

WALSH BAY ARTS AND CULTURAL PRECINCT

STATE SIGNIFICANT DEVELOPMENT APPLICATION

SSDA 8671

APPAPPENDIX 14:

HERITAGE IMPACT ASSESSMENT



Walsh Bay Arts and Cultural Precinct

Heritage Impact Assessment Report



October 2017

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Executive Summary

Objectives

This Heritage Impact Statement has been prepared for the proposed works to the buildings and site known as Walsh Bay Art and Cultural Precinct, Sydney, for submission by INSW. The aim of this report is: to review the works proposed and to produce a statement of heritage impact relating to heritage issues for the existing buildings and proposed works.

This report should be read in conjunction with the drawings prepared by Tonkin Zulaika Greer.

This report addresses Key Issues, Heritage and Archaeology of the SEARS requirements for the WBACP.

Methods and Results

The method for the Heritage Impact Statement follows that set out in the “NSW Heritage Manual” Update August 2000 produced by the NSW Heritage Office. The method is outlined below:

The statement of heritage impact should identify what impact the proposed works will have on the significance of the item/site, what measures are proposed to mitigate negative impacts and why more sympathetic solutions are not viable. Recommendations are developed in order to maintain the heritage significance of the site.

Further, the Aboriginal, Marine and land-based archaeology of the site are considered in this report.

Conclusions

The Concept and developed design for WBACP is generally in accordance with the Tropman and Tropman and Graham Brookes CMPs.

The adaptive reuse of any structure by its nature will have significant impact upon the place. The impact on the relics here is, on occasions, significant in the large performance spaces especially, however the language for adaptive reuse of the structure has considered the least interventionist methodology and there has been a striving throughout the precinct to develop the appropriate language in the detailing to allow interpretation of the original fabric and large scale volumes. We believe this has been achieved.

The Wharf 4/5 and shore shed have been altered significantly in the past and while this adaptive reuse has been historically acclaimed, the new proposals have been designed to rectify some of the changes to the original design and reduce the impact of that occupation. Detailing has been devised which better expresses the original structure and surfaces.

The Vivian Fraser “light touch” however has proved to be an excellent basis to take on methodologies for alternative solutions which have the least impact on the buildings.

The current Arts and Cultural uses are profoundly significant as a continuum of the intangible cultural heritage of the place which was in fact the well spring of the saving of the relic and its repurposing into the current cultural icon.

The continued sustainability is reliant on the adaptive reuse while the uses themselves very adequately fulfill two visions for the precinct: the 1998 Master Plan approval for the eastern half of the site to become a heritage **preservation** area and cultural facility, and the 2014 Walsh Bay Arts and Cultural Precinct vision now approved in principal which seeks to further develop a world class cultural centre in the heart of Sydney.

This project is considered to suitably address the Heritage Impacts as the requirements of the SEARS requirements dated September 2017.

The design for the WBACP has been well considered and designed to provide for the current and foreseeable future demands of the place whilst at the same time preserving its heritage and cultural significance.

The WBACP represents the completion of the vision for a unique cultural precinct, described in the 1999 Master Plan for the Walsh Bay Redevelopment, and it is recommended there should be an Arts Precinct Conservation Management Plan prepared which recognises the new era and future uses.

Recommendations

The works planned for WBACP must be informed by the relevant controls and legislation and where issues arise, these matters should be clearly supported by arguments based on the Australia ICOMOS Burra Charter as well as the recent ICOMOS Charter for THE NIZHNY TAGIL CHARTER FOR THE INDUSTRIAL HERITAGE July 2003 providing best practice for items of industrial heritage.

This report has examined and reported on the information available as a resource for ongoing restoration of the Wharves 4/5 and 2/3. Throughout the documentation a number of policies and constraints have been incorporated and compiled demonstrating the importance of the Place and to ensure that any use and ongoing maintenance complies with the Burra Charter, the standards required under the Heritage Act 1977 and Aboriginal heritage legislation in NSW as amended pertaining to items of State Significance.

The Pier structures include a large scale theatre which requires alterations to the roof line as well as services interventions and matters of acoustics and fire egress. There should be a consistency in treatments for all areas within the precinct derived from a well-considered design philosophy which acknowledges the constraints of building within a state significant site.

The various approvals have instructed the way in which the historical, Aboriginal and archaeological research and impacts have been assessed in the accompanying reports.

Revisions

This Report has been revised to acknowledge the submissions made by the Office of Environment and Heritage SSDA 8671.

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Appendix A - The Burra Charter 2013

Appendix B - Nizhny Tagil Charter

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Appendix D - Extract from Heritage Technology CMP

Appendix E - Heritage Council letter with amendments

Appendix F - Conservation Management Action Plan

1. Site and Project Descriptions

Note: this document may be reformatted and amended to include any additional assessment required as a result of statutory regulations, client reviews and/or technical design development.

1.1 The Project

The NSW Government is committed to development of a public arts and cultural precinct at Walsh Bay. Infrastructure NSW is acting on behalf of the client, Arts, Screen and Culture Division in preparing this State Significant Development Application for the Walsh Bay project.

This SSDA will seek approval for the construction and operation of Pier 2/3 and Wharf 4/5 for arts and cultural uses with complementary commercial and retail offerings to activate the precinct.

The site generally comprises Pier 2/3, Wharf 4/5, and Wharf 4/5 Shore Sheds. The site has a street frontage to Hickson Road as shown in Figure 1. The site is part of the Walsh Bay area, which is located adjacent to Sydney Harbour within the suburb of Dawes Point.



Figure 1: The Site

The Scope of the Project is as follows:

Pier 2/3

- The adaptive re-use providing for new arts facilities including performance venues for the Australian Chamber Orchestra, Bell Shakespeare and Australian Theatre for Young People;
- Retaining a large heritage commercial events/art space for events such as Sydney Writers Festival, Biennale of Sydney and a wide range of commercial and artistic events;
- A series of stairs, external lift and balconies designed as a contemporary interpretation of the original gantries reflecting the precinct's former industrial heritage
- Modifications to the roof

Wharf 4/5 (including Shore Sheds)

- Refurbishment of the ground floor arts facilities and its associated Shore Sheds for Bangarra Dance Theatre, Sydney Dance Company, Sydney Philharmonia, Gondwana and Song Company;
- New commercial retail opportunities; and
- A series of stairs, external lifts and balconies designed as a contemporary interpretation of the original gantries reflecting the precinct's former industrial heritage
- Modifications to the roof

1.2 Purpose of this Report

The Purpose of this report is to review the works proposed and to produce a statement of heritage impact relating to heritage issues for the existing buildings and proposed works.

This report should be read in conjunction with the drawings prepared by Tonkin Zulaika Greer.

This report addresses Key Issue 6 of the SEARS SSDA 8671 requirements for the WBACP, **Heritage and Archaeology**

- o describes the heritage significance of all heritage items on the site (including external, internal and moveable heritage features) and those surrounding the site including submerged maritime heritage and all archaeology (historical, maritime and Aboriginal)
- o clearly identifies on plans, the significance of fabric, building components and spaces that will be impacted by the proposed works
- o describes the potential impact of the proposal on the significance of the site, its components, significant views and values, and includes measures to mitigation any impacts
- o provides a visual analysis, including before and after images/perspectives of the propose works area, to provide an understanding of any visual impacts
- o assesses potential impacts of the proposal on Aboriginal cultural heritage values and where Aboriginal cultural heritage values are identified include measures to avoid, conserve or mitigate against the impact and consult with the Aboriginal people to identify the significance of the cultural heritage item
- o clearly assesses the cumulative impacts of the proposed works to the precinct and its setting, and includes measures to mitigate any impacts
- o addresses the proposal against the policies of the endorsed Conservation Management Plans applying to the site and specific buildings and the proposed adaptive reuse measures to

- minimise impacts on the buildings, moveable heritage items and any archaeology
- proposes opportunities to interpret the site's heritage significance and archaeology maritime and historical association
- provides a framework to ensure elements of the public domain (including outdoor furniture) maintain a consistent visual character throughout the precinct.
- Should any below ground works occur, an Archaeological Assessment and Management Plan must be prepared that:
 - is carried out by a suitably qualified archaeologist
 - discusses the likelihood of significant historical, maritime and Aboriginal archaeology on the site and how this may be impacted by the project Includes measures to mitigate any impacts.

1.3 Report Structure

The structure of the report is the following:

- *We have analyzed the site, the existing buildings, the history and the Archaeology,*
- *We have reviewed the most important documents about the wharves,*
- *We have studied the past cases of adaptive reuse of Warf 4/5,*
- *We have acknowledged the Heritage Significance of the fabric through the CMPs of the site,*
- *We have analyzed the proposal of TZG Architects,*
- *We have commented on the Policies established by the CMPs,*
- *We have provided a Heritage Impact Assessment on the proposed alterations,*
- *We have given a conclusion on the overall proposal.*

1.4 Existing Conditions

Past and Present Use

Following the collapse of the traditional shipping method and the rapid take up of containerisation, the Walsh Bay precinct ceased its maritime use in 1970. For a decade the precinct was abandoned and left to become derelict. Pier 4/5 was the spring point of the adaptive reuse of the derelict buildings of the Walsh Bay Precinct for performing arts in the late 1970s and 1980s. The Precinct since this time has been dedicated to cultural uses with Arts and Performing Arts in particular repurposing the precinct.

This adaptive reuse and reimagining of the precinct over the past 36 years has imbued intangible cultural heritage significance to the place. As defined by UNESCO, this intangible cultural heritage use is as integral with these buildings and as important to the place as is the past industrial maritime heritage. To reflect only on the past maritime use and to disregard the equally important intangible cultural heritage use is to misunderstand the way buildings adapt, grow and

change and to completely ignore a huge portion of the place's history. Insisting only upon the capacity to return the buildings to their original maritime state and operation discounts the significance of the uses that have followed and which are set to continue into the future.

With the current leases established until the year 2059, this cultural use will surpass the maritime use of the site by 20 years, cementing this as the dominant use of the precinct and reinforcing both the built cultural heritage of the place and the intangible cultural heritage of arts and performance across theatrical performance of drama, dance and music.

The time line shows the period of each use.

- 1912-1970 Maritime uses
- 1970 -1980 casual use, vacancy and dereliction
- 1983 Vivian Fraser and the STC, SDC, ATYP and the Philharmonia choirs
- Current STC Arts users adds 43 year leases now established cultural occupation until 2059

1.5 Approved and Proposed Works

The impacts of design treatments have considered the policies of the endorsed The challenge is "How to value the dichotomy of the performance spaces required for cultural purposes as dictated by the Master Plan, with the impact on heritage fabric volumes and interpretation of original uses" Tasman Storey October 2016

The Sydney Theatre Company in Pier 4/5 and are coincidentally upgrading their large tenancy across the upper floors of Shore Shed 4/5 and Pier 4/5.

The internal fitout proposal by the Sydney Theatre Company is not included in the SSDA for the WBACP and is a separate application.

The exteriors of both buildings are the subject of this SSDA application and any changes to the exteriors are as a result of the requirements of the new (and redesigned in the case of STC) functions within the body of the built form.

The works required for the auditoria and rehearsal rooms are extensive are appropriate for Pier 2/3 and the apron between the wharves on the one hand, and by the continued use and highly

acclaimed earlier installation of the arts organizations, Bangarra, SDC, ATYP and STC in the case of Pier 4/5 and its Shore Shed on the other.

By their nature performance spaces and the necessary adjunct support areas require large open spanned volumes. This requirement is in line with the original Master Plan Development approval for the Walsh Bay Redevelopment over 18 Hectares as a PPP described in the Getty Institute publication wherein the Pier 2/3 phase was marked for cultural uses. The Master Plan design indicated a convention centre and museum function as being appropriate. (*Ref The Role of Public-Private Partnerships and the Third Sector in Conserving Heritage Buildings, Sites, and Historic Urban Areas Susan Macdonald and Caroline Cheong; 2014*)

The Walsh Bay Arts and Cultural Precinct initiative delivers on this by providing facilities for the performing arts and consolidates the intent of the Master Plan approved for the establishment of a cultural precinct at the eastern end of the Walsh Bay redevelopment. A number of arts companies are to be housed in the new facilities while on Pier 4/5 the existing uses in the main will be located in renovated tenancies within the same area.

The Pier 2/3 wharf shed is one of the few large scale and open industrial wharf facilities still in existence and while the period between approval and the initial restoration of the pier has been more than a decade, the WBACP vision represents the best way forward to ensure the continued life of the buildings and environs, by way of new uses.

In the case of the Pier 4/5 works, that building has had extensive earlier intervention in 1983 and the works are largely upgrading to allow the companies to move forward into the future with contemporary facilities

The **Vivian Fraser design of the Cultural use spaces** within Pier 4/5 was in many instances robust and interventionist. What has set it apart is that the outcome revealed sensitivity to the bones of the structure and the “skin” of the Wharf has been retained as a ready reference to the original constructions and timber detailing. Many strong backs and steel trusses were removed to gain head room while the language adopted was to butt into columns rather than as in the case of both the WBACP by TZG and the new work in the STC-50 by Hassell which is to sit beside and away from the structure . The contemporary approach has reduced the impact of new walls and is in line with the requirements of the Graham Brookes CMP.

1.6 Industrial Heritage and Adaptive Reuse

There is a requirement in the restoration and adaptive reuse process to ensure that the original fabric is restored and retained, and that the original industrial character of the building is maintained.

In the case of the Pier 4/5 works that building has had extensive earlier intervention and the works are largely upgrading to allow the company to move forward into the future with contemporary faculties.

This includes the works undertaken at ground floor level by Arts NSW as well as the work at the upper levels proposed by the Sydney Theatre company.

The repurposing of industrial heritage buildings is promoted by ICOMOS and the TICCIH (The International Committee for the Conservation of the Industrial Heritage) internationally by way of The Nizhny Tagil Charter for the Industrial Heritage, July 2003, and their International publications (*REF Industrial Heritage Re-tooled: The TICCIH guide to Industrial Heritage Conservation*, J. Douet (ed.), 2012.)

Australian ICOMOS is part of the international ICOMOS and is bound by the various charters.

There is a requirement in the restoration and adaptive reuse process to ensure that the original fabric is restored and retained, and that the original industrial character of the building is maintained.

The ICOMOS Industrial Heritage Charter acknowledged two significant ideas, first that the works should be in the main reversible but secondly that some works are not reversible and this is the case in the large volumes required for performance spaces within the Piers. The Vivian Fraser design for the whole of Pier 4/5 followed a language of light-weight intervention but in many instances fabric was taken away for either aesthetic or functional reasons. The impact of his intervention is barely noticeable.

There is a dichotomy in assessing the impact on the intervention for theatrical performances spaces. In the one instance, Pier 4/5, this has already occurred; in the other, the whole of the work is new. In each of the CMPs, both Tropman and Brookes have foreseen that there will be, by necessity, an impact from the proposed uses for cultural repurposing. Brookes chooses to ignore the fact that the impact has already occurred and some of his policies are redundant as a result.

The ICOMOS Industrial Heritage charter notes that there will be inevitable permanent changes to industrial buildings with the advent of any adaptive reuse. The Charter is not supportive of

conjectural reconstruction which imitates the original parts of the building as these will confuse the history and evolution of the building form.

1.7 Author Identification

This report has been prepared by the following Tropman & Tropman Architects team members:

Tasman Storey	Design Principal, Architect, Heritage Conservation Consultant ARBNSW 3144
Michele Grande	"Storia e Conservazione dei Beni Architettonici ed Ambientali" Architecture + Conservation
Joanne Rogers	Project Manager (Heritage and Interpretation) BA (Text and Writing)

Unless otherwise stated, all images are by the authors and were taken during the course of this study.

1.8 Methodology

The method for the Heritage Impact Statement follows that set out in the "NSW Heritage Manual" Update August 2000 produced by the NSW Heritage Office. The method is outlined below:

Heritage Impact Statement

The statement of heritage impact should identify what impact the proposed works will have on the significance of the item/site, what measures are proposed to mitigate negative impacts and why more sympathetic solutions are not viable. Recommendations are developed in order to maintain the heritage significance of the site.

Further, the Aboriginal, Marine and land-based archaeology of the site are considered in this report.

1.9 Consent

The development consent is sought for:

- The adaptive re-use of Pier 2/3 providing new arts facilities including performance venues for the Australian Chamber Orchestra, Bell Shakespeare and Australian Theatre for Young People;
- Retaining a large heritage commercial events/art space for Sydney Writers Festival, Biennale of Sydney and a wide range of commercial and artistic events;

- Refurbishment of the ground floor arts facilities of Wharf 4/5 and its associated shore sheds for Bangarra Dance Theatre, Sydney Dance Company, Sydney Philharmonia, Gondwana and Song Company;

- New commercial retail opportunities; and

Along with the NSW Government's intention to create an enhanced arts and cultural precinct at Walsh Bay, the Sydney Theatre Company (STC) is intending to improve its facilities at Wharf 4/5. The project, known as STC50, is intended to create better theatre and rehearsal facilities as well as improved workspaces. The improvements are also focused on creating enhanced visitor experiences and improving STC's revenue earning capacity.

The STC is an integral part of the WBACP and it is recognised that the upgrade of its facilities at Wharf 4/5 needs to be coordinated within the broader WBACP project. In particular, there is a need for a coordinated construction program to minimise impacts on neighbours and tenants and to maximise efficiencies in the delivery of both projects.

To assist in the coordination of both projects, it is now proposed that the SSDA for the WBACP be submitted seeking approval not only for the WBACP but also for the STC's proposed external alterations and additions to its facilities at Wharf 4/5.

The internal changes proposed to the STC's facilities at Wharf 4/5 will, however, remain the subject of a separate SSDA. The STC will be amending its Request for SEARs to coincide with this change of focus.

2. Site analysis

2.1 History of the site

The following history is consistent in all documents. The historical notes below were prepared by the historian, the late Dr Kenneth Cable, and demonstrate his unique insight into Australian Colonial and early 20th century history.

2.1.1 Walsh Bay Precinct

Source: This section has been sourced from the 'Walsh Bay Precinct Conservation Management Plan', 1998, prepared for Walsh Bay Finance, as revised by the late Dr Kenneth Cable.

'Walsh Bay' is the term applied to the complex of wharves, storage depots and road works constructed in the early twentieth century. Up to this stage, it was simply a part of the northern end of Millers Point, facing the main stream of Sydney Harbour.

Sydney was founded as both a convict settlement and a Pacific port. The use of its harbour facilities was crucial to its subsequent development. Since the large rocky peninsula between Sydney Cove and Darling Harbour was, from the outset, an integral element in the early settlement of Sydney, Millers Point became the site of maritime activity.

While the Circular Quay (Sydney Cove) area was soon in full use and large structures were built on the hill, the western and northern shores, which had long been utilised by the Aboriginal people for fishing purposes, were little used by the new settlers. Only in the 1820s did Cockle Bay (Darling Harbour) come into action for local shipping.

The shoreline from Dawes Point battery to the western extremity of Millers Point remained difficult of access and, compared with the peninsula generally, had a small population. Quarrying, extensive in the area, did help but the first wharf was only erected in the late 1820s. Gradually, wharfage was constructed, often by local landholders who built storehouses as well. As whaling and Pacific Ocean trade developed, and the volume of wool exports grew, enterprising merchants such as Captain Towns expanded the Point's wharfage.

The Gold Rushes and the development of the wool trade promoted the Walsh Bay area. By the late 1860s there were six large wharves along the harbour shore. The area generally increased in population while maintaining a balance between middle-class householders and working class families.

Such a balance could not long remain. From the 1870s, the growth of the wool trade and the general increase in the size of ships led to wharf reconstruction and the erection of further wool stores. The new Central Wharf contained state of the art features and other finger wharves were improved. More varied stores were constructed and the road pattern was made more regular.

Commercial activity generated employment for the population of Millers Point. In the 1870s and 1880s there were still fine houses and terraces on the high ground, the churches and schools flourished (especially Fort Street, the centre of the State system) and the district was busy and active. But, already, population pressure and the demands of industry were limiting available space. People who could afford to were beginning to move to the new suburbs and there were ominous signs of overcrowding and health hazards in the district. The Depression of the 1890s and a series of bitter, unsuccessful waterfront strikes made matters worse.

The expansion of the Sydney Harbour frontage of Millers Point was both steady and, in engineering terms, scientific. Norman Selfe's experiments with projecting jetties were innovative for their time. But they were only a portion of the general expansion of Darling Harbour and its facilities. (Due to the technological innovation of Norman Selfe, large jetties on modern piles could accommodate the biggest available ships).

By the final decade of the nineteenth century Sydney, as Australia's major overseas maritime outlet, was becoming increasingly subject to structural pressures. It needed to undertake major changes.

In 1900, the bubonic plague appeared at Millers Point. The arrival of this ancient scourge from India had been anticipated. Carried by the fleas of rats, it was transported by shipping and so seaports were especially vulnerable.

The plague, amid great public excitement, prompted measures by the Government and the City Council to destroy the adjacent wharfage. There were large-scale resumptions of land and (despite Council protest) the creation of a Harbour Trust to carry out the work.

The plague did no more than give political urgency to a situation already ripe for change. The late nineteenth century revolution in ship construction was everywhere being met by massive port rebuilding projects. In this context, the whole of Sydney Harbour's wharfage required reconstruction.

In Sydney, as elsewhere, there was a growing belief that the port city demanded a general overhaul. Not only wharves, but warehouses and stores, roads, railways and commercial facilities needed to be integrated and enlarged. The advent of electricity, concrete construction and the petrol engine widened the engineering horizon; the new emphasis on government action and finance gave the opportunity. Discussion in the 1890s gave way to activity in the period after Federation, when the State Government could attend to and spend money on domestic problems.

Three other matters became significant at the beginning of the century. It was generally accepted that an overhead rail and road bridge would span the Harbour from Dawes Point. There was, quite apart from the plague, an emphasis on 'slum clearance' and city health. And the State Government, in the interests of efficiency, had become accustomed to using statutory corporations to control such public facilities as water supply and railways.

The result was the wholesale resumption of Darling Harbour and Millers Point land, the eradication (gradually) of plague spots, the erection of new housing (amid conflicts with the Improvement Advisory Board) and the reconstruction of Sydney's wharves by the new Harbour Trust. Both the chairman of the Trust, R.R.P. Hickson, and the Engineer in Chief, H.D. Walsh, were men of vision and initiative.

For the Trust, housing and plague prevention, though important, were incidental to the great purpose of making Sydney a modern port. From 1901, the Trust, after a difficult beginning, undertook work from Woolloomooloo to Glebe. Eventually, it rebuilt most of Sydney's harbour facilities. It did so in conjunction with housing, transport and other authorities.

The Walsh Bay wharves (the name came into use in 1919) were among the last to be addressed. Several had been modernised late in the previous century and the remoteness of the site presented difficulties. Dalgety's wharf was refurbished first, new stores were built and, in 1909, major cliff excavation began. From 1910 work commenced on the new finger wharves and their shore sheds. Hickson Road, made very wide to allow for a possible rail link, connected Walsh Bay to Darling Harbour and Pyrmont Bridge. Completed in 1921, with Pottinger Street realignment in the next year, the Walsh Bay complex, despite shortages in materials, marked the end of major reconstruction.

Walsh Bay was thus only one part of a complicated and very ambitious harbour side project. But it was the 'jewel in the crown', a highly integrated, minutely planned, comprehensive series of

structures, 'state of the art' for their time. Its only drawback was its relative remoteness. On the other hand, it was one of the few wharfage areas with direct access to the Harbour mainstream.

The Walsh Bay wharves, though owned and controlled by the Sydney Harbour Trust (from 1935 the Maritime Services Board), were let out to commercial shippers. As such, they accommodated overseas liners; while catering also for the coasted on islands trade. In the 1920s, a boom in exports and imports gave a degree of prosperity. This was reversed in the 1930s but wartime conditions stretched Walsh Bay to the utmost. Yet the use of some of the storage space for Commonwealth Government purposes was a sign that the position of Walsh Bay was not wholly secure.

Resumptions and, in the 1920s, Harbour Bridge construction, kept the Millers Point residential population at a lower level than before. By the inter-war years, waterside workers and their families formed the bulk of the inhabitants. While subject to great vagaries of employment, they were highly unionized and formed a coherent community. The Maritime Services Board remained the principal landlord, paying rates to the City Council.

The post-1945 years saw change in the shipping trade and decline for Walsh Bay. Technological innovations required new styles of wharf architecture with which Walsh Bay was ill equipped to cope. The coastal shipping, already in decline, was further reduced. By the 1960s, longshore wharfage was appearing at Darling Harbour and major changes were taking place at the north-west corner of Millers Point. The housing stock of the district, still under M.S.B. control, suffered deterioration while the population declined.

The decade of the 1970s proved to be the watershed between past and present. The crucial point was the decision of the M.S.B. that Walsh Bay could not be redeveloped as longshore wharves for container vessels. At the same time, 'the Rocks', earmarked for modern development, under the Sydney Cove Redevelopment Authority (1968) had its future changed, after much controversy and agitation, into a predominantly heritage area under SCRA direction. Gentrification began to take place elsewhere in Millers Point. The creation of the Darling Harbour Authority (1984) was an indication that a totally new role was being developed for the southern portion of that inlet. The M.S.B., in 1985, began to make over its housing stake at Millers Point to the Housing Commission. And, already, portions of the Walsh Bay wharves, no longer serving their purpose, were being used for other things and were the subject of earnest discussion about their future.

The long history and controversies about the future of Walsh Bay and the massive documentation produced since the early 1980s form an essential part of the history of Walsh Bay and must figure in its interpretation.



Figure 3: Construction of Wharf: Walsh Bay' c1911 (Source: State Library of NSW Photo Archive)



Figure 4: Bird's Eye view showing new wharfage scheme, Walsh Bay, Sydney. (Source: National Library of Australia)

2.1.2 Persons associated with Walsh Bay

Source: This section has been based on the 'Walsh Bay Precinct Conservation Management Plan', 1998, prepared for Walsh Bay Finance, as revised by the late Dr Kenneth Cable.

This information may be expanded to describe other important characters associated with Walsh Bay.

HENRY DEANE WALSH (1853 - 1921)

Henry Deane Walsh was born and educated in Ireland. Walsh's early engineering experience was with the railways working for Ireland's Southern and Great Western Railway. Walsh arrived in NSW in 1877 and joined the Public Works Department in the following year. On the formation of the Sydney Harbour Trust in 1901 Walsh transferred to the new organisation as its Engineer-In-Chief. Walsh Island (Newcastle) and Walsh Bay (Port Jackson) are named after him. While it is generally given that the area between Millers Point and Dawes Point was named after Walsh after his death in 1922, the Sydney Harbour Trust's first reference to Walsh Bay is in the Annual Report for the year ending June 1919. Walsh had been ill at that time.

ROBERT TOWNS (1794-1873)

The longest serving and most prominent inhabitant of the Point – he lived in several of its finest houses – was Captain Robert Towns. His career characterised the fortunes of Millers Point, while his principal holdings were to be in the vicinity of the present Towns Place.

Robert Towns, born in Scotland, began his career as a trader- captain. It was only after some profitable voyages from Britain and in the South Pacific that he ceased to regard Australia as a port of call and came to see it as his headquarters. In this regard he was unusual; most merchant traders began in Sydney and then extended their horizon.

Towns settled in Sydney in 1843. It was not an easy time. The wool boom of the late 1830s had subsided, giving way to severe economic depression. Towns, with overseas resources, had the advantage of being able to buy property and hire labour cheaply. In 1844 he purchased Jones' wharf at the angle of Millers Point east and the present Walsh Bay. His South Sea interests gave him a diversified trade base; Towns was never dependent on the fluctuations of the wool market.

From his Millers Point house, Towns exercised strict control, based on unremitting attention, over a growing empire. He greatly extended his South Sea activities and traded with China and India.

He owned whaling ships and was involved in schemes for immigration (including from Asia). He was involved in the Sydney banking system and the Chamber of Commerce and, from 1856 to 1861 and again from 1863 until his death, was a member of the Legislative Council. In 1855 he took Alexander Stuart (later Premier of the colony) as his partner in Robert Towns and Co.

Towns' ventures were not only concerned with shipping, trading and commerce. From 1860 he became a major landholder in Queensland, holding over a hundred runs. Land interests led to a project to grow cotton and, in turn, to import South Seas natives as labourers. Towns was never a slave-trader and supported government regulation of native immigration. His cotton venture a failure, Towns, from the later 1860s, turned to wool in North Queensland; Townsville, the local port, was named after him. Towns and his partners also developed stations on the Gulf of Carpentaria, founding Burke town.

Towns moved from Millers Point to Cranbrook, Point Piper, in 1865. By this time his prosperity was waning but he continued to supervise his many interests until his death in 1873.

Towns were energetic, reliable, immensely hard-working and always prepared to branch out into new ventures. While his Queensland activities were remote from Sydney, he remained the individualist ship-owner and merchant at heart and by habit. With his death, his Millers Point property passed under corporate control.

Other persons associated with Walsh Bay requiring more research include Norman Selfe, William John Hickson, John Brown Watt, Thomas Allwright Dibbs, Alexander Berry, Edward Wollstonecraft, and George Wigram Allen.

2.1.3 Chronology

Source: this base of this section has been arranged by historian, the late Dr Kenneth Cable. It is based on the '*Walsh Bay Precinct Conservation Plan*', December 1998, prepared for Walsh Bay Finance. It also uses other sources and includes events which had some general bearing on the Towns Place Area. This is an updated chronology to the present day.

1788	European arrival
1791	Smallpox epidemic which decimated the Aboriginal population.
1797	First Government windmill established.
1810	St Philip's Anglican Church at Church Hill was consecrated.

1825	James Munn established a ship building yard at Millers Point.
1830s	First Crown Grants began to be issued. First educational facilities appeared with the construction of a parochial school attached to St Brigid's in Kent Street.
1831	Hydraulic equipment installed in some facilities.
1835	The first finger jetty, Parbury's wharf, was constructed. St Brigid's Roman Catholic Church in Kent Street was completed.
1839	Kent Street was progressively cut through.
1841	Opening of the Australian Gas Light Company.
1847	The cutting through Argyle Street was completed.
1848	Ferry Lane was mentioned in the sale notice of Hutchinson's Estate.
1850	Fort Street Model School for Girls and Boys was opened. Wells plan records four structures on the allotment.
1856	St Philip's Anglican Church at Church Hill was rebuilt.
1860	By this time finger jetties had appeared along the shoreline.
1890	The Great Maritime Strike.
1895	Survey of the time showed that the whole of the allotment had been redeveloped.
1900	The flea-borne outbreak of bubonic plague arrived in Sydney. Government resumption of the wharves area from the head of Darling Harbour to Circular Quay. The <i>Sydney Harbour Trust Act</i> was passed in October.
1910	Extension of the city tramway system into Millers Point.
1901-1910	Demolition of much of the older housing stock in the area.
1903	Longshore Wharves 1A and 1B at Darling Harbour opened.
1906-1908	Wharves 10/11 developed.
1909	Government's scheme for the redevelopment of the wharves at Walsh Bay begins with the construction of the low-level Hickson Road.
1910-1914	Wharf 1 and Wharves 8/9 developed.
1912	Wharf 2 at Darling Harbour opened.
1912-1922	Wharves 2/3 developed.

