

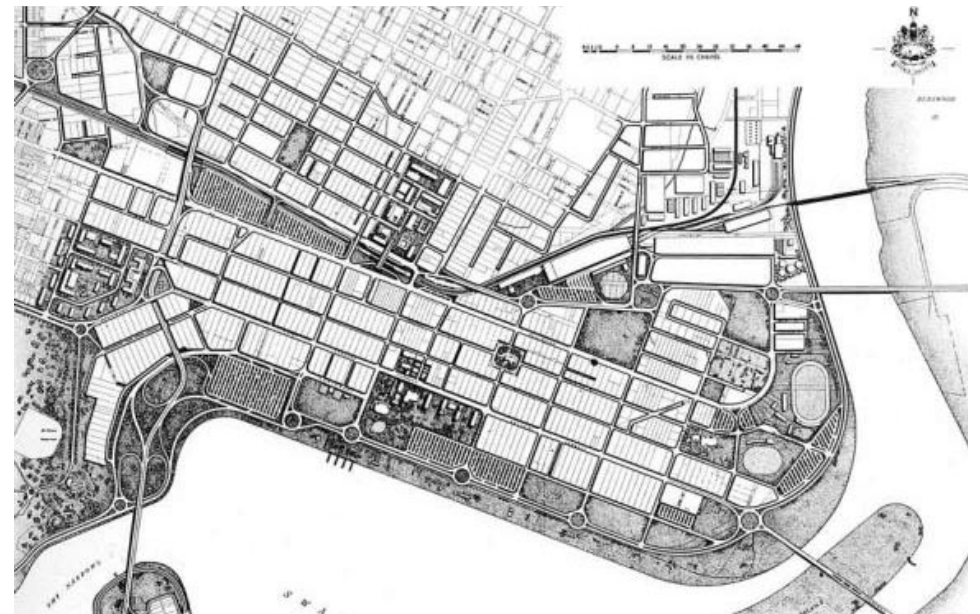
january 2012

Perth Waterfront Project

heritage interpretation strategy

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+
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for **Hocking Heritage Studio**



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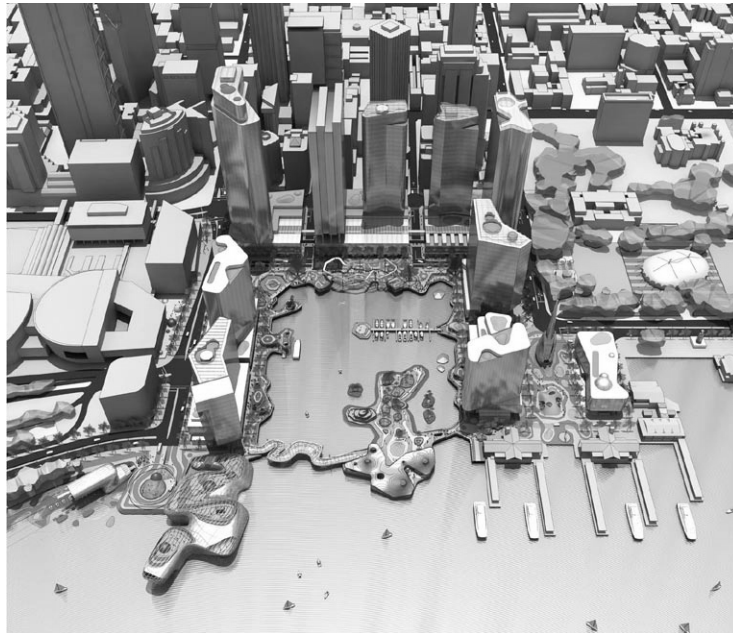
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01.00 INTRODUCTION

Hocking Heritage Studio have produced a range of documents creating a framework of assessment and management of Esplanade Reserve, Barrack Square and Supreme Court Gardens and adjacent places on the Perth Waterfront in relation to their heritage values including: *Perth Waterfront – Strategic Heritage Management Plan*; *Perth Foreshore – Heritage Impact Statement*; *Supreme Court Gardens Heritage Impact Statement*; archival records, relocation strategies and Interpretation Strategy.

Mulloway Studio and Paul Kloeden were engaged by Hocking Heritage Studio to prepare the Heritage Interpretation Strategy for the project.

The aims of the Interpretation Strategy are to reveal the cultural significance of the place in order to help consolidate a sense of identity and sense of place. This is to be achieved by presenting the stories of previous occupation, former use and particular events through a range of media within and around the site.



02.00 INTERPRETATION PLANNING

02.01 defining interpretation

“Interpretation is an interactive communication process, involving the visitor, through which heritage values and cultural significance are revealed, using a variety of techniques in order to enrich the visitor experience and enhance the enjoyment and understanding of the place.” (Murphy, S. 1997:5)

02.02 what is an interpretaion plan?

“An interpretation plan is a management tool that provides a strategy for transmitting messages about the cultural heritage values of a heritage place to visitors. It identifies the most significant themes and stories about a place and the media most suited to exploring them.

The plan also provides a framework for managing visitors, providing them with a memorable and enriching experience while also ensuring the heritage values, including significant fabric, of the place are upheld. It also helps ensure that the interpretive strategies recommended are appropriate to the place.” National Trust of Australia (WA) Interpretation Planning Guidelines.

02.03 philosophical approach

Interpretation planning for this project is a 3-phase process based on *Sharing our Stories: Guidelines for Heritage Interpretation* developed by the National Trust (WA) and Museums Australia (WA) and the earlier Interpretation Planning Guidelines developed by the National Trust (WA).

We are also guided by the Australia ICOMOS Burra Charter on conservation philosophy and the ICOMOS Ename Charter for interpretation of cultural heritage sites. In recognising that interpretation and presentation are part of the overall process of cultural heritage conservation and management, this Charter seeks to establish seven cardinal principles, upon which Interpretation and Presentation—in whatever form or medium is deemed appropriate in specific circumstances—should be based.

Principle 1: Access and Understanding

Principle 2: Information Sources

Principle 3: Attention to Setting and Context

Principle 4: Preservation of Authenticity

Principle 5: Planning for Sustainability

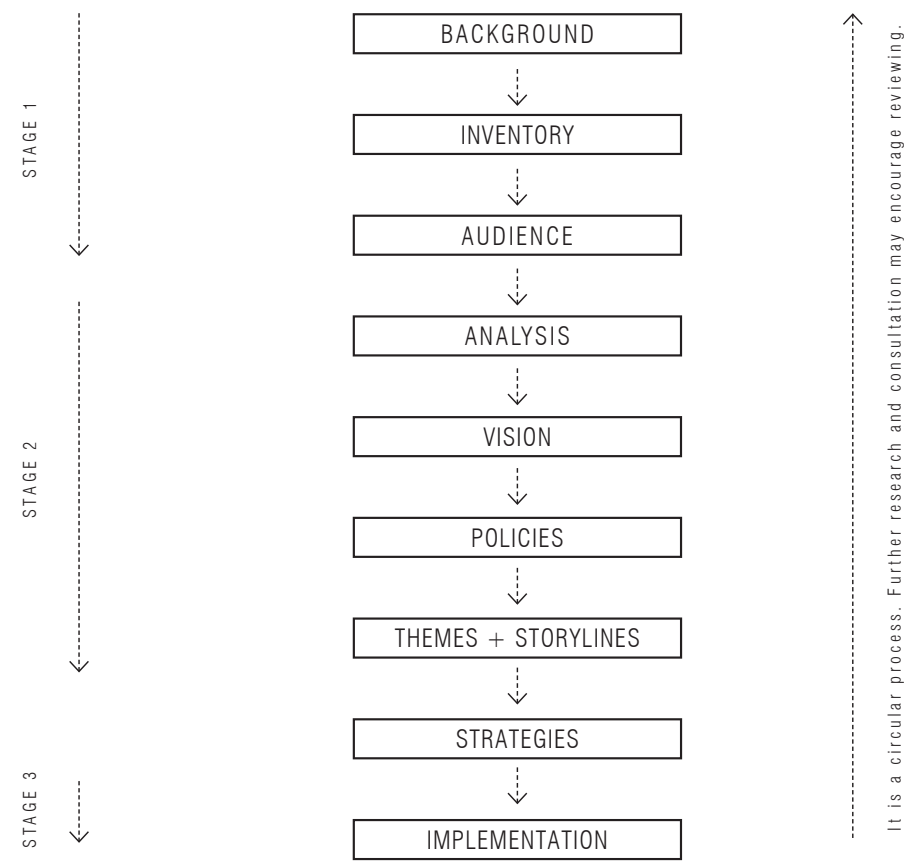
Principle 6: Concern for Inclusiveness

Principle 7: Importance of Research, Training, and Evaluation

Following from these seven principles, the objectives of this Charter are to:

1. Facilitate understanding and appreciation of cultural heritage sites and foster public awareness and engagement in the need for their protection and conservation.
2. Communicate the meaning of cultural heritage sites to a range of audiences through careful, documented recognition of significance, through accepted scientific and scholarly methods as well as from living cultural traditions.
3. Safeguard the tangible and intangible values of cultural heritage sites in their natural and cultural settings and social contexts.
4. Respect the authenticity of cultural heritage sites, by communicating the significance of their historic fabric and cultural values and protecting them from the adverse impact of intrusive interpretive infrastructure, visitor pressure, inaccurate or inappropriate interpretation.
5. Contribute to the sustainable conservation of cultural heritage sites, through promoting public understanding of, and participation in, ongoing conservation efforts, ensuring long-term maintenance of the interpretive infrastructure and regular review of its interpretive contents.
6. Encourage inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programmes.
7. Develop technical and professional guidelines for heritage interpretation and presentation, including technologies, research, and training. Such guidelines must be appropriate and sustainable in their social contexts.
8. Research, evaluation, and training.

