HERITAGE INTERPRETATION STRATEGY

LINDFIELD LEARNING VILLIAGE, 100 ETON ROAD

URBIS

URBIS STAFF RESPONSIBLE FOR THIS REPORT WERE:

Associate Director, Heritage	Fiona Binns, B Arts, M Arts (Curatorial Studies)
Senior Heritage Consultant	Alexandria Barnier, B Des (Architecture), Grad Cert Herit Cons, M.ICOMOS
Heritage Consultant	Bernice Phillips, B Arts, M Museum & Heritage Studies
Historian	Léonie Masson, B Arts (Lib Sc), Grad Dip (Loc App His)
Job Code	SH801
Report Number	01. 28/11/2018

© Urbis Pty Ltd
ABN 50 105 256 228

All Rights Reserved. No material may be reproduced without prior permission.

You must read the important disclaimer appearing within the body of this report.

TABLE OF CONTENTS

FIGURES:

TABLES:

EXECUTIVE SUMMARY

Urbis has been engaged by Design Inc to prepare the following Heritage Interpretation Strategy for the Former UTS Ku-ring-gai Campus, located at 100 Eton Road, Lindfield. The subject site is a registered item of local heritage significance under the Ku-ring-gai Local Environmental Plan (LEP), 2015 as “UTS Ku-ring-gai Campus main building, including the gymnasium and footbridge” (Item 422).

This Strategy has been prepared to satisfy condition C1 for SSD 8114 (“Lindfield Learning Village”). The proposed redevelopment of the existing building into a School that will accommodate approximately 2,200 students from Kindergarten to Year 12. This proposal will introduce age groups in stages with the first group of students to begin at the school in January 2019.

The condition states;

C1 Within four weeks of commencement of construction, an Interpretation Strategy for the building must be prepared to guide how information on the history and significance of the building will be provided for the students and the general public. The strategy should identify the types and locations of interpretative media that will be installed as part of this project.

All elements of heritage interpretation will be developed in conjunction with the various stages and design development of the overall “Lindfield Learning Village” program. As the wider project will be delivered over various stages this strategy will form the base for the interpretation plan of the subject site with various elements of interpretation being implemented over the course of the project. The details described in this report will therefore be further developed as the wider Lindfield Learning Village project progresses.

This Interpretation Strategy will highlight the heritage significance of the site through nominating four key themes to be interpreted throughout the site (refer to section 4.3). These nominated themes have been informed by the history of the subject site included in the Conservation Management Plan, prepared by Urbis in 2018. The nominated themes include Indigenous kinship with the land, the natural landscape, the architectural significance of the building and the use of the building for educational purposes.

It is important to note that all four themes have strong relationships with each other; as the built form was heavily influenced by both the use of the building as an educational facility and the setting in the bush landscape. The Indigenous theme is also intrinsically linked with the theme of the natural landscape. The landscape and the building were utilised to create a particular type of environment and social interaction between students and teachers.

The strategy has recommended interpretation media that could be used to interpret these themes throughout the site. The media could include interpretative signage, built form interpretation, public art, landscaping for the interior and exterior spaces. The media should be incorporated into the design development of the building to ensure they are integrated into the final redevelopment. Other recommendations that can be developed at a later stage, is the digital media piece and public events.

It is expected that the interpretation devices that are implemented during the Partial School phase of the program include the installation of the green carpet and pink handrails that have been designed with the intent to interpret original fixtures of the site. Urbis is also working with the Department of Education to include content on the school’s website to outline the history of the place. These elements are discussed in more detail at section 4.4.2.1.

Potential themes and locations for interpretive signage are identified in this document. Content and design will be progressively confirmed. It is important however that these devices are a part of the overall strategy for the implementation of the remainder of the school.

The next steps for the heritage interpretation program will include the following;

- Further develop themes and narratives.
- Meet with architects, designers and other stakeholders to confirm location possibilities.

1. INTRODUCTION

1.1. BACKGROUND

Urbis has been engaged by the Design Inc to prepare the following Heritage Interpretation Strategy. The Strategy has been prepared to satisfy Condition of Consent C1 that was written by the NSW Government Department of Planning and Environment for the Lindfield Learning Village (SSD 8114). The Condition is outlined below.

