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# SYDNEY METRO CITY & SOUTHWEST

# CENTRAL STATION MAIN WORKS

## HERITAGE INTERPRETATION PLAN



Prepared for LAING O'ROURKE AUSTRALIA

Revision F – 15 February 2023

Job No. 18014

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**Cover Image**

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

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**Authorship**

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

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# 1 INTRODUCTION

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

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

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

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

## 1.1 Planning Consent Conditions Relating to Heritage Interpretation

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

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

| CONSENT CONDITIONS FOR SSI 15_7400 | | |
|---|---|---|
| **Cond.** | **Requirement** | **Comment** |
| E21 | *The Proponent must prepare a **Heritage Interpretation Plan** which identifies and interprets the key Aboriginal and Non-Aboriginal heritage values and stories of heritage items and heritage conservation areas impacted by the CSSI. The **Heritage Interpretation Plan** must inform the **Station Design and Precinct Plan** referred to in Condition E101. The **Heritage Interpretation Plan** must be prepared in accordance with the* NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines *(August 2005), and the* NSW Heritage Council's Heritage Interpretation Policy *and include, but not be limited to:*<br>*(a) a discussion of key interpretive themes, stories and messages proposed to interpret the history and significance of the affected heritage items and sections of heritage conservation areas including, but not limited to the Sydney Terminal and Central Railway Stations Group, Martin Place Station and Sydenham Station and Sydenham Pit and Drainage Pumping Station;*<br>*(b) identification and confirmation of interpretive initiatives implemented to mitigate impacts to archaeological Relics, heritage items and conservation areas affected by the CSSI including;*<br>*i. use of interpretative hoardings during construction*<br>*ii. community open days* | This document constitutes the Heritage Interpretation Plan (HIP) prepared for the Central Station Main Works site. It has been prepared in accordance with Heritage Council policies and guidelines as detailed in the *Central Station Main Works Heritage Interpretation Strategy*, OCP Architects and Artefact Heritage, Revision C – 29 October 2018 (CSMW HIS, October 2018) and summarised in Section 1.4 of this document.<br>Initiatives are described in this HIP to interpret key Aboriginal and Non-Aboriginal heritage values of the site.<br>a) Key interpretive themes, stories and messages relevant to the site are described in the *Central Station Main Works Heritage Interpretation Strategy*, OCP Architects and Artefact Heritage, Revision C – 29 October 2018. Themes relevant to different interpretive initiatives are summarised in this HIP in relevant subsections of Sections 3, 4 and 5.<br>b) Identification of interpretive initiatives relevant to non-Aboriginal cultural heritage values are addressed in Section 3, including architectural design response (Section 3.1), targeted interpretive initiatives (Section 3.2), signage (Section 3.3) and reuse of salvaged elements (Section 3.5). Interpretation of further non-Aboriginal cultural heritage values relating to historic archaeology are described in Section 5.<br>i. Interpretive hoardings for use during construction of CSMW have been coordinated by the Metro heritage manager and have been in place within the Olympic Tunnel and the worksite at 20-28 Chalmers Street, Surry Hills. Use of interpretive hoardings are not addressed in this HIP.<br>ii. Community open days during construction are coordinated by Sydney Metro and are not addressed in this HIP. At Central Station, periodic tours of less accessible |

| CONSENT CONDITIONS FOR SSI 15_7400 | | |
|---|---|---|
| **Cond.** | **Requirement** | **Comment** |
| | *iii. community updates*<br>*iv. station and precinct design; and*<br>*(c) Aboriginal cultural and heritage values of the project area including the results of any archaeological investigations undertaken.*<br>*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.* | parts of the station already occur e.g. Sydney Open, convened by Sydney Living Museums in consultation with Sydney Trains Heritage.<br>iii. Release of information about the whole Sydney Metro project, including community updates regarding progress, is coordinated by Sydney Metro. Information is available via website https://www.sydneymetro.info/news.<br>iv. Interpretation of the significant heritage values of the place is inherent in the design and materiality of the CSMW works; refer Section 3.1.<br>c) Identification of interpretive initiatives relevant to Aboriginal cultural heritage values are addressed in Sections 4 and 5.<br>The document consolidates input from OCP Architects and Artefact Heritage. Consultation with relevant stakeholders has been initiated in accordance with the requirements of the Conditions of Approval. Refer consultation register at Appendix A. |
| E15 | *The Proponent must salvage items of heritage value from heritage listed buildings and structures to be demolished before demolition, and assess options for its sympathetic reuse (including integrated heritage displays) on the project or other options for repository, reuse and display. Suitable repository locations must be established in consultation with Relevant Council(s). Any State listed items or elements suitable for salvage must be determined in consultation with the Heritage Division of the OEH.* | The CSMW signage strategy, prepared by Büro North, incorporates the interpretation and reuse of signage salvaged from Intercity Platforms 12/13 and 14/15, which were removed as part of the enabling works preceding construction of the Metro Box. Refer Section 3.3.1.<br>Other salvaged items proposed for reuse are:<br>• railway clock salvaged from Northern Concourse (refer Section 3.2.3); and<br>• timbers salvaged from former platform structures proposed for bespoke seating in Central Walk and North-South Concourse (refer Section 3.5.2).<br>Many other elements have been or are otherwise designated to be salvaged from the site during the course of works and have been or will be transferred to the Sydney Trains heritage store or |

| CONSENT CONDITIONS FOR SSI 15_7400 | | |
|---|---|---|
| **Cond.** | **Requirement** | **Comment** |
| E15 (cont.) | | the Metro store. An indication of the type of material that has been salvaged is provided below:<br><br><u>Central Station (built fabric)</u><br>- window & doorsets (Sydney Yard buildings)<br>- industrial machinery e.g. carpet runner, vacuum pumps<br>- notice boards and signage<br>- seating (timber, plastic and vinyl)<br>- timber componentry from platform canopies<br>- railway platform clocks<br>- early metal stair balustrades<br>- steel platform trusses<br>- select cast iron columns<br><br><u>Bounce Hostel</u><br>- lengths of trachyte<br>- cast iron balustrading<br>- tram bracket<br>- brass pivot door plates<br><br>Assessment of the above listed elements indicates that there are limited opportunities to reuse this type of material for display within a functional station owing to restrictions on available space balanced against its high traffic nature and the need to accommodate both wayfinding and advertising signage. The viability of reusing the fabric within the station is also affected by other considerations, for example the fire properties of salvaged material and suitability in terms of supporting key interpretive themes.<br><br>The State collection of the NSW Rail Museum at Thirlmere holds a riveted stanchion that was salvaged, having previously been used to support overhead wiring at Platform 15 at Sydney Terminal. Refer Section 3.5. |
| | | <u>Archaeology</u><br><br>About 40,000 artefacts have been found, largely from the redeposited soils when the cemetery was moved/filled in. Most are fragments of glass/ceramics/etc.; there are some that are coffin |

| CONSENT CONDITIONS FOR SSI 15_7400 | | |
|---|---|---|
| **Cond.** | **Requirement** | **Comment** |
| E15 (cont.) | | furniture (zinc linings, coffin handles, nails, corroded name plates) directly associated with graves. There are a small number of coins and pieces of jewellery.<br>There is opportunity to display some of the domestic artefacts to demonstrate what was found and the broader narrative of cemetery removal. It is noted, however, that the artefacts are not representative of any specific occupation periods/activities, having been found within redeposited soils.<br>From an archaeological perspective, 'heritage listed buildings and structures' that have been recovered are sandstone and brick vaults from the former Devonshire Street Cemetery. In consultation with Sydney Metro it has been determined that opportunities to utilise salvaged vault material as part of interpretation within the functional areas of the station are limited by the nature of use contrasted to the need for such artefacts to be displayed in a sensitive and respectful manner.<br>It is considered that there may be opportunities to display salvaged vault material in another part of the station as part of an initiative for overall interpretation at Central, which is being progressed with relevant authority stakeholders Sydney Trains, Transport for NSW, Sydney Metro and Heritage NSW. It is noted that select examples have been systematically salvaged, with numbering of stones to facilitate later reconstruction.<br>Refer Section 5.2.1 for discussion addressing physical display of archaeological artefacts. |
| E101 (a)(iii) | *Before commencement of permanent built surface works and/or landscaping, the Proponent must prepare Station Design and Precinct Plans (SDPP) for each station. The SDPP must be prepared by a suitably qualified and experienced person(s), in collaboration and consultation with* | The proposals for heritage interpretation as documented in this HIP have been developed in conjunction with the project architects to ensure that interpretive media is integrated with desired urban and place making outcomes for Central Station, with particular consideration for the demonstrating heritage values in creative and meaningful ways. |

| CONSENT CONDITIONS FOR SSI 15_7400 | | |
|---|---|---|
| **Cond.** | **Requirement** | **Comment** |
| | *relevant stakeholders including but not limited to relevant council(s), UrbanGrowth NSW, the Department, Chambers of Commerce and the local community. The SDPP(s) must present an integrated urban and place making outcome for each station or end state element. The SDPP(s) must be approved by the Secretary following review by the DRP and before commencement of permanent aboveground work.*<br><br>*Each SDPP must include, but not be limited to:*<br>*(a) identification of specific design objectives, principles and standards based on*<br>*iii. local environmental, heritage and place making values* | The SDPP documents design opportunities, including in regards to public art, heritage interpretation and use of salvaged elements, including design solutions integrated with the architecture.<br><br>The *Sydney Metro, Station Design and Precinct Plan – Central Station* (Revision E, 11 November 2019) has been reviewed by a range of stakeholders and updated in response to comments provided. Approval for the SDPP was provided in 2020.<br><br>The DRP have been supportive of the overall coordination achieved between architecture, public art initiatives and the heritage interpretation. |

| REVISED ENVIRONMENTAL MITIGATION MEASURES – NON-ABORIGINAL HERITAGE | | |
|---|---|---|
| **REMM** | **Requirement** | **Comment** |
| NAH2 | *The archaeological research design would be implemented.*<br><br>*Significant archaeological findings would be considered for inclusion in heritage interpretation (as per NAH8) for the project and be developed in consultation with the relevant local council.* | The space at the southern end of the North-South Concourse will be utilised to interpret selected archaeological finds uncovered during the course of the project, as well as additional contextual information relating to historic phases of use and occupation of the site as evidenced by the archaeological program. Refer Section 5. |
| NAH8 | *Appropriate heritage interpretation would be incorporated into the design for the project in accordance with the NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines (August 2005), and the NSW Heritage* | This document constitutes the Heritage Interpretation Plan (HIP) prepared for the Central Station Main Works site. Initiatives are described in this HIP to interpret key Aboriginal and Non-Aboriginal heritage values of the site.<br><br>The NSW Heritage Manual recognises that heritage interpretation is an integral part of the conservation and management of heritage items. |

| REVISED ENVIRONMENTAL MITIGATION MEASURES – NON-ABORIGINAL HERITAGE | | |
|---|---|---|
| **REMM** | **Requirement** | **Comment** |
| | *Council's Heritage Interpretation Policy.* | The supporting guidelines and policies present a series of principles to guide the interpretation of a place based on understanding place, undertaking research, identifying audiences and themes and developing a response to these findings and the significance and character of a place.<br><br>This HIP has been prepared with regard for the policies and guidelines contained in the NSW Heritage Manual. The first stage *Heritage Interpretation Strategy* also evidences regard for the requirements of the NSW Heritage Manual, identifying the historical context, approach to interpretation, identification of themes and target audiences. Refer *Central Station Main Works Heritage Interpretation Strategy*, OCP Architects and Artefact Heritage, Revision C – 29 October 2018. |
| NAH9 | *A Central Station heritage interpretation plan would be developed and implemented, consistent with the Central Station Conservation Management Plan (Rappoport and Government Architects Office, 2013) and in accordance with the guidelines identified in NAH8.* | The Central Station CMP (2013) requires preparation of an interpretation strategy for the Central Station CMP area (Policy 14, Strategy 14.1) and encourages development of special activities to enhance understanding of the place (Policy 14, Strategy 14.2). It recognises a need to interpret the complex nature of the site's development.<br><br>The *Central Station Main Works Heritage Interpretation Strategy* (CSMW HIS, October 2018) recognised that the CSMW project comprises one component of a much larger framework within the Central Station precinct. As such, it was considered appropriate for CSMW interpretation to focus on the project areas, rather than the whole station precinct, given that there will be opportunities for other interpretive initiatives to be developed by others in other areas of the site. This is already evidenced by the work of Transport NSW and Sydney Trains Heritage, for example website information, including self-guided tour of Central Station (https://www.transport.nsw.gov.au/projects/community-engagement/sydney-trains-community/culture-and-heritage) and tours, |

| REVISED ENVIRONMENTAL MITIGATION MEASURES – NON-ABORIGINAL HERITAGE | | |
|---|---|---|
| **REMM** | **Requirement** | **Comment** |
| | | including of Mortuary Station and disused Platforms 26 and 27. In addition, an initiative for overall interpretation at Central has been commenced, with relevant authority stakeholders involved in the process.<br><br>The above approach is supported by the CMP, which contains various general policy guidelines and specific policies in the inventory sheet policies encouraging interpretation to respond to the significant characteristics of a precinct and/or to be placed in proximity to heritage elements. Examples include: '*Where appropriate provide interpretation next to such items of significance*' (p.140, windows and doors) and '*Provide interpretation next to items of engineering significance*' (p.141, concrete floors/structures).<br><br>The CMP further recognises that interpretation can take many forms (oral histories, publications, signs, websites, special events and tours, displays etc.) and occur through creative design of adaptation, alterations and additions (refer Central CMP p.124). This HIP has been prepared consistent with the requirements of the CMP and with regard for a range of interpretive forms. |
| NAH13 | *The design and detailed construction planning of work at Central Station would consider the requirements of the Central Station Conservation Management Plan (Rappoport and Government Architects Office, 2013) and include consideration of opportunities for the retention, conservation and / or reuse of original and significant heritage fabric and movable heritage items.*<br><br>*Consultation would be carried out with Sydney Trains and the Heritage Council of NSW during design development.* | Opportunities for the retention, conservation and / or reuse of original and significant heritage fabric have been considered in the development of the Heritage Interpretation Plan. Refer discussion at consent condition E15.<br><br>This Heritage Interpretation Plan consolidates input from OCP Architects and Artefact Heritage. Consultation with relevant stakeholders has been initiated in accordance with the requirements of the Conditions of Approval. Refer consultation register at Appendix A. |

| REVISED ENVIRONMENTAL MITIGATION MEASURES – ABORIGINAL HERITAGE | | |
|---|---|---|
| **REMM** | **Requirement** | **Comment** |
| AH2 | *The cultural heritage assessment report would be implemented.* | The cultural heritage assessment report *Sydney Metro Draft Preliminary Excavation Director's Report, Central Station Main Works*, (March 2020) outlines the main archaeological findings, post-excavation and analysis requirements for the CSMW project (station box and Sydney Yard) and discusses considerations for future archaeological management including providing a resource for input into the Heritage Interpretation Plan. The Excavation Director's Report is currently being finalised, available mid 2023.<br><br>The artefacts discovered have been analysed and catalogued, and a sub-set (those which meet the Selection Criteria, Appendix C) will be available for display. |
| AH4 | *Appropriate Aboriginal heritage interpretation would be incorporated into the design for the project in consultation with Aboriginal stakeholders.* | Consultation with Registered Aboriginal Parties has occurred for both the previous *Central Station Main Works Heritage Interpretation Strategy* (CSMW HIS, October 2018) and this Heritage Interpretation Plan (Rev F, February 2023). The feedback provided by the Aboriginal stakeholders has been addressed in the HIP and is included in the consultation register at Appendix A.<br><br>Identification of interpretive components relevant to Aboriginal cultural heritage values are addressed in Sections 4 and 5. |

| SWTC, SCHEDULE C1 - APPENDIX B06 HERITAGE CONSERVATION WORKS | | |
|---|---|---|
| **Part** | **Requirement** | **Comment** |
| 3.7 | (b) Where significant elements are to be removed and not reinstated, these elements must be salvaged and safely stored for future reuse, repair and maintenance or for heritage interpretation purposes. | Refer comment on reuse of salvaged elements described in relation to Condition E15 above. |

| SWTC, SCHEDULE C1 - APPENDIX B06 HERITAGE CONSERVATION WORKS | | |
|---|---|---|
| **Part** | **Requirement** | **Comment** |
| 3.10 | *(a) The CSM Contractor must prepare and submit, for approval of the Principal's Representative, a Heritage Interpretation Plan (HIP). The HIP must document the story of the development of Central Station and its contribution to the development of the broader Surry Hills/Chippendale/Ultimo/Haymarket context through to the present day. The Heritage Interpretation Plan must include a review of all existing interpretation so that a consistent approach can be developed for Central Station precinct.* | This document constitutes the Heritage Interpretation Plan (HIP) prepared for the Central Station Main Works site. Initiatives are described in this HIP to interpret key Aboriginal and Non-Aboriginal heritage values of the site.<br><br>Existing measures for art and interpretation at Central Station have been documented in Appendix A of the *Central Station Main Works Heritage Interpretation Strategy* (CSMW HIS, October 2018). |
| 3.10 | *(b) The CSM Contractor must develop an interpretation methodology that delivers the outcomes identified in the Heritage Interpretation Plan.* | Contractor objective. This Heritage Interpretation Plan (Rev F, February 2023) documents proposals for interpretation that are currently being progressed by Sydney Metro / Laing O'Rourke as part of CSMW project work. |
| 3.10 | *(c) The CSM Contractor must submit a list of items that will be subject to this interpretation methodology for the approval of the Principal's Representative.* | Contractor objective. This Heritage Interpretation Plan (Rev F, February 2023) documents proposals for interpretation that are currently being progressed by Sydney Metro / Laing O'Rourke as part of CSMW project work. |
| 3.10 | *(d) Interpretation is likely to be undertaken in a number of stages, in accordance with accepted methodology. It would include the following:*<br>*(i) Stage 1 would comprise the preparation of an interpretation strategy, based on historic research, development of themes,* | i. Stage 1 comprises the *Central Station Main Works Heritage Interpretation Strategy* (CSMW HIS, October 2018).<br><br>ii. This Heritage Interpretation Plan (Rev F, February 2023) comprises Stage 2. Refer Sections 3 to 5 for interpretive media initiatives. |

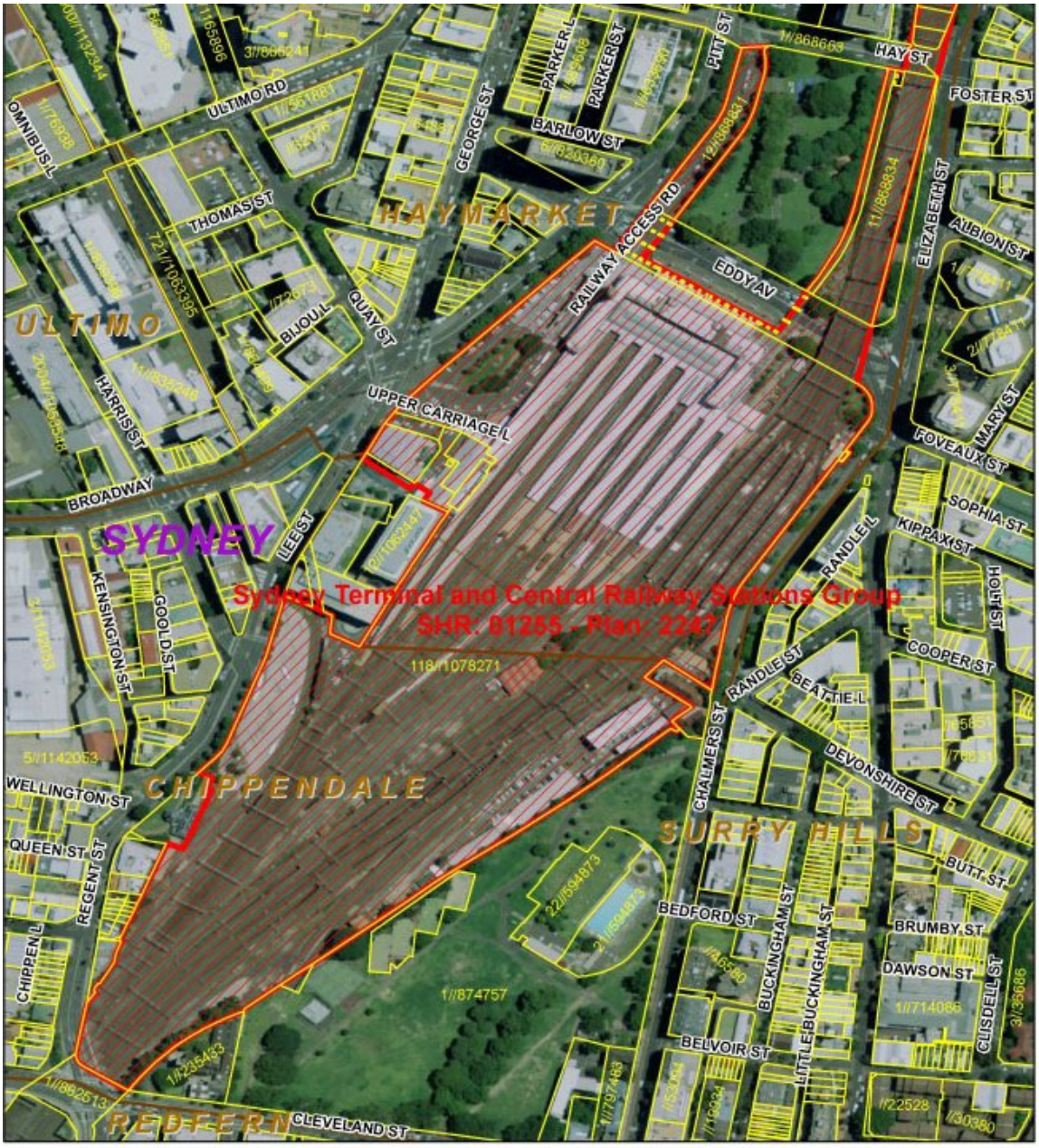
| SWTC, SCHEDULE C1 - APPENDIX B06 HERITAGE CONSERVATION WORKS | | |
|---|---|---|
| **Part** | **Requirement** | **Comment** |
| | *identifying potential audiences and possible media formats, and preliminary concept development;*<br>*(ii) Stage 2, the Heritage Interpretation Plan would comprise content development, formulation of text and selection of images, and the design of the media or installations; and*<br>*(iii) Stage 3 would comprise the actual installation of the interpretive media* | iii. Proposals for interpretation are currently being progressed by Sydney Metro / Laing O'Rourke as part of CSMW project work. |
| 3.10 | *(e) Interpretation at Central Station must recognise and utilise the significant buildings, structures, fabric and spaces to tell the story of the evolution of the station and the role these elements have played in that process.* | The interpretive design response demonstrating the evolution of the station is documented in Sections 3.1 and 3.2. |
| 3.10 | *(f) Where practicable, interpretation must utilise relevant material or elements salvaged from the demolition of buildings and other structures. The use of salvaged material or elements for in-situ interpretation must take precedence over delivery of the material to the Principal's Representative for the repair and maintenance of other stations.* | Opportunities for the retention, conservation and / or reuse of original and significant heritage fabric have been considered in the development of the Heritage Interpretation Plan. Refer discussion at consent condition E15. |

| SWTC, SCHEDULE C1 - APPENDIX B06 HERITAGE CONSERVATION WORKS | | |
|---|---|---|
| **Part** | **Requirement** | **Comment** |
| 3.10 | *(g) The CSM Contractor must undertake documentary research to obtain, if possible, original drawings of Central Station as part of the interpretation methodology.* | Documentary research to locate original drawings has been implemented in the course of developing the HIP. A representative selection is contained in Appendix B.<br>Earlier photographs of the site and its historical context have also been sourced during development of the HIP. Refer examples in Section 3.2.5. |

## 1.2 The Site

### 1.2.1 Central Station

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




State Heritage Register
Gazettal Date: 2 April 1999

0 25 50 100 150 200
Metres

Scale: 1:5,000
Produced by: Michelle Galea

**Legend**
- SHR Curtilage
- Land Parcels
- LGAs
- Suburbs

FIGURE 1-1: SHR CURTILAGE FOR SYDNEY TERMINAL AND CENTRAL RAILWAY STATIONS GROUP.
SOURCE: HERITAGE NSW, STATE HERITAGE INVENTORY

### 1.2.2 Sydney Metro – Central Station Main Works Site

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

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

The above works, shown diagrammatically in Figure 1-3, are located within the curtilage of the State heritage listed site, with the exception of the new Eastern Entry which is located on the site of a former local heritage item that has been fully archivally recorded prior to demolition (refer Figure 1-2). Other listed items of local heritage significance are located in the immediate vicinity.

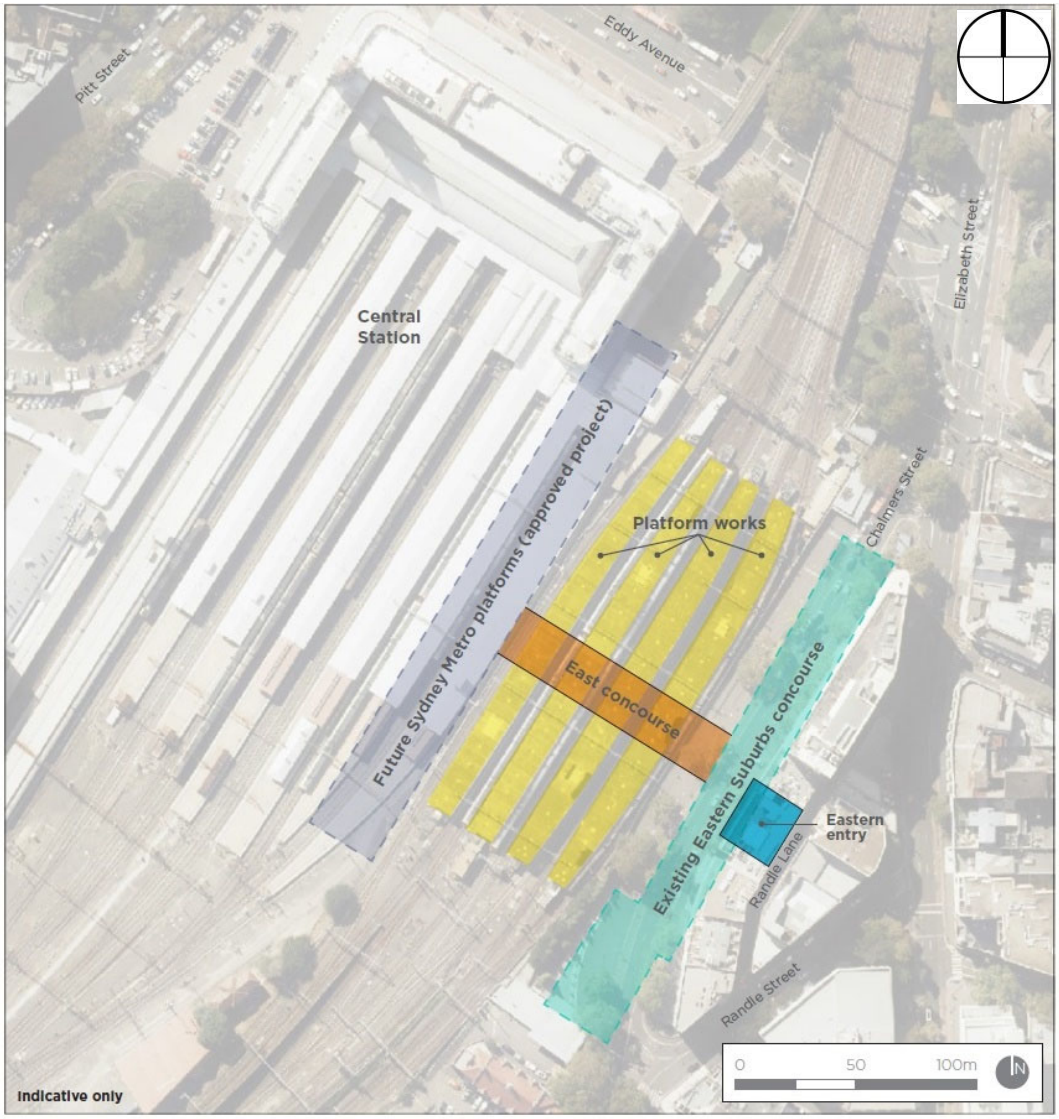



FIGURE 1-2: THE METRO CMSW FOOTPRINT WITHIN CENTRAL STATION PRECINCT.

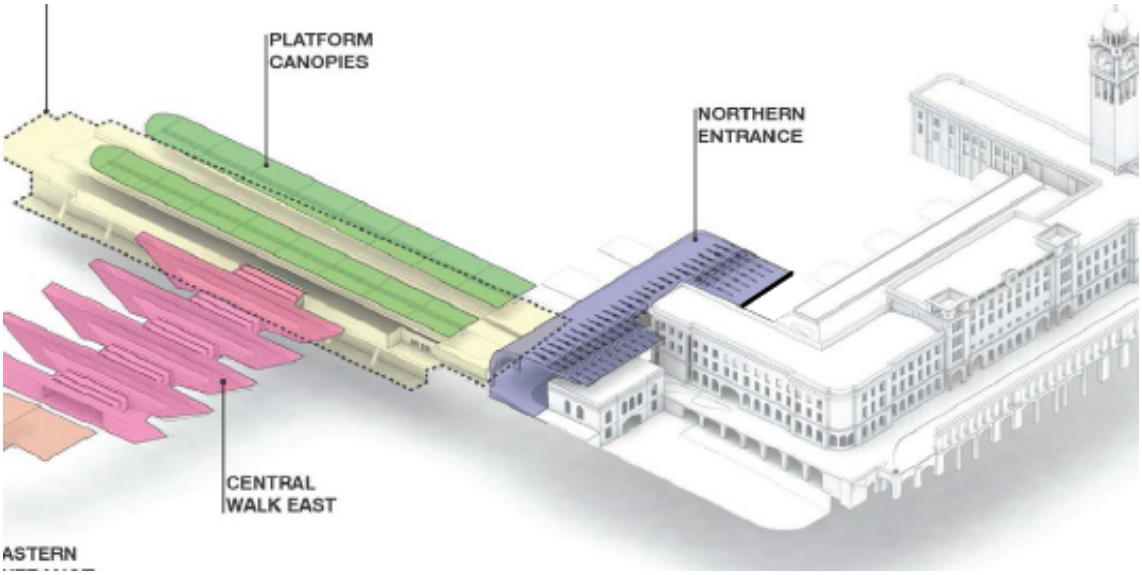



FIGURE 1-3: INDICATIVE AXONOMETRIC DRAWING SHOWING THE METRO CSMW FOOTPRINT IN RELATION TO THE MAIN TERMINUS AND CENTRAL ELECTRIC BUILDING AT CENTRAL STATION.
SOURCE: WOODS BAGOT.

## 1.3 Aims of this Interpretation Plan

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

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

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

## 1.4 Methodology

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

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

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

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

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

A meeting was held with the NSW Government Design Review Panel on 4 June 2019, which included presentation of the draft interpretive and public art initiatives. The Heritage Interpretation Plan documenting proposed initiatives was presented at various Heritage Working Group meetings, including on 23 January 2020 and 21 July 2021.

## 1.5 Limitations

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

## 1.6 Audience

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

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

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

## 1.7 Authorship

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

## 1.8 Acknowledgements

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

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

# 2 HERITAGE INTERPRETATION FOR CSMW

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

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

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

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

A conceptual plan layout of the CSMW footprint showing the indicative locations for interpretive media is included on the following page. While not part of the interpretive initiatives, the plan also shows the public art concept, which is outlined further in Section 7.1. This is noted here because the plan demonstrates the relationship between select interpretive zones and the public art component also proposed for the North-South Concourse, specifically that the public art effectively connects the interpretation zones in the Northern Concourse and the North-South Concourse. At the southern end in particular, the track extends straight from the curve in the manner of a 'race setup' section, effectively leading visitors to interpretive media at this end of the concourse. Refer Figure 2-1 and Section 7.1. This is one example demonstrating how design solutions for public art and heritage interpretation are integrated with the overall architectural response.

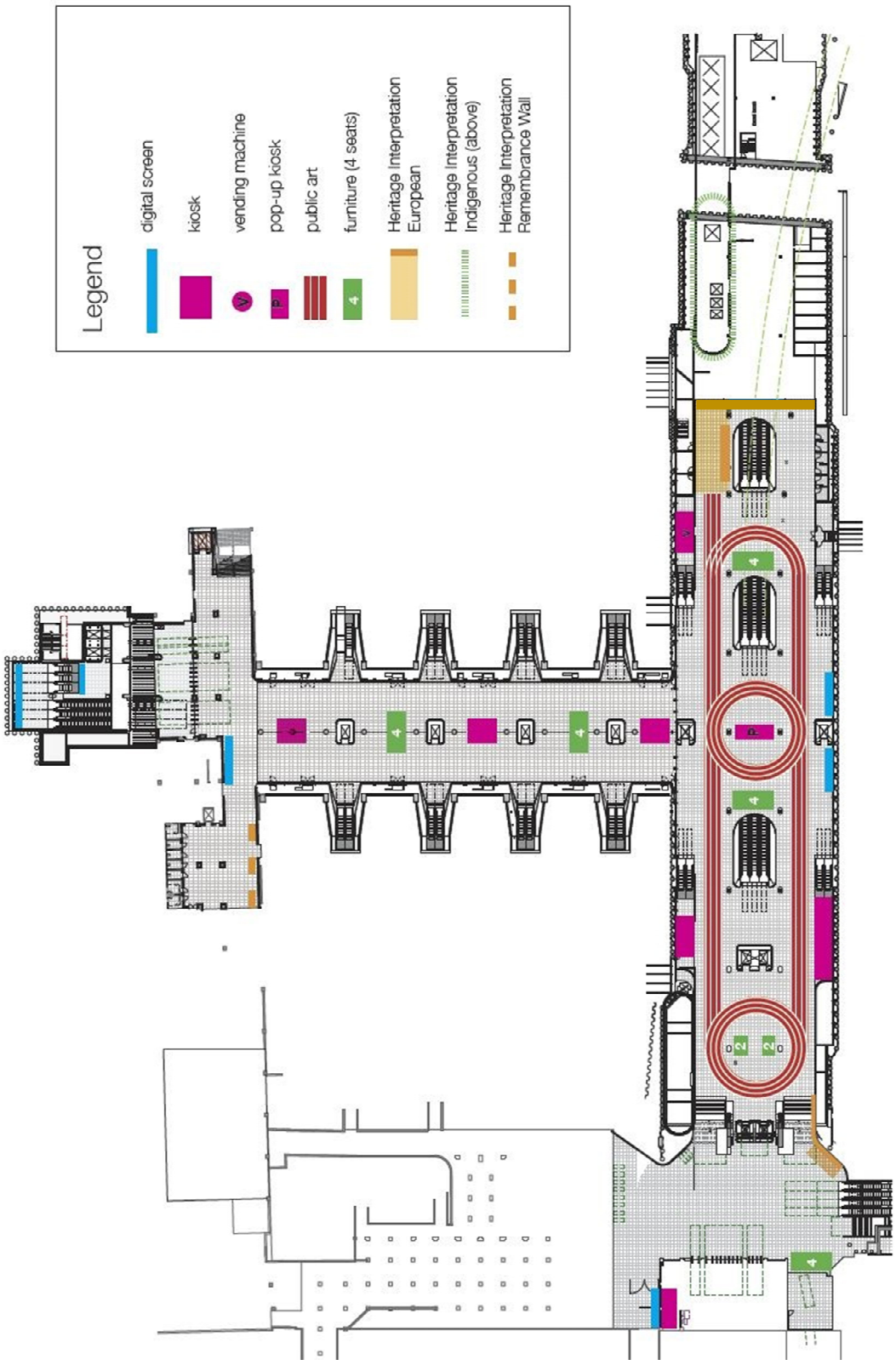



FIGURE 2-1: CONCEPTUAL PLAN LAYOUT OF THE CSMW FOOTPRINT SHOWING THE INDICATIVE LOCATION FOR INTERPRETIVE MEDIA AND PUBLIC ART. NOTE THE PUBLIC ART COMPONENT EFFECTIVELY PROVIDES A NEXUS BETWEEN ZONES FOR INTERPRETATION IN THE NORTHERN CONCOURSE AND AT THE SOUTHERN END OF THE METRO CONCOURSE. SOURCE: WOODS BAGOT

# 3 NON-ABORIGINAL HERITAGE INTERPRETATION

## 3.1 Interpretive Design Elements and Architectural Language

**NSW HISTORICAL THEMES:**

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

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

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

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

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

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

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

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

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

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

### 3.1.1 Language of Arches

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

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

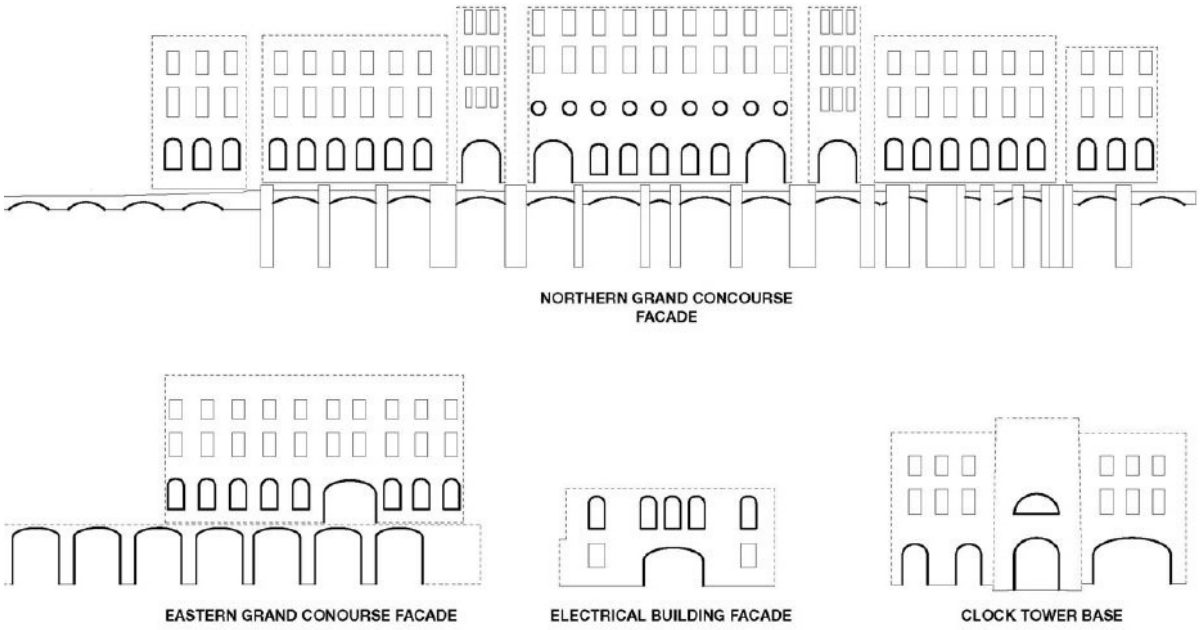



FIGURE 3-1: STUDY OF ARCHES USED IN EXISTING BUILDINGS AT CENTRAL STATION (PART OF STUDY SHOWN).
SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

Based on study of the existing use of arched forms at Central Station, a range of complementary arched forms have been designed into the major new elements. In this way, the new work interprets this traditional design feature, which will be experienced sequentially as visitors move through the site as arched forms are incorporated throughout the new design elements in new canopies and soffits, expressed in a variety of ways (refer Figure 3-2).

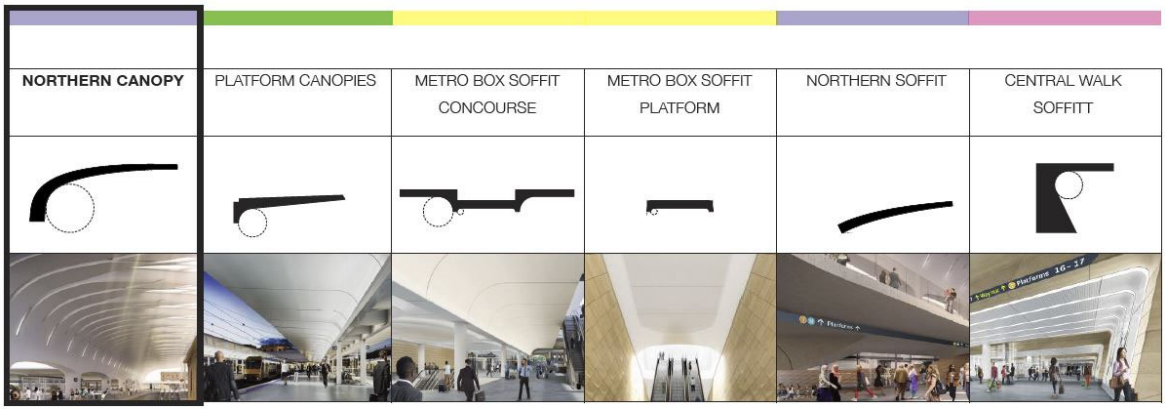



FIGURE 3-2: KEY AREAS OF NEW WORK WITHIN THE CSMW PROJECT FOOTPRINT, DEMONSTRATING THE DELIBERATE USE OF ARCHED FORMS IN THE DESIGN OF NEW STRUCTURES TO INTERPRET THE TRADITIONAL USE OF THIS ELEMENT WITHIN CENTRAL STATION.
SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

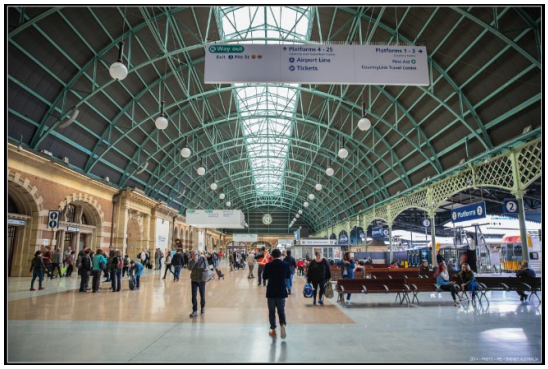


FIGURE 3-3: THE TRADITIONAL LANGUAGE OF ARCHES THAT CHARACTERISES THE MAIN TERMINUS ALSO EXTENDS TO THE INTERIOR GRAND CONCOURSE, INCLUDING BARREL VAULTED ROOF. (OCP ARCHITECTS)

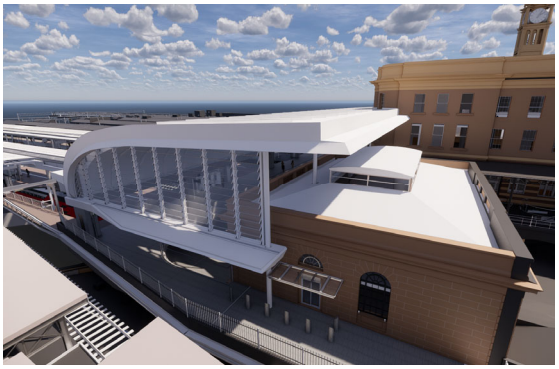


FIGURE 3-4: INTERPRETATION OF THE TRADITIONAL ARCHED FORM IN THE NORTHERN CONCOURSE CANOPY, WHICH INTERFACES WITH BOTH THE MAIN TERMINUS AND CENTRAL ELECTRIC BUILDING AS SHOWN IN THE IMAGE.
(WOODS BAGOT AND JOHN MCASLAN + PARTNERS)



FIGURE 3-5: EXAMPLE OF WIDE ARCHED MASONRY OPENINGS PRESENT ON MAIN TERMINUS 'INTERIOR' FACADES FACING THE GRAND CONCOURSE. (OCP ARCHITECTS)




FIGURE 3-6: WIDE ARCHED OPENINGS TO THE INTERCITY PLATFORMS OPPOSITE CENTRAL ELECTRIC BUILDING AND MAIN TERMINUS EAST WING.
(WOODS BAGOT AND JOHN MCASLAN + PARTNERS)




FIGURE 3-7: EXAMPLE OF A BANDED ARCHED PASSAGE THROUGH THE MAIN TERMINUS. (OCP ARCHITECTS)



FIGURE 3-8: INTERPRETATION OF ARCHES IN CENTRAL WALK, WITH BANDS FORMED BY ARRANGEMENT OF LIGHTING AND CLADDING. (WOODS BAGOT AND JOHN MCASLAN + PARTNERS)




FIGURE 3-9: ARCHED OPENINGS OF CENTRAL ELECTRIC BUILDING, INCLUDING THE MAJOR ARCHWAY FORMING THE MAIN ENTRANCE. (OCP ARCHITECTS)



FIGURE 3-10: NEW BASE TREATMENT FOR CENTRAL ELECTRIC BUILDING DRAWING INSPIRATION FROM THE DESIGN OF THE TRADITIONAL WIDE ARCHED OPENING FACING EDDY AVENUE.
(WOODS BAGOT AND JOHN MCASLAN + PARTNERS)

### 3.1.2 Northern Concourse Canopy

#### 3.1.2.1 Overall Design

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

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

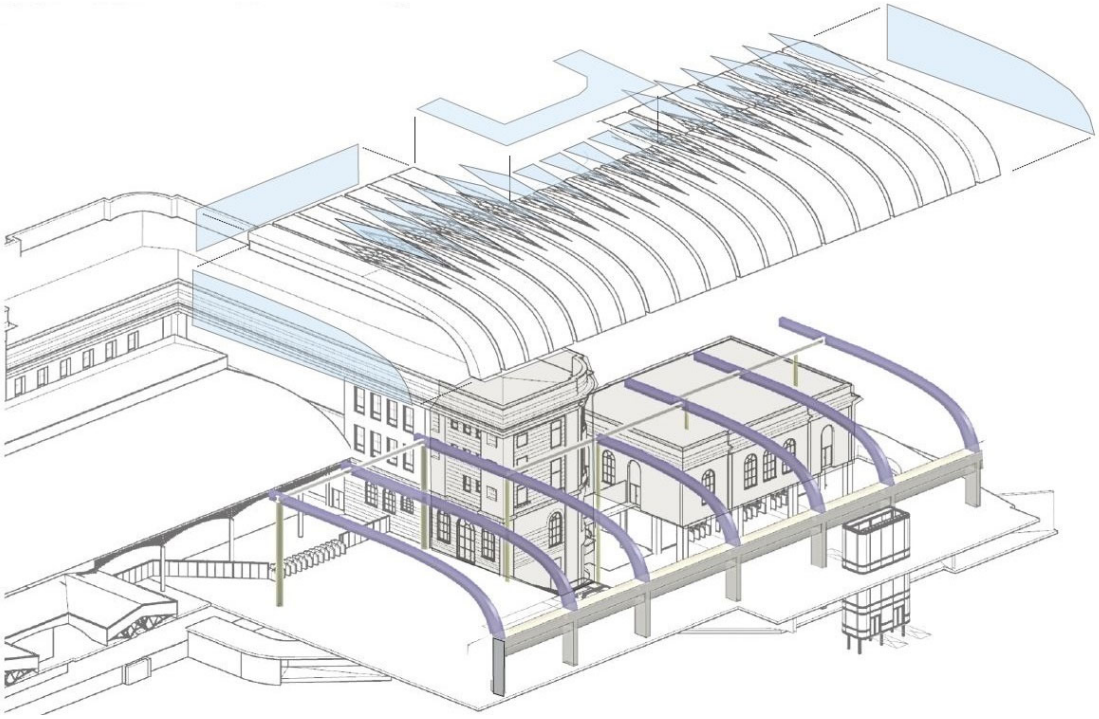


FIGURE 3-11: EXPLODED AXONOMETRIC DRAWING, DEVELOPED EARLY IN THE DESIGN PROCESS, DEMONSTRATING HOW THE NEW NORTHERN CANOPY WILL PROVIDE A LINK BETWEEN THE MAJOR HISTORIC ELEMENTS OF THE MAIN TERMINUS AND GRAND CONCOURSE (LEFT IN IMAGE) AND CENTRAL ELECTRIC BUILDING (RIGHT).
SOURCE: JOHN MCASLAN + PARTNERS AND WOODS BAGOT

### 3.1.3 Architectural Detailing

The development of the Northern Concourse canopy to a single vaulted design facilitates vastly improved heritage interfaces and visibility to key elements that define the character of Central Station, including the Clock Tower, Main Concourse vaulted roof and the East Wing (refer Figure 3-12 and Figure 3-13). The design response enhances opportunities for the public to view and appreciate grandeur of the major historic features from within the station in a way that has not previously been available by:

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

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



FIGURE 3-12: EARLY DESIGN PERSPECTIVE SHOWING CLEAR VIEWS TO THE CLOCK TOWER AND GRAND CONCOURSE CANOPY THAT BECOME AVAILABLE USING A SINGLE VAULTED CANOPY DESIGN OVER THE NORTHERN CONCOURSE IN CONJUNCTION WITH GLAZING.
SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS



FIGURE 3-13: SECTION THROUGH MAIN CONCOURSE AND NORTHERN CONCOURSE CANOPY ROOF SHOWING HOW THE DESIGN EXPOSES THE WEST FACADE OF THE EAST WING, WHICH WILL BE ENHANCED BY RATIONALISATION OF SERVICES AND ACCRETIONS IN THIS AREA.
SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS, (DETAIL FROM STAGE 3 DWG.740003).

A further architectural design measure provided to enhance the presentation of the heritage fabric at the station is the inclusion of a glazed ribbon at the edge of the new Northern Concourse canopy where adjacent to the East Wing. The architectural treatment creates a visual separation between the existing and new work and is sufficiently wide at 1.5 metres to allow for views up to the brick and sandstone façade of the East Wing above the canopy (refer Figure 3-14). These views were not previously available, being obscured by an assortment of canopies and service installations that are not commensurate with the high quality masonry fabric of the early buildings of Central Station (refer Figure 3-15 and Figure 3-16), and the design promotes visual clarity of and access to the heritage fabric (refer Figure 3-17 and Figure 3-18) and further demonstrates the nature of its staged historical development, noting that fabric above the existing canopies on the east facade is sandstone, rather than brick masonry.

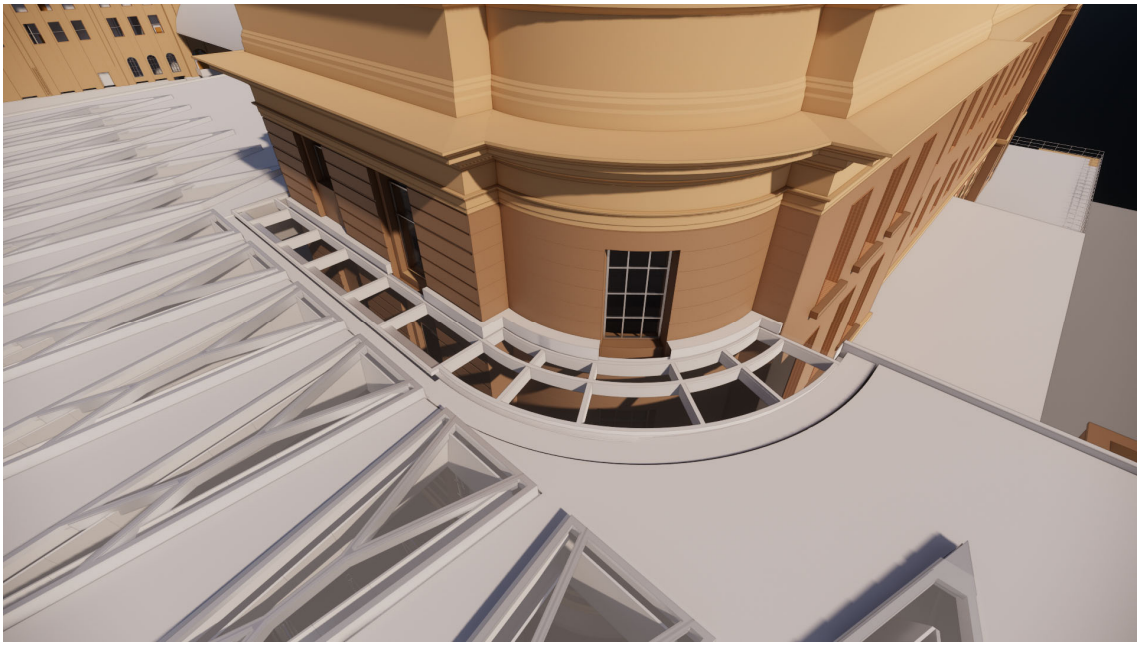


FIGURE 3-14: RENDERING OF GLAZED LANTERN AT CANOPY EDGE ADJACENT TO EAST WING. (WOODS BAGOT AND JOHN MCASLAN + PARTNERS)



FIGURE 3-15: WEST FAÇADE OF MAIN TERMINUS EAST WING, SHOWING EXISTING SERVICES AND STRUCTURES OBSCURING VIEWS TO THIS FAÇADE (2019). (OCP ARCHITECTS)




FIGURE 3-16: SOUTH FAÇADE OF MAIN TERMINUS EAST WING, SHOWING EXISTING CANOPIES AND SERVICES OBSCURING VIEWS TO THIS FAÇADE (2019). (OCP ARCHITECTS)

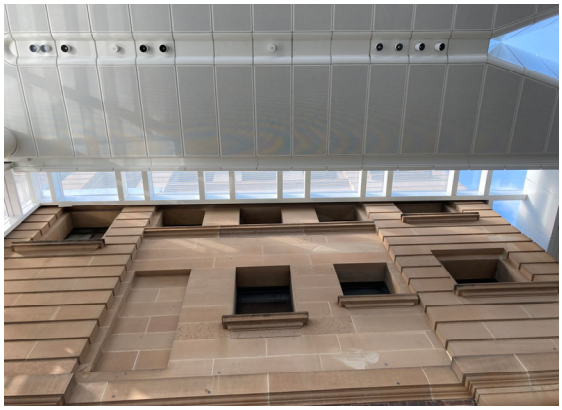


FIGURE 3-17: NEW GLAZED RIBBON ADJACENT TO SOUTH FAÇADE OF EAST WING IN 2022 (WORKS STILL IN PROGRESS). (OCP ARCHITECTS)



FIGURE 3-18: GLAZING IN THE NEW NORTHERN CONCOURSE CANOPY ALLOWS VIEWS TO THE HERITAGE FABRIC (2022). (OCP ARCHITECTS)

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

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

### 3.1.4 Materiality

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

**A. Materiality of Heritage Fabric**

Existing heritage buildings utilise traditional materials that characterise the site's early development and demonstrate the deliberate hierarchy of materials historically adopted by the NSW government, with sandstone in particular reserved for use on major public buildings as evident at Central Station. Intervention to the traditional masonry fabric of Exceptional and High significance associated with the CSMW works is limited, although excavation and demolition of the former upper concourse floor to the south of the Central Electric Building and at the southern end of the Main Terminus East Wing has revealed the lower structure of these buildings.

The traditional material hierarchy of the Main Terminus extends to previously concealed fabric, with the enclosing walls of the lower storey being constructed using common bricks. While it was originally intended to clad the base of this building using dry pressed brick masonry to complement the historic fabric, the uncovering of the existing wall during construction has resulted in a revised approach where the existing wall is being retained and exposed. This will contribute to interpretation of the traditional material hierarchy adopted for construction of the building in addition to interpretation of the changes that have occurred in conjunction with the current phase of works.



FIGURE 3-19: SOUTH FAÇADE OF THE MAIN TERMINUS EAST WING PRIOR TO EXCAVATION OF THE LOWER STOREY (2019). (OCP ARCHITECTS)



FIGURE 3-20: EXPOSED COMMON BRICKWORK AT THE BASE OF EAST WING, EXPOSED DURING CONSTRUCTION WORKS (2021). THE MATERIAL HIERARCHY OVER THE HEIGHT OF THE BUILDING WILL BE INTERPRETED VIA SIGNAGE. (OCP ARCHITECTS)



FIGURE 3-21: DETAIL VIEW OF COMMON BRICK BASE TO EAST WING, WHICH WILL BE CLEANED AND INTERPRETED VIA SIGNAGE (2021). (OCP ARCHITECTS)

The varied aesthetic presentation and circumstances associated with the change will be explained with interpretive signage (refer Figure 3-22). The sign will be fixed to the heritage masonry fabric of the lower storey and is recommended to be a high quality metal plaque that is compatible with the high quality masonry fabric and other brass plaques already in place at Central Station. Proposed text is as follows:

*The east wing of the Main Terminus building is a major component of the third Sydney Terminus now known as Central Station. It was designed and built in two stages by the NSW Government's Department of Public Works, originally up to the main concourse level by 1906, with the upper floors constructed from 1915. The building demonstrates the traditional hierarchical approach by the NSW government for construction of public buildings in the early 20th century, with sandstone reserved for major public buildings.*

*The treatment of the east wing demonstrates the deliberate hierarchy of materials through use of sandstone on the primary facades and contrasting use of brick with sandstone dressings on the minor facades, which relates to:*

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

*An extension of this hierarchy, not intended to be seen, is evident in the use of common bricks for the lower storey, which were uncovered in 2021 following excavation works associated with construction of the Metro Station at Central. Resisting the temptation to embellish the lower storey with a new external skin, the honest expression of the original fabric reinforces the traditional approach for distribution of materials across the building and is indicative of the changes that have occurred in conjunction with the most recent major phase of development at Central Station.*

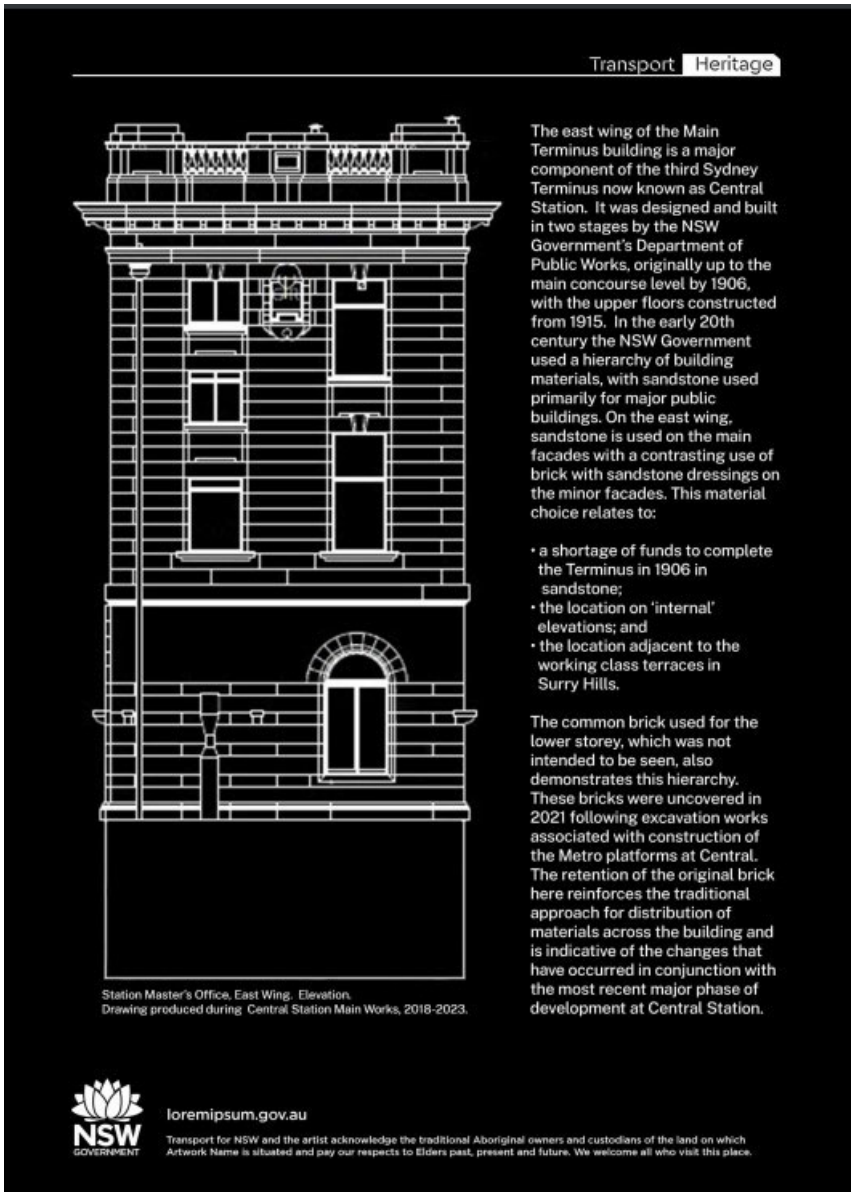



FIGURE 3-22: DRAFT GRAPHIC LAYOUT OF INTERPRETIVE SIGNAGE FOR EAST WING TO BE INCLUDED AT NORTHERN CONCOURSE LEVEL.
SOURCE: TEXT AND GRAPHIC SUPPLIED BY OCP ARCHITECTS.

### B. New Work on Heritage Buildings

New work on heritage buildings utilises contemporary materials, and also traditional materials in a way that is distinguished from the original fabric, for example via detailing. This strategy specifically applies to the base treatment of the Central Electric Building (refer Figure 3-10), where the newly constructed base façade is clad in sandstone masonry to complement the historic fabric. The design detailing, however, subtly denotes the work as new, adopting a stone clad facing rather than traditional load-bearing application, a flattened arched detail at the base and differentiation of the joint detailing.

**C. Materiality of New Fabric**

New work utilises new materials. This strategy applies throughout the new areas of the CSMW project footprint, including Central Walk, Eastern Entrance, Metro Box and Metro North-South Concourse. The new design makes reference to the heritage sandstone, however this is realised in the Metro Box and Northern Concourse in off form coloured GRC in modern geometry to distinguish the new elements in the site (refer Figure 3-23). This demonstrates both the design intent of referencing the stone fabric and ensures that new work is readily identifiable in accordance with the principles of the Burra Charter.

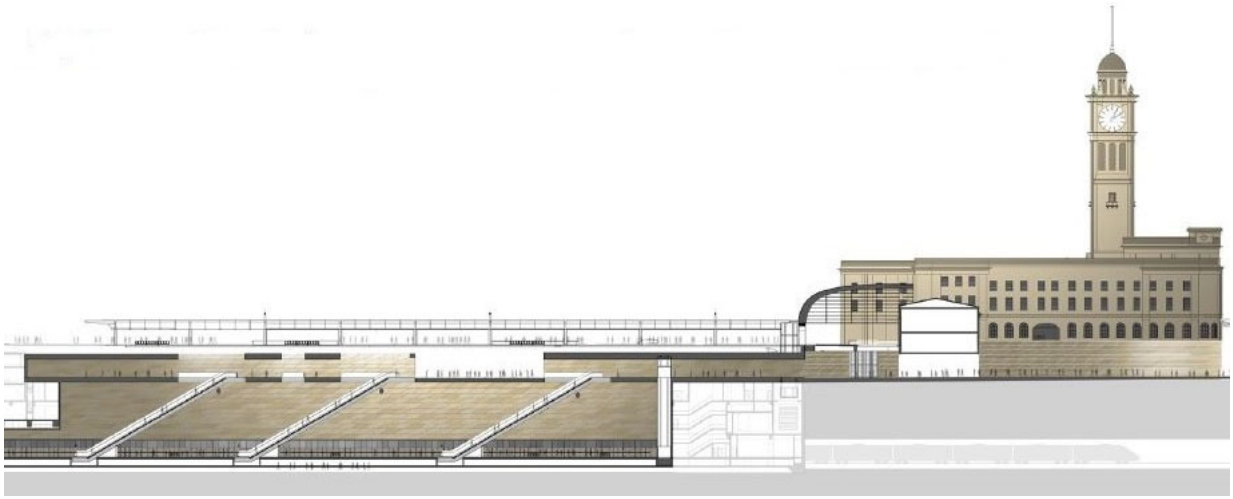


FIGURE 3-23: LONGITUDINAL SECTION THROUGH THE NEW METRO STATION AND CONCOURSE, WITH THE EAST ELEVATION OF THE MAIN TERMINUS AT RIGHT IN THE IMAGE. THE MATERIALITY OF THE NEW WORK DRAWS INSPIRATION FROM THE TRADITIONAL SANDSTONE MASONRY THAT CHARACTERISES THE MAIN TERMINUS BUILDING, HOWEVER WILL BE REALISED IN SANDSTONE COLOURED GRC PANELS. SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

**INTERPRETIVE DESIGN ELEMENTS AND ARCHITECTURAL STATUS**

**Current Status:** Interpretive initiatives associated with design elements and architectural language are being progressed by Sydney Metro / Laing O'Rourke as an inherent part of the CSMW project works. On completion of the work, interpretive messages will be immediately communicated to visitors using the station, without necessarily requiring specific explanatory material, although signage is proposed to interpret the base storey of East Wing.

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

## 3.2 Non-Aboriginal Heritage Interpretation in Northern Concourse

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

**NSW HISTORICAL THEMES**

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

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

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

**OVERARCHING PROJECT THEMES**

**Journeys & Gatherings:** Directional elements that convey a sense of movement, acting as a figurative compass to point visitors on their journey toward significant elements that define the character of Central Station, and beyond.
Interpreting Central Station as the point from which the rail network grew and a major transport interchange point; a place to arrive, depart and meet.

### 3.2.1 Modelled Cladding

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

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

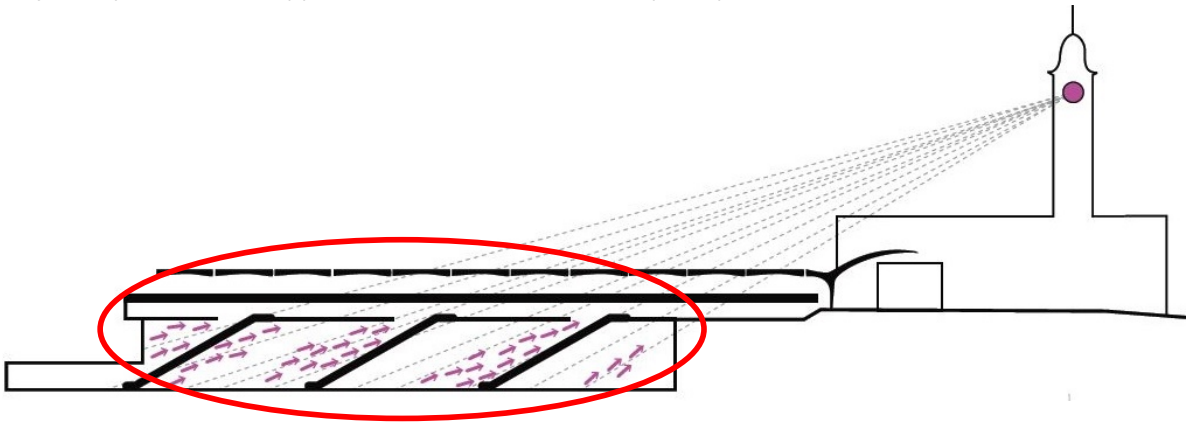


FIGURE 3-24: CONCEPTUAL REPRESENTATION OF THE JOURNEY FROM THE METRO BOX TO THE UPPER LEVELS OF THE STATION AND THE RELATIONSHIP TO THE HISTORIC CLOCK TOWER. THE OUTLINED SECTION IS SHOWN IN DETAIL BELOW.
SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

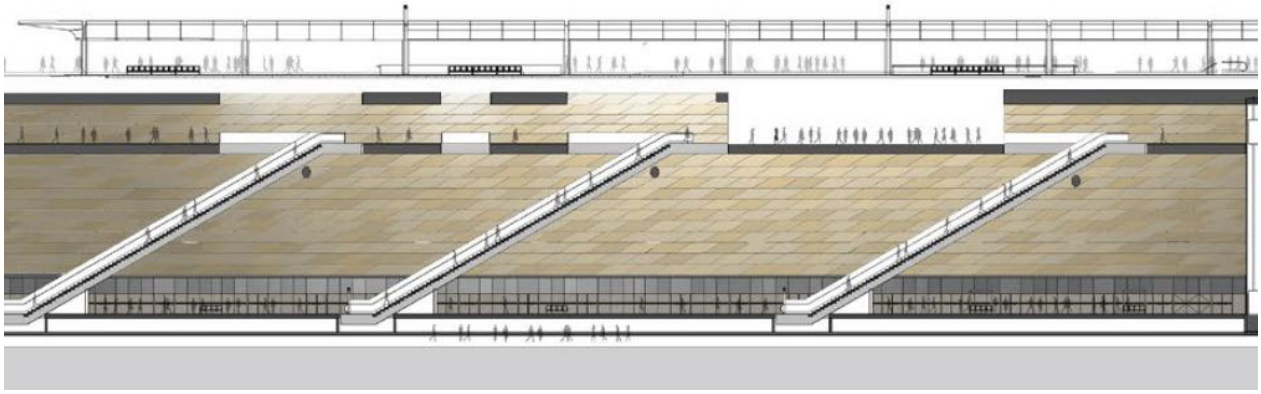


FIGURE 3-25: RENDERED SECTION SHOWING MATERIALITY AND DIRECTIONALITY OF THE CLADDING IN THE METRO BOX, REINFORCING THE CONCEPT OF MOVEMENT AND JOURNEYS THROUGH CENTRAL STATION. SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

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

- adopting geometry of ashlar masonry as a reference to the historic stonework that becomes visible at the concourse level; and
- adopting modelling that directly interprets clock faces, as a reference to both the Central Station Clock Tower and the tradition of the railway time keeping system providing one of the most reliable ways for the public to keep accurate time across the distant locations made accessible by trains (refer Figure 3-26).



FIGURE 3-26: MODELLING OF CLADDING IN THE NORTHERN CONCOURSE TO INTERPRET TIME AND USE OF CLOCKS IN THE RAILWAY SYSTEM. SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

The integrated design approach serves to emphasise what has long been a dominant feature of not only Central Station but the broader locality and indeed in the lives of Sydneysiders – the Clock Tower historically representing the "workers' watch". The location of the 'clock-face' modelling has been specifically chosen for its proximity to the Clock Tower; from this zone the modelling effectively points upwards towards the major view to this element as described in Section 3.1.3. Refer Figure 3-27.

### 3.2.2 Interpretive Messages

With the contextual backdrop of the modelled walls described in the previous section, the sandstone-inspired walls will also incorporate particular interpretive components. Specifically, it is proposed that a section of the wall extending around the transitional space between the new north-south Metro Concourse and the Northern Concourse will incorporate a narrow stainless steel strip fixed into the joint of the cladding as indicatively shown in Figure 3-27 and Figure 3-30. This detail will be located at 1500mm from the finished floor level, close to eye level height. The strip is documented to be 25mm wide and will accommodate 12mm high text. Noting the relatively small size of the text, it is proposed that text be coloured black to contrast with the stainless steel and increase its legibility.

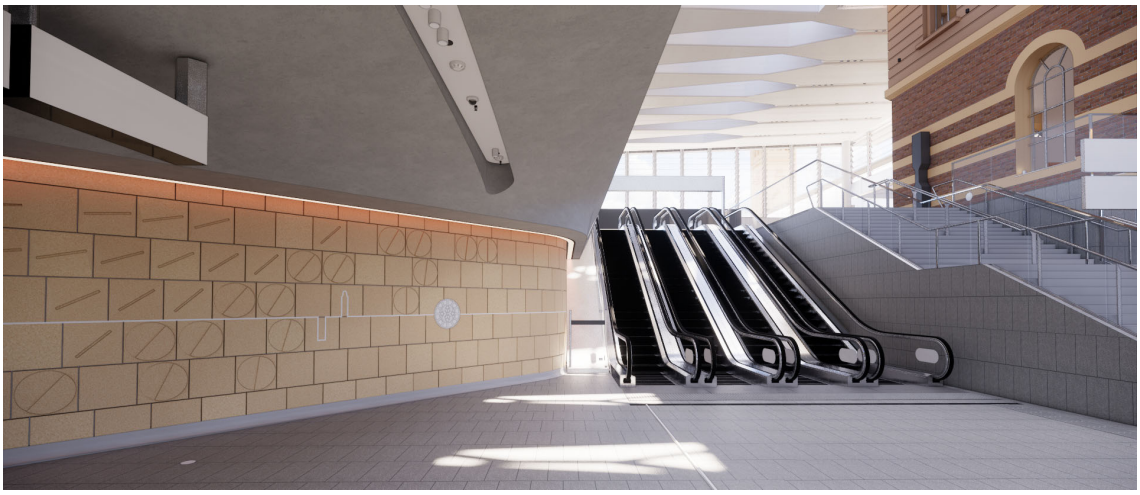


FIGURE 3-27: EARLY CONCEPT VIEW OF SANDSTONE-INSPIRED WALLS INCORPORATING INTERPRETATIVE ELEMENTS. THE GLIMPSE VIEW TO THE CLOCK TOWER IN THE BACKGROUND IS FULLY REVEALED AS VISITORS ASCEND TO THE UPPER LEVEL CONCOURSE.
SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

The metal detail will feature the conceptual symbol for the project that represents both the Clock Tower, the historic marker for Central Station, and the excavation cut that represents the current major phase of development, the Metro Box (refer Figure 3-28). In this way, the evolution of the station over a century will be simply conveyed and the message may readily be absorbed by the passing masses.