A diagrammatic representation of the process is incorporated below:



methodology diagram

02.04 consultation

Engagement with key community and authority stakeholders has been part of the process to date. A community information and discussion session was held on the 31st August 2011 at Hocking Heritage Studio's premises as part of the process of developing the strategy. Other key individual stakeholders have also been consulted. Stakeholders consulted thus far include;

group	representative
Property Council of Australia	William de Haer
Culture and Context	Felicity Morel – Ednie Brown
Artsource	Helen Mattio, Beverley Iles
Garden and Landscape History Society	Gillian Lilleyman
Department of Planning	Grant Shepherd, Nic Temov
Department of Indigenous Affairs	Kathryn Przywolnik, Sally McGann
Swan River Trust	Angus Money
City Vision	Michael Lewi
Department of Environment and Conservation – Interpretation Unit	Gil Field
Committee for Perth	Martin Bowman
Heritage Perth	Richard Offen
Australian Institute of Architects	Alex Quin
Australian Garden History Society	Caroline Grant
AHMS (Archaeology Consultancy Firm)	Sam Bolton
Western Australian Museum	Trish McDonald
Office of Heritage	Adelyn Siew

In response to a presentation that outlined the proposed methodology, the analysis of assets and audiences, and potential opportunities for interpretation policies and strategies, a question and answer session was undertaken. Participants activated a general discussion either through specific questions about the proposed methodology, contributing local or specific information, or interpretation opportunities in general.

Some further feedback has been received since, and all relevant points raised in the meeting will be addressed as part of the programme.

A consultation programme is also being undertaken with the Aboriginal community by others to gain a greater understanding of the heritage values of the place and receive feedback on the inclusion and delivery of these values within the site.

01

02
interpretation
planning

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03.00 INVENTORY

03.01 documentary background

- Register of Heritage Places (Heritage Council)
 - Esplanade Reserve - permanent listing 03850
 - Barrack Square - interim listing 04031
 - Sir Talbot Hobbs Memorial - permanent listing 02089
- Aboriginal Sites Database (Department of Indigenous Affairs)
 - Esplanade - site 3702 (camp, hunting place)
 - Swan River - site 3536 (mythological)
- Hocking Heritage Studio reports:
 - Perth Waterfront Strategic Heritage Management Plan
 - Supreme Court Gardens: Heritage Impact Statement
 - Perth Foreshore: Heritage Impact Statement
 - Mounts Bay Project: Advice on Heritage Issues
- Current Perth Waterfront Development proposals (ARM and TCL)
- Esplanade Reserve: Archaeology assessment (AHMS, 2010)
- Esplanade Kiosk Conservation Plan (Erickson & Taylor / Archetype Design Studio, 2003)
- Esplanade Reserve Conservation Plan (Palassis Architects, 2004)
- Aboriginal Heritage Survey of the Proposed Perth Waterfront Project (Landcorp, December 2008)
- Ethnographic Heritage Consultation Report - Metropolitan Area Indigenous Groups (Department of Planning, October 2011)
- Aboriginal Cultural Heritage Management Plan (WA Planning Commission, October 2011)
- Swan River Stories website



Perth Waterfront 1855



Perth and Swan River, c1880
SLWA 016712PD



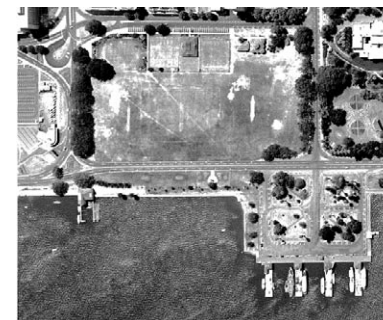
Langley Park, Esplanade Foreshore, City, Kings Park
SLWA 031625PD

03.02 historical resources

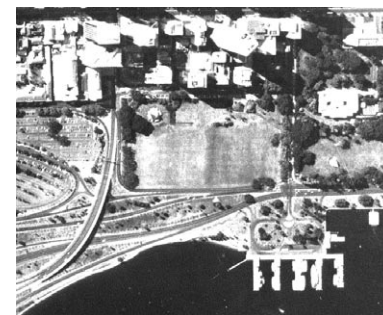
The following inventory of heritage assets forms the basis of material that the strategies draw upon:

- photographs
- newspaper articles
- video/film
- oral histories + other audio

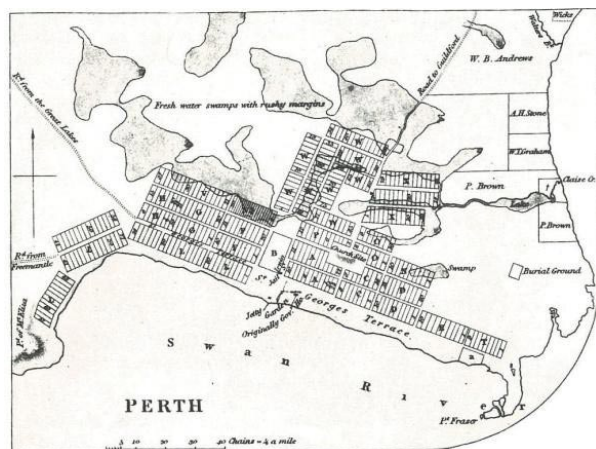
Some examples of the available historic material are included below:



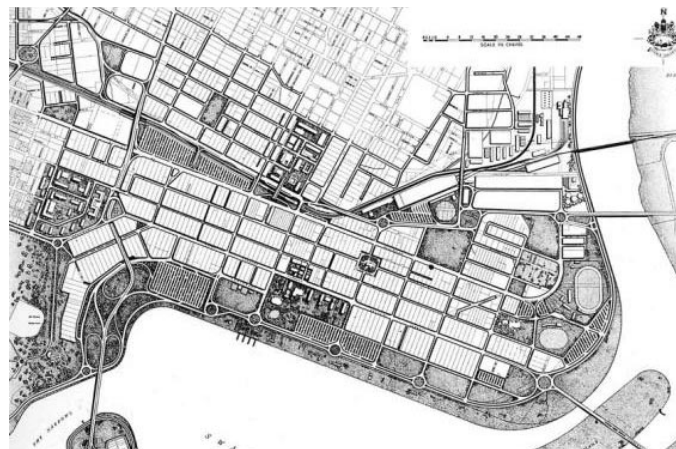
1963 aerial photograph



1983 aerial photograph



Arrowsmith Plan, 1833



Stephenson and Hepburn Plan, 1955

3.03 other locations + walking trails

The interpretive storylines and messages may highlight other relevant locations near the waterfront development site. These include:

- Kings Park (cable car connection proposed)
- Point Fraser
- WA Rowing Club
- other shorefront locations along the river

The City of Perth Self-Guided Walks programme may also be relevant to the interpretation, with several walks passing through streets and sites within the project area (e.g. The Esplanade, Barrack Square) and visiting historical places elsewhere in the city. The interpretation may inform visitors of the relevance and point them towards these locations and trails.

It is also important to review the interpretive content that is currently delivered at these other locations (notably signage at Point Fraser).



Point Fraser interpretation



3.04 further research

The historical research reflected in this report forms a complete framework and starting point for the development and implementation of the Interpretation Strategy, during which further and more specific research will need to be undertaken to gain a greater understanding of the storylines that have been identified to be told on-site. This information will be reviewed and reflected in the interpretive proposals as they are investigated in more detail.

