

Barangaroo Harbour Control Tower Interpretation Plan

April 2016

Report Register



The following report register documents the development and issue of the report entitled Barangaroo Harbour Control Tower Interpretation Plan undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

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15-0440A	1	Draft Report	30 November 2015
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The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

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Date	14 April 2016	Date	14 April 2016

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View looking south over the CBD from the Harbour Control Tower.
(Source: GML Heritage, 2015)

1.0 Introduction

1.1 Project Background

The Harbour Control Tower (HCT) is a prominent reminder of the working history of Sydney Harbour. With the HCT's impending demolition and removal from the newly created Barangaroo Reserve, the Barangaroo Delivery Authority (BDA) has engaged GML Heritage (GML) to prepare an Interpretation Plan for the tower. This report identifies a range of options for physical devices and innovative digital media that will be further refined to interpret the stories, meanings and values of the HCT to engage with a broad audience.

This report has been prepared to respond to Condition B41 of the Modification of Minister's Approval MP 10_0048 MOD 7, 2015 (NSW Department of Planning, Minister for Planning). The modification approved the demolition of the HCT, construction of interpretive structures, and associated remediation works as defined by the following condition:

B41 Interpretation Plan—Harbour Control Tower

Prior to the commencement of demolition works, an Interpretation Plan is to be developed for the Harbour Control Tower site in accordance with the implementation and management guidelines established in Chapter 6 of the Interpretation Strategy prepared by Rintoul Associates dated November 2013. The Interpretation Plan is to be submitted and approved by the Secretary prior to the commencement of the demolition works.

The Interpretation Plan is to incorporate the interpretation themes and key stories identified in Sections 4.2 and 4.3 of the Interpretation Strategy including to comprehensively address:

- *The Story of the Port of Sydney;*
- *The historic changes in the landform of Millers Point;*
- *The historic changes in the built form of Millers Point; and*

- *The associated labour, workers, housing and social movements which are integrally linked to the maritime activities at Millers Point.*

The Interpretive Plan is to include the time-lapse recording of the demolition of the HCT required by Condition 34B.

This Interpretation Plan (Plan) follows on from an earlier document, *Harbour Control Tower Demolition, Interpretation Strategy, 2015* (Strategy) prepared by Rintoul Associates. As noted in the condition of approval, the Strategy identified a wide range of historical themes and stories to be conveyed as part of interpreting the HCT. In addition, the Strategy included a number of potential interpretive elements for consideration. In completing this Plan a number of those items have been taken into consideration and adopted, while some other initiatives have not been further developed.

The BDA recently issued the *Barangaroo Public Art and Cultural Plan* and the *Barangaroo Interpretation Framework*. These documents provide a strategic framework for the BDA to guide the commissioning and management of all public art, culture and interpretive elements across of the whole of Barangaroo. Therefore, this Plan proposes a more specific focus for the interpretation planning for the HCT than previously proposed in the Strategy. This Plan will highlight the unique role and place that the former communications tower holds in the history of the development and expansion of Sydney Harbour. A more detailed review of these reports and their relevance to interpretation planning for the HCT is contained in Section 3.0 of this report.

1.1.1 Location and Description

Barangaroo is located on the northwestern edge of the Sydney CBD. It is bound by Darling Harbour to the south, Millers Point and the Rocks to the east, and the Walsh Bay precinct to the northeast. The HCT is located within the new Barangaroo Reserve (previously known as Headland Park). The HCT has been integrated in the construction of The Cutaway, a new cultural space beneath the headland park. The former street access from the northern end of Merriman Street has been maintained.

The HCT is an 87-metre high redundant communications and observation tower. It is a utilitarian reinforced concrete cylindrical structure. The central vertical core of the HCT contains the vertical circulation including stairs and a lift. This circulation delivered workers to a series of levels at the top of the building, including an amenities level, equipment level, the control level and the roof platform. The views from the HCT were critical to its function. It is the tallest structure in this northeastern corner of the city.



Site map showing the Harbour Control Tower in the broader Barangaroo context.
(Source: Google Earth Pro with GML overlay)

1.1.2 Project Methodology

Interpretation is an essential part of the heritage conservation process. As important as authentic restoration and regular maintenance, the active interpretation of heritage supports community recognition, enjoyment and understanding of a place's cultural value.

This Plan uses the terminology, methodology and principles contained in *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 2013* (the Burra Charter). It has been prepared with regard to the methodology outlined in the *NSW Heritage Manual 1996*, produced by the NSW Department of Urban Affairs and Planning and the NSW Heritage Office. This Plan has also been prepared according to the principles and approaches as set out in the *Heritage Interpretation Policy* produced and endorsed by the NSW Heritage Council in August 2005.

Following the guidelines set out by the NSW Heritage Branch, the preparation of integrated, multifaceted 'interpretation' should be carried out as part of a staged process. This Plan addresses the second stage and includes:

- research and analysis of the place, its context, and other proposals for the site;
- confirmation of the relevant historic themes and key messages for the place;
- constraints to interpretation within the existing context (including client requirements (see Section 3.8));
- confirmation of potential audiences and public perception; and
- specific interpretive media and locations.

Stakeholder consultation has been undertaken by the BDA in relation to this Plan (see Section 3.7).

The next stage (Stage 3) involves more detailed content development, manufacture and implementation of the identified interpretive devices, including detailed design, production and installation. This may include website production, signage and exhibition displays.

1.1.3 Authorship and Acknowledgments

This Plan has been prepared by Steven Barry, Senior Consultant, and Suzy Pickles, Graphics Consultant of GML. Sharon Veale, GML Partner, provided input and reviewed the report.

GML gratefully acknowledges the assistance of the BDA in the preparation of this report and facilitating site access.



Harbour Control Tower from the Barangaroo Reserve. (Source: GML Heritage, 2015)

2.0 History and Significance

2.1 Summary History and Portfolio

View of Parramatta River from Observatory Hill, engraved by James Heath in 1789.
(Source: Australian National Maritime Museum, 00000875)



2.1.1 Aboriginal Occupation: A Place Named 'Coodyee'

Millers Point is a part of the traditional land of the Gadigal people. The traditional owners called this area 'Coodyee'. At this location, they took advantage of the abundant fish resources available within Sydney Harbour. The shores of Millers Point were an important source of cockles, rock oyster and mud oysters. Piles of shell and fish bone could be found along the harbour shores and inlets.

The Barangaroo site is named after the eighteenth-century Aboriginal elder, Barangaroo. Barangaroo was a powerful Aboriginal woman who was influential in the early years of European settlement. She was a member of the Cameragal clan of the Eora, and the second wife to Bennelong, after whom Bennelong Point—the site of the Sydney Opera House—is named. She is remembered as a revered Aboriginal leader and as a skilled and influential woman of great integrity and resilience.¹

Further information can be found in the history section of the Barangaroo website at: <http://www.barangaroo.com/discover-barangaroo/history.aspx>.

¹ Barangaroo Public Art and Cultural Plan, Barangaroo Delivery Authority, January 2014, p 17.

C1840 watercolour of Moore's Wharf and warehouses, Millers Point, by Frederick Garling.
(Source: Mitchell Library, State Library of NSW, a128235r)



2.1.2 European Settlement 1788–1850: Windmills and Wharves

The rugged topography initially discouraged European settlement of Millers Point.² Instead, early European settlers came to this area to collect shells, which were crushed and burnt in kilns in order to make lime. They accessed these shorelines either by water or climbing over the rocky knolls.³

The sandstone outcrops were also used as building material. Through quarrying, the little streets of Millers Point were gradually formed.⁴

The first government windmill was erected in 1797 on today's Observatory Hill. By 1815, there were three private windmills erected at the most northwestern area of Miller's Point. They were owned by John Leighton, a former convict also known as Jack the Miller, who inspired the name Millers Point.⁵

² Austral Archaeology Pty Ltd, Barangaroo Archaeological Assessment and Management Plan, prepared for Barangaroo Delivery Authority, June 2010, p 20.

³ Rintoul Associates, Barangaroo Headland Park and Northern Cove Modification to Main Works Project Approval Re: Harbour Control Tower Demolition Interpretation Strategy, prepared for Barangaroo Delivery Authority, November 2013, p 10.

⁴ Fitzgerald, S. 2008, 'Millers Point', Dictionary of Sydney website, viewed 25 November 2015. <http://dictionaryofsydney.org/entry/millers_point>.

⁵ Fitzgerald, S. 2008, 'Millers Point', Dictionary of Sydney website, viewed 25 November 2015. <http://dictionaryofsydney.org/entry/millers_point>.

By the 1830s, Millers Point had developed to serve a range of maritime industries related to whaling and sealing, passenger transport, cargo storage and shipbuilding.⁶ There were only a small number of occupants settled within Millers Point.⁷ The residents considered themselves to be more distinguished than their neighbours in The Rocks. The wharf owners and merchants lived in fine houses on the elevated streets, looking out at the harbour view and down at the worker's cottages located near the wharves.⁸

Following the 1840s depression, wool trade began to replace whale, seal and South Seas trade as the predominant cargo on the Millers Point wharves. Several wharves that were trading at this time included Moore's Wharf, Dibbs Wharf and Bettington Wharf.

Millers Point finally became more easily accessible following the completion of the Argyle Cut in 1846.⁹

⁶ Austral Archaeology Pty Ltd, Barangaroo Archaeological Assessment and Management Plan, prepared for Barangaroo Delivery Authority, June 2010, p 24.

⁷ Austral Archaeology Pty Ltd, Barangaroo Archaeological Assessment and Management Plan, prepared for Barangaroo Delivery Authority, p 23–24.

⁸ Rintoul Associates, Barangaroo Headland Park and Northern Cove Modification to Main Works Project Approval Re: Harbour Control Tower Demolition Interpretation Strategy, prepared for Barangaroo Delivery Authority, November 2013, p 11.

⁹ Fitzgerald, S. 2008, 'Millers Point', Dictionary of Sydney website, viewed 25 November 2015. <http://dictionaryofsydney.org/entry/millers_point>.

1875 photograph of shipyards at Millers Point looking across to Balmain.
(Source: Mitchell Library, State Library of NSW, a2825073h)



2.1.3 Victorian Era 1850–1890: Maritime Boom and Decline

By the 1850s, Millers Point was established as Sydney's most intense maritime area. Nearly all the Millers Point residents worked at the wharves or in the local shops, hotels, and boarding houses that supported them. Most of the workers were unmarried men who moved around regularly and often were from overseas.

The wool trade supported the development of specialised firms and ships. Fast clipper ships would race to deliver shipments of wool to England and return with passengers and other goods. By the 1860s, Millers Point was a prosperous area with six large bonded warehouses, 400 houses, schools, churches and pubs.¹⁰

Rent trebled and worker's wages increased with it. In 1872, the dock workers formed the Sydney Labouring Men's Union.

The 1880s saw a decline in Millers Point, with most of the wharves and jetties in a dilapidated condition and the water highly polluted from rubbish, sewerage and industrial waste. The government began to resume wharves in 1889.¹¹

¹⁰ Fitzgerald, S. 2008, 'Millers Point', Dictionary of Sydney website, viewed 25 November 2015.
<http://dictionaryofsydney.org/entry/millers_point>.