The symbol will be arranged with the tower on the right side (closest to the Clock Tower) and the Metro Box on the left to correspond to their actual physical relationship within the station and to represent the transition from the historic area to the new, or vice versa. The view to the Clock Tower is effectively at one terminating end of the metal ribbon (refer Figure 3-27, and also Figure 3-29 for plan location).

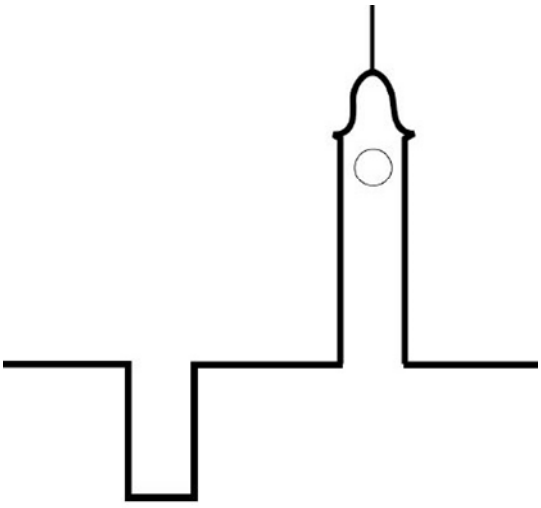


FIGURE 3-28: CONCEPTUAL SYMBOL OF THE EVOLUTION OF CENTRAL STATION AS DEVELOPED FOR THE CSMW PROJECT.

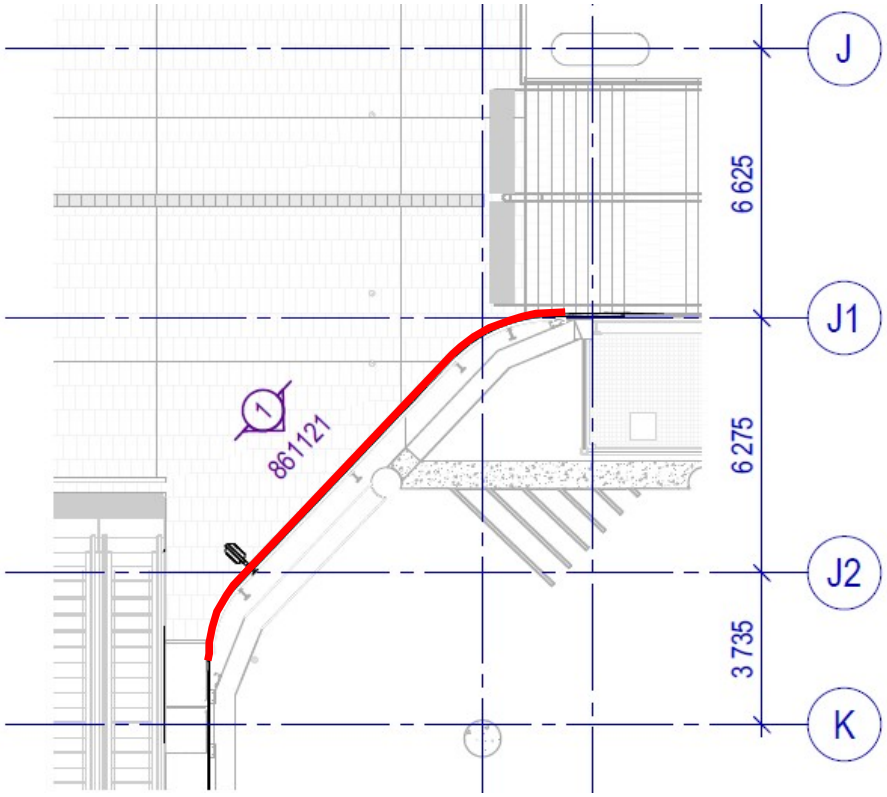



FIGURE 3-29: EXTRACT FROM FLOOR PLAN, NORTHERN CONCOURSE LEVEL. THE LOCATION FOR THE STAINLESS STEEL STRIP FOR INTERPRETIVE MESSAGES AND ASSOCIATED INTERPRETATION INITIATIVE IN THE NORTHERN CONCOURSE IS IDENTIFIED BY RED LINE. SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

The metal strip will feature interpretive phrases as a series of short simple messages that may be absorbed in passing and/or over time. Some of the messages are derived from the identified significance of the historic Central Station to convey its heritage values to the general public, however some interesting parallels with the current phase of new development are evident and there is deliberate ambiguity with certain phrases.

The messages will read from left to right (Metro Concourse to Northern Concourse), abstractly as a reverse timeline, with relevant messages as follows:

* in rapid succession without a schedule
* journeys & gatherings as time progresses
* over and under, technologies change
* a symbol of progress, both moving and still
* a standard time measure, travel assured
* on railway time by the worker's watch




FIGURE 3-30: RENDERED CONCEPT VIEW OF SANDSTONE-INSPIRED WALLS INCORPORATING INTERPRETATIVE ELEMENTS.
SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

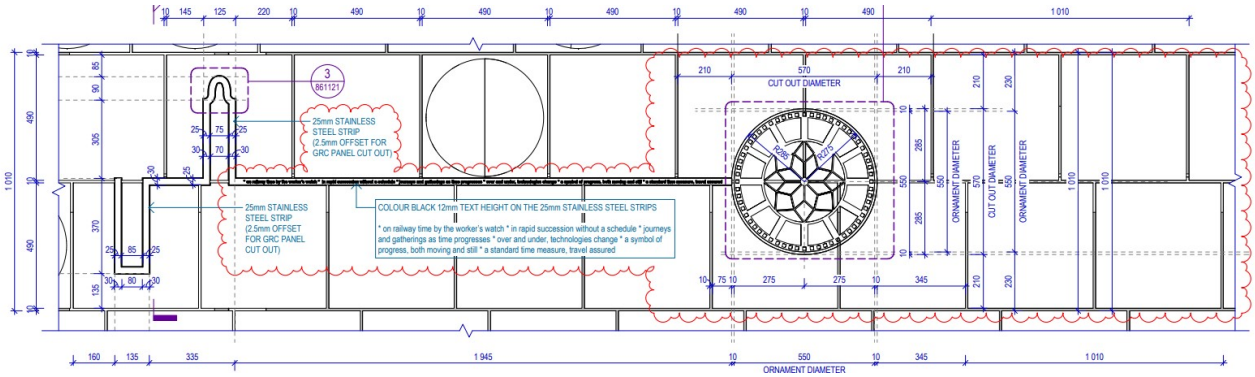



FIGURE 3-31: CURRENT ELEVATION SHOWING SET OUT OF INTERPRETIVE STAINLESS STEEL FEATURES.
SOURCE: ARCHITECTURAL DRAWING BY WOODS BAGOT AND JOHN MCASLAN + PARTNERS (NS HERITAGE WALL AT SOUTHERN END DETAIL SMCSWCSM-WBA-BC-20-DWG-AT-861121, REV. 06 12.10.2022

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

- it represents a nexus between the Grand Concourse and the new Metro Concourse and Station;
- it will be visible to a considerable number of the travelling public who use Central Station;
- it provides an identifiable location within the station e.g. for people arranging to meet;
- being integrated with the wall cladding, the proposed zone for interpretation will not impede traffic flow and there is a non-through area at the terminating end that allows time to linger for those who may be inclined to seek further information, for example via use of Information & Communication Technologies (ICTs) (refer Section 3.2.5).

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

- the strong architectural statements juxtaposed with the heritage fabric in this area already tell a compelling story (refer Section 3.1);
- the messages should allow for visitors to draw their own conclusions as to meanings, and for those inclined to, to research for themselves. For example, a simple Google search of the phrase 'on railway time by the worker's watch' leads the article about the railway heritage

clock collection at Central Station (ABC News, 30 April 2018) as the top search result https://www.abc.net.au/news/2018-04-30/railway-heritage-clock-watch-collection-sydney-central-trains/9703954

- the area will be a high traffic zone, combined with wayfinding signage, advertising in addition to a component of the Public Art proposal and it is important to avoid overloading the area with too much information.

### 3.2.3 Reinstatement of Salvaged Clock

As part of the interpretive installation in the Northern Concourse, it is proposed to install one of the railway clocks salvaged from the Northern Concourse area prior to demolition of the canopies in that area. The clock was not functional prior to salvage, was damaged and also missing components, including hands from one face.



FIGURE 3-32: CLOCK IN SITU IN 2018 PRIOR TO SALVAGE FROM NORTHERN CONCOURSE. (OCP ARCHITECTS)



FIGURE 3-33: DETAIL VIEW OF CLOCK IN SITU, 2018. (OCP ARCHITECTS)

The design team saw the opportunity to include a working clock as a component of the Northern Concourse interpretation, and a condition report for the clock by specialist clockmaker was commissioned by Laing O'Rourke in 2021. The clock has subsequently been returned to working condition, with extant original fabric restored in conjunction with reconstruction of missing and damaged elements based on existing evidence.

The original hanging bracket was modified to enable the clock to be side mounted, so the clock can be integrated with the interpretive wall (top hanging was deemed not suitable with the new architectural treatments and coordination of service installations). The proposal provides a positive heritage outcome that:

- enhances the interpretive outcomes in conjunction with the modelled wall and interpretive messages;
- retains the salvaged clock within the Northern Concourse in close proximity to its original location; and
- satisfies objectives of the conditions of consent to provide opportunities for reuse of salvaged material (refer also Section 3.5).



FIGURE 3-34: RENDERED ELEVATION INTERPRETIVE ELEMENTS IN THE NORTHERN CONCOURSE, INCLUDING SALVAGED CLOCK. SOURCE: WOODS BAGOT AND JOHN MCASLAN + PARTNERS

### 3.2.4 Northern Concourse (Steps) Interpretive text

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

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

### 3.2.5 Information and Communication Technologies (Future Opportunity)

The interpretive phrases described in Section 3.2.2 are intended to briefly convey key messages relating to the development of Central Station that can be absorbed in passing and/or over time. It is acknowledged that further explanatory information would enhance the interpretive message. Given the functional requirements of the place and the typical audience profile of commuters and travellers who are in transit, rather than seeking to linger in the space, it is recommended that information to enhance understanding of the Station's development be provided digitally to facilitate access to information that may be read at leisure, including in an alternative location. This would be an effective method to reach large audiences, including those beyond the specific site, and has been identified as a future opportunity.

ICT interpretation may be implemented via web-links or development of a specific application to provide information about the historical and physical environment in a multi-media format directly to personal mobile devices such as mobile phones, iPads, e-books and laptops. This media would also provide the opportunity to interpret areas that have been impacted by the Sydney Metro project works where it would be difficult to interpret these elements in proximity to their historic location within the site. This may include Intercity Platforms and canopies and Sydney Yard facilities that have been removed to facilitate new construction work.

The opportunity to incorporate ICT interpretation as part of the interpretation of the whole Central Station site, currently under development, should be considered as it would enable key stories and messages to be effectively coordinated across the site. Development of digital content would require the input of a competent digital design and marketing consultant working in conjunction with heritage professionals to explore future opportunities to:

- view historic images of the site, including to coordinate with a users' physical location where this is feasible, or engage with historical narratives relating to the site. This can include everyday situations as well as major events such as the progressive development of Central Station through various stages and historic operation and changes effected by the current stage of development such as demolition of facilities in Sydney Yard, platform canopies, development of the new eastern entrance on Chalmers Street and other activities;
- explain the meaning behind the urban form to provide a better understanding of the place, it's history and current form (refer also Section 3.1);
- develop location based interactive experiences for educational purposes to bring new meaning and demonstrate uses of the site in engaging and creative ways – '*location aware technologies have the capacity and potential to further augment spaces and places, architecture and civic experience, through a shared and collaborative development of layers of urban informatics enhancing local identity in the process*.'[2]

Such overlaying of digital narratives over physical place can enhance the meaning and understanding of heritage and the cultural significance of the site.

The following images and text are indicative only of further information that may be provided about the development of Central Station to enhance and complement the interpretive phrases and integrated design response that will be physically contained within the Northern Concourse. It is recommended that digital design and marketing consultants be engaged in the future to develop content that is relevant and engaging.

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

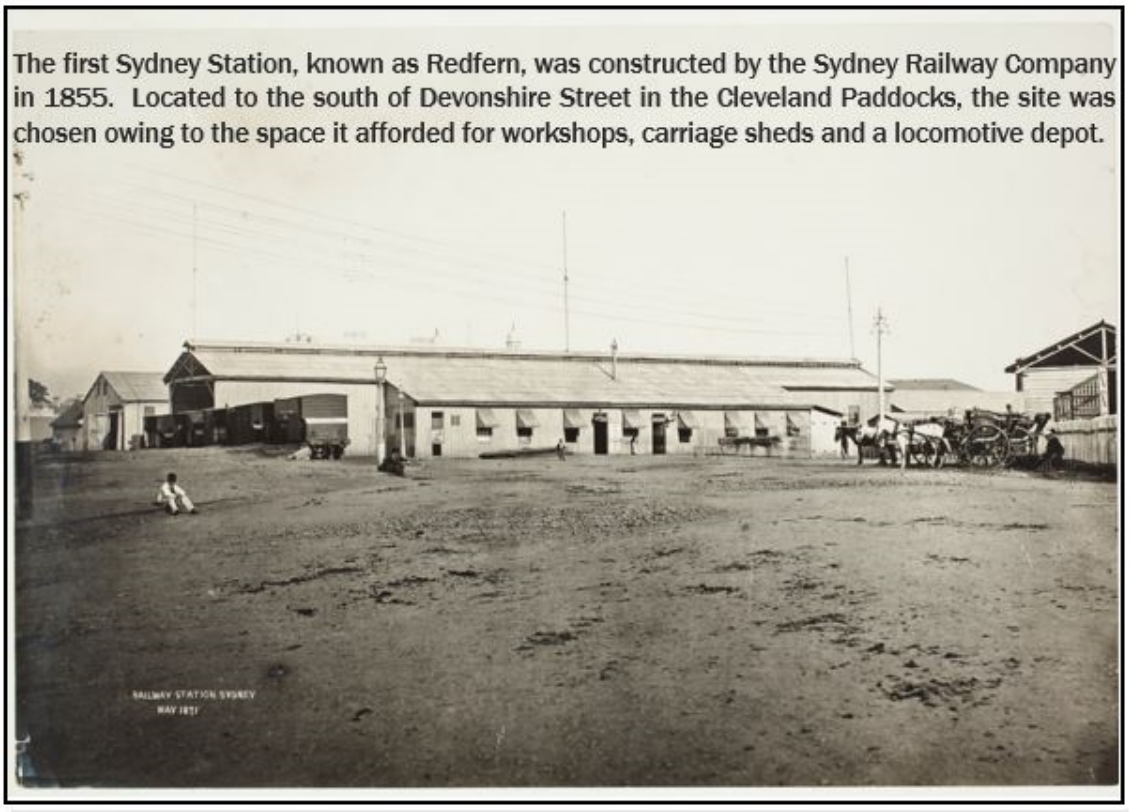



FIGURE 3-35: THE FIRST SYDNEY STATION (REDFERN), MAY 1871 (STATE LIBRARY OF NSW, FL1130700)




FIGURE 3-36: CITY RAILWAY TERMINUS, LITHOGRAPH PRINT BY SAMUEL THOMAS GILL, 1856 (NATIONAL LIBRARY OF AUSTRALIA)

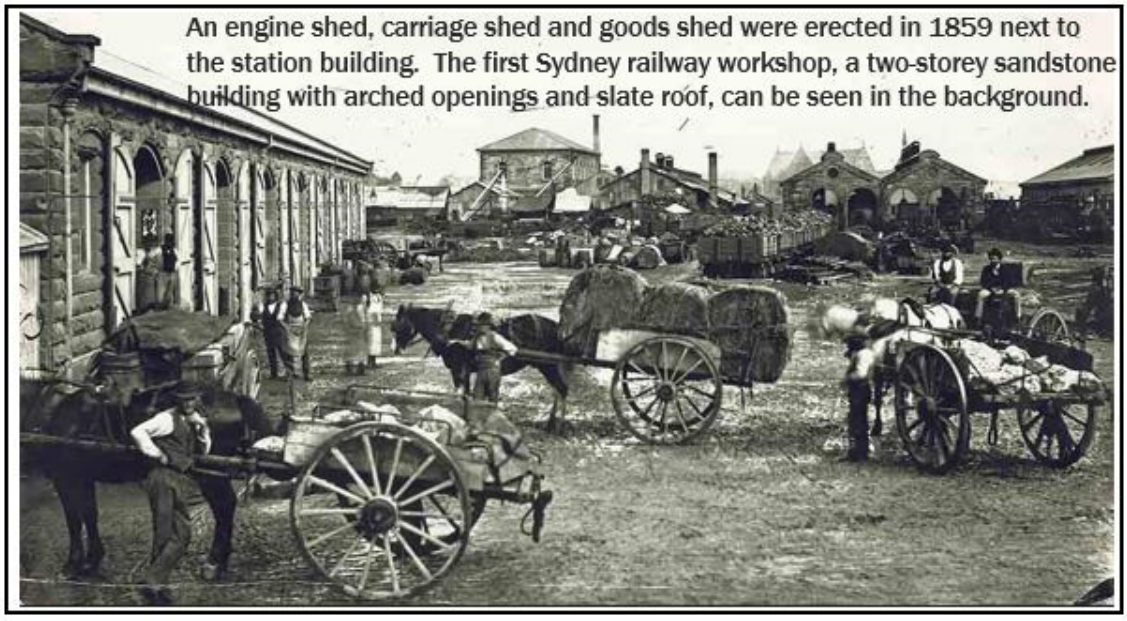



FIGURE 3-37: FIRST SYDNEY STATION GOODS YARD, 1872 (NSW STATE ARCHIVES AND RECORDS)

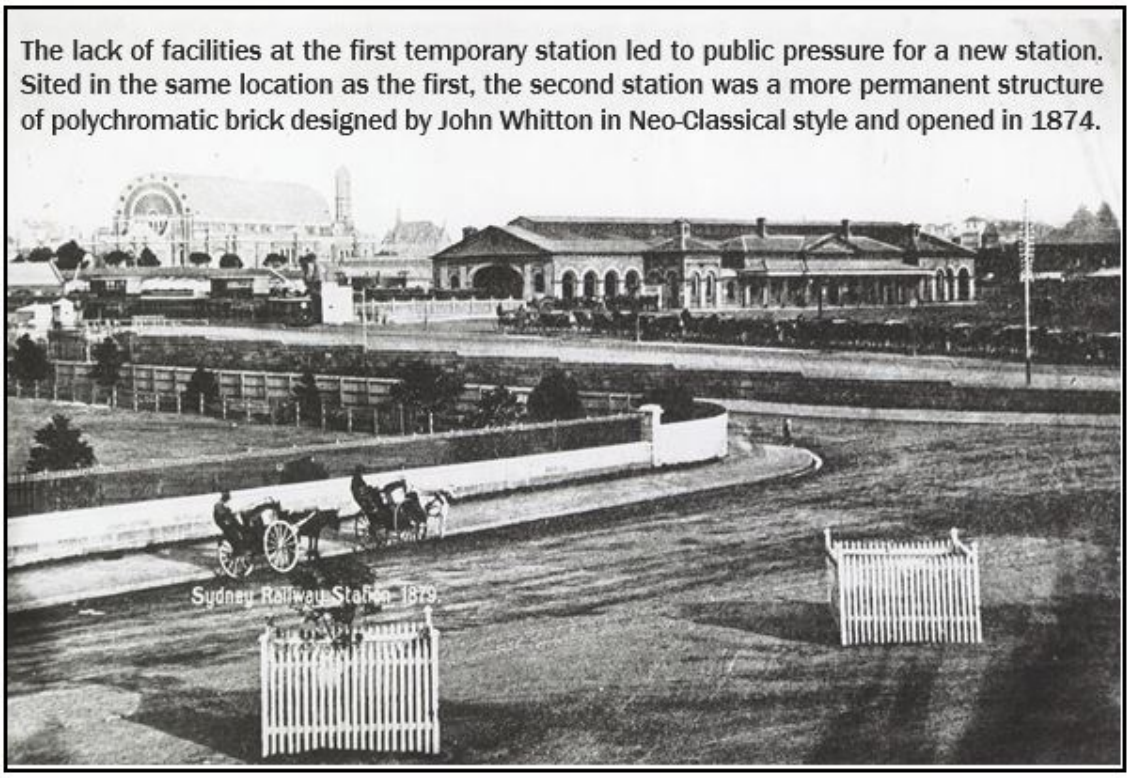



FIGURE 3-38: SYDNEY RAILWAY STATION 1879 (NSW STATE ARCHIVES AND RECORDS)

An alternate, albeit later, image is shown below if resolution of Figure 3-38 is not suitable:



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

Dated 1890, substantial additional development has occurred since 1879, so the first image is preferable, however graphic quality is an important consideration.

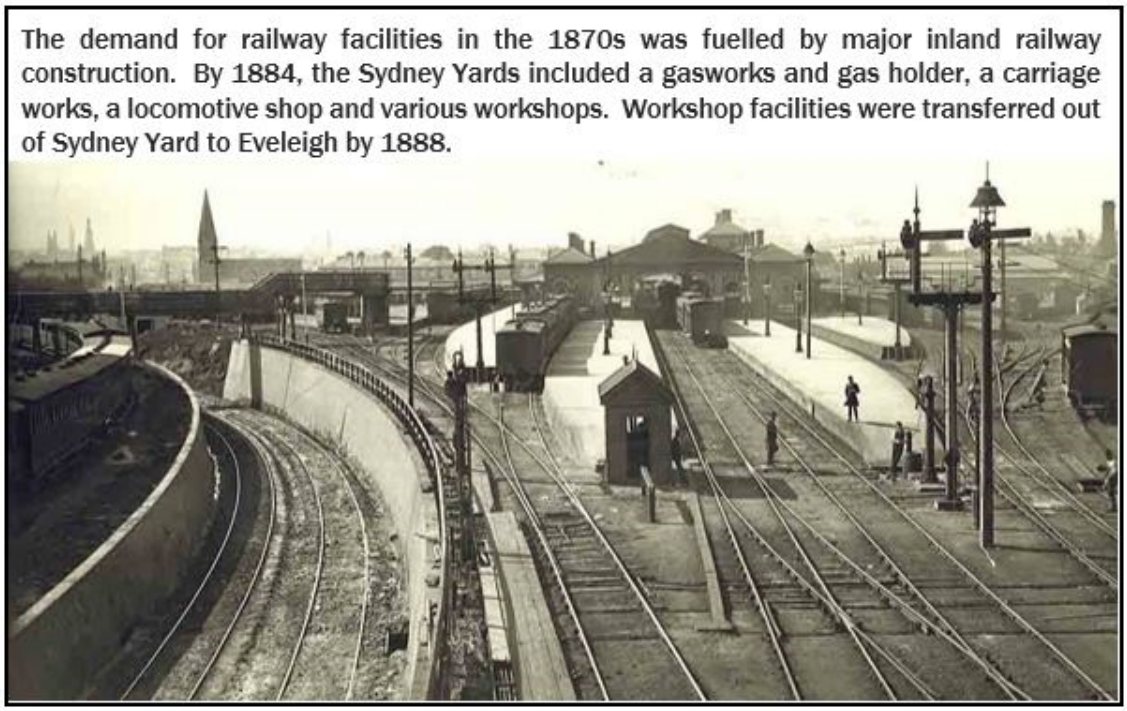



FIGURE 3-39: VIEW OF THE OLD SYDNEY RAILWAY STATION, 1884 (NSW STATE ARCHIVES AND RECORDS)

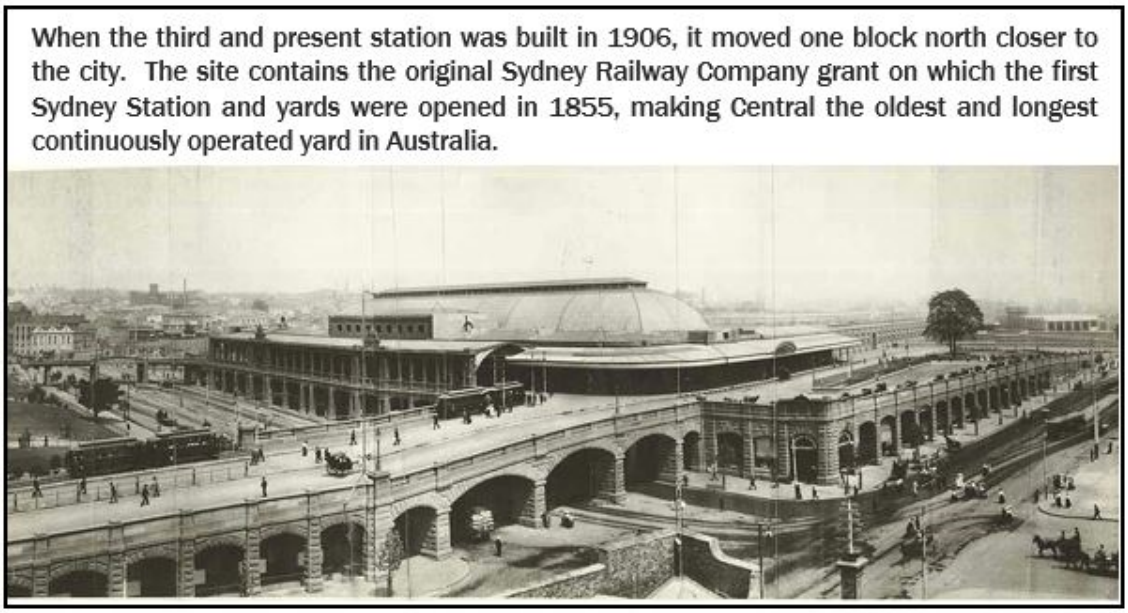



FIGURE 3-40: OVERHEAD VIEW OF CENTRAL RAILWAY STATION FROM GEORGE STREET, 1906 (NSW STATE ARCHIVES AND RECORDS)

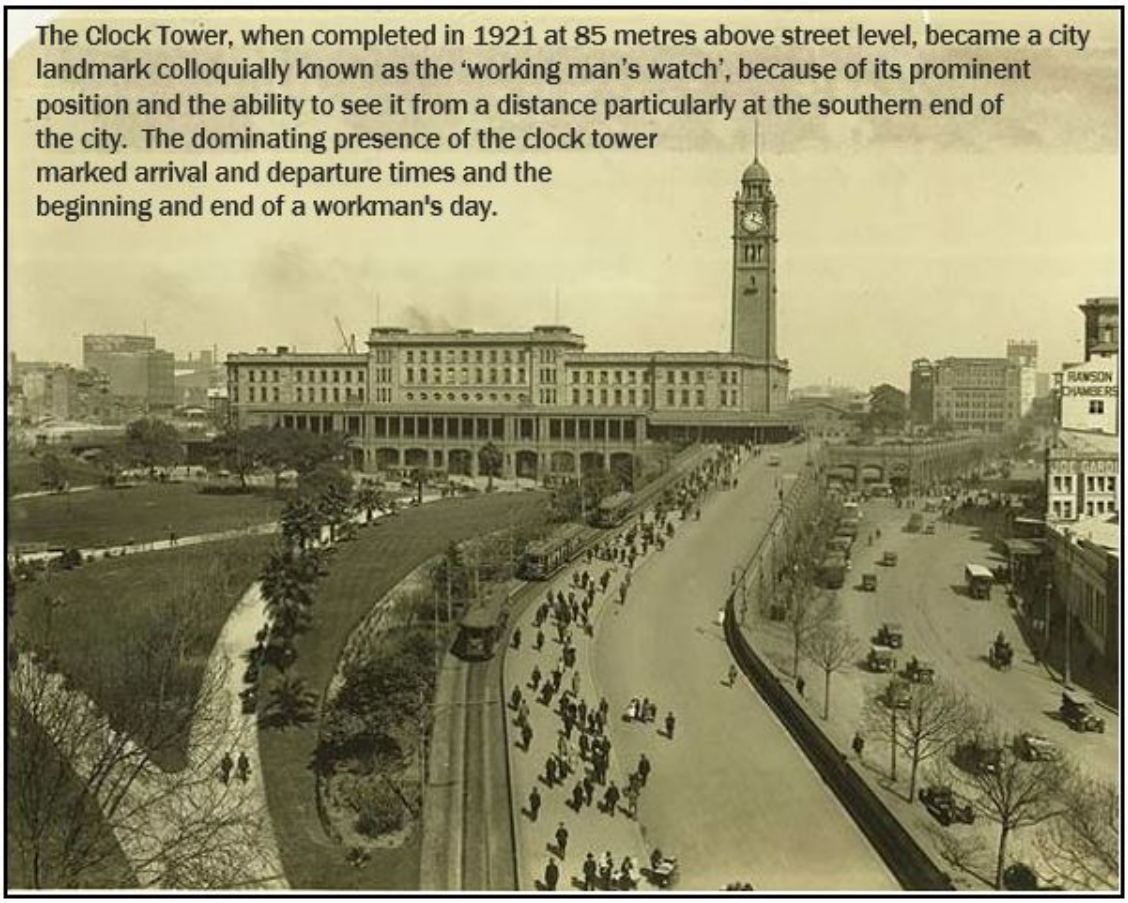



FIGURE 3-41: SYDNEY CENTRAL RAILWAY STATION, 1924 (NSW STATE ARCHIVES AND RECORDS)



Alternate Clock Tower image (1929) to Figure 3-41. This image has greater clarity and is preferable in this regard, however it is in portrait format while others in this series are landscape format.

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

**NORTHERN CONCOURSE NON-ABORIGINAL HERITAGE INTERPRETATION STATUS**

**Current Status:** Interpretive initiatives associated with the new infrastructure (modelled cladding and stainless steel interpretive design element) are being progressed by Sydney Metro / Laing O'Rourke as an inherent part of the CSMW project works.

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

**Future Opportunities:** Consideration for incorporation of ICTs as part of the interpretation of the overall Central Station site.

## 3.3 Interpretive Station Identification Signage

**NSW HISTORICAL THEMES:**

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

**OVERARCHING PROJECT THEMES:**

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

### 3.3.1 Intercity Platforms

The CSMW signage strategy, prepared by Büro North, incorporates the interpretation and reuse of signage salvaged from Intercity Platforms 12/13 and 14/15, which were removed as part of the enabling works preceding construction of the Metro Box.[3] The Intercity Platform signs are based on the earlier mid twentieth century signs on the Suburban Platforms and comprise a timber plate, raised lettering and metal bracket to hang the signs from the platform. They are significant as elements representing the ongoing development of the station.

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

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

[3] Refer *Design Stage 3: Bespoke Signage, Central Station*, report by Büro North, Version 2, 2 May 2019.

The suspended signs will form part of the strategy for station identification, noting that there is a relative consistency of existing identification signs (with minor variation of details, including some letter forms) across both the Suburban and Intercity Platforms (refer Figure 3-42 and Figure 3-43). Current code requirements in addition to the architectural language of the new canopies for Platforms 13 to 15 require some adaptation of the bracket mounting detail to integrate the sign with the central portion of the new canopies to ensure adequate height clearances for people using the platforms. Such modification will facilitate reuse of the salvaged elements in the area that they originally came from and will both coordinate with existing platform signage and provide a physical reminder that the earlier platforms have been replaced.




FIGURE 3-42: EXISTING MID TWENTIETH CENTURY SUBURBAN PLATFORM SIGN. (OCP ARCHITECTS)




FIGURE 3-43: EXISTING INTERCITY PLATFORM SIGN, BASED ON THE DESIGN OF THE EARLIER SUBURBAN PLATFORM SIGNS. (OCP ARCHITECTS)




FIGURE 3-44: VIEW TOWARDS HISTORIC 'CENTRAL' IDENTIFICATION SIGNAGE, SALVAGED FOR REUSE ON NEW INTERCITY PLATFORMS. SOURCE: WOODS BAGOT

Four existing signs will be reused in this manner. These signs have recently been refurbished and they will be reinstalled with new mountings within the new canopy.




FIGURE 3-45: RECENTLY REFURBISHED SALVAGED SIGN, WHICH WILL BE REINSTATED ON THE NEW INTERCITY PLATFORMS.
SOURCE: SUPPLIED BY LAING O'ROURKE, AUGUST 2022.

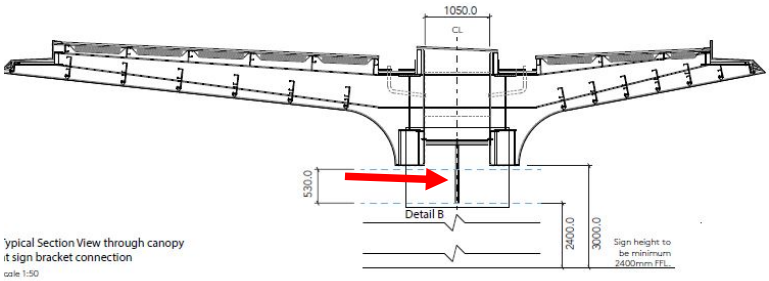



FIGURE 3-46: SECTION SHOWING SALVAGED SIGNAGE (ARROWED) TO BE INSTALLED WITHIN THE NEW INTERCITY PLATFORM CANOPIES.
SOURCE: BÜRO NORTH, 2020

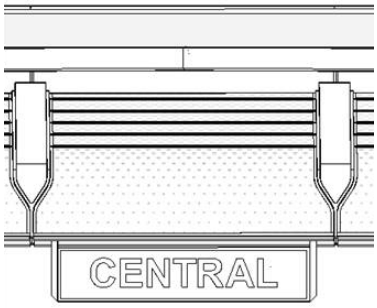



FIGURE 3-47: ARCHITECTURAL DRAWING SHOWING NEW STRUCTURAL SUPPORT SYSTEM FOR SALVAGED SIGNS.
SOURCE: WOODS BAGOT, 2022

### 3.3.2 Chalmers Street Entry

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




FIGURE 3-48: EXAMPLE OF EXISTING SUBURBAN PLATFORM SIGN USING CONDENSED 'C' LETTER FORM. (OCP ARCHITECTS)

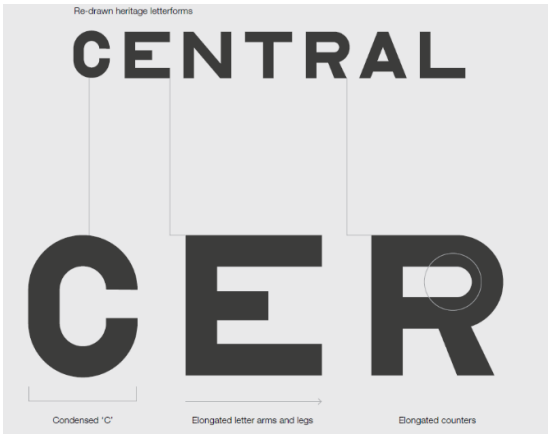



FIGURE 3-49: REDRAWN CENTRAL STATION HERITAGE LETTERFORMS BY BÜRO NORTH, 2020.

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




FIGURE 3-50: VIEW OF 'CENTRAL' IDENTIFICATION SIGNAGE, CHALMERS STREET ENTRY, EMPLOYING LETTERING FONT MODELLED ON HISTORIC SIGNAGE USED AT CENTRAL STATION PROPOSED BY BÜRO NORTH.
SOURCE: WOODS BAGOT

**INTERPRETIVE STATION IDENTIFICATION STATUS**

**Current Status:** The salvaged signage has recently been refurbished and will be installed by Sydney Metro / Laing O'Rourke (CSMW project works), with new signage to the Eastern entrance also being constructed as part of CSMW project works. On completion of the work, interpretive messages will be immediately communicated to visitors using the station, without requiring specific explanatory material.

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

## 3.4 ESR Concourse: War Memorial Honour Boards

**NSW HISTORICAL THEMES:**

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

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



FIGURE 3-51: WAR MEMORIAL HONOUR BOARDS LOCATED WITHIN THE ESR CONCOURSE IN 2018. (OCP ARCHITECTS)



FIGURE 3-52: WWI HONOUR BOARDS CONSERVED AND REINSTATED IN THE GRAND CONCOURSE AT THE END OF 2018. (OCP ARCHITECTS)

The following Transport Heritage NSW and Sydney Trains website already includes interpretive information and a search facility for names on the Central Station Honour Boards: https://nswrailwaysremember.com.au/#1

Additional online information specific to the Railway Remembrance Wall in the ESR Concourse at Central Station is available from the NSW Government, NSW War Memorial Register: https://www.warmemorialsregister.nsw.gov.au/content/railway-remembrance-wall-central-station

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

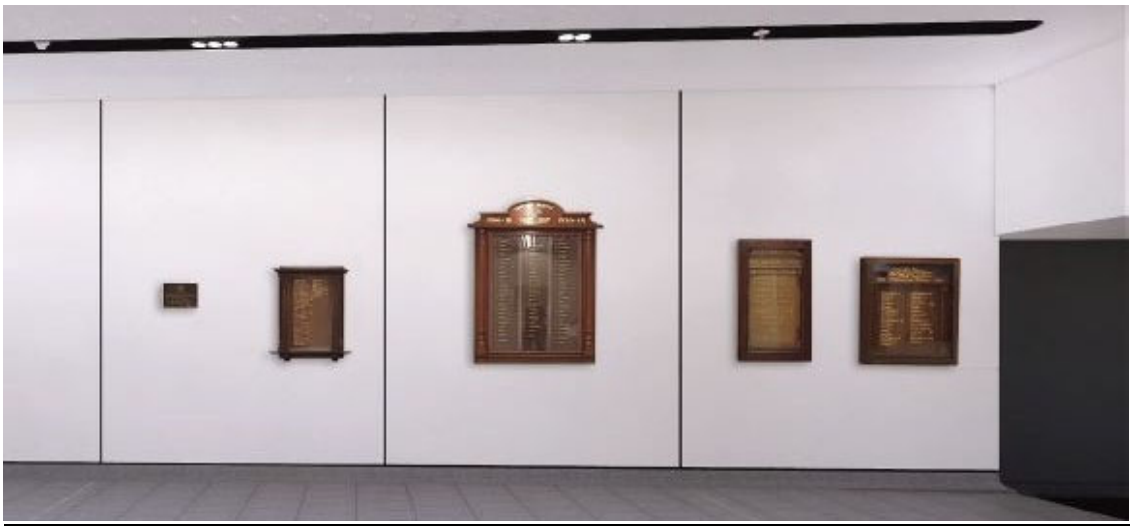


FIGURE 3-53: WAR MEMORIAL HONOUR BOARDS IN THE CSMW FOOTPRINT WILL BE REINSTATED IN THEIR EXISTING LOCATIONS IN THE ESR CONCOURSE ON NEW CLADDING. SOURCE: WOODS BAGOT

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

**ESR CONCOURSE – WAR MEMORIAL HONOUR BOARDS STATUS**

**Current Status:** The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works), who will also be responsible for securely reinstating the honour boards in their relative original position. Information about links to the online resources has already been provided by Sydney Trains at intervals along the Railway Remembrance Wall

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

**Future Opportunities:** Further upgrade work in ESR Concourse to coordinate and consolidate approach to display of War Memorial Honour Boards.

## 3.5 Salvaged Heritage Items and Elements

Condition of Approval E15 states:

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

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

### 3.5.1 Current Proposals for Salvaged Material

The following measures for reusing salvaged material are proposed:

1. The CSMW signage strategy, prepared by Büro North, incorporates the interpretation and reuse of signage salvaged from Intercity Platforms 12/13 and 14/15, which were removed as part of the enabling works preceding construction of the Metro Box (refer Section 3.3.1).
2. The State collection of the NSW Rail Museum at Thirlmere holds a riveted stanchion that was salvaged from the area adjacent to former track serving Platform 15.
3. Rare trachyte stone salvaged from the Bounce Hostel has been salvaged and delivered to Sydney Metro storage yard.
4. Bespoke seating designed utilising salvaged timbers will be introduced to the two new concourses (Central Walk and North-South Concourse). Further details are provided in Section 3.5.2.
5. Clock salvaged from Northern Concourse has been restored and will be reinstated in the Northern Concourse (refer Section 3.2.3).

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

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

Display of salvaged archaeological artefacts is addressed in Section 5.2.1.

### 3.5.2 Bespoke Seating Using Salvaged Timbers

A large quantity of timber was salvaged in the early stages of the project, most notably hardwood timbers from the former Intercity Platforms 12/13 and 14/15, which were demolished to facilitate construction of the Metro station box and new underground platforms. In accordance with the *Sydney Metro Chatswood to Central Metro Heritage Salvage and Storage Policy*, the salvaged timbers were transported to and stored at secure repositories.

In December 2021, an inspection of the salvaged timbers was undertaken by representatives of Sydney Metro, Laing O'Rourke, Woods Bagot and Büro North, accompanied by specialist timber inspector from Nullarbor Sustainable Timber, which latter party subsequently prepared a report on the suitability of the salvaged timbers for re-milling and repurposing.[4] Broadly, the report concluded that the timbers were of excellent quality, however the lead-based paint was an issue requiring '*Further research into safe work methods regarding lead-based paint*'. In addition, timbers would require removal of all metal fixtures, including nails, bolts and washer, to be suitable for re-milling.

Overcoming the restrictions on reuse of the timber will enable proposal to reuse salvaged timbers in bespoke seating designed by Büro North to proceed. The bespoke seating is proposed in the two new concourses (Central Walk and North-South Concourse). The seating will be constructed from salvaged hardwood (Ironbark) columns as its durability is suited to use in a busy station environment, unlike the shorter sections used for bracing, which were a softwood timber (Douglas Fir).[5]



FIGURE 3-54: REPRESENTATIVE SAMPLES OF SALVAGED HARDWOOD TIMBER COLUMNS, WHICH WILL BE RE-MILLED FOR USE IN NEW BESPOKE SEATING AT CENTRAL STATION. SOURCE: SUPPLIED BY LAING O'ROURKE.

4 Nullarbor Sustainable Timber, Timber Inspection Report, 15/12/2021

5 Email correspondence between Laing O'Rourke and Sydney Metro, 18 October 2022.

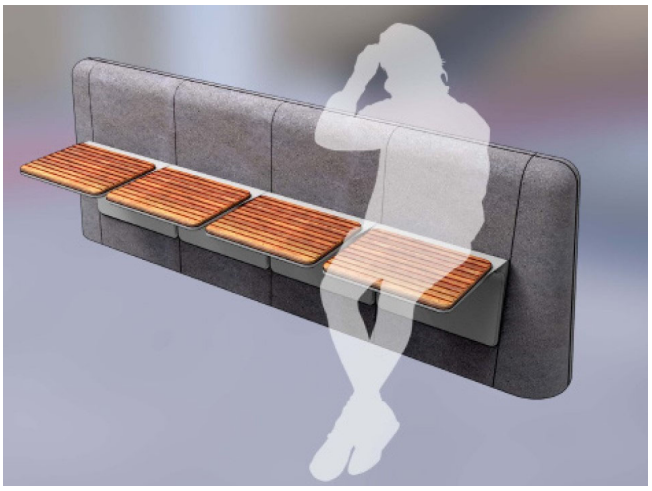


FIGURE 3-55: CONCEPT DESIGN FOR BENCH SEATING UTILISING SALVAGED TIMBER. (BÜRO NORTH, 2021).

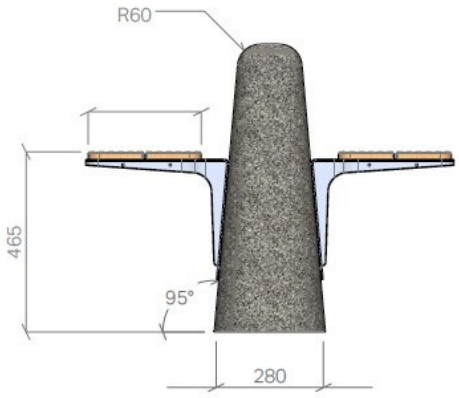



FIGURE 3-56: SIDE ELEVATION DESIGN DEVELOPMENT DRAWING FOR BESPOKE BENCHES WITH SALVAGED TIMBERS PROPOSED FOR SEATS. (BÜRO NORTH, 2021).

**CENTRAL WALK AND NORTH-SOUTH CONCOURSE – BESPOKE SEATING**

**Current Status:** The new infrastructure will be constructed by Sydney Metro / Laing O'Rourke (CSMW project works), as part of CSMW. Completion of the work will support the objective for reuse of materials salvaged from the site as part of the project works.

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

**Future Opportunities:** Consideration may be given to use of the bespoke seating, or alternative design, at other Metro Stations that could also utilise timbers salvaged from Central Station.

## 3.6 Non-Aboriginal Heritage Interpretation on Suburban Platforms

### 3.6.1 Background

As part of the Sydney Metro works at Central Station, a program of refresh works will be implemented for existing Suburban Platforms 16 to 23, including:

- refurbishment of platform surfaces, including regrading/drainage modification to centre of each island platform as far as possible;
- new control rooms, platform furniture and wayfinding signage;
- new finishes (tiling, painting, lighting).

The works are to be implemented in conjunction with the new Central Walk, comprising a new east-west concourse running below the platforms that connects the new eastern Entrance with the North-South Concourse of the Metro Station through the existing ESR Concourse.

The refresh works generally respond in a contemporary manner with new finishes that demonstrate the evolution of Central Station in coordination with other Sydney Metro works at Central Station. The most prominent heritage feature of the Suburban Platforms, namely the canopies, are retained including the expressed steel structure and concrete roof.

### 3.6.2 Interpretation of Heritage Fabric

The refresh works include the repainting of historic built elements, including canopy structure and stair balustrades, in a traditional colour scheme to contribute to the interpretation of the historic fabric. The proposed paint scheme has been devised from analysis of physical and documentary research respectively comprising paint scrape analysis;[6] and review of historic photographs and documentation of railway paint colour schemes (refer for example Figure 3-57).



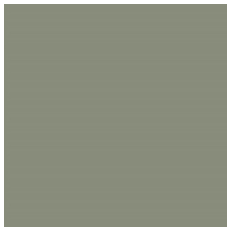
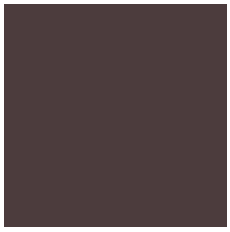
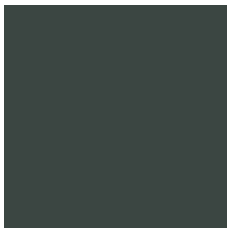
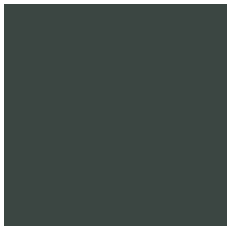
FIGURE 3-57: CENTRAL ELECTRIC WITH TRAIN APPROACHING PLATFORM 21, 1 OCTOBER 1926. NOTE DADO LINE ON CANOPY COLUMNS. SOURCE: CITED IN MCKILLOP ET AL, *A Century of Central: Sydney's Central Railway Station 1906-2006,* P.58 (NSW STATE ARCHIVES SRNSW SERIES 17420).

While analysis of the available evidence was not conclusive with regard to the earliest paint scheme, this work informed both the selection of appropriate colours and the painting arrangement, which includes a dado line on the steel canopy columns as evident in an early image of the Suburban Platforms. The selection of colours was also determined with a view to establish a cohesive approach within the overall station precinct, with final selection determined by analysis of trial samples conducted on site.

The proposed colour scheme and supporting rationale are documented in the table below.

[6] OCP Architects, *Paint Analysis Report, Suburban Platforms*, prepared for Laing O'Rourke, Rev B February 2021.

| ELEMENT | PROPOSED COLOUR | COLOUR SWATCH | RATIONALE |
|---|---|---|---|
| Southern Stair Enclosure<br>Walls, parapet and capping | **Merino Y56** | | Historic photographs show the walls to be light in tone, and documentary evidence suggests that walls and rendered elements were typically painted in traditional stone colours. The adoption of a sandstone-like colour is appropriate as use of sandstone has been a unifying material throughout the various stages of the site's development in 1906, for Central Electric in the 1920s and also for the current Metro works. |
| Southern Stair Enclosure<br>Windows | Window architraves, frames and sills:<br>**N14 White**<br>Window sashes and mullions:<br>**N14 White** | | While it was common to differentiate the colours of the architraves, frames and sashes, different approaches were taken at different times. No evidence has been found to inform the historic approach for these elements.<br>The preferred scheme therefore seeks to minimise the contrast with the adjacent wall colour to create a subtle effect for the southern stair enclosures overall. |
| Balustrades | Balusters and Newel Posts:<br>**G61 Dark Green**<br>Railing Circle Detail:<br>**G61 Dark Green** | | Despite historical precedence, the contrast of the circle detail in trial samples was perceived as being too hectic. The preference to paint balustrade railings a unified colour is considered to be an appropriate, well-mannered response. The use of green tones accords with the earliest colour image from the 1950s, with Dark Green demonstrating the practice of metalwork traditionally being painted in a dark colour. It furthermore corresponds with use of this colour in the broader context of the Central Station site. |
| Concrete Base to Balustrades | **Refer options and discussion** | <u>Initial option</u>:<br><br>Merino Y56 | Historic photographs show the base plinths to be light in tone, and documentary evidence suggests that walls and rendered elements were typically painted in traditional stone colours. While use of Y56 Merino is an appropriate colour in this regard, the deeper colour Y65 Mushroom was preferred owing to maintenance considerations. |

| ELEMENT | PROPOSED COLOUR | COLOUR SWATCH | RATIONALE |
|---|---|---|---|
| | | Alternative:<br>  <br>Y65 Mushroom | |
| Columns | Capitals and Upper Third of Column Shafts: **G54 Mist Green**<br>Separating Band: **R65 Maroon**<br>Lower Two Thirds of Column Shaft and Bases: **G61 Dark Green** |  <br>  <br>  | This scheme adopts the original intention in terms of distribution of light and darker tones (respectively at the top and the base) separated by a dado band in a complementary opposite colour; the proportions being derived from historic image - in the order of 2:1.<br>There is no clear evidence to determine the original colours. It is known that new lines often used new styles and new colour schemes, however there is also a need to consider the relationship to the existing colour schemes used at Central Station. The colours selected respond to these objectives using colours appropriate to the original period of construction.<br>The repeat use of Dark Green responds to the traditional practice whereby NSW railway stations were traditionally painted with a restricted colour palette. The column bases are therefore selected to match the proposed balustrade colour. |
| Canopy Overhead Structure | G61 Dark Green |  | This colour proposed responds to the existing colour scheme used at Central Station for the Intercity Platforms and accords with the principle of painting metalwork a dark colour to give an impression of strength. While not strictly consistent with the historic distribution of tones for the canopy structure, the scheme is consistent with both the existing and previously documented approach to painting of the overhead structure. The greater |

| ELEMENT | PROPOSED COLOUR | COLOUR SWATCH | RATIONALE |
|---|---|---|---|
| | | | contrast with the concrete soffit (refer below) will enhance the legibility of the canopy structure. |
| Concrete Awning Soffit | N11 Pearl Grey | | The use of a light grey colour will reinforce that the canopy roofs are in fact concrete structures, which is a key aspect of their significance, Central Electric (Suburban Platforms) being the only station on the system to use this type of structure. |
| Fascias | G61 Dark Green | | The scheme seeks to minimise the range of colours based on the knowledge that NSW railway stations were painted with a restricted colour palette. The use of a dark green colour is consistent with the approach shown in the earliest colour photograph that has been located and with the painting scheme used more broadly across the Central Station site. |

Adoption of a traditional paint scheme to the historic elements of the Suburban Platforms will contribute to interpretation of Central Station's significant heritage values as an inherent part of the works.

**SUBURBAN PLATFORMS – PAINT SCHEME**

**Current Status:** Upgrade of finishes will be implemented by Sydney Metro / Laing O'Rourke (CSMW project works), as part of CSMW.

**Ownership/Management/Maintenance:** On completion of the works, Suburban Platforms will continue to be owned, managed and maintained by Sydney Trains

# 4 Aboriginal Heritage Interpretation

**NSW HISTORICAL THEMES**

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

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

**OVERARCHING PROJECT THEMES**

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

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

The Aboriginal heritage interpretation components will take four forms:

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

### 4.1.1 Large scale contemporary artwork:

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

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

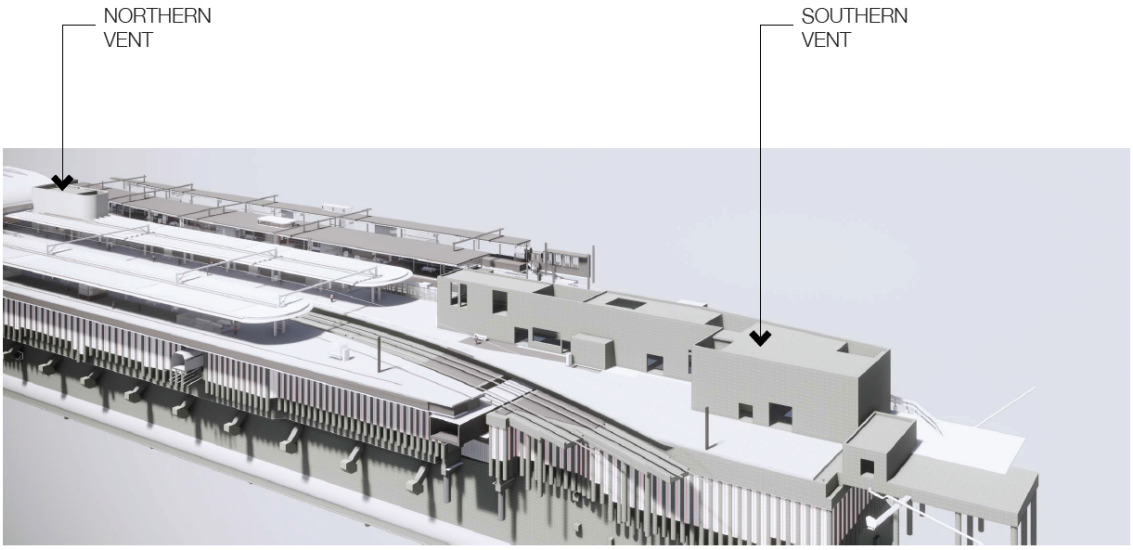



FIGURE 4-1: LOCATION OF NORTHERN AND SOUTHERN VENTS. SOURCE: WOODS BAGOT

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

***Dr. Bronwyn Bancroft, 2019***

*Indigenous Heritage Interpretation – Art Installation on the Brick Walls*

*Artist's Statement:*

*The overall concept for this artwork has emerged from a lifetime of investigating the layers of human existence and the molecular component of the DNA of ancient Aboriginal Australia that I am connected to through my family. My vision is to honour the fallen, who have returned to the earth, and the layers of ancestors that lie under the contemporary world of Sydney.*

*The spiritual concept for Time Travellers is that I believe our old people are our guides and will offer smooth transitions when respect is acknowledged. The tunnelling and excavation of the country needs to celebrate the unseen of the city, which is Aboriginal Australia.*

*The DNA and serpentine like imagery that I have created is visually emblematic of one of the many creation stories that have been handed down over time, through oral history for over 60,000 years. The electric imagery and eclectic patterning will assist the passenger on their journey, whether that be purely physical or spiritual. This imagery translates and connects back to the origins of our river systems and sacred sites.*

*The journey we have all been on for generations as Australians has been darkened by colonisation and genocide but then elevated to a higher status through the love of humanity. I believe that the ancestors would want to remove hatred and replace this with connections of human existence. That does not mean we forget the past but work harder for a richer future together.*

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

*To visualize tribes and clans of people from Gadigal Country paddling their canoes across the corridors of time is an epic image and it is important to acknowledge this time in our history. This acknowledgement has been paramount to me in creating this work.*

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

*We are now also living in our moment, and we will become the past; creating a new invigorating journey to travel, a new history and finding a shared vision through the human lens of the oldest living culture in a contemporary moment, now.*

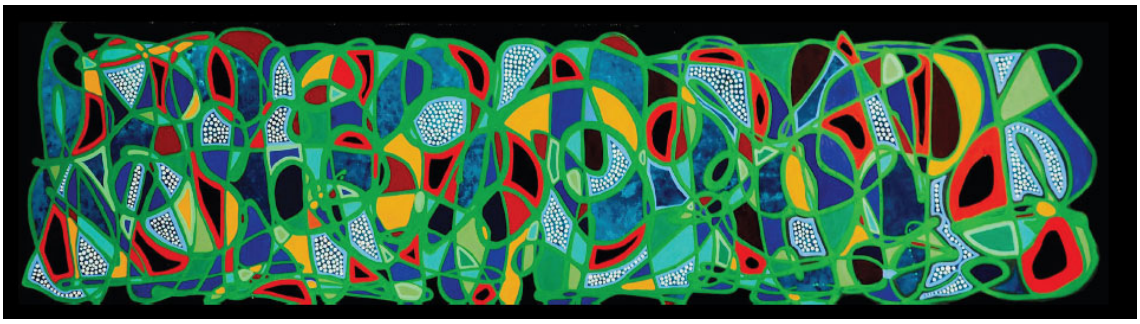


FIGURE 4-2: BRONWYN BANCROFT'S ORIGINAL ARTWORK CONCEPT (BRONWYN BANCROFT)

Owing to potential conflict with signalling raised by Sydney Trains operators at a technical working group meeting on 13 March 2020, the artwork colours were considered inappropriate for a rail corridor (red/green). Colour study options were developed and a pink/blue colour palette was considered the most appropriate.

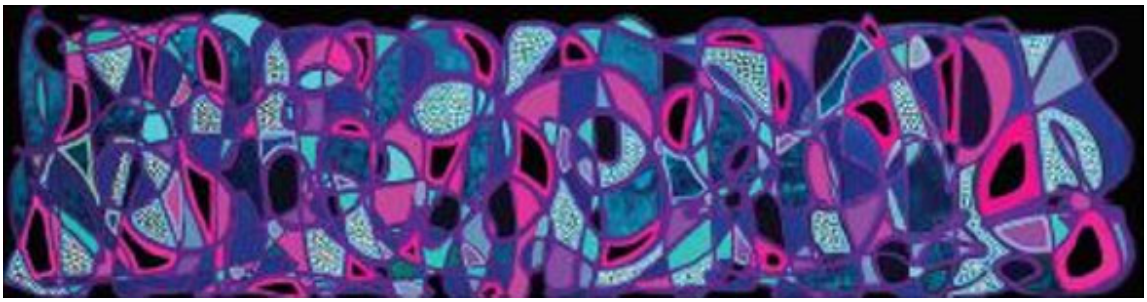


FIGURE 4-3: ALTERNATIVE COLOUR OPTION FOR ARTWORK FOR ABORIGINAL HERITAGE INTERPRETATION (BRONWYN BANCROFT)

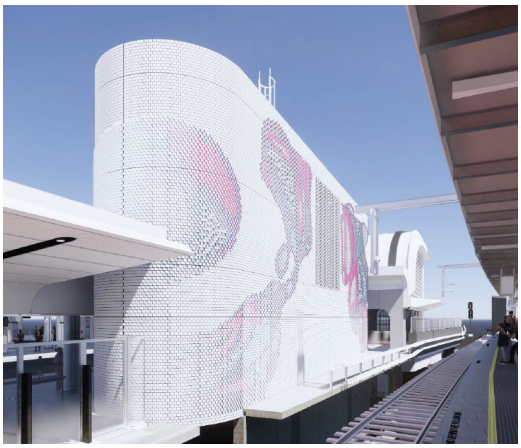






FIGURE 4-4: INDICATIVE RENDERED VIEWS OF BRONWYN BANCROFT'S ARTWORK INCORPORATED INTO THE BRICK CLADDING OF THE SOUTHERN AND NORTHERN VENTS. SOURCE: WOODS BAGOT

**ARTWORK FOR ABORIGINAL HERITAGE INTERPRETATION STATUS**

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

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

### 4.1.2 Aboriginal archaeology

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

**ABORIGINAL ARCHAEOLOGY STATUS**

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

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

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

### 4.1.3 Aboriginal Histories

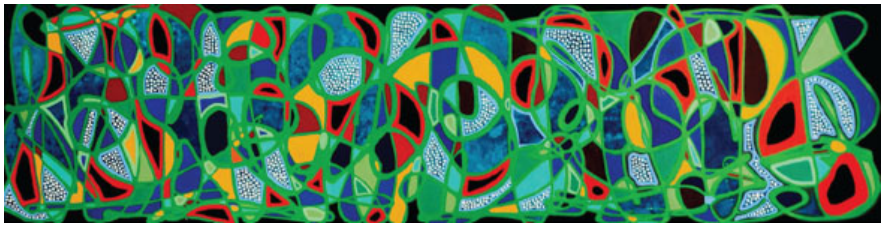
The Central Station area has deep and complex Aboriginal histories, from original occupation and land use by the Gadigal, to the displacement of Aboriginal people in the 1800s, to the growth of the Aboriginal population in the Central/Redfern area in the early 1900s, to the development of the Redfern/Central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

This information will be included in components in the history displays (refer Section 5.1.1 and 5.1.2). The interpretive components on the Devonshire Street cemetery will include an acknowledgement of Cora Gooseberry, a prominent woman of Port Jackson and a significant Aboriginal identity in the early 1800s who was buried at Devonshire Street cemetery (refer Section 5.1.3). RAPs have been consulted over the content of the display and the feedback received has been incorporated into the HIP (refer Appendix A: Consultation).

### 4.1.4 Acknowledgement of Country

An Acknowledgment of Country statement is an effective and recognised media for conveying key messages about the cultural significance of the land, and acknowledging traditional custodianship. An Acknowledgement to Country text to be agreed by Sydney Metro (draft below) will be included

with the Time Traveller's artist's statement about the artwork. This feature is in keeping with the TfNSW/Sydney Metro Reconciliation Action Plan.



***Acknowledgement of Country***

*Transport for NSW acknowledges the traditional custodians of the land on which 'Time Travellers' is situated. We pay our respects to Elders past and present, and recognise their continued connection to the land and waters of NSW.*

**ACKNOWLEDGEMENT OF COUNTRY PANEL STATUS**

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

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

**Further Action Required:** Sydney Metro and Sydney Trains to confirm text. Inclusion of representation of Bancroft's artwork for inclusion on panel to be confirmed with artist. (completed May 2022). Location of panel to be agreed with architectural team and graphic design artist to be commissioned to design layout (size, colours, font, material) for approval to facilitate manufacture.

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

Significant archaeological finds uncovered during the course of the project, as well as additional contextual information relating to historic phases of use and occupation of the site as evidenced by the archaeological program, including Aboriginal occupation and use of the area pre- and post-contact, the Devonshire Street Cemetery and the earlier Sydney Stations, will be interpreted within the North-South Concourse. Specifically, the far southern end of this concourse has been determined to be an appropriate location for this interpretation, as it is a terminating end, not a through-way, and there are opportunities to create a space more suited to quiet reflection than more active pedestrian areas of the station (refer Figure 2-1).

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

## 5.1 Digital Media

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

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

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

Interactive digital kiosks screens will be used to provide users with the opportunity to actively engage with the interpretation, with navigational tools enhancing user ability to make connections with the place and to seek information relevant to their interests in the context of the interpretive themes and content provided.

The form, spatial qualities and architectural character of the North-South Concourse allow the digital technologies to be integrated to complement the surroundings, enhancing, the form and visual amenity of the setting. .

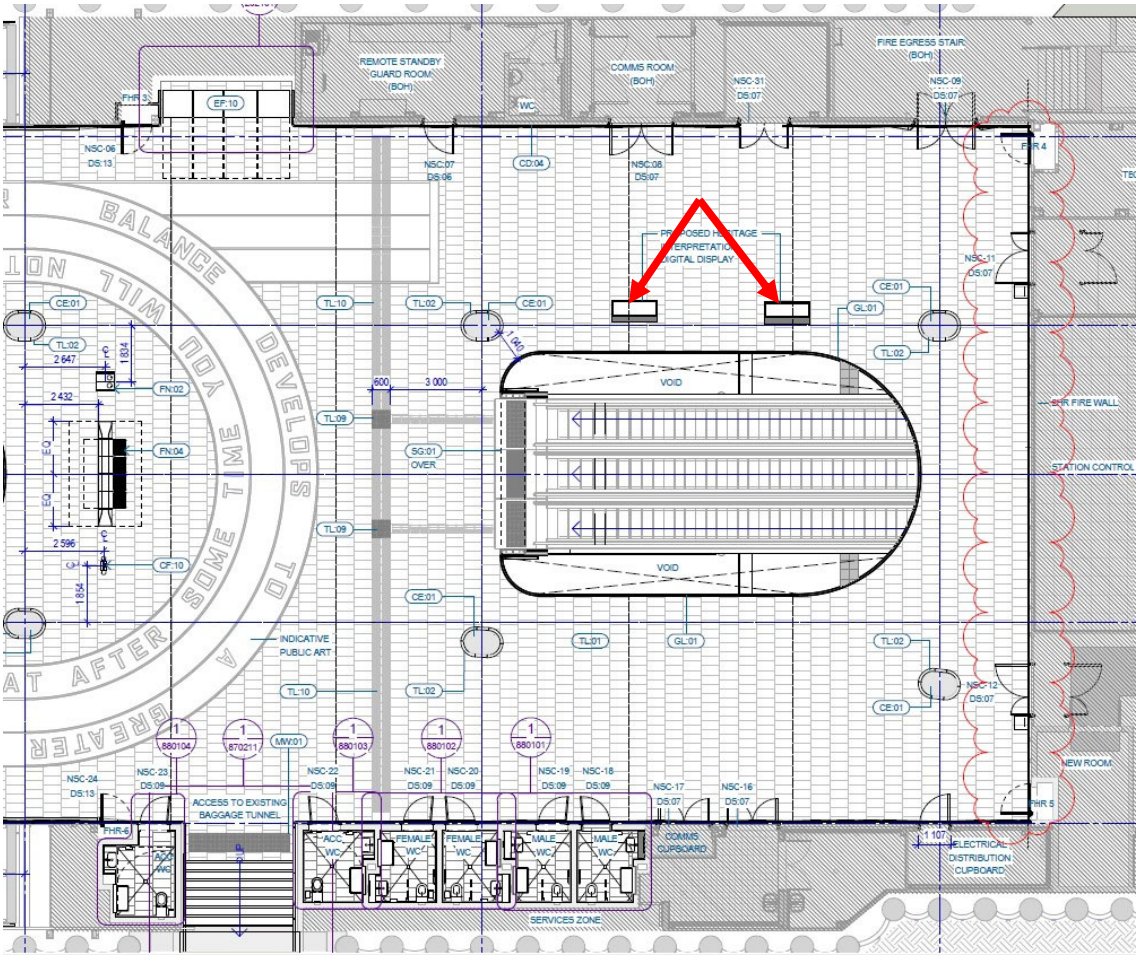



FIGURE 5-1: PARTIAL PLAN SHOWING THE SOUTHERN END OF THE NORTH-SOUTH CONCOURSE, SHOWING LOCATIONS OF DIGITAL KIOSKS (IDENTIFIED BY RED ARROWS).
SOURCE: ARCHITECTURAL DRAWING BY WOODS BAGOT AND JOHN MCASLAN + PARTNERS (NS CONCOURSE FLOOR PLAN SMCSWCSM-WBA-BC-20-DWG-AT-326003, REV. 06 14.07.2022)

Two interactive digital screens will be used to inform and educate the public about relevant themes. The location of the interactive screens, as shown in Figure 5-1, has been determined with consideration for:

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

Two table style digital screens, an example of which is shown in Figure 5-2, have been selected as these are more suggestive of an interactive experience through the ergonomic format and are suited to maintaining sight lines to the feature wall. The interactive digital screens are suited to being programmed to include a running loop of images that can be displayed when not in use.



FIGURE 5-2: EXAMPLE OF TABLE STYLE DIGITAL SCREEN.

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

**NSW HISTORICAL THEMES**

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

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

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

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

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

**OVERARCHING PROJECT THEMES**

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

**Archaeological Program Background:**

As part of the archaeological excavations, remains associated with the Devonshire Street Cemetery, Devonshire Street, and the first and second railway have been uncovered. The archaeological discoveries included 4 sandstone or brick vaults located in the former Congregational Section of the cemetery, approximately 70 graves (one containing the remains of Joseph Thompson who died in 1858), thousands of fragments of glass and ceramics, personal items such as coins and rings, bone

fragments, coffin furniture such as zinc linings, nails and corroded name plates, and rail related artefact such as nuts, bolts and timber. Remains of the turntable, locomotive shed, Devonshire Street cobbled road, and gasworks from the earlier first and second railway station were excavated for archaeological management purposes and recorded, reburied or salvaged. Aboriginal stone artefacts have also been located during archaeological investigations, two of which were found within intact dune deposits.

Analysis, cleaning and cataloguing of artefacts has been completed and a catalogue prepared for the Excavation Report (the Excavation Report is due for completion mid 2023). The non-Aboriginal archaeological artefacts are the property of Sydney Metro, while ownership of Aboriginal artefacts will be determined in consultation with RAPs.

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

Refer examples of photogrammetric images Figure 5-3 to Figure 5-7 below.




FIGURE 5-3: PHOTOGRAMMETRY OF LOCOMOTIVE SHOP REMAINS.
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS; SOURCE: ARTEFACT HERITAGE)



FIGURE 5-4: SANDSTONE LINED GRAVE 5
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS; SOURCE: ARTEFACT HERITAGE)



FIGURE 5-5: SANDSTONE BURIAL VAULT 4
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS; SOURCE: ARTEFACT HERITAGE)

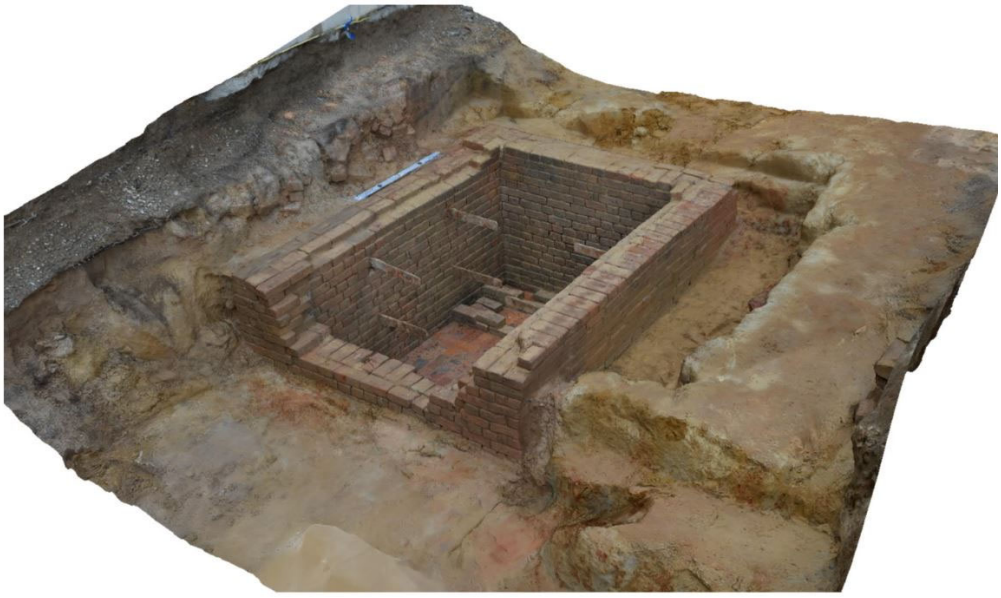


FIGURE 5-6: SANDSTONE BURIAL VAULT 2
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS; SOURCE: ARTEFACT HERITAGE)



FIGURE 5-7: SANDSTONE BURIAL VAULT 6
(PHOTOGRAMMETRY BY ANDREW WILKINSON, JACOBS: SOURCE: ARTEFACT HERITAGE)

The photogrammetric images provide a visually engaging and accurate record of elements within a complex site and these may be used as a base to facilitate interpretation of the archaeological finds. Photographs of the excavation work will also be included. It is considered that this interpretation would work best as an interactive display, where a base map identifying specific elements of the site is provided for orientation purposes (refer Figure 5-8).

