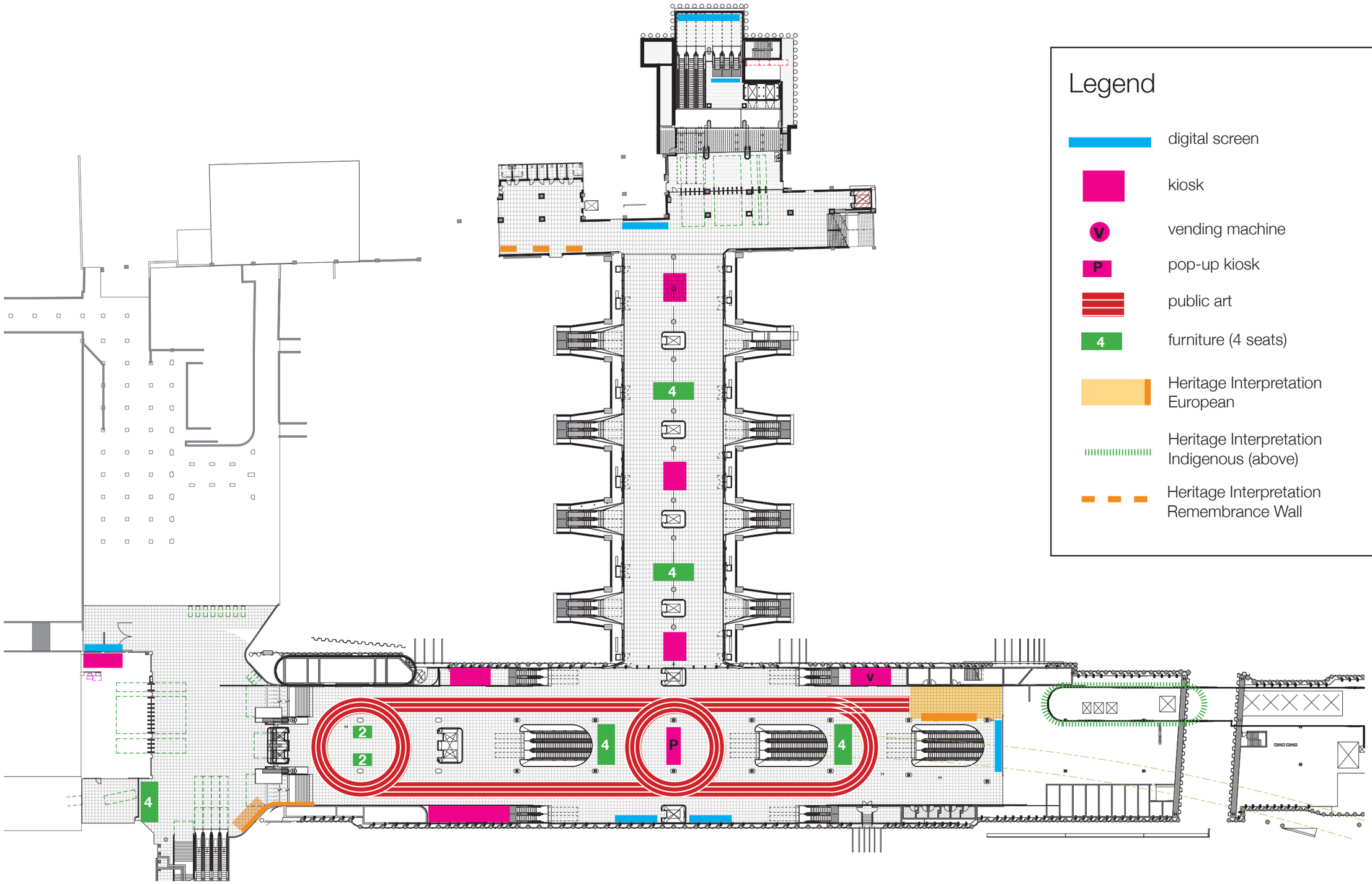
Sydney Terminal 1855

HERITAGE INTERPRETATION

ARCHAEOLOGY

HERITAGE INTERPRETATION

SPATIAL HIERARCHY



Legend

- digital screen
- kiosk
- vending machine
- pop-up kiosk
- public art
- furniture (4 seats)
- Heritage Interpretation European
- Heritage Interpretation Indigenous (above)
- Heritage Interpretation Remembrance Wall

HERITAGE INTERPRETATION
SIGNAGE

Review and restore all Heritage signs, as required to renew structural integrity.

Strip back and review structural integrity of metal bracket elements. Ensure corrosion protection is applied and re-finish to match Heritage requirements.

Review structural integrity of all timber elements. Replace and re-finish to match Heritage requirements.

Existing sign bracket to be restored and re-affixed to ensure a strong and robust connection.

All fixings to be replaced

BRONWYN BANCROFT

Indigenous Heritage Interpretation Proposal

Bronwyn Bancroft
Concept Rationale for Central Railway artistic component

The overall concept for this project has emerged from a lifetime of investigating the layers of human existence.

The molecular component of the DNA of ancient Aboriginal Australia that I am connected to through my family. My vision is to honour the fallen that have been returned to the earth. The layers of ancestors that lie under the contemporary world of Sydney.

I see the spiritual element of this concept being *'Time Travellers'* as I believe our old people are our guides and will offer smooth transitions when respect is acknowledged.

The tunnelling, excavation of the country needs to celebrate the unseen of the city. To celebrate Aboriginal Australia.

The DNA/Molecular/Serpentine imagery that I propose to create will be visually emblematic of one of the many creator stories that have been handed down over time, through oral history for over 60,000 years.

I want the imagery to be electric and eclectic patterning that assists the passenger on their journey. Whether that be purely physical or a spiritual journey. This imagery will translate and connect back to the origins of our river systems and sacred sites.

generations as Australians
enocide but then elevated to
nity.

were all living in that

o remove hatred and replace
an existence. That does not
for a richer future together.
st in creating imagery for
ife experienced as a

e will become the past.

ves us all an invigorating
the human journey
ntemporary moment,

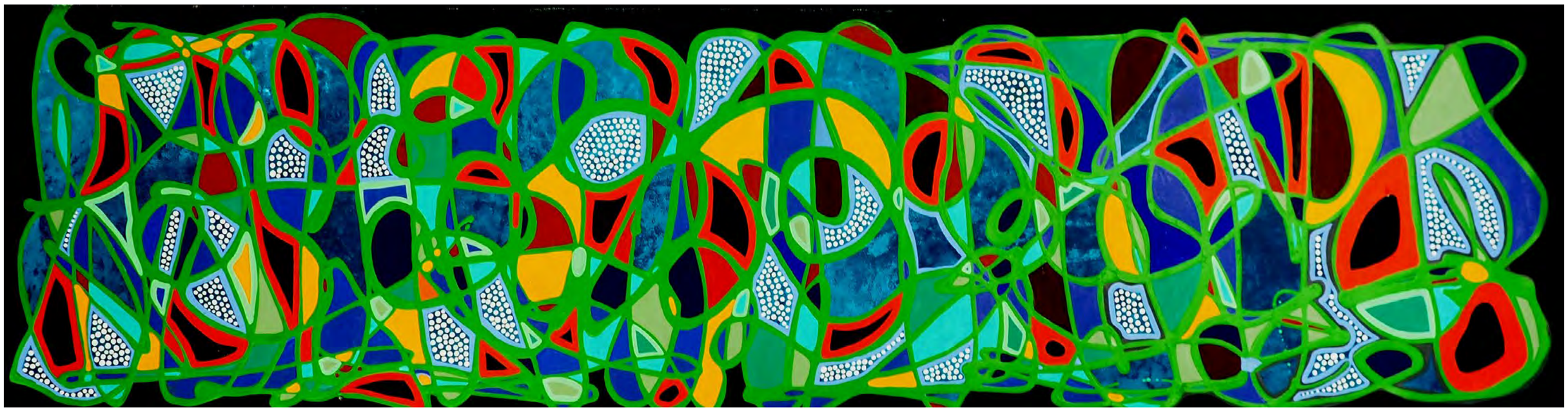
t disrespectful to plunder
e the past visually with

ilway Station are shared
rom many countries.

m the Gadigal area paddling
s an epic image and
ed history is paramount in

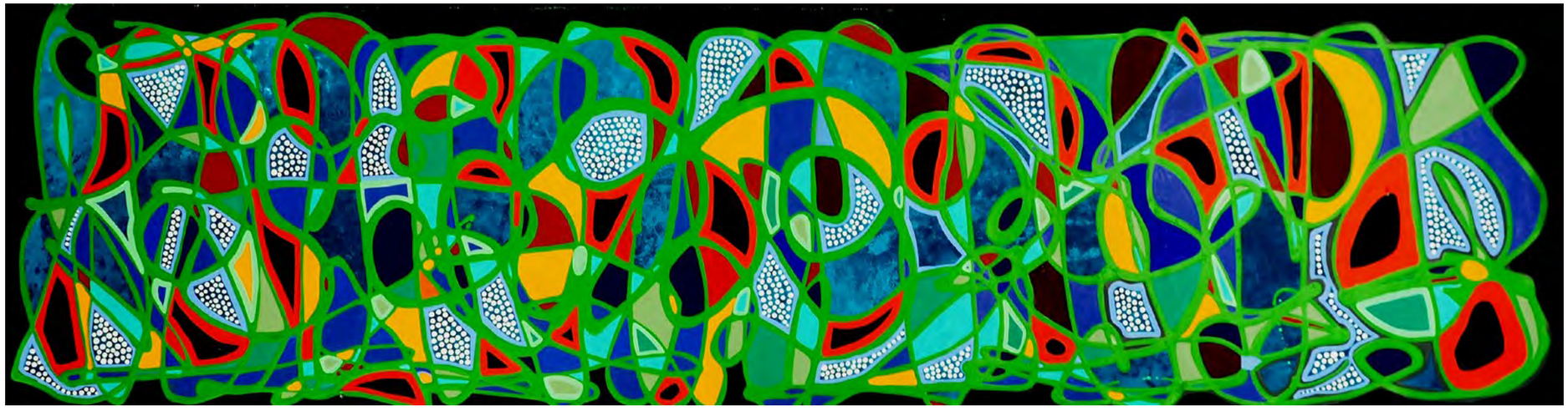
on architecturally,
engineering and artistic components pumping with an understanding and respect for the beginning of time for Aboriginal Australia and culture leading the way over ancient tracks, when footsteps were laid

> "The molecular component of the DNA of ancient Aboriginal Australia that I am connected to through my family. My vision is to honour the fallen that have been returned to the earth. The layers of ancestors that lie under the contemporary world of Sydney."
>
> **BRONWYN BANCROFT**



SOUTHERN VENT

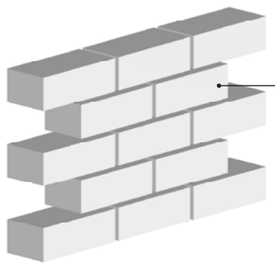
Aboriginal Heritage Artwork Interpretation



Original Artwork

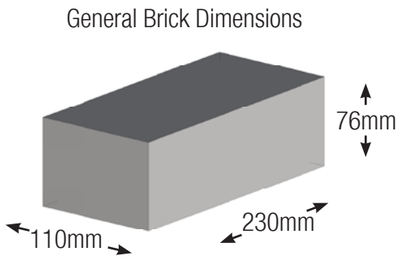
Western Elevation - Aboriginal artwork mapped onto facade

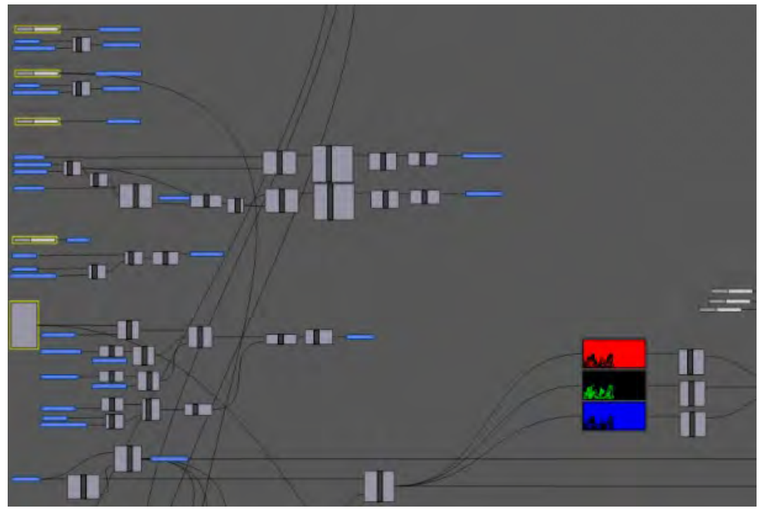
SOUTHERN VENT
Brick Typology Studies



A

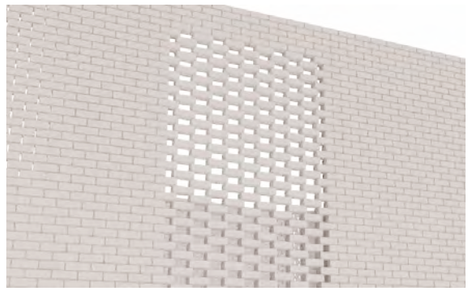
General Brick

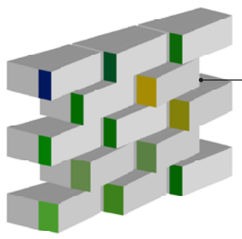




B

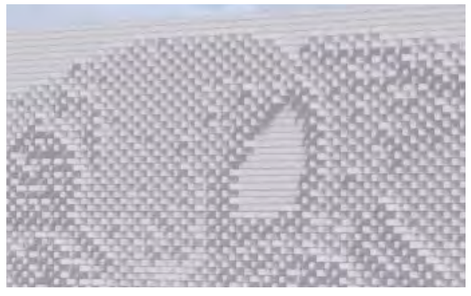
Vent Brick





C

Tessellated Art Work Brick
(potentially coloured on one side)

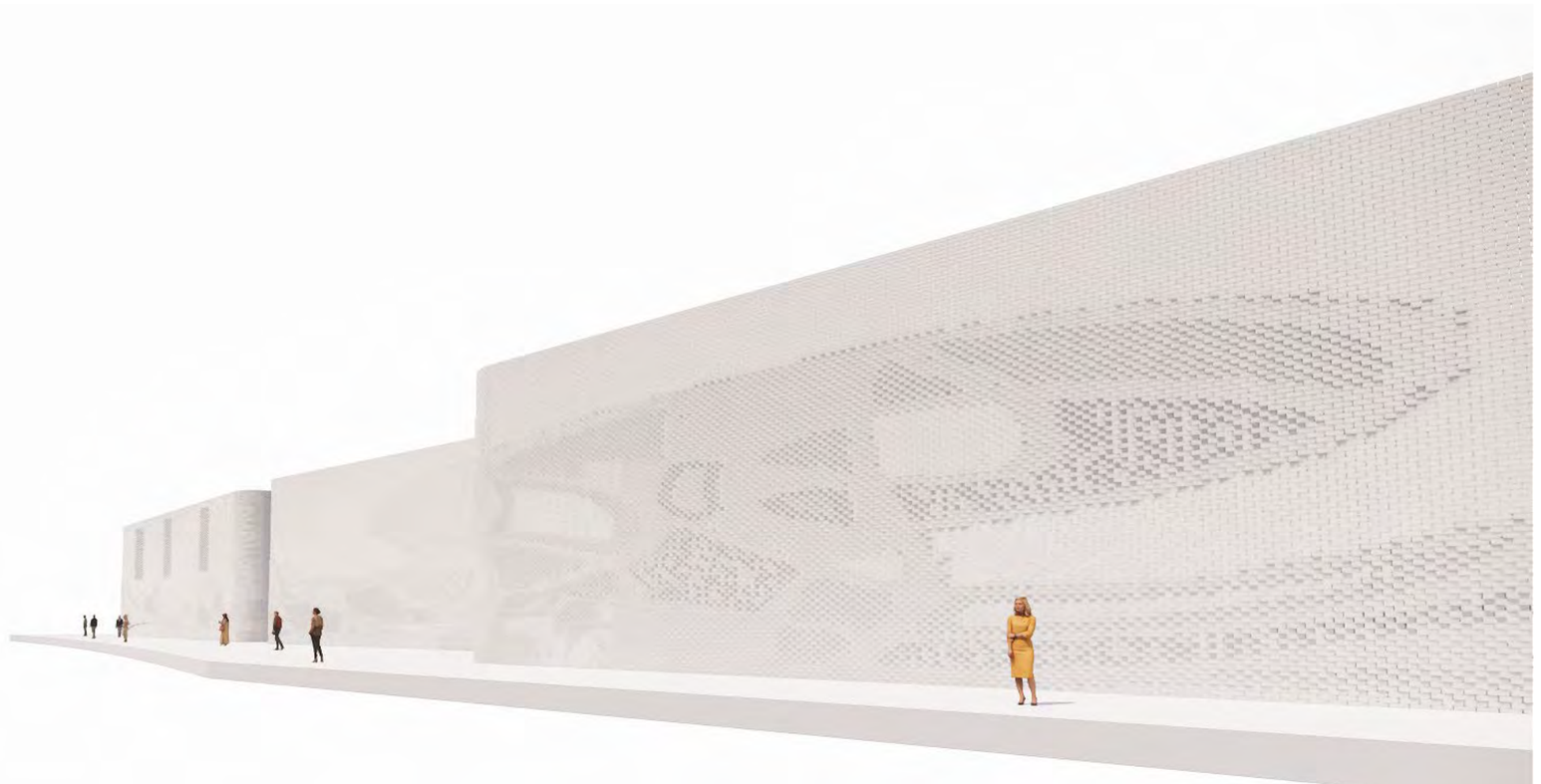


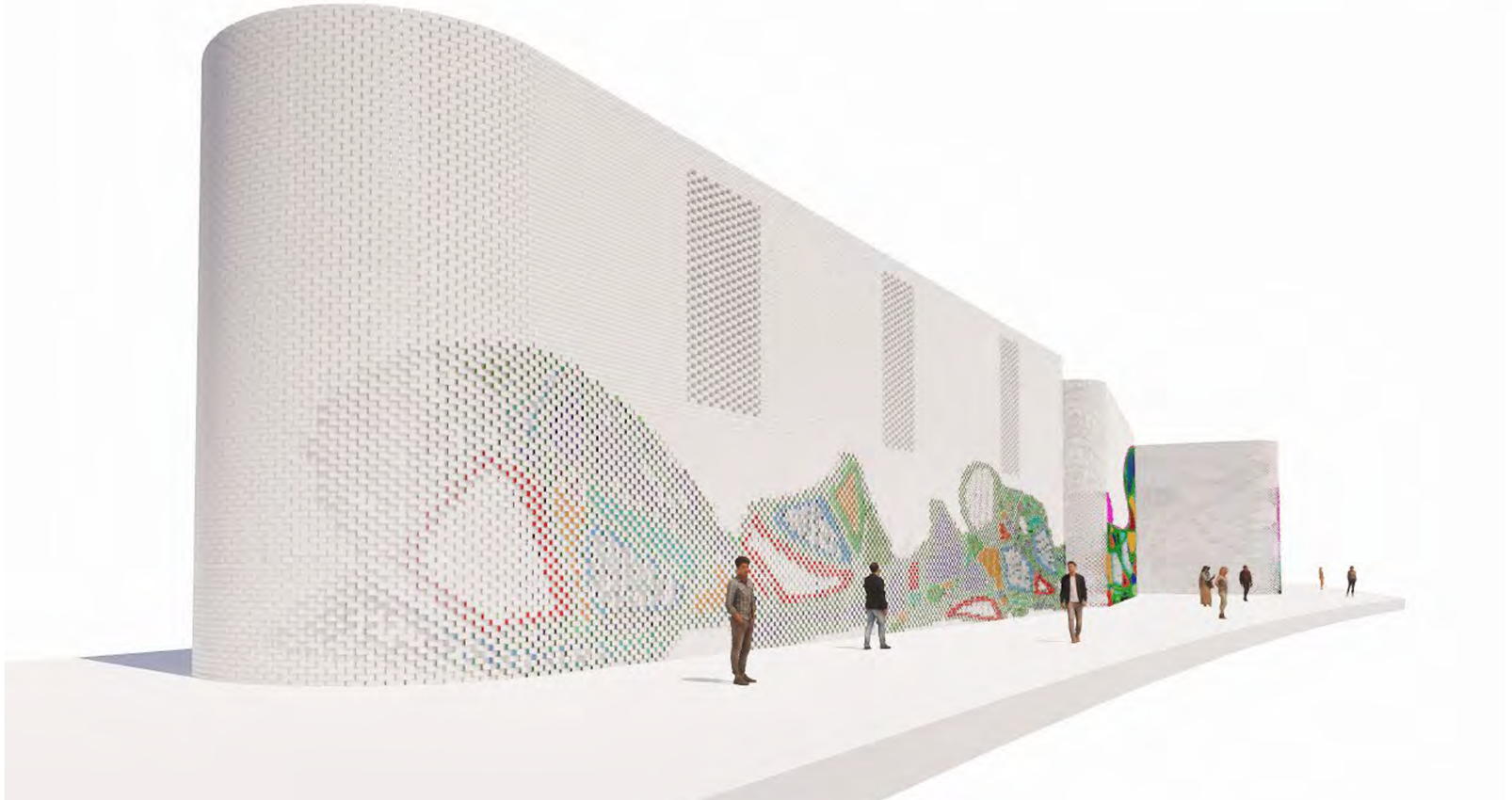
D

Curved Brick Type 2

Curved Brick Type 1

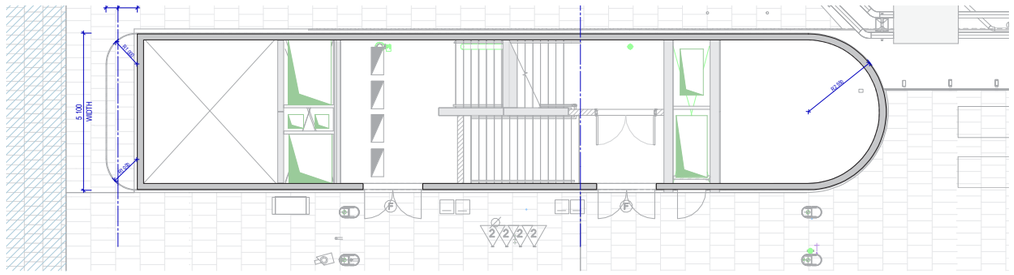
SOUTHERN VENT
Model Views



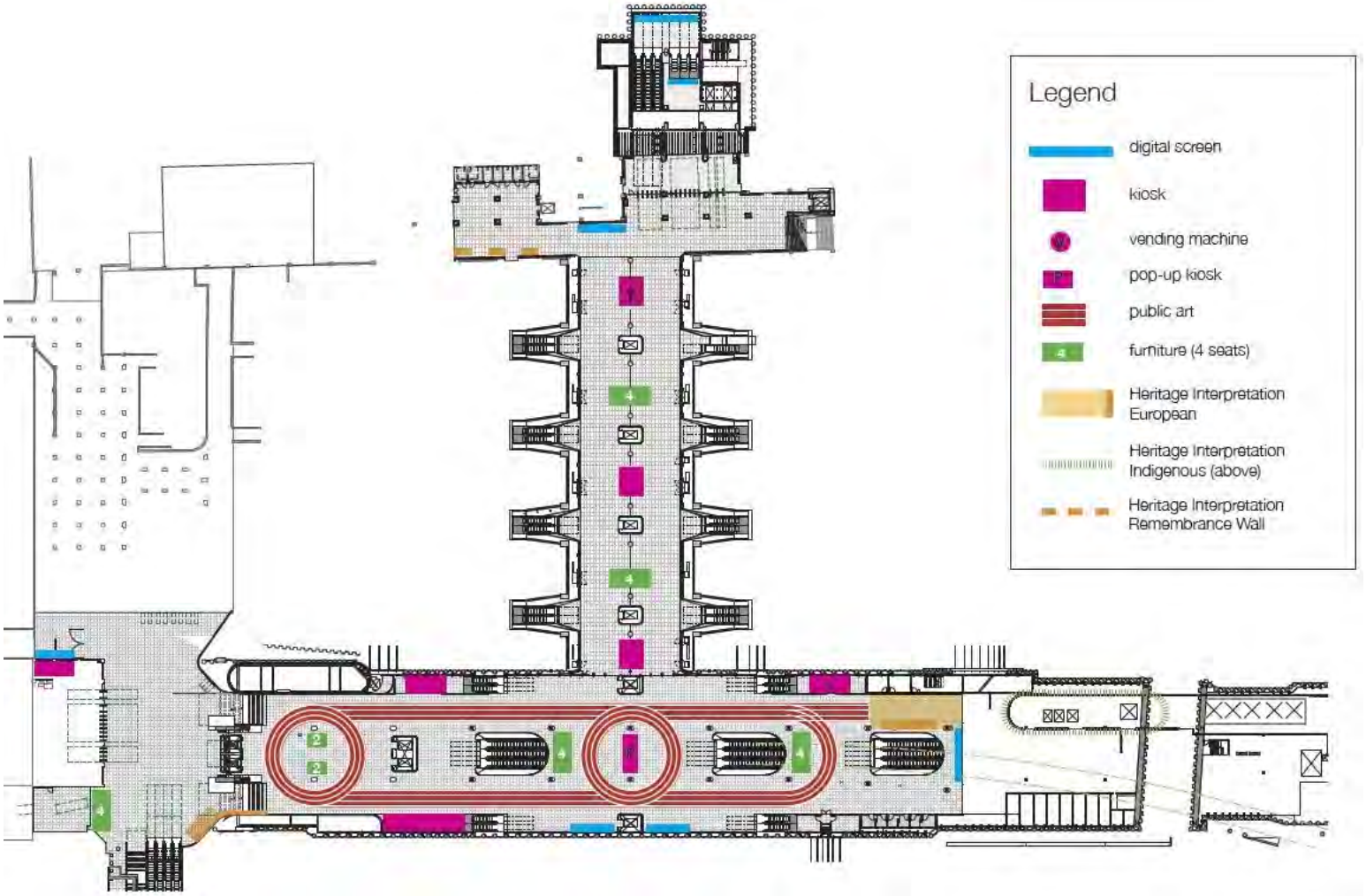


NORTHERN VENT

Studies



CONCEPTUAL PLAN LAYOUT OF CSMW FOOTPRINT



NON-ABORIGINAL INTERPRETATION THEMES

JOURNEYS & GATHERINGS

- Central Station as the point from which the rail network grew
- A major transport interchange point
- A place to arrive, depart and meet

NSW HISTORICAL THEMES

TRANSPORT: Central Station as a major transport interchange, with Metro reinforcing this role into the future

CULTURAL LANDSCAPE: evolving cultural landscape of Sydney's third burial ground and earlier railway facilities

evolving cultural landscape of this major railway facility

TECHNOLOGY: progression from steam era to electric era to Sydney Metro

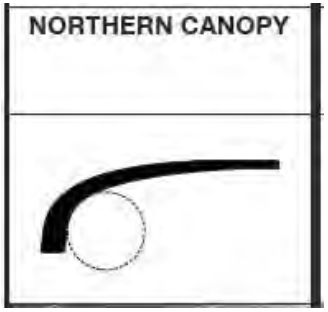
'workers' watch' to no timetable

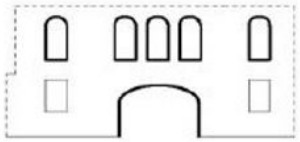
CREATIVE ENDEAVOUR: architectural design response through the various eras & present interpretation of these