1913-1918	Wharves 6/7 developed.
1913-1922	Wharves 4/5 developed.
1913-1923	Construction of the deviation of Pottinger Street to connect Hickson Road with Windmill Street by an easy gradient.
1914-1923	Pottinger Street realigned.
1922	Sydney Harbour Trusts work at Walsh Bay ceased. The area of land at the corner of Windmill Street and Pottinger Street enclosed by the existing brick wall.
1932	Completion of the Sydney Harbour Bridge.
1936	The Sydney Harbour Trust replaced by the Maritime Services Board.
1945	Construction of former canteen building.
1955	Reconstruction of former Canteen Building. Hickson Road facade.
1958	Tram service ceased with the introduction of buses into the area.
1970	<p>Dalgety's and Tyser's facilities were demolished by the Maritime Services Board.</p> <p>At this time Walsh Bay, was neither extensively redeveloped in the post second world war economic boom nor for port redevelopment.</p> <p>The Industrial Archaeology Committee of the National Trust commenced assessing and classifying individual wharves in Sydney Harbour.</p> <p>Walsh Bay Wharf 8/9 was the first to be classified and included in the National Trust Register</p>
1977	Wharf 1 ceased to service shipping.
1983	<p>Vivian Fraser design and reinvigoration of the precinct with the adaptive reuse of Wharf 4/5 – STC, SDC, ATYP and the Philharmonia choirs.</p> <p>Sulman Prize for Public Architecture</p>
1985	<p>The National Trust Council listed the Walsh Bay Wharves and Hickson Road Buildings.</p> <p>Mixed uses developed in the area with Pier 1 comprising mixed retail, restaurants and amusements and Piers 4/5 housing the Sydney Theatre Company and other cultural groups.</p> <p>Parbury's Bond No.1, was being adapted by the Maritime Services Board, to</p>

	<p>house repair facilities.</p> <p>The area was included in The Rocks Urban Conservation Area.</p>
1989	<p>The NSW Government prepared SREP 16 which was made in June 1989. Tenders were called for the redevelopment of Walsh Bay. This attempt failed and new tendering was called.</p> <p>Ongoing use of Pier 4/5 for cultural uses.</p>
1995	<p>The NSW Government, on behalf of the Australian public, the owner of the Walsh Bay redevelopment area offered the area to the public sector for redevelopment.</p> <p>An expression of interest was lodged in November, by Walsh Bay Properties Pty Ltd (now Walsh Bay Partnership)(WBP).</p> <p>Ongoing use of Pier 4/5 for cultural uses.</p>
1996	<p>WBP was awarded a preferred proponent status in March and submitted a Master Plan Development Application (MPDA) in May.</p>
1997	<p>After review of the May 1996 MPDA scheme a revised proposal was submitted in draft form in December.</p>
1995	<p>In January the N.S.W government invited Phillipe Robert to review the options for development at Walsh Bay.</p> <p>Mr. Robert's proposals were adopted by WBP and major shareholders and formed the basis of the October 1997 Master Plan development proposals.</p>
1996	<p>On 30th April the Heritage Council of NSW, and on 20th August the Director General of DUAP, gave approval to WBP's Master Plan application for a mix of conservation, restoration and new building for residential, commercial, cultural and retail uses.</p> <p>Pier 2/3 and the water court assigned as cultural uses by DUAP approval</p> <p>Ongoing use of Pier 4/5 for cultural uses.</p>
1999	<p>Approval of Mirvac and Transfield's Walsh Bay Partnership master plan.</p> <p>Demolition of Pier 6/7 for construction of residential apartments.</p> <p>Ongoing use of Pier 4/5 for cultural uses.</p>
2002-03	<p>Work begins at site in preparation for occupation by commercial tenants. Repairs to Pier 2/3 involving the removal of asbestos roof and re-roofing - repainting - fire upgrade (sprinkler and external stairs installed). Awaiting assignment to cultural uses and left dormant.</p>

	Ongoing use of Pier 4/5 for cultural uses.
2003	Adaptive reuse of Pier 8/9 for commercial uses.
2004	Commercial Shore Studios (Shoreshed building) and base building works to Pier completed. Ongoing use of Pier 4/5 for cultural uses.
2013	Walsh Bay Art Precinct Master Plan Ongoing use of Pier 4/5 for cultural uses.
2015	Final Business Case
2017	SSDA 8671

2.2 Physical Evidence

2.2.1 Streetscape

The subject site is currently owned by the New South Wales Government and is part of the Walsh Bay Precinct, located on Sydney Harbour between Dawes Point and Millers Point, and was constructed between 1906-1922, by the Sydney Harbour Trust. The complex includes a group of The entire Walsh Bay Precinct consists of a group of sympathetically designed port structures, wharves with linking sheds, bond stores and warehouses. It also incorporates a design of lower (Hickson Road) and upper (Windmill and Lower Fort Streets) access roads with overpass bridges and stairs connecting the Millers Point and Walsh Bay areas and taking full advantage of the local steep topography. The entire Walsh Bay Precinct constitutes a key visual element in the Sydney Harbour foreshore, generally characterized by a strong sense of unity, a strong industrial maritime scale, character and detail.



Figure 5 Photo showing Hickson Road looking North/East. Image by Google

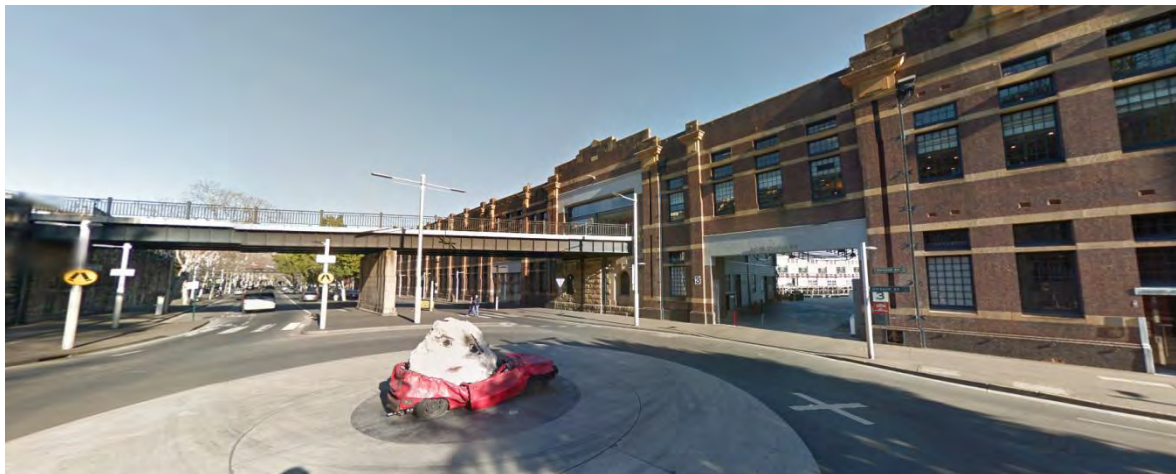


Figure 6 Photo showing Hickson Road looking South/West. Image by Google.

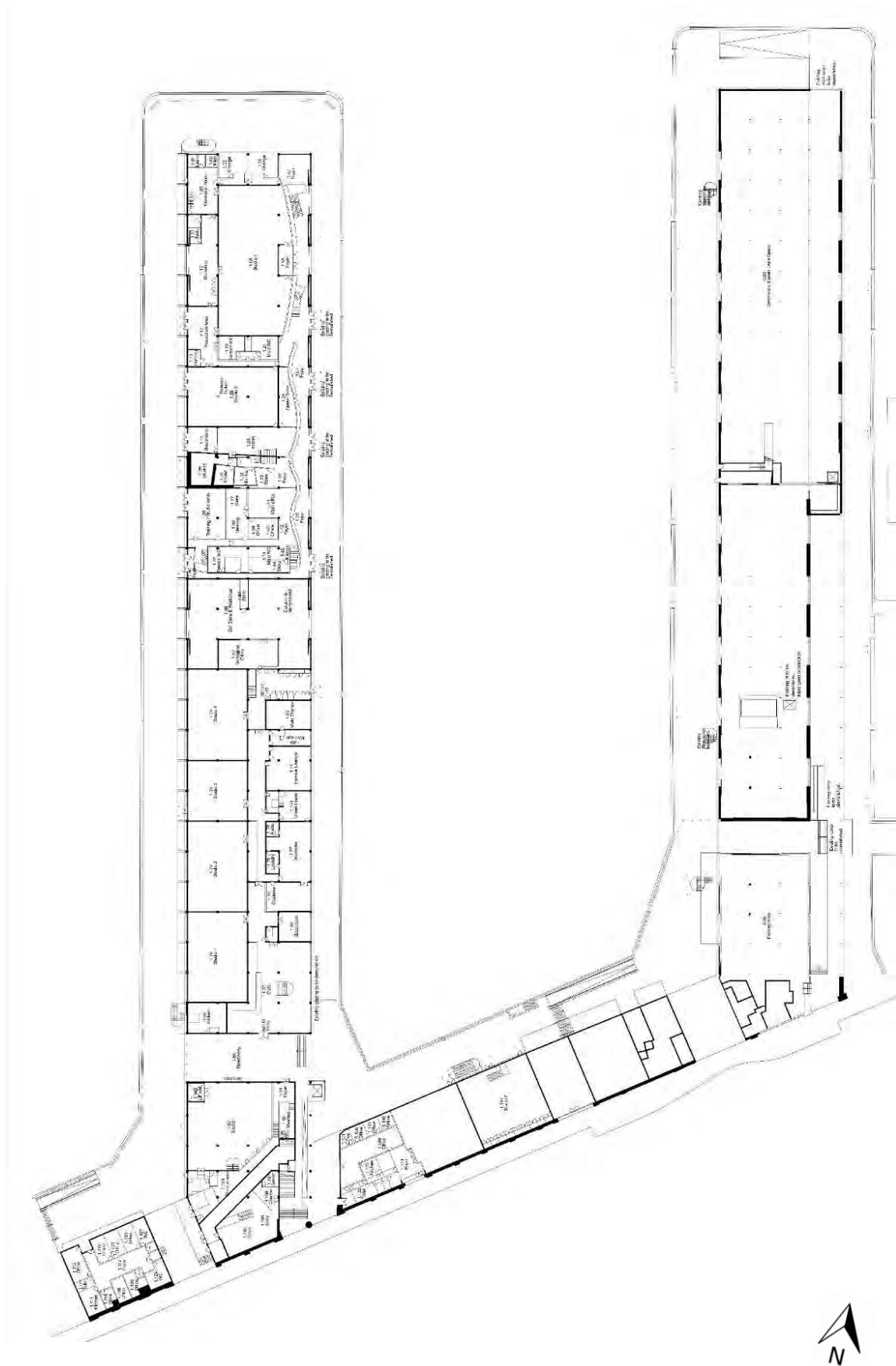


Figure 7 Existing Ground Floor Plan. Resource from TZG Architects.

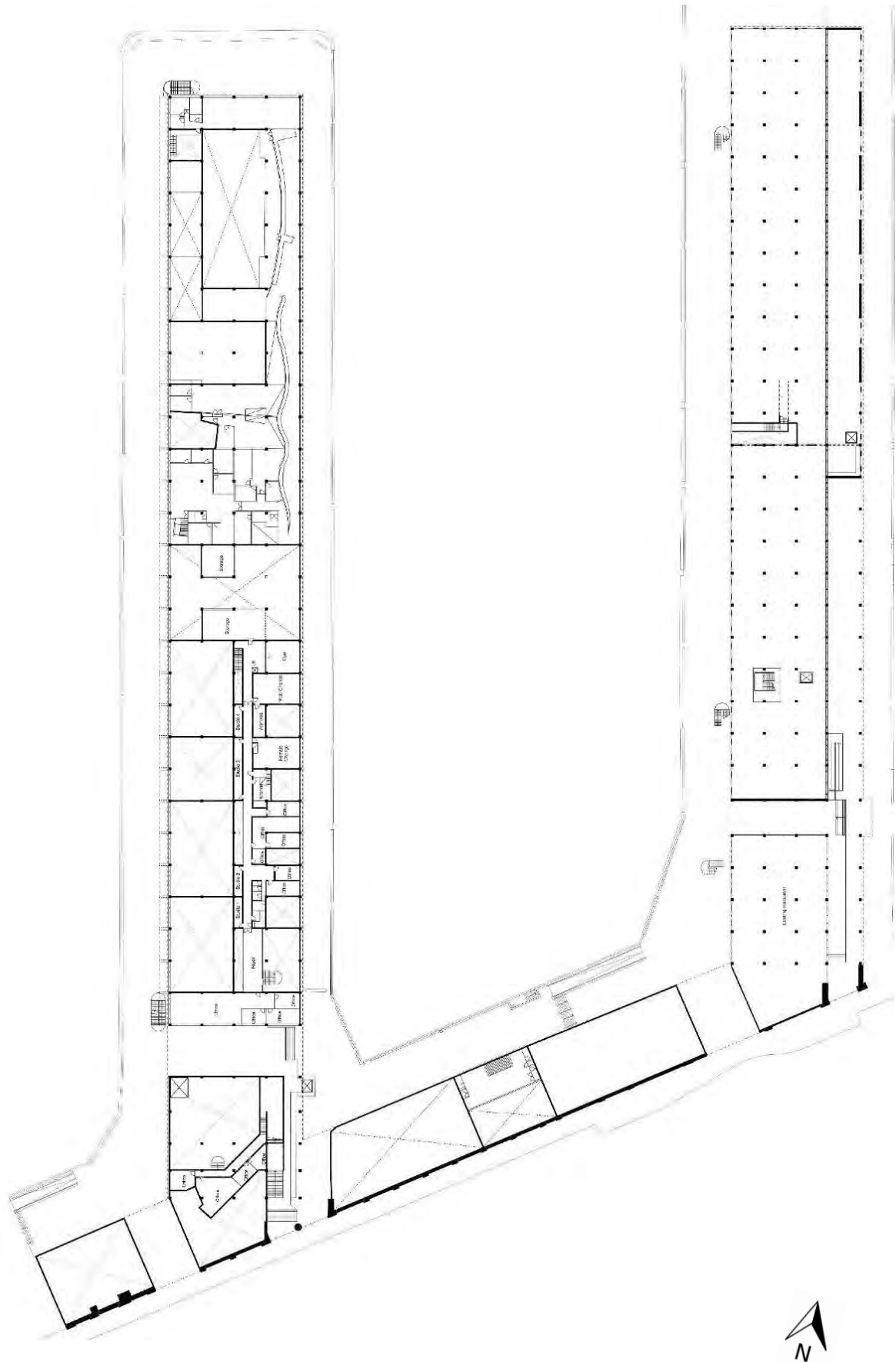


Figure 8 Existing Mezzanine Level Plan. Resource from TZG Architects.

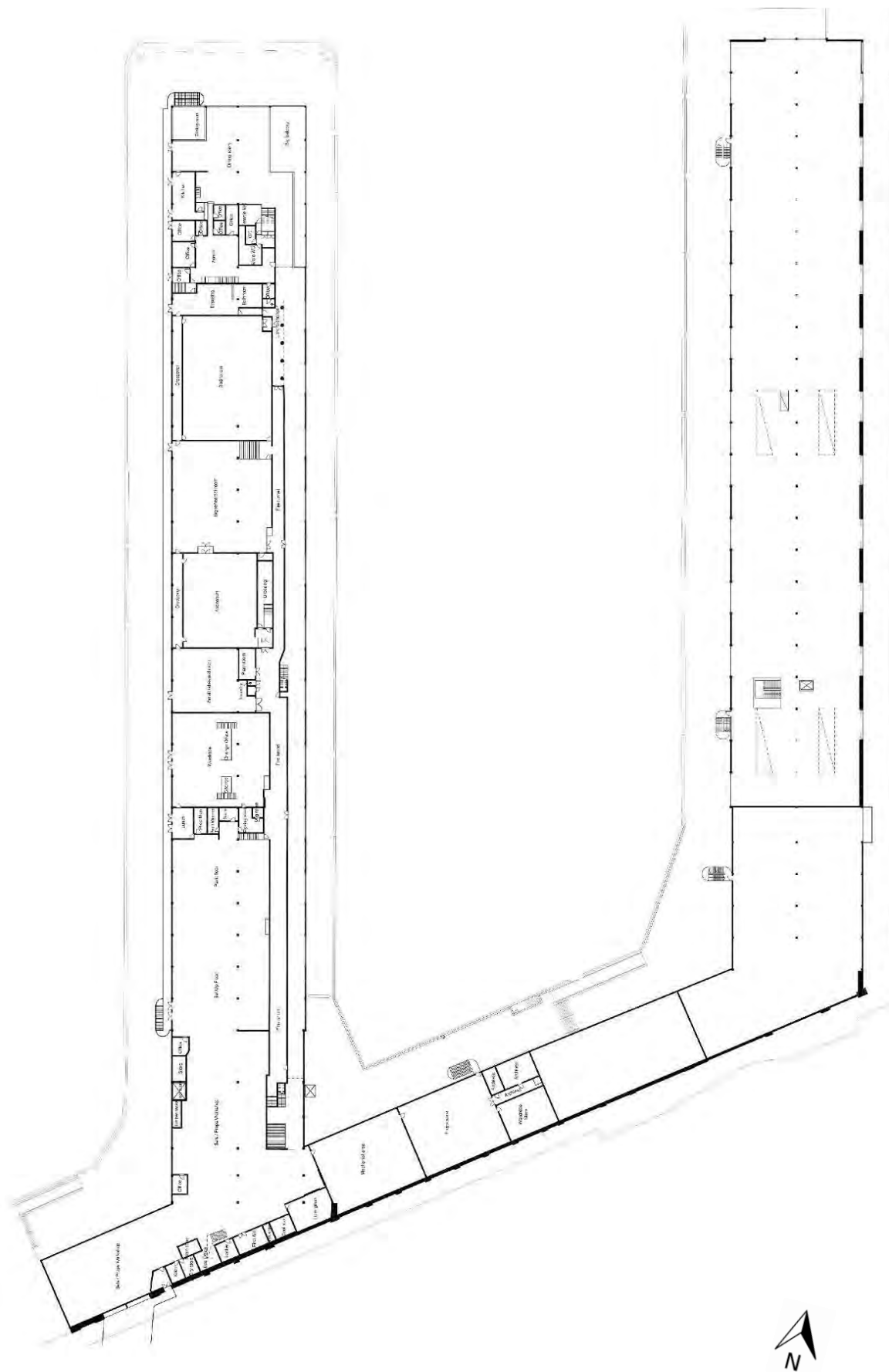


Figure 9 Existing First Floor Plan. Resource from TZG Architects.

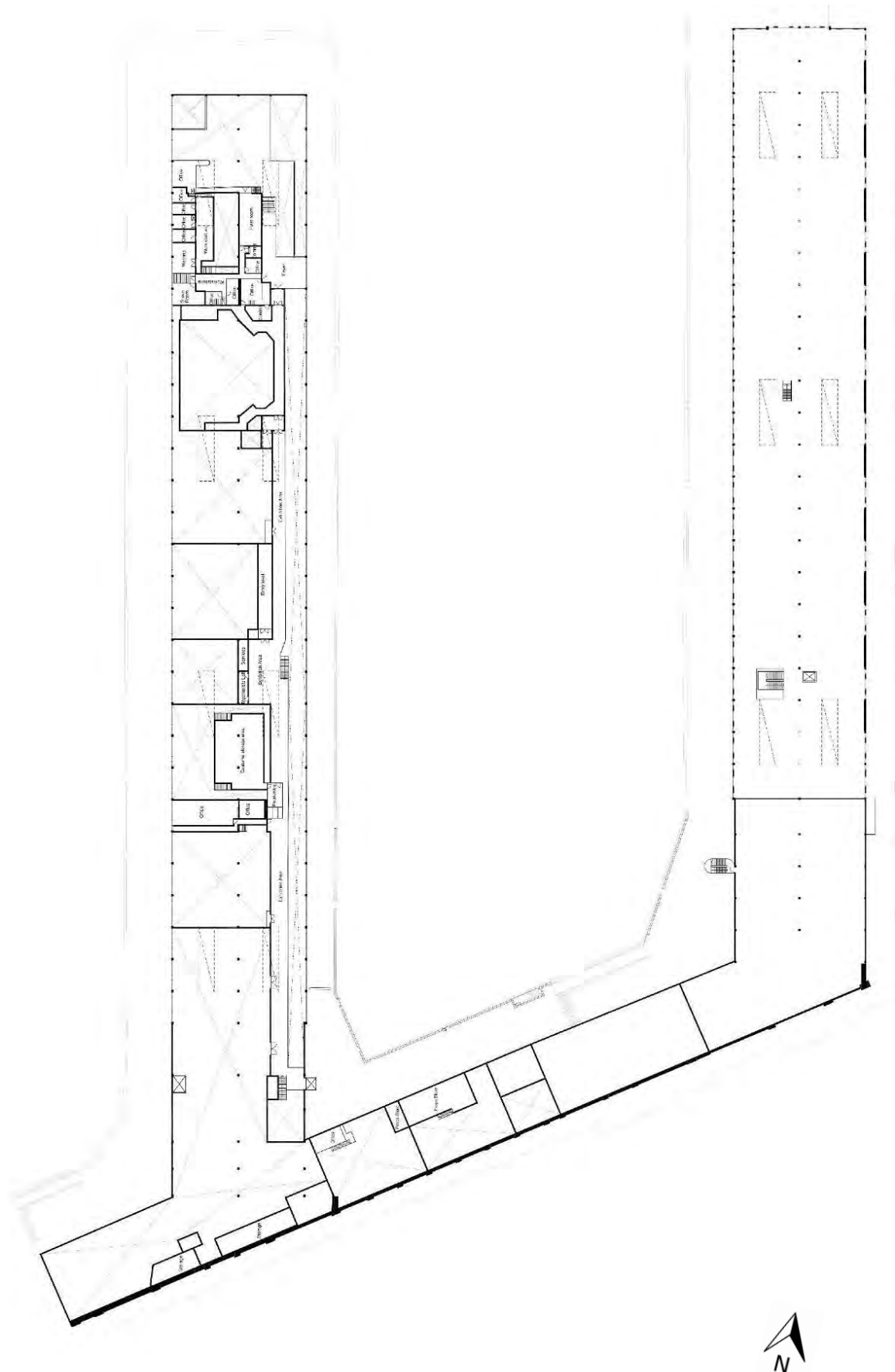


Figure 10 Existing Second Floor Plan. Resource from TZG Architects.

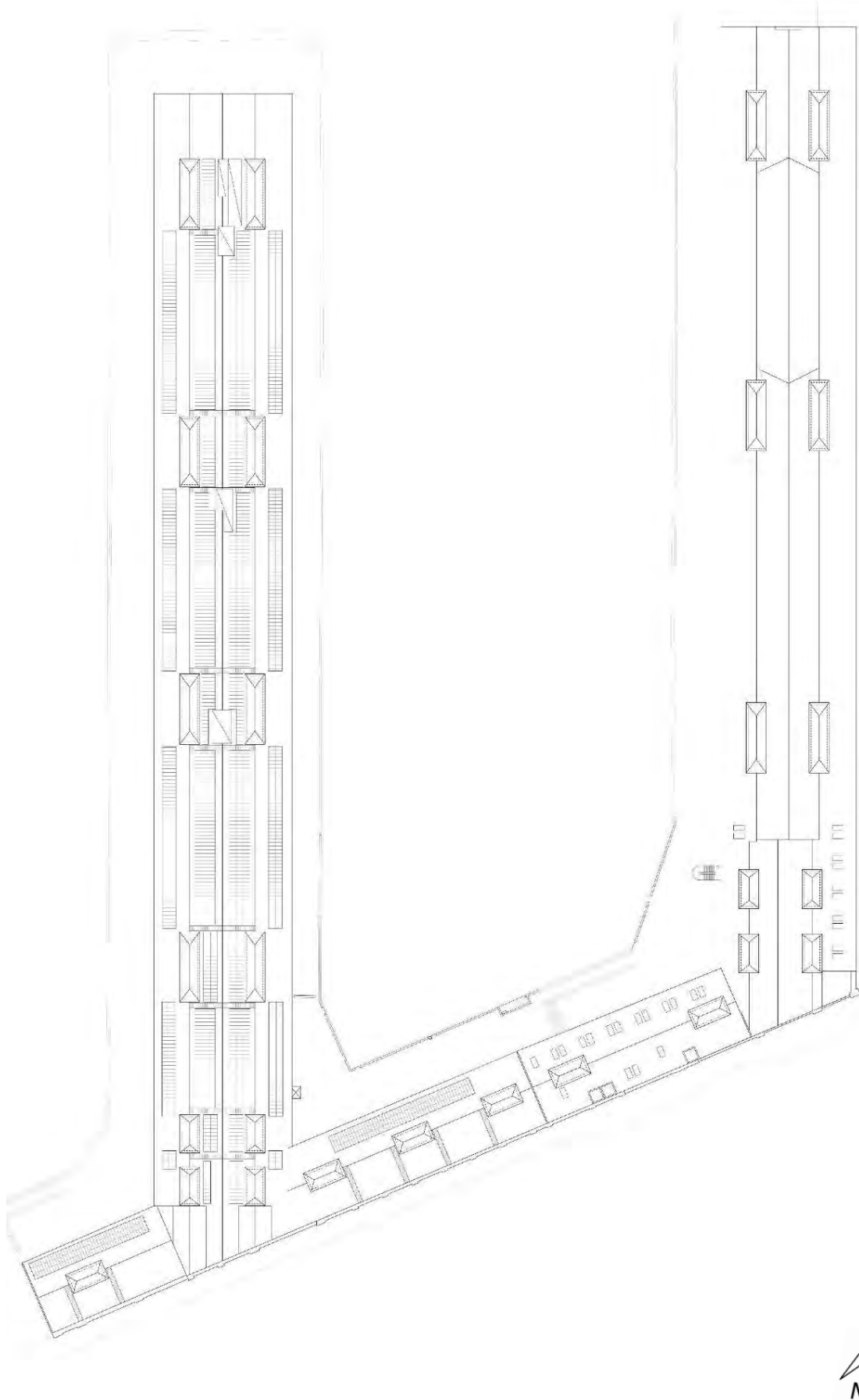


Figure 11 Existing Roof Plan. Resource from TZG Architects.

2.2.2 Wharf 2/3

The jetty shed consists of a simple post and beam construction with a regular grid layout. The facades incorporate a modular design and textural pattern which is typical of Walsh Bay wharves. It has large sliding cargo doors along their length, timber weatherboards, sills and kerbing, metal louvres and timber framed multi-paned windows. The ground floor cargo doors along the east facade open to a truck loading height. Some sections of the jetty shed sandstone kerbing have been replaced in concrete. The eastern windows have wire mesh on the ground floor and metal cladding infill on the first floor. The timber slatted wall design used through the side was originally to provide for a number of safety and environmental conditions that still exist in this environment.

The gabled roof is timber framed with fibro cement sheeting and wire mesh under. It incorporates multiple lanterns with windows and metal louvres for ventilation and lighting. The interiors possess a robust spatial quality derived from its uses, which is typical of this type of architecture.

The jetty shed was originally split-level on the upper floor, providing a long loading bay the entire length of the east side of the shed. This is typical of railway goods shed design and may be evidence of an early design intention. Evidence of the early split-level layout can be seen from the underside floor framing. A ramp was built at the southern end of the pier when the floor was raised to create a level floor. The ground floor accommodates a long loading bay the entire length of the east side of the pier shed by having a split-level deck.

Wharf 2/3 consists of a Federation/Inter-War Period 1912-22 Edwardian Maritime Engineering style timber framed structure with two-level access, originally for loading and unloading cargo. The face brick and stone Shoreshed facades to Hickson Road frontage, unusual in the Sydney Harbour Trust wharves, constitute the largest extant group of Shoresheds today, after the demolition of berths 2 to 6 at Darling Harbour.

Wharf 2/3 was initially used by Adelaide Steamship Co. It was used as a general cargo ('open' berth) for overseas vessels from 1925 until the 1970's. In 1984 uses were restricted to small commercial vessels. It would appear that generally it had no long-term association with particular shipping or mercantile firms.

Pier 2/3, because of its location, constitutes the most prominent of the group of wharves. It is also more significant than wharves 4/5 & 6/7 because of its general use as an open berth and because of its unique design, containing exceptionally long timber piles. Despite its similarity with Pier 2/3, Pier 4/5 is of less significance than Wharf 2/3 because of its altered configuration after its redevelopment in 1984.