¹¹ Rintoul Associates, Barangaroo Headland Park and Northern Cove Modification to Main Works Project Approval Re: Harbour Control Tower Demolition Interpretation Strategy, prepared for Barangaroo Delivery Authority, November 2013, p 11-12.

2.1.4 Early Twentieth Century 1890–1930: Government Resumption and Redevelopment

The harsh working conditions and dangerous environments at Millers Point resulted in the great maritime strike of 1890. Beginning in August, the great strike resulted in work stops across Australia and was supported by coal miners, and transport and agricultural workers. The unions were eventually defeated through military and police intervention and large pay cuts ensued. The unions' defeat led to the entry of the Labor Party into Australian Parliament.¹² In 1902, the Sydney Labouring Men's Union became the Waterside Workers Federation.¹³

The bubonic plague broke out in 1901 and resulted in resumption of most of Millers Point, The Rocks and Darling Harbour. The government resumed over 800 properties, including 551 houses. Seventy-one of them were condemned, while the remainder continued to be leased by the government.

The Sydney Harbour Trust was formed with the task of rebuilding the wharves and houses. By mid 1901, Millers Point had undergone redevelopment including construction of large private wharves such as Dalgety's, which was leased back to the original owners.

The Trust initially allocated old and new houses to the workforce required to maintain Millers Point, creating a company town atmosphere. As the Trust's primary interest was the wharves, they allowed the residents to 'pass on' their houses to family and friends. This informal system created a tight knit community that still exists today.

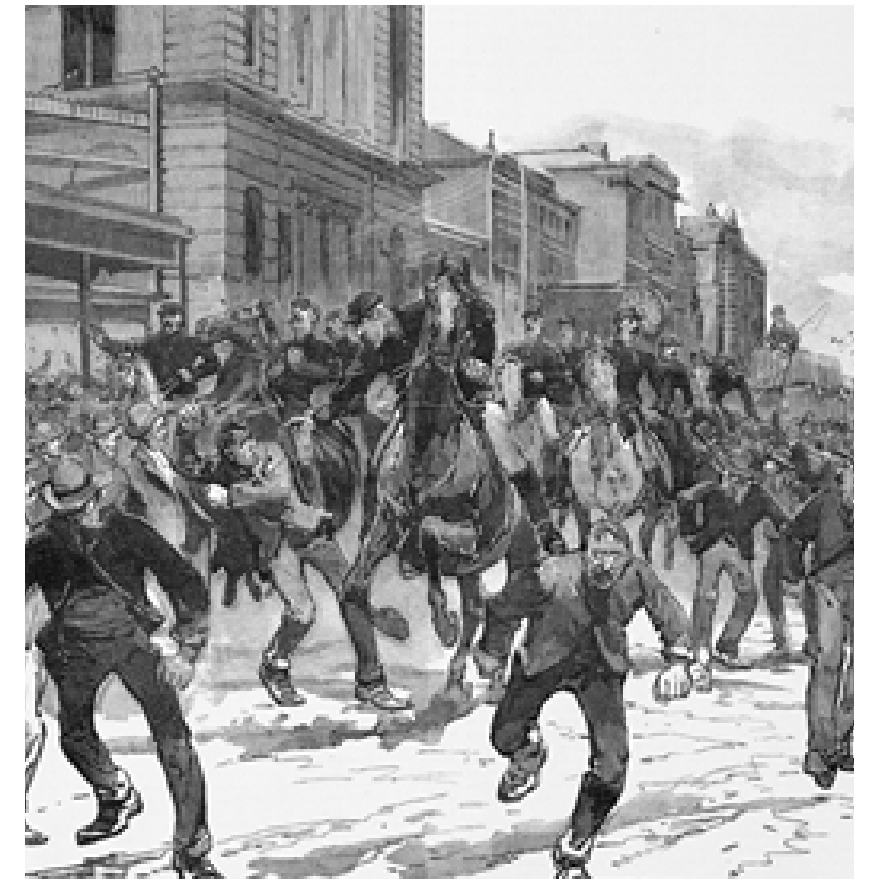
In 1909, the Trust began the huge task of cutting the cliffs, reorganising the road networks and constructing the finger wharves. WWI impeded the progress of these works and they were eventually completed in the 1920s, resulting in a modern industrial landscape. Double-decker wharves were connected via road bridges to the newly formed Hickson Road at the lower level, and Munn, Argyle and Windmill Streets at upper level.

After WWI, there was a rapid increase in trade but Millers Point was also impacted by Great Depression. With larger ships bringing in cargo, it became more difficult for men to find work at the wharves.¹⁴

¹² Staff writer, 'Sydney Wharf Labourers' Union', Dictionary of Sydney, viewed 25 November 2015.
<http://www.dictionaryofsydney.org/organisation/sydney_wharf_labourers_union>.

¹³ Staff writer, 'Sydney Wharf Labourers' Union', Dictionary of Sydney, viewed 25 November 2015.
<http://www.dictionaryofsydney.org/organisation/sydney_wharf_labourers_union>.

¹⁴ Fitzgerald, S. 2008, 'Millers Point', Dictionary of Sydney website, viewed 25 November 2015.
<http://dictionaryofsydney.org/entry/millers_point>.



'The Labor Crisis—The Riot in George Street, Sydney', originally published in the *Illustrated Australian* news on 1 October 1890.

(Source: State Library of Victoria, IAN01/10/90/1)

C1980 aerial of Millers Point.
(Source: City of Sydney Archives, SRC1717)



2.1.5 Post World War II 1945–2000: Stability and Heritage

Millers Point remained largely tenanted by waterside workers. Following WWII there were gradual improvements in working conditions. This led to improvements in social conditions and the need for more housing.¹⁵

Between 1957 and 1961, the Maritime Services Board (MSB) undertook a strategic review of the port's needs. MSB concluded a second port would be required to in order to meet Sydney's long-term trade growth.

Botany Bay was selected as the new Sydney Port. While Port Botany was being constructed, Millers Point was being adapted to accommodate the new method of shipping via containers.¹⁶

In 1964, demolition occurred along the western side of Merriman Street and most of Munn Street in order to make changes to the wharves. The western shoreline of Millers Point was adapted for container shipping through the construction of the concrete apron. The finger wharves were also adapted into 'roll-on-roll-off' container terminals.

Further development was required to accommodate container shipping, including access to a freight rail. However, in 1968, Millers Point locals banded together with The Rocks residents to protest against high-rise development in the Rocks.

The 'Greens Ban' protest led to new development being limited in Millers Point. However, some development still occurred including construction of the HCT in 1974.

By the mid-1970s, only limited amounts of cargo was being processed at the wharves. Major wharfing activities were moved to Botany Bay in 1979.¹⁷

The Green Bans highlighted not only the heritage significance of The Rocks but also of Millers Point. Millers Point has come to be recognised for its collection of government housing (built for dock workers) and community maritime associations from European settlement to the early twentieth century. As little has changed in the area since the 1930s, Millers Point has retained the integrity and authenticity of a thriving and long-running maritime community.¹⁸

¹⁵ Rintoul Associates, Barangaroo Headland Park and Northern Cove Modification to Main Works Project Approval Re: Harbour Control Tower Demolition Interpretation Strategy, prepared for Barangaroo Delivery Authority, November 2013, p13-14.

¹⁶ NSW Heritage Division, Office of Environment and Heritage, Millers Point Conservation Area, SHR number 00884, NSW State Heritage Register, viewed 25 November 2015, <<http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5001049>>.

Allan Cameron working in the Harbour Control Tower. Photograph taken in 2002 by Steven Siewert.
(Source: Sydney Morning Herald)



2.1.6 Establishment of Port Operations and Communications Centre

The HCT was constructed in 1974 to house the Port Operations and Communications Centre. This involved the demolition of the Dalgety's wharf. The HCT became locally known as 'The Pill', a pun on its role involving 'berth control'.¹⁹

Construction of the HCT is historically linked to the quest by maritime authorities to track shipping movements in and out of Port Jackson. By 1790, a look out was established at South Head to notify the early settlement of approaching ships. The first recorded use of a navigation light was documented in 1873 when a signal fire was lit at South Head to mark the harbour entrance.

Port traffic technology continued to develop and led to the establishment of an increasingly sophisticated system of signal stations, lighthouses, buoys and the pilotage service. The Sydney Harbour Trust was established in 1890 and the Maritime Services Board in 1935-1936, which further enhanced port control. In 1952 the Board opened the Port Operations and Communications Centre as its head office. When the time came to re-equip and expand the centre in the 1970s, priority was given to providing operators with a good view of port traffic and commercial wharves.²⁰

¹⁹ Hoskins, I. 2009, *Sydney Harbour: A History*, UNSW Press, Sydney, p 289.

²⁰ Port Operations and Communications Centre, SHI number 4560017, Sydney Ports Corporation Heritage Inventory, 27 August 2008.

¹⁵ Rintoul Associates, Barangaroo Headland Park and Northern Cove Modification to Main Works Project Approval Re: Harbour Control Tower Demolition Interpretation Strategy, prepared for Barangaroo Delivery Authority, November 2013, p 12-13.

¹⁶ Rintoul Associates, Barangaroo Headland Park and Northern Cove Modification to Main Works Project Approval Re: Harbour Control Tower Demolition Interpretation Strategy, prepared for Barangaroo Delivery Authority, November 2013, p 16.

2.1.7 Harbour Control Tower Operations

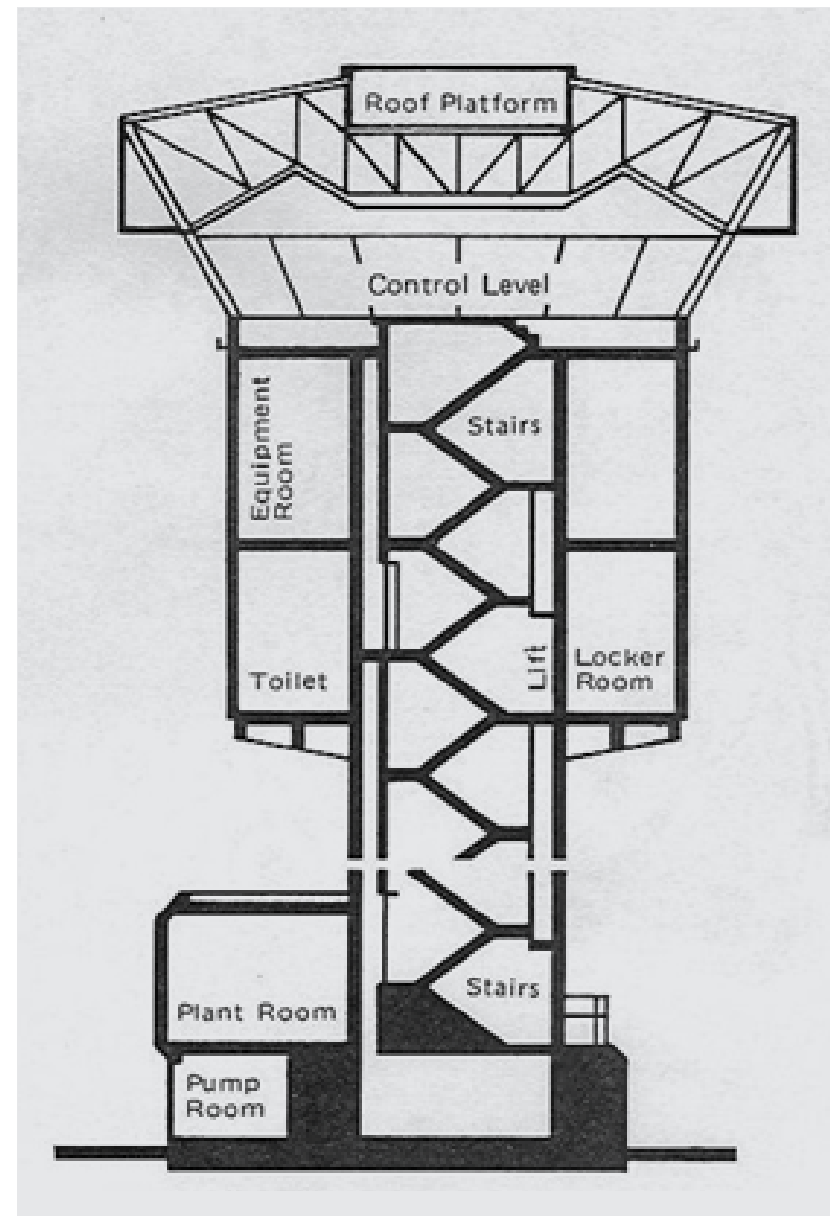
In 1992, operations including visual surveillance of commercial shipping at South Head were transferred to the HCT

All ships were required to obtain radio clearance from the Port Operations and Communication Centre before entering port or leaving berth. They were also required to provide notice of their position at certain points during their passage through Sydney Harbour. The HCT operated 24 hours, 7 days a week, and had the advantage of having direct views of the major wharfage areas and entire port at Millers Point.