NON-ABORIGINAL INTERPRETIVE DESIGN ELEMENTS

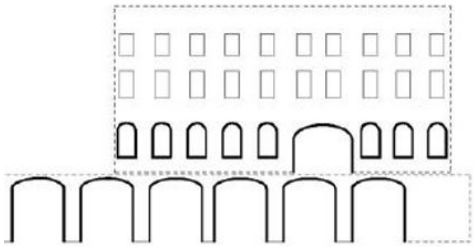
The new design elements:

- relate to the language of arches
- adopt a consistent design language and materiality
- use high quality materials and methods that are of their time
- utilise traditional materials in specific areas and respond to traditional hierarchy
- respect and enhance significant view lines & create new views to enhance the setting





ELECTRICAL BUILDING FACADE



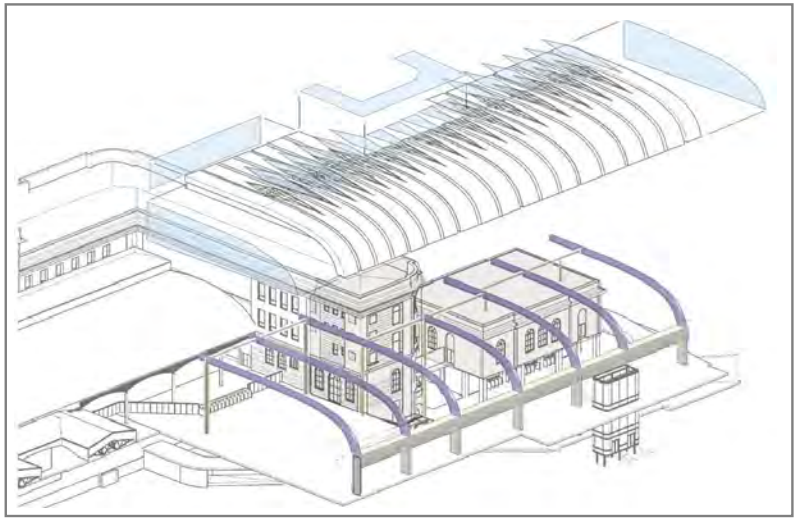
EASTERN GRAND CONOURSE FACADE

Arches

NON-ABORIGINAL INTERPRETIVE DESIGN ELEMENTS: NORTHERN CONCOURSE

Unify

- historically separate arrival points: steam & electric



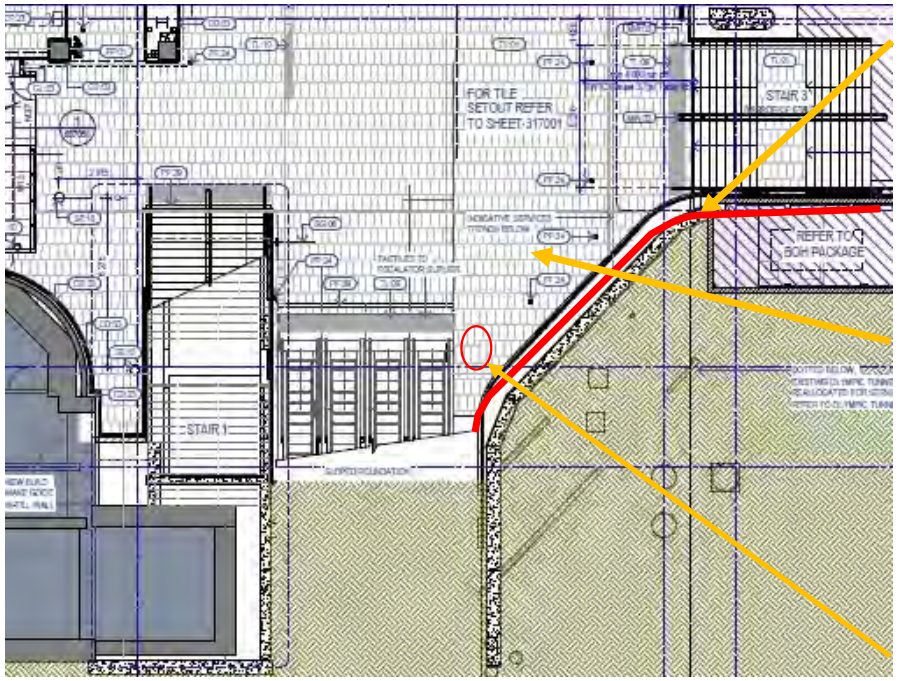
Enhance

- natural light and views

Reveal

- historic features and fabric previously concealed

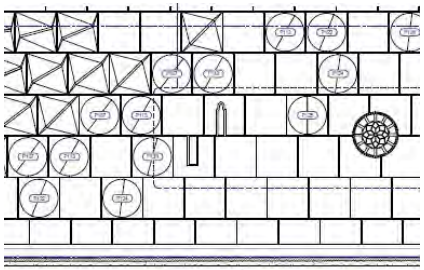
NON-ABORIGINAL INTERPRETATION: NORTHERN CONCOURSE



Northern Concourse Level Plan

Modelled cladding

- material hierarchy
- figurative compass / wayfinding
- adapt to ashlar masonry form
- directly interpret clock faces

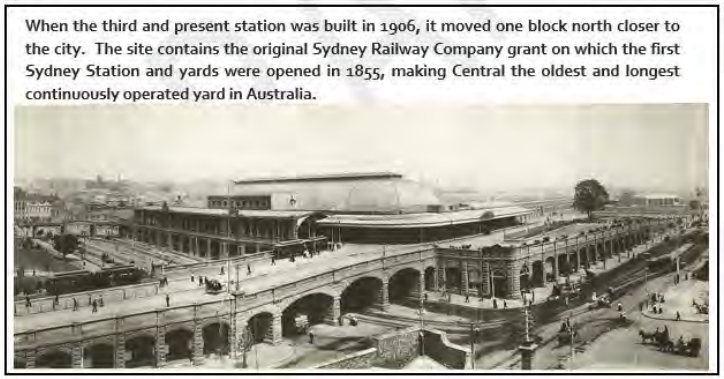


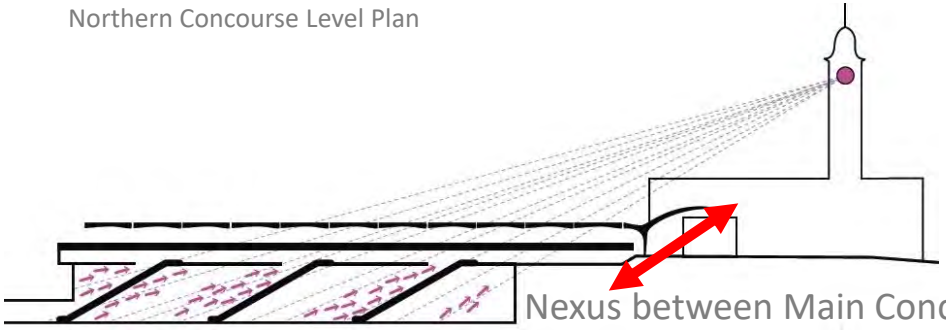
Interpretive messages

- *revolutionising travel*
- *progression of spaces*
- *changing technology of rail travel*
- *workers' watch*

Digital interpretation

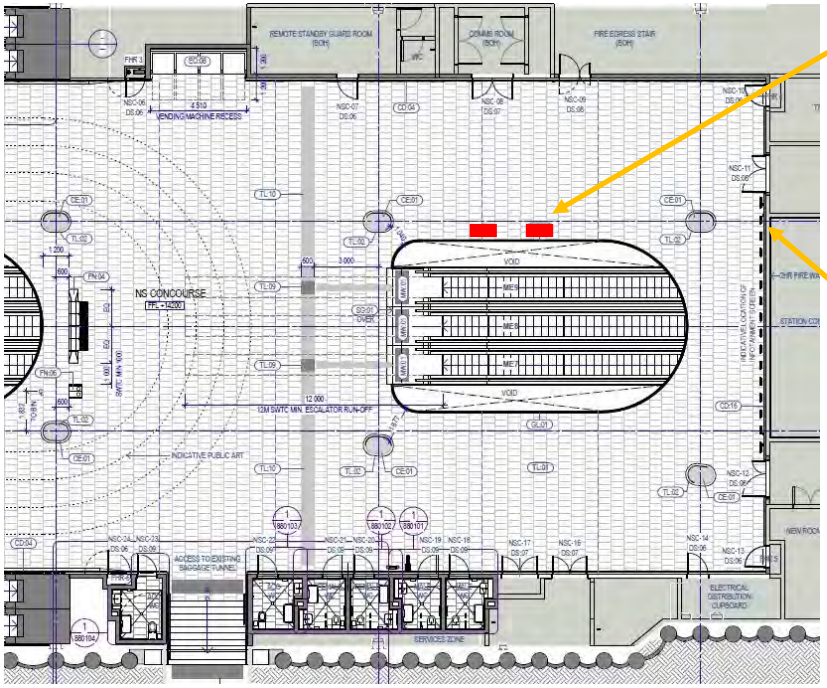
- Supplementary information that may be 'collected' and reviewed at leisure





Nexus between Main Concourse & Metro Concourse

DIGITAL INTERPRETATION: NORTH-SOUTH CONCOURSE



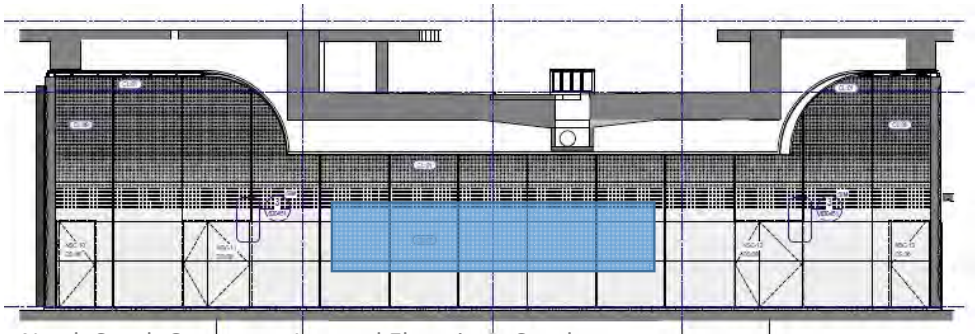
North South Concourse Plan

Interactive Digital Screens

- opportunity for users to actively engage with interpretation
- user choice of information
- tailored information for different target audiences

Large Format Digital Screen

- readily gains attention, including from a distance
- located at terminating end of concourse; opportunity to pause and reflect
- opportunity for storytelling on continuous running loop
- historic mapping relative to current location



North South Concourse Internal Elevation - South

Use of digital media to interpret:

- Aboriginal histories
- Devonshire Street Cemetery
- Archaeological program

LARGE FORMAT DIGITAL SCREEN: STORYTELLING

For years we have looked through the railings and wondered vaguely who was buried there, or how long ago.

LARGE FORMAT DIGITAL SCREEN: STORYTELLING

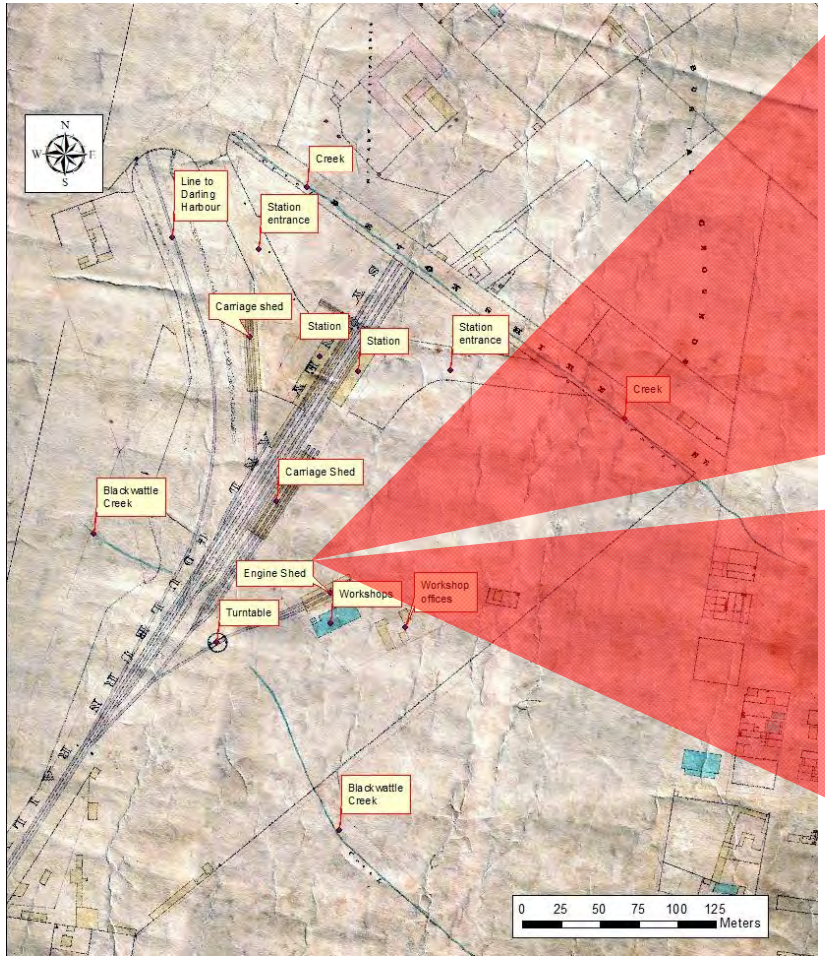
The labors of the army of men in clearing away scrub, undergrowth, and trees have revealed many memorials in excellent preservation.

LARGE FORMAT DIGITAL SCREEN: STORYTELLING

The work of clearing and levelling is now well in hand…it all looks like something quite novel. No wonder Sydney is awake over it.

LARGE FORMAT DIGITAL SCREEN: MAPPING

INTERACTIVE DIGITAL SCREENS: MAPPING



The original engine shed was constructed in brick and, by 1865, a timber extension had been constructed. Archaeological salvage excavation recovered remains from this structure including of two service pits constructed under the tracks to allow work on the equipment under the locomotives, such as inside motion and valve gear, to occur.

The locomotive shed remains were recorded and reburied below the ground.

OTHER INTERPRETIVE MEDIA

Reuse of salvaged signage on new Platforms 12 to 14

Interpretive signage – Eastern Entry

Physical display of artefacts

War memorial honour rolls – ESR Concourse

Aboriginal Heritage Interpretation

Opportunities:

- iconic gathering/journeying point in Sydney
- genuine interpretive experiences celebrating Aboriginal heritage
- innovative and respectful approach with authentic partnerships/consultation
- cohesive integration of interpretation within the design

Overarching themes:

- Journeys and Gatherings

Interpretive focus:

- Aboriginal archaeology
- Aboriginal stories
- Time Travellers Wall
- Acknowledgement of Country

.

Consultation with Registered Aboriginal Parties undertaken for the HIS in 2018, and for the detailed HIP (Aboriginal components) in December 2019 including meeting with with Metro LALC.

Aboriginal Heritage Interpretation

1. Aboriginal archaeology:

- several stone artefacts found, undergoing analysis. Information to be included in interactive display on archaeology

Aboriginal Heritage Interpretation

1. Aboriginal archaeology:

- several stone artefacts found, undergoing analysis. Information to be included in interactive display on archaeology

2. Aboriginal stories:

Part of Devonshire Street Cemetery component, large scale digital screen:

- Cora Gooseberry, buried in Devonsore St Cemetery in 1884

Aboriginal Heritage Interpretation

1. Aboriginal archaeology:

- several stone artefacts found, undergoing analysis. Information to be included in interactive display on archaeology

2. Aboriginal stories:

Part of Devonshire Street Cemetery component, large scale digital screen:

- Cora Gooseberry, buried in Devonsore St Cemetery in 1884

Part of histories component, small scale digital screen:

- original occupation and land use by the Gadigal, and displacement of Aboriginal people in the 1800s
- growth of the Aboriginal population in the Central/Redfern area in the early 1900s, development of the Redfern/Central area as the heart of Aboriginal activism in the mid 1900s
- the continuing connection to Country

Aboriginal Heritage Interpretation

3. Time Travellers Wall

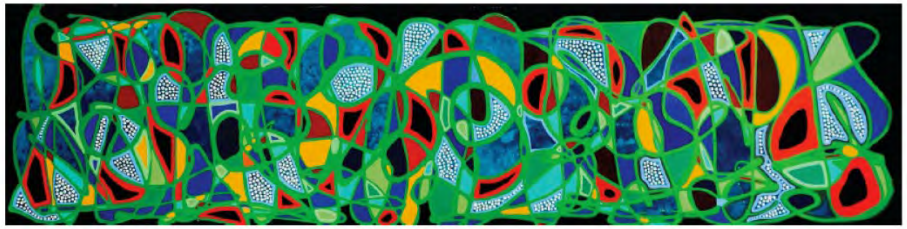
Large scale interpretive work by Aboriginal artist/designer Bronwyn Bancroft to be located on the north or south vent (tbc), incorporated into the high wall through the use of articulated, coloured-edge brickwork.

Bancroft states:

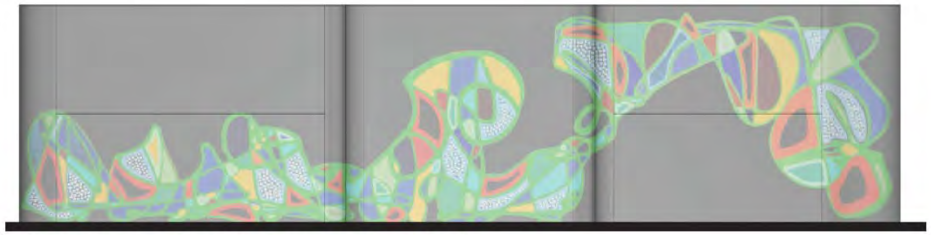
My vision is to honour the fallen that have been returned to the earth. The layers of ancestors that lie under the contemporary world of Sydney…. The tunnelling, excavation of the country needs to celebrate the unseen of the city, to celebrate Aboriginal Australia. The DNA/Molecular/Serpentine imagery is visually emblematic of one of the many creator stories that have been handed down over time, through oral history for over 60,000 years.

I see the spiritual element of this concept being 'Time Travellers' as I believe our old people are our guides and will offer smooth transitions when respect is acknowledged. The corridors and platforms of Central Railway Station are shared spaces, amongst many different people, from many countries. To visualise tribes and clans of people from the Gadigal area paddling their canoes across the corridors of time is an epic image and acknowledgement of that time in our shared history is paramount in creating this work..

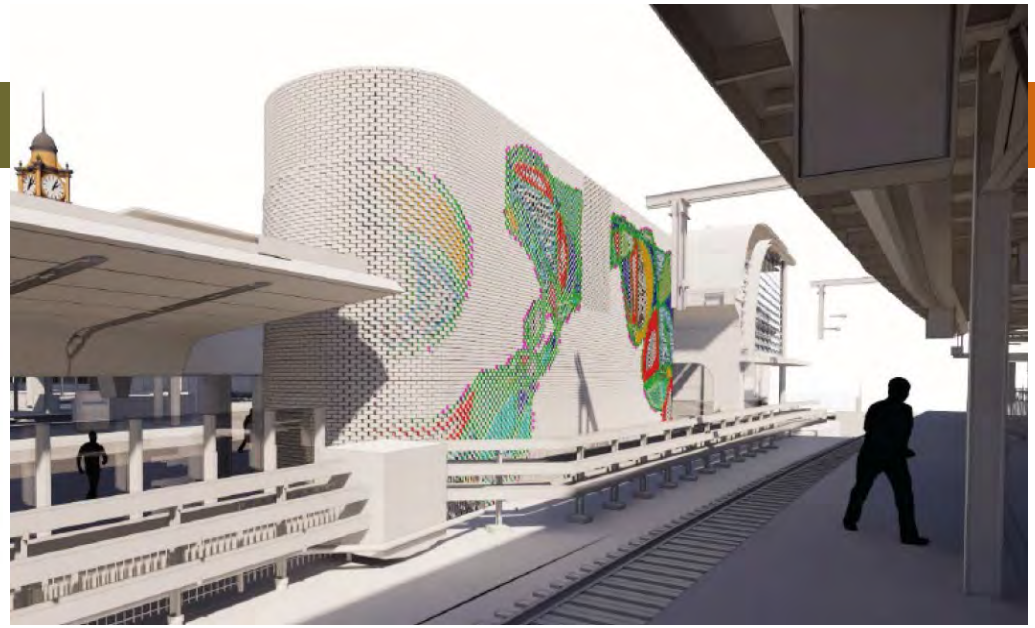
Aboriginal Heritage Interpretation



Original Artwork



Western Elevation - Aboriginal artwork mapped onto facade



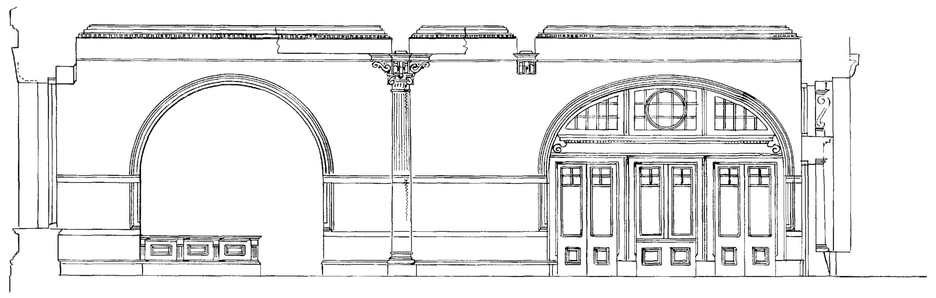
Aboriginal Heritage Interpretation

4. Acknowledgment of Country

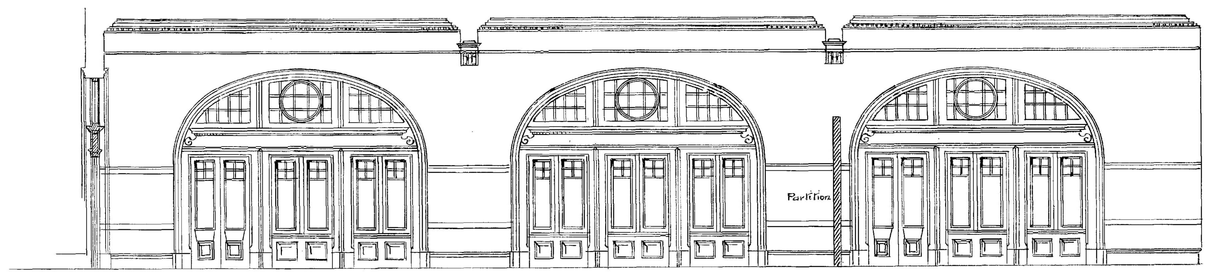
Statement and graphic: possibly developed as a cross Metro initiative tailored to specific clan/group areas, in keeping with the Reconciliation Action Plan.

Sydney Metro acknowledges the Gadigal people, the traditional owners of the land on which this station stands, and pays respects to the elders, past, present and emerging.