Figure 12: Pier 2/3 West elevation

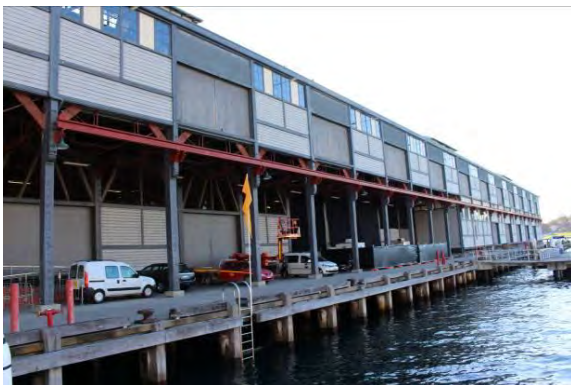


Figure 13: Pier 2/3 East elevation



Figure 14: Pier 2/3 North elevation

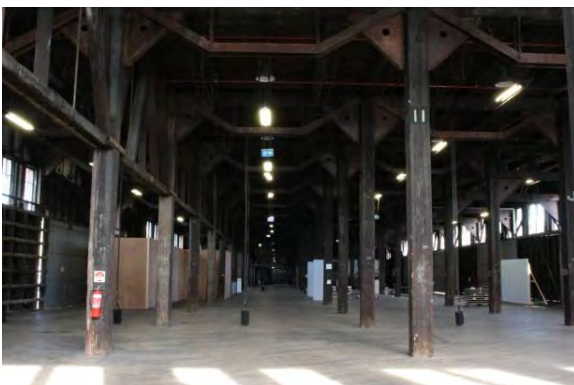


Figure 15: Pier 2/3 Ground floor

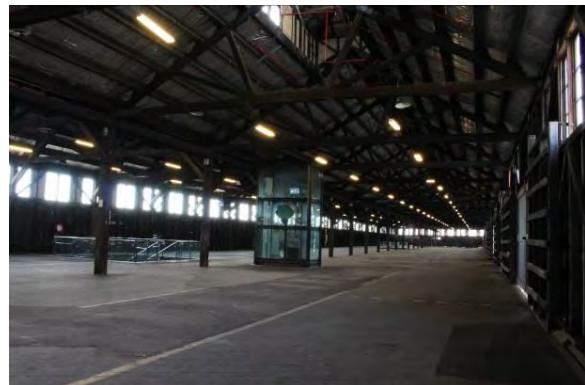


Figure 16: Pier 2/3 First floor

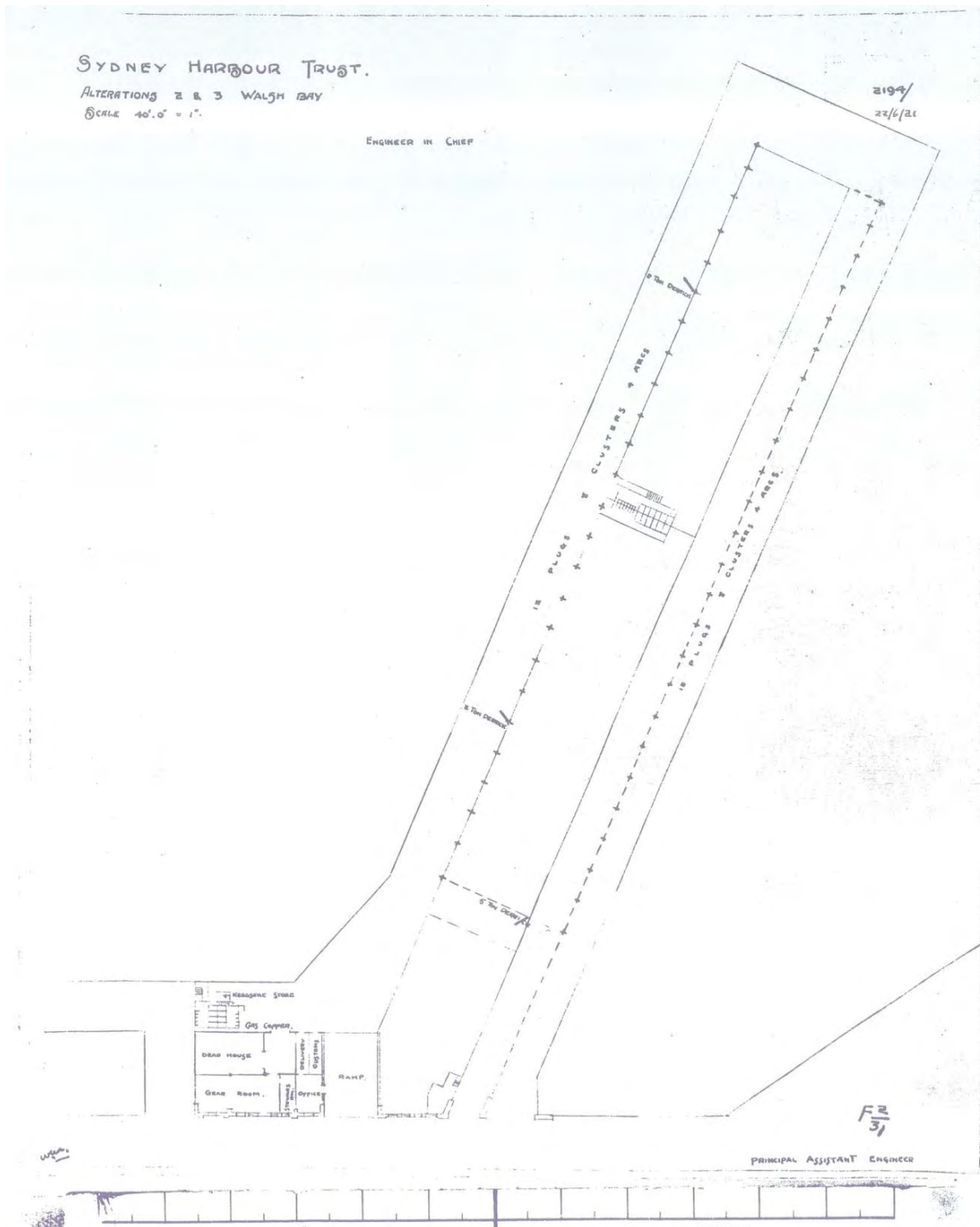


Figure 17 Historical drawing by Sydney Harbour Trust - Alterations 2/3 Walsh Bay

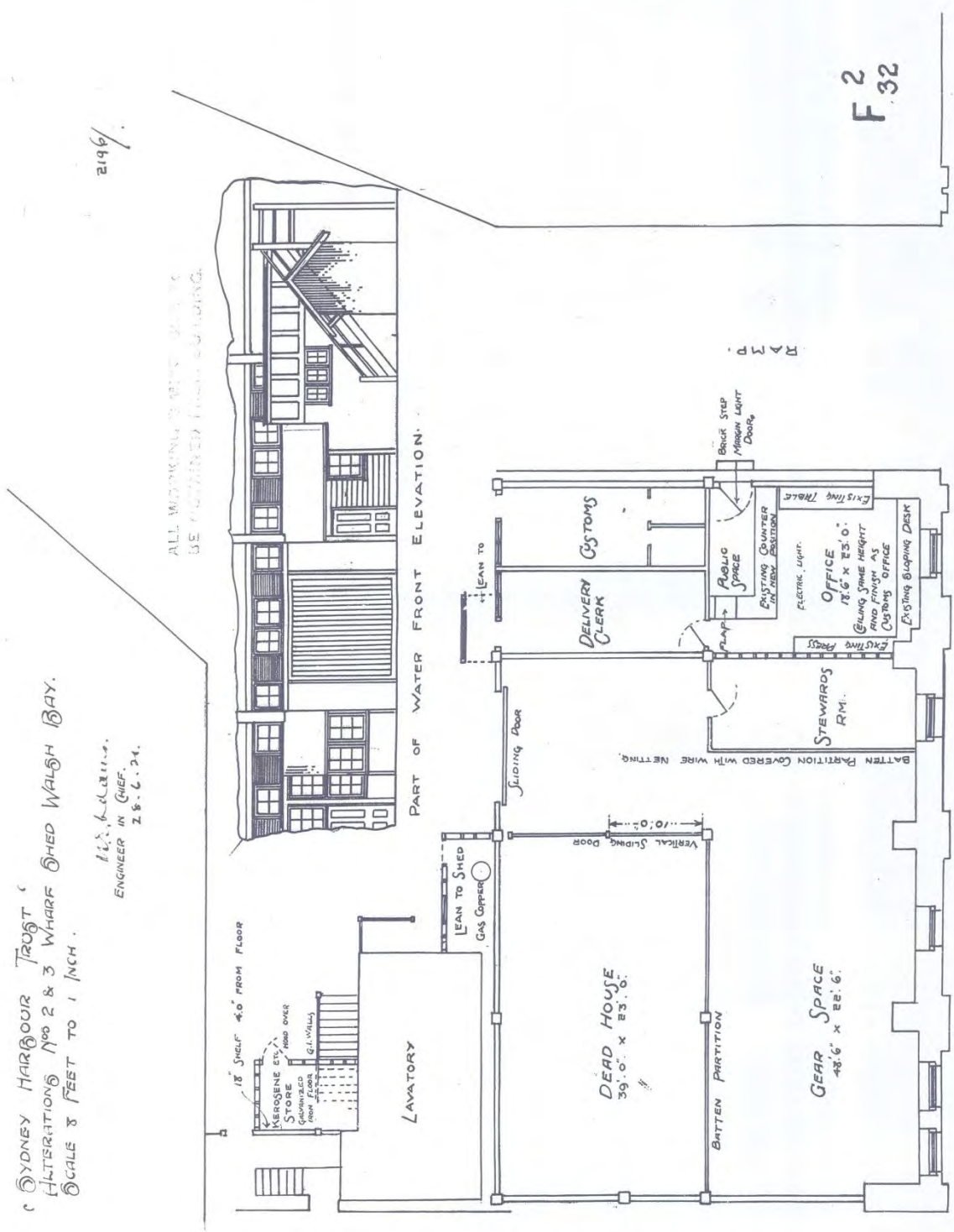


Figure 18 Historical drawing by Sydney Harbour Trust - Alterations 2/3 Wharf Shed Walsh Bay

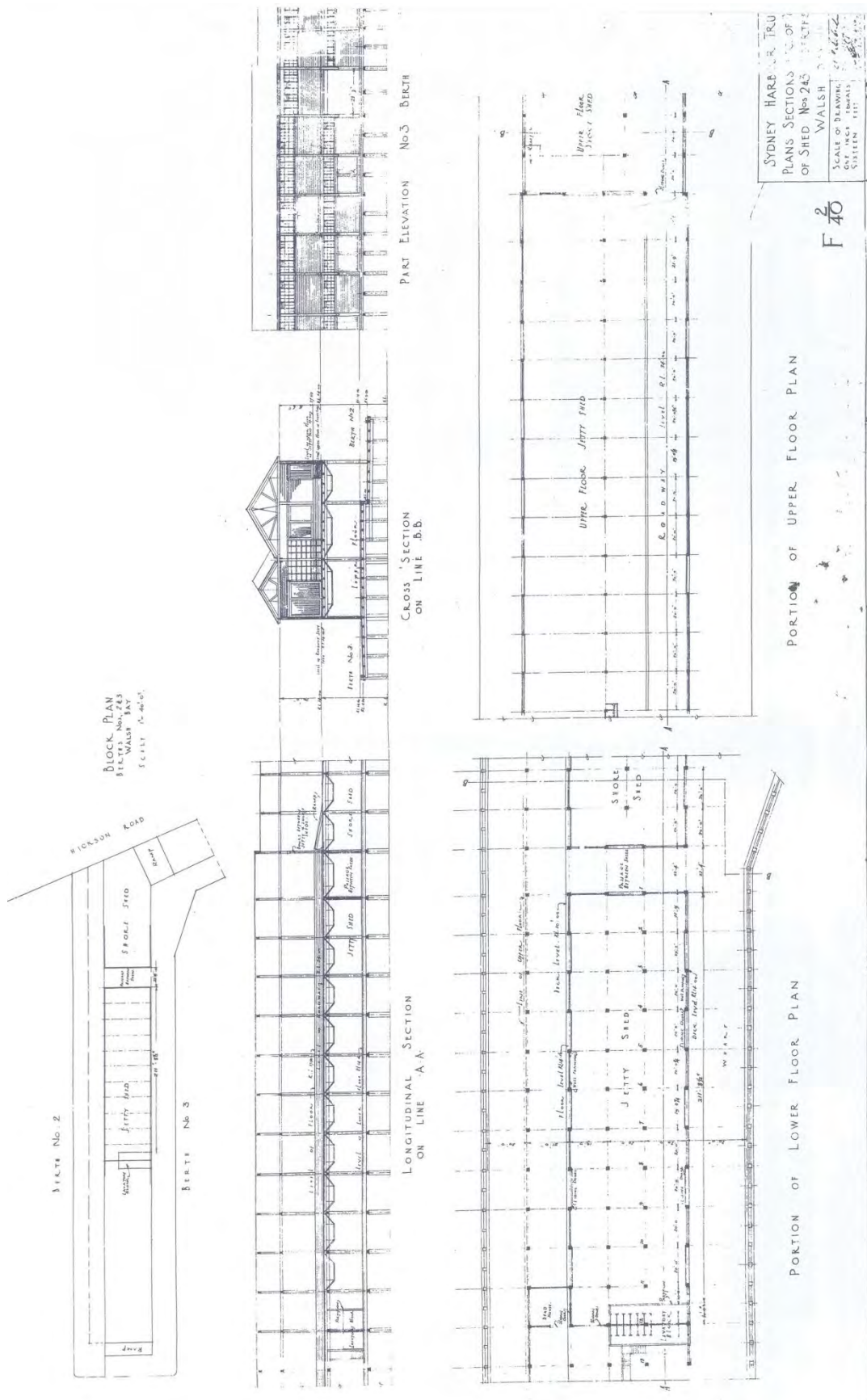


Figure 19 Historical drawing by Sydney Harbour Trust Block Plan Berths 2/3 Walsh Bay

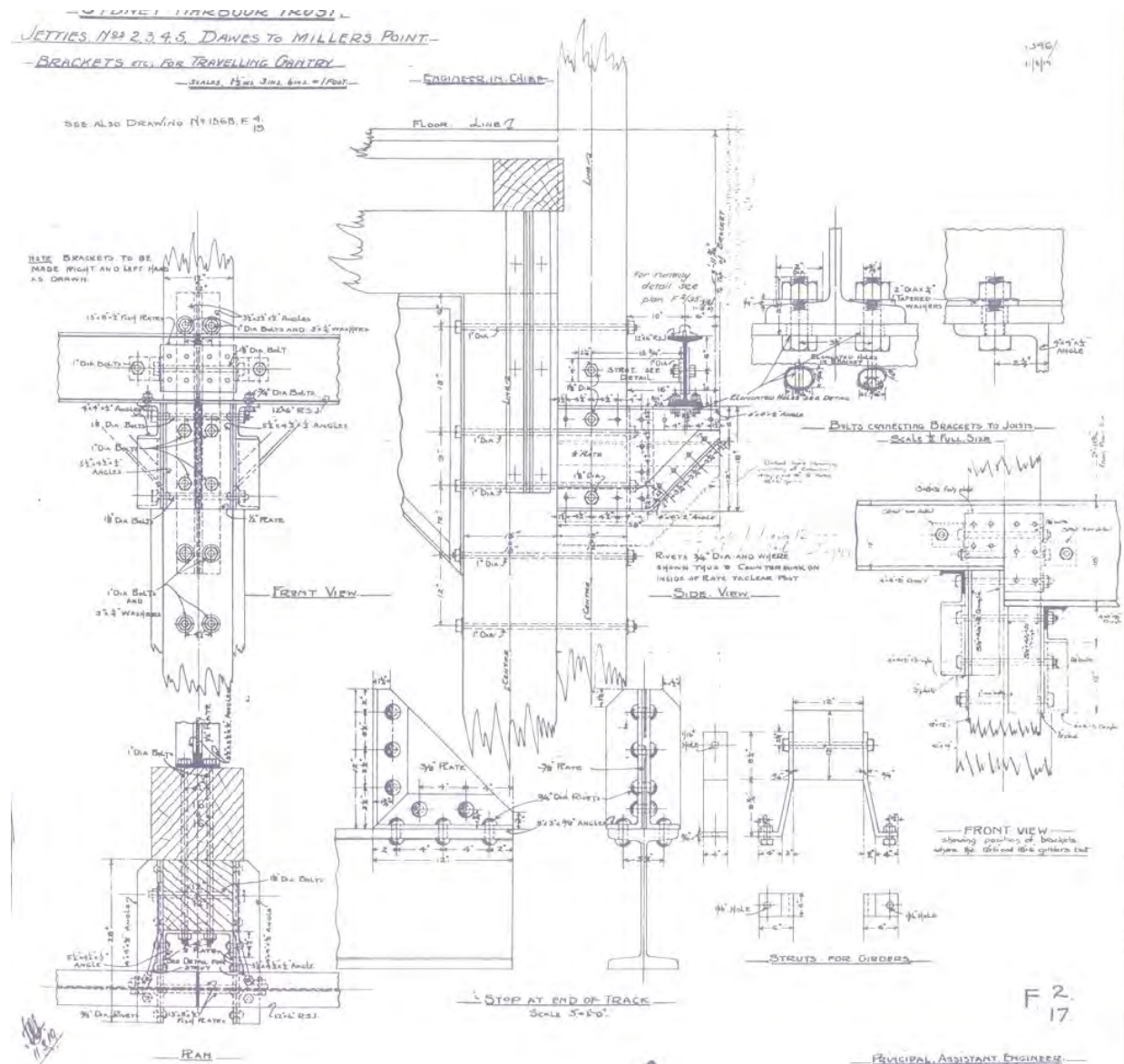


Figure 20 Historical drawing by Sydney Harbour Trust - Brackets ETC for Travelling Gantry Jetties
2/3/4/5 Walsh Bay

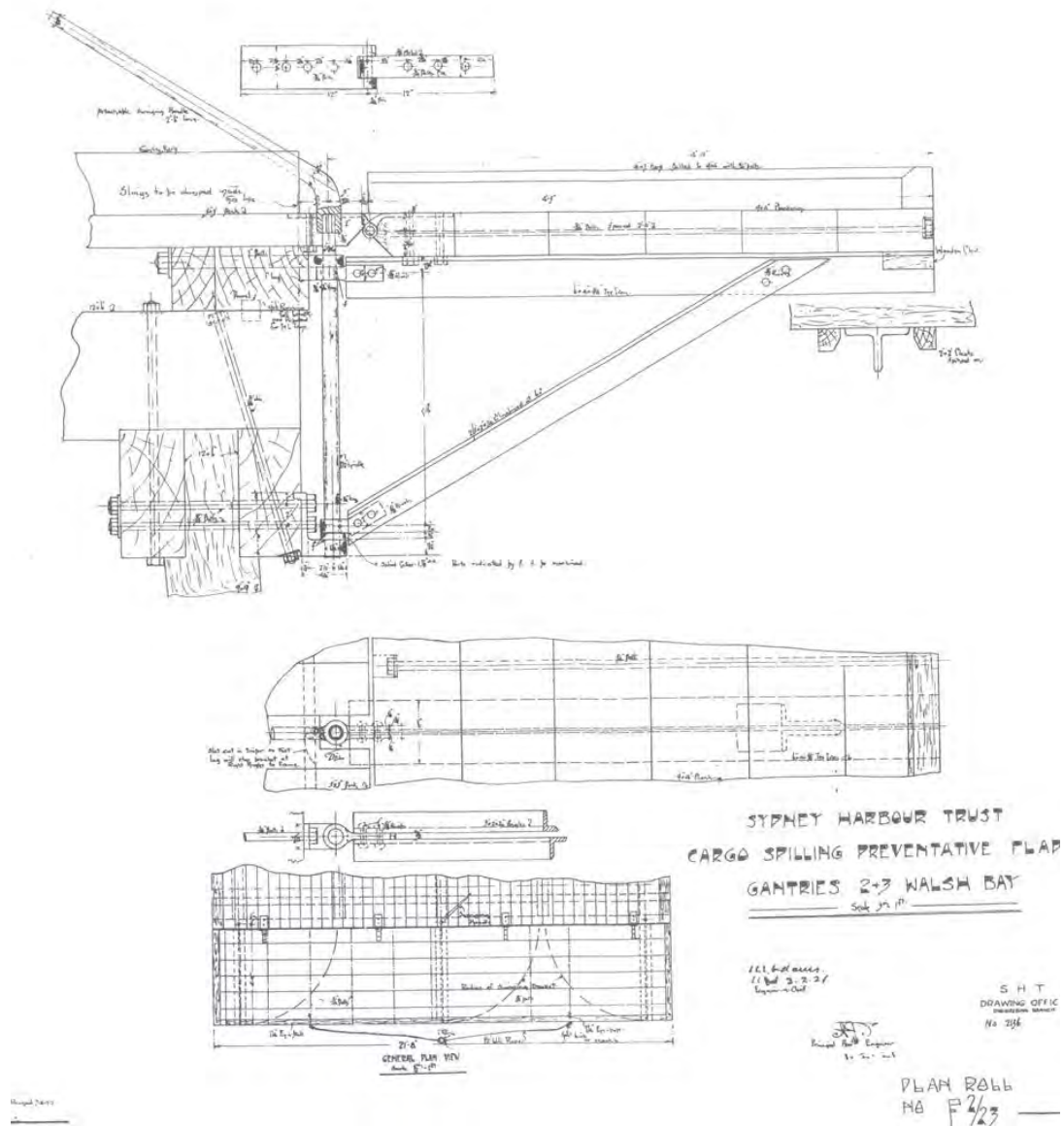


Figure 21 Historical drawing by Sydney Harbour Trust - Cargo Spilling Preventative Flaps Gantries 2/3 Walsh Bay

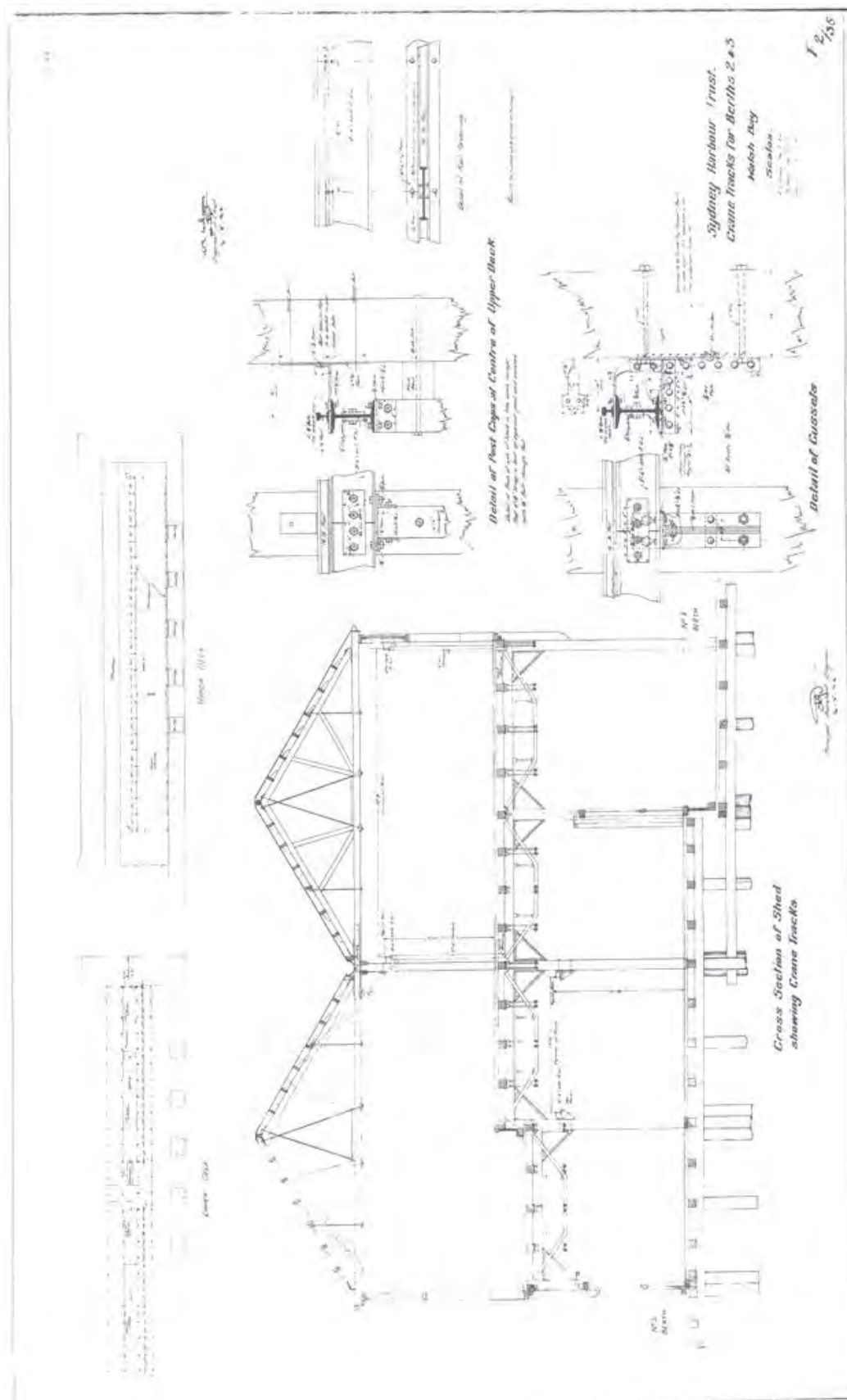


Figure 22 Historical drawing by Sydney Harbour Trust - Crane Traks for Berths 2/3 Walsh Bay

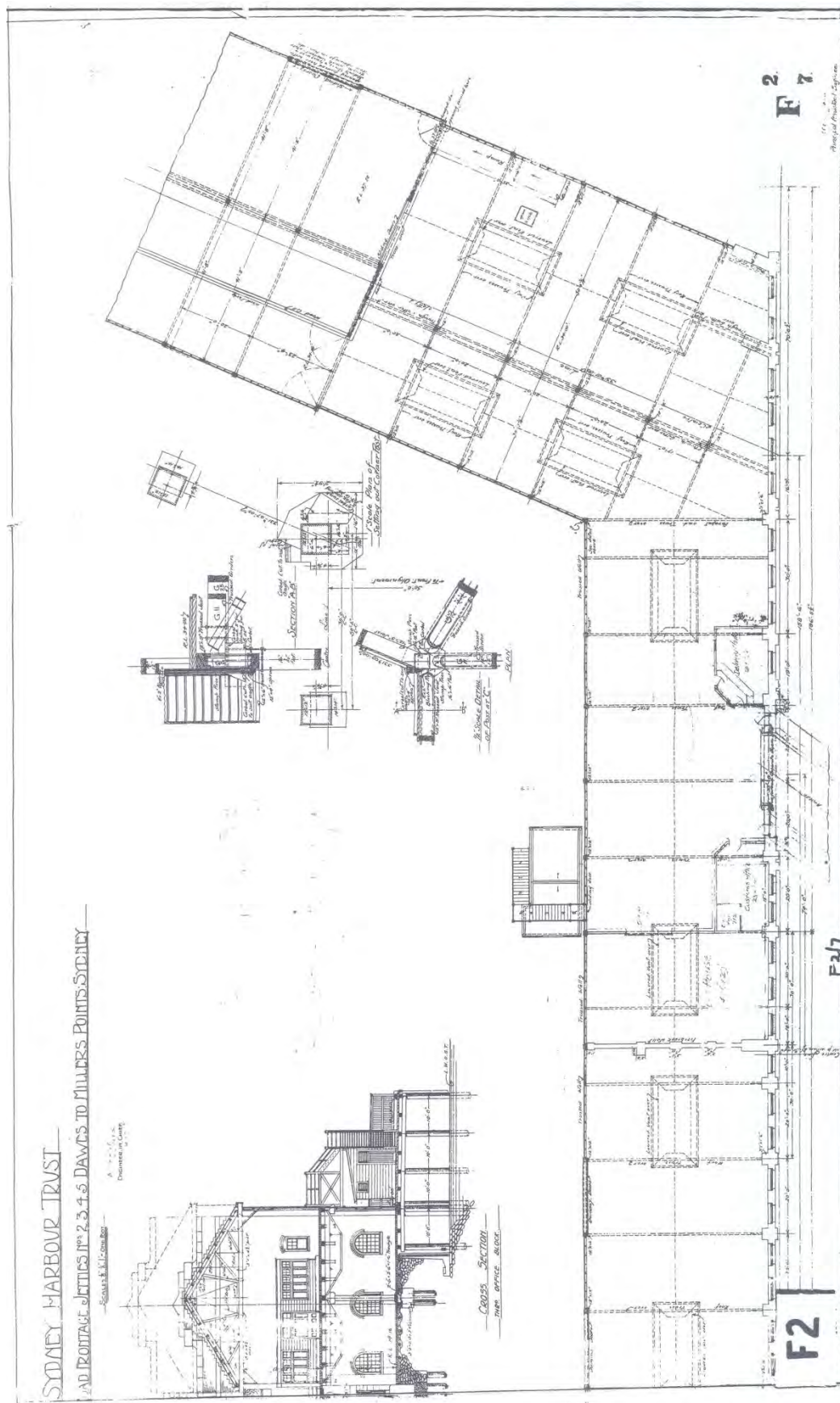


Figure 23 Historical drawing by Sydney Harbour Trust - Plan and Road Frontage Jetties 2/3/4/5 Walsh Bay

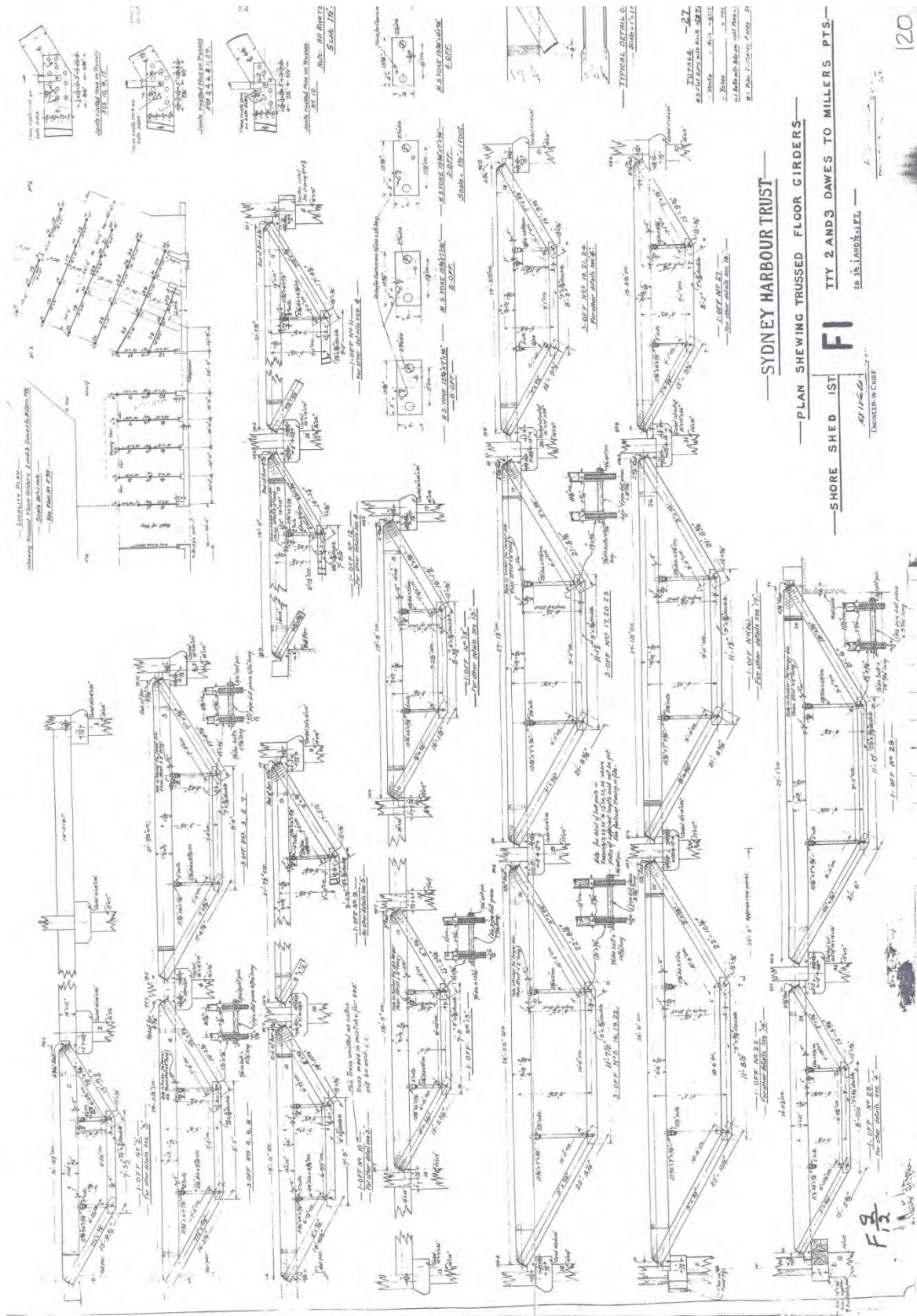


Figure 24 Historical drawing by Sydney Harbour Trust - Plan Trussed Floor Girders Jetty 2/3 Walsh Bay