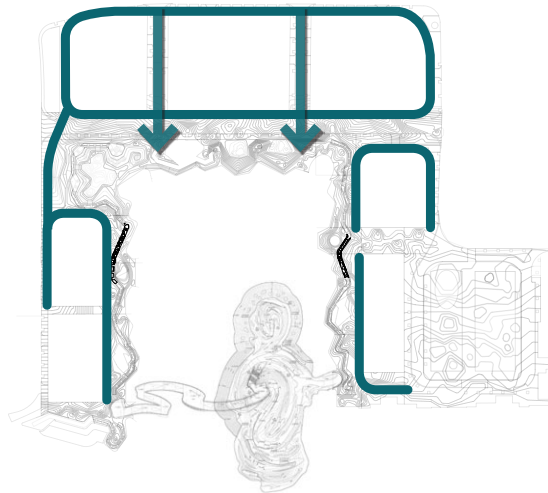
During the preparation of final content and graphics, the design team will need to acquire historic resources in formats appropriate for presentation, including high-resolution scans of photographs, maps, plans and newspaper articles, video footage and audio clips, as well as relevant permissions.

04.00 AUDIENCE PROFILE

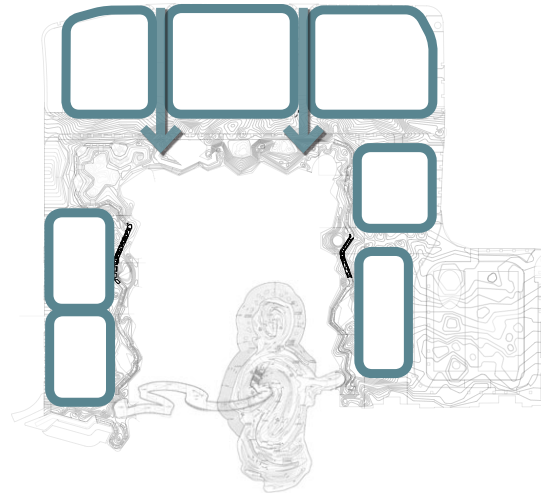
As a multi-use urban precinct, the project site will host a number of audiences that the interpretation needs to address. These are as follows:

- residential / commerce (residents and office workers that are based on-site)
- retail (a range of retail activities including restaurants will serve audiences both based on-site and from further afield)
- recreational / tourism (international, interstate, and metropolitan visitors)
- recreational / exercise (mainly riverfront walkers, runners, and cyclists)
- community / event (audiences gathering for particular events held in the public spaces on-site)

The following diagrams indicate the uses listed above and the multi-layered nature of the audience:



residential/commerce layer



retail layer

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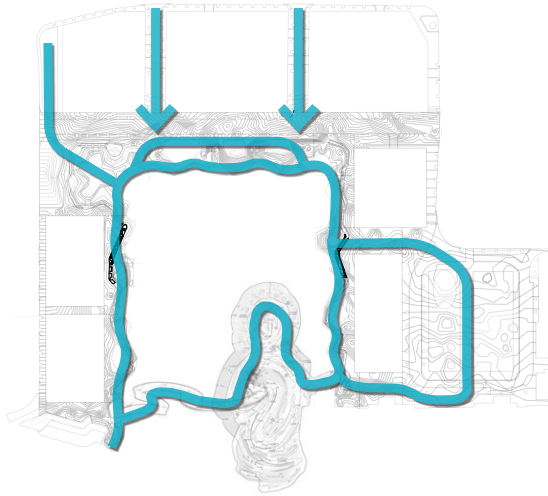
04
audience profile

05

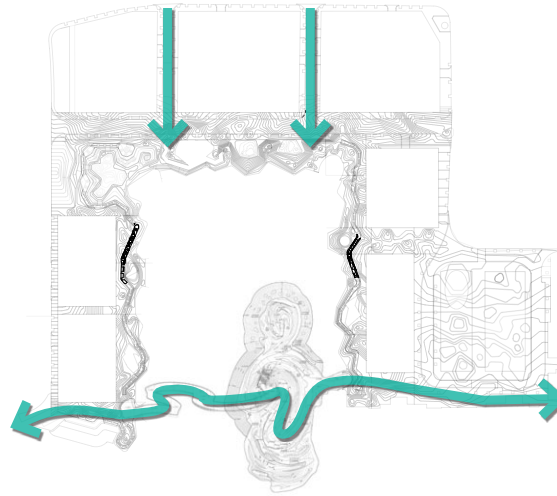
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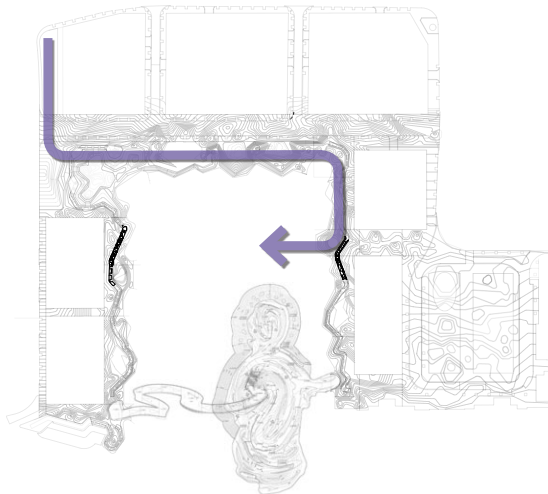
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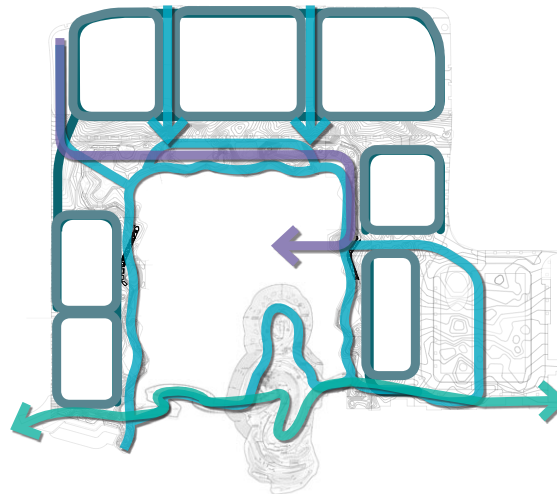
recreation/tourism layer



recreational/exercise layer



community/event layer



all layers

05.00 MESSAGES + STORYLINES

The principle aim of interpretation is to convey to the various audiences an understanding of the place's significance.

05.01 statements of significance

The following statements of significance have been taken from the Register of Heritage Places - Assessment Documentation prepared by Heritage Council of Western Australia for the Esplanade Reserve, Barrack Square and Sir Talbot Hobbs Memorial.

Esplanade Reserve

Esplanade Reserve, a 4.8 hectare public garden, originally planted in the Paradise style, featuring the Allan Green Conservatory, the Alf Curlewis Gardens and the Kiosk, and bordered by The Esplanade, Barrack Street, Riverside Drive and William Street, has cultural significance for the following reasons:

- a) the place has considerable historic value as part of major reclamation work commenced in the 1880s along the Swan River foreshore to create a network of public open spaces and river amenities aimed at integrating the city environment with the river;
- b) the place has very high historic value as the site of the Perth city Anzac Day parade and service since 1916, and the nearby Sir Talbot Hobbs Memorial has been the saluting base for these services since 1940;
- c) the place has very high historic value as the site of the proclamation of self-government for the State in 1890, and is the site of the Allan Green Conservatory which commemorates the State's 150th anniversary of foundation. The Perth Exhibition was held at Esplanade Reserve in 1881;
- d) the place is important historically as a traditional rallying point for public interest marches;
- e) the place provides a contrasting setting for the backdrop of the city environment and with the adjacent open spaces, stretching between the Narrows Interchange and the Causeway, collectively defines the southern edge of the city;
- f) the place is very highly valued for continuing social and cultural associations, as a venue for sporting activities, special events, performance and memorial services, as well as for its functions as a public forum;
- g) the place is a broad expanse of public open space, enclosed by some mature plantings which frame the view of the place. The Moreton Bay Figs (*Ficus macrophylla*) on Barrack and William Streets are of particular importance as they represent early avenue plantings;

- h) by virtue of the names of various structures located within the place and nearby, it is associated with Alf Curlewis, Allan Green, Sir JJ Talbot Hobbs, and Florence Hummerston;
- i) the place contributes significantly to the Perth's community sense of place, as it links the river with the city centre, and
- j) the aesthetically pleasing kiosk has been situated on the site since 1928, and is of significance to various sections of the community.