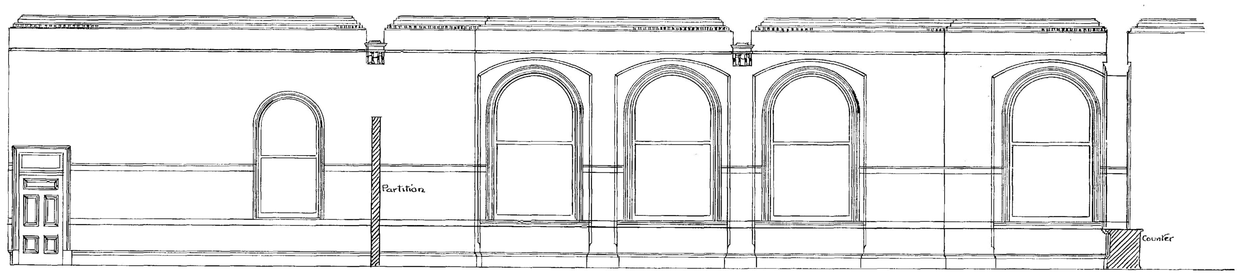
APPENDIX B – HISTORIC DRAWINGS OF CENTRAL STATION



Section on Line C-D



Section on Line A-B



Section on Line E-F

WARNING SCANNED IMAGE

Batch 12
EDMS CV0015533

N. S. W. G R^ys

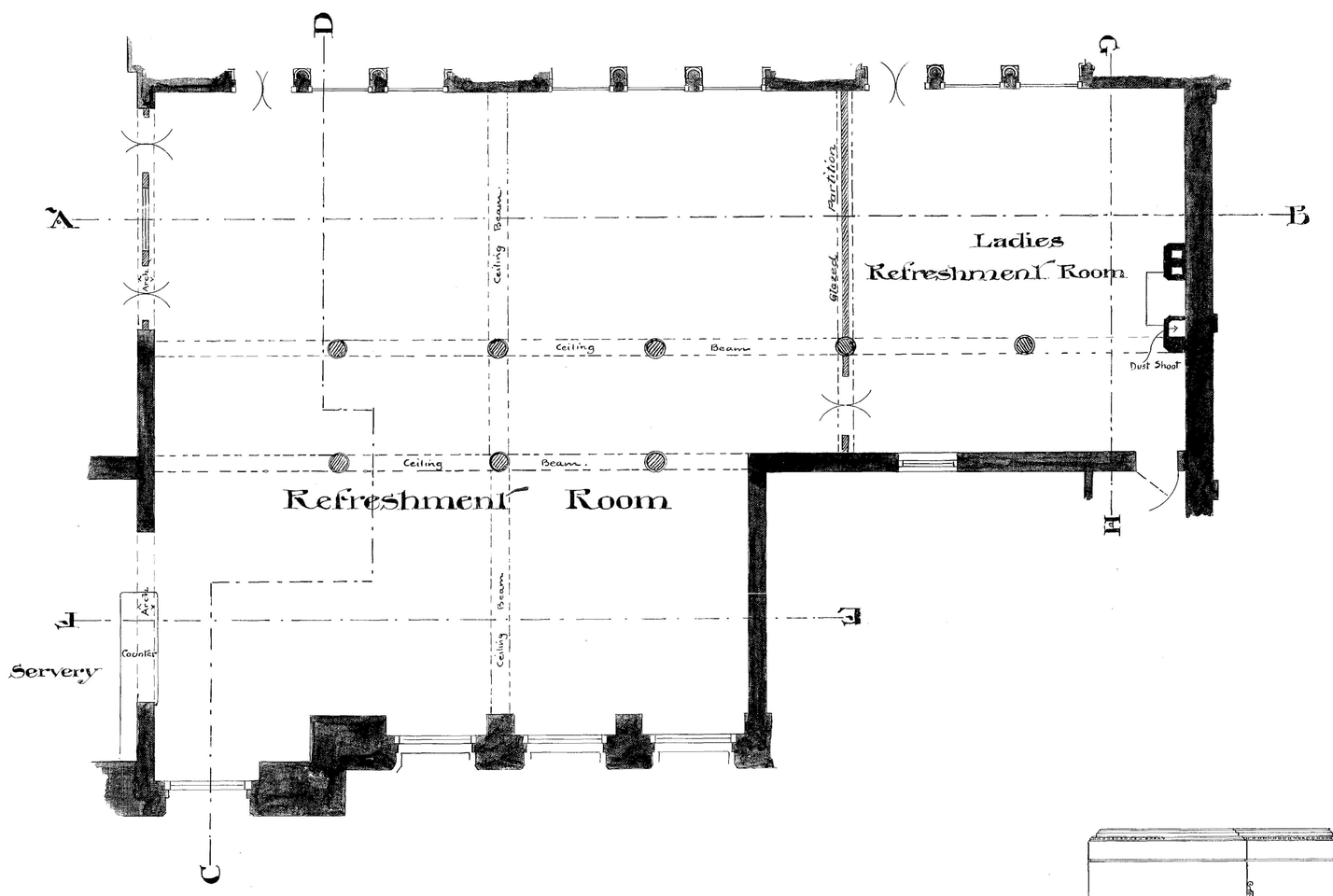
Sydney Central Station

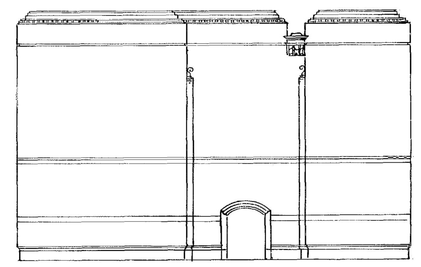
Plan and Section of Refreshment Room

Scale - 8 Feet To 1 Inch

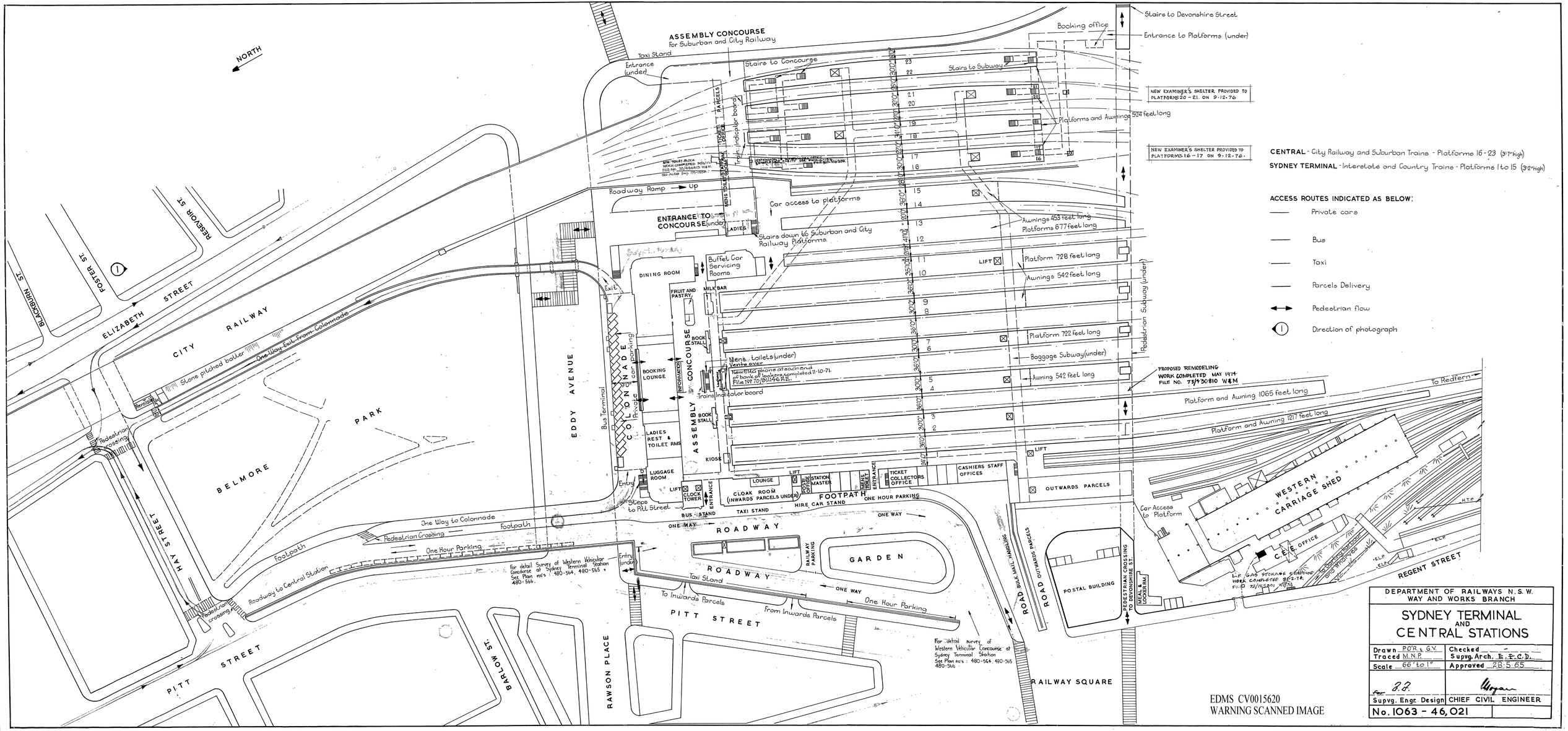
I W Deane
3.7.02
H B 3.7.02

Scale of Feet





Section on Line G-H



DEPARTMENT OF RAILWAYS N.S.W.
WAY AND WORKS BRANCH

SYDNEY TERMINAL AND CENTRAL STATIONS

Drawn P.O'R. & G.V.	Checked
Traced M.N.P.	Supvg. Arch. E. E.C.D.
Scale 66' to 1"	Approved 28.5.65
for J.J.	
Supvg. Engr. Design	CHIEF CIVIL ENGINEER
No. 1063 - 46, 021	

EDMS CV0015620
WARNING SCANNED IMAGE

WARNING SCANNED IMAGE
EDMS CV0064629

N S W Rys

SYDNEY CENTRAL STATION

PART GROUND PLAN

Scale 8 feet to the Inch

W Deane
H.R. 1.9.02

Drawing No 52
Contract No 71A.
Drawing No 1.

Assembly Platform

Book Stall

Ventilator to Ladies

Centre Line of Baggage Tunnel

Book Stall

Inquiry Counter

Telegraph Counter

To Ladies

To Gents Ladies

Information Board

Platform

Dock

Truck Lift

Bench Mark

Base Line

Entrance

Slope

Lift

Cab Platform

Chief Clerk

Ticket Office

Booking Hall

Passage

Sloping floor

Concrete Arched ceiling

see continuation of North Wall

Emergency Ticket Window

Ladies 2nd Class Waiting Room

Ladies 1st Class Waiting Room

Public Lavatory

Cab Shelter

Baggage Office

Colonnade

Centre of Tram Track

Line of Kerb of Road below

N E W R O A D

Pavement Lights

Subway

Building Line

Road Approach

Footpath

Drawn by Bros.
Traced by A.E.B.

Wm Mitchell 14.6.04

W. Vernon
Govt Archt
14.6.04

10411-31

N. S. W. R.

SYDNEY CENTRAL STATION

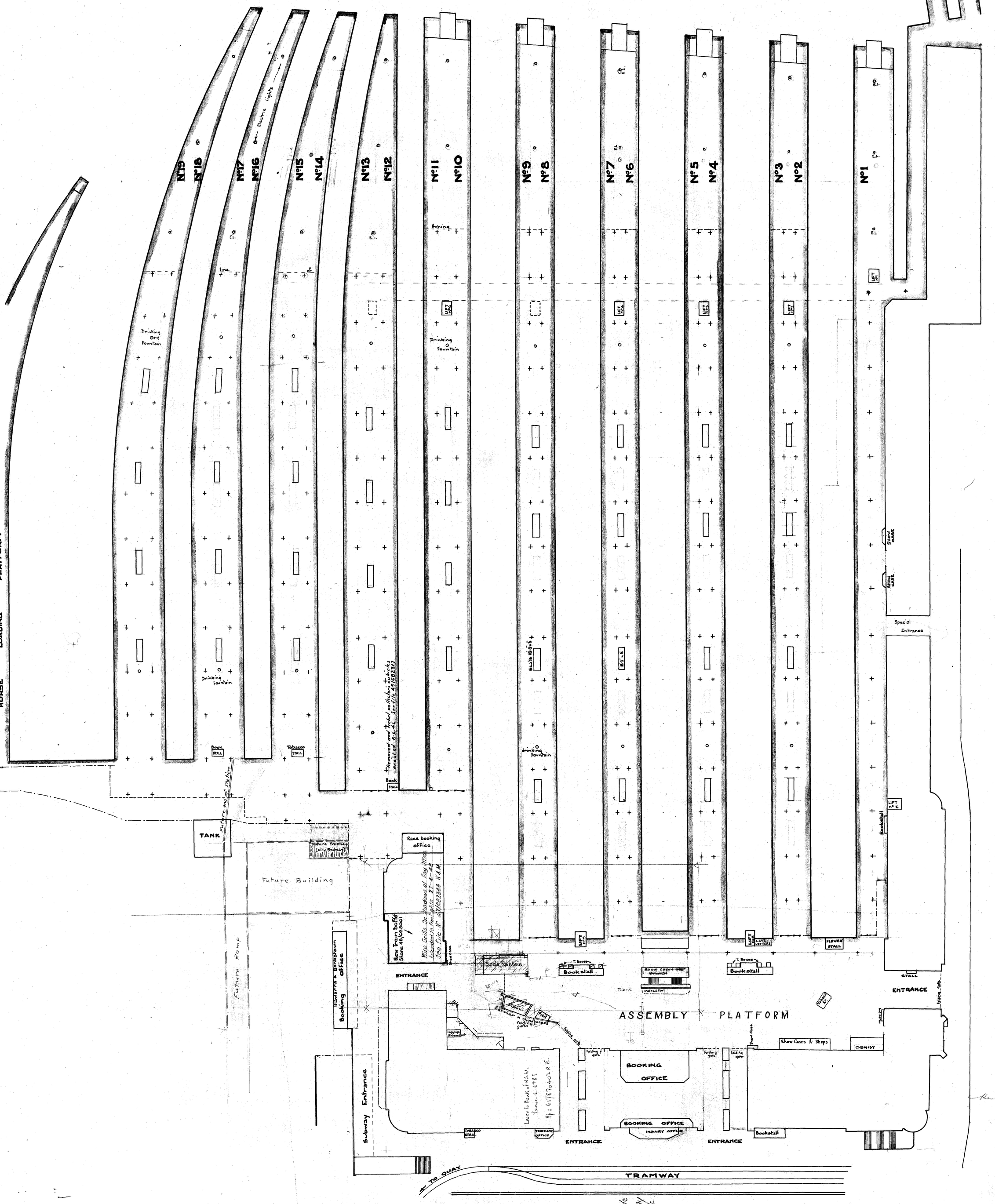
PLAN OF PLATFORMS

SCALE :- 33' TO 1"

WARNING SCANNED IMAGE

Batch 10

EDMS CV0064835



Re: Confirmation of title to colonnade and former tramway
Pts 63/870402 R.E.
MN 176C-35
" -99
" -106

22

Contract No 76

Drawing No

Baggage Tappel 14'-0" wide (Lamps over)

Baggage Tappel 14'-0" wide

Existing Drainage shewn thus

Water Service " "

Fire Service " "

New Drainage " "

S.P. Stand Pipe

B.M. 800 feet from Buffer Stop Redfern

Prismatic Lights

Electricians Printers and Records

Electricians Dept

Baggage Store

Left Luggage Store

Shops 1 2 3 4 5 6 7 8 9

Footpath

Dock

Platform

Lamps for Left Luggage Staff

Lamps for Passenger Ramp 1 in 12

Passenger Ramp 1 in 12

Bridge Piers

Upper Part of Printers, etc.

Upper Part of Shops

W Cs for Shops on Mezzanine Floor

Shutters to space under Western Entrance

Note. Five (5) Shutters similar

Left Luggage Room

Note. Two (2) Shutters similar

Baggage Room

In Baggage Subway

Feb. 10-03

Mar. 25- "

July - 1- "

Openings for Roller Shutters

Scale: 8 Feet to One Inch.

W.A. Penner
Goodwin
12.8.04

I.W. Deane
23/6/02

H.B.
31.6.02

Drawing No 22

Drawn by R.F.S.

N.S.W.G.Rys

Sydney Central Station

584-598

Basement Plan

Scale 16 Feet to One Inch

WARNING SCANNED IMAGE
Batch 10
EDMS CV0064836

584-10598

WARNING SCANNED IMAGE

Batch 72
EDMS CV0068099

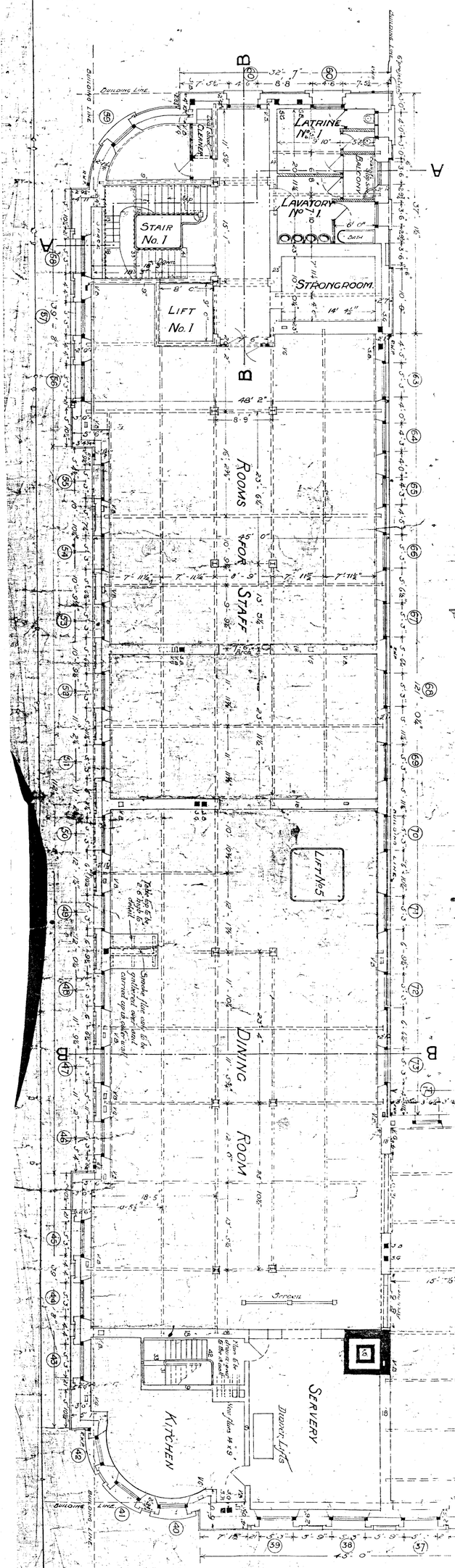
CONTRACT NO. 372 G.A.B.
DRAWING NO. 2

CENTRAL RAILWAY STATION: COMPLETION.

SCALE

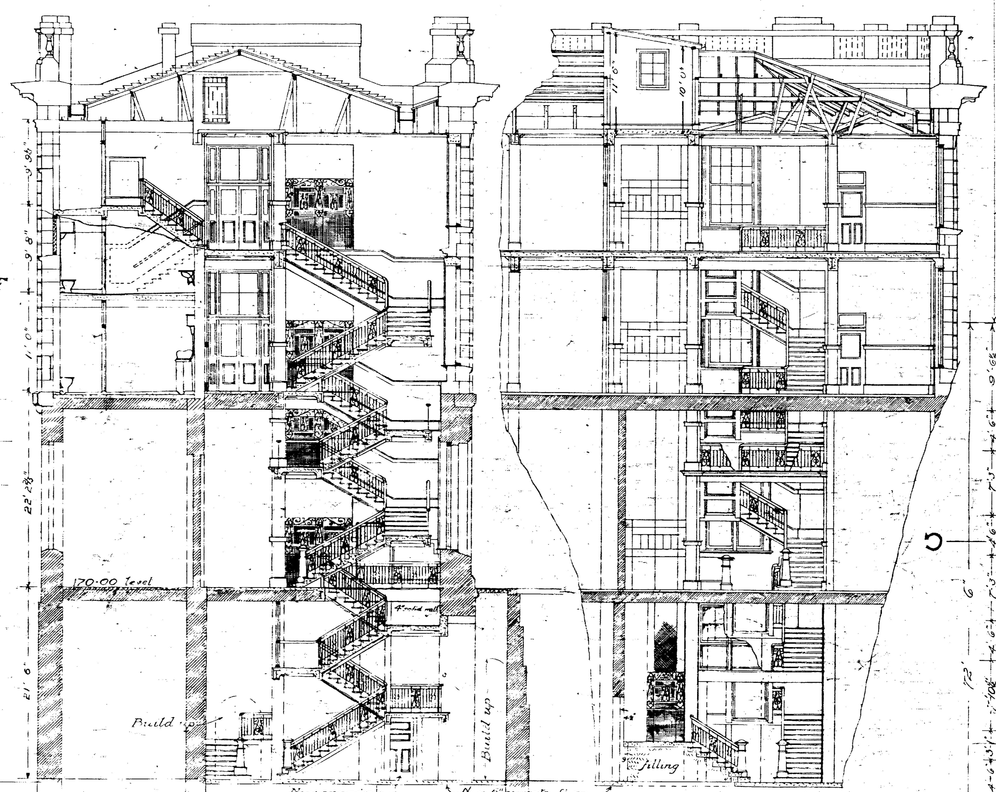
0 4 8 16 24 32 40 FT

L. Dawe. 17 Jany. 1914.
DIRECTOR GENERAL OF PUBLIC WORKS.

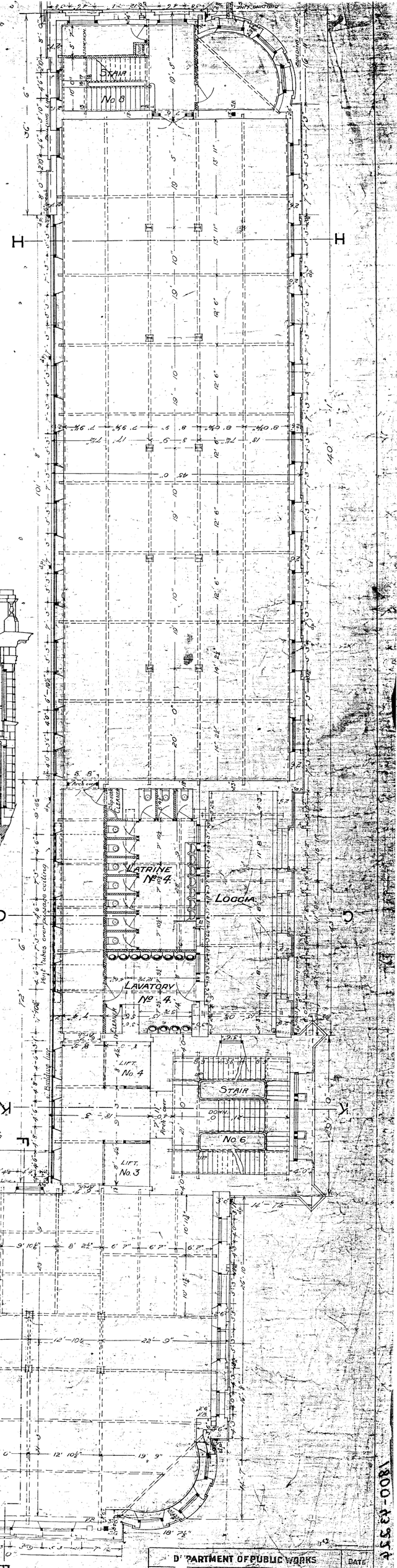


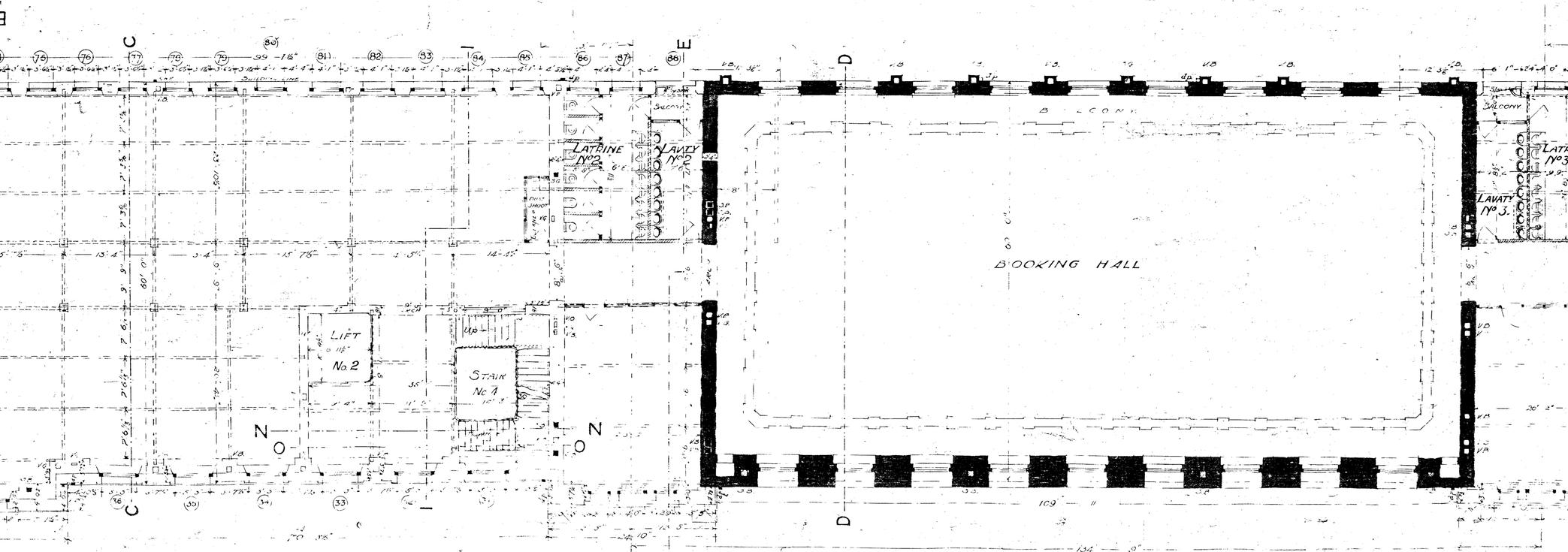
SECTION C—C

WEST ELEVATION OF EAST WING



A—A SECTIONS B—B





FIRST FLOOR PLAN.

1800-03554

DEPARTMENT OF PUBLIC WORKS
DRAWN
DATE

DRAWING No
S.T. 179

N.S.W.G.Rys

SYDNEY CENTRAL STATION

Part First Floor Plan

Scale - 8 Feet To 1 Inch

H Deane

MB 13.8.02

Roof Principal No 4

Roof Principal No 3

Roof Principal No 2

Roof Principal No 1

Glass over Lantern Light

Roof Assembly Platform

Glass

Glass

Lantern Light

Lantern Light

Rib

Rib

Rib

Rib

Building Line

Similar Lantern over in Passage

Similar Strong Room under in Passage

Building Line

Personal Clerks

22'. 0"

Lobby for Light

Secretary's Clerks

22'. 0"

Secretary

22'. 0"

Waiting Room

Commissioner

22'. 0"

Corridor 8'.0" wide

Mr Colquhoun centre line of Passage Ground Floor

27'.6½" x 20'. 3"

Vent Pipes

Stairs Well

Landing

Lift

Lift

Messenger

Board Room

23'.0" x 21'.6"

Commissioner

28'.6" x 25'.0"

Skylights

Skylights

Accountants W.C.s &c. in Passage

Urinals

Stenos's Room

Accountants

Clerks

22'.6"

22'.5"

14'.7"

8'.9

Lobby for Light

Commissioner's Records

25'.10½"

Corridor 8'.0" wide

Artes Room

25'.0" x 10'.6"

Chief Commissioner

32'.0" x 24'.6"

Lavatory

Stairs

Lift

Accountants Clerks

46'.5"

56'.2"

Accountants

Clerks

22'.6"

22'.8"

Chief Accountant

25'.1"

Commissioner's Retiring Room

Retiring Room for Chief Commissioner

12'.0"

Building Line

Building Line

31'.5"

Awning over Platform

WARNING SCANNED IMAGE
EDMS CV0068174

1804-53,182

EJC. 23.7.02
Traced by 7.02

DR. WING No. 46

S.T. 182

Roof Principal No 1

Centre Line of Main Roof

Glass

Lantern Light

Roof over Assembly Platform

Glass

Lantern Light

Glass

Rib

87'-0"

67'-4½

181'-6

174'-0

Building Line

Ground Floor Cornice

Gallery

Solicitors Clerks

Lobby for Light

Clerks

Clerks

Traffic Clerks

Corridor

Lobby

Latrines

Lavatory

Arcade

Centre of Archway under

Platform

Lift

Lift

Clerks

Corridor 9'-0" wide

Corridor

Dotted lines show Ceiling Beams

Upper Part of Booking Hall

Gallery

Gallery

Gallery

Door Shoot

Vents

Solicitor

Clerks

Traffic Manager

Traffic Clerks

Centre of Corridor

Building Line

Centre Line of Passage Ground Floor

Centre Line of Booking Hall

Roof over Colonnade

Skylight

Skylight

Awning over Platform

N.S.W.G.R^ys

SYDNEY CENTRAL STATION

Part First Floor Plan

Scale - 8 Feet To 1 Inch

H Deane

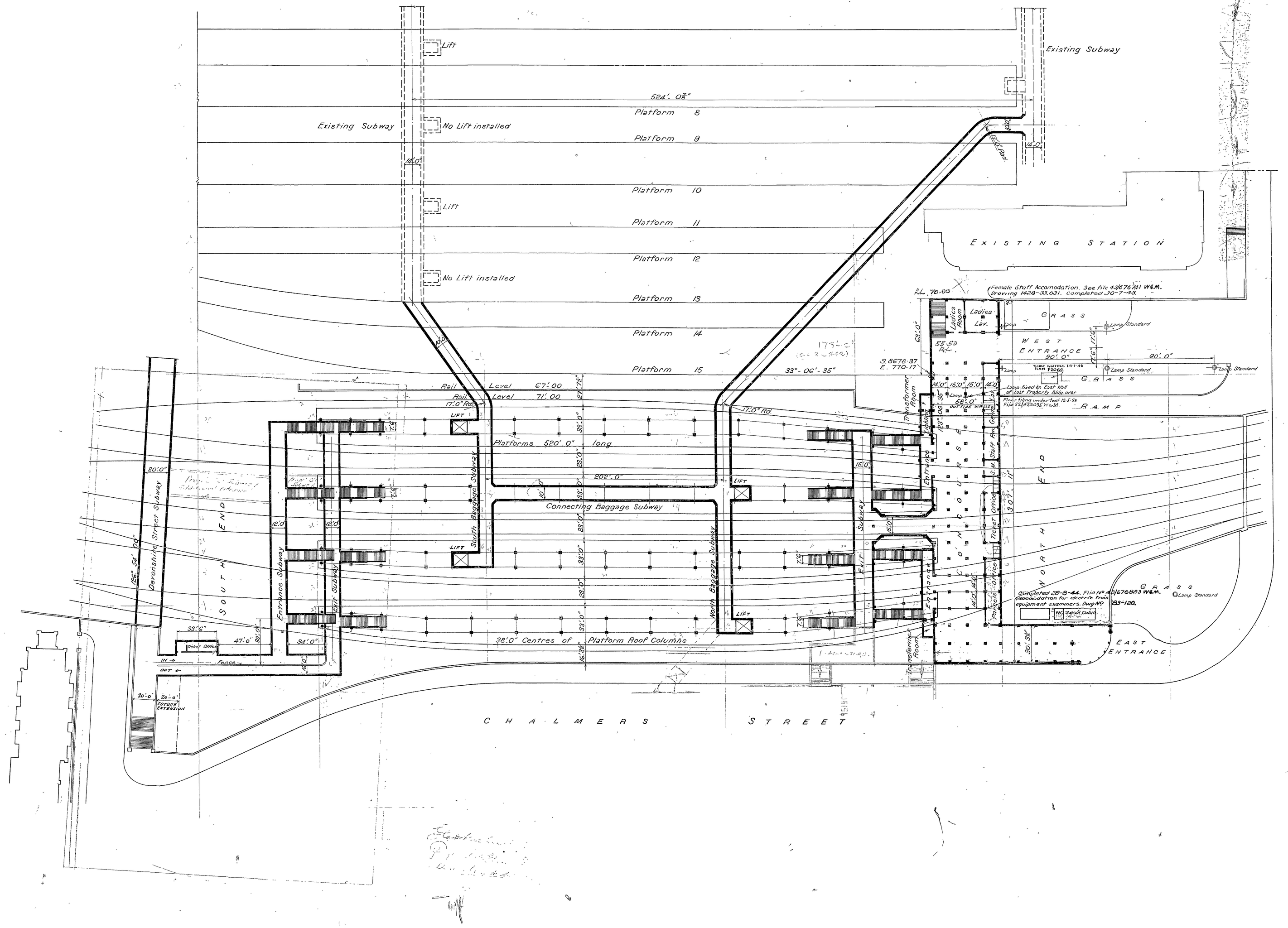
Nº 13.882

WARNING SCANNED IMAGE
EDMS CV0068175

1804-53,183

EJC-307-02
Tracedcopy 6/11/02
6-11-02

M.R.C.