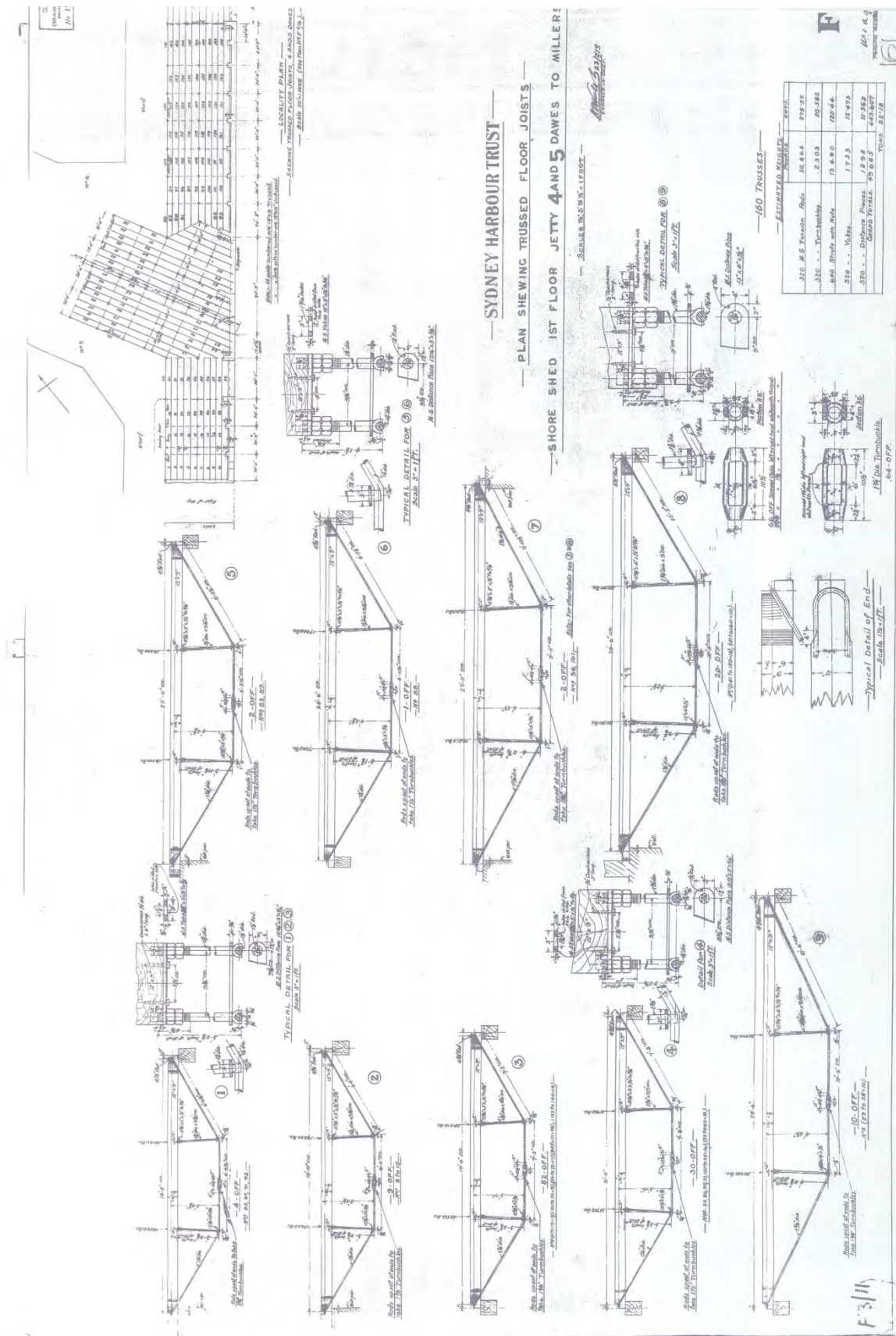


Figure 25 Historical drawing by Sydney Harbour Trust - Plan Trussed Floor Joists Jetty 2/3 Walsh Bay

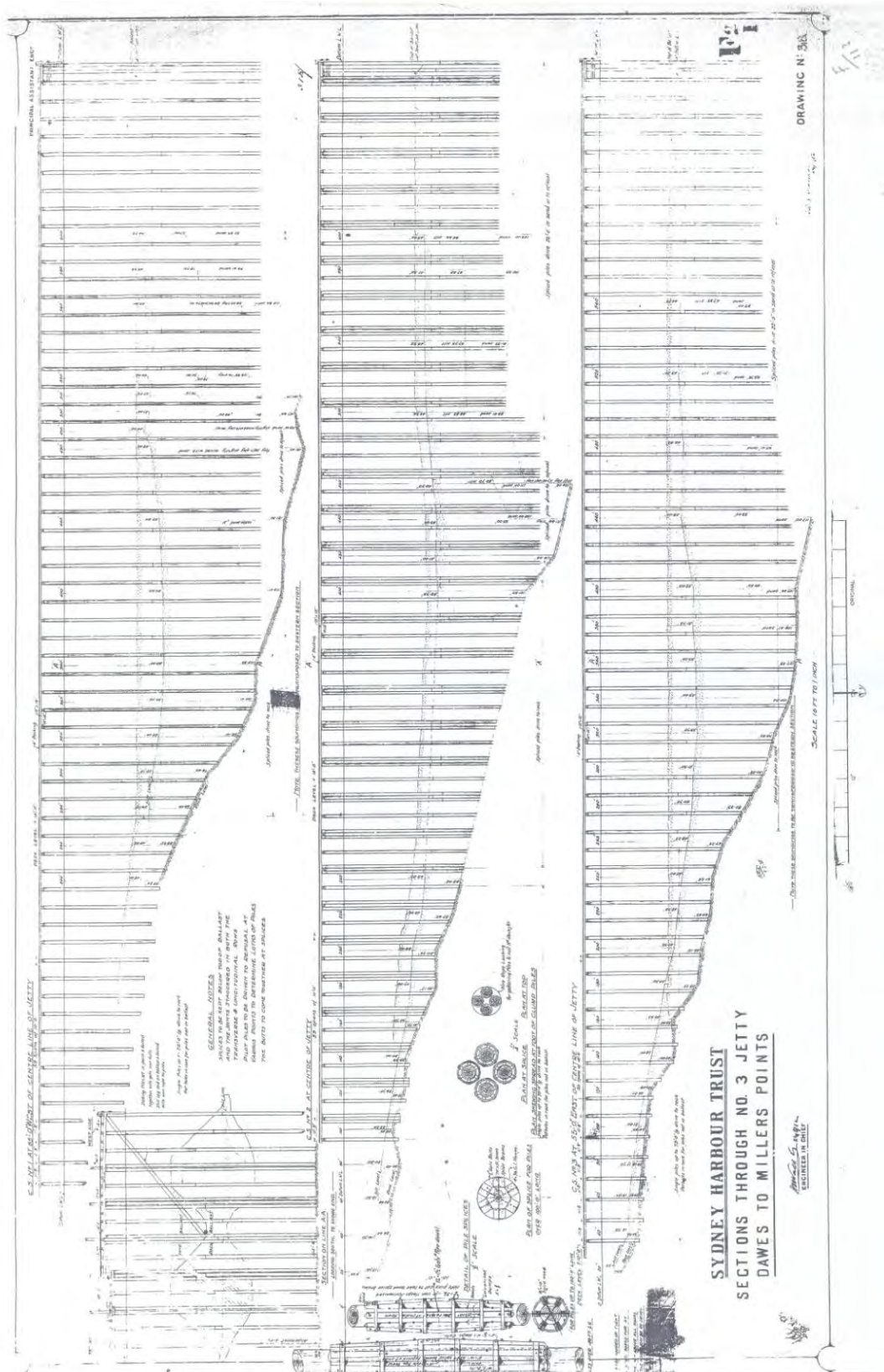


Figure 26 Historical drawing by Sydney Harbour Trust - Section Trough Jetty 3 Walsh Bay

2.2.3 Wharf 4/5

The roof form of Wharf 4/5 is similar to that of Wharf 2/3. The roof structure is supported by timber trusses, purlins, posts and adjustable steel trusses. Louvered ventilation openings are distinct on the roof. Originally the roof sheeting was corrugated iron.

The horizontal form of the wharves is exaggerated by their low scale. Each is punctuated by oversized rolling doors along its entire length. There is no decorative embellishment to these structures. Doors were provided at both Upper and Lower Deck levels to permit working at both levels simultaneously, with gantries providing links with vessels.

On the eastern façade, the second-storey timber roller doors have been enclosed with glass panels and external access to these areas is no longer possible. Typically, more doors are provided at lower levels. In the 1985 conversion of the wharf for premises for the Sydney Theatre Company, other doors were incorporated into the design. A combination of styles can be found including:

- Panelled windows with fixed glass panes, painted timber bars and rails
- Panelled windows with painted timber louvered sections above
- Glass louvres on an aluminum frame with fixed panels below
- Large fixed glazed panels at deck level



Figure 27: Wharf 4/5 East elevation



Figure 28: Wharf 4/5 East elevation



Figure 29: Wharf 4/5 West elevation



Figure 30: Wharf 4/5 North elevation



Figure 31: Wharf 4/5 Level 3



Figure 32: Wharf 4/5 Level 4

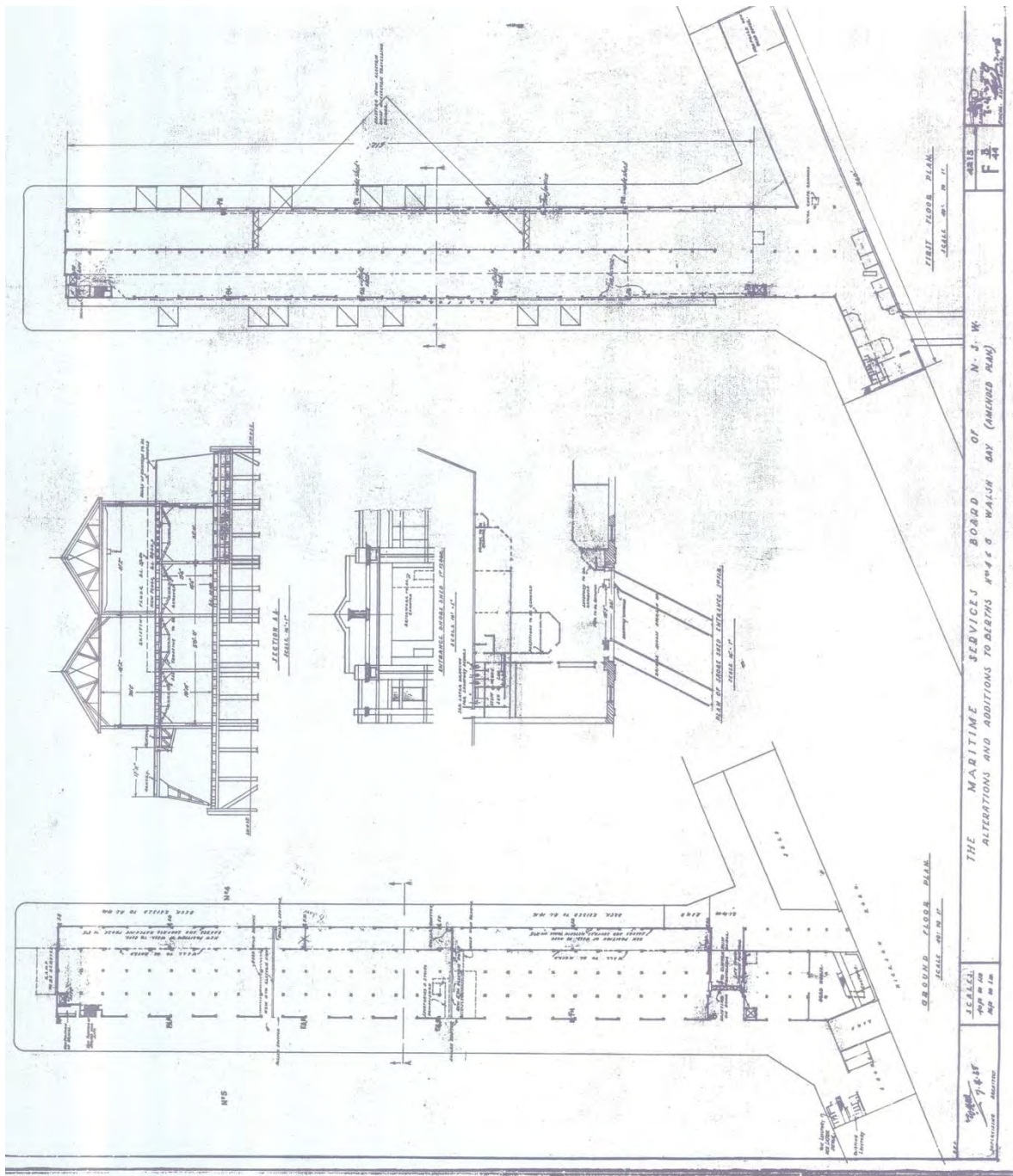


Figure 33 Historical drawing by Sydney Harbour Trust - Alterations & Additions Berths 4/5 Walsh Bay

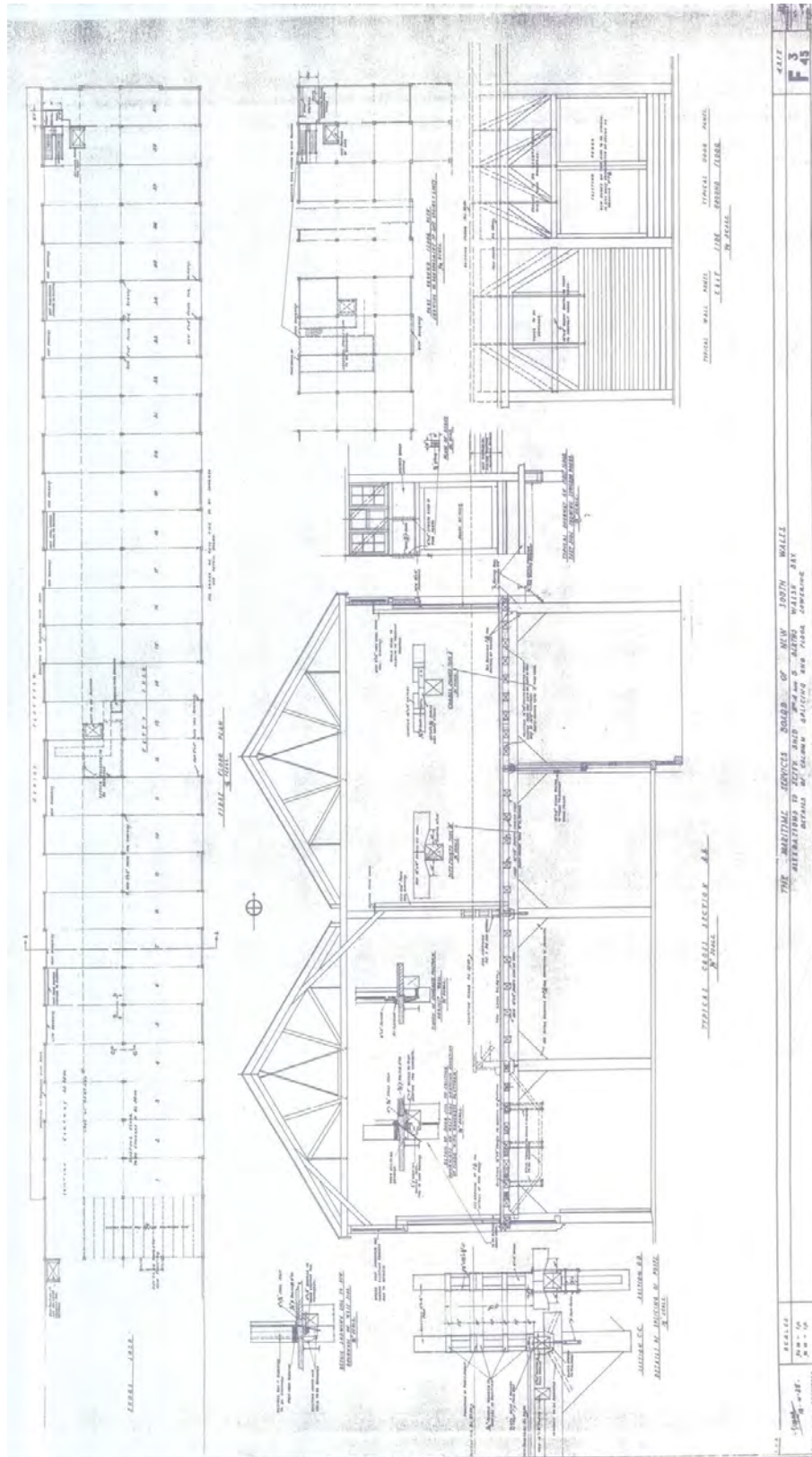


Figure 34 Historical drawing by Sydney Harbour Trust - Alterations & Additions Berths 4/5 Walsh Bay

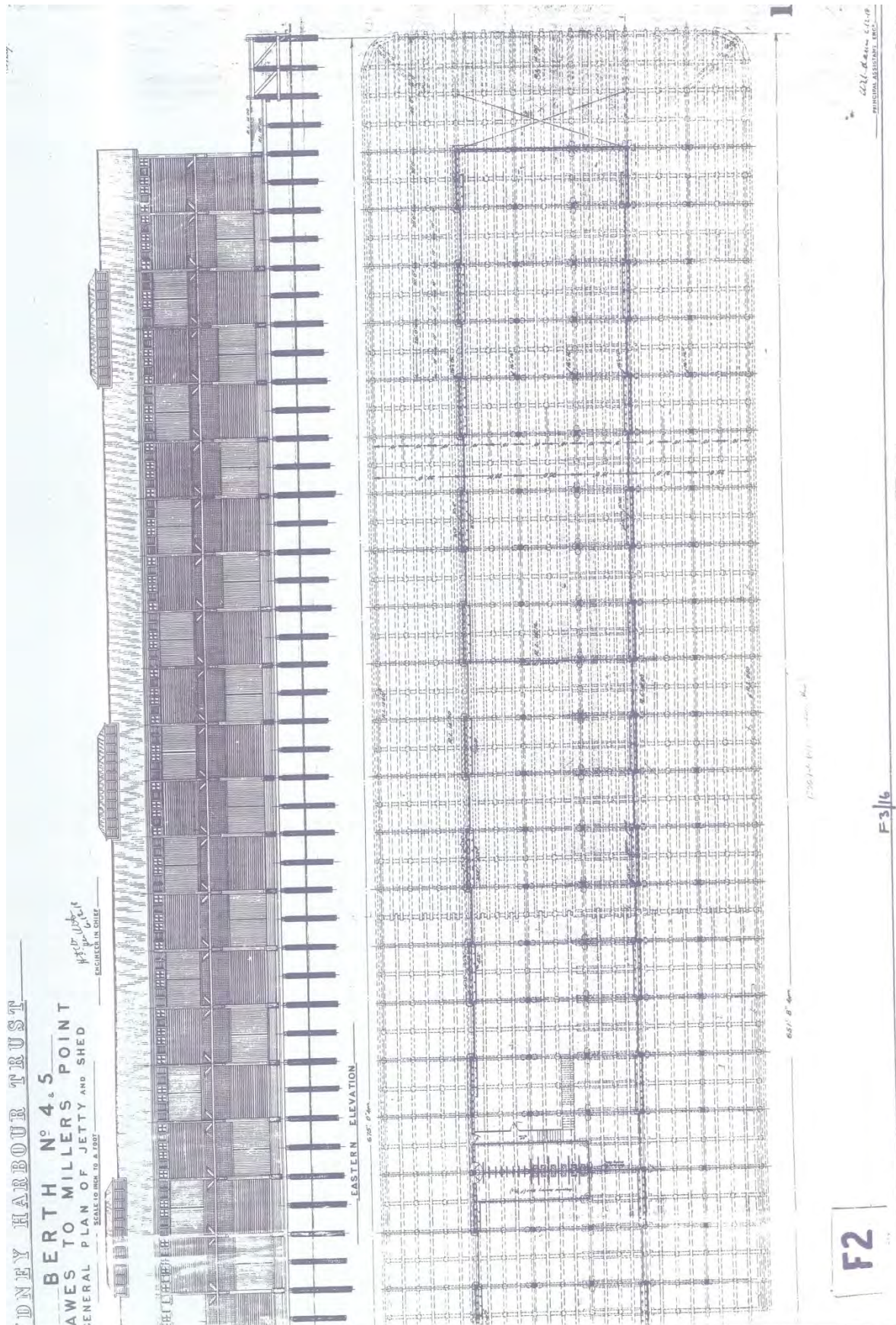


Figure 35 Historical drawing by Sydney Harbour Trust - Plan and Elevation Berth 4/5 Walsh Bay

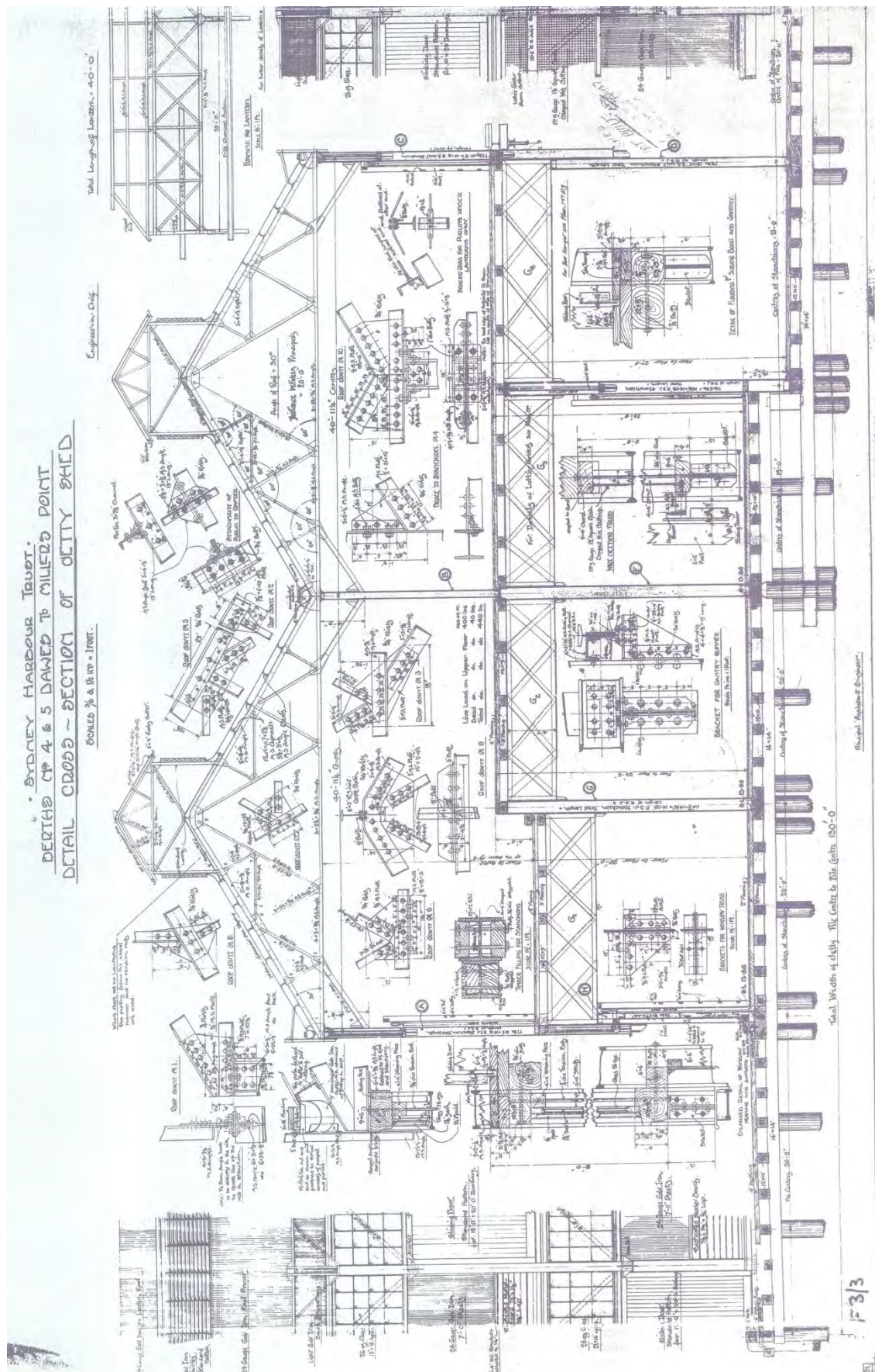


Figure 36 Historical drawing by Sydney Harbour Trust - Cross Section Berths 4/5 Walsh Bay

2.2.4 Shore Sheds

Shore sheds are of similar construction to the wharf shed but typically irregularly shaped. They sit on solid fill retained by the precast concrete seawall. The structures of the shore sheds are T-shaped with the head of each of the four T buildings joined to form a continuous façade along the wide Walsh Bay service artery, Hickson Road. The facades are constructed of masonry and give little indication of extensive timber structures behind.

The Federation style masonry facade onto Hickson Road is a dark colored brick with engaged brick piers and horizontal bands of sandstone which relieve the brickwork along the upper and lower edges of the window and door penetrations. Sandstone embellishments to the brick columns can be found at the upper levels of the building along the parapet wall. The main entrance at street level is typically emphasized with a strong base and a concrete structural Doric entrance column and lintel.

The western facade of the shore shed has a face brickwork facade with recessed brick arches on the Ground and First Floors and vertical sandstone bands along the lower and upper sections of the parapet wall. Three sets of sash windows are located on the first storey.

Windows on the shore sheds are of varying styles and materials including:

- Double hung sash windows in brick facade of shore shed
- Fixed glazed panels in brick facade facing Hickson Road
- Panelled windows with fixed glass panels, fronting water
- Louvres with fixed panels below
- Sliding sash windows
- Casement windows



Figure 37: Shore Sheds South elevation



Figure 38: Shore Sheds West elevation



Figure 39: Shore Sheds North elevation



Figure 40: Fire escapes in steel

2.3 Aboriginal Archaeology and Values

Various studies have previously been done on Aboriginal archaeology and new reports have been commissioned which are included in the appendices.

A report was commissioned by Clive Lucas and Partners to form a part of an Outline Conservation Plan for the Walsh Bay area. The subject area encompasses Piers 1-9 between Dawes Point and Millers Point, including Towns Place, Hickson Road and the buildings abutting to the south, Pottinger Street and associated laneways.

That report provided a brief description of the area as it was likely to have been prior to the European arrival, of the Aboriginal people who were living there at that time, and of physical evidence of their occupation and lifestyle which has been found within and adjacent to the place. The report provided a preliminary assessment of the Aboriginal heritage significance of the place, and suggested strategies for its identification and management.

This is not to say that no Aboriginal relics will be found.

"For almost its entire length within the Walsh Bay area, Hickson Road is cut into bedrock. Only at the north eastern end does it appear to have been constructed on natural surface. Most of the area is significantly disturbed, being either cut away or land fill (Chapman and Murphy 1989).

The area in front to the old wharves, having been used for so many years by ships from all quarters of the world, would have all sorts of materials disgorged into the adjacent waters. This area would have been further disturbed by submarine construction required for the long piers.

It would seem that this radical alteration to the Walsh Bay landscape must have obliterated any evidence of Aboriginal occupation before or at the time of the European arrival. But the survival into recent times of two Aboriginal sites, one at Moores Wharf and the other at Cumberland Street, is testimony to the fact that evidence of Aboriginal occupation has not been entirely erased, even from the longest occupied and one of the most intensively developed areas of European settlement in the country."

From *Walsh Bay Outline Conservation Plan Aboriginal Heritage*, by Helen Brayshaw, December 1996.

2.3.1 Archaeological Context

"The distribution of most types of Aboriginal sites is closely related to bedrock formation and local topographical features. The most common site type in the coastal region are shell middens mostly occurring as low density scatters of shell but occasionally with some depth, and often associated with low density stone artefact scatters. Middens contain evidence of estuarine and/or ocean resource exploitation. They usually represent interim or base camp occupation activity, and are typically located close to the aquatic environment and fresh water resources. They may also contain non-aquatic food remains or features such as animal or bird bone, hearths, stone tool workshops or burials. Such a shell midden once existed on Bennelong Point (Park 1973:14); it has been destroyed, as have others reported in Cockle Bay, or Darling Harbour as it came to be known (Fitzgerald and Keating 1991:12), to provide lime for mortar in the buildings of the early settlement (Proudfoot et al 1991:112)."

"Two sites which are known to have survived have been excavated, the one at the Moores Wharf at the western end of Walsh Bay by Lampert (1984), and the Cumberland Street near the corner of Essex Street in the Rocks, by Attenbrow (1992)."

From *Walsh Bay Outline Conservation Plan Aboriginal Heritage*, by Helen Brayshaw, December 1996.

"Most works for the redevelopment of Pier 2/3, Wharf 4/5 and the new public space will be concerned with the above ground structures and will have no impact on any in-ground archaeological resource.