Barrack Square

Barrack Square, an urban park located on the foreshore of the Swan River at the south end of Barrack Street and functioning predominantly as a ferry terminal with five main jetties and grassed areas with mature introduced tree species, has cultural heritage significance for the following reasons:

- a) the location at the end of Barrack Street has been associated with river transport since the time of first settlement in 1829 and there has been a jetty at this point almost from this time;
- b) the place is part of a major work of reclamation carried out along the river foreshore to create a network of public open spaces and river amenities for recreation and the enhancement of city life;
- c) remnant plantings, particularly in the south-east and south-west corners, together with the road plan provide evidence of the Union Jack design employed in the formal layout of the square in 1905;
- d) the place was purpose built for use as a river port in 1905-07, at a time when river transport and recreation were booming due to the huge increase in population brought about by the gold boom. The development of the place reflects the shift in the role of the river from general transport to recreation following the construction of the Fremantle-Guildford railway; and
- e) the place makes a landmark contribution to the foreshore and is an important element linking the centre of the city and the Swan River. Barrack Square contributes significantly to the Perth community's sense of place, and is highly valued for both social and cultural associations as a point of departure and return for river transport and recreation.

The addition of a traffic roundabout with eclectic plantings intrudes on the heritage values of the place. While the function of the jetties is integral to the place in facilitating river transport, the fabric of the utilitarian jetty buildings (jetties 1 through 5; 1973-1978) and Old Perth port, a two storey timber commercial complex (1994) have little heritage value.

Lieut. General Sir J. J. Talbot Hobbs Memorial

Lieut. General Sir J. J. Talbot Hobbs Memorial, a cast bronze bust on a Donnybrook sandstone base set against a backdrop of Canary Island Palms, has cultural heritage significance for the following reasons:

- a) the place is an excellent piece of memorial design, with a well rendered likeness of its subject, set over an Art Deco style base of Donnybrook sandstone and Mahogany Creek granite against a background of Canary Island Palms;
- b) the place commemorates Lieutenant-General Sir J. J. Talbot Hobbs, Western Australia's most distinguished World War One soldier, and a renowned architect;
- c) since its unveiling in 1940, the place has continuously been the focal point for the annual Perth Anzac Day parade, being the point from which the salute is taken;
- d) the place is significant as one of the major works by sculptor Edward Kohler to a design by well known architect Alex Winning, of Hobbs & Winning;
- e) the place was the first memorial erected in Perth in commemoration of a distinguished soldier, and is one of only a few public memorials to an individual erected in the Perth in the first half of the twentieth century; and,
- f) the place is a rare example of a bust on a tall pedestal in this State, an important example of technical achievement in the World War Two period, and was the first bronze statue of its kind to be cast in Western Australia.

The concrete paving slabs between the memorial and surrounding grass are of little significance. The backdrop of Canary Island Palms is in need of management as the northernmost tree canopies partly obscure the top of the memorial.

05.02 aboriginal heritage values

The two registered sites that are of concern as part of this project and their associated key values are;

- Esplanade - site 3702 (camp, hunting place)
- Swan River - site 3536 (mythological)

Previous studies on the Aboriginal values of the place have been undertaken as part of the broader project. These have also been either fairly general, as per the Aboriginal Heritage Survey (Landcorp, 2008), or focused on specific aspects of the project such as the Ethnographic Heritage Consultation Report (Department of Planning, 2011) and Aboriginal Cultural Heritage Management Plan (WA Planning Commission, 2011) which focused on the effects of initial phase of construction works.

Through the consultation processes undertaken as part of these studies, some of the values embodied within the place have been highlighted. Further discussions with community representatives will define the key themes and stories to be inserted within the interpretation strategy. However, the following passage, taken from the Aboriginal Heritage Survey (Landcorp, 2008), is likely to frame the major mythological component of the Aboriginal values of the place:

To the Noongar People, rivers, swamps, and waterways, were (and still are) very important features of the landscape and sources of food and sustenance. Noongar People regularly used major river systems as transport routes through the country and camped at sites accessible to potable water and reliable food source.

Within these waterways and wetlands existed the Waugal a mythical snake, which Bates (1992) describes as a deity who provided for and controlled all aspects of Noongar life:

“It controlled earth, fire, and water; it caused or prevented sickness and death; it made the most important food and totem laws; and was punisher in chief for any breach of these laws”.

(continued over page)

Furthermore, as Bates (1985) states, according to the Noongar People, wherever the Waugal travelled a river was formed and wherever it camped was sacred ground, which were then avoided by the Noongar People.

McDonald, Hales and Associates (1990) write that the veneration of the Waugal as the pre-eminent deity of the Noongar People has seen a resurgence in what they term the "Cult of the Waugal" whereby the Waugal is still considered by the Noongar People in the South West of Western Australia to exist in all bodies of water, permanent or ephemeral.

Aboriginal storylines need to be determined by the appropriate Aboriginal people. They will be drawn more specifically from a greater understanding of the significance of the place, as developed through detailed review of previous/parallel studies, and through the current, ongoing consultation programme. This greater understanding will also influence the site-specific placement of interpretive elements, and so the preliminary locations listed in the Interpretation Strategies Table (page 30) will need to be reviewed.

05.03 key messages

The key messages that the interpretation aims to convey to the audiences are derived from the place and, more specifically, from its recognised heritage significance.

message	statement of significance
1. Aboriginal people have had a long and continuing association with the land, as association dramatically altered by European settlement and European laws limiting rights and enforcing places of habitation.	Aboriginal Sites Database references: - Esplanade - site 3702 (camp, hunting place) - Swan River - site 3536 (mythological)
2. The place and its association with river transport were important in the establishment and early development of Perth.	Barrack Square: a, d
3. The place was the site of the first part of major reclamation work commenced in the 1880s along the Swan River foreshore to create a network of public open spaces and river amenities aimed at integrating the city environment with the river.	Esplanade Reserve: a, e, g, i Barrack Square: b, c, e
4. The place was developed as Perth City's first dedicated recreational zone, and has been the site of many recreational uses since its inception.	Esplanade Reserve: f, j Barrack Square: d
5. The place has been the site of many of Perth and Western Australia's most significant public events and community gatherings. It was the site of the proclamation of self-government for WA in 1890, has been the site of the Perth city Anzac Day parade and service since 1916, and a traditional rallying point and public forum.	Esplanade Reserve: b, c, d, f Sir Talbot Hobbs Memorial: c
6. Through various forms of memorialisation, the place has been associated with historic figures such as Alf Curlewis, Allan Green, Florence Hummerston and Sir JJ Talbot Hobbs whose memorial has been the Anzac Day saluting base since 1940.	Esplanade Reserve: h Sir Talbot Hobbs Memorial: a - f

05.04 key storylines

Each of the key messages is underpinned by a number of stories. The following are the key storylines associated with the place and define the content that will be developed in the strategy;

1. Aboriginal occupation

- General occupation of south-west
- Swan River
- Water source and camping ground
- Continuing use after European settlement

2. River use

- Foundation of Swan River Colony and establishment of Perth town site
- Bazaar
- River trade and its decline after 1881 railway construction
- Jetties - William St, Barrack St, Barrack Square

3. Land reclamation

- between William and Barrack Streets – 1873-1885
- Barrack Square
- Street plantings
- Road transport - Barrack Street and Esplanade tramways, Riverside Drive

4. Recreation

- Recreation Ground, later Esplanade Reserve
- Perth Yacht Club clubhouse
- Athletics carnival
- Metropolitan cricket club pavilion and grandstand
- Perth Bowling Club

	01
- Perth Baths	
- Wanda tennis club	02
- Florence Hummerston kiosk, toilets and change room	
- Concert platform	
5. Public events and forum	03
- Proclamation of self-government	
- Perth Exhibition	04
- Queen Victoria Diamond Jubilee celebrations	
- Boer War parade	
- Field Marshall Kitchener reception	05
- Anzac Day parade	<small>messages + storylines</small>
- Queen Elizabeth II parade	
- 150 year celebrations	06
- America's Cup celebrations	
- Union, protest and other marches	
6. Memorials and historic associations	07
- Talbot Hobbs memorial	
- Alf Curlewis Garden	08
- Allan Green conservatory	
- William de Vlamingh sundial	
- Florence Hummerston kiosk and relevant historic associations	

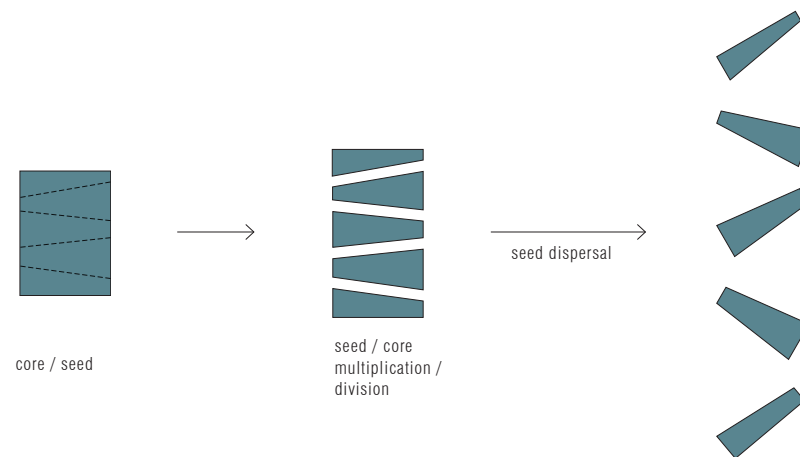
06.00 INTERPRETATION POLICIES

The principle aim of interpretation is to convey to the various audiences an understanding of the place's significance.