The tower was 87m in height above sea level. It consisted of a reinforced concrete column, topped by a stainless steel and glass observation and operations area. The reinforced concrete base of the tower was 7.6m in diameter. Foundations were embedded into rock and rock anchors penetrated 7.9m. The concrete shaft that rose from the base was 4.9m in diameter, the upper three floors were 10m in diameter, and the roof framework was 15.2m in diameter.

Wind loading was a critical factor in designing the HCT. Potential structural strength issues were overcome by switching from a pre-stressed to reinforced concrete and increasing the weight at the top of the building.²¹

²¹ Port Operations and Communications Centre, SHI number 4560017, Sydney Ports Corporation Heritage Inventory, 27 August 2008.



1974 schematic of the Harbour Control Tower by the Maritime Services Board
(Source: Port Authority of NSW)

Photograph of the Harbour Control Tower, taken by Mark Metcalfe.
(Source: Getty Images)



2.1.8 Twenty-first Century 2001–2015: Closure and Creation of Barangaroo

The majority of wharfing activities were transferred to Botany Bay during the last decades of the twentieth century. In 2003, the NSW State Government announced the redevelopment of the Millers Point wharves into a new urban precinct, now known as Barangaroo. Its construction was to be overseen by the BDA.

Construction of a new Operations Centre at Botany Bay began in 2008 and was operational by Christmas 2009. By 2011, the HCT was no longer in operation.²² In 2012, the HCT was transferred from the Port Authority of NSW (previously known as the Sydney Ports Corporation) to BDA. The construction of Barangaroo Reserve commenced in June 2012.

In June 2015, the NSW State Government approved the BDA's application for the removal of the HCT.²³ Public opinion on the removal of the HCT was divided. The National Trust (NSW) advocated for its retention, while many were in support of its removal. In August 2015, the Barangaroo Reserve was officially opened to the public.²⁴

²² Rintoul Associates, Barangaroo Headland Park and Northern Cove Modification to Main Works Project Approval Re: Harbour Control Tower Demolition Interpretation Strategy, prepared for Barangaroo Delivery Authority, November 2013, p 16.

²³ Barangaroo Delivery Authority, Harbour Control Tower to be removed, 30 July 2015, viewed 26 November 2015 <<http://www.barangaroo.com/news-media/news/harbour-control-tower-to-be-removed.aspx>>.

²⁴ Barangaroo Delivery Authority, Timeline, viewed 26 November 2015 <<http://barangaroo.com.au/discover-barangaroo/timeline.aspx>>.

2.2 Heritage Significance

The HCT is not listed as a heritage item on any statutory heritage register. The HCT was added to the Sydney Ports Corporation Section 170 Heritage and Conservation Register in 2004 (State Heritage Inventory number 4560017). When the HCT was transferred to BDA, it was removed from the Port Authority of NSW Section 170 Register. The Statement of Significance from the former heritage listing is included below.

The Port Operations and Communication Centre is significant in the history and operation of the Port of Sydney. Since 1790 the European settlers struggled to gain visual communication across the uneven topography of the harbour. These efforts culminated in the construction of the tower which provided, for the first time in over 150 years, visual oversight of major wharfage areas and the operations of Sydney Harbour. It is significant in its own right but also as an item in a collection of light towers and light stations which, together with the Communications Centre, provide evidence of the long process of establishing visual control and guidance over maritime operations in the Port of Sydney.

The former State Heritage Inventory listing identified the HCT as meeting Criteria a (historic) and c (aesthetic) under the standard NSW heritage assessment criteria:

Criteria a) *The Port Operations and Communication Centre is significant in the history and operation of the Port of Sydney. Since 1790 the European settlers struggled to gain visual communication across the uneven topography of the harbour. These efforts culminated in the construction of the Tower which provided visual oversight of major wharfage areas and the operations of Sydney Harbour for the first time in over 150 years.*

Criteria c) *The Port Operations and Communications Centre is a prominent landmark and part of the skyline of Sydney Harbour. It is a significant element of the maritime landscape.*



View west from the Harbour Control Tower down to Barangaroo Reserve with the shadow of the tower visible.

(Source: GML Heritage 2015)

2.3 Interpretive Themes and Stories

The following themes and storylines are a succinct assessment of the key themes and storylines for the interpretation of the HCT, and build on those identified in the HCT Demolition Interpretation Strategy prepared by Rintoul Associates. The *Barangaroo Interpretation Framework* and the *Barangaroo Public Art and Cultural Plan*, created by the BDA, provide the wider context of the relevant interpretive themes for the area. The proposed themes and storylines focus on elements that are most relevant to the HCT, its heritage significance and interpretive values. The themes have been established to be flexible and able to accommodate a range of storylines.

The interpretive themes that have been developed for the HCT are based upon the history and heritage values of the place. They reflect on the enduring ideas of the past and connect with values and experiences today. The themes enable the unique history and heritage of the HCT to be presented with meaning for today's diverse communities.

The themes have been informed by an extensive body of historical research previously undertaken for the HCT, the Strategy prepared by Rintoul Associates and various other supporting documents. The themes may be further expanded following stakeholder consultation. The table indicates how the three key themes for interpretation and a selection of stories based on the significance of the HCT correlate.

<i>Barangaroo Interpretation Framework, Barangaroo Delivery Authority, 2015</i>	<i>Barangaroo Public Art and Cultural Plan, Barangaroo Delivery Authority, 2015</i>	<i>Harbour Control Tower Demolition, Interpretation Strategy, Rintoul Associates, 2015</i>	Barangaroo Harbour Control Tower Interpretation Plan Draft Report, GML Heritage, 2015	Barangaroo Harbour Control Tower Interpretation Plan Draft Report, GML Heritage, 2015
			THEMES	STORYLINES
Maritime	Waterfront stories—the worker history, maritime and industrial development of Sydney which took place at Barangaroo and The Hungry Mile.	The Story of the Port of Sydney.	Eyes on the Water: Controlling ships in The Harbour. Hello and Goodbye.	Maritime industries, trade, technology and economy.
The Landscape	Waterfront stories—the worker history, maritime and industrial development of Sydney which took place at Barangaroo and The Hungry Mile.	The historic changes in the landform of Millers Point. The historic changes in the built form of Millers Point.	From a Jagged Edge to Concrete Apron. A Concrete Mushroom: An Aerial Advantage.	Natural history of the HCT site. Built, industrial environment of the HCT site. The design, structure and construction of the HCT. Acquiring aerial advantage. Continued economic progression: becoming Barangaroo. Urban renewal and the loss of the working harbour.
Industry	Waterfront stories—the worker history, maritime and industrial development of Sydney which took place at Barangaroo and The Hungry Mile.	The associated labour, workers, housing and social movements which are integrally linked to the maritime activities at Millers Point.	Working the Waterfront.	Employees' experiences of working in the tower. A special skills-set: working in a harbour control tower. Maritime communication: technology and surveillance.

DISCUSSION OF KEY INTERPRETIVE THEMES				
Eyes on the Water: Controlling Ships in the Harbour	Hello and Goodbye	From Jagged Edge to Concrete Apron	Concrete Mushroom: An Aerial Advantage	Working the Waterfront
This theme tells stories of the role and function of the HCT. It operated 24/7 over 35 years monitoring maritime operations (306,600 hours) and managing the safe movement of ships in Sydney.	This theme will tell the story of the public's response to HCT through time, including the reaction to its construction in 1974, and the public debate that ensued when its demolition was announced. The stories will include being loved and loathed by the public, the HCT defining the harbour skyline, and expressing its industrial history in contrast to the contemporary 'imagined' expression of naturalism today.	This theme will convey the stories associated with the reshaping of the natural landscape from a rugged scrubby sandstone shoreline, to a hub of maritime industry, to a designed and recreated 'green headland' and significant public open space.	This theme will interpret the architectural and aesthetic qualities of the HCT, including its design, engineering, construction and materiality. It will focus on the HCT's vertical form contrasting with the horizontality of the landscape and harbour and the commanding view from within it.	This theme will focus on telling the personal stories of those that formerly worked in the HCT. It involves the staff of the HCT, from those that monitored and controlled the shipping movements, to the window cleaners who had a special cage from which to work.



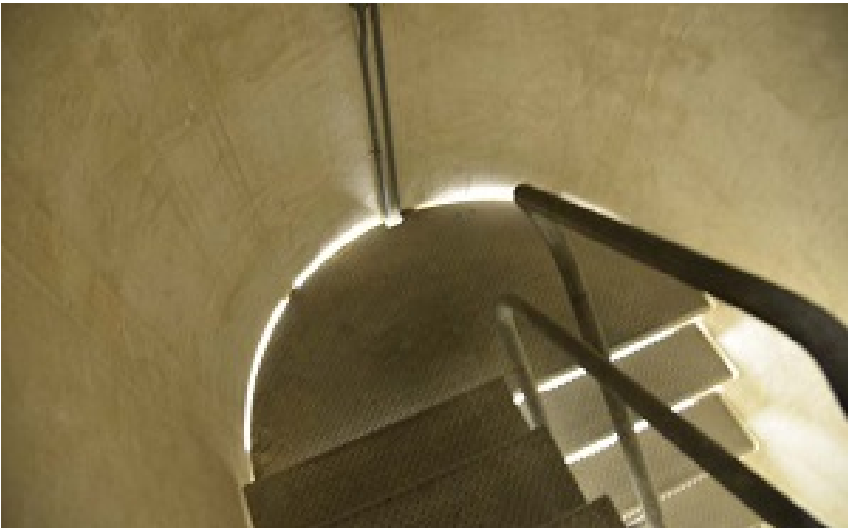
View of the Harbour Control Tower and surroundings from a ferry on Sydney Harbour.
(Source: Photograph from the archival recording, GML Heritage, 2015)

3.0 Review and Analysis

3.1 Introduction

This section provides a brief description and analysis of the management and operational context for Barangaroo, and specifically Barangaroo Reserve, in which the HCT is located. It has been prepared through a review of key reports related to the site.