The only identified potential impacts are trenching associated with the renewal of existing services or possible provision of new connections. These works would disturb deposits to shallow depths and in discrete areas. Excavations are unlikely to remove or displace structural evidence but they may expose some components and will also displace artefacts and demolition debris contained in the fill.

This work will not substantially affect the cultural value of this resource. The principal impacts to subsurface areas will be associated with the construction of the new public square.

The proposed works will have no impact on potential Aboriginal archaeological evidence."

Extract from the Archaeological Assessment by Wendy Thorpe, August 2016

2.3.2 Aboriginal Occupants

This analysis refers to the archaeological studies and assessments conducted in the Walsh Bay Art Precinct. A Complete report is attached to the EIS Appendix 17.

"The occupation of Port Jackson by Aboriginal people prior to the European invasion, and their experience of co-existence with the new arrivals at their Sydney Cove settlement has been well documented (eg McBryde 1989, Smith 1992 and Haglund 1996).

At the time of the arrival of the first fleet at Port Jackson, Aborigines occupying the coastal area north beyond Broken Bay were a large tribal grouping identified as 'Guringai' (or Kuringgai) speakers. To the south of Port Jackson, including Walsh Bay, the language was referred to as the Sydney language or 'Eora' (a Darug language slightly different from that spoken on the Cumberland Plain to the west.).

Territorial boundaries appear to have in the main coincided with language or dialect distributions. Around Port Jackson there were several groups (or clans), each named after and associated with a particular area. Each group consisted of sub-groups (bands) of some twenty to fifty persons who tended to forage within a certain area and were based on one or more family units (Haglund 1996). Different groups could join in large numbers for ceremonies and social gatherings, and individuals moved well beyond their own territories, but according to certain obligations and codes of behaviour. The southern shore of Port Jackson encompassing Walsh Bay belonged to the 'Cadigal'.

Smallpox killed about half the Aboriginal population around Port Jackson by 1791. Some clans almost disappeared; the 'Cadigal' were reduced by the epidemic to three individuals (Curson 1985). Traditionally Aboriginal burials in the Port Jackson area involved cremation. William Bradley, first lieutenant on HMS Sirius, wrote:

'We have every reason to suppose that they burn the dead, from the number of graves we have open'd and seen in those which were opened we found the ashes with many pieces of bone not quite consumed (Bradley 1786-92:142, also 178, 187)."

From *Walsh Bay Outline Conservation Plan Aboriginal Heritage*, by Helen Brayshaw, December 1996.

"The study site is considered to have no potential to contain Aboriginal sites or objects.

It is concluded that no further archaeological investigation in regard to Aboriginal archaeological sites is necessary. It is recommended that the proponent proceed with the proposed works with caution.

In the unlikely event that suspected Aboriginal objects are discovered during the course of the proposed works then work should be stopped in this area, the object safeguarded and a suitably qualified archaeologist contacted to record the find prior to work continuing."

Extract from the Archaeological Assessment by Wendy Thorpe, August 2016

2.3.3 Objectives

"While the Aboriginal site at Moores Wharf has now been destroyed, and no others are presently known within Walsh Bay or its vicinity, its survival into recent times indicates that the possibility remains of further evidence of Aboriginal heritage being present in the area. Future conservation works should therefore aim to identify and where possible preserve any such evidence.

The objectives of future conservation works should be:

1. To identify any items or areas of Aboriginal heritage value within the place. Any identified relics or sites would be protected under the terms of the National Parks & Wildlife Act, 1974, as amended, and cannot be damaged, defaced or destroyed without the prior written consent of the Director of the NSW National Parks & Wildlife Service.
2. To preserve items or areas of high or potentially high heritage value in accordance with legislative requirements and provisions of the Burra Charter.
3. To assess the significance of, perhaps by means of archaeological excavation, record and retrieve heritage items identified within the place.
4. To involve the Aboriginal community in all stages of Aboriginal heritage assessment and management."

From *Walsh Bay Outline Conservation Plan Aboriginal Heritage*, by Helen Brayshaw, December 1996.

2.3.4 Strategies

"The following strategies are suggested as a means of achieving the stated objectives:

1. Incorporate into individual area or building conservation plans an assessment of the likelihood of natural land surfaces or foreshore to be present.
2. Development of a protocol for periodic audit and, if appropriate, a conservation plan to ensure the long term preservation of items or areas of high heritage value. Subject to

archaeological review, retrieval of what value is possible by salvage excavation of sites should preservation not be achievable.

3. Monitoring of ground surface disturbance in areas where natural land surfaces or foreshore are present for items or sites of Aboriginal heritage value.

4. Develop management strategies for any such items identified including significance assessment, retrieval and/or recording."

From *Walsh Bay Outline Conservation Plan Aboriginal Heritage*, by Helen Brayshaw, December 1996.

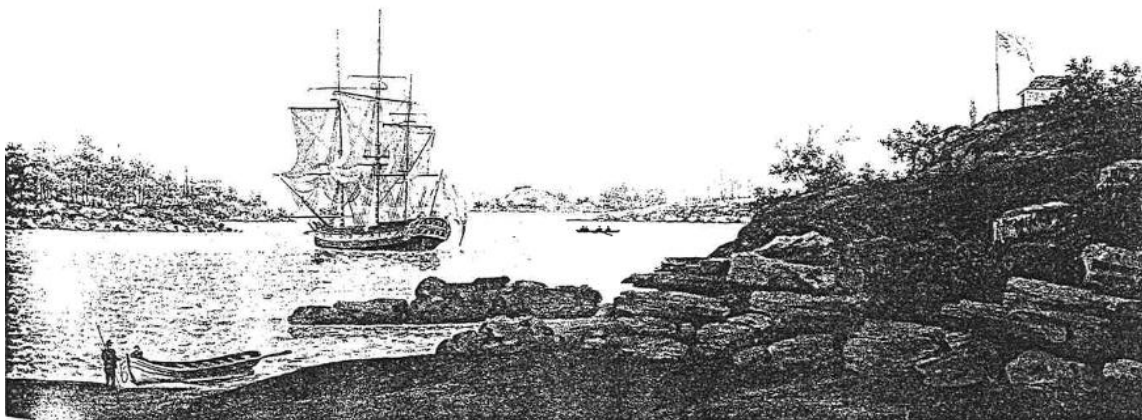


Figure 43: A view of Port Jackson from Dawes's Point Sydney Cove. Watercolour, artist unknown, date possibly 1805 from McCormick 1987, original in Mitchell Library.

2.4 Marine and Land Archaeology

3.4.1 Scope

This analysis refers to the archaeological studies and assessments conducted in the Walsh Bay Art Precinct and analyses and highlights the areas of relevance.

2.4.2 Evolution of the Walsh Bay Shoreline

The following historical overview has been summarised by Clive Lucas in the *Walsh Bay Precinct Conservation Plan - Archaeological Assessment*, August 1997.

Phase 1 - Establishment (1788-1830s)

Phase 2 - Expansion (1830-1870s)

Phase 3 - Consolidation (1870-1900)

Phase 4 - Government Administration (1900-1980s)

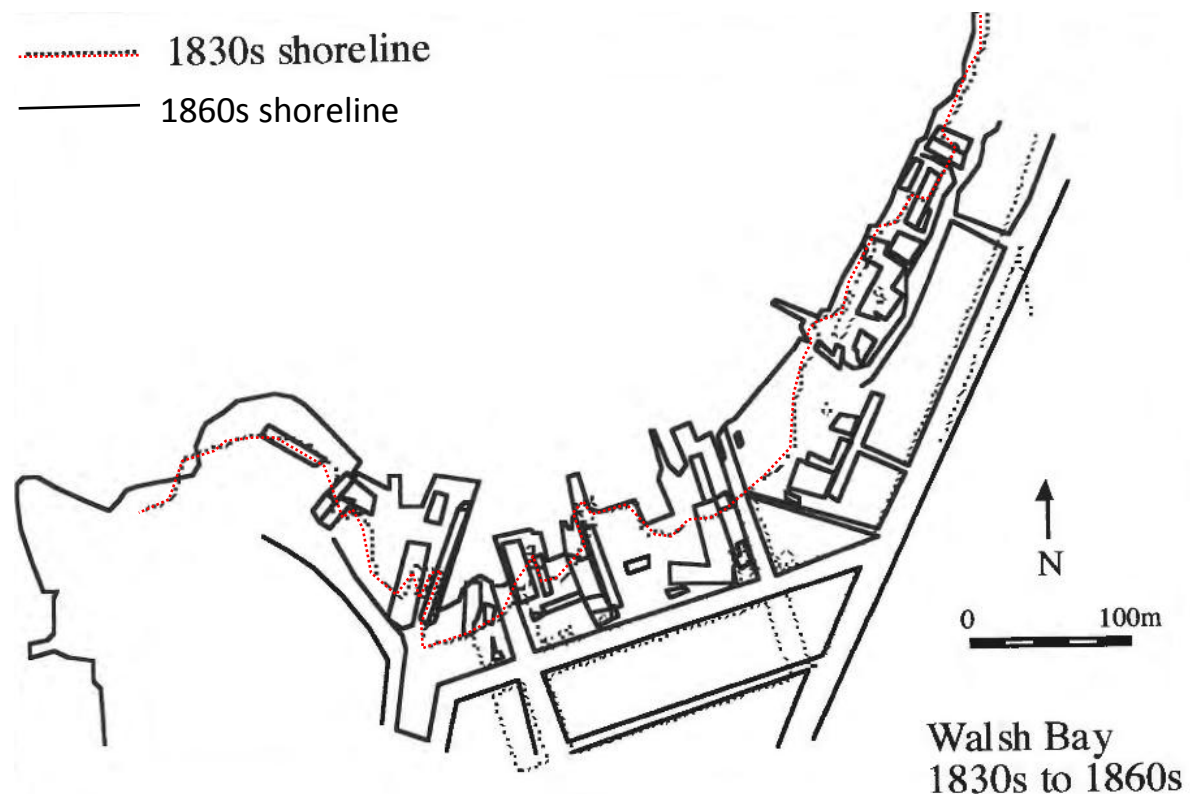


Figure 44: Walsh Bay 1830s to 1860s. From *Walsh Bay Redevelopment: Maritime Archaeological Assessment of Wharves 6/7 & 8/9*, by Coroneos, September 1997.

Phase 1 - Establishment (1788-1830s) - Based on Harper's plan of 1823

By this comparatively early date the foreshore of the area between Dawes Point and Millers Point has been modified to make a small number of longshore wharfs and jetties. A number of buildings, probably associated with the maritime trade, have also been built. Streets formed by this stage included Pottinger, Windmill, Kent and Lower Fort Street. Some building (probably residential) were located facing Windmill Street.

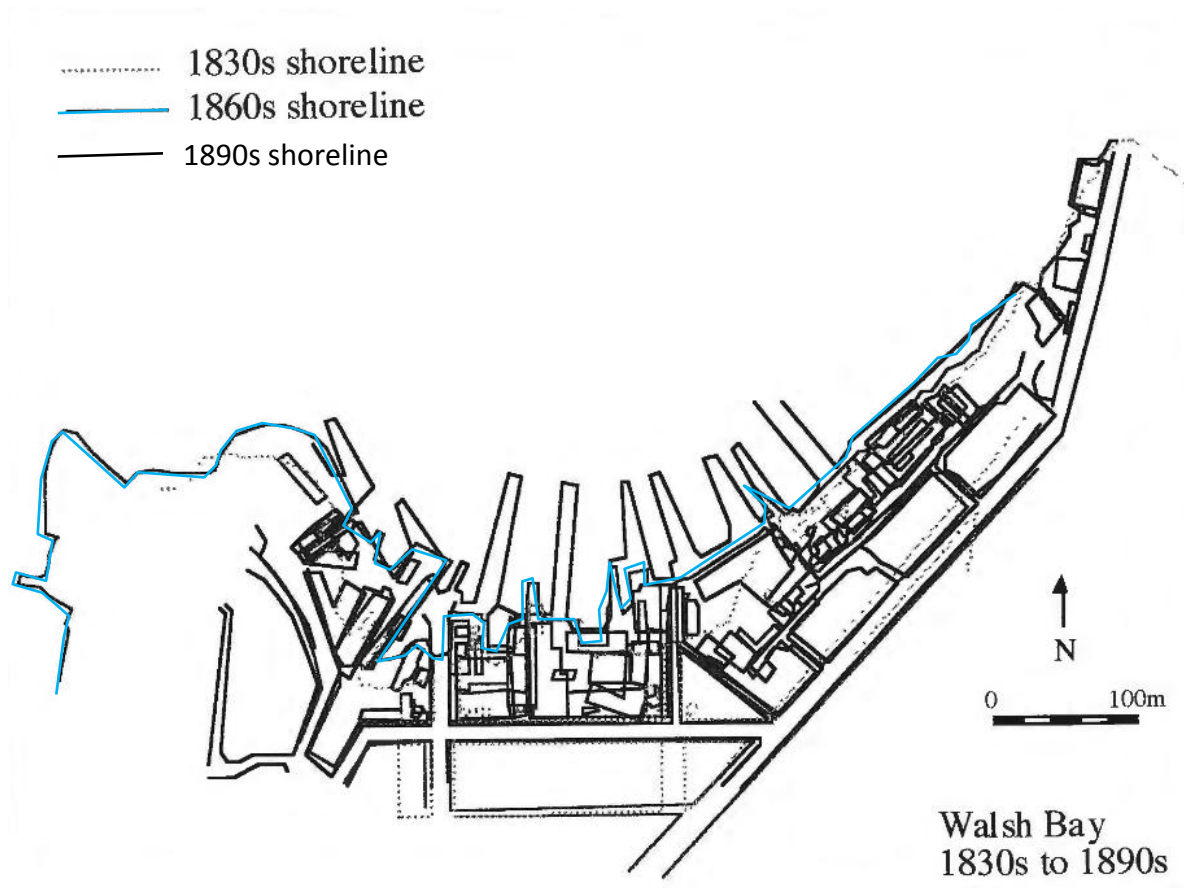


Figure 45: Walsh Bay 1830s to 1890s. From *Walsh Bay Redevelopment: Maritime Archaeological Assessment of Wharves 6/7 & 8/9*, by Coroneos, September 1997.

Phase 2 - Expansion (1830-1870s) - Based on the City of Sydney Trigonometrical Survey of 1865

Full development of the area was by this phase practically completed, and the natural shoreline had been largely modified to maximise maritime potential of the place through significant capital investment in the form of wharves and warehouses. Probably associated with this development were the large number of street reserves leading from the main thoroughfares such as Windmill and Pottinger Streets to the wharf front areas. While the number of residential buildings had

increased, they were localised to a handful of areas such as Windmill Street, Lower Fort Street and Dalgetty Road.



Figure 46: Overlay showing the relationship of the current wharves to the later nineteenth century wharves and shore, the early nineteenth century developments and the Sydney Harbour Trust wall. From *Archaeological Assessment Wharves 6/7 & 8/9 Walsh Bay*, by Wendy Thorp, 1997.

Phase 3 - Consolidation (1870-1900) - Based on the series of trigonometrical surveys made by the Public Works Department of the City of Sydney made in the late 1880s and early 1890s.

The plan indicates that within a comparatively short period of time further substantial capital investment had resulted in the large scale reclamation of the foreshore and construction of deep water jetties. The number and scale of warehouse type building had also increased. The demand for land to locate these new buildings had resulted in the rebuilding and enlargement of a number of the older structures. It is also evident that the natural topography (cliff faces) had been cut away to provide for additional suitable building sites. This was particularly so for the area between Pottinger Street and Dalgetty Road. Contrasting with this commercial development was the comparatively small number of new residential buildings which were generally located along Lower Fort Street.

Phase 4 - Government Administration (1900-1980s) - Based on the Sydney Harbour Trust drawing of 1922

The completion of the grand Sydney Harbour Trust works as implemented over a period of 16 years resulted in the Walsh Bay area very much as it remains today. Most of this development was associated with the improvement of maritime facilities. Substantial new features were the creation of Hickson Road, (Lower) Pottinger Street, Towns Place and the jetties and shoredredes. Not all pre-1900 fabric however was removed with the retention of some warehouse buildings fronting Windmill Street and the residential buildings of Lower Fort and Windmill Streets and Dalgetty Road.

"Plans first appeared in 1877 to extend some of the wharves into deeper water a trend which culminated in the next century in the massive works of the Sydney Harbour Trust. The principal catalyst for this change came from the vast wealth penetrated particularly by wool. The reconstruction of the area allowed for new methods and styles of wharf building to be introduced to Walsh Bay. The catalysts for the change were the owners of Town's Wharf but major extensions were planned for the entire shoreline. The former was extended towards the west giving it a characteristic L-shape. Several buildings occupied the land side including a mast-maker's shed."

Wendy Thorp *Archaeological Assessment Walsh Bay Wharves 6/7 & 8/9*, 1997.

2.4.3 The Potential Archaeological Resource

The following is an extract of Wendy Thorp *Archaeological Assessment Walsh Bay Wharves 6/7 & 8/9*, 1997. The subject of this investigation was that part of Walsh Bay encompassing Wharves 6/7

and 8/9 being both piers and shoredheds. The report addressed the European archaeological potential of the subject area. Archaeological relics generally are defined by the Heritage Act of NSW as structures, features, soils and deposits and portable artefacts relevant to the non-Aboriginal occupation of NSW and which are fifty or more years in age. Analysing the study area the report states:

"It is likely that the study area will contain:

- Some remnant piling from jetties and wharves of the nineteenth century. More of the later nineteenth century wharves are likely to be found under the existing wharves as a maritime resource than as land-based artefacts.
- Some remnant building elements although these are likely to be minimal and far more disturbed than the more deeply placed piles.
- Extensive layers of fill used for reclamation purposes. This is likely to encompass both soils and waste rock as well as domestic and industrial wastes brought from throughout Sydney for the purpose. This is likely to be the most substantial archaeological evidence within the study area.
- Some fragmentary evidence of the pre-European landscape might be found at depth.

It could be concluded that this resource will provide some evidence of the nineteenth century water-front but it is likely to have been substantially reduced and fragmented and, as such, its ability to more accurately document this area and its several activities has been compromised by the degree of destruction brought about, particularly, during the early years of the twentieth century."

Cultural Significance

"The potential archaeological resource associated with Wharves 6/7 and 8/9 at Walsh Bay contains evidence of those works and processes which were the principal catalysts for the development and prosperity of this part of Sydney and, by association, those factors which were important to the well-being or otherwise of Sydney especially during the boom years of the later nineteenth century and the plague years of the early twentieth century. The current appearance of the district owes much to the works undertaken by the Sydney Harbour Trust in association with the remodelling of these wharves. The wharves were associated with some of Sydney's most influential traders and companies and were one of the principal sources of employment for the local community. The many wharves built in this area are likely to demonstrate a diverse range of changing technologies and, in this as

well as their possible demonstration and documentation of the immediate environment, the archaeological evidence is a valuable scientific resource for the nineteenth century landscape. This resource is representative of a class of items located in Sydney and most ports in nineteenth century Australia. It should be noted, however, that the value of this potential evidence and its ability to realise its significance is likely to be severely compromised by the degree of disturbance and demolition which has occurred within the area making it, at best, a fragmentary resource."

Management

"Application for an Excavation Permit will need to be made to the Heritage Council of NSW prior to the commencement of any work in this area. Archaeological work will require monitoring and recording of all significant deposits, features and artefacts."

Status of the Site

"The wharves and the land surrounding them have been the subject of several investigations beginning in the later 1980s. In 1996 they were included in an archaeological assessment that encompassed the entire Walsh Bay area (Clive Lucas, Stapleton and Partners Pty Ltd 1996). The area also has been addressed by The Rocks and Millers Point Archaeological Management Plan prepared in 1991. This work determined that the entire wharf precinct from Wharf 1-9 and all of Hickson Road, Pottinger Street and Towns Place as well as several bond stores and other sites had archaeological potential. It recommended the preparation of a more detailed assessment prior to any work being undertaken in the area. The 1936 study and this assessment fulfil that requirement. At this time no physical investigation has been undertaken of possible archaeological sites within the study area. The closest site of archaeological investigation was the former Moore's Wharf which was partly investigated during 1978."

Wendy Thorp *Archaeological Assessment Walsh Bay Wharves 6/7 & 8/9, 1997.*

2.4.4 Factors Affecting Survival of Archaeological Evidence

All those sites and elements which are known to have occupied the waterfront area at Walsh Bay from its earliest years of development to the present day, does not take into account the fact that this was a cumulative development in a relatively small area of land.

"Jetties, walls, buildings and other features were built, demolished, built over or extended to make way for newer versions. It is a destructive as well as a constructive process; it contributes to the creation of a layered archaeological resource but also it reduces the evidence of each period having, usually, a patchwork of deposits, structures and artefacts from most phases. The following issues or processes need to be taken into account in determining what is most likely to remain within the ground in the study area."

Extract from Wendy Thorp Archaeological Assessment Walsh Bay Wharves 6/7 & 8/9, 1997.

"The activity that was perhaps the most destructive in terms of the integrity of the nineteenth century wharves and associated deposits is the large scale dredging that took place during and after the construction of the present day wharves. One of the major considerations that had to be taken into account when the Walsh Bay complex was being constructed was the water depth adjacent to the berths. The beginning of this century saw larger vessels coming into Sydney Harbour than ever before. The loaded draft of these vessels was in some cases 32 ft (10 m) (Adams, 1915). This required a water depth in Walsh Bay of at least 35 ft. An 1836 plan of Sydney shows a water depth in Walsh Bay of 3 fathoms (18 ft or 6 m) (Plan of Sydney, 1836). Significant dredging must have taken place to bring the required water depth to over 32 ft. The Sydney Harbour Trust Annual Reports of 1911 and 1912 state that rock, clay and silt was removed from around the sites of Wharves 6/7 and 8/9. Most, if not all, of this dredging activity would have taken place in the waterways between, and towards the seaward end, of the wharves. It is unlikely that dredging took place on the site of the new wharves for the simple reason to allow for greater stability for the new piles. This statement is supported by two Sydney Harbour Trust plans drafted at the time of the construction of the wharves. Plan F5/14 showing a cross section at the landward end of Wharf 8/9 depicts a water depth of only 25 ft (7.6m) under the wharf. Plan F2/1 shows a cross section of Wharf 2/3 with a water depth of 11 ft (3.4 m). Therefore, it can be expected that the remains of the nineteenth century wharves and associated cultural deposits under the existing wharves would be more intact than those remains in the waterways between the wharves."

Extract from *Walsh Bay Redevelopment: Maritime Archaeological Assessment of Wharves 6/7 & 8/9*, by Coroneos, September 1997.

Reclamation

"From almost the beginning of European use of this area portions of the shoreline, the mud flats and rock ledges, have been covered over, fill has been added and jetties extended further into the bay. It has been a constant process culminating in the massive reclamation works undertaken by the Sydney Harbour Trust at the beginning of this century which included the excavation of part of the cliff face to provide a greater area for development. The latter emphasises the relatively narrow portion of land that was available for use even after nearly a century of development. The depth of cumulative reclamation essentially is the entire area between the cliff and the wharves; the earliest high water mark being slightly forward of the cliff. The superstructure of most of the later nineteenth century Wharves is now a maritime resource; only the very shore ends would be contained in the land at the edge of the bay.

The principal result of this process may have been the preservation in the reclaimed deposits of those elements. Remnants of jetties, buildings, the shoreline and associated deposits could be found under Hickson Road depending on how much survived the original process of demolition and excavation."

"It is inevitable that this period of development, and particularly the construction of the sea wall, greatly contributed to the removal or, at best, the great fragmentation of what traces remained of the nineteenth century landscape. The most likely survivors of this process were the jetty piles and those elements at greatest depth in the accumulated fill."

The Predictive Resource

"A predictive resource is an authoritative statement based on all available evidence of what is likely to be contained within the ground within a nominated area. In this case it maybe said that the archaeological resource will be that of the nineteenth century landscape and it is likely that the study area will contain:

- some remnant piling from jetties and wharves of the nineteenth century. More of the later nineteenth century wharves are likely to be found under the existing wharves as a maritime resource than as land-based artefacts.
- some remnant building elements although these are likely to be minimal and far more disturbed than the more deeply placed piles.
- extensive layers of fill used for reclamation purposes. This is likely to encompass both soils and waste rock as well as domestic and industrial wastes brought from throughout Sydney for the purpose. This is likely to be the most substantial archaeological evidence within the study area.
- some fragmentary evidence of the pre-European landscape might be found at depth.

It could be concluded that this resource will provide some evidence of the nineteenth century water-front but it is likely to have been substantially reduced and fragmented and, as such, its ability to more accurately document this area and its several activities has been compromised by the degree of destruction brought about, particularly, during the early years of the twentieth century."

Wendy Thorp *Archaeological Assessment Walsh Bay Wharves 6/7 & 8/9, 1997.*

Mitigation

The following paragraph is extracted from the Heritage Council Comments on Walsh Bay Art Precinct - SSDA 8671). It states:

- o assesses potential impacts of the proposal on Aboriginal cultural heritage values and where Aboriginal cultural heritage values are identified include measures to avoid, conserve or mitigate against the impact and consult with the Aboriginal people to identify the significance of the cultural heritage item
- o proposes opportunities to interpret the site's heritage significance and archaeology maritime and historical association
- o Should any below ground works occur, an Archaeological Assessment and Management Plan must be prepared that:
 - is carried out by a suitably qualified archaeologist
 - discusses the likelihood of significant historical, maritime and Aboriginal archaeology on the site and how this may be impacted by the project includes measures to mitigate any impacts.

2.4.5 Maritime Structures

"...remains of subaqueous piles may remain in the water area between Piers 2/3 and 4/5, Piers 4/5 and 4/5 and 6/7 and 8/9. Historic documentation is available for the finger jetty located between Pier 2/3 and 4/5 (the former Parbury's wharf), built c.1880s. It was 350' long with 60' beam. Some of the piles for this wharf were 120' in length".

"Advice received from the Heritage Office indicates that there is an known instance of a potential twentieth century wreck (the tug 'Undine') at Wharf 4".

"These sites provide a regionally rare insight into the pre-1900 European development of a maritime centre. It is likely that this site possesses archaeological potential in the form of revealing new information for the following:

1. early land improvement (reclamation c.1823-1890s)
2. nineteenth century wharf structure construction technology".

From Clives Lucas, *Walsh Bay Precinct Conservation Plan - Archaeological Assessment*, August 1997.

2.4.6 The Loss of the Tug *Undine*

"Early on the morning of 28 December 1936 whilst the steam tug Undine was slipping its moorings at Walsh Bay No.4 an explosion from the engine room literally blew the vessel to pieces (The Sydney Morning Herald, 29/12/1936). The Undine sank almost immediately."

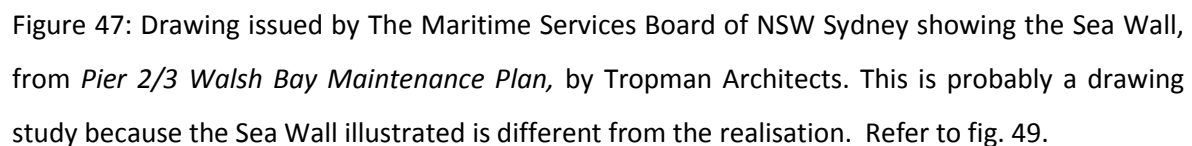
"It is unclear at present whether the wreck was raised or salvaged in situ. Given its position, next to a working wharf, its presence would have hindered any vessel moored alongside Beth 4. It is most likely that the vessel would have been removed, intact or in pieces. As the vessel was lost outside the study area no more research has been undertaken so as to determine its ultimate resting spot."

"The vessel has a registered tonnage of 37 tons net (54 tons gross). It measured 64.7 ft (19.7 m) in length, 15.5 ft (4.7 m) in width and 9 ft (2.7 m) in depth. Built of wood, it was single decked with a rounded stern."

Extract from *Walsh Bay Redevelopment: Maritime Archaeological Assessment of Wharves 6/7 & 8/9*, by Coroneos, September 1997.

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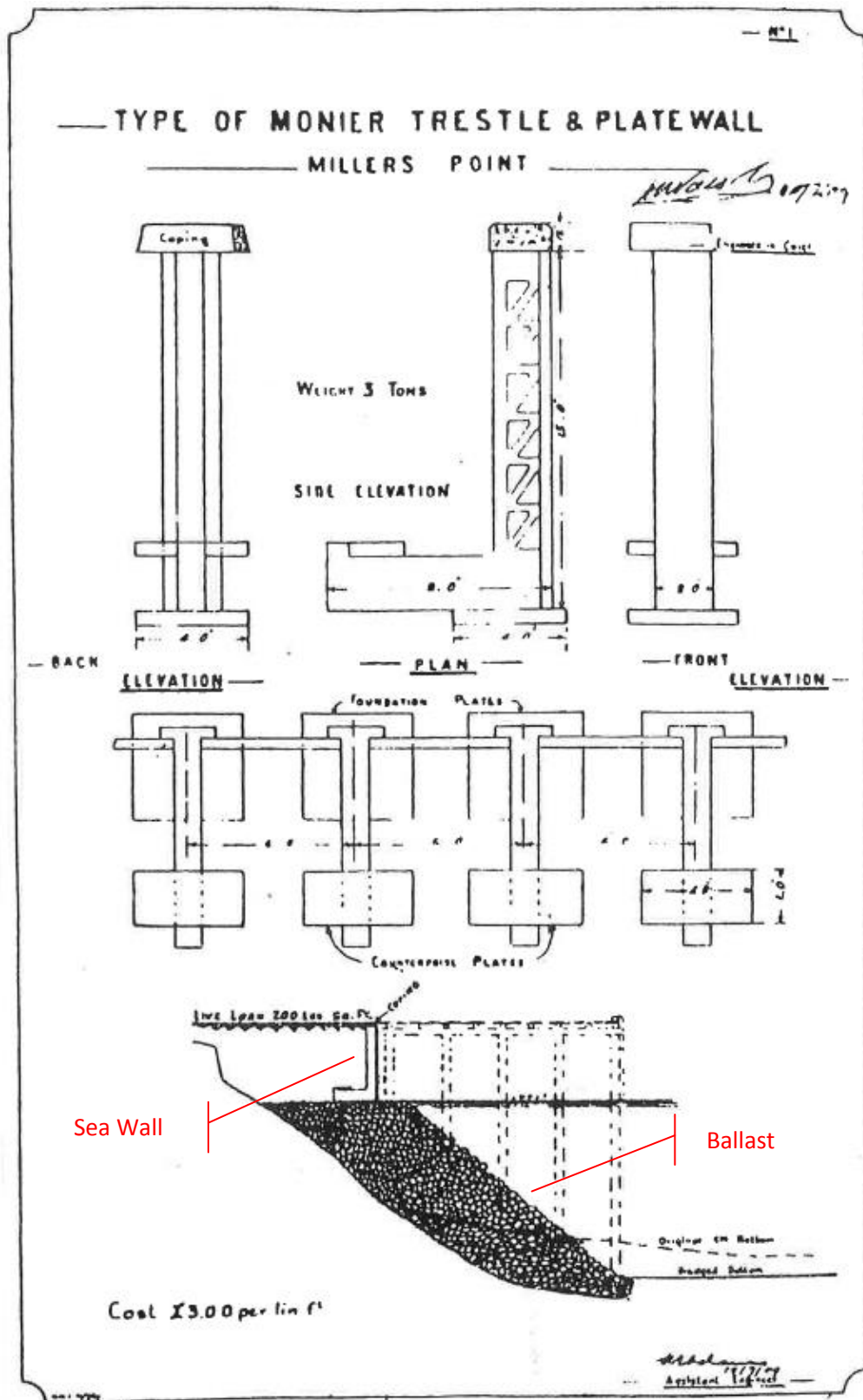


Figure 48: Section showing 'Rat proof' Monier pre-cast Concrete Sea Wall and the ballast, from *Walsh Bay Wharf Structure*, by ARUP.