WARNING SCANNED IMAGE

BATCH 19
EDMS CV0144851

N.S.W. GOVERNMENT RAILWAYS

THE CITY RAILWAY

CENTRAL STATION
General Arrangement

SCALE 33 FEET = 1 INCH.

DRAWN
CHECKED

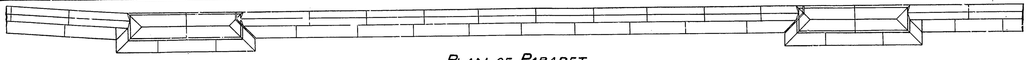
R.J. Boyd 29.11.27
PRINCIPAL DESIGNING ENGINEER

APPROVED
J.J.C. Bradfield 29.11.27
CHIEF ENGINEER FOR RWE

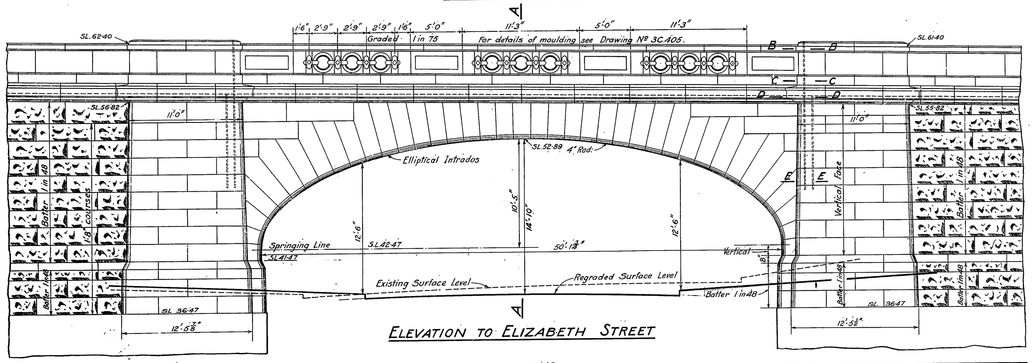
20 HC

M.R.C.

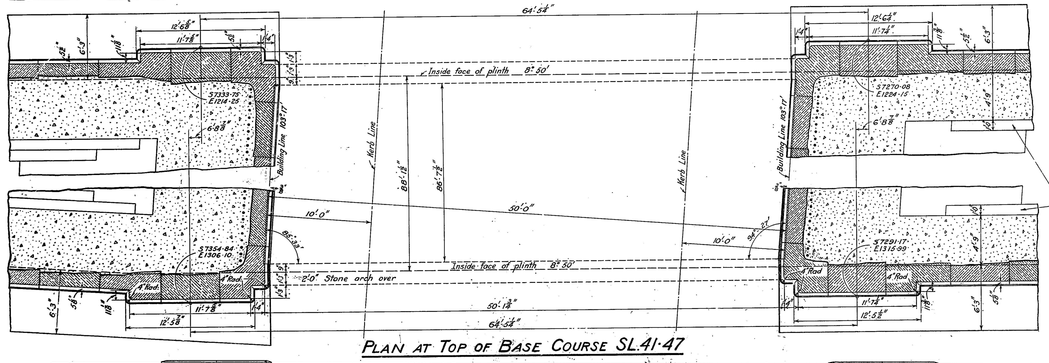
PLAN OF PARAPET



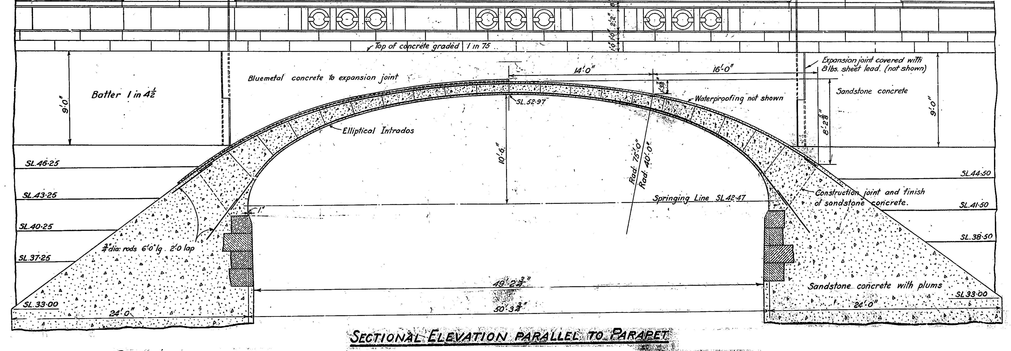
ELEVATION TO ELIZABETH STREET



PLAN AT TOP OF BASE COURSE SL.41·47

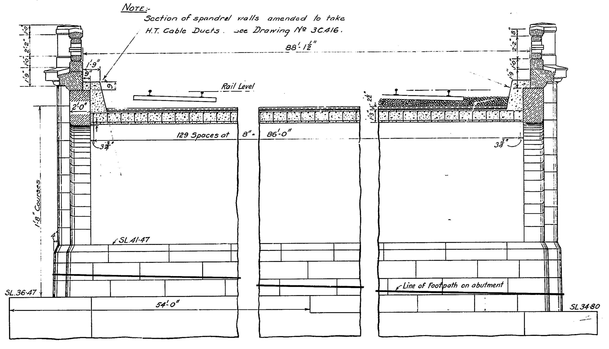


SECTIONAL ELEVATION PARALLEL TO PARAPET

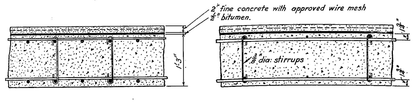


Note:-
Section of spandrel walls amended to take H.T. Cable Ducts. see Drawing No 3C.416.

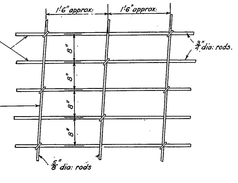
CROSS SECTION A-A



Galv: steel cramps 2"x⅜"x1'-6" turned down 1" at ends
Place two cramps in joints between arch stones where joints are longer than 3'-0". One cramp where shorter than 3'-0", also in horizontal joints in spandrel about 3'-0"
Securely clamp and dowel stones in parapet wall.



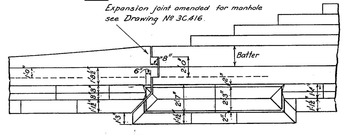
Main longitudinal rods ¾" dia: parallel to parapet
Main longitudinal rods shall be in long lengths lapped 2'-6" side by side horizontally and wired.
Transverse rods shall lap 2'-0" side by side horizontally and wired.
¾" dia: stirrups shall each be in one length and bent round 1⅛" dia: pin.
Transverse rods parallel to building line.
Wire intersections as directed.



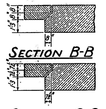
DETAILS OF REINFORCEMENT

Note:-
All stonework to be of approved sandstone.
Arch stones, stones in spandrel and in abutments where adjacent to reinforcement to be 2'-0" thick, clean chiselled on face and scabbled on back.
All other facing in abutments and walls to consist of headers 2'-6" and stretchers 1'-6" thick, the headers to occupy ⅓ of whole face and be equally distributed.

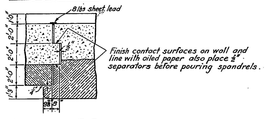
Note:-
Expansion joint amended for manhole see Drawing No 3C.416.



PLAN



DETAILS OF EXPANSION JOINT



Note:-
Arch stones revised 25·9·23. RJB
Spandrel walls and Expansion Joints amended 26·9·23. RJB.

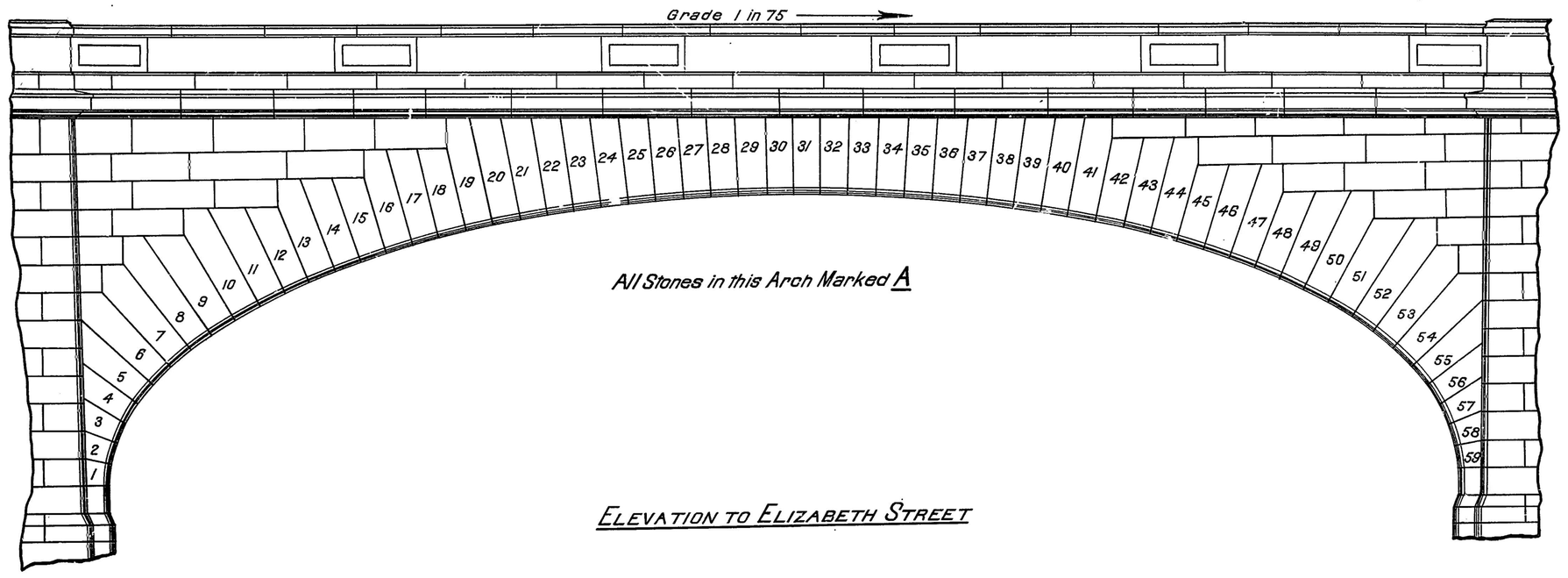
LIGHTS ATTACHED TO UNDERSIDE OF BRIDGE BY SYDNEY COUNTY COUNCIL
SEE FILE NO. 69/430022 W&M.

N.S.W. GOVERNMENT RAILWAYS
THE CITY RAILWAY
CAMPBELL STREET BRIDGE
General Details

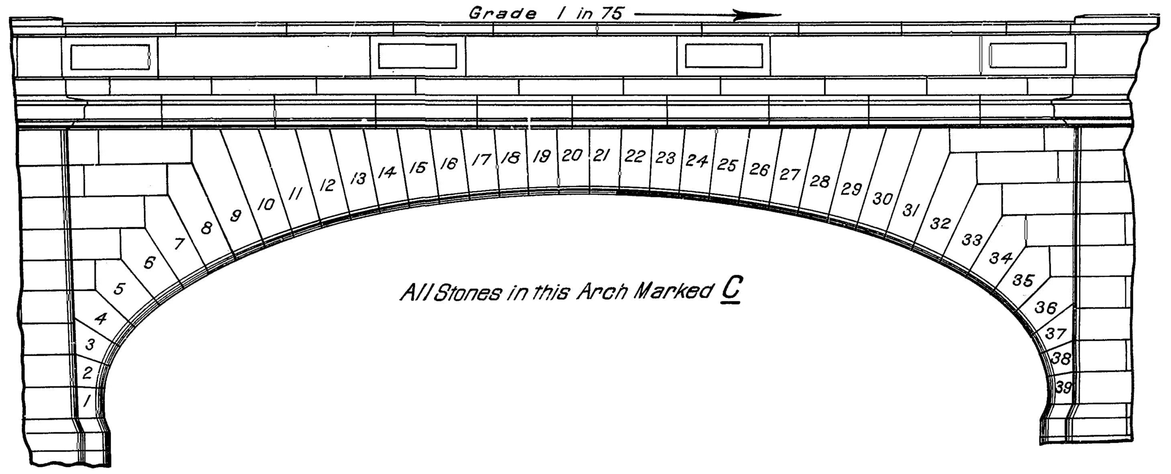
EDMS CV0146313 WARNING SCANNED IMAGE

3C.304

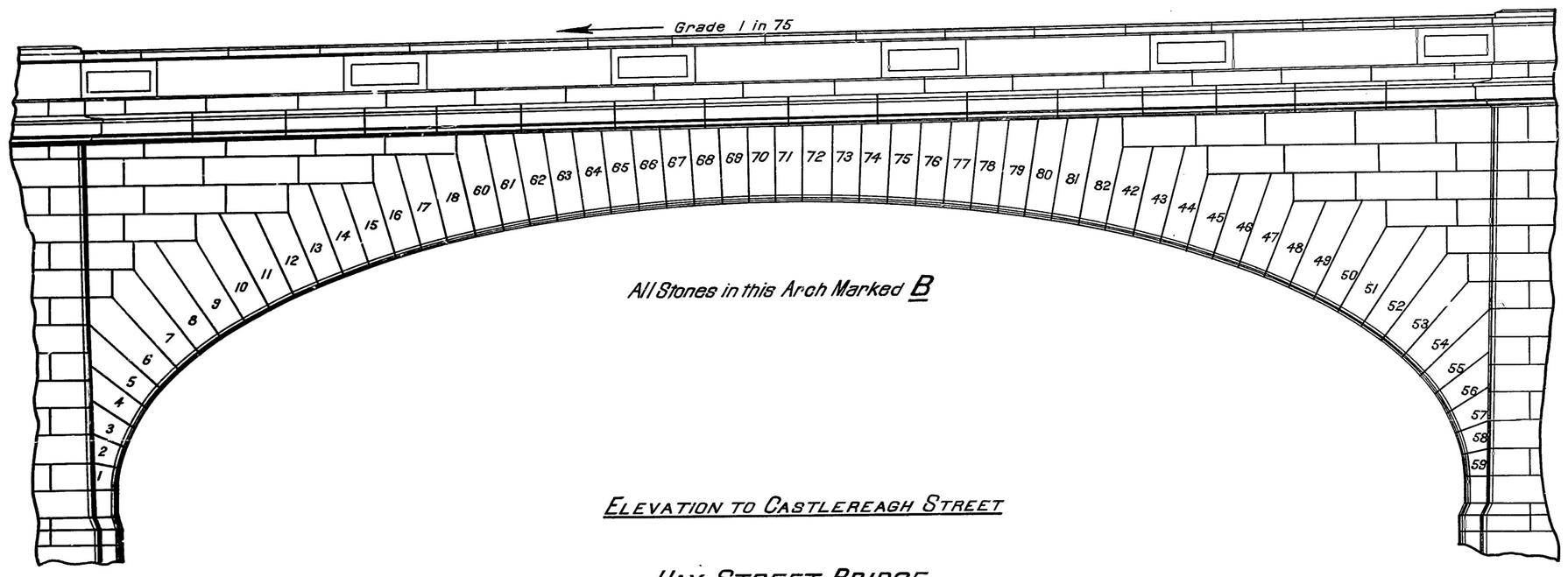
M.R.C.



ELEVATION TO ELIZABETH STREET



ELEVATION TO ELIZABETH STREET



ELEVATION TO CASTLEREAGH STREET

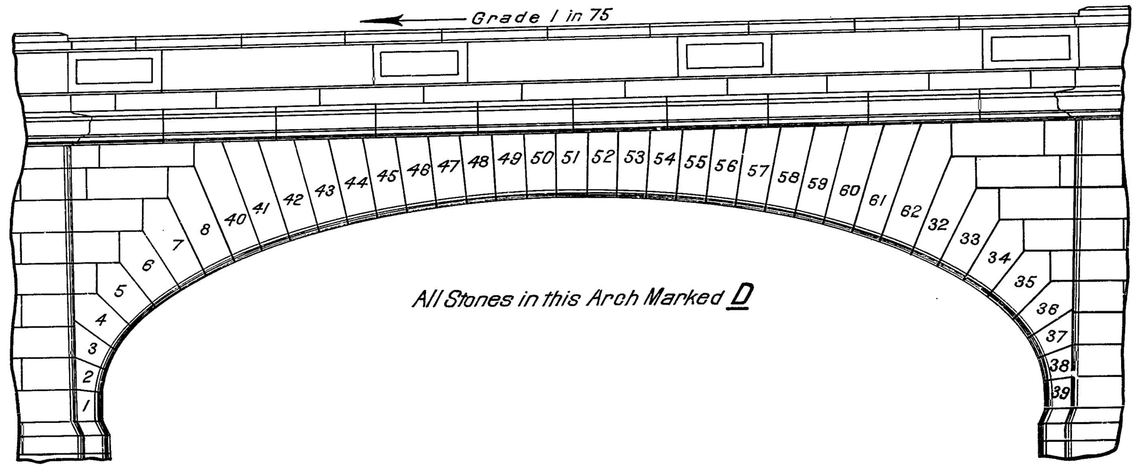
HAY STREET BRIDGE

VOLUMES OF CUBED ARCH STONES IN CUBIC FEET

Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet	Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet	Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet	Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet	Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet
1	2	5·28	10·56	13	2	24·92	49·84	25 & 76	1 each	18·64	37·28	37 & 64	1 each	19·25	38·50	49	2	26·67	53·34
2	,,	7·22	14·44	14	,,	22·00	44·00	26 & 75	,,	18·03	36·06	38 & 63	,,	19·86	39·72	50	,,	29·33	58·66
3	,,	10·50	21·00	15	,,	19·56	39·12	27 & 74	,,	17·72	35·44	39 & 62	,,	21·08	42·16	51	,,	28·67	57·34
4	,,	15·28	30·56	16	,,	23·53	47·06	28 & 73	,,	17·11	34·22	40 & 61	,,	22·00	44·00	52	,,	31·67	63·34
5	,,	21·08	42·16	17	,,	22·00	44·00	29 & 72	,,	16·81	33·62	41 & 60	,,	23·22	46·44	53	,,	30·90	61·80
6	,,	29·17	58·34	18	,,	20·17	40·34	30 & 71	,,	15·75	31·50	42	2	20·17	40·34	54	,,	29·17	58·34
7	,,	30·90	61·80	19 & 82	1 each	25·06	50·12	31 & 70	,,	15·75	31·50	43	,,	22·00	44·00	55	,,	21·08	42·16
8	,,	31·67	63·34	20 & 81	,,	23·83	47·66	32 & 69	,,	16·04	32·08	44	,,	23·53	47·06	56	,,	15·28	30·56
9	,,	28·67	57·34	21 & 80	,,	22·61	45·22	33 & 68	,,	17·11	34·22	45	,,	19·56	39·12	57	,,	10·50	21·00
10	,,	29·33	58·66	22 & 79	,,	21·39	42·78	34 & 67	,,	17·42	34·84	46	,,	22·00	44·00	58	,,	7·22	14·44
11	,,	26·67	53·34	23 & 78	,,	20·47	40·94	35 & 66	,,	17·72	35·44	47	,,	24·92	49·84	59	,,	5·28	10·56
12	,,	20·78	41·56	24 & 77	,,	19·56	39·12	36 & 65	,,	18·33	36·66	48	,,	20·78	41·56	TOTAL VOLUME OF CUBED STONES 2445 C.Ft.			

DRAWN L.J.L.
CHECKED R.F.R. 27.12.12

R. F. Roads
CHIEF DRAFTSMAN 29.9.13



ELEVATION TO CASTLEREAGH STREET

CAMPBELL STREET BRIDGE

VOLUMES OF CUBED ARCH STONES IN CUBIC FEET

Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet	Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet	Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet
1	2	5·00	10·00	14 & 57	1 each	17·11	34·22	27 & 44	1 each	17·42	34·84
2	,,	6·11	12·22	15 & 56	,,	14·88	29·76	28 & 43	,,	18·95	37·90
3	,,	9·45	18·90	16 & 55	,,	14·00	28·00	29 & 42	,,	21·72	43·44
4	,,	14·70	29·40	17 & 54	,,	13·42	26·84	30 & 41	,,	22·92	45·84
5	,,	17·70	35·40	18 & 53	,,	12·83	25·66	31 & 40	,,	26·20	52·40
6	,,	18·00	36·00	19 & 52	,,	12·54	25·08	32	2 each	25·00	50·00
7	,,	20·45	40·90	20 & 51	,,	12·25	24·50	33	,,	21·33	42·66
8	,,	23·84	47·68	21 & 50	,,	12·25	24·50	34	,,	18·33	36·66
9 & 62	1 each	29·00	58·00	22 & 49	,,	12·54	25·08	35	,,	16·33	32·66
10 & 61	,,	25·56	51·12	23 & 48	,,	13·13	26·26	36	,,	14·38	28·76
11 & 60	,,	23·00	46·00	24 & 47	,,	13·71	27·42	37	,,	9·45	18·90
12 & 59	,,	19·86	39·72	25 & 46	,,	14·29	28·58	38	,,	6·11	12·22
13 & 58	,,	18·33	36·66	26 & 45	,,	15·17	30·34	39	,,	5·00	10·00
								TOTAL VOLUME OF CUBED STONES			1286 C.Ft.

APPROVED

J. C. Bradfield
CHIEF ENGINEER 29.9.13

EDMS CV0146180 WARNING SCANNED IMAGE

N.S.W. GOVERNMENT RAILWAYS.

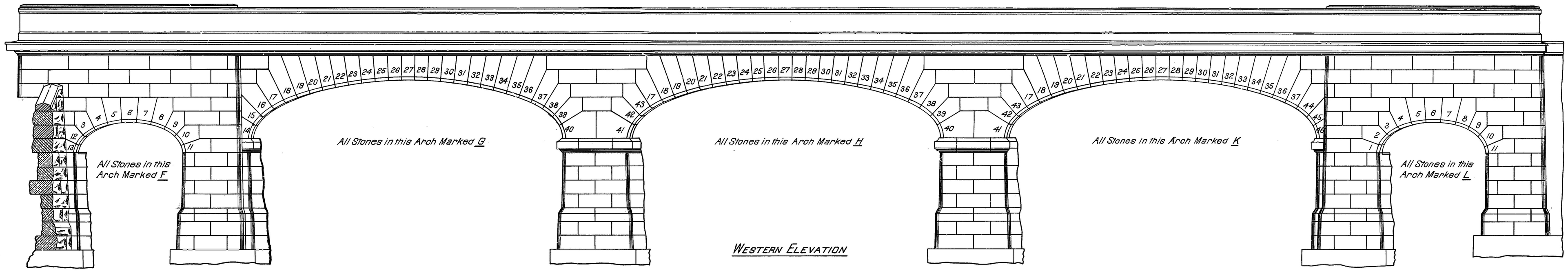
THE CITY RAILWAY

HAY STREET AND CAMPBELL STREET BRIDGES
Marking Diagrams for Arch Stones

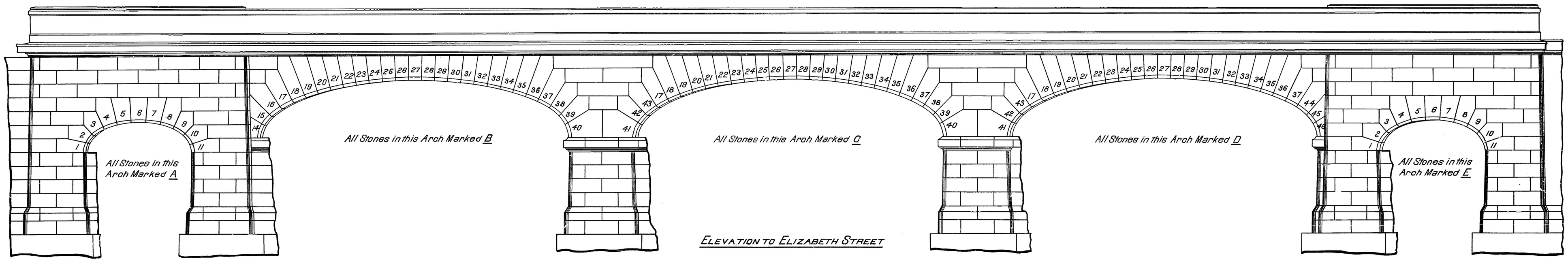
SCALE 1 Foot to 1 Inch

3.C.106

M.R.C.



