

# 6

## Walsh Bay Arts Precinct Operational Plan of Management



**Create NSW**  
Arts, Screen & Culture



## Heritage and Conservation Management

## Version control

Version	Issue date	Content contributors	Nature of change(s)
1.0	17/06/2020	KW	Draft issued to INSW for review
1.1	06/07/2020	KW	Create NSW review and minor edits

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# 1 GLOSSARY OF TERMS

## Abbreviations

**Interpretation:** For the purposes of this document, the following apply:

- **CMP:** Conservation management plan
- **SHR:** State Heritage Register
- **HIP:** Heritage interpretation plan
- **WBAP:** Walsh Bay Arts Precinct

## Definitions

**Interpretation:** For the purposes of this document, the following apply:

- **Authority/authorities:** Refers to Heritage NSW, NSW Department of Planning, Industry & Environment or City of Sydney Council, as appropriate.
- **Building fabric:** Refers to the structural materials, cladding or external walls, insulation and surface finishes that enclose the interior of a building, separating the interior from the external. The building fabric may include elements such as roof, walls, windows, doors, some floors and associated components. In some cases, it may be used to refer to all the original elements, finishes and surfaces.



## 2 INTRODUCTION

### Objective of this document

This documentation has been prepared to safeguard the original design intent and heritage building fabric of the Walsh Bay commercial wharves. It aims to provide guidance for future developments to ensure consistency in conservation. Heritage and Conservation is a priority in the redevelopment of Walsh Bay as an Arts and Cultural Precinct. Create NSW and arts tenants are required to adhere to the documentation outlined in this section. The heritage and conservation approach intends to allow sensitive management and preservation of core heritage values whilst reimagining how this significant site can redevelop for new audiences and be treasured for years to come.

### Relationship to other documents

Read this Guide in conjunction with:

- Other sections of the Operational plan of management (OPM)
- Heritage interpretation plan
- Tenancy fit-out guide
- Conservation management plan
- Any other document cited

If there are any inconsistencies between this Plan and the lease agreement, the lease agreement takes precedence.

## 3 BACKGROUND

### Site context and history

The Walsh Bay Arts Precinct is located to the northern periphery of Sydney CBD's geographic peninsula, with a main frontage and entrance along the north western alignment of Hickson Road, from which it protrudes into Sydney Harbour. Pier 2/3 (originally completed 1912 to 1922) and Wharf 4/5 (completed 1913 to 1922 and refurbished in 1984) are located within the Walsh Bay Wharves Precinct listed on the State Heritage Register (SHR) as an area of cultural heritage significance.

The Walsh Bay Wharves and associated buildings are significant intact port and stevedoring facilities created by the Sydney Harbour Trust for maritime trade (completed 1900s-1910s). There are ten berths (4 finger wharves), associated sheds and neighbouring bond stores, generally constructed in the early 20<sup>th</sup> Century. Except for Pier 2/3, the majority of Walsh Bay was redeveloped between 1997 and 2004, predominantly for residential, commercial and cultural purposes. Pier 2/3 also currently houses a large collection of movable heritage items from Walsh Bay and other NSW Maritime sites.

The current land use in the Walsh Bay Wharves Precinct generally comprise of:

- Pier 1 – Sebel Pier One Sydney Hotel
- Pier 2/3 – used for regular cultural events such as the Sydney Biennale and the Sydney Writers' Festival
- Wharf 4/5 – Sydney Theatre Company, Bangarra Dance Theatre (BDT), Sydney Dance Company and other arts organisations
- Pier 6/7 – residential apartments and marina facilities
- Pier 8/9 – commercial office development
- Shore sheds and bond stores – a range of commercial uses, including offices, restaurants, shops and cafes.

## 4 HERITAGE PRINCIPLES

### Walsh Bay State Heritage Listing

The whole of the Walsh Bay Arts Precinct is located within the Walsh Bay Wharves Precinct which is listed on the State Heritage Register (SHR No: 00559). The wharves are of exceptional significance as part of the development of Walsh Bay and of Sydney Harbour.

The Walsh Bay Arts Precinct Redevelopment complies with the Heritage Act 1977 (NSW) and other associated planning requirements. Pier 2/3 and Wharf 4/5, including Shore Shed 4/5 and the surrounding environment, are individually considered as being of state significance. The wharves have a strong distinctive character created by the logical use of heavy timber construction and the regular grid layout of piles, columns, beams and infill cladding. Wharf 2/3 is one of the few large-scale and open industrial wharf facilities in existence and remains the last undeveloped pier on the wharf.

## 5 HERITAGE APPROACH

The state significance of the site directed the heritage management approach and stipulates endorsement by the Heritage Council of NSW. Tropman & Tropman Architects developed the following plans to satisfy the conditions of consent, in consultation with the Heritage Branch:

- Heritage interpretation plan
- Conservation management plan:
- Tenancy fit-out guide

### Conservation Management Plan

A Conservation management plan (CMP) is required to provide guidance on preserving and maintaining the precinct. The CMP acts as a holistic document for the Walsh Bay Arts and Cultural Precinct. Any works planned for the precinct must align with the requirements of the Conservation management plan, which also outlines maintenance plans for the precinct.

The Conservation management plan combines existing CMPs for structures located within the subject site of Walsh Bay Arts Precinct, responding to the two State Significant Development Applications – SSD 7561 and SSD 8671. As part of the CMP revision, resident arts companies are considered part of the intangible cultural heritage of the precinct.

In line with B71, the **Conservation management plan** is to be submitted and endorsed by the Heritage Division within 5 years of the commencement of works. The Conservation management plan will be included at Appendix A once endorsed.

### Heritage interpretation plan

The Heritage Interpretation Plan (HIP) outlines the approach to interpretation across the precinct. The HIP details a display of moveable heritage items within the shared foyer of Pier 2/3 as well as the conservation and archival storage of State Heritage items and industrial heritage objects.

The Heritage Interpretation Plan was approved by the Heritage Branch in June 2020. Site specific interpretation is also included within the HIP relating to themes of people and events.

Refer to **Heritage interpretation plan** at Appendix B.

### Tenancy fit-out guide

The **Tenancy fit-out guide** includes a framework for the conservation of State Heritage Items in accordance with the NSW State Heritage Act. Please reference the Tenancy fit-out guide which OPM | Version 1.1

includes information to support tenant planning and fit-out within the overall heritage precinct vision. The Conservation Management Plan also supports this document.

Refer to the **Tenancy fit-out guide** at Section 2 of the Operational plan of management.

## **6 ATTACHMENT A: CONSERVATION MANAGEMENT PLAN**

## **CMP FOREWORD (DRAFT 21.02.2020)**

### **PREAMBLE**

The subject buildings Pier 2/3, Wharf 4/5 and Shore Shed 4/5 are often collectively referred to as both the 'Walsh Bay Arts Precinct' (WBAP) and the 'Walsh Bay Arts and Cultural Precinct' (WBACP). The WBAP refers to the original SSD Applications which did not proceed and WBACP refers to the SSD Applications approved in 2018 which did proceed. The difference between the two submissions was the WBACP Application approval did not include construction of a waterfront square over the water between Pier 2/3 and Wharf 4/5.

The Sydney Theatre Company (STC or STC50) as the largest tenant in Wharf 4/5 made a separate application alongside the submission by Create NSW as owner of the subject sites and both were dealt with and approved in unison with matching conditions.

STC occupy the whole of Level 1 in Wharf 4/5 and Shore Shed 4/5. STC have a ticket box office and administration offices at Ground Level in a portion of Shore Shed 4/5 Hickson Road breezeway and entry stair/lift.

### **INTRODUCTION**

This Conservation Management Plan has been prepared as a result of the requirement of the State Significant Development Approvals: Sydney Theatre Company (SSD 7561); and the Walsh Bay Arts and Cultural Precinct (SSD 8671) - dated 1<sup>st</sup> May 2018, in the context of the reinvigoration of the Walsh Bay Precinct east namely Pier 2/3 which while restored in 2000 was not occupied and Wharf 4/5 which by comparison has been continuously occupied by Arts Users since 1984.

The SSD conditions of approval called for a coming together of a number of older CMPs and combining them into an overarching document which reflects the new Arts Based Cultural Precinct known as the Walsh Bay Arts Precinct (WBAP). WBACP includes Pier 2/3, Wharf 4/5 and Shore Shed 4/5. Shore Shed 2/3 is not included in this development.

In the original 1998 Walsh Bay Precinct Redevelopment DUAP approval, Pier 2/3 was set aside for cultural uses. Various proposals had been promulgated including a maritime museum and a convention centre which were not approved.

Wharf 4/5 was omitted from the 1998 Redevelopment as it was already in government control with a set of tenants comprising the Sydney Theatre Company, the Sydney Dance

Company, the Australian Theatre for Young People and the Sydney Philharmonia Choirs. Other later arrivals included the Bangarra Dance Company.

The intent of the 1998 DAUP approval was to ensure that the historic wharf setting would become a cultural centre with Wharf 4/5, Pier 2/3 and the water court between reflecting a suitable adaptive reuse of the State Heritage listed precinct, and in conjunction with the more intense uses of residential apartments in the adjacent Pier 6/7 and Shore Sheds 6/7 and Pier 8/9 adaptively reused as commercial offices.

The advent of the NSW Government's proposed Walsh Bay Arts Precinct in 2016 saw that intent realised, first in a Business Case and then in a number of subsequent SSDA submissions and finally the 2018 approvals.

While a number of Conservation Management Plans existed for the Walsh Bay Precinct, including the 1996 Precinct CMP prepared by Clive Lucas Stapleton & Partners and the 2000 Pier 2/3 (including Shore Shed 2/3) CMP by Tropman and Tropman. No CMP had been prepared for Wharf 4/5 & Shore Shed 4/5 until the 2007 Conservation Management Plan by Graham Brooks & Associates.

In the concept staged SSDA application of 2016 a Heritage Impact Statement for the Walsh Bay Arts Precinct was prepared by Design 5 Architects, and this document was also recognised in the SSDA approvals as having relevance to the ongoing redevelopment process.

The combining of the Pier & Wharf sites as a requirement for this Conservation Management Plan brings with it a number of difficulties. The whole precinct has a Conservation Management Plan and traditionally each lot has had its own CMP. Added to this are complexities of ownership within the Walsh Bay Precinct. For example, 99 year leases for the many adjacent residential and commercial lots, means that an overarching body, the Walsh Bay Precinct Association represents all lot owners of Pier 2/3, Shore Shed 2/3, Pier 6/7, Shore Shed 6/7 and Shore Shed 8/9, and has a legal approval right over any development. Ownership of lots is determined by building boundaries with external spaces as common property, managed by the Walsh Bay Precinct Association or adjacent lot owners. The day to day management issues are organised by a commercial strata manager. The ownership of external areas is complex and relates to the lots and should be subject to future closer examination. This is explained in the CMP.

## **A STARTING POINT**

The cultural uses of Wharf 4/5 and Pier 2/3 over the past 35 years demonstrate that the original marine uses have long ceased to exist and are unlikely to ever return. The CMP has as its premise that the works approved and carried out under the SSD Approvals Sydney Theatre Company (SSD 7561); and the Walsh Bay Arts and Cultural Precinct (SSD 8671) represent the extant structure and base line. It should be noted in support of this notion that Wharf 4/5, within its existing lease period of 40 years, represents cultural uses which will exceed the timeline of the original maritime use, which ceased in the 1970s due to containerization and the increase in passenger air travel.

The works as carried out in the current renewal and adaptive reuse across both buildings, by necessity and with approval, by their nature as theatres and associate functions, have had a significant impact on the buildings.

This impact has been recorded and acknowledged in this CMP and in the *as built* drawings and specifications.

The policies in this CMP which cover Pier 2/3, Wharf 4/5 and Shore Shed 4/5 have been drafted to direct future conservation management of the Place and its buildings, by limiting and controlling changes and alterations which would have negative impacts on the existing structure at the time of occupation under the SSD 7561 and SSD 8671 (2018) approvals.

The Concept of reinstating the original use as working maritime place is not supported by this CMP.

The Burra Charter of Australian ICOMOS and The Nizhny Tagil Charter for Industrial Heritage (TICCIH) 2003 which encourages adaptive reuse of Industrial buildings, have been sources to support this philosophic position. The UNESCO approved papers which define *Intangible Industrial Heritage* are also a background to the support of these buildings as cultural icons detached from the original use and imbued with their new functions.

The adaption of the redundant wharfs buildings as a result of intervention by the then NSW Labor Premier Neville Wran and executed by Andrew Anderson, David Churches and Vivian Fraser, the architects representing the NSW Government Architects Office, set the scene not only for the adaptive reuse but also the survival of the Walsh Bay Precinct by halting the anticipated demolition for a container based open wharf.

This Conservation Management Plan reflects the benefits of survival through adaptive reuse of State Heritage Relics and seeks to control and limit any adverse impacts by the approved use or alteration to the existing fabric beyond the current interventions necessary for the successful performing arts uses.

### **What is Intangible Cultural Heritage?**

*The term 'cultural heritage' has changed content considerably in recent decades, partially owing to the instruments developed by UNESCO. Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as **oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe** or the **knowledge and skills to produce traditional crafts**.*

*While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life.*

*The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.*

Source: <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

The following summary provides an outline of the CMP.

Part 1.0 is the **Executive Summary**

Part 2.0 **Introduction** identifies the name and boundaries of the subject area/item; the name of local government area; including state property identifiers (lot/DP or Vol. / Folio) and current owners. This part also identifies guidelines and publications that have informed the CMP process, including limitations and expectations not covered. The names of individual authors and their professions are identified.



Part 3.0 **Documentary Evidence** aims to provide a comprehensive investigation and analysis of the historical development of the item and its contexts. This part is written in a thematic format and identifies comparable items/areas in each thematic phase. The themes are selected from the NSW Historical Themes table, dated 4 October 2001. A chronology of notable events associated with the item/area is included, along with Historical illustrations, maps, plans and digital images.

Part 4.0 **Physical Evidence** aims to provide a comprehensive investigation and identification of the existing fabric of the area and item, both externally and internally. The method of investigation is briefly described. Views to and from the place are identified, floor plans and elevations are included, and contents / movables are identified. Actual / potential archaeological relics or deposits are identified.

Part 5.0 **Assessment of Cultural Significance** includes a comparison of places identified in the documentary and physical evidence sections with the subject site and allows conclusions to be reached on comparative significance. An identification of a level of significance (State or local) for the item/area is made. A short discussion of the matters raised in Parts 3 and 4 that relate to defining the curtilage follows including a diagram indicating the curtilage boundary. A concise Statement of Significance is included. A series of sub-statements addressing each of the seven State Heritage Register Criteria follows from the Statement, addressing each of the relevant criterion in greater detail. As the subject site is complex, the significance of the place as a whole is assessed as well as the significance of its constituent elements.

Part 6.0 **Constraints and Opportunities** arising from the Statement of Significance are identified here. Similarly constraints or opportunities arising from all the statutory and non-statutory listings that apply to the subject site including owners' requirements are identified.

Part 7.0 **Development of Conservation Policy** aims to explain and demonstrate how the various constraints and opportunities interact with the statement of significance, and how these in turn influence the policy approach to be taken. Policies / guidelines may canvas a range of conservation options, but these options are ranked from most desirable to least with an explanation of hierarchy or ranking.

Part 8.0 **Conservation Policies and Guidelines** sets out the definitions used in the Burra Charter (conservation, adaptation, etc.) and any other conservation terms that may be used in the policies. Policies or guidelines aim to be concise, clear and unambiguous and focus. Policies or Guidelines that cover curtilage issues, views, uses and other significant matters associated with the fabric and functions of the place are included. Policy and guidelines for the site as a whole, as well as for each of the identified significant elements, is included in this part. Exemptions from section 57(1) of the Heritage Act arising from the conservation policies are identified. There are policies regarding reviews of the CMP, public accessibility of the document and interpretation of the area and the subject site. Policies about additional listings, removal from lists, or amendments to listings can be included.

Part 9.0 **Appendices** includes the following: a copy of the Burra Charter, a copy of the brief, a glossary of specialised terms and an inventory of previous documentation.

## **7 ATTACHMENT B: HERITAGE INTERPRETATION PLAN**



# WALSH BAY ARTS PRECINCT HERITAGE INTERPRETATION

## INTRODUCTION

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#### PROJECT NAME :

WALSH BAY ARTS & CULTURAL PRECINCT  
PROPOSED HERITAGE INTERPRETATION

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# INTRODUCTION TO HERITAGE INTERPRETATION STRATEGY

## STAGE 3 SUBMISSION TO HERITAGE NSW

EXTRACTED FROM WALSH BAY ARTS AND CULTURAL PRECINCT INTERPRETATION PLAN(DRAFT  
ISSUE 10, AMENDED ON MARCH 2019), PREPARED BY TROPMAN & TROPMAN ARCHITECTS

### 1.1 The Aim of the Walsh Bay Arts and Cultural Precinct Interpretation Plan

The original Walsh Bay precinct was a complex grouping of buildings unique in its execution as a working port due to the planned programme of development of urban renewal in the 1900s following the outbreak of the Bubonic plague.

The first Interpretation plan of 1998 concentrated on the physical nature of the place and its marine engineering formation and functions.

This plan, while incorporating the same physicality, aims to "flesh out" the story adding a human aspect to the place, from the first nations people who live and thrived from the rich waters of the bay, the rough and tumble of the colonial docks, the 1900s "machine for loading" by Hickson and Walsh and the Arts and cultural inhabitants and their journey from itinerants to permanent occupants reinvigoration the former piers and sheds with plays and music.