The purpose of the review is to identify and consider management issues and recurrent interpretive themes, values and messages. This analytical process enables shared purpose and significant meanings to be identified, which influence the proposed interpretation planning.



Photograph of the stairwell within the Harbour Control Tower.
(Source: Photograph from the archival recording, GML Heritage, 2015)

3.2 Operational and Management Context

The operations and management of Barangaroo Reserve fall under the control of the BDA. The key interpretive objectives are set out as follows:

- Assist visitors to understand and enjoy the wide range of ‘stories’ inherent in the development of the Barangaroo public domain.
- Ensure interpretive material is responsive to user feedback, encourages ‘ownership’ and increases dwell time in Barangaroo Reserve and future public domain.
- Ensure that interpretive material and activities are:
 - cost effective;
 - accurate;
 - meaningful to a diversity of users;
 - engaging and contemporary; and
 - coherent and consistent, encompassing locations to be developed in the future.
- Address significant gaps or inconsistencies in existing signage or interpretive materials.

The BDA will be responsible for the maintenance of any physical or digital interpretation initiatives. A maintenance plan for the interpretation elements should be prepared once the interpretation initiatives are confirmed.

3.3 Barangaroo Interpretation Framework

The *Barangaroo Interpretation Framework* sets out the approach to interpretation across the whole Barangaroo site. The report identifies the key objectives and interpretive themes, addresses potential users, determines the key modes of presentation, and sets out strategies for resourcing, timing and budget allocation.

The Interpretation Framework identifies five key themes; Aboriginal, Maritime, Industry, The Landscape, and Renewal. It is intended that the Interpretation Plan for the HCT will focus on the Maritime and Labour interpretive themes.

The Interpretation Framework also establishes the preferred delivery method for the identified interpretation opportunities. The primary method proposed is via digital media initiatives, supplemented by high-quality public art projects, public events and some limited fixed signage. The interpretation opportunities that will be identified as part of the Interpretation Framework will apply to the whole of Barangaroo.



Structural detail from the top of the Harbour Control Tower looking towards the Sydney Harbour Bridge.

(Source: Photograph from the archival recording, GML Heritage, 2015)

3.4 Barangaroo Public Art and Cultural Plan

In January 2014, BDA, in partnership with Lend Lease, released the *Barangaroo Public Art and Cultural Plan* (Public Art and Cultural Plan).

The Public Art and Cultural Plan provides a strategy to 2020 for the enrichment of the Barangaroo public domain through public art, interpretation and event programs. The plan not only responds to the architecture and design of Barangaroo but seeks to establish the character and identity of the precinct as a major cultural destination.

There are three key aims expressed in the Public Art and Cultural Plan:

1. to enliven the precinct with iconic works of public art that contribute to the character and design of memorable public spaces;
2. to provide engaging and significant interpretation of the site's history that reflects and celebrates the many stories of Barangaroo, including the Aboriginal, and waterfront histories; and
3. to deliver a distinctive program of temporary art and cultural events to embed Barangaroo in Sydney's, indeed the nation's cultural landscape.¹

To deliver the Public Art and Cultural Plan nine priority projects are identified. The suite of projects includes a major Aboriginal artwork, landmark art within Nawi Cove, a Southern Gateway, an Artistic Associates Program, cultural events and related programs, as well as The Hungry Mile and several other initiatives.

A number of objectives are identified to ensure the vision embodied in the Public Art and Cultural Plan is realised. The objectives include:

- making Barangaroo a major cultural destination;
- developing it as a place of diverse and rich character;
- contributing to a meaningful sense of place for a wide range of audiences;
- activating the site night and day;
- recognising the differing commercial, recreational and residential characteristics; and

¹ *Barangaroo Public Art and Cultural Plan*, Barangaroo Delivery Authority, January 2014, p 5.

- creating vibrant, changing experiences through a mix of permanent and temporary works.

Implementation of the Public Art and Cultural Plan is further supported by six guiding principles:

1. Excellence;
2. Diversity of Projects;
3. Sustainability and Heritage;
4. Connectivity;
5. Creative Collaborations; and
6. Discovery.

The Public Art and Cultural Plan recognises that interpretation is integrated as a core component of the cultural creative life of the precinct. The Hungary Mile project, for example, is a multilayered public art and interpretive work that will respond to the significant economic and maritime history of the site. Likewise, this Plan not only responds to the aims, objectives and principles outlined in the Public Art and Cultural Plan, but more specifically responds to the history and significance of the HCT. It seeks to interpret the HCT through engaging stories and experiences that connect with diverse audiences and encourages a sense of curiosity and discovery through devices and elements that are of high quality and sustainable.

The Public Art and Cultural Plan has been endorsed by the NSW Government and relates to the 11 hectares of public domain across the precinct and complements both the NSW Arts *Create in NSW: NSW Arts and Cultural Policy Framework*, and the City of Sydney's *Creative Sydney, Cultural Policy and Action Plan 2014-2024*.

3.5 Harbour Control Tower Photographic Archival Recording and Salvaged Fabric

In order to satisfy the consent conditions for the demolition of the HCT, the BDA is required to document the structure and fabric prior to demolition (Condition B34A—Archival Documentation). This archival documentation, which will be made available for interpretive projects, comprises:

- a photographic archival recording (the digital photographs have been taken, and the draft report has been completed); and
- a 360-degree virtual reality recording project of the HCT and its surroundings (this has been undertaken).

In addition, the BDA has committed to salvaging the following elements from the HCT and any other moveable items the Australian National Maritime Museum identifies as significant:

- three control panel sections;
- red phones; and
- any log books and records remaining that illustrate the buildings use and maintenance.

These items will be reviewed with the Australian National Maritime Museum to determine their interpretive value and whether they may be acquired as part of the permanent museum collection. If it is determined that the items do not fit the acquisition policy the items may be offered to other relevant collecting institutions, or disposed of or recycled.



Structural detail from the top of the Harbour Control Tower looking towards the Sydney CBD.

(Source: Photograph from the archival recording, GML Heritage, 2015)

3.6 Known and Potential Audiences for Interpretation

Accessible and engaging interpretation of the former HCT will help to ensure its cultural significance is appreciated by specific identified audiences, visitors and the wider community into the future.

Interpretation should be compatible with the cultural planning context and 'daily life' of the Barangaroo site. Interpretation will be most successful when it is targeted specifically to audience needs. It should also be designed and presented in ways that provide opportunities for the potential audiences to engage with deeper layers of content and meaning.

As public open space, Barangaroo will be used and enjoyed by a wide audience including;

- residents of the surrounding area;
- tourists and local day trippers;
- city workers;
- attendees at major public events;
- people with personal connections;
- family groups, including those with and without children;
- special interest groups; and
- learning audiences, including primary, secondary, tertiary and lifelong learners.

It is important that proposed interpretation provide the identified audiences with options that appeal to their learning style or preferred means of experiencing places.

3.7 Stakeholder Consultation

Stakeholder consultation has been undertaken following the review of the revised draft report by the BDA.

The Minister's Condition of Approval requires that stakeholder consultation is undertaken prior to finalising this report. Potential stakeholders have been identified including; former employees of the HCT, the Millers Point community, maritime trade unions, the Port Authority of NSW and the relevant statutory authorities.

The stakeholder consultation has been undertaken by the BDA. The results of the consultation have been documented in a BDA

report titled 'Harbour Control Tower, Interpretation Plan Consultation Report, March 2016.'

Key stories identified through this process will be captured by GML for future stages of interpretation planning for the site.

3.8 Opportunities and Constraints for Interpretation

The prospect of developing and implementing interpretive elements for the HCT presents opportunities, but also highlights a number of limitations. In principal the physical nature and presence of the interpretive devices should be consistent with the Barangaroo Public Art and Cultural Plan which states that the Barangaroo Reserve is the preferred precinct for the 'Aboriginal Stories' theme, whereas the preferred precinct for the 'Maritime Stories' is along the Hungry Mile (Hickson Road). As such, any physical interpretation devices relating to the HCT within Barangaroo Reserve should not be dominating or overpowering, they should be seen as subtle in character.

In addition, another significant constraint overall is the anticipated demolition of the HCT itself. The absence of the tower will change the landscape and, for some communities, the way in which the landscape of Barangaroo is understood and appreciated. Interpretation therefore will be limited to examples that do not require the presence of the tower itself, but rely upon other media in order to convey the significance of the HCT and its relationship to the harbour setting.

Other constraints include resources (people and funding), timing for delivery, physical constraints of the environment, available technology, stakeholder support, lack of known primary sources and sustainability of the elements.

The area where the tower is located is heavily constrained by current interim event uses and the proposed planning for a new cultural space within The Cutaway. The void at the Merriman Street level currently provides natural light and ventilation (fresh air and smoke relief) to The Cutaway and any reduction in size to these voids will impact the current usability of the space. Opportunities to interpret the footprint of the HCT at the Merriman Street level may be further considered in the event that fit-out works associated with a new permanent cultural facility in The Cutaway result in closing over the current HCT void.