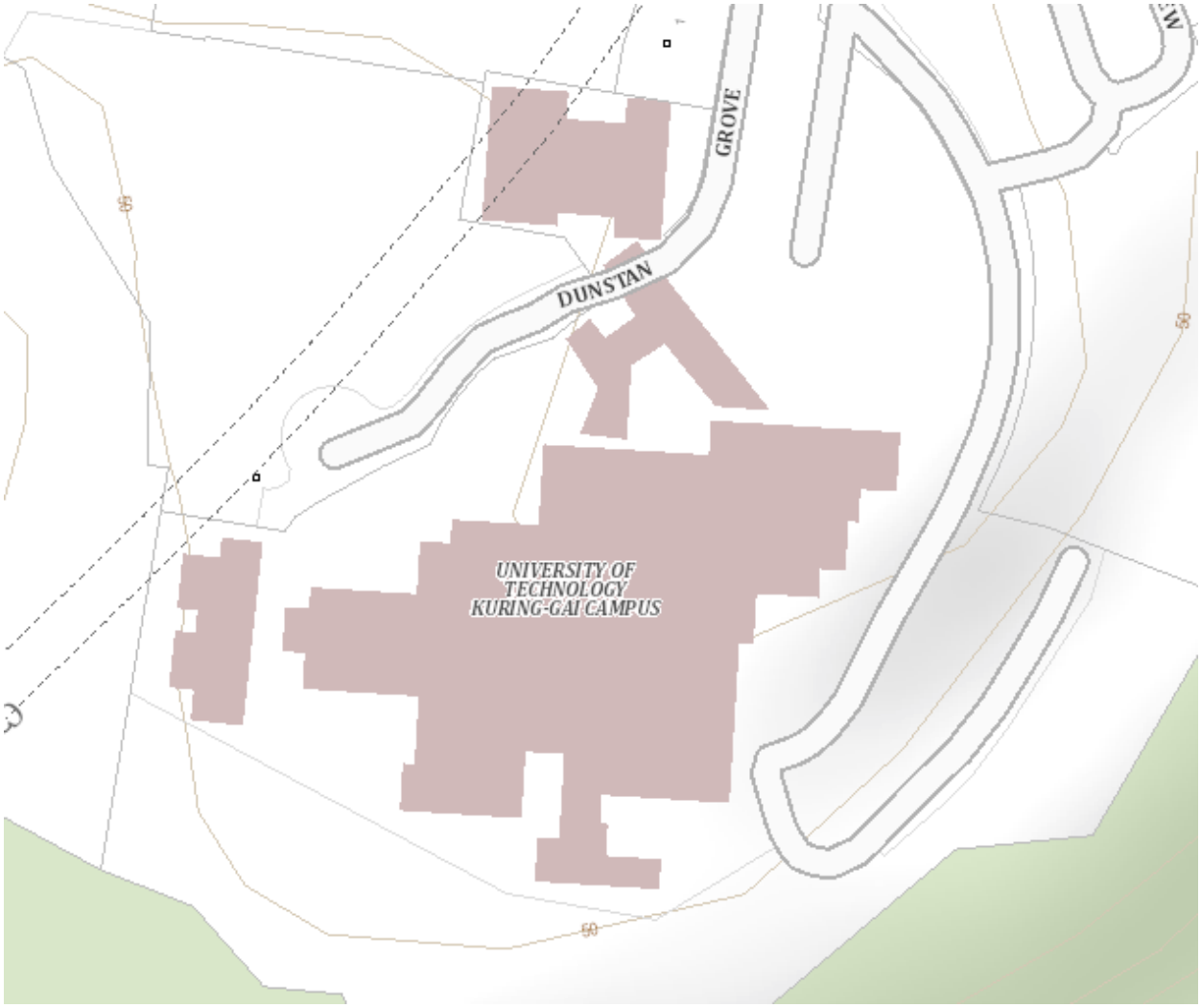
C1 Within four weeks of commencement of construction, an interpretation Strategy for the building must be prepared to guide how information on the history and significance of the building will be provided for the students and the general public. The strategy should identify the types and locations of interpretative media that will be installed as part of this project.

The subject site, 100 Eton Road, Lindfield is an item of local heritage significance, "UTS Ku-Ring-Gai Campus main building, including the gymnasium and footbridge" (item 422) under the Ku-Ring-Gai Local Environmental Plan (LEP) 2015.

1.2. SITE LOCATION

The site is located at 100 Eton Road, Lindfield, NSW 2070 (Figure 1).

Figure 1 – Subject site location.



Source: Six Maps, 2018.

1.3. METHODOLOGY

The report is intended to inform and guide collaborative interpretation planning for the subject site, with stakeholders, consultants and other relevant parties.

This Strategy has been prepared in accordance with relevant guidelines and policy as outlined below.

1.3.1. Heritage Guidelines and the Burra Charter

Heritage conservation seeks to sustain the values of heritage landscapes, places and objects, individually and collectively, so that the community and visitors can continue to appreciate, experience and learn from them and about them, and that they may be passed on to future generations.[1] Interpretation is an integral part of the experience of significant heritage places and the conservation and management of heritage items and is relevant to other aspects of environmental and cultural management and policy. Interpretation also incorporates and provides broad access to historical research and analysis.[2]

This Interpretation Plan has been prepared in accordance with the *NSW Heritage Manual*, the NSW Heritage Branch *Interpreting Heritage Places and Items: Guidelines* (August 2005) and the NSW Heritage Branch's *Heritage Interpretation Policy* (endorsed by the Heritage Council August 2005) as well as the conditions of the Minister's consent as outlined above in section 1.1. The general philosophy and process adopted is guided by the Australia ICOMOS *Burra Charter 1999.*

The Burra Charter defines interpretation as "all the ways of presenting the *cultural significance* of a place" and it may be a combination of the treatment of the fabric; the use of and activities of the place; and the use of introduced material (Article 1.17).

Interpretation should provide and enhance understanding of the history, significance and meaning of the building. Interpretation should respect and be appropriate to the cultural significance of the building (Article 25).