WESTERN ELEVATION



ELEVATION TO ELIZABETH STREET

EDDY AVENUE BRIDGE

VOLUMES OF CUBED ARCH STONES IN CUBIC FEET

Mark	Number Required	Volume Cubic Feet	Total Volume Cubic Feet
1	3	8·34	25·02
2	3	10·08	30·24
3	4	12·38	49·52
4	4	14·89	59·56
5	4	11·84	47·36
6	4	10·23	40·92
7	4	11·84	47·36
8	4	14·89	59·56
9	4	12·10	48·40
10	4	10·08	40·32
11	4	7·47	29·88
12	1	8·13	8·13
13	1	3·65	3·65
14	2	5·99	11·98
15	2	9·77	19·54
16	2	18·23	36·46
17	6	18·11	96·66
18	6	17·74	106·44
19	6	15·47	92·82
20	6	13·58	81·48
21	6	11·95	71·70
22	6	11·02	66·12
23	6	9·32	55·92
24	6	8·67	52·02
25	6	8·47	50·82
26	6	7·71	46·26
27	6	8·03	48·18
28	6	8·03	48·18
29	6	8·47	50·82
30	6	9·26	55·56
31	6	9·55	57·30
32	6	10·84	65·04
33	6	11·96	71·76
34	6	13·83	82·98
35	6	15·70	94·20
36	6	19·53	117·18
37	6	16·93	101·58
38	4	15·10	60·40
39	4	13·85	55·40
40	4	17·70	70·80
41	4	20·48	81·92
42	4	14·85	59·40
43	4	15·10	60·40
44	2	15·36	30·72
45	2	10·83	21·66
46	2	5·92	11·84

Total Volume of Cubed Stones = 2524 Cubic Feet.

DRAWN G.J.V. 17.3.32.
TRACED G.J.V. 17.3.32.

R.J. Rae
CHIEF DRAFTSMAN 23.3.32

APPROVED

J.J.C. Bradfield
CHIEF ENGINEER 26 MAR 1932

EDMS CV0146179 WARNING SCANNED IMAGE

N.S.W. GOVERNMENT RAILWAYS.

THE CITY RAILWAY

EDDY AVENUE BRIDGE

Marking Diagrams for Arch Stones

SCALE 4 FEET TO 1 INCH

3 C.105

M.R.C.

PLAN OF PARAPET

ELEVATION TO ELIZABETH STREET

SECTION AA

SECTION BB

PLAN AT TOP OF BASE COURSE SL.51·47

Detail of galvanised steel clamps 2"x⅜"x18"
connecting arch stones to concrete girders.
One clamp in arch stones up to 3'0" long.
Two clamps in arch stones over 3'0" long.
Stones in parapet to be well clamped with
galvanised steel clamps 2"x⅜"x1'6" turned down 1" at ends,
and dowelled where necessary.
For detail of Pressed Steel Channels M·3C·405

N.S.W. GOVERNMENT RAILWAYS

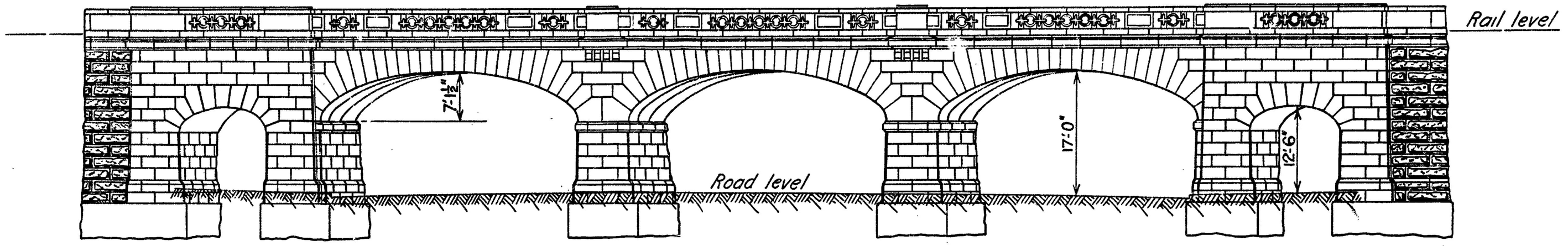
THE CITY RAILWAY

EDDY AVENUE BRIDGE

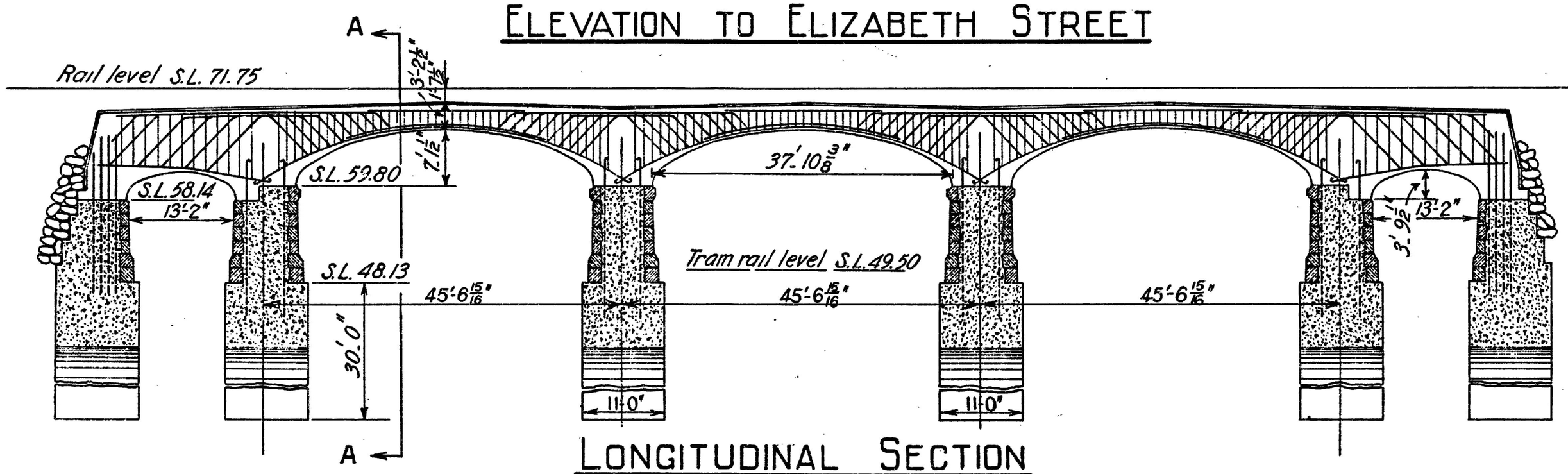
Details of Stonework

EDMS CV0146450 WARNING SCANNED IMAGE

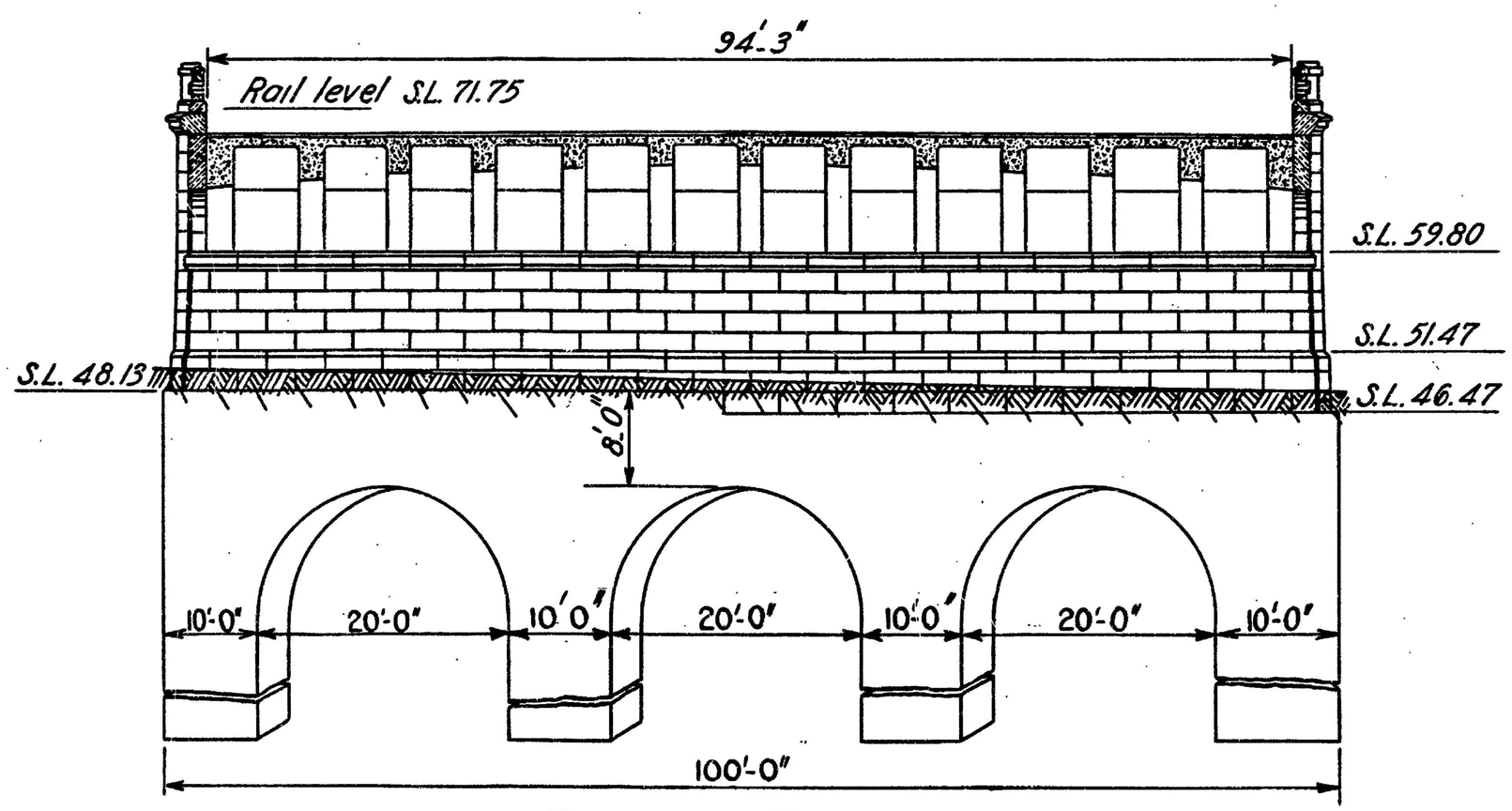
3.C.403.



ELEVATION TO ELIZABETH STREET



LONGITUDINAL SECTION



CROSS SECTION
A-A

J. J. C. Bradfield
CHIEF ENGINEER 21.6.26

EDMS CV0172633
WARNING SCANNED IMAGE

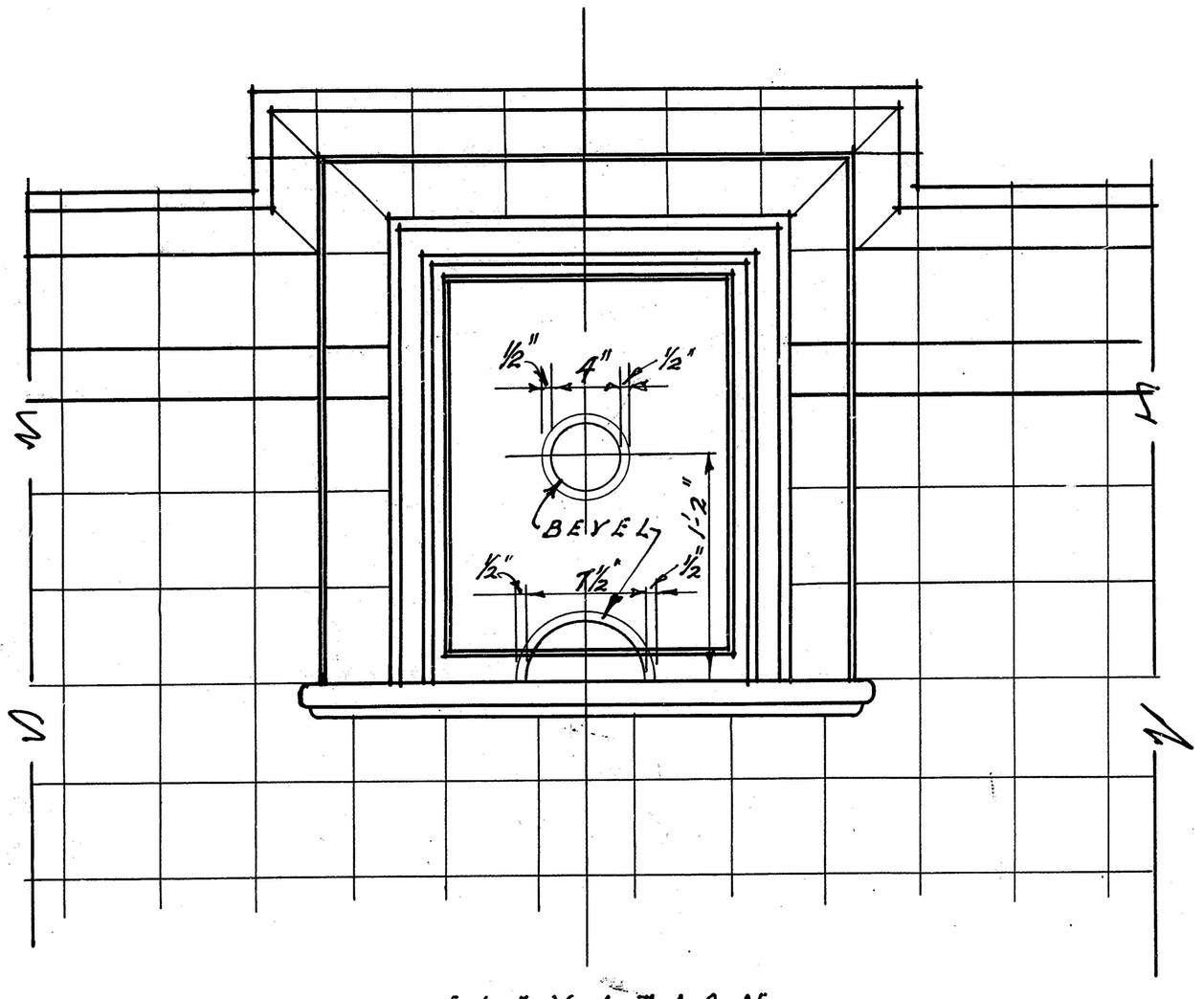
N.S.W. GOVERNMENT RAILWAYS

CITY RAILWAY

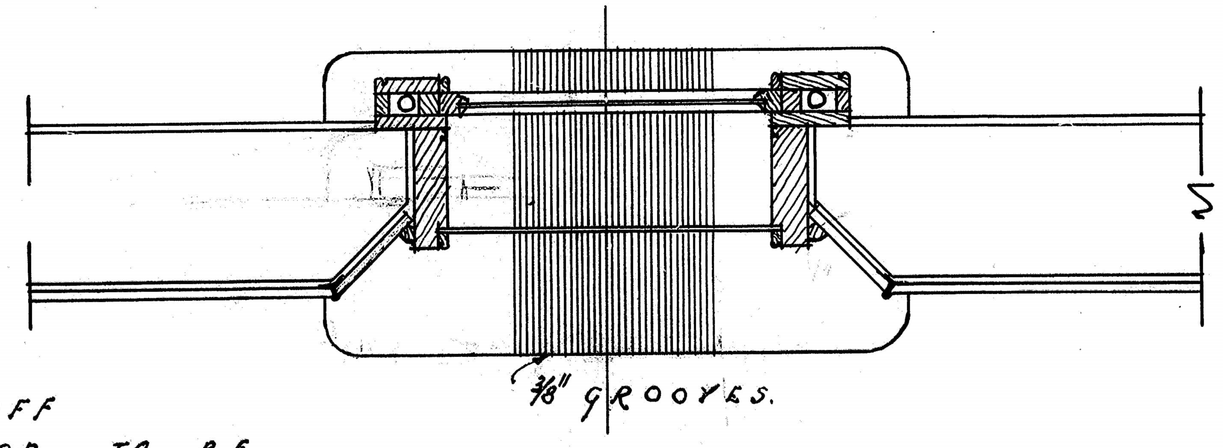
EDDY AVENUE BRIDGE

941,- 41,042

NOTE. THIS. DETAIL SUPERSEDES. TICKET WINDOW DETAIL ON SHEET No 26617.

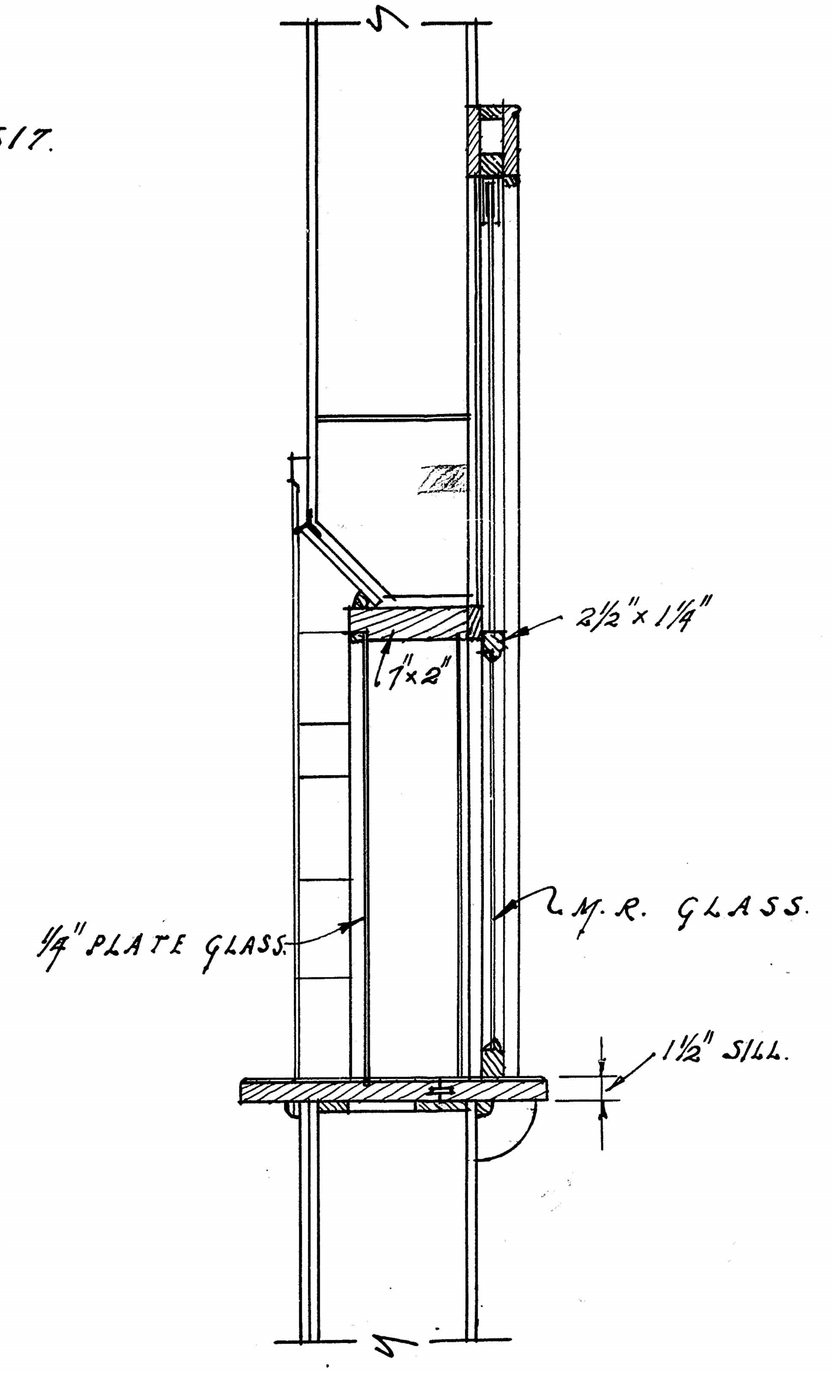


ELEVATION



PLAN.

NO. 3 OFF
ALL WOOD TO BE QUEENSLAND MAPLE.



SECTION.

N.S.W. GOVERNMENT RAILWAYS.

THE CITY RAILWAY

CENTRAL STATION

Revised Detail of Ticket Window.

SCALE 1 INCH = 1 FOOT.

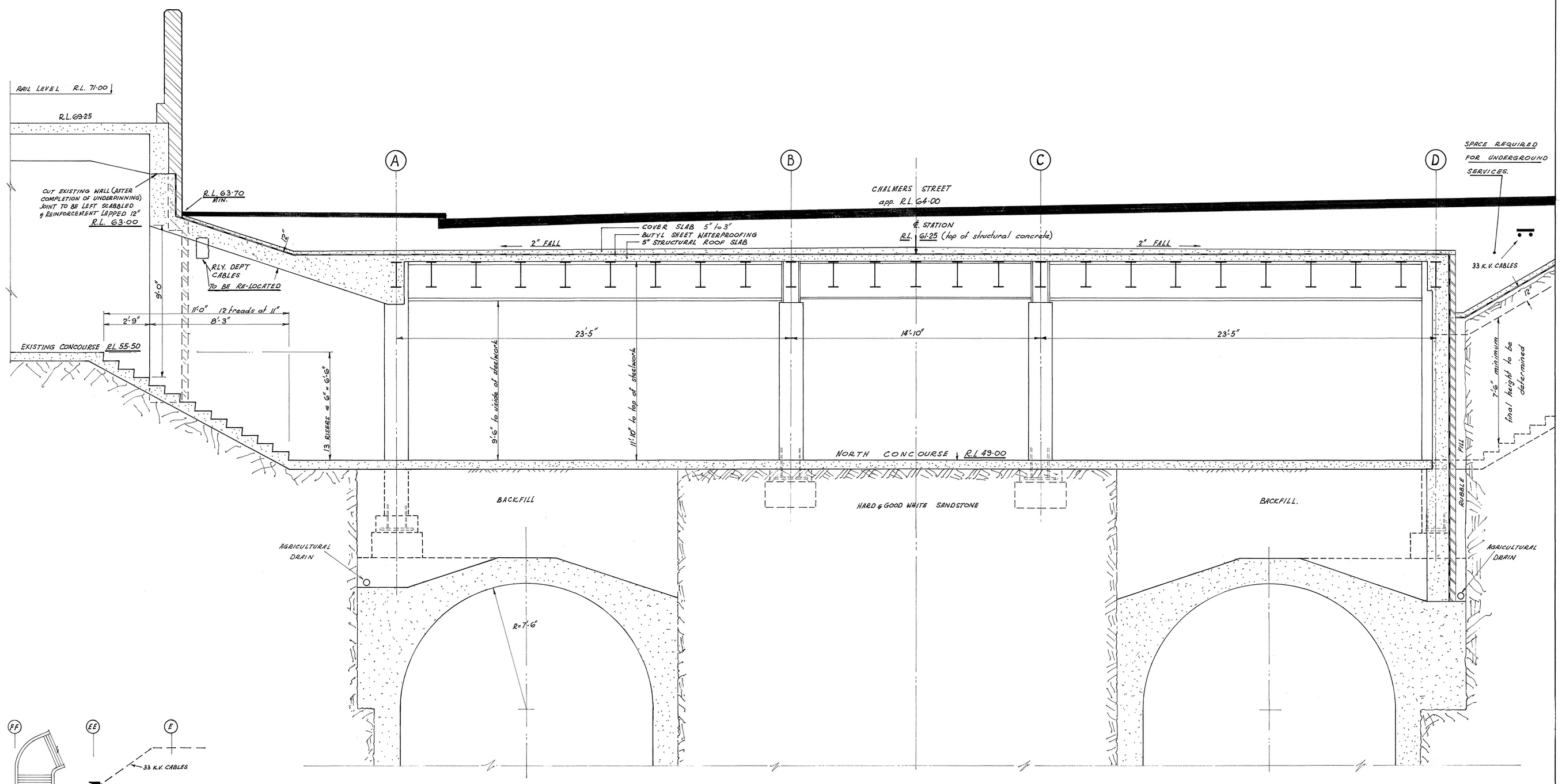
2C618

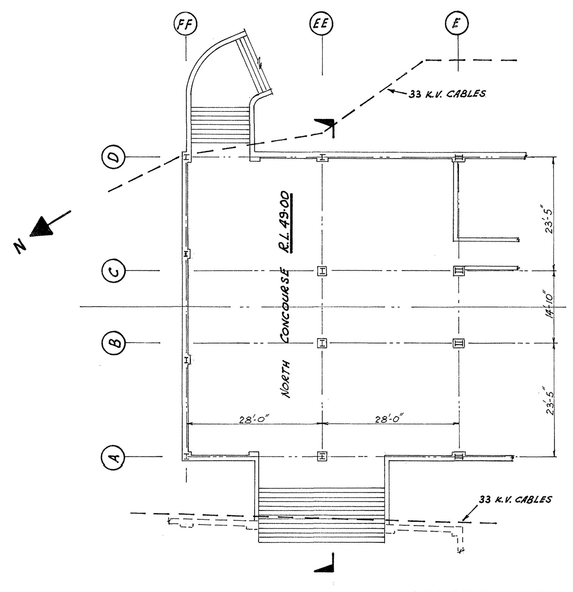
CV0145989 WARNING SCANNED IMAGE

DRAWN. E.R.W.
CHECKED. J.H.

R. J. Boyd 5.4.'27
PRINCIPAL DESIGNING ENGINEER.

APPROVED
J. J. C. Bradfield 6.4.27
CHIEF ENGINEER.