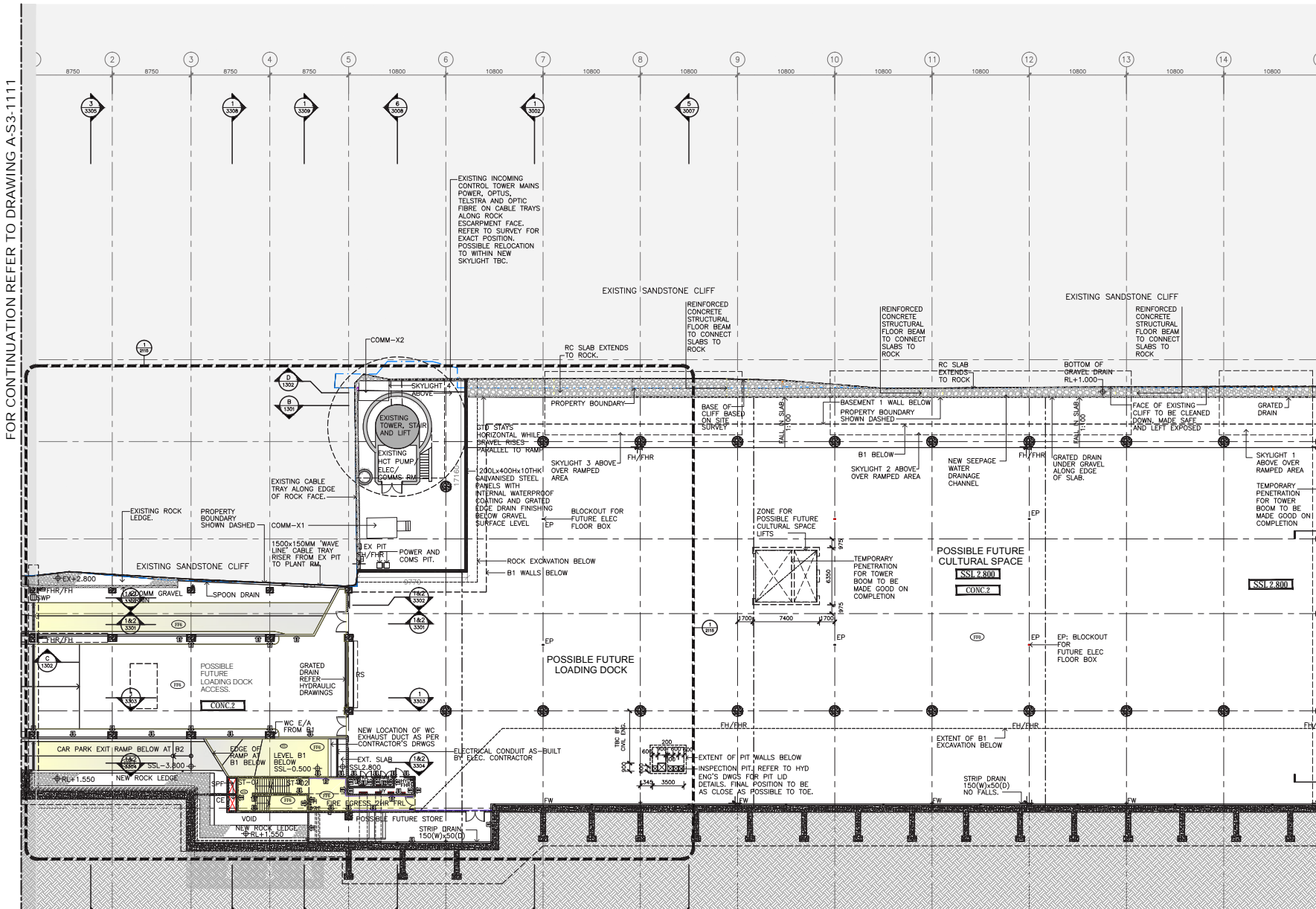


View northeast from one of the windows in the Harbour Control Tower.
(Source: Photograph from the archival recording, GML Heritage, 2015)

In addition, GML understands that the area currently occupied by the HCT at the ground level is proposed to become a loading dock to support the future function of The Cutaway. The BDA have provided the following text regarding the design of the loading dock and an indicative layout drawing:

The loading dock has been designed for access by very large vehicles up to a single unit rigid truck/bus to 12.5m long, or an articulated vehicle to 19m long area within the loading dock area at ground floor level. Both vehicles are able to make a 3-point turn within the north end of the Cutaway to permit exit from the building in a forward direction towards Towns Place (the main vehicle access way into Barangaroo Reserve).

Conversely, the activation of Merriman Street resulting from the creation of Barangaroo Reserve provides an opportunity for a wider community audience to access and engage with the area where the tower was located. This opportunity will allow for appreciation and an activation of the landscape. There is also an important opportunity to connect the interpretation of the HCT with the interpretation of the whole of Barangaroo, which would provide a holistic and informed experience for visitors to the Barangaroo Reserve.



Indicative layout plan showing the proposed extent of the loading dock within The Cutaway.
(Source: BDA)



View of the Harbour Control Tower and surrounding terraces in Millers Point.
(Source: Photograph from the archival recording, GML Heritage, 2015)

4.0 Potential Interpretive Devices

4.1 Introduction

A range of DIGITAL and PHYSICAL devices have been developed that draw upon the themes and storylines of the HCT.

The ideas presented have been developed utilising historical research and documentation review. Importantly, the interpretive devices that have been proposed align with the aims and projects in the *Barangaroo Public Art and Cultural Plan*. The range of interpretive devices identified by GML has been refined through client review and feedback.

The following five interpretive devices have been identified under the categories of digital and physical:

- Digital:
 - Online and Interactive Interpretation.
- Physical:
 - Signage and Ground Inlays;
 - Creative Artistic Opportunities;
 - Maritime Artefact Displays; and
 - 'Oculus'/Seating Area.

Each interpretive device is discussed, with examples. The audience, theme and specific elements are identified with reference (where applicable) to their location in the landscape of Barangaroo.

Due to constraints in the physical environment (ie the footprint of the HCT) or client requirements, various devices are considered to be unsuitable for implementation. This is noted in the discussion which follows.

The interpretive devices identified in this Plan will be discussed with the identified stakeholders to develop a set of preferred interpretive options. It is proposed that the preferred options may include some of the following devices. It is not anticipated that all of the devices that have been identified will be implemented, rather that the devices will be further refined prior to implementation, including design and content development.



View of the Sydney CBD looking southeast from the top of the Harbour Control Tower.
(Source: Photograph from the archival recording, GML Heritage, 2015)



View of the Harbour Control Tower and Barangaroo Reserve.
(Source: Photograph from the archival recording, GML Heritage, 2015)

DIGITAL

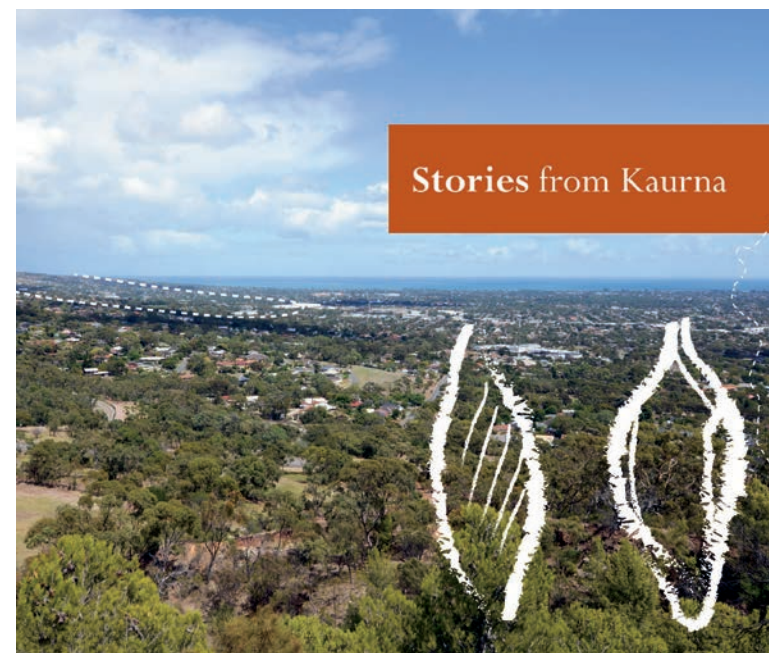
DATA COLLECTION

One of the key tasks in the successful implementation of digital interpretive media for the HCT will be researching, collating and archiving primary and secondary historical material relating to the design and use of the building.

The digital material collated relating to the HCT could include the following:

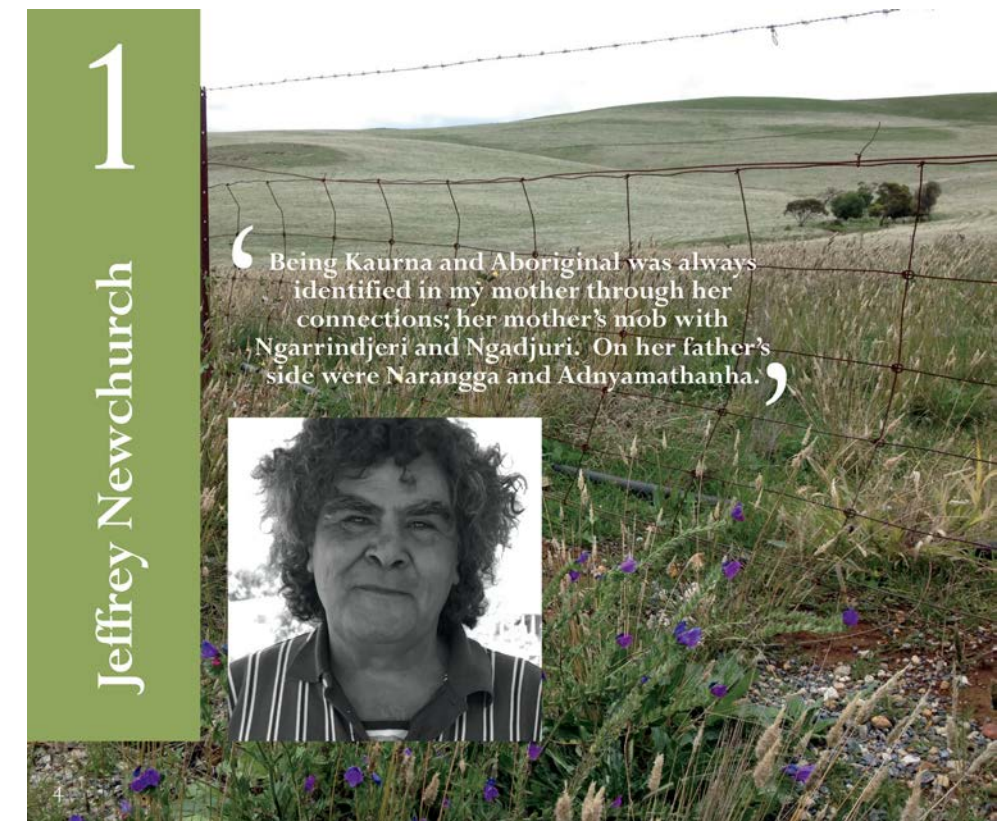
- **Oral history recordings** of former HCT workers. This could include everyone from the Harbour Control Master to the person who had the job of cleaning the windows. The recordings would be digitised and might be later used to create or re-create soundscapes for other projects.
- **Original building plans** of the HCT. High resolution copies of the original building plans should be sourced and digitised. The drawings showing the layout of furniture and the importance of sight lines are critical to understanding the form and function of the HCT.
- **360-degree virtual reality recording** of the HCT. This record of the views from the tower and its surrounds should be made accessible and used in a variety of ways.
- **Time-lapse recording of the demolition** of the HCT could be used to inform an artistic project across multiple platforms. The recording also provides a permanent record of the evolving landscape and process of reshaping.

The digital material collated for the HCT not only has relevance for the interpretation of the HCT itself, but may be used in the interpretation of the port and wider maritime history of the site.



Cover of a book collated by GML titled 'Stories from Kurna'. This was an oral history and cultural mapping project undertaken by GML with the Kurna people.

(Source: GML Heritage)



Sample page of from the book 'Stories from Kurna'.

(Source: GML Heritage)

Below: Screenshot of 360-degree virtual reality recording from the roof platform of the Harbour Control Tower.

(Source Right: PixleCase)



Device 1—Online and Interactive Interpretation

Within the existing BDA website, new online and interactive interpretive material could be made available to the public accompanied by a dynamic portfolio of historical and contemporary imagery and engaging interpretive text underpinned by the HCT's history and significance. The website could include oral history recordings/an evocative sound track, 360-degree high-definition photographic recording of the view from the top of the HCT, and time-lapse photography of the demolition.

The BDA website should be a permanent initiative and provide the general public with a representation of the views and operations of the viewing platform without the need for an open day or similar. This digital platform would aim to create an experience that captures the working life of the HCT and would act as a permanent digital archive of the collated material.

In addition, an installation integrating both salvaged artefacts and a virtual reality experience could be negotiated with the Australian National Maritime Museum. The experience could potentially include interactive components based on the operational use of the HCT whilst also educating people on the working history of

Sydney Harbour. This opportunity will be further considered during stakeholder consultation.