The interpretation strategy will be *multi-layered* and will incorporate the following levels:

- *Provocative, or incidental* interpretation. To be located in places accessible to an '*incidental*' audience or regular repeat visitors.
- *Detailed* interpretation. To be located within a series of sculptural, possibly interactive, nodes across the site.
- The whole will work as an *integrated system*, with nodes and incidental or provocative interpretation operating as a series of clues and metaphors with the whole providing answers.

This integrated system can be represented as per the following diagram:



These interpretation policies will be executed within an **archaeological, metaphorical** framework, that draws upon two key aspects to engage the audience;

1. the audience's natural curiosity and engagement with archaeology
2. the representation of stories as layers and the overlaying of urban fabric

07.00 INTERPRETATION STRATEGIES

01

07.01 in-development nature of site conditions

It is important to note that the landscape conditions of the Perth Waterfront proposals remain in-development and that the following interpretation strategies have assumed the conditions as circulated during the development of this report. As certain parameters of the interpretation are strongly derived from the landscape (e.g. promenade layout, paving pattern), the physical nature of the interpretive devices may alter significantly as this context continues to develop. It is intended that the conceptual framework will remain constant (interpretive overlays, archaeological metaphor, etc).

02

The interpretation strategies are intended to be read as conceptual and the physical parameters and layouts as indicative, although considered within the context of the landscape conditions known at the time of writing.

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interpretation
strategies

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07.02 strategies overview

Although the Heritage Interpretation Strategy remains in-development, it consists of the following different overlays, or methods for delivering interpretive material;

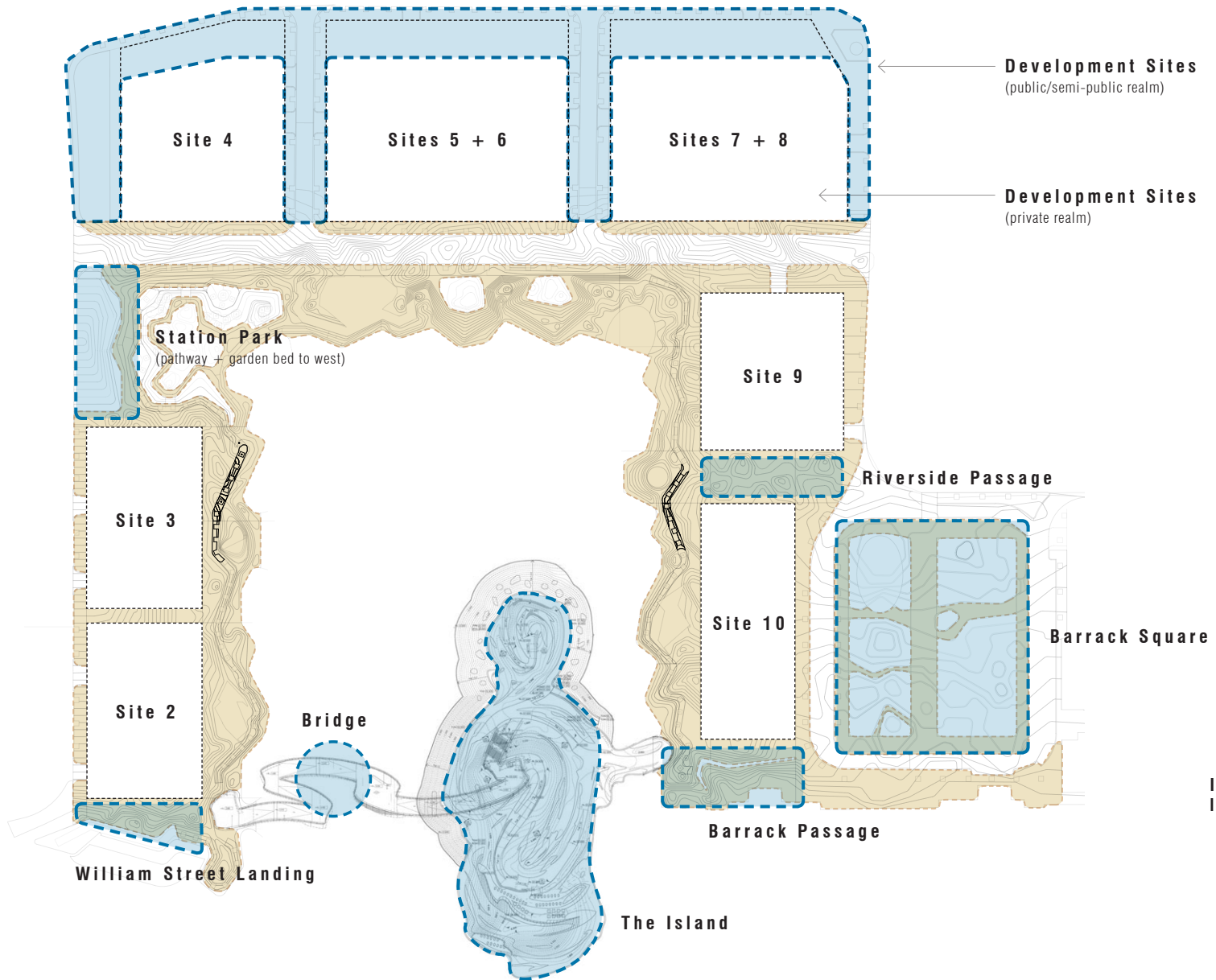
- Interpretive signage
- Artefact display (subject to results of archaeological investigations)
- Interpretive artworks
- Incidental interpretation
- Audio + digital interpretation
- Interpretation in semi-public + private areas
- Events (potential - not specifically identified in this report)

These overlays form an *integrated system* and it is intended that these elements, while physically different, can be read by the audience as a 'whole'. Certain areas, such as the entry to the precinct at Station Park, will be important in familiarising the audience with these overlays - informing them that there is an interpretive 'game' to play.

The physical form of the interpretation has thus far been governed by the overarching conceptual approach to the redevelopment site (by ARM/TCL) and it is intended that through this the built elements will be carefully integrated with the proposed landscape. The precedents shown in this section have been selected due to strong geometric and material associations with themes that are present within the proposed landscape. The incidental overlay is also integrated into the proposed site-wide paving pattern, using it as a 'connecting device' and 'carrier' of information around the promenade.

Precedent examples

The following precedents are included as examples of how these types of strategies have been executed in other places. They are not intended to be read as proposed designs for the place.



**Interpretation strategies:
location diagram**

- extent of promenade areas which may contain provocative in-ground text
- zones in which to concentrate primary interpretive elements (supported by ARM/TCL)

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07
interpretation strategies

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07.03 interpretation strategies table

As can be seen in the table below, the key messages and storylines will often be interpreted in more than one location. The primary location for interpreting each is shown in bold and outlined.

location	message	storyline	comment	strategy (preliminary)
Station Park				
garden bed and/or paths to west	Perth waterfront is a place of cultural significance for both Aboriginal and European people.	introduction to key messages	<ul style="list-style-type: none"> - a major entrance to the waterfront precinct - former Aboriginal occupation on opposite train station site 	<ul style="list-style-type: none"> - as below - form of elements to familiarise audience with language of interpretive elements
		familiarising audiences with the interpretive elements/overlay		
	2. The place and its association with river transport were important in the establishment and early development of Perth.	foundation of swan river colony and establishment of perth town site	<ul style="list-style-type: none"> - starting point to some of the storylines 	<ul style="list-style-type: none"> - signage - contains artefacts if applicable (e.g. bricks) - to be assessed during excavation
	1. Aboriginal people have had a long and continuing association with the land, an association dramatically altered by European settlement and European laws limiting rights and enforcing places of habitation.	general occupation of the south-west swan river water source and camping ground	<ul style="list-style-type: none"> - former occupation on opposite train station site - mainly told (overview) at William Street Landing 	<ul style="list-style-type: none"> - provocative - in-ground text
2. The place and its association with river transport were important in the establishment and early development of Perth.	bazaar river trade and its decline after 1881 railway construction jetties - william street	<ul style="list-style-type: none"> - original sites (to west) - mainly told (overview) at Barrack Passage 	<ul style="list-style-type: none"> - provocative - in-ground text 	
3. The place was the site of the first part of major reclamation work commenced in the 1880s along the Swan River foreshore to create a network of public open spaces and river amenities aimed at integrating the city environment with the river.	street plantings	<ul style="list-style-type: none"> - existing Moreton Bay Figs within garden bed / along William Street - mainly told (overview) at Barrack Passage 	<ul style="list-style-type: none"> - signage - in-ground text 	
proposed water feature	as above	<ul style="list-style-type: none"> - posing the key messages - references to other communities/cities 	<ul style="list-style-type: none"> - an entrance to the waterfront precinct - water feature refers to ephemeral lakes metaphor 	<ul style="list-style-type: none"> - proposed water feature to be considered as part of interpretation (some subtle text additions) - localised, small/subtle text to cor-ten retaining wall

location	message	storyline	comment	strategy (preliminary)
William Street Landing				
promenade	1. Aboriginal people have had a long and continuing association with the land, an association dramatically altered by European settlement and European laws limiting rights and enforcing places of habitation.	general occupation of the south-west	- site of future indigenous cultures museum	- signage
		swan river	- ARM/TCL report refers to future artworks + trails inscribing indigenous heritage	- contains artefacts if applicable (to be assessed during excavation)
		water source and camping ground	- former occupation on nearby train station site	- soundscape (movement activated, interconnected with Riverside Passage)
		continuing use after European settlement	- interface with waterfront - some stories reinforced at Station Park (see above)	- potential artwork element
Riverside Passage				
promenade	2. The place and its association with river transport were important in the establishment and early development of Perth.	jetties - barrack street	- original site - mainly told (overview) at Barrack Passage	- provocative - in-ground text
	3. The place was the site of the first part of major reclamation work commenced in the 1880s along the Swan River foreshore to create a network of public open spaces and river amenities aimed at integrating the city environment with the river.	road transport - riverside drive	- aligned with riverside drive - mainly told (overview) at Barrack Passage	- soundscape (movement activated, interconnected with William Street Landing), requires further investigation of adjacent retail traders

location	message	storyline	comment	strategy (preliminary)
Barrack Passage				
promenade	2. The place and its association with river transport were important in the establishment and early development of Perth.	foundation of swan river colony and establishment of perth town site	- overview - also told in detail at Station Park as introductory/key issue	- signage - contains artefacts if applicable (to be assessed during excavation) - may be integrated with retaining wall
		bazaar	- overview - reinforced at Station Park (original site)	
		river trade and its decline after 1881 railway construction	- original site - reinforced at Station Park (site of west dockyards)	
		jetties - william st, barrack st, barrack square	- overview - reinforced at Station Park + Riverside Passage (original sites)	
promenade	3. The place was the site of the first part of major reclamation work commenced in the 1880s along the Swan River foreshore to create a network of public open spaces and river amenities aimed at integrating the city environment with the river.	between william and barrack streets - 1873-1885	- overview - reinforced at original sites	
		barrack square		
		street plantings		
		road transport - barrack street and esplanade tramways, riverside drive		

Barrack Square				
pathway	2. The place and its association with river transport were important in the establishment and early development of Perth.	barrack st jetties + ferry terminal	- original site - mainly told (overview) at Barrack Passage	- signage - provocative - in-ground text - contains artefacts if applicable (to be assessed during excavation)
		barrack square	- original site - mainly told (overview) at Barrack Passage	
	3. The place was the site of the first part of major reclamation work commenced in the 1880s along the Swan River foreshore to create a network of public open spaces and river amenities aimed at integrating the city environment with the river.	road transport - barrack street and esplanade tramways	- aligned to barrack street - mainly told (overview) at Barrack Passage	

location	message	storyline	comment	strategy (preliminary)
Development Sites				
<ul style="list-style-type: none"> - sites 5 + 6 - public realm 	4. The place was developed as Perth City's first dedicated recreational zone, and has been the site of many recreational uses since its inception.	recreation ground, later esplanade reserve	original site	<ul style="list-style-type: none"> - signage - contains artefacts if applicable (to be assessed during excavation) - provocative signage - artworks
		perth yacht club clubhouse	original site (nearby)	
		athletics carnival	original site	
		metropolitan cricket club pavilion and grandstand	original site	
		perth bowling club	original site	
		perth baths	original site (nearby)	
		wanda tennis club	original site	
		concert platform	original site	
<ul style="list-style-type: none"> - sites 7 + 8 - public realm 		kiosk, toilets and change room	original site	<ul style="list-style-type: none"> - signage - contains artefacts if applicable (to be assessed during excavation) - note retained tearooms - sculptural and digital "dressing/undressing" artworks
<ul style="list-style-type: none"> - sites 4/5/6/7/8 - focus along The Esplanade - public realm 	6. Through various forms of memorialisation, the place has been associated with historic figures such as Alf Curlewis, Allan Green, Florence Hummerston and Sir JJ Talbot Hobbs whose memorial has been the Anzac Day saluting base since 1940.	talbot hobbs memorial	reinforced on The Island (original site) through Anzac Day Parade story	<ul style="list-style-type: none"> - signage - contains artefacts if applicable (to be assessed during excavation) - potentially mall/interior situation
		alf curlewis gardens	original site	
		allan green conservatory	original site	
		william de vlamingh sundial	reinforced at original site	
<ul style="list-style-type: none"> - sites 2 +3 - sites 9 + 10 	various	various	general reinforcement of messages + re-telling of some storylines in a variety of ways	<ul style="list-style-type: none"> - didactic signage - provocative signage - artworks

location	message	storyline	comment	strategy (preliminary)
The Island				
position with surrounding views (e.g. north shore)	Perth waterfront is a place of cultural significance for both Aboriginal and European people	introduction to key messages	<ul style="list-style-type: none"> - central positioning within the precinct - to allow views of surrounds - on the island as a symbol of land reclamation/changing interface 	<ul style="list-style-type: none"> - major didactic signage - historical images illustrating the development of Perth Waterfront over time - may also be a sculptural element - may involve lighting aspect - additional seating if required - potential soundscape
		reinforcing messages within the context of this changing interface		
	1. Aboriginal people have had a long and continuing association with the land, an association dramatically altered by European settlement and European laws limiting rights and enforcing places of habitation.	relevant storylines may be reinforced		
	2. The place and its association with river transport were important in the establishment and early development of Perth.	other waterfront schemes		
		foundation of swan river colony and establishment of perth town site		
	3. The place was the site of the first part of major reclamation work commenced in the 1880s along the Swan River foreshore to create a network of public open spaces and river amenities aimed at integrating the city environment with the river.	jetties - william st, barrack st, barrack square		
		between william and barrack streets - 1873-1885		
5. Public events and forum (see below)	barrack square			
4. The place was developed as Perth City's first dedicated recreational zone, and has been the site of many recreational uses since its inception.	road transport - barrack street and esplanade tramways, riverside drive			
6. Through various forms of memorialisation, the place has been associated with historic figures such as Alf Curlewis, Allan Green, Florence Hummerston and Sir JJ Talbot Hobbs whose memorial has been the Anzac Day saluting base since 1940.	relevant storylines may be reinforced			

location	message	storyline	comment	strategy (preliminary)
The Island (continued)				
<ul style="list-style-type: none"> - signage component may be its own element or integrated with above - artwork component may be on land and/or in water 	<p>5. The place has been the site of many of Perth and Western Australia's most significant public events and community gatherings. It was the site of the proclamation of self-government for WA in 1890, has been the site of the Perth city Anzac Day parade and service since 1916, and a traditional rallying point and public forum.</p>	proclamation of self-government	- relevant to key messages	<ul style="list-style-type: none"> - signage - contains artefacts if applicable (to be assessed during excavation) - soundscape - "gathering" artwork component on land and/or in water
		perth exhibition	- original sites	
		queen victoria diamond jubilee celebrations	- as a symbol of new central gathering space	
		boer war parade		
		queen elizabeth II parade		
		150 years celebrations		
		america's cup celebrations		
		union, protest and other marches		
	anzac day parade	- reinforces talbot hobbs memorial (original site)		
General Public Realm				
<ul style="list-style-type: none"> - promenade (within paving) - various locations 	various	various	<ul style="list-style-type: none"> - site-specific examples listed in this table - other general reinforcement of messages + re-telling of some storylines 	<ul style="list-style-type: none"> - provocative - in-ground text

Strategy types preface

The following sections (07.04-09) describe the various physical strategies by which interpretive material may be delivered across the site, ordered from the most informative methods to the more provocative. These are to be read against the Interpretation Strategies Table above (see ‘Strategy’ column) which allocates preliminary methods to each location, based upon the content to be delivered and conditions of the landscape.

The final sections 07.10 *Florence Hummerston Kiosk* and 07.11 *Memorials* expand upon the treatment of these particularly significant storylines, providing further information about the historical content and different methods by which it may be delivered.

07.04 interpretive signage

The most didactic delivery of messages and storylines will be through detailed interpretive signage. This supports and provides context for the more provocative elements such as artworks and in-ground quotes. The signage may convey the messages and storylines through detailed text and photographs, maps, plans or other graphic content.

The signage may be located both along busy thoroughfares and in quieter areas. The scale and type of signage will vary to engage the audience at different levels, and will be dependent on the landscape context in which it is placed as well as the interpretive content it will contain. The material palette and geometric form will be considered against that of the landscape in order to merge the interpretation into the overarching design approach and form an integrated interpretive system in the eyes of the audience. This approach is common throughout the interpretive overlays.

During design and proposing the placement of interpretive signage, it is important to consider other wayfinding signage that will be present within the precinct.



07.05 artefact display

Artefacts found on-site during excavation may be used to interpret stories and be displayed in public areas within the precinct. Presenting these objects to the audience lends to the archaeological experience and is representative of the larger story of the site (reclamation of land).

Artefacts of different sizes can be displayed and viewed in a variety of ways. Some may be positioned in-ground and others elevated, and there may be opportunities to insert them into vertical elements already present in the proposed landscape, such as retaining walls and stepped seating. Where possible, these displays will be site-specific (site where the artefacts were unearthed or other relevant locations) and will be placed within areas where people may pause or be disposed to taking in information. Examples include the promenade at William Street Landing, Barrack Passage, alongside Station Park and on The Island.

Below are some examples of scale and typology of artefact cases. The cases are to be integrated with the landscape through geometry and/or material and may incorporate different levels of explanatory interpretive signage.



example excavated artefacts (Fremantle 2011)



tall cor-ten display shelf



sculptural cor-ten viewing porthole



sculptural artefact display case by Thylacine



concrete + cor-ten display

07.06 interpretive artworks

Artworks are an appropriate method by which to deliver stories in several locations. The most notable artwork would likely be on the island, where the use of the former site (Esplanade Reserve) for community gathering and public events may be interpreted through sculpture. The artwork may have a 2D or 3D quality and will give the audience a provocative and engaging experience that indicates the scale and volume of groups of people that have previously gathered at the site. It is important that the number of people and repetitive form is explored and developed. Several precedents are illustrated below.

Artwork may also be a method for interpretation within the development sites (e.g. mall, foyers). The kiosk change rooms may also be interpreted through 'body' related sculpture, but with a focus on 'dressing' and 'undressing'. This could also be achieved through a digital artwork display.

Interpretive artwork may also be a suitable method of delivery for Aboriginal messages and storylines.



Steel Sculpture, Jewish Museum Berlin

Menashe Kadishman's steel sculpture "Shalechet" (Fallen Leaves) covers the entire floor of one of the five voids in the Jewish Museum in Berlin.



Rock Garden, Chandigarh

Various figures of musicians, dancers and animals made out of recycled materials by Nek Chand.



“The Silent Evolution”, Mexico

Underwater installation by Jason deCaires Taylor at the National Marine Park of Cancún, Mexico.



Various works, Anthony Gormley

Various works by Gormley (clay figures, body imprints and Time Horizon installation) investigates the scale and volume of the human body.



Provocative sculptural elements

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07.07 incidental interpretation

Incidental interpretation in the form of provocative text may be integrated with the landscaping through the proposed site-wide paving pattern, seating and retaining wall elements.

Using the the paving pattern as a conceptual ‘connecting device’ and ‘carrier’ of information, flat bands of steel or concrete inscribed with text can be placed across the width of paving strips. As these bands do not affect circulation and can be placed within variable widths of paving, the placement of these can remain flexible as both the written content and also the design of the promenade continues to develop. For this reason, the Interpretation Strategies Location Diagram (page 29) shows the site-wide promenade as an opportunity for incidental interpretation, rather than specific locations at this stage of the project.

The content of these elements is to be more provocative than within other signage, presenting the audience with fragmented ‘clues’ in support of storylines that are explained in detail elsewhere. This provocative text may include quotes such as:

“...walked between the bales and peered into boxes and bargained for preserves for the inside of the body and fine silks and satins and cottons for the outside of the body.”

“The present practice of landing passengers pickaback...is hazardous and unpleasant.”

“...it was possible to shoot ducks along the Perth foreshore and to rake in crabs by the dozen.”

“...undoubtedly the encouragement of manly and healthy recreation and exercise does much to counteract vicious habits and propensities.”

In some cases, incidental interpretation may be an appropriate method by which to deliver site-specific storylines, while an overview of the overarching message is located elsewhere (see Interpretation Strategies Table).



in-ground text by Gordon Young



text in-ground/various surfaces/mediums by Maya Lin

07.08 audio + digital interpretation

Audio and digital interpretation incorporated into the public realm can enhance the immersive aspect of the interpretive experience.

Soundscapes will be focussed primarily in transitional areas such as William Street Landing, Barrack Landing and Riverside Passage. These may relate to each other as a dispersed but integrated experience.

Digital interpretation may include the use of smartphones to trigger on-site elements or link to off-site information, such as the Swan River Stories website.

Working with wi-fi and bluetooth technology, the audio and digital installations can be designed to work as wayfinding strategies that direct the audience to other interpretive elements around the site, or more broadly, relevant heritage assets around Perth such as walking trails. It may also be integrated with a public art strategy.

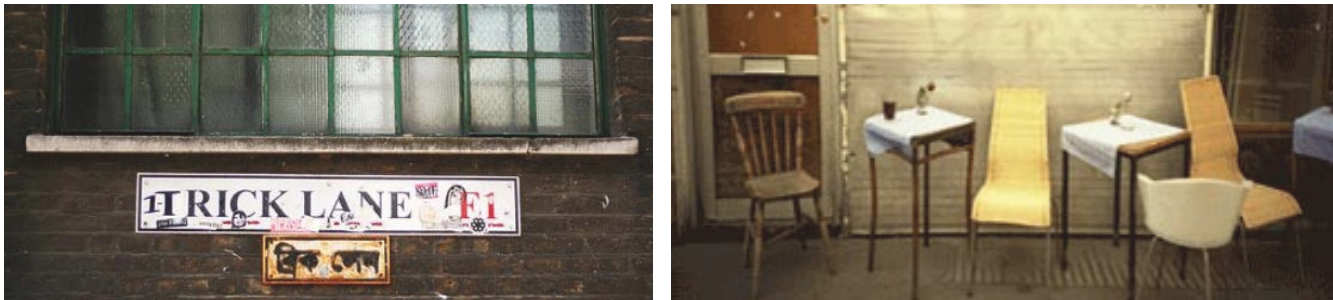


Southgate Soundscape

A sound installation built into a public outdoor space on the Southgate boardwalk, adjoining the Yarra River. The infrastructure was designed into the public concourse, with speakers on the building, handrails and lightpoles.



Various sound installations, Urban Festival, Zagreb



Soundmap, London Walks

A series of audio tours through the streets of London featuring interviews, original compositions and atmospheric sound effects available for download.

07.09 interpretation in semi-public + private areas

There may be opportunities for interpretation within semi-public and private areas in and around the development sites, including building foyers, lifts, malls and public throughfares.

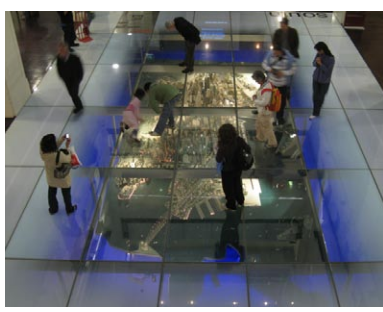
Generally the methods for interpretation may be a combination of those described above, with each dependent on the physical context of the location and the content to be delivered. It is anticipated that each development site will have several elements, incorporating both provocative elements (text and artworks) as well as didactic interpretation panels.

The development sites effectively overlay the original sites of many heritage assets and so are an important place to deliver these stories. These include the Florence Hummerston Kiosk (described below), Esplanade Reserve and several memorials.

The thematic content across the Perth Waterfront site is to be delivered comprehensively within the public realm, with any private realm interpretation to be only a reinforcement of content told elsewhere. It is envisaged that there will be opportunities for the primary delivery of stories to occur close to their original sites, by placing them within publicly accessible malls and thoroughfares (24 hour access may be possible).



text on facade, Advertiser building, Adelaide



model of City of Sydney in Customs House Library

Urban Workshop, Melbourne

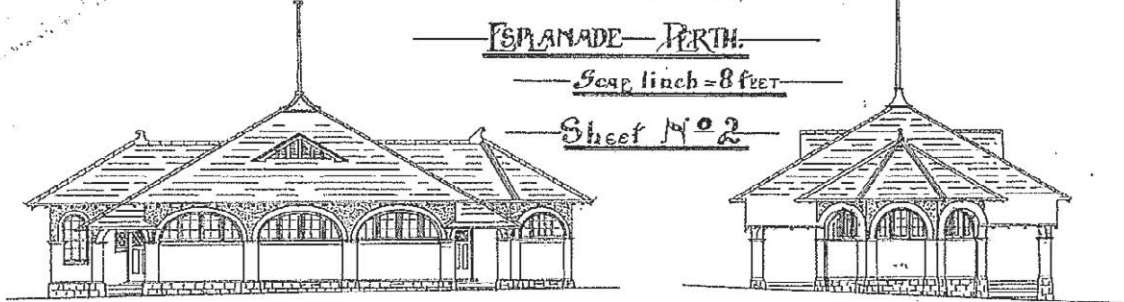
Interpretation through artefacts and graphic panels within foyer spaces.

PAN of KIOSK of DRESSING ROOMS

ESPLANADE - PERTH.

Scale 1 inch = 8 feet

Sheet No 2



ELEVATION TO ESPLANADE

REAR ELEVATION

This is one of the Plans referred to in our agreement dated 17.2.28

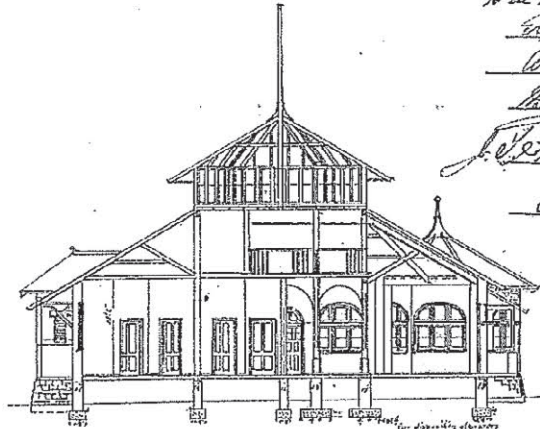
W. Wilson Contractor

W. Wilson City Building Surveyor

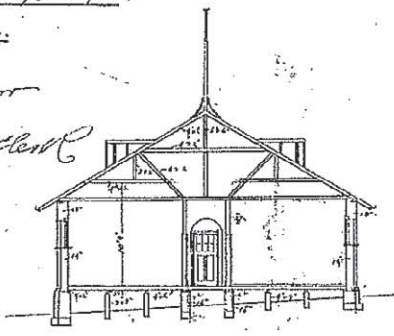
W. Wilson Architect

J. S. ... Report

W. Wilson ...



SECTION on line DD



SECTION on line AA



1929, Esplanade Refreshment Rooms
Courtesy Battye Library 048367PD1929



c1960, former kiosk as the Silver Dragon Steak House
Courtesy Battye Library 346402PD



present day conditions

1/28
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07.10 florence hummerston kiosk

The kiosk is to be interpreted at its original site - in or around development sites 7 and 8. A number of different strategies may be used to interpret the kiosk and provide linkages to the broader recreational history of the place. The following are examples of what may be explored within the sites and the final outcomes will be subject to the Heritage Agreement between the proponent and the Heritage Council.

- A major interpretive node – similar in form to the nodes that are spread across the site so that it is identified as part of the broader interpretation ‘system’. This particular node will be built around the original sectional and plan drawings for the kiosk. It will be located in the most publicly accessible and permeable areas of the site.
- A large interpretive artwork piece within the/a foyer based on the changerooms – exploring the theme of ‘undressing/dressing’. May be both a 3D sculptural and digital work.
- Within the lift cars, simple text and historic images indicating the former uses and chronological development of the kiosk – different uses within different lift cars.
- Within the site, didactic panels providing detailed information about the kiosk.

Historical overview

As described within the Strategic Heritage Management Plan (Hocking Heritage Studio, August 2011):

“The building was originally constructed with face brick with render around the arched windows and was built upon a stone plinth. The lantern had solid panel infills. The roof was of terracotta tiles with roof finials. The building was originally situated upon a raised area of land accessed by various sets of steps up from the recreation ground. The original architectural intent of the building is still clearly discernible today although it has undergone various alterations.”

Overview of the building’s history:

- 1928:** Old Grandstand removed and kiosk, toilets and change rooms constructed on the site.
- 1960s:** Kiosk is the location of a series of restaurants and later Annabella’s Nightclub.
- 1982-85:** Kiosk becomes Salvation Army Converted Duke youth drop-in centre and café.
- 1985:** Kiosk becomes Florence Hummerston Day Care Centre.
- 1998:** Closure of Florence Hummerston Day Care Centre.
- 1999-2001:** Kiosk used as a toy and Resource centre for Meerilinga Young Children’s Foundation.
- 2004:** Kiosk becomes Grand Palace Cantonese Restaurant.



sculptural piece - Tokujin Yoshioka



sculptural piece - Eriko Horiki



interactive digital installation

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07.11 memorials

The historic use of the Perth Waterfront site as a place of memorialisation is one of the many significant stories of the place. Interpretation of the relocated Sir JJ Talbot Hobbs and Vlamingh memorials, as well as the removed memorials to Alf Curlewis, Allan Green, and the State's 150th Anniversary will be undertaken in the same way as many of the other storylines dealing with removed buildings and former uses, through one or more elements that will be installed within the public realm.

The primary methods for interpreting the memorials will be as follows:

- Relocation of Talbot Hobbs memorial to Riverside Drive (opposite Supreme Court Gardens), which will continue to provide the same function as current practice with regards to RSL ANZAC Day parade
- Relocation of Vlamingh memorial (new location to be confirmed)
- Interpretive 'node' looking at memorialisation as one of the uses of the place and explaining Alf Curlewis, Allan Green, and 150th anniversary celebrations
- Within semi-public + private realm as previously described (site-specific)



Sir JJ Talbot Hobbs Memorial



Vlamingh Memorial



Allan Green Conservatory

08.00 IMPLEMENTATION

01

08.01 general

The strategy is currently in-development, with the Mulloway team working collaboratively with ARM architects and TCL landscape architects for interpretation in the public realm. As much of the interpretation will need to be built in to the ground surface and other landscape elements, the team is identifying opportunities and specific construction methodologies that can provide a seamless and integrated outcome. Some of the work will be incorporated into the main contractor's responsibility while other aspects will be packaged separately.

02

Of particular note is the investigation of opportunities for revealing any archaeological remnants exposed during excavations.

03

04

08.02 design + development guidelines

A key part of the implementation approach is the incorporation of interpretation strategies and principles into the design and development guidelines. As part of the integrated interpretation strategy some interpretation will be undertaken within the private realm. Through the design and development guidelines programme, the interpretation strategy will outline particular interpretive techniques, media, and information to be incorporated into these development sites.

05

06

The particular techniques employed will relate to the techniques used in the public realm and reinforce the whole as an integrated system. At the same time these spaces offer different opportunities and will be employed as appropriate to the audience - the people that will inhabit the building on a day-to-day basis and those that might only visit briefly. Semi-public and shared or common areas of buildings and developments such as foyers, lift cars and lobbies, car parks and amenities should be considered as key places for interpretation.

07

An interpretation strategy may be linked or integrated with any public art strategy, but must adhere to the principles above.

08

implementation