The NSW Heritage Branch *Interpreting Heritage Places and Items: Guidelines* lists the following best practice "ingredients" for interpretation:

1) Interpretation, People and Culture – Respect for the special connections between people and items;

2) Heritage Significance and Site Analysis – Understand the item and convey its significance;

3) Records and Research – Use existing records of the item, research additional information and make these publicly available (subject to security and cultural protocols);

4) Audiences – Explore, respect and respond to the identified audience;

5) Themes – Make reasoned choices about themes, stories and strategies;

6) Engaging the Audience – Stimulate thought and dialogue, provoke response and enhance understanding;

7) Context – Research the physical, historical, spiritual and contemporary context of the item, including related items, and respect local amenity and culture;

8) Authenticity, Ambience and Sustainability – Develop interpretation methods and media which sustain the significance of the items, its character and authenticity;

9) Conservation Planning and Works – Integrate interpretation in conservation planning and in all stages of a conservation project;

10) Maintenance, Evaluation and Review – Include interpretation in the ongoing management of an item; provide for regular maintenance, evaluation and review;

11) Skills and Knowledge – Involve people with relevant skills, knowledge and experience; and

12) Collaboration – Collaborate with organisations and the local community.

---

[1] NSW Heritage Branch, Department of Planning, Heritage Information Series, Heritage Interpretation Policy, August 2005, p. 2.
[2] NSW Heritage Branch, Department of Planning, Heritage Information Series, Heritage Interpretation Policy, August 2005, p. 3.

1.4. AUTHOR IDENTIFICATION

The following report has been prepared by Bernice Phillips (Heritage Consultant). Fiona Binns (Associate Director) and Alexandria Barnier (Senior Heritage Consultant) have reviewed and endorsed its content.

Unless otherwise stated, all drawings, illustrations and photographs are the work of Urbis.

1.5. THE PROPOSAL

NSW Department of Education, through Design Inc and Savills are proposing to redevelop the subject site to 'Lindfield Learning Village' School. The school is proposed to accommodate approximately 2,200 students from Kindergarten to Year 12. The School is a new model of learning with six "home bases' of around 350 students, based on their learning progression rather than age.

The school will take enrolment pressure off surrounding primary schools exceeding student capacity and accommodate future population growth within Ku-ring-gai local Government Area (LGA). The school will contain high quality classrooms, collaborative learning spaces, open play spaces, sports courts and associated facilities.

The works proposed to facilitate the change of use of the subject site includes:

- Internal reconfiguration and refurbishment of the former UTS Ku-ring-gai Campus to create new learning spaces, a child care centre and administration facilities.
- Minor external alterations to revitalise the existing building facades.
- Upgrades to the existing facilities and car parking to address the Building Code of Australia and access requirements.
- Landscaping and open space throughout the site.

1.6. LIMITATIONS AND RESOURCES

This Strategy has been developed using the following professional reports;

- Graham Brooks and Associates Pty Ltd, *UTS Campus Ku-ring-gai Heritage Assessment and Conservation Strategy*, 2004.
- City Plan Heritage, *UTS Ku-ring-gai Campus Heritage Assessment*, August 2004.
- Urbis, *Lindfield Learning Village Aboriginal Archaeological Due Diligence Assessment,* June 2017.
- Urbis, *UTS Ku-ring-gai Heritage Impact Statement*, August 2018.
- Urbis, *Lindfield learning Village Conservation Management Plan*, November 2018.

Primary resources were also sourced from the following repositories;

- Ku-ring-ga Council Archives.
- University of Technology Sydney Archives.
- State Library of New South Wales.
- National Library of Australia.

2. SITE DESCRIPTION

The subject site is located at 100 Eton Road, Lindfield and is legally described as Lot 2 DP 1151638. The site is within the Ku-ring-gai Local Government Area (LGA) and comprises is an irregular parcel of land with a total area of approximately 3.6ha.

The former UTS Ku-ring-gai Campus currently occupies the site and it is proposed to be refurbished to accommodate the new Lindfield Learning Village. The building consists of a single concrete structure and has six-storeys with basement and rooftop plant rooms and an astronomy observation tower.

Vehicular and pedestrian access to the campus is available via Eton Road, with rows of car parking located to the east of the existing building reflecting the topography of the site and dense pockets of native vegetation. A total of 184 marked parking spaces are currently available within the site, including 36 spaces within the basement and 149 at-grade spaces. A pedestrian footbridge over Dunstan Grove links the main campus building to the gymnasium.

The existing building is surrounded by grassed areas, which extend from the building to the Lane Cove national park and form the southern and eastern boundaries of the site.

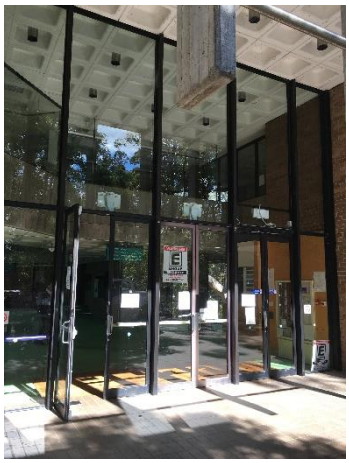
Figure 2 – External images of the subject site.

The former UTS Ku-ring-gai Campus currently occupies the site and it is proposed to be refurbished to accommodate the new Lindfield Learning Village. The existing campus was constructed in the early 1970s and originally opened as the William Balmain Teachers College. The facilities later became the Ku-ring-gai College of Advanced Education and in 1989 it was amalgamated into UTS.