### 1.2 Background

In 1996 Walsh Bay was the subject of a vast urban renewal. The site is considered of particularly high state significance and with the commitment of the then state government work began on a multimillion dollar restoration and adaptive reuse of the 18 hectare precinct. Each site was developed and passed back to public or private hands. The whole of the land and water based buildings were affected through the redevelopment which can be described as being holistic and consistent throughout.

The Walsh Bay partnership which was a consortium of Mirvac and Transfield, was responsible for all but the Wharf 4/5 renewal programme. That had been adaptively fitted for the Sydney Dance Company and Sydney Theatre Company in 1984 under the guidance of the Government Architects, (Andrew Andersen and David Churches) and Vivian Frazer.

The Walsh Bay Interpretation Plan by TTA and HPA architects 1996 sought to provide a strategy for the whole of the site.

By 2004 this was largely completed and included signage, exhibitions and installations throughout all of the Public and private spaces in accordance with the plan.

Missing from the precinct for many years was the cultural centre in Pier 2/3 to augment the Pier 4/5 cultural success story. This had been a key part of the 1998 development approval.

In 2018 the original intent was realised in the form of an approval which encompassed Pier 2/3, Wharf 4/5, Shoreshed 4/5 and the associated public domain.

Two State Significant Development Approvals (SSDA) now allow an extensive complex of theatres and performance spaces to be built. The Sydney Theatre Company is a major tenant in Pier 4/5 and their new theatre refurbishment known as STC 50 is an integral part of the process.

The WBACP Interpretation Strategy is designed to be a template across the precinct interpretation for the arts precinct. It is based on and builds on the 1996 Interpretation Plan and follows similar methodologies.

### 1.3 Interpretation at Walsh Bay Art & Cultural Precinct

INSW will develop the Walsh Bay Arts & Cultural Precinct in a fast track programme which will see the site developed into a world class cultural centre in a unique waterfront heritage environment. The WBACP Interpretation Plan has been prepared specifically for the WBACP site and includes selected items of Moveable Heritage Items on Pier 2/3 as identified in the SSDA approval.

### 1.4 Visitors

The visitor profile will relate to cultural users as a direct focus for the activities designed for the specific WBACP as well as residential, commercial and weekend visitors. Walsh Bay is accessible by foot, bicycle, public transport and private vehicles, similar to the neighbouring precincts of The Rocks and Darling Harbour.

### 1.5 Ongoing Management

The precinct is controlled through several owners' groups, 99 lease lot owners' corporations and lot owners in a similar structure to a Strata Title.

The Precinct Management Association is an amalgamation of representatives from each 99 year lot owner bodies and stakeholders. All new work within the precinct requires that body's approval.

### 1.6 Contractual Obligations

The implementation of the Walsh Bay Arts & Cultural Precinct Project is subject to an agreement between INSW and Create NSW and the Government of NSW. The cultural organisations are tenants of Create NSW.

### 1.7 Monitoring

The Walsh Bay Precinct Management Association (PMA) controls ongoing management of all parts of the precinct. This includes all historic sites, industrial heritage, signage and the public realm except where dedicated to the Sydney City Council. Each Lot owner is the custodian of the relics and interpretation devices within their lot.

### 1.8 Outline of Work Proposed

As part of the Interpretation strategy, INSW and its consultants propose to:

1. Carry out research and access oral history interviews to the best archival practice. (STC Dance Bangarra, ATYP, Philharmonia Choirs, ACO, Bell Shakespeare Co and other users)
2. Develop themes for interpretation specific to the WBACP based on the People and Events.
3. Disseminate and produce the histories of WBACP precinct in an appropriate medium.
4. Collate existing research in an accessible format.
5. Involve visitors, residents and Arts users in the experience and assist in their understanding of Walsh Bay Arts and Cultural Precinct and its place in the City of Sydney, the state of NSW and Australia.
6. Incorporate interpretation into the design of the fabric and architecture in conjunction with the design team in association with the architects and client.
7. Prepare site specific installations which are relevant to the location and its history
8. Summarize the new beginnings of the Walsh Bay Redevelopment through the eyes of the Stakeholders 1980s - 2000s and beyond.
9. Acknowledge participants and consultants who have contributed to the Interpretation Strategy.

### 1.9 Publications

Publications will be prepared as follows:

1. General Interpretation Strategy. (This Document which is based on the Walsh Bay Interpretation Plan 1999)
2. Identify oral history tapes and transcripts of relevant living and accessible people involved in the development and management of the WBACP past and present to be delivered with the revised CMP. Note that the Sydney Theatre Company has an extensive archive, including film and oral histories.
3. Provide Industrial Heritage Inventory based on both the moveable items and the fixed items now reduced to be relevant to the WBACP prepared by ICS and TZG.
4. Provide pamphlets and a website on the general nature of Walsh Bay Arts Precinct.

### 1.10 Physical Works

Physical works proposed are as follows:

1. Way Finding Signage and annotation of sites and objects in conjunction with the overall signage packages, in conjunction with City of Sydney for directional signage external to the site.
2. Descriptions of Conservation of historic buildings as well as structures for reuse, (as per the SSDA approvals)
3. Conservation or archival storage of items of Industrial heritage located now in Pier 2/3 and any relic in the Piers identified as a State Heritage item.
4. Sculpture objects with interpretive themes as a part of the Public Art Programme for the WBACP.
5. Use the new theatres' foyers and public Breezeways of Pier 2/3 and 4/5 as interpretive display locations.
6. Restore and augment the major interpretive display for the Walsh Bay Redevelopment site in the breezeway of Pier 2/3.
7. Tell the stories through defined narrative across the WBACP.
8. Use the multimedia digital platforms to tell the stories.

NOTE: THIS PAGE IS NOT FOR THE TENANTS. THIS IS  
FOR HERITAGE NSW REFERENCE



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PROPOSED HERITAGE INTERPRETATION

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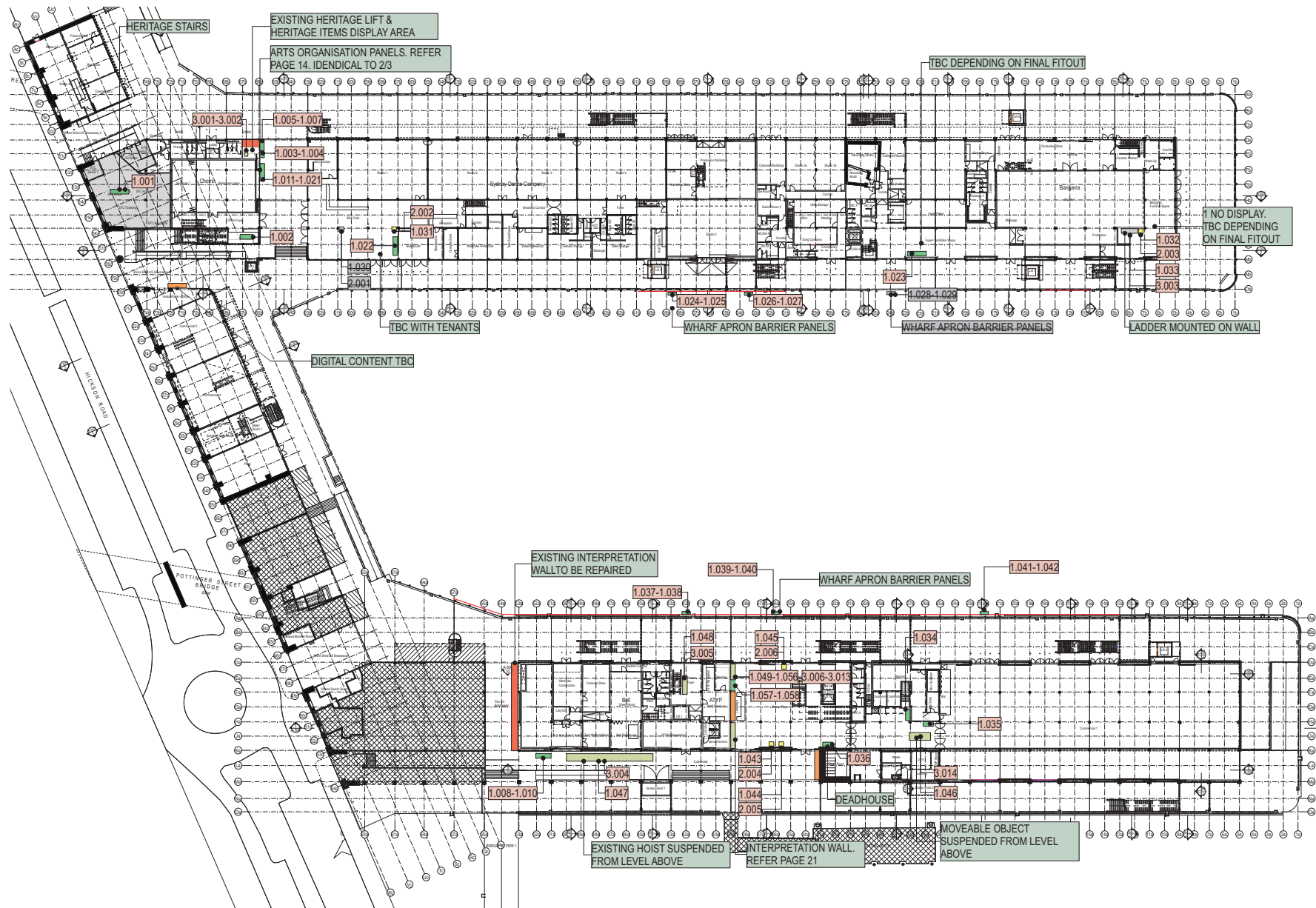
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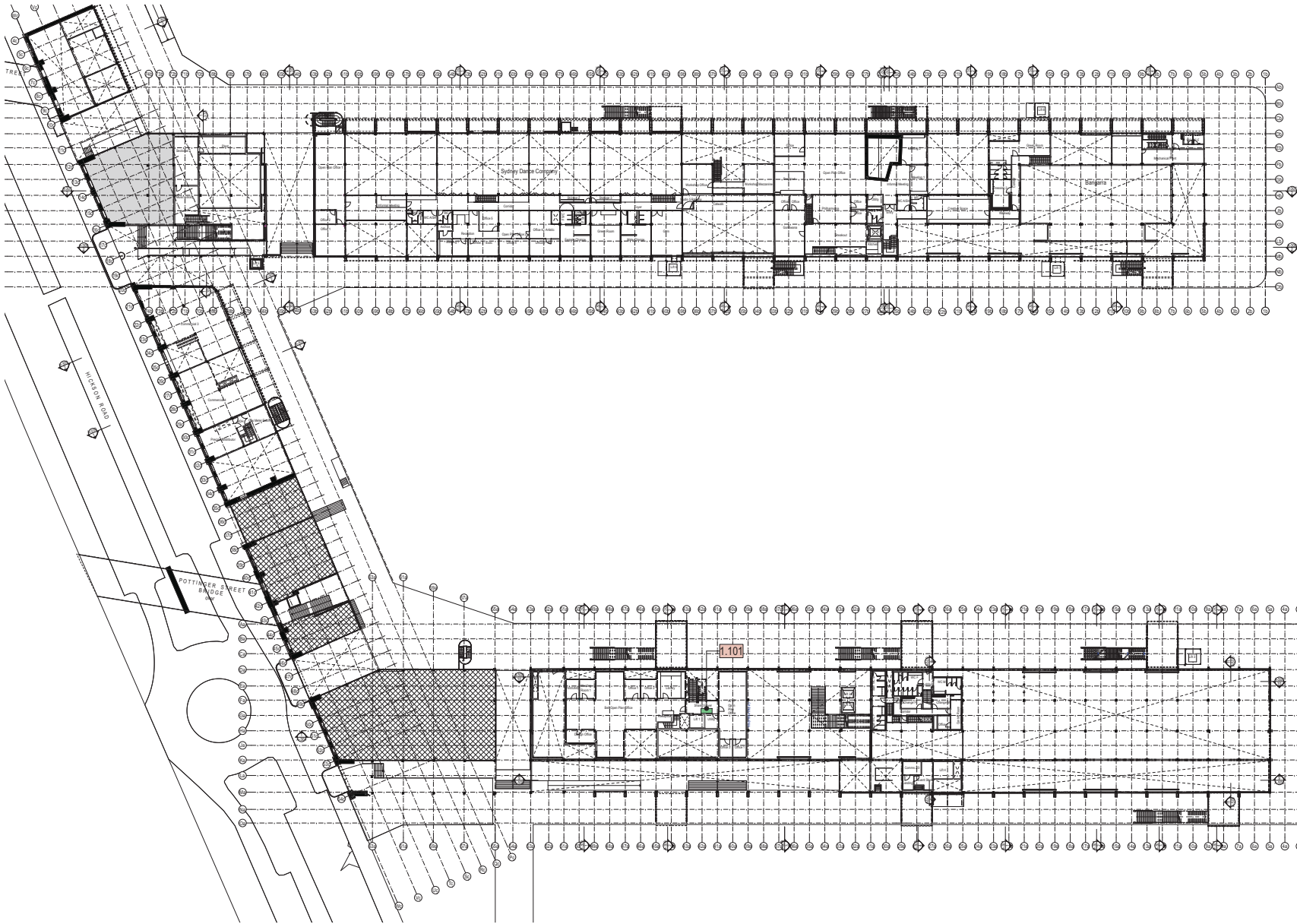
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# HERITAGE INTERPRETATION PLAN



# HERITAGE INTERPRETATION PLAN



- INTERPRETATION TYPE:
- PANEL
  - LEVEL
  - NUMBER
  - 1.001
- INTERPRETATION TYPE:
- OBJECT DISPLAY ON PEDESTAL
  - LEVEL
  - NUMBER
  - 2.001
- INTERPRETATION TYPE:
- MOVEABLE OBJECT DISPLAY
  - LEVEL
  - NUMBER
  - 3.001

## ZONES FOR SIGNAGE

- 1: PANEL
- 2: MOVEABLE OBJECT DISPLAY ON PEDESTAL
- 3: MOVEABLE OBJECT DISPLAY (LARGER ITEMS)
- 4: DIGITAL WALL (BY OTHERS)
- 5: EXISTING HERITAGE OBJECT TO BE RETAINED IN SITU



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 MEZANINE

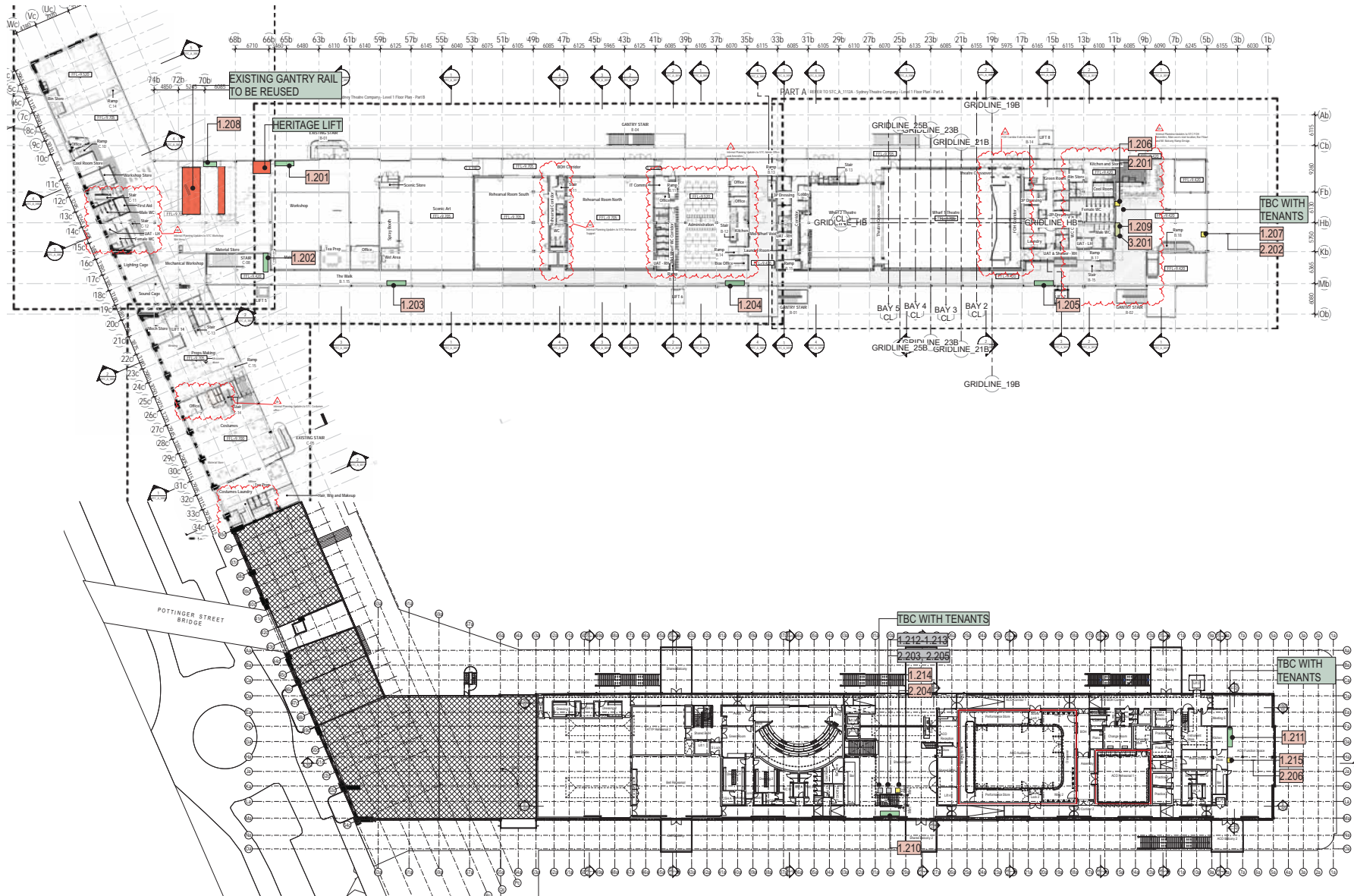
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# HERITAGE INTERPRETATION PLAN