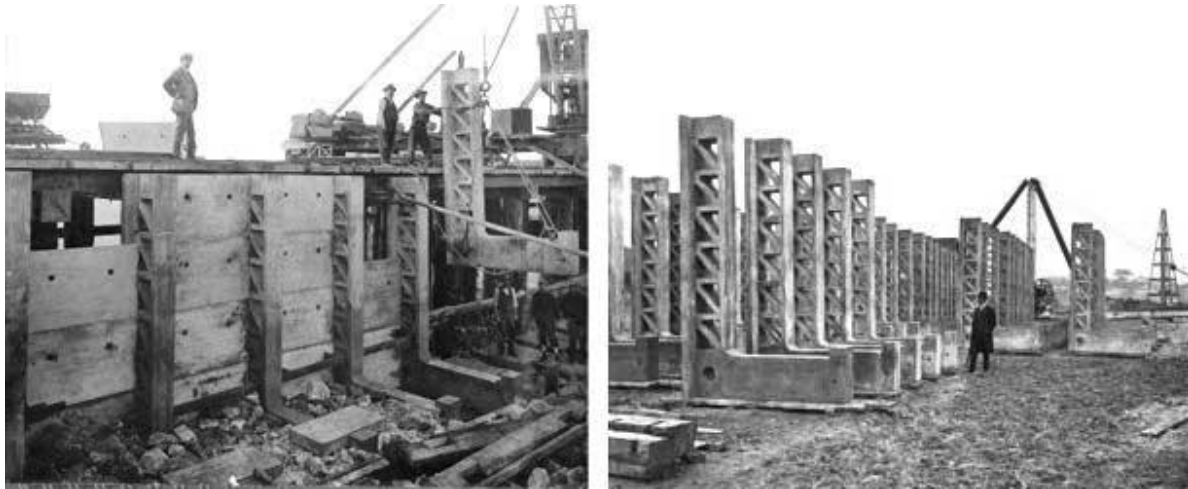


Figure 49: 'Rat proof' Monier pre-cast Concrete Seawall. Photos from www.visitsydneyaustralia.com.au

2.4.8 The Ballast

During the construction of the Wharves, tonnes of ballast were dumped under the Piers covering completely the sea bottom and losing any chance to find traces of archaeological remains.

Angle of repose of stone gravel is 45 degrees. This angle is reduced by the wave motion and it has enlarged the area covered by the gravel.

"The possible presence of basalt ballast toward the landward end of Wharf 6/7 may require dredging to take place (Ove Arup & Partners, 1996:4). This will have a detrimental impact on the cultural deposits associated with the nineteenth century wharves. Ballast was dumped around the piles of Wharf 6/7 to prevent movement of the piles (Sydney Harbour Trust, 1917:15). A recent dive inspection under the Wharf observed no ballast on the sea bed and hand probing to a depth of 1 metre did not reveal the presence of any obstruction (Peddle Thorp & Walker Architects, pers. comm.). On the other hand ballast was observed toward the landward end of the wharf during an earlier sea bed inspection (Ove Arup & Partners, 1996: 2). Based on this information the consultant assumes that ballast is likely to be present at some depth below the present sea bed."

Extract from *Walsh Bay Redevelopment: Maritime Archaeological Assessment of Wharves 6/7 & 8/9*, by Coroneos, September 1997.

Note: the same applies to Pier 2/3 and 4/5.

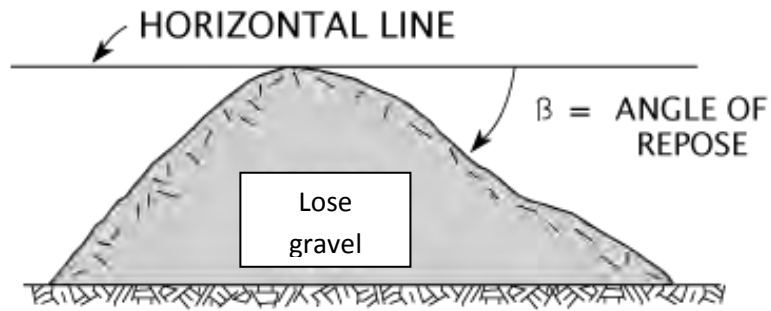
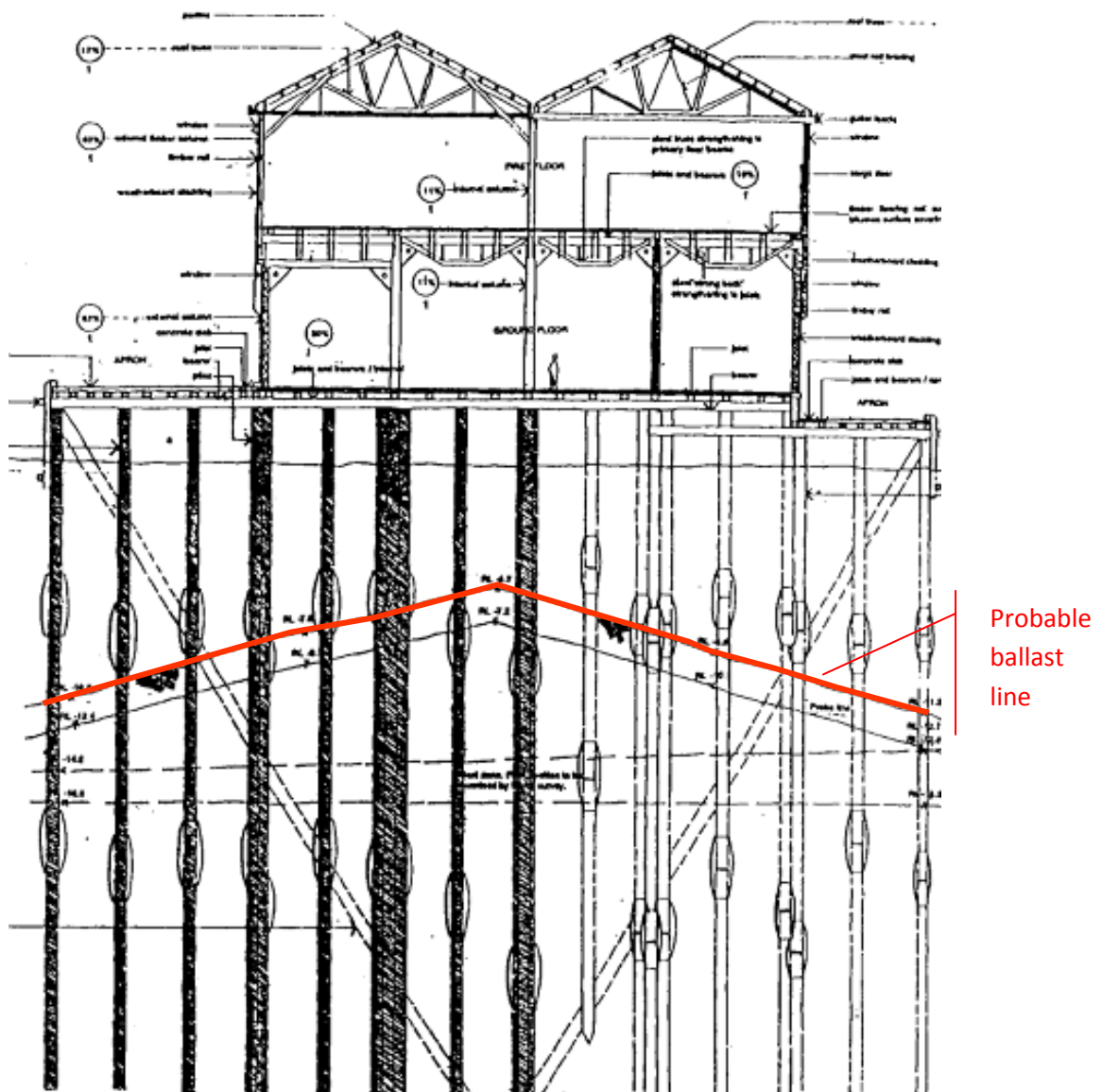


Figure 50: Generic example of Angle of Repose.

Figure 51: Drawing showing the ballast under and aside the Piers. From *Wharf 2/3 Walsh Bay Precinct CMP*, by Tropman Architects, November 2000.

2.4.9 Archaeological Summary and Significance

An historical analysis provides the context for assessing significance and is made by applying standard evaluation criteria to the facts of the item's development and associations.

The four basic criteria used in the **nature of significance** category are those of Evolution and Associations (Historic), Creative and technical accomplishment (Aesthetic), Community Esteem (Social) and Research Potential (Scientific). **Comparative significance** is assessed according to rarity or representative values.

The predictive archaeological resource has **historic significance**. It contains evidence of those works and processes which were the principal catalysts for the development and prosperity of this part of Sydney and, by association, those factors which were important to the well-being or otherwise of the city. The wharves of Walsh Bay were associated with both the prosperity of the nineteenth century boom years and the plague years of early twentieth century Sydney. The wharves also were associated, throughout the years, with some of Sydney's most influential traders and companies including Captain Towns, Dalgettys, Berry and Wollstonecraft and Burns Philp and Co. Their close association and contribution to the development of Millers Point also contributes to social significance. Many of the residents were directly employed on the wharves or in the companies which owned the wharves. The current appearance of the area owes much to the work of the Sydney Harbour Trust in remodelling it during the early years of the twentieth century as part of the great redevelopment project at Walsh Bay.

The wharves also have significance for their demonstration of technical accomplishment particularly in the several changing technologies employed in their construction.

The principal value of the predictive archaeological evidence, however, is as a scientific resource which, through its identification and recording, is capable of providing information and examples of those several historical, social and technical values of the nineteenth century cultural landscape.

These wharves and the community which surrounded them are representative of a class of items which were located not only in Sydney but in most ports of the various colonies during the nineteenth century.

It should be noted, however, that the value of this potential resource and its ability to realise its significance is likely to be severely compromised by the degree of disturbance and demolition which has occurred within the area making it, at best, a fragmentary resource.

2.4.10 Procedure and Mitigation

The following procedure is recommended by Clive Lucas in his *Walsh Bay Precinct Conservation Plan - Archaeological Assessment*.

<i>Level</i>	<i>Intervention Guideline</i>
Ranking 1 Intervention	<p>If this area is the subject of a future development that would result in the disturbance or concealment of the archaeological resource by building or other works, then the following procedures should be followed:</p> <ul style="list-style-type: none"> (a) Engage an archaeologist recognised by the relevant professional body (b) Excavate the area by initial mechanical excavation of the upper non-significant deposit under supervision of archaeologist. Follow by manual area excavation. (c) Record evidence uncovered and collect and catalogue finds.
Interpretation	<p>Provision should be made in resources, planning, and management for the following conservation of the archaeological remains:</p> <p><u>Option 1</u></p> <ul style="list-style-type: none"> (a) Retain and conserve in situ items such as the remains of original and early buildings by covering up, or retain in an interpretative framework created by landscaping and/or new building works <p>and/or</p> <p><u>Option 2</u></p> <ul style="list-style-type: none"> (b) Conserve excavated remains in statutory depository and allow for post-excavation analysis <p>Implementation of Option 1 is very much dependent on the scale and quality of the archaeological remains revealed. The decision to conserve the remains in situ would therefore have to be made during the excavation process. As a minimum, Option 2 should be undertaken.</p>
Ranking 2 Intervention	<p>If this area is the subject of a future development that would result in the disturbance or concealment of the archaeological resource by building or other works then the following procedures should be followed:</p> <ul style="list-style-type: none"> (a) Engage an archaeologist recognised by the relevant professional body (b) Archaeologist to make preliminary assessment prior to work, which may extend to test excavation of the area by initial mechanical excavation of the upper non-significant deposit under supervision of archaeologist of selected sample area/s. Followed by manual area excavation of selected sample area/s. (c) Record evidence uncovered and collect and catalogue finds.

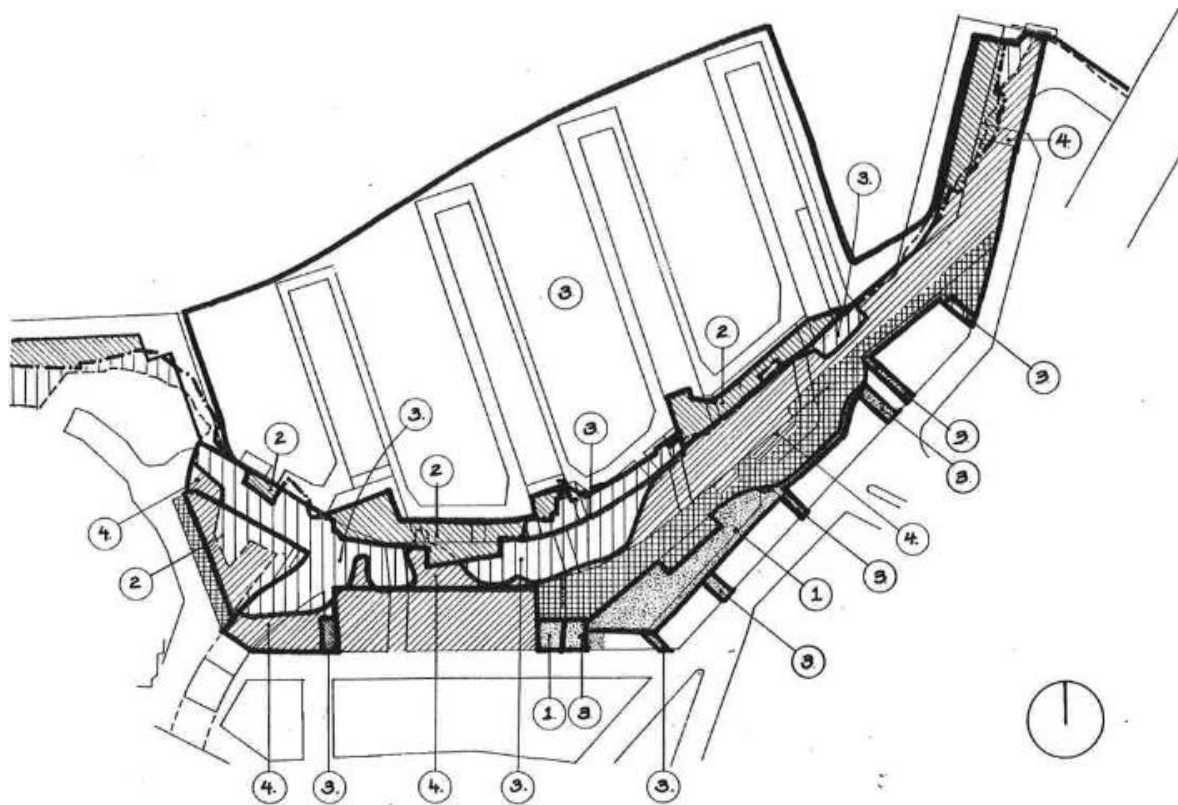
Interpretation	<p>Provision should be made in resources, planning, and management to conserve excavated remains in statutory depository and allow for post-excavation analysis.</p> <p>Depending on the extent and type of remains revealed, in-situ preservation may be an option.</p>
Ranking 3 Intervention	<p>If this area is the subject of a future redevelopment that would result in the disturbance or concealment of the archaeological resource by building or other works, then the following procedures should be followed:</p> <p>(a) Engage an archaeologist recognised by the relevant professional body</p> <p>(b) Archaeologist to make preliminary assessment prior to work, which may extend to a watching brief for duration of ground disturbance - this may necessitate manual archaeological excavation, recording and collection of finds.</p>
Interpretation	<p>Provision should be made in resources planning, and management to conserve excavated remains in statutory depository and allow for post-excavation analysis.</p> <p>Depending on the extent and type of remains revealed, in-situ preservation may be an option.</p>
Ranking 4 Intervention	<p>This area is negligible archaeological potential. No archaeological works are required, but due diligence should be observed.</p>

The engagement of an archaeologist is recommended, as well, by Coroneos for Pier 6/7 & 8/9.

The same principal applies for Pier 2/3 & 4/5 :

"In the event that any further disturbances of the seabed, within the four zones, are required to take place during the course of the development, apart from those detailed in this report, a maritime archaeologist is to be engaged to assess the impact of the proposed disturbances on the submerged cultural resource and to make appropriate recommendations."

Extract from *Walsh Bay Redevelopment: Maritime Archaeological Assessment of Wharves 6/7 & 8/9*, by Coroneos, September 1997.



Legend

- | | |
|---|---------------------------|
| ① | Archaeological Excavation |
| ② | Test Excavation |
| ③ | Archaeological Monitoring |
| ④ | No Further Action |

Figure 52: From *Walsh Bay Precinct Conservation Plan - Archaeological Assessment*, August 1997, Clive Lucas and Partners.

This indicates some moderate possibility of an Archaeological fund. But as no excavation except for trenching is proposed, monitoring is all that is required immediately in front of Pier 2/3 Hickson Road. Test excavation may be required in front of the Shore Sheds 2/3.

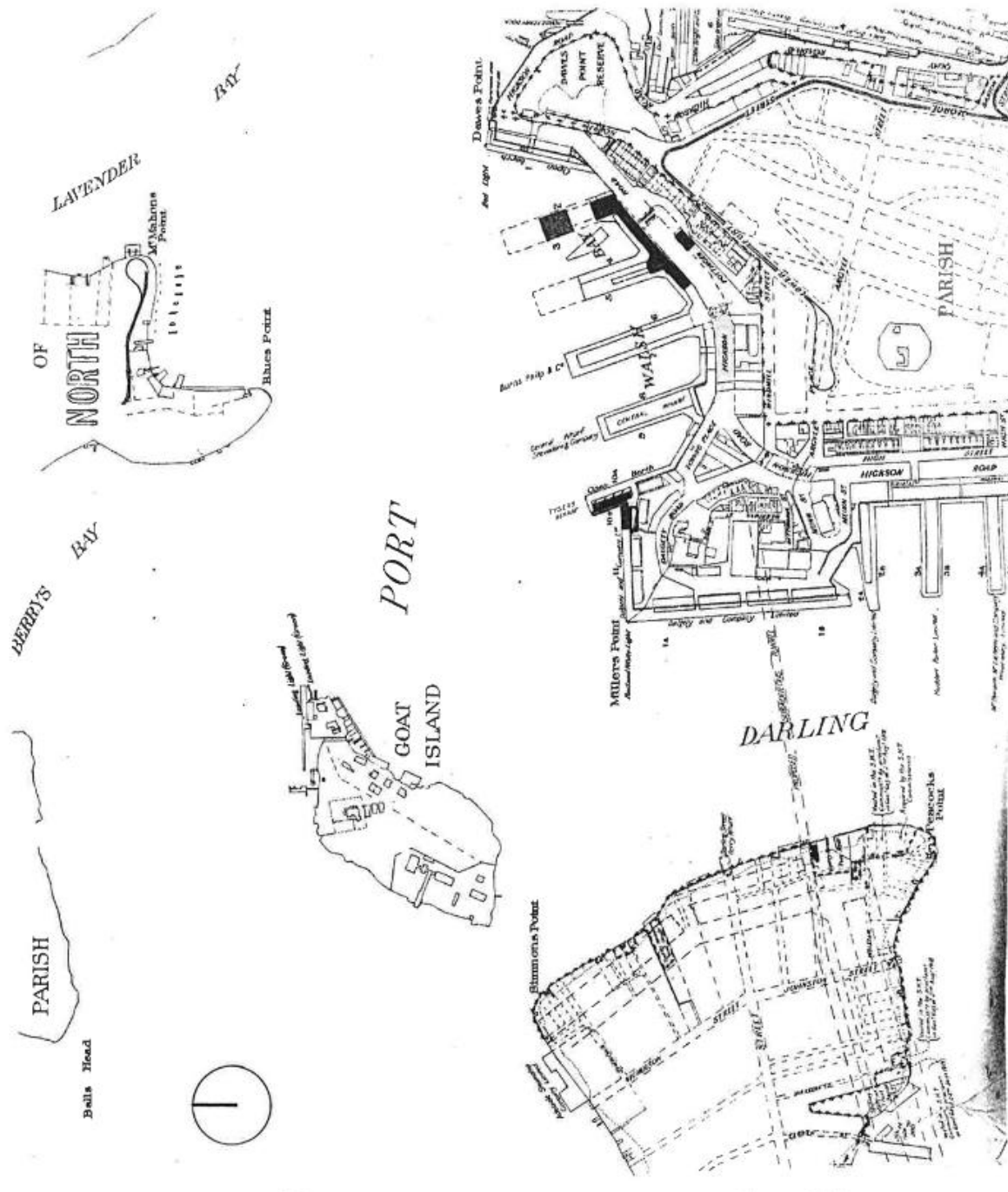


Figure 53: Detail from the plan reproduced in the Sydney Harbour Trust Annual Report of 1919.

Source: Office of Marine Safety and Port Strategy

2.4.11 Recommendations

The *Walsh Bay Redevelopment Maritime Archaeological Assessment of Wharves 6/7 & 8/9*, by Cosmos Coroneos, September 1997, applies equally to Pier 2/3 and Wharf 4/5. The zones do not refer to Pier 2/3 & 4/5. It states:

"Recommendation 1

A dive team under the supervision of a maritime archaeologist should undertake an underwater visual survey within Zone 4 to locate and record structural features associated with the nineteenth century wharves. Remote sensing equipment, such as a sub-bottom profiler or any other suitable technology, is to be employed to supplement the findings of the visual survey.

Recommendation 2

The visual and remote sensing survey outlined in Recommendation 1 should be extended to incorporate Zones 2 and 3.

Recommendation 3

During the construction of the coffer dam wall and the new wharf, care should be taken to avoid the structural features associated with the nineteenth century wharves. In the event that this is not possible an application must be made for an excavation permit under Section 139 of the Heritage Act 1977.

Recommendation 4

In the event that dredging to remove ballast has to take place within Zone 4 a maritime archaeologist is to be engaged to monitor the material being removed and to supervise a visual underwater inspection once dredging is completed.

Recommendation 5

In the event that any further disturbances of the seabed, within the four zones, are required to take place during the course of the development, apart from those detailed in this report, a maritime archaeologist is to be engaged to assess the impact of the proposed disturbances on the submerged cultural resource and to make appropriate recommendations."

2.4.12 Overlay of information based on the various sources

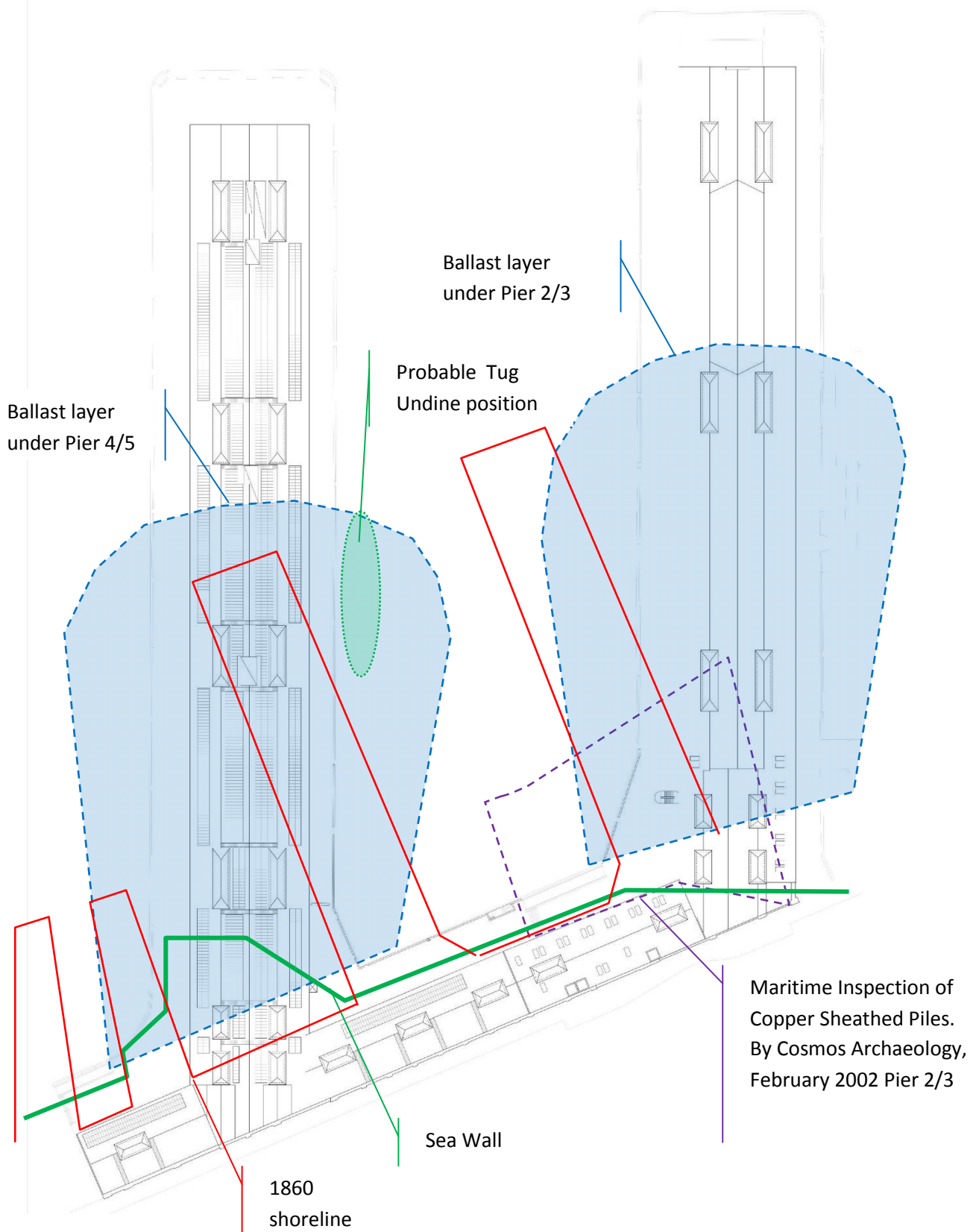


Figure 54: Overlay of maps and information. Reconstruction by Tropman Architects.

Potential Underwater Archaeological Remains	Density	Significance
<ul style="list-style-type: none"> Cultural deposits prior to wharf development 	Negligible – higher densities towards the southern part of the study area	Not assessed
<ul style="list-style-type: none"> Wharf elements from Pitman's Wharf (later Alger's Wharf) Cultural deposits from Pitman's Wharf (later Alger's Wharf) and/or moored vessels 	Low – higher densities within the footprint of Pitman's Wharf decreasing with distance from the wharf. Also lower densities in the berths of Pier 3 and Wharf 4.	State significance
<ul style="list-style-type: none"> Wharf elements from Hoffnung's Wharf (later Parbury's Wharf 3) Cultural deposits from Hoffnung's Wharf (later Parbury's Wharf 3) and/or moored vessels 	Low to medium – higher densities within the footprint of Hoffnung's Wharf decreasing with distance from the wharf. Also lower densities in the berths of Pier 3 and Wharf 4.	State significance
<ul style="list-style-type: none"> Wharf elements from Pier 2/3 and Wharf 4/5 during the operational years of the wharves until the 1970s Cultural deposits from Pier 2/3 and Wharf 4/5 during the operational years of the wharves until the 1970s 	Medium – higher densities from the final operational years closer to Pier 3, Wharf 4 and the timber apron linking the two. Lower densities from early and middle years of operation due to dredging.	Local Significance
<ul style="list-style-type: none"> Shipwreck material from the tug <i>Undine</i> 	Low – higher towards Wharf 4 although the exact location of the wrecking event is not known.	Local significance

Summary of identified potential underwater archaeological remains, density and significance.

Extract from Maritime Archaeological Assessment and Management Plan by Cosmos Archaeology, October 2016.

A number of potential relics have been identified in this Marine Archaeological Assessment. The proposal does not contain any piling or sub structure works and hence disturbance to the relics is highly unlikely.

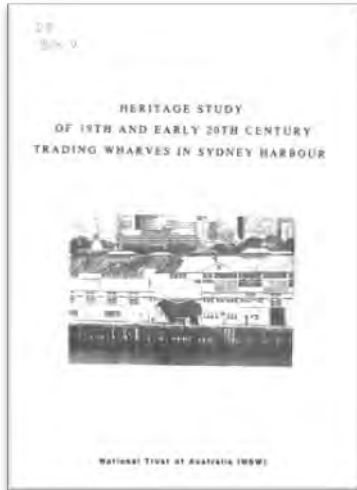
If any substructure or piling works are proposed, prior to any construction works proceeding an Archaeological Research Design and Method report should be prepared in accordance with the Heritage Branch Guidelines.

Note that no works other than repairs are envisaged in this application

3. Review of Important Documents

This section aims to review, analyze and summarize documents that have been consulted.

3.1 Review of "Heritage Study of 19th and Early 20th Century Trading Wharves in Sydney Harbour"



This document examines the port facilities in a greater context of the Development of the Harbour Port Facilities and puts the Walsh Bay finger wharves into the broader context. It was written at a time when it appeared that all the finger wharves would be lost to new development. It is an exceptionally valuable resource in understanding the history of the Port of Sydney Harbour.


Below are reported significant passages of the study:

The report fulfills the stated objective of the project which was

"to provide a survey and assessment of the 19th and 20th Century wharf structures remaining in Sydney Harbour, and from the physical remains and historic context, identify the cultural significance of these structures."