The site is an important example of the Brutalist style of architecture, characterised by the use of robust materials including concrete and brickwork. The building consists of a single concrete structure and has six-storeys with basement and rooftop plant rooms and an astronomy observation tower. The massing of the building consists of various heights, which steps down in response to the topography of the site. Lower levels of the building have rooms that open onto roof decks and the massing of the building is broken by small courtyards and concrete linking bridges.

The overall height of the existing building is 24m, however due to its fragmented composition, the various forms of the building range in height from two-storeys to five-storeys. The building footprint covers an area of approximately 12,200sqm, which represents a site coverage of 33.9 per cent. The total internal floor area of the building is approximately 28,900sqm.

Figure 3 – External images of the building.



Picture 1 – Main entrance to the building. (Stage 2 area).

Picture 2 – View east along part of the southern façade of the building. (Stage 1 area).

Picture 3 – View west along part of the southern façade of the building. (Stage 1 area).

Picture 4 – View towards part of the east façade of the building. (Stage 1 area).

Picture 5 – View east towards Stage 1 entry.

Picture 6 – View south across courtyard area. (Stage 1).

The building comprises the following existing specialised spaces:

- Greenhalgh auditorium (910 seat capacity);
- Large lecture theatre (180 seat capacity);
- Small lecture theatre (100 seat capacity);
- Library resource centre;
- Gymnasium building comprising dance studio and weights room;
- Drama and music facilities;
- Science labs; and
- Wood and metal technology facilities.

The following site description has been sourced directly from the City Plan Heritage Assessment dated June 2004. Images have been taken by Urbis.

The sole entry point to the site is at its north end via Eton Road. At the entrance to the Campus is a small gatehouse built using off-form textured concrete, consistent with the character of the main buildings. Adjacent to the gatehouse is the caretaker's residence, which was built as part of Stage 1. The caretakers' residence is built in the same style as the main buildings, using off-form concrete, pre-cast concrete window hoods, and infill brickwork. One of the principal features is a concrete portico to the entry. The quality of the building however does not appear to be as high as that demonstrated in the main buildings. The caretaker's residence is built on the edge of a slope, and looks into the canopy of native vegetation and towards the valley to the east. The building relates well to its site and bush setting.

Immediately to the north of the gatehouse and caretaker's residence is the entry to the north-east carpark which is located down the slope and terraced out of the bedrock of the hill side. The carpark is well screened from the upper level by the native vegetation. The exposed rock cuttings are a feature of the carpark. Further to the north of the gatehouse on the east side of the entry road is a bus turning bay and bus stop. The turning bay was constructed using off-form concrete, and elevated above the sloping ground level on concrete piers. The bus bay is simple in its design, but sympathetic to the style of the main buildings. It is a substantial feature but constructed in such a way that disruption to the site was minimised, and it is sensitively screened by native plantings.

An access road along the north side of the oval provides entry to the north-west carpark and the child-care centre. The north-west carpark is a large open parking area occupying the north-west corner of the site. The ground is level and tarred, and the rows of parking bays are divided by beds of native plantings. The carpark area adjoins bushland on its north, south and west sides.

Figure 4 – Internal images of the Stage 1 section of the building.

Picture 7 – View north across main circulation spine on level 5.

Picture 8 – View north across main circulation spine from level 5.

Picture 9 – View east down hallway on level 4.

Picture 10 – View across library at level 5.

Picture 11 – View of concrete staircase.

Picture 12 – View across ancillary space on level 4 showing waffle slab.

The child-care centre is located to the north west of the oval. It is a single storey building which incorporates the original change rooms built as part of Stage 2, and a later extension (1985). The child care centre is reasonably sympathetic to the character of the earlier buildings in its use of face brickwork and flat roof. It is diminutive in scale. The former change rooms have been altered through their conversion for chid-care use, including the removal of internal fabric and the insertion of window openings to the south elevation. These

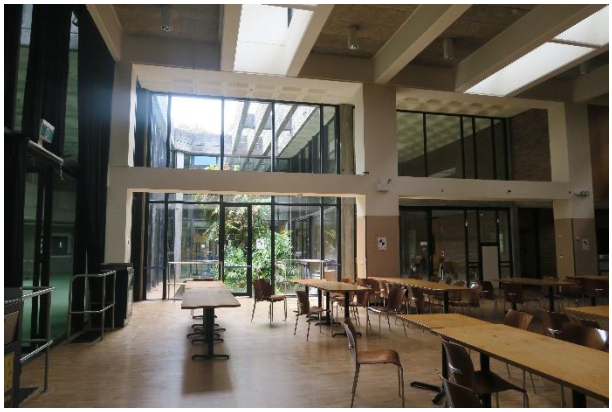
changes, while sympathetic, have compromised the original integrity of this building. A large colourbond shed is located to the south of the child-care centre.

The oval occupies the centre of the site, providing a large open space and recreation area. It is partly cut into the bedrock of the site leaving exposed rock cuttings, particularly on the east side, and partly built up on fill using the boulder method. The north side of the oval features off-form concrete spectator seating along its whole length. The seating has weathered to give an aged patina, and blends well with adjoining exposed bedrock cuttings. The boulder embankment on the south side of the oval is heavily vegetated with ferns. Invasive weeds are present. Owing to the elevated height of the oval, the area lying immediately to the south is heavily shadowed.

