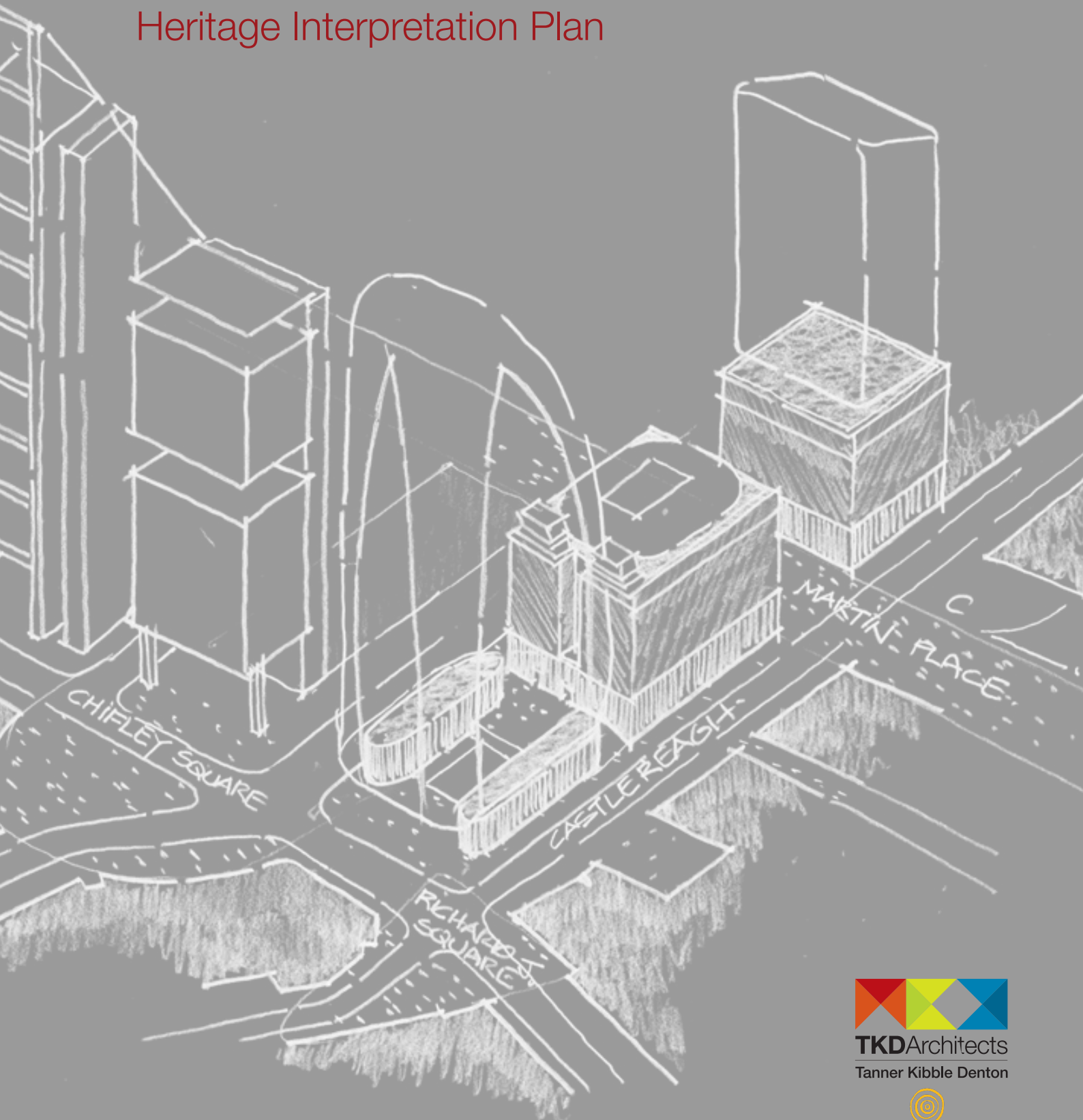


Sydney Metro Martin Place integrated station development

Heritage Interpretation Plan



TKD Architects

Tanner Kibble Denton



BALARINJI

We acknowledge the Traditional Owners and Custodians of the Country on which Martin Place stands, the Gadigal. We pay our respects to Elders past, present and emerging and recognise the Gadigal's continuing connection to Country.

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This report has been prepared for Macquarie Corporate Holdings Pty Ltd.

Historical reference material and documentation used in the preparation of this report are acknowledged in figure captions. Unless stated otherwise, all photographs, images and text are by TKD Architects and Balarinji.

Front cover image:
JPW Architects concept sketch

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190009 SM+MPS Precinct - Heritage Interpretation Plan			

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BACKGROUND AND CONTEXT

1 Introduction

1.1 Purpose of the report

This Heritage Interpretation Plan has been prepared on behalf of Macquarie and outlines the proposed approach to communicating the history and heritage significance of the Sydney Metro Martin Place integrated station development (the Precinct). The Precinct includes 50 Martin Place and properties north to Hunter Street (north site), and 39-49 Martin Place (south site), along with the Sydney Metro Station site.

The Interpretation Plan for the precinct has been developed from the Heritage Interpretation Strategy prepared by Tanner Kibble Denton Architects in February 2019, and the Balarinji Desktop History Report, July 2019, the Balarinji Body of Story Report, October 2019 and the Balarinji Body of Art Report, December 2019.

These reports identify the main interpretative themes for the precinct which form the basis of this Interpretation Plan.

This Heritage Interpretation Plan has been prepared to meet the requirement for site specific Heritage Interpretation Plans under condition E21 and E22 of the Critical State Significant Infrastructure (CSSI) Conditions of Approval for the Sydney Metro City & Southwest Chatswood to Sydenham (SSI 15_7400). It has also been prepared to respond to the NSW Heritage Council's and NSW Department of Planning and Environment and conditions of consent - A26 - A29 of SSD 9270 and SSD 9326.

Table 1 summarises the completion of requirements as outlined in the various consent conditions.

Table 1: Compliance Summary

Condition	Description/Item	Section in Heritage Interpretation Plan
Critical State Significant Infrastructure (SSI 15_7400)		
E21	The Proponent must prepare a Heritage Interpretation Plan which identifies and interprets the key Aboriginal and Non-Aboriginal heritage values and stories of heritage items and heritage conservation areas impacted by the CSSI. The Heritage Interpretation Plan must inform the Station Design and Precinct Plan referred to in Condition E101. The Heritage Interpretation Plan must be prepared in accordance with the NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines (August 2005), and the NSW Heritage Council's Heritage Interpretation Policy and include, but not be limited to:	
	a. a discussion of key interpretive themes, stories and messages proposed to interpret the history and significance of the affected heritage items and sections of heritage conservation areas including, but not limited to the Central Station and Martin Place Station Precinct	Section 3.3, Table 2, Section 3
	b. identification and confirmation of interpretive initiatives implemented to mitigate impacts to archaeological Relics, heritage items and conservation areas affected by the CSSI including: <ul style="list-style-type: none"> – use of interpretative hoardings during constructions – community open days – community updates – station and Precinct design; and 	Section 3.3, Table 2, Section 3 Construction hoarding designs have been mandated via agreement between Sydney Metro and City of Sydney Council, and include historic references and graphic displays. This aspect is outside the scope of this plan. No archaeological relics or heritage conservation areas are affected by the Martin Place Metro project. Archaeological investigations at Martin Place site yielded no finds of significance, hence no opportunity for community open days were realised.
	c. Aboriginal cultural and heritage values of the project area including the results of any archaeological investigations undertaken.	This plan focuses on the Aboriginal and non-Aboriginal heritage values and stories of the Precinct. A separate report has been completed by Artefact Heritage in January 2020 for Sydney Metro addressing the Aboriginal and non-Aboriginal archaeological potential of the Precinct. From archaeological investigations completed prior to bulk earthworks, no archaeological finds of significance were identified.
	The Heritage Interpretation Plan must be prepared in consultation with the Heritage Council of NSW (or its delegate), Relevant Councils and Registered Aboriginal Parties, and must be submitted to the Secretary before commencement of construction.	Appendix B Consultation
E22	Design of the Martin Place Railway Station - minimise removal of identified heritage fabric. Any items removed must be: <ul style="list-style-type: none"> (a) salvaged and opportunities for reuse as part of the station maximised in accordance with Condition E15; and (b) documented as required by the Heritage Interpretation Plan 	Table 2

Condition	Description/Item	Section in Heritage Interpretation Plan
State Significant Development Consent (SSD 9270 - North Site; SSD 9326 South Site) - NSW Heritage Council Conditions		
A27	A Heritage Interpretation Plan shall be prepared in consultation with the Heritage Council and Office of Environment and Heritage prior to the issue of the relevant Construction Certificate. The Heritage Interpretation Plan must be prepared in accordance with the Sydney Metro Martin Place Integrated Station Development Heritage Interpretation Strategy (TKD Architects, February 2019) and the endorsed Sydney Metro City and Southwest Heritage Interpretation Strategy (February 2018).	This Heritage Interpretation Plan has been prepared in accordance with the Heritage Interpretation Strategy prepared by TKD Architects in 2019. A draft version of this plan was presented to Heritage NSW (as delegate of the Heritage Council of NSW on 20 August). Refer to Appendix B Consultation.
A28	The Applicant must present the Heritage Interpretation Plan to the Heritage Council in accordance with the consultation milestone dates included in the Heritage Impact Statement (TKD Architects, February 2019).	Refer to Appendix B Consultation
A29	The installation of all heritage interpretation elements within the Heritage Interpretation Plan lodged to satisfy Condition A27 above shall occur prior to issue of the final Occupation Certificate.	Pending

1.2 Previous Heritage Interpretation Reports

This Heritage Interpretation Plan has been developed from a number of earlier heritage interpretation strategies and historical reports prepared for the Precinct.

In August 2016, Transport for NSW prepared a Heritage Interpretation Strategy for the City and Southwest Precincts to accompany the CSSI EIS Reference Design. The report provides a framework for interpreting the cultural significance of heritage items and places along the Sydney Metro City route as the first stage of interpretation planning. Many of the interpretative media and themes proposed are implemented in the site hoarding presently erected around the construction sites for the Metro development at Martin Place.

A draft Heritage Interpretation Strategy for the *Sydney Metro City and Southwest* project was prepared by Sydney Metro in February 2018 which provides examples for site specific interpretation for each of the stations.

A Heritage Interpretation Plan for the *Sydney Metro and Southwest Sydney to Bankstown Upgrade and Chatswood to Sydney* was prepared by Sydney Metro in May 2018 in response to the planning consent conditions for the CSSI (15_7400) which required a Heritage Interpretation Plan for the Critical State Significant Infrastructure Project.