Preamble

Sydney's heritage of culturally significant trading or "finger" wharves is the remnant of a great building period that commenced at the end of the 19th century and lasted through the first three decades of the 20th century. These wharves were created in response to greatly expanded wool production, the new wheat export trade, and to handle imports. They are now largely obsolete for most maritime purposes although they were once extremely modern. Their designers drew upon knowledge of prevailing world technology and the experiences of Sydney's earlier private wharf firms to resolve maritime needs and the particular physical characteristics of Sydney Harbour. Those that remain are a remnant of what has been built over the long period of 200 years since Sydney was founded as a European settlement and are only a sample of all the wharves that the Sydney Harbour Trust worked upon during its short life.

 Nevertheless they were built when nationalism was being strongly pursued in its first flush after Federation and belong to one of the great periods in Australian political history and to a period of great economic expansion in New South Wales. They have many beautiful features which echo the innovative domestic architecture of the Federation period and they provide both homogeneity and some individuality to form an outstanding set of industrial buildings.

Historic

The Walsh Bay wharves group is the best surviving set of early 20th Century wharves in Sydney. The complex contains some of Sydney's earliest surviving maritime structures, particularly the bond stores behind the wharves. The wharves provide important physical evidence of the magnitude of the major building program undertaken during the first years of the Sydney Harbour Trust. Walsh Bay wharves, and the technology they represent and display, were instrumental in Australia's development of efficient cargo turn-around and the nation's emergence as a prominent international trader, particularly in the wool industry.

Scientific/Technological

Walsh Bay wharves display the earliest example of wharf design which incorporates the use of revolutionary modular technology. The provision of two levels of access to the wharf complex also takes full advantage of the natural amphitheatre between Dawes Point and Millers Point and is therefore noteworthy as an adaptation of technologies to suit local conditions and topography. This integration with the surrounding urban environment represents an important civil engineering achievement of the early 20th Century, and an early urban rejuvenation/waterfront redesign program. Innovative double-storey sheds, with access independently at two levels, were deliberately designed to facilitate rapid shipping turn-around. All the wharves contain significant elements of fabric and artefacts which demonstrate their working uses. Wharves 8 and 9 contain an hydraulic accumulator, together with rams, hoists and a complete hydraulic system, which remain in working order and which are unique in Sydney.

Social

The Walsh Bay wharves group is an integral element of the character of the Millers Point/Rocks area. The surviving wharves and bond stores represent a major government initiative which had far reaching ramifications for Australia's overseas trade. The industrial character of the area, and the workers employed, have directly influenced the character and development of the surrounding community.

The following recommendations were devised in the face of the threat of wholesale demolition of the finger wharves of Sydney Harbour. They are very well considered recommendations and demonstrate the authors' foresight and understanding of the value of these relics.

RECOMMENDATIONS

This report has clearly established the outstanding heritage significance of the few late 19th and early 20th Century finger wharves which remain in Sydney Harbour. Recent proposals for the redevelopment of these wharves at Walsh Bay and Woolloomooloo Bay have demonstrated that, despite commercial pressures, the wharves are able to fulfill economically available functions if appropriately adapted and re-used. In the context of the redevelopment of the Walsh Bay wharves which is now proceeding, and the continuing uncertainty of the future of Wharves 19 - 21 at Pyrmont and the Woolloomooloo Finger Wharf, the following recommendations are made:

The following items should be included in the Register of the National Estate:

- * The Walsh Bay Wharves Group, including wharves, sheds, shore sheds, bond stores, roads and bridges,
- * Woolloomooloo Finger Wharf, including its shore sheds,
- * Wharves 19 - 21, Pyrmont, including sheds and shore sheds.

Each of these wharves should be retained and should be conserved in accordance with the Burra Charter of Australia ICOMOS.

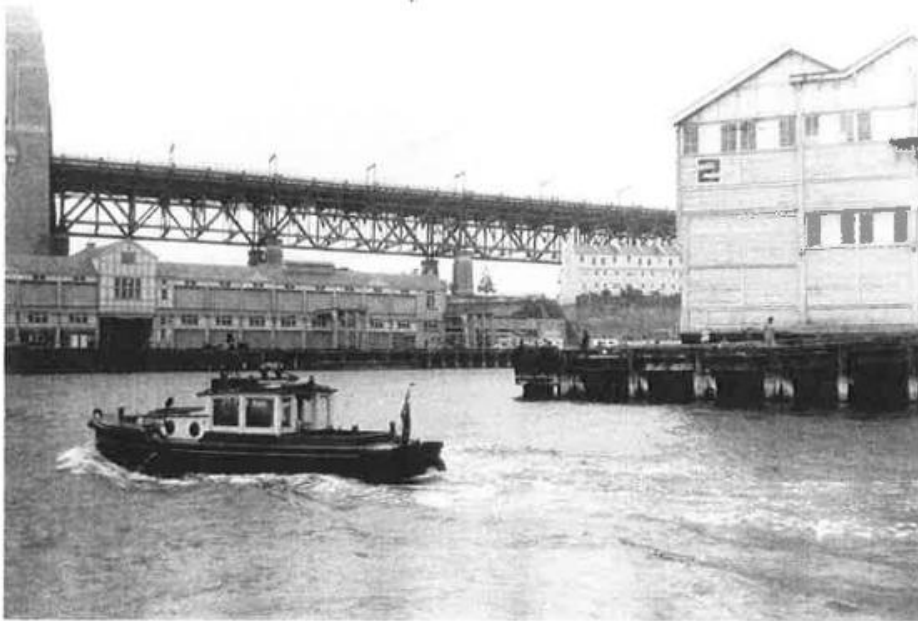
Development consent authorities considering proposals for the redevelopment of these wharves should be cognizant of their special heritage value and particularly the visual quality of the group, albeit spread amongst several separate sites. The external treatment of all remaining wharves should be considered, in relation to each of the others, so that the repetition and continuity of the modular design and the relationship between the wharf form and fabric, the waters of the harbour, and the development of the shore beyond, is maintained.

Any redevelopment program should take care to conserve the following significant attributes:

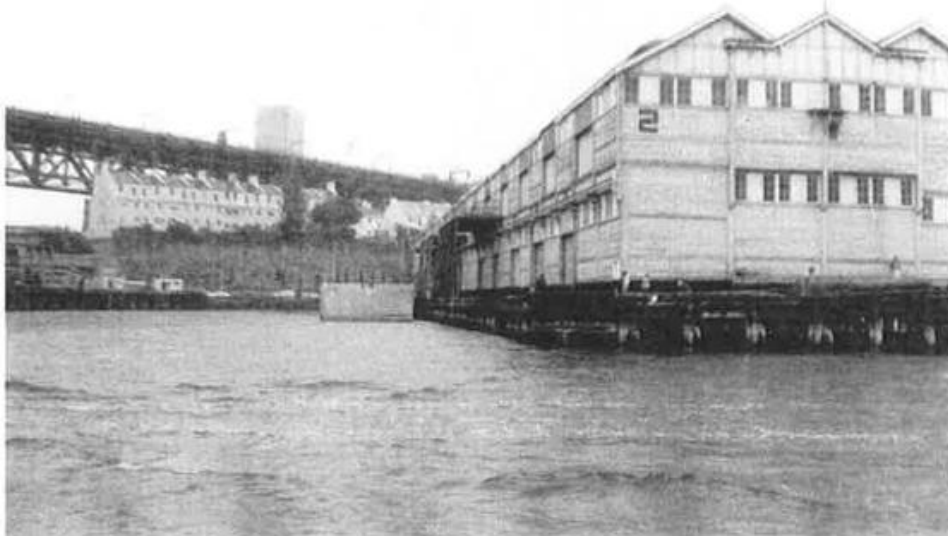
- * the linear form of the "fingers"; additions or accretions to the wharf form should be minimised.
- * the modular design; where it is necessary to introduce new fabric, this should be done by replacement of panels within the existing structure; new infill forms should be avoided.
- * the interior configuration of the wharves, and the working relationships between their interior spaces.
- * historic artefacts, both those which are integral to the wharf fabric and those which are moveable; these should be retained in operating order and in situ.
- * the maritime/industrial nature of wharf usage; new uses should preferably be of an appropriate maritime/industrial nature.



WALSH BAY 1: Prior to the redevelopment of this building as a market building, it was painted a light grey with contrasts in white. All of these wharf buildings were similarly coloured. The verandahs on the north end of Pier One, prior to the construction of the Harbour Bridge, would have had an uninterrupted view up and down the Harbour.



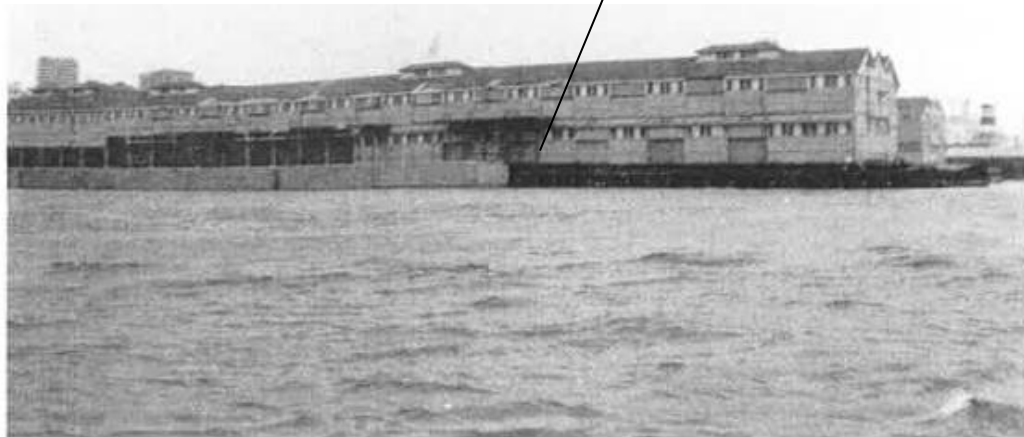
WALSH BAY 1: Pier One was constructed from the outset as a grand wharf, the verandahs, the decorative triangular pediments and the central transverse gable combining with the symmetry of the regular roller shutters and groups of windows to create an appearance of balance and purpose befitting its intended role as the government wharf. All of the other wharves were leased to private shipping companies.



WALSH BAY 2: Interrupted by the First World War, this wharf was not completed until 1921. It shows a similar basic format to Pier One but is far more functional in its detailing. Travelling gantries, sliding doors and six-pane windows are the prominent features. A lower deck level on the wharf apron on this side enabled loading directly from waggons and trucks into the lower floor of the shed.

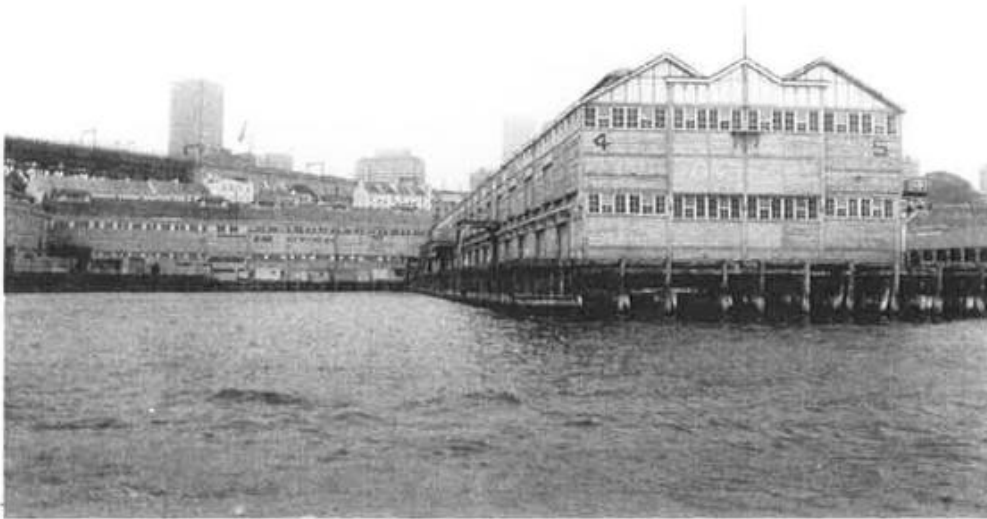


WALSH BAY 3: The lack of access to the upper floor on this wharf indicates the functional division of the wharf shed – the upper floor serviced Wharf No 2 whilst the lower floor serviced Wharf No 3.



Gantry cranes along
the Pier 2/3.

WALSH BAY 2/3: This view of Wharf No 2 shows the regular pattern of windows and doors that characterises the modular wharf design. The first lessee of this wharf was the Adelaide Steamship Company. (1983)



WALSH BAY 4/5: Also completed in 1921, this wharf is largely symmetrical around its central long axis, with upper level doors and travelling gantries on both frontages and a single level wharf apron. The shore-shed behind shares a common wall with the shore shed of No. 2/3 wharf adjacent. (1983)

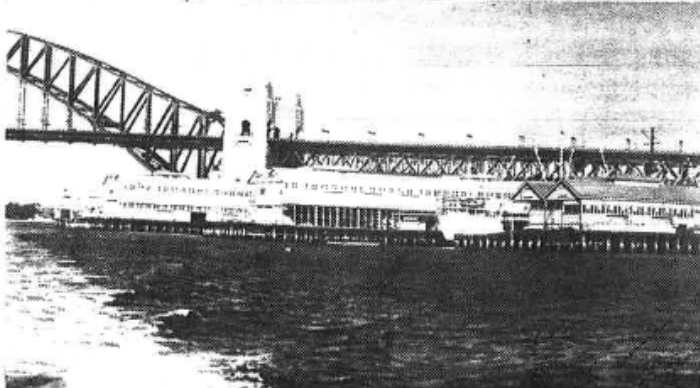
Note: Travelling gantries in both frontages.



Gantry to the end of the Pier 4/5.

WALSH BAY 2/3 and 4/5: Dwarfed by the Sydney Harbour Bridge, the similarities between wharves 2/3 and 4/5 are apparent. The travelling gantries on Wharf 5 have all been parked together on the harbour end of the wharf. (1983)

Note: Large travelling gantries taken up to the front of the apron.

MILLERS POINT (Town or District)		WALSH BAY WHARVES	Hickson Road,	10.1
Post Code 2000 City of Local Govt Area Sydney		Wharves 1 to 9 including wharf sheds, store sheds and overpass bridges, Windmill Street Bonds incl. Parbury's Bond, Hickson Road incl. escarpments.		
Author of Proposal B. LITTLE S. CLARKE W. WHITTAKER		PART OF WEST ROCKS CLASSIFIED CONSERVATION AREA (Name or Identification of Listing)		
Date of Proposal 15/9/76 amended FEBRUARY 1979			(Address or Location)	
Suggested Listing Category CLASSIFIED		Bibliography Liskowski, Spira & Turpin, Report on Walsh Bay Wharves	Owner and Address	
Committee (Trust Use) IAC		Sydney Harbour Trust Reports 1902-1927 Walsh H.D. "The Gateways of Prosperity" Building Dec 1911, p9-46	Maritime Services Board of New South Wales	
Council (Trust Use) APPROVED CL 25/6/79		Freeland Cox & Stacey Rude Timber Buildings in Australia	advised: 6/7/79	
Description Briefly cover the points on the following check list where they are relevant and within your knowledge.				
Style	The four finger wharves and one long shore wharf at Walsh Bay were built between			
Construction	1907 and 1922 on the site of earlier, mostly privately owned, wharves, which			
Use	dated from the 1830's onwards. By 1882, the early wharves had become obsolete,			
Architect/s	access had become increasingly congested, new stores were needed and improvements			
Builder/s	were planned. However, the final impetus for redevelopment was an outbreak of			
Date of	Bubonic Plague in 1900 which led to the closure of the old wharves and their			
Construction	resumption by the government. Pressure for state ownership of wharfage led to			
Present	the formation in 1901 of the Sydney Harbour Trust with responsibility for the			
Condition	management of the Port of Sydney. It planned a major scheme of channel dredging,			
History	new wharves and reconstructed roadways in Walsh Bay, Darling Harbour, Circular			
Owners	Quay and Wollomooloo Bay. H.D. Walsh, Engineer-in-Chief to the Sydney Harbour			
Boundaries	Trust, supervised the design and construction possibly basing his ideas on wharves			
of proposed	in Liverpool and New York. Walsh designed an improved sea wall, built of "L"			
listing	shaped precast reinforced concrete trestles, and erected it at Walsh Bay between			
	1907 and 1910. It proved to be rat-proof. He developed a standard modular			
	timber design for wharves, wharf sheds, and shore sheds which could easily be			
	adapted to the requirements of individual sites. Walsh Bay wharves are an			
	continued overleaf:			
Reasons for listing				
Of all the large wharves built in Sydney for the export-import trade just before and				
shortly after World War I, Walsh Bay Wharves are probably the best example. The adjacent				
topography has been adapted to full advantage, creating two levels of access to each				
wharf, and the whole probably represents one of the first examples of major road-				
separation planning in Sydney. Visually, 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. Possibly, their functional design is best				
appreciated from the water, where each wharf is seen to have an individual character				
created by variation in detail, but the whole group is unified by regular spacing of				
structural elements and repetition of similar forms. Today, ships have increased in size,				
there have been changes in the packaging of cargo and methods of cargo				
Sketch plan and photos handling have changed. Walsh Bay Wharves continue to be used, but for a				
Attach additional photos if any. smaller volume of cargo, and by ships such as the Island Traders, and other vessels				
requiring temporary berths or minor repairs. Other uses must be found so that				
this example of early 20th century port technology can be preserved.				
				

This is a 1976-1979 assessment of the Walsh Bay Finger wharves prepared by the National Trust.

Wharves 2/3. The National Trust agrees with Travis Partners Pty Ltd that it is highly desirable to include a mixture of commercial and residential accommodation facilities within the overall development. In view of the potential fire hazard presented by the wharf fabric, the Trust requests that further details on the proposed fire protection measures be provided, so that the effect on the wharf structure can be fully assessed. It is also recommended that when more detailed plans are prepared, serious consideration should be given to providing a range of different types of accommodation.

Wharves 4/5. The National Trust has already expressed its wholehearted support for the establishment of the wharf theatre on wharves 4 and 5. The National Trust considers that this redevelopment is a sensitive re-use of the original fabric. Compared with the treatment of Pier One, Pier 4/5 illustrates clearly how adaptive re-use can respect the integrity of the structure without prejudicing the viability of the overall proposal. The introduction of permanent awnings is considered to be an unfortunate component of this project.

This is part of the National Trust Assessment of wharves 2/3 & 4/5 redevelopment proposed by Travis Partners recommending albeit politely that other uses rather than residential would be appropriate.

Pedestrian Access

The National Trust considers that maximized provision of public pedestrian access is a vital component of the proposal. To this extent it is considered highly desirable that the existing access through the shore sheds to each wharf be maintained. It is also considered desirable that a walkway be established along the shore line at the shore ends of the wharves, parallel to Hickson Road. From recent inspections of the wharves the Trust considers that the implementation of this shoreline walkway will not require major structural alterations as openings on the ground floor at the base of each wharf already exist (with some minor obstructions).

The proposal to maintain public access around the waterfront at each wharf is considered by the Trust to be a highlight of the proposal and is strongly supported by the Trust.

Note: The National Trust recommends that all the wharves maintain public access.

3.2 Wharf 2/3 Walsh Bay Conservation Management Plan, by Tropman Architects, November 2000



This is the endorsed official CMP for Pier and Shore Shed 2/3 prepared by Tropman & Tropman Architects for the Walsh Bay Partnership. The CMP was in response to the precinct CMP by CLSP which required CMPs for each phase of the redevelopment.

3.3 Wharf 4/5 Walsh Bay Conservation Management Plan, by Graham Brooks and Associates, March 2007



The Walsh Bay redevelopment approval did not include Pier 4/5, which had been redeveloped in 1984 and converted to a cultural performance complex.

The Graham Brooks and Associates CMP fills the gap in the heritage CMP library for Walsh Bay. The CMP acknowledges the occupation by the STC, SDC, ATYP and BDC, but does not draw the conclusion that the new use is for all intents and purposes a permanent change to the function of the building. There is a tacit acknowledgment under 5.3 criteria.

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

The site is associated with the works of H.D. Walsh, Engineer in Chief of the Sydney Harbour Trust who was responsible for the design of the Walsh Bay Wharves, Jones Bay Wharves and Woolloomooloo Bay Wharf. It is also associated with Robert Hickson, President of the Sydney Harbour Trust.

The site was redeveloped for the Sydney Theatre Company and other performing arts groups by Vivian Fraser, the joint winner of the 1985 Sulman Award.

The rehearsals and performance spaces within Wharf 4/5, are associated with leading performing arts organisations and artists who are renowned both nationally and internationally.

The Policies are observations and may have some effect on the proposed redevelopment of some aspect WBACP and STC50.

There will be a need to be a response directly to policies which forbid alterations and changes which may be permanent.

3.5 Maintenance Plan: Heritage Building Fabric & Heritage Technology Items, by Tropman & Tropman, July 2004



This plan was prepared at the inception of the project to repair and develop Pier 2/3. The maintenance schedules are relevant and should be adopted. Generally after the design has been finalised a new maintenance plan should be developed which acknowledges the new uses and extent of the redevelopment proposed in the WBACP.

3.6 Pier 2/3 & Shore Shed Survey of Industrial Items, by Tropman & Tropman, 2000



This document looks at both officially recognised industrial relics of State Significance and other numbered industrial heritage items as well as fabric that has value as part of the industrial heritage. It is of potential value in addressing any changes proposed. It should be noted that Design 5 document does not make any reference to this survey by Tropman & Tropman.

3.7 Walsh Bay Precinct Heritage Technology Conservation Management Plan, by Tropman & Tropman, May 1999



This is a global document which describes the Heritage Technology in two volumes and it is based on the Godden Mackay Logan earlier study which in turn was based on the work of James Kerr. It is important to note that only 3 items in Pier 2/3 are on the register.

3.8 Walsh Bay Precinct Conservation Plan Archaeological Assessment, by Clive Lucas and Partners, August 1997



This is the Archaeological assessment which has proposed a general document for the Walsh Bay Partnership by Clive Lucas and Partners and dated August 1997.

This report is a Archaeological Assessment of the Walsh Bay Precinct. The aim of the report is to guide intervention, and conserve the prehistory and historical archaeological values of the area.

Generally the archaeological potential of the precinct is limited as much of the land has been excavated and/or is occupied by historic structures. The report however identifies areas with research potential and recommends appropriate levels of intervention control. See Figure 6.1 and Section 6.2.2.

The recommendations of the report are incorporated into Sections 7.0 and 8.0 of the *Walsh Bay Precinct Conservation Plan* prepared by Clive Lucas, Stapleton and Partners Pty. Ltd., August 1997.

The report is of considerable value in understanding the history and cultural history of the site. There is no copy of this document in the Office of Environment and Heritage Archives or in the Mitchell Library. It may not be the final edition as the official documents are dated December 1997 and later 1998 editions of the Clive Lucas and Partners CMPs appear. It includes the Aboriginal Archaeological and Cultural Assessment. Of importance is the charting of the site potential around Wharf 2/3 and 4/5.

3.9 Archaeological Assessment Wharves 6/7 & 8/9 Walsh Bay, by Wendy Thorp



This is a study directed at the Pier 6/7 & 8/9 redevelopment. It also has general historical and archaeological information which is similar information found generally throughout the library of documents.

The dates on documents can be misleading as the pre-DA stage lasted from 1996-1998 and some material while in the public domain was not "officially submitted".

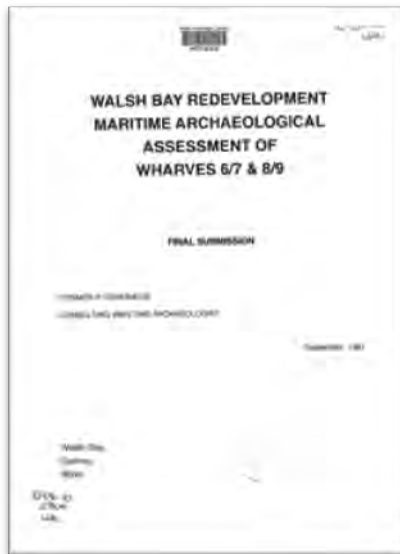
3.10 Underground Services Walsh Bay Heritage Impact Statement, by Tropman & Tropman, December 1998



- Appendix A - Phase M Infrastructure Heritage Impact Assessment
- Appendix E - Archaeological Assessment of Areas Associated with the Development of Pottinger Street and Adjacent Areas

This document is directed at the Pottinger Street dig and while having general historic relevance takes a secondary place in the available information library.

3.11 Walsh Bay Redevelopment Maritime Archaeological Assessment of Wharves 6/7 & 8/9, by Cosmos Coroneos, September 1997.



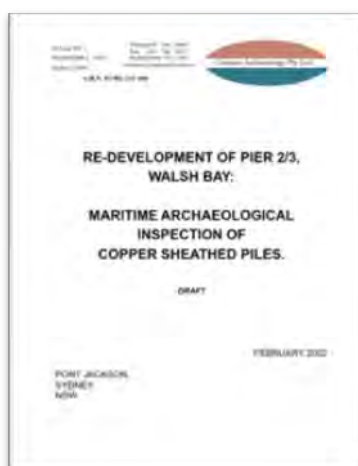
This report, while exclusively directed towards wharves 6/7 & 8/9, illustrates the extent of Harbour work undertaken during European occupation of the foreshore of Walsh Bay/Port Jackson.

Of importance is the statement regarding dredging and stone ballast.

The outlines of the sea wall are shown with clarity. The cross section defines the angle of repose of the ballast fill generally which would obliterate the wharf remains of past structures.

Coroneos suggests past dredging would limit any small findings. Only one wreck is recorded and it is presumed that was removed for safety and shipping reasons. A further marine study will be required.

3.12 Re-development of Pier 2/3 Walsh Bay: Maritime Archaeological Inspection of Copper Sheathed Piles



This is a small study regarding a physical intactness of piling and as such is of little consequence in understanding historic context, archaeology or cultural heritage beyond the technique of copper sheeting. This technique protected the piles at the tidal zone.

3.13 Walsh Bay Interpretation Node - Bannyan Wood

This is a design museology document which describes the Walsh Bay Precinct Interpretation Center/Node. This area is not part of the WBACP. Any alteration or addition will require an



Integrated Development approval.

Approval - The display contains a number of artefacts from the various archaeological digs at Pottinger Street and Town Place.

3.14 Walsh Bay Pier 2/3 Movable Heritage Use & Interpretation Plan, by City Plan Heritage, June 2011



This report describes what was found by City Plan Heritage when they reviewed the content of Pier 2/3 for RMS in May-June 2011.

It makes observations as to how other displays in Walsh Bay have been designed. The items were already identified in the Tropman report Pier 2/3 & Shore Shed Survey of Industrial Items, Tropman & Tropman + OHM, 2000, but this has been ignored and new numbering has taken place which adds to confusion.

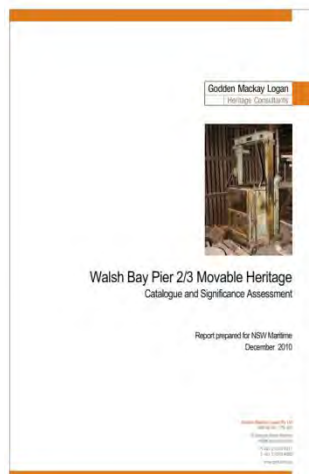
The items are simply placed in Pier 2/3 for safe keeping as required by the original DA for the Master Plan. The shipping container contains the Walsh Bay digs relics. While the report makes a number of recommendations these are not necessarily directed to the WBACP.

3.15 Walsh Bay Wharf Structure, by ARUP



This is a graphic/illustrated survey of Pier 6/7 & 8/9 and contains key information of deck construction and is of general value and importance.

3.16 Walsh Bay Pier 2/3 Movable Heritage, by GML, December 2010



This is a catalogue which assess the significance of the heritage movable items stored in the Pier 2/3. Since the publication of this catalogue, more items have been added and removed.

A new updated catalogue is part of the Movable Heritage Strategy report prepared by Tropman & Tropman Architects.

3.17 Other Documents Sighted

Tropman & Tropman have provided a full set of the available plans prepared by the Sydney Harbour Trust for the construction of the Walsh Bay wharves from 1906-1922. This collection was provided by the Office of Marine Holding to Walsh Bay Properties between 1995-1996. They are of value as design drawings and can guide any interventions in the design.

4. Past, Present and Future Adaptive Reuse

4.1 Introduction

This section addresses aspects of the Wharves 2/3 and 4/5 use proposals.

For over 30 years The Sydney Dance Company the Australian Theatre for Young people a and the Sydney Theatre Company have occupied the existing State Heritage site at Wharf and Shore Sheds 4/5.

Bangarra has occupied the front ground floor section for a lesser period.

It is important to note that the STC is the major one. However the discreet use of the upper floors by the STC with the direct link via the lift and front stairs adds to erroneous the impression of sole occupancy with all groups of equal importance.

The STC will submit a discreet SSDA for new works proposed.

The workshops, storage and service areas for the STC are accessed via an original overhead bridge, formerly a part of the loading facilities for the wharf, and in that sense the use has changed little.

The existing Pier 4/5 is seen as a complete entity from the kerbside at Pottinger Street and Hickson Road.

The performance theatre companies each inhabit a special place in the cultural heritage of the mid last century, and are robust and fiercely independent organizations which have been leading lights in the development of theatre and dance performance, taking Australia to internationally acknowledged standards and reputations of the highest levels.

This continued occupation of the iconic performance companies including the Sydney Dance Company and Bangarra has secured Pier 4/5 as the location for Sydney's and Australia's intangible performance and cultural heritage.

In the case of Pier 4/5 and its shore sheds, the synergy between the physical presence of the repurposed wharf and the cultural essence of performance in all its forms makes the interventions more permanent a feature of the building than suggested by the Adaptive reuse policies.

The changes to Pier 4/5 can be seen than as a permanent and positive impact which has been the "well spring" of the reinvigoration of the whole Walsh Bay precinct. This is a counter to the argument of re establishing the original uses and it can be reasonably argued that the 1983-6 changes are now as important as the original uses.

The **ICOMOS Industrial Heritage** charter notes that there will be inevitable permanent changes to industrial buildings with the advent of an adaptive reuse. The Charter is not supportive of conjectural reconstruction which imitates the original parts of the building as these will confuse the history and evolution of the building form.