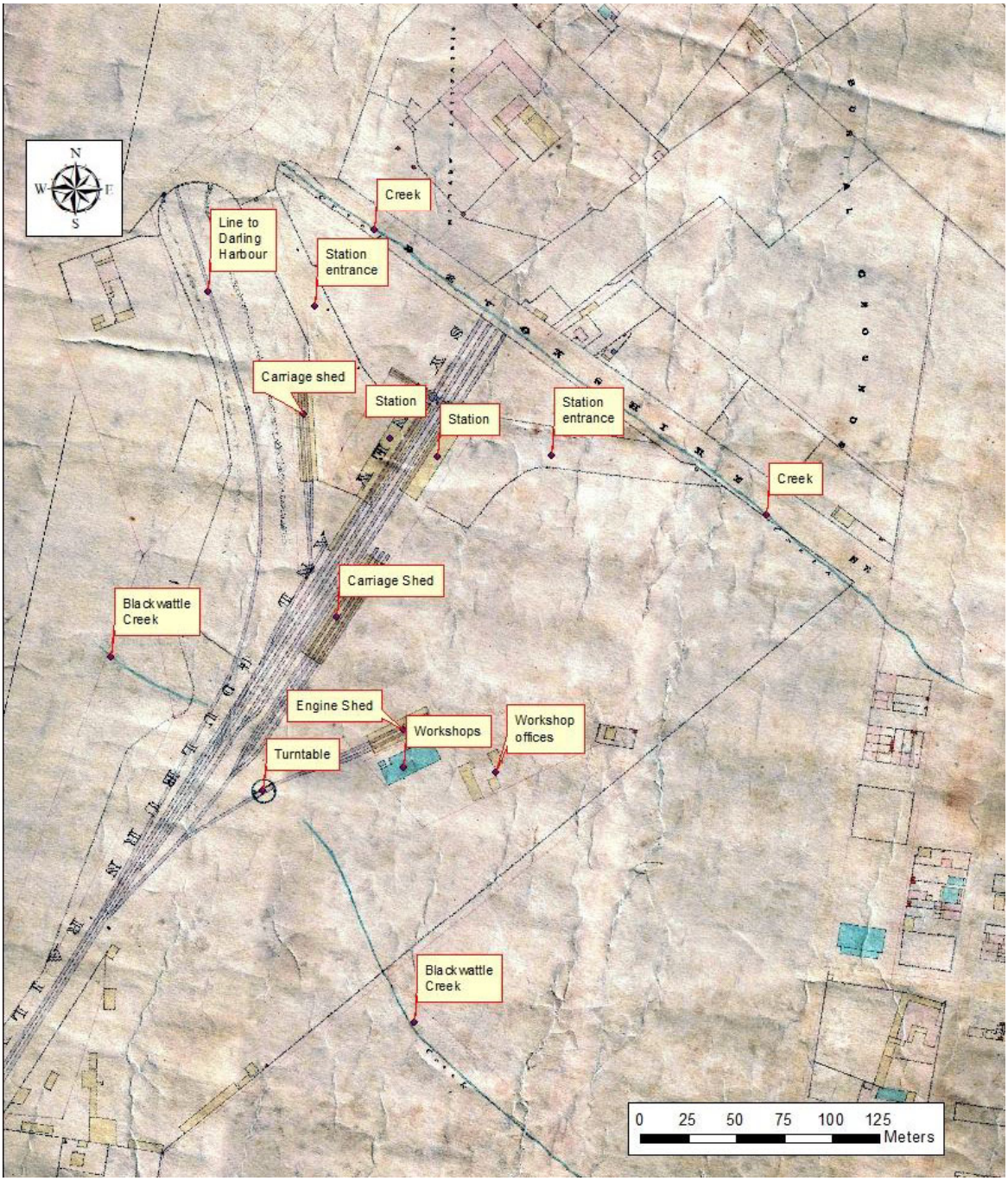



FIGURE 5-8: DETAIL PLANS: PLAN A CHIPPENDALE FEBRUARY 1857, SHOWING THE FIRST SYDNEY STATION (FOR EXAMPLE).
SOURCE: CITY OF SYDNEY ARCHIVES WITH OVERLAY BY ARTEFACT HERITAGE.

### 5.1.1 Central Station Digital Mapping / Interactive Screens

This interactive component would focus on the archaeological finds and historic structures at the site. The basis would be a map of the location, overlaid with an historic plan, showing the Devonshire Street Cemetery and the locations of the archaeological finds associated with the Cemetery (refer indicative image Figure 5-9), with images of the finds and the 3D photogrammetry of the cemetery vaults included (refer Figure 5-3 to Figure 5-7). Other archaeological finds and historic structures on the site would be included in the plan, so that a full suite of heritage elements are available to the viewer. Information on the finds and heritage elements would be available in pop-up tiles on locations on the map, so the viewer can choose the areas they want to explore and also see their location within the Metro area given the proximity of the interpretation zone to the uncovered archaeological, along the lines of 'you are here'. This will demonstrate a connection with the history of the place and the current layout and usage of the site.

This interpretation will connect viewers in a more tangible way with the history of the place, helping them to understand that they are physically standing in an area that was a given part of the cemetery (literally underground in both instances), and by extension will reinforce the nature of change that has occurred in the current layout and usage of the site. Additional plans are shown in Figure 5-10 and Figure 5-11 on the following pages.

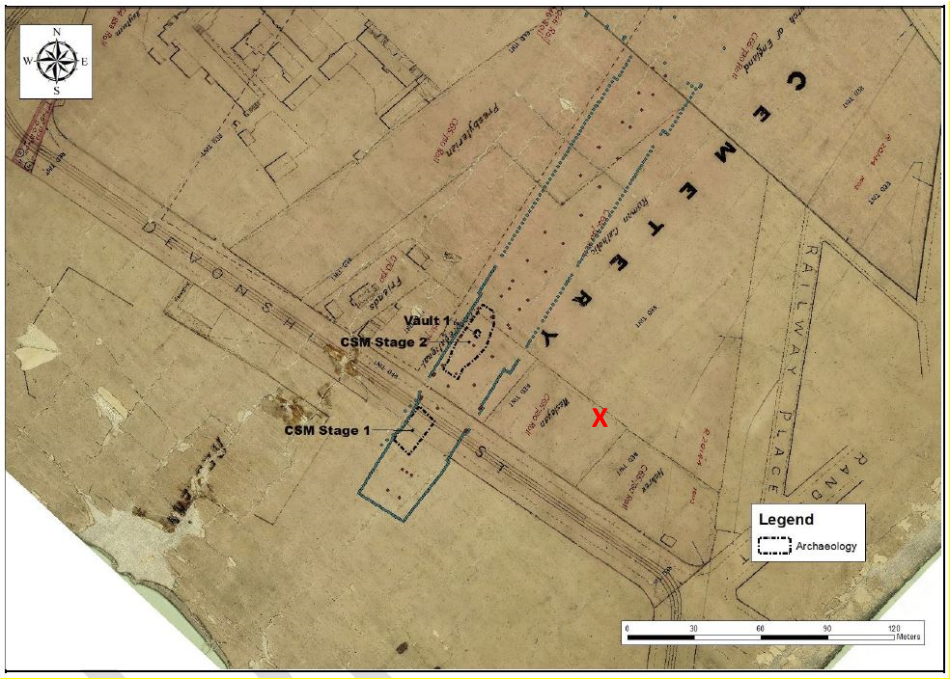



FIGURE 5-9: LOCATION OF THE EARLY ARCHAEOLOGICAL WORK OVERLAID ON THE 1901 RESUMPTION PLAN, ALSO MARKED TO INDICATE THE LOCATION OF THE VIEWER WITHIN THE METRO CONCOURSE. (THIS IS A PRELIMINARY MAP FROM THE EARLY STAGE OF THE EXCAVATION AT THE CEMETERY WHICH WILL BE UPDATED ONCE EXCAVATIONS ARE COMPLETE)
SOURCE: DEAN, HENRY, BLOCK PLAN OF CENTRAL STATION, MS2166-3000, 1901, WITH OVERLAY BY ARTEFACT HERITAGE

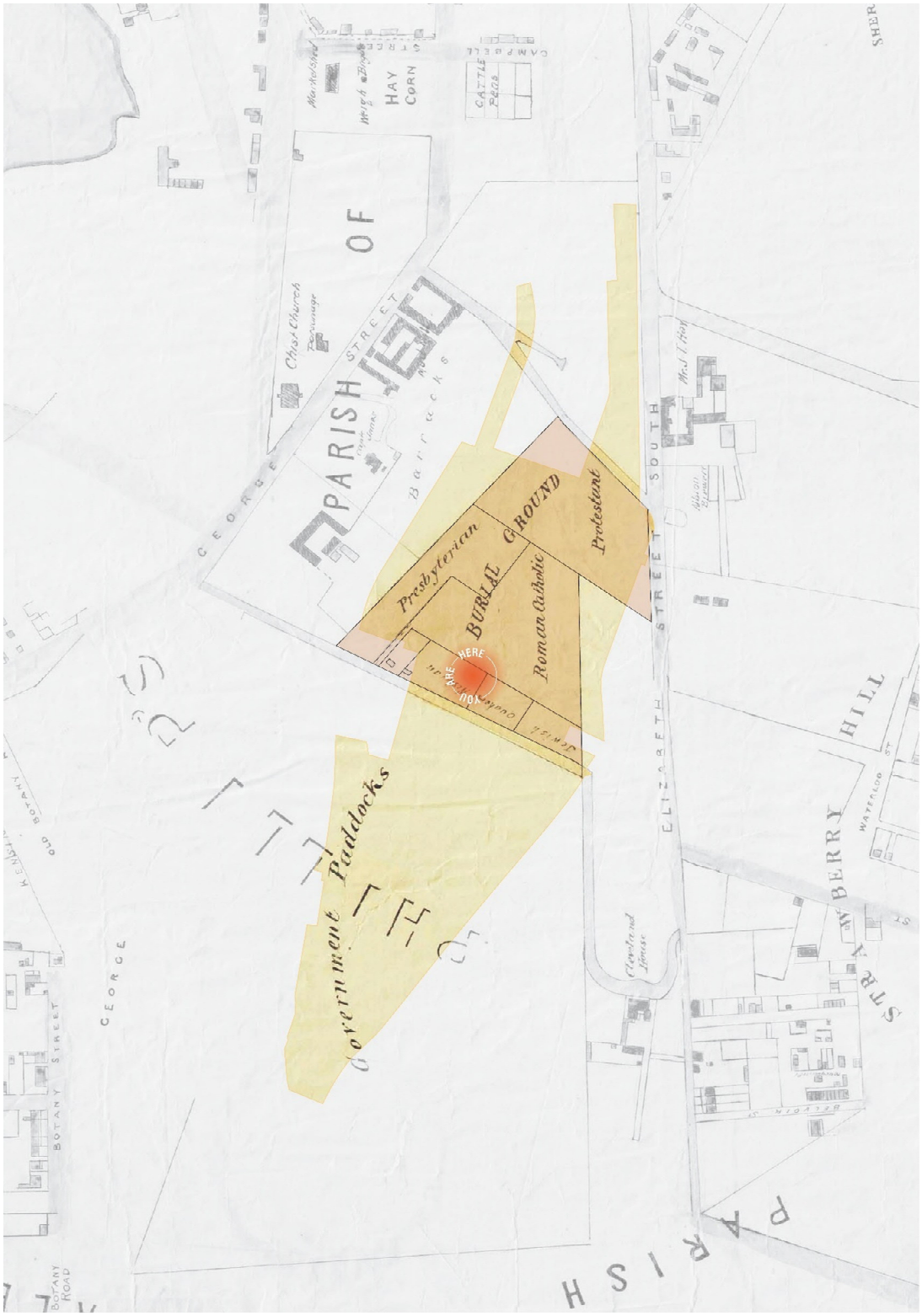



FIGURE 5-10: MAPPING IMAGE TO INDICATE WHICH AREA OF THE DEVONSHIRE STREET CEMETERY VISITORS ARE STANDING WITHIN WHEN VIEWING THE INTERPRETATION AT THE SOUTHERN END OF THE NORTH-SOUTH METRO CONCOURSE. THIS IMAGE DATES TO 1845, PRIOR TO ESTABLISHMENT OF THE FIRST SYDNEY STATION IN THE FORMER GOVERNMENT PADDOCKS.
SOURCE: SHIELDS 1845, WITH INDICATIVE OVERLAY BY OCP ARCHITECTS.

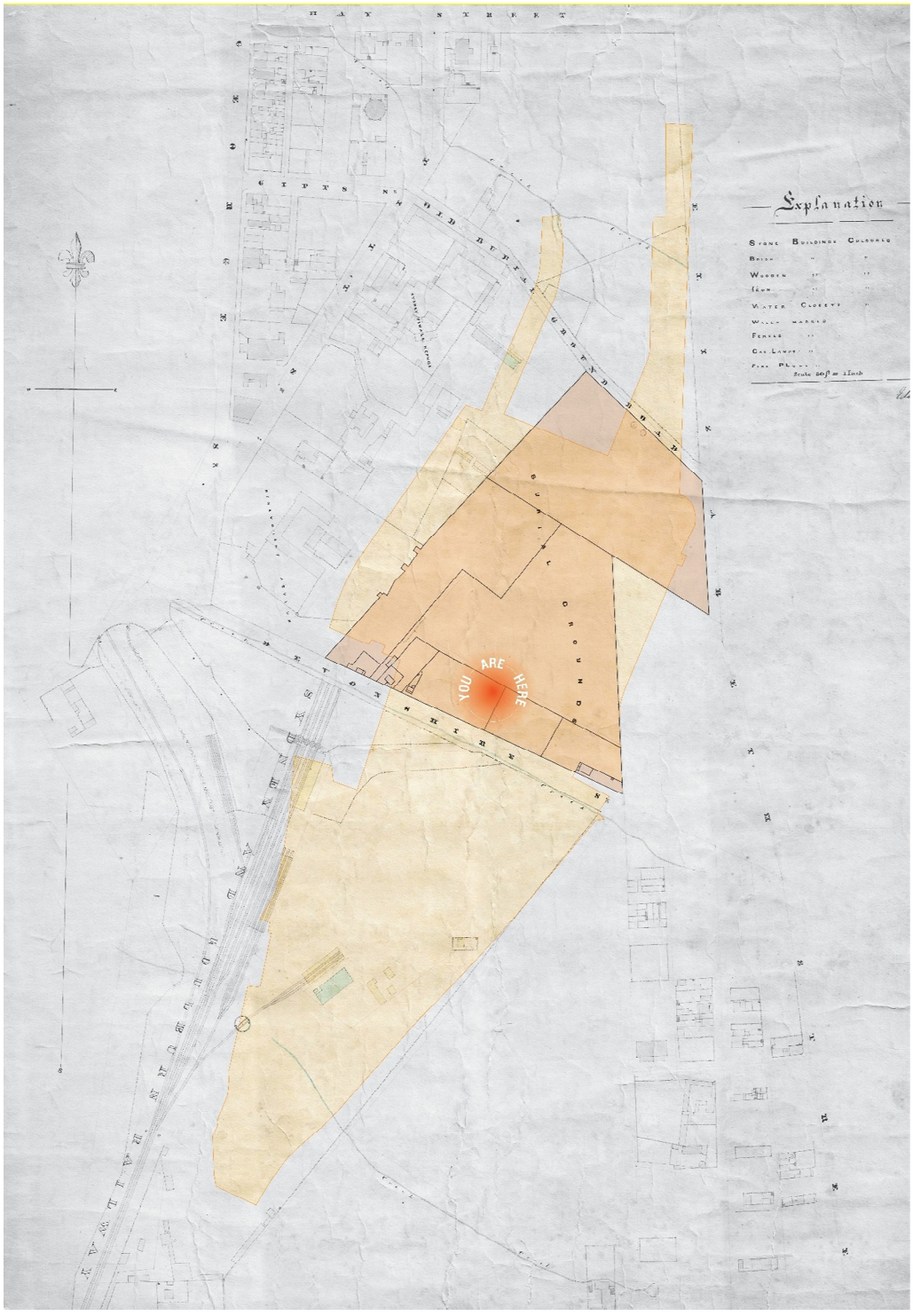



FIGURE 5-11: MAPPING IMAGE TO INDICATE WHICH AREA OF THE DEVONSHIRE STREET CEMETERY VISITORS ARE STANDING WITHIN WHEN VIEWING THE INTERPRETATION AT THE SOUTHERN END OF THE METRO CONCOURSE. THIS IMAGE DATES TO 1857, FOLLOWING ESTABLISHMENT OF THE FIRST SYDNEY STATION.
SOURCE: CITY OF SYDNEY ARCHIVES DETAIL PLAN A, CHIPPENDALE FEBRUARY 1857, WITH INDICATIVE OVERLAY BY OCP ARCHITECTS.

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

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

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

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

| Image | Text |
|---|---|
| **Railway Workshops** | |
|  <br>FIGURE 5-12: THE FIRST SYDNEY RAILWAY WORKSHOP<br>Locomotive No. 1 shown in Sydney yard with a railway official, possibly a station master. (Detail from a stereoview published by William Hetzer, Sydney, 1858-1860. Powerhouse Museum collection P.3145-7. Gift of Royal Australian Historical Society, 1981.) | The first Sydney railway workshops were constructed by 1855. The main building was a substantial two storey sandstone building with arched openings to both floors, rock faced ashlar base, quoins and sills and a slate roof. A boiler, for the production of steam to power the machinery, was located at the southern end of the building in a separate brick structure with attached chimney.<br><br>Adjacent to the workshops building was the engine shed, seen in the image behind the official's top hat, where the locomotives were serviced, and minor repairs were undertaken.<br><br>These facilities expanded as more engines and services were added to the system until the available space was occupied and the efficient running of the workshops deteriorated. The Government acquired the site for the Eveleigh Railway workshops in the 1870s and the workshops moved from the site to Eveleigh in the late 1880s. |
| **Locomotive Workshop** | |
|  <br>Photogrammetry of a portion of locomotive workshop floor<br>  | The original engine shed was constructed in brick and, by 1865, a timber extension had been constructed. Archaeological salvage excavation recovered remains from this structure including of two service pits constructed under the tracks to allow work on the equipment under the locomotives, such as inside motion and value gear, to occur.<br><br>The locomotive shed remains were recorded and reburied below the ground. |

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

| Image | Text |
|---|---|
| **Sydney Yard** | |
|  <br>Goods yard, depot and machine shop at second Sydney railway station, c1874 (https://www.records.nsw.gov.au/archives/magazine/galleries/central-railway-station) | |
|  <br>FIGURE 5-13: VIEW OF THE OLD SYDNEY RAILWAY STATION, 31 DECEMBER 1875 (NSW STATE ARCHIVES RECORDS) | *Giving evidence before the Works Committee today with regard to the proposed city railway extension, Mr. J. Parry, of the Traffic Branch, gave evidence about the congested state of the traffic at Redfern yard* [later Sydney Yard]. *Taking three days in January last as ordinary traffic there were 555 trains and engines in and out of Redfern yard in twenty-four hours*.<br>The Maitland Daily Mercury, 23 February 1897 |
| **Goods Shed** | |
|  <br>FIGURE 5-14: RAILWAY GOODS SHED, SYDNEY 1871 (NSW STATE ARCHIVES AND RECORDS) | The Goods Shed, built in the late 1860s, was an elaborate structure with decorative detailing employed on what was essentially a utilitarian structure. This treatment evidenced the importance of the yard, noting that until the construction of the railway workshops at Eveleigh in the mid 1880s, the majority of the maintenance work was undertaken at the Sydney/Redfern Yard. |

| Image | Text |
|---|---|
| **Devonshire Street** | |
|  <br>FIGURE 5-15: DEVONSHIRE STREET AND OLD REDFERN RAILWAY STATION (SLNSW) | *The engineer in charge of the work at the new central station has decided not to close Devonshire Street until the traffic bridge across Belmore Road has been built. Arrangements are, however, to be made immediately for diverting the racecourse and cricket ground traffic to a loop opposite the Railway Institute, where trams will in future turn round, instead of being shunted opposite the railway suburb at the bottom of Devonshire Street, as hitherto*.<br>The Daily Telegraph, 11 September 1903 |
|  | Devonshire Street at Central Station was likely an extension of the Devonshire Street in the adjacent Strawberry Hills subdivisions form the 1830s. The street formed the boundary of the Cemetery.<br>The street followed the course of a small stream that ran at the base of the sandhills towards the head of Darling Harbour.<br>The street was widened between the 1860s and 1880s by which time it also was used for a tram. |
|  | Archaeological investigations uncovered portions of the old Devonshire Street cobblestone road and remnants of the tram tracks. The tram tracks had been constructed of wooden sleepers set into concrete however much of the wood had decomposed over time. |

| Image | Text |
|---|---|
| **Second Railway Station** | |
|  <br>FIGURE 5-16: WESTERN SIDE OF THE SECOND SYDNEY STATION, 1879 (NSW STATE ARCHIVES AND RECORDS) | |
|  <br>FIGURE 5-17: CONSTRUCTION WORK TAKING PLACE FOR THE BUILDING OF CENTRAL RAILWAY STATION - DEVONSHIRE STREET END, SYDNEY, 1902 (DEMOLISHING THE SECOND SYDNEY STATION) (NSW STATE ARCHIVES RECORDS) | |
|  <br>FIGURE 5-18: REDFERN RAILWAY STATION. LAST OF OLD STATION, (SLNSW) | This image shows the last buildings on the second station site. The second station was kept in use until the current Central Station was constructed and the rails were simply joined, allowing trains to use the new platforms as the old station was then demolished. |

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

**Constructing the Third Sydney Station**



FIGURE 5-19: EXCAVATIONS FOR CENTRAL RAILWAY STATION WITH ELIZABETH STREET BEHIND (RAHS)



FIGURE 5-20: BELMORE PARK 1901, SHOWING SPOIL FROM CONSTRUCTION WORKS (SLNSW)

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

PWD Annual Report 1901/02



FIGURE 5-21: OVERHEAD VIEW OF CENTRAL RAILWAY STATION FROM GEORGE STREET, 1906 (NSW STATE ARCHIVES & RECORDS)

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

The Catholic Press, 18 August 1910

### 5.1.2 Aboriginal Histories

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

| POTENTIAL IMAGES | ACCOMPANYING TEXT |
|---|---|
|  'ABORIGINAL AUSTRALIANS SPEARING FISH AND DIVING FOR SHELLFISH, NEW SOUTH WALES', C1817, JOSEPH LYCETT (NATIONAL LIBRARY OF AUSTRALIA) | Gadigal people have lived here for tens of thousands of years, caring for the land and using the rich resources of the land and water. With the arrival of the British, Gadigal people were displaced from their traditional campgrounds around the shorelines to areas on the outskirts of growing Sydney town. |
|  TURNING THE FIRST SOD FOR CENTRAL STATION, 1850 (STATE LIBRARY NSW) | In the 1790s the area around Belmore Park and Central Station continued to be an important meeting point for Aboriginal people where performances and ceremonies were often witnessed by hundreds of spectators. Until the mid 1800s, the area of Prince Alfred Park, known then as Cleveland Paddocks, was an Aboriginal campsite where Gadigal people lived, west of the town centre, until the coming of the railway in 1850. |

| POTENTIAL IMAGES | ACCOMPANYING TEXT |
|---|---|
|  <br>WORKERS AT THE NEARBY EVELEIGH RAILYARDS, C1918 (NOEL BUTLIN COLLECTION, ANU) | The railway transformed the area and led to a period of economic and population growth. The nearby Eveleigh Railway Workshop, built in 1875, was one of the biggest employers of Aboriginal people, many coming from the nearby La Perouse reserve, as were other local industries, such as Henry Jones & Co, IXL Jam Factory, Francis Chocolates, and the Australian Glass Manufacturers. |
|  <br>  <br><br>ABORIGINAL MEDICAL SERVICE AND ABORIGINAL LEGAL AID SERVICE, REDFERN, 1974 (NATIONAL ARCHIVES) | During the Great Depression of the 1930s, many Aboriginal people from regional New South Wales sought refuge with relatives in the Redfern area, as work in rural areas became scarce. The Aboriginal population of the area expanded in the mid 1900s, and from the 1940s the Redfern area increasingly became the centre of protests and political rallies. In the 1960s and 1970s a range of community-managed services were established in the area such as the first Aboriginal Housing Company, the Block housing development, the Aboriginal Legal Service, the Aboriginal Medical Service, and the Black Theatre. |

| POTENTIAL IMAGES | ACCOMPANYING TEXT |
|---|---|
|   LAUNCH OF INTERNATIONAL YEAR OF THE WORLD'S INDIGENOUS PEOPLE, REDFERN 1992 (CITY OF SYDNEY ARCHIVES) | |
| Contemporay image to be sought and approvals gained, to illustrate this point. | This area continues to hold great cultural significance for Aboriginal people - for those who have lived here for generations and for other communities who identify with the historical and political significance of the area. |

### 5.1.3 Devonshire Street Cemetery and Resumption Video

**NSW HISTORICAL THEMES**

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

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

**OVERARCHING PROJECT THEMES**

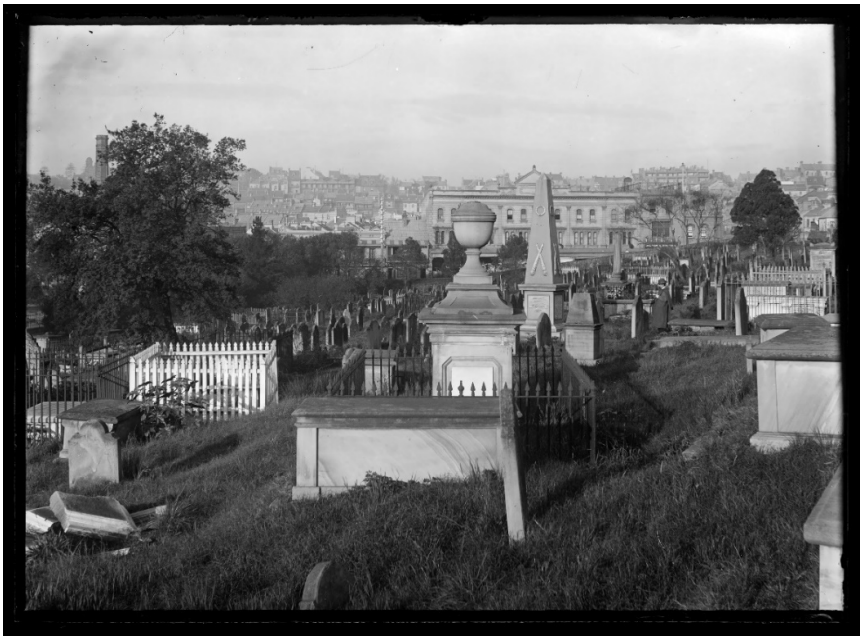
**Journeys & Gatherings:** Cemeteries as a gathering site to commemorate past lives; historic and contemporary interest in activities at the site; resumption and relocation of memorials.

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

The extension of the railway site north of Devonshire Street for construction of the current station will be interpreted via historic maps and photographs through a video combining historic images and relevant historic newspaper reporting so that messages are conveyed in a less formal or instructive manner and in the same way as they were presented to the masses at the time. A sample of relevant information is included on the following pages.

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

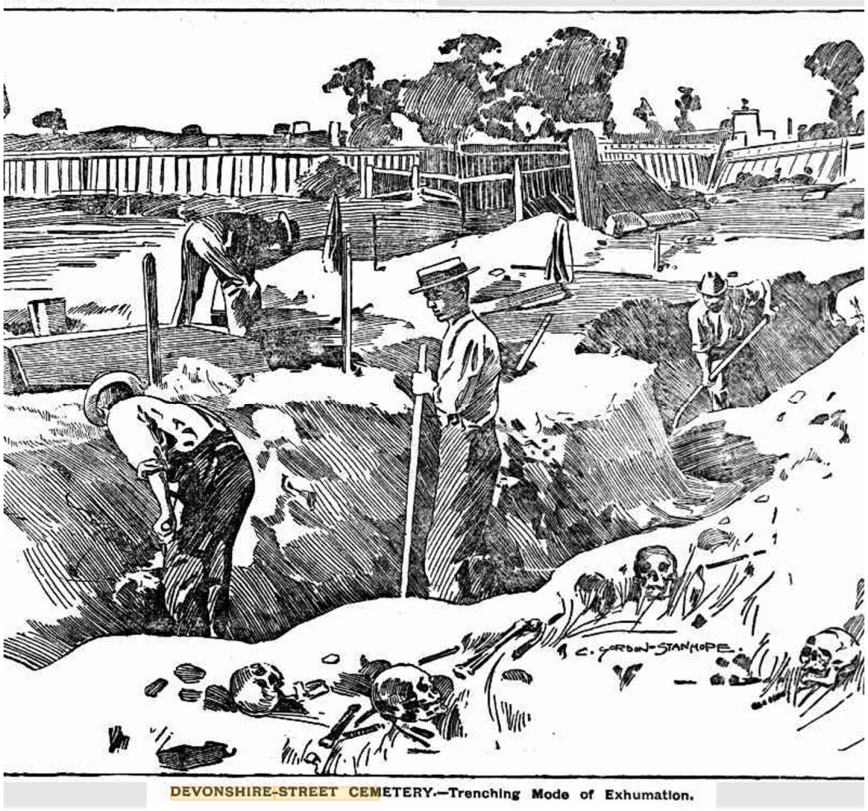
Shields, 1845 (City of Sydney Archives)</td><td>The new cemetery is a large and commodious one, situated on an open and airy ascent, and commanding a picturesque view of the city and harbour.<br>(Australian, 12 December 1842)</td></tr>
<tr><td> 
Title ‘331. Boggis, Elizabeth (B2)’ (SLNSW File Number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

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

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

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

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

| SUGGESTED IMAGE | ACCOMPANYING TEXT |
|---|---|
|  DEVONSHIRE-STREET CEMETERY.—Trenching Mode of Exhumation.<br>  <br>Labourers exhuming the burial from the Church of England section of the Devonshire Street Cemetery, near Elizabeth Street boundary wall (RAHS) | ***The labors of the army of men in clearing away scrub, undergrowth, and trees have revealed many memorials in excellent preservation***.<br>(Truth, 1 September 1901, p.3) |

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

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

**DIGITAL MEDIA STATUS**

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

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

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

- engage a competent digital designer to work in conjunction with heritage professionals and the owners to develop content;
- ensure relevant permissions are obtained for use of material.

## 5.2 Large Scale Historic Imagery and Artefact Display

The inclusion of large-scale imagery at the southern end of the North South Concourse will be provided to complement and connect other interpretive media initiatives described in this section (refer location shown in Figure 5-22) and to house a display of artefacts excavated from the Devonshire Street Cemetery site. The perforated metal cladding (Pic Perf proprietary product) for the wall treatment required for acoustic purposes in the area provides a suitable canvas for application of a physical image at a suitably engaging scale.

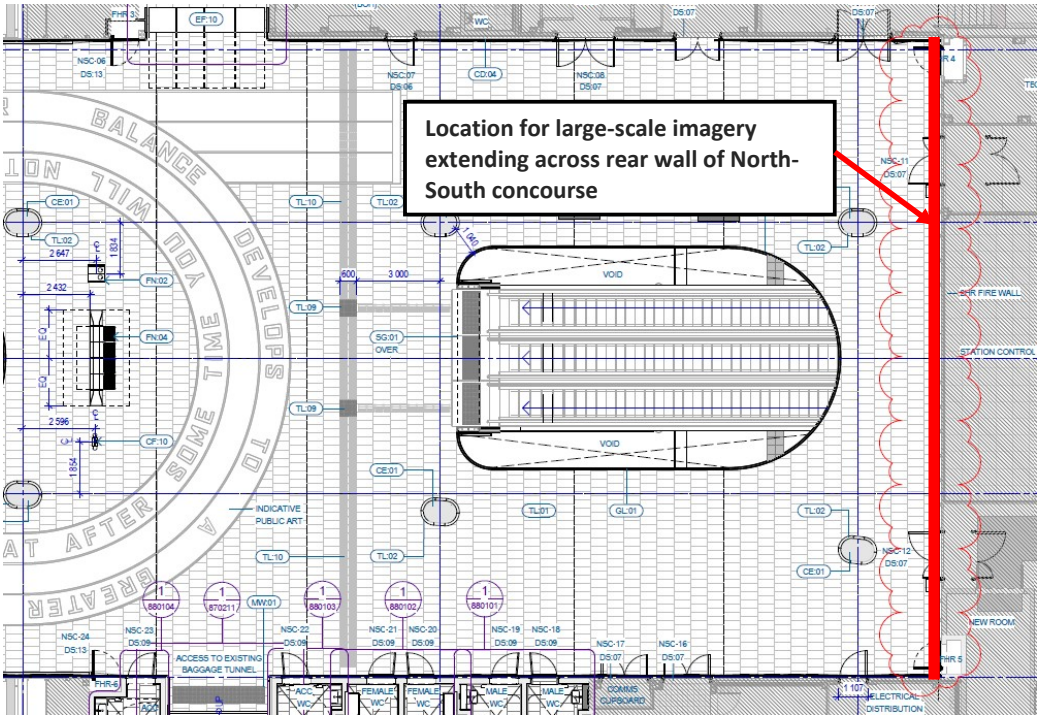



FIGURE 5-22: PARTIAL PLAN SHOWING THE SOUTH END OF THE NORTH-SOUTH CONCOURSE AND LOCATION FOR LARGE-SCALE IMAGERY. SOURCE: ARCHITECTURAL DRAWING BY WOODS BAGOT AND JOHN MCASLAN + PARTNERS (NS CONCOURSE FLOOR PLAN SMCSWCSM-WBA-BC-20-DWG-AT-326003, REV. 06 14.07.2022)

The following image (Figure 5-23) shows the proposed imagery for wall mapping treatment, which is suitable as it is comprised of monochromatic line work and represents the area at a time prior to the resumption of the Devonshire Street Cemetery but subsequent to construction of the second Sydney Station. As such, it complements the interpretation initiatives proposed in this part of the site. It is also quite an astonishing image for its incredible detail and (relative) accuracy depicting the site in the late nineteenth century via woodblock carving, which adds another layer of interest and would translate well to a large scale.

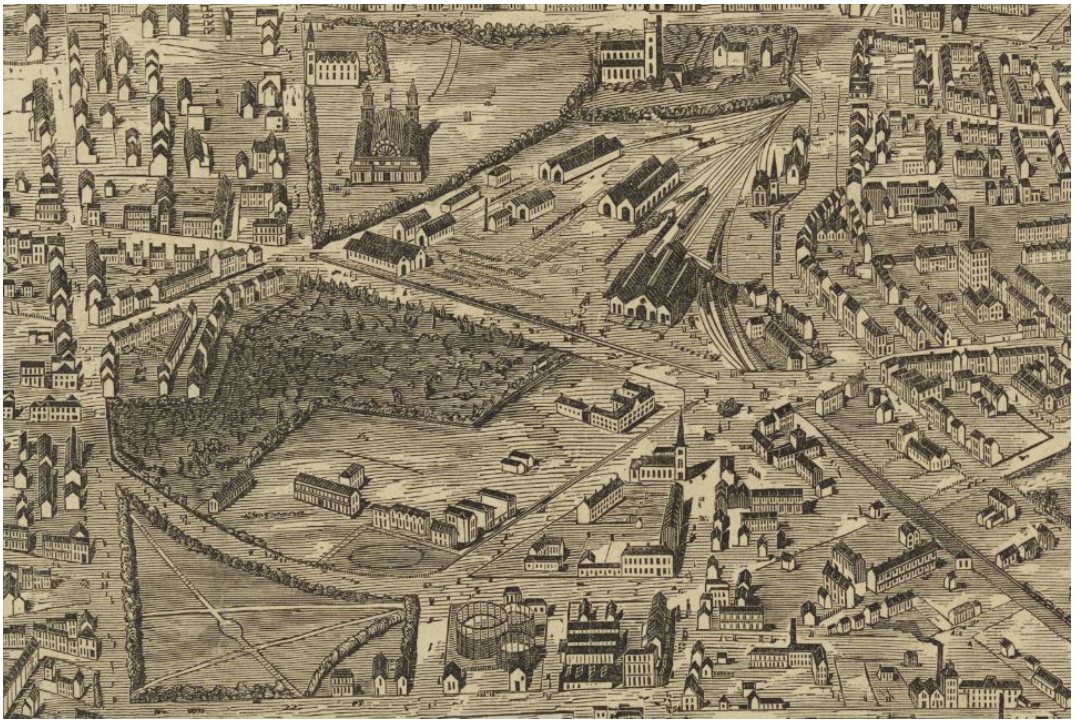


FIGURE 5-23: DETAIL SECTION OF WOODBLOCK CARVING PRINTED IN ILLUSTRATED SYDNEY NEWS, 1879, SHOWING THE SITE AREA OF THE CEMETERY AND THE SECOND SYDNEY STATION TO EACH SIDE OF DEVONSHIRE STREET. (ILLUSTRATED SYDNEY NEWS 1879)




FIGURE 5-24: MOCK-UP OF WOODBLOCK CARVING ON SOUTHERN END OF CONCOURSE. SOURCE: IMAGE SUPPLIED BY WOODS BAGOT.

Interpretation of the wall mapping and artefact display will be supported with interpretive signage (refer Figure 5-25) integrated with the display and incorporating appropriate attribution. The sign is recommended to be a high quality metal plaque that is compatible with the high quality finishes used in construction at Central Station.

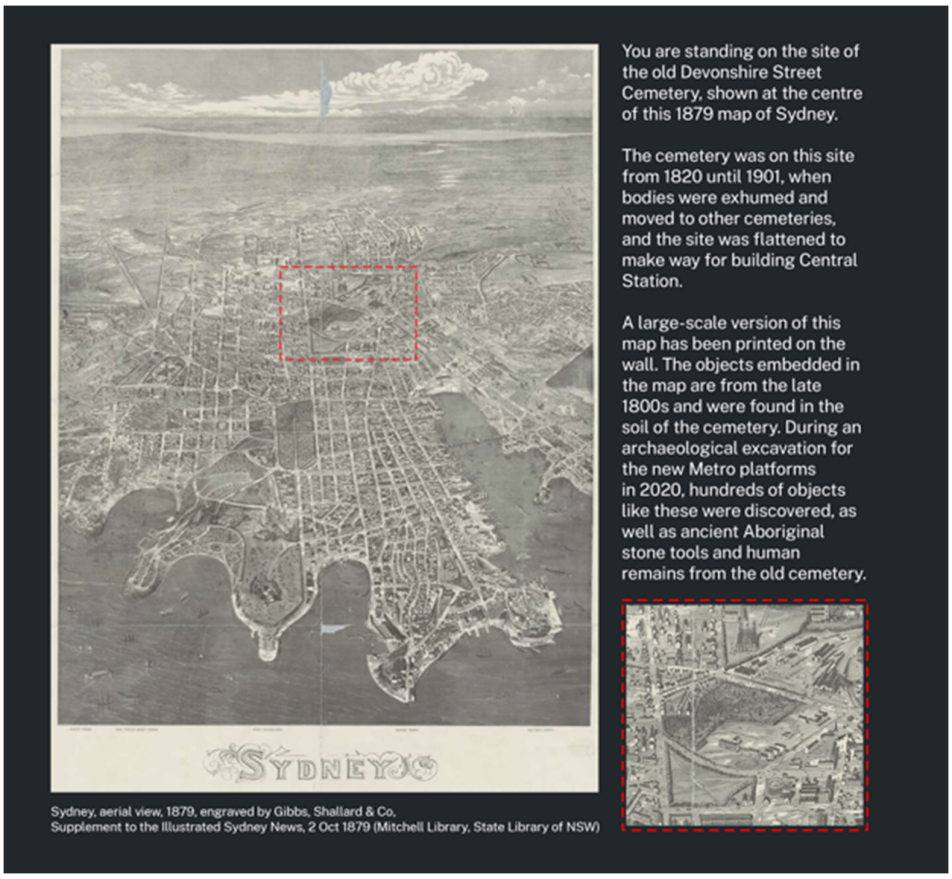


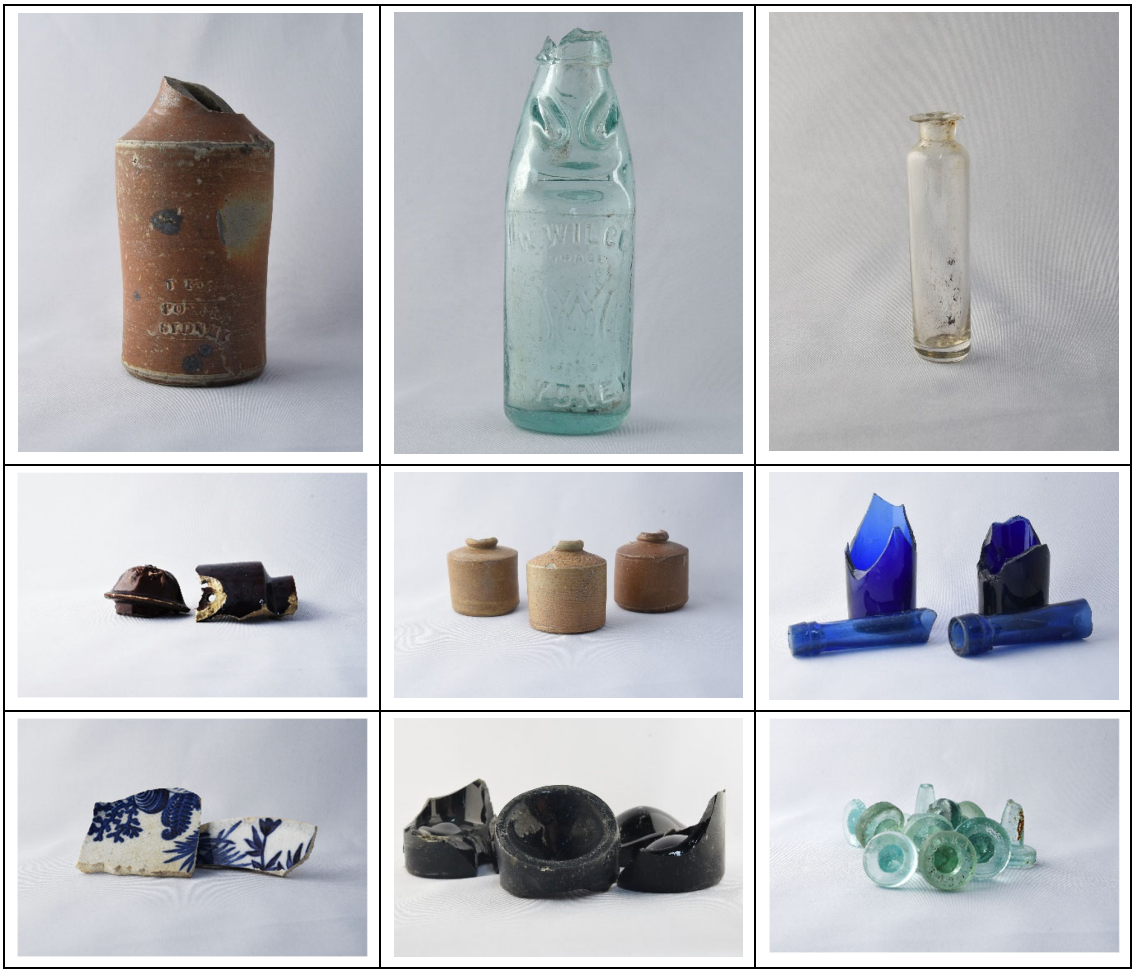

FIGURE 5-25: DRAFT GRAPHIC LAYOUT OF INTERPRETIVE SIGNAGE FOR WALL MAPPING AND ARTEFACT DISPLAY, NORTH-SOUTH CONCOURSE. SOURCE: SUPPLIED BY WOODS BAGOT

### 5.2.1 Display of Archaeological Artefacts

The archaeological finds were comprehensively recorded by Artefact Heritage, including via photogrammetric survey as previously described in Section 5.1, and where possible are being retained in situ in accordance with best practice. Where the approved works necessitate disturbance of the archaeological resource, elements are being salvaged.

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

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



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

The interpretive experience will be more accessible and relatable where physical elements are included as part of an interpretive display. Owing to the general small scale of the artefacts and the context of the finds being from redeposited sands, an abstract display of the findings is proposed to be integrated within the large scale imagery of the 1879 map of the Cemetery area described above, with artefacts in small display rounds inserted into the perforations with the perforated holes covered with glass/perspex. One perforation contains text providing context for the display. Conceptually, the installation will demonstrate the connection of the artefacts with the site and be placed 'in the historic map of the site' to demonstrate what was found and the broader narrative of previous activities that occurred there (refer Figure 5-26).

The selection of artefacts has been carefully considered, with a draft selection criteria developed by Artefact Heritage (Excavation Director and Interpretation Principal), discussed with Sydney Metro and presented to Heritage NSW in 2021. The final selection criteria for artefacts for the display is shown in Appendix C.

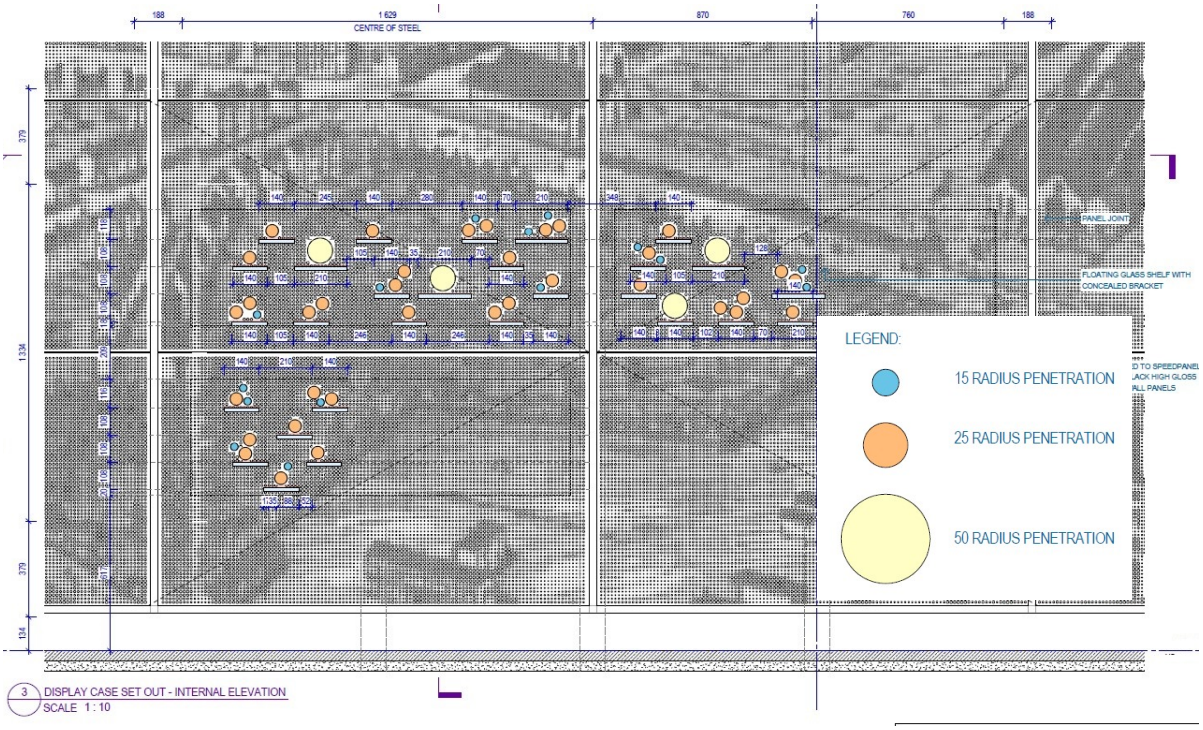



FIGURE 5-26: PART ELEVATIONAL VIEW OF LARGE-SCALE IMAGERY INTEGRATED WITH ARCHAEOLOGICAL DISPLAY OF THE SOUTHERN WALL OF THE NORTH SOUTH CONCOURSE. SOURCE: ARCHITECTURAL DRAWING BY WOODS BAGOT AND JOHN MCASLAN + PARTNERS NS HERITAGE WALL AT SOUTHERN END DETAIL SMCSWCSM-WBA-BC-20-DWG-AT-850151, REV. 00 14.07.2022.

**LARGE-SCALE MAPPING/ARTEFACT DISPLAY STATUS**

**Current Status:** The perforated metal cladding is part of the treatment required for walls in this location. Design of large-scale wall with printed imagery is being progressed by Sydney Metro / Laing O'Rourke (CSMW project works). Artefact selection, based on approved criteria, was completed in May 2022.

**Ownership/Management/Maintenance:** On completion of the works, new infrastructure will be owned, managed and maintained by Sydney Trains. Artefacts (only non-Aboriginal included) included in the display are owned by Sydney Metro, , however ownership should be transferred to Sydney Trains for artefacts to be integrated with the architectural wall treatment.

Ownership of Aboriginal artefacts will be determined in consultation with RAPs.

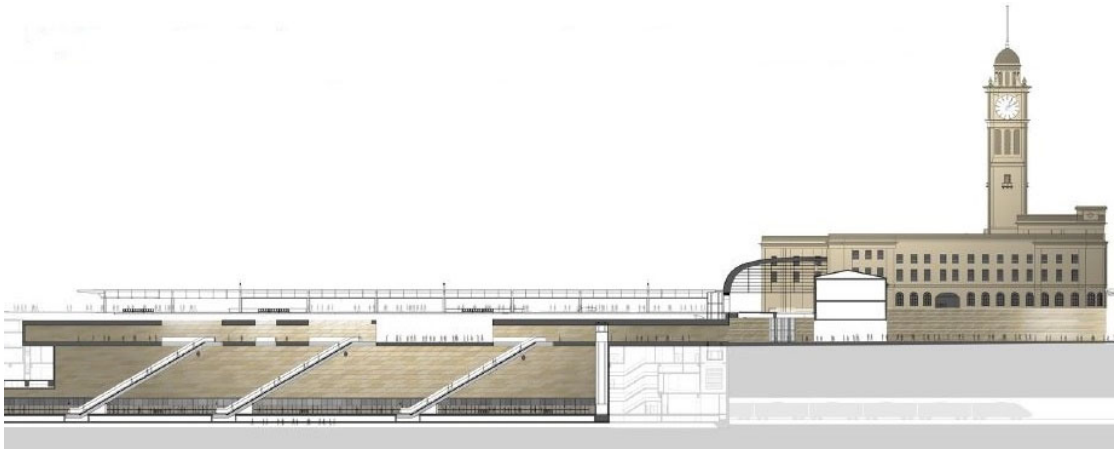
### 5.2.2 Archaeological Material Salvaged from Vaults

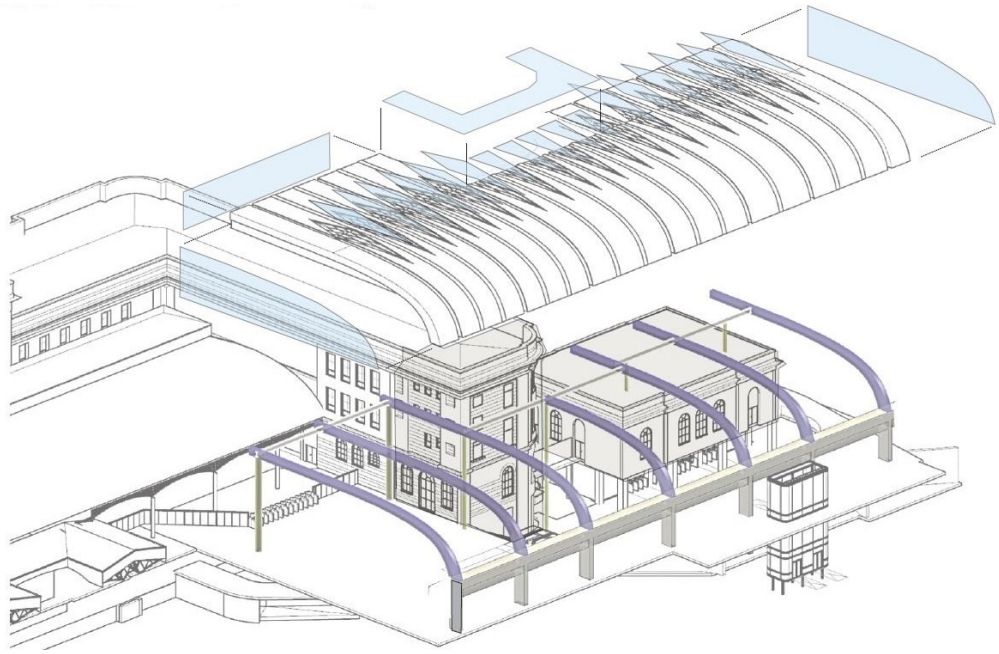
Major elements salvaged as a result of the CSMW works include sandstone blocks from crypts located in the area around Platforms 13 to 15. Like other major elements, these have been comprehensively recorded in their original setting and stones numbered to facilitate reconstruction.

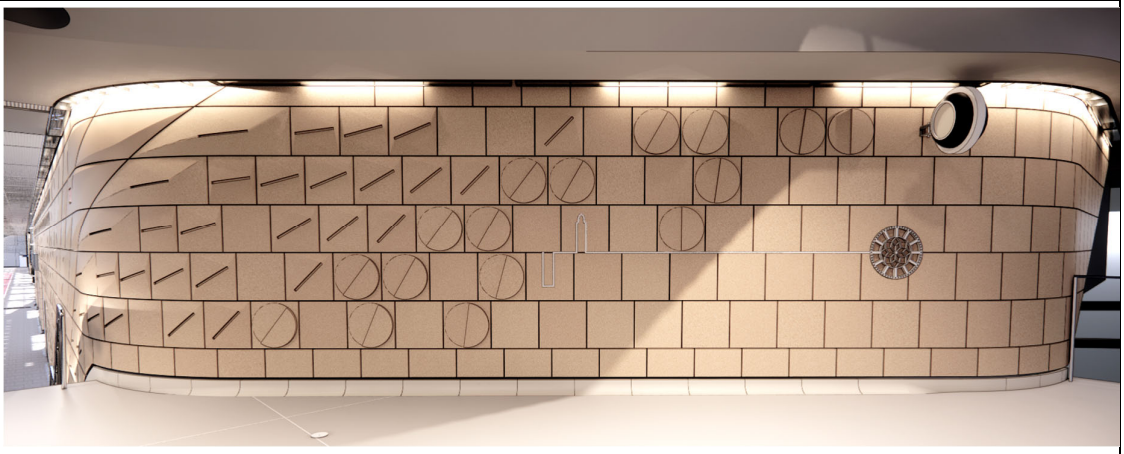
Information about the former burial ground provides valuable insight into early Sydney life and it is considered that these major finds would be of great interest to the public, based on the attendance numbers at the open day held in 2008 during excavations of the second burial ground at the Sydney Town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

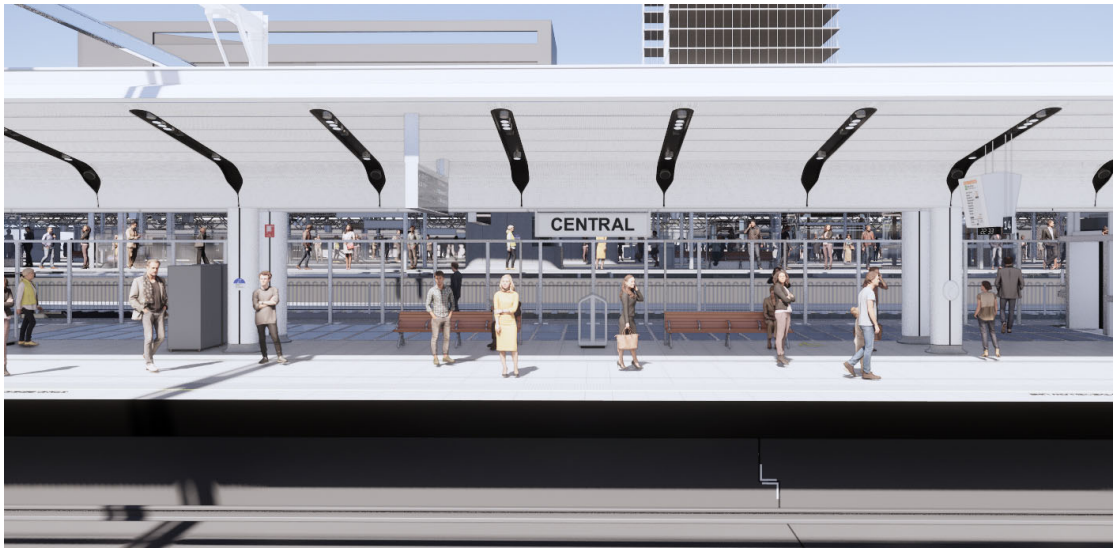
# 6 SUMMARY INTERPRETIVE MEDIA

The following table provides a summary of the interpretive initiatives that will be implemented in conjunction with the CSMW project work.

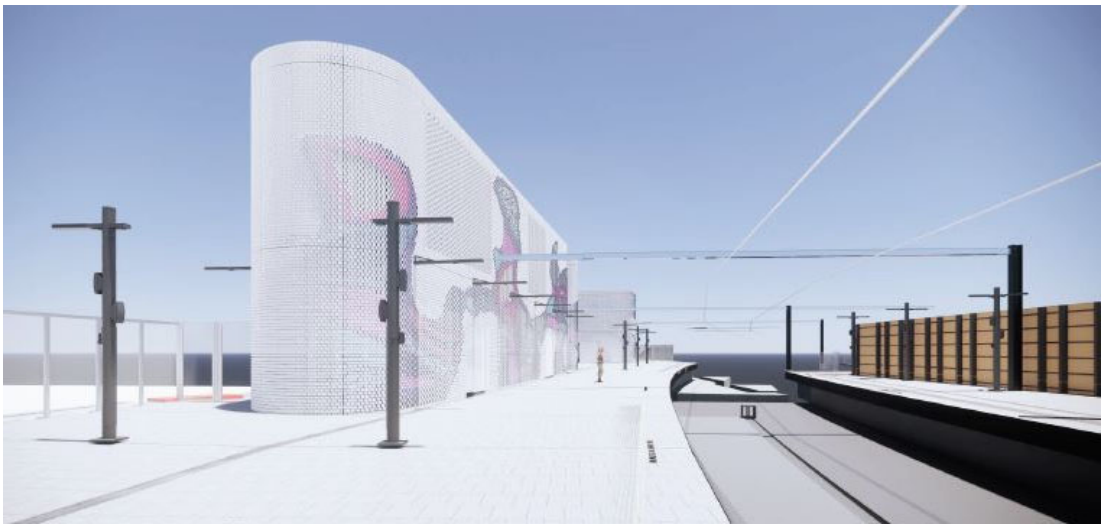
| NON-ABORIGINAL HERITAGE INTERPRETATION | | | |
|---|---|---|---|
| **Interpretive media** | | **Ownership** | **Current Status** |
| **Interpretive Design Elements and Architectural Language** | | | |
| **Materiality** | | | |
|  | | | |
| 1 | The new fabric responds to the traditional hierarchy of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

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

| NON-ABORIGINAL HERITAGE INTERPRETATION | | | |
|---|---|---|---|
| **Interpretive media** | | **Ownership** | **Current Status** |
|  | | | |
| 6 | Modelled wall cladding acting as a figurative compass / wayfinding element between the Metro Box and upper concourses, adapted to ashlar masonry geometry to reference adjacent historic stonework and to directly interpret clock faces as a reference to both the Central Station Clock Tower and the tradition of the railway time keeping system. | Infrastructure will be owned, managed and maintained by Sydney Trains. | Interpretive initiatives associated with the new infrastructure (modelled cladding and stainless steel interpretive design element) are being progressed by Sydney Metro / Laing O'Rourke as an inherent part of the CSMW project works. |
| 7 | Fine stainless steel detailing featuring the conceptual symbol representing the Clock Tower, the historic marker for Central Station, and the excavation cut for the new Metro box to simply convey the evolution of the station over 100 years. | | |
| 8 | Simple time centred messages integrated with stainless steel detail and derived from the site's significance and demonstrating parallels with the current phase of work, abstractly reading as a reverse timeline. | | |

| NON-ABORIGINAL HERITAGE INTERPRETATION | | | |
|---|---|---|---|
| **Interpretive media** | | **Ownership** | **Current Status** |
| 9 | Refurbishment of salvaged clock (restoration and reconstruction) and reinstatement in the Northern Concourse to enhance the interpretive outcomes in conjunction with the modelled wall and interpretive messages | | Interpretive initiatives associated with reuse of salvaged elements are being progressed by Sydney Metro / Laing O'Rourke as an inherent part of the CSMW project works. |
| 10 | Interpretive signage of the material hierarchy of East Wing, including base course exposed as a result of CSMW excavation. | Infrastructure will be owned, managed and maintained by Sydney Trains. | Proposed text has been prepared as included within this HIP. Graphic design is being progressed as part of CSMW project works. |
| **Interpretive Station Identification Signage** | | | |
|  | | | |
| 11 | Interpretive reuse of four 'Central' signage salvaged from Intercity Platforms 12/13 and 14/15 on new Intercity Platforms 13 & 14. | Infrastructure will be owned, managed and maintained by Sydney Trains. | Interpretive initiatives associated with station identification signage are currently being progressed as an inherent part of the CSMW project works. |
| 12 | Interpretive signage for new Eastern Entrance based on the language of existing station signage for coordinated identification of the station as 'Central'. | | |

| NON-ABORIGINAL HERITAGE INTERPRETATION | | | |
|---|---|---|---|
| **Interpretive media** | | **Ownership** | **Current Status** |
| **War Memorial Honour Boards** | | | |
| 13 | Reinstatement of four war memorial honour boards within the CSMW footprint in their relative original positions. The approach is conducive to coordination with future upgrade opportunities of the ESR Concourse that may be undertaken by Sydney Trains. | Infrastructure will be owned, managed and maintained by Sydney Trains. | Interpretive initiatives associated with the war memorial honour boards located within the CSMW footprint are currently being progressed as an inherent part of the CSMW project works. |
| **Bespoke Seating** | | | |
| 14 | Bespoke seating is proposed in the two new concourses (Central Walk and North-South Concourse) using timbers salvaged from removal of canopies from the earlier Intercity Platform canopies. | Infrastructure will be owned, managed and maintained by Sydney Trains. | Interpretive initiatives associated with the bespoke seating are currently being progressed as part of the CSMW project works. |
| **Painting of Suburban Platforms** | | | |
| 15 | Repainting of historic built elements, including canopy structure and stair balustrades, in a traditional colour scheme to contribute to the interpretation of the historic fabric of the Suburban Platforms. | Infrastructure will be owned, managed and maintained by Sydney Trains. | Interpretive initiatives associated with the Suburban Platform refresh works are currently being progressed as an inherent part of the CSMW project works. |

| ABORIGINAL HERITAGE INTERPRETATION | | | |
|---|---|---|---|
| **Interpretive Media** | | **Ownership** | **Current Status** |
| **Interpretive Artwork Integrated with Platform 14 Infrastructure** | | | |
|  | | | |
| 16 | Mapping of artwork developed by respected indigenous artist Bronwyn Bancroft onto the Northern and Southern Vents of Platform 14, accompanied by fixed panel for interpretive text. | Infrastructure will be owned, managed and maintained by Sydney Trains. | Interpretive initiatives associated with the interpretive artwork are currently being progressed as an inherent part of the CSMW project works. |
| **Aboriginal Artefacts and Aboriginal Histories** | | | |
| Addressed as part of interpretive initiatives in North South Concourse described below. | | | |
| **Acknowledgement of Country** | | | |
| 17 | An Acknowledgement to Country will be included with the Time Traveller's artist's statement about the artwork. | Infrastructure will be owned, managed and maintained by Sydney Trains. | **Sydney Metro** and **Sydney Trains** to confirm text. |
| 18 | Two small format interactive digital screens at the southern end of the North-South Concourse to facilitate individual exploration of interpretive themes relevant to Aboriginal histories, the Devonshire Street Cemetery, earlier Sydney Stations and | Sydney Metro and Sydney Trains must determine ownership of Information & Communication Technologies (ICTs) comprising digital media screens and content to determine future management and | |

| ABORIGINAL HERITAGE INTERPRETATION | | | |
|---|---|---|---|
| **Interpretive Media** | | **Ownership** | **Current Status** |
| | the archaeological program including:<br>:Aboriginal histories;<br>:Digital Interpretation of Aboriginal Artefacts;<br>:Site mapping to identify non-Aboriginal archaeological finds and historic structures, such as remains of the earlier stations and Devonshire Street Cemetery, with navigational capacity for individual exploration of photogrammetric images, historical images, historical information and information about the archaeological finds and/or program and structures. | maintenance arrangements. | |
| 19 | Video of the history of Devonshire Street cemetery playing on kiosk screens. | Sydney Metro and Sydney Trains must determine ownership of Information & Communication Technologies (ICTs) comprising digital media screens and content to determine future management and maintenance arrangements. | |
| **North South Concourse: Large Scale Historic Imagery and Artefact Display** | | | |
| 20 | Large-scale mapping integrated with architectural wall treatment at southern end of North South Concourse.<br>Display of archaeological artefacts from the Devonshire Street Cemetery integrated into the wall to demonstrate what has been salvaged and the broader narrative of | Infrastructure will be owned, managed and maintained by Sydney Trains.<br>Non-Aboriginal archaeological artefacts are owned by Sydney Metro; ownership should be transferred to Sydney Trains for artefacts to be integrated with the | Interpretive initiatives associated with interpretive mapping and display of archaeological artefacts are currently being progressed as an inherent part of the CSMW project works.<br>The base infrastructure (physical display facility) will be constructed by Sydney |

| ABORIGINAL HERITAGE INTERPRETATION | | | |
|---|---|---|---|
| **Interpretive Media** | | **Ownership** | **Current Status** |
| | cemetery removal of the cemetery. | architectural wall treatment. | Metro / Laing O'Rourke (CSMW project works). |
| 21 | Interpretive signage of the large scale mapping and artefact display.. | Infrastructure will be owned, managed and maintained by Sydney Trains. | Proposed text has been prepared as included within this HIP. Text will need to be reviewed by stakeholders and graphic designer required to design sign. Graphic design is being progressed as part of CSMW project works. |

## 6.1 Future Interpretation Opportunities

| Interpretive media | | Potential Action |
|---|---|---|
| A | Web-links or development of a specific application to provide information about the historical and physical environment in a multi-media format. | This opportunity could be considered in conjunction with broader interpretation initiatives across the whole Central Station site. Actions would include:<br>determine approach for ICT adoption e.g. web-links, apps;<br>engage a competent digital design and marketing consultant to work in conjunction with heritage professionals and the owners to develop content;<br>develop means to convey ICT availability to the public e.g. information to be included on wayfinding sign post;<br>obtain relevant permissions for use of material. |
| B | Coordinate and consolidate approach to display of War Memorial Honour Boards in ESR Concourse. | This opportunity could be associated with any future upgrade of the ESR Concourse, extending beyond the present footprint of the CSMW project. |
| C | Extend use of bespoke seating beyond Central Walk and North-South Concourse, including other Metro stations. | This opportunity could be promoted by Sydney Metro for use across the network, including City & Southwest, Metro West and Western Sydney Airport lines currently being developed. |
| D | Incorporation of additional salvaged archaeological material (e.g. stone and brick masonry from vaults) as part of the interpretation of the overall Central Station site. | This opportunity could be considered in conjunction with broader interpretation initiatives across the whole Central Station site. |

# 7 OTHER INITIAVTIVES FOR METRO STATION AT CENTRAL

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

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

①

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

②

**Way-Finding / Station Signage**

③

**Public Art / Heritage Interpretation**

④

**Advertising**

⑤

**Retail**

## 7.1 Public Art

The public art program involves the commissioning of a public artwork to be installed in each of the seven new stations for the Sydney Metro City and Southwest, including Central. The thematic framework envisions the Sydney Metro as a public transport line of many stories that remember the past, consider the present and imagine the future for the multiple communities of Sydney.[7] The objectives of the public art program are to:

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

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

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

'*all alongside of each other*', to be applied to the concrete surface of the soffit in the Northern Concourse, above the entry to the Metro Concourse.

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



FIGURE 7-1: INDICATIVE VIEW OF THE 'RACE TRACK' CONCEPT IN THE NORTH-SOUTH METRO CONCOURSE.

## 7.2 Wayfinding

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

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

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

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




FIGURE 7-2: CONCEPT IMAGE FOR CONTEMPORARY WAYFINDING SIGNAGE DESIGNED BY BÜRO NORTH.




FIGURE 7-3: CONCEPT IMAGE FOR CONTEMPORARY WAYFINDING SIGNAGE DESIGNED BY BÜRO NORTH.

# 8 IMPLEMENTATION

This Heritage Interpretation Plan has been prepared specifically in relation to the CSMW works at Central Station. The summary provided in Section 6 outlines the broad range of interpretation initiatives proposed for Central Station. These initiatives have been presented to stakeholders at various stages of project development (refer Appendix A) and agreement to the approach has led to a range of works currently being progressed by Sydney Metro and Laing O'Rourke as part of the base building infrastructure being installed for the CSMW project works.

The development of digital content for kiosk screens proposed in the North-South Concourse is currently under review, with the following actions required:

- Obtain high resolution images for use in conjunction with approved ICTs and appropriate copyright clearances (use relevant alternatives where these are not available).
- Engage digital technicians and designers to develop digital interpretive information/media with input from heritage professionals.

Other further actions to support implementation include:

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

# 9 CONCLUSION

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

1. Aboriginal interpretation: a large contemporary Aboriginal design on Intercity Platform 14 integrated with the architectural massing of the Northern and Southern Vents; as a component of the digital display on archaeological finds in the North-South Concourse and component of the social history display; and an Acknowledgment of Country included with the Time Traveller's artist's statement about the artwork.
2. The Northern Concourse: This area is proposed for non-Aboriginal interpretation relating to the history and development of Central Station, in particular relating to the present phase of development at the Station.
3. The North-South Concourse (Metro Concourse): This area is proposed for both Aboriginal and non-Aboriginal interpretation relating to archaeological finds uncovered during the course of the project, as well as additional contextual information relating to historic phases of use and occupation of the site as evidenced by the archaeological program, including the Devonshire Street Cemetery and the earlier Sydney Stations.
4. The Suburban Platforms: Interpretation of the heritage fabric will be incorporated via paint scheme in conjunction with refresh works.

In addition to these areas, it is noted that interpretation in the Northern Concourse and the Metro Concourse is linked by the Public Art component, where at the southern end in particular, the track effectively leads visitors to interpretive media at this end of the concourse.

With consideration for the inclusion of Public Art, wayfinding provisions, advertising and the like in addition to the operational requirements of the station, the measures proposed for interpretation endeavor to maintain a simple format that does not impede the primary function of the station, as summarised below:

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

demonstrating the evolution of the station over the course of a century. This interpretation initiative also incorporates clock salvaged from the Northern Concourse, which has been returned to working order.

- Digital screens/ interactive kiosks at terminating end of the North South Concourse to interpret Aboriginal histories, the Devonshire Street Cemetery, earlier Sydney Stations and the archaeological program in both multimedia media interactive format (archaeologies) and video (cemetery history)
- Archaeological / historical interpretation on the southern wall of the North-South Concourse, with salvaged artefacts integrated with large-scale interpretive mapping to be presented on perforated wall cladding.