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 LEVEL  
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INTERPRETATION TYPE:  
 OBJECT DISPLAY ON  
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 LEVEL  
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 2.001

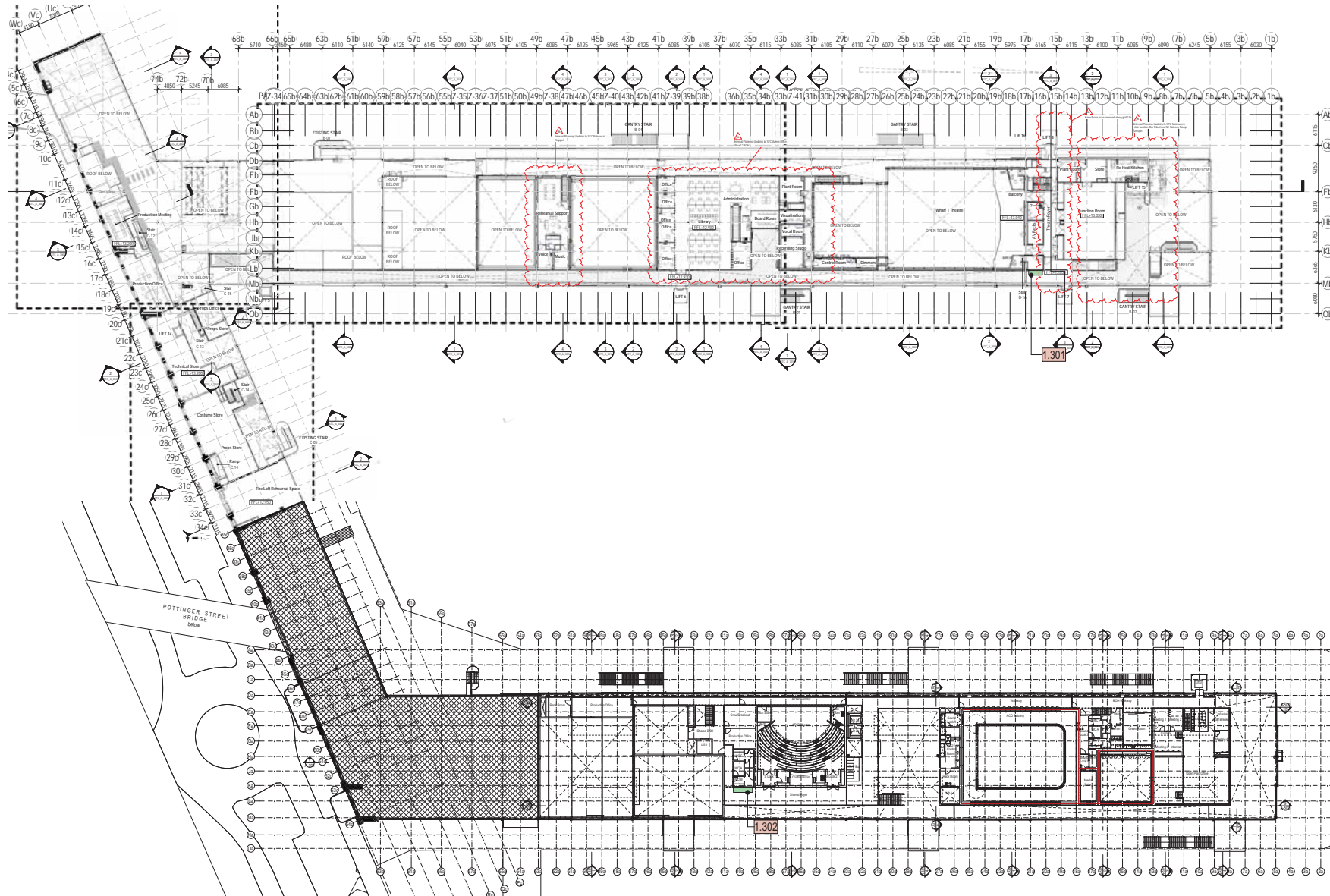
INTERPRETATION TYPE:  
MOVEABLE OBJECT  
DISPLAY  
LEVEL  
NUMBER  
3.001

## ZONES FOR SIGNAGE

- 1: PANEL
- 2: MOVEABLE OBJECT DISPLAY ON PEDESTAL
- 3: MOVEABLE OBJECT DISPLAY (LARGER ITEMS)
- 4: DIGITAL WALL (BY OTHERS)
- 5: EXISTING HERITAGE OBJECT TO BE RETAINED IN SITU



# HERITAGE INTERPRETATION PLAN



- INTERPRETATION TYPE:
- 1.001 PANEL LEVEL NUMBER
  - 2.001 OBJECT DISPLAY ON PEDESTAL LEVEL NUMBER
  - 3.001 MOVEABLE OBJECT DISPLAY LEVEL NUMBER

- ZONES FOR SIGNAGE
- 1: PANEL
  - 2: MOVEABLE OBJECT DISPLAY ON PEDESTAL
  - 3: MOVEABLE OBJECT DISPLAY (LARGER ITEMS)
  - 4: DIGITAL WALL (BY OTHERS)
  - 5: EXISTING HERITAGE OBJECT TO BE RETAINED IN SITU



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PROJECT NAME :  
 WALSH BAY ARTS & CULTURAL PRECINCT  
 PROPOSED HERITAGE INTERPRETATION

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TITLE  
 HERITAGE INTERPRETATION PLAN -  
 LVL 2

PROJECT NO.  
 1836

ISSUE NO.  
 INT 06

PAGE  
**06**

# 1 HERITAGE INTERPRETATION PANEL

No	Location	Panel type	Dimension	Material	Theme	Story
<b>GROUND FLOOR</b>						
1.001	4/5 Shore Shed Heritage Stairs	E	180X180	6mm aluminium	Technology	Heritage Stairs
1.002	SPC Entry	D1	600X600		Technology	The Pile System Component
1.003	4/5 Breezeway	A	420x320		Technology	Heritage lift. Items 81, 87 four wheel trolleys and wool bale.
1.004		A	420x320		Technology	Item 45 metal lamp, lighting and electricity on the wharf.
1.005	4/5 Breezeway	A	420x320	Laminated glass	People	The story of people who worked and used the items: Story of The Wharfies; the people who worked and used the items and their hard labour.
1.006		A	420x320			
1.007		A	420X420		Commerce	The wool trade
1.008	2/3 Breezeway	A	420x320	Laminated glass	People	The impact of the Bubonic Plague on the land, industry & people, the development of The Harbour Trust & the resumption.
1.009		A	420x320			
1.010		A	420x320			
1.011	4/5 Breezeway & 2/3 Colonnade	D2	600x600	Laminated glass	Commerce art and culture	<b>To be co-ordinated with tenants.</b>
1.012		D2	600x600			<b>The Sydney Theatre Company (STC):</b> Text provided by tenants
1.013		A	420x320			<b>The Sydney Dance Company (SDC):</b> Text sourced from webpage.
1.014		A	420x320			
1.015		A	420X420			<b>The Bangarra Dance Company:</b> Text provided by tenant.
1.016		D2	600X600			
1.017		A	420X320			<b>The Song Company:</b> Text from webpage.
1.018		A	420X320			<b>The Choirs:</b> Text sourced from webpage.
1.019		A	420x320			<b>The ACO:</b> Text sourced from webpage.
1.020		A	420x320			
1.021		A	420X320			<b>The Australian Theatre for Young People (ATYP):</b> Text sourced from webpage.
1.022	SDC Café	D1	600X600	6mm aluminium	Commerce art and culture	The story of people and places: Exploiting natural resources & primary industry booms - whaling - early uses of the site, Walker's Wharf period - forestry - significance of abundant timber as the primary building material - Developing sheep, cattle and mining industries - the precinct's role as vital infrastructure for wool export
1.023	Bangarra foyer	D1	600X600	6mm aluminium	Commerce art and culture	The maintenance of the piling system into the future.
1.024-1.025	4/5 Wharf apron barrier	B	720x250	Baked enamel on stainless steel	People	Ships, shipyards and ship bulding.
1.026-1.027	4/5 Wharf apron barrier	B	720x250		People	Wharves, the development of the foreshore
1.028-1.029	4/5 Wharf apron barrier	B	720x250		People	Ships
1.030	SDC Café	C	200x200			Enamel lamps
1.031	SDC Café	C	200x200	6mm aluminium	Technology	Components of overhead cranes
1.032	Bangarra foyer	C	200x200		Technology	Wooden element with bolts
1.033	Bangarra foyer	A	420X320		Technology	Item 29 Timber ladder wall hung.
1.034	2/3 Foyer	E	180X180		Technology	2/3 Heritage Stairs
1.035	2/3 Foyer	D1	600X600		People	Inventing devices - much of the industrial equipment at Walsh Bay shows resourceful recycling of "bits and pieces" - of other machines (eg bicycle sprockets, railway buffers) as well as one-of manufacture of certain items (eg switches and housing)
1.036	2/3 Deadhouse	E	180X180		Dead House	Dead House
1.037-1.038	2/3 Wharf apron barrier				People	Shipping captains and migration who came International shipping size, port management and cargo handling - Shipping to and from Australian ports - Developing harbour facilities - the early, ad hoc development of Walsh Bay and the subsequent work of Sydney Harbour Trust
		B	720x250			
1.039-1.040	2/3 Wharf apron barrier	B	720x250			
1.041-1.042	2/3 Wharf apron barrier	B	720x250			
1.043	2/3 Main entry	C	200x200		Technology	Metal element with switch
1.044	2/3 Main entry	C	200x200		Technology	Letter signage
1.045	2/3 commercial	C	200x200		Technology	Electrical element
1.046	2/3 Foyer	A	420X320		Technology	Item 83 Jib crane components suspender from above



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### PROJECT NAME :

WALSH BAY ARTS & CULTURAL PRECINCT  
PROPOSED HERITAGE INTERPRETATION

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TITLE  
HERITAGE INTERPRETATION  
SCHEDULE - 1 PANEL

PROJECT NO.  
1836

ISSUE NO.  
INT 06

PAGE **07**

# 1 HERITAGE INTERPRETATION PANEL

No	Location	Panel type	Dimension	Material	Theme	Story
GROUND FLOOR						
1.047	2/3 Hydraulic Hoist	A	420X320	6mm aluminium	Technology	Item 121 hydraulic hoist
1.048	2/3 Shared Foyer (Bell & ATYP)	A	420X320		Technology	Item 33 Overhead sheath beneath foyer stairs
1.049	2/3 Interpretation Wall	E	180X180		Technology	Haunch
1.050		E	180X180		Technology	Top chord of truss
1.051		E	180X180		Technology	Ground floor storey post
1.052		E	180X180		Technology	Storey post splice
1.053		E	180X180		Technology	Storey post
1.054		E	180X180		Technology	Knee Brace
1.055	2/3 Interpretation Wall	E	180X180		Technology	Gutter
1.056	2/3 Interpretation Wall	E	180X180		Technology	Pile
1.057		D1	600X600		Technology	Heritage object location map
1.058		D1	600X600		Technology	Heritage object location map
MEZZANINE						
1.101	2/3 Mezzanine Shared Foyer	D1	600X600		People	Shaping the city: Sydney into the 20th century, the impact of wars and great depression and the triumph of the Harbour Bridge.
LEVEL 1						
1.201	4/5 Heritage Lift	E	180X180	6mm aluminium	Technology	Heritage Lift
1.202	STC	D1	600X600		Arts & Culture	The storey of Sydney Theatre Company and their history on the Wharf
1.203	STC	D1	600X600			The architects of the wharves and their unique heritage vision
1.204	STC	D1	600X600			
1.205	STC	D1	600X600		Technology	Building fittings
1.206	STC bar	C	200x200		Technology	Industrial metal sign
1.207	STC bar	C	200x200		Technology	Existing Gantry Rails in workshop to be reinstalled
1.208	STC Gantry Rails	E	180X180		Technology	Item 70 Scale
1.209	STC bar	A	420X330		Arts & Culture	Carrying on Shakespeares legacy- the work of Bell Shakespeare.
1.210	2/3 Bell Corridor	D1	600X600		People	Local communities of Millers Point- the story of Shirley Ball.
1.211	ACO function space	D1	600X600		People	
1.212-1.213	2/3 Shared Foyer	C	200x200		Technology	Crane accessory
1.214	2/3 Shared Foyer	C	200x200		Technology	Cargo door wheel
1.215	ACO function space	C	200x200			
LEVEL 2						
1.301	STC level 2 theatre foyer	D1	600X600	6mm aluminium	People	A social history- The Rocks Green Bans, protecting the heritage of Millers Point, Dawes Point and The Rocks. Shaping the community with a social history.
1.302	2/3 Shared Foyer	D1	600X600		Arts & Culture	2019-the future The precinct's recent and future role as a 'cultural' hub and international destination as a contemporary theme.
OTHER						
Digital Panels				Shipping People and trade Aboriginal Culture in Port Jackson overview		Slides of the interpretation information alternating with the general information. International shipping size, port management and cargo handling - Shipping to and from Australian ports - Developing harbour facilities - the early, ad hoc development of Walsh Bay and the subsequent work of Sydney Harbour Trust  Alternating information with general info. Slides, not animated. <b>On the digital format only to allow a more dramatic effect</b> Aboriginal habitation and uses of the site. Displacing Aboriginal people - the epidemic of 1789 and the virtual extinction of the Cadigal clan.



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HERITAGE INTERPRETATION  
SCHEDULE - 1 PANEL

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# 1 HERITAGE INTERPRETATION PANEL

PANEL TYPE QUANTITIES		
PANEL TYPE	DIMENSION	QTY
A	420X320	21
B	720X250	10
C	200X200	9
D1	600X600	15
D2	600X600	3
E	180X180	13
		71

## 2 MOVEABLE OBJECT DISPLAY ON PEDESTAL

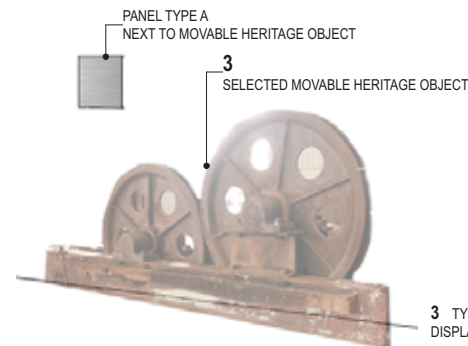
No	Location	Item no	Panel no	Tag no	Ref
2.001	SDC Café	45	1.030	37-65	Enamel lamps
2.002	SDC Café	43	1.031	47-82	Components of overhead cranes
2.003	Bangarra Function Space	64	1.032	-	Wooden element with bolts
2.004	2/3 Shared Foyer	66	1.043	-	Metal element with switch
2.005		68	1.044	12	Signage
2.006		79	1.045	-	Electrical element
2.201	STC Bar	86	1.026	9	Building fittings
2.202		101	1.027	118	Metal sign
2.203	2/3 Level 1 Shared Foyer	85	1.212	20	Wooden elements
2.204		16	1.213	120	Wooden sign 'gym open'
2.205		46	1.214	85	Crane accessory
2.206	ACO Function Space	50	1.215	-	Metal element with wheel
TOTAL DISPLAY ON PEDESTAL		9			



2 TYPICAL EXAMPLE OF HERITAGE INTERPRETATION DISPLAY ON SALVAGED TIMBER STOREY POST PEDESTAL. REFER PLANS FOR LOCATIONS.

## 3 MOVEABLE OBJECT DISPLAY (LARGER ITEMS)

No	Location	Item No	Tag No	Item	Panel no
3.001	4/5 Heritage lift	81	9	4 Wheel Trolley	1.003
3.002		45	37-65	Metal Lamps	1.004
3.003	Bangarra Function Space	29	116	Timber Ladder	1.033
3.004	2/3 Hydraulic Hoist	102	121	Existing hydraulic hoist	1.047
3.005	2/3 Shared Foyer (Bell & ATYP)	33	97	Overhead Sheath	1.048
3.006	2/3 Shared Foyer (Ground Floor)	-	-	Haunch	1.049
3.007				Top Chord of truss	1.050
3.008				Storey Post	1.051
3.009				Storey post splice	1.052
3.010				Storey post	1.053
3.011				Knee Brace	1.054
3.012				Gutter	1.055
3.013				Pile	1.056
3.014	2/3 Foyer	83	19	Jib crane components	1.046
3.201	STC Bar	70	7	Scale	1.209
TOTAL DISPLAY		14			



3 TYPICAL EXAMPLE OF LARGER MOVEABLE OBJECT DISPLAY



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TITLE  
HERITAGE INTERPRETATION  
SCHEDULE - 1 PANEL

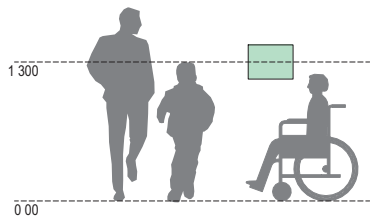
PROJECT NO.  
1836

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INT 06

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# PANEL MOUNTING HEIGHT GUIDE

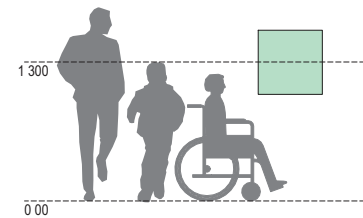
## TYPICAL PANEL MOUNTING HEIGHT



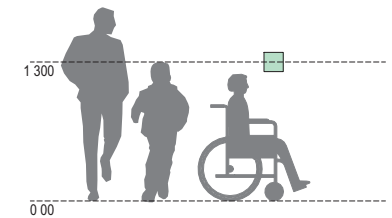
TYPE A



TYPE C



TYPE D



TYPE E

**NOTE: MOUNTING HEIGHTS ARE IN ACCORDANCE WITH GUIDELINES FOR MUSEUM DISPLAY**

### REFERENCES:

- NATIONAL STANDARDS FOR AUSTRALIAN MUSEUMS AND GALLERIES
- DISPLAY BASICS, AUSTRALIAN MUSEUMS AND GALLERIES ASSOCIATION VICTORIA
- PRACTICAL GUIDE FOR EXHIBITION, GLASGOW CITY COUNCIL

## GENERAL NOTES FOR MOVEABLE OBJECT INTERPRETATION & OTHER CONSIDERATIONS

Don't place objects in such a way that they could present a hazard to visitors.