To the south of the oval are the basketball/tennis courts. These were originally built as part of Stage 2 works. The courts are on levelled ground, fenced, and surrounded by a grassed area. The courts appear to have been upgraded since construction. The playing courts lie adjacent to untouched bushland to the west and south west.

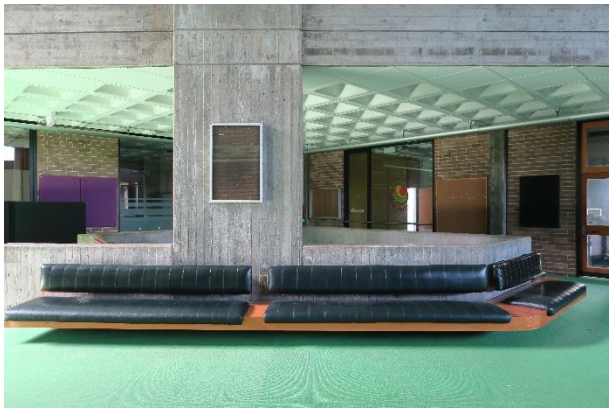
Figure 5 – Internal images of the Stage 2 section of the building.

Picture 13 – View north across main circulation spine on level 5.



Picture 14 – View north across cafeteria towards atrium on level 5.

Picture 15 – View south across main circulation spine on level 6.



Picture 16 – View across main circulation space at level 5.

To the south east of the oval is the gymnasium building. Constructed as part of Stage 3 (1974), the gymnasium is connected to the main building via a linking bridge. The link bridge is built on two levels using off-form concrete and waffle slab ceilings. The upper level is enclosed with aluminium framed windows, while the lower level is open. The link bridge extends over a service road leading from the main entry, past the gymnasium, and down to the rear of the lower Stage 1 building. The service road is partly cut into the bedrock. One of the distinctive features of bedrock cuttings on the site is in the infill of gaps in the bedrock with dry stone walling.

The gymnasium building is divided into three sections. The west side of the building is occupied by a large gymnasium, three levels in height. The gymnasium is functional in its design. Walls are face brick infill

between off-form concrete. The gymnasium is roofed with steel beams painted red, and a matted straw ceiling. The main entry to the gymnasium building is located on the east side. The east side of the building is divided into the two large sections, a dance studio and auxiliary gymnasium. The centre of the building is mostly occupied by change rooms and store rooms. The level above includes offices and class rooms used by the physical education section of the Campus. The building is designed in the same manner as the Stage 1 and 2 buildings, however owing to cut-backs in funding, the building was constructed in a simpler manner and with less expense on materials and finishes.

The main building was mostly constructed in Stages 1 and 2, with peripheral additions in Stages 4 and 5. The main building rises to five storeys at its maximum height, plus lift overrun and astronomy tower. However, given the slope of the site, the building steps down the hill on which it is sited, and its bulk is heavily modulated and elevations articulated. The entrance to the building at the northern end is no more than two storeys in height. The design, materials and construction techniques are consistent throughout. The Campus buildings are built with off-form concrete and face brick infill walls. Strongly textured off-form concrete with a high quality of finish is a particular feature of the building. Window hoods and sun louvres are of pre-cast concrete.

The main building appears as an agglutinative complex, of functional components each one added to another. The design of the College is based upon function, with the outward form being determined by the internal functions, as opposed to the building being designed from the outside in.

The building is unified internally by the central circulating corridor, pictured by the building's designer as a central 'street' running through the building. The circulation spine begins at the main entry to the building, which is located at its northern end, and forms a main lobby area to the building. Administration offices are located immediately to the left upon entering the building. The central circulation corridor runs past the Greenhalgh Auditorium and the dining hall and common rooms. Moving through the building, the corridor moves from these more public and communal areas to the teaching areas grouped according to disciplines, for example the science block, the arts/crafts block, music teaching, and nursing. The auditorium, dining and administration areas formed the core of the Stage 2 building. Stage 1 established the principal teaching areas and facilities, and the library. The library is one of the principal components of the Stage 1 building and is built over two levels. The exterior of the library is one of the most distinctive elements of the building. In contrast to the majority of the building, the library has a much higher proportion of off-form concrete walls rather than brick infill, and the south elevation presents double height glazed openings screened by a bank of tall pre-cast concrete sun hoods tied by steel rods. The east elevation features deep concrete terraces and