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

# APPENDIX A – CONSULTATION

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

**CONSULTATION REGISTER**

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

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

| CONSULTING PARTIES | DATE | PURPOSE / COMMENT |
|---|---|---|
| • Metropolitan Local Aboriginal Land Council<br>• Munyunga Cultural Heritage Technical Services<br>• Murra Bidgee Mullangari Aboriginal Corporation<br>• Murrumbul Cultural Heritage Technical Services<br>• Tocomwall<br>• Wingikara Cultural Heritage Technical Services<br>• Woronora Plateau Gundangarra Elders Council | | |
| Sydney Metro, Sydney Trains Heritage, Laing O'Rourke, Artefact, OCP | Feedback issued by Sydney Metro and Sydney Trains Heritage 16 December 2019<br>Response issued 20 January 2020 | SMCSW – 1 Feedback Schedule based on review of *Sydney Metro City & Southwest Central Station Main Works Heritage Interpretation Plan*, OCP Architects and Artefact Heritage, Revision B – 14 November 2019. |
| NSW Government Architect Design Review Panel | 4 June 2019 | Presentation of the draft interpretive and public art initiatives. |
| Sydney Metro, Heritage NSW, Department of Planning Industry & Environment<br>Laing O'Rourke, John McAslan + Partners, Woods Bagot, Artefact, OCP | 23 January 2020 | Heritage Working Group presentation for Heritage Interpretation based on *Sydney Metro City & Southwest Central Station Main Works Heritage Interpretation Plan*, OCP Architects and Artefact Heritage, Revision B – 14 November 2019. |

| CONSULTING PARTIES | DATE | PURPOSE / COMMENT |
|---|---|---|
| Sydney Trains, Sydney Metro, Laing O'Rourke, Woods Bagot | 13 March 2020 | Technical working group meeting to review artwork for Aboriginal interpretation, including review of signaling sighting issues and to address Sydney Trains comments. |
| Heritage Working Group, TfNSW Sydney Metro, Laing O'Rourke, Woods Bagot, Artefact, OCP | 21 July 2021 | Meeting final presentation regarding heritage to the HWG for Central Station Metro |
| TfNSW Sydney Metro, Laing O'Rourke, Artefact, OCP | 15 June 2022 | Meeting to review heritage interpretation and update of HIP. |

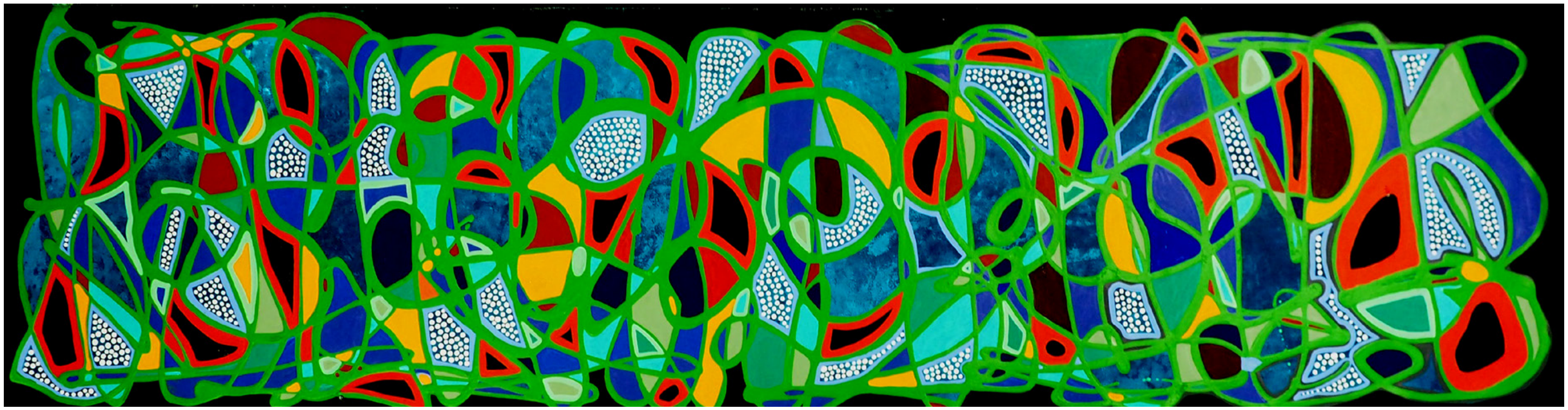
SERVICE BUILDINGS

# BRICK STUDY

12.02.2019

**BRONWYN BANCROFT**
Aboriginal Art Proposal

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



# PRECEDENTS
## Brick layouts



**Type A** – Mauerwerk händisch mit Hilfe von Lehren, bauseits



**Type B** – Robotergesteuerte Herstellung von vorgefertigten Fassadenelementen.



**Type C** – Herstellung vorgefertigter Betonelemente mit außenliegender Schale aus Ziegel.

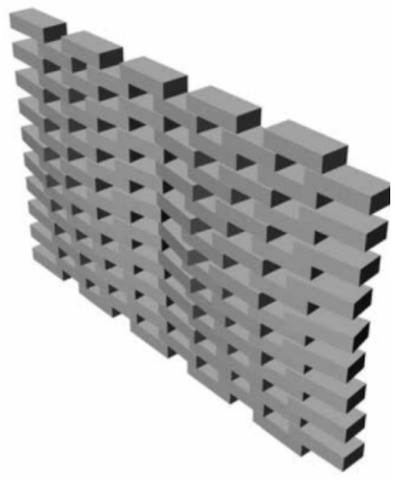
Ziegel werden rückseitig mit Betonschicht vergossen und nachtäglich auf Vorderseite mit Mörtel verfugt.

# PRECEDENTS
Brick layouts

**Mobilitätshaus Überseestadt**
**Fassadenstudien**

Herstellung und Montage

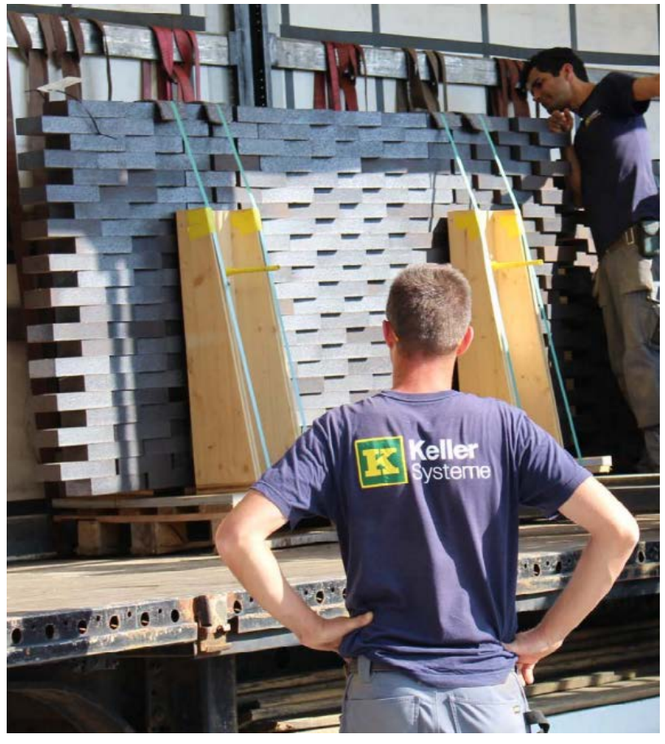
Credit:



Digitales 3D-Modell



Robotergesteuerte Herstellung




Transport vorgefertigter Elemente

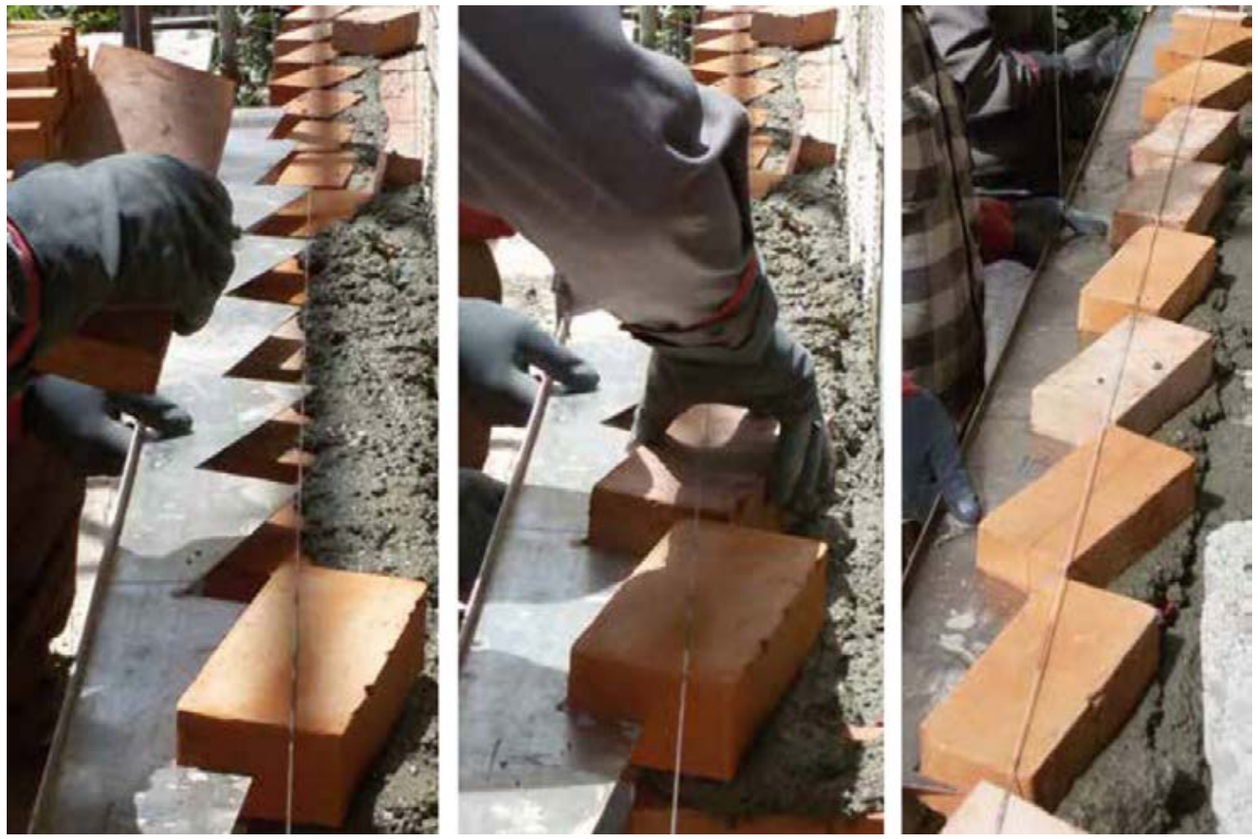


Montage

# PRECEDENTS
Brick layouts

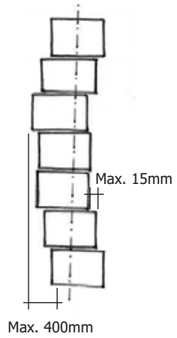
**Mobilitätshaus Überseestadt**
**Fassadenstudien**

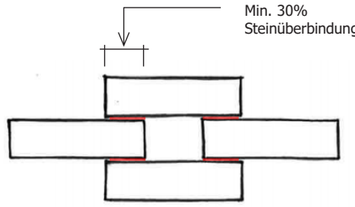
Wohnung Fassade (Iran)
Arch.:  Sstudiomm, 2014

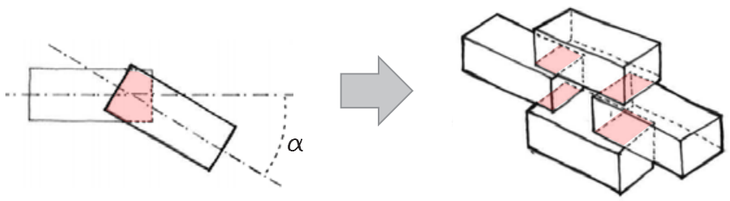




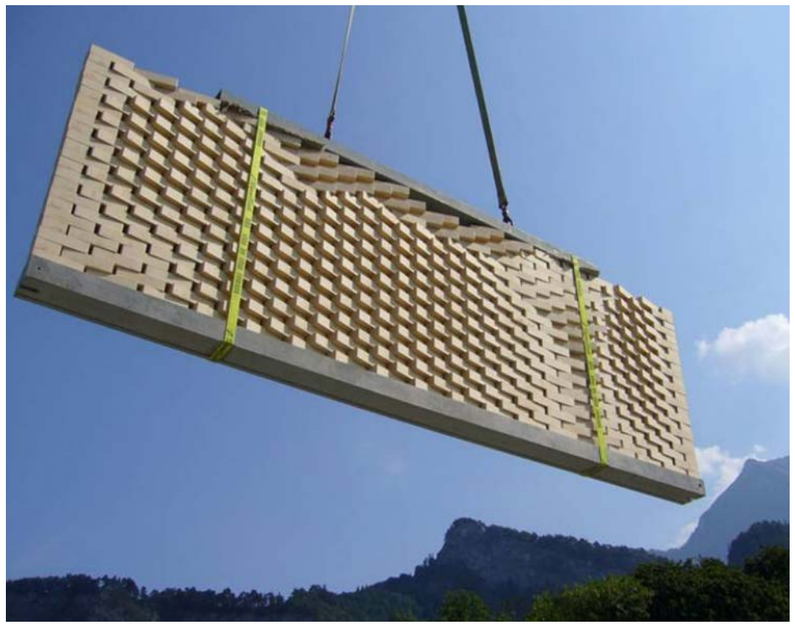
# PRECEDENTS
## Brick layouts

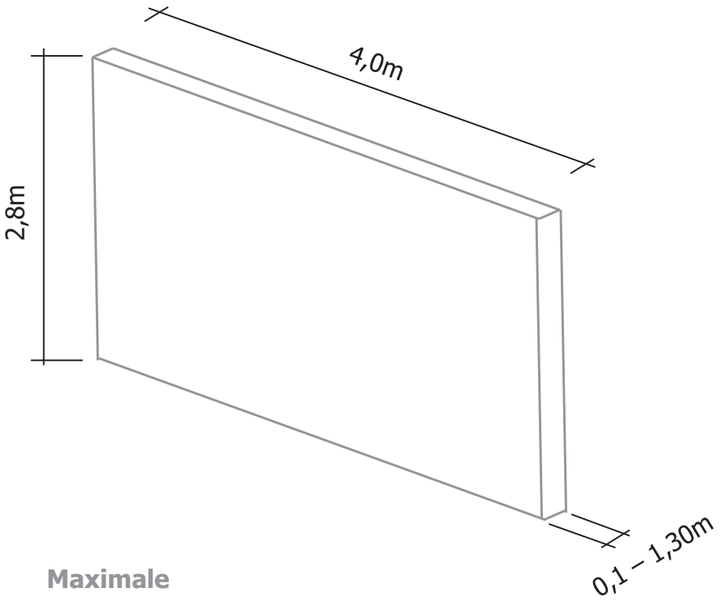


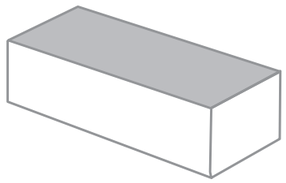




## BRICK ELEMENT





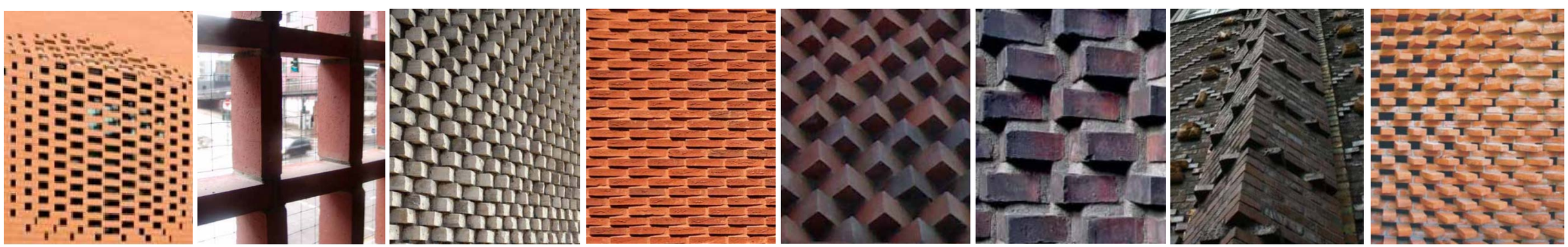

**Maximale Elementabmessungen**



Länge: 12 – 30cm
Breite 9 – 14cm
Höhe: 3 – 9cm

| | |
|---|---|
| Mittl. Festigkeit | > 40 N/mm² |
| Min. Zugfestigkeit | > 10 N/mm² |
| Min. Haftzug | > 6 N/mm² |
| Rohdichte | > 1800 kg/m³ |
| Lösliche Salze | S 2 |
| Dauerhaft. Frost | F 2 |

**Ziegel-Kennwerte**

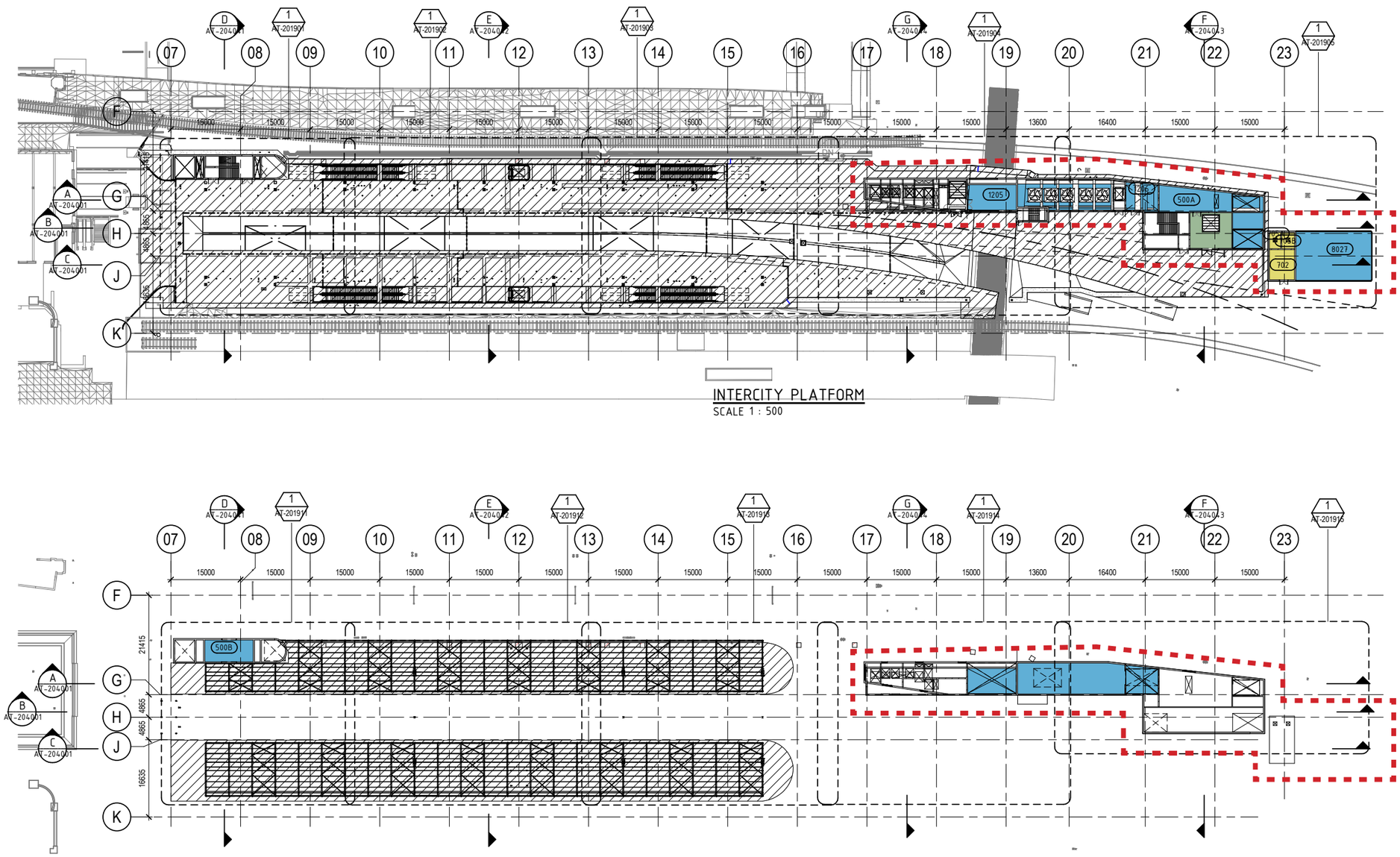


# SOUTHERN VENT

WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# SOUTHERN VENT

## Location




SCALE 1 : 500

SCALE 1 : 500

### NOTES

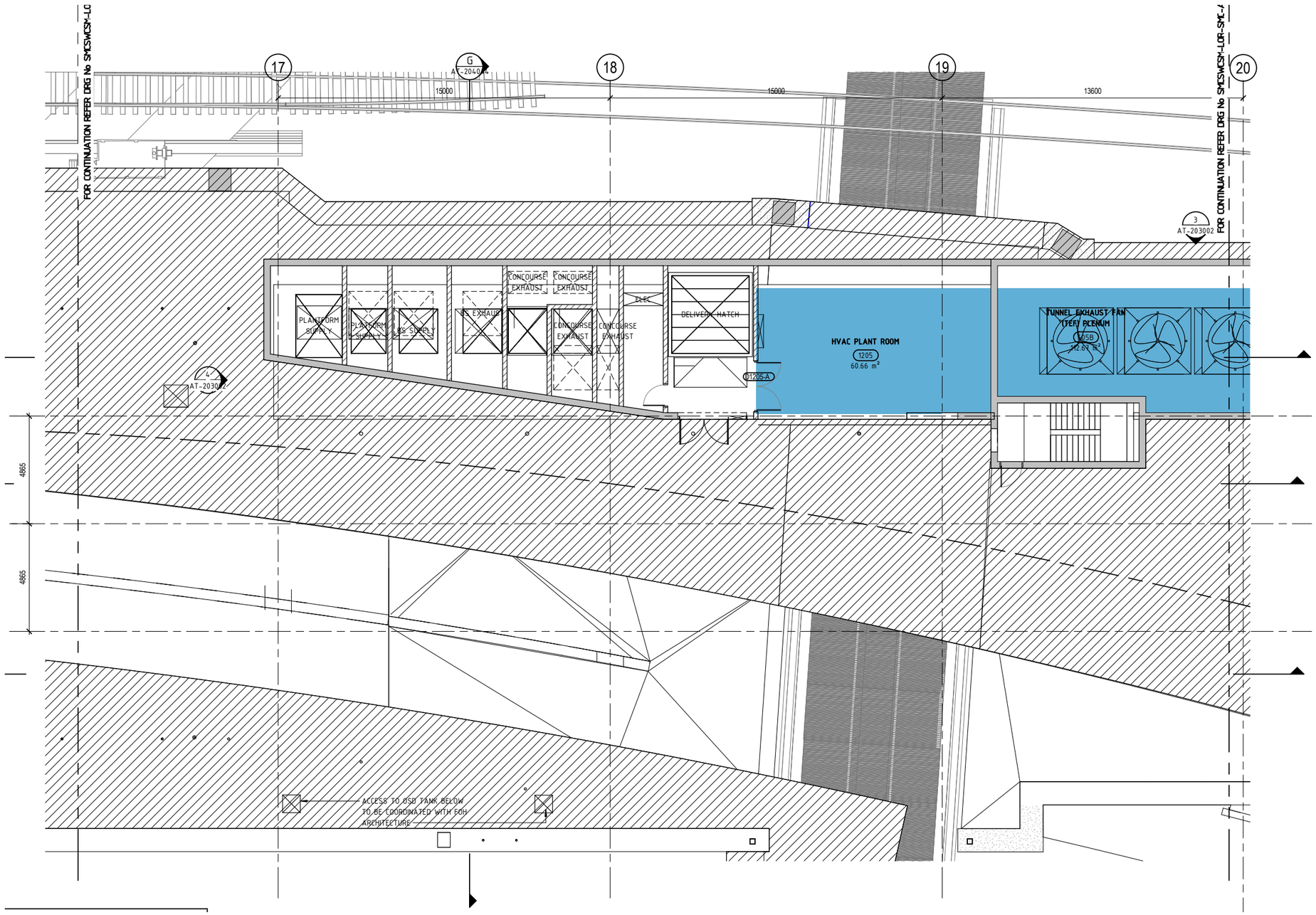
1. ALL BLOCK WORK WALLS ARE 2HR FIRE RATED UNLESS DENOTED OTHERWISE.
2. AT-GRADE ARCHITECTURE TO BE DEVELOPED IN PACKAGE 13 METRO BOX ARCHITECTURAL FITOUT CANOPIES.

### COLOR LEGEND

- BOH OPERATIONAL
- TELECOMUNICATION
- TELECOMUNICATION (INTERCITY TRAIN)
- ELECTRICAL
- FIRE SERVICE
- HYDRAULIC
- MECHANICAL
- FOH (REFER TO METRO BOX PACKAGE 10 AND 11 FOR ARCHITECTURAL FIT OUT.)

# SOUTHERN VENT

## Services Plan

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WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# SOUTHERN VENT

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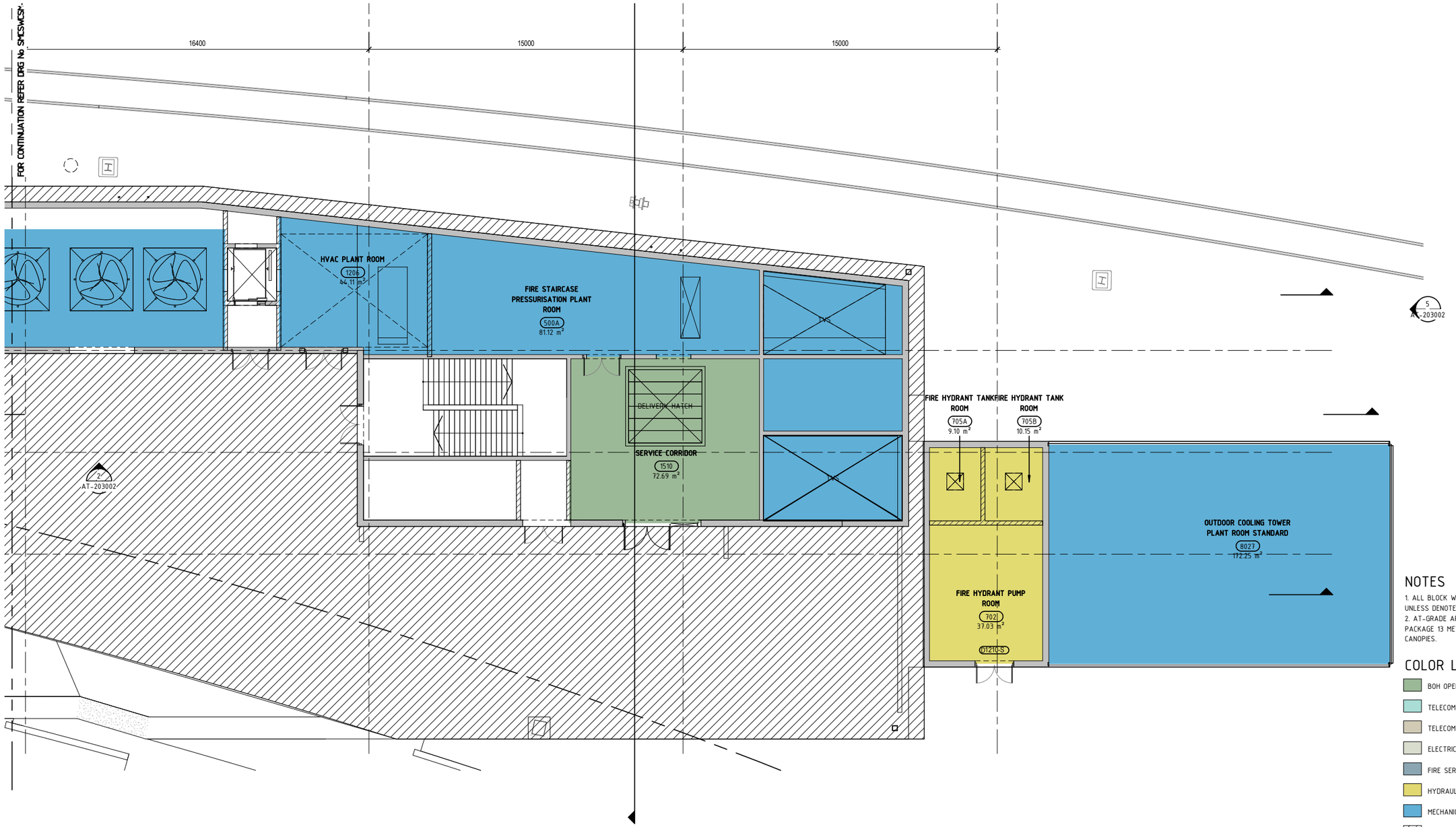


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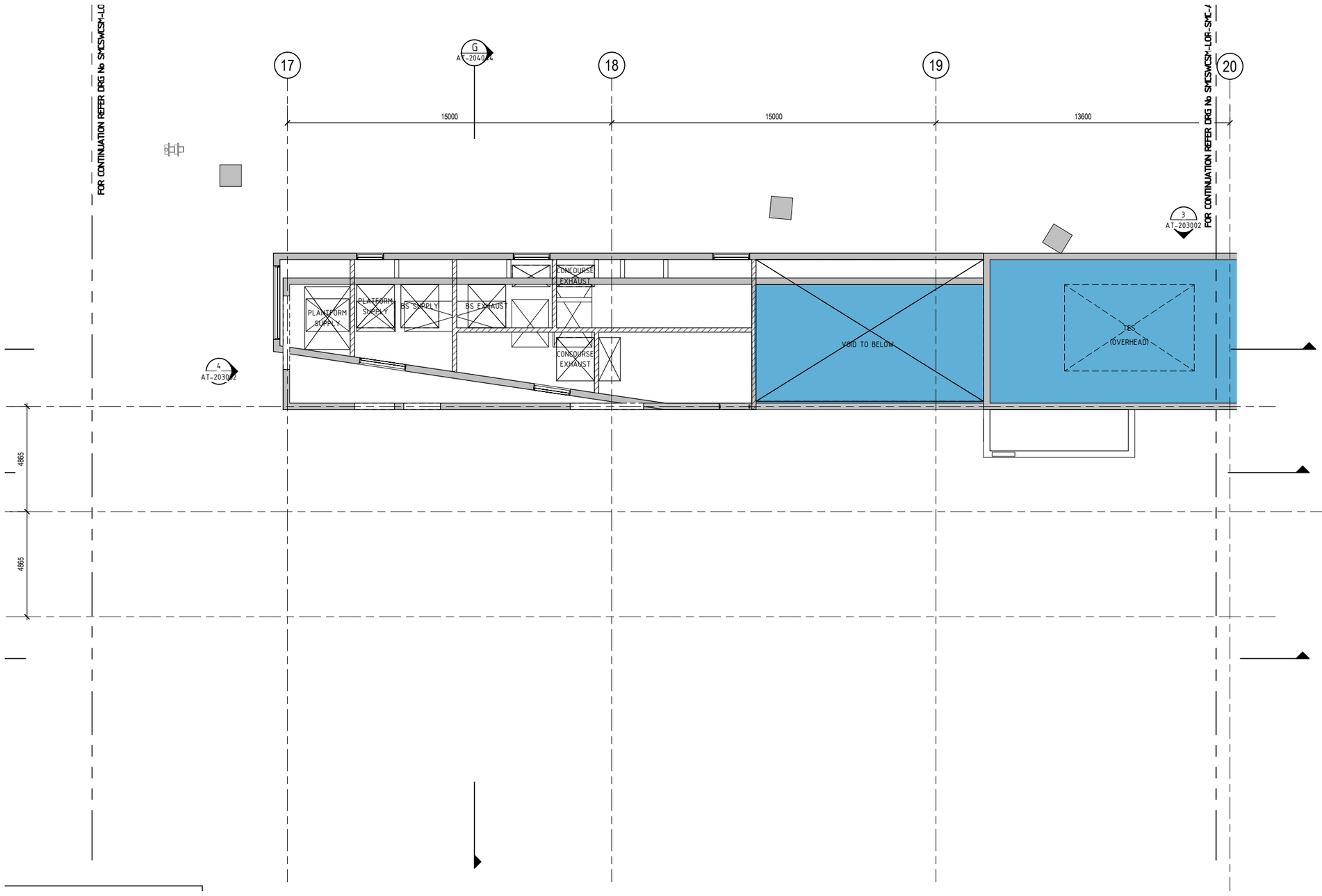


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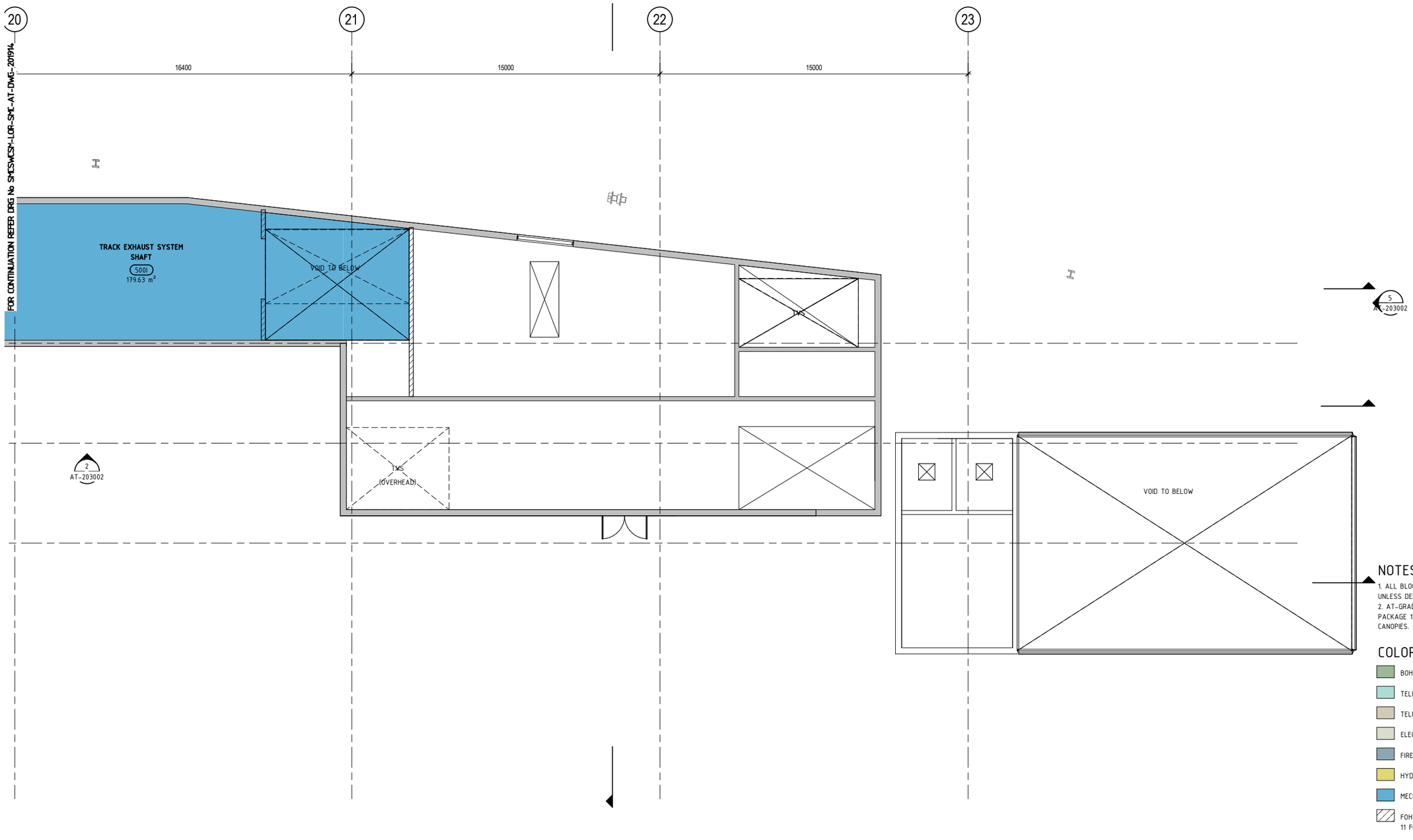


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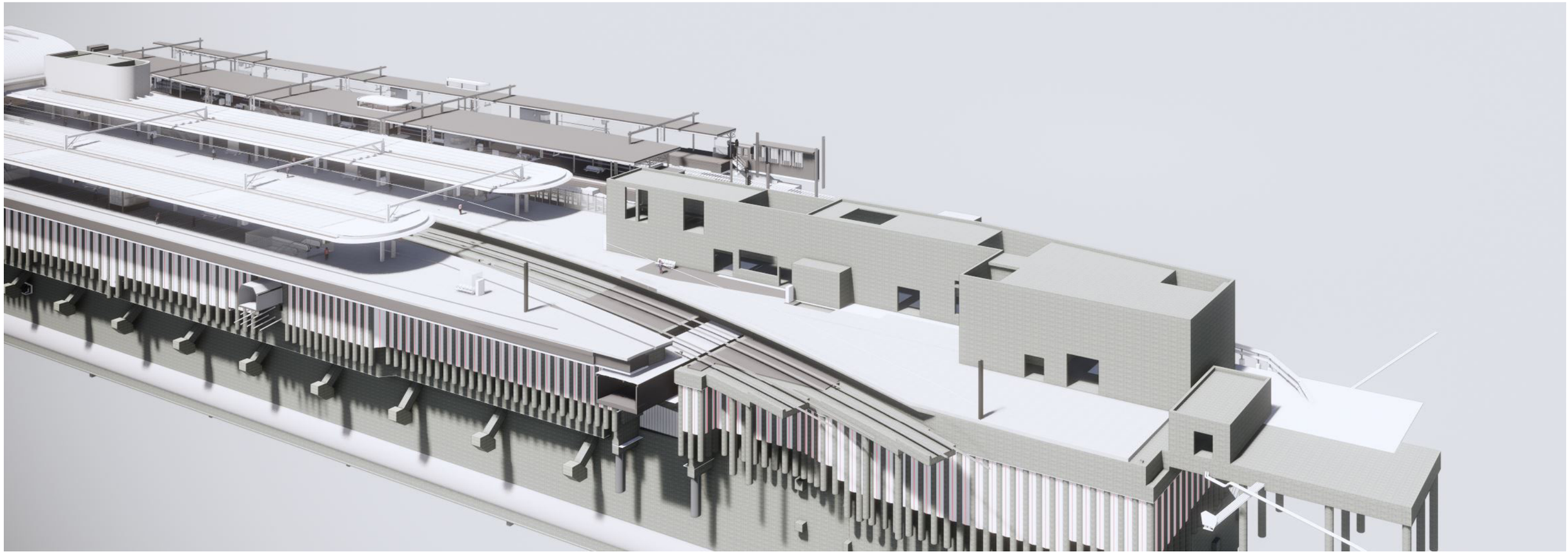
WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# SOUTHERN VENT

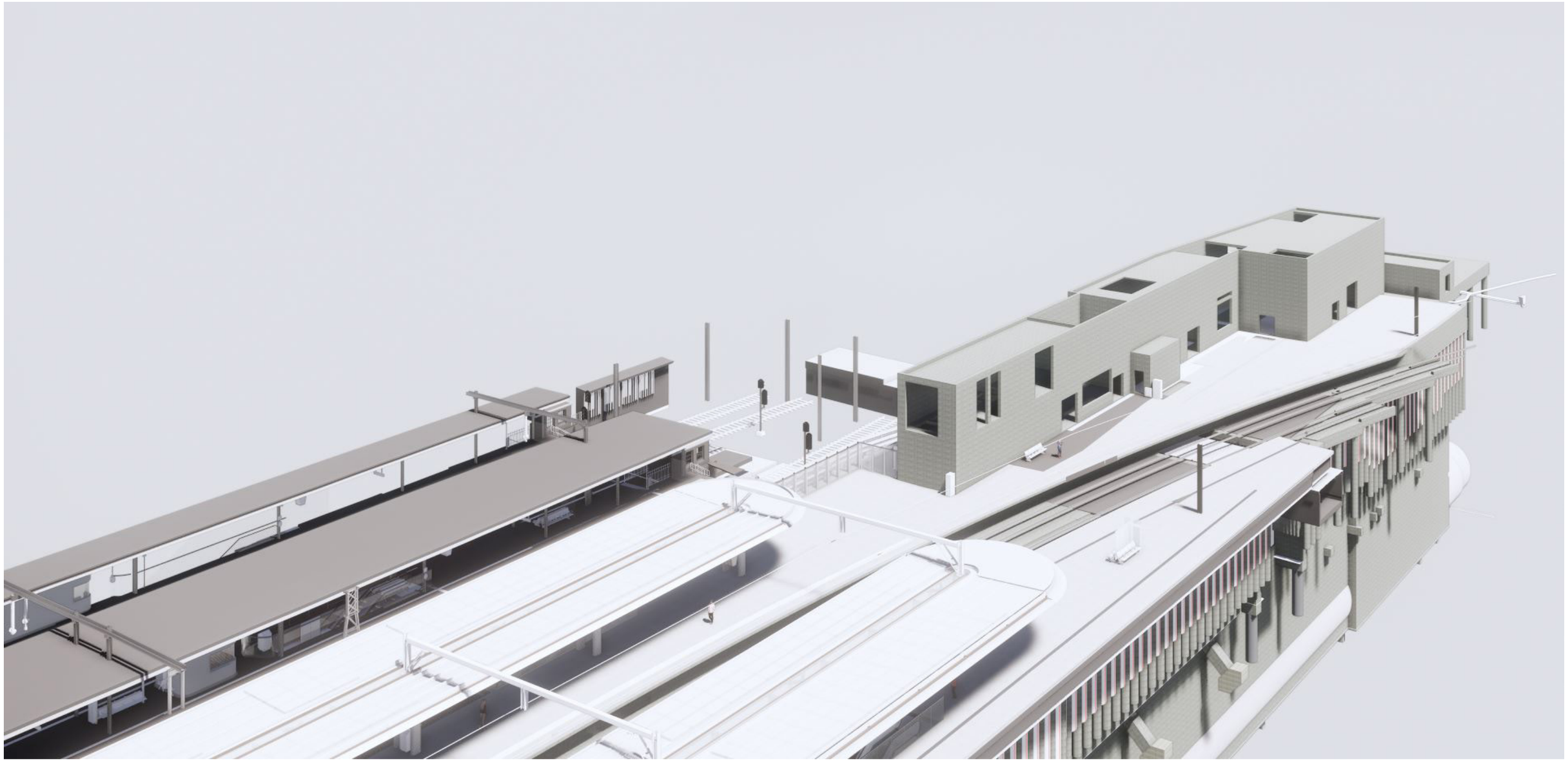
3D View



WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# SOUTHERN VENT

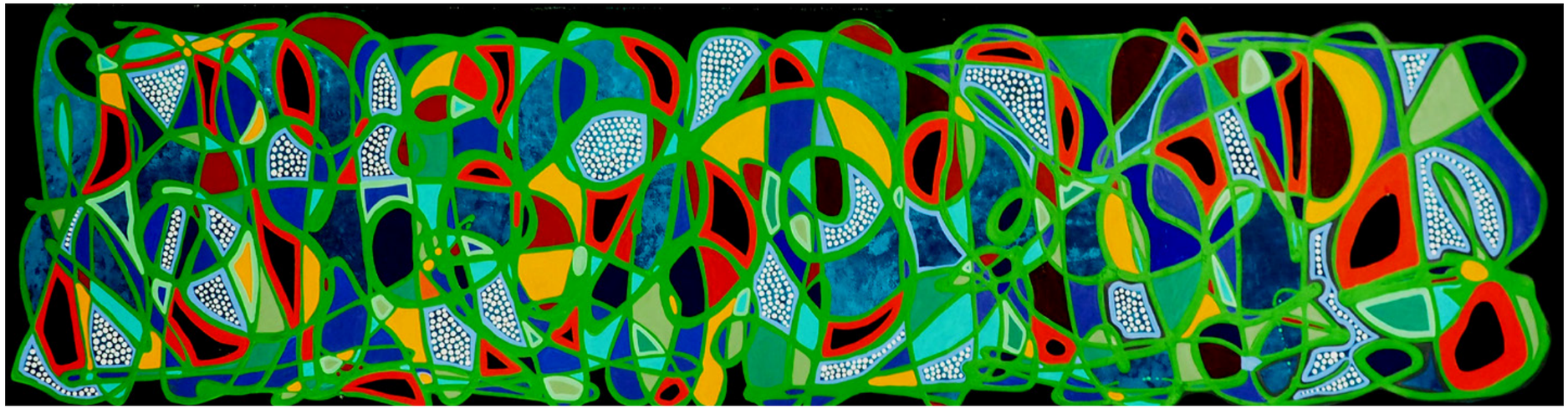
3D View



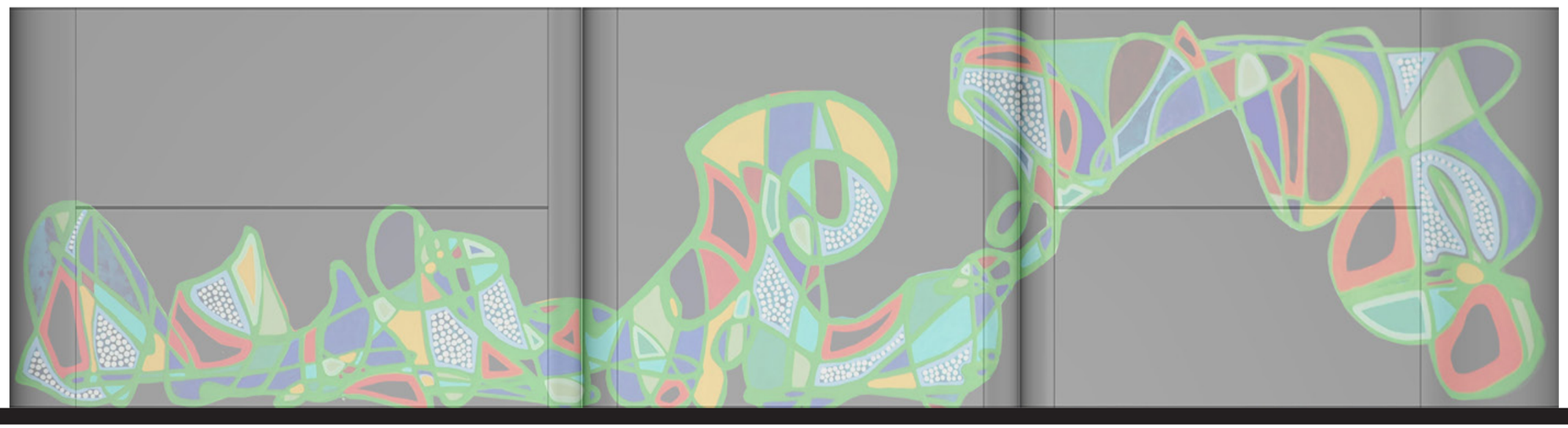
WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# SOUTHERN VENT

## Aboriginal Heritage Artwork Interpretation

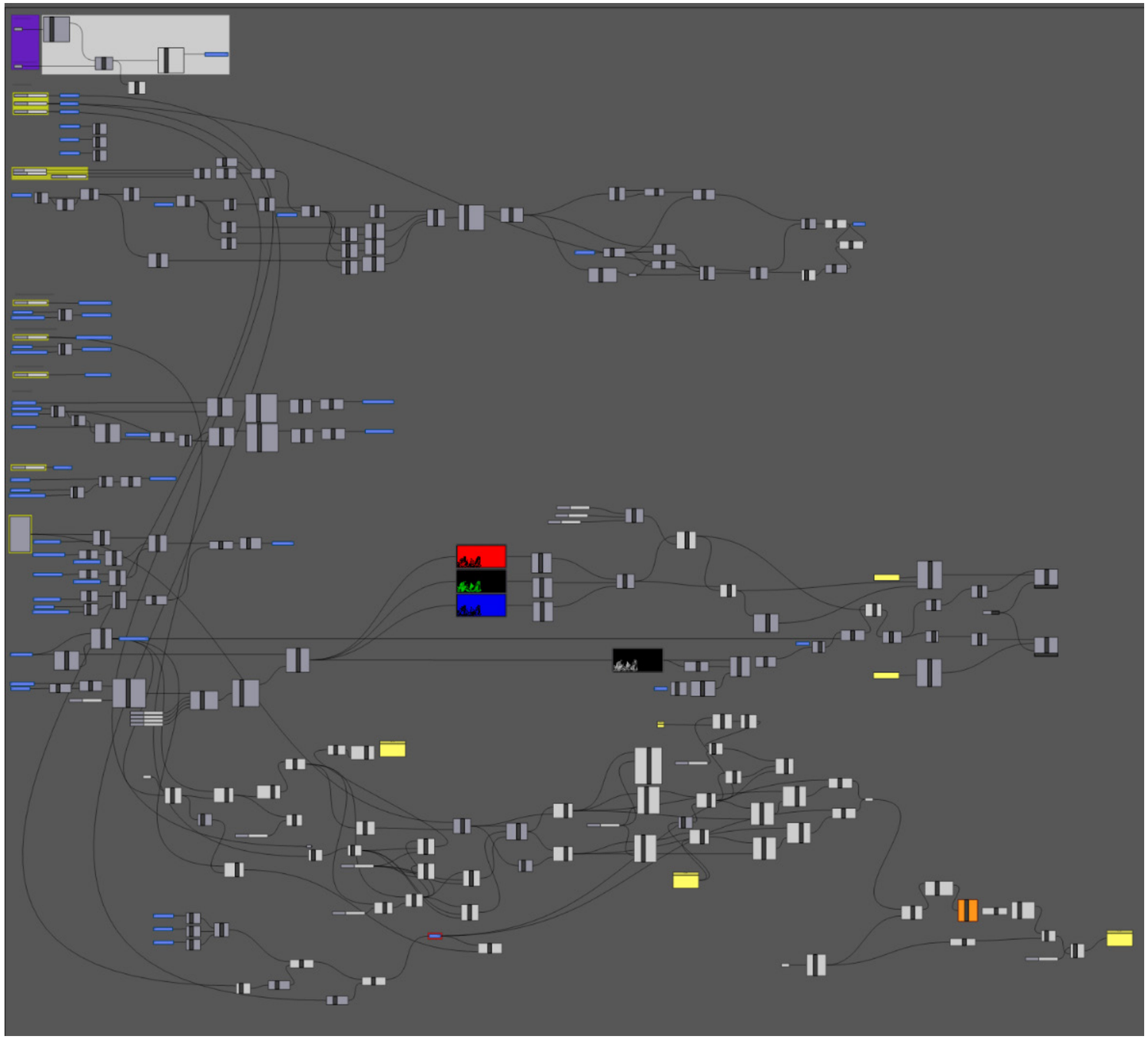


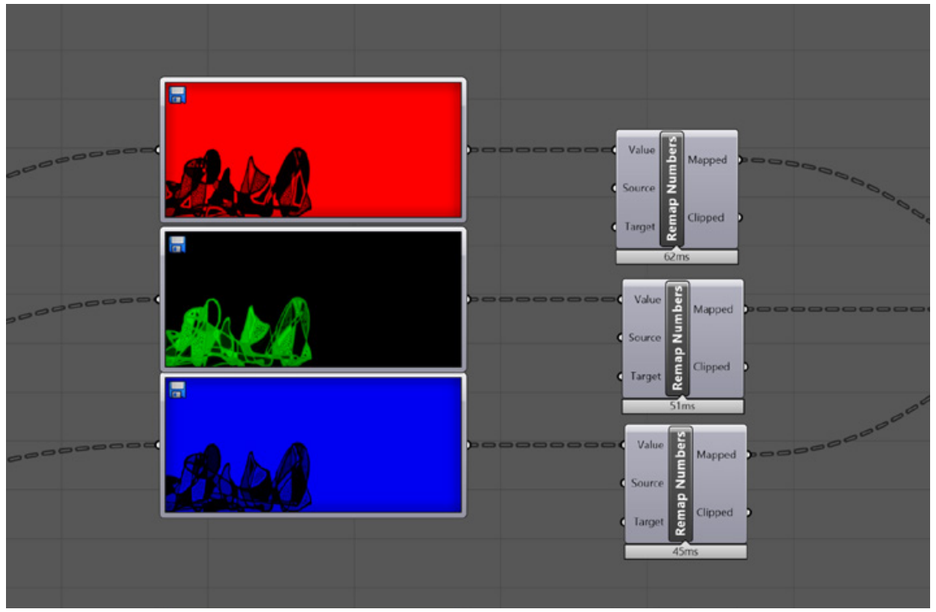
Original Artwork

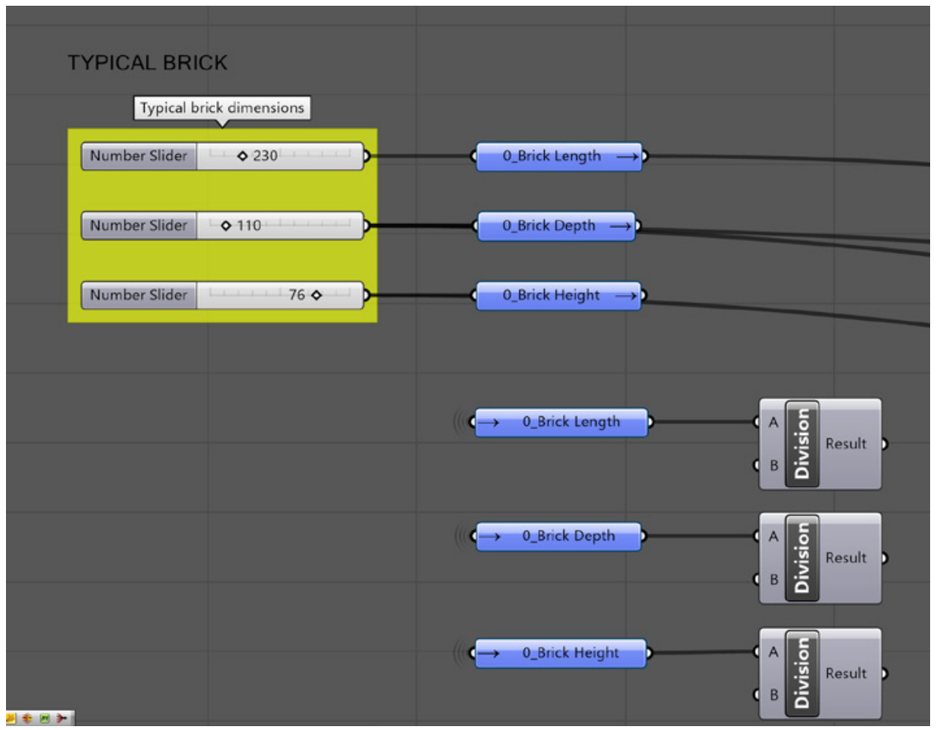


Western Elevation - Aboriginal artwork mapped onto facade

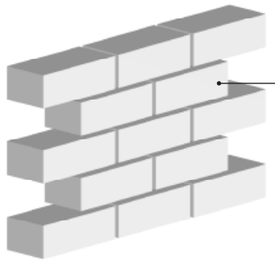
# SOUTHERN VENT
Grasshopper Script





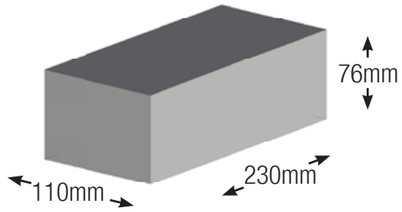
# SOUTHERN VENT
## Brick Typology Studies



**A**

General Brick

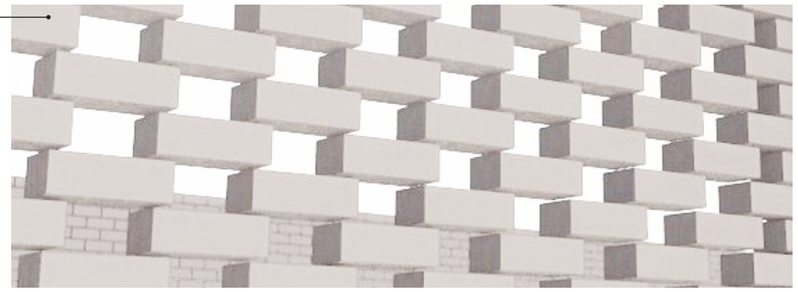
General Brick Dimensions

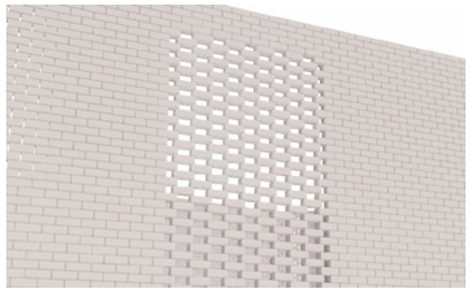



**B**

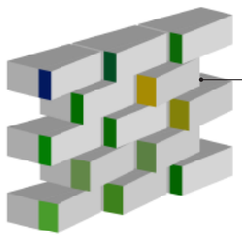


Vent Brick

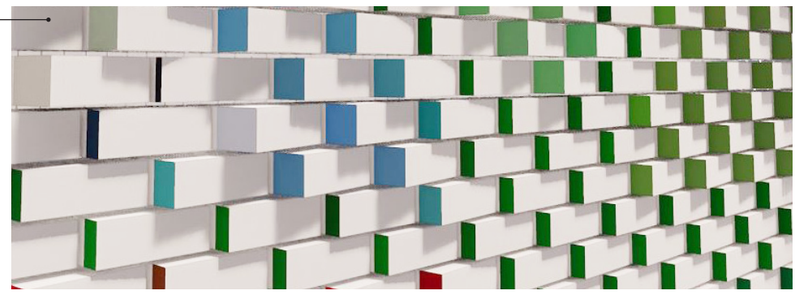


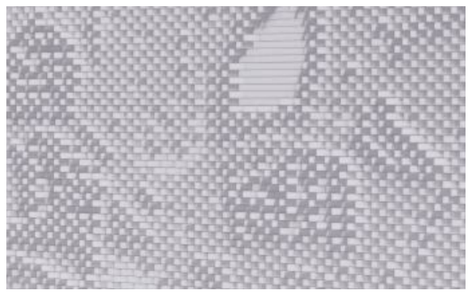


**C**

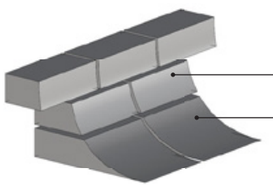


Tesselated Art Work Brick
(potentially coloured on one side)





**D**



Curved Brick Type 2

Curved Brick Type 1

# SOUTHERN VENT

Brick Cladding Quantity

**TOTAL CLADDING : 2,086SQM**



Unrolled facade

**TOTAL ARTWORK BRICK: 814SQM**

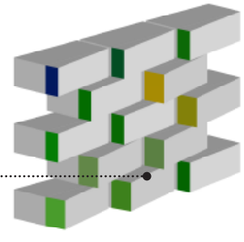


Unrolled facade with artwork integration



Unrolled artwork extent

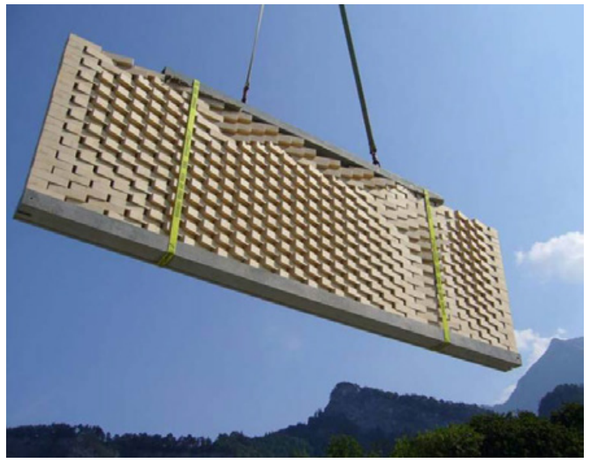
**39% Brick type C**

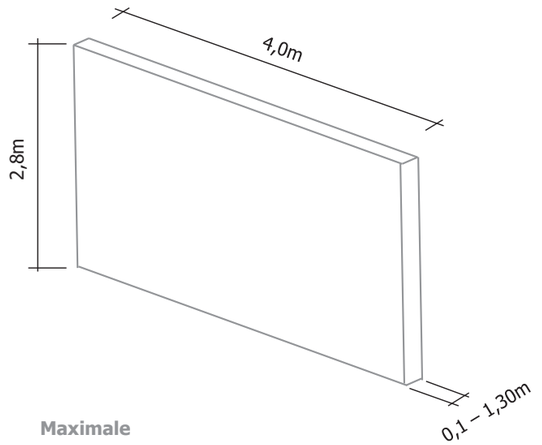


**C**

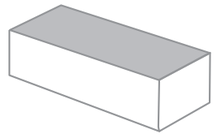
Tesselated Art Work Brick (potentially coloured on one side)

# SOUTHERN VENT
## Brick Precast Panels





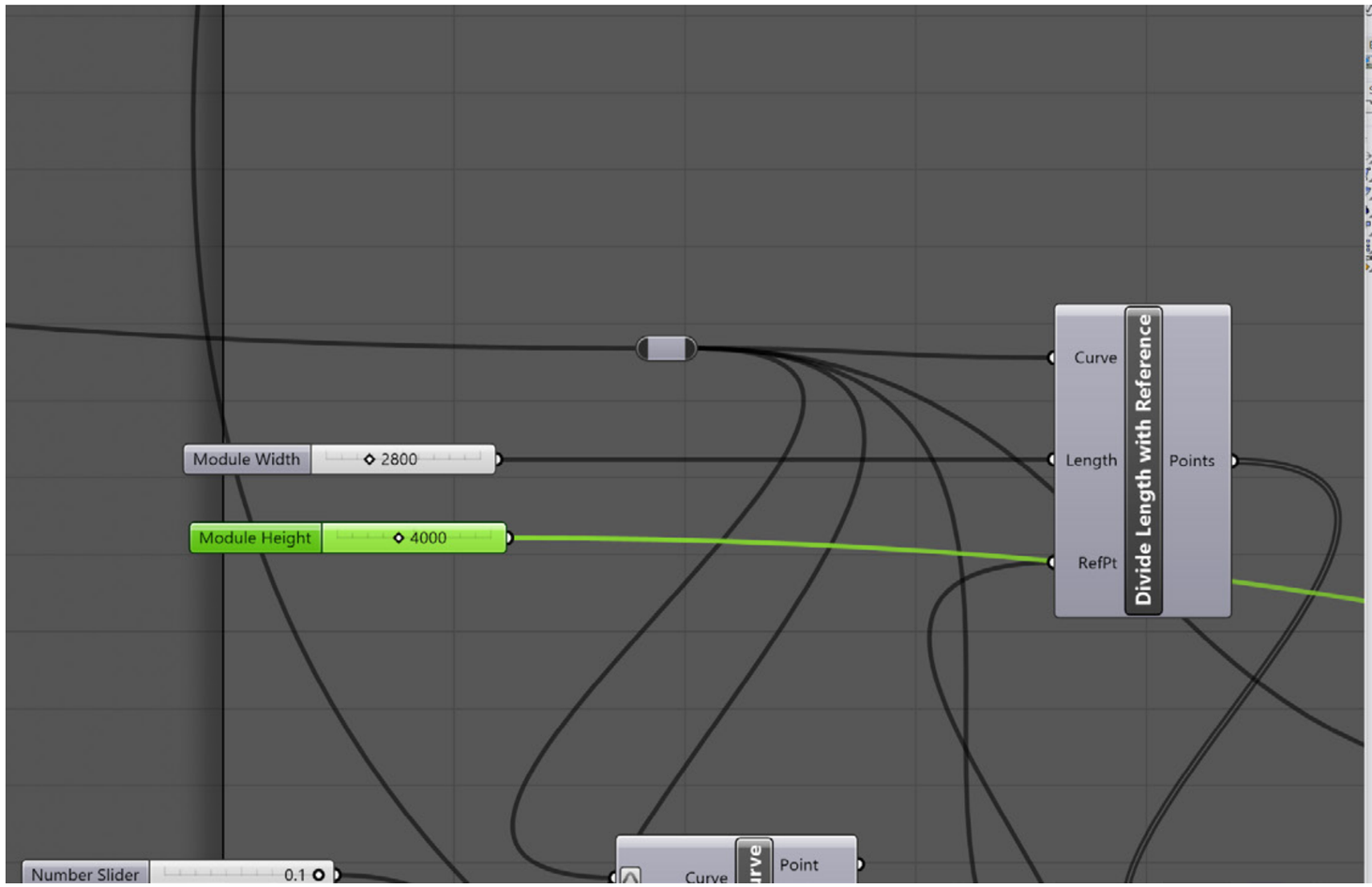

**Maximale Elementabmessungen**

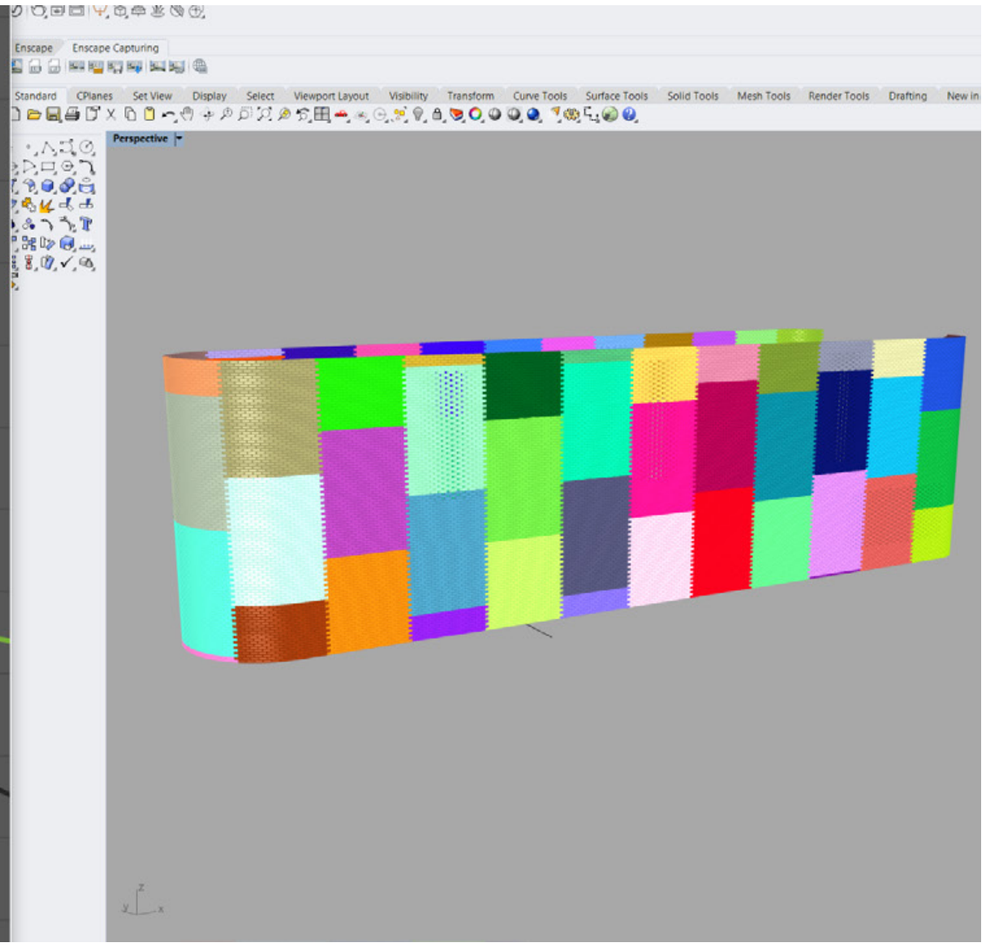


Länge: 12 – 30cm
Breite 9 – 14cm
Höhe: 3 – 9cm

| | |
|---|---|
| Mittl. Festigkeit | > 40 N/mm² |
| Min. Zugfestigkeit | > 10 N/mm² |
| Min. Haftzug | > 6 N/mm² |
| Rohdichte | > 1800 kg/m³ |
| Lösliche Salze | S 2 |
| Dauerhaft. Frost | F 2 |