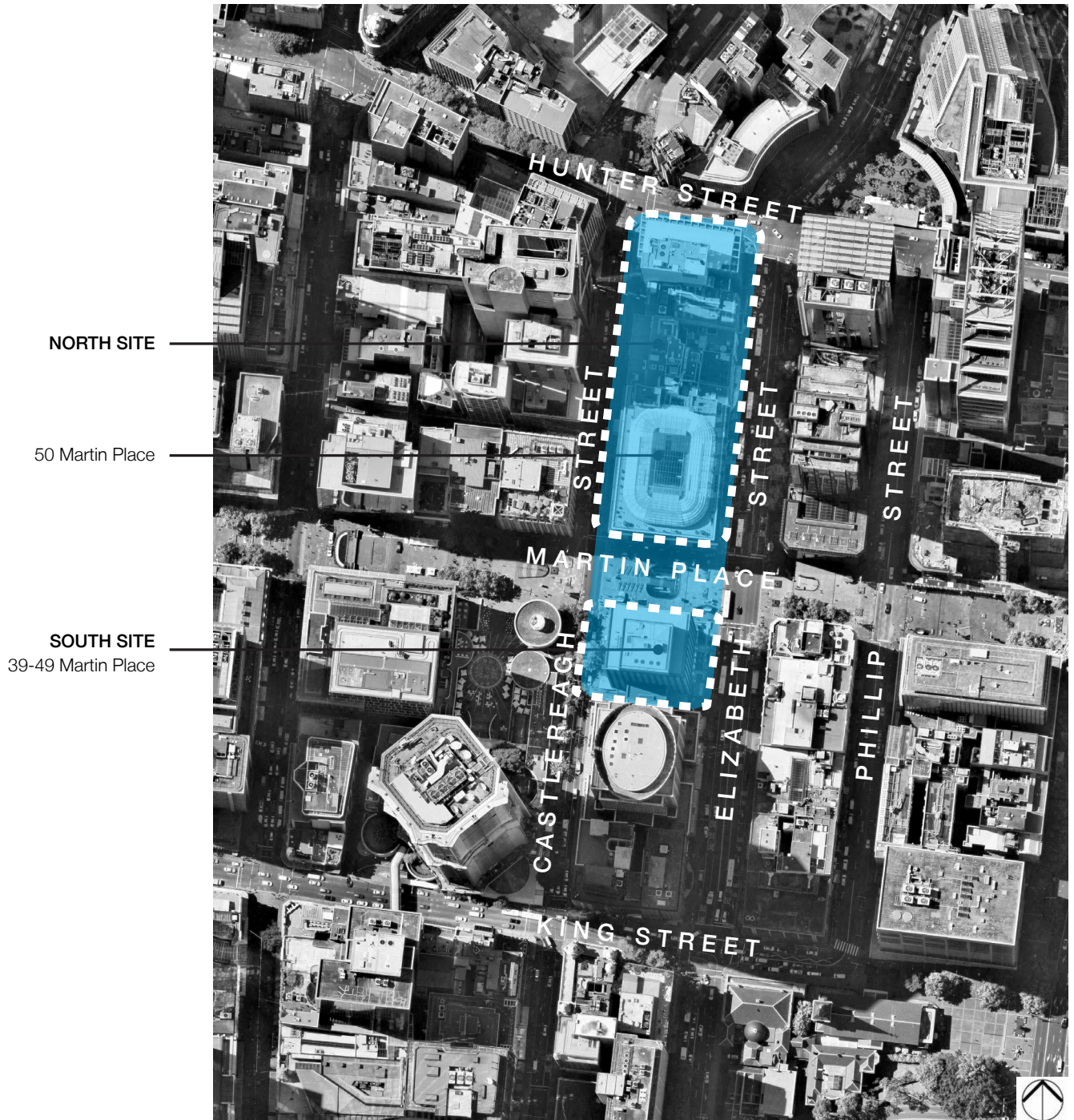
A Heritage Interpretation Strategy was prepared by TKD Architects in February 2019. This Strategy fulfilled the requirements of Condition E21 and E101 of the CSSI for the Sydney Metro Martin Place Precinct.

In July 2019 Balarinji prepared a desktop report on the Aboriginal history of Sydney focussing on Martin Place in particular.

1.3 Existing Heritage Interpretation

Heritage interpretation has been provided recently for the building at 50 Martin Place as part of its comprehensive refurbishment as Macquarie's global headquarters in 2014. It encompasses interpretive themes of Technology / Innovation, Commerce and Towns and Suburbs.

Information contained in the existing interpretation for 50 Martin Place will not be repeated.



11 Location plan, not to scale, showing the Sydney Metro and Martin Place Station Precinct in blue. Building envelopes for the North and South Sites - shown with dashed outlines. Source: Nearmaps with TKD Architects overlay, 2017.

1.4 Methodology and approach

This Heritage Interpretation Plan follows 'Interpreting Heritage Places and Items: guidelines' 2005 prepared by the NSW Heritage Office and adopts the methodology and terminology described in *The Conservation Plan*, Sydney, National Trust of Australia (NSW), 5th edition 2000 by Dr J.S. Kerr and in the Australia ICOMOS *Burra Charter*, 2013.

Best practice interpretation planning provides a structured 3-stage approach to developing methods of communication to deliver information by providing the direction, identifying themes, organising information and suggesting appropriate media, specific to a site, its unique heritage values and audiences. The three stages are:

- Heritage Interpretation Strategy, which has been submitted to Heritage NSW and Transport for NSW for review and approval;
- Heritage Interpretation Plan (this document), which has been developed from the Interpretation Strategy;
- Implementation Plan, which will be undertaken following the endorsement of this Interpretation Plan by Heritage NSW and Transport for NSW and will establish strategies for the delivery of the interpretive media.

1.5 Scope of the Heritage Interpretation Plan

This heritage interpretation plan has the following scope:

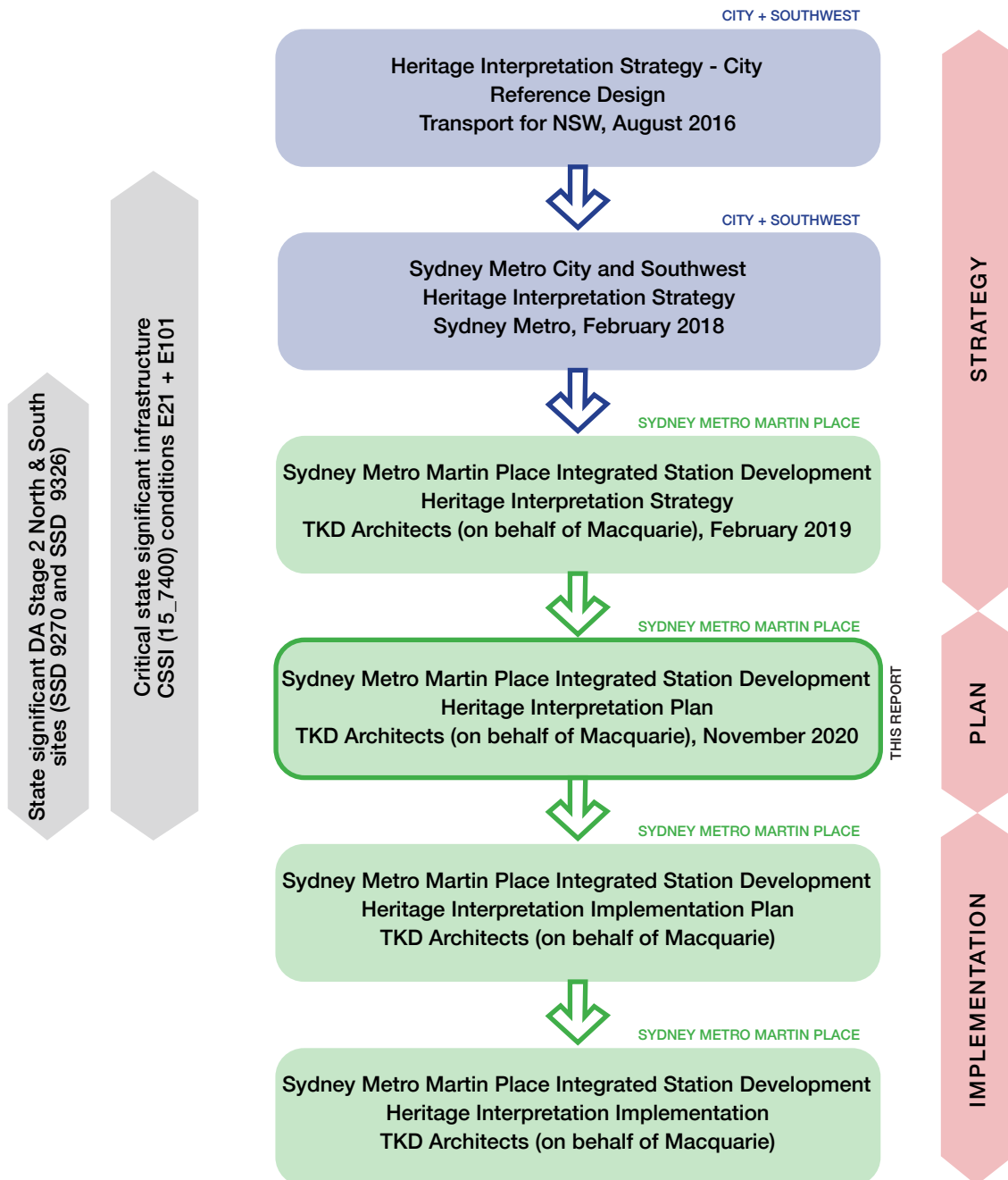
- to provide a contextual background of Aboriginal and European history; and
- to describe the designs and locations of the interpretive media.

1.6 Author identification

This document was prepared by Tanner Kibble Denton Architect and Balarinji.

1.7 Project Team

Client	Macquarie Group
Architects	Tzannes, Grimshaw and Johnson Pilton Walker Architects
Town Planner	Ethos Urban
Urban Design	Tzannes
Heritage	Tanner Kibble Denton Architects
Aboriginal Cultural and Design Integration	Balarinji
Contractor	Lendlease



- 21 Diagram showing the relationship between the previous interpretation strategies prepared by Transport for NSW and Sydney Metro, and this interpretation Plan for the Sydney Metro Martin Place Precinct.
Source: TKD Architects, 2020

- 3l John Allcot, 'The First Fleet in Sydney Cove 1788'
Source: *Sydney Mail*, 1938
- 4l Watercolour by Lieutenant William Bradley, 'First interview with the Native Women at Port Jackson in New South Wales', 1788
Source: Mitchell Library, SLNSW
- 5l Thomas Watling, 'View of Sydney Cove', c1794-1796
Source: SLNSW
- 6l Samuel John Neele, 'Benelong, a native of New Holland', c1790
Source: NLA

2 Historical Overview of the Precinct

2.1 Aboriginal history



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Aboriginal people have lived in the Sydney region for more than 1,000 generations - around 20,000 years.¹ At least two dozen, and possibly as many as thirty separate culture groups, lived in the region collectively referred to as the Eora Nation, the name given to the coastal Aboriginal peoples around Sydney. The Gadigal, Gadi meaning grass tree and the suffix -gal meaning people, lived on the southern side of Sydney Harbour.²



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Cultural groups were closely linked together by women, as cultural group members could not marry one another, so married people from other cultural groups. Usually the woman came to live with her husband's people, although women tended to keep their spiritual ties to their own Country. Cultural groups moved consciously and deliberately across their Country, managing the land and occasionally converging with other groups to trade, hunt, fight, feast, arrange marriages, resolve disputes and share information. There was often tension between neighbouring groups and the boundaries between countries were not lightly traversed.



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Much of this was to change when, in January 1788, the First Fleet dropped anchor in Sydney Cove at the northern end of a valley that was known to the Gadigal as Warrane.³ The first Europeans chose to colonise this area due to the stream of fresh water, which they named the Tank Stream. The stream flowed from today's Hyde Park into the harbour and was used by the Aboriginal people as a source of fresh drinking water and for the resources that grew along it. There is also evidence that they sat by the stream and made stone tools. Today, the Tank Stream runs beneath the city, under Martin Place. The Gadigal way of life was disturbed as the British occupied their land, transforming Warrane by felling trees, clearing undergrowth, and installing in their place roads, fencing and temporary shelter.⁴



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Governor Arthur Phillip endeavoured to establish a society where Aboriginals and Europeans could live together harmoniously.⁵ However, the fledgling settlement struggled to survive during its first year. In a desperate endeavour to learn more about the country's resources, Governor Phillip authorised the kidnapping of Aboriginal people. Of the two Eora men lured by British Officers, one managed to escape but the other, Arabanoo was held captive.⁶ He became friendly with the colonists and provided them with their first real information about Aboriginal society. After Arabanoo died Phillip ordered the kidnapping of another two men. One, a Gadigal man called Colebee, escaped. The other, a Wangal man called Bennelong, became one of the best known Aboriginal people in Australia's early colonial history.⁷ Bennelong established a kinship relationship with Phillip and shared information about his culture and practices.⁸

An outbreak of smallpox in the Aboriginal community during 1789 decimated the population. To survive, Aboriginal people were able to regroup, forming new bands based on their extensive networks of affiliation between cultural groups along the coast.⁹ They began interacting with people in Sydney and the settlements along the waterways in the Sydney region. Aboriginal people provided labour or services needed by Europeans. They settled outside Sydney town so that they could choose how and when they interacted with Europeans. Aboriginal people were a familiar sight in the streets of Sydney in the 1800s. They were frequent visitors; many Europeans knew them by name and they were very much part of Sydney's life when Governor Macquarie arrived in 1809.¹⁰ The paternalistic Macquarie subsequently endeavoured to impose order on them and weave them into the system of colonial administration.¹¹



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In the 1820s Aboriginal people were observed to be “the carriers of news and fish, the gossips of the town; the loungers on the quay. They knew everybody; and understand the nature of everybody’s business.”¹² During the 1830s and 1840s Aboriginal people were able to trade both fish and knowledge. However, from the 1830s the co-existence of traditional practices and European laws was increasingly displaced by the latter, and Aboriginal settlements were pushed out of Sydney as its population increased. There was marked official indifference to Aboriginal people across NSW from mid 1840s to 1870s, but Aboriginal people were still able to take part in the life of the colony. For instance, they were present at the celebrations for the commencement of the railway works at Price Alfred Park in 1850 and came to Sydney during the visit of Prince Albert in 1868.¹³

By the late 1800s, an Aboriginal community was forming in the inner suburbs of southern Sydney, forged from diasporic groups across NSW. There was also a very long-established community at La Perouse. An Aborigines Protection Board was established in 1833. Its main role was to monitor church activity and distribute rations¹⁴ but control over Aboriginal people was drastically enhanced by the Aborigines Protection Act in 1909. This gave the Board the power to expel Aboriginal people from any town or reserve. A 1915 amendment gave the Board legal guardianship over all Aboriginal children in the state. Children were removed from their families and trained as domestics and labourers.¹⁵ In response to these and other injustices the Australian Aboriginal Progressive Association was founded in 1925. It strongly protested against the loss of lands and of children, and forced the Protection Board to modify the child removal policy.¹⁶

During the 1920s and 1930s many Aboriginal people moved to Sydney as a result of the depression and the closure of Aboriginal reserves in regional NSW, settling in areas with established communities such as Redfern and La Perouse. Strengthened by extended kinship networks across NSW, and spurred on by the massive loss of civil rights during the 1930s, these suburban communities became a hotbed of political activism.¹⁷ In 1937, the Aborigines Progressive Association (APA) was formed in western NSW. It quickly gained support in Sydney. The APA protested against the enforced movements that were causing turmoil in Aboriginal communities, and demanded the immediate granting of equal civil rights for Aboriginal people and an end to the Protection Board. In 1938, the APA joined with the Melbourne-based Australian Aboriginal League to hold a ‘Day of Mourning’ conference in Sydney.¹⁸

After World War II Martin Place became an important location for rallies and activism relating to civil rights and treatment of the Aboriginal population. In 1959 the NSW branch of the National Aborigines Day Observance Committee staged its first annual public demonstration in Martin place, with more than 2,000 people in attendance and for the next five years National Aborigines Day was observed annually at Martin Place.¹⁹ They became important events where nationally prominent Aboriginal individuals spoke about the mistreatment of their people and called for the establishment of rights for them. The 1967 Referendum amended the Australian Constitution, allowing the Commonwealth to make laws for Aboriginal people and include them in the census.

In February 1979, the journey of the ‘Dreamtime Rainbow’, a 16-metre long serpent, through Sydney’s streets finished at Martin Place. Aboriginal musicians and dancers performed a ceremony marking the launch of ‘Operation Aborigine’, dedicated to the ‘emancipation of Aboriginal people’ and to raise funds for Tranby Aboriginal College. Almost 30 years later, several thousand people gathered to watch Prime Minister Kevin Rudd’s apology to the Stolen Generations on giant TV screens at Martin Place on 13 February 2008.²⁰

71 Aboriginal ‘Day of Mourning’ Conference, Sydney 1938
Source: Balarinji desktop history report

81 Jimmy Little signing autographs at the National Aborigines day demonstrations in Martin Place, 13 July 1962
Source: ANU

91 Crowd gathers at Martin Place to watch Prime Minister Kevin Rudd’s apology to the Stolen Generation.
Source: ABC news, 13 Feb 2008



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2.2 European history: Martin Place

Prior to the arrival of Governor Hunter in 1795, the Colony of NSW was under Military rule. 174 hectares of land was distributed to officers and settlers from the First Fleet. The need to provide places of residence and administration for convicts and their military overseers meant that the settlement expanded into Aboriginal lands and altered the area's natural topography. Much of the movement was along the banks of the valley of the Tank Stream. George Street (or High Street as it was originally named) soon evolved into the principal thoroughfare leading to the southern fringe of the town and later to considerable settlements further west. Under Governor Macquarie, Sydney's town plan was consolidated, improved and expanded, but was not radically changed.²¹

Successive government administrations reshaped parts of Sydney's plan, including the extension of the town's boundaries and redevelopment of Sydney Cove into a quay by the early 1850s. Another civic improvement was the closing-in of the Tank Stream in the 1850s and 1860s. The Stream had long been abandoned as a source of the town's fresh water, and had deteriorated into a foul-smelling open sewer.

In 1874, the first section of the General Post Office was completed, extending between George Street and the Tank Stream to the east. It boasted elegant and refined facades to George Street and a narrow laneway, formed as part of the development. Although proposals to widen the lane were made as early as 1870, it was not until 1889 that statutory authority was given to resume land and thus widen the lane. The new thoroughfare was opened in September 1892 and named Martin Place; the balance of resumed land to its north was sold.²²

The Street to the east of Martin Place, extending between Pitt and Castlereagh Streets, was known as Moore Street. It, along with Martin Place, became an important commercial centre towards the end of the nineteenth century and beginning of the twentieth century. The scale of development is typified by large institutional and commercial buildings such as the Commonwealth Bank Building at 120 Pitt Street (1916). By 1921, Moore Street had become part of Martin Place.

By 1923, the Municipal Council of Sydney determined that Martin Place should be extended to Macquarie Street so that in time it could become a civic square for Sydney. However, proceeding with this proposal was reliant on the acceptance of powerful property owners who objected at the time. The resumptions and formation of the new thoroughfare was presaged by the construction of the former Government Saving Bank Building at 50 Martin Place, designed c1923 and completed in 1928. By January 1926 the resumption of land east to Macquarie Street was gazetted. The underlying reason for the new east-west roadway was the rapidly evolving transport system in Central Sydney, underscored by the completion of the first stage of the underground railway in 1926, and later the completion of the Harbour Bridge and railway link in 1932.²³ In November 1932, Council allocated 33,000 pounds for construction works to extend Martin Place. The extension necessitated the demolition of many buildings, including the 1860s St Stephen's Presbyterian Church on Phillip Street. Martin Place, with its uniform 30.5 metre width extending from George Street to Macquarie Street, was finally opened on 8 April 1935. The consolidation of Martin Place was marked on what was to become the Metro site by the construction of the first Prudential Building.

10I Downtown Sydney, Martin Place
c1924

Source: SLNSW

11I Resumption of buildings to extend
Martin Place, c1933

Source: SLNSW



12

Martin Place, at the heart of Sydney, has over the century since Federation become an important meeting place for the public, a site of civic importance, governance and ceremony. The first even in 1901, a parade passing through a festooned avenue to celebrate the Federation of Australia, started the tradition for important events, celebrations, rallies and meeting of the general public to occur. Whilst many of these events are linked to Commonwealth events, such as visiting dignitaries and royalty, Martin Place was also used for recruitment and marches during two World Wars as well as rallies and activism relating to the civil rights and treatment of the Aboriginal population.

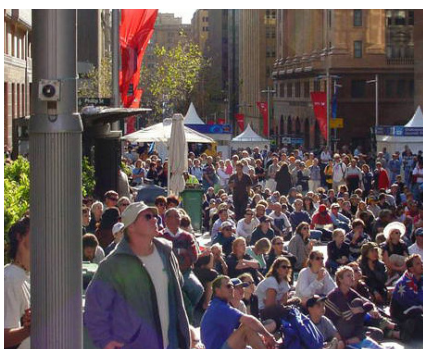
From the outset the Martin Place precinct was unusual in the CBD in its special provisions for pedestrians and uniformity at street level, consolidated by development along both sides of the street after its extension to Macquarie Street. So these important civic and urban roles were augmented by the closing of Martin Place to vehicular traffic. While the nineteenth century planning of the City ensured parks were dedicated for use of the public, the concept of 'hard surfaced' urban spaces was introduced to Central Sydney with the development of Australia Square during the 1960s. This set a precedent for the development of Martin Place as the civic meeting place of the present day. The full pedestrianisation of Martin Place was undertaken in several stages during the 1970s, with the final pedestrian zone between Phillip Street and Macquarie Street completed in 1977. This coincided with the construction of the Eastern Suburbs Railway Line, which was completed in 1979. Martin Place station, located below street level, was fully integrated into this new civic precinct.

Martin Place was extensively refurbished following the Council's comprehensive redesign of its public spaces in preparation for the Sydney Olympic Games in 2000.

To this day, Martin Place remains an integral transport hub and part of the civic and commercial heart of Sydney, interlaced with history of the first inhabitants and the development of the burgeoning city. Martin Place is a precinct of exceptional significance.