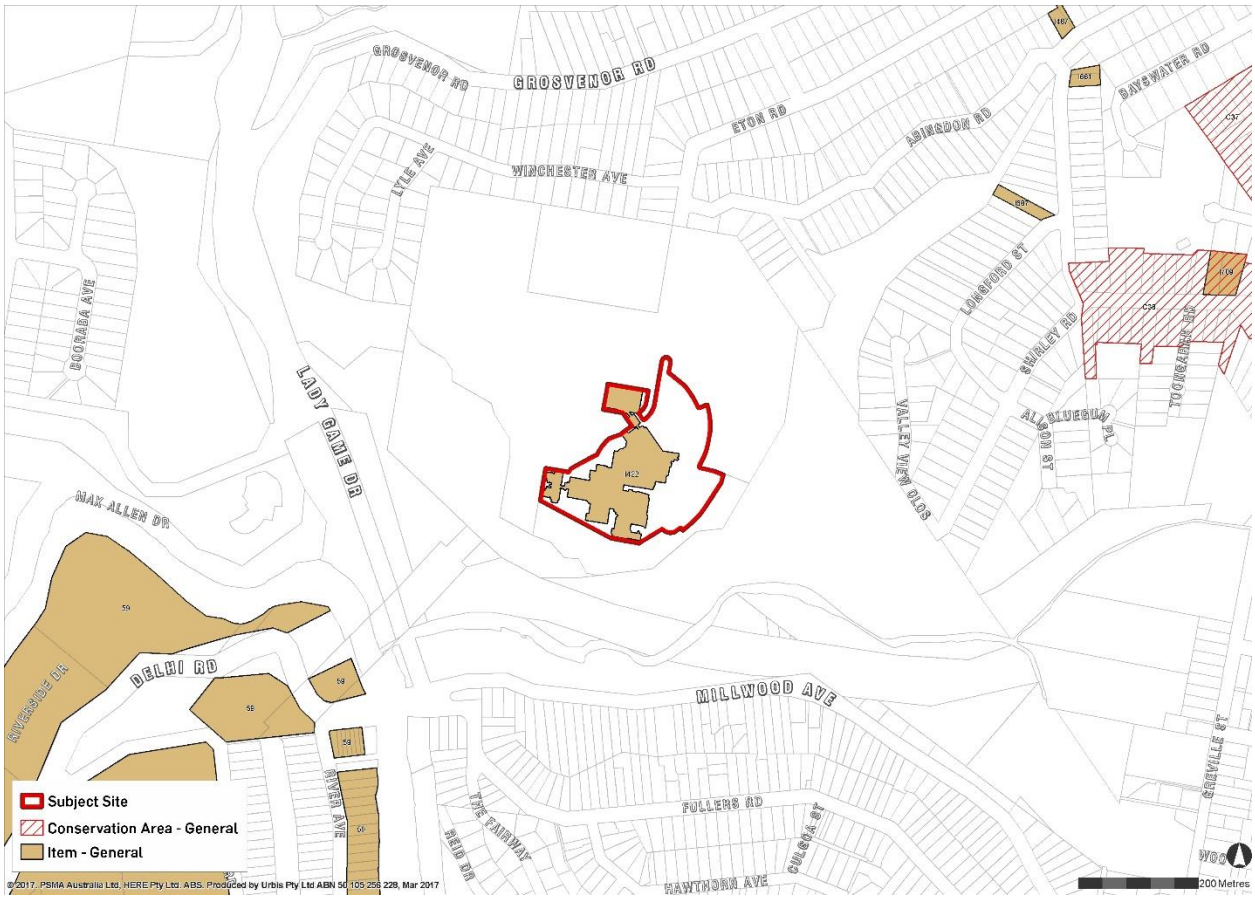
Stage 4 (built 1977) comprised the building of a new linking block at the north end of the Stage 2 building adjoining the Greenhalgh Auditorium. This addition matches the earlier stages in its design and materials. It created an enclosed courtyard area lightwell/courtyard area which features a natural rock outcrop and remnant native vegetation which well illustrates the manner in which the construction of the College could be achieved while retaining existing landscape features in close proximity to the buildings.

Stage 5 (built 1984) was constructed as a result of the expansion of the College into teaching nursing. The Stage 5 building comprised a new wing at the south west corner of the Stage 1 building. This last major construction phase still followed the same architectural style and detailing used since Stage 1 of the College, and blends sympathetically with the original stages. The Stage 5 building also now contains the UTS North Shore Conference Centre.

2.1. HERITAGE LISTING

The subject site is identified as an item of local heritage significance by Ku-ring-gai Council, item: I422, “UTS Ku-ring-gai Campus main building, including the gymnasium and footbridge” (Ku-ring-gai Local Environmental Plan 2015), subject site outlined in red below.

Figure 6 – Heritage map indicating the approximate extends of the subject site.



Source: Ku-ring -gai Local Environmental Plan 2015

2.2. STATEMENT OF SIGNIFICANCE

The UTS Ku-ring-gai Campus is of historic significance at State level, primarily due to the important role of the College in the development of Australian Architecture in the second half of the 20th Century, and in particular the role of the College in the development of Australian landscape design, and an appreciation for natural bush settings associated with the influential Sydney School. The College also influenced the design of educational buildings, with a particular emphasis on spatial planning to create a social environment. The College is also historically significant for its place in the development of teachers’ education in NSW, and in particular is representative of the substantial investment by State and Federal Government into Higher Education in the 1960s and 1970s. The College also has historical significance at a local level, for the role the College has played in education on the North Shore.

The UTS Ku-ring-gai campus has significant associations with important government and private practice architects and landscape architects. The association with Bruce Mackenzie is particularly important, as the College retains the ability to clearly illustrate the landscape design and construction techniques closely associated with the work of this influential landscape designer.