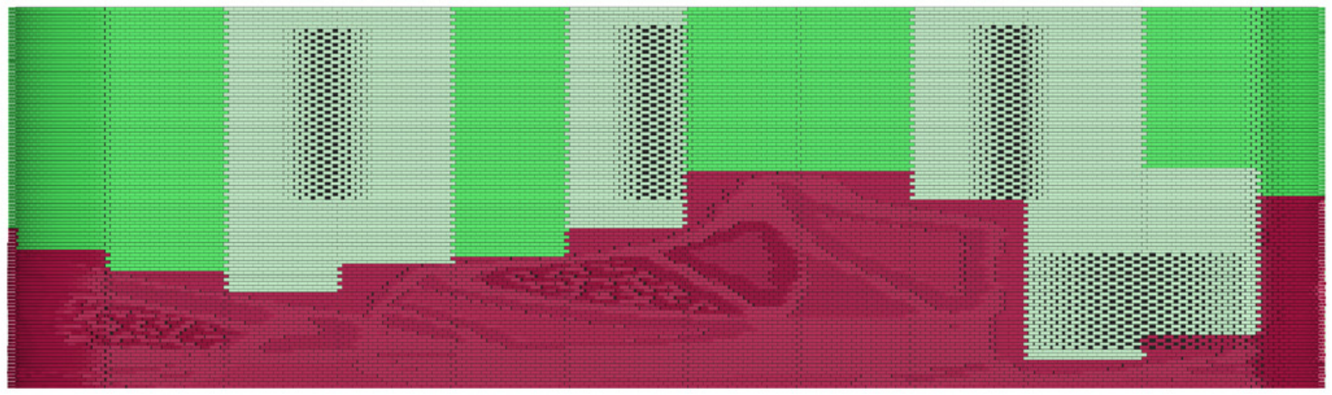
**Ziegel-Kennwerte**

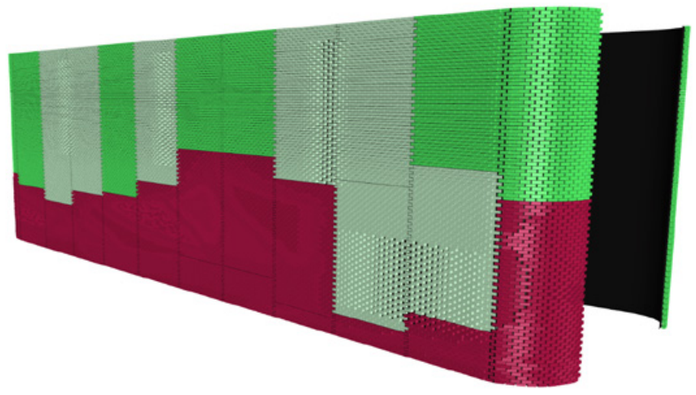


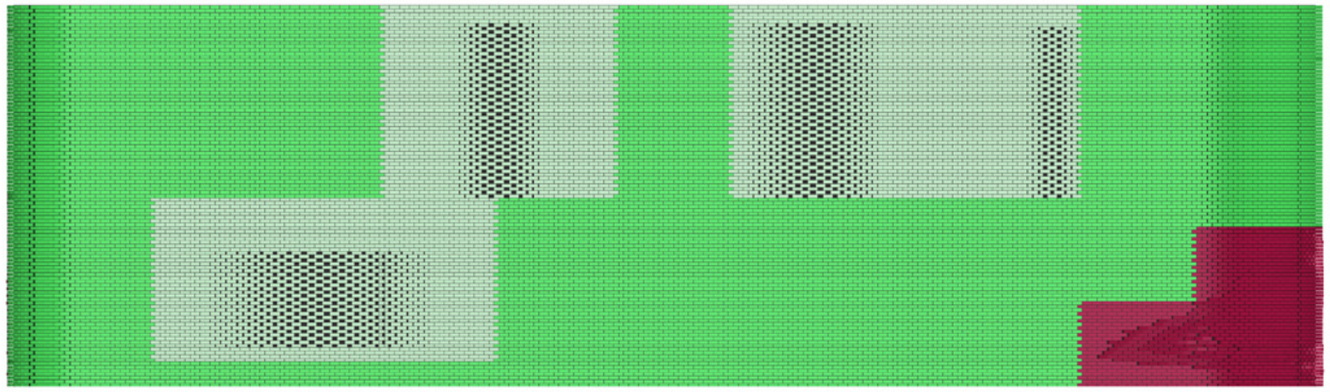



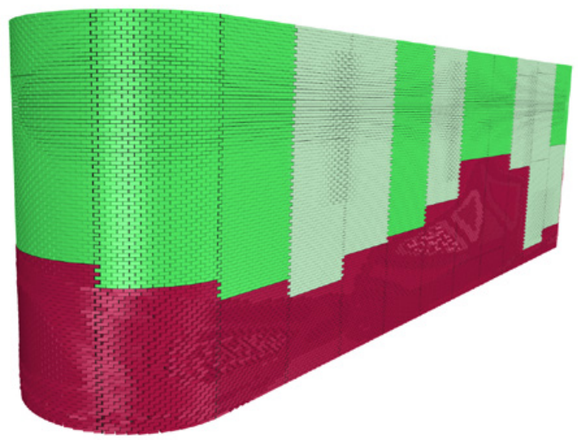
# SOUTHERN VENT

Brick Panel Division



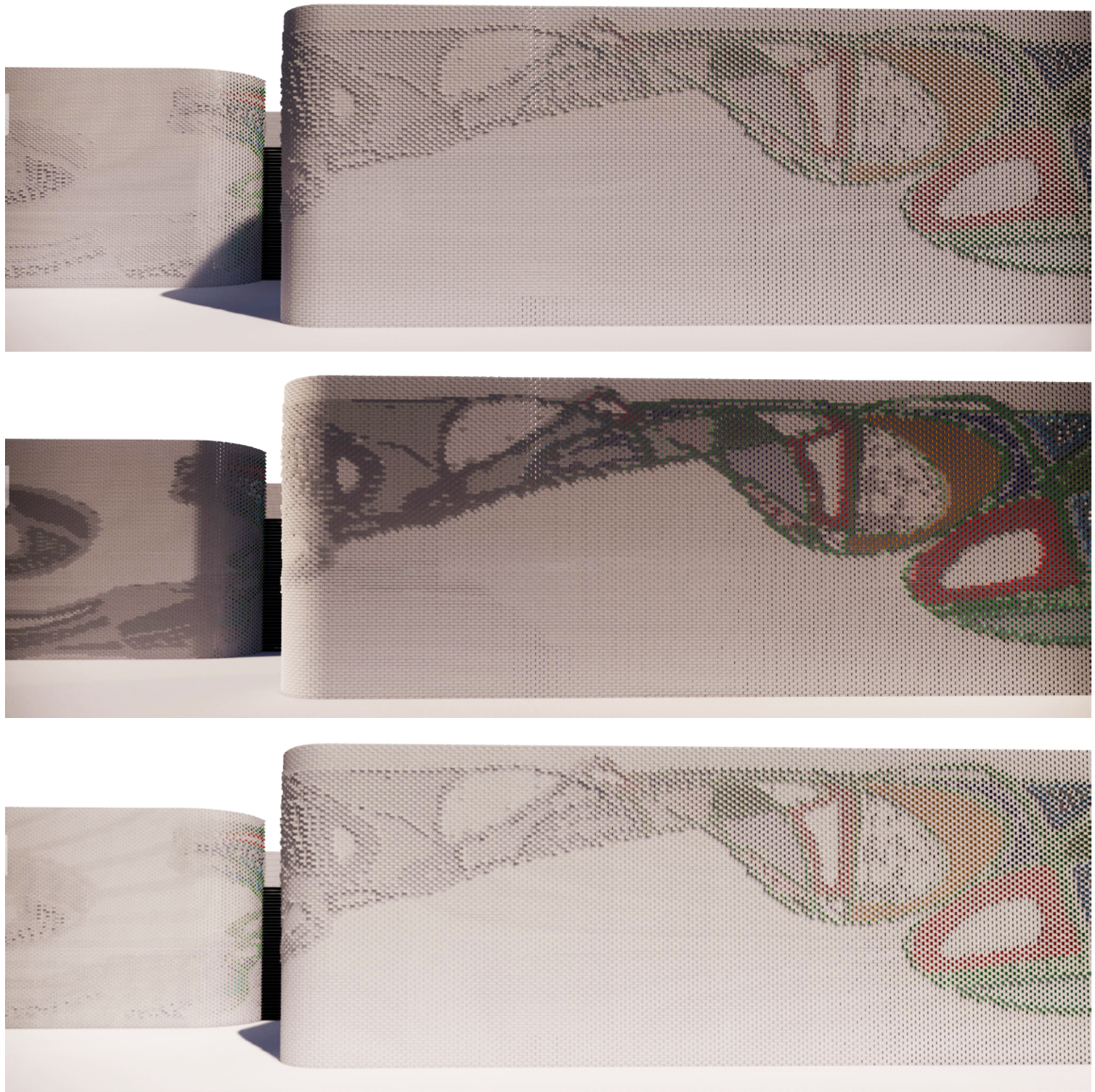






# SOUTHERN VENT
## Light/Shadow Studies

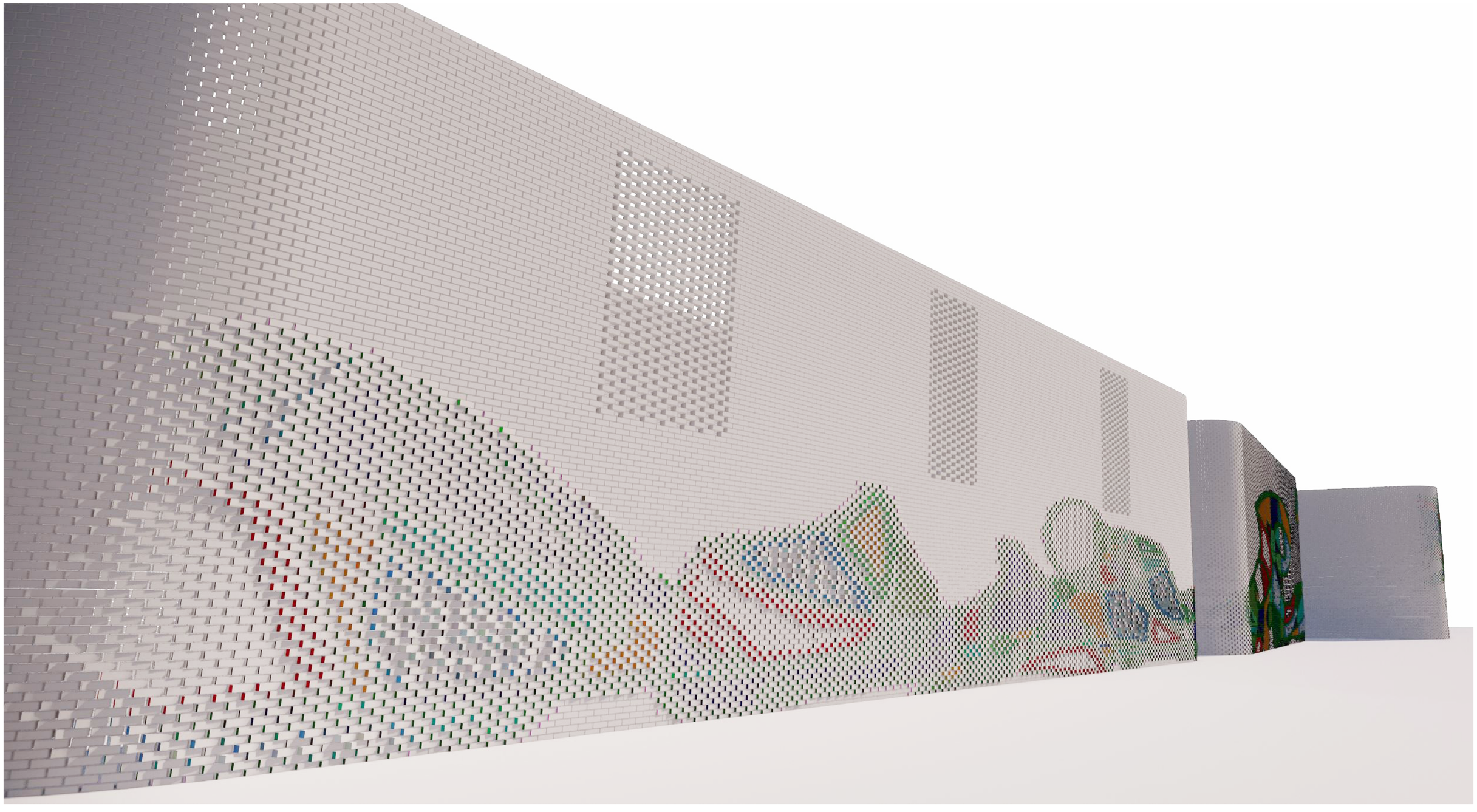
Cladding test
39% artwork brick type C



# SOUTHERN VENT

3D View

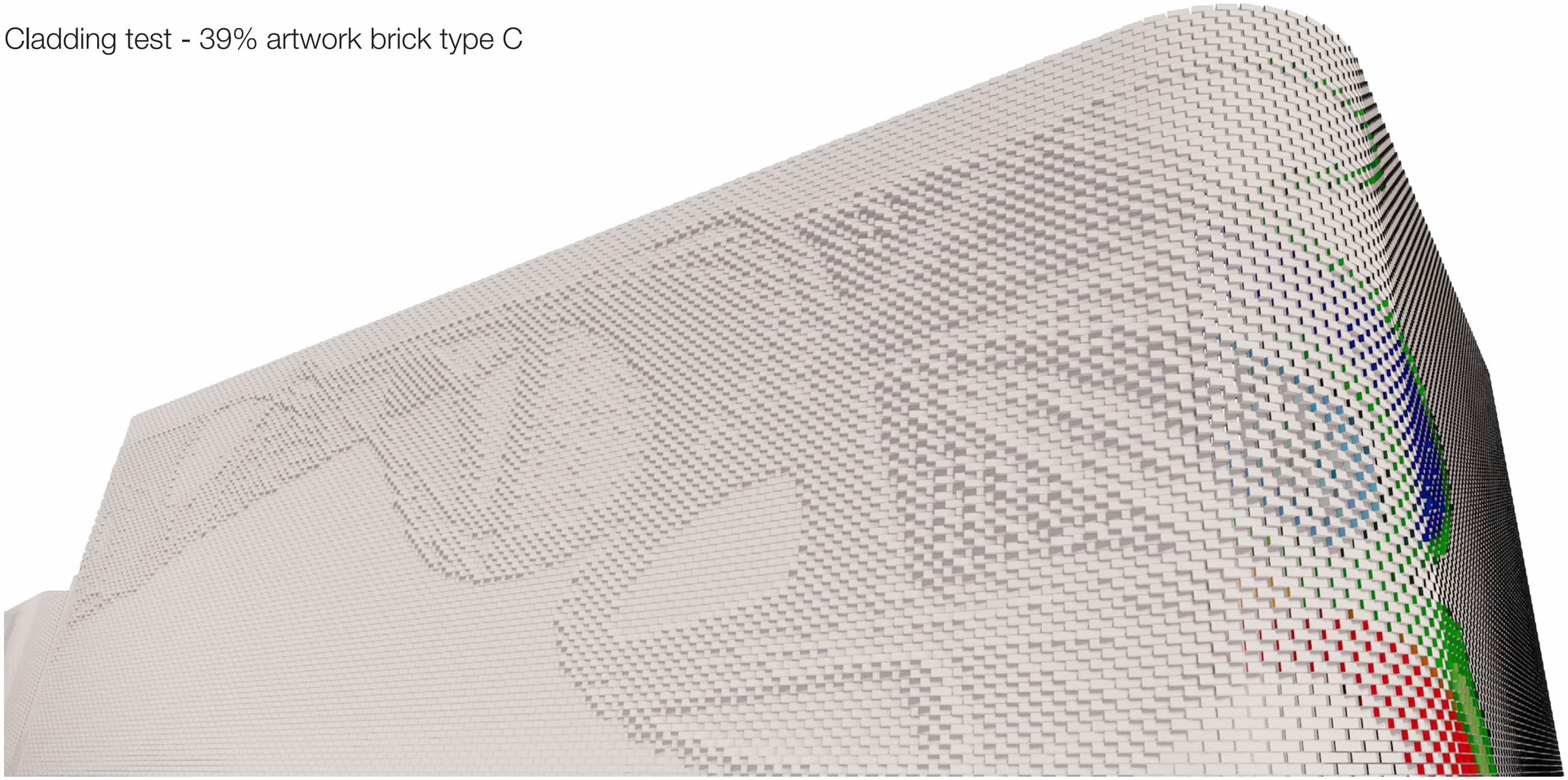
Cladding test - 39% artwork brick type C



# SOUTHERN VENT

3D View

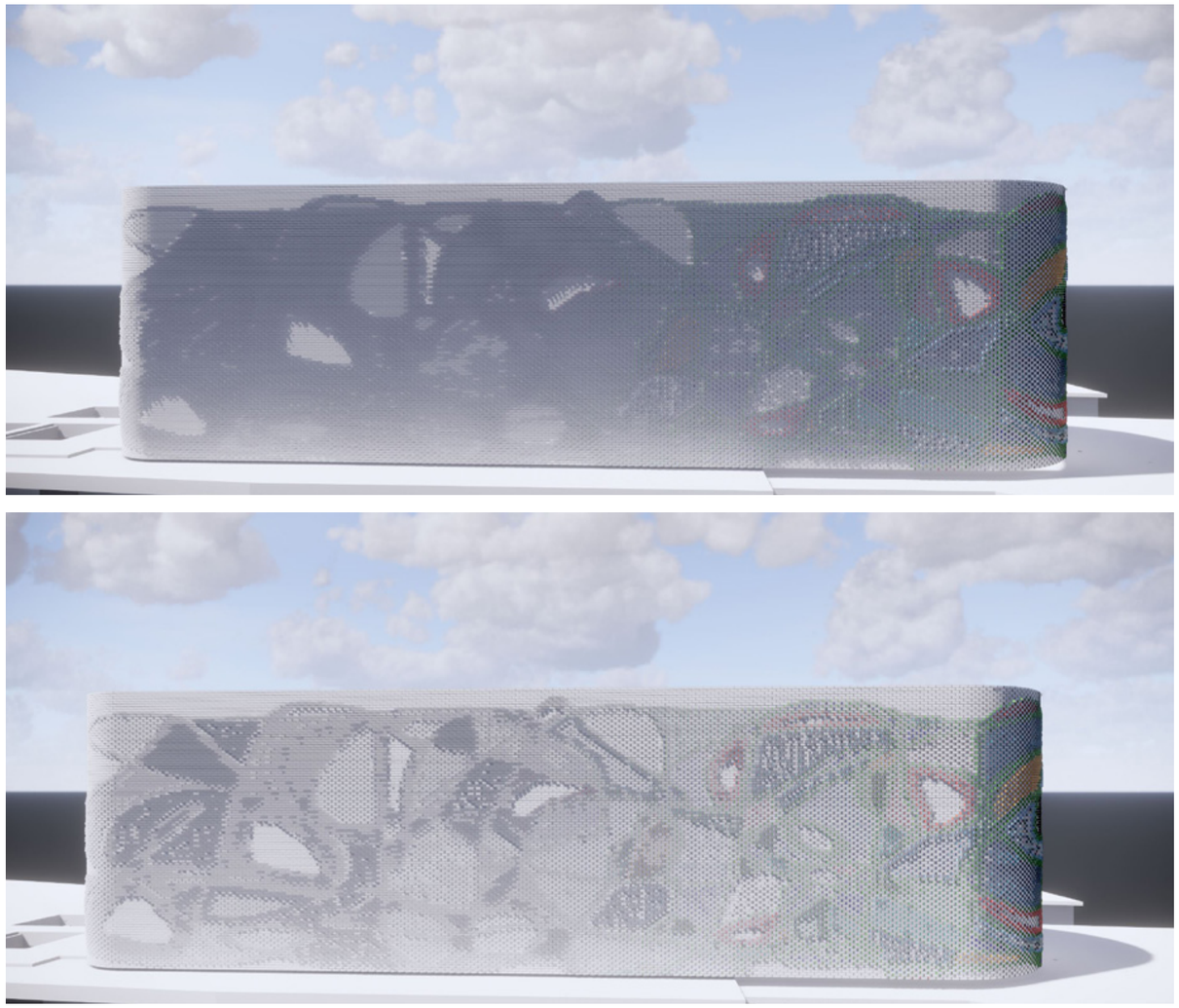
Cladding test - 39% artwork brick type C

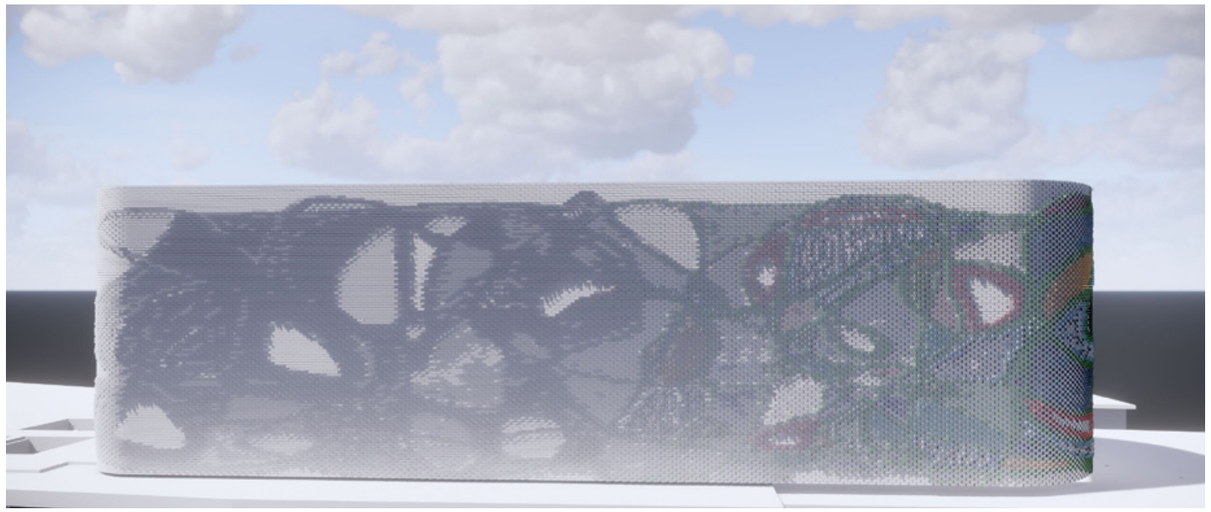


# SOUTHERN VENT

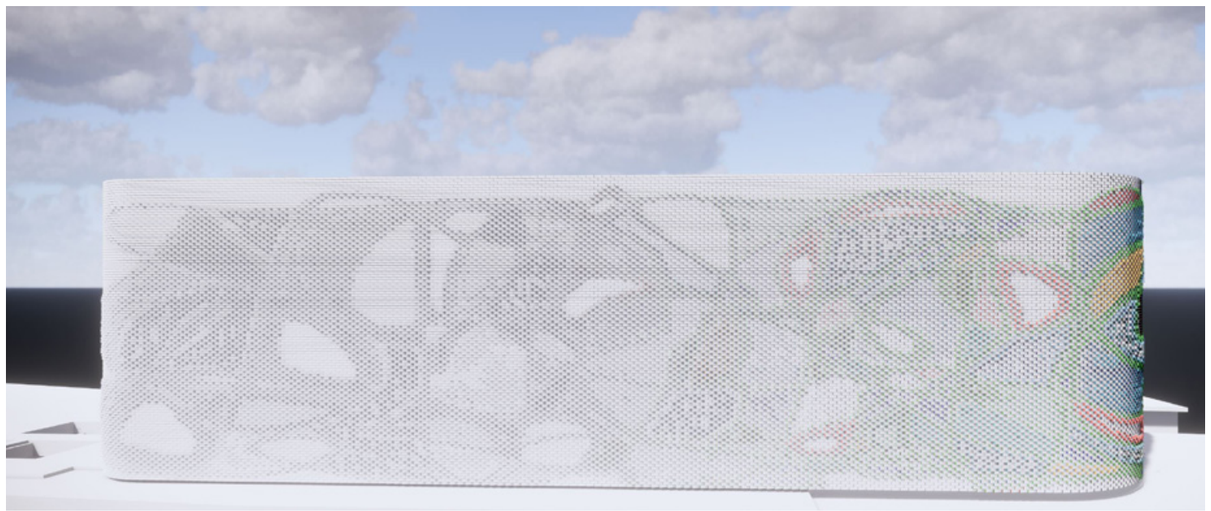
Light/Shadow Studies

Cladding test - 100% artwork brick type C







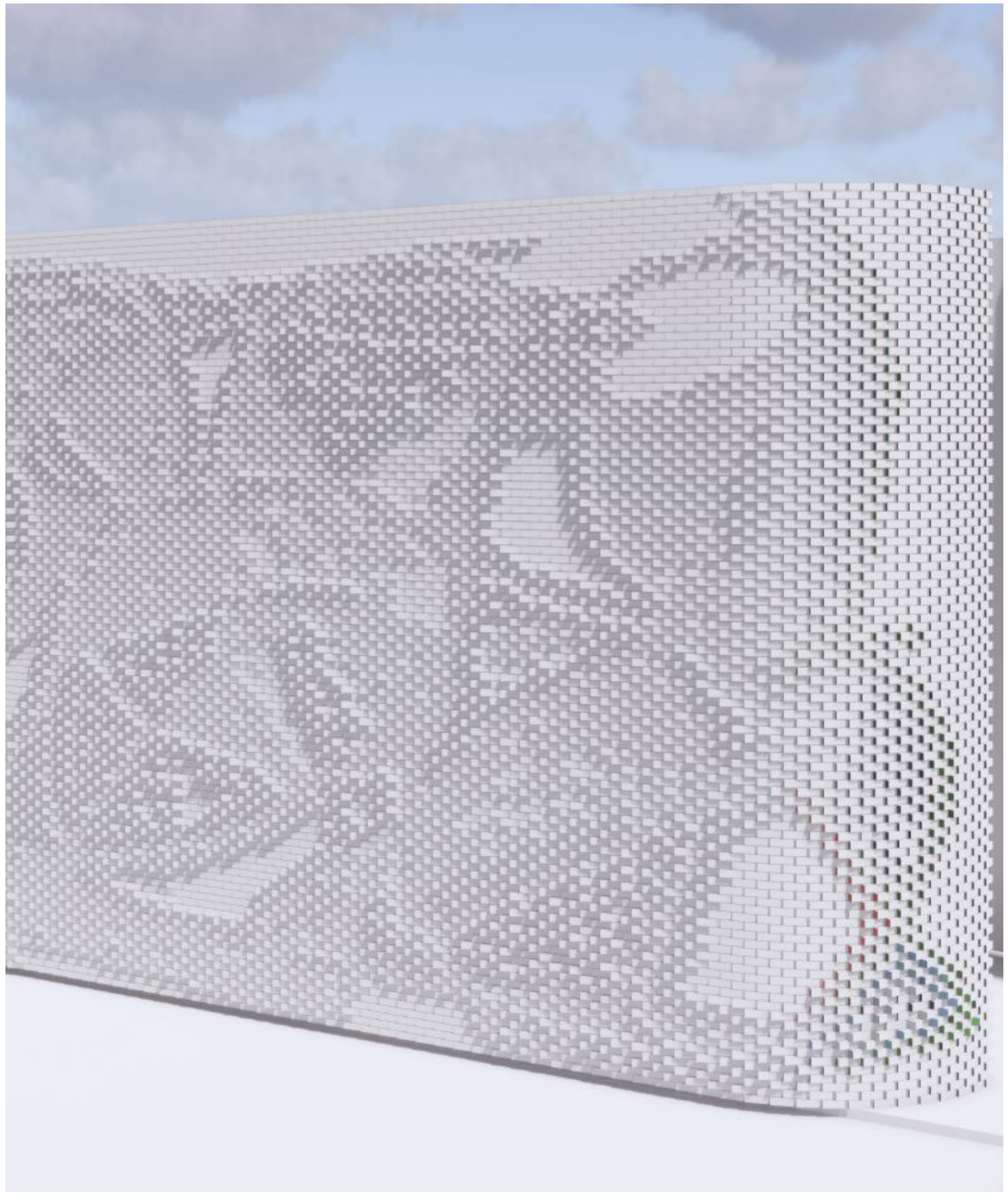


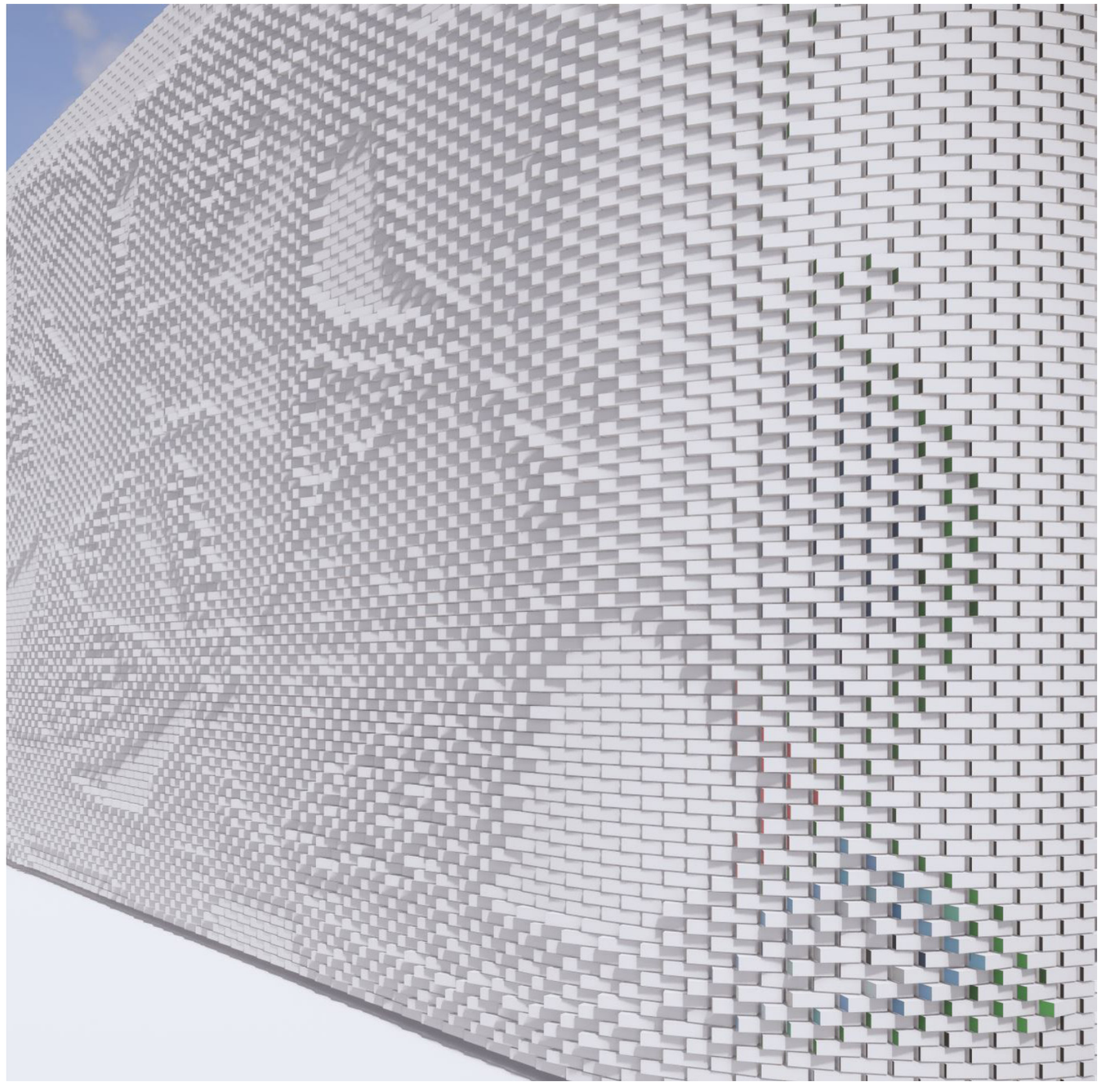
WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# SOUTHERN VENT

3D Pattern Studies

Cladding test - 100% artwork brick type C



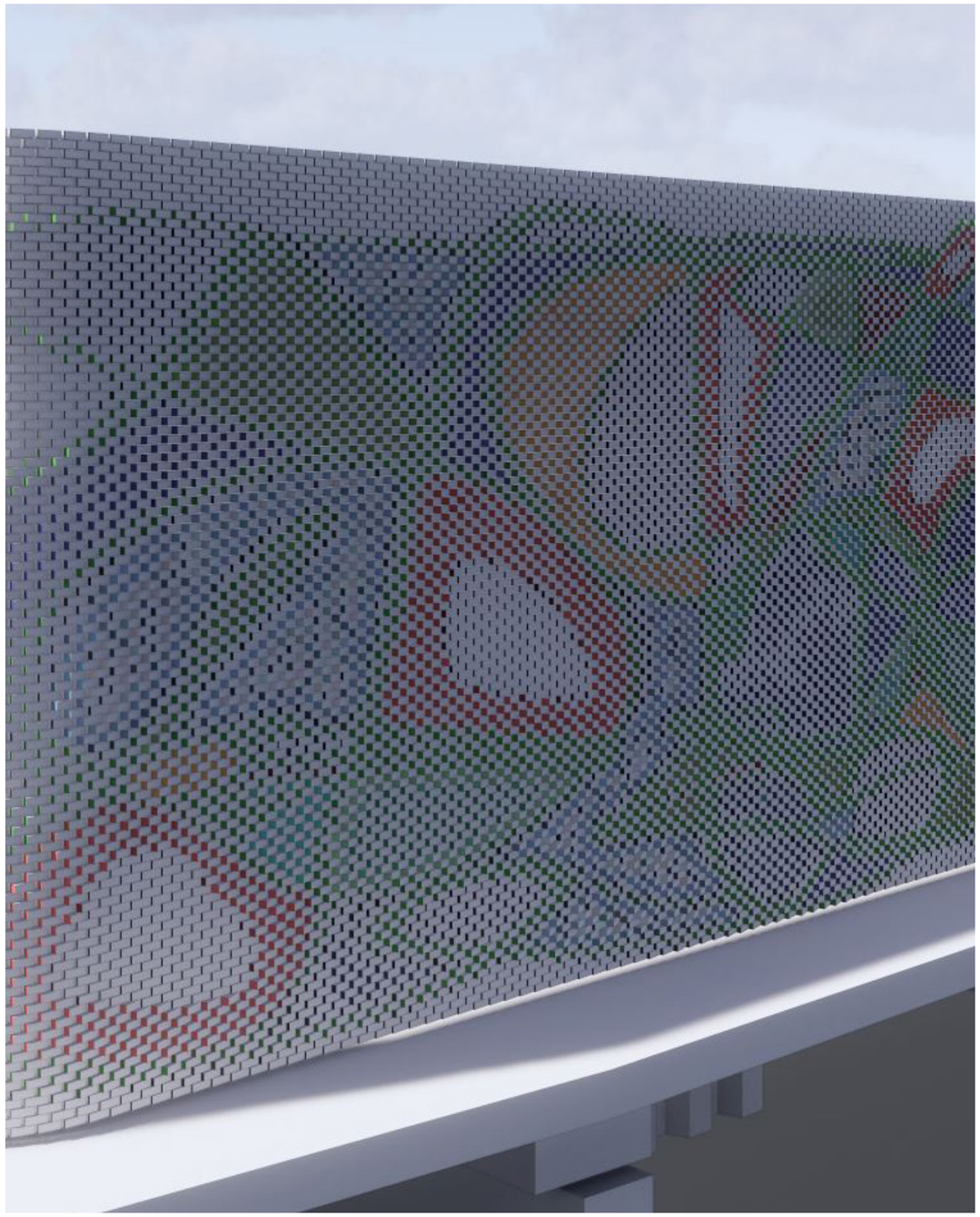


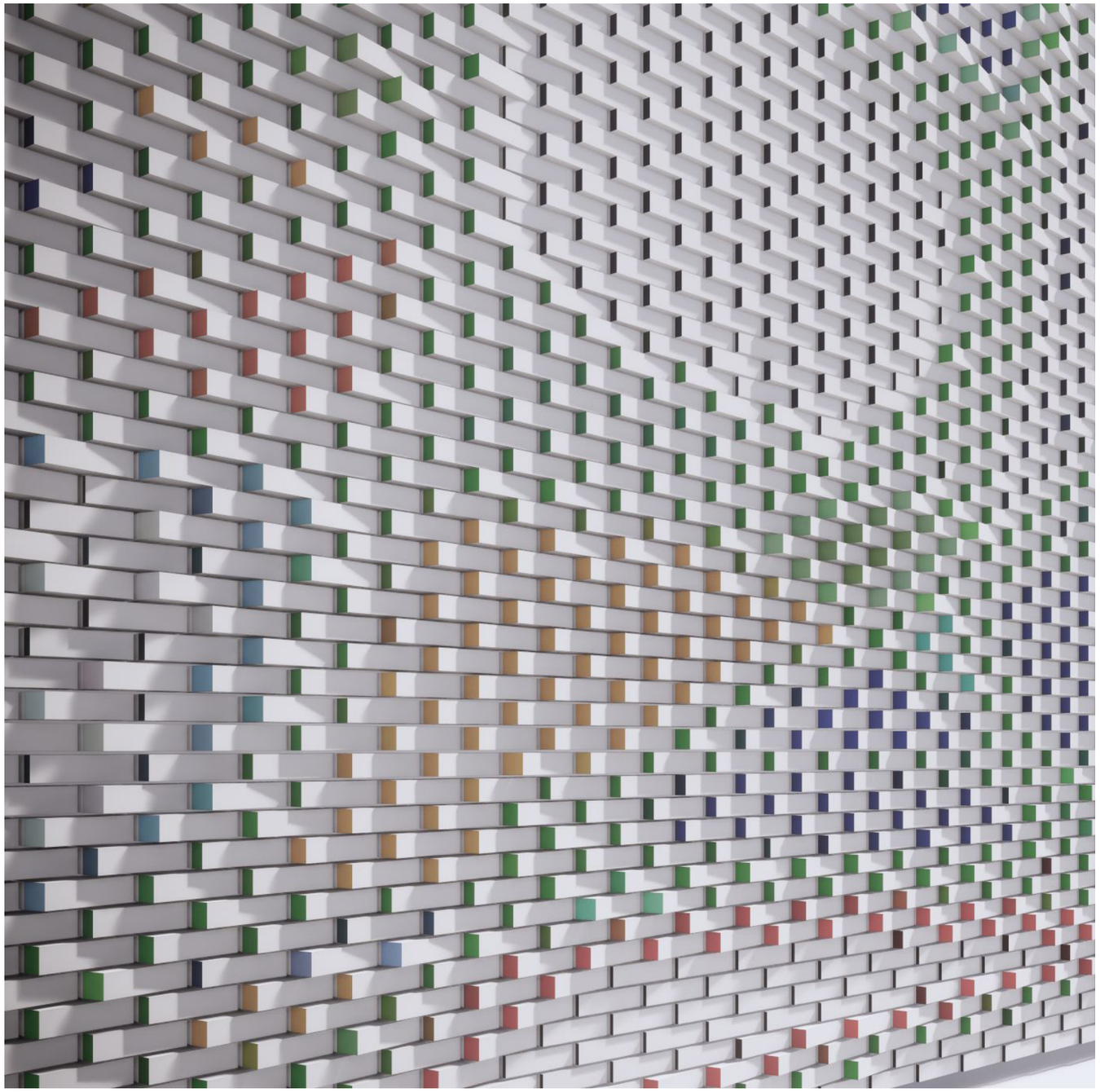
WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# SOUTHERN VENT

3D Pattern Studies

Cladding test - 100% artwork brick type C





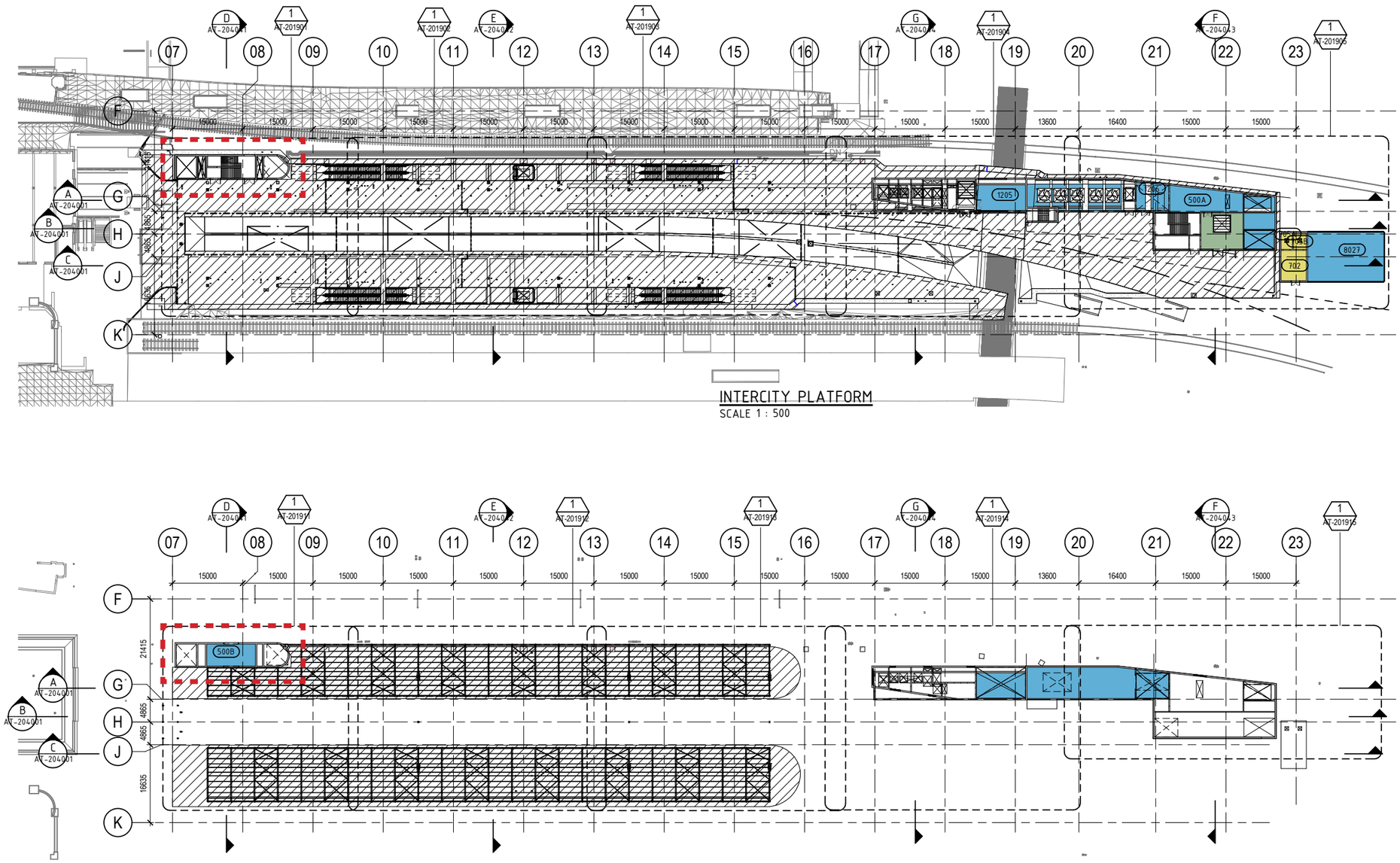
WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# NORTHERN VENT

WOODS BAGOT JOHN McASLAN + PARTNERS LAING O'ROURKE AGJV

# NORTHERN VENT

## Location




SCALE 1 : 500

SCALE 1 : 500

### NOTES

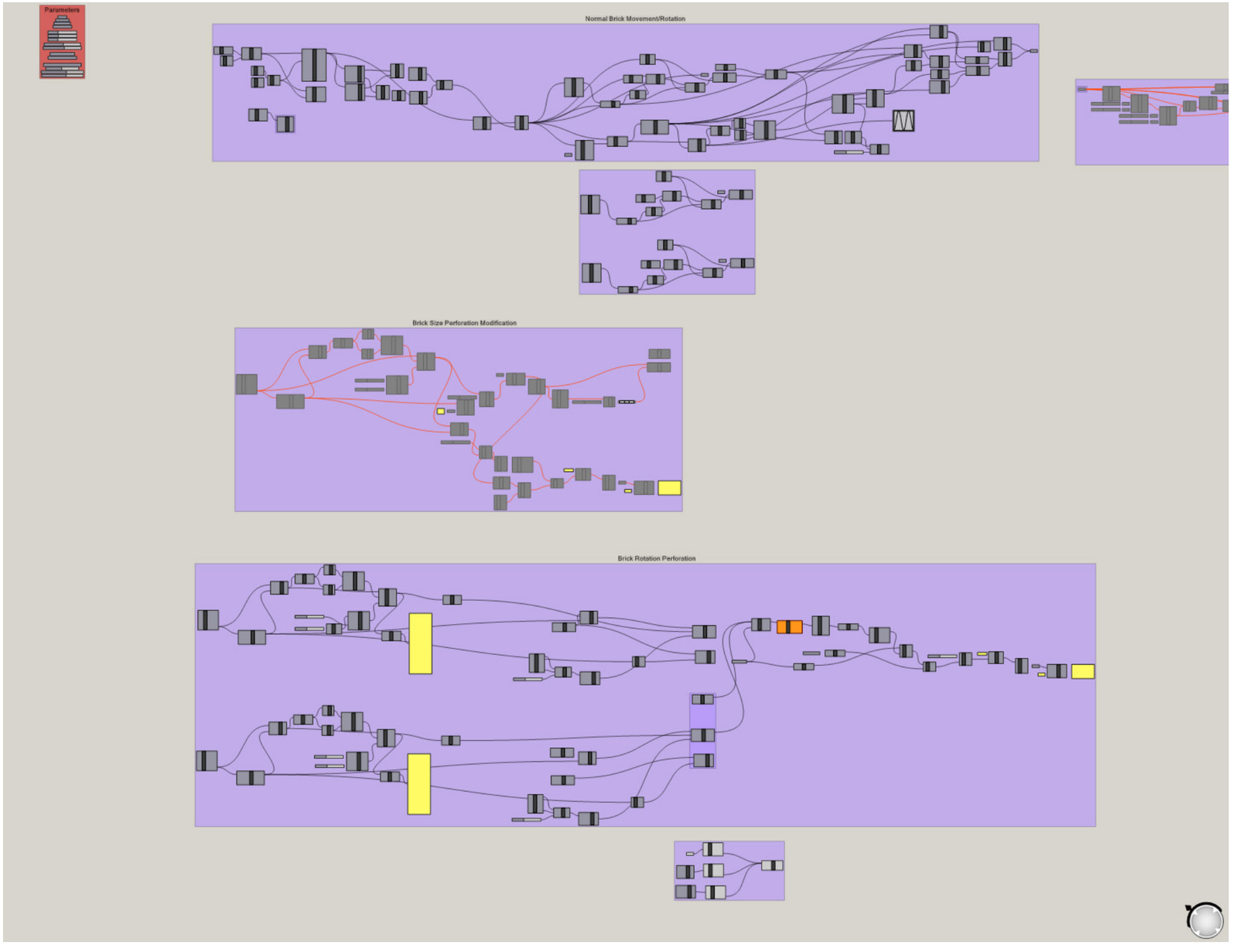
1. ALL BLOCK WORK WALLS ARE 2HR FIRE RATED UNLESS DENOTED OTHERWISE.
2. AT-GRADE ARCHITECTURE TO BE DEVELOPED IN PACKAGE 13 METRO BOX ARCHITECTURAL FITOUT CANOPIES.

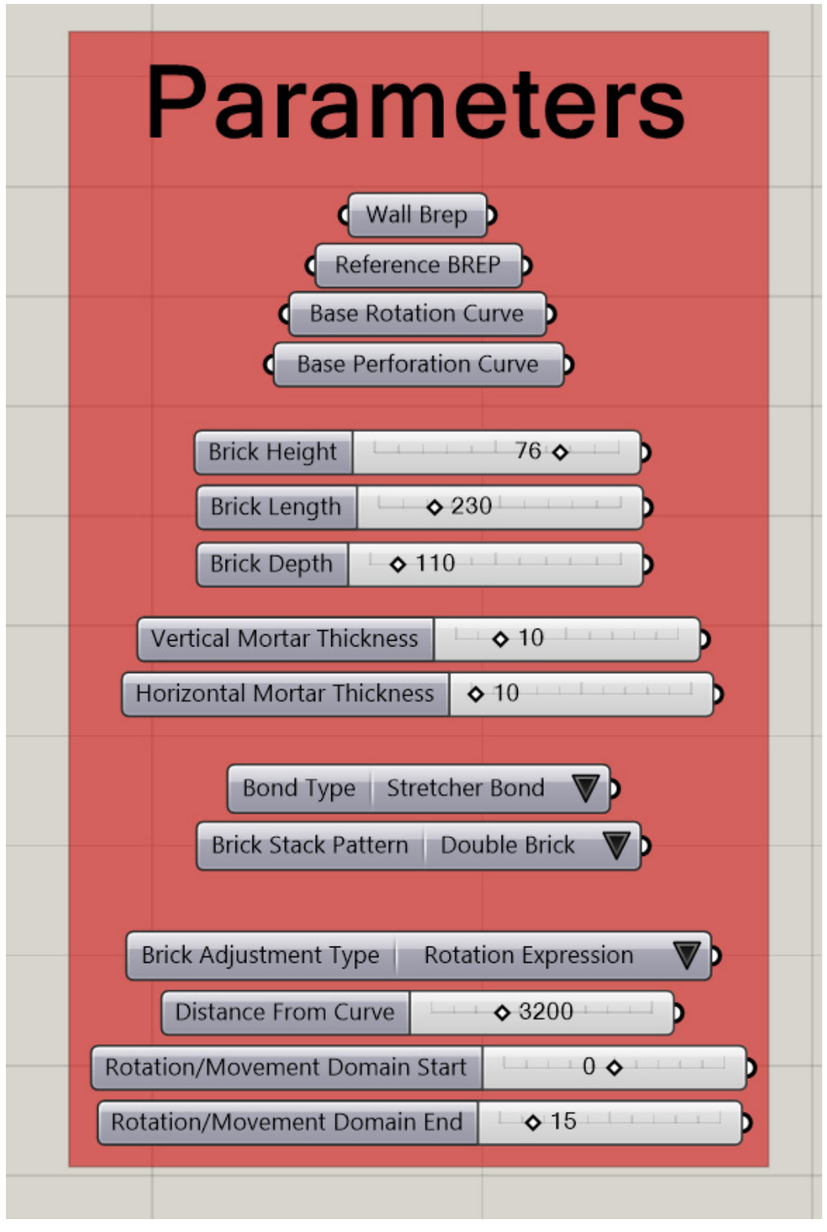
### COLOR LEGEND

- BOH OPERATIONAL
- TELECOMUNICATION
- TELECOMUNICATION (INTERCITY TRAIN)
- ELECTRICAL
- FIRE SERVICE
- HYDRAULIC
- MECHANICAL
- FOH (REFER TO METRO BOX PACKAGE 10 AND 11 FOR ARCHITECTURAL FIT OUT.)

# NORTHERN VENT

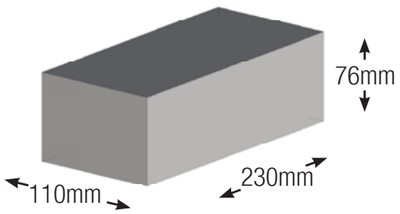
Grasshopper Script Studies

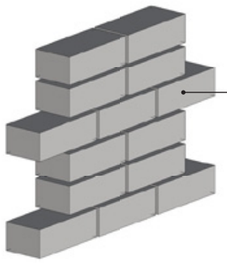


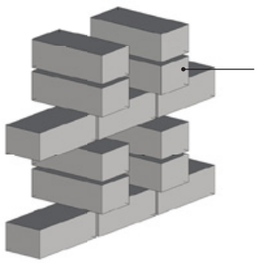
# NORTHERN VENT
## Brick Studies

General Brick Dimensions

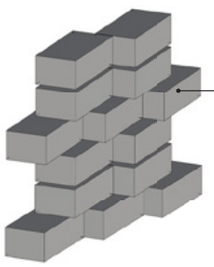


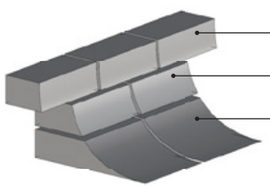
**A**
General Brick



**B**
Rotated Perforation Brick

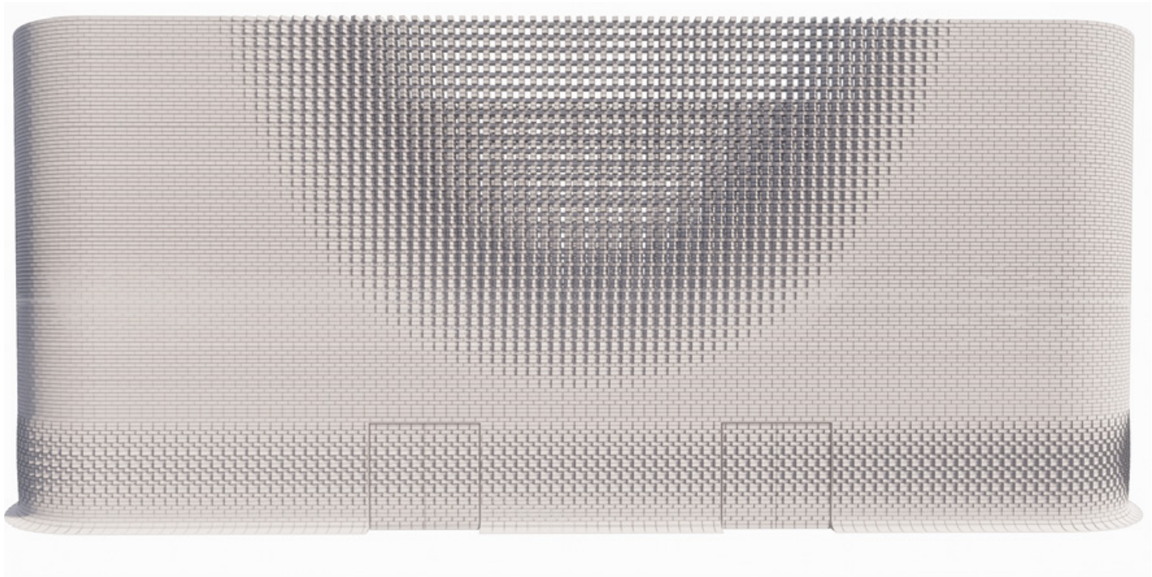


**C**
Tesselated General Brick



**D**
Curved Brick Type 3
Curved Brick Type 2
Curved Brick Type 1

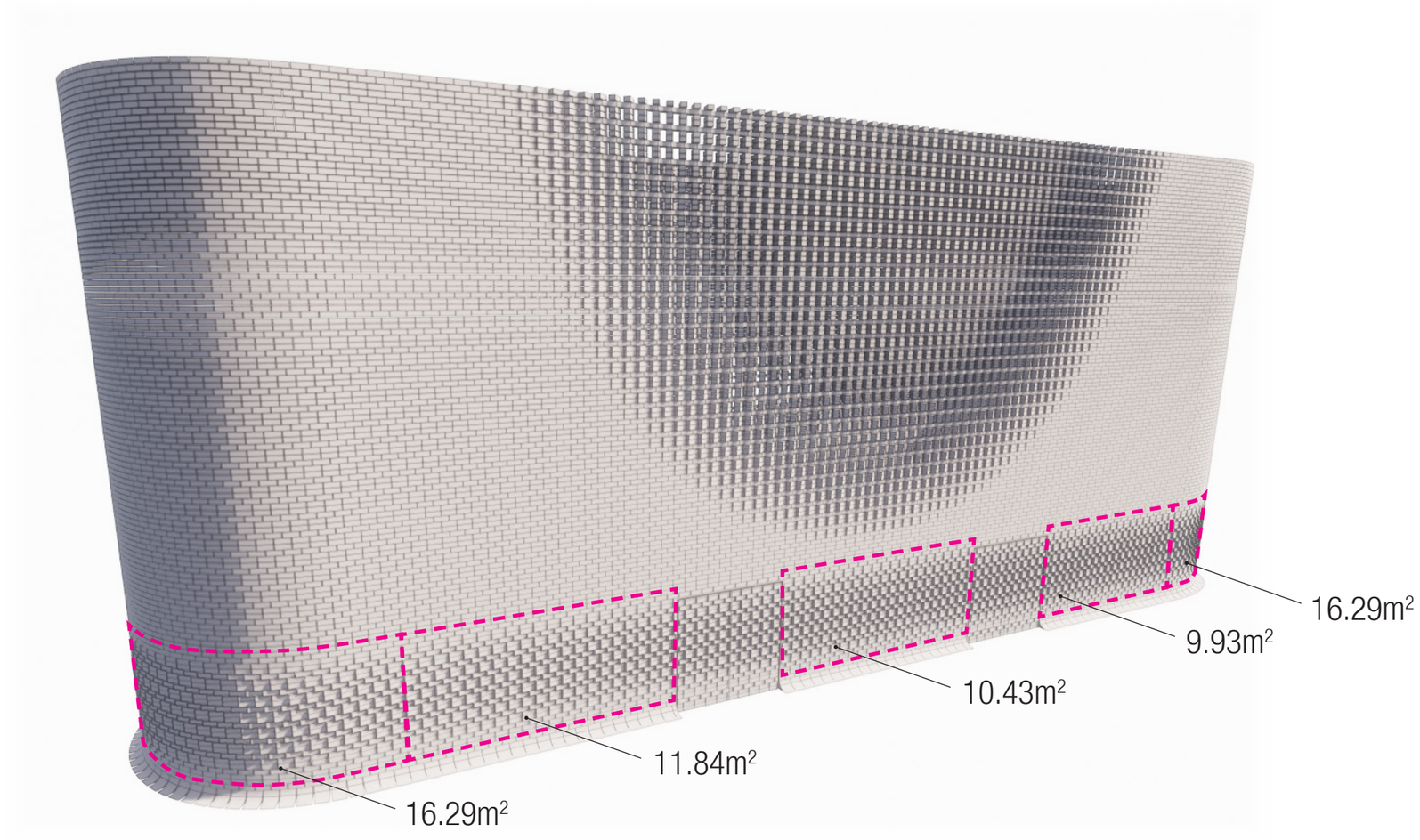
## BRICK TYPES AND QUANTITY



| | | |
|---|---|---|
| **A** | General Bricks | 17,158 |
| **B** | Rotated Perforation Bricks | 5,684 |
| **C** | Tesselated General Bricks | 5,576 |
| | Tesselated General Bricks Cut | 94 |
| **D** | Curved Brick Type 1 | 213 |
| | Curved Brick Type 2 | 221 |
| | Curved Brick Type 3 | 222 |
| | Curved Brick Type 1 Cut | 12 |
| | Curved Brick Type 2 Cut | 4 |
| | Curved Brick Type 3 Cut | 4 |

# NORTHERN VENT
Brick Studies

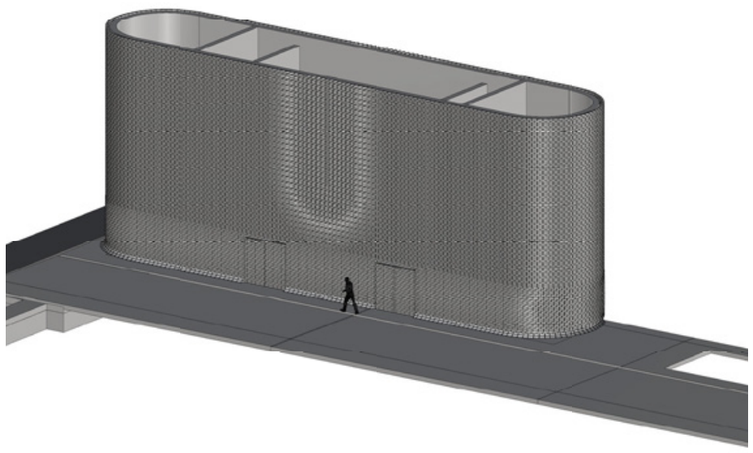
## BRICKWORK ADVERTISING/ARTWORK AVAILABLE GROUND LEVEL SURFACE AREA

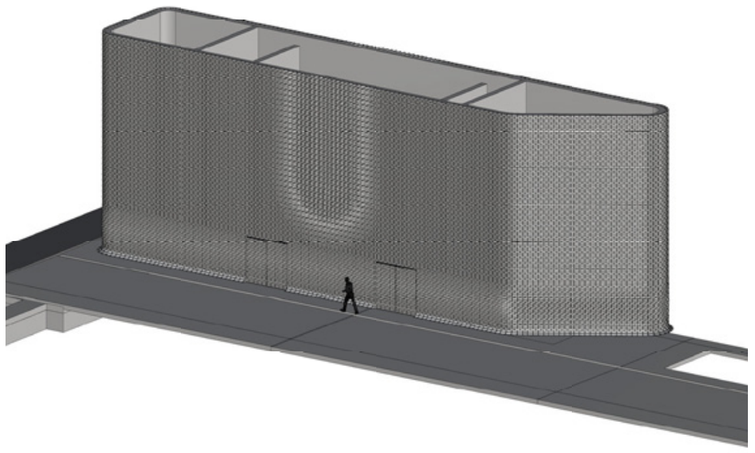


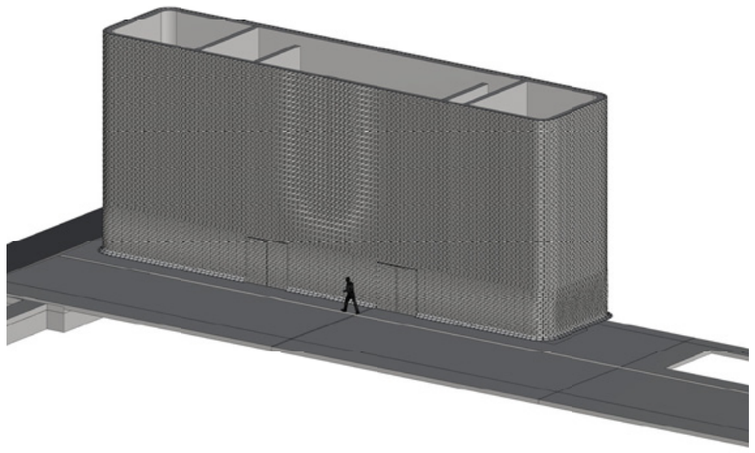

Flat Surface Area = 32.2m²
Curved Surface Area = 32.58m²

# NORTHERN VENT
Brick Studies

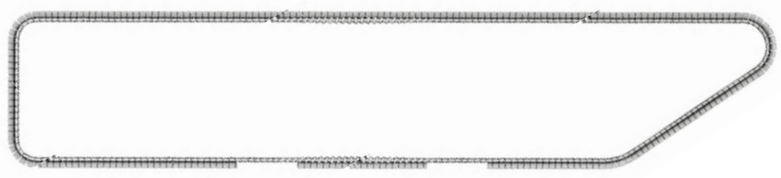
## NORTHERN VENT FORM ITERATIONS

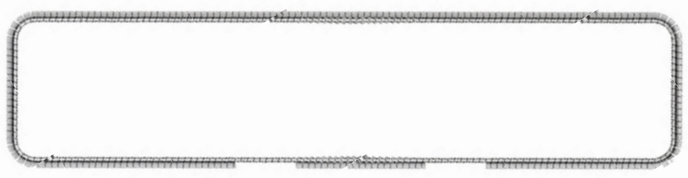








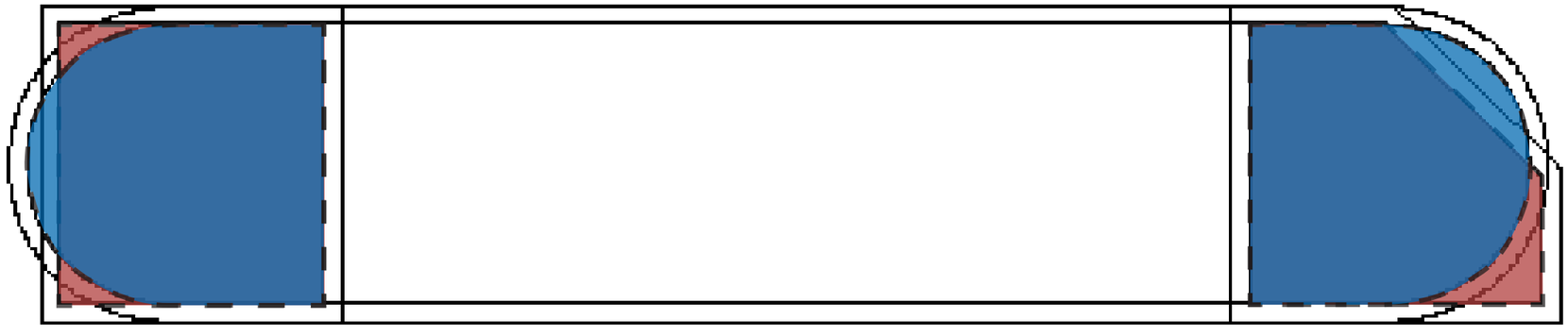


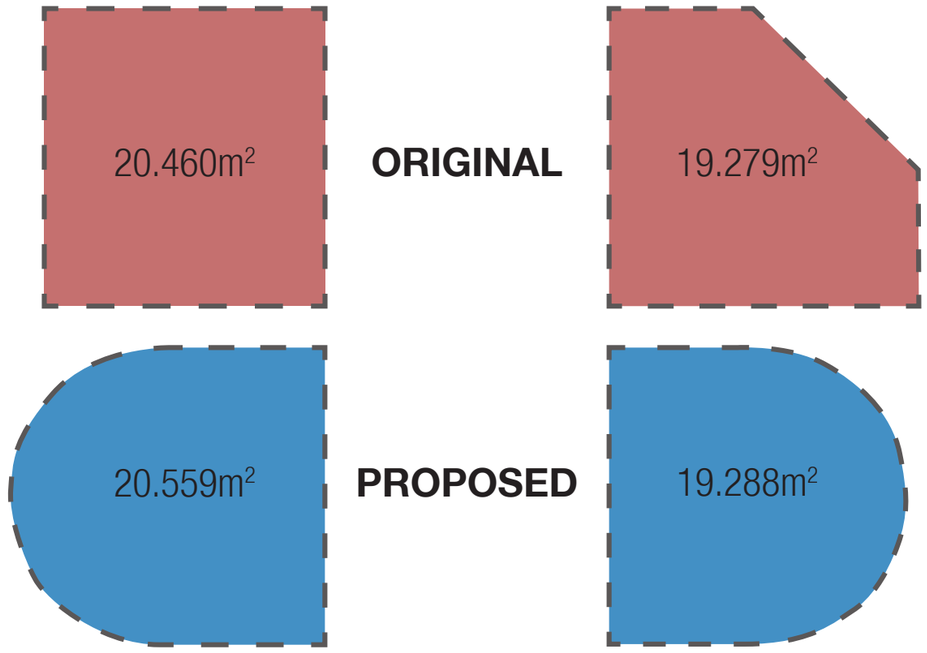


# NORTHERN VENT

Brick Studies

## NORTHERN VENT SHAFT PROPOSED AREA CHANGE

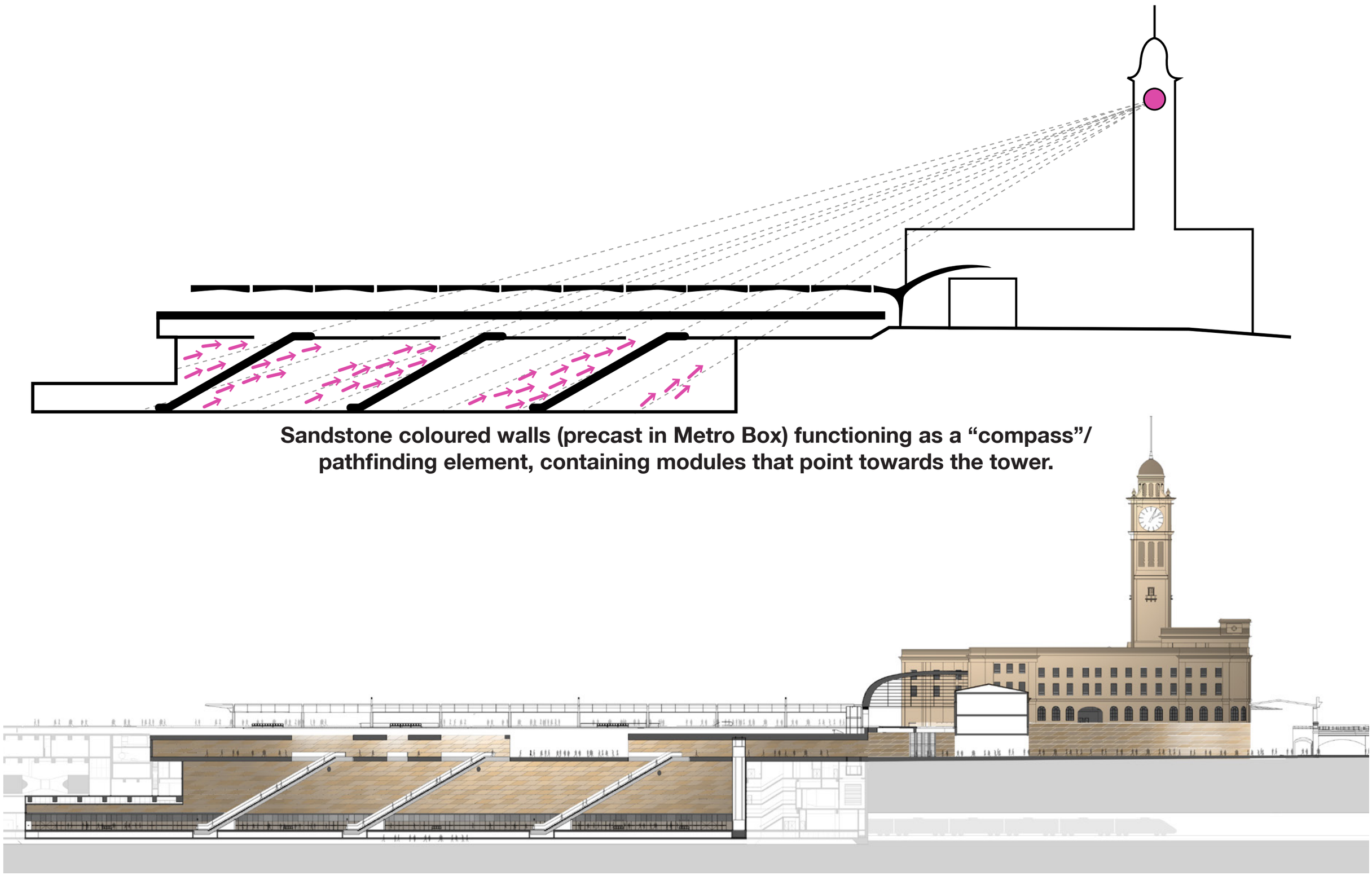




# EUROPEAN HERITAGE INTERPRETATION

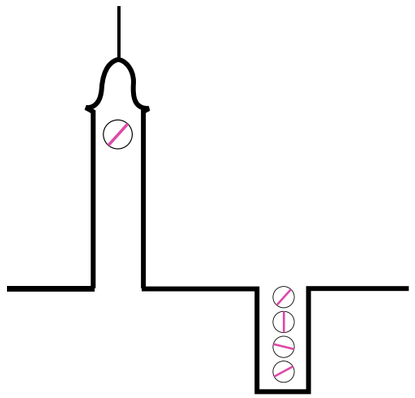
02.04.2019

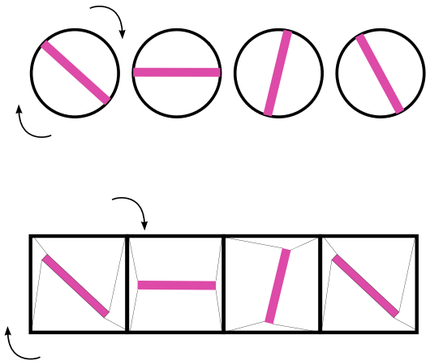
# HERITAGE INTERPRETATION

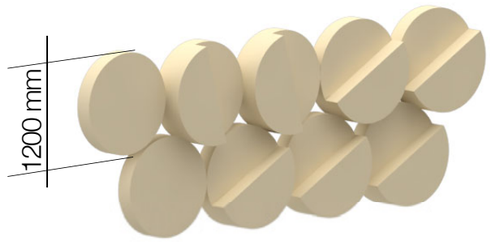


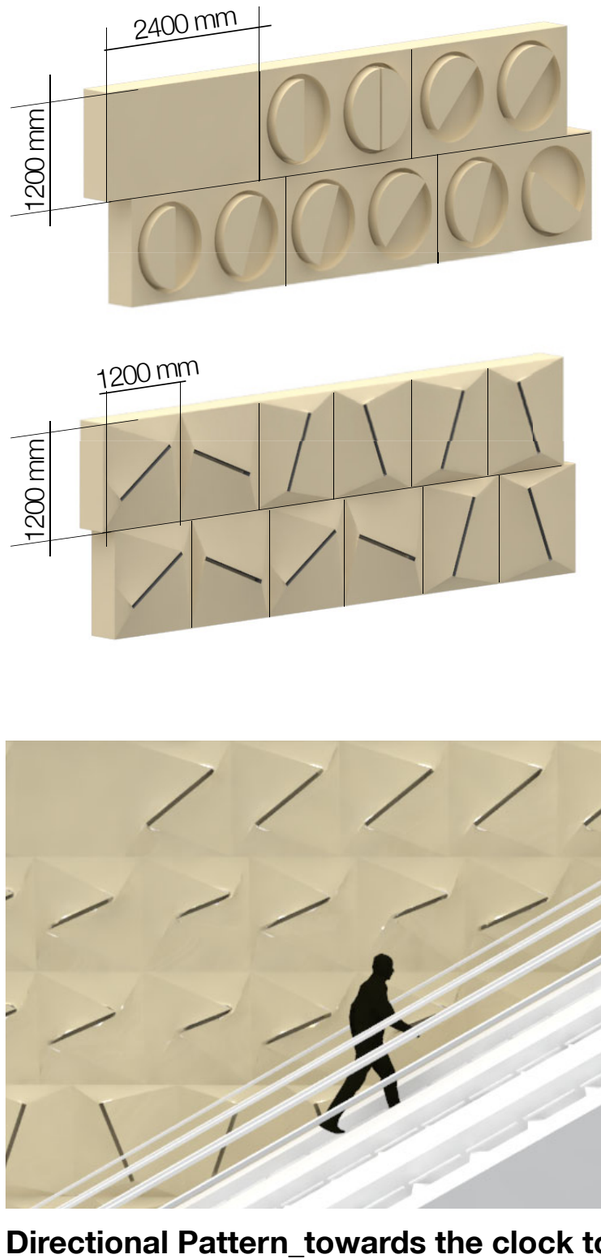
**Sandstone coloured walls (precast in Metro Box) functioning as a “compass”/ pathfinding element, containing modules that point towards the tower.**