- All object displays, cased or otherwise, must be viewable by all, including people who are small in stature or in wheelchairs.
- Cased objects will where possible be displayed within the optimum viewing band. Smaller 2D or detailed objects will be displayed within the narrower recommended viewing band.

## GRAPHICS & TEXT

- Wall/screen mounted graphics should wherever possible be positioned within the optimum viewing band [1100-1675mm]
- People with low vision may need to be within 75mm of a label in order to read it
- Labels should be mounted at 90 degrees to the line of vision and as close to the viewer as possible. They should also be visible to wheelchair users.

## TYPOGRAPHY

Use simple, clear, and consistent numbering systems. All interpretive text should have a high contrast (80%) between text and background. The higher the contrast, the greater the legibility; this is essential for people with impaired vision.

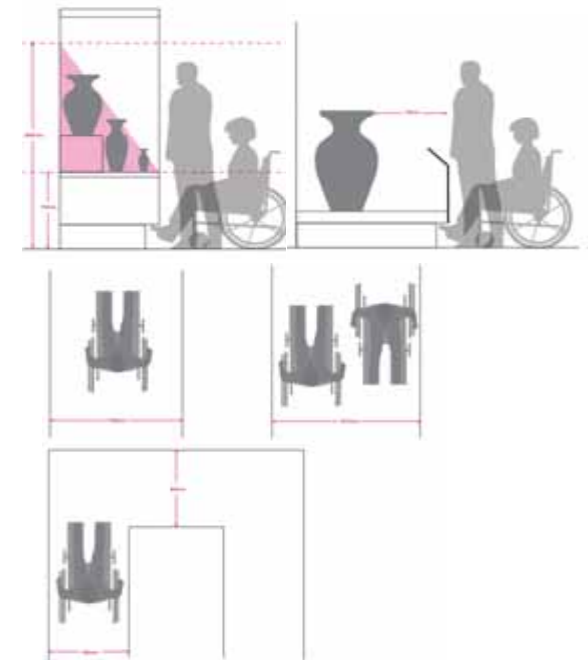
- The orientation of body text should be horizontal, and vertical orientation is only acceptable when used sparingly on headings and captions. Lettering placed on curves should also be used sparingly and should only be used for headings. Stacked lettering should never be used.
- Use your font in its true form: avoid applying effects such as outline or shadowing.

## COLOUR

- colours for graphics panels and labels must maintain a high contrast (80%) between text and background.
- avoid certain colour combinations, particularly those within the same tonal range, such as red on green or vice versa and blue/yellow.

## LIGHTING

Good lighting is extremely important for visually impaired and older visitors so ensure that adequate lighting is provided on the vertical planes of graphic displays. Use nonreflective glass or film on all interactives, cases, displays and paintings wherever reasonable.



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TITLE  
PANELS - PANEL MOUNTING  
HEIGHTS

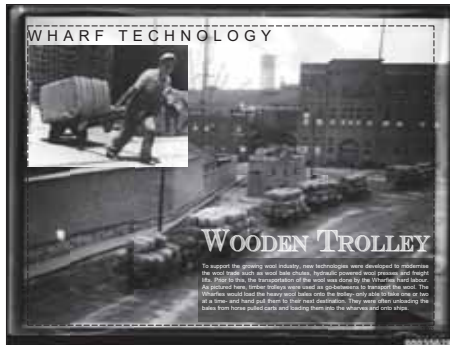
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INT 06

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# 1 - PANEL TYPES & LAYOUT

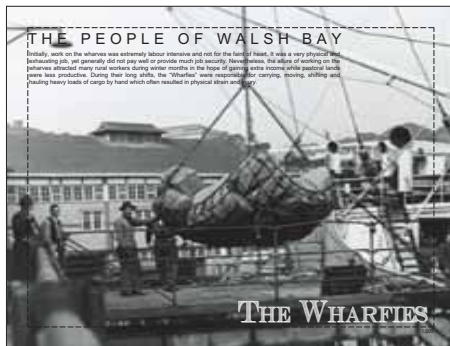
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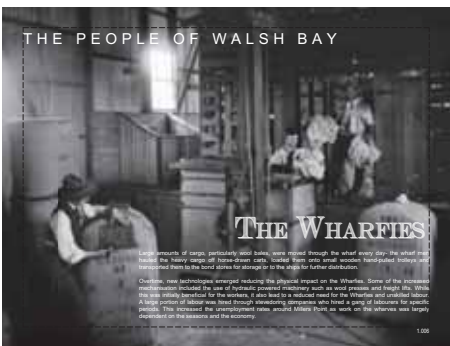
1.003  
6MM ALUMINIUM



1.004  
6MM ALUMINIUM



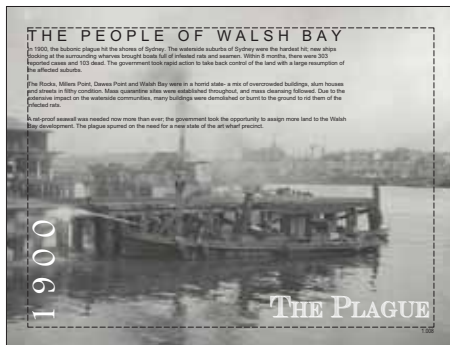
1.005  
LAMINATED GLASS



1.006  
LAMINATED GLASS



1.007  
LAMINATED GLASS



1.008  
LAMINATED GLASS



1.009  
LAMINATED GLASS



1.010  
LAMINATED GLASS

CONTENT WORK IN PROGRESS



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TITLE  
TYPE 1 DESIGN

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1836

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INT 06

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## 1 - PANEL TYPES & LAYOUT



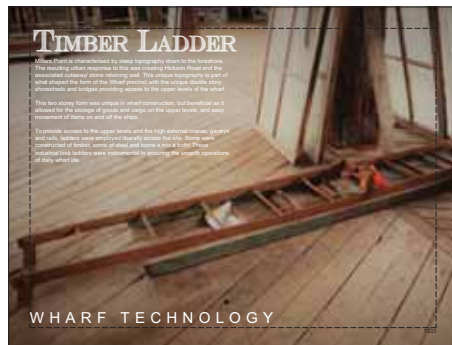
1.046  
6MM ALUMINIUM



1.047  
6MM ALUMINIUM



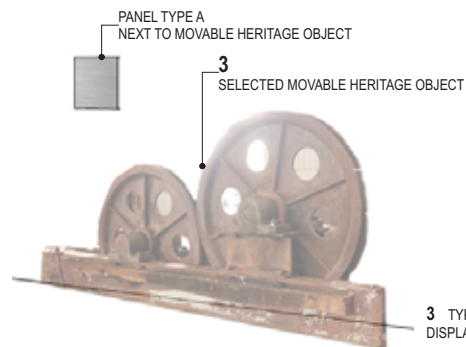
1.048  
6MM ALUMINIUM



1.033  
6MM ΔI I MINII IM



1.209  
6MM ΔI I MINII IM



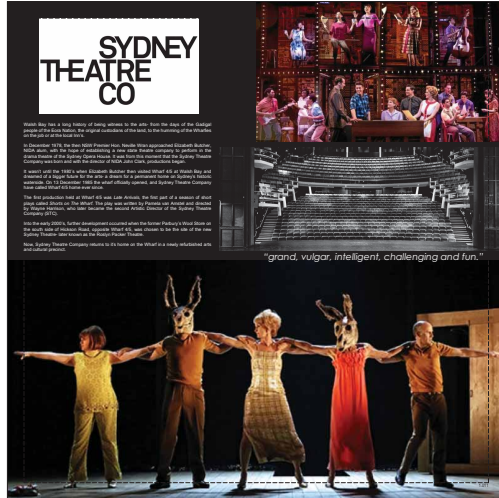
### 3 TYPICAL EXAMPLE OF LARGER MOVEABLE OBJECT DISPLAY

CONTENT WORK IN PROGRESS



# 1 - PANEL TYPES & LAYOUT

1.011  
D2  
LAMINATED GLASS



1.012  
D2  
LAMINATED GLASS



1.013  
A  
LAMINATED GLASS

1.014  
A  
LAMINATED GLASS



1.015  
A  
LAMINATED GLASS



1.021  
A  
LAMINATED GLASS



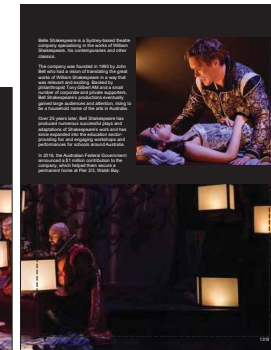
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D2  
LAMINATED GLASS



1.017  
A  
LAMINATED GLASS



1.018  
A  
LAMINATED GLASS



1.019  
D2  
LAMINATED GLASS



1.020  
A  
LAMINATED GLASS

CONTENT WORK IN PROGRESS



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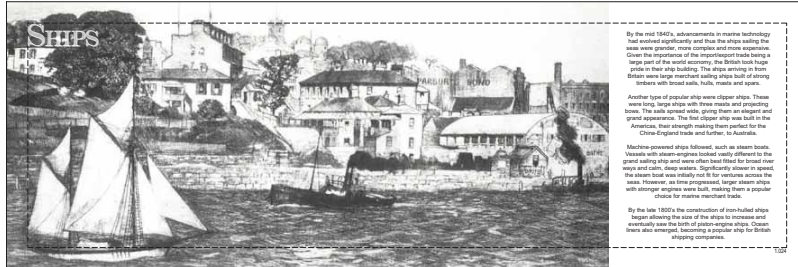
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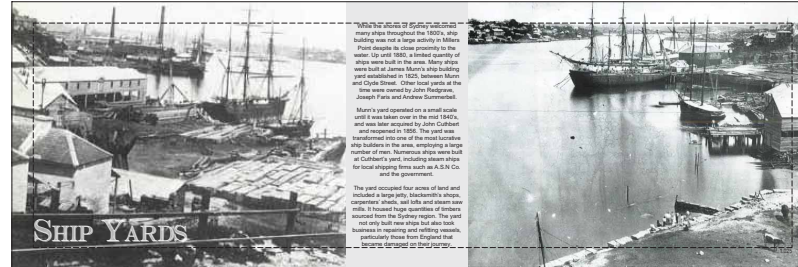
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# 1 - PANEL TYPES & LAYOUT

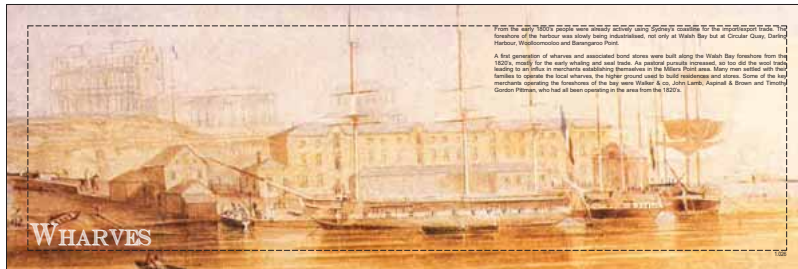
## TYPE B



1.024  
BAKED ENAMEL ON STAINLESS STEEL



1.025  
BAKED ENAMEL ON STAINLESS STEEL



1.026  
BAKED ENAMEL ON STAINLESS STEEL



1.027  
BAKED ENAMEL ON STAINLESS STEEL

CONTENT WORK IN PROGRESS



EXAMPLE OF GLASS INTERPRETATION PANELS WITHIN MILLERS POINT



PERSPECTIVE BY TZG



PERSPECTIVE BY TZG



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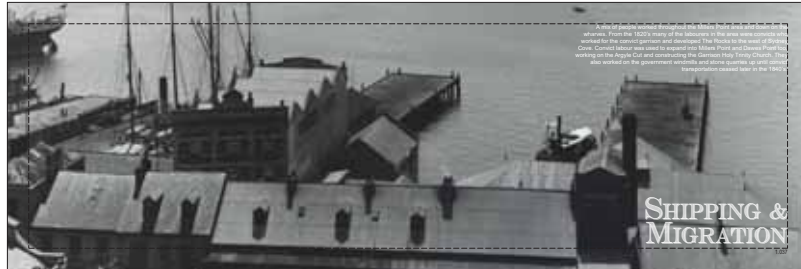
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**14**

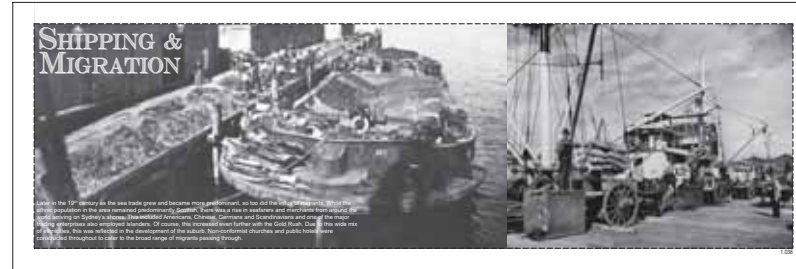


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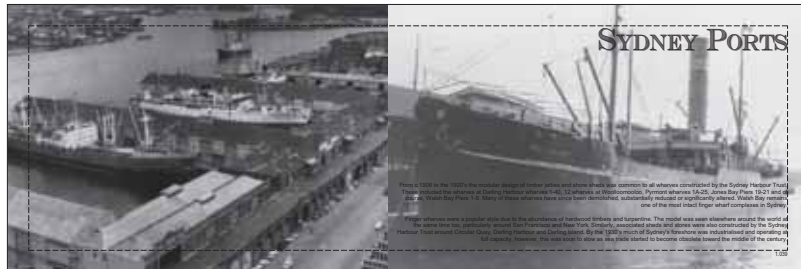
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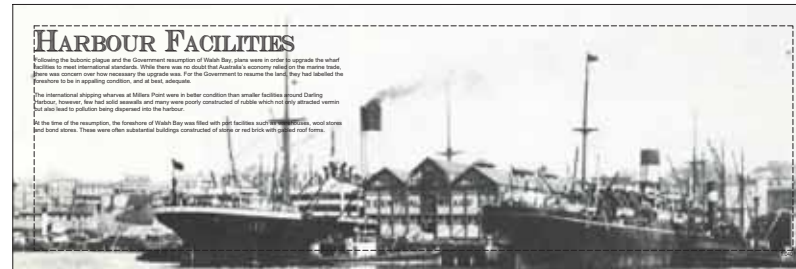
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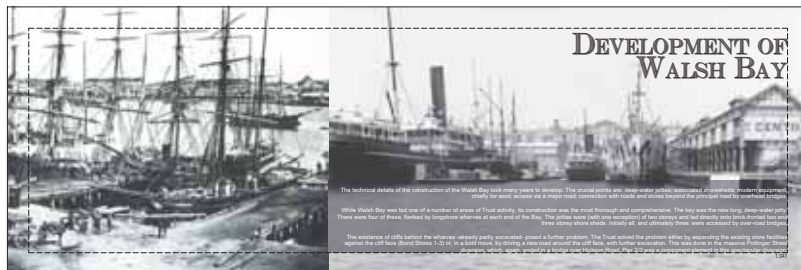
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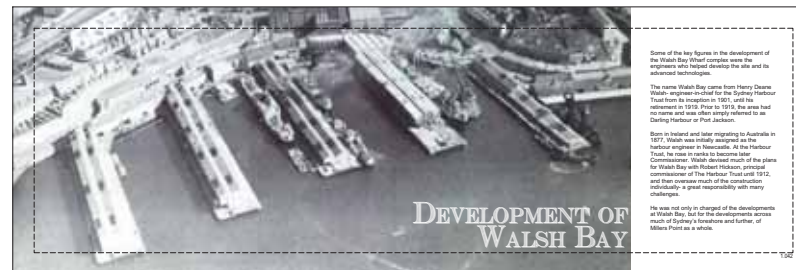
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**1.040**  
BAKED ENAMEL ON STAINLESS STEEL