The UTS Ku-ring-gai Campus has a high level of aesthetic significance. Winner of the Sulman Medal in 1978, a 1972 RAIA Merit Award and a Royal Australian Horticultural Society Award for Bush Landscape Design, the College is still largely intact, and is a seminal example of the Neo-Brutalist style in Australia, moderated by the influence of the Sydney School. The manner in which the building was integrated with the natural bushland setting and topography of the site is particularly significant. The building was also influential on the design of

educational buildings, with an emphasis on spatial planning to create a social environment for students and staff.

The appreciation expressed for the UTS Ku-ring-gai Campus in the recent past is indicative of the esteem in which the College is held. The College appears to be strongly appreciated by students and staff and people in the local area, and is appreciated at a State level for its aesthetic significance. The concern expressed by past and present students and staff over redevelopment threats to the site is a strong measure of its social value to the contemporary community.

The College is both a representative example of the design influences present in the building and its landscaped setting, and also rare in the combination of Neo-Brutalist and Sydney School influences on such a scale and with such a high degree of success. The presence of protected, rare, vulnerable and uncommon indigenous plant species in the vegetation of the site and its surroundings adds to the rarity value

3. HISTORICAL OVERVIEW

A comprehensive history of the subject site was prepared by City Plan Heritage in the UTS Heritage Assessment 2004 and by Graham Brooks and Associates Pty, LTD in a Heritage Assessment and Conservation Strategy 2004. The information included below has been summarised from these documents.

3.1. INDIGENOUS HISTORY

The following history has been sourced from Ku-ring-gai Council.

The Darramuragal or Darug people have been in this area for thousands of years, long before the arrival of European settlers. They lived from Newcastle down to Sydney, mostly along the foreshores of the harbour. They fished and hunted in the waters and harvest food from the surrounding bushland. They had no need to travel long distances as the land's resources were abundant and they were able to trade with other tribal groups. Spending much of their time developing a rich and complex culture, this included a distinctive language, customs, spiritual and law – the heart of which was their connection to the land.[3]

3.2. SITE HISTORY

A major part of today's Campus site is located on two early land grants to Thomas Jenkins. According to historical research the first land grant of 103 acres occurred in February 1869 and the second land grant of 69 acres occurred three years later in August 1872 (Portions 441 and 440).[4] Both of these land grants bordered Blue Gum Creek. The land remained undeveloped until his widow Maria Elizabeth Jenkins decided to subdivide the property, in order to facilitate the sale of the land. In this regard, sales of the newly subdivided lots commenced in 1913. It took several years to sell the lots with the final lots sold in 1923.

John Jenkins (a fruit merchant of Chatswood who it is believed was probably related to Maria Jenkins) purchased several lots around the end of Shirley Road.[5] Each lot had a covenant to ensure that any building constructed thereon was worth no less than 300 pounds. In 1915 the Commonwealth of Australia acquired part of John Jenkins original land grant.

In September 1876, a grant adjacent to Thomas Jenkins land was made to Alexander Couper and Hugh Henry Ould. Two years later the ownership of the land was transferred by James Channon (manufacturer), Isaac Doust (importer) and Thomas Edward Bray to several tenants-in-common. They were James Channon, Isaac Doust, Maria Thomas (widow), Robert Thomas (storekeeper of Parkes), Emily Bray (wife of Thomas Bray), Charles Stockwell (engineer), Edward Nathan (Cobb & Co manager of Forbes), and Henry Crouch (surveyor of Orange). The Commonwealth resumed parts of this land totalling 22 acres in 1915 and 1916.[6]

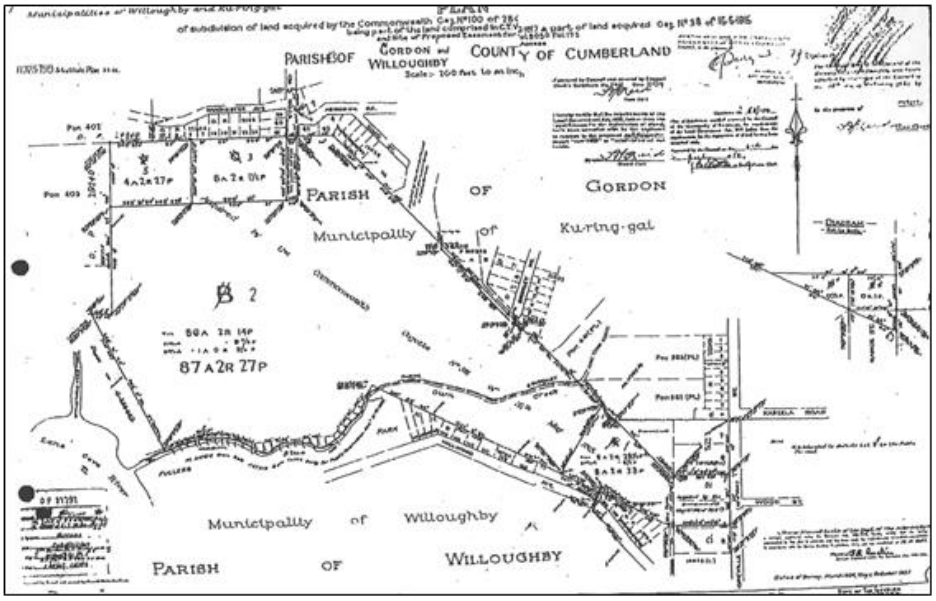
An earlier grant of 40 acres was made to Henry Wood, in January 1842. When this land was later subdivided, Lots 4 and 5 totalled just over 2 acres with a frontage to Greville Street. This land was later purchased by the Commonwealth of Australia in 1925. In the same year the Commonwealth of Australia also acquired a strip of land along the Lane Cove River, totalling around 1 acre, which had been granted to Maria Jenkins in March 1895. By the end of 1925 the Commonwealth holding was around 73 acres.[7]