# HERITAGE INTERPRETATION









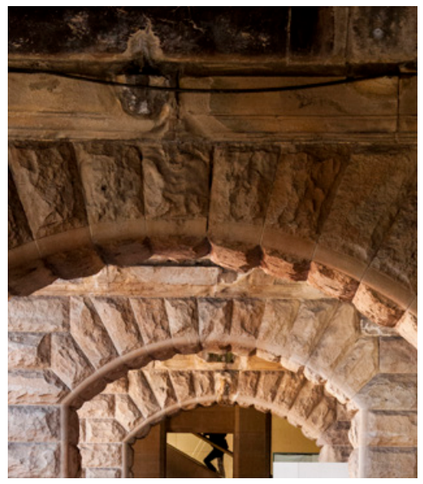


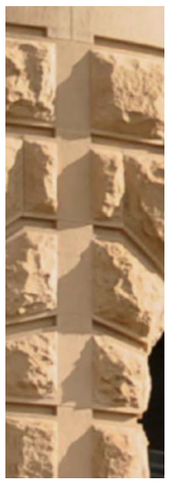



**Randomised Pattern**

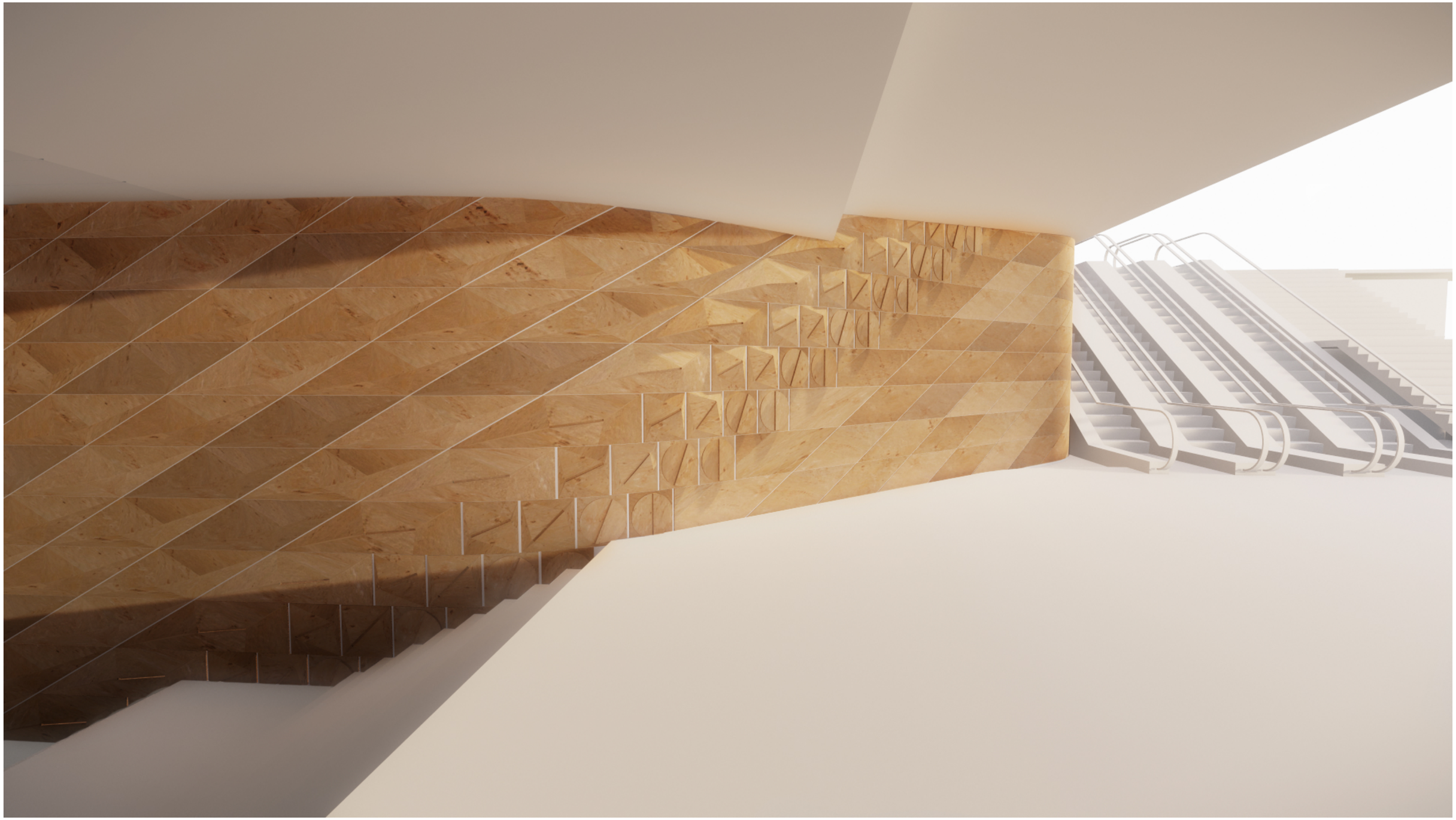


**Directional Pattern_towards the clock tower**

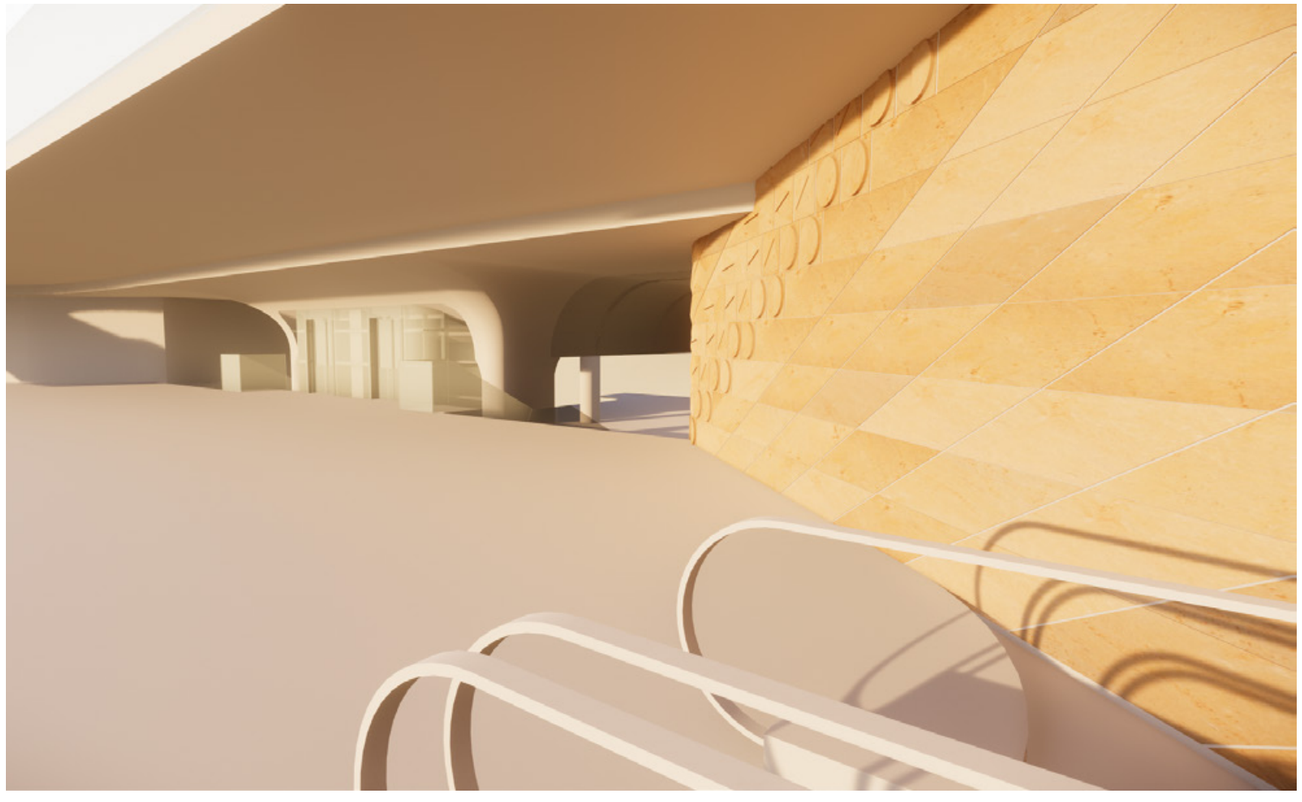




# HERITAGE INTERPRETATION
## Tests



# HERITAGE INTERPRETATION
## Tests





# HERITAGE INTERPRETATION
## Tests



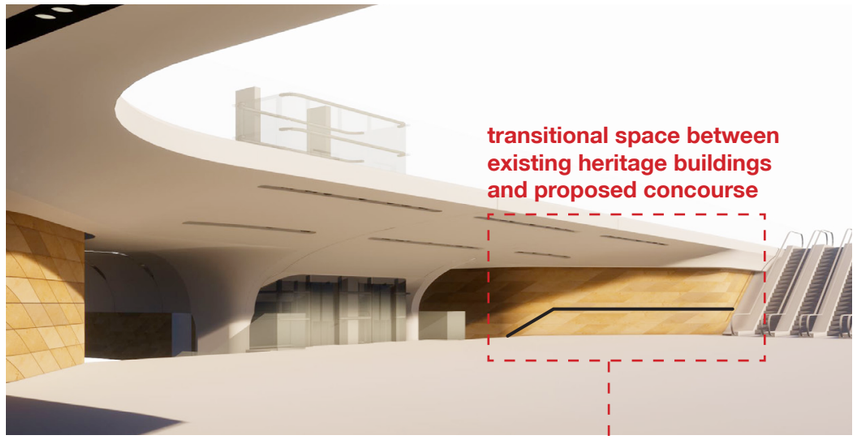


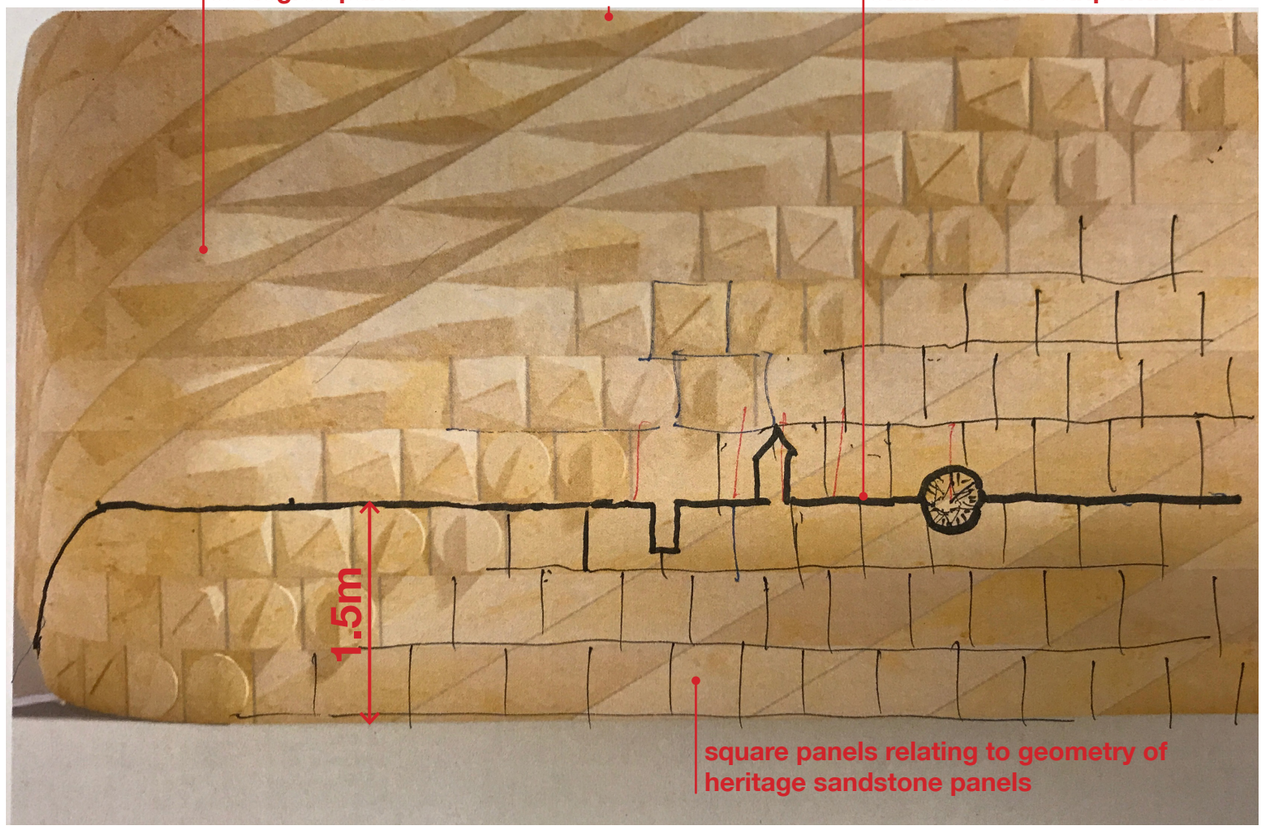
# HERITAGE INTERPRETATION



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

# HERITAGE INTERPRETATION
## Concept




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

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

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



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

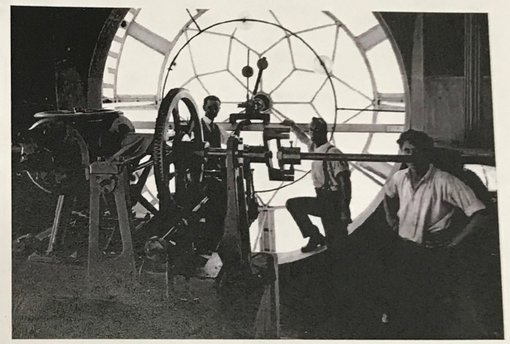


**Figure 26**: Installing the clock into the tower in late 1920. Note the mechanism in the foreground with the driving arms extending to each of the dials (Source: ARHS)

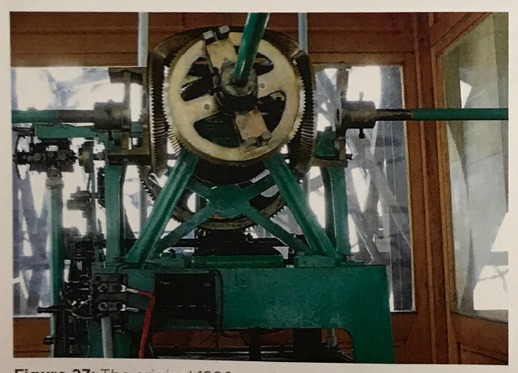


**Figure 27:** The original 1920 mechanism for the Central tower clock. Although disconnected from the impulse system in 2014, the workings were restored and conserved within the clock tower to maintain the historic connection and understanding of the clock and how it worked (Source: Sydney Trains)

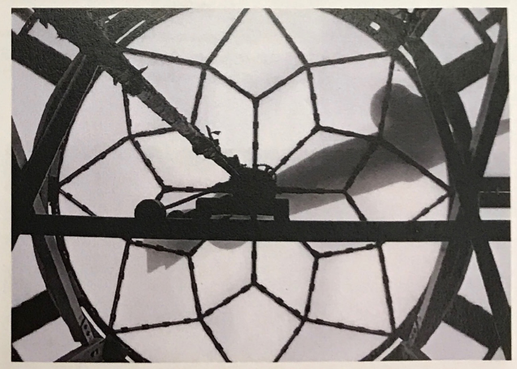
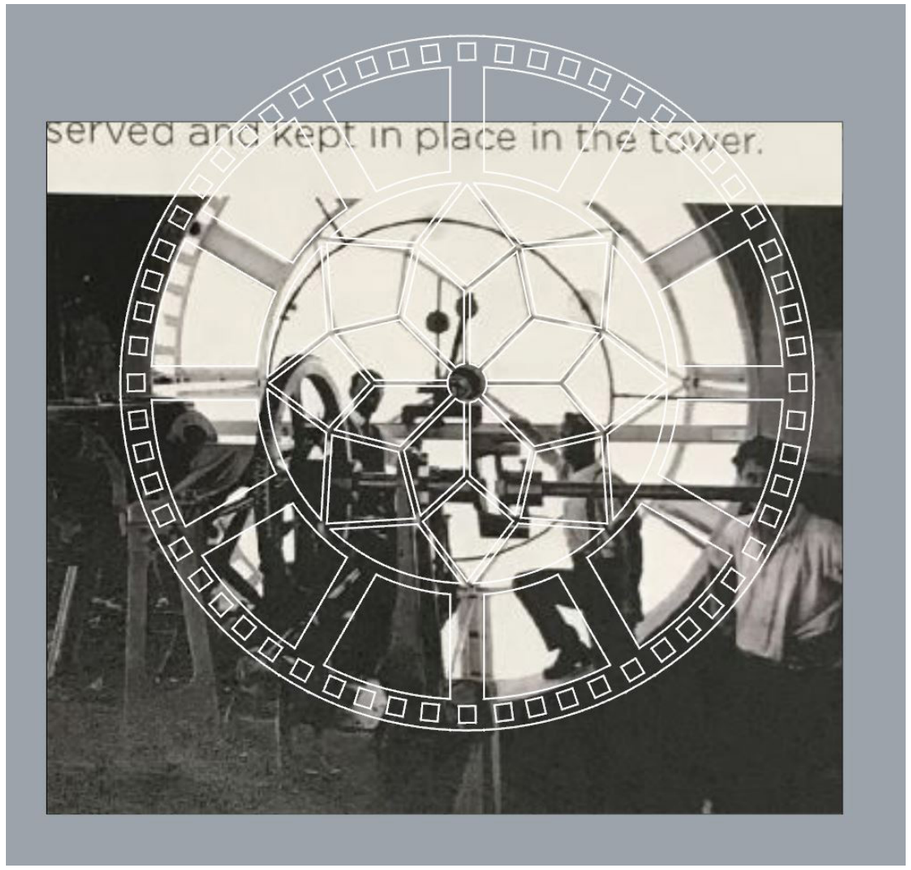


**Figure 28:** Looking through the glass of the Central tower clock face, showing the winding rod that was part of the original mechanism and is still used to turn the hands (Source: Sydney Trains)

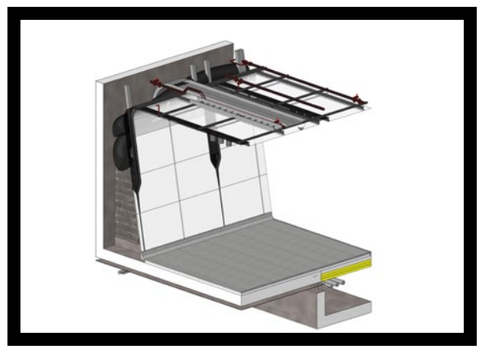
# HERITAGE INTERPRETATION
## Concept

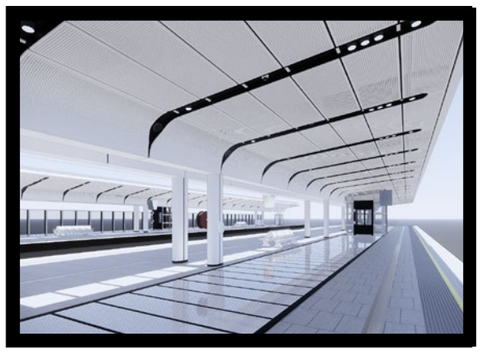










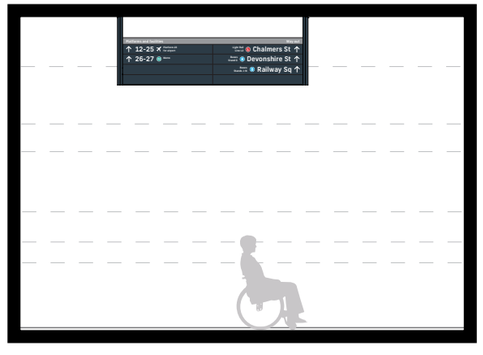


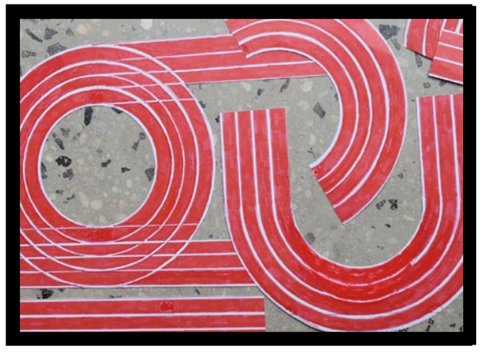


# CENTRAL STATION METRO

# DRP 07

04.06.2019



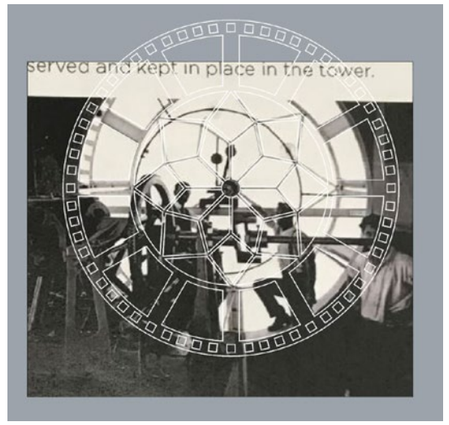



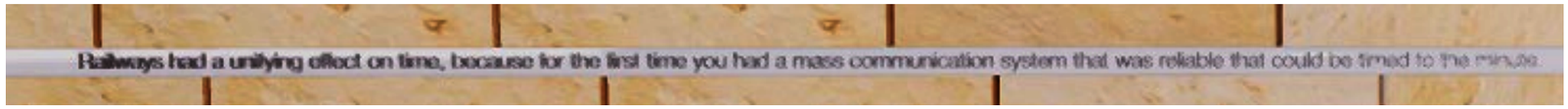




# EUROPEAN HERITAGE INTERPRETATION

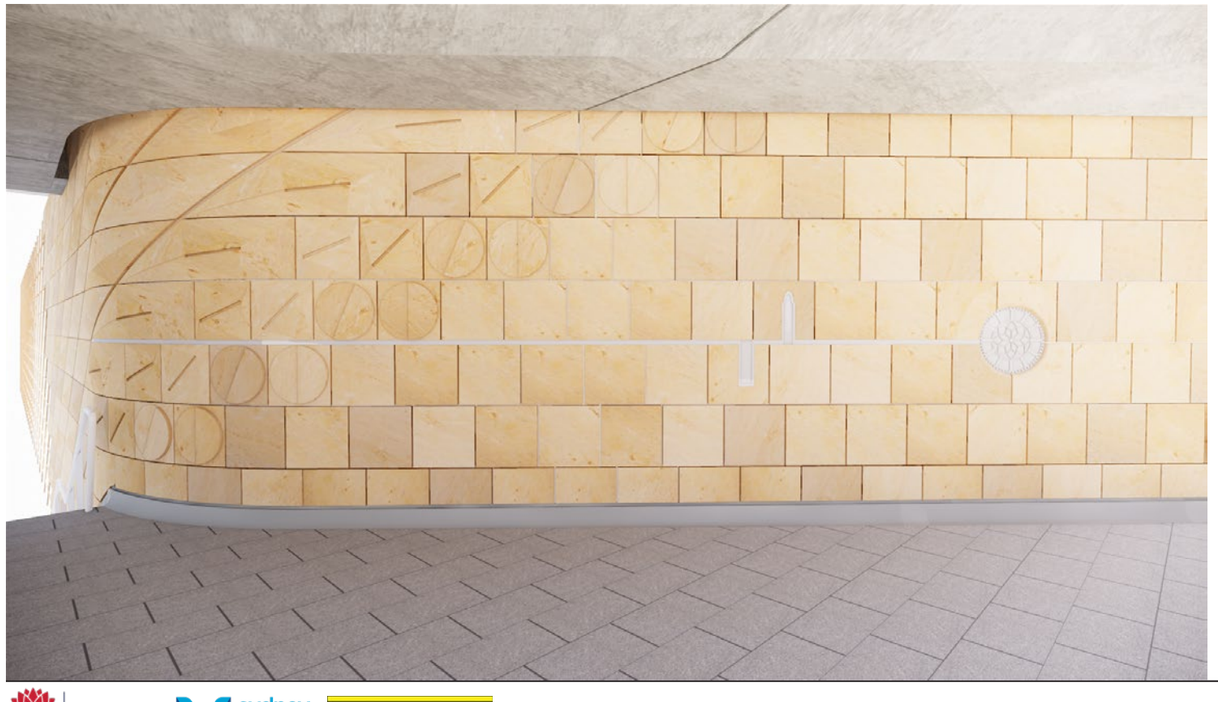
Studies











# HERITAGE INTERPRETATION
## ARCHAEOLOGY



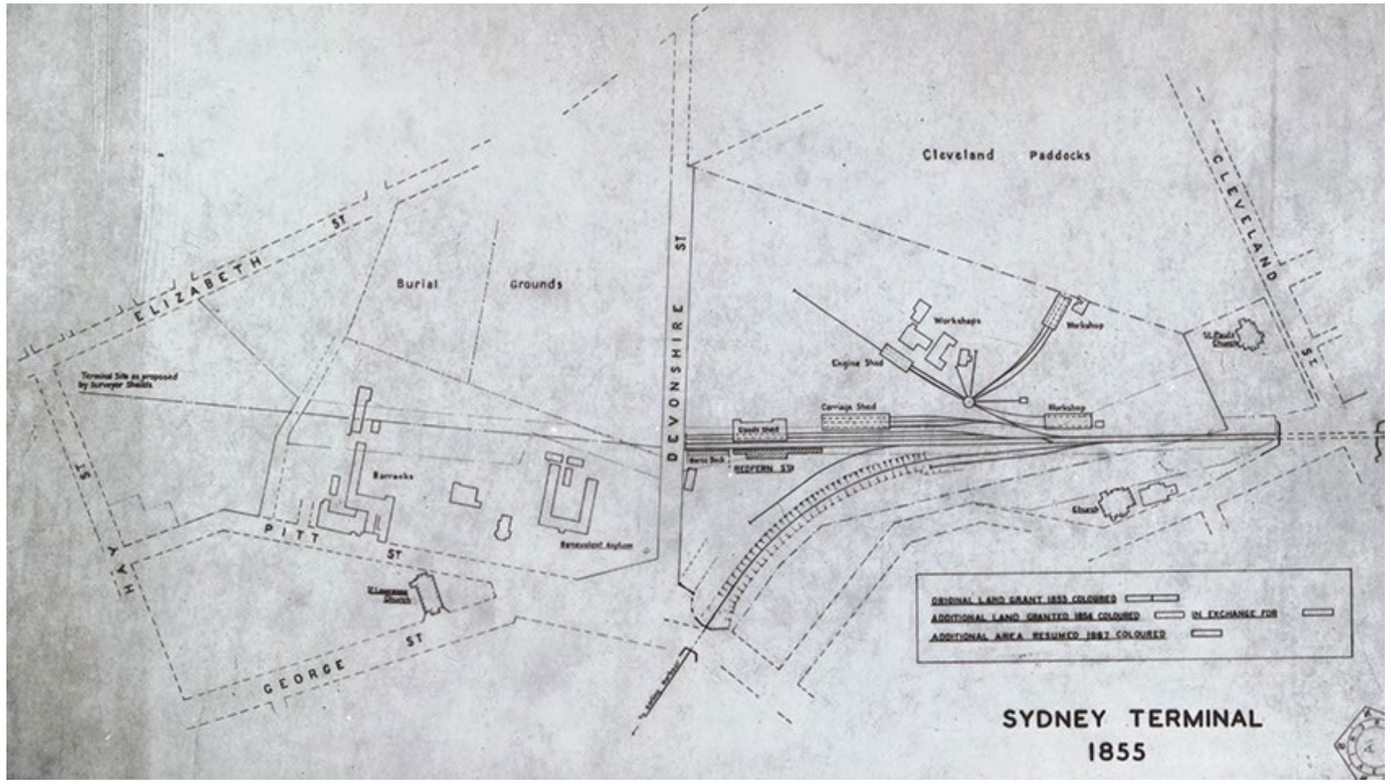
Devonshire St Cemetery 1901




Railway Station Sydney May 1871



Railway Station Sydney 1858




Sydney Terminal 1855

# HERITAGE INTERPRETATION

## ARCHAEOLOGY



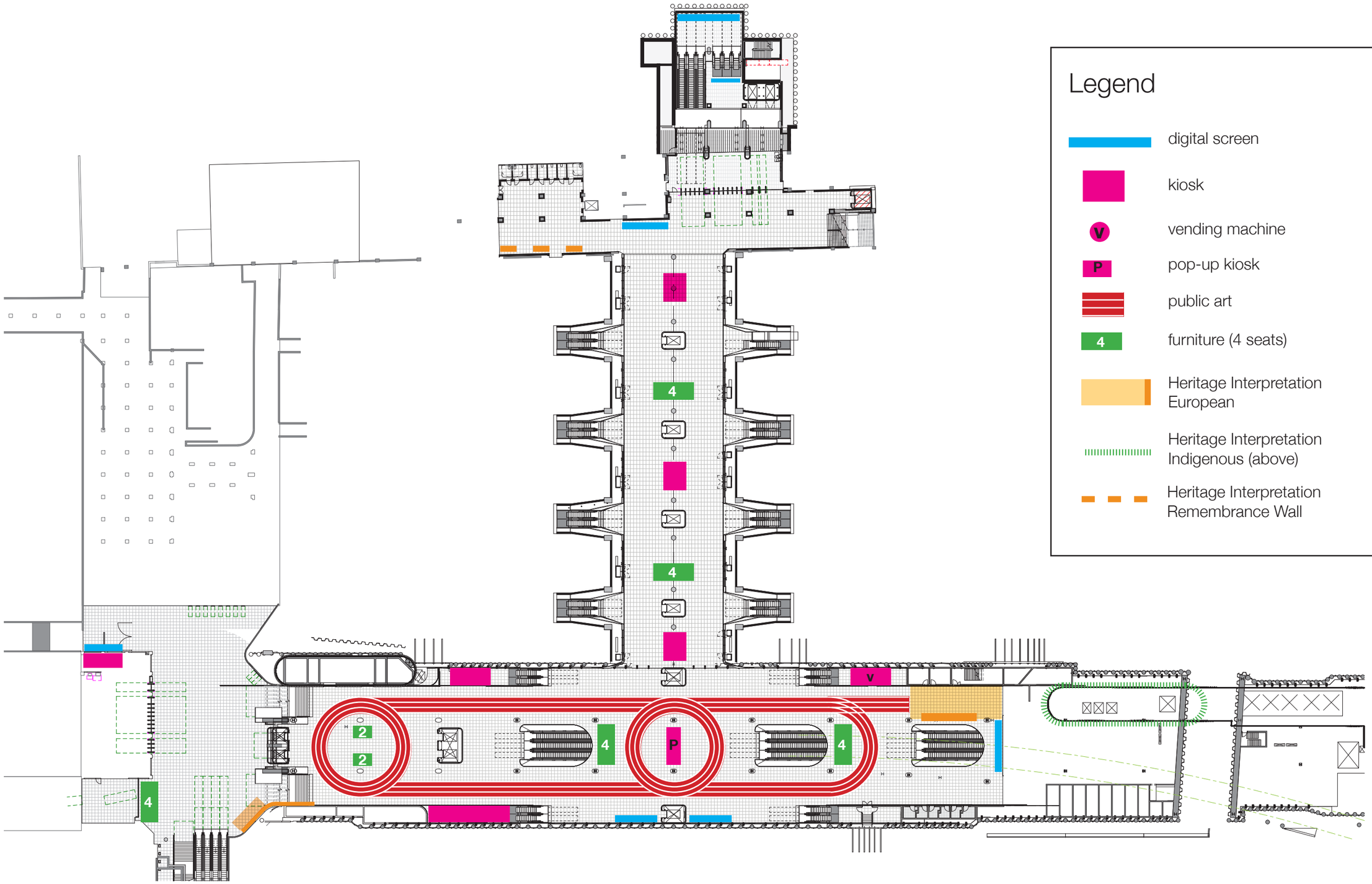







# HERITAGE INTERPRETATION

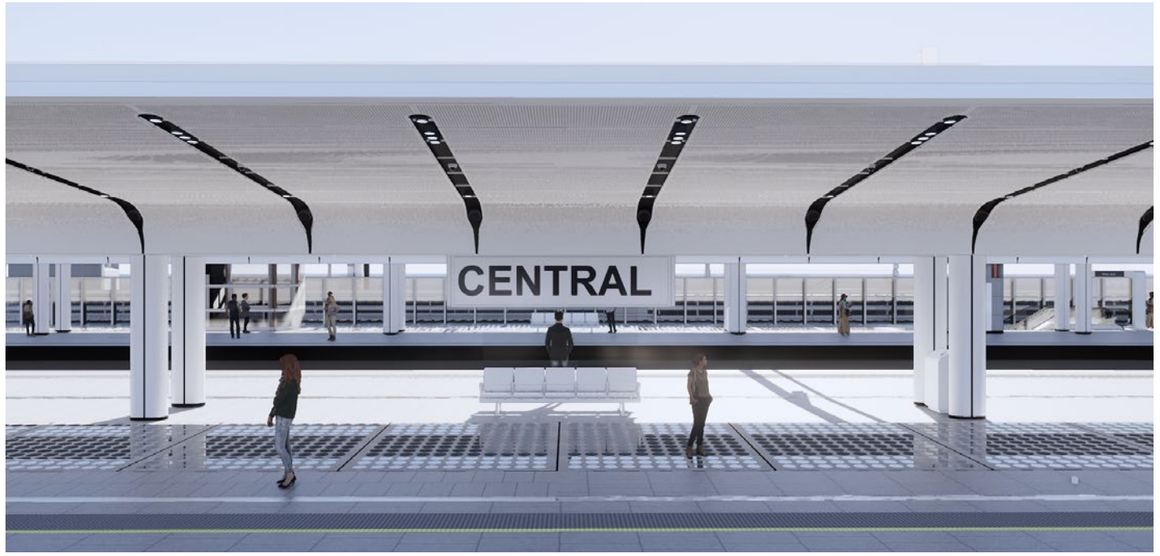
## SPATIAL HIERARCHY




Legend

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

# HERITAGE INTERPRETATION
## SIGNAGE







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



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





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

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



All fixings to be replaced










# BRONWYN BANCROFT

## Indigenous Heritage Interpretation Proposal



**Bronwyn Bancroft**
**Concept Rationale for Central Railway artistic component**

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

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

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

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

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

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

generations as Australians
enocide but then elevated to
nity.

were all living in that

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

e will become the past.

ves us all an invigorating
the human journey
ntemporary moment,

t disrespectful to plunder
e the past visually with

ilway Station are shared
rom many countries.

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

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

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

**BRONWYN BANCROFT**

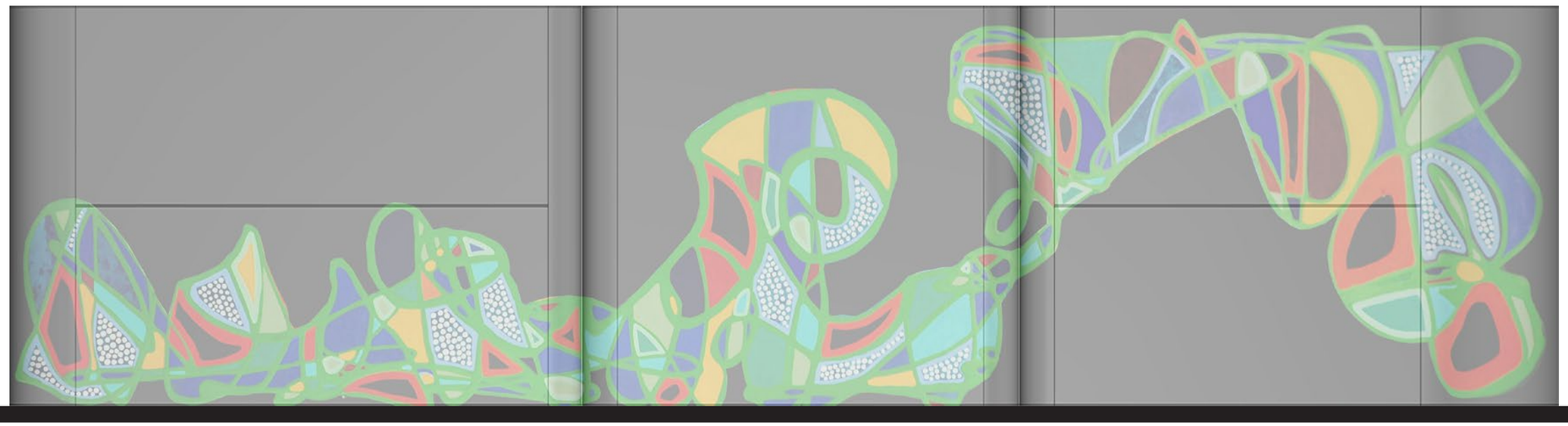


# SOUTHERN VENT

## Aboriginal Heritage Artwork Interpretation

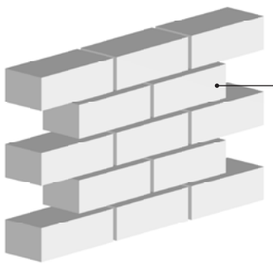


Original Artwork



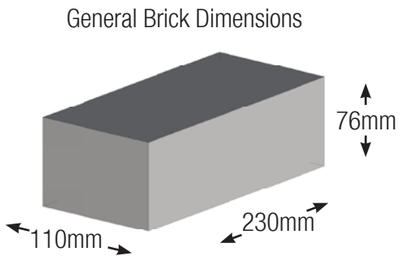
Western Elevation - Aboriginal artwork mapped onto facade

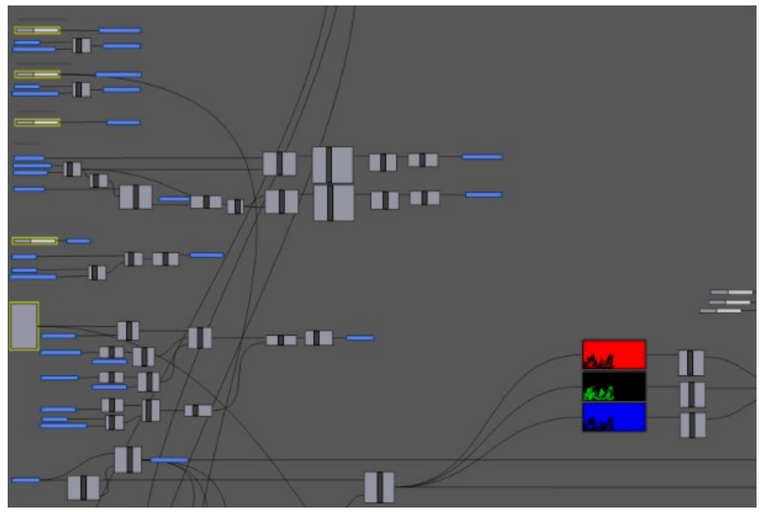
# SOUTHERN VENT
## Brick Typology Studies



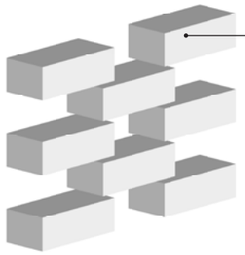
**A**

General Brick



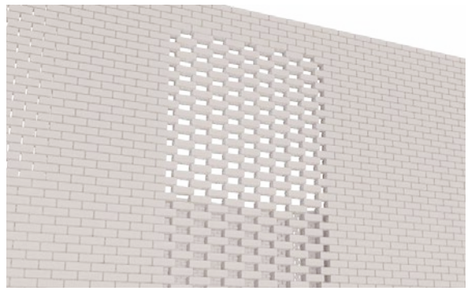



**B**

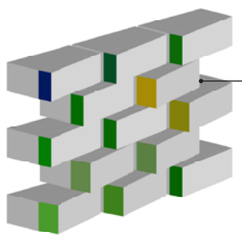


Vent Brick

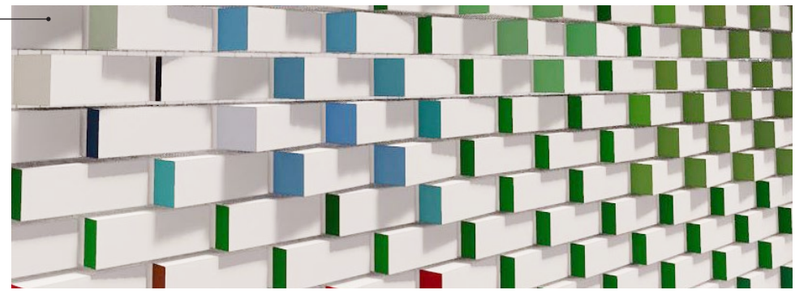


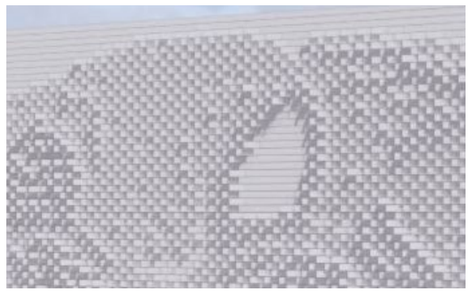


**C**



Tessellated Art Work Brick
(potentially coloured on one side)





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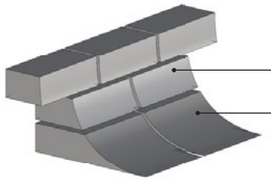
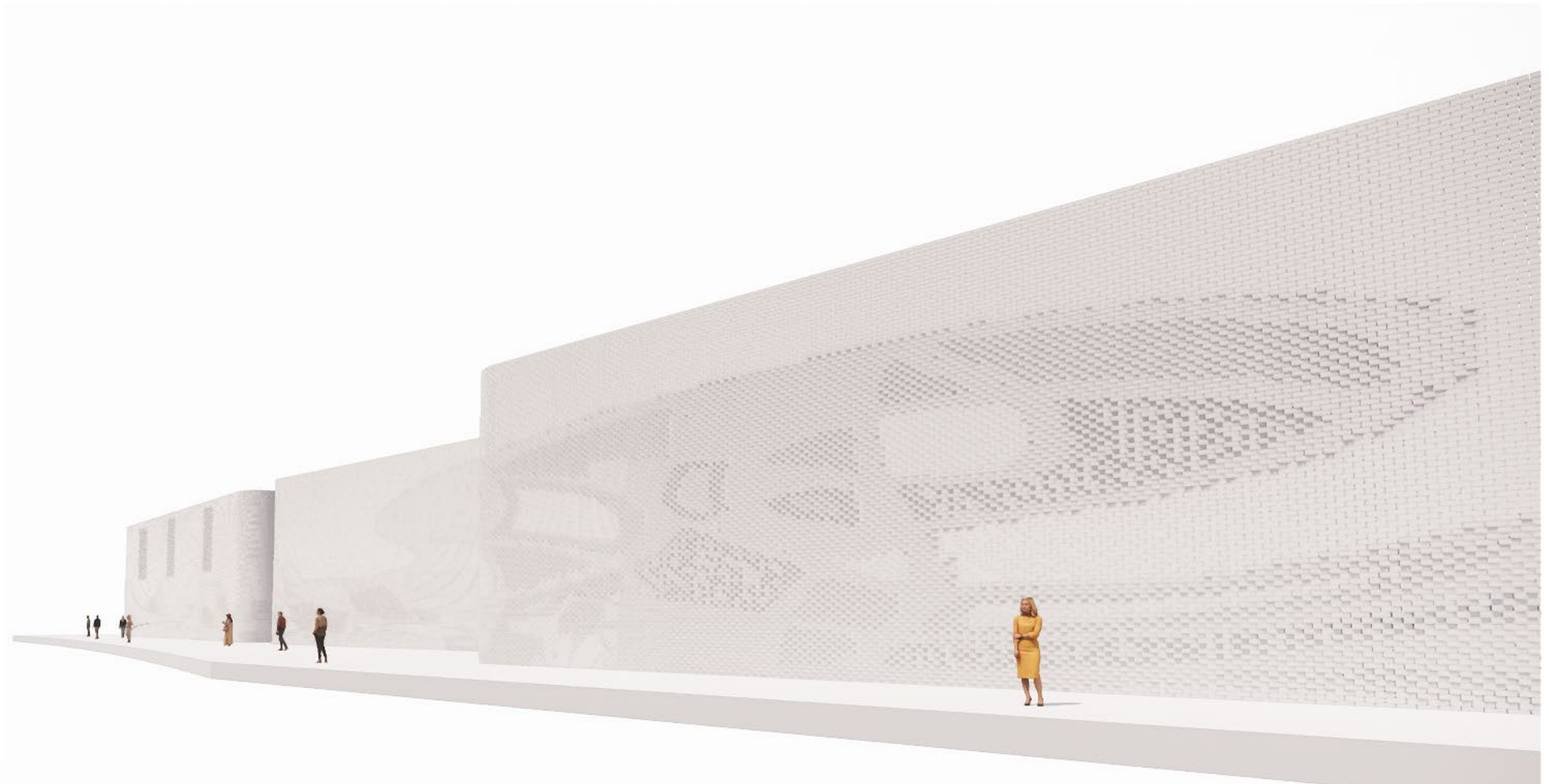
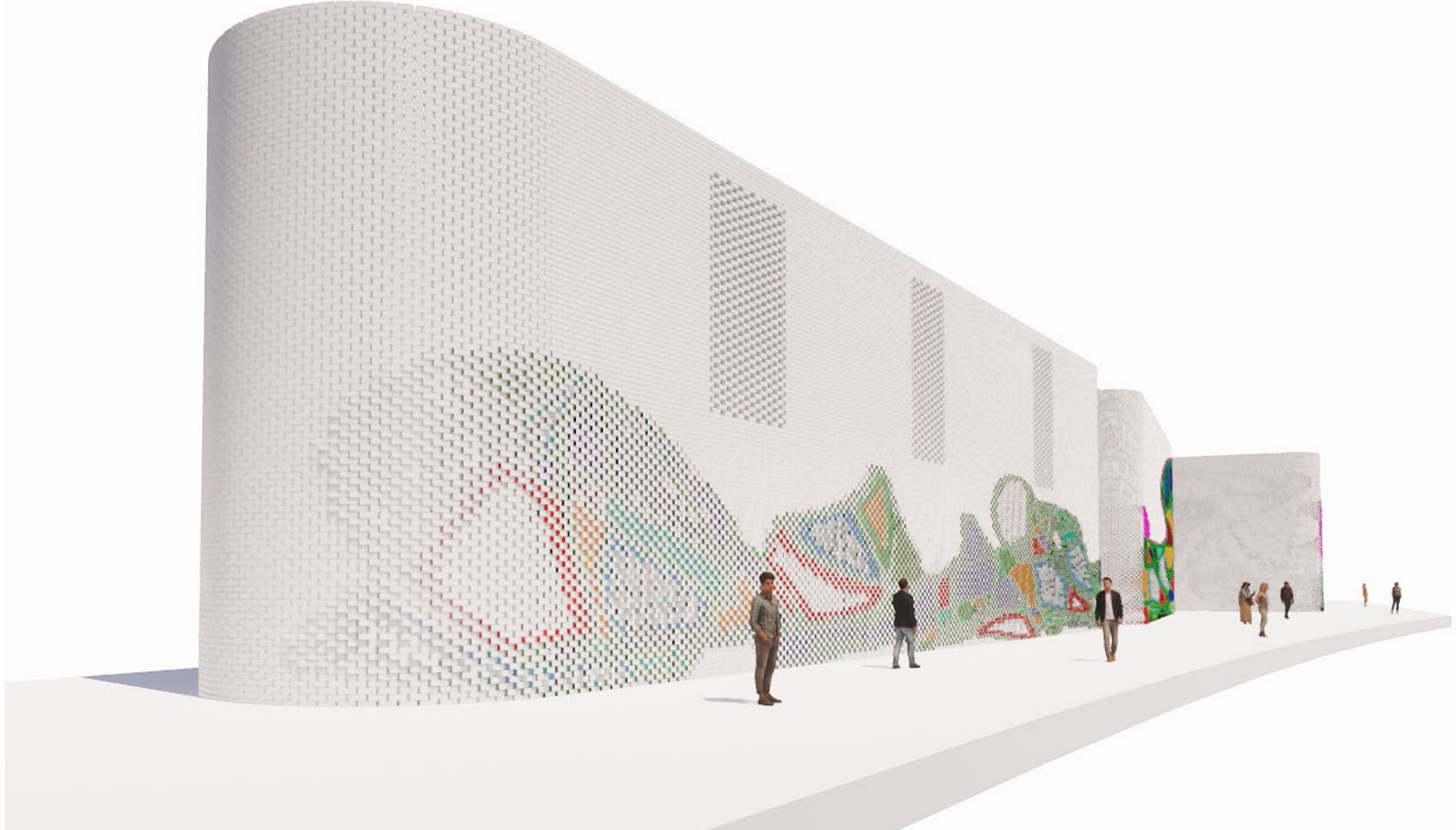


Curved Brick Type 2

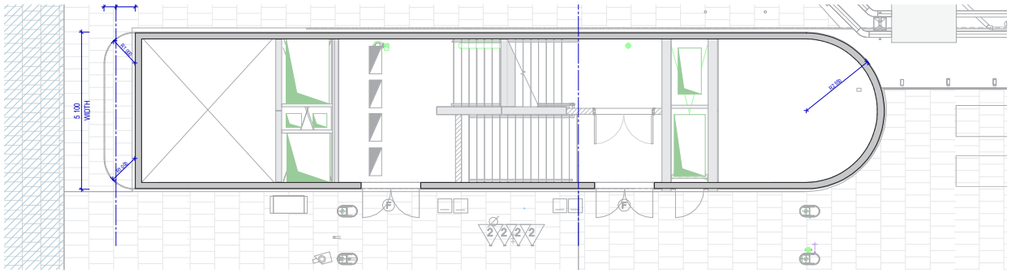
Curved Brick Type 1

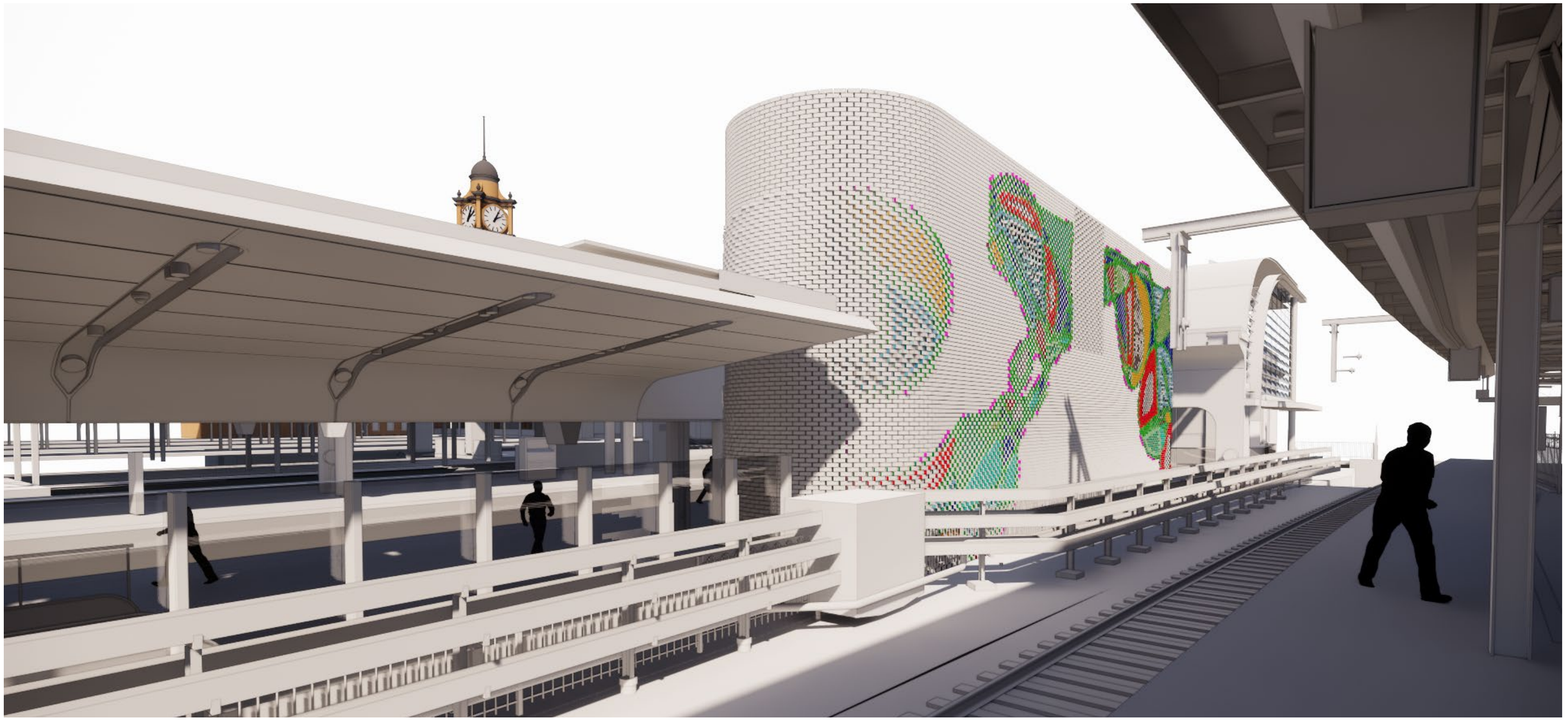
# SOUTHERN VENT
Model Views





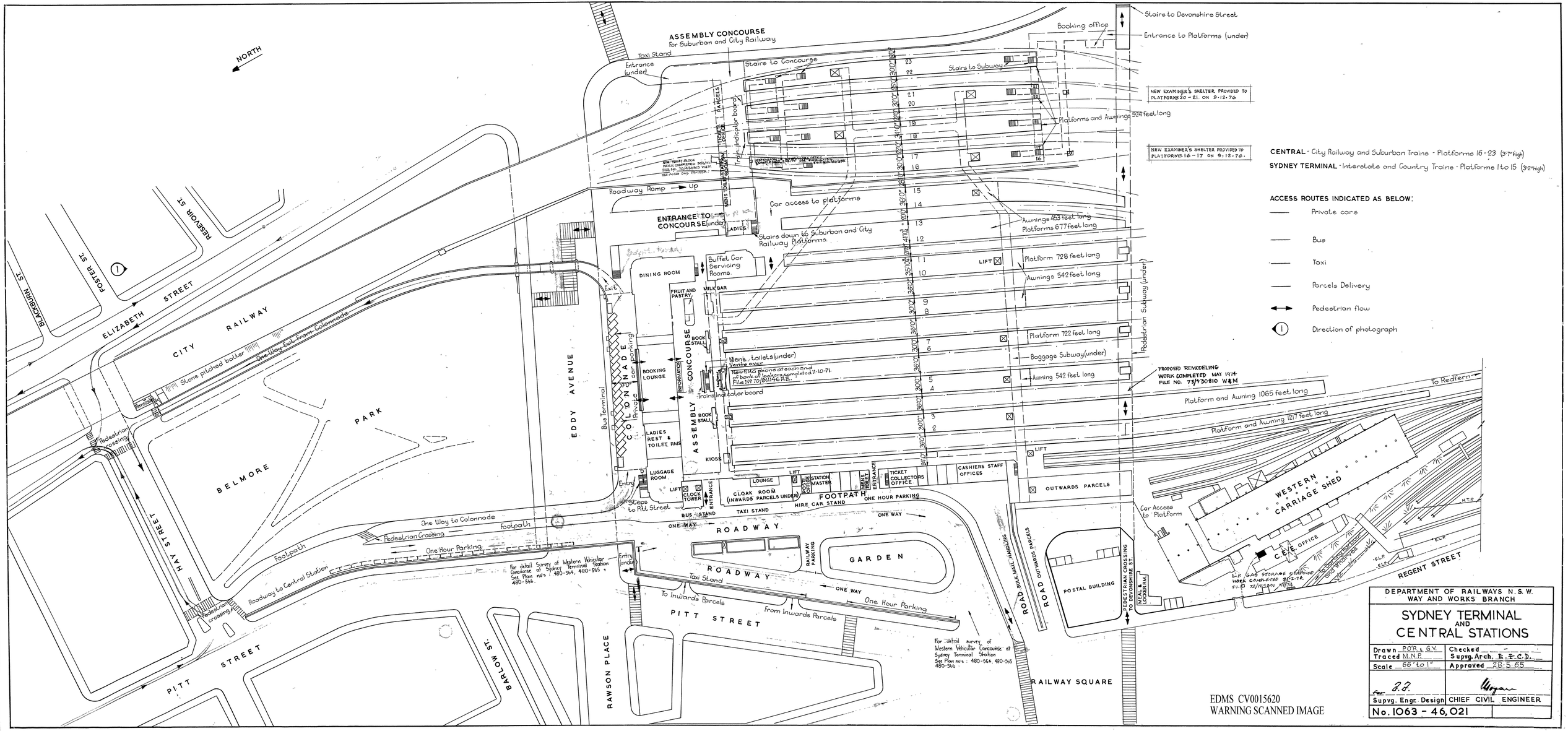
# NORTHERN VENT
Studies



# APPENDIX B – HISTORIC DRAWINGS OF CENTRAL STATION

Select examples of historic drawings obtained from Sydney Trains Virtual Planroom
Enterprise Asset Systems, Engineering & Maintenance




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

# SYDNEY TERMINAL AND CENTRAL STATIONS

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

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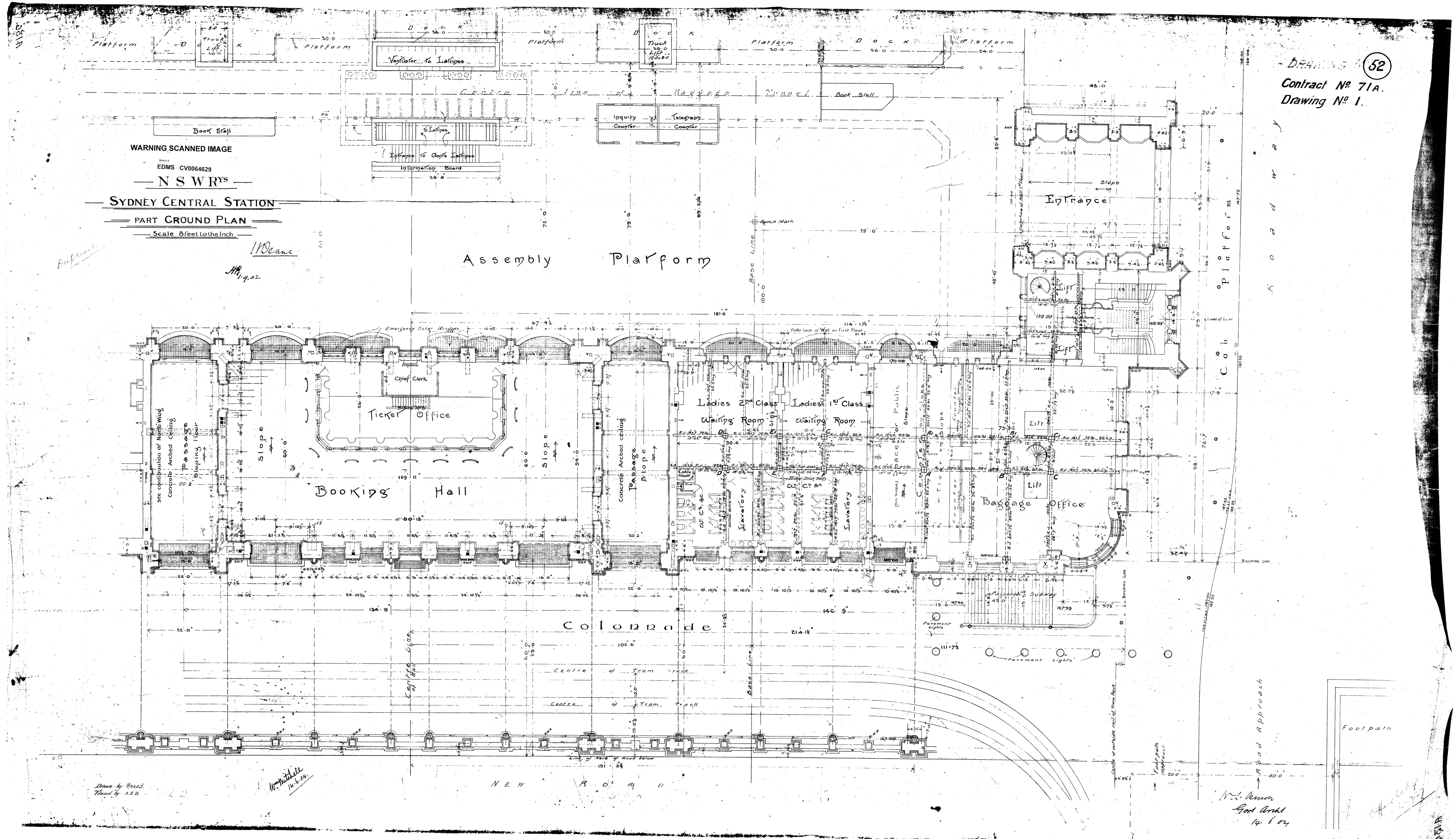

Contract No. 71A.
Drawing No. 1.
52
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EDMS CV0064629
N S W R^YS
SYDNEY CENTRAL STATION
PART GROUND PLAN
Scale 8 feet to the Inch
Assembly Platform
Entrance
Booking Hall
Ticket Office
Chief Clerk
Ladies 2nd Class Waiting Room
Ladies 1st Class Waiting Room
Baggage Office
Lavatory
Colonnade
Centre of Tram Track
Centre of Tram Track
Cab Platform
Road Approach
Footpath
NEW ROAD
Platform
Dock
Truck Lift
Ventilator to Latrines
Book Stall
Inquiry Counter
Telegraph Counter
Entrance to Gents Latrines
Information Board
Emergency Ticket Window
Slope
Passage
Sloping Floor
Concrete Arched Ceiling
Lift
Passenger Subway
Pavement Lights
Base Line
Bench Mark
Line of Kerb of Road below
Drawn by Gnes.
Traced by A.E.B.
Wm Mitchell 14.6.04
W. L. Vernon
Govt Archt
14.6.04

10411-31

N. S. W. R.

# SYDNEY CENTRAL STATION

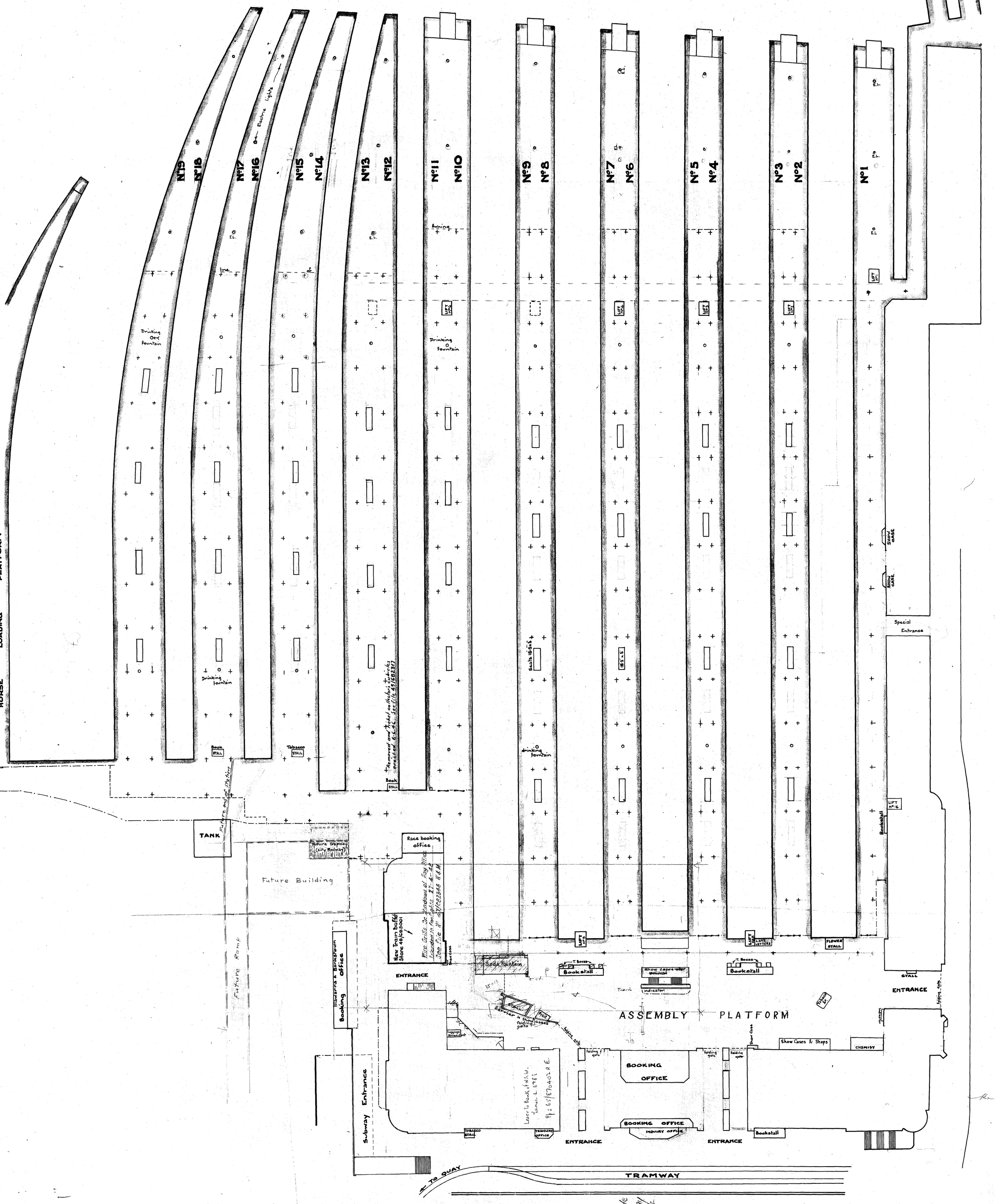
## PLAN OF PLATFORMS

SCALE :- 33' TO 1"

WARNING SCANNED IMAGE

Batch 10

EDMS CV0064835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No 7 N
No 6 N
No 5 N
No 4 N
No 3 N
No 2 N
No 1 N
Electric lights
Drinking Fountain
Awning
Line
Drinking Fountain
HORSE LOADING PLATFORM
Book STALL
Tobacco STALL
Book STALL
Drinking fountain
Future Building
TANK
Future Stairway (City Railway)
Race booking office
Future Ramp
Future Ramp
New Train Indicator Shaft 48/6e5001
Soda Fountain
ENTRANCE
Booking Office
Subway Entrance
Barrier & Folding gate
Luggage Barrow Ramp
Tobacco STALL
TRAMWAY OFFICE
Lease to Bank of N.S.W. Lease L 698 E
TO QUAY
TRAMWAY
ENTRANCE
BOOKING OFFICE
BOOKING OFFICE
INQUIRY OFFICE
ENTRANCE
Show Cases & Shops
CHEMIST
Bookstall
ENTRANCE
Special Entrance
Bookstall
Show cases over Stairs
Bookstall
Bookstall
FLOWER STALL
ASSEMBLY PLATFORM
Seats 18'-5"x5'
18'5"x5'
drinking fountain
Show Case
SHOW CASE
SHOW CASE
LIFT No 1
LIFT No 2
LIFT No 3
LIFT No 4
LIFT No 5
LIFT No 6
LIFT No 7
LIFT No 8
LIFT No 9
LIFT No 10
LIFT No 11
LIFT No 12
LIFT No 13
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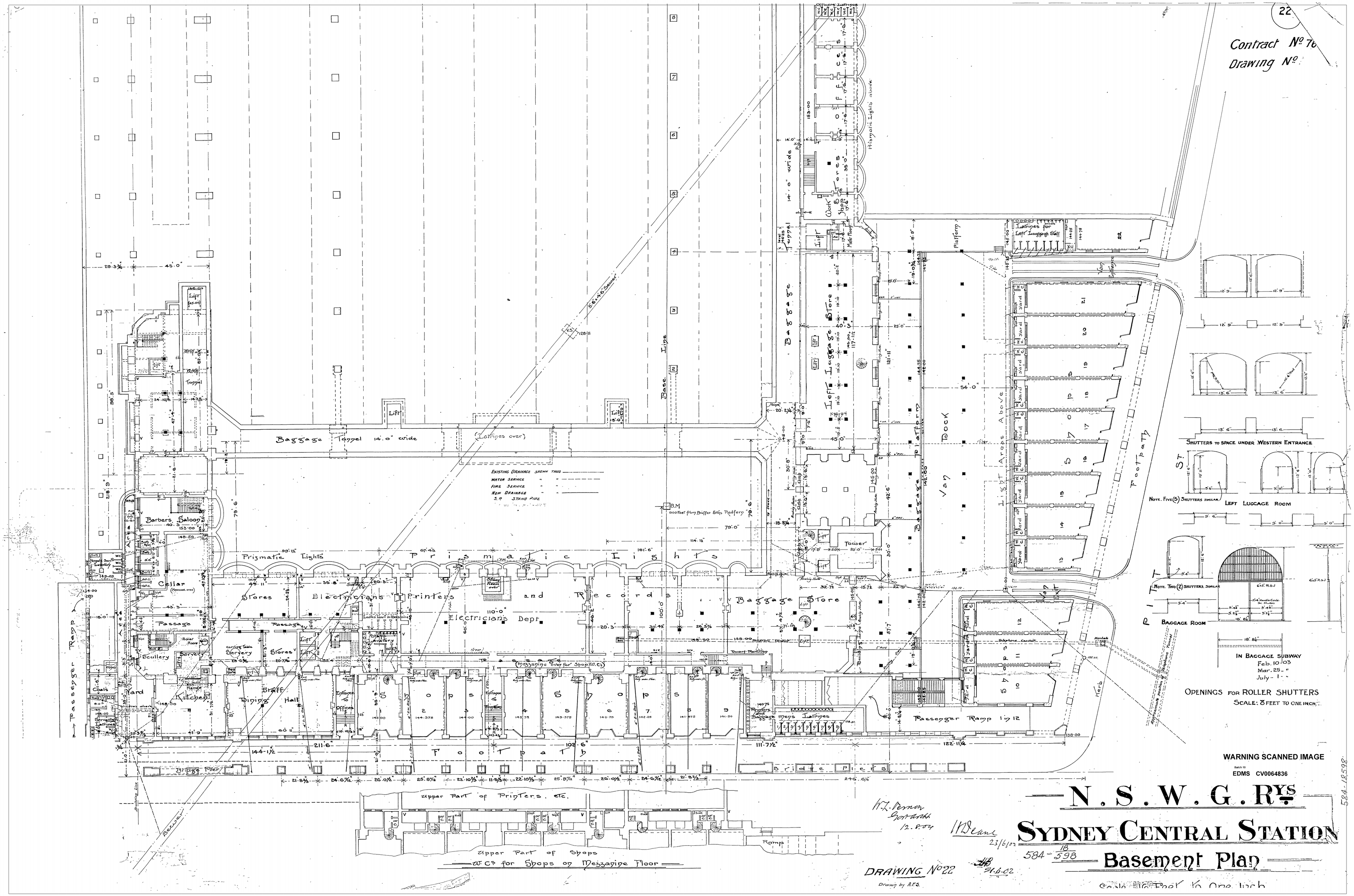
Basketball
Folding gate
Folding gate
Folding gate

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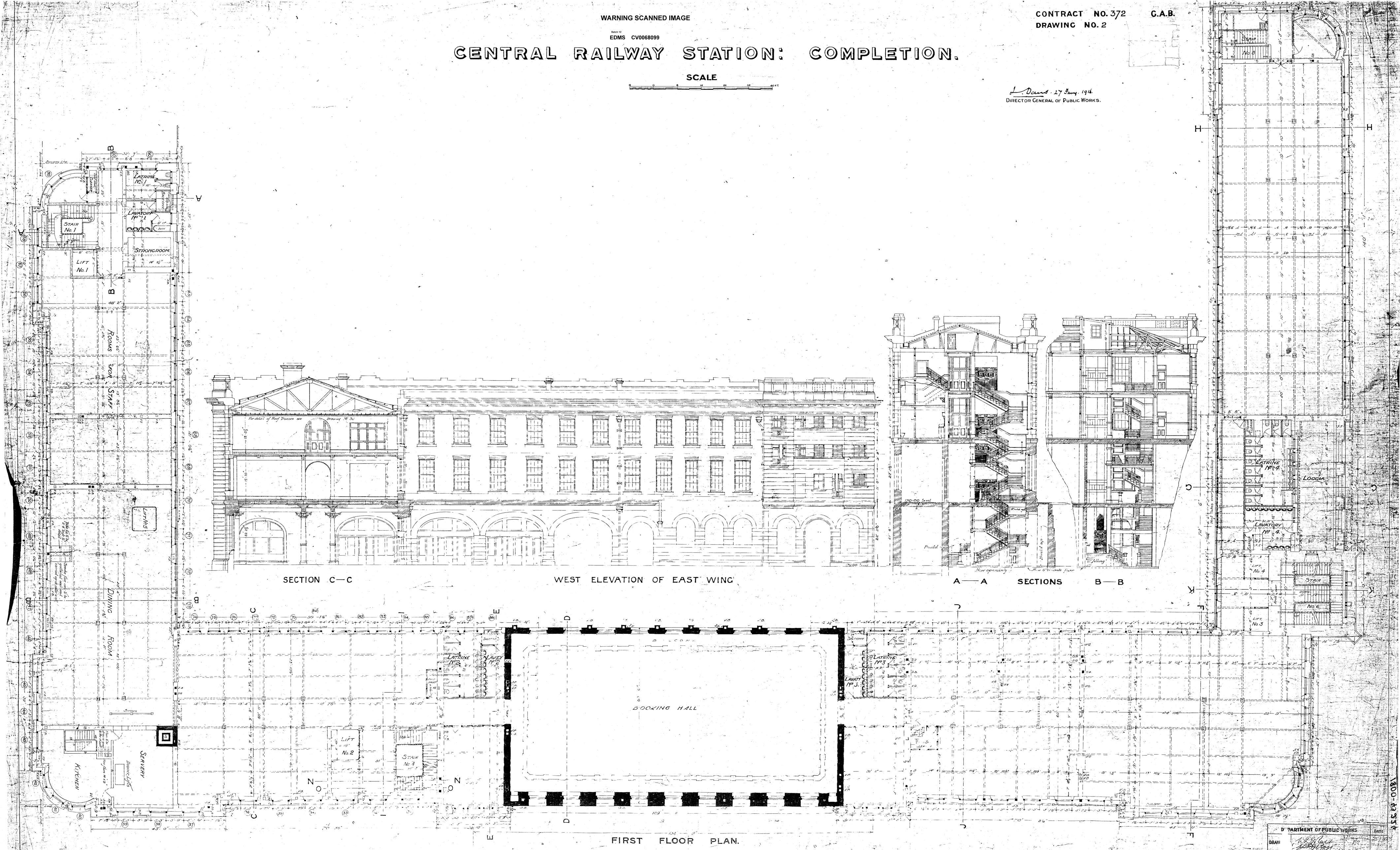
Batch 12
EDMS CV0068099

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

# CENTRAL RAILWAY STATION: COMPLETION.

SCALE

L. Davis. 27 Jany. 1916.
DIRECTOR GENERAL OF PUBLIC WORKS.



DRAWING No
ST. 179

# N.S.W.G.Rys

## SYDNEY CENTRAL STATION

### Part First Floor Plan

Scale - 8 Feet To 1 Inch

H Deane

MB 13.8.02

Roof Physical No 4

Roof Physical No 3

Roof Physical No 2

Roof Physical No 1

Glass over Lantern Light

Roof Assembly Platform

Glass

Lantern Light

Glass

Lantern Light

Rib

Rib

Rib

Rib

Building Line

Personal Clerks 22'-0" x 21'-4"

Lobby for Light

Secretary's Clerks 22'-0" x 18'-8"

Secretary 22'-0" x 19'-7½"

Waiting Room 22'-0" x 13'-4"

Commissioner 28'-6" x 22'-0"

Corridor 8'-0" wide

Mr Colquhoun's Room 27'-6½" x 20'-3"

Vent Pipes

Vent Pipes

Soil Spout

Stair Well

Landing

Lift

Lift

Messenger

Board Room 23'-0" x 21'-6"

Commissioner 28'-6" x 25'-0"

Aide Room 25'-0" x 10'-6"

Chief Commissioner 32'-0" x 24'-6"

Building Line

Building Line

Similar Lantern under in Passage

Similar Strong Room under in Passage

Accountants W.C.s & Urinals

Messengers Room

Accountants

Clerks

Lobby for Light

Commissioner's Records

Corridor 8'-0" wide

Lavatory

Stair Well

Lift

Accountants Clerks

Accountants

Clerks

Chief Accountant

Commissioner's Retiring Room

Retiring Room for Chief Commissioner

Bath

W.C.