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- 12| Martin Place c1980s.
Source: SLNSW
- 13| Martin Place, Rose Day 1920
Source: Hood, SLNSW
- 14| Crowds gather in Martin Place
during the Sydney Olympics, 2000
Source: City of Sydney Archives

Endnotes

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- 20 Balarinji, p. 25
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- 22 *Sydney Morning Herald*, 8 September 1869 quoted in Peter Bridges, *The City's Centrepiece: The history of the Sydney GPO*, Sydney, Hale & Iremonger, 1988, p.62; G.P. Webber (editor), *The Design of Sydney: three decades of change in the City Centre*, Sydney, Law Book, 1988, p. 77
- 23 Webber, p. 77

3 Approach to Interpretation

3.1 Introduction - Interpretative themes

During the consultation process with the Aboriginal community (refer Appendix A), the following historical and contemporary themes relating to Aboriginal interpretation emerged:

- Over arching theme: Truth-telling
- Uncovering Country
 - Welcome to Country
 - The Tank Stream
 - Native flora and fauna
 - Aboriginal astronomy and astral knowledge
- Gadigal language integration

The relevant Australian historic themes which correlate to the historic and contemporary themes outlined through the consultation process are:

- Tracing the natural evolution of Australia
- Peopling Australia

The corresponding relevant NSW historic themes are:

- Environment - naturally evolved
- Aboriginal cultures and interactions with other cultures

The 2019 Heritage Interpretation Strategy outlined the Australian and NSW historic themes which best represent the post-contact history and stories of the Precinct. The relevant Australian historic themes are:

- Developing local, regional and national economies
- Building settlements, towns and cities
- Developing Australia's cultural life

The corresponding relevant NSW historic themes are:

- Commerce
- Transport
- Towns, suburbs and villages
- Accommodation
- Leisure

The interpretive themes and media selected to express the NSW and Australian historic themes are summarised in Table 2.

Table 2: Interpretative Themes and Media

Aust. Theme	NSW Theme	Interpretative Theme	Interpretive Media
Developing local, regional and national economies	Commerce	1963 P&O Head Office building at 55 Hunter Street	Public art - salvaged art installation <ul style="list-style-type: none"> – Douglas Annand Four Continents – Douglas Annand ceramic mural – Tom Bass Fountain
		Location of the inaugural meeting of the Institution of Engineers at 5 Martin Place, 1919	Interpretive sign <ul style="list-style-type: none"> – Reinstatement of the Institution of Engineers Plaque
		Location of the first demonstration of the wireless at 5 Martin Place, 1919	Interpretive sign <ul style="list-style-type: none"> – Plaque commemorating the demonstration of the wireless
		Former Government Savings Bank of NSW: Original north-east stair	Conservation of significant spaces, elements and fabric <ul style="list-style-type: none"> – Reconstruction of the tiles and layout of the stair after the demolition of 9-19 Elizabeth Street
Developing local, regional and national economies	Transport	The Eastern Suburbs Railway (ESR), station at Martin Place completed in 1979	Salvage red feature tiles and reuse where possible.
Building settlements, towns and cities	Towns, suburbs and villages	Martin Place has historically had an enclosed spatial character, with monumental buildings which are built to the street alignment. The demolition of the 1939 Prudential Assurance building at 39 Martin Place and its replacement with a 1960s tower setback from the street boundary, eroded the enclosed spatial quality of Martin Place	Interpretation of lost elements, buildings and spaces <ul style="list-style-type: none"> – South tower designed to contribute and better relate to Martin Place and surrounding heritage buildings than existing building
Building settlements, towns and cities	Accommodation	The Art Deco residential apartment building designed by Emil Sodersten, with interiors by Marion Hall Best, formerly at 7 Elizabeth Street	A number of items have been given to Sydney Living Museums (SLM) to form part of their collection. SLM includes interpretation of 7 Elizabeth Street on its website at: https://sydneylivingmuseums.com.au/stories/interior-design-seven-elizabeth-street Salvaged items not given to SLM will remain in Sydney Metro storage until an appropriate future use can be found.
Developing Australia's cultural life	Leisure	1963 P&O Head Office building at 55 Hunter Street - strong associations with overseas travel	Public art - salvaged art installation <ul style="list-style-type: none"> – Douglas Annand's <i>Four Continents</i> – Douglas Annand's ceramic mural – Tom Bass fountain

Aust. Theme	NSW Theme	Interpretative Theme	Interpretive Media
Tracing the natural evolution of Australia	Environment - natural evolution	The Tank Stream	Opportunities for art and design elements relating to the Tank Stream and the middens on its banks
		Uncovering Country	<ul style="list-style-type: none"> – Integration of indigenous landscaping throughout the public spaces and North tower workspace – Further exploration of digital and physical opportunities including an online experience and soundscape
Peopling Australia	Aboriginal cultures and interactions with other cultures	Gadigal language integration	Opportunities for the integration of Gadigal language along with art and design elements, and exploration of opportunities relating to naming of the Precinct
		Aboriginal astronomy and astral knowledge	Opportunities to sharing Aboriginal astral knowledge through art and lighting design elements within the North site.

3.2 Approach

The approach to the heritage interpretation for the Precinct has three components: Design; Public Art; and Conservation.

3.2.1 Design

The provision of heritage interpretation through new design elements is to be provided in the following ways:

- Architectural design which responds to the characteristics and values of Martin Place, and the important architectural precedent established by 50 Martin Place. The design of the south tower will reinforce the contribution of 50 Martin Place to the precinct and interpret the historic spatial qualities of Martin Place;
- Landscape design, which is to be based on planting that is endemic to the Sydney region, particularly that which would have been found in the valley of the Tank Stream;
- Exhibition design, which is intended to convey the Aboriginal and European histories of the site. A publicly accessible space within the ground floor of 50 Martin Place has been dedicated to exhibition use.

As part of their commitment to incorporate the narrative of the place in the public areas of the Precinct, Macquarie Group engaged Balarinji in early 2019 to help define a set of Cultural Design Principles using a best-practice methodology, a process that is based around community engagement, with outcomes including community-led art and design elements.

As part of the Cultural Design Principles process, Balarinji developed the Martin Place Historical Report in July 2019 as a resource to help inform the process. In October 2019, Balarinji conducted one-on-one consultations with the local Aboriginal community, followed by two Body of Story workshops.

The overarching narrative that emerged from the workshops was informed by the local Aboriginal community's connection to the land - to waterways, the earth, sky, stars and green space. The Aboriginal history of Sydney and key sites in the vicinity of Martin Place were important reference points, as were traditional protocols and the community's desire for its culture to become visible in the Sydney CBD.

3.2.2 Public art

Public art inspired by the history and significance of the precinct includes works salvaged from demolished buildings across the site and newly commissioned public art.

The process of selecting the public artworks is outlined in Appendix A and is summarised on the following page.

Sydney Metro Public Art Strategy

A Public Art Strategy Reference Design for the *Sydney Metro City and Southwest* project was prepared by Sydney Metro in August 2016, indicating intent and benchmarks for public art across the Metro network. In October 2017 the City and Southwest Metro Public Art Masterplan was prepared outlining the program identity, the vision for public art and curatorial strategy.

Heritage, which was described as looking to places and objects that communities inherit from past generations, was an important component of briefing to artists. Artists were encouraged to explore, re-interpret and evoke the unique histories of each site, using the stories of the past to inspire artworks for current and future generations. Artists were provided with the opportunity to salvage and repurpose physical heritage material for the creation of artworks if they so desired.

Macquarie Group Public Art Strategy

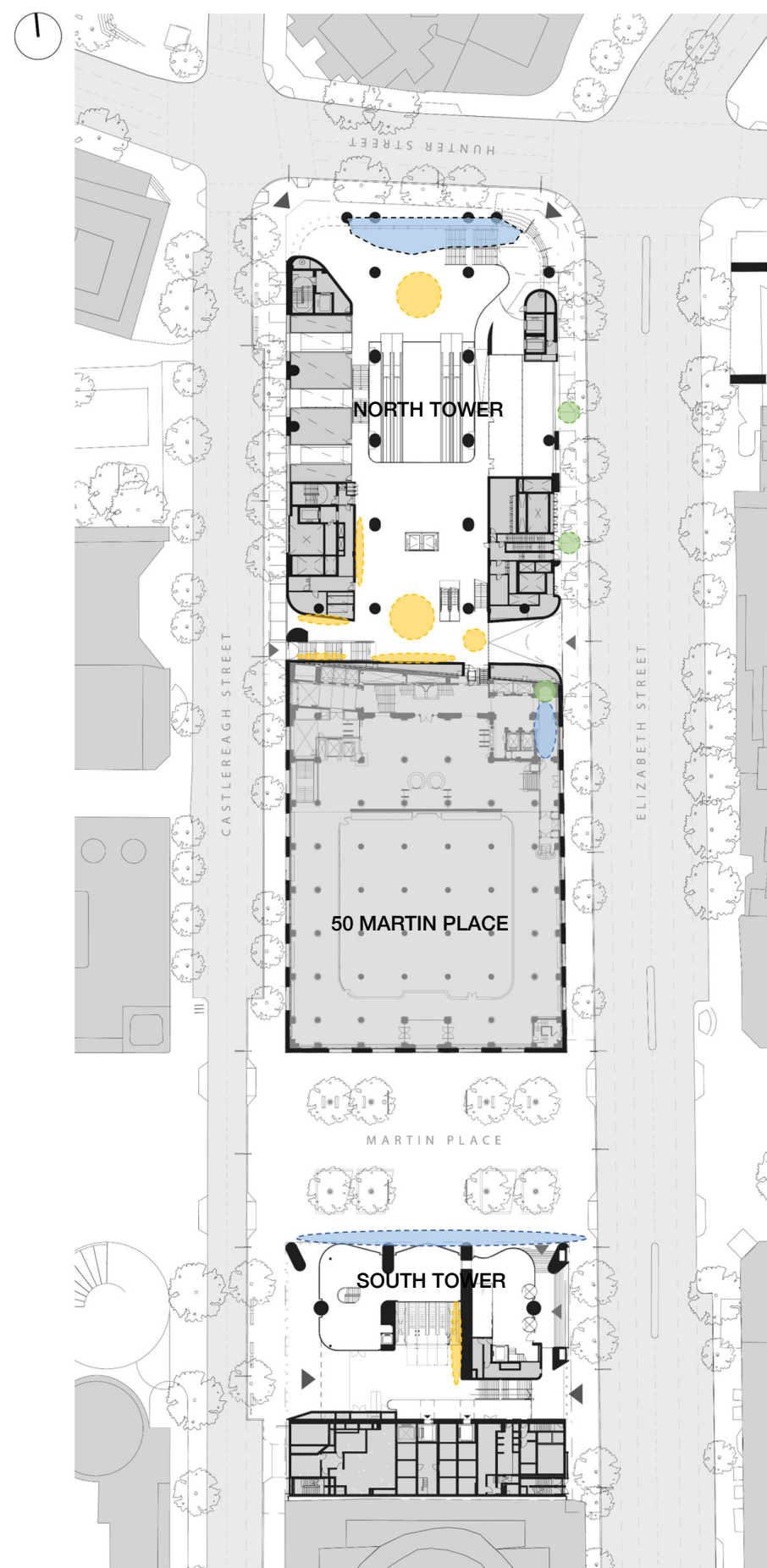
In August 2019, Macquarie Group prepared a Public Art Strategy for the Precinct. The document introduces Macquarie's overarching vision for the integration of public art in the Precinct including the incorporation and interpretation of salvaged heritage artwork and the commissioning of public art to complement the public art commissioned by Sydney Metro for the Precinct.