The **proposed interventions do entail unavoidable changes** as describes below and these changes have been approved in principal in the SSDA for stage 1

Policy VI. Interventions should be reversible and have a minimal impact. Any unavoidable changes should be documented and significant elements that are removed should be recorded and stored safely. Many industrial processes confer a patina that is integral to the integrity and interest of the site.

Policy VII. Reconstruction, or returning to a previous known state, should be considered an exceptional intervention and one which is only appropriate if it benefits the integrity of the whole site, or in the case of the destruction of a major site by violence. Ref The ICOMOS Nizhny Tagil Charter For The Industrial Heritage July 2003

The completeness and linear occupation has allowed patrons and the curious a unique view or cross section of the whole of the theatrical endeavour, and this too defines and compounds the idea of ownership and belonging, binding the theatre and dance companies with a cultural/heritage symbiotic relationship to Wharf 4/5 and the Shore Sheds.

The ATYP now moves across to the new premise in Pier 2/3 leaving pier 4/5.

The old uses of the wharf and loading facilities were replaced by the new to the extent that the Theatre and Dance companies have become identified and bound to the buildings in a historic and cultural sense, increasingly so, as the whole precinct moves rapidly to its intended use as the international cultural hub of the city to be known as the Walsh Bay Arts Precinct.

The ideas which drove the existing design logically placed the STC's practical functions and workshops closest to the street frontage along with the box office. The theatre functions were lined up in an order based on the logic of the day and this order was driven by two factors: the linear foot print and the need for a practical fire egress solution which would gain approval from the Board of Fire Commissioners.

It was a "less is more" approach with an emphasis on function and respect for the original fabric of the building.

The Vivian Fraser design did however alter the spatial properties of the historic loading and unloading halls but in nearly every case the heritage fabric which is seen more than hints at the original purpose of the structure.

What is obvious is that as the STC and SDC with Bangarra now move forward, the facility must be altered to accommodate new audiences and productions.

A number of issues need to be addressed in the existing design and layouts.

The long walk which is a feature of the Wharf Theatre unacceptably intersects all access points for set and people movement and this failing is documented elsewhere. The locations of the functions, theatres lobbies and rehearsal rooms were a pragmatic solution and these arrangements have solutions as shown in the Master Planning by Hassell Architects and Charcoal Blue, the theatre designers.

The box office and entry approaches have meant a long traverse to the theatre.

Importantly the set construction and workshop areas struggle to deliver along and under the fire tunnel.

Access and egress generally are an inhibiting factor in the daily life in Wharf 4/5.

The State Heritage listing curbs interventions which might destroy or remove significant heritage fabric but also bring about a better short term solution.

The short comings of the Vivian Fraser design are also seen in some of the solutions to the intervention at each level, and these are corrected in a new approach.

4.2 The Basis of the Original Theatres and Dance Studios in Wharf 4/5

Vivian Fraser – the original architect of the restoration and adaptive reuse of Wharf 4/5 – found many challenges and his conclusion was that this building type was going to “be extraordinarily difficult for conversion to a theatre”.

In his interviews and reflections of the task before him, he has defined the two greatest challenges as site accessibility to the public for exits, and building construction problems in relation to fire regulations.

Without that matter solved the atmosphere and spatial possibilities were irrelevant, he says. He was not able to use the apron as an escape by the Fire Commissioners.

The Fire Tunnel the full length of the wharf was the solution to use of the wharf apron and after that, the fire separation and acoustic barrier walls were developed in lightweight materials, with the assistance and guidance of the Experimental Building Station, in an advanced development of lightweight fire rated construction.

The marriage of old and new was not easily achieved so when his work was described as a simple renovation, he says he was both insulted and honored as simplicity was one of his most strongly held architectural philosophies. The idea of a simple renovation, while well intended, did not convey the difficulty of his journey in achieving the result.

4.3 Arts NSW Involvement

Arts NSW will preplan the remaining internal adaptation of Pier 4/5. The external design must conform to Tonkin Zulika Greer the architects design for the WBACP Pier 2/3 the brief.

The design of the interior and the separation of design roles will be complicated by the internal functional design and egress points as the other tenants in Wharf 4/5 have to be considered by INSW.

In this option the whole of the workshop will be rearranged and connected directly to the theatres via a western corridor. This has an especially important heritage related outcome with the uses now set back generally from the outer skin. The bonus will be better thermal and sound insulation.

Stronger full cross links have been established in this master plan proposal, the purpose of which – besides linking vertical levels – allows a full three dimensional understanding of the original volumes and structures.

The Walsh Bay Arts and Cultural Precinct design has improved the theatre volumes in Pier 2/3 and consequently the performance possibilities by lifting the roof to be almost flush over some discreet areas. The design and support systems will need to be resolved by INSW consultants in conjunction with the STC 50 consultants. It is not a one size fits all process.

This methodology will be incorporated as a key element in the Wharf 4/5 proposal in two areas. The structural solution may include using similar robust timbers in a new truss system.

The Shore Sheds will be redesigned with better efficiency and circulation without any significant changes with the exception of one area of raised roof.

Each of the proposed changes improves the planning and usability of the whole of the STC Sydney Dance Company and Bangarra Tenancies while in the main none have any more significant impact than the works at Wharf 2/3 or indeed the original design by Vivian Fraser.

The concepts demonstrate an improved understanding of the wharf structure and build on the concepts of simplicity and expression of the robust structure exposed by Vivian Fraser.

4.4 Wharf Apron

Previous schemes have not used the wharf apron on the east side of the Pier 4/5. Pier 2/3 has additional steel fire escapes which mimic the original design for Pier 4/5 on the west. This will be developed with TZG architects.

In its original configuration – that is, during their working life – the piers had a number of rolling gantry cranes used for loading. Pier 1, the first reconstructed and repurposed pier, kept one large platform along with the rail track, using it as an entertainment area.

It was considered that this would be possible for other piers in Walsh Bay during the Walsh Bay Redevelopment period 1994-2004. The gantries by then had been replaced while the rail tracks in the main had become rusted and dislodged.

In the proposed Pier 4/5 renovations to the original works and Pier 2/3, construction of new works gantry theme is adapted for access platforms and stairs. The reintroduced platforms will be an interpretation of the first iteration of the gantry platform cranes and two installations will be used for access and to also identify the new main entry point and access lift.

In the working life of the pier, the apron was the working link between the land and the Harbour and a lively active precinct. The return of the gantry idea reinvigorates the apron. It also breaks the long facade appropriately and reflects the former working port aesthetic in a contemporary form.

The centralising of the access is emphasised by the first reintroduced gantry structure and the design theme may be based on the steel braced designs reinterpreted in a manner which does not detract from the long wharf composition.

After many years and following the original Walsh Bay Partnership design by PTW architects, in 1992 a lift was added to the southern end of the east apron of Pier 4/5 in 2006 . The design of the lift was approved by the Heritage Council and as such it is a suitable model to repeat along the apron on either side of the wharf.

The addition of industrial marine engineering systems, albeit as contemporary interpretation, is appropriate and complements the design themes developed by the Mirvac and Transfield consortium which were approved in the Walsh Bay Master Plan of 1996.

4.5 Separating Structures

The Burra Charter is the key document used in designing and assessing restoration and intervention in historic buildings.

In 1979, the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance was adopted at a meeting of Australia ICOMOS (International Council on Monuments and Sites) at the historic mining town of Burra, South Australia. It was given the short title of The Burra Charter.

When the initial Arts uses for Wharf 4/5 project were at their inception, the Burra Charter was a guide document and now has become the official method of assessing restoration repairs and new works.

The proposed schemes in the by TZG on the one hand and STC50 Master Plan by Hassell Architects (subject to a separate application) and in the Pier 2/3 and Pier 4/5 have generally acknowledged the precepts of the current 2013 Burra Charter, quoted below.

In this context, the redesigned theatres proposed follow the concepts of identifying new work and careful restoration of original fabric where appropriate. The ideas and new concepts provided are a positive heritage response.

The raising of the roof is a major structural intervention as is the removal of internal columns so it is important that improved heritage outcomes are the general result of the reinvigorated STC occupation and provide the necessary facilities in the ACO and ATYP in Pier 2/3.

Changes to buildings which allow continued and expanded use ensure the continued maintenance and life as well as the preservation of that building.

The structural separation and exposing of the inner fabric is a positive result in the new master plan.

"An important factor in the success of new work is the quality and sensitivity of the design response. New work should respect the context, strength, scale and character of the original, and should not overpower it.

The key to success is carefully considered design that respects and supports the significance of the place. Imitative solutions should generally be avoided: they can mislead the onlooker and may diminish the strength and visual integrity of the original.

Well-designed new work can have a positive role in the interpretation of a place.

The cultural significance of a place and its particular circumstances will determine any constraints on the design of new work.

If, for example, the issue is replacement of a removed building (producing a 'missing tooth') in a row of buildings that have a degree of uniformity, then the new work should closely follow the existing buildings in bulk, form, character, complexity of detail, set back, etc.

Detailing of joinery or masonry should be modified to indicate the new work.

There will be other places where there are less contextual constraints on the design of new work. These will be where there is a greater diversity in the setting, or where the siting, form and scale of the new work will not adversely impact on significance.

As Article 15.1 says: The amount of change to a place and its use should be guided by the cultural significance of the place and its appropriate interpretation."

From Burra Charter 2013.

The repurposing of industrial heritage buildings is promoted by ICOMOS and the TICCIH (The International Committee for the Conservation of the Industrial Heritage) internationally by way of The Nizhny Tagil Charter for the Industrial Heritage, July 2003, and their International publications *Industrial Heritage Re-tooled: The TICCIH guide to Industrial Heritage Conservation*, J. Douet (ed.), 2012.

Australian ICOMOS is part of the international ICOMOS and is bound by the various charters.

There is a requirement in the restoration and adaptive reuse process to ensure that the original fabric is restored and retained, and that the original industrial character of the building is maintained.

The ICOMOS Industrial Heritage Charter acknowledged two significant ideas, first that the works should be in the main reversible but secondly that some works are not reversible and this is the case in the large volumes required for performance spaces within the Piers. The Vivian Fraser design for the whole of Pier 4/5 followed a language of light-weight intervention but in many instances fabric was taken away for either aesthetic or functional reasons. The impact of his intervention is barely noticeable.

There is a dichotomy in assessing the impact on the intervention for theatrical performances spaces. In the one instance, Pier 4/5, this has already occurred; in the other, the whole of the work is new. In each of the CMPs, both Tropman and Brookes have foreseen that there will be, by necessity, an impact from the proposed uses for cultural repurposing. Brookes chooses to ignore the fact that the impact has already occurred and some of his policies are redundant as a result.

The ICOMOS Industrial Heritage charter notes that there will be inevitable permanent changes to industrial buildings with the advent of any adaptive reuse. The Charter is not supportive of conjectural reconstruction which imitates the original parts of the building as these will confuse the history and evolution of the building form.

4.6 Burra Charter in Context

The principles of the Burra Charter recognise that buildings do not remain static for their lifespan. Buildings that continue to be useful are buildings that adapt with the ebb and flow of their compatible uses. Significance is not retained just in bricks and mortar alone. There is so much to the significance of a place that is intangible – connections to people or groups of people, cultural uses and continuing uses of the place.

Article 15.4 of the ICOMOS Burra Charter 2013 states that:

“The contributions of all aspects of cultural significance of a place should be respected. If a place includes fabric, uses, associations or meanings of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.”

In this regard, the use of the site for over the past 30 years by the Sydney Theatre Company is of high cultural significance and just as important to the history of the place as its past maritime use.

Following the collapse of the traditional shipping method and the rapid take up of containerisation, the Walsh Bay precinct ceased its maritime use in 1970. For a decade the precinct was abandoned and left to become derelict. Pier 4/5 was the spring point of the adaptive reuse of the derelict buildings of the Walsh Bay Precinct for performing arts in the late 1970s and 1980s. The Precinct since this time has been dedicated to cultural uses with Arts and Performing Arts in particular repurposing the precinct.

This adaptive reuse and reimagining of the precinct over the past 36 years has imbued an intangible cultural heritage significance to the place. As defined by UNESCO, this intangible cultural heritage use is as integral with these buildings and as important to the place as is the past industrial maritime heritage. To reflect only on the past maritime use and to disregard the equally important intangible cultural heritage use is to misunderstand the way buildings adapt, grow and change and to completely ignore a huge portion of the place’s history. Insisting only upon the capacity to return the buildings to their original maritime state and operation discounts the significance of the uses that have followed and which are set to continue into the future.

With the current leases established until the year 2059, this cultural use will surpass the maritime use of the site by 20 years, cementing this as the dominant use of the precinct and reinforcing both the built cultural heritage of the place and the intangible cultural heritage of arts and performance across theatrical performance of drama, dance and music.

The time line shows the period of each use.

- 1912-1970 Maritime uses
- 1970 -1980 casual use, vacancy and dereliction
- 1983 Vivian Fraser and the STC, SDC, ATYP and the Philharmonia choirs
- Current STC Arts users adds 43 year leases now established cultural occupation until 2059

4.7 Changing Uses and Context

When buildings no longer served their purpose, they were altered and added to, adapted to suit the requirements for the foreseeable future. If they did not adapt, they were left to rot – empty and lifeless – or demolished to make way for the new. They grow and change with the times or they get left behind.

The Walsh Bay area is a prime example of this. The area was used for maritime purposes from the 1830s with private wharves and bond stores built. Following the outbreak of the Bubonic plague at the end of the 19th Century and as the maritime industry grew at the turn of the 20th Century, old wharves, piers and Shore Sheds were demolished and rebuilt, bigger and better than before. Pier and Shore Sheds 4/5 were built in 1913-1922. Up on the surrounding hills the workers' houses continued to be built. The Walsh Bay Wharves, Millers Point and Dawes Point were a hub of activity, a symbiotic relationship. This use continued for over 60 years in the existing structure. From the mid-1960s and into the 1970s, Port Botany was built to accommodate the change to container shipping. The wharves at Darling Harbour were modified. Those at Walsh Bay were not. The Walsh Bay wharves were used for off-loading passengers rather than cargo for a short period of time. Slowly but surely, each of the wharves were closed and then abandoned by 1981. For a time they lay dormant.

From 1985, Pier 4/5 has been a cultural hub for Sydney dance and performing arts. This use has continued here for 30 years. The proposed alterations works will enable this cultural use to continue well into the future. The revitalisation of Walsh Bay which began in 1998 has seen the area turn into a buzzing cultural, residential and commercial centre. The ongoing use of Pier 4/5 for performing arts is a continuation of the site's evolution from its early maritime history to its ongoing use 3 decades strong as a performing arts space.

4.8 Principles of Adaptive Reuse

"Many heritage items can be altered or extended without unduly compromising their importance. Indeed, it is possible to enhance or reinforce their significance by an adaptive reuse that involves

sympathetic alterations and additions. This is often necessary to ensure their survival. In general, the success or failure of alterations and additions in heritage terms is directly related to the degree to which the design acknowledges and retains the significance of the place.”

From NSW Heritage Council Altering Heritage Assets.

“V. Continuing to adapt and use industrial buildings avoids wasting energy and contributes to sustainable development. Industrial heritage can have an important role in the economic regeneration of decayed or declining areas. The continuity that re-use implies may provide psychological stability for communities facing the sudden end a long-standing sources of employment.”

From TICCIH The Nizhny Tagil Charter for the Industrial Heritage July 2003.

The adaptive reuse of Pier 4/5, and in fact the adaptive reuse of the Walsh Bay precinct as a whole, has reinvigorated the entire site, creating a thriving cultural, commercial and residential centre.

4.9 Reimagining the use in a heritage context

The adaptive reuse of the Wharf and Shore Sheds 4/5 by the STC has now defined the uses of the spaces and transformed the original functions of the past and cemented the arts and cultural uses and the primary occupation.

The future lease of 45 years means that the occupation by the cultural institution of the STC will have exceeded the original functions by at least two decades.

This is an important philosophical shift in the understanding of the building.

The reassigning of the building’s functions may be considered to alter the context of future changes.

The official recognition of the Wharf 4/5 as an architectural and cultural icon, is now well established and an historic event. The original architect has been honoured by the highest awards.

Thus the context has altered when assessing the spaces and the functions and any alterations in the WBACP proposal must be assessed in that context not solely on the shipping trade and the loading and unloading of shipping in the early part of the 19th century.

Any heritage assessment should be made in the context of the current cultural uses, design and form. For Today that use represents a third of the building’s life.

The new WBACP Master Plan and the STC50 project (subject to a separate application) relate equally well to the original Pier 4/5 design, as with the original commercial shipping history.

Any heritage assessment must be made acknowledging the current “historic” use of the wharf as a theatre complex.

The concept of intangible cultural heritage bears some resemblance to the occupation by the STC SDC ATYP and Bangarra as each has now developed into an Australian Cultural Icon.

The UNESCO ICOMOS Charter on Intangible Cultural Heritage states the following:

"Article 2 – Definitions

For the purposes of this Convention,

1. The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains:

(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;

(b) performing arts;

(c) social practices, rituals and festive events;

(d) knowledge and practices concerning nature and the universe;

(e) traditional craftsmanship."

(The General Conference of the United Nations Educational, Scientific and Cultural Organization hereinafter referred to as UNESCO, meeting in Paris, from 29 September to 17 October 2003, at its 32nd session).

ICOMOS has recognised the way both tangible and intangible cultural heritage contributes to the fabric of civilization and humanity.

The Wharf and Shore Sheds 4/5 buildings are a tangible expression of the Sydney Theatre Company and the other long term arts users in general.

The transience of the theatrical performance as a concept fits within the idea of an intangible cultural heritage.

The STC archives, records and documents of performance to preserve them, however in the real performance the experience is transient.

Consideration must be given to the existing theatre and dance companies as historically and culturally important organisations which have in the past and will continue to contribute to the cultural fabric of society.

The design programme has been undertaken with sensitivity to Vivian Fraser's pioneering work and his struggles with an "impossible" task of retrofitting a theatre complex into a narrow, long, timber jetty wharf.

Fraser achieved an extraordinary result and did it with his enthusiastic clients.

This is a commendable model with which to move on to the next phase of the Wharf 23 Wharf 4/5 development and evolution. Fraser loved the robust structure and seemingly cursed its intransigence to be modeled to fit his purposes. His struggles in achieving simple solutions have been well documented. He went back to the drawing board and found a way to accommodate the new with the old within what was then, the burgeoning of the ICOMOS Burra Charter Philosophies being developed in Australia.

4.10 An approach to adaptive reuse of the industrial heritage Adaptive Reuse

The adaptive reuse of 19th and early 20th century industrial buildings for cultural uses, with their large spans and pragmatic functional elements, has become an increasingly accepted technique for housing performance arts spaces and galleries.

These buildings lend themselves readily to new uses, insertions and adaptation as old functions become redundant.

The Wharves and Shore Sheds at Walsh Bay fall into this genre and as such can be benchmarked against others both locally and internationally.

With the new uses comes the need for alteration and change to the fabric and original layouts.

While the Burra Charter requires the mantra for adaptation should be to “do no harm”, the nature of the activities almost always requires some areas of significant alteration to the buildings’ historic fabric.

All such changes should be informed by a well developed design philosophy for each situation rather than an accidental discovery process with individual resolution of the detail. Preplanning and a three-dimensional recognition of the interaction with new and original fabric is therefore essential.

Because of the workings of the performance spaces and theatres, their needs range from being intensely populated to the need for clear and uninterrupted spans with all functions requiring an overlay of acoustic isolation.

Under these circumstances and with the permanency of the new WBACP cultural uses confirmed, it must be recognised that not all changes will be readily reversible, just as the Vivian Fraser design was not. The design must therefore identify and have clarity as to what is, for the want of a better terminology, a *permanent change* and what is reversible.

The TICCIH Nizy Tagil Charter for the Industrial Heritage July 2003 states that:

“Continuing to adapt and use industrial buildings avoids wasting energy and contributes to sustainable development. Industrial heritage can have an important role in the economic regeneration of decayed or declining areas. The continuity that re-use implies may provide psychological stability for communities facing the sudden end a long-standing sources of employment.”

Walsh Bay in the 1970s with its maritime use declining became the haunt of the rebel artist squatter and this “heritage” was formally adopted and realised in the Pier 4/5 creation by Vivian Frazer and others.

By his own admission Frazer’s work was a struggle between complexity and simplicity. He has said that simple did not denote easy. His insertions of theatre spaces and workshops removed and changed many things but his hand always touched the fabric lightly. The building form in Pier 4/5 is always recognisable and able to be interpreted.

The ensuing 30 years saw what can best be described as Sydney's intangible cultural heritage grow within that extraordinary and ground breaking adaptive reuse.

Each of the initial tenant companies has endured and Wharf 4/5 now is considered as *home* for the companies and the idea of reinstating the former use as a wharf is inconceivable. Insisting only upon the capacity to return the buildings to their original maritime state and operation discounts the significance of the uses that have followed and which are set to continue well into the future, surpassing the lifespan of the original maritime use of the site.

There is now a cultural and historic synergy between the physical heritage and the cultural icons of STC, ATYP, Bangarra and SDC.

Pier 2/3 was identified as an extension of both these cultural streams.

When DUAP announced the approval of the Walsh Bay Precinct Master Plan it emphasised the correlation between the historic wharves around the water court and the creation of the cultural precinct reflected as a continuum of the Wharf 4/5 cultural uses.

The new Walsh Bay Arts and Cultural Precinct can be considered as an extension and development of the concept of physical and intangible cultural heritage.

Very important is the need to approach the design process and its complexity holistically with special emphasis on the insertion of services and acoustic treatment the implementation of which must be recognition of the architectural heritage.

This holistic design philosophy should be singularly directed to allow the least interference with the built form, fabric and context and aid in the interpretation of the building in its historic context.

5. Heritage significance

5.1 Pier 2/3 – Statement of Significance

This Statement of Significance is contained in the endorsed CMP Wharf 2/3, *by Tropman and Tropman Architects (November 2000, pg 20)*.

"While it is significant in its own right, Wharf 2/3's primary significance is concerned with it being a part of the Walsh Bay complex. Wharf 2/3 is of State significance in the context of the Walsh Bay wharfage precinct, on the following counts.

7.2.1 On the site of wharf and maritime activity since the 1820's, Wharf 2/3 forms part of a decisive attempt to remodel Sydney's port facilities. It is thus a part of the historical development of Walsh Bay and of Sydney Harbour generally.

7.2.2 Wharf 2/3 forms part of a deliberate design plan for wharf construction. Its regularity, symmetry and clarity of design reveal aesthetic features of a high order. This is accentuated by the Wharf's place in the overall design of Walsh Bay.

7.2.3 The site, individually and as part of the Walsh Bay complex, has a strong architectural presence that contributes to the overall urban landscape of the southern shore of Port Jackson. It provides a prominent and historically rich landmark and contributes to create significant views and vistas. These include the existing vistas through the piling grid and building.

7.2.4 Wharf 2/3 constitutes a good example of a Federation Period 1912-1922, Edwardian Maritime Engineering style of architecture.

7.2.5 Pier 2/3 contains special design features such as exceptionally long timber piles (due to particularly deep water) and the two-level apron.

7.2.6 The southern (Hickson Road) brick and stone shore shed facade has a strong architectural presence and contributes to the streetscape and overall character of the area. It also contributes to create significant views and vistas from both street level and overhead bridges. In addition, the Walsh Bay shore shed facades to Hickson Road frontage, unusual in the Sydney Harbour Trust wharves, constitute today, after the demolition of berths 2 to 6 at Darling Harbour, the largest extant group.

7.2.7 The Wharf, and its predecessors, back to the 1830's, were a place for employment in an area and were connected with the development of upper and working class housing. This process continued with the Harbour Trust's association with Millers Point development. It is held in high local and heritage esteem.

7.2.8 Wharf 2/3 provides powerful evidence of wharf construction of its time, especially in its use of harbour piles. It exhibits the carefully contrived arrangement for the cooperation of transport and storage.

7.2.9 The site retains a number of associated industrial items and artefacts that contribute to illustrate former uses, operations and technologies at the site.

7.2.10 The whole site has archaeological potential to reveal new information about former structures, operations and life styles."

Extract from *CMP Wharf 2/3*, by Tropman and Tropman Architects, November 2000.

5.2 Wharf 4/5 – Statement of Significance

The following Statement of Significance is contained in the Graham Brooks CMP. This CMP has not been endorsed by the Heritage Branch but it is the only CMP prepared specifically for Wharf 4/5.

"Wharf 4/5 and its associated shore sheds have heritage significance for their architectural, historical, technological and visual values. The subject buildings are located within the Walsh Bay Wharves Precinct- that is equally significant in the history of maritime trade in New South Wales. The site has historic value for its ability to demonstrate advancements in commercial shipping facilities during the early twentieth century. The subject buildings were part of a greater wharf resumption and development program that took place throughout Port Jackson during the early 1900s by the Sydney Harbour Trust. Its conversion into a performing arts precinct during the mid-1980s was heralded as an important achievement in the adaptive reuse of industrial buildings. Site has links with H.D. Walsh, Robert Hickson, Vivian Fraser and various internationally and nationally renowned artists and arts organisations. Wharf 4/5 is an integral part of the Walsh Bay Wharves Precinct. It has a strong distinctive character, owing to the materials used, its building form and scale. It possesses landmark qualities and is easily visible from North Sydney, Millers Point, Observatory Hill and on the waters of Port Jackson. The building is a rare example of timber finger wharves constructed by the Sydney Harbour Trust during the early twentieth century. Although it has been converted into a performing arts precinct, this has not diminished the building's relationship with its industrial past. The conversion of the wharf demonstrates a sensitive reuse of original building fabric which respects the integrity of the structure."

Extract from *CMP Wharf 4/5* by Graham Brooks and Associates, March 2007.

5.3 Physical Constraints and Requirements arising from the Statement of Significance

These are the important constraints which must be addressed in WBACP Development and in the Phase 2 Heritage Impact Assessment.

5.3.1 Pier 2/3

Extract from *CMP Wharf 2/3*, by Tropman and Tropman Architects November 2000:

"8.1.1 No activity should be allowed that will confuse the fact that Wharf 2/3 site is an important component of the local cultural development of Walsh Bay, Millers Point, The Rocks, Port Jackson and Sydney.

8.1.2 No activity should be allowed that will confuse the fact that Walsh Bay Precinct was designed not as a series of individual buildings but as a whole large engineering work.

8.1.3 No activity should be allowed that will confuse the former general cargo berth uses of Wharf 2/3.

8.1.4 No activity should be allowed that will confuse the fact that Wharf 2/3 has been associated with the Sydney Harbour Trust and Maritime Services Board operations, with wharf owners and labourers and generally with the maritime history of Sydney and Australia.

8.1.5 The early planning and detailing features of Wharf 2/3 site should be appropriately conserved.

8.1.6 The maximum amount of significant fabric of Wharf 2/3 should be retained in-situ and conserved.

8.1.7 Significant industrial items and artefacts items should be retained in-situ and conserved.

8.1.8 No activity should take place that could destroy a potential archaeological resource.

8.1.9 Any new building, services, landscaping or activities aU or in the vicinity of Wharf 2/3 site should have regard to the setting, design, scale and character of the site, precinct and urban water surrounds.

8.1.10 The regard of the public of Sydney are likely to have for this area should be addressed in future uses, activities and works at the site."

5.3.2 Wharf 4/5

These are the constraints by Graham Brooks and Associates which must be addressed in the alterations to Wharf 4/5.

- Wharf 4/5 and associated shoredocks should continue to operate as an integral component of the whole of the Walsh Bay Precinct.
- Wharf 4/5 is an integral part of the historic fabric of the area and should continue to relate both visually and functionally to the area.
- The primary significance of Wharf 4/5 as a former commercial industrial maritime wharf and warehouse facility should be respected in any future modifications to the building. As the reuse of the building is now part of its cultural significance, there is no requirement to return the building to its original spatial configuration.
- Building elements
 - External detailing of the buildings should be respected with the retention of original building material where possible. Where replacement of original material is required, matching materials should be sought.
 - Building elements of identified significance should continue to be conserved.
- Wharf 4/5 has been successfully adapted and reused as a performing arts space. Although it has been recognised as a centre for the performing arts, future uses of the site should not be limited to use as a venue for the performing arts. Other compatible uses could be considered in the future.
- Wharf 4/5 is a strong visual element on the foreshore of Sydney Harbour. The site is clearly visible from Observatory Hill, the Sydney Harbour Bridge, Hickson Road, McMahon's Point, North Sydney and Sydney Harbour.
- Aspect (east/west). The aspect of the building is east west which contributes to problems regarding extreme heat from the westerly sun.
- Location in close proximity to residential apartments in newly constructed Wharf 6/7 has contributed to issues of noise pollution from the Dance Rehearsal Studios on the western side of the Lower Deck Level. Recent complaints from residents in these apartments have been recently addressed by Art NSW which has insulated some sections of the rehearsal studios and modified the volume of sound speakers by computer controlling the volume through a central computer system.

Extract from 2007 *CMP Wharf 4/5* by Graham Brooks and Associates.

Arts and Performing Arts in particular have repurposed the precinct over the past 35 years. Adaptive reuse – as opposed to restoration to the original condition – is the preferred model in significant

buildings which cannot be used as singular exhibition pieces, or be sustained from either a benefactor or the State purse. There is a well reasoned argument generally in accordance with ICOMOS and Burra Charter principals that by adaptive reusing a building its life and usefulness is extended and its present maintained.

5.3.3 Combining the Constraints and Policies

It would be appropriate to provide a combined Precinct CMP which covers the whole of the WBACP area. The CMP for Pier 2/3 recommends a review at 5 and 10 years.

5.4 Grading of Significance

5.4.1 Pier 2/3

This Grading of Significance is contained within the 2003 Pier 2/3 CMP by Tropman & Tropman Architects which should be addressed in the Heritage Impact Assessment of Phase 2.

SITE ELEMENTS	GRADING OF SIGNIFICANCE
<p>General:</p> <ul style="list-style-type: none"> • Significant views & vistas to and from the site. • Open exterior spaces ie. apron, colonnade, open passage between sheds. • The site as part of Walsh Bay complex. • Open water areas around the pier (water precincts). • Two level access and vertical arrangement of spaces in association with heritage technology. • Historical associations with Bridge 2/3, Pottinger St, Hickson Rd & Port Jackson. <p>First floor:</p> <ul style="list-style-type: none"> • General building form and facades including modular design and pattern and external fabric. • Superstructure including storey posts layout, storey posts, strong-backs, angles, girders, beams, timber deck, etc. • General roof form and envelope, roof structure and lanterns. 	<p>EXCEPTIONAL</p>

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