AUDIENCES:

- residents of the surrounding area;
- tourists and local day trippers;
- people with personal connections;
- family groups, including those with and without children;
- special interest groups; and
- learning audiences, including primary, secondary, tertiary and lifelong learners.

THEMES: Eyes on the Water, Concrete Mushroom: An Aerial Advantage, Working the Waterfront.

INTERPRETIVE ELEMENTS:

- oral history recordings and soundscapes;
- 360-degree virtual reality recording;
- time-lapse recording of the demolition; and
- interpretive component on the BDA website.

POTENTIAL LOCATION/S:

- the BDA website.

Virtual reality games 'East India Company' involving trading and historical ships.

(Source: <http://www.hookedgamers.com/pc/east_india_company/screenshots.html>)



Sample image of panoramic imagery from the top of the Harbour Control Tower with graphic overlay.

(Source: GML Heritage)



PHYSICAL

The HCT has held a prominent position in the landscape of Sydney Harbour for some time. The following devices explore a range of options for a physical element within the landscape that reminds the public of the location and function of the HCT and its role in the shipping operations of Sydney Harbour.

Physical devices to interpret the HCT could include one, or potentially more, of the following options:

- Singage and Ground Inlays;
- Creative Artistic Opportunities within the wider Barangaroo site;
- Maritime Artefact Displays; and
- 'Oculus'/Seating Area.

Some options are not feasible owing to site constraints but have been included to highlight the complete range of options being considered.



Example overlay of images and historic drawings to show the way in which the story of the Harbour Control Tower may be conveyed through signage and graphic material.

(Source: GML Heritage with overlay of historic plans)

Device 2—Signage and Ground Inlays

Signage and ground inlays interpreting the themes of the HCT would engage a range of audiences exploring the Barangaroo area and increase their dwell time at the site.

As well as installing new signage and inlays that interpret the themes and stories of the area, the existing sign at the Merriman Street entrance to the HCT could be retained, restored and adapted. The Merriman Street sign is constructed of metal lettering on a concrete blade wall, and reads:

*The Maritime Services Board of NSW
Port Operations and Communications Centre*

The sign is currently blocked by overgrown plants, and some of the letters have fallen off.

AUDIENCES:

- residents of the surrounding area;
- tourists and local day trippers;
- city workers;
- attendees at major public events;
- people with personal connections;
- family groups, including those with and without children;
- special interest groups; and
- learning audiences, including primary, secondary, tertiary and lifelong learners.

THEMES: Eyes on the Water, From a Jagged Edge to Concrete Apron, Concrete Mushroom: An Aerial Advantage.

INTERPRETIVE ELEMENTS:

- interpretive signage and inlays with links to additional digital content and media; and
- images or graphic representations within a new pallisade-style fence above the existing concrete signage.

POTENTIAL LOCATION/S:

- B—Merriman Street entry point;

The only other location for this device would be at the current location of the HCT at the ground level. However, as discussed in Section 3.8, the current site of the HCT is proposed to be a loading dock and would not be accessible to the public. Therefore, the options for a physical element at the ground level are not feasible at the current time.

Existing sign at Merriman Street, Millers Point.

(Source: GML Heritage, 2015)



Interpretive signage.

(Source: Former BP Park, Deuce Design)

Proposed interpretive signage at Kamay, Botany Bay.

(Source: Darling Quarter, Deuce Design)



Interpretive concrete ground inlay.

(Source: Darling Quarter, Deuce Design)



Interpretive imagery at the Australian National University. As you move from one side to the other the image depicted changes.

(Source: GML Heritage, 2015)

Device 3—Creative Artistic Opportunities

The HCT site lends itself to interpretation in collaboration with relevant Sydney events and temporary exhibitions. Artists and others working in creative industries could be invited to interpret the HCT or the stories and themes of the site through a site installation or exhibition in the context of the industrial and maritime history of Barangaroo.

The HCT and the industrial and maritime history of Barangaroo could be incorporated into relevant Sydney events for example VIVID, Sydney Festival and the Sydney Writers' Festival. One option could be a column of light in the location of the tower that marks the memory of the HCT in the landscape. Another option could be projections on the sandstone wall within the cultural space interpreting the stories of the area.

The opportunity to include the HCT in a temporary exhibition on the maritime activities at Barangaroo would be further explored in collaboration with other planned events.

In addition to the potential exhibitions or events, a number of immersive smart goggles and/or headphones could be mounted nearby. These could allow people to experience the 360-degree photographic recording taken from the top of the tower. A soundscape recreating the activities, tensions and dynamism of a day in the HCT could be commissioned as a stand-alone project and utilised across a variety of physical and digital platforms.

These devices would help activate the space, in line with the key objectives in the *Barangaroo Public Art and Cultural Plan*.

AUDIENCES:

- residents of the surrounding area;
- tourists and local day trippers;
- city workers;
- attendees at major public events;
- people with personal connections;
- family groups, including those with and without children;
- special interest groups; and
- learning audiences, including primary, secondary, tertiary and lifelong learners.

THEMES: Eyes on the Water, Hello and Goodbye, From a Jagged Edge to Concrete Apron, Concrete Mushroom: An Aerial Advantage, Working the Waterfront.

INTERPRETIVE ELEMENTS:

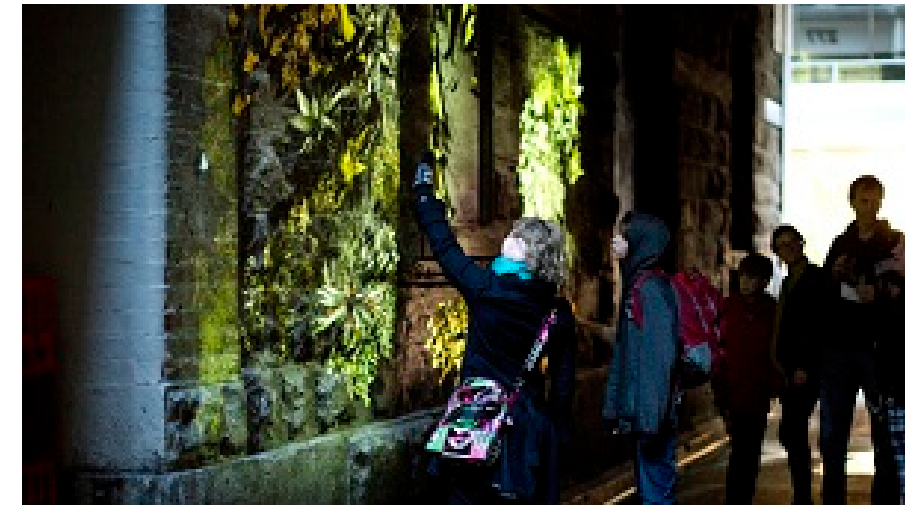
- site to be included in relevant Sydney events;
- a public art initiative that includes a structure or element representing the tower footprint;
- oral history recordings, architectural plans and soundscape/s; and
- 360-degree virtual reality recording

POTENTIAL LOCATION/S

- B—Merriman Street entry point; and
- C—The broader cultural space under Barangaroo Reserve.

Column of light marking WWI memorial in London.

(Source: *The Guardian*, <<http://www.theguardian.com/artanddesign/2014/aug/05/ryoji-ikeda-spectra-first-world-war-artangel>>)



Interactive projections onto textured brick and sandstone surfaces by Yanell Walton.

(Source: Yanell Walton, *The Human Effect*, Melbourne Laneways)



Immersive virtual reality goggles.

(Source: Above Top: <http://www.nbcnews.com/feature/freshman-year/virtual-open-house-how-oculus-rift-could-change-tours-forever-n380401>)

(Source: Above Bottom: <http://phys.org/news/2013-10-virtual-reality-goggles-gaming.html>)

Device 4—Maritime Artefact Displays

Using the salvaged components of the HCT, permanent and/or temporary displays could be installed in locations such as the Australian National Maritime Museum, the Merriman Street entry point and the Urban Park in Central Barangaroo, as well as other areas near Barangaroo, including Millers Point and Walsh Bay.

Additional opportunities for collection and display could be discussed with the Australian National Maritime Museum.

AUDIENCES:

- residents of the surrounding area;
- tourists and local day trippers;
- city workers;
- attendees at major public events;
- people with personal connections;
- family groups, including those with and without children;
- special interest groups; and
- learning audiences, including primary, secondary, tertiary and lifelong learners.

THEMES: Eyes on the Water, Working the Waterfront.

INTERPRETIVE ELEMENTS:

- artefacts included in the Barangaroo maritime display.

POTENTIAL LOCATION/S:

- B—Merriman Street Entry Point; and
- E—Australian National Maritime Museum.

This opportunity will be further considered during stakeholder consultation.



Maritime artefacts salvaged from the Hammerhead Crane, Garden Island, and installed on site.
(Source: GML Heritage, 2015)

Device 5—‘Oculus’/Seating Area

The Strategy proposed an ‘Oculus’ as a void in the shape of the HCT shaft lighting the cultural space below. Similarly, in the space currently occupied by the HCT at the ground level a sunken or expressed seating area could be incorporated.

The seating could reflect the circular tower form and incorporate evocative interpretive messages as reliefs in the concrete to maintain a consistent material palette in the space. The seating area could also incorporate light boxes containing projections interpreting the themes and stories of the site.

AUDIENCES:

- residents of the surrounding area;
- tourists and local day trippers;
- attendees at major public events;
- people with personal connections;
- family groups, including those with and without children;
- special interest groups; and
- learning audiences, including primary, secondary, tertiary and lifelong learners.

THEMES: Working the Waterfront, From a Jagged Edge to Concrete Apron, Eyes on the Water.

INTERPRETIVE ELEMENTS:

- structure or element representing the tower footprint;
- interpretive signage and inlays; and
- oral history recordings and soundscapes.

POTENTIAL LOCATION/S:

- A—The footprint of the HCT within the cultural space at Barangaroo Reserve.
- B—Part of a new structure at the Merriman Street level.

As discussed in Section 3.8, neither of these options are considered appropriate at this time. With respect to location B, the design of the previously proposed oculus seating is at this time not considered appropriate because the open voids along the Merriman Street level are integral to the current interim use of The Cutaway space within

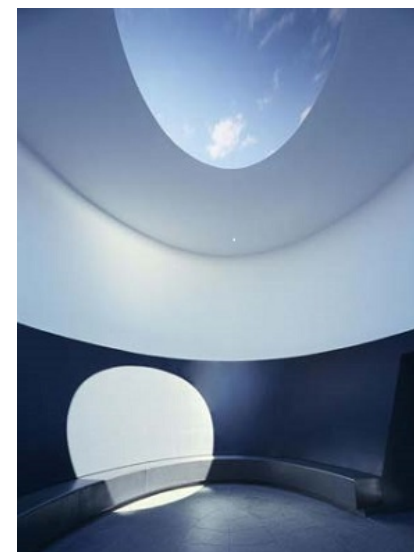
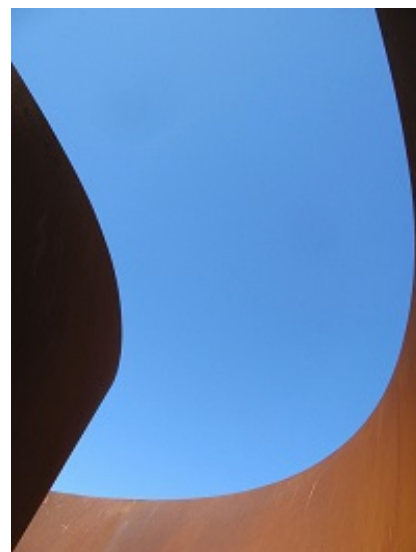
Barangaroo Reserve. These voids provide natural light and ventilation (fresh air and smoke relief) to the space and any closure of these voids will impact the usability of The Cutaway.

