ARCHAEOLOGICAL ASSESSMENTS AND STATEMENTS OF HERITAGE IMPACT

FOR 5 SCULPTURES

BY

FIONA HALL, HILARIE MAIS, SUSAN NORRIE & PHILLIP STICKLEN, KIMIO TSUCHIYA, AND KEN UNSWORTH

THE DOMAIN AND BOTANIC GARDENS

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EXECUTIVE SUMMARY

For each of the five sculpture sites assessed, Archaeological Assessments and Statements of Heritage Impact were carried out.

Archaeological Assessments
No sites are significant enough to warrant Excavation Permits from the Heritage Office of NSW, and no Permits need be applied for.

Statements of Heritage Impact
None of the sites have a detrimental heritage impact, so it is recommended that all development proposals for the sites be approved.

None of the sites impinge on the Aboriginal significance of the Domain and Botanic Gardens.

Three sites may be of Aboriginal archaeological significance and may uncover Aboriginal artefacts in their excavations for footings. Therefore Allen Madden of the Metropolitan Local Aboriginal Land Council has recommended archaeological monitoring for these three sites when the footings excavations are being carried out.
CONTENTS

1.0 INTRODUCTION 3
  1.1 Background
  1.2 The study area
  1.3 Purpose
  1.4 Authorship and research
  1.5 Liaison
  1.6 Scope of the Project

2.0 METHODOLOGY 12
  2.1 Cultural Significance
  2.2 Fieldwork
  2.3 Aboriginal significance

3.0 ARCHAEOLOGICAL ASSESSMENTS 13

4.0 HISTORICAL BACKGROUND TO THE 5 SITES 14
  4.1 Topography
  4.2 Aboriginal occupation
  4.3 Historical development of the area
  4.4 Historic plans and illustrations of the site 18

5.0 HISTORICAL ARCHAEOLOGICAL POTENTIAL 19

6.0 ABORIGINAL ARCHAEOLOGICAL POTENTIAL 20

7.0 STATEMENTS OF HERITAGE IMPACT 20
  7.1 STATEMENT OF HERITAGE IMPACT
     Fiona Hall Folly for Mrs. Macquarie 26
  7.2 STATEMENT OF HERITAGE IMPACT
     Hilarie Mais Millennium Gates
  7.3 STATEMENT OF HERITAGE IMPACT
     Susan Norrie & Philip Sticklen Domain Gates 32
  7.4 STATEMENT OF HERITAGE IMPACT
     Kimio Tsuchiya memory is Creation Without End
  7.5 STATEMENT OF HERITAGE IMPACT 38
     Ken Unsworth Crescent

APPENDIX 1
Letter from Allen Madden, the Cultural and the Educational Officer of the Metropolitan Local Aboriginal Land Council concerning his survey of the sites.

LIST OF FIGURES
Figure 1.1 Location Map Showing the 5 Sites 6
Figure 1.2 1816 Map of the Domain and Botanic Gardens 7
Figure 1.3 1822 Map of the Domain and Botanic Gardens 8
Figure 1.4 1855 Map of the Domain and Botanic Gardens 9
Figure 1.5 1871 Map of the Domain and Botanic Gardens 10
Figure 1.6 1989 Map of the Domain and Botanic Gardens 11
Showing Location of all Statues, Memorials, and Fountains

NOTE 2 pages of Figures showing the Sculpture proposal discussed follow each Statement of Heritage Impact
1.0 INTRODUCTION

1.1 Background

This is a report containing Archaeological Assessments and Statements of Heritage Impact for 5 sites in the Domain and Botanic Gardens in Sydney. These sculptures will form part of the Sydney Sculpture Walk being prepared by the City of Sydney Council. This will be a walking tour in the central CBD and Domain and Botanic Gardens area of 20 contemporary artworks. Ten of these are situated in the Domain and Botanic Gardens.

An Archaeological Assessment is concerned with assessing whether archaeological resources might exist on a site, and whether and how these might be impacted. If they are to be impacted by a proposed development then mitigation and/or recording measures are assessed and recommended. A Statement of Heritage Impact is a short report detailing the heritage significance of the site and discussing how the proposed development on the site will impact positively and negatively on its heritage significance.

There are some features of the Archaeological Assessments and Statements of Heritage Impact which are common to all 5 sites, such as the historical background, and the assessment of Aboriginal heritage significance. These are dealt with in the beginning of this report, and then Archaeological Assessments and each separate site’s Statement of Heritage Impact is discussed in its specificity.

1.2 The Study Area

The study area is the eastern side of the inner Domain, the western arm of Farm Cove near the Opera House, the Outer Domain, and the Botanic Gardens in between.

1.3 Purpose

The aim of this Report is to provide Archaeological Assessments and Statements of Heritage Impact for the 5 sculpture sites by Hall, Mais, Norrie & Sticklen, Tsuchiya and Unsworth as part of the City of Sydney Council’s Development Application for the sites.
1.4 Authorship and Research

This report was prepared and written by Anne Bickford. Anne Bickford researched the study area by using several existing documents which discuss it in its entirety and at various times in its history. These documents are:


The already completed Archaeological Assessments and Statements of Heritage Impact by Anne Bickford on other sites in the study area for the Sydney sculpture walk - on works by Robin Backen, Nigel Helyer, and Janet Lawrence & Jisuk Han were also consulted. The main reference source for these, especially for the maps, was the conservation plan for the Andrew (Boy) Charlton Pool. ie. *Andrew (Boy) Charlton Pool, The Domain Sydney, Conservation Analysis and Conservation Policy*, By Design 5 Architects, August 1995, for Barry Hall Architecture and the Council of the City of Sydney. Unpublished report.

Research on other historic maps and plans of Sydney was carried out to see if any structures such as buildings, wells, windmills, roads, paths, or fences were on the site of, or near, the 5 sculpture sites.

1.5 Liaison

The client for this project is the City Projects Section of the City of Sydney Council, Town Hall House 456 Kent Street, GPO Box 1591 Sydney NSW 2000. Ms. Sally Couacaud is the liaison officer for the project.
1.6 Scope of the Project

In response to the brief Anne Bickford has:

1) Consulted the reports listed above

2) Consulted all information about the sites provided by the City Projects section.

3) Collated plans and documentation to describe each site

4) Inspected each site with Allen Madden, the Cultural and Educational Officer of the Metropolitan Local Aboriginal Land Council, to assess the Aboriginal significance

5) Assessed the archaeological potential and heritage impact of the proposed sculpture on each site

6) Made recommendations concerning the archaeological significance and heritage impact of the proposed sculpture on each site.
Figure 1.1 Location Map Showing the 5 Sites

1. Debra Phillips
2. Robyn Backen
3. Janet Laurence & Jisuk Han
4. Bronwyn Oliver
5. Lynne Roberts-Goodwin

Forthcoming Artworks
Figure 1.2 1816 Map of the Domain and Botanic Gardens Showing No Structures at Proposed 5 Sculpture Sites

C. Cartwright's Map of the Governor's Demesne Land, 1816. It clearly shows Mrs Macquarie's Road as well as the Gardens and plant nursery. (Mitchell Library, Sydney)
Figure 1.3 1822 Map of the Domain and Botanic Gardens
Showing No Structures at Proposed 5 Sculpture Sites
Figure 1.4 1855 Map of the Domain and Botanic Gardens
Showing No Structures at Proposed 5 Sculpture Sites
Figure 1.5 1871 Map of the Domain and Botanic Gardens
Showing No Structures at Proposed 5 Sculpture Sites
Figure 1.6 1989 Map of the Domain and Botanic Gardens Showing Location of all the Statues, Memorials, and Fountains and Showing No Structures at Proposed 5 Sculpture Sites
2.0 METHODOLOGY

2.1 Cultural Significance

This project has been carried out in accordance with the principles set out in the *Australia ICOMOS Burra Charter 1988* including *Guidelines to the Burra Charter: Cultural Significance*, and the *NSW Heritage Manual* produced by the Heritage Office and the Department of Urban Affairs and Planning, 1996. The documents from the *NSW Heritage Manual* which were used were those on *Archaeological Assessments 1996*, and *Statements of Heritage Impact 1996*.

2.2 Fieldwork

All five sites were inspected by Anne Bickford on Thursday 22 July 1999, and with Alan Madden the Cultural and the Educational Officer of the Metropolitan Local Aboriginal Land Council on Thursday 19 August 1999.

2.3 Aboriginal Significance

In the NSW Heritage Assessment process as detailed in the NSW Heritage Office’s *Heritage Assessments* volume of the *Heritage Manual 1996* Aboriginal significance is assessed under criterion 4 of the NSW Heritage Assessment criteria (:4)

Criterion 4 – social significance (contemporary community esteem). Items having this value are significant through their social, spiritual or cultural association with a recognizable community.

The Aboriginal significance of the area has been ascertained by a site inspection and discussion with Alan Madden, of the NSW Metropolitan Local Aboriginal Land Council. His letter of report is attached as Appendix I, and his conclusions are discussed below.

2.3.1 Interview with Alan Madden, Cultural and Educational Officer, NSW Metropolitan Local Aboriginal Land Council, 19 August 1999

Alan Madden said that the Domain and Botanical Gardens is an area of high significance to Aboriginal people as it is the place where the European invasion of Aboriginal country began. The land has been cleared, and many things have been built in the area since this time. The location and construction of the 5 sculptures will not impede or reduce this significance, and the Aboriginal significance of the area will remain high. Therefore he has no objection to the 5 sculptures going ahead.

Anne Bickford Heritage Consultants 135 Catherine St. Leichhardt NSW 2040 02/95699672
He is not concerned about the impact of the 2 gates by Mais, and Norrie & Sticklen on the environment, as the excavations for their footings will be so small, and in footpaths already disturbed for services such as gas, electricity, water, sewerage. However, the construction of the 3 structures by excavating their foundations may result in the uncovering of Aboriginal archaeological remains, as Aboriginal people would have lived over the whole area for many thousands of years. The sites of both Hall and Unsworth would have been covered with fill over the years. As a child he used to play in the area of the Domain Parking Station before it was built, and he remembers large amounts of fill being placed over the Parking Station and the slope above it after its construction. This is the site of the Unsworth sculpture. Therefore he thinks it a low probability that Aboriginal remains will be found here. Nevertheless it is important to monitor the footings construction in case artefacts are uncovered.

He recommended archaeological monitoring by himself and Anne Bickford during the digging of construction footings for the 3 structure sites – Hall, Tsuchiya, and Unsworth.

3.0 ARCHAEOLOGICAL ASSESSMENTS

It is a requirement that this report is to consider Archaeological Assessments for the 5 sculpture sites. These sites cluster into two groups:

1) 2 gates
One set by Norrie & Sticklen at the junction of Art Gallery Road and Hospital Road, and
One set by Hilarie Mais on Art Gallery Road near the entrance to the Botanic Gardens.

2) 3 structures
One 'gazebo' by Fiona Hall
One 'amphitheatre' by Ken Unsworth
One 'monument' by Kimio Tsuchiya

The impact on the ground of the construction of the 2 gates by posthole digging will be so small that it will not be productive to monitor these holes to look for historic artefacts. This view was also held by Allen Madden in relation to Aboriginal artefacts. However, because of the greater impact on the ground Madden did recommend archaeological monitoring for Aboriginal sites at the locations of the 3 structures.
4.0 HISTORICAL BACKGROUND TO THE 5 SITES

4.1 Topography

The Study Area is a grassed area with gentle slopes and scattered vegetation. There is a low rise in the centre of the east arm of Farm Cove near the Tsuchiya sculpture. Sandstone outcrops in various places on the east arm and around the whole of the Botanic Gardens/Domain site near the water's edge. Most of the area has been grassed and planted with indigenous and exotic plants.

4.2 Aboriginal Occupation

Aborigines lived all over Sydney, so it is highly likely that they lived in the area of what is now the Botanical Gardens and Domain. Being adjacent to Farm Cove and Woolloomooloo Bay the area would have produced an abundance of fish and shellfish, plus small animals and birds. With such abundant resources it would have been able to support a high Aboriginal population.

4.3 Historical Development of the Area

The history of the Domain and Botanic Gardens has been detailed by several authors, particularly Gilbert and Churches, and it is not necessary to describe it again here. It is sufficient to be aware that the area was first used in 1788 as the colony's first farm. Subsequently further structures, roads and paths were built in the area, and many detailed plantings were made in the Botanic Gardens. By 1816 the area had been largely cleared of its original forest growth, but since then there has been much regeneration. Sculptures in the classical style were dotted through the area in the Victorian period. Thus the sculptures now recommended are continuing that tradition. For detailed histories of the study area see works by Gilbert, Churches, Design 5 Architects, Godden Mackay Logan, and Wilson listed above in 1.4. These will lead the reader to further resources and original documents.

The Statement of cultural significance by David Churches summarizes and distills the history of the area and it is appended here as a summary:

"The preparation of a "Statement of Cultural Significance" is an essential aid to the ongoing management of the Royal Botanic Gardens. Its purpose is to provide an assessment of the aesthetic, historic, scientific and social value of the Gardens in order that future development may proceed without detracting from the..."
most significant characteristics of the Gardens. It may also be of use in guiding the re-establishment of significant characteristics that have been eroded when such qualities were less highly valued.

"The Royal Botanic Gardens, Sydney is a site of Cultural Significance at a National level. It has outstanding aesthetic qualities, it is of major historic and scientific significance, and it is associated with many events of social importance. It is a major component of "Phillip's Domain", represented today by the complex of parks which provide the city of Sydney's Garden setting. It contributes to the character, amenity and identity of "Sydney in as essential a manner as the harbour, the Opera House and the Harbour Bridge.

"Aesthetic Significance:
The Royal Botanic Gardens are magnificent gardens of the 19th Century, acclaimed internationally for their aesthetic qualities both as a botanic garden and as a public park. They provide the most important park frontage to Sydney Harbour, and together with the Domain and Hyde Park, provide a parkland setting for Australia's oldest and largest city.

"Historic Significance:
These gardens are the site of the First Farm established within weeks of the establishment of the colony by Governor Phillip, and are part of the Domain established by Phillip in 1792. The traditional foundation date of the Gardens is 13 June 1816, the date of the completion of Mrs. Macquarie's Road. As such, they are the oldest botanic gardens in Australia, the third oldest in the Southern Hemisphere (Mauritius 1768, Rio de Janeiro 1808), and pre-date any botanic garden in North America.

"Scientific Significance:
The Sydney Botanic Gardens are the birthplace of Australia's agricultural and horticultural industries. They were commenced within a few weeks of the establishment of the colony in Sydney, and were used as an acclimatisation garden, initially for the plants and seeds brought from Rio de Janeiro and Cape of Good Hope. Important contributions to our agricultural industries that were introduced through these gardens include corn, barley, rice, apples, oranges, vines, bananas, lemons, pears, peaches, custard apples, pineapples, prickly pears, cotton, passionfruit, coffee, tea and opium. In 1827/28 the Botanic Gardens contained approximately 200 varieties of fruit, 64 varieties of vegetables and 58 varieties of forest trees. Australia's wine industry commenced with the vines collected by James Busby in France and...
established in the Sydney Botanic Gardens by Richard Cunningham.

"These gardens are also significant as one of the major network of gardens that contribute to the economic and scientific supremacy of the British Empire during the eighteenth and nineteenth century, including the gardens at Calcutta, Penang, Singapore, Mauritius, St. Vincent, Jamaica, Trinidad and Capetown. As such, there was close relationship between Sydney and the Royal Botanic Gardens, Kew, and particularly with Sir Joseph Banks who directed Kew from 1772 to 1820.

"The Sydney Botanic Gardens commenced a significant botanical role from about 1816, when a nursery was established for Australian flora prior to export to Kew, and other gardens in England, France, Africa and Asia. This botanical function was consolidated under Director Joseph Maiden, 1896-1924, through this establishment of "arrangement gardens", his research, writing and teaching and through the establishment of the Herbarium in 1899, renamed the National Herbarium in July 1924.

"Social Significance:
The landscaping of the foreshore of Farm Cove, which commenced under the guidance of Mrs Macquarie in 1811, was the earliest attempt to create a public garden in Australia. Initially, access was limited to the 'gentry', however from 13 September 1831 the Botanic Gardens has been officially open to the general public.

"The Botanic Gardens, both in horticultural design, and in embellishment with statuary, fountains, memorials and structures, represents Victorian taste and cultural attainment.

"Numerous structures and plantings commemorate Royal Visits, significant events and important personalities. It has been the site of public recreation and entertainment, including shows and bazaars (particularly in the mid-nineteenth century), and musical performances (both in the late nineteenth and mid twentieth century). It has also been the site of many State celebrations, both within the gardens and Farm Cove, including Federation, the end of World War I, the Jubilee Celebrations, the Captain Cook Bicentenary Celebrations, and the 1988 Bicentenary.
"The Botanic Garden has been officially known in the plural, as Botanic Gardens since 1849 when Director Charles Moore adopted the convention presumably to acknowledge the significance of the (then) "Upper" and "Lower" gardens. The epithet "Royal" was approved for use in 1958 to commemorate the first visit of a reigning Monarch who stepped ashore at Farm Cove in 1953.

"The Middle Garden" was laid out in an ordered military fashion by the first superintendent, Charles Fraser, "our botanical soldier", and this form has survived until today. It includes the magnificent "Spring Walk", first planted by Charles Moore in 1856, the Palm Grove, first planted by Charles Moore in 1862, and the Succulent Garden (1980) which detracts from its aesthetic qualities. It is also the site of the colony's first major aviary "established in 1860, which expanded to become Australia's first zoo.

"The Lower Garden" was developed on a site which was used as a Corroboree Ground prior to and in the early years of European settlement. It was completed in its final form through three major phases of reclamation (1848/50, 1855/58 and 1867/78), and laid out by Charles Moore in the style of a Victorian English "pleasure ground".

"The Upper Garden" was the site of the "kitchen garden" which served Government House until the 1870's, and which was the subject of much criticism in the 1830's over the role of the Botanic Garden as a mere kitchen garden. The layout of this area was by Charles Moore, who was responsible for its conversion to a fine Victorian garden in the period 1875-78.

"The Palace Garden" was developed on the site of the Garden Palace, which was destroyed by fire in 1882, The Sydney International Exhibition 1879/80, for which the Garden Palace was constructed, was a bold undertaking to establish Sydney as a centre of international commercial importance. It embraced the stylistic and cultural attainments of the high Victorian era in a manner not previously seen in Sydney. The exhibition was a great popular success, and the "temporary" Garden Palace building was retained because of community pressure. The Palace Garden was developed as a memorial to the building and to the exhibition. Originally it was not planted as a botanic garden and had a stylistic flamboyance unlike Charles Moore's earlier work.
"The Royal Botanic Gardens contains many elements including buildings, walls, gates, fountains and pieces of sculpture which are of significance in their own right.

"The evaluation of the scientific significance of the living collection within the Royal Botanic Gardens requires consideration by a greater authority than the author of this report.

"The Royal Botanic Gardens must continue to serve its role as a scientific institution. The Gardens will continue to change in response to scientific and community interests. The development of the new gardens at Mount Tomah and Mount Annan has provided many new opportunities. The ongoing management of the Gardens should respond to its cultural significance. This will operate as a constraint, but it need not be a "disadvantage- it may indeed operate to advantage in the evaluation of future opportunities and options.

"In order that the greatest benefit may be gained from this report, it is strongly recommended that a management plan for the Botanic Gardens be prepared by a multi-disciplinary team involving an architect, landscape architect, archaeologist, botanist, horticulturalist and interpretive specialist.

4.4 Historic Plans and Illustrations of the Site

A search of historical maps and plans (Figures 1.2 - 1.6 above) has shown that no historic structures were built on the 3 structure sites which require archaeological monitoring (ie. those by Hall, Tsuchiya and Unsworth).
5.0 HISTORICAL ARCHAEOLOGICAL POTENTIAL

The 2 gate sites may have remains of earlier versions of Art Gallery Road and its footpaths beneath them, but as the physical postholes into the ground will be so small in area, their impact is not significant and does not require any monitoring.

As there is no evidence from the documentary and plan research of any historic structures on the sites, the sites have low historical archaeological potential, and are not of significance. Therefore there is no necessity to proceed any further with the archaeological assessment reports, or to apply for an Excavation Permit from the determining authority, the NSW Heritage Office.

6.0 ABORIGINAL ARCHAEOLOGICAL POTENTIAL

No Aboriginal artefacts or shells from Aboriginal shell middens were observed during the archaeological survey of the sites by Anne Bickford.

The National Parks and Wildlife Service (NPWS) is the determining authority for sites of Aboriginal archaeological significance and potential. As it is possible that Aborigines occupied the location of the 3 structure sites in the past, the sites have Aboriginal archaeological potential, and it is recommended that archaeological monitoring take place during the digging of the trenches for the foundations of the sculptures. This procedure has also been recommended by Allen Madden, the Cultural and Educational Officer of the Metropolitan Local Aboriginal Land Council (see above 2.3 Aboriginal Significance and his letter, Appendix I). This monitoring will be carried out by Anne Bickford and Alan Madden. If Aboriginal artefacts are found then work on the site will cease and an Aboriginal archaeology specialist consultant will be called in to advise on the archaeological significance and prepare a report for the NPWS. The Land Council will also be informed, and discussions held with Allen Madden from the Land Council about the significance of the remains, and the various options available, according to their significance.
7.0 STATEMENTS OF HERITAGE IMPACT

It is a requirement of the determining authority that a Statement of Heritage Impact must be prepared for each site. This statement is to list the development work to be done, the significance of the site, and the elements of each sculpture which respect and enhance, and/or could detrimentally impact on this significance. As each sculptural work will have a different impact on its site it is not possible to cluster them together as was done with the Archaeological Assessments, but each work will be considered separately below. They are discussed in alphabetical order.

7.1 STATEMENT OF HERITAGE IMPACT
Fiona Hall  Folly for Mrs. Macquarie

7.1.1 This statement forms part of the statement of environmental effects for
the proposed site of a sculptural installation called Folly for Mrs. Macquarie in the Botanic Gardens southeast of the Opera House. The site is known as Lawn 62 in the Botanic Gardens classification of its lawns.

7.1.2 The work
is a cast iron and cast aluminium structure 3.5 metres in diameter and 4 metres high on a sandstone base. The circular seating base will be of sandstone, over which will be the iron cupola or dome.
The scope of work entails:
- digging into the ground for the concrete footings and framework about 500mm deep on the uphill side and 150mm on the downhill side, and 3900mm in diameter. The site slopes down at approximately 1:15.
- placing on this base the cast aluminium and cast steel structure
- placing in the floor a cast brass plaque 200mm in diameter

7.1.3 Date of statement
August 1999

7.1.4 Reference
It is registered on the Register of the National Estate, Australian Heritage Commission Canberra. File number: 1/12/036/0071, Database number: 001863

Anne Bickford Heritage Consultants 135 Catherine St. Leichhardt NSW 2040  02/95699672
7.1.5 Address and property description
The site is the apex of a crest which has recently been planted with native flora. It slopes down towards the harbour. The site is known in this project as Site 15 - Lawn 62, Royal Botanic Gardens.

7.1.6 This statement was prepared by
Anne Bickford of Anne Bickford Heritage Consultants 135 Catherine Street, Leichhardt NSW 2040
For
The City Projects Group of the Sydney City Council.

7.1.7 Heritage significance of the site
Significance statements have been written for the Royal Botanic Gardens and the Domain. (for Cultural Significance see Churches 1990 – above. For archaeological significance see Godden Mackay Logan 1999, and this report above). The aim of this section is not to reiterate those in total but to address these general assessments in relation to the Folly site.

7.1.8 Historical Significance
Governor Phillip established the First Farm within weeks of establishing the colony. This area covered what is now the Royal Botanic Gardens. By 1792 Phillip had established the Domain, and this whole area became known as “Phillip’s Domain”. The Botanic Gardens were planted as a part of the Domain and developed out of the farm and kitchen gardens, and plant nursery. They are now internationally acclaimed as a botanic garden and a public park.

7.1.9 Aesthetic Significance
The Folly site is on a grassed area recently replanted with native flora, and sloping down to Farm Cove. The Folly will face Mrs. Macquarie’s Chair, and from it magnificent views of Farm Cove and the harbour may be seen. The site is highly aesthetic and is a beautiful place to sit.

7.1.10 Technical/Research Significance
The Royal Botanic Gardens and the Domain have the potential to contribute to research regarding material evidence of Aboriginal occupation and of the earliest European occupation of Australia. This area was inhabited by the Cadigal people and contained important ceremonial sites. It is likely that the depth of ground to be impacted on this site will be soil/fill buildup from the topdressing of the Botanic Gardens. The maximum depth of excavation is only 500mm. As there is a possibility that Aboriginal remains may be found, archaeological monitoring when the site is excavated for footings has been requested by Allen Madden of the Metropolitan Aboriginal Land Council.

The site may contain evidence of late 18th, 19th and 20th century use of the land including its environmental modification by European
occupants but it is highly unlikely that any significant European remains will be found as the area is always vacant in the historical plans of the Botanic Gardens and it probably consists of fill soils.

7.1.11 Social significance
From the first European settlement onwards this land has been used as farmland and gardens. In 1816 access was restricted to “the respectable class of inhabitants ... for innocent recreation, during the day time. In 1831 the Garden and a substantial portion of the Domain was officially opened to the general public” (Churches 1990:134).

The Domain and Botanic Gardens are an important part of Sydney’s identity, contributing substantially to the harbour’s greenery and beauty. The Folly site is a part of this and so is significant to the people of Sydney for recreation.

As stated above in Section 2.3 Aboriginal significance, the Domain and Botanic Gardens has high significance for Aboriginal people as the place where the invasion by white society began. The construction of this Folly will not impair that significance.

7.1.12 Statement of cultural significance
The Royal Botanic Gardens, Sydney is a site of Cultural Significance at a National level. Its has outstanding aesthetic qualities, it is of major historic and scientific significance, and it is associated with many events of social importance. It is a major component of “Phillip’s Domain”, represented today by the complex of parks which provide the city of Sydney’s garden setting. It contributes to the character, amenity and identity of Sydney in as essential a manner as the harbour, the Opera House and the Harbour Bridge. (Churches 1990:150)

7.1.13 The following aspects of the proposal respect and enhance the heritage significance of the area for the following reasons
In keeping with the heritage significance of this site the proposal is for:
- a small structure only about 3900mm in diameter
- a structure with many historic references to the Macquaries and their time
- the materials are sandstone and cast metals painted black, in keeping with other historic structures in the Botanic Gardens.

7.1.14 The following aspects of the proposal could detrimentally impact on heritage significance. The reasons are explained as well as the measures to be taken to minimise impacts
Any form of development on this site will impact detrimentally on its heritage significance since one of the important elements of this site is the fact that it has been vacant land from the beginning of settlement.
However, the proposal for this site is one that highlights the cultural elements of the cultural landscape in a particular way, reflecting the sandstone Mrs Macquarie’s Chair which it looks towards, and commenting with witty nuances on the history and cultural attitudes of the early governors and educated society of his time.

The installation will be small in size and in keeping with other seats, pavilions, and places to sit in the Botanic Gardens.

7.1.15 References


Figure 7.1.1 Proposals for Folly by Fiona Hall
Figure 7.1.2 Proposals for *Folly* by Fiona Hall
7.2 STATEMENT OF HERITAGE IMPACT
Hilarie Mais *Millennium Gates*

7.2.1 This statement forms part of the statement of environmental effects for
the proposed site of a sculptural installation called *Millennium Gates*
by Hilarie Mais. The gates will be on a new footpath beside Art Gallery
Road next to the Art Gallery of NSW.

7.2.2 The work
is a set of gates on either side of Art Gallery Road.
The main gate will be able to be open or closed over the road. It will be
3000mm high at each end and curve down to 1300mm at the centre.
The smaller gates will be 115x115mm on either side of it, flanked by 2
bollards 900mm tall. The gates will be made of green patinated brass
and stainless steel. The base plate for the bollards will be 450mm in
diameter. They will be cast into a concrete footing. The exact size and
position of the footings have not yet been determined as the existing
services running through the footpath have not yet been found.

7.2.3 Date of statement
August 1999

7.2.4 Reference
The Domain and Botanic Gardens is identified as a heritage item under
the Central Sydney LEP 1992, Schedule 4. Reference 8020, Heritage LEP
It is registered on the Register of the National Estate, Australian
Heritage Commission Canberra. File number: 1/12/036/0071, Database
number: 001863

7.2.5 Address and property description
The gates are to be located on either side of Art Gallery Road on the
new eastern distributor landbridge adjacent to the Art Gallery of NSW.
The site of the gates will be at the south-east corner of the Botanic
Gardens. The site is known in this project as Site 6 – Landbridge, Art
Gallery Road, The Domain.

7.2.6 This statement was prepared by
Anne Bickford of Anne Bickford Heritage Consultants 135 Catherine
Street, Leichhardt NSW 2040
For
The City Projects Section of the Sydney City Council.
7.2.7 Heritage significance of the site
Significance statements have been written for the Royal Botanic Gardens and the Domain. (for Cultural Significance see Churches 1990 above. For archaeological significance see Godden Mackay Logan 1999, and this report above). The aim of this section is not to reiterate those in total but to address these general assessments in relation to the Millennium Gates site.

7.2.8 Historical Significance
Governor Phillip established the First Farm within weeks of establishing the colony. This area covered what is now the Royal Botanic Gardens. By 1792 Phillip had established the Domain, and this whole area became known as “Phillip’s Domain”. The Botanic Gardens were planted as a part of the Domain and developed out of the farm and kitchen gardens, and plant nursery. In 1831 the Botanic Garden and a substantial portion of the Domain were officially opened to the general public (Churches 1990:134). They are now internationally acclaimed as a botanic garden and a public park.

7.2.9 Aesthetic Significance
The site now has little aesthetic significance. There is a wide bitumen road, rows of dark green metal bollards, and light poles. It is not aesthetically pleasing.

7.2.10 Technical/ Research Significance
The Royal Botanic Gardens and the Domain have the potential to contribute to research regarding material evidence of Aboriginal occupation and of the earliest European occupation of Australia. This area was inhabited by the Cadigal people and contained important ceremonial sites.

The area of the footings for the gates being in the footpath will probably already be disturbed for services such as gas, water, and electricity. The footing holes will be comparatively small and make minimal impact on the area. The area of the footings does not have research significance.

7.2.11 Social significance
From the first European settlement onwards this land has been used as farmland and gardens. In 1816 access was restricted to the respectable class of inhabitants for innocent recreation, during the daytime, and in 1831 the Gardens and most of the Domain were opened to the general public (Churches 1990). The Domain and Gardens are an important part of Sydney’s identity, contributing substantially to the harbour’s greenery and beauty. The site of the gates has low social significance.
As stated above in Section 2.3 Aboriginal significance, the Domain and Botanic Gardens has high significance for Aboriginal people as the place where the invasion by white society began. The construction of these gates will not impair the Aboriginal significance of the whole area.

7.2.12 Statement of cultural significance
The Royal Botanic Gardens, Sydney is a site of Cultural Significance at a National level. Its has outstanding aesthetic qualities, it is of major historic and scientific significance, and it is associated with many events of social importance. It is a major component of "Phillip's Domain", represented today by the complex of parks which provide the city of Sydney's garden setting. It contributes to the character, amenity and identity of Sydney in an essential a manner as the harbour, the Opera House and the Harbour Bridge (Churches 1990:150).

7.2.13 The following aspects of the proposal respect and enhance the heritage significance of the area for the following reasons
The forms of the gates are designed to echo the Sydney Harbour Bridge and canopies of surrounding trees, and the green patina colour reflects the garden environment. They will predominantly be open, signifying welcome to places of recreation for the public. The style of the gates is abstract, between traditional and modern, against the proposed Landbridge site (Mais description and biography for the Sydney Sculpture Walk). They will enhance the 'sense of arrival' to the entrance to the Botanic Gardens.

7.2.14 The following aspects of the proposal could detrimentally impact on heritage significance. The reasons are explained as well as the measures to be taken to minimise impacts
There are no aspects of the proposal which have a detrimental impact.

7.2.15 References


Godden Mackay Logan, March 1999 Royal Botanic Gardens and Outer Domain, Archaeological Assessment and Research Design. Prepared for
Figure 7.2.1 Proposals for Hilarie Mais *Millennium Gates*
Figure 7.2.2 Proposals for Hilarie Mais *Millennium Gates*
7.3 STATEMENT OF HERITAGE IMPACT
Susan Norrie & Phillip Sticklen Domain Gates

7.3.1 This statement forms part of the statement of environmental effects for the proposed site of a sculptural installation of gates called Domain Gates two metres to the south of the sandstone pillars of the Old Domain Gates on the footpaths of Art Gallery Road at the southern entrance to the Domain.

7.3.2 The work is two patinated bronze gates on stainless steel box piers. The gates will open and close.
Details:
- Gates overall 2400x4500mm.
  vertical elements 2400x160mm.
- 2 stainless steel box piers in concrete footings 2440x300x150mm to support the gates. The footing arrangement will depend on in-ground services which will be revealed when the footpaths are excavated.

7.3.3 Date of statement
August 1999

7.3.4 Reference
It is registered on the Register of the National Estate, Australian Heritage Commission Canberra. File number: 1/12/036/0071, Database number: 001863

The site is listed and photographed in The Heritage of Australia: the illustrated Register of the National Estate, Macmillan 1981 (:2/90)

7.3.5 Address and property description
The gates are to be located on the footpath on either side of Art Gallery Road 2 metres south of the present stone pillars of the Old Domain Gates. The area includes Domain Lodge which is a sandstone gatehouse about 1865. This cottage and the accompanying stone gateposts mark the boundary between the Domain and the city. The cottage and gateposts show the form and function of a country house entrance gateway (Heritage of Australia:2/90). The site is known in this project as Site 3 – Domain Gates, Art Gallery Road, The Domain.
7.3.6 This statement was prepared by
Anne Bickford of Anne Bickford Heritage Consultants 135 Catherine Street, Leichhardt NSW 2040
For
The City Projects Group of the Sydney City Council.

7.3.7 Heritage significance of the site
Significance statements have been written for the Royal Botanic Gardens and the Domain. (for Cultural Significance see Churches 1990 – above. For archaeological significance see Godden Mackay Logan 1999, and this report above). The aim of this section is not to reiterate those in total but to address these general assessments in relation to the Domain Gates site, at the southern entrance to the Domain.

7.3.8 Historical Significance
Governor Phillip established the First Farm within weeks of establishing the colony. This area covered what is now the Royal Botanic Gardens. By 1792 Phillip had established the Domain, and this whole area became known as “Phillip’s Domain”. The Botanic Gardens were planted as a part of the Domain and developed out of the farm and kitchen gardens, and plant nursery. In 1831 the Botanic Garden and a substantial portion of the Domain were officially opened to the general public (Churches 1990: 134). They are now internationally acclaimed as a botanic garden and a public park. The southern entrance area to the Domain, at the Domain Gatehouse and Old Domain Gates is part of this site and therefore these features are highly significant.

7.3.9 Aesthetic significance
In the present this site is a visual jumble of
- sandstone Domain Lodge partially hidden by huge trees
- massive sandstone pillars for the Old Gates. These have always appeared to be unkempt and broken down, with the sandstone chipped and stained, and the iron parts protruding from the stone, showing where the gates were removed.
- Large trees and shrubs with branches reaching out over Art Gallery Road
- Street parking signs
- Bollards to stop people from parking on the footpath and grass
- Unkempt bitumen road and footpaths.
- Domain signs

Therefore the area has high historic significance, but the aesthetic significance is low.

7.3.10 Technical/research significance
As the baseplate for the footings for the posts is only 450mm in diameter, the footings will be small excavations into the footpaths.

Anne Bickford Heritage Consultants 135 Catherine St. Leichhardt NSW 2040 02/95699672
They may reveal earlier parts of Art Gallery Road, but the small area exposed will render such remains insignificant. Therefore the research significance of the site is low.

7.3.11 Social significance
From the first European settlement onwards the Domain has been used to feed stock. In 1816 access to the area was restricted to the respectable class of inhabitants ... for innocent recreation, during the day time, and in 1831 the Botanic Gardens and most of the Domain were opened to the general public (Churches 1990). The Domain and Botanic Gardens are an important part of Sydney’s identity, contributing substantially to the harbour’s greenery and beauty. The sandstone Domain gatehouse and Old Domain gate pillars are significant as part of this great complex, and their historicity adds to the aesthetic significance and pleasure of the area.

As stated above in Section 2.3 Aboriginal significance, the Domain and Botanic Gardens has high significance for Aboriginal people as the place where the invasion by white society began. The construction of these gates will not impair the Aboriginal significance of the whole area.

7.3.12 Statement of cultural significance
The Domain and Botanic Gardens, Sydney is a site of Cultural Significance at a National level. Its has outstanding aesthetic qualities, it is of major historic and scientific significance, and it is associated with many events of social importance. It is a major component of “Phillip’s Domain”, represented today by the complex of parks which provide the city of Sydney’s garden setting. It contributes to the character, amenity and identity of Sydney in as essential a manner as the harbour, the Opera House and the Harbour Bridge. (Churches 1990:150)

7.3.13 The following aspects of the proposal respect and enhance the heritage significance of the area for the following reasons
- the gates are constructed of cast and patinated bronze. The designers consider that the main form of the gates, being repeated spikes, allude to the Victorian Gothic buildings around them, such as the Old Domain Gate House, St. Mary’s Cathedral, and the Land Titles Office. This respects the heritage significance of the area.
- The colour of the gates, in patinated bronze, a subtle weathered colour, respects the heritage significance of the area.
- Adding these new gates, in an old style, is not detrimental to the heritage significance of the area as they are ‘replacing’ the original Old Domain gates which have been removed sometime in the past.
7.3.14 The following aspects of the proposal could detrimentally impact on heritage significance. The reasons are explained as well as the measures to be taken to minimise impacts.

There are no aspects of the proposal which could have a detrimental impact on the heritage significance of the area. By adding the gates next to the old sandstone gateposts the sculpture is adding another element to the jumble of visible items in the area – gates, posts, bollards, road and footpaths, trees, signs, cars. One more element might be seen as adding to the mess and confusing the eye. However, adding these gates here will not make much difference either way. They would only have a significant impact if the signs, trees, bollards, and parking and power poles, were all cleared away, and the area was reconstructed to its 1860s gatehouse and gates period. But this is not a recommended conservation methodology.

7.3.15 References


Figure 7.3.1 Proposals for Susan Norrie & Phillip Sticklen

Domain Gates
Figure 7.3.2 proposals for Susan Norrie & Phillip Sticklen

Domain Gates
7.4 STATEMENT OF HERITAGE IMPACT

Kimio Tsuchiya Memory is Creation Without End

7.4.1 This statement forms part of the statement of environmental effects for
the proposed site of a sculptural installation called Memory is Creation Without End in the Inner Domain near Mrs. Macquarie's Point just east of Fleet Steps.

7.4.2 The work
is a 4000mm high by 8000mm long by 1200mm thick semi-circular solid monument made up of sandstone fragments and blocks from demolished buildings.
This will be supported by a concrete footing of 400mm x 8500mm x 2000mm to a depth of 500mm below ground.
The monument will be made up of the sandstone fragments of different sizes and types assembled with mortar.

7.4.3 Date of statement
August 1999

7.4.4 Reference
It is registered on the Register of the National Estate, Australian Heritage Commission Canberra. File number: 1/12/036/0071, Database number: 001863

7.4.5 Address and property description
The site is near Mrs. Macquarie's Point in the loop of Mrs. Macquarie's Road, to the east of Fleet Steps. It is an open elevated grassed area with glimpses of sandstone bedrock outcropping. Plantings of eucalypts and other trees are scattered throughout. This site is known in this project as Site 8 -Yurong, the Domain.

7.4.6 This statement was prepared by
Anne Bickford of Anne Bickford Heritage Consultants 135 Catherine Street, Leichhardt NSW 2040
For
The City Projects Group of the Sydney City Council.

7.4.7 Heritage significance of the site
Significance statements have been written for the Royal Botanic Gardens and the Domain. (for Cultural Significance see Churches 1990 – above. For archaeological significance see Godden Mackay Logan 1999,
and this report above). The aim of this section is not to reiterate those in total but to address these general assessments in relation to the site, *Memory is Creation Without End* in the Inner Domain.

### 7.4.8 Historical significance
Governor Phillip established the First Farm within weeks of establishing the colony. This area covered what is now the Royal Botanic Gardens. By 1792 Phillip had established the Domain, and this whole area became known as “Phillip’s Domain”. The Botanic Gardens were planted as a part of the Domain and developed out of the farm and kitchen gardens, and plant nursery. In 1831 the Botanic Garden and a substantial portion of the Domain were officially opened to the general public (Churches 1990: 134). They are now internationally acclaimed as a botanic garden and a public park. The *Memory is Creation Without End* area of Mrs. Macquarie’s Point is part of the Inner Domain.

### 7.4.9 Aesthetic significance
The *Memory is Creation Without End* sculpture site is an open elevated grassed area east of the Fleet Steps and circled by both sides of Mrs. Macquarie’s Road. Sandstone outcrops from the grass, and Eucalypts and other trees are scattered in the area. It is surrounded on three sides by the harbour and is an aesthetically pleasing part of the Domain.

### 7.4.10 Technical/Research significance
The Royal Botanic Gardens and the Domain have the potential to contribute to research regarding material evidence of Aboriginal occupation and of the earliest European occupation of Australia. This area was inhabited by the Cadigal people and contained important ceremonial sites. The footings to support the sculpture are only 500mm deep, but will be 8.5 metres long and 2 metres wide. Therefore it is possible that Aboriginal artefacts will be revealed in the excavation, so Allen Madden of the Metropolitan Local Aboriginal Land Council has recommended archaeological monitoring.

Historic maps of the area do not show any structures or paths on the site of the sculpture, and the historic archaeological significance is low.

### 7.4.11 Social significance
From the first European settlement onwards this land has been used as farmland and gardens. In 1816 access was restricted to the respectable class of inhabitants ...for innocent recreation, during the daytime, and in 1831 the Gardens and most of the Domain were opened to the general public (Churches 1990). The Domain and Botanic Gardens are an important part of Sydney’s identity, contributing substantially to the
harbour’s greenery and beauty. The site of this monumental sculpture has significance to the community as being part of the Inner Domain. As stated above in Section 2.3 Aboriginal significance, the Domain and Botanic Gardens has high significance for Aboriginal people as the place where the invasion by white society began. The construction of this sculpture will not impair the Aboriginal significance of the whole area.

7.4.12 Statement of cultural significance
The Royal Botanic Gardens, Sydney is a site of Cultural Significance at a National level. Its has outstanding aesthetic qualities, it is of major historic and scientific significance, and it is associated with many events of social importance. It is a major component of “Phillip’s Domain”, represented today by the complex of parks which provide the city of Sydney’s garden setting. It contributes to the character, amenity and identity of Sydney in as essential a manner as the harbour, the Opera House and the Harbour Bridge. (Churches 1990:150)

7.4.13 The following aspects of the proposal respect and enhance the heritage significance of the area for the following reasons
- the sculpture respects the significance of the area in that it is a simple monumental shape made of fragments of building sandstone which will be the colour of the Hawkesbury sandstone it is sited on. Therefore it will not jar aesthetically with its surroundings.
- Its simple semicircular shape is strong but quiet, in keeping with the area
- the aim of its subject matter is to encourage the viewer to be quiet, contemplate the past and memory, and this is in keeping with the passive recreation and educational function of the Domain.

7.4.14 The following aspects of the proposal could detrimentally impact on heritage significance. The reasons are explained as well as the measures to be taken to minimise impacts
There are no aspects of the proposal which could have a detrimental impact on the heritage significance of the area.

7.4.15 References


Figure 7.4.1 Proposals for Kimio Tsuchiya *Memory is Creation Without End*

The Structure of the Work:

First, I will make the foundation for the sculpture with the reinforced concrete. The size of the foundation will be decided after considering the environment of the site.

Then I will pick some of the stone materials from the ruins of the dismantled old Pyrmont Bridge or the old Government House, and heap them up to make a semicircular form. When building it, I put some sandstones in various size between the stone materials to make it solid.

In order to avoid crumbling, the stones will be together with mortar. The mortar will not be visible the front.
Figure 7.4.2 Proposals for Kimio Tsuchiya *Memory is Creation Without End*
7.5.1 STATEMENT OF HERITAGE IMPACT
Ken Unsworth *Crescent*

7.5.1 This statement forms part of the statement of environmental effects for the proposed site of a sculptural installation in the form of an amphitheatre called *Crescent* in the Domain north of the Domain Parking Station and west of the Art Gallery of NSW. The site is known as Site 5, *Crescent, Domain Lawn 19, The Domain* in this project.

7.5.2 The work
- consists of a sandstone amphitheatre of concrete and sandstone 24000mm x 15000mm. The sandstone will clad the rampart walls, paving, podium and steps
- 150mm x 150mm of toughened glass for viewing the below ground installation. These will be 6 insets into the podium forming the Southern Cross.
- a mirrored inverted pyramid made of mirror glass set on concrete formwork and 4120mm square at ground level peaking to 3000mm at its deepest point, for viewing the below ground installation.
- a sandstone boulder 1500mm x 1200mm as a sculptural element lit by natural light from above.
- a solar power unit to light the boulder from below.

7.5.3 Date of statement
August 1999

7.5.4 Reference
The Domain and Botanic Gardens is identified as a heritage item under the Central Sydney LEP 1992, Schedule 4. Reference 8020, Heritage LEP 1996, and Draft Heritage LEP 1998. It is registered on the Register of the National Estate, Australian Heritage Commission Canberra. File number: 1/12/036/0071, Database number: 001863

7.5.5 Address and property description
The site is on the slope of land to the north of the Domain parking Station and east of the Art gallery of NSW. It is officially known in this sculpture project as Site 5, *Crescent, Domain Lawn 19, The Domain*.

7.5.6 This statement was prepared by
Anne Bickford of Anne Bickford Heritage Consultants 135 Catherine Street, Leichhardt NSW 2040
For The City Projects Group of the Sydney City Council.
7.5.7 Heritage significance of the site
Significance statements have been written for the Royal Botanic Gardens and the Domain. (For Cultural Significance see Churches 1990 – above. For archaeological significance see Godden Mackay Logan 1999, and this report above). The aim of this section is not to reiterate those in total but to address these general assessments in relation to this site, Crescent, Domain Lawn 19, north of the Domain Parking Station.

7.5.8 Historical significance
Governor Phillip established the First Farm within weeks of establishing the colony. This area covered what is now the Royal Botanic Gardens. By 1792 Phillip had established the Domain, and this whole area, including this site, became known as “Phillip’s Domain”. In 1831 the Botanic Garden and a substantial portion of the Domain were officially opened to the general public (Churches 1990: 134). The Domain and Botanic Gardens are now internationally acclaimed as a botanic garden and a public park. The Crescent area of The Domain is part of the Outer Domain.

7.5.9 Aesthetic significance
The amphitheatre is situated on the down-sloping grassy Crescent to the south east of the Art Gallery of NSW, and looking out over playing fields on top of the buried Domain Car park, Woolloomooloo, and the Bay below. There are a few large fig trees scattered behind it. The site is clear, grassy, and not particularly aesthetic itself, compared to other areas of The Domain, though the view to Woolloomooloo Bay and the surrounding area is attractive.

7.5.10 Technical/ Research Significance
The Royal Botanic Gardens and the Domain have the potential to contribute to research regarding material evidence of Aboriginal occupation and of the earliest European occupation of Australia. This area was inhabited by the Cadigal people and contained important ceremonial sites.

It is likely that the depth of ground to be impacted on this site will be soil/fill buildup from the topdressing of this area of the Domain and the excavation and subsequent filling of the area to build the Domain carpark and rehabilitate the landscape above it. The maximum depth of excavation appears to be from the section drawings about 500mm – 1000mm. Because there has been so much fill deposited in the area for the Domain Parking Station it is unlikely that Aboriginal remains will be found. However, the excavation for the inverted pyramid will be over 3000mm deep. As the pyramid at ground level will be about 4200mm wide this will necessitate a much larger hole to be dug for its construction. Therefore the possibility of finding Aboriginal artefacts is increased. Archaeological monitoring when the site is excavated for the
amphitheatre footings and pyramid footings has been recommended by Allen Madden of the Metropolitan Aboriginal Land Council.

Because of the amount of fill deposited and because all historic maps and plans show no structures in the area it is highly unlikely that the site will show evidence of late 18th and 19th century occupation. Therefore monitoring for historic remains is not recommended.

7.5.11 Social significance
From the first European settlement onwards the land in this area has been used as farmland and gardens. In 1816 access to the Domain was restricted to “the respectable class of inhabitants ... for innocent recreation, during the day time. In 1831 the Garden and a substantial portion of the Domain was officially opened to the general public” (Churches 1990: 134). The Domain is a pleasure ground and an important part of Sydney’s identity, contributing substantially to the harbour surrounds of greenery and beauty. The Crescent site is a part of this and so is significant to the people of Sydney for recreation.

As stated above in Section 2.3 Aboriginal significance, the whole surrounding area has high significance for Aboriginal people as the place where the invasion by white society began. The construction of this Crescent amphitheatre will not impair that significance.

7.5.12 Statement of cultural significance
The Domain and Royal Botanic Gardens, Sydney is a site of Cultural Significance at a National level. Its has outstanding aesthetic qualities, it is of major historic and scientific significance, and it is associated with many events of social importance. It is a major component of “Phillip’s Domain”, represented today by the complex of parks which provide the city of Sydney’s garden setting. It contributes to the character, amenity and identity of Sydney in as essential a manner as the harbour, the Opera House and the Harbour Bridge. (Churches 1990: 150).

7.5.13 The following aspects of the proposal respect and enhance the heritage significance of the area for the following reasons
The amphitheatre structure is low-key, it is close to the ground and clad in Hawkesbury sandstone, and so is in keeping with the area and environment rather than making a ‘statement’. Its aim is to give people a place to sit and contemplate the beauty of the surroundings. The natural boulder embedded in the plaza will also encourage thought about nature and culture and the significance of the surroundings. This will respect the heritage significance of the Domain.
7.5.14 The following aspects of the proposal could detrimentally impact on heritage significance. The reasons are explained as well as the measures to be taken to minimise impacts. There are no aspects of the proposal which detrimentally impinge on the heritage significance of this area because its significance is not as high as other areas. Although there are other sculptures closer to the Art Gallery, and this is in keeping with them, there are marked out playing fields and other elements associated with the Domain Parking Station which remind the visitor of the partially artificial nature of this part of the Domain.

7.5.15 References


Figure 7.5.2 Proposals for Ken Unsworth *Crescent*

Submission detail: artist sketch of proposed work in situ.

Submission detail: artist sketch of revised sinkhole detail.
APPENDIX 1

METROPOLITAN LOCAL
ABORIGINAL LAND COUNCIL
P.O. Box 1103 Strawberry Hills, NSW 2012
Telephone: (02) 319 6955  Fax: (02) 319 6461

Anne Bickford Archaeology & Heritage
135 Catherine Street
Leichhardt N.S.W 2040

RE: Aboriginal Site Survey
Sydney Sculpture Walk
The Domain & Royal Botanic Gardens

Dear Anne

An Aboriginal site survey was carried out on the Sydney Sculpture Walk, in The Domain & Royal Botanic Gardens Sydney, for the proposes of identifying Aboriginal Heritage and sites of Cultural Significance to Aboriginal people of the area.

The Survey was undertaken by Allen Madden Cultural and Educational Officer with the Metropolitan Local Aboriginal Land Council (M.L.A.L.C), this report outlines the findings of the M.L.A.L.C and makes recommendations regarding Aboriginal Heritage and Cultural Significance that Land Council feel will protect any identified sites.

Prior to work commenced for the compiling of this report the M.L.A.L.C was notified and discussions took place about the proposal, a register search was undertaken for any known sites in the area of the proposed survey and subject to this, no sites were identified which would be impacted upon.

The survey was carried out on foot, six sites were looked at on this survey,(1) Norrie & Sticklen (2) Unsworth (3) Mais (4) Hellier (5) Tsuckiya (6) Hall. No Aboriginal Engravings or Relics were found, M.L.A.L.C would like to monitor any excavation works being carried out on sites 2) Unsworth 5) Tsuckiya 6) Hall, as there may be a possibility that Relics could be uncovered.

The following recommendations are made on the basis of this report that was produced by Anne Bickford for the Sydney Sculpture Walk The Domain & Royal Botanic Gardens, Sydney

Anne Bickford Heritage Consultants 135 Catherine St. Leichhardt NSW 2040 02/95699672
There are no Aboriginal Heritage constraints for the proposed development, but if any sites or relics are unearthed during any stages of the development, then all work should cease and the M.L.A.L.C and N.P.W.S are to be notified as soon as possible. No further Aboriginal Heritage assessment need to be undertaken.

If any further information require please do not hesitate to call me on the above number

Yours sincerely

Allen Madden
CULTURAL & EDUCATIONAL OFFICER
M.L.A.L.C

Anne Bickford Heritage Consultants 135 Catherine St. Leichhardt NSW 2040  02/95699672