Urinal

Basin

Building Line

Building Line

Awning over Platform

SKYLIGHT

SKYLIGHT

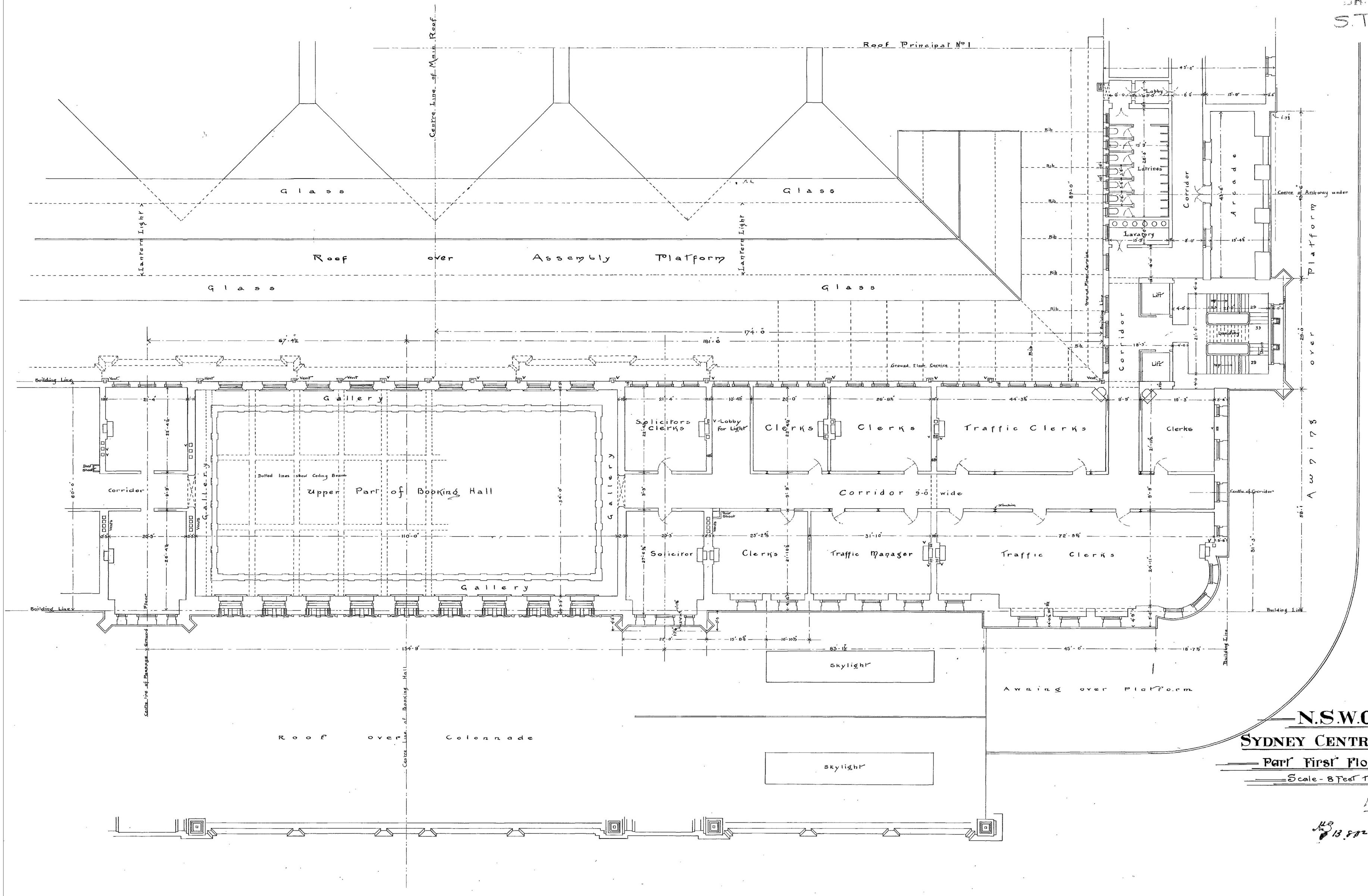
WARNING SCANNED IMAGE
EDMS CV0068174

1804-53,182

EJC 23-7-02
Traced by 7-02

DRAWING No 49

S.T. 182




# N.S.W.G.Rys

## SYDNEY CENTRAL STATION

### Part First Floor Plan

Scale - 8 Feet To 1 Inch

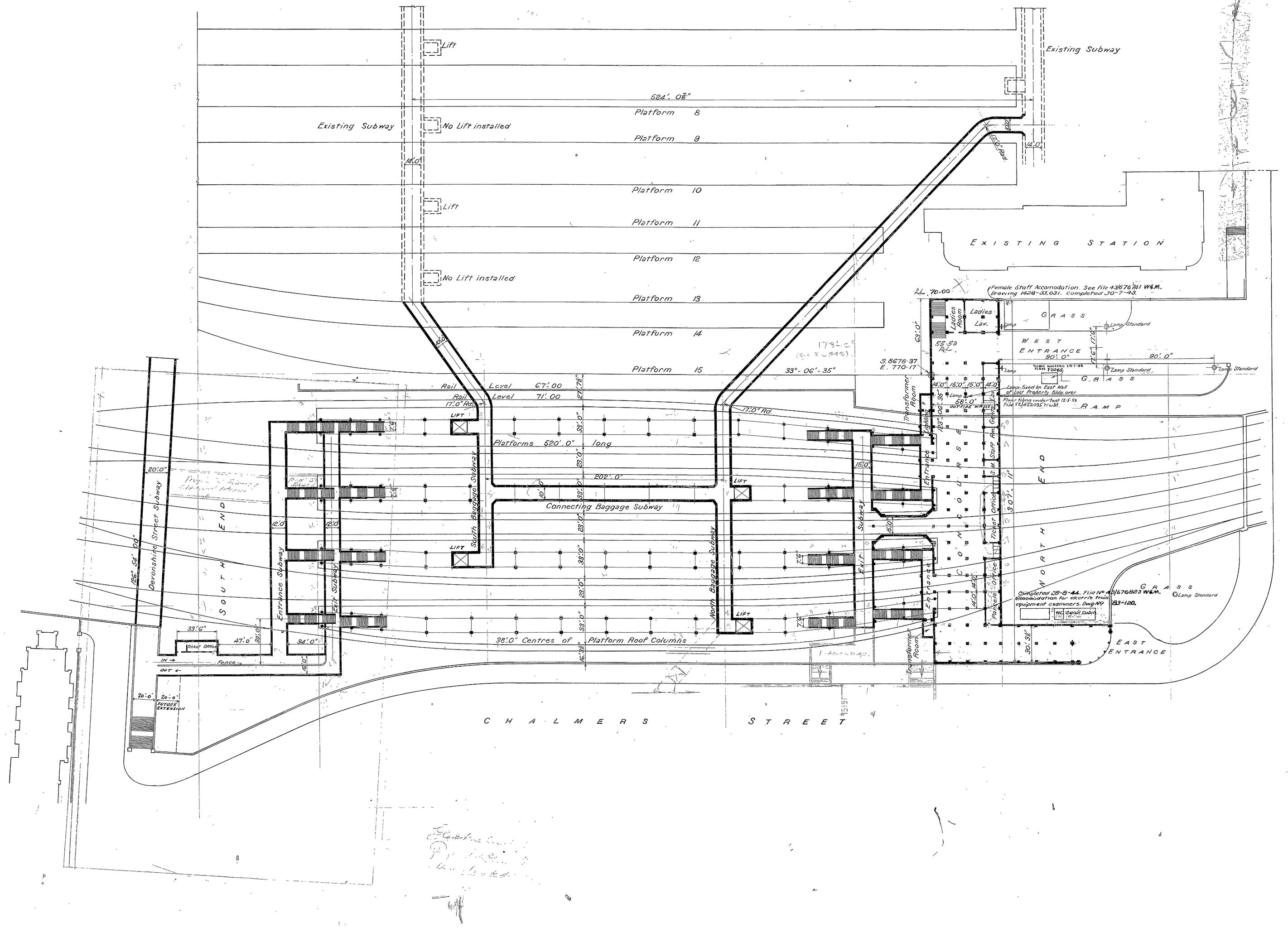
W Deane

13.8.02

WARNING SCANNED IMAGE
EDMS CV0068175

1804-53,183

M.R.C.




WARNING SCANNED IMAGE

BATCH 19
EDMS CV0144851

N.S.W. GOVERNMENT RAILWAYS

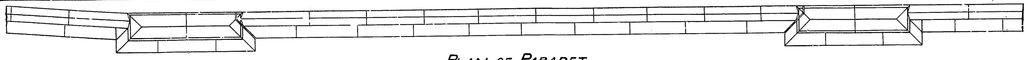
# THE CITY RAILWAY

CENTRAL STATION
General Arrangement
SCALE 33 FEET = 1 INCH.

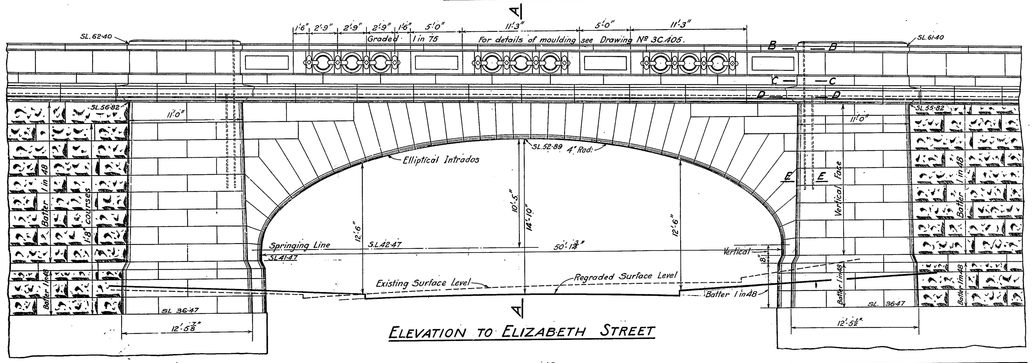
APPROVED
J.J.C. Bradfield
29.11.27 CHIEF ENGINEER

DRAWN
CHECKED
R.J. Boyd 29.11.27
PR NC PAL DESIGNING ENGINEER

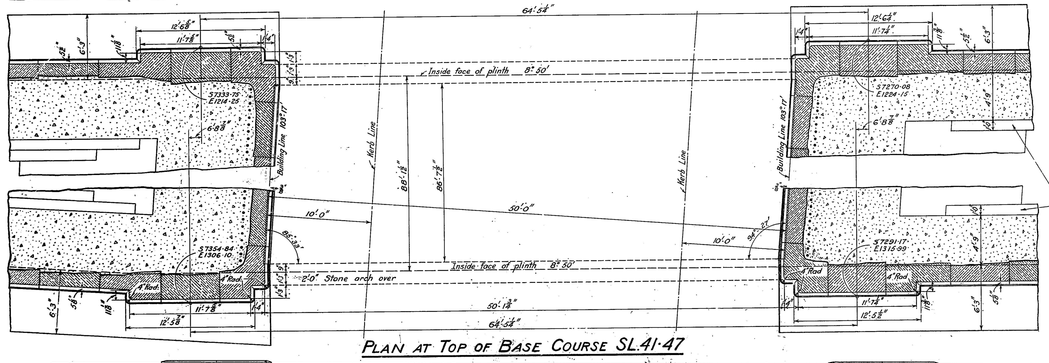
M.R.C.



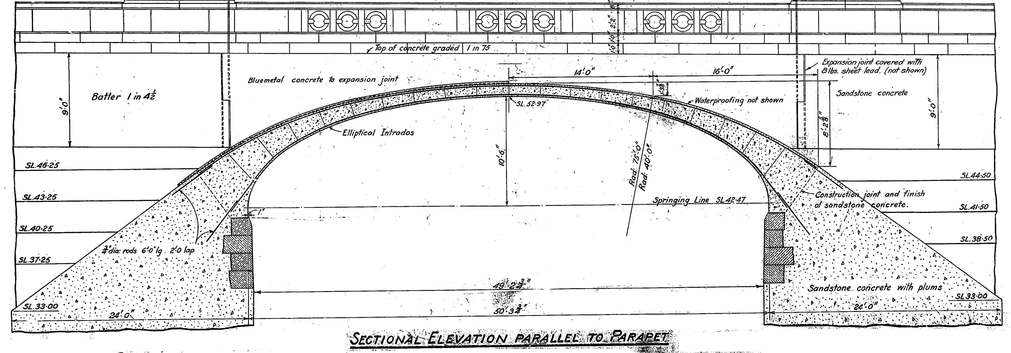
PLAN OF PARAPET




ELEVATION TO ELIZABETH STREET

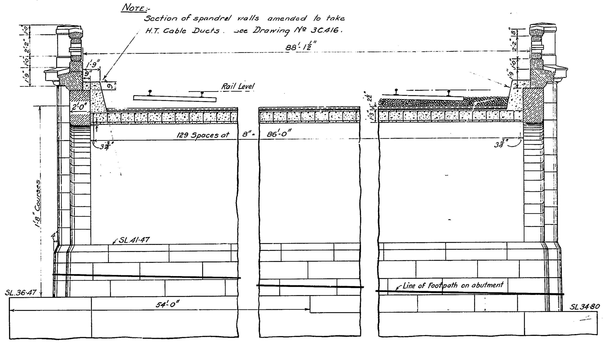



PLAN AT TOP OF BASE COURSE SL.41·47




SECTIONAL ELEVATION PARALLEL TO PARAPET

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

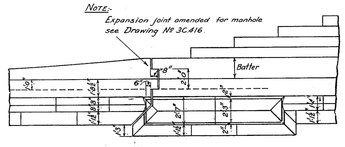



CROSS SECTION A-A

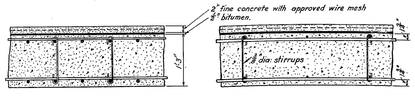


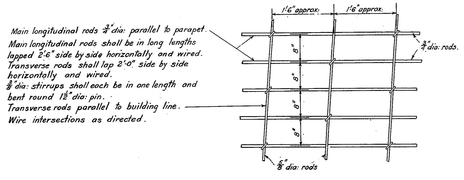
Galv. steel cramps 2"×⅜"×1'-6" turned down 1" at ends
Place two cramps in joints between arch stones where joints are longer than 3'-0". One cramp where shorter than 3'-0", also in horizontal joints in spandrel about 3'-0"
Securely clamp and dowel stones in parapet wall.

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

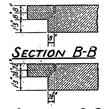



PLAN

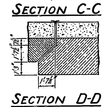


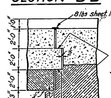

DETAILS OF REINFORCEMENT



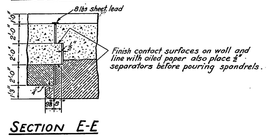
SECTION B-B



SECTION C-C



SECTION D-D




SECTION E-E

DETAILS OF EXPANSION JOINT

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

NOTE:-
Arch stones revised 25·9·23.
Spandrel walls and Expansion joints amended 26·9·23.

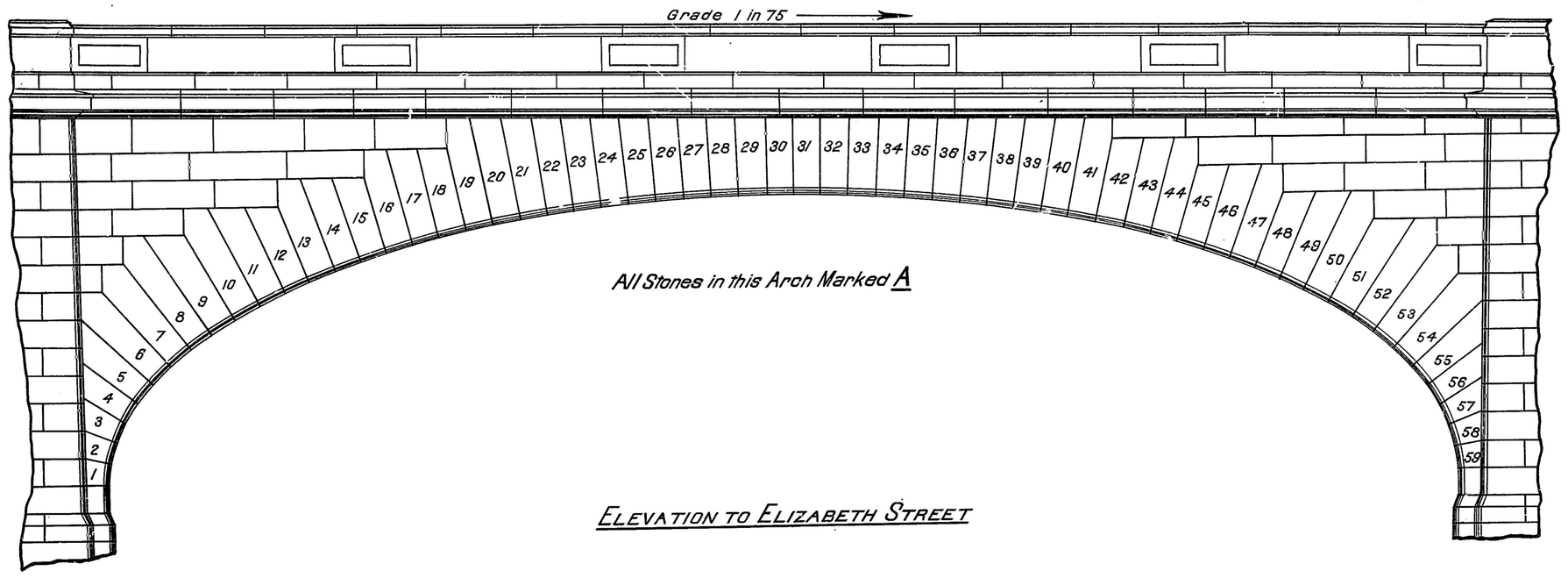
LIGHTS ATTACHED TO UNDERSIDE OF BRIDGE BY SYDNEY COUNTY COUNCIL SEE FILE NO. 69/430022 W&M.

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

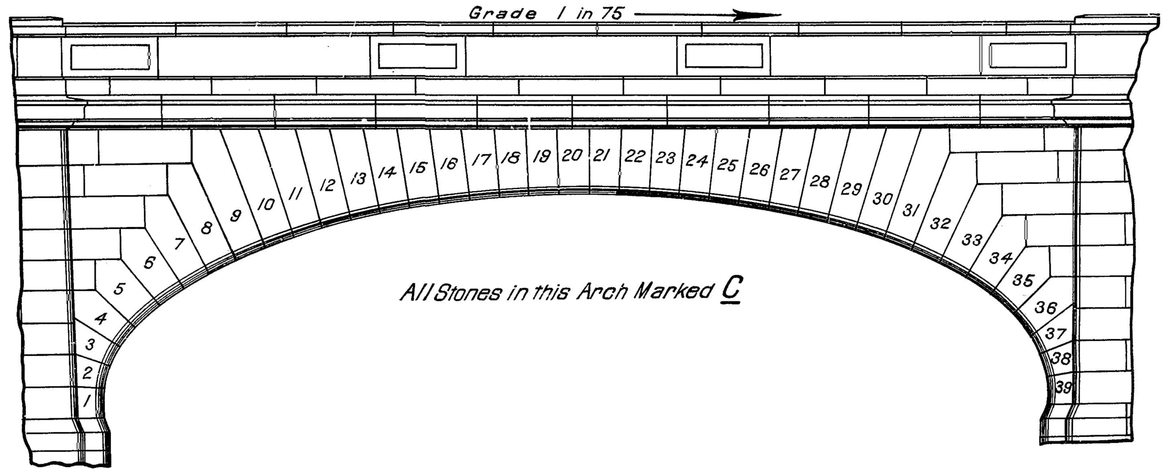
EDMS CV0146313 WARNING SCANNED IMAGE

3C.304

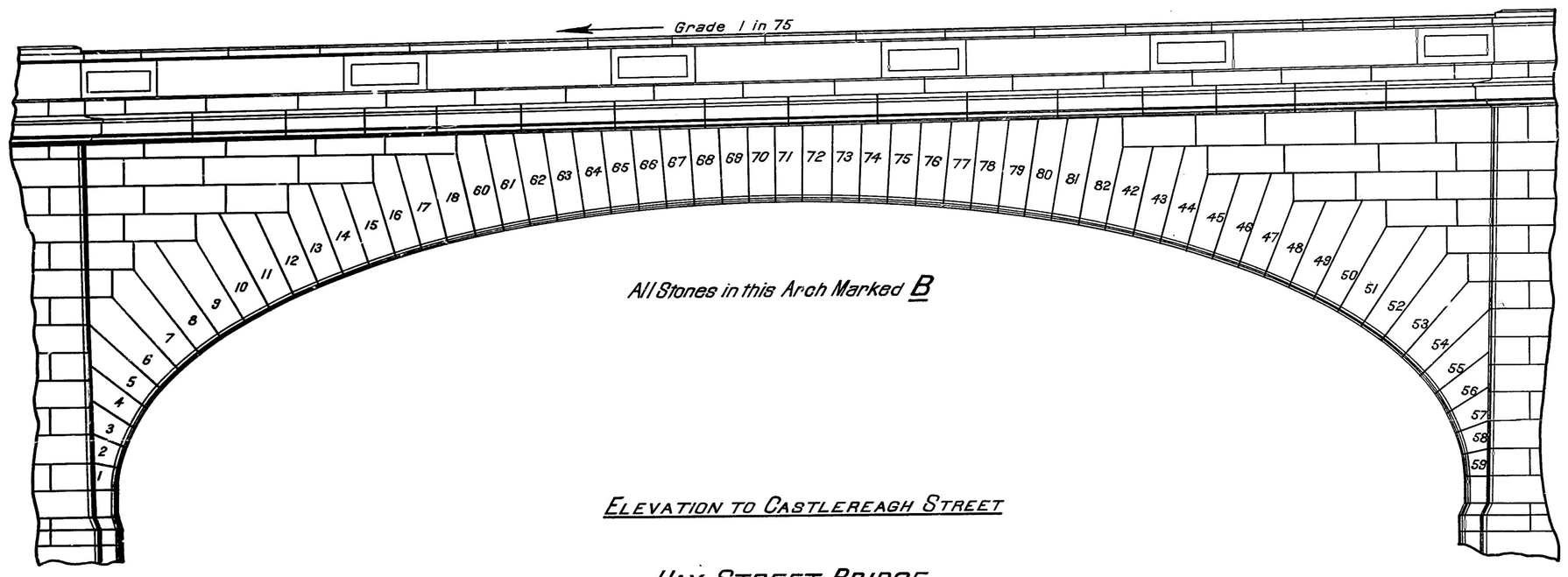
M.R.C.




ELEVATION TO ELIZABETH STREET




ELEVATION TO ELIZABETH STREET

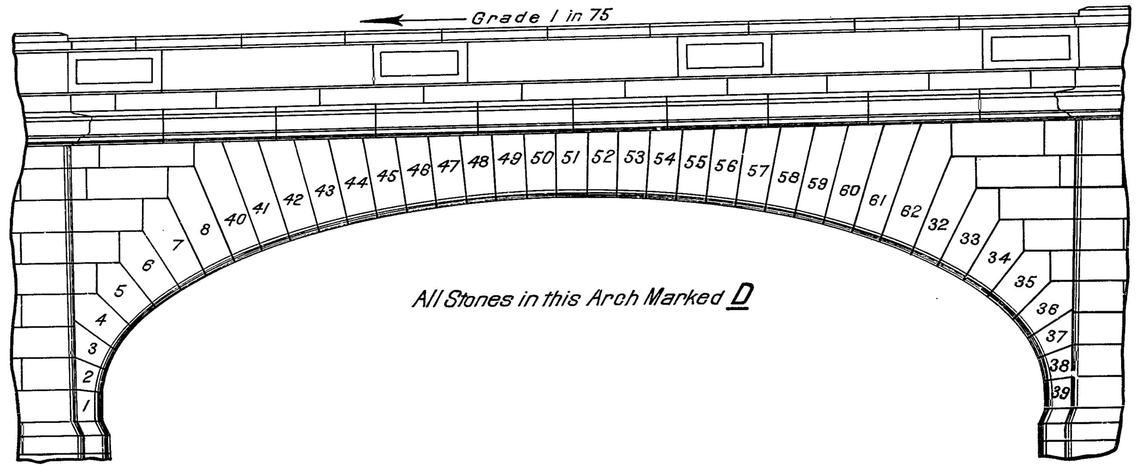



ELEVATION TO CASTLEREAGH STREET

## HAY STREET BRIDGE

VOLUMES OF CUBED ARCH STONES IN CUBIC FEET

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




ELEVATION TO CASTLEREAGH STREET

## CAMPBELL STREET BRIDGE

VOLUMES OF CUBED ARCH STONES IN CUBIC FEET

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

APPROVED

J. C. Bradfield
CHIEF ENGINEER 29/9/12

DRAWN L.J.L.
CHECKED L.J.L. 27.9.12

R. J. Roads
CHIEF DRAFTSMAN 29.9.12

EDMS CV0146180 WARNING SCANNED IMAGE

N.S.W. GOVERNMENT RAILWAYS.

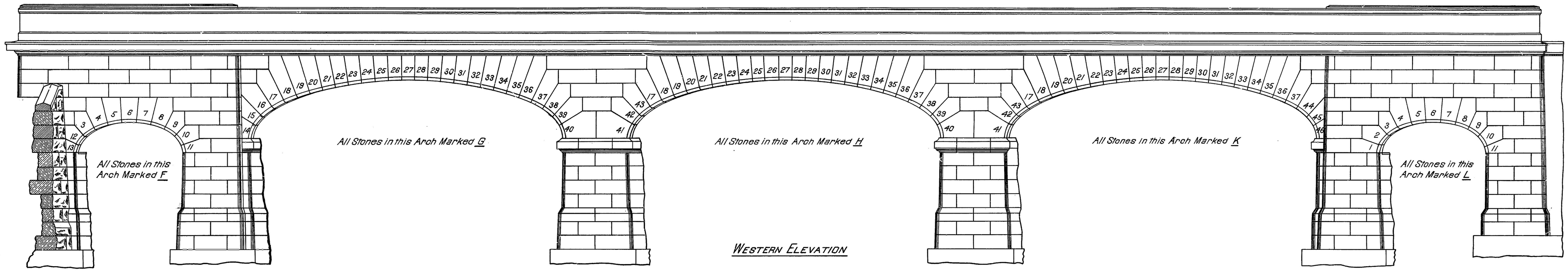
# THE CITY RAILWAY

HAY STREET AND CAMPBELL STREET BRIDGES
Marking Diagrams for Arch Stones

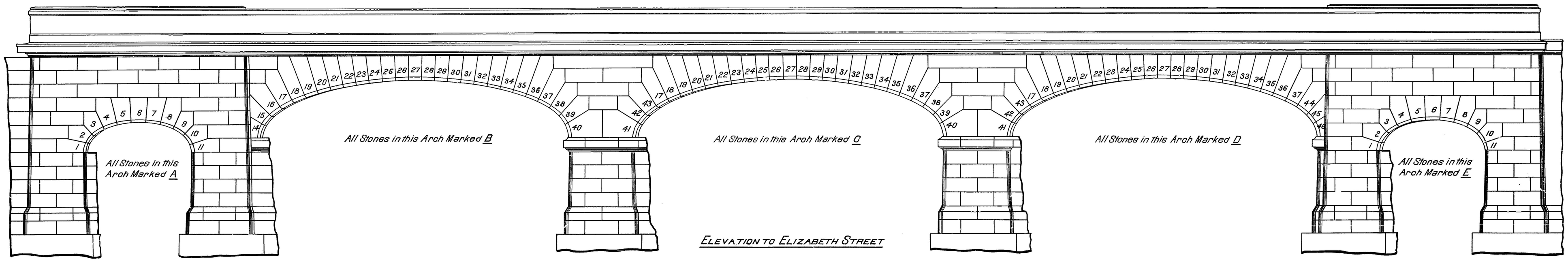
SCALE 1 Foot to 1 Inch

3.C.106

M.R.C.




WESTERN ELEVATION




ELEVATION TO ELIZABETH STREET

# EDDY AVENUE BRIDGE

## VOLUMES OF CUBED ARCH STONES IN CUBIC FEET

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

Total Volume of Cubed Stones = 2524 Cubic Feet

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

R.J. Rae
CHIEF DRAFTSMAN 23-3-22

APPROVED

J.J.C. Bradfield
CHIEF ENGINEER for M.R.H. 29-3-22

EDMS CV0146179 WARNING SCANNED IMAGE

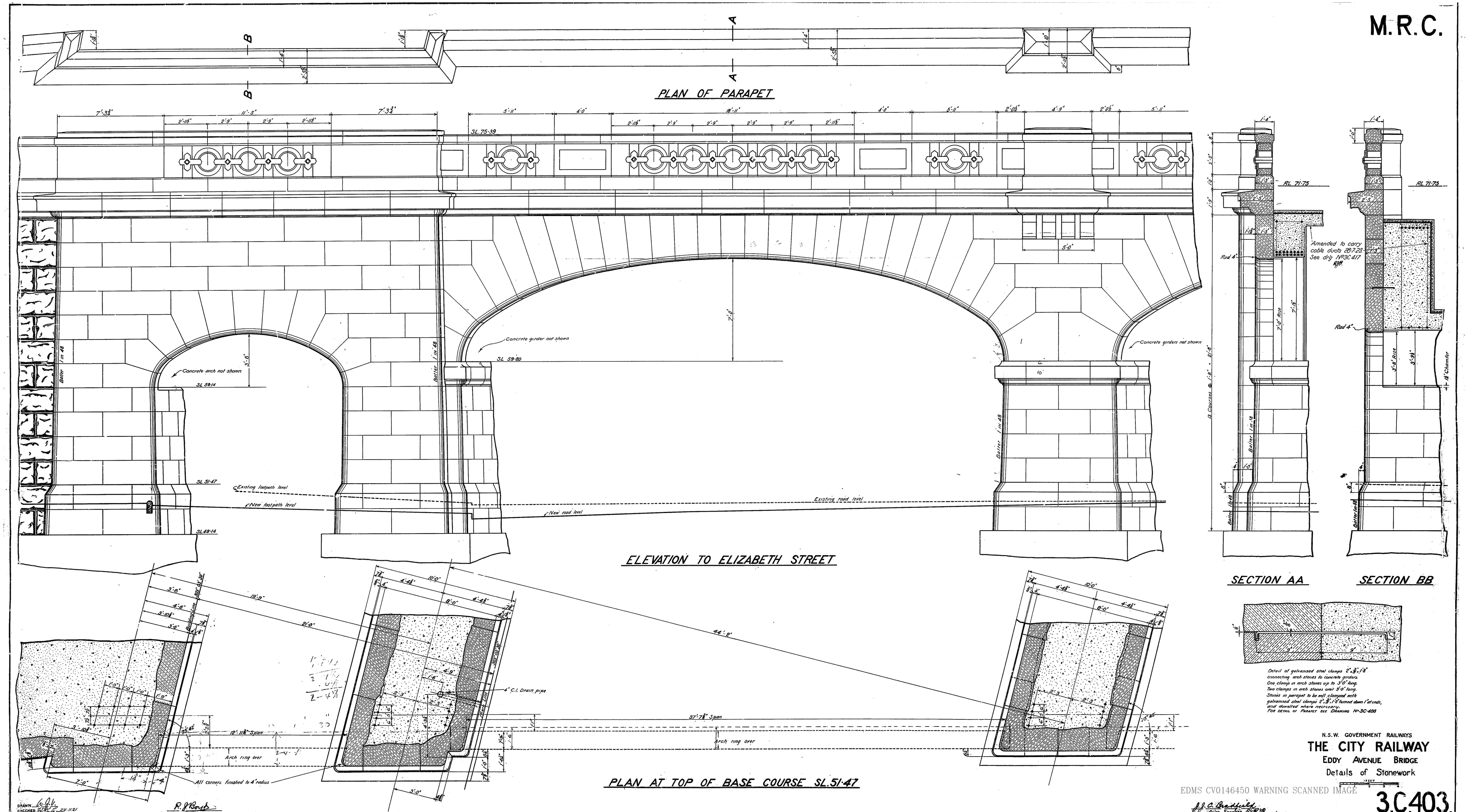
N.S.W. GOVERNMENT RAILWAYS.

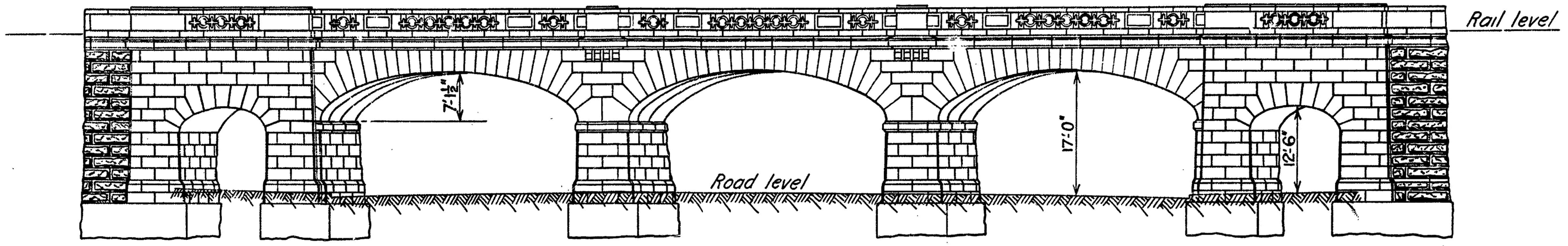
# THE CITY RAILWAY

EDDY AVENUE BRIDGE
Marking Diagrams for Arch Stones

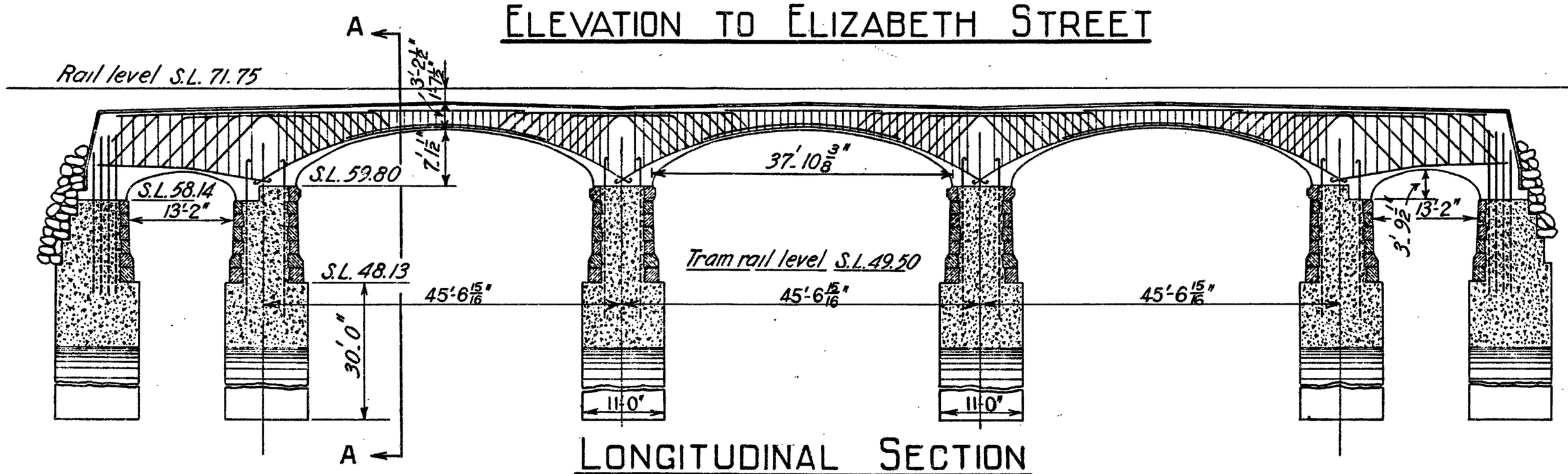
SCALE 4 FEET TO 1 INCH

3 C.105

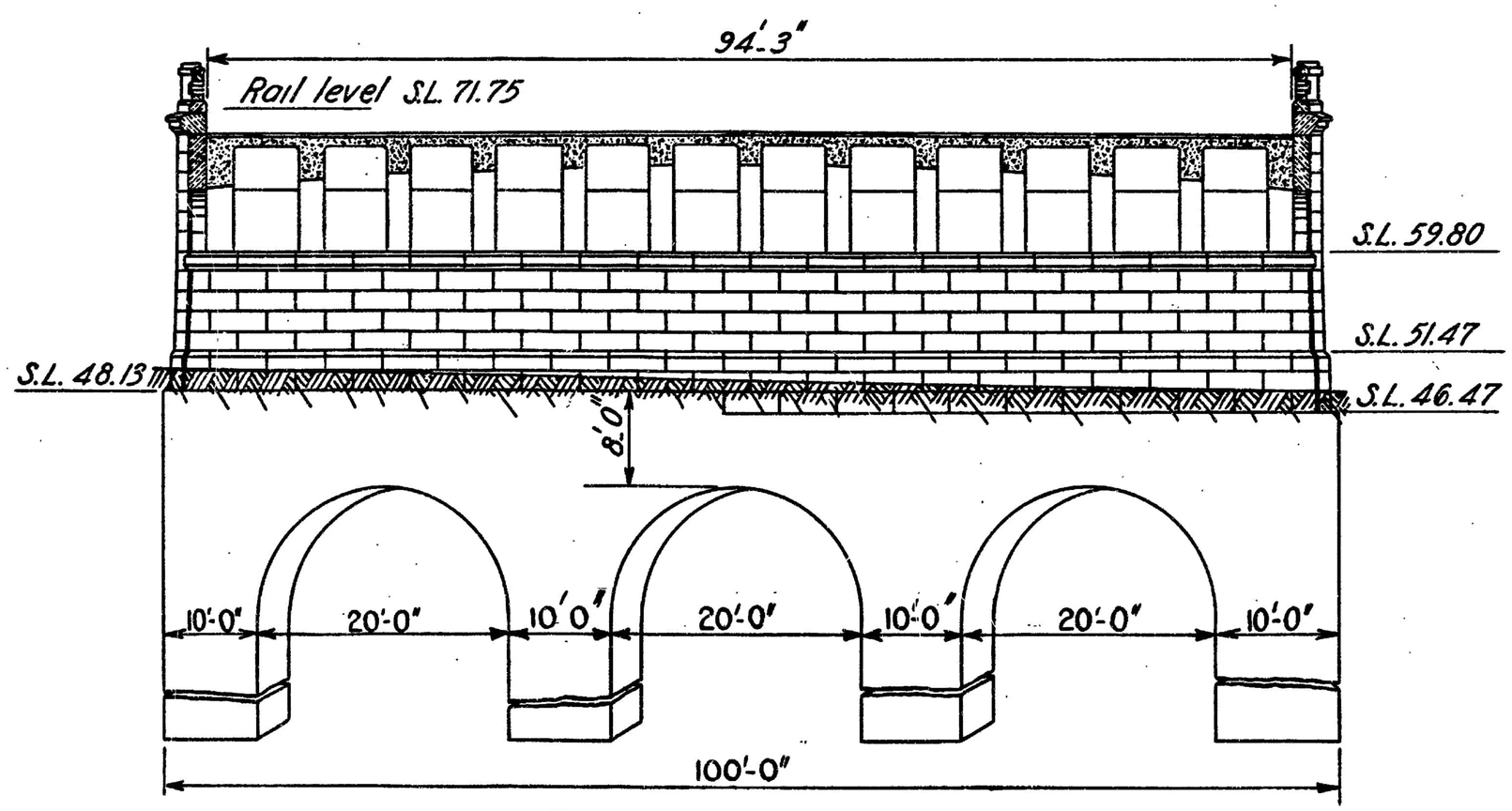

M.R.C.
PLAN OF PARAPET
ELEVATION TO ELIZABETH STREET
SECTION AA
SECTION BB
PLAN AT TOP OF BASE COURSE SL.51·47
Concrete girder not shown
Concrete arch not shown
Concrete girders not shown
Existing footpath level
New footpath level
Existing road level
New road level
Arch ring over
All corners finished to 4" radius
4" C.I. Drain pipe
Amended to carry cable ducts 28·7·23 See drg 1Y93C417
Detail of galvanised steel clamps 2"×3/8"×1/8" connecting arch stones to concrete girders.
One clamp in arch stones up to 3'0" long.
Two clamps in arch stones over 3'0" long.
Stones in parapet to be well clamped with galvanised steel clamps 2"×3/8"×1/2" turned down 1" at ends, and dowelled where necessary.
FOR DETAIL OF PARAPET SEE DRAWING N°3C-405
N.S.W. GOVERNMENT RAILWAYS
THE CITY RAILWAY
EDDY AVENUE BRIDGE
Details of Stonework
3.C.403.
EDMS CV0146450 WARNING SCANNED IMAGE
CHIEF DRAFTSMAN
CHIEF ENGINEER




ELEVATION TO ELIZABETH STREET




LONGITUDINAL SECTION




CROSS SECTION

A-A

J. J. C. Bradfield
CHIEF ENGINEER 21.6.26

EDMS CV0172633
WARNING SCANNED IMAGE

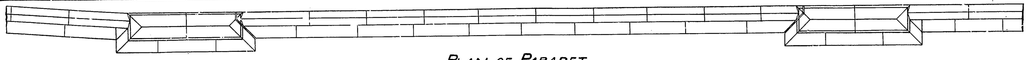
N.S.W. GOVERNMENT RAILWAYS

CITY RAILWAY

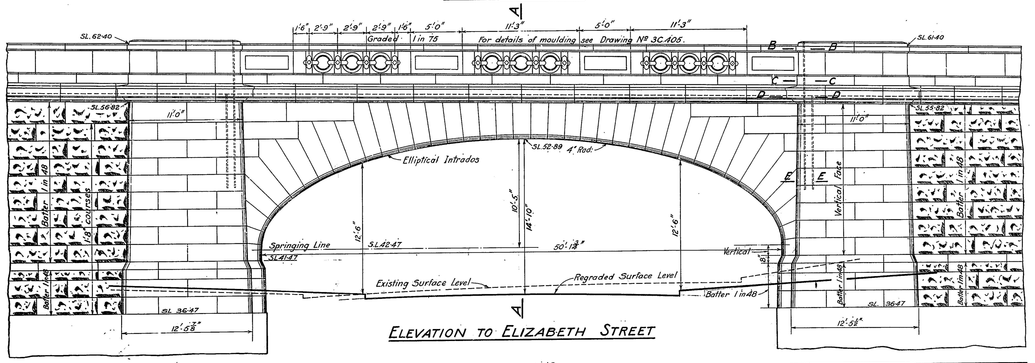
# EDDY AVENUE BRIDGE

941,- 41,042

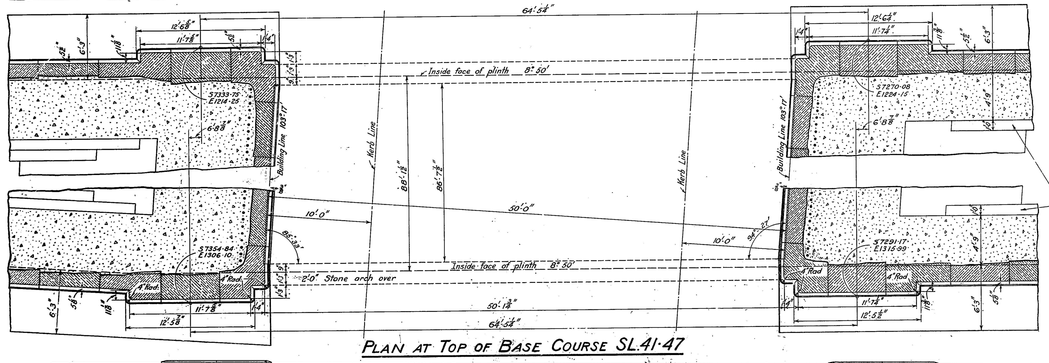
M.R.C.



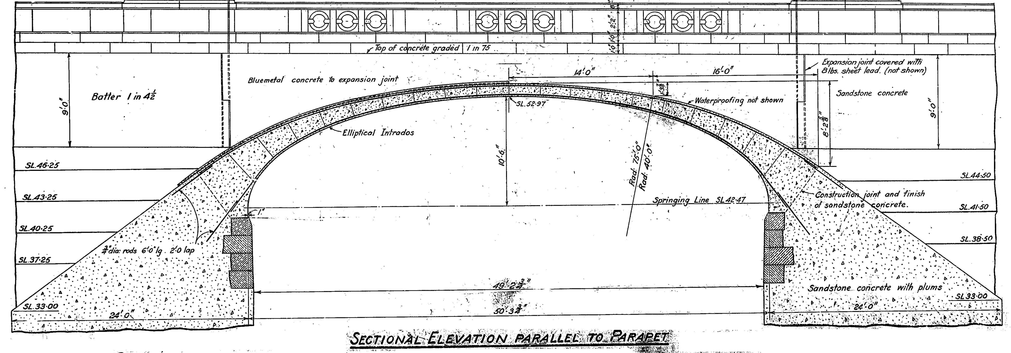
PLAN OF PARAPET




ELEVATION TO ELIZABETH STREET

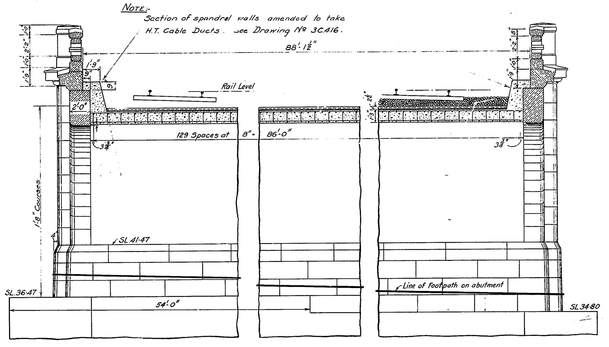



PLAN AT TOP OF BASE COURSE SL.41·47




SECTIONAL ELEVATION PARALLEL TO PARAPET

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

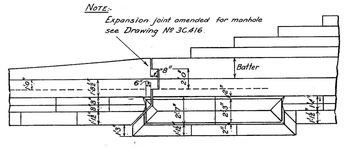



CROSS SECTION A-A

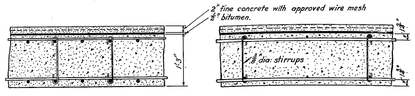


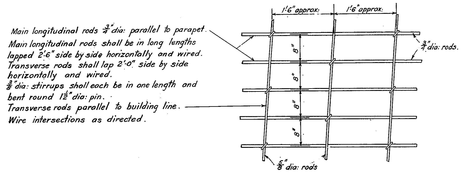
Galv. steel cramps 2"×⅜"×1'-6" turned down 1" at ends
Place two cramps in joints between arch stones where joints are longer than 3'-0". One cramp where shorter than 3'-0", also in horizontal joints in spandrel about 3'-0"
Securely clamp and dowel stones in parapet wall.

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



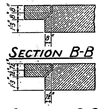

PLAN



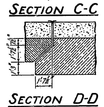




Main longitudinal rods ⅜" dia: parallel to parapet.
Main longitudinal rods shall be in long lengths lapped 2'-6" side by side horizontally and wired.
Transverse rods shall lap 2'-0" side by side horizontally and wired.
⅜" dia: stirrups shall each be in one length and bent round 1½" dia: pin.
Transverse rods parallel to building line.
Wire intersections as directed.

DETAILS OF REINFORCEMENT



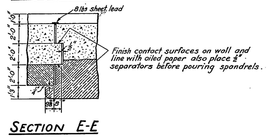
SECTION B-B



SECTION C-C



SECTION D-D




SECTION E-E

DETAILS OF EXPANSION JOINT

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

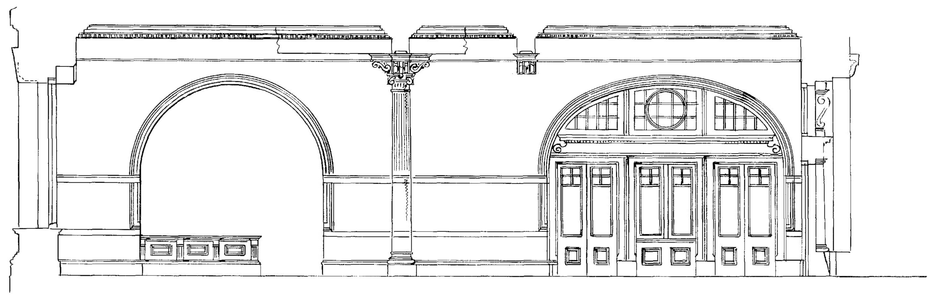
NOTE:-
Arch stones revised 25·9·23.
Spandrel walls and Expansion joints amended 26·9·23.

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

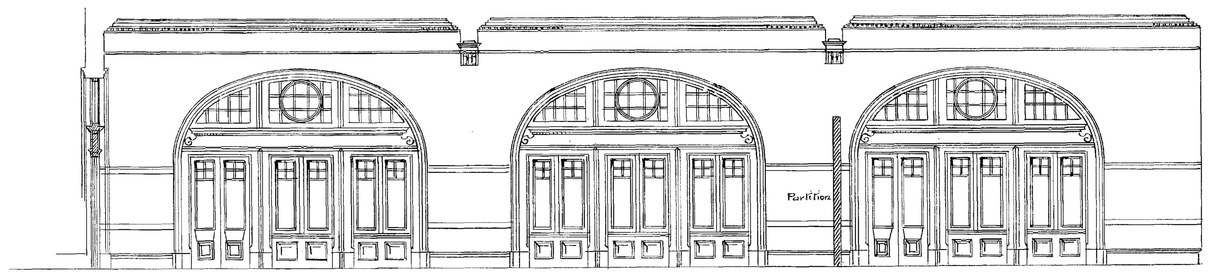
N.S.W. GOVERNMENT RAILWAYS
THE CITY RAILWAY
CAMPBELL STREET BRIDGE
General Details

EDMS CV0146313 WARNING SCANNED IMAGE

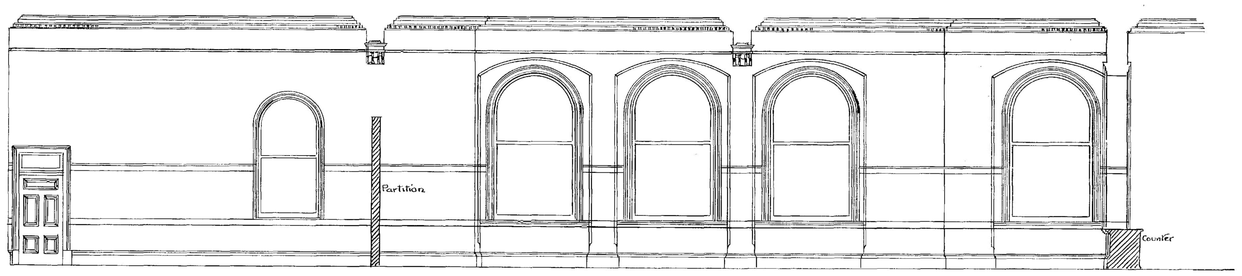
3C.304



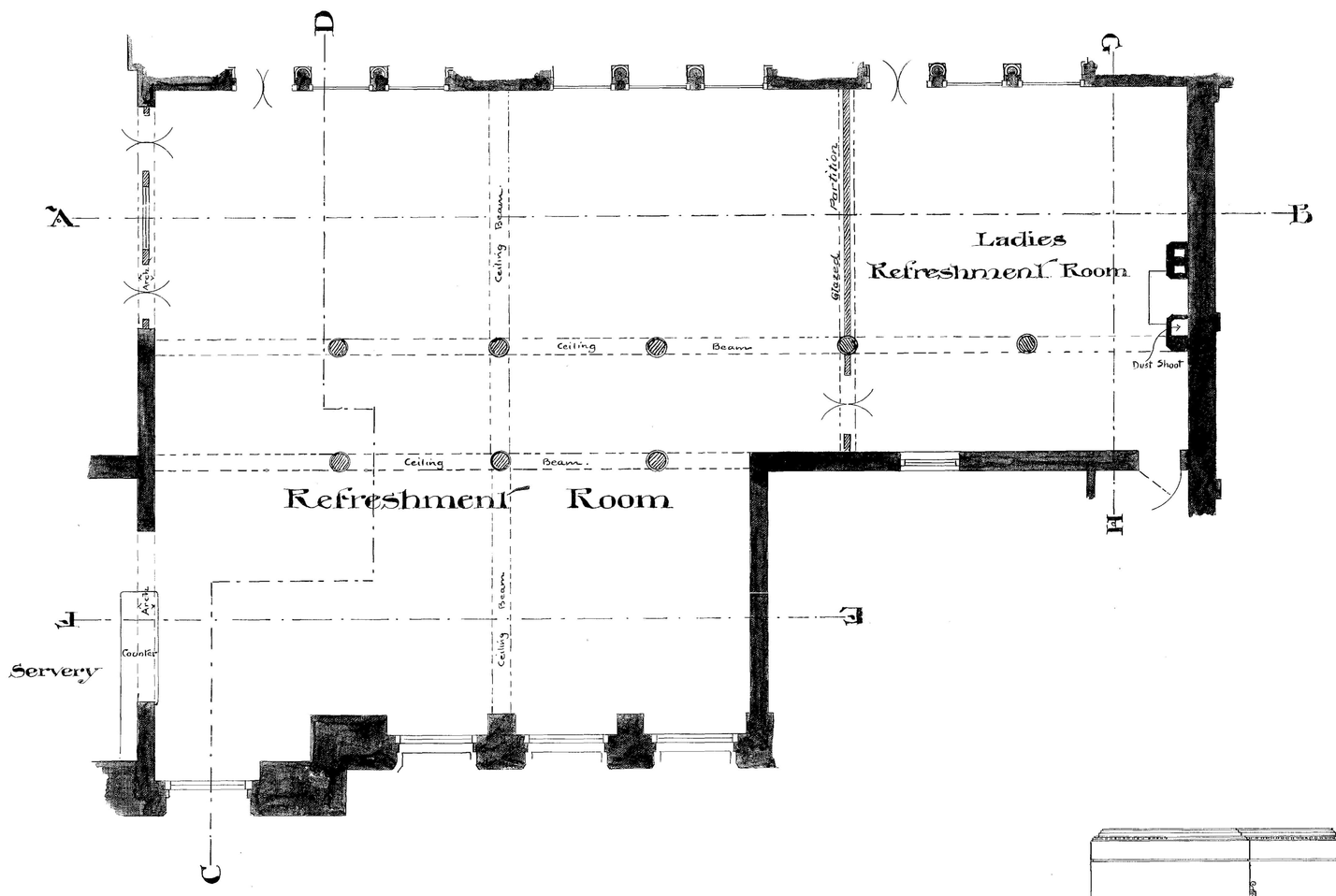
Section on Line C-D

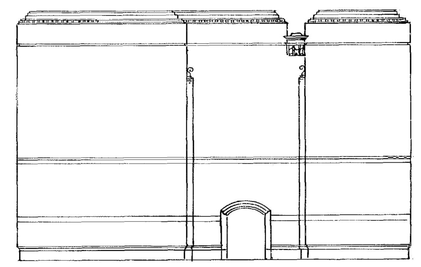



Section on Line A-B




Section on Line E-F



Section on Line G-H

**WARNING SCANNED IMAGE**

Batch 12
EDMS CV0015533

N. S. W. G Rys

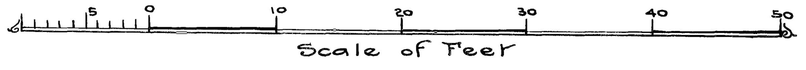
# Sydney Central Station

Plan and Section of Refreshment Room

Scale - 8 Feet To 1 Inch

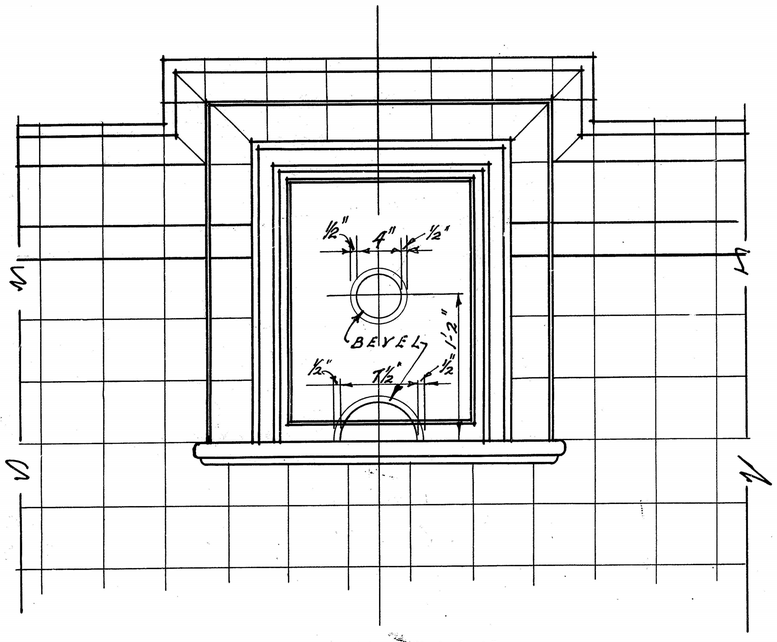
H Deane
3.7.02

HB 3.7.02

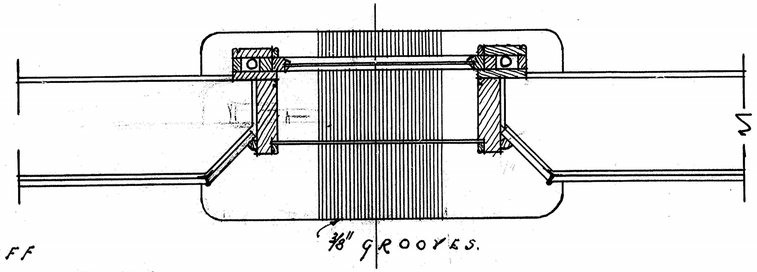



Scale of Feet

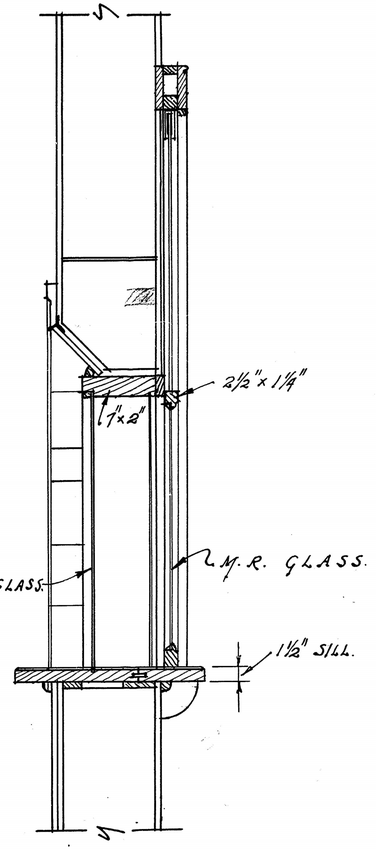
NOTE. THIS. DETAIL SUPERSEDES. TICKET WINDOW DETAIL ON SHEET No 26617.




ELEVATION




PLAN.




SECTION.

NO. 3 OFF
ALL WOOD TO BE QUEENSLAND MAPLE.

N.S.W. GOVERNMENT RAILWAYS.

# THE CITY RAILWAY

## CENTRAL STATION

Revised Detail of Ticket Window.

SCALE 1 INCH = 1 FOOT.

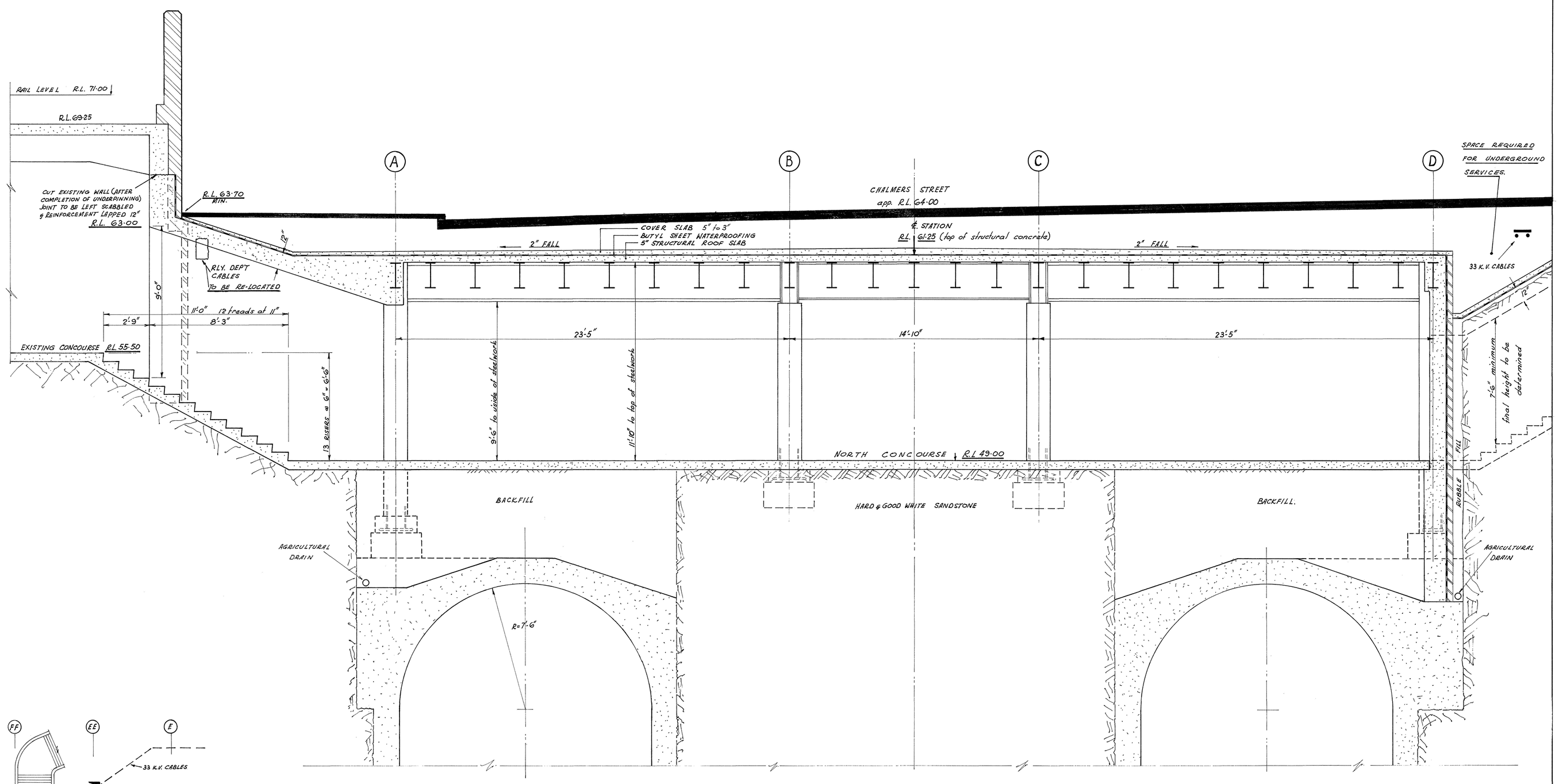
# 20618

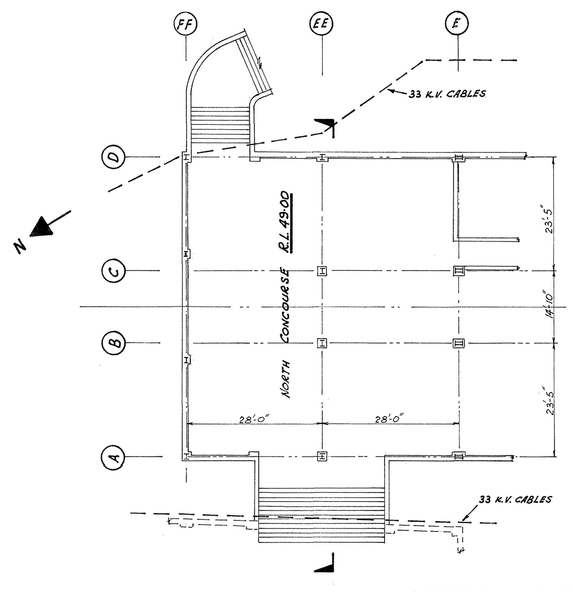
CV0145989 WARNING SCANNED IMAGE

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

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

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




LOCATION DIAGRAM

REFERENCE
LOCATION ESA-C-S21A
STEELWORK ES-C146

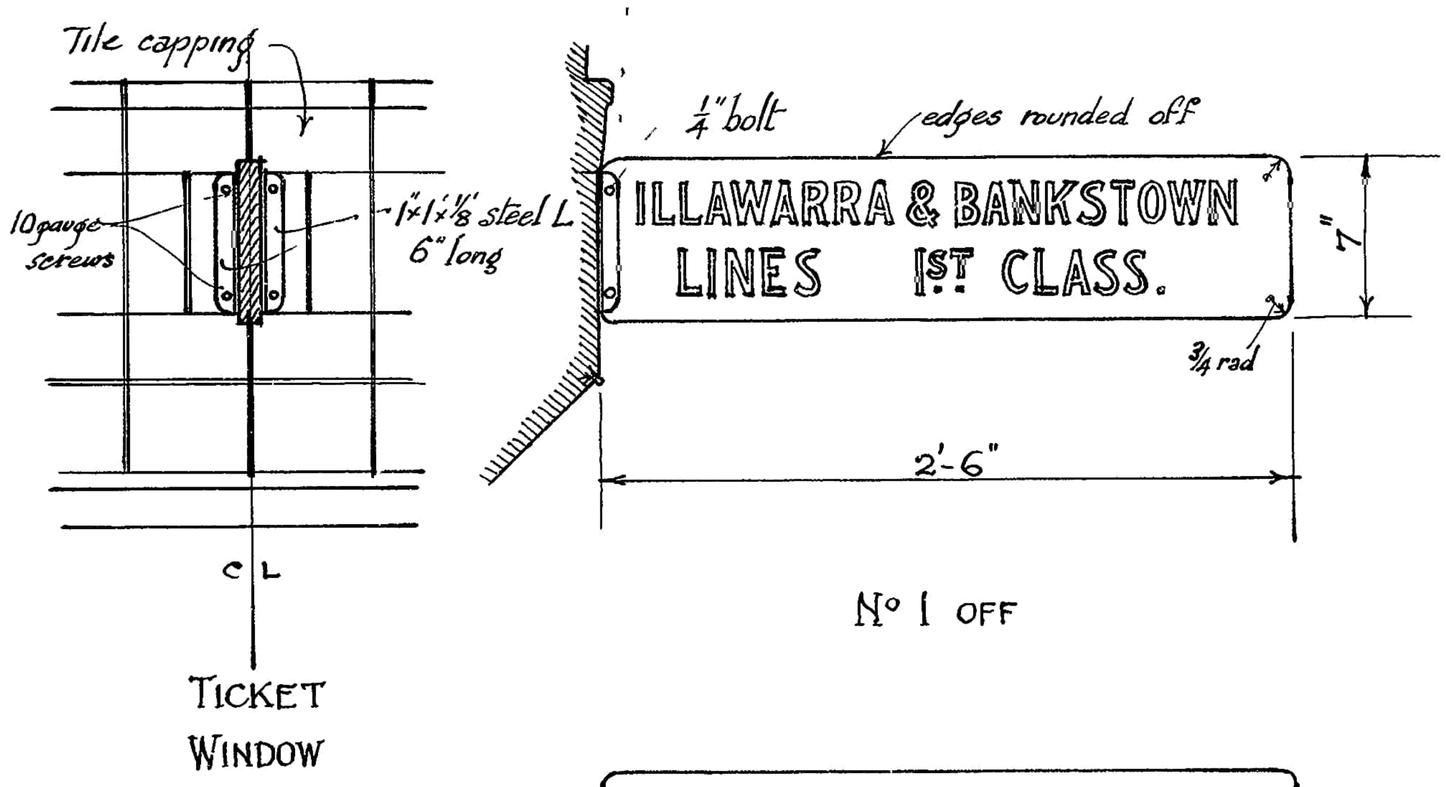
**WARNING SCANNED IMAGE**
**EDMS CV0147214**

| | | |
|---|---|---|
| DEPARTMENT OF RAILWAYS N.S.W. WAY AND WORKS BRANCH | SCALE | 1/8" = 1'-0" |
| | DRAWN | I.A.A. |
| | PASSED | T.H.S.W. D.L.A. |
| EASTERN SUBURBS RAILWAY CENTRAL STATION SECTION THROUGH NORTH CONCOURSE | E.S.R.D.E. | A.A.W. 6·7·72 |
| | Sk. No. | ES-B149 |

CENTRAL STATION M R C

# NOTICE BOARDS FOR TICKET WINDOWS

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




No 1 OFF

2ND

No 1 OFF AS ABOVE BUT '2ND' CLASS

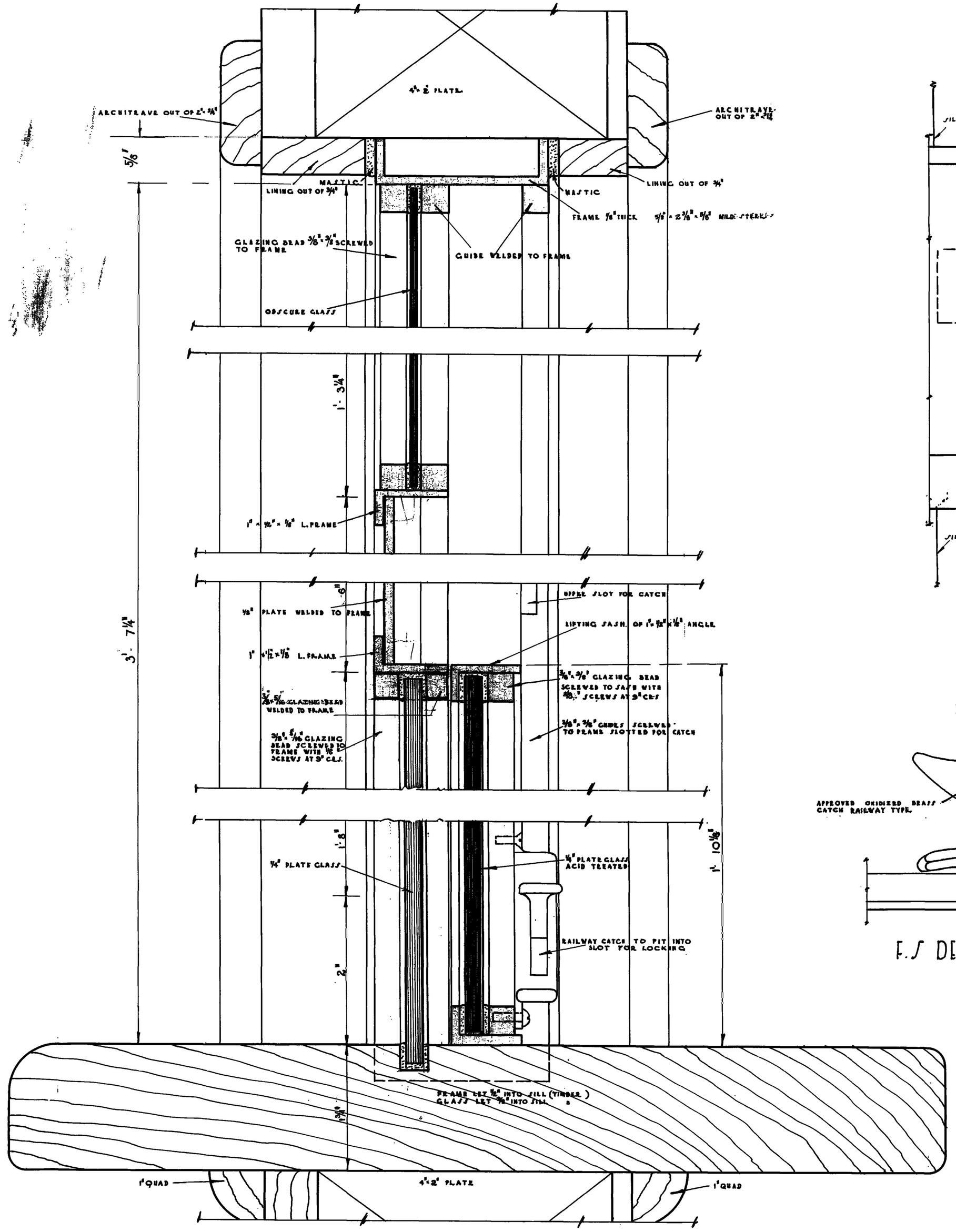
BANKSTOWN LINES
2ND CLASS.

No 1 OFF

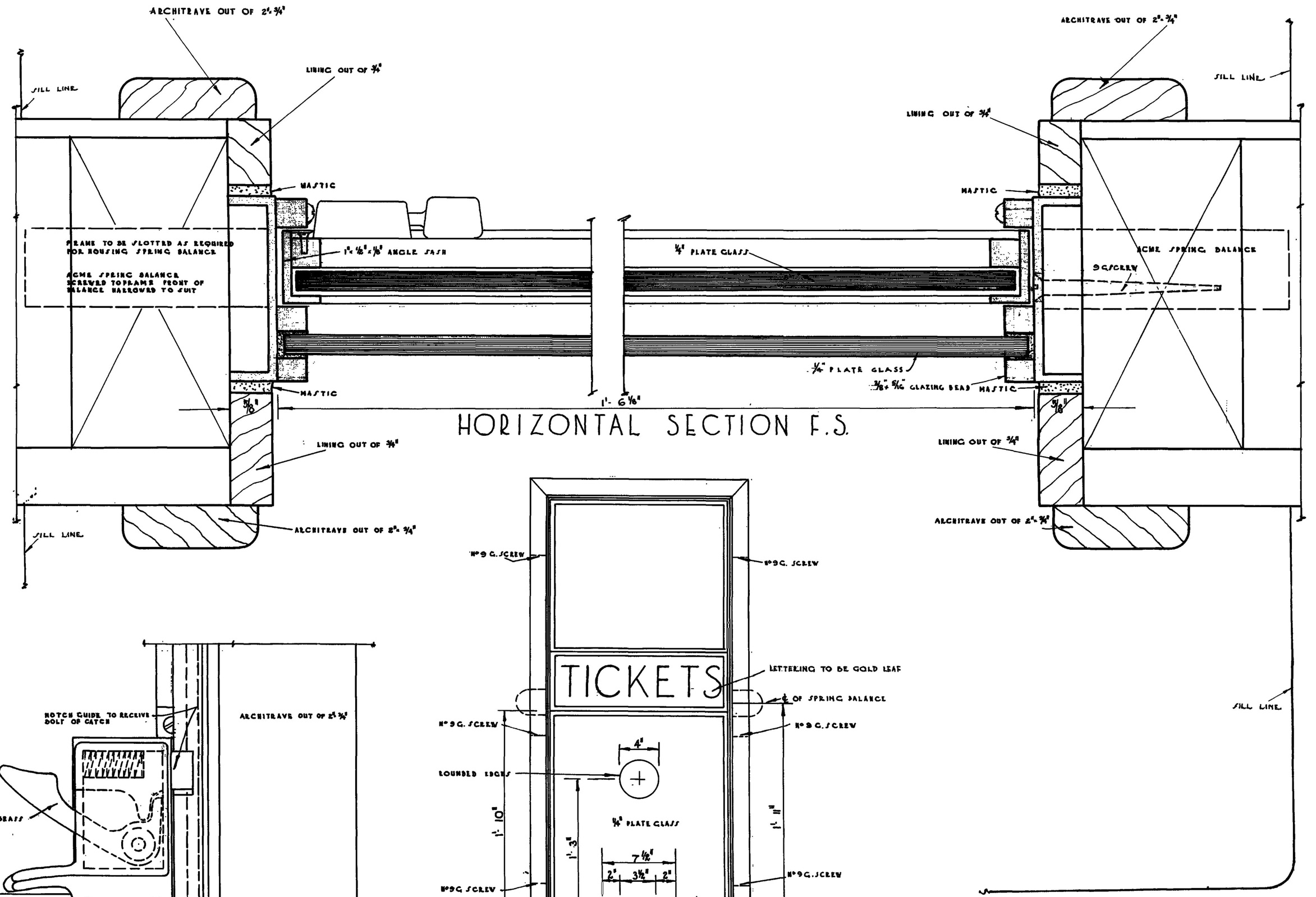
Sep 30 1926

EDMS CV0153099 WARNING SCANNED IMAGE

**S.600.**



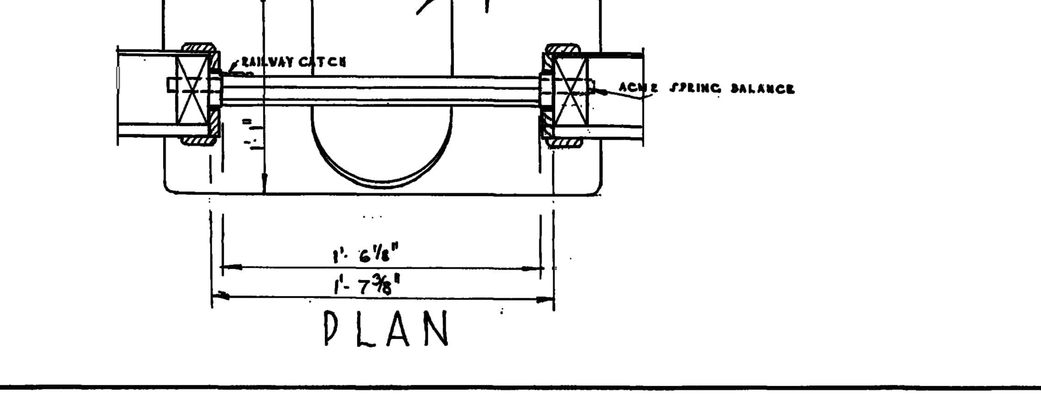

VERTICAL SECTION F.S.




HORIZONTAL SECTION F.S.




F.S DETAIL OF CATCH




ELEVATION




PLAN

WARNING SCANNED IMAGE
Spare
EDMS CV0206802

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

WARNING SCANNED IMAGE

Spares

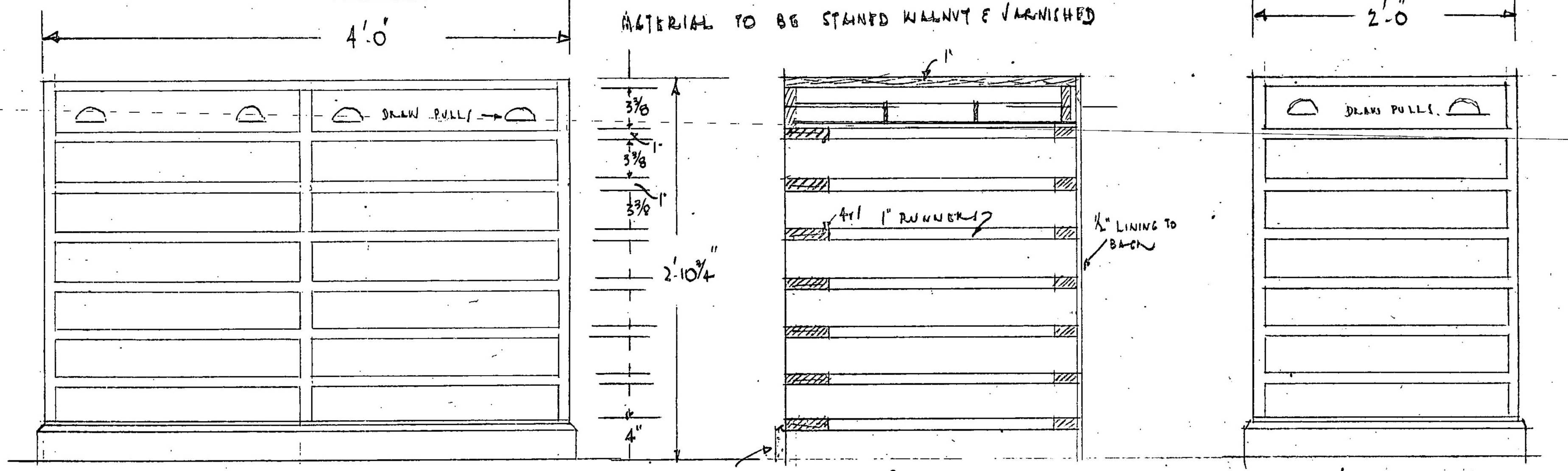
EDMS CV0212815

# CENTRAL ELECTRIC

## PROPOSED TICKET CABINETS FOR NEW TICKET WINDOWS

SCALE 1 IN TO 1 FT.
11.12.28

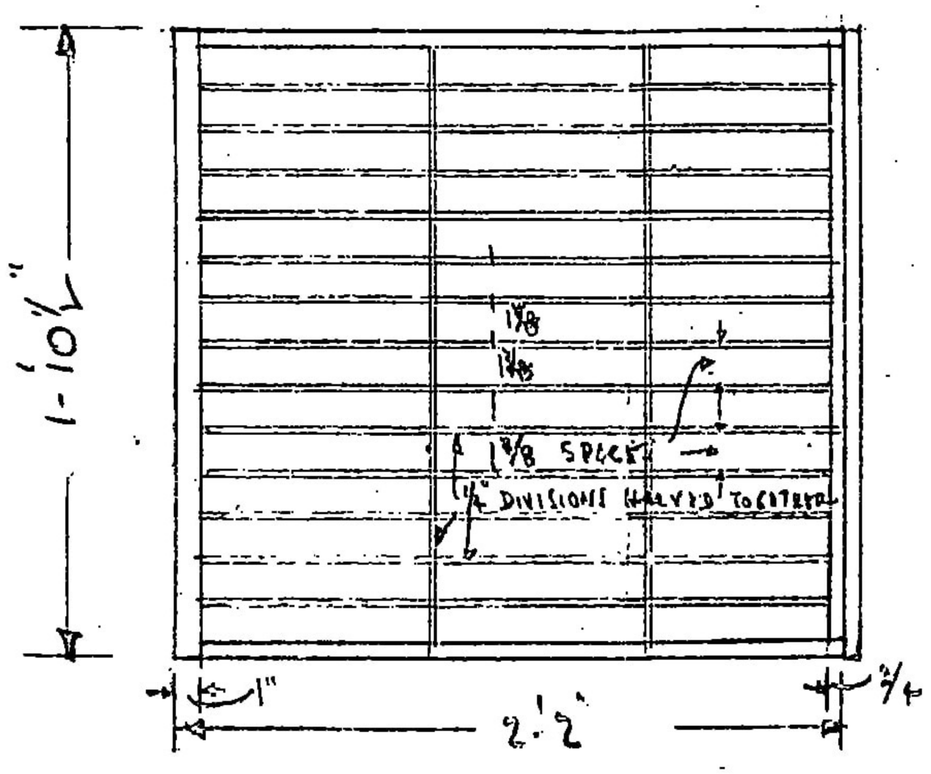
MATERIAL TO BE STAINED WALNUT & VARNISHED

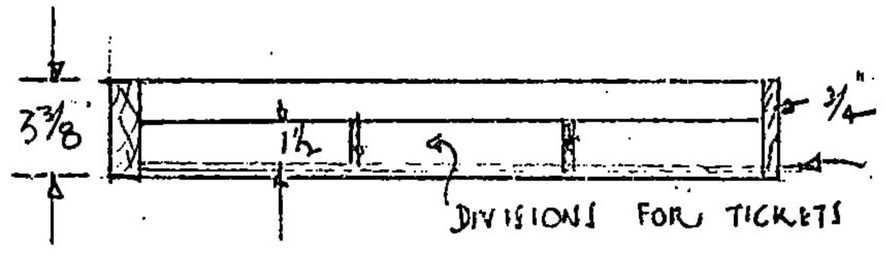


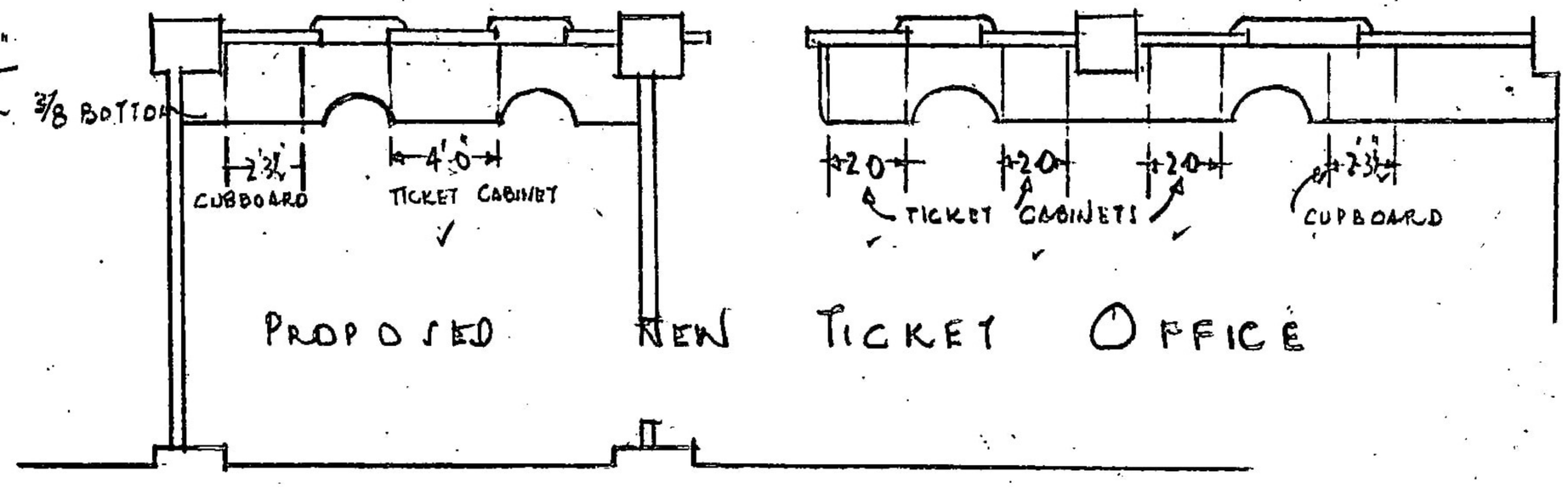

ELEVATION
Nº 1 REQUIRED

SECTION

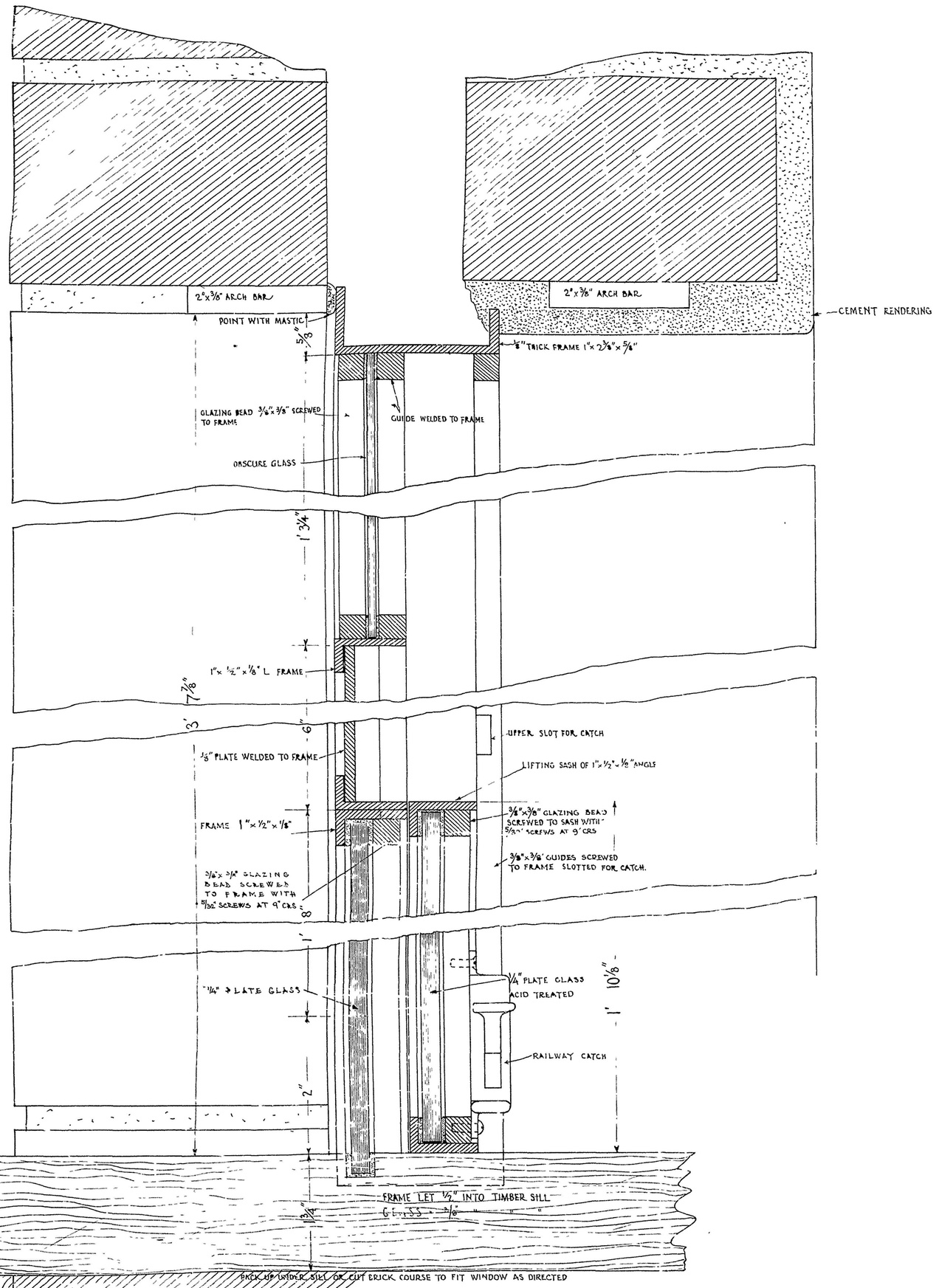
ELEVATION
Nº 3 REQUIRED



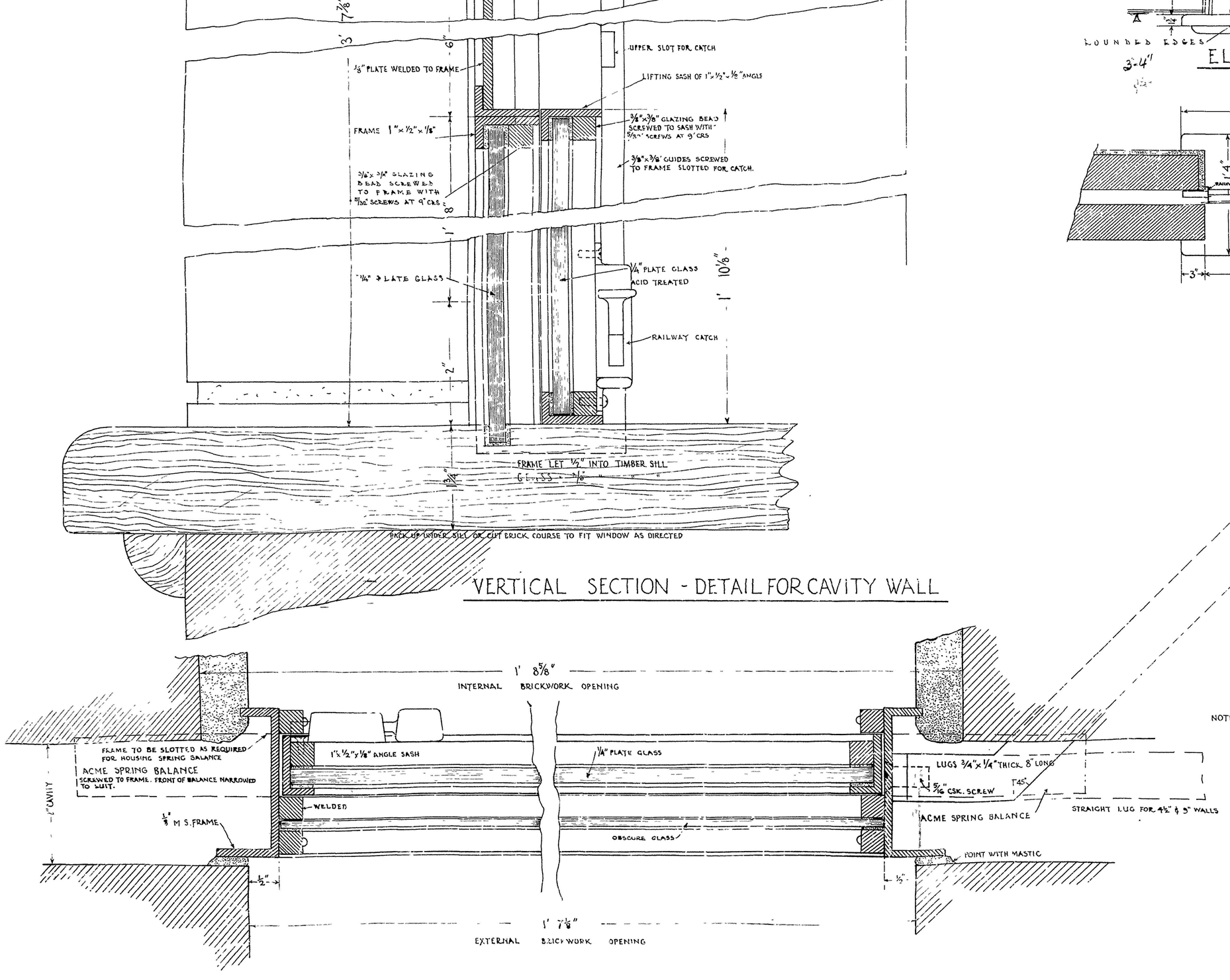




PROPOSED NEW TICKET OFFICE

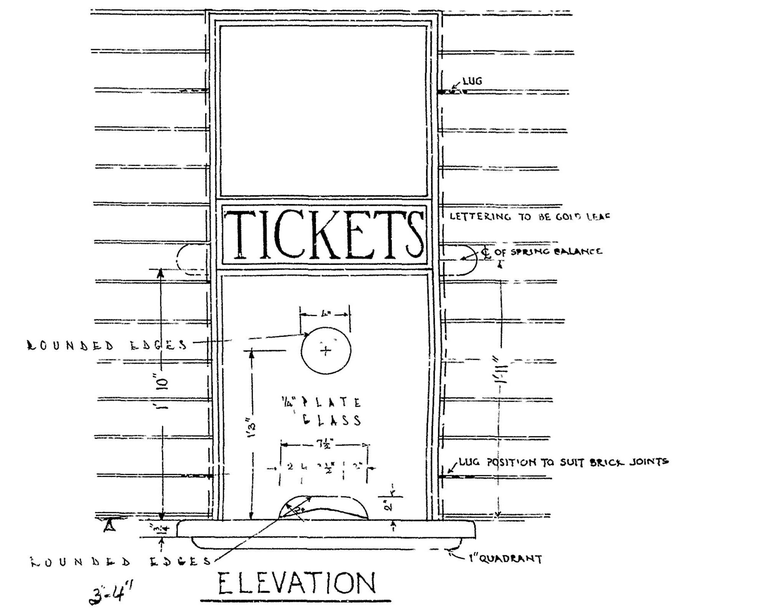



## VERTICAL SECTION - DETAIL FOR CAVITY WALL



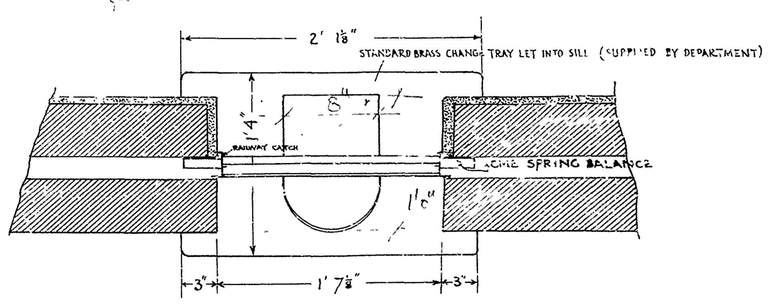

## HORIZONTAL SECTION - FULL SIZE.

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




3'-4"

## ELEVATION




## PLAN

No 1 OFF

AMENDED TO ALLOW OF 1/4" PLATE GLASS IN LIEU OF GRILLE IN ACCORDANCE WITH PAPERS 44/5448 S.R.M.

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

# STANDARD STEEL TICKET WINDOW

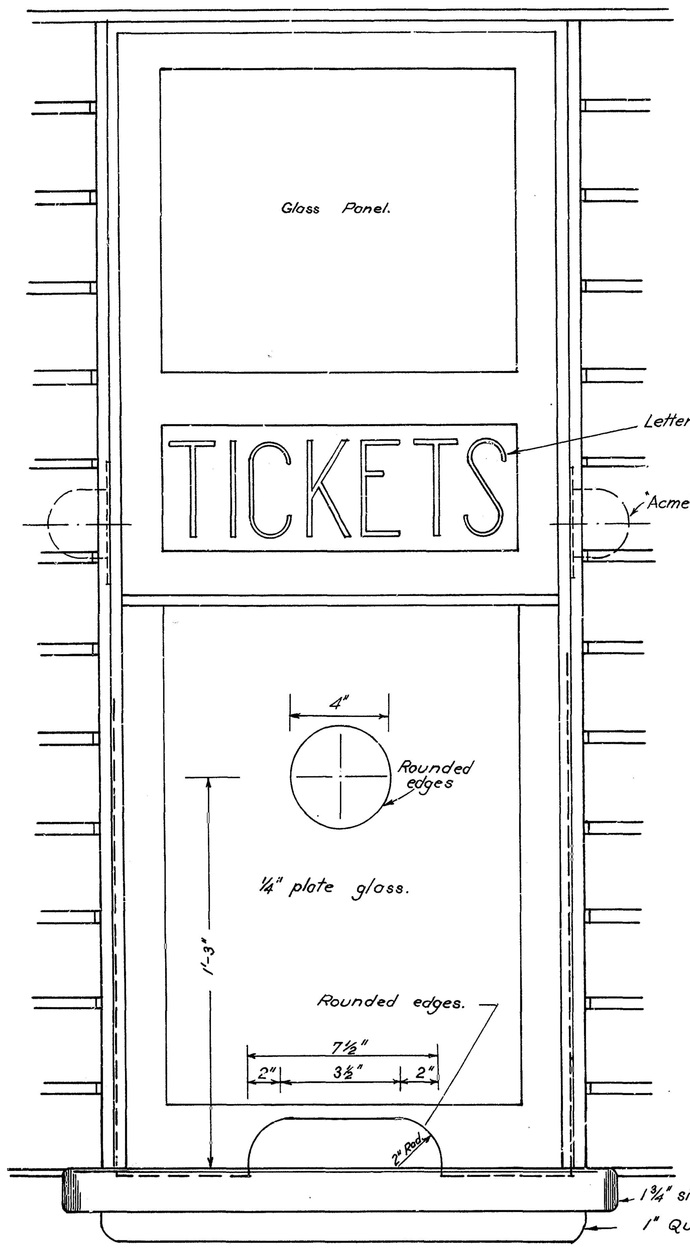
SCALE: FULL SIZE & 1½"=1'0"

DRAWN D.B.C. CHECKED
TRACED 6.5.42

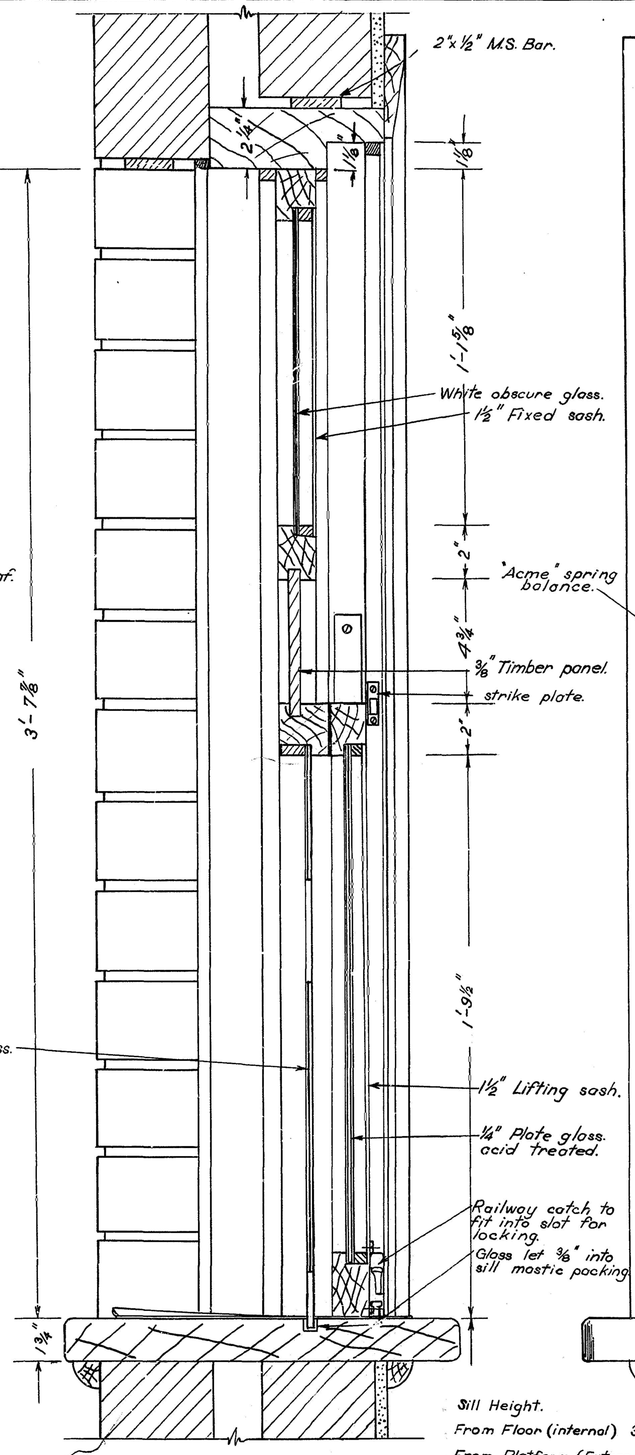
ASST. SUPVG. ENGR. DESIGN & STEEL 20-5-42
SUPVG. ENGINEER DESIGN & STEEL 5.6.5.42
DATE APPROVED 26.5.42
ACTING CHIEF CIVIL ENGINEER

No. 96-168

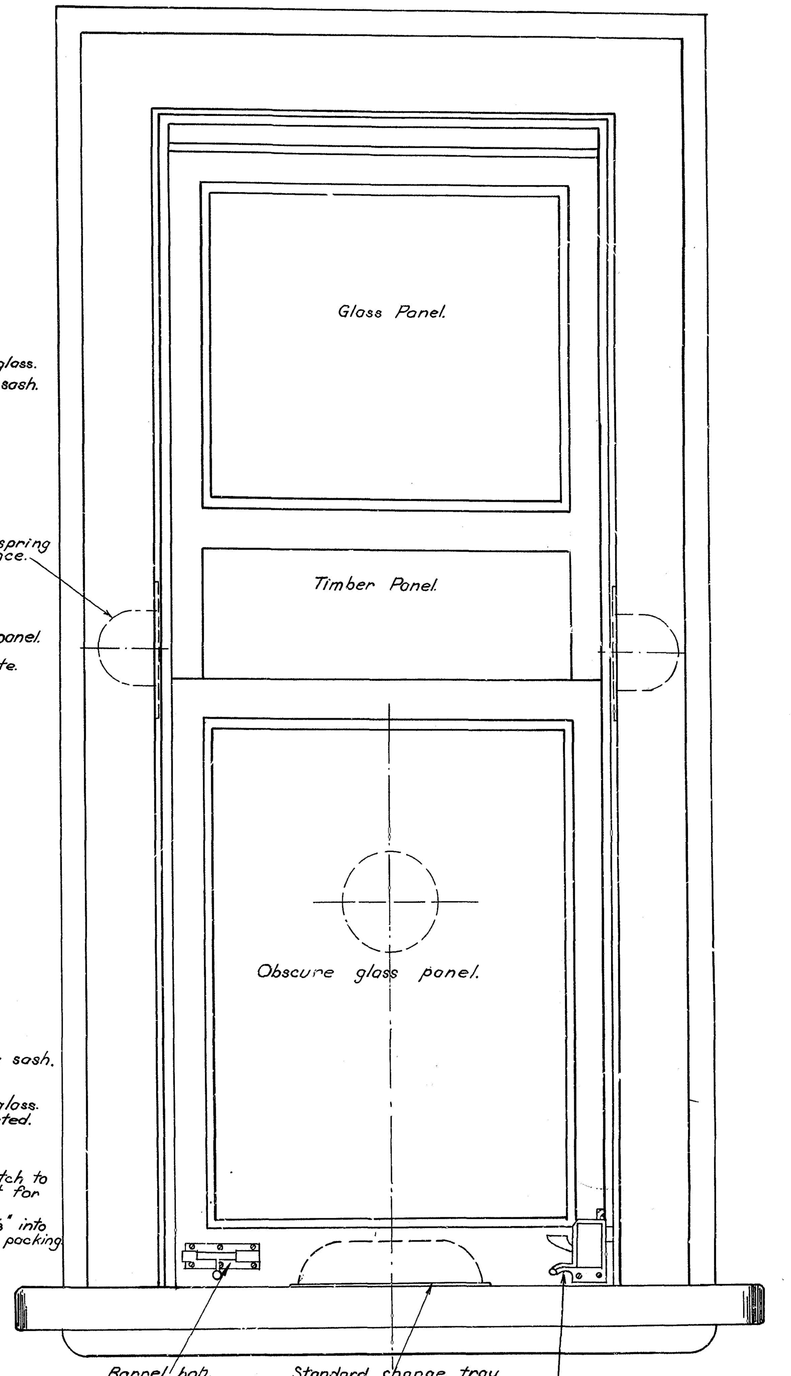
WARNING SCANNED IMAGE
EDMS CV0214537



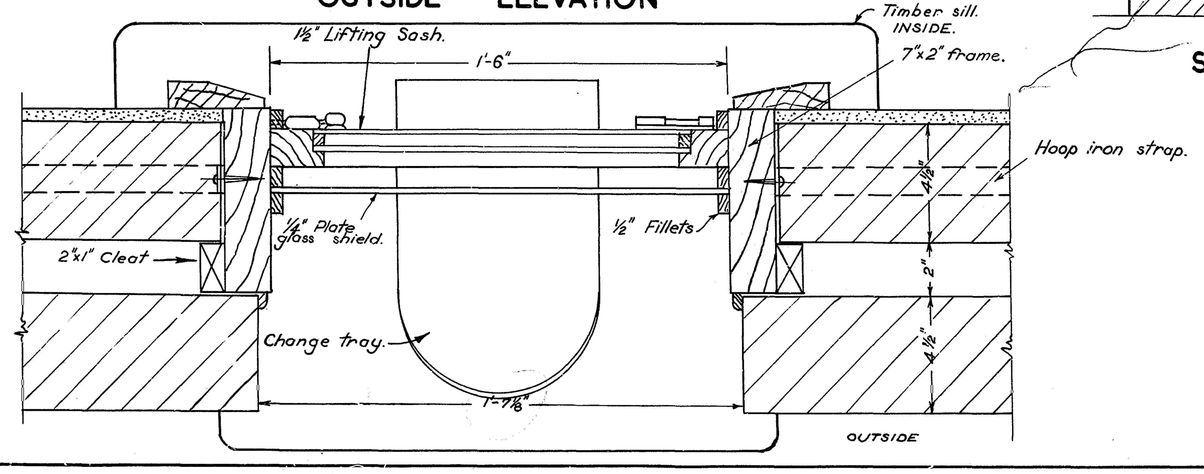

OUTSIDE ELEVATION




SECTION




INSIDE ELEVATION




WARNING SCANNED IMAGE
EDMS CV0364274

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

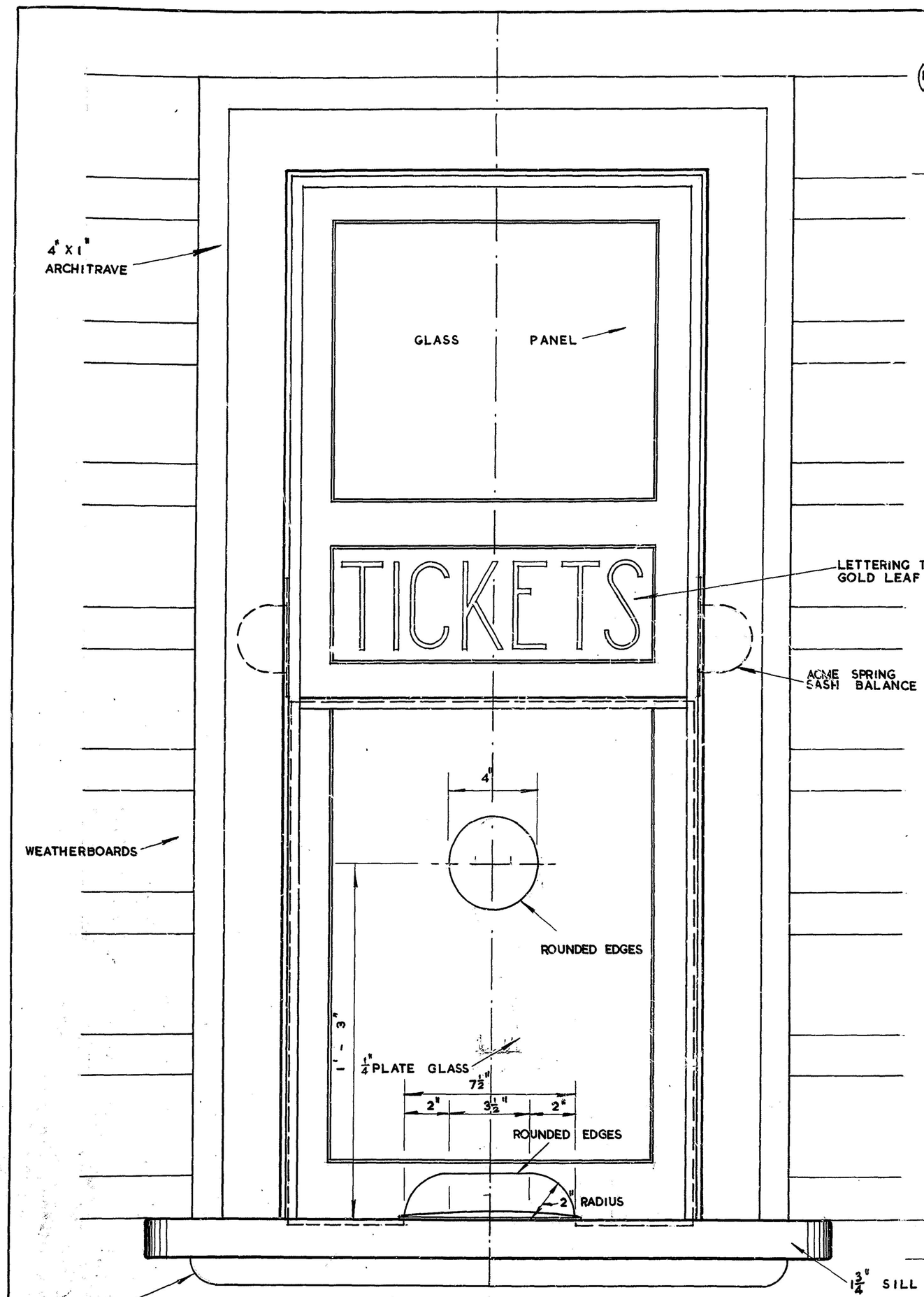
# STANDARD TIMBER TICKET WINDOW.

BRICK BUILDING.

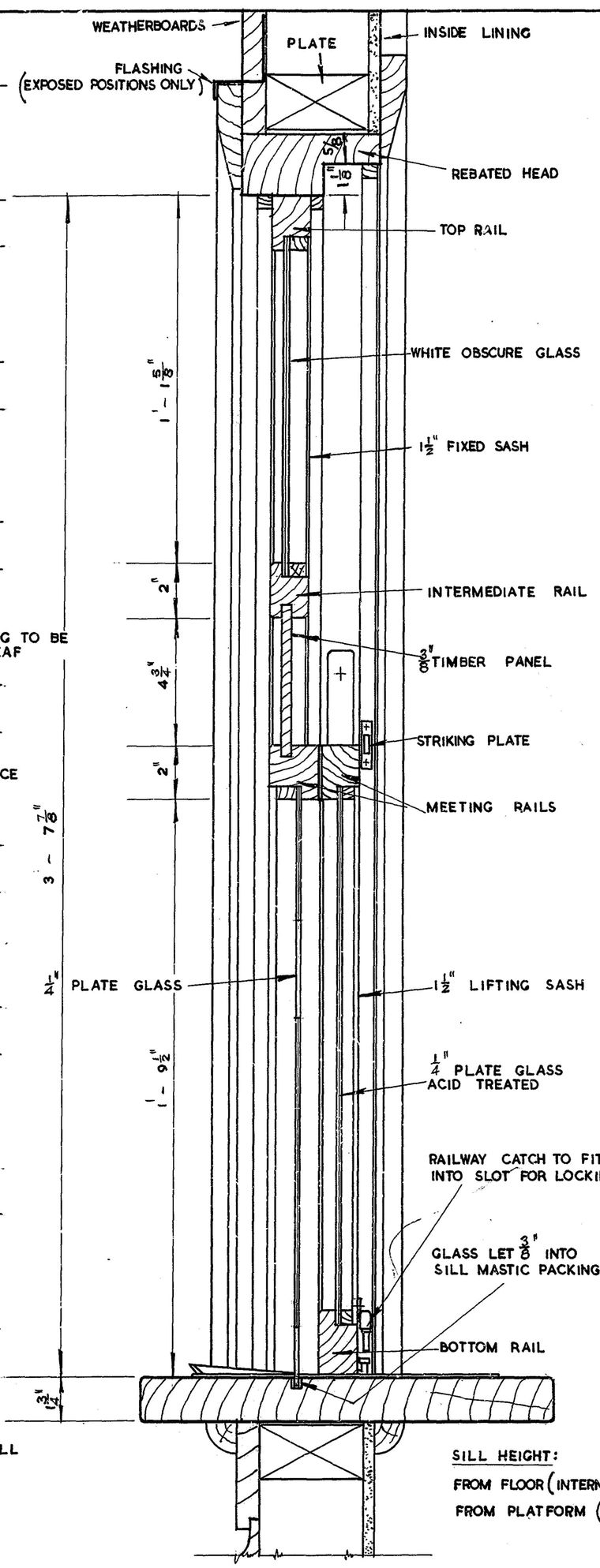
| | |
|---|---|
| Drawn. A.R.H. | Checked. |
| Traced. S.A.S. | Supervisor. |
| Scale. 3"= 1'-0" | Approved. |
| | |
| Supvg. Engr. Design. | CHIEF CIVIL ENGINEER |
| Nº 85-147 | |

Retraced P.G.M. March 1958

14-12

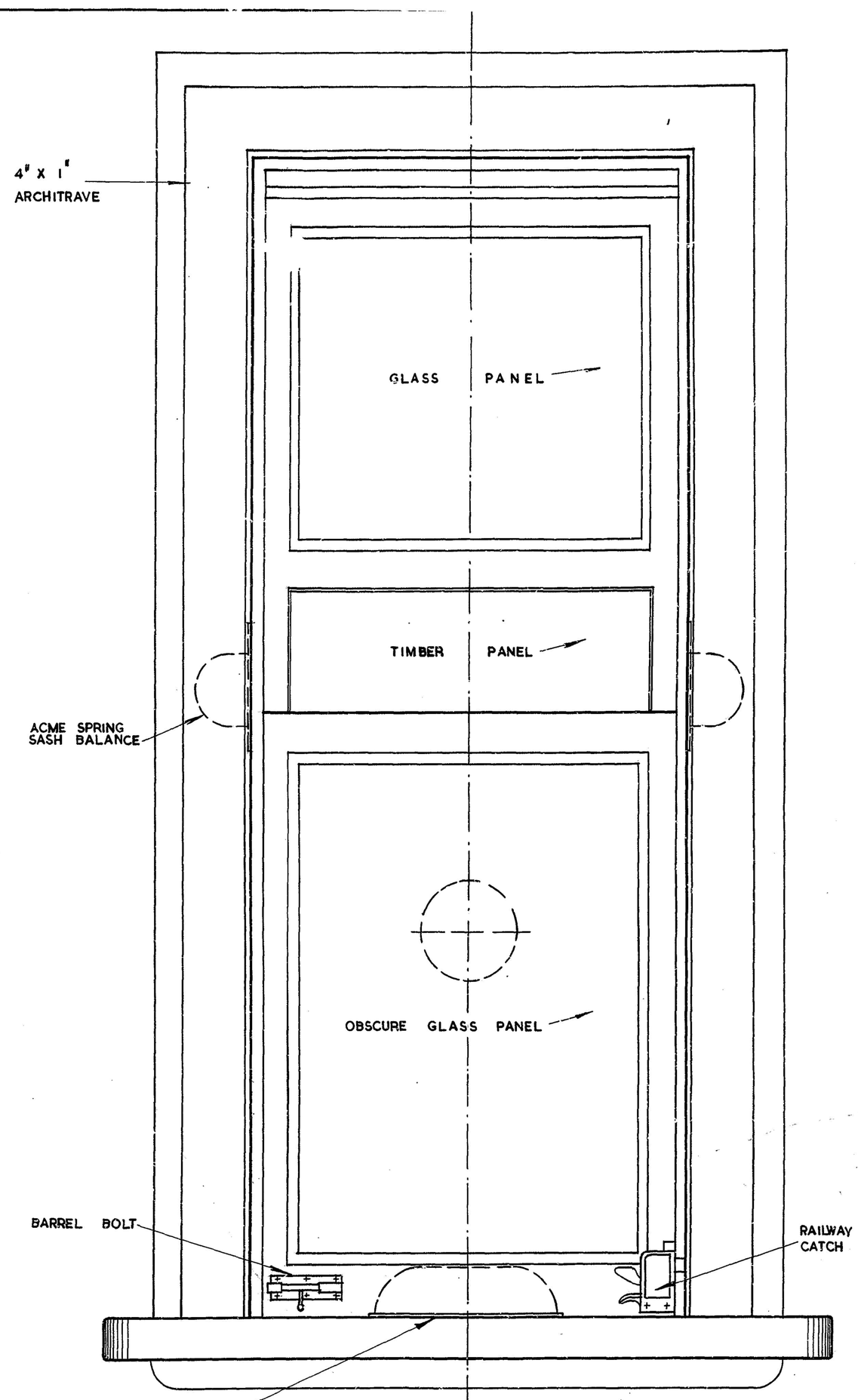



OUTSIDE ELEVATION

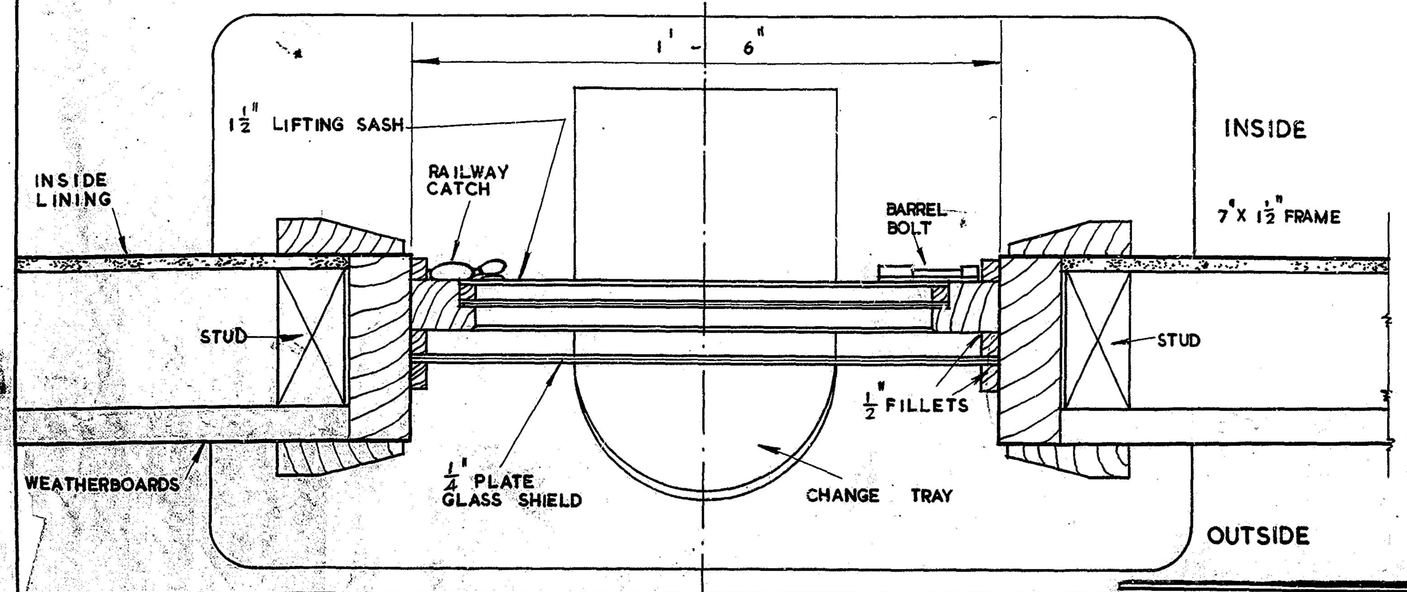



SECTION

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




INSIDE ELEVATION




PLAN

WARNING SCANNED IMAGE
EDMS CV0364276

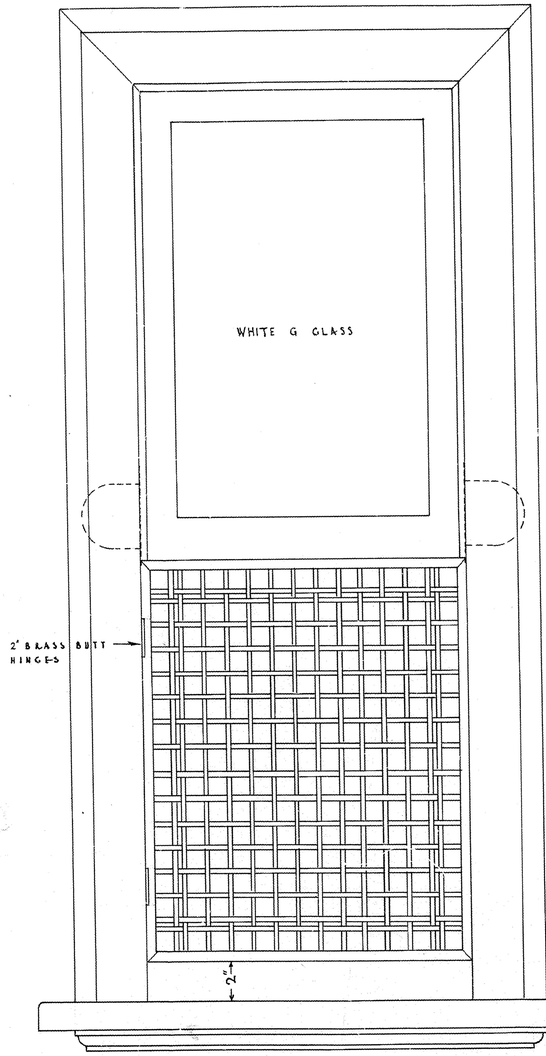
DEPARTMENT OF RAILWAYS, N.S.W.
WAY AND WORKS BRANCH.

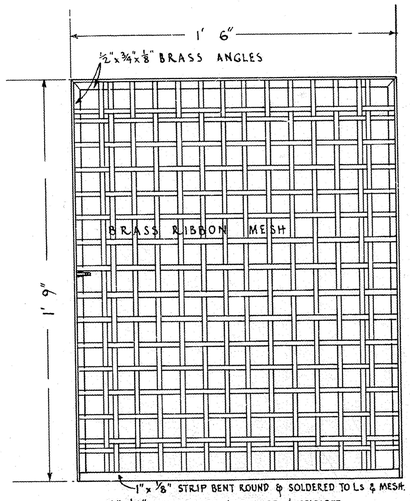
# STANDARD TIMBER TICKET WINDOW

TIMBER FRAMED BUILDING

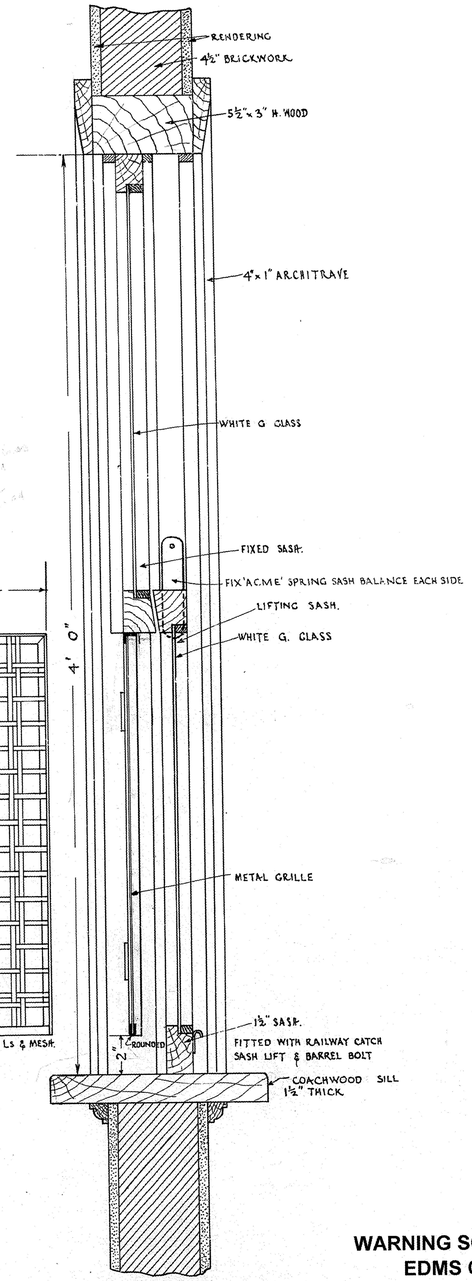
| | |
|---|---|
| DRAWN: T.F.H. | CHECKED: A.R.H. |
| TRACED: | SUPERVISOR: July 8-49. |
| SCALE: 3.IN = 1. FT | APPROVED: 18-7-49. |
| W.A.R.K. 14.7.49. | A.V. Bentick |
| SUP. ENGINEER DESIGN | CHIEF CIVIL ENGINEER |

NO. 85/165

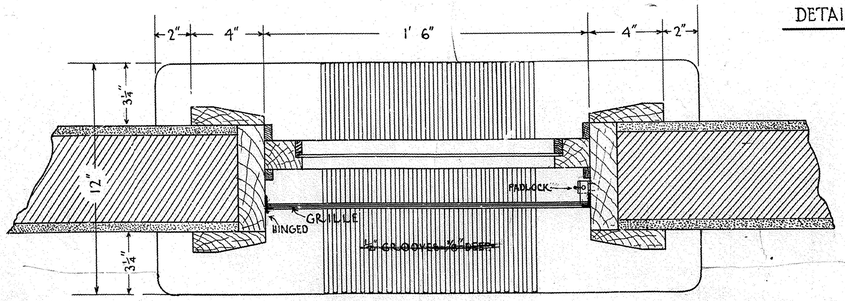


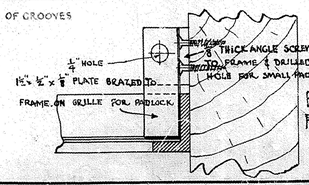

DETAIL OF GRILLE



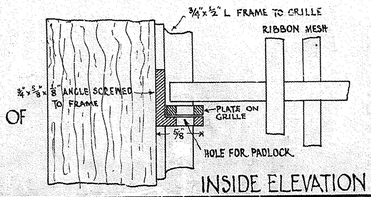

SECTION THROUGH WINDOW




PLAN




FULL SIZE DETAIL OF FASTENING




INSIDE ELEVATION

WARNING SCANNED IMAGE
EDMS CV0365344

ACME' SASH BALANCES ADDED 17-11-43

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

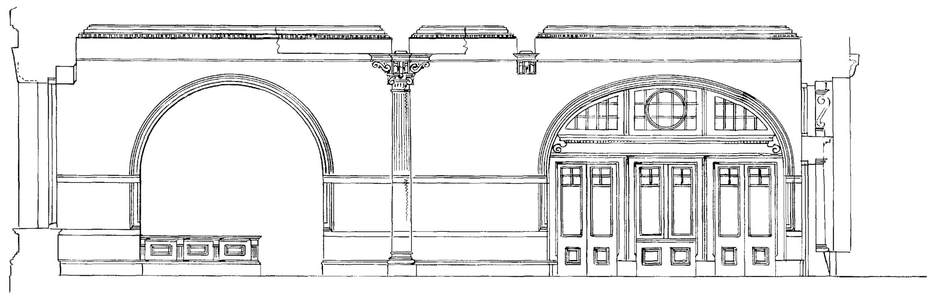
STANDARD TICKET WINDOW WITH METAL GRILLE IN LIEU OF PLATE GLASS SCREEN

SCALE: 3 INS. TO 1 FT.

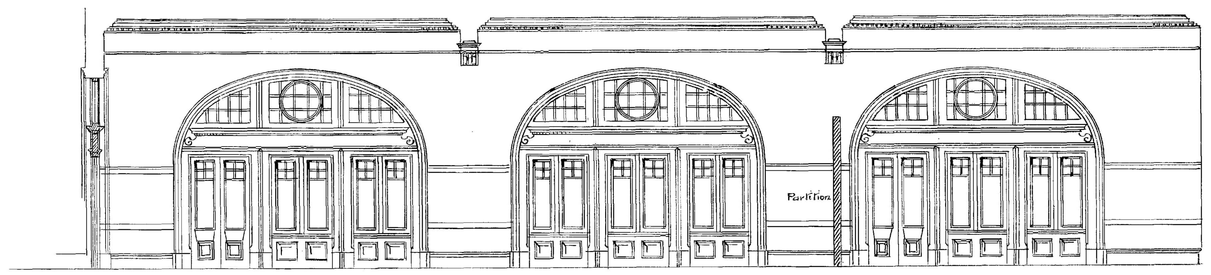
DWN. D.B.C. 7-12-37
CHECKED. Jan 28-12-37
ENGR. DESIGN. 17-1-38
SUPER. ENGR. DESIGN 18-1-38

DATE APPROVED 17-1-38
CHIEF CIVIL ENGINEER.

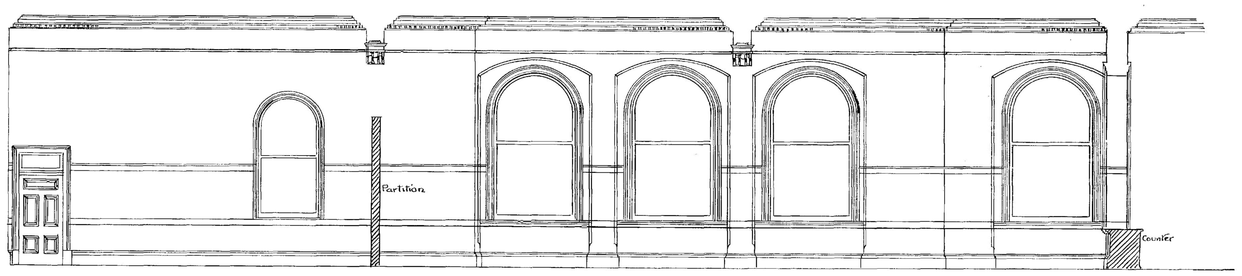
96 - 137



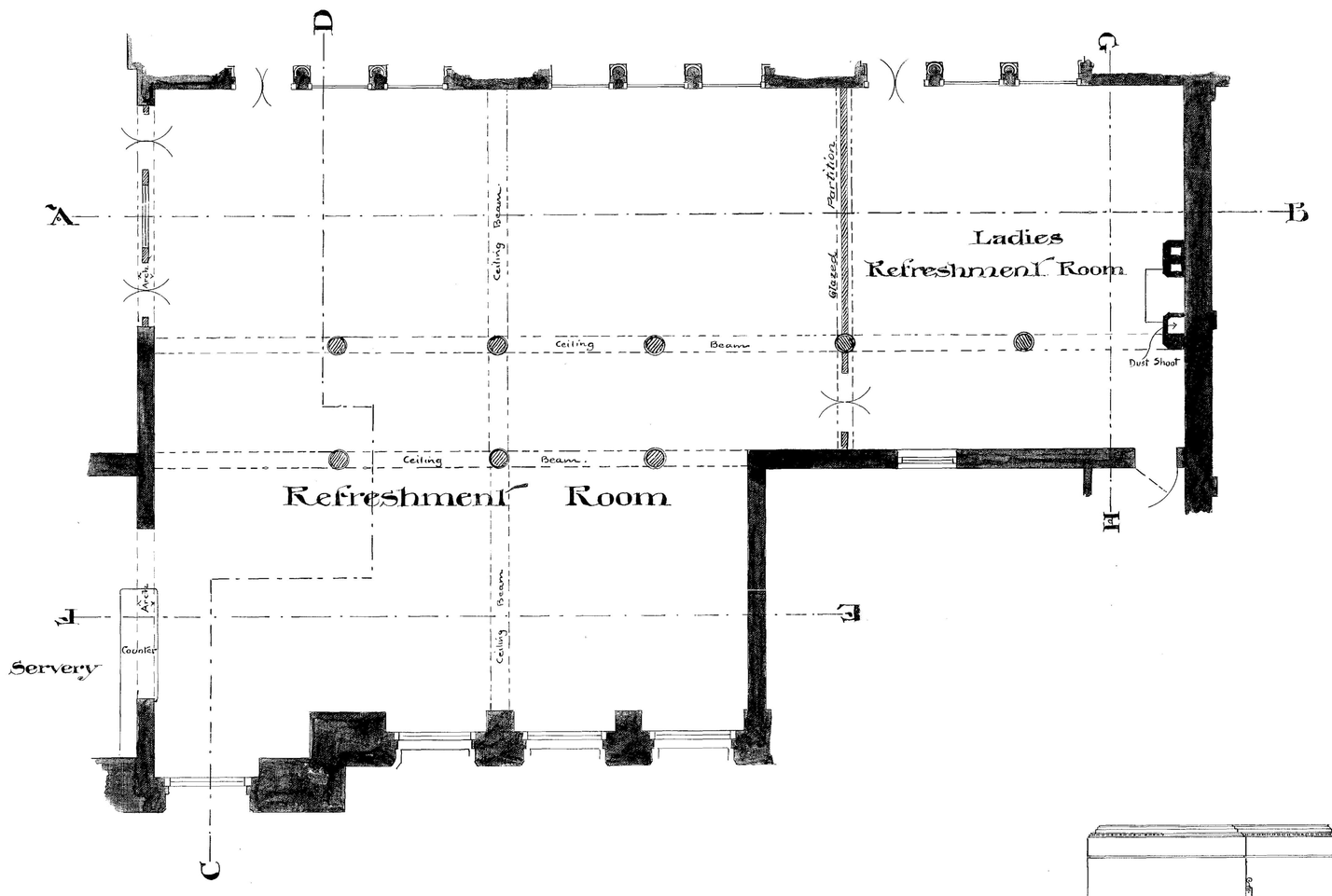
Section on Line C-D

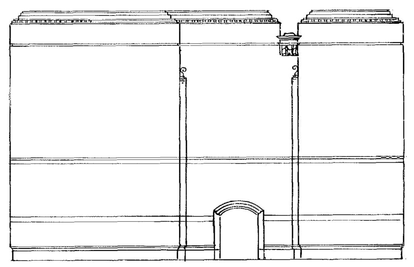



Section on Line A-B




Section on Line E-F



Section on Line G-H

**WARNING SCANNED IMAGE**

Batch 12
EDMS CV0015533

N. S. W. G Rys

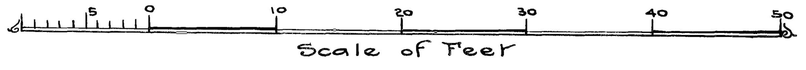
# Sydney Central Station

Plan and Section of Refreshment Room

Scale - 8 Feet To 1 Inch

H Deane
3.7.02

HB 3.7.02




Scale of Feet

# APPENDIX C: SELECTION OF ARTEFACTS FOR DISPLAY

The following selection criteria was developed by Artefact Heritage, and was approved by Sydney Metro and Heritage NSW in June 2021. Using this criteria, 50 artefacts were selected for consideration in the large wall display. Of these a final 28 will be chosen for final display.

## Selection process for inclusion of artefacts within interpretive wall display

### Background

An archaeological excavation program was conducted as part of the mitigation measures for the new metro rail line and associated works at Central Station. During the archaeological investigations, a stratigraphic layer comprised of redeposited natural sands was identified to be overlaying the remnants of the former Devonshire Street Cemetery. This layer contained disarticulated human remains, Aboriginal artefacts and a large quantity of fragmented artefacts. It was determined that the redeposited sands were a layer associated with the historic fill event relating to the resumption and levelling of the Devonshire Street Cemetery and construction of the Third Central Station. The redeposited sands are categorised as a secondary archaeological deposit. Secondary contexts are those in which identified disturbance to the archaeological record has taken place. While the redeposited sands context itself is representative of a significant historical event, artefacts found within this context have a diminished capacity to inform on the history of the location.

During the archaeological program, dispersed human remains and Aboriginal artefacts were located within the redeposited sands and as such, a salvage program was implemented to recover these remains. It was estimated that approximately 4500 tonne of soil would be removed and sieved. As a result of this process, large quantities of fragmented artefacts were recovered. This supported the notion that the redeposited sands were an historic fill event. To manage the vast quantities of artefacts from the redeposited sands a discard policy was implemented:

> *A sample (~ 10 items) of each artefact type whether significant or not, should be retained from the fill deposit. These items should be at least briefly catalogued.*
>
> *Should diagnostic or significant artefacts be present within the fill layers (out-of-context), these would be retained as part of the archaeological record. For example, a representative sample of artefacts that show age and provenance of the fill may be collected. Artefacts which may have value for heritage interpretation may also be retained. Human remains, Aboriginal objects, and artefacts associated with the cemetery such as coffin furniture or diagnostic fragments of grave goods should be retained. All other items from the fill layer may be discarded on site and not taken to cataloguing stage.*

All artefacts retained from the redeposited sands have been catalogued by Artefact Heritage.

While the redeposited sands are demonstrative of a significant historical event, the associated artefacts are decontextualized and therefore can only provide limited information. The artefacts from the redeposited sands have an overall low contribution to the overall significance of the site. Given that these artefacts have exhausted all informative values for archaeological purposes, their use for interpretive purposes is considered a favourable outcome.

**Proposed interpretation**

As outlined in the HIP, it is proposed that a small selection of artefacts from the redeposited soils be incorporated within an interpretive wall display of an 1879 map of the site. This would involve placing the artefacts in a display behind the interpretive wall, in the location of their discovery on the map and visible through perforations within the map though protected by a small glass/perspex cover on the perforations. While the artefacts displayed would be duplicates and fragments only, if possible the attachment process to secure the artefacts within the display should be reversible. A process of selecting appropriate duplicate and fragmented objects is outlined below.

**Selection Process**

Approximately 888 artefacts were retained as part of the archaeological record relating to the redeposited sands. This includes decontextualised artefacts such as funerary hardware, domestic items and personal items. Human remains and Aboriginal artefacts are excluded from this selection process as they are being managed separately and would not be suitable for interpretive displays.

The majority of the artefacts associated with the redeposited sands are highly fragmented. Objects that have been categorised as less than 30% complete are considered to be a fragmented artefact and would be suitable for use within the interpretive display. Approximately 87.5% of these objects are composed of ceramic or glass fragments, with many of remaining artefacts composed of metal, shell, slate and mirror glass.

Artefacts excluded for use in the interpretive display would be:

- Human remains
- Aboriginal artefacts
- Objects relating to identified vaults or graves
- Personal items such as jewellery
- Artefacts determined to be more than 30% complete
- Artefacts that are the only example in the collection of their type

Accounting for the above exclusions, approximately 595 artefacts would be suitable for the interpretive display, of which only approximately 50 artefacts would be required. This accounts for approximately 5.6% of the total selected assemblage.

The selection process for artefacts from the redeposited soils to be included in the wall interpretive display would be:

- Artefacts that are less than 30% complete and are considered to be a fragment
- Artefacts that have duplicates
- If there are 20 or more examples of the same artefact, then a more complete % sample could be included
- Artefacts that are representative of the types of items found
- Artefacts that are not included in the above exclusions list

An archaeologist should be consulted to advise and facilitate the final artefact selection process.