In addition the inclusion of a prominent HCT interpretation device within Barangaroo Reserve, such as the oculus, is not consistent with the Barangaroo Public Art and Cultural Plan which states that the Barangaroo Reserve is the preferred precinct for the ‘Aboriginal Stories’ theme. The physical interpretation devices relating to the HCT within Barangaroo Reserve should not be dominating or overpowering, they should be seen as subtle in character.



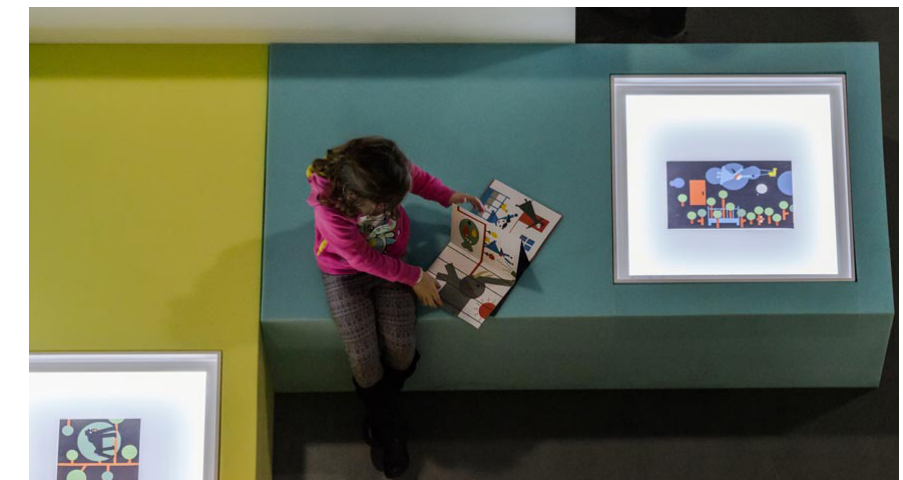
Concrete inlays in seating.

(Source: Sam Fiszman Park, Bondi, Deuce Design)



Light boxes inlaid into seating.

(Source: Illustrarte 2014 exhibition by Pedro Cabrito + Isabel Diniz in Lisbon, Portugal)



Above: The concrete Harbour Control Tower column.

(Source: GML Heritage, 2015)

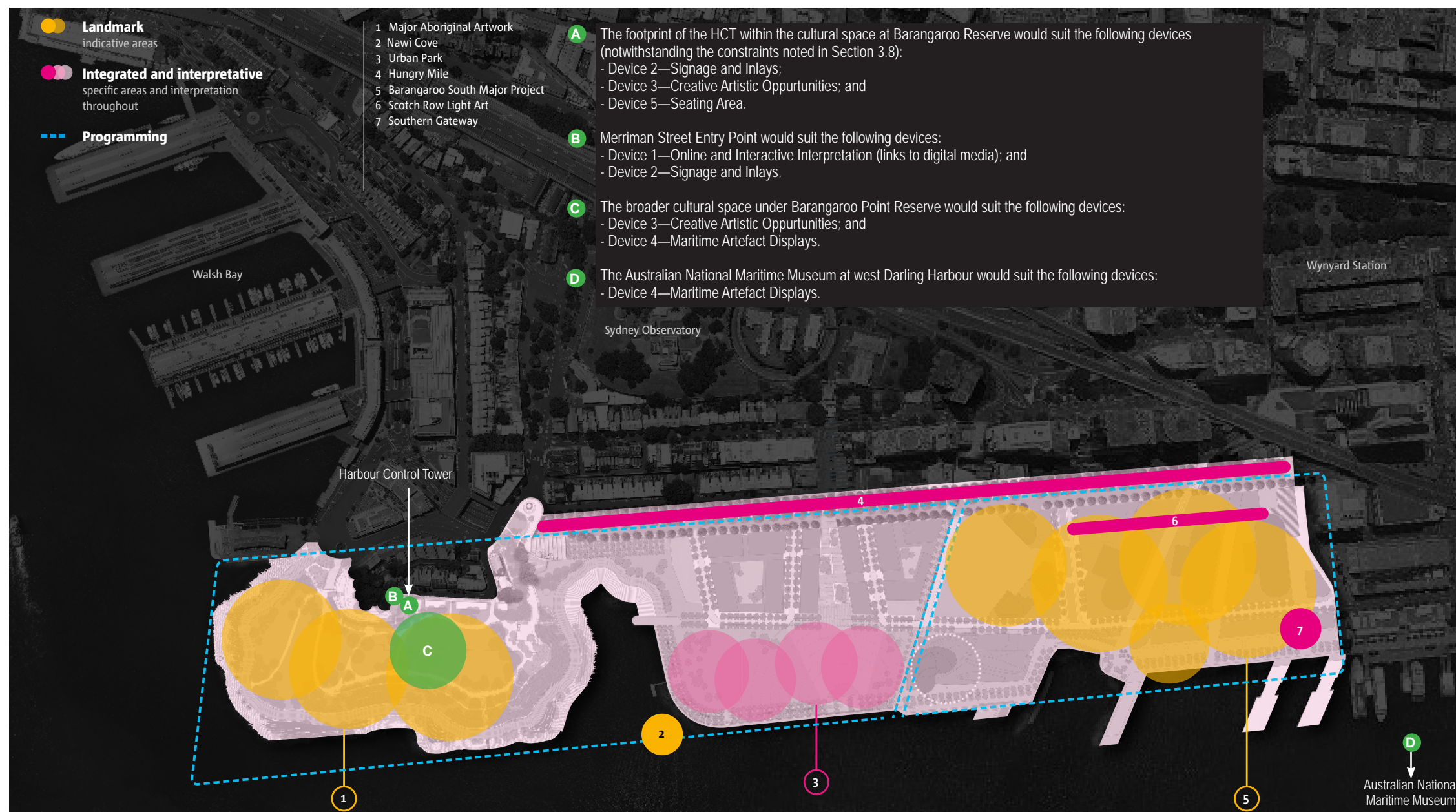
Left: Sculptures by Richard Serra and James Turrell create immersive spaces that frame the sky.

(Source Right: Richard Serra, *Sequence*, 2006, Cor-ten steel, Stanford Museum)

(Source Left: *Skyspace*, Overland Partners + James Turrell, *Skyspace*, photo by Florian Holzherr)

4.2 Potential Locations

The potential locations for physical interpretive elements for the HCT correlate with the locations identified in the *Barangaroo Public Art and Cultural Plan*. Potential locations for the HCT interpretive elements are shown in **green** in the plan below.



Plan of Barangaroo from the *Barangaroo Public Art and Cultural Plan* showing landmarks and areas for interpretation in pink. GML has added potential locations for Harbour Control Tower interpretive elements in green.

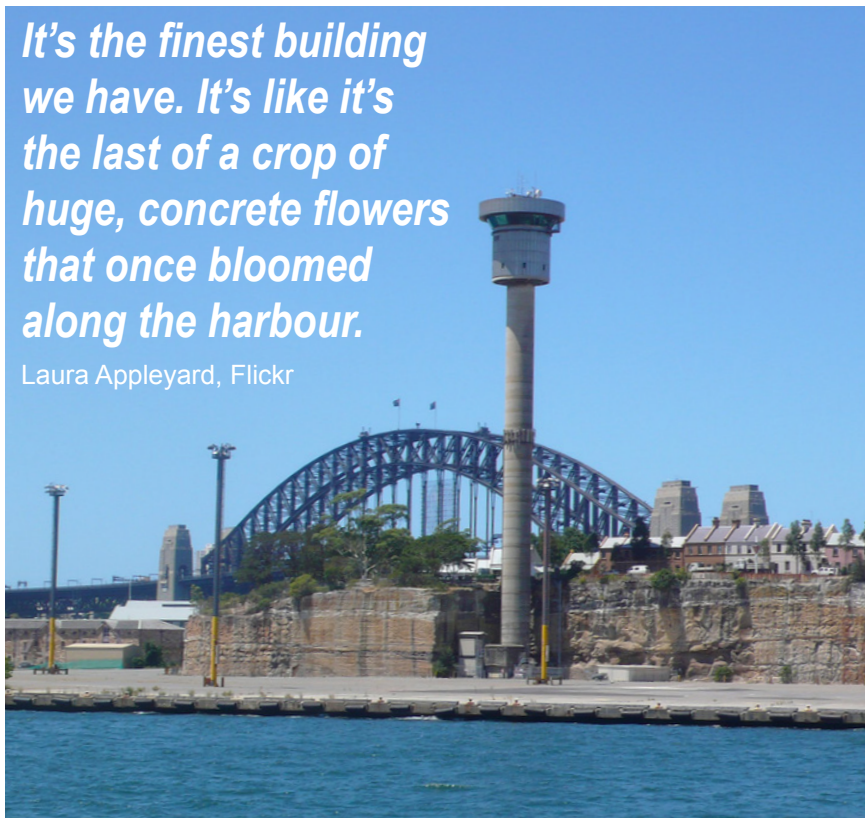
(Source: *Barangaroo Public Art and Cultural Plan*, Barangaroo Delivery Authority, Lendlease, NSW Government, 2015, p 12-13 with GML overlays 2016)

Potential Interpretive Content—‘Liked’



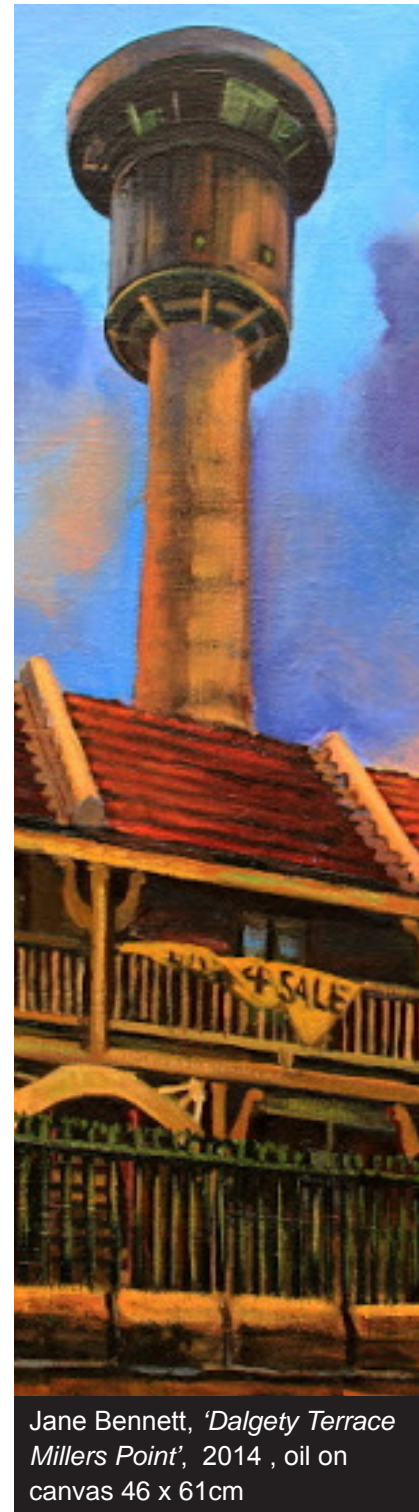
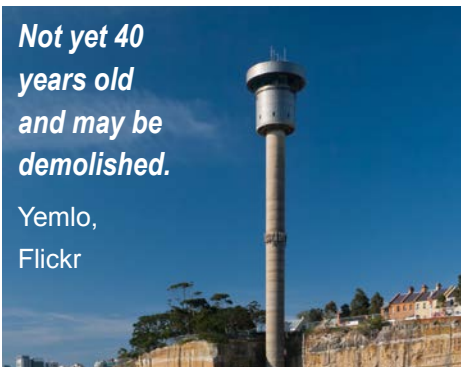
It's the finest building we have. It's like it's the last of a crop of huge, concrete flowers that once bloomed along the harbour.