LOCATION DIAGRAM

REFERENCE
LOCATION ESA-C-S2IA
STEELWORK ES-C146

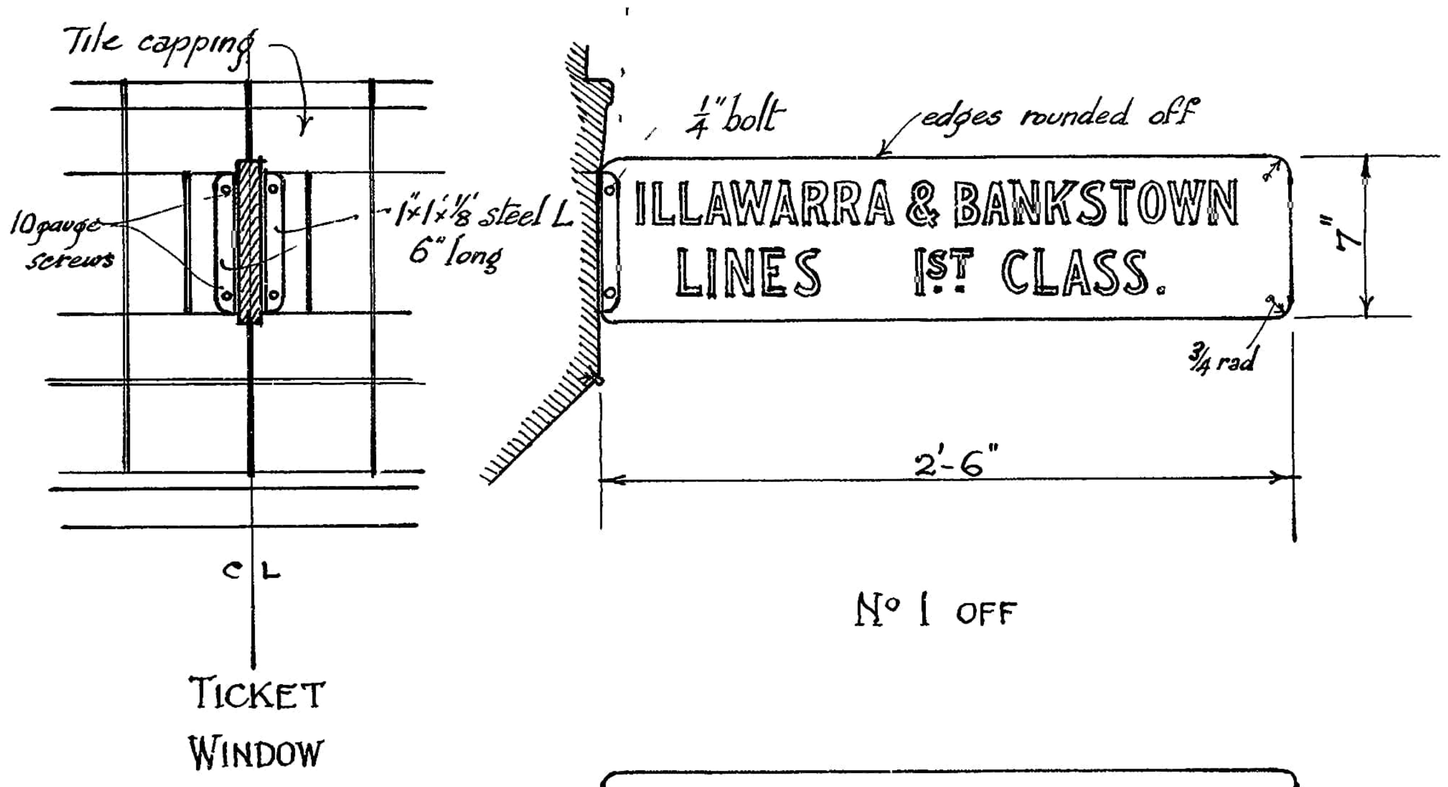
WARNING SCANNED IMAGE
EDMS CV0147214

DEPARTMENT OF RAILWAYS N.S.W. WAY AND WORKS BRANCH	SCALE	1/8" = 1·0"
	DRAWN	I.A.A.
	TRACED	W.S.H. W.K.H.
EASTERN SUBURBS RAILWAY CENTRAL STATION SECTION THROUGH NORTH CONCOURSE	ES.R.D.E.	A.A.W. 6.7.72
	Sk. No.	ES-B149

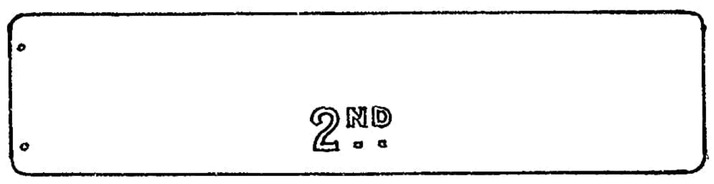
CENTRAL STATION M R C

NOTICE BOARDS FOR TICKET WINDOWS

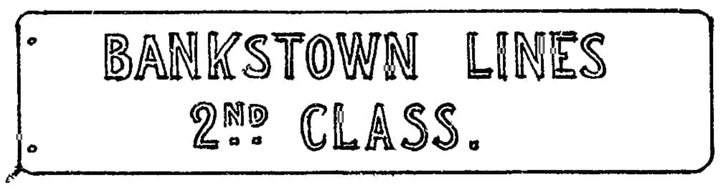
Boards, 7"×1" Queensland Maple French polished
Lettering on <u>both</u> sides in gold leaf outlined in black



No 1 OFF



No 1 OFF AS ABOVE BUT '2ND' CLASS

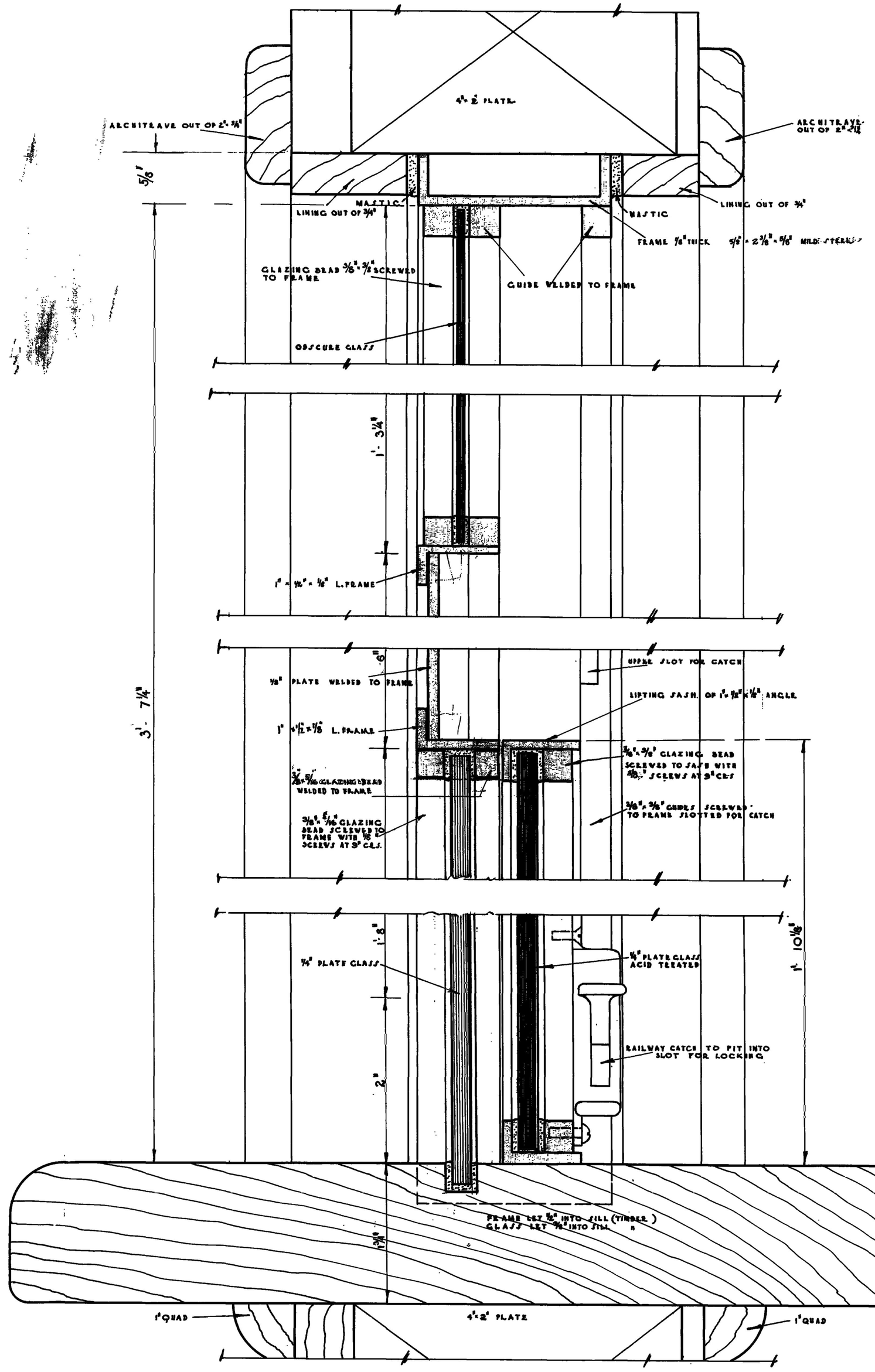


No 1 OFF

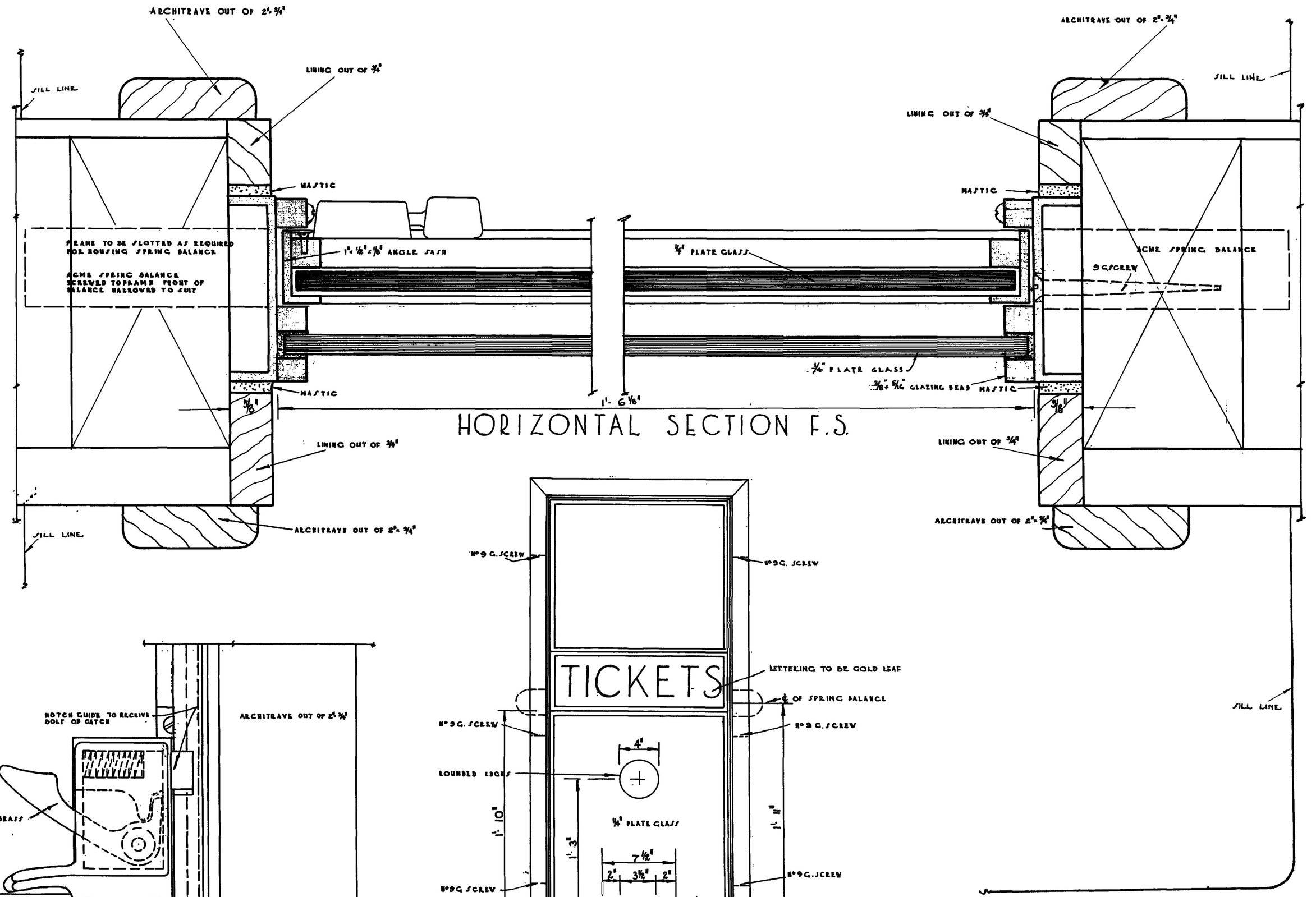
Sep 30 1926

EDMS CV0153099 WARNING SCANNED IMAGE

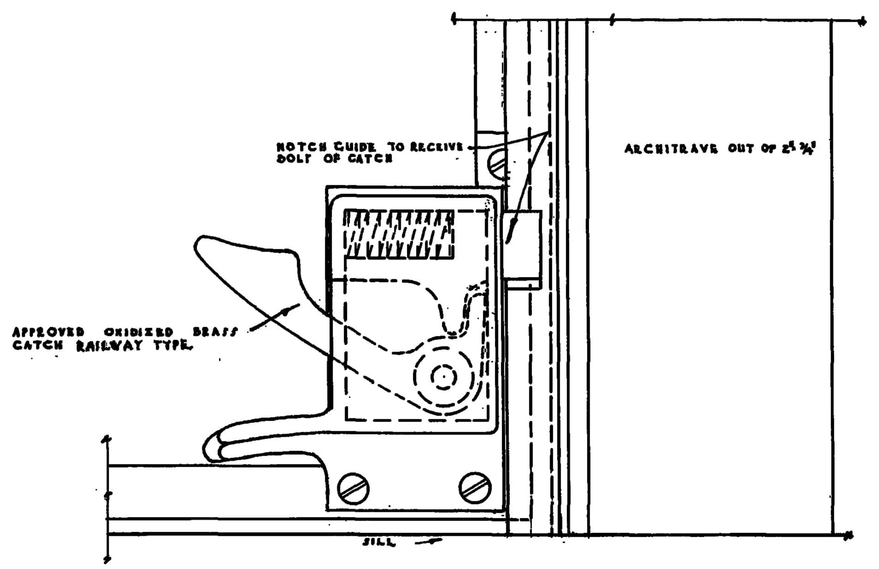
S.600.



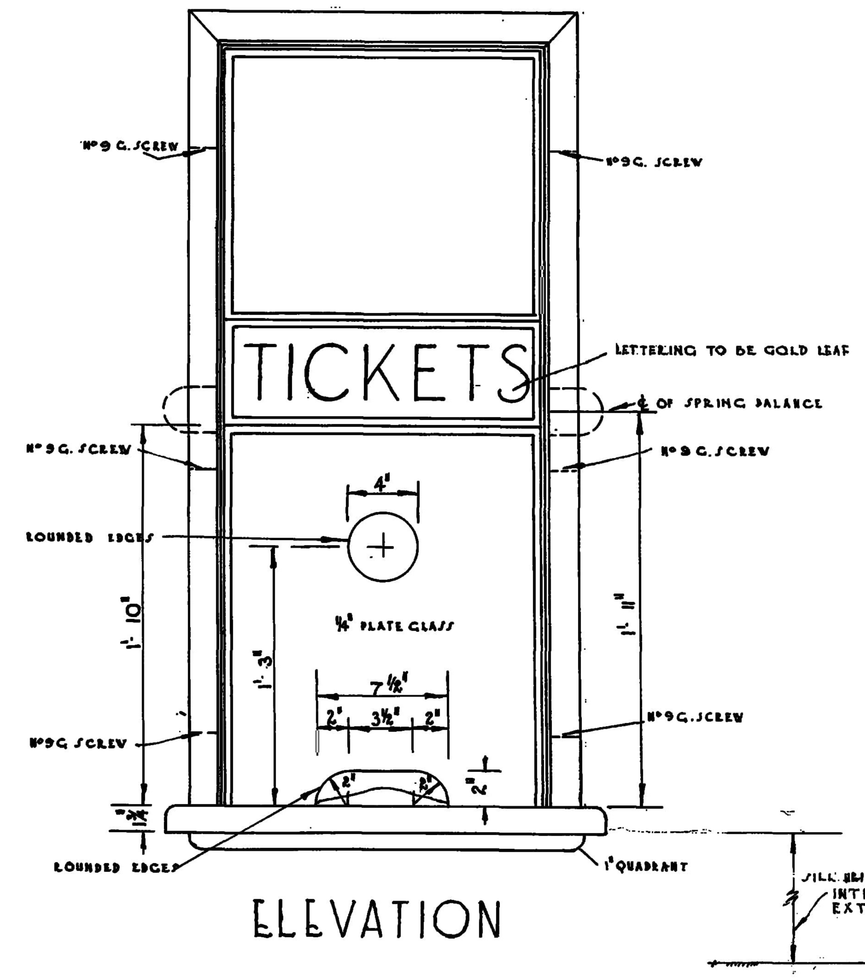
VERTICAL SECTION F.S.



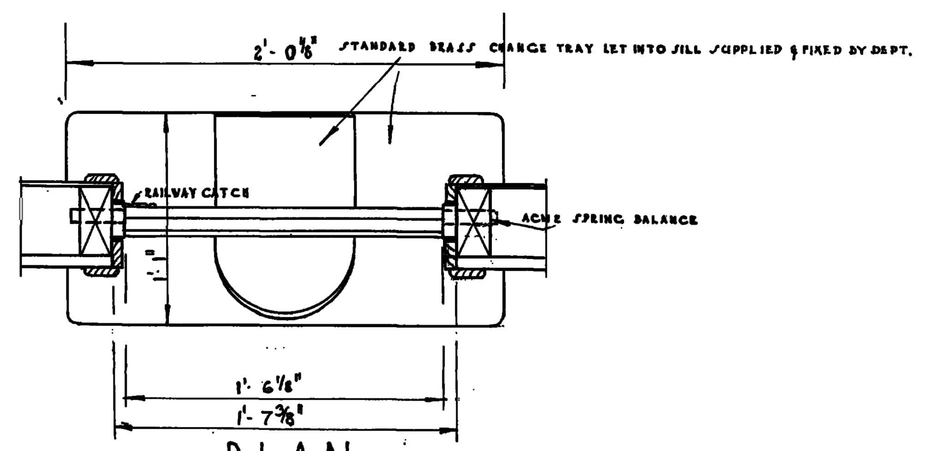
HORIZONTAL SECTION F.S.



F.S DETAIL OF CATCH



ELEVATION



PLAN

WARNING SCANNED IMAGE
Spare
EDMS CV0206802

DEPARTMENT OF RAILWAYS N.S.W. WAY AND WORKS BRANCH	
STANDARD TICKET WINDOW TO TIMBER FRAME BUILDINGS	
DRAWN C.T. TRACED	CHECKED A.R.H. SUPERVISOR 19-5-48
SCALE F.S. 1½" TO 1'-0"	APPROVED 21-5-48
E.O. A.R.H. 21-5-48.	
SUP VG ENGR DESIGN	CHIEF CIVIL ENGINEER
№ 922-37.884	

WARNING SCANNED IMAGE

Spares

EDMS CV0212815

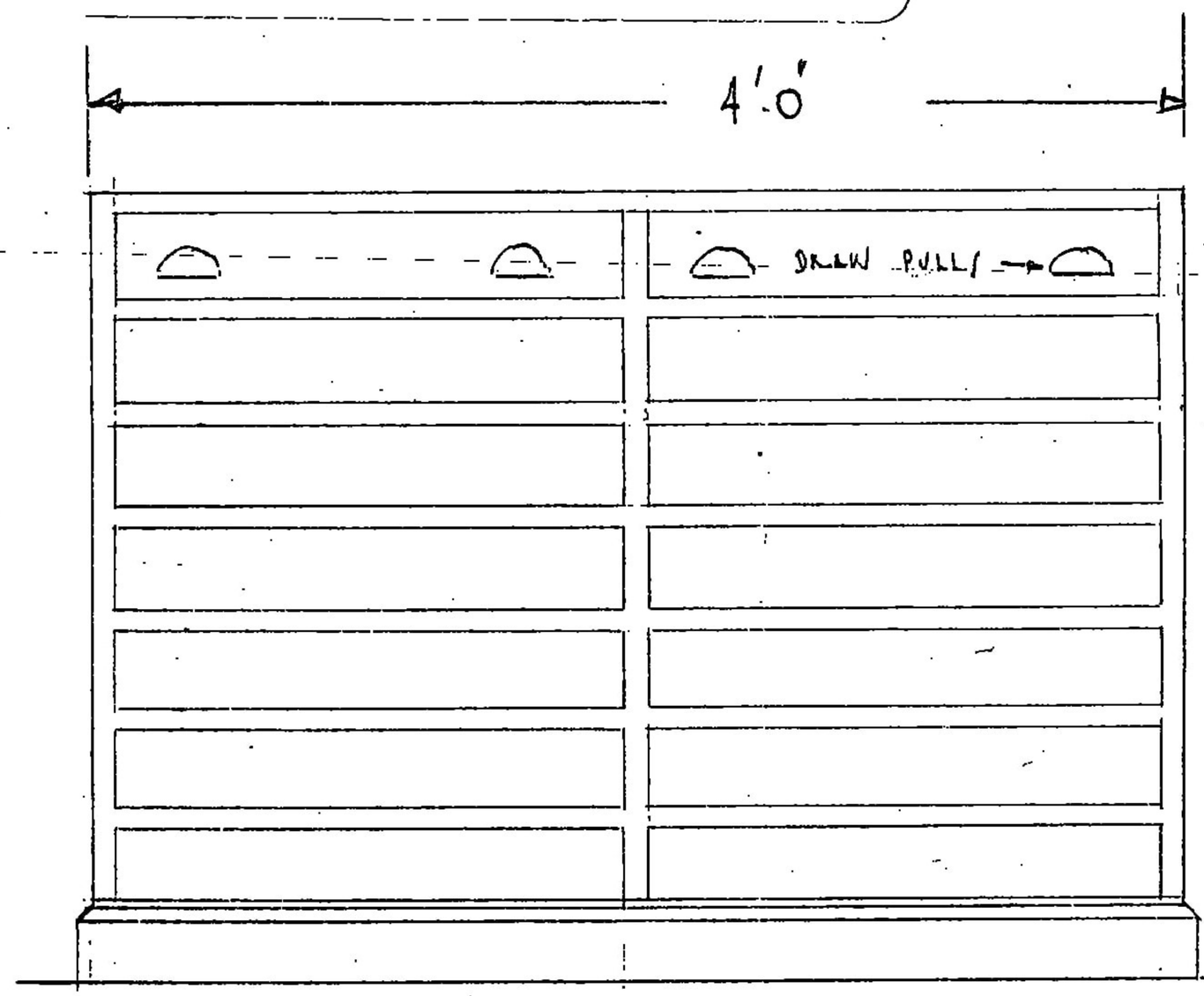
CENTRAL ELECTRIC

PROPOSED TICKET CABINETS FOR NEW TICKET WINDOWS

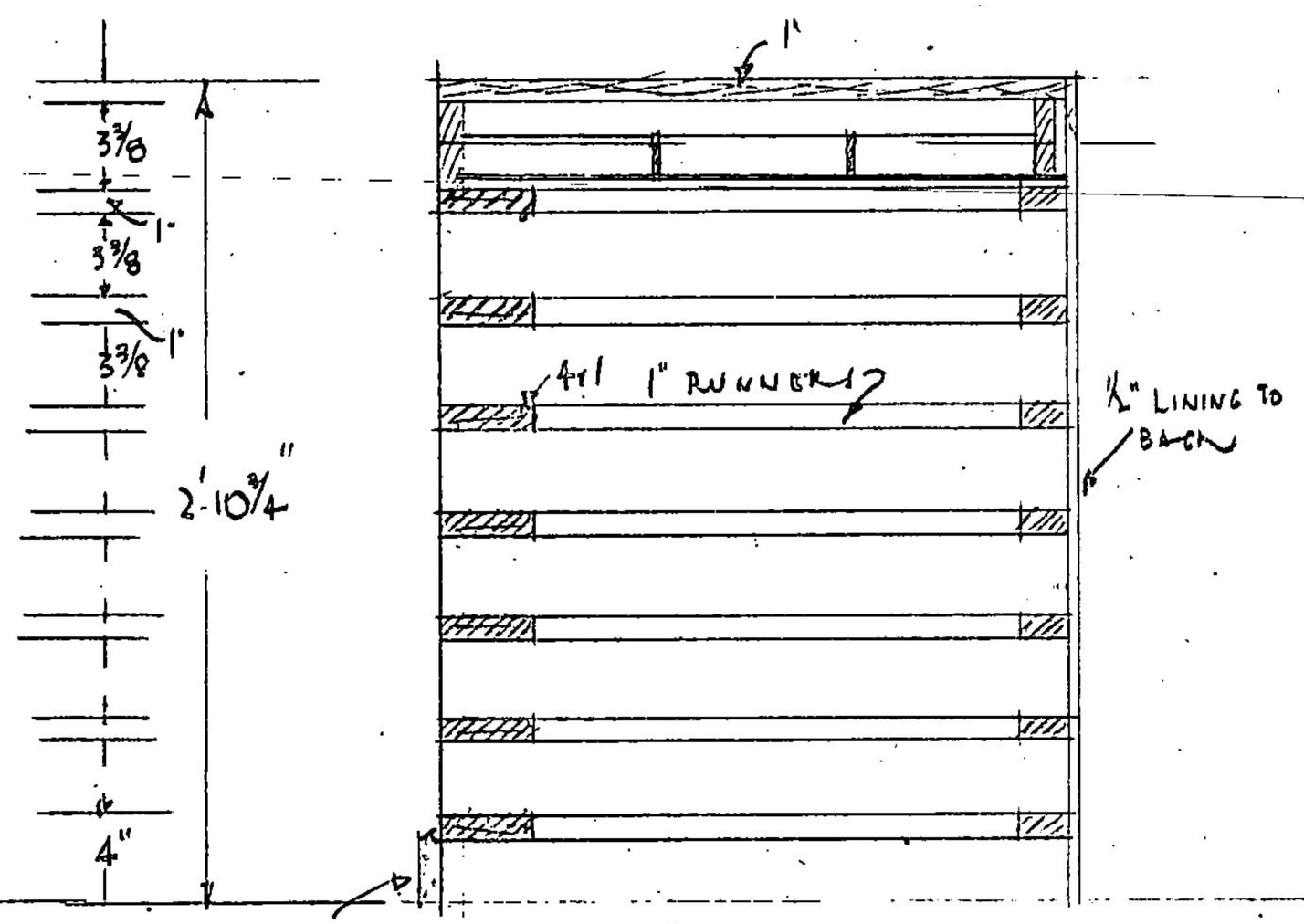
SCALE 1IN TO 1FT

11.12.48

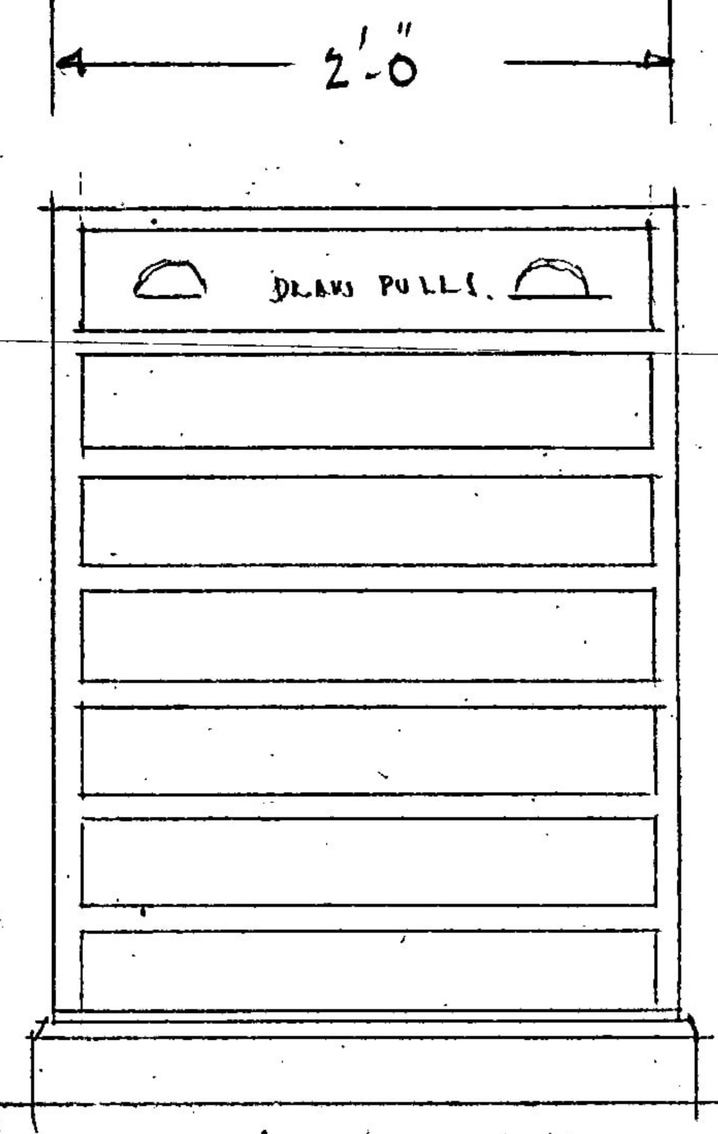
MATERIAL TO BE STAINED WALNUT & VARNISHED



ELEVATION
No 1 REQUIRED



SECTION



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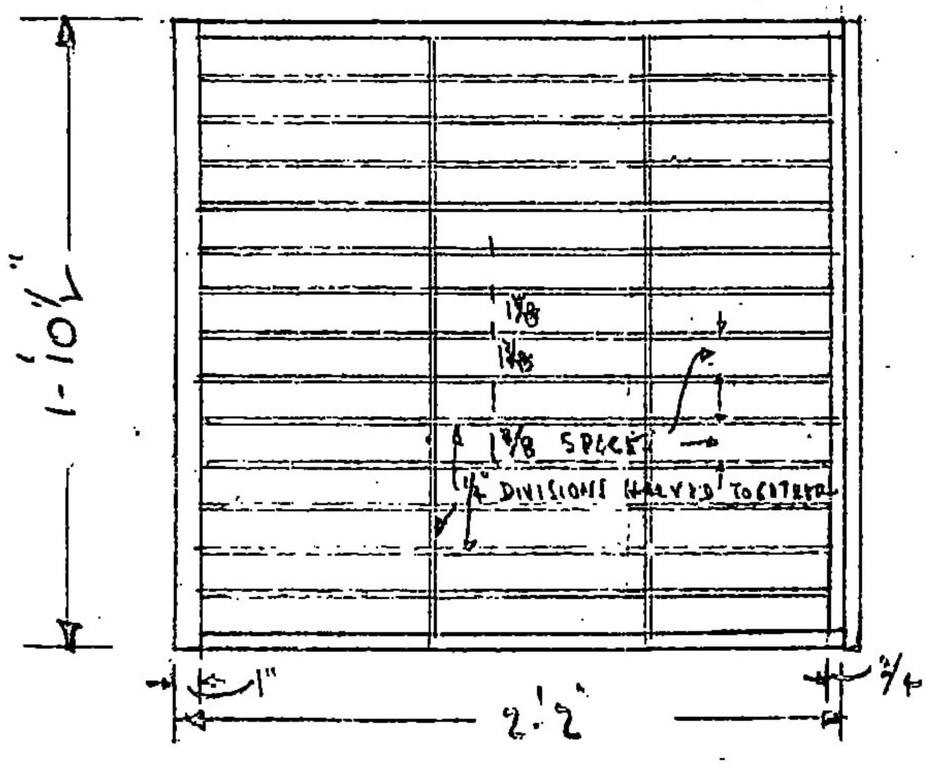
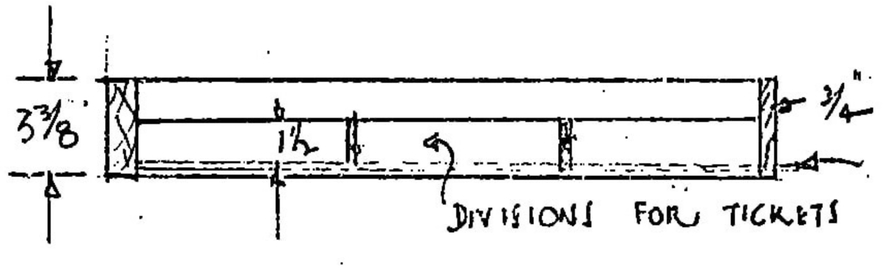
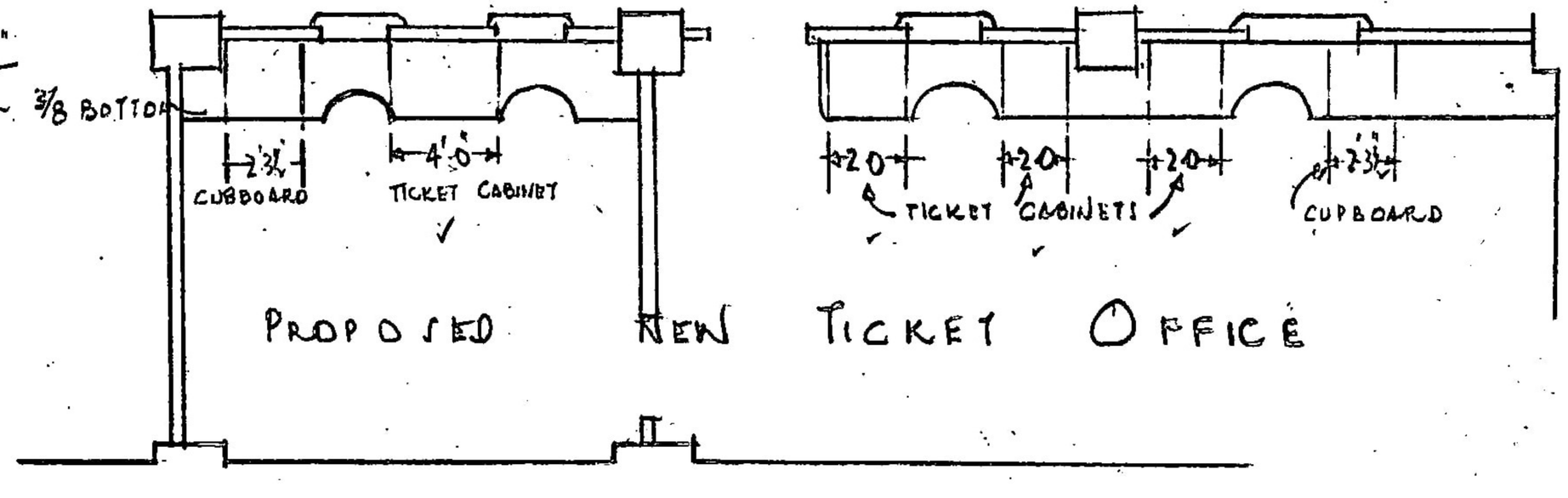
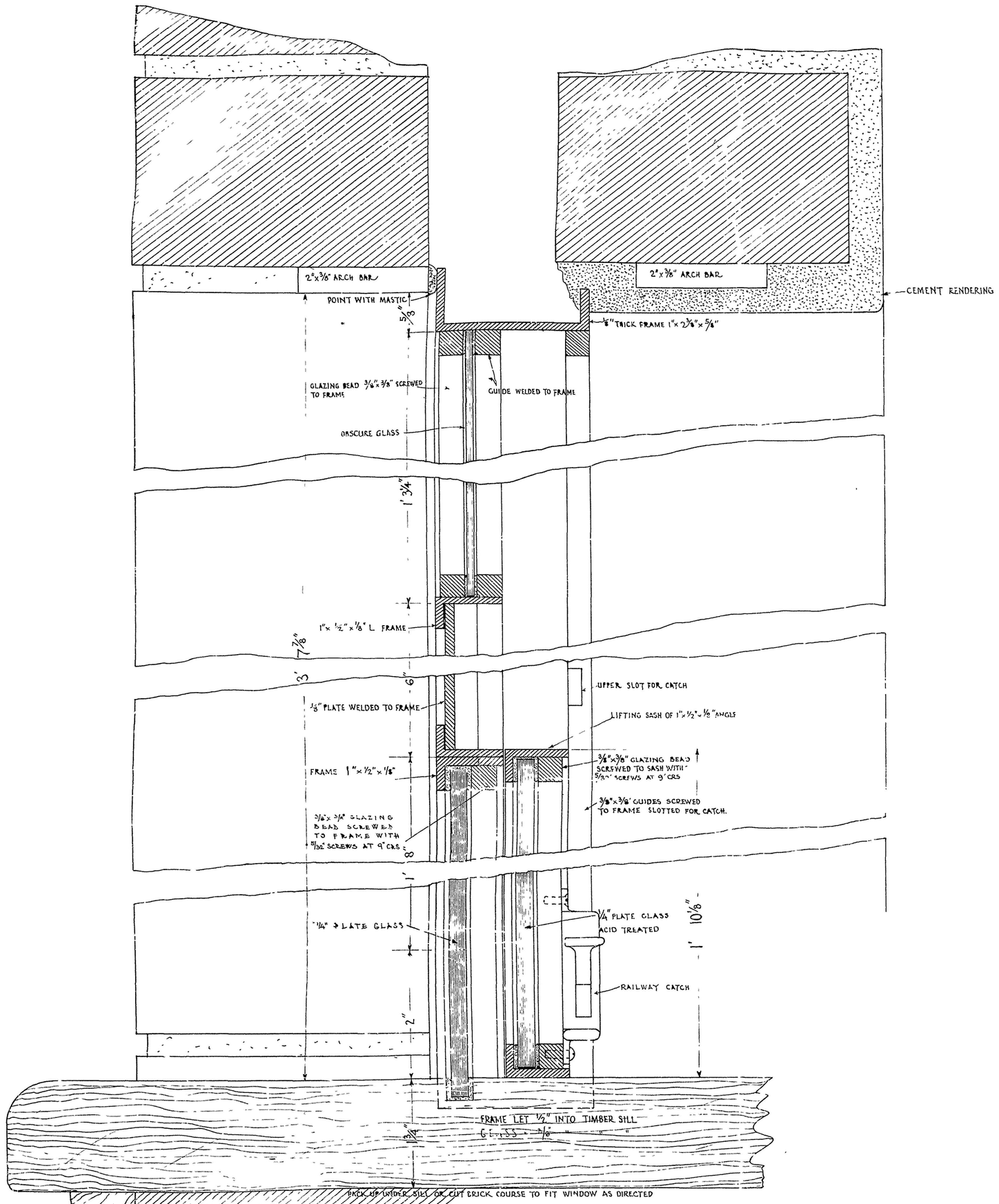
No 3 REQUIRED



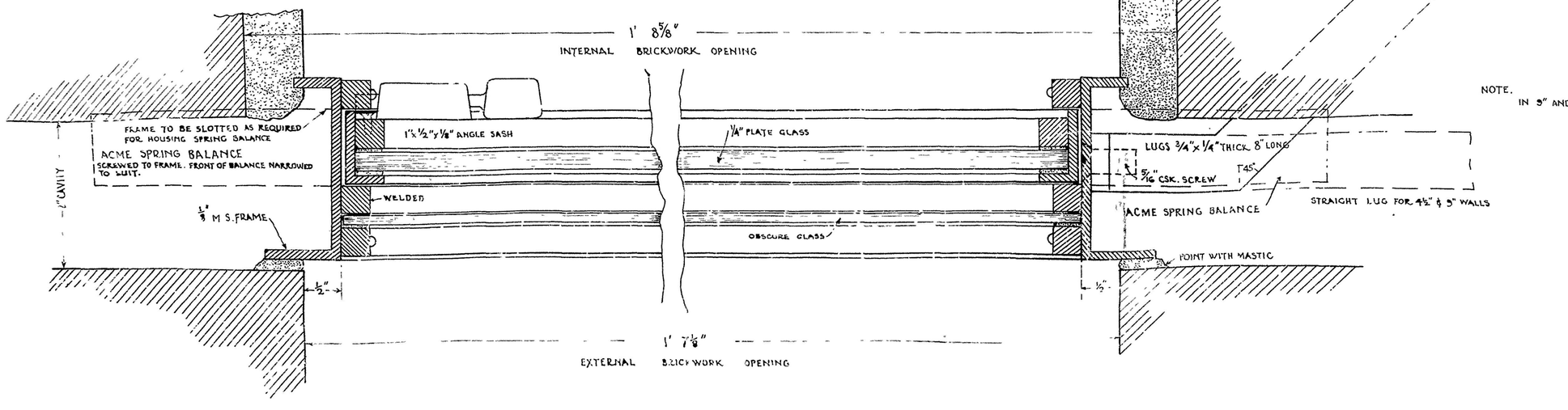




PROPOSED NEW TICKET OFFICE

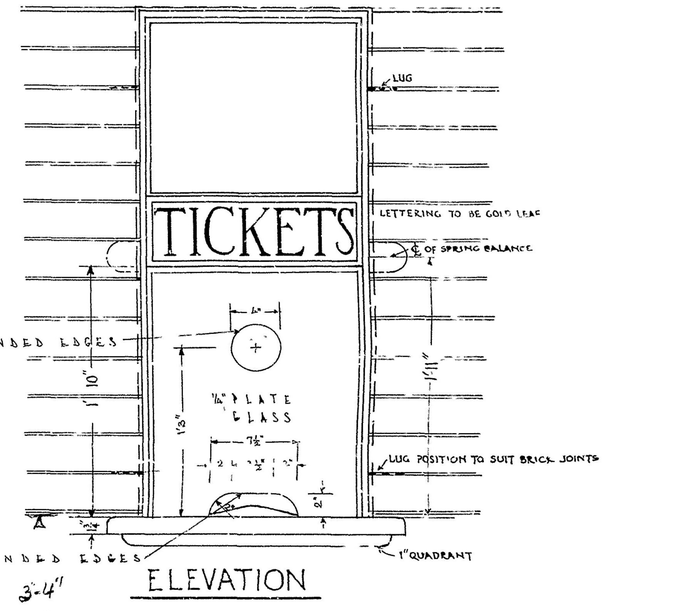


VERTICAL SECTION - DETAIL FOR CAVITY WALL

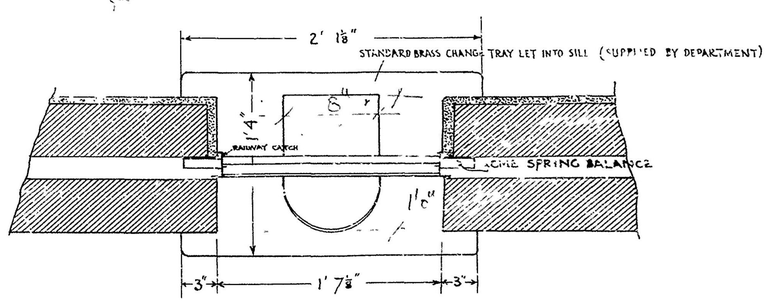


HORIZONTAL SECTION - FULL SIZE.

NOTE.
IN 9" AND 4½" WALLS, SILL IS TO BE ALTERED TO SUIT



ELEVATION



PLAN

No 1 OFF

AMENDED TO ALLOW OF 1/4" PLATE GLASS IN LIEU OF GRILLE IN ACCORDANCE WITH PAPERS 44/5444 508 R&M

DEPARTMENT OF RAILWAYS, N.S.W.
WAY AND WORKS BRANCH

STANDARD STEEL TICKET WINDOW

SCALE: FULL SIZE & 1½"=1'0"

DRAWN D.B.C. CHECKED
TRACED 6.5.42

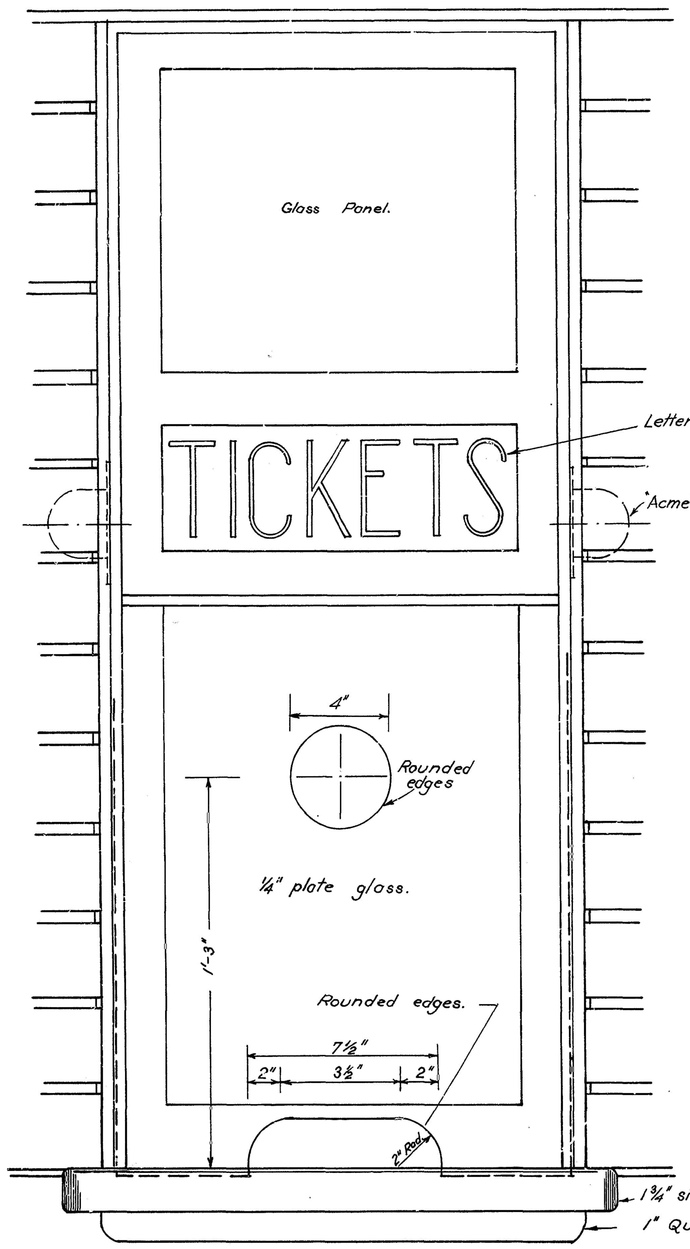
ASST. SUPVG. ENGR. DESIGN & STEEL 20-5-42

SUPVG. ENGINEER DESIGN & STEEL 5-6-42

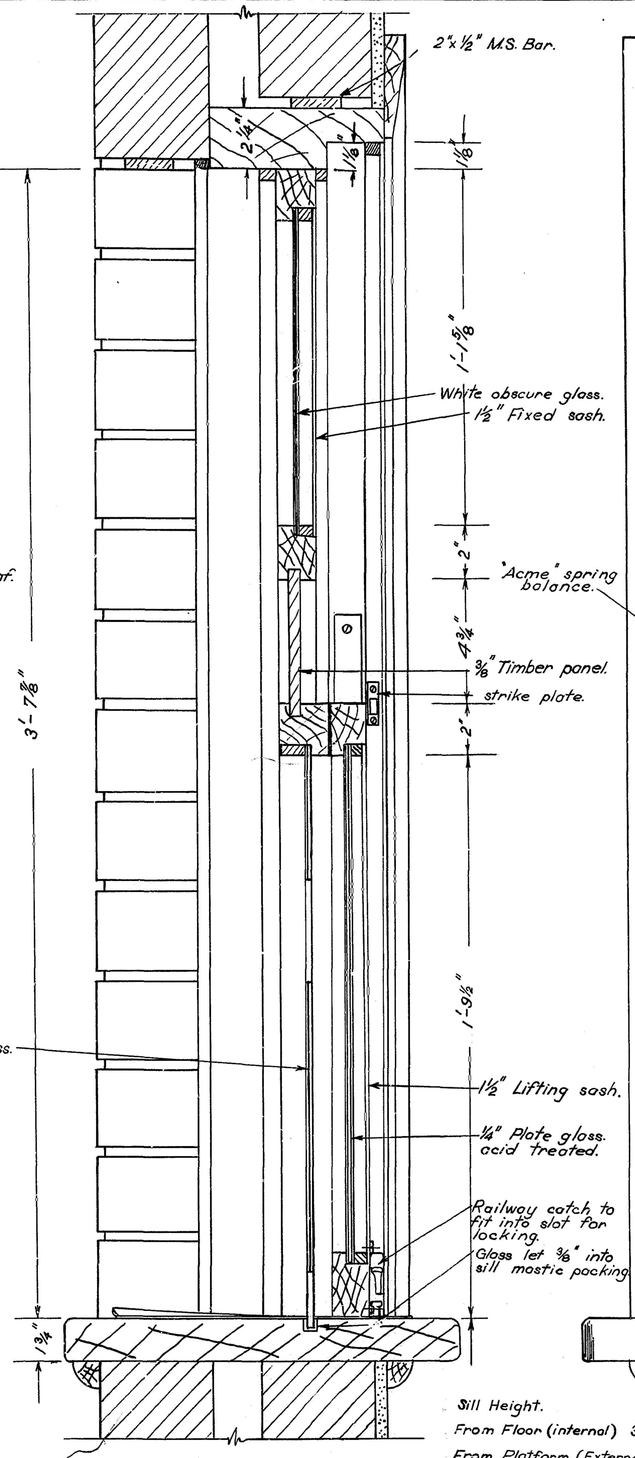
DATE APPROVED 26.5.42
ACTING CHIEF CIVIL ENGINEER

No. 96-168

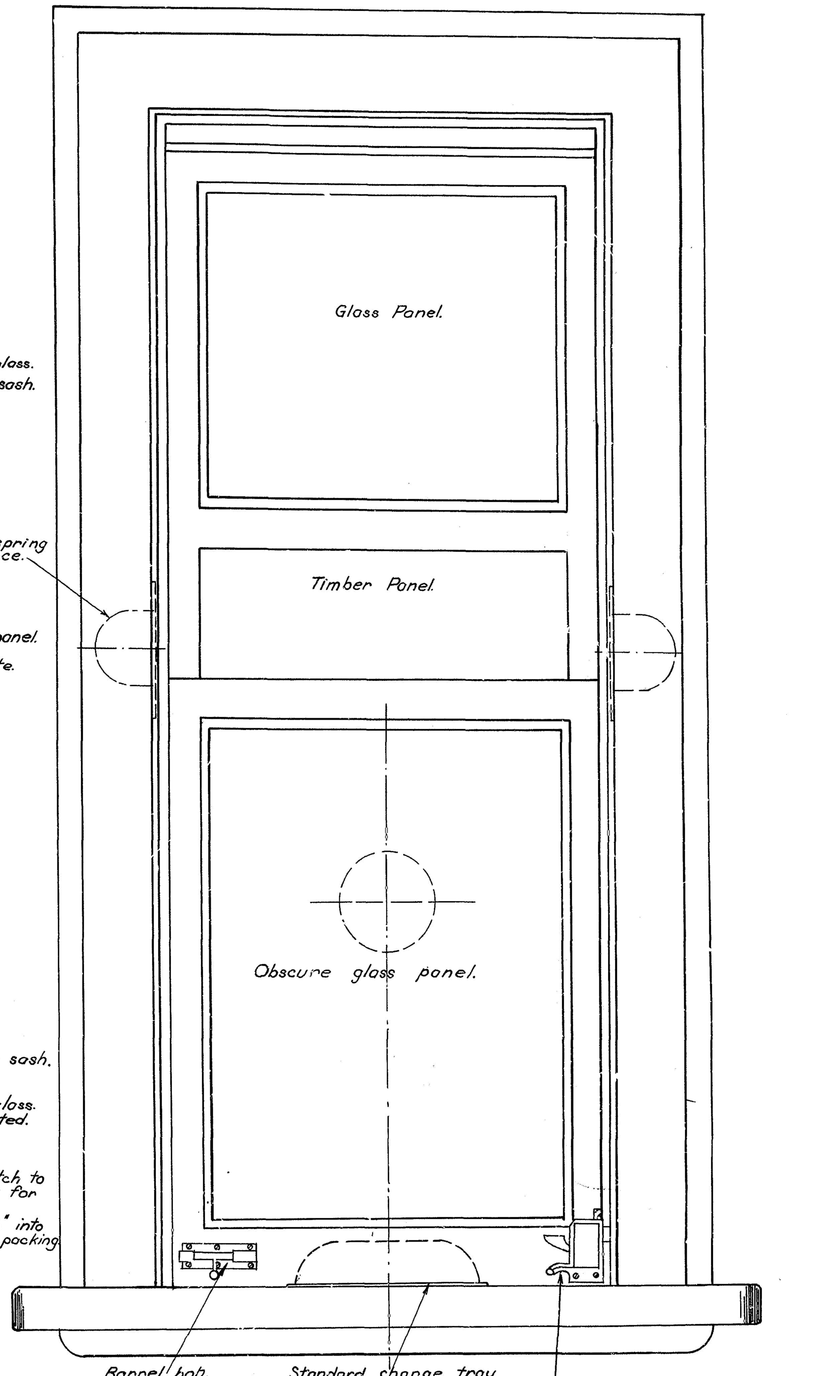
WARNING SCANNED IMAGE
EDMS CV0214537



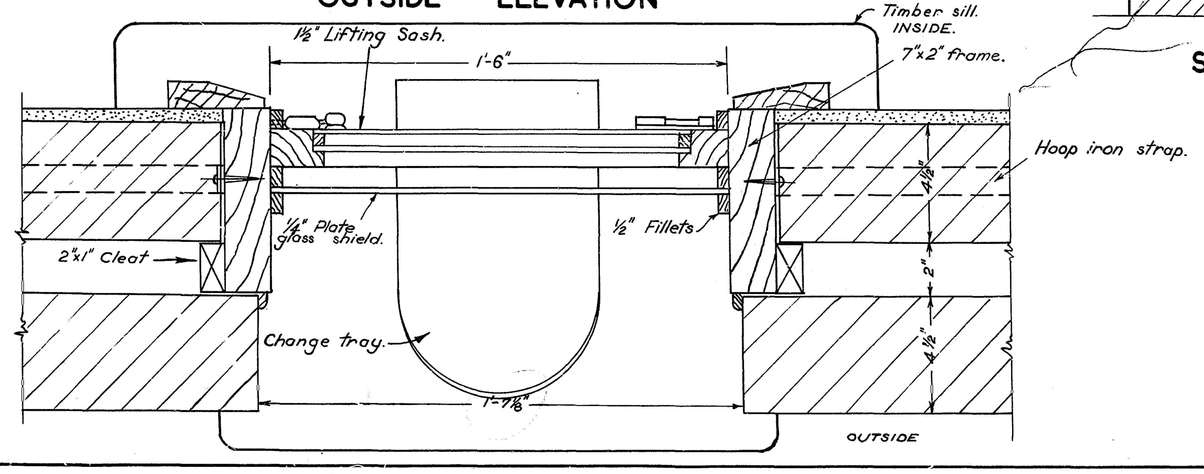
OUTSIDE ELEVATION



SECTION



INSIDE ELEVATION

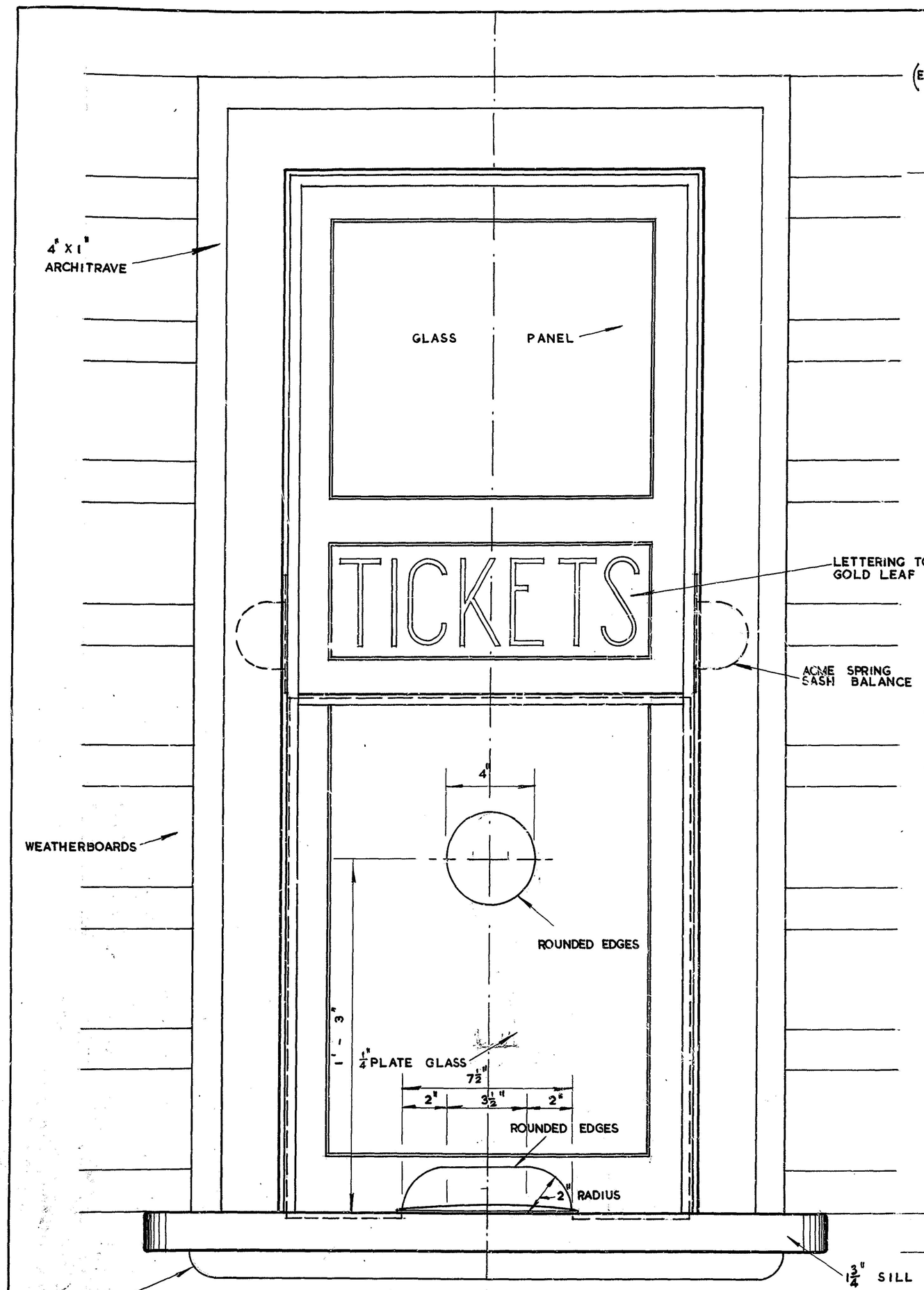


WARNING SCANNED IMAGE
EDMS CV0364274

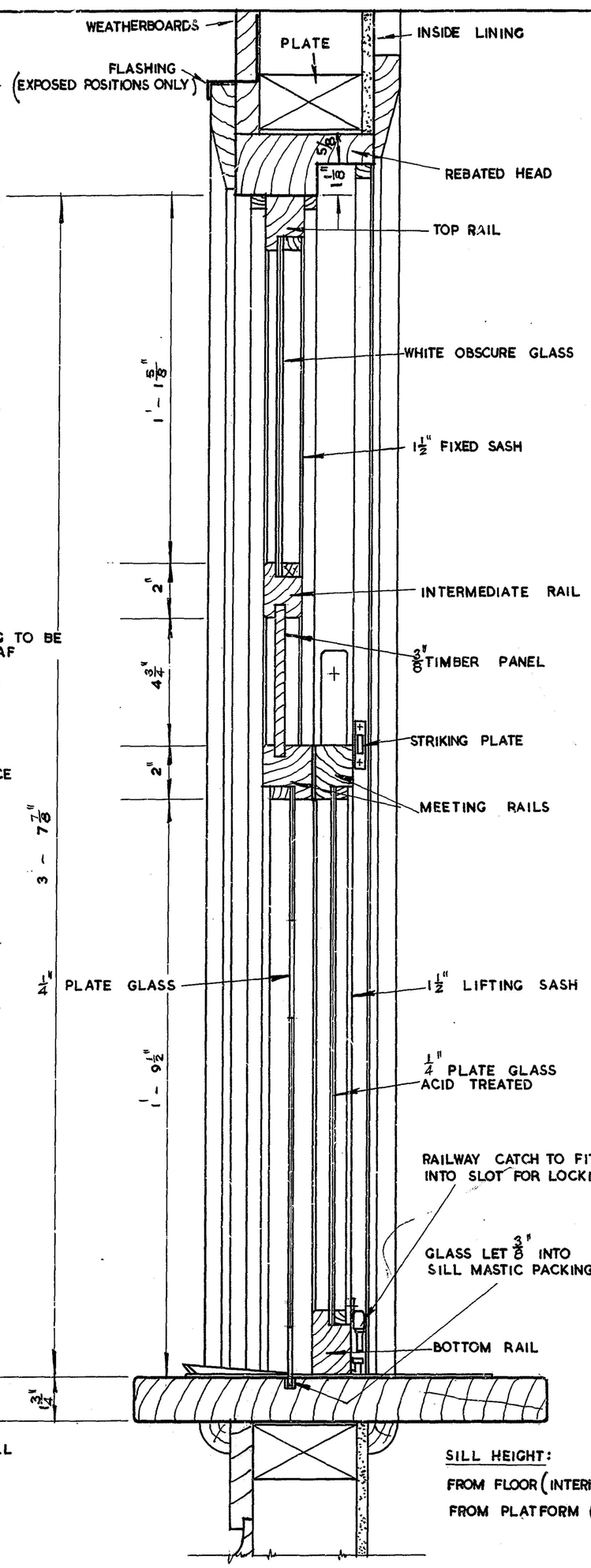
DEPARTMENT OF RAILWAYS N.S.W. WAY AND WORKS BRANCH.	
STANDARD TIMBER TICKET WINDOW. BRICK BUILDING.	
Drawn. A.R.H. Traced. S.A.S.	Checked. Supervisor.
Scale. 3"= 1'-0"	Approved.
Supvg. Engr. Design.	CHIEF CIVIL ENGINEER
Nº 85-147	

Retraced P.G.M. March 1958

T4-12

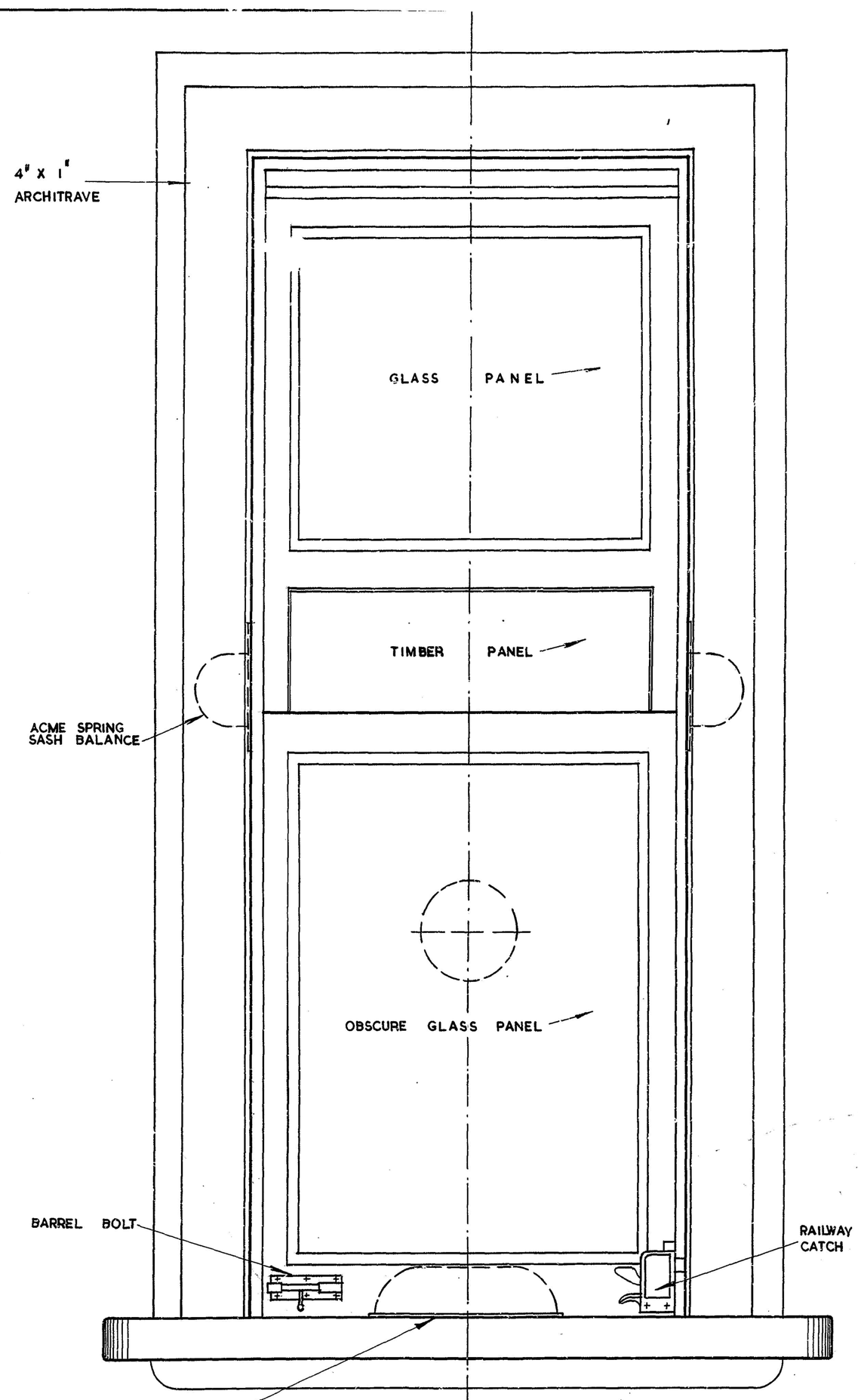


OUTSIDE ELEVATION

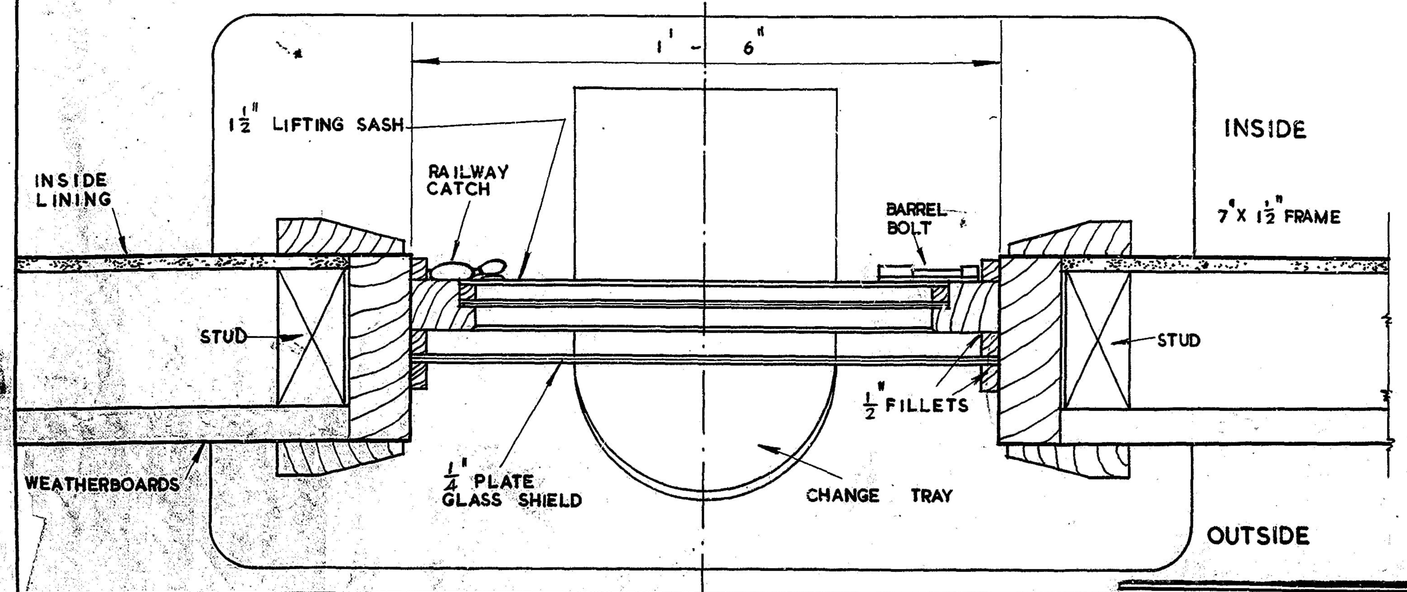


SECTION

SILL HEIGHT:
FROM FLOOR (INTERNAL) 3'-4"
FROM PLATFORM (EXTERNAL) 3'-8"



INSIDE ELEVATION



PLAN

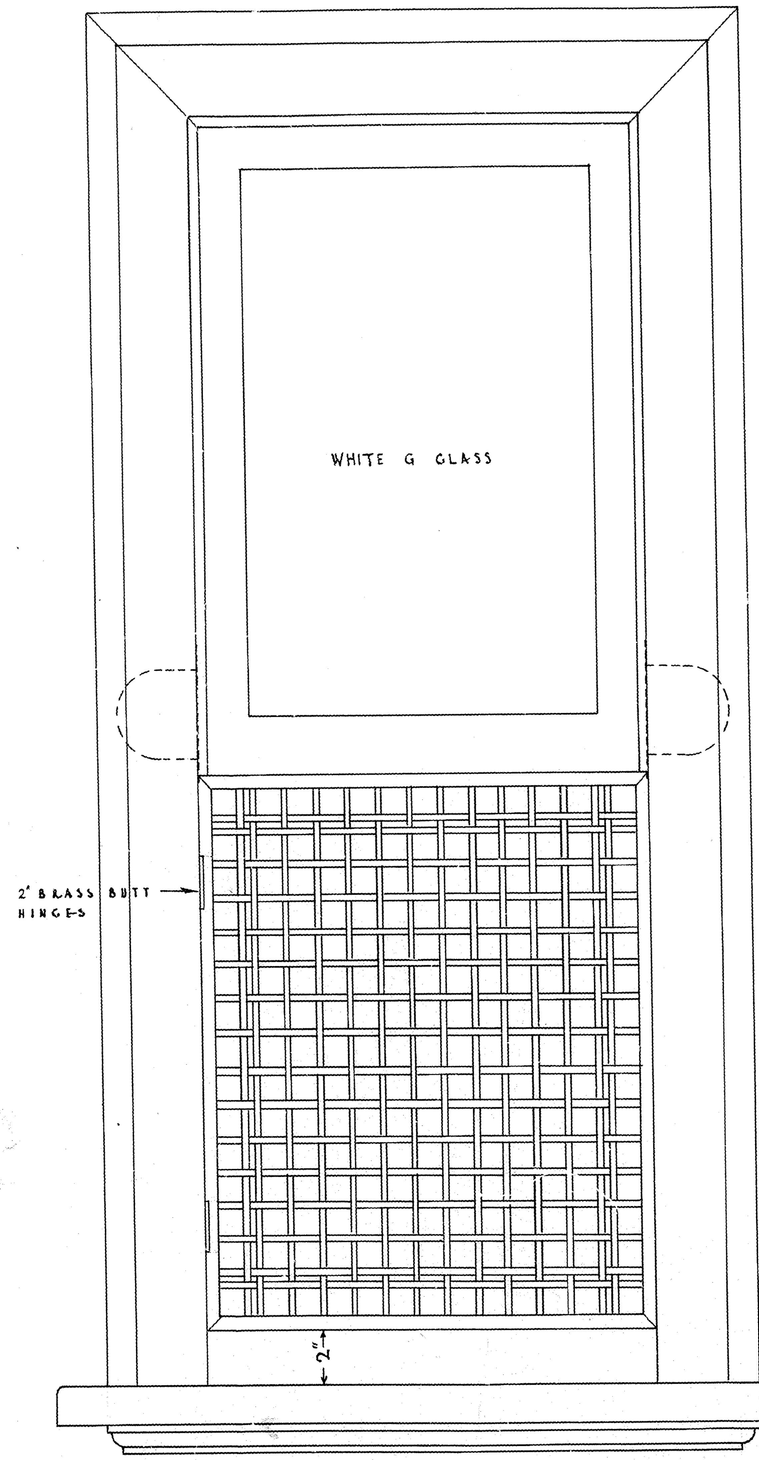
WARNING SCANNED IMAGE
EDMS CV0364276

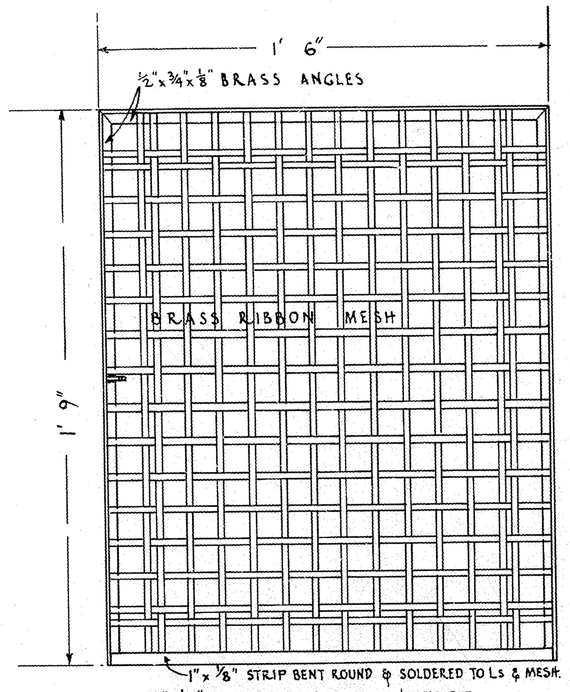
DEPARTMENT OF RAILWAYS, N.S.W.
WAY AND WORKS BRANCH.

STANDARD TIMBER TICKET WINDOW

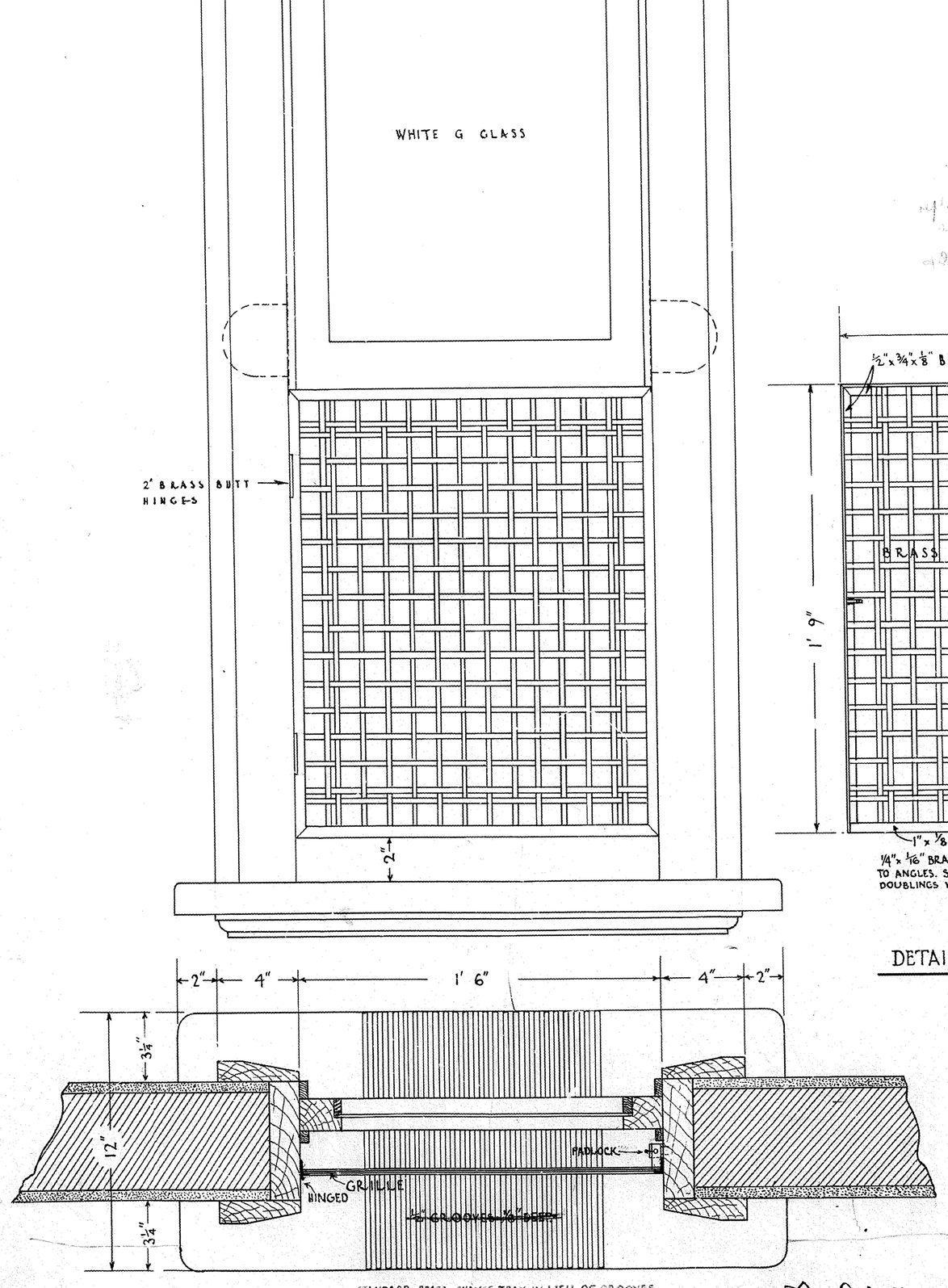
TIMBER FRAMED BUILDING

DRAWN: T.F.H. TRACED:	CHECKED: A.R.H. SUPERVISOR: July 8-49.
SCALE: 3.IN = 1. FT	APPROVED: 18-7-49
W.A.R.K. 14.7.49. SUP. ENGINEER DESIGN	CHIEF CIVIL ENGINEER
NO. 85/165	

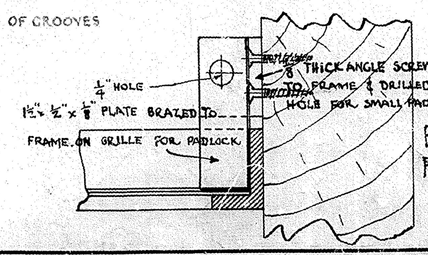




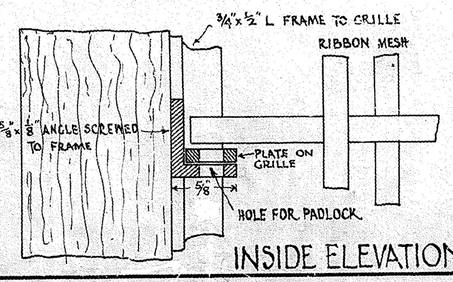
DETAIL OF GRILLE



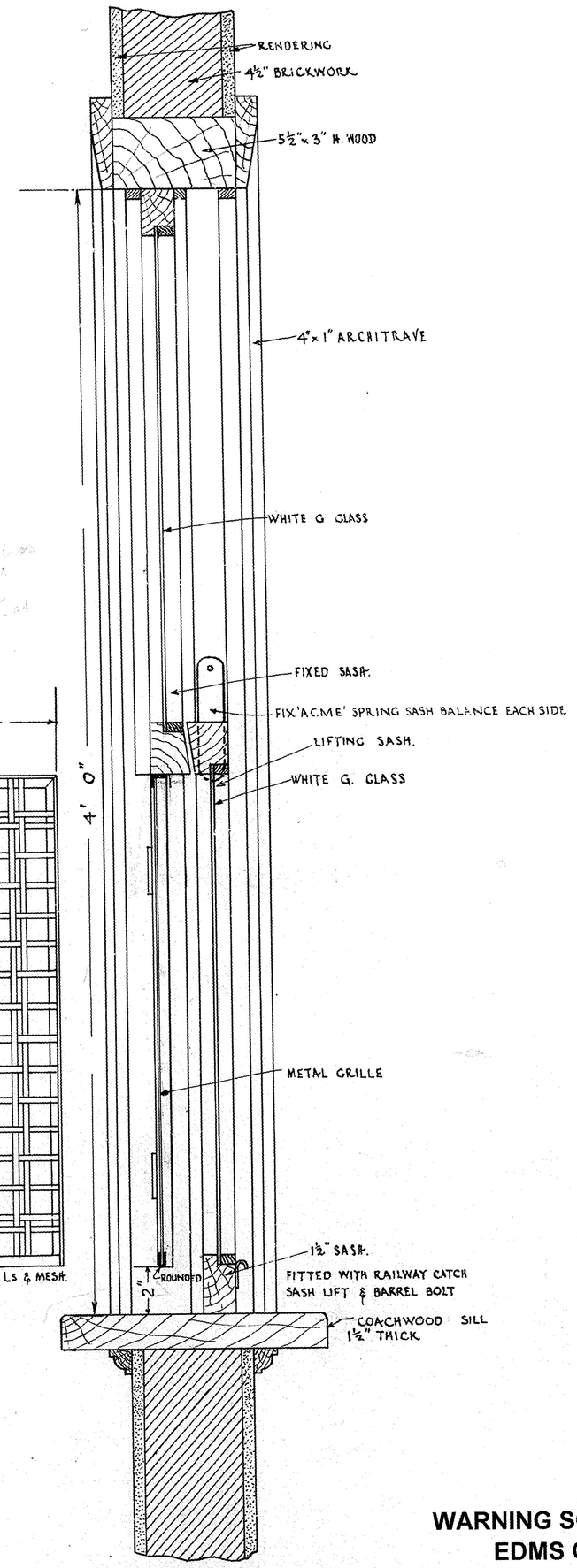
PLAN



FULL SIZE DETAIL OF FASTENING



INSIDE ELEVATION



SECTION THROUGH WINDOW

WARNING SCANNED IMAGE
EDMS CV0365344

ACME' SASH BALANCES ADDED 17-11-43

DEPARTMENT OF RAILWAYS N.S.W.
WAY & WORKS BRANCH

STANDARD TICKET WINDOW WITH METAL GRILLE IN LIEU OF PLATE GLASS SCREEN

SCALE : 3 INS. TO 1 FT.

DWN. D.B.C. 7-12-37
CHECKED. Jan 28-12-37
ENGR. DESIGN. 17-1-38
SUPER. ENGR. DESIGN 18-1-38

DATE APPROVED 17-1-38
CHIEF CIVIL ENGINEER.

96 - 137