Macquarie's briefing to artists encouraged them to consider the cultural heritage of the site, including indigenous culture in the area, art and architecture, and the colonial history of the Martin Place precinct.

3.2.3 Conservation

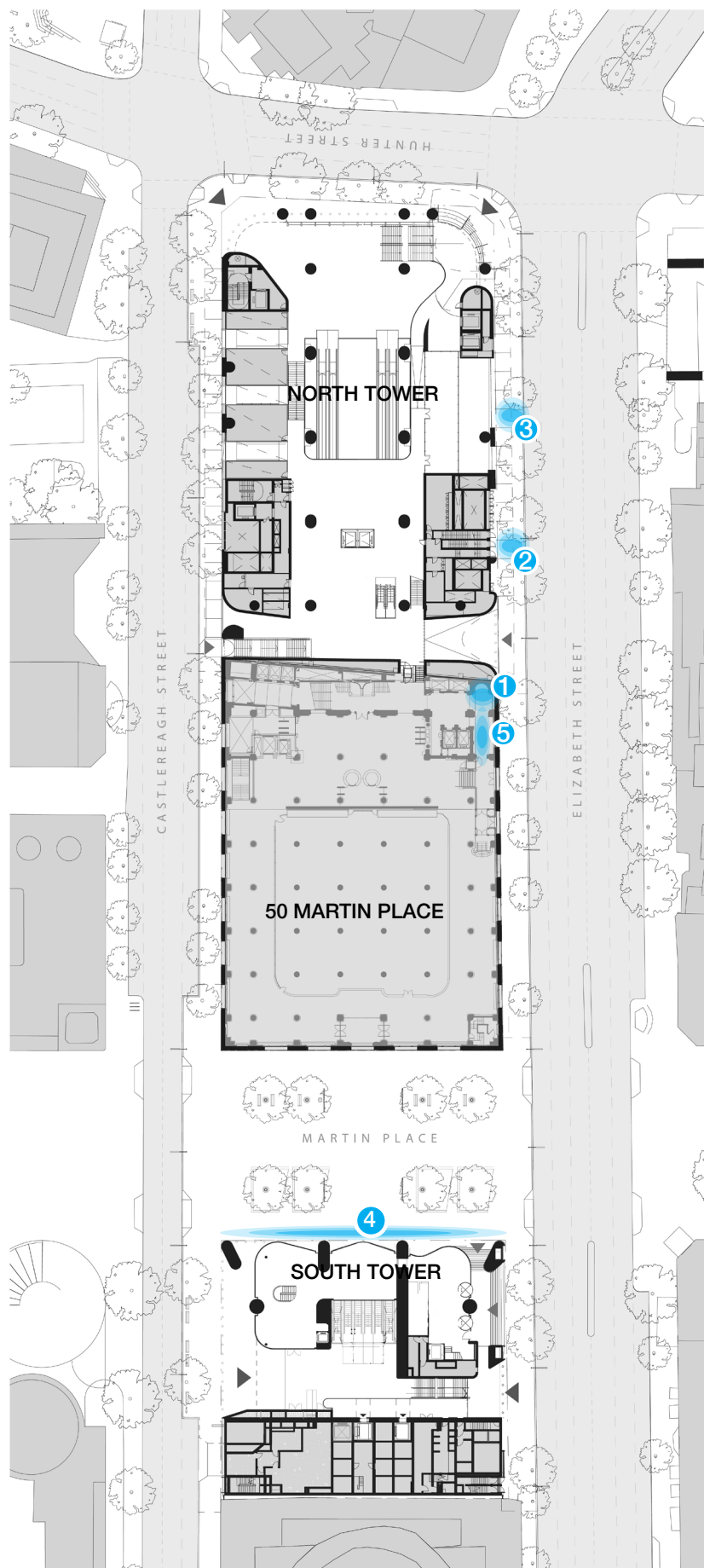
Interpretation through the reconstruction of modified historic spaces and through the reinstatement of historic elements is proposed through:

- The conservation and reconstruction of the north stair well in 50 Martin Place;
- The reinstatement of the plaque interpreting the inaugural meeting of the Institution of Engineers close to its original location; and
- The Reinstatement of the plaque interpreting the first demonstration of the wireless close to its original location.



151 Metro Martin Place Precinct Plan, showing locations of interpretive media.
Source: Base plan by Grimshaw, with TKD Architects overlay, 2020.

INTERPRETATION



- 1 Conservation of north-east stairwell
- 2 Institution of Engineers Plaque
- 3 Demonstration of wireless Plaque
- 4 Interpretation of lost spatial elements - south tower design - interpretation of street wall
- 5 'Warrane' exhibition

161 Metro Martin Place Precinct Plan, showing locations of interpretive media.
Source: Base plan by Grimshaw, with TKD Architects overlay, 2019.

4 Interpretation: Building Design

4.1 39 Martin Place and the South Tower

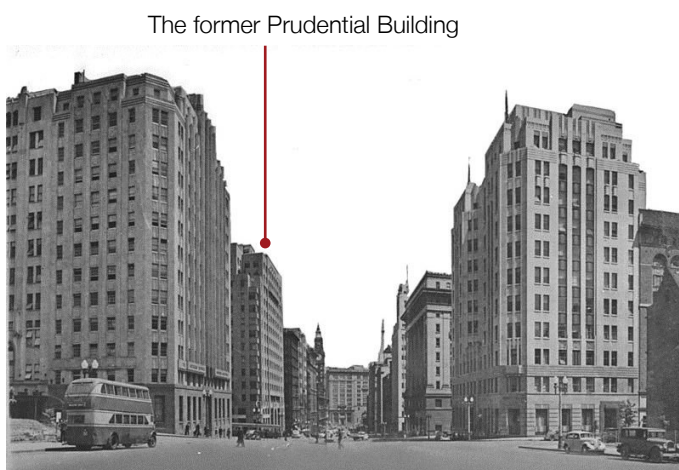
Australian Historic Theme: Building settlements, towns and cities

NSW Historic Theme: Towns, suburbs and villages

The proposed form and architectural expression of the south tower has been designed to interpret the historic spatial quality of Martin Place which was eroded when the 1939 Australian Prudential Assurance Building was demolished in the 1960s.

The design of the south tower interprets the historic spatial quality of Martin Place in the following ways:

- built to the street alignments of Martin Place, Castlereagh Street and Elizabeth Street
- reinforces the streetwall and the distinctive attributes of the block on Martin Place
- the podium is related in height to the former Government Savings Bank Building at 50 Martin Place and provides a bookend to Martin Place, reinforcing the strong lineal character and spatial enclosure of Martin Place
- presents a formal character and relates to the historic buildings on Martin Place by means of the composition of its facades and the materials that have been selected



17



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17| Looking west along Martin Place, c1940.

Source: SLNSW hall_38655

18| Proposed south tower opposite 50 Martin Place, interpreting streetwall, datum height and materiality.

Source: Tzannes Architects, 2018

5 Interpretation: Aboriginal Cultural Design Principles

Aboriginal culture has firm beliefs in spirituality, which form a major part of Aboriginal culture and identity. Spirituality is a core piece of Aboriginal being, giving meaning to all aspect of life, including relationships with one another and the environment.

During the Body of Art Workshop, the artists focused on how the spirits and underlying spirituality could be acknowledge within the Precinct. Ideas of cleansing processed enacted within the site as well as the importance of using language to speak to Country were developed as part of the artist briefs.

The integration of the Sydney Language is a central tenant of the collaboration with the locally connected Aboriginal artists. The artists developed concepts which integrated language into all concepts of the artwork and the precinct, celebrating Sydney Language and reaffirming Aboriginal culture as a vibrant living and continuing culture.

Artists participated in the Body of Art workshops facilitated by Balarinji and Macquarie, who worked closely with the artists to develop their concepts. The artistic concepts develop upon key themes which were raised within the Body of Story workshop and are important to the Aboriginal and cultural narrative of the Precinct.

The art and design elements are under development and are expected to engage with the following themes:

- The Tank Stream
- Uncovering Country
- Gadigal language integration
- Aboriginal astronomy and astral knowledge

The Cultural Design Principles will be manifested in the following ways:

- The landscaping strategy for the precinct - the precinct will be planted with 100% native plants
- Opportunities for sharing of cultural knowledge through digital and other means
- Integration of local language relating to Aboriginal art and design elements
- Exhibitions that include information on the history of the place (refer public exhibition at 50 Martin Place curated by the National Museum of Australia and developed in collaboration with Balarinji, opening in January 2020)
- Opportunities for design elements within the interior of the North Tower including lighting design elements based around astral knowledge
- Opportunities for art and design elements within the public spaces of the precinct, including integration of art into the public seating

Integration of the Cultural Design Principles will continue, with exploration of physical and digital opportunities in collaboration with the community. This plan will be updated as and when concepts are agreed.

Public exhibition: 'Warrane'

This exhibition is to explore Warrane/Sydney during the Macquarie era and looks at the changing landscape from Aboriginal and non-Aboriginal perspectives. Warrane is a local Aboriginal word for Sydney Cove. The exhibition will employ a diverse array of media, which will include text and graphic information panels. LED displays, interactive digital screens and display of artefacts including coins from the period.

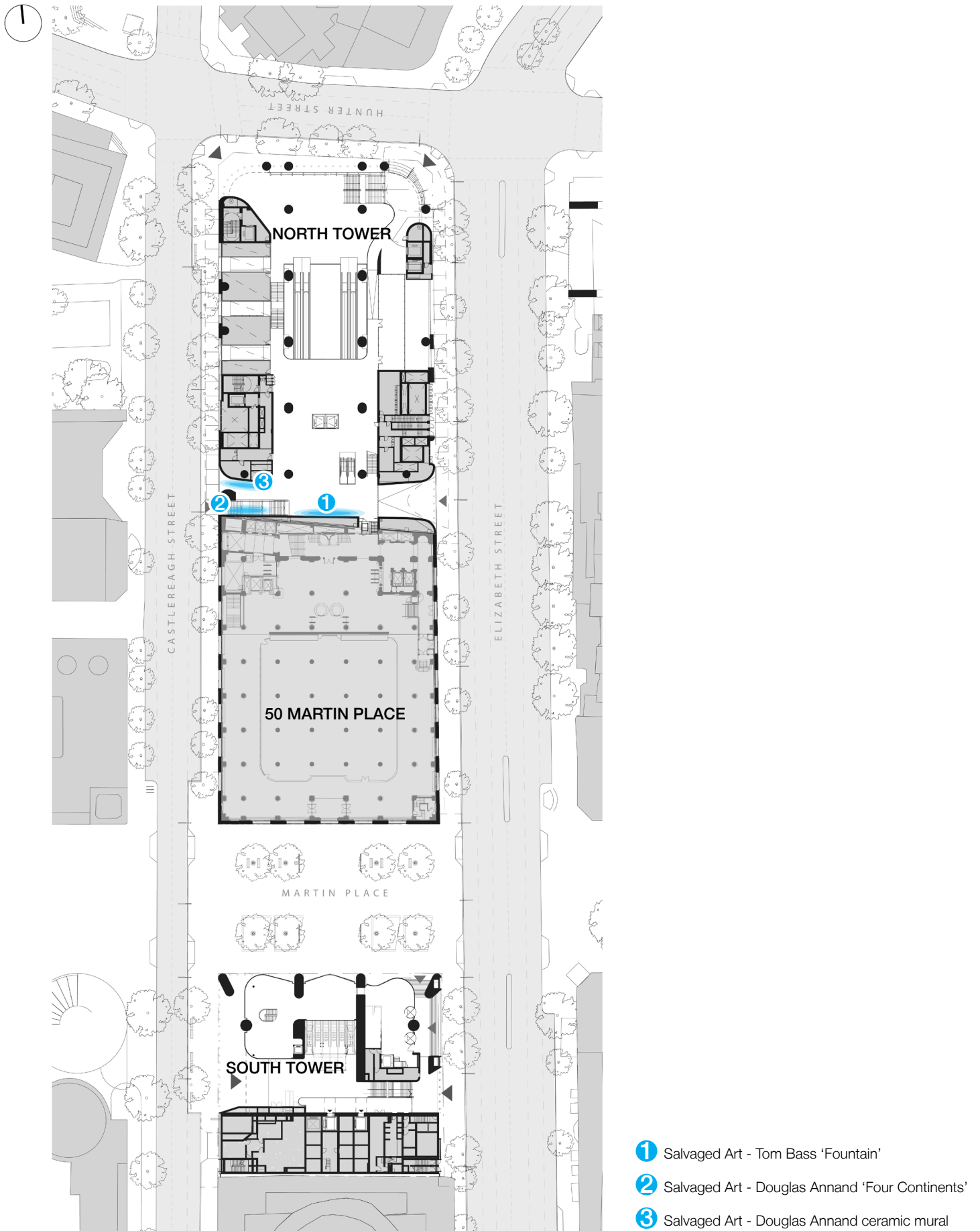
This exhibition is located within Macquarie's public gallery in the ground floor foyer of 50 Martin Place.



19| 'Warrane' exhibition, planned opening at 50 Martin Place in the Macquarie gallery in 2021.
Source: Macquarie and Balarinji, 2020.



20| Proposed landscaping strategy for the Hunter Street entrance.
Source: Aspect, 2020.



211 Metro Martin Place Precinct Plan, showing locations of interpretive media.
Source: Base plan by Grimshaw, with TKD Architects overlay, 2019.

6 Interpretation: Public Art - Existing Artworks

6.1 Public Art - Salvaged Art Installation

Australian Historic Theme: Developing local, regional and national economies, Developing Australia's cultural life
NSW Historic Theme: Commerce, Leisure

The public art program for the Precinct proposes the installation of artworks formerly located in the former P&O Building at Hunter Street, which includes artworks by Douglas Annand and Tom Bass.

The Douglas Annand artworks include:

- A large bronze relief, 'Four Continents', was located above the entrance. Its subject matter was drawn from the company's crest which represents creatures from the four continents served by P&O mail services
- A large ceramic wall mural which was located in the lobby

The Tom Bass sculpture is a copper water feature which ran along the front retaining wall of the building on Hunter Street. The sculpture is unique in its reticulation of water horizontally through the sculpture.

The new locations for the artworks were determined in consultation with curatorial advisors, and the estates and family members of the now deceased artists.

The artworks were carefully documented and catalogued prior to their dismantling, and have been securely and safely stored until such time as when they can be installed within the building.

Heritage interpretation of the artwork will be available to members of the public through digital media (such as QR codes), printed brochures, plaques and exhibitions in Macquarie's public exhibition space.

50 Martin Place commissioned art work



Artist: Daniel Boyd



Artist: Nike Savvas

To mark its move to 50 Martin Place, Macquarie commissioned two major artworks by prominent Australian artists. Installed in 2014, Untitled by Daniel Boyd and Colours Are The Country by Nike Savvas were each conceived as site-specific projects designed to enhance the visitor experience of the building while reflecting the theme of the Macquarie Group Collection, 'the land and its people'.

Daniel Boyd is a young Indigenous artist, originally from Cairns, Australia. His ground floor installation in 50 Martin Place spans 20 metres and the work draws on Australia's Aboriginal heritage and culture, and the idea of reflection. With Boyd's installation, Aboriginal culture assumes a central

position in the building, engaging visitors as they pass through the foyer. Nike Savvas is an Australian artist known for her large-scale, site-specific installations of kinetic colour. Colours Are The Country comprises thousands of coloured discs suspended in 50 Martin Place's light well. The work is a visual reference to the outside world, specifically to the colours of the Australian landscape. In a similar way to Daniel Boyd's work in the building's foyer, and like the Australian landscape itself, the work responds to different times of day and levels of activity in the space, offering shifting light and colour.

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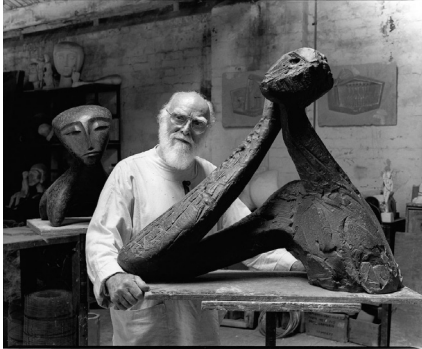


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- 22| Example of printed brochures of discussing artworks and artists.
Source: Macquarie Group.
- 23| Artist's render of proposed plaque design.
Source: There Studios.
- 24| QR codes.



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6.2 Tom Bass P&O Wall Fountain

Tom Bass (1916-2010) was a renowned Australian sculptor who studied at the Dattilo Rubbo Art School and the National Art School, establishing his own school - the Tom Bass Sculpture School in Sydney in 1974. Bass' contribution to public art in Australia spans 25 years in which he created 60 major sculptures, with an ethos that the importance of art was to bring it to the widest possible audience.

The Tom Bass 'Fountain' was designed and constructed in 1962-63, commissioned by P&O Orient Lines of Australia in 1961 for their new Head Office at 55 Hunter Street, Sydney. 'Fountain' was designed as a purely abstract sculpture and does not symbolise any particular aspect of the P&O Orient Lines. Cast in copper, the fountain reticulates water horizontally and was originally designed to be visible in the public domain, running along the retaining wall of the P&O Building on Hunter Street.

The sculpture gained almost iconic status in 1963 when the magazine Oz published a controversial front-page photo parodying the fountain by showing its potential use as a urinal.

'Fountain' is to be relocated and rehoused within a stone clad wall in the public lobby of the north tower.

Text for the interpretation plaque is to be installed next to the fountain in its new location and will be curated in consultation with the artist's estate.



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25| Tom Bass, portrait by Greg Weight, 1996.

Source: National Portrait Gallery

26| P&O 'Fountain' in situ on Hunter Street prior to its removal.

Source: TKD Architects, 2018



271 Artist's representation of the new location for the Tom Bass 'Fountain' within the public lobby of the north tower.
Source: Aurecon, 2019



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6.3 Douglas Annand Four Continents and ceramic mural

Douglas Annand (1903-1976) was a respected Australian graphic designer and artist who studied at the Brisbane Central Technical College. Well known for his graphic design work in Australia, he was art director (1938-39) of the Australian exhibition at the New York World's Fair where his murals brought major recognition.

As part of the design of the new P&O Orient Lines of Australia's Head Office at 55 Hunter Street, Annand was commissioned to design a number of artworks for the building. These included the following:

- 'Four Continents' - a large bronze relief depicting four creatures which was located above the entrance to the building. The four animals represent the four continents that P&O cruises served - Kangaroo (Australia), Lion (United Kingdom), Dragon (Asia) and Elephant (Africa).
- A large ceramic wall mural featuring mermaids which was located in the lobby.
- 'The Celestial Globe' which was suspended in the booking hall in front of the glass and ceramic mermaid mural. This sculpture was donated to the Museum of Applied Arts and Sciences by Westpac Banking Corporation in 1991.

The 'Four Continents' and the ceramic mural are proposed to be located within the public lobby of the north tower.

As part of the dismantling of the ceramic mural a certain amount of damage or loss of original tile fabric occurred, with approximately 60% of the original tiles successfully salvaged for reinstatement. The artwork will be reinterpreted for reinstatement in consultation with the Annand estate and their curatorial adviser.

Text for the interpretation plaque is to be installed next to the 'Four Continents' and ceramic mural, and will be written and designed in consultation with the artist's estate.



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- 28I Douglas Annand, portrait by Max Dupain, 1941.
Source: National Portrait Gallery
- 29I 'Four Continents' in its original location at the entrance to the building.
Source: SLNSW
- 30I Ceramic wall mural in the lobby of the P&O Booking Hall.
Source: Unknown
- 31I The 'Celestial Globe', suspended in front of the mural in the P&O Booking Hall.
Source: Unknown
- 32I Artist's impression of the new location for 'Four Continents' within the public lobby of the north tower.
Source: Aurecon, 2019
- 33I Artist impression of the new location for the Douglas Annand ceramic wall mural within the public lobby of the north tower.
Source: Aurecon, 2019



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7 Interpretation: Public Art - Commissioned by Sydney Metro

7.1 Metro Commissioned Public Art

Sydney Metro prepared a City & Southwest Metro Public Art Masterplan in October 2017. This Masterplan outlines the identity, vision and curatorial strategy for the commission of new public art across the metro network.

The artists were asked to express their interest in the project by designing a concept which could respond to six different categories of art:

- 2D works
- Suspended works
- Sculptural works
- Lighting installations
- Functional artworks
- Digital works

7.2 Commissioned Artworks and Artists

The emphasis in the Transport for New South Wales Artist Brief for Martin Place was on art that respects the heritage of the precinct and embraces themes around ecology and connectivity. Mikala Dwyer was selected to create works for each of the main entrances to the Metro station at the North and South, collectively titled *Continuum*:

‘Mobius’

Location: North Station entrance

A suspended, polished stainless steel sculpture of 5m diameter.

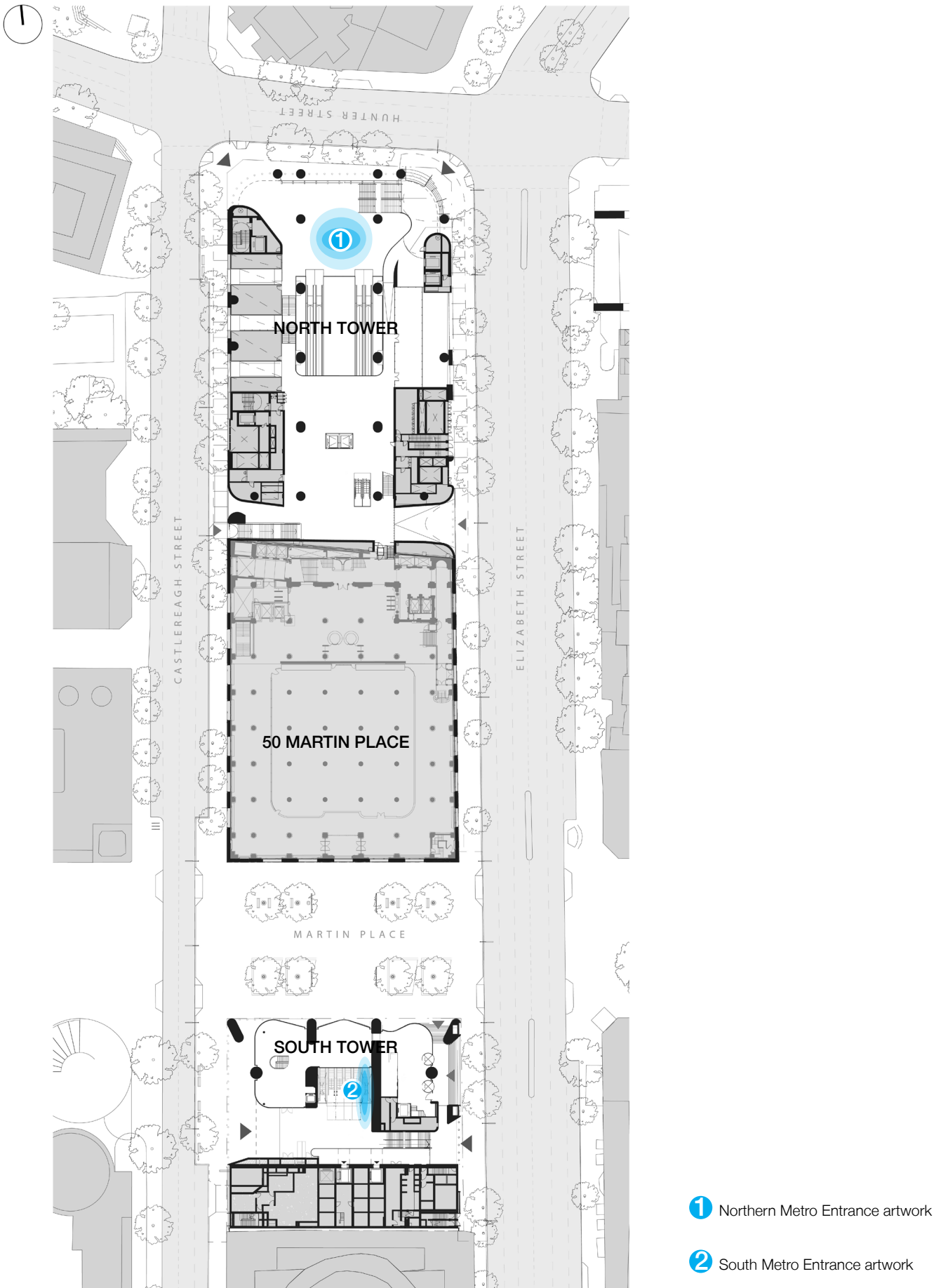
The infinite mobius strip embraces themes of cyclical movements through time, specifically the ever-changing usage and inhabitation of Martin Place, and cyclical movements through space, which in this context refers to train networks.

Mural & Assorted Figures

Location: South Station entrance

A ceramic wall mural depicting geometric abstract motifs reminiscent of train tracks, colours and movement; and suspended mobile elements that also relate to geometry.

In its materiality and incorporation of three-dimensional objects, this work also responds to the Douglas Annand heritage ceramic mural.



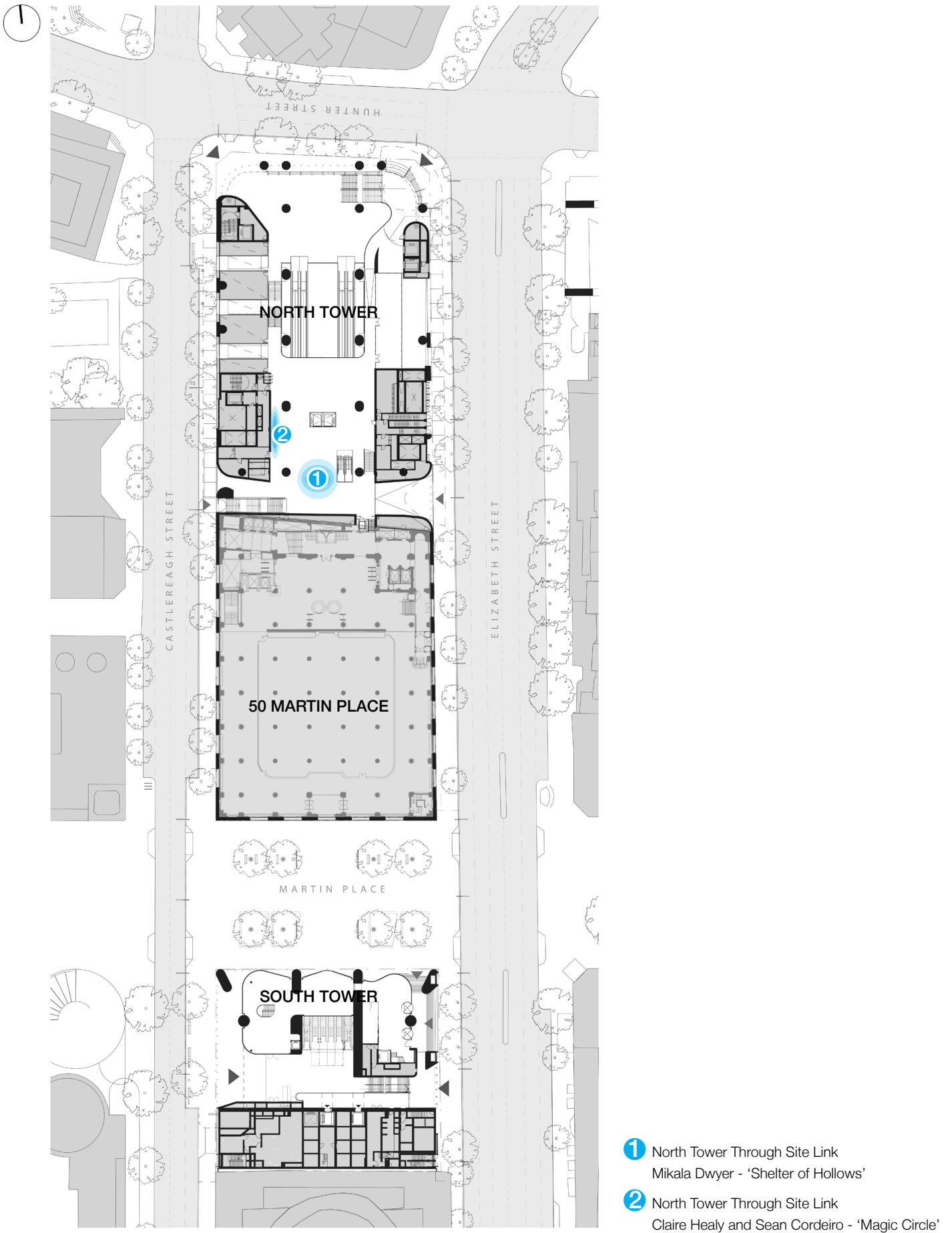
34I Locations of Metro commissioned new public art.
Source: Grimshaw, 2019

8 Interpretation: Public Art - Commissioned by Macquarie

8.1 Macquarie Commissioned Public Art

As part of the Macquarie commissioned Over Station Development for the Martin Place Metro Station, a preliminary Public Art Strategy was prepared by Macquarie Group in July 2019, with a detailed strategy and artist brief completed in July 2019.

The Macquarie artist brief encouraged the artists to examine and create a dialogue between the old and the new, considering the cultural heritage of the site, including Aboriginal culture in the area, art and architecture, and the colonial history of the Martin Place precinct. The artists were encouraged to connect across the vertical and horizontal spaces of the Sydney Metro Martin Place Precinct.



35| Locations of Macquarie commissioned new public art.
Source: Grimshaw, 2019

Themes and Concepts

The Artist Brief asked shortlisted artists to respond in their proposed concepts to the site, both its history including the heritage artworks for reinstallation and its future as a busy business and commuter hub. The artists were also invited to consider the context of the Macquarie Group Collection of Australian art (since 1987), specifically its theme of 'the land and its psyche'.

The two selected permanent artworks share conceptual and visual characteristics with the heritage works by Bass and Annand on a number of levels:

- The use of organic forms invoking the natural world
- Contemporary interpretation of their sculptural typologies;
- Their materiality

The two new works also converse with each other and the functionality of the site itself in their reference to earthy and cavernous spaces, and to complex systems of movement and interaction.

8.2 Commissioned Artworks and Artists

The following artists were commissioned by Macquarie to design contemporary public art which integrates with the salvaged heritage artworks, proposed new Metro artworks and new Macquarie commissioned Aboriginal artworks.

Interpretive text drawn from the artist's statement will explicate the relationship between 'Shelter of Hollows' and 'Fountain', and is proposed to be made available through plaques accompanying the artworks, and also through digital means, on a publicly available website and / or mobile application.

The chosen artistic concepts and artist statements are outlined below and on the following page.

Mikala Dwyer - 'Shelter of Hollows'

Location: Suspended in the Through Site Link

Dwyer has responded by researching 'Fountain' but also other works in the area from that period, specifically the organic abstract forms of Margel Hinder's Abstract Sculpture for the RBA. She continues in this work the themes of the Metro-commissioned work around geometry, symbolism, art history and architectural theory.

In relation to the work she talks about cross-generational investigations into sculptural form, organic abstraction, symbolism and materiality.

The cave like forms reference the cave like infrastructure of underground travel, where trains weave through cavernous underground network of tunnels. It also relates physically and conceptually to 'Mobius' at the North Entrance in its merging of 'inside' and 'outside' - both have mysterious surfaces without boundaries.

The materials are earthy - ceramics, metal and glass - the stuff of trains and stations, but also relating directly to the materiality of the heritage artworks.

Artist Statement

A large, suspended sculpture, 'Shelter of Hollows' is indebted to the abstract organic forms of Margel Hinder's 'Free-Standing Sculpture' and the cavernous folds of a paper maquette by Tom Bass's teacher Lyndon Dadswell. Both works were made in 1964, the year after Tom Bass had completed his 'P&O Fountain', another sculptural conundrum, a negative relief. His organic, recessed space, situated low in relation to the body, sculpts rather than occupies space, celebrating absence by masterfully accentuating a void. Through my own interests in geometry, symbolism, mythology, architectural theory and feminism, I find connections with these artists, whose works seem deeply influenced by each other. 'Shelter of Hollows' is an articulation of positive and negative space, visceral in its surfaces and hollows. Here, the strange geometric forms of the Mobius strip morph into the organic shape of a suspended cave, a symbol of our ancient earth. The two [Martin Place Metro] projects are connected by their merging of 'inside' and 'outside', their mysterious surfaces without boundaries.



36| 'Shelter of Hollows' artistic interpretation of artwork suspended in the Through Site Link.
Source: Mikala Dwyer, 2019.

Claire Healy and Sean Cordeiro - 'Magic Circle'

Location: Mounted to the western wall in the Through Site Link

Healy and Cordeiro's convex work was inspired by the organic, concave forms of Bass' 'Fountain' and the work's metallic materiality that also references the natural world. As a relief sculpture, 'Magic Circle' also responds to the nearby heritage works by Douglas Annand.

Inspired by the Precinct's infrastructure and functions, the artists proposed a parallel with ant colonies, finding a close analogy between the complexity of enormous ant nests, interconnected by underground tunnels and recognised by surface mounds, and the interconnected industrial lives of humans. They observed that ant nests and the first European settlements, such as this area of Sydney, are both referred to as colonies.