**1.041**  
BAKED ENAMEL ON STAINLESS STEEL

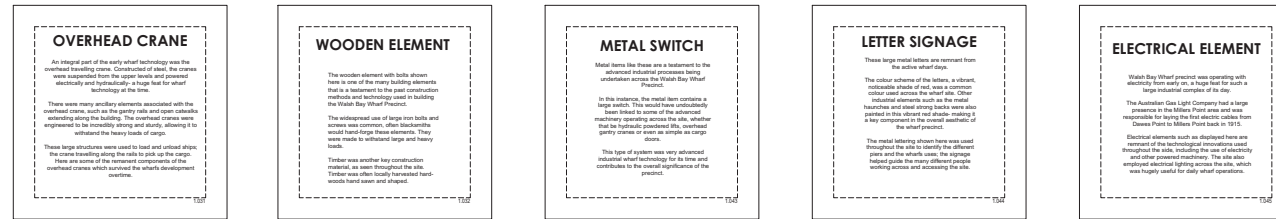


**1.042**  
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CONTENT WORK IN PROGRESS

# 1 - PANEL TYPES & LAYOUT

## TYPE C



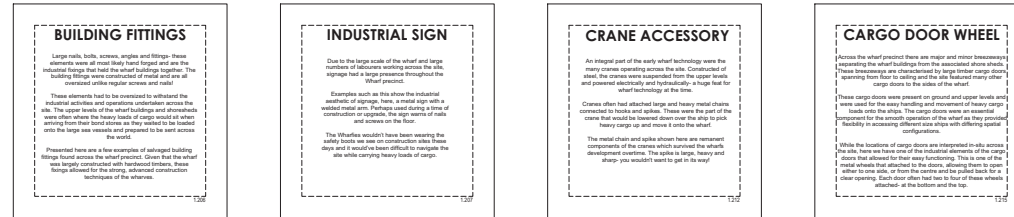
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6MM ALUMINIUM

1.032  
6MM ALUMINIUM

1.043  
6MM ALUMINIUM

1.044  
6MM ALUMINIUM

1.045  
6MM ALUMINIUM



1.206  
6MM ALUMINIUM

1.207  
6MM ALUMINIUM

1.214  
6MM ALUMINIUM

1.215  
6MM ALUMINIUM



2.002  
ITEM 43, TAG 47-82, PANEL 1.031  
COMPONENTS OF OVERHEAD CRANE



2.003  
ITEM 64, TAG -, PANEL 1.032  
WOODEN ELEMENT WITH BOLTS



2.004  
ITEM 66, TAG -, PANEL 1.043  
METAL ELEMENT WITH SWITCH



2.005  
ITEM 68, TAG 12, PANEL 1.044  
SIGNAGE



2.006  
ITEM 79, TAG -, PANEL 1.045  
ELECTRICAL ELEMENT



2.201  
ITEM 86, TAG 9, PANEL 1.026  
BUILDING FITTINGS



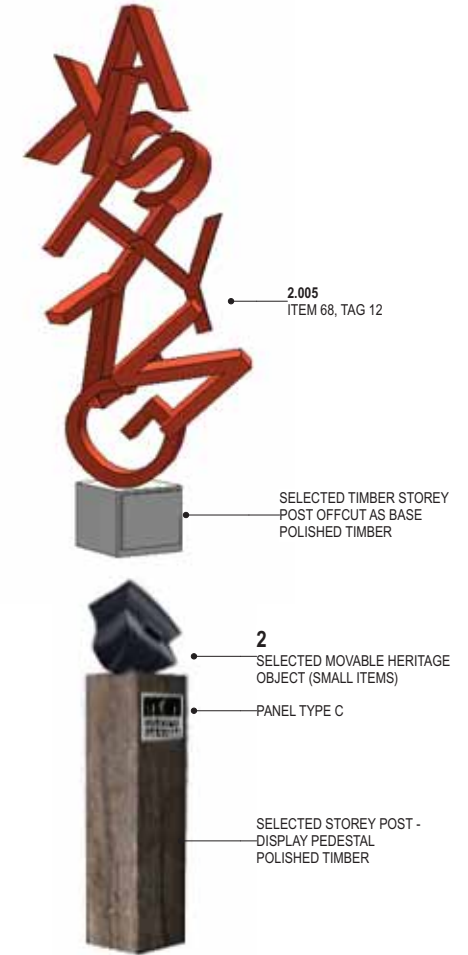
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ITEM 101, TAG 118, PANEL 1.027  
METAL SIGN



2.205  
ITEM 46, TAG 85, PANEL 1.214  
CRANE ACCESSORY



2.206  
ITEM 50, TAG -, PANEL 1.215  
METAL ELEMENT WITH WHEEL



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PROPOSED HERITAGE INTERPRETATION

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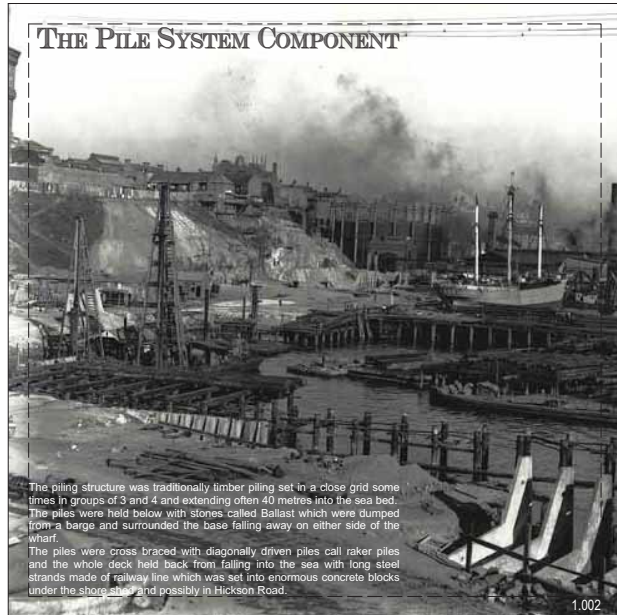
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# 1 - PANEL TYPES & LAYOUT



1.002  
6MM ALUMINIUM

## IMPORTS & EXPORTS

The use of the Walsh Bay Precinct had huge benefits on the country's economy with multiple natural resources exploited for the import-export trade. Prior to the construction of the wharf the bay was used as a key docking point for many ships. At this time, the first wharf in the area was Walker's, a longshore structure to the north of the bay. More wharves were to be developed along the Walsh Bay shoreline, accompanied by sheds to serve the whalers.

In the 1830's the whaling industry was a primary source of income; whale oil, meat, flesh and bone were highly sought after particularly abroad in countries such as England. The whale oil was used as an alternative to gas for lighting street lamps and whale bone had many applications, including being used for the boning in corsets. While it was a 'noxious trade', the whaling industry was a major maritime activity in early Sydney and further South throughout Australia where whales frequented the cooler waters. The popularity of the trade was to be reflected in the title of an Inn, The Whalers Arms. Along with whaling, other key industries exploited for import-export trade were forestry and timbers and pastoral endeavours such as cattle and wool.

1830's



1.022  
6MM ALUMINIUM

## DEEP SEA PILING

Maintaining the pile structure is no easy feat- and not for the faint of heart! With the piling subject to sea creatures, water rot and other marine conditions, after about 20 years the piles must be replaced.

To access the piles, deep sea divers tethered to a barge or boat would go down into the black silt and saw off the pile slip on a steel cylinder and insert a new pile with a jacking mechanism to make a tight fit. With timber now in short supply and a difficulty of finding hard wood of that length, steel has now become a replacement for the rotted and deteriorated timbers but the old stub of the pile is still used, sealed by the mud and preserved due to the lack of oxygen.

Modern divers do the same across Sydney Harbour. The steel has at least a 50 year life. The dangers remain the same.

1.023  
6MM ALUMINIUM

## TOOLS OF THE TRADE

Much of the industrial equipment at Walsh Bay shows resourceful recycling of bits and pieces from other machinery such as bicycle sprockets and railway buffers. There is also evidence of one-off manufacturing of certain items such as switches.

While the Wharf precinct was known for its advanced engineering, construction methods and the development of hydraulic powered machinery, in the earlier days much of the labour was undertaken by man and physically intensive.

Skilled tradesmen using saws and adze cut the giant from bark logs into squared columns and beams and bolted them together in a beautiful engineered system. Each joint is a sculptural masterpiece.

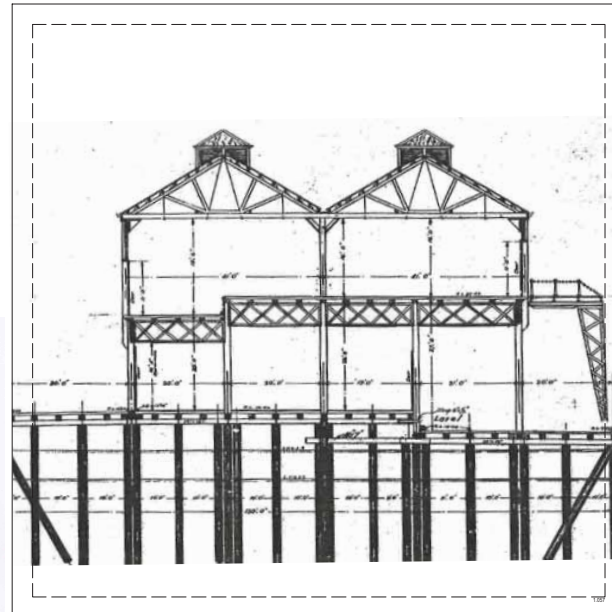
The junctions are designed to be stiff and strong and special steel blocks are inserted to make the whole of the timber rigid and strong enough for the big loads of cargo.

Today the skilled men with the same skills have repaired these buildings. Wharf carpenters Jo and Bill have four generations behind them. Now using chain saws instead of broad blades but still using the adze and hand chisels they bring new life back through authentic restoration techniques. Steel strongbacks add additional strength to the floors using simple components and winding up the tension with big nuts and threaded braces.

See the real members removed during restoration with their complicated cuts and haunches.



1.035  
6MM ALUMINIUM



1.057 & 1.058  
6MM ALUMINIUM

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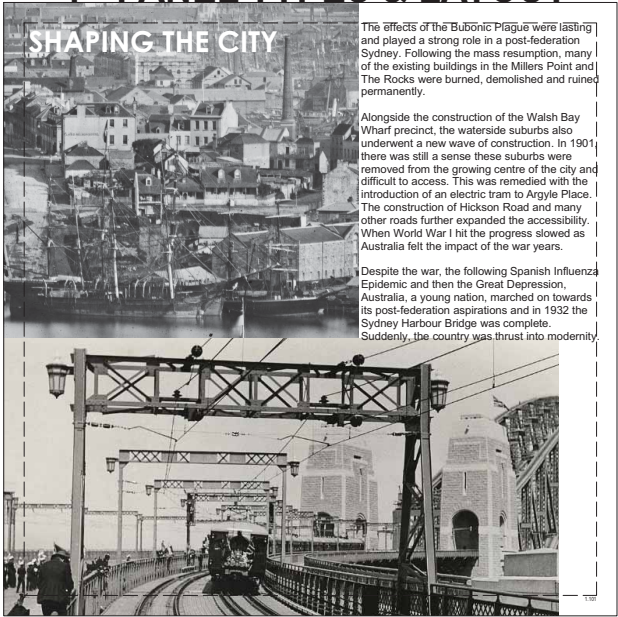
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# 1 - PANEL TYPES & LAYOUT



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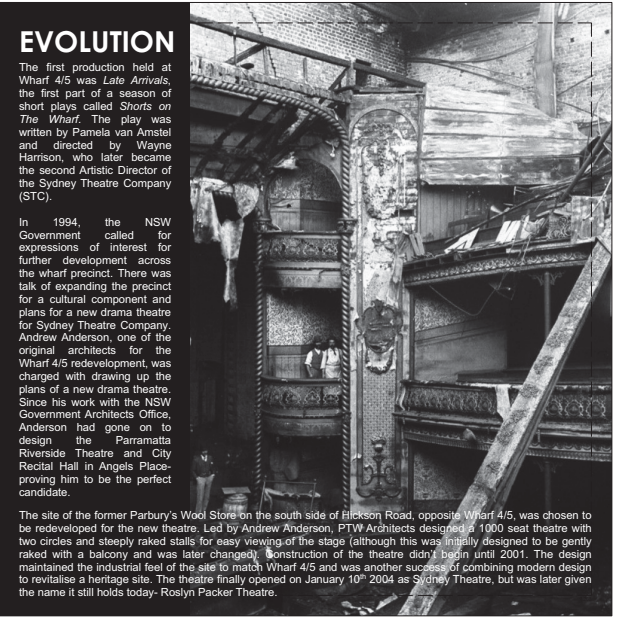
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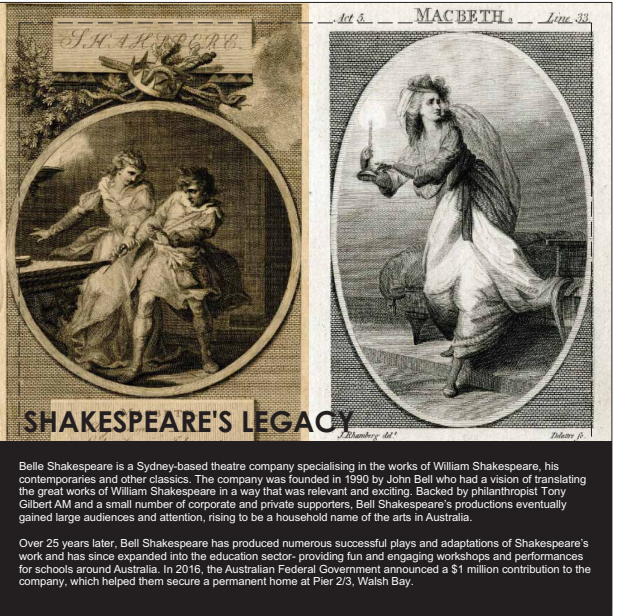
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1.205



1.203  
6MM ALUMINIUM



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TYPE D



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# 1 - PANEL TYPES & LAYOUT

## LOCAL COMMUNITIES



Millers Point has been home to many well-known figures over the years, one of which, was local Shirley Ball. Shirley occupied a Victorian terrace home in Lower Fort Street, Dawes Point which became popular in the community for her museum collection. Starting her collection over 60 years ago, Shirley became a collector of mainly 19<sup>th</sup> century artefacts which she displayed over the lower two floors of her home, while she occupied the upper floors. Following her childhood ambitions of running a museum, Shirley collected artefacts and antiques by the truck-load and at a time when they weren't considered valuable. Shes quoted as saying "I was doing it when all this was still considered junk...It turned out that then was the right time to be doing it." Eventually, her collection had quite the value attached to it.



Shirley became a leader of the local community. Her museum, while now closed, amassed many visitors over its time. Shirley is said to have created solidarity in the community, uniting them and leading many community projects.

1.211  
6MM ALUMINIUM

## SOCIAL HISTORY

Millers Point, Walsh Bay, The Rocks and Dawes Point have maintained a strong sense of community over the years, united through it's local people who have called the area home since its beginnings.

In the 1980's the Sydney Cove Redevelopment Authority proposed demolishing much of The Rocks to accommodate new high rise development.

What ensued was a battle to protect the cities most valued heritage precinct. Jack Munday- secretary of the NSW Builders Labourers Federation (BLF) announced a green ban to bring the work to a halt. Many buildings were still lost, but many were saved as the community banded together to fight for their inherited built environment. Later, Jack Munday lifted the green ban for the construction of the Sirius apartment block- a home for those displaced during The Rocks redevelopment.

From the 1980's the NSW Government began to transform many of the properties they gained during the early 1900's resumption into much needed social housing. Along with the Sirius building, the area became home to many low-income earners. While Millers Point has since been sold off and is predominately privately owned now, the suburb maintains a strong history of social housing with which its community is rooted in.



1.301  
6MM ALUMINIUM

## THE FUTURE BEYOND 2020

In 2018, the NSW Government secured funding for the redevelopment of Pier 2/3 and Wharf 4/5 of Walsh Bay for an Arts and Cultural Precinct. The project has reimagined a new home for the long-time tenants of the wharf which has housed Sydney Theatre Company and other arts organisations since its 1980's refurb by Architects Vivien Fraser, Andrew Anderson and David Churcher.

The creative hub has secured tenancies for Sydney Theatre Company, Sydney Dance Company, Bangarra Dance Theatre, Sydney Philharmonia Choirs, Gondwana Choirs, The Song Company, Bell Shakespeare, Australian Chamber Orchestra and Australian Theatre of Young People.

Wharf 4/5 and associated shopshed will be fitted out with new theatre and arts facilities including new commercial retail spaces, and Pier 2/3 will also receive a fit-out for arts facilities as well as house an events and arts space. The new precinct will become the centre of the arts in Sydney, combining its rich history with a clear vision for its future.