Laura Appleyard, Flickr



Not yet 40 years old and may be demolished.

Yemlo, Flickr

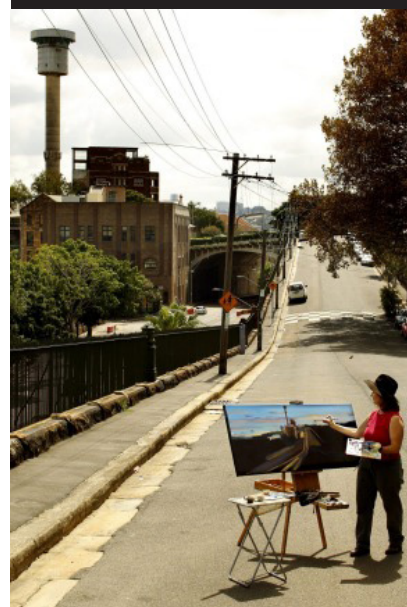


Jane Bennett, 'Dalgety Terrace Millers Point', 2014, oil on canvas 46 x 61cm

The Trust calls on its members and the concerned public to contact the NSW Ministers for Planning & Heritage, the Premier and Heritage Council of NSW supporting the proposed listing of the Harbour Control Tower on the State Heritage Register and opposing the Barangaroo Delivery Authority's demolition proposal.

The National Trust, NSW

Capturing history: artist Jane Bennett paints the scene in March. Photo: Steven Stewart



Comments on article 'Sydney Control Tower at Barangaroo to be demolished and replaced by "historical display"', Brett Thomas, *Central*, 30 June 2015.

Along with the old hammerhead crane at Garden Island. Another icon of Sydney being destroyed forever. Pretty soon Sydney will just be another sterile nondescript city by some body of water.

Jonathan

Yeah I care, IMO it's an icon and should stay, its been there my entire life and will be very sad to see it come down. It should be converted to a public area (observatory), kids would love this.

Louie

Perhaps it is time to look at removing individuals who are past their use by date and considered an eyesore by some! A little lateral thinking might go a long way regarding retaining iconic landmarks instead of consigning things to the wreckers. Not everything needs to be glass and steel.

Lynda

Get rid of the Harbour Bridge, Luna Park & the Opera House while you are at it, why stop there. No consideration for what anyone else thinks.

Ian Oz

Potential Interpretive Content—‘Disliked’

Comments on article ‘Sydney Control Tower at Barangaroo to be demolished and replaced by “historical display”’, Brett Thomas, *Central*, 30 June 2015.

Seriously look at the recent picture with the park, it is an eyesore and not in the spirit of making the area like it used to be before European settlement. Go up the Sydney Harbour bridge pylon instead.

Tim

Agreed with Tim. It’s terrible looking. Surely you guys can distinguish good from bad in the form of architecture? Wouldn’t you rather see this space used for something more natural and fitting for the park?

Sarah

When the tower was first built it was too short and had to be increased in height so operators could see across the harbour bridge carriageway. Best confined to the scrapheap.

Rod

If it offers nothing more than just to stand there doing nothing, then it’s time to remove it. Sometimes you just can’t get all carried away with keeping something.

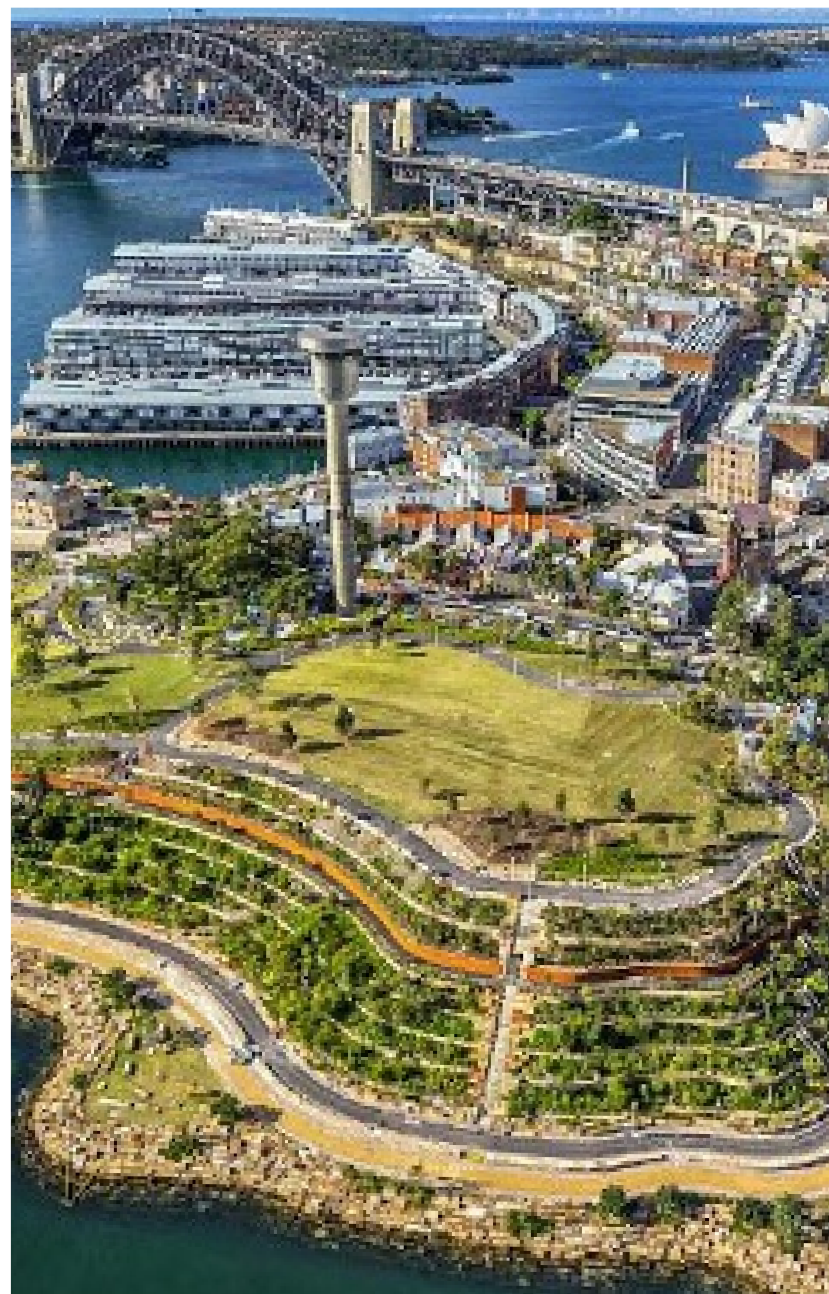
Alan

oooooooook. Who actually cares?? You say icon but is it really? The answer is no.

Nick

Does not have a shred of heritage about it.

Paul Keating



Variously called a ‘concrete mushroom’, ‘the Pill’, a ‘hypodermic in God’s bum’ or just an eyesore, the tower has been an 87-metre high landmark at Barangaroo since 1974, when it was installed to control berths in the harbour.

Leesha McKenny, ‘Sydney Harbour Control Tower at Barangaroo to be demolished’, *Sydney Morning Herald*, 15 June 2015

Comments on article ‘Sydney’s “concrete mushroom” in Millers Point shouldn’t be heritage-listed, says Urban Taskforce’, Geraldine Chua, <architectureanddesign.com>, 15 December 2014.

As a local resident, (yes, a Balmain resident with a view of that shocker) I can only say, remove this eyesore!! Absolutely ridiculous to want to save something as ugly as that!

Hugh

Agreed, it’s HIDEOUS. Let’s remember to separate shit from shinola, people.

Emmy

Lets hope sanity prevails and this thing goes.

Pine

...the tower represents the worst period of shipping use when the beautiful finger wharves were bulldozed to create vast concrete flat tarmacs for the growing use of containers that led to semitrailers clogging the city streets.

Chris Johnson, CEO, Urban Taskforce



4.3 Recommendations

The heritage interpretation should reflect and convey the history of the HCT.

The removal of the HCT will reshape the landscape character of the area now known as Barangaroo. The heritage interpretation for the HCT should form part of the interpretation of the port and wider maritime history of the site, but also specifically communicate and engage the identified audiences in the history and significance of the HCT.

Pending stakeholder consultation combined with data collection, online and interactive interpretation and signage, incorporating the existing concrete sign on Merriman Street with an interpretative element in a fencing design, is recommended for the purpose of interpreting the HCT.

Stakeholder consultation may reveal new stories and different ways of telling those stories. This may be included in subsequent iterations of this report and the recommendations may therefore be further refined.



[View of the Harbour Control Tower from the Sydney Observatory](#)
(Source: GML Heritage, 2015)

5.0 Implementation Schedule

Stages for Implementation	Interpretive Device/s	Location	Responsibility
STAGE 1—Governance			
Draft Interpretation Plan reviewed and adopted by the BDA and relevant stakeholders.	N/A	N/A	BDA
Schedule for implementation activities developed by the BDA.	N/A	N/A	BDA
STAGE 2—Data Collection and Preparation			
Undertake oral history recordings and soundscapes.	1	Various	Heritage professional
Undertake 360-degree virtual reality recording.	1, 3	HCT	GML
Undertake time-lapse recording of the demolition.	1	HCT	Digital recording specialist
Collate significant artefacts related to the HCT prior to and during demolition.	1, 4	HCT	BDA with heritage professional
Consultation with relevant stakeholders and potential partners	2, 4, 5	Various	BDA
STAGE 3—Initial Works			
Liaise with landowners to develop partnerships for consistent artefact displays in Urban Park and Barangaroo Reserve.	1	N/A	BDA and other landowners
Liaise with relevant Sydney event organisers and artists to develop public art installations at Barangaroo that reflect on the history and significance of the HCT.	3	Barangaroo Reserve Cultural Space and Merriman Street.	BDA and event organisers
STAGE 4—Final Works			
Develop interpretive component on the BDA website.	1	N/A	BDA and website developer
Develop and install interpretive signage and inlays.	2	Barangaroo Reserve and Merriman Street.	BDA and heritage professionals
Install artefact displays in temporary exhibitions in relation to the port and maritime history of Sydney Harbour.	4	Barangaroo Reserve and Urban Park	BDA, landowners and heritage professionals
Develop displays with the Australian National Maritime Museum.	4	Maritime Museum	BDA and Australian National Maritime Museum