'Magic Circle' brings together forms found in nature and man-made shapes. It resembles an inverted skate park, a form similar to ant colonies. The sense of play is furthered by the reflective surface, which illuminates the space while also inviting viewers to become part of and animate the work.



371 'Magic Circle' artistic interpretation of artwork mounted to the western wall in the Through Site Link.
Source: Claire Healy and Sean Cordeiro, 2019.

9 Interpretation: Conservation of Significant Spaces, Elements, Fabric

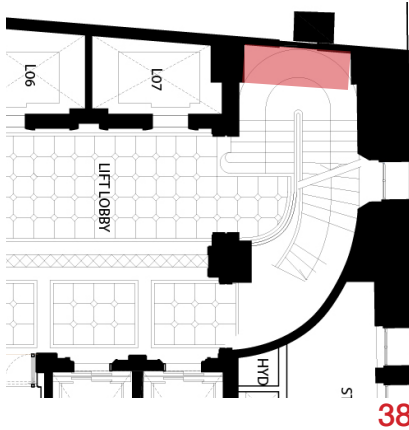
9.1 50 Martin Place North-East Stair

Australian Historic Theme: Developing local, regional and national economies

NSW Historic Theme: Commerce

In the 1960s the north-east stairwell at 50 Martin Place was altered to accommodate inter-connecting openings that provided access to the adjacent building at 9-19 Elizabeth Street.

Five openings were formed between the two adjoining buildings, located within the curved end walls of the original 1928 north-east stair, connecting through at levels 1, 3, 4, 5 and 7.



The openings required the removal of original fabric, including glazed ceramic tiles and terrazzo skirting. To create the door reveals these tiles and skirting were replicated to closely match the original.

As 9-19 Elizabeth Street has been demolished as part of the redevelopment of the north-site, the openings leading to the building are now redundant.

Interpreting the original spatial quality and finish of the stairwell, the redundant openings were infilled, and the infill walls finished with salvaged tiles and new tiles custom-made to match the original.



38| Section of plan showing north-east stairwell and infilled opening. Not to scale.

Source: JPW Architects, 2012

39| Stairwell with 1960s openings.

Source: TKD Architects, 2010

40| Infilled wall with salvaged and new tiles.

Source: TKD Architects, 2019

10 Interpretation: Interpretive Signs and Graphic Displays

10.1 Institution of Engineer's plaque and Wireless demonstration plaque

Australian Historic Theme: Developing local, regional and national economies

NSW Historic Theme: Commerce

Institution of Engineers Plaque

The Institution of Engineers, Australia was first established in 1919, as a result of the amalgamation of twelve engineering societies which existed in Australia. On 21 October 1919, the inaugural meeting of the Institution was held in the building which was located at 5 Elizabeth Street at the time. This building was later demolished for an office building.

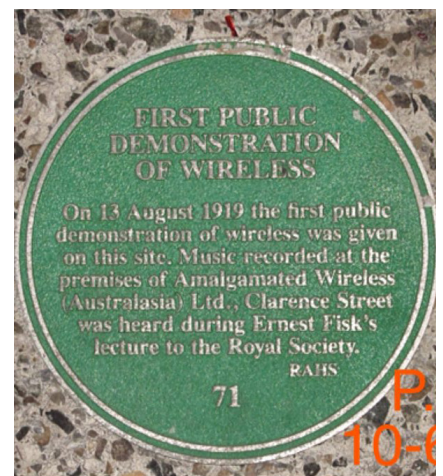
A bronze plaque was installed on the footpath outside 5 Elizabeth Street in October 1989 commemorating the establishment of the Institution and its inaugural meeting.

The plaque is to be reinstated close to its original position on the completion of the Precinct works to continue the interpretation of this event.

First Public Demonstration of the Wireless Plaque

On the site of the Royal Society of NSW's lecture room at 5 Elizabeth Street, a green plaque commemorating the first public demonstration of wireless communication by Edward Fisk on 13 August 1919 where a gramophone recording of the national anthem (God Save the Queen) was played at the Amalgamated Wireless Office at 97 Clarence Street and relayed to the Royal Society's building where Fisk was conducting his lecture.

The plaque, which was originally wall mounted, is to be installed in the pavement. Should its materiality be unsuitable for foot traffic, a new bronze plaque with the same text description is to be installed in the pavement at the location of 5 Elizabeth Street.



- 411 The Institution of Engineers plaque and 'First Public Demonstration of Wireless' plaque in situ prior to their removal, outside 5 Elizabeth Street.

Source: TKD Architects, 2018; www.skyscrapercity.com

APPENDICES

Appendix A – The Public Art Process

Existing Public Art

Macquarie has been in discussion with the estates of Douglas Annand and Tom Bass, relating to the appropriate siting and interpretation of the salvaged artworks.¹

Initial consultation with the estates of the heritage works by Douglas Annand and Tom Bass was initiated by TfNSW in 2017, prior to the demolition of 55 Hunter Street. Both families were closely involved in the removal of the artworks.

In 2018 when preparing a Curatorial Report on the existing artworks, Macquarie's External Curatorial Consultant, Felicity Fenner, resumed the consultation process, seeking input and information from Margo Hoekstra and Richard Goodwin (Bass estate) and Juliette Annand, Suzanne Annand and curator Anne McDonald (Annand estate). Subsequently, in preparing the Artist Brief for the shortlisted contemporary artists further meetings took place, also including Tim Bass (Bass estate) who had worked with his father on 'Fountain'.

In 2019 when visual renders of the proposed reinstated artworks were available, further consultation was undertaken. The plans received overall support from both families. It was agreed with the Annand estate to reinstate as many ceramic tiles as possible and to engage a ceramic artist to advise on the reinstallation of the mural (from 2021); while the Bass family requested that Macquarie consider installing black granite in which to house 'Fountain' in place of the proposed aluminium wall.

In 2020 visual renders of the newly commissioned artworks were shared with the Bass estate, to ensure their support given the inevitable visual relationship the 'Shelter of Hollows' (in particular) has with 'Fountain'. The family were also advised that black granite would be installed and would extend the entire east-west length of the wall housing 'Fountain'. The proposed artwork and reinstallation plans received unanimous and enthusiastic support from the Bass estate (July 2020).

¹ Key personnel in these discussions are Margo Hoekstra, Richard Goodwin and Tim Bass (Bass Estate); Suzanne Annand, Juliette Annand and Anne MacDonald (Annand Estate) and Felicity Fenner, Macquarie's Public Art Consultant in collaboration with LendLease.
Fenner, Felicity, *Curatorial Report: Relocation of heritage artworks from 55 Hunter Street, Sydney, to Martin Place Metro Station*, March 2019.

Commissioned Public Art

Macquarie issued an EOI in 2019 for artists to create public art in the Precinct. Seven artists with demonstrated expertise and capacity were shortlisted by a selection panel that was advised by JPW, Tzannes and Grimshaw architects and included Macquarie Group Collection Director, Macquarie External Curatorial Consultant, Macquarie project representatives and TfNSW Sydney Metro (Metro Art) representatives.

A detailed Artist Brief was prepared in consultation with Metro Art and the architects. Shortlisted artists were invited and paid to develop a detailed proposal in response to the Brief. The two winning proposals were selected on the basis of their response to criteria in the Brief that included artistic merit, relevance and appropriateness to the site, alignment with Macquarie and Sydney Metro public art strategies, cost and practicality.

For the Aboriginal heritage and contemporary narrative, Macquarie engaged Balarinji and co-facilitated individual key stakeholder interviews to discuss the proposed workshop content and outcomes which established a community-endorsed approach, including recommendations on workshop participants.

Following these interviews, Balarinji contacted stakeholders to invite them to the Body of Story Workshop, and also placed advertisements across local Aboriginal media including the Koori Mail, Koori Radio and social media platforms.

Balarinji received expressions of interests from stakeholders for the workshops, with a total of 23 stakeholders attending the two workshops. Registered Aboriginal Parties (RAPs) were not consulted as part of the Design and Art consultation process.

On 3 October 2019, Balarinji held a Body of Story Workshop at Redfern Community Centre, co-facilitated by Balarinji and Redfern Community facilitator Dixie Link-Gordon. It was an opportunity for stakeholders to ask questions, voice concerns and raise issues while providing direction and key themes for the Project Design Team and a community endorsed approach to the next stage Body of Art Workshop.

Following the Redfern workshop, Balarinji engaged local community leaders of the Western Sydney area for a smaller, localised workshop on 28 October. The three attendees engaged with Balarinji in a similar way to those who attended the first Body of Story Workshop. Attendees to the Body of Story Workshops are listed in Table 3.

Following the Body of Story workshops, Balarinji contacted community identified local artists to invite them to a Body of Art workshop and also placed advertisements in local Aboriginal media and social media platforms. There was a positive response from the local community to the collaborative opportunity, with 12 artists attending the Body of Art Workshop. The workshop was facilitated by Balarinji, Macquarie Group Design Team and Community Co-Facilitator Bronwyn Penrith. Artists who participated in the Body of Art Workshop are listed in Table 4.

Table 3: Body of Story Workshop Attendees

Body of Story Workshop: 3 October 2019	
Attendee	Representative organisation
Aiesha Saunders	Sydney Living Museums
Allen Madden	Metropolitan Local Aboriginal Land Council, Gadigal Elder
Annette Munro	Redfern Elder, Wyanga
Ashlee Donohue	'Our Watch' Aboriginal Women's Advisory Board City of Sydney Aboriginal and Torres Strait Islander Advisory Panel Wirringa Gaiya Aboriginal Women's Legal Centre
Bronwyn Penrith	Mudgin-Gal Women's Centre
Burraga Gutya	Playwright/author
Chicka Madden	Metropolitan Local Aboriginal Land Council, Gadigal Elder
Donna Ingram	Mudgin-Gal Women's Centre
Liza-Mare Syron	Moogahlin Performing Arts
Lola Forester	Gadigal Information Centre Koori Radio
Mark Munk Ross	Jumbana Centre UTS
Megan Byrnes	Redfern Community Member and Artist
Merinda Funnell	Museum of Contemporary Arts, Sydney
Millie Ingram	Wyaga Aboriginal Aged Care
Ossie Ryan	Babana Aboriginal Men's Group
Ray Davison	Metropolitan Aboriginal Land Council
Shirley Lomas	Redfern Elder
Body of Story Workshop: 28 October 2019	
Attendee	Representative organisation
Leanne Watson	Darug Custodian Aboriginal Corporation
Julie Jones	Darug Custodian Aboriginal Corporation
Erin Wilkins	Muru Mittigar Aboriginal Cultural and Research Centre

Table 4: Body of Art Workshop Participating Artists

Artist
Annette Munro
Danny Eastwood
Debra Beale
Djon Mundine
Jamie Eastwood
Jemma Kitchener
Joe Hurst
Karleen Green
Liza-Mare Syron
Mat Roy Ford
Megan Byrnes
Suzy Evans

Appendix B – Consultation

Heritage Council of NSW

A draft version of this Heritage Interpretation Plan was presented to Heritage NSW (as delegate of the Heritage Council of NSW) on 20 August 2020.

Registered Aboriginal Parties Consultation

Macquarie Group and Lendlease will consult with nominated Registered Aboriginal Parties (RAPs) during development and finalisation of this plan (in accordance with SSI condition E21).