1.302  
6MM ALUMINIUM

TYPE D

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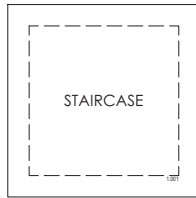
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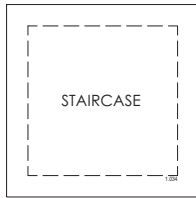
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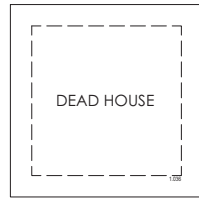
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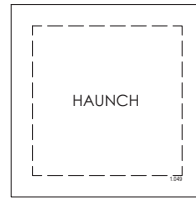
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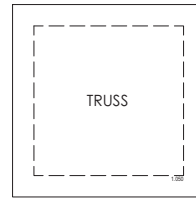
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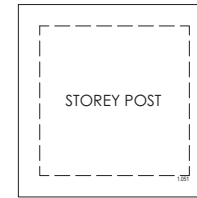
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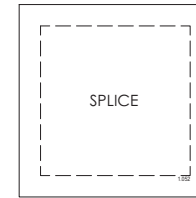
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**1.050**  
6MM ALUMINIUM



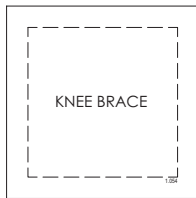
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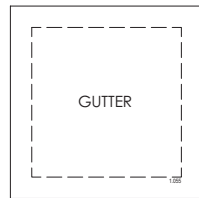
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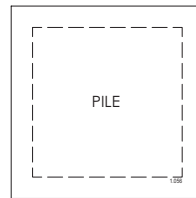
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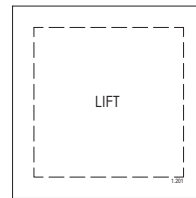
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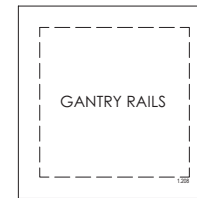
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**1.056**  
6MM ALUMINIUM



**1.201**  
6MM ALUMINIUM



**1.208**  
6MM ALUMINIUM

TEXT DESIGN & CONTENT TO BE FURTHER DEVELOPED



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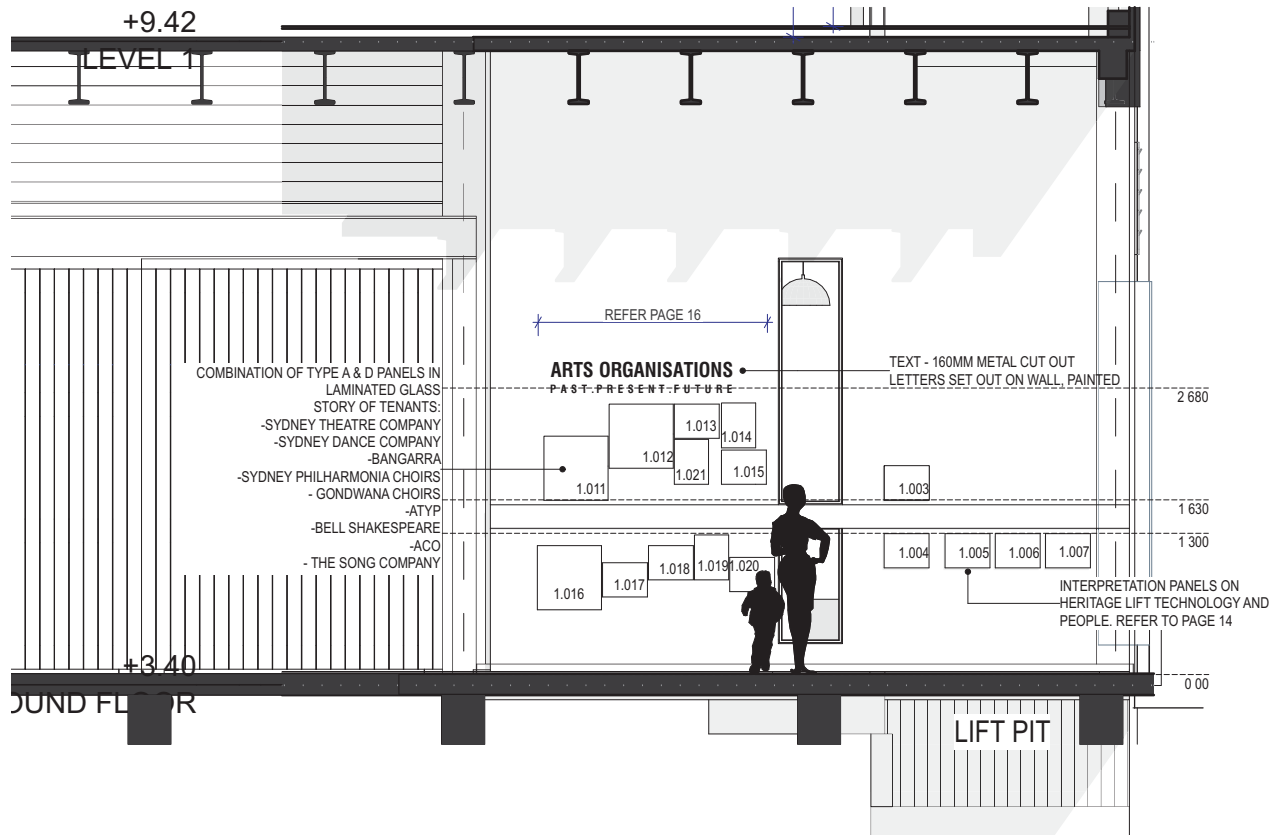
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# BREEZEWAY WHARF 4/5

## TENANT INTERPRETATION WALL



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PANELS - BREEZEWAY WHARF 4/5

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# MOVEABLE HERITAGE DISPLAY



ITEM 01: OVERHEAD TRAVELLING CRANE



ITEM 09: TIMBER PILE



ITEM 10: TIMBER DOORS



ITEM 11: STEEL LADDER



ITEM 21: TIMBER CARGO DOORS



ITEM 22: TIMBER CARGO DOORS



ITEM 24: TRAP DOORS



ITEM 29: TIMBER LADDER



ITEM 32: STAIR LANDING



ITEM 33: OVERHEAD SHEATH



ITEM 34: CORRUGATED CAST IRON SHEETS



ITEM 45: METAL LAMPS



ITEM 51: SMALL TROLLEY



ITEM 52: SMALL TROLLEY



ITEM 56: METAL LAMPS



ITEM 70: SCALE



ITEM 73: KEG TROLLEY



ITEM 81: 4 WHEEL TROLLEY



ITEM 83: JIB CRANE COMPONENTS



ITEM 87: 4 WHEEL TROLLEY



ITEM 84: CAT HEAD BEAM



ITEM 88: TIMBER FLAT TROLLEY



ITEM 89: TIMBER TROLLEYS



ITEM 90: BALE CHUTE COMPONENTS



ITEM 97: IRON TRUSS CORDS



ITEM 98: 6 WHEEL TROLLEY



ITEM 102: HYDRAULIC HOIST

☐ SELECTED ITEM FOR DISPLAY



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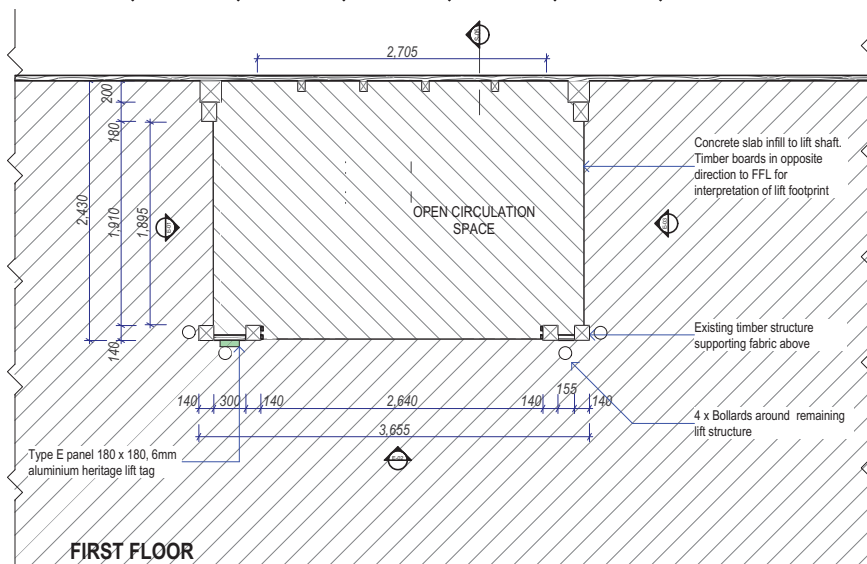
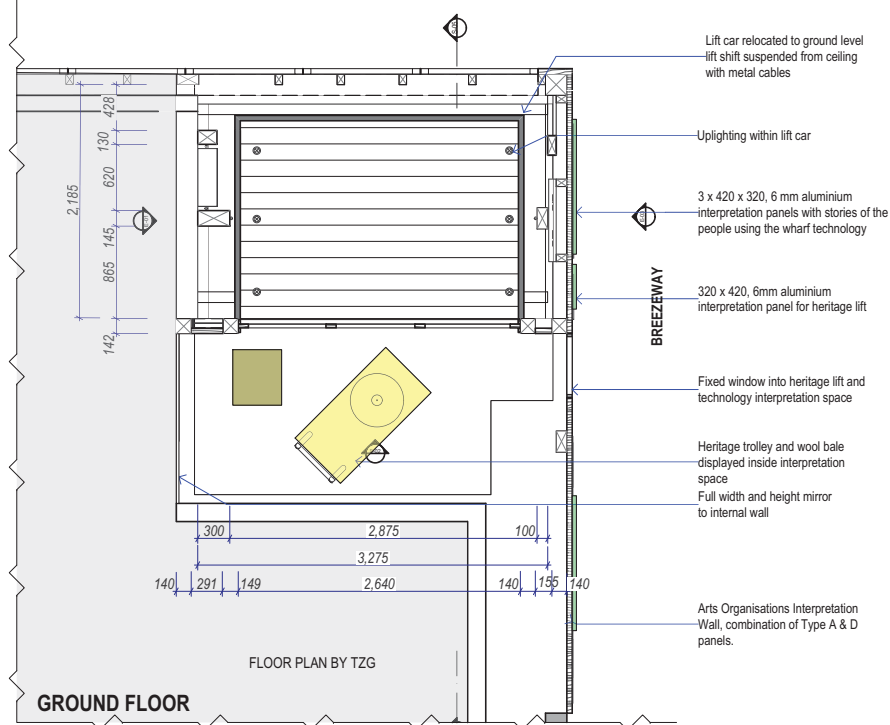
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# MOVEABLE HERITAGE - WHARF 4/5 HERITAGE LIFT



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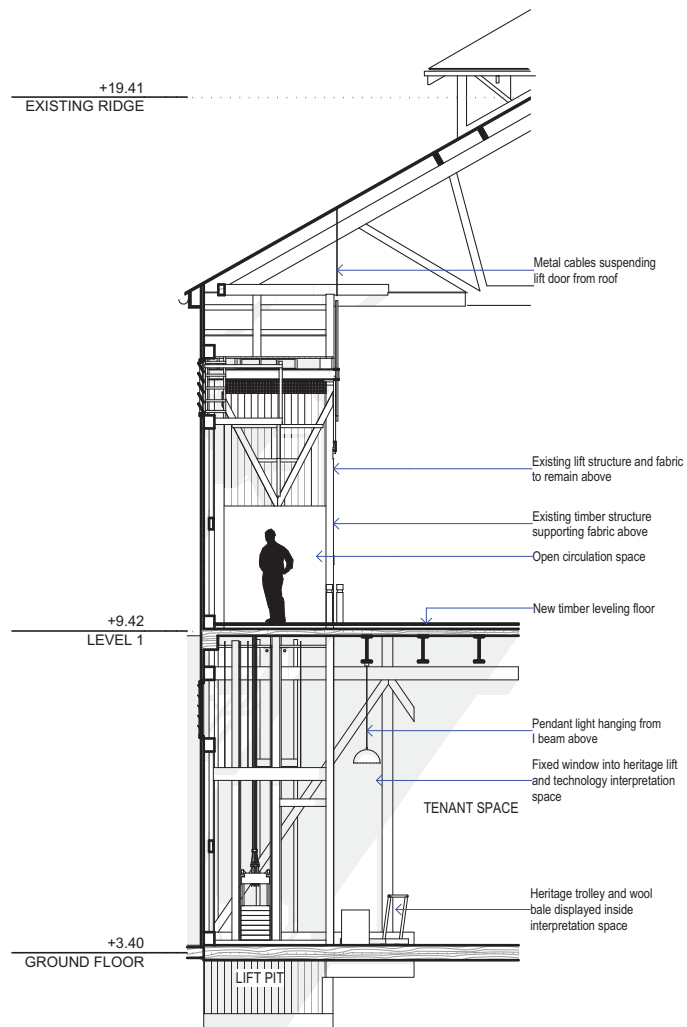
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 HERITAGE LIFT

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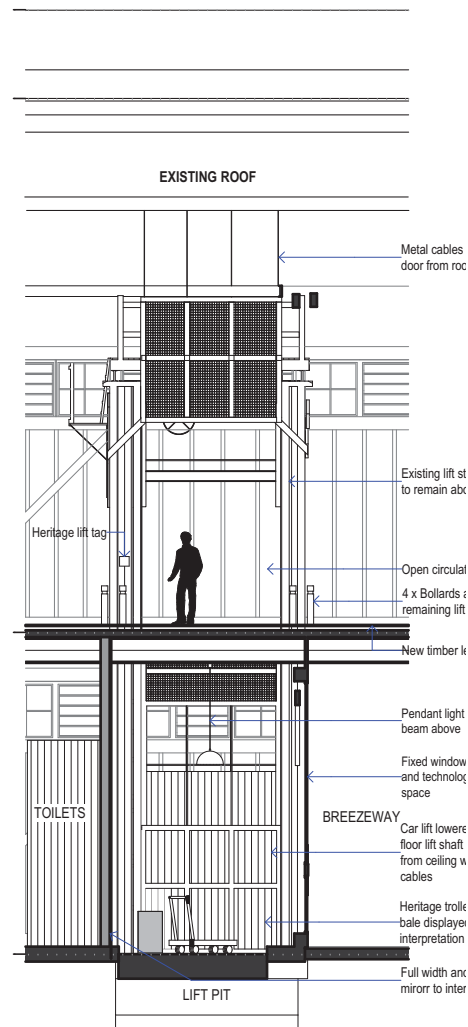
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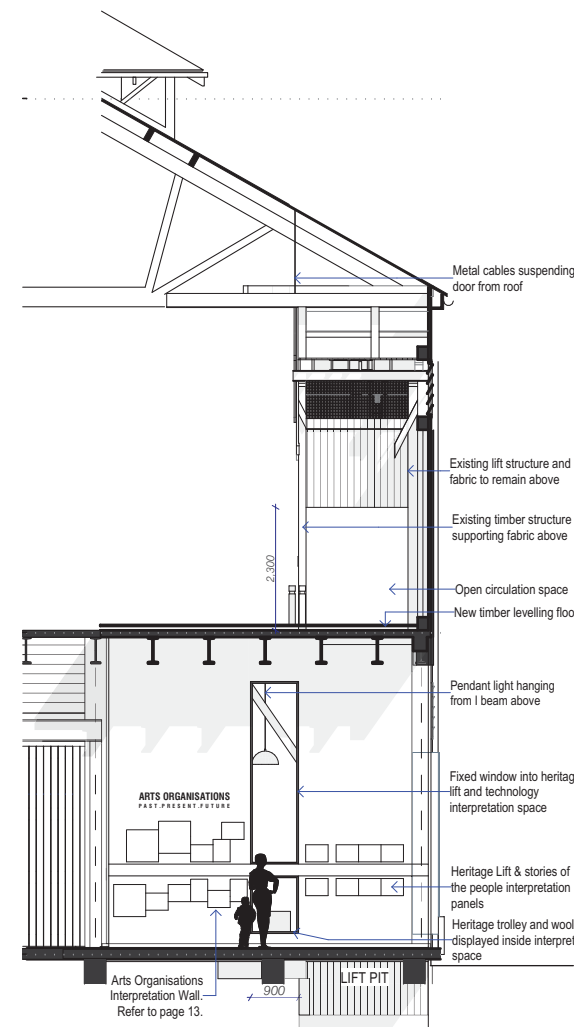
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1 SOUTH ELEVATION  
1:100



2 WEST ELEVATION  
1:100

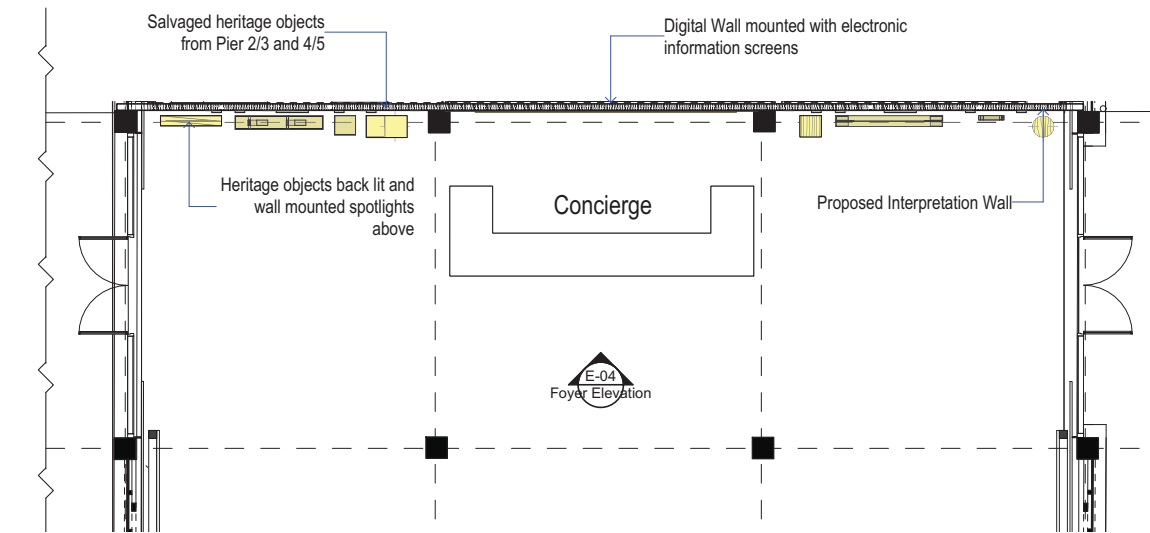


3 NORTH ELEVATION  
1:100





# MOVEABLE HERITAGE - PIER 2/3 HERITAGE INTERPRETATION WALL



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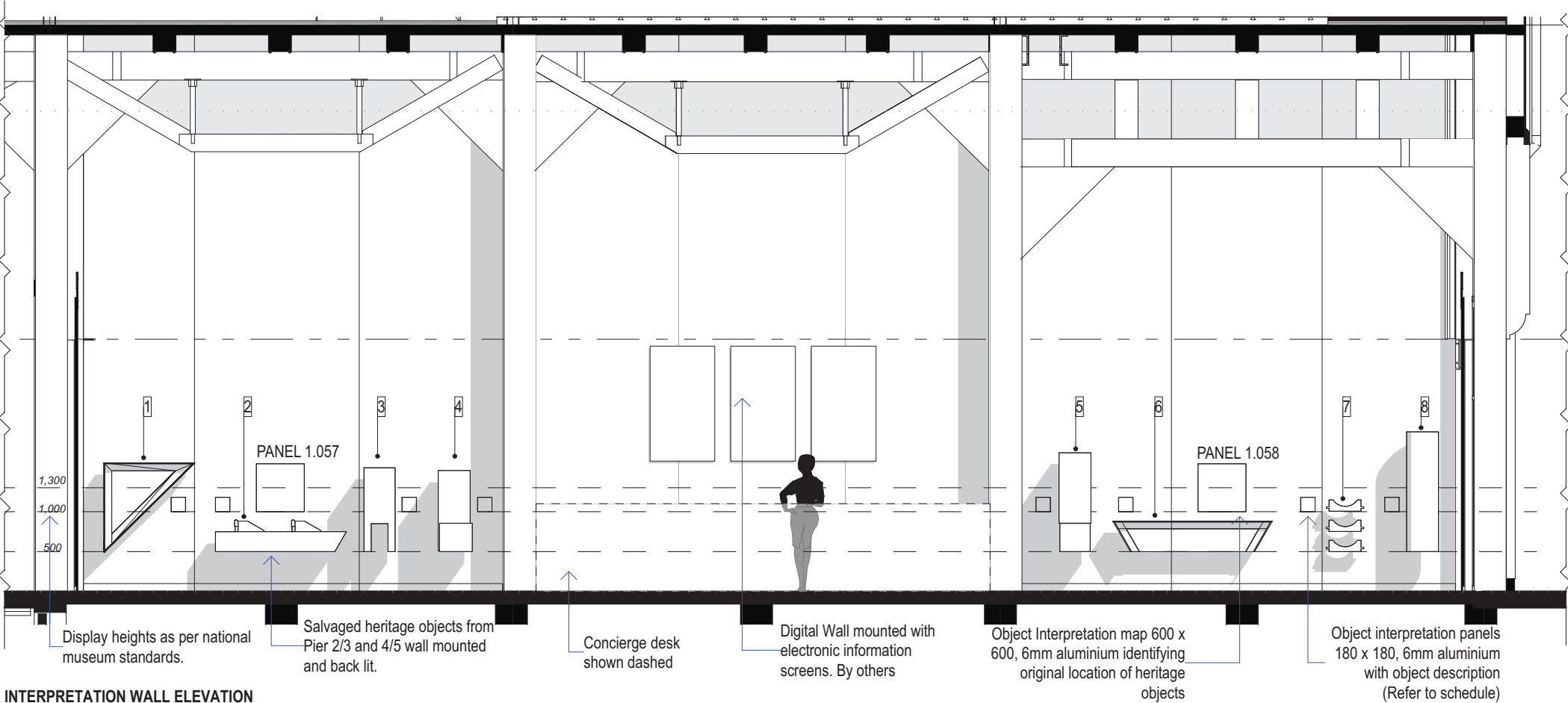
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MOVEABLE HERITAGE DISPLAY -  
PIER 2/3 INTERPRETATION WALL

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# MOVEABLE HERITAGE - PIER 2/3 HERITAGE INTERPRETATION WALL



INTERPRETATION WALL ELEVATION



1. HAUNCH

2. TOP CHORD OF TRUSS

3. GF STOREY POST

4. SP SPLICE

5. STOREY POST

6. KNEE BRACE

7. GUTTER

8. PILE



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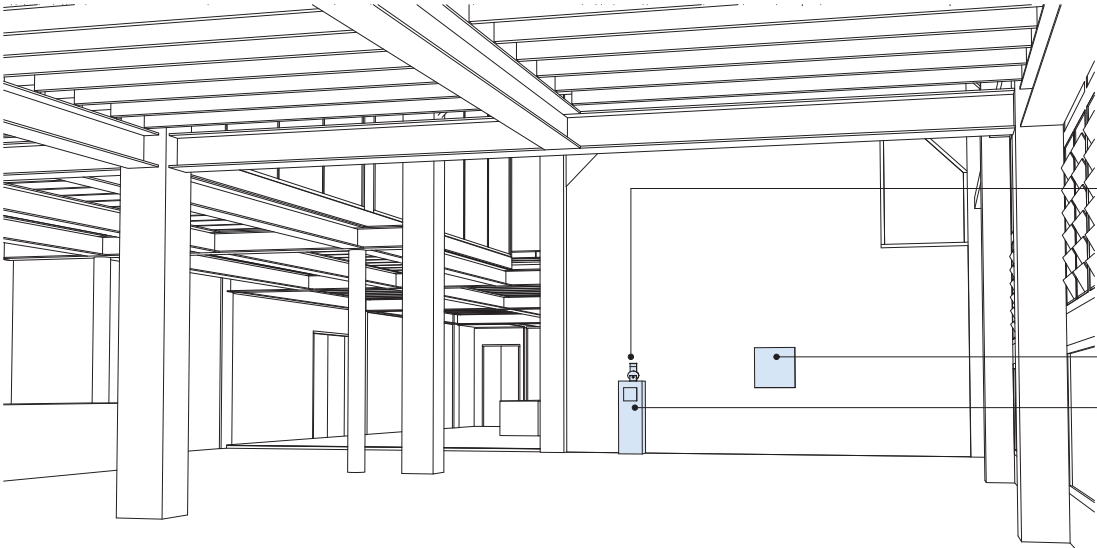
TITLE  
MOVEABLE HERITAGE DISPLAY -  
PIER 2/3 INTERPRETATION WALL

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PERSPECTIVES



**OVERHEAD CRANE**

The overhead crane is a key piece of equipment used in the wharf for moving heavy loads. It is a large, heavy-duty metal structure that is mounted on a track and can move along the length of the wharf. The crane is used to lift and move heavy loads, such as timber, metal, and other materials, from the wharf to the ships.

1.031  
6MM ALUMINIUM

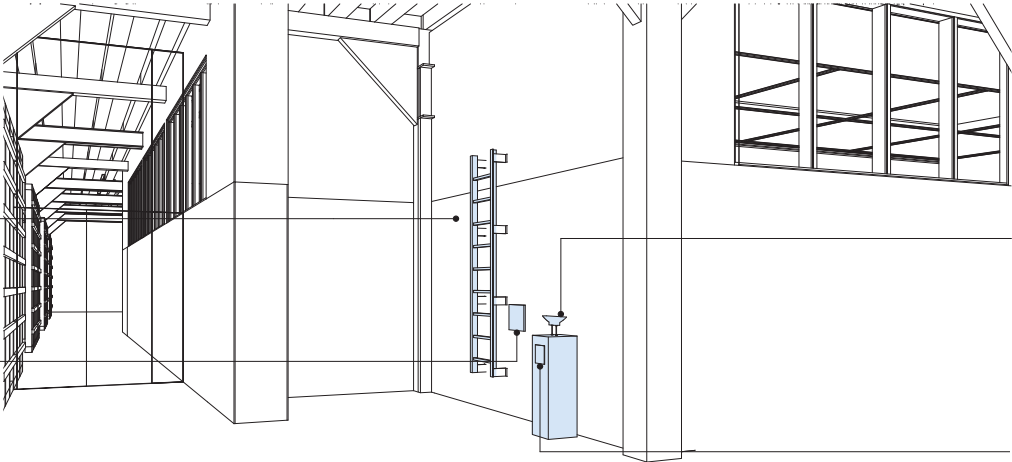


1.022  
6MM ALUMINIUM

WHARF 4/5 SDC CAFE



1.033  
6MM ALUMINIUM



WHARF 4/5 BANGARRA FOYER



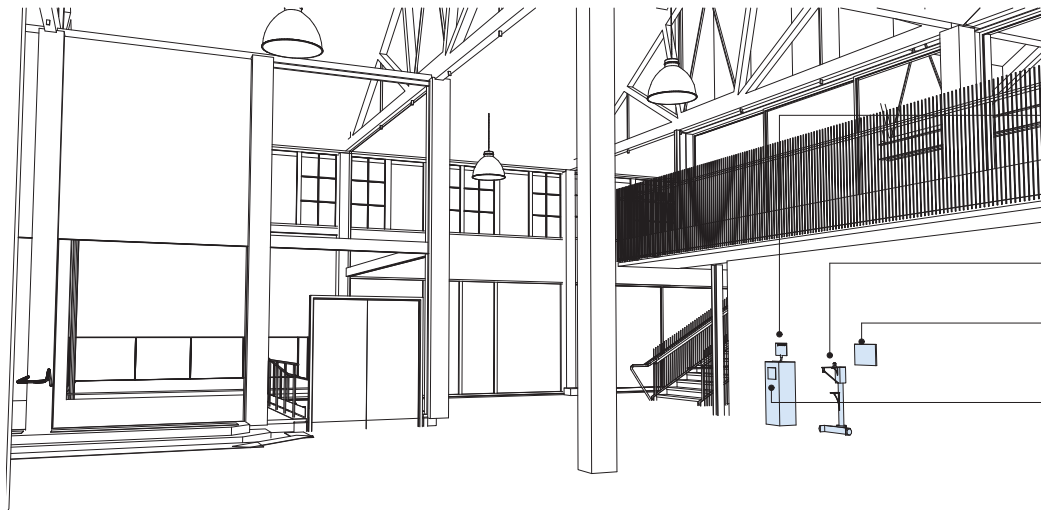
**WOODEN CRANE**

The wooden crane is a key piece of equipment used in the wharf for moving heavy loads. It is a large, heavy-duty wooden structure that is mounted on a track and can move along the length of the wharf. The crane is used to lift and move heavy loads, such as timber, metal, and other materials, from the wharf to the ships.

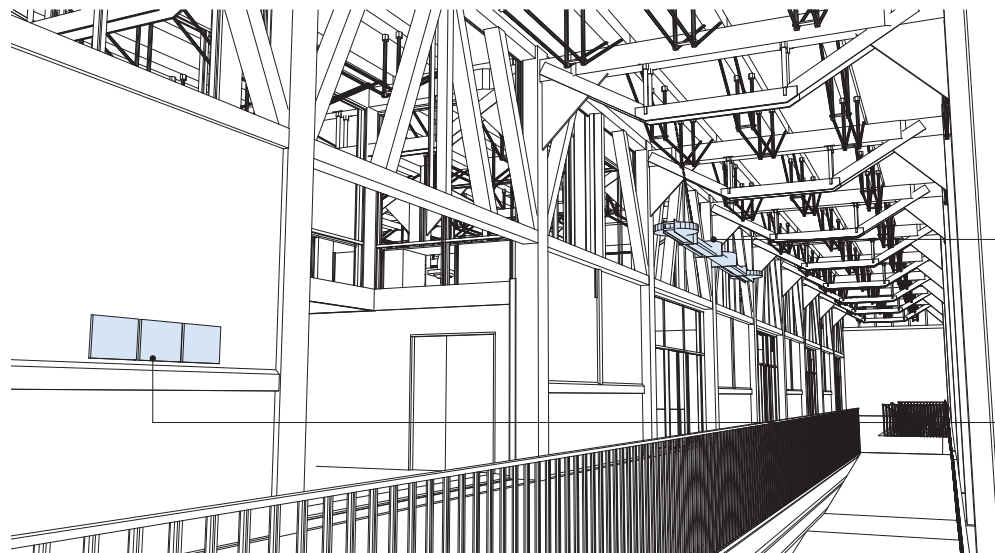
1.032  
6MM ALUMINIUM



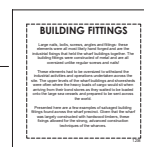
# PERSPECTIVES



WHARF 4/5 STC BAR



PIER 2/3 EXTERNAL - EAST



1.206  
6MM ALUMINIUM



1.209  
6MM ALUMINIUM



1.047  
6MM ALUMINIUM



1.008  
LAMINATED GLASS



1.009  
LAMINATED GLASS



1.010  
LAMINATED GLASS



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WALSH BAY ARTS & CULTURAL PRECINCT  
PROPOSED HERITAGE INTERPRETATION

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WORK IN PROGRESS

TITLE  
PERSPECTIVES

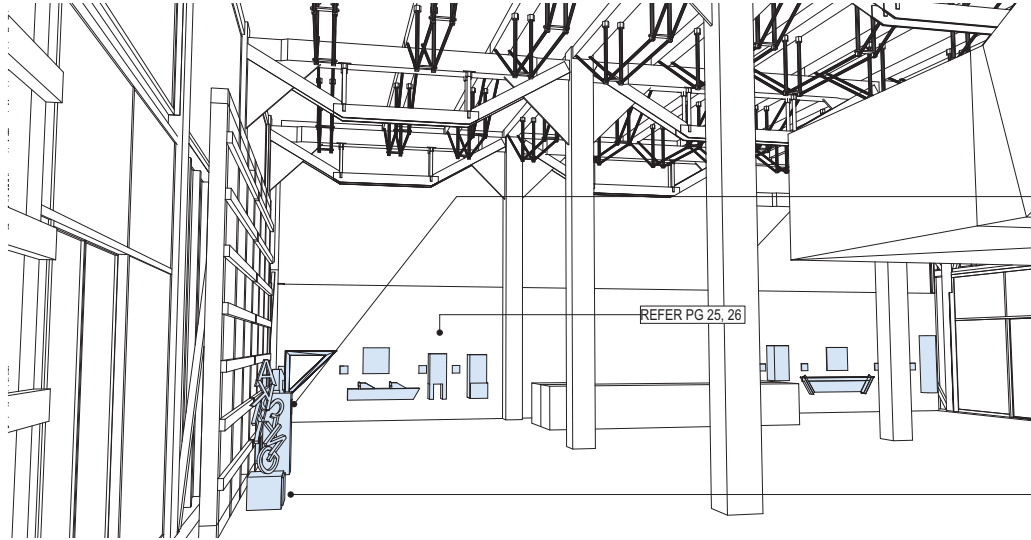
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# PERSPECTIVES



PIER 2/3 MAIN FOYER

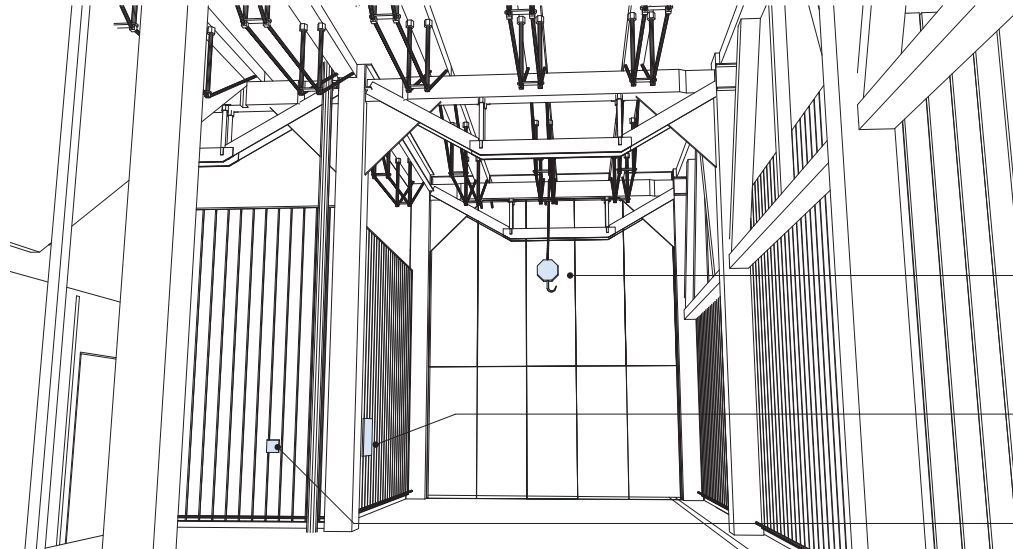
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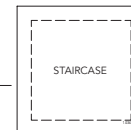
1.043  
6MM ALUMINIUM



1.207  
6MM ALUMINIUM



PIER 2/3 FOYER



STAIRCASE



1.046  
6MM ALUMINIUM



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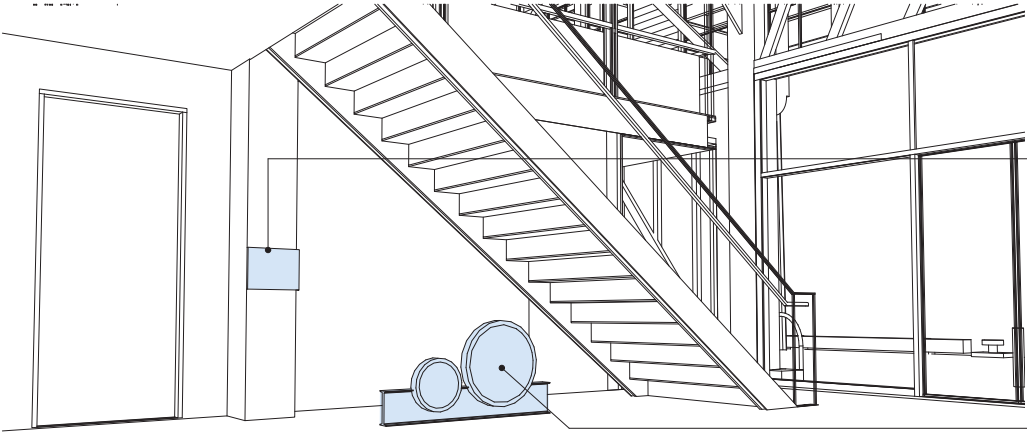
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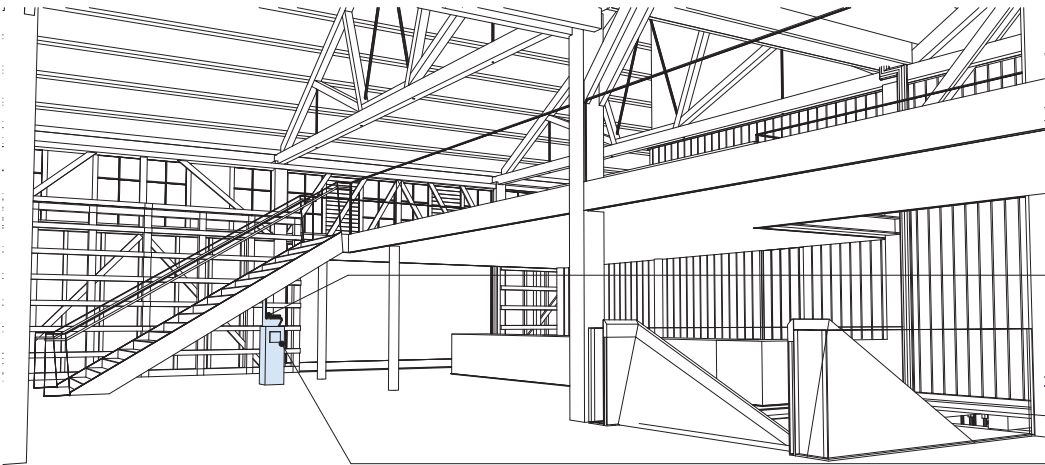
# PERSPECTIVES



PIER 2/3 ATYP SHARED FOYER



1.048  
6MM ALUMINIUM



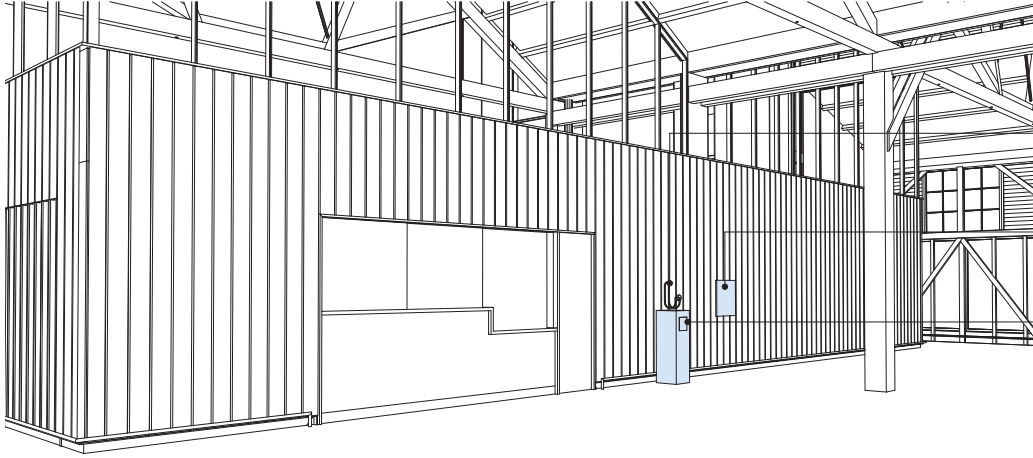
PIER 2/3 FIRST FLOOR SHARED FOYER



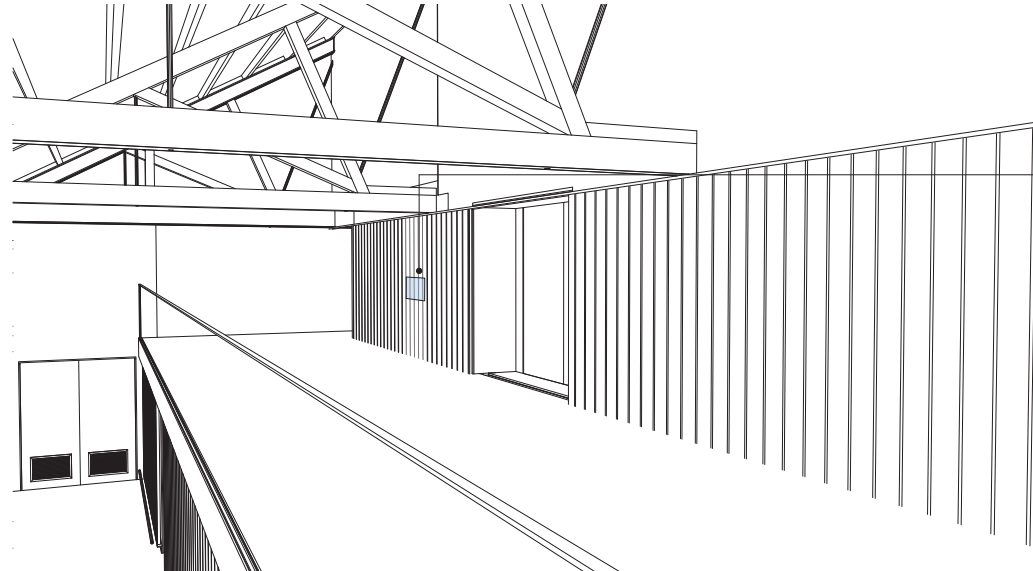
1.214  
6MM ALUMINIUM



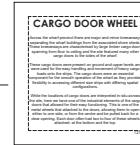
# PERSPECTIVES



PIER 2/3 ACO FUNCTION SPACE



PIER 2/3 SECOND FLOOR SHARED FOYER



1.215  
6MM ALUMINIUM



## LOCAL COMMUNITIES

Milsons Point has been home to many well-known figures over the years, one of which, was local Shirley Ball. Shirley occupied a Victorian terrace home in Lower Fort Street, Dawes Point which became popular in the community for her museum collection. Sharing her collection over 60 years ago, Shirley became a collector of nearly 180 century artefacts which she displayed over the lower two floors of her home, while she occupied the upper floors. Following her childhood ambitions of running a museum, Shirley collected artefacts and relics by the truck-load and at a time when they weren't considered valuable. She noted as saying 'I was doing it when all this was still considered junk... it turned out that then was the right time to be doing it.' Eventually, her collection had quite the value attached to it.

Shirley became a leader of the local community. Her museum, while now closed, amassed many visitors over its time. Shirley is said to have created solidarity in the community, uniting them and leading many community projects.

1.211  
6MM ALUMINIUM

## THE FUTURE BEYOND 2020

In 2018, the NSW Government secured funding for the redevelopment of Pier 2/3 and Wharf 4/5 of Walsh Bay for an Arts and Cultural Precinct. The project has remanaged a new home for the long-term tenants of the wharf which has housed Sydney Theatre Company and other arts organisations since its 1960's refurb by Architects Vivian Fraser, Andrew Anderson and David Churrier.

The creative hub has secured tenancies for Sydney Theatre Company, Sydney Dance Company, Bangarra Dance Theatre, Sydney Philharmonia Choirs, Gondwana Centre, The Song Company, Bell Shakespeare, Australian Chamber Orchestra and Australian Theatre of Young People.

Wharf 4/5 and associated wharfed will be fitted out with new theatre and arts facilities including new commercial retail spaces, and Pier 2/3 will also receive a fit-out for arts facilities as well as house an events and arts space. The new precinct will become the centre of the arts in Sydney, combining its rich history with a clear vision for its future.



1.302  
6MM ALUMINIUM



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# INTERPRETATION GRAPHICS & TEXTS - SUPPLIED BY SYDNEY THEATRE COMPANY

## 1984 WHARF RENOVATION



Richard Wherrett, The Hon Neville Wran, David Churches and Evan Williams inspect The Wharf during renovations, 1984. Photo: Hugh Hamilton ©



Richard Wherrett, The Hon Neville Wran, David Churches, Donald McDonald and Ted Thomas inspect The Wharf during renovations, 1984. Photo: Hugh Hamilton ©

## 1870 CLIPPER SHIP



## 1980 COS



## OFFICIAL OPENING INVITATION



The Directors of the Sydney Theatre Company  
invite you to the official opening of  
The Premier and Minister for the Arts  
The Hon. Neville Wran, G.C. MP  
at the Theatre's new home  
The Wharf  
on Thursday, 19th November 1984  
at 7.30 pm. Tickets are \$10.00.  
The Hon. Neville Wran, G.C. MP  
will be accompanied by the Hon. David Churches, M.L.A.  
and the Hon. David Lam, M.L.A.  
The Hon. Neville Wran, G.C. MP  
will be accompanied by the Hon. David Churches, M.L.A.  
and the Hon. David Lam, M.L.A.  
The Hon. Neville Wran, G.C. MP  
will be accompanied by the Hon. David Churches, M.L.A.  
and the Hon. David Lam, M.L.A.

## 1919 JAPANESE STEAMER SHIP

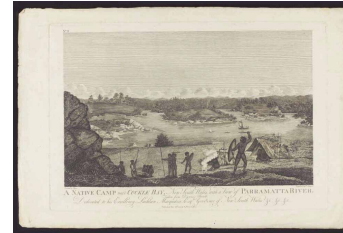


Japanese steamer AKI MARU on the left with coal hulk, with the small passenger steamer HUNTER alongside transport, Walsh Bay. Photo: NSW State Library

## 1870 MILLERS POINT FROM FLAGSTAFF HILL



## NATIVE CAMP NEAR COCKLE BAY



## 1900 RAT CLEANSING



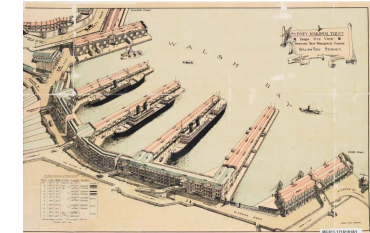
Views taken during Cleansing Operations, Quarantine Area, Sydney 1900. Vol IV Under the supervision of Mr. George McCredie, FIA, NSW. Photo: Mitchell Library



## 1948-1950 PATRICK & COAT, THE WHARF



## 1918 NEW WHARFAGE SCHEME



Birds eye view showing new wharfage scheme, Walsh Bay, Sydney [cartographic material] / H.D. Walsh, Engineer-in-Chief, W. E. Adams, Principal Assistant Engineer ; drawn by W.H. Withers, T.C. Groom, Chief Engineering Draughtsman.

## STEVEDORING AT THE WHARVES



Photographs of wharves and stevedoring at James Patrick & Co, Walsh Bay, Sydney 1947-1950. Photo: Phil Ward Studios

## 1870 SYDNEY DOCKLANDS



## 1984 THE WHARF



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# INTERPRETATION GRAPHICS & TEXTS - PEOPLE OF THE WHARVES

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019

**Early Trade**

"The docks and wharves which fringed around Sydney Harbour were fundamental to the commercial development of New South Wales... The flow of goods and immigrants which crossed these wharves moved New South Wales from a convict settlement to a free colony and in integral part of the economic infrastructure of the British Empire." (Dockside, pg.18)

In the mid-1800s, Sydney Harbour was a vital commercial centre for the import and export of goods, not only to England, but to and from the Pacific Islands. The trade of these goods was pivotal to the growth of the colony.

The goods arrived by horse and cart or by water. They were man-handled from their inbound transport and piled into bond stores, awaiting the time to be loaded onto ships. There was a mix of people – farmers, drovers, merchants, sailors, captains, men of money, men of strength.

- Types of goods that were exported and imported
- Live animals (sheep and horses primarily)
- Wool was the biggest export
- Sandalwood, timber, whale oil, vegetable oil, copper, lead, wine
- Restrictions on trade due to British Navigation Laws
- Imports of soap, candles, clothing, glassware, dinnerware

When trade picked up into full swing, stories of pirates abound on the perilous journeys crossing the oceans – the risks were astronomical, but the riches to be had were immense for those brave enough to sail the seas. The crew themselves did not see a lot of these riches.

## Types of ships



The English merchant ship John Wood approaching Bombay (Mumbai), India, oil on canvas by J.C. Heard, c. 1850. <https://www.artemisa.com/technology/ship/shipping-in-the-19th-century>

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019



Panoramic Sydney Harbour, Walsh Bay – Port Jackson c1880. ANMM Collection Gift from Captain Richard M Davies, Object no0031930

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019



Unloading wood from USA Walsh Bay 1959. A1500, K4625. Item barcode 11964567. https://records.naa.gov.au/Search/Retrieve/Interface/Details/Reports/PhotoDetail.aspx?Barcode=11964567



Coles and howie's Sydney - Walsh Bay docks - taken from an elevated position. CATEGORY: Photograph. PRINCIPAL CREDIT: Australian News and Information Bureau. FORMAT: B&W negative. TYPE: Cellulose acetate. STATUS: preservation material. 1967, A1201, LC1179. Item barcode 11661667. https://records.naa.gov.au/Search/Retrieve/Interface/Details/Reports/PhotoDetail.aspx?Barcode=11661667

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019

**Labour**

Work on the wharf was hard. It was physical. It was intense. It was tough. It was exhausting and demanding. The men who worked the wharf were exactly the same. This was not a job for the faint of heart. It was back-breaking work. Everything was done by hand and with the help of carts, donkeys, jacks and horse and cart and later lorries. These photographs are not of the wharves and wharves of Walsh Bay, but they are of Sydney, and show the typical conditions and processes and the brutal physicality of the work in Sydney's working ports. These images are typical of the men and cargo that would have been shipped in and out of Walsh Bay.



Humping bagged flour for the ship's hold, Sydney Waterfront, c1940, photographer unknown. Waterside Workers Federation of Australia, Z248-82

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019



Moving bales of wool, No.22 Wharf, Pyrmont, c1950s, photographer unknown, Waterside Workers Federation of Australia, Z248-82



Stacking bagged potatoes at No. 30 Wharf, Darling Harbour c1950s (photographer unknown) Waterside Workers Federation of Australia, Z248-82

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019



Unloading bagged copra at Lever Brothers' Balmann wharf, Sydney, circa 1920 (photographer: S J Hood. Press Photography, 124 Pitt Street, Sydney Unilever (Australia) Pty Ltd, N163-15-175



Copra handling, Lever Brothers' Balmann wharf, Sydney, 1957 (photographer: S J Hood, Press Photography, 124 Pitt Street, Sydney Unilever (Australia) Pty Ltd, N163-15-173

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019



SS Frota IV discharges bagged raw sugar at CSR's Pyrmont Refinery wharf, Sydney, mid 1930s (photographer: not known) CSR Ltd, 142-3957

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019



1910-1953. This collage features various Samuel J Hood Studio photographs. The top photograph depicts a wood bale delivery underway at Hickson Road near Walsh Bay wharves in Sydney (c1910). This photograph depicts a wood bale delivery underway at Hickson Road near Walsh Bay wharves in Sydney. In the centre of the image just beyond the carriages is a small sandstone building with a sign which reads 'Registered Public Weighbridge No.10'. The building in the background to the left is Central Wharf Stevedoring Company. see 00039028. The circular and lower right image may relate to the end of the German four-masted steel barge MAGDALENE VONER to Woolloomooloo. Sydney in March 1933, of which Hood produced an array of images of the crew participating in sports on deck, loading wool bales and climbing the rigging. Samuel J Hood Studio, ANMM Collection. Object No 00039027

Walsh Bay  
Research Document to Inform Interpretation INITIAL DRAFT August 2019

**The Impact of War**

The outbreak of World War I in 1914 brought a halt to the growth of Millers Point. Hickson Road became known as "The Hungry Mile" with men going from wharf to wharf looking for work to feed themselves and their families.