In 1935 ownership of part of the Commonwealth property was transferred to Ku-ring-gai Council for road works together with additional resumed land located to the south of Blue Gum Creek. By 1939, the Commonwealth's total holding had increased to just over 107 acres. The only recorded user of this land during this period was the Army who had rifle range on the slopes between 1915-1917. The land was used by an Army base located on the former CSIRO Site on Delhi Road during World War II.[8] The Commonwealth sold parts of these lands in 1958 and 1959.[9]

---

[3] Ku-ring-gai Council, "Aboriginal Heritage", *About Ku-ring-gai*. http://www.kmc.nsw.gov.au/About_Ku-ring-gai/History_heritage/Aboriginal_heritage.
[4] LPI Vol 2387 Fol 178.
[5] LPI Vol 2533 Fol 101.
[6] LPI Vol 1265 Fols 37 to 43, Notification of Resumption No A210667.
[7] LPI Vol 3729 Fol 49.
[8] Turney, C. & Taylor, J., To Enlighten Them Our Task: A history of teacher education at Balmain & Kuring-gai Colleges, 1946-1990, Sydmac Academic Press, St. Ives, NSW, 1996, p.124.
[9] LPI Vol 9358 Fols 159 to 163.

Figure 7 – Deposited plan 32292, showing the Commonwealth land holding after several sales in the late 1950s. Lot 2 was subsequently subdivided further in Deposited Plan 523448.

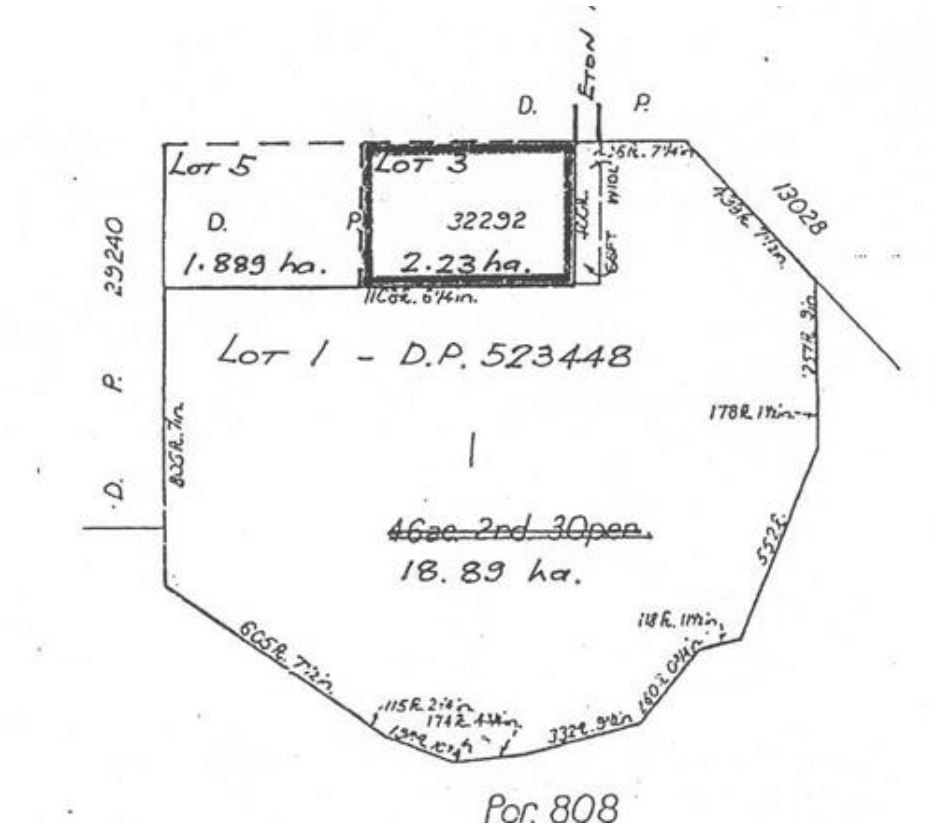


Source: Department of Lands

In 1961, the Minister of Education for the State of New South Wales acquired the subject site (Lot 1 of Deposited Plan 523448, 18.9 hectares and Lot 5 of Deposited Plan 32292, 1.9 hectares, illustrated below) from the Commonwealth.

In September 1971, the William Balmain Teachers College located to the site. After the College was taken over by the University of Technology, Sydney ownership of the car park land (Lot 5) was transferred to UTS in 1994 and finally the ownership of Lot 1 (the main Campus) was transferred to UTS in 1997.

Figure 8 – Plan of the College site (Lot – DP 523448).



Source: Department of Lands

3.3. ESTABLISHMENT OF THE COLLEGE AT LINDFIELD

The William Balