Perth Waterfront Project
heritage interpretation strategy

MULLOWAY studio
+ Paul Kloeden

for Hocking Heritage Studio

January 2012
## DOCUMENT CONTROL

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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 interpretation 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:

- **Stage 1**
  - **Background**
  - **Inventory**
  - **Audience**

- **Stage 2**
  - **Analysis**
  - **Vision**
  - **Policies**

- **Stage 3**
  - **Themes + Storylines**
  - **Strategies**
  - **Implementation**

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:

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

Arrowsmith Plan, 1833

Stephenson and Hepburn Plan, 1955

1963 aerial photograph

1983 aerial photograph
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).
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.
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:
recreation/tourism layer

recreational/exercise layer

community/event layer

all layers

audience profile

FINAL ISSUE REVISED [AUGUST 2012]
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.
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.

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| 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
- Perth Baths
- Wanda tennis club
- Florence Hummerston kiosk, toilets and change room
- Concert platform

5. Public events and forum
- Proclamation of self-government
- Perth Exhibition
- Queen Victoria Diamond Jubilee celebrations
- Boer War parade
- Field Marshall Kitchener reception
- Anzac Day parade
- Queen Elizabeth II parade
- 150 year celebrations
- America’s Cup celebrations
- Union, protest and other marches

6. Memorials and historic associations
- Talbot Hobbs memorial
- Alf Curlewis Garden
- Allan Green conservatory
- William de Vlamingh sundial
- Florence Hummerston kiosk and relevant historic associations
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

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).

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.
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.
HOCK01 01

02

Interpretation strategies

03

Extent of promenade areas which may contain provocative in-ground text

04

Zones in which to concentrate primary interpretive elements (supported by ARM/TCL)

05

06

07

Interpretation strategies

08

Development Sites
(public/semi-public realm)

Development Sites
(private realm)

Station Park
(pathway + garden bed to west)

Riverside Passage

Barrack Square

The Island

Site 1

Site 10

Bridge

Site 2

Site 3

Site 4

Sites 5 + 6

Sites 7 + 8

Site 9

Site 10

Site 1

William Street Landing

Development Sites
(public/semi-public realm)

Development Sites
(private realm)

Interpretation strategies:
location diagram

 FINAL ISSUE REVISED [AUGUST 2012]
### 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.

<table>
<thead>
<tr>
<th>location</th>
<th>message</th>
<th>storyline</th>
<th>comment</th>
<th>strategy (preliminary)</th>
</tr>
</thead>
</table>
| Station Park | **Perth waterfront is a place of cultural significance for both Aboriginal and European people.** | introduction to key messages familiarising audiences with the interpretive elements/overlay | - a major entrance to the waterfront precinct  
- former Aboriginal occupation on opposite train station site | - as below  
- form of elements to familiarise audience with language of interpretive elements |
| garden bed and/or paths to west | 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 | - starting point to some of the storylines | - 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 southwest  
- swan river  
- water source and camping ground | | - 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 | | - 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 | | - signage  
- in-ground text |
| proposed water feature | as above | | - posing the key messages  
- references to other communities/cities | - proposed water feature to be considered as part of interpretation (some subtle text additions)  
- localised, small/subtle text to cor-ten retaining wall |
<table>
<thead>
<tr>
<th>location</th>
<th>message</th>
<th>storyline</th>
<th>comment</th>
<th>strategy (preliminary)</th>
</tr>
</thead>
</table>
| **William Street Landing** | 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  
- ARM/TCL report refers to future artworks + trails inscribing indigenous heritage  
- former occupation on nearby train station site  
- interface with waterfront  
- some stories reinforced at Station Park (see above) | - signage  
- contains artefacts if applicable (to be assessed during excavation)  
- soundscape (movement activated, interconnected with Riverside Passage)  
- potential artwork element                                                                                                                                                                                                 |                                                                                                                                     |
| promenade |                                                                                                                                                                                                                                                                                                                                                                                                   | swan river  
water source and camping ground  
continuing use after European settlement |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                                   | |
| **Riverside Passage** | 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  
- soundscape (movement activated, interconnected with William Street Landing), requires further investigation of adjacent retail traders                                                                                                                                                                                                 |                                                                                                                                     |
| 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. | road transport - riverside drive | - aligned with riverside drive  
- mainly told (overview) at Barrack Passage |                                                                 |                                                                                                                                     |
<table>
<thead>
<tr>
<th>location</th>
<th>message</th>
<th>storyline</th>
<th>comment</th>
<th>strategy (preliminary)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Barrack Passage</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>promenade</td>
<td>2. The place and its association with river transport were important in the establishment and early development of Perth.</td>
<td>foundation of swan river colony and establishment of perth town site</td>
<td>overview</td>
<td>signage</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>also told in detail at Station Park as introductory/key issue</td>
<td>contains artefacts if applicable (to be assessed during excavation)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>bazaar</td>
<td>overview</td>
<td>may be integrated with retaining wall</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>reinforced at Station Park (original site)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>river trade and its decline after 1881 railway construction</td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>reinforced at Station Park (site of west dockyards)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>jetties - william st, barrack st, barrack square</td>
<td>overview</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>reinforced at Station Park + Riverside Passage (original sites)</td>
<td></td>
</tr>
<tr>
<td>promenade</td>
<td>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.</td>
<td>between william and barrack streets - 1873-1885</td>
<td>overview</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>barrack square</td>
<td>reinforced at original sites</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>street plantings</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>road transport - barrack street and esplanade tramways, riverside drive</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Barrack Square</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pathway</td>
<td>2. The place and its association with river transport were important in the establishment and early development of Perth.</td>
<td>barrack st jetties + ferry terminal</td>
<td>original site</td>
<td>signage</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>mainly told (overview) at Barrack Passage</td>
<td>provocative</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>in-ground text</td>
</tr>
<tr>
<td></td>
<td></td>
<td>barrack square</td>
<td>original site</td>
<td>contains artefacts if applicable (to be assessed during excavation)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>mainly told (overview) at Barrack Passage</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>road transport - barrack street and esplanade tramways</td>
<td>aligned to barrack street</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>mainly told (overview) at Barrack Passage</td>
<td></td>
</tr>
<tr>
<td>Development Sites</td>
<td>Location</td>
<td>Message</td>
<td>Storyline</td>
<td>Comment</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------</td>
<td>---------</td>
<td>-----------</td>
<td>---------</td>
</tr>
<tr>
<td>sites 5 + 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>public realm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>recreation ground, later esplanade reserve</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>perth yacht club clubhouse</td>
<td></td>
<td></td>
<td>original site (nearby)</td>
<td></td>
</tr>
<tr>
<td>athletics carnival</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>metropolitan cricket club pavilion and grandstand</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>perth bowling club</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>perth baths</td>
<td></td>
<td></td>
<td>original site (nearby)</td>
<td></td>
</tr>
<tr>
<td>wanda tennis club</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>concert platform</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>sites 7 + 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>public realm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>kiosk, toilets and change room</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>sites 4/5/6/7/8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>focus along The Esplanade</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>public realm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>taibot hobbs memorial</td>
<td></td>
<td></td>
<td>reinforced on The Island (original site) through Anzac Day Parade story</td>
<td></td>
</tr>
<tr>
<td>alf curlewis gardens</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>allan green conservatory</td>
<td></td>
<td></td>
<td>original site</td>
<td></td>
</tr>
<tr>
<td>william de vlamingh sundial</td>
<td></td>
<td></td>
<td>reinforced at original site</td>
<td></td>
</tr>
<tr>
<td>sites 2 + 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sites 9 + 10</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>various</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>various</td>
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<tr>
<td>various</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>location</td>
<td>message</td>
<td>storyline</td>
<td>comment</td>
<td>strategy (preliminary)</td>
</tr>
<tr>
<td>----------</td>
<td>---------</td>
<td>----------</td>
<td>---------</td>
<td>------------------------</td>
</tr>
</tbody>
</table>
| The Island | Perth waterfront is a place of cultural significance for both Aboriginal and European people | introduction to key messages reinforcing messages within the context of this changing interface | - central positioning within the precinct  
- to allow views of surrounds  
- on the island as a symbol of land reclamation/changing interface | - 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 |
| position with surrounding views (e.g. north shore) | | | | |
| 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  
jetties - william st, barrack st, barrack square | | |
| 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  
barrack square  
road transport - barrack street and esplanade tramways, riverside drive | | | |
| 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. | relevant storylines may be reinforced | | | |
| 6. Through various forms of memorialisation, the place has been associated with historic figures such as Alf Curnewis, 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 | | | |
## The Island (continued)

<table>
<thead>
<tr>
<th>Location</th>
<th>Message</th>
<th>Storyline</th>
<th>Comment</th>
<th>Strategy (Preliminary)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- signage component may be its own element or integrated with above - artwork component may be on land and/or in water</td>
<td>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.</td>
<td>proclamation of self-government perth exhibition queen victoria diamond jubilee celebrations boer war parade queen elizabeth ii parade 150 years celebrations america’s cup celebrations union, protest and other marches anzac day parade</td>
<td>relevant to key messages original sites as a symbol of new central gathering space</td>
<td>signage contains artefacts if applicable (to be assessed during excavation) soundscape “gathering” artwork component on land and/or in water</td>
</tr>
</tbody>
</table>

## General Public Realm

<table>
<thead>
<tr>
<th>Location</th>
<th>Message</th>
<th>Storyline</th>
<th>Comment</th>
<th>Strategy (Preliminary)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- promenade (within paving) - various locations</td>
<td>various</td>
<td>various</td>
<td>site-specific examples listed in this table other general reinforcement of messages + re-telling of some storylines</td>
<td>provocative in-ground text</td>
</tr>
</tbody>
</table>
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.

tall cor-ten display shelf  
sculptural cor-ten viewing porthole  
sculptural artefact display case by Thylacine  
concrete + cor-ten display

example excavated artefacts  
(Fremantle 2011)
**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
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 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).
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 thoroughfares.

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).

**Urban Workshop, Melbourne**

Interpretation through artefacts and graphic panels within foyer spaces.
1929, Esplanade Refreshment Rooms
Courtesy Battye Library 048367PD1929

C1960, former kiosk as the Silver Dragon Steak House
Courtesy Battye Library 346402PD

Present day conditions
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.
1985: Kiosk becomes 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.
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)
08.00 IMPLEMENTATION

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.

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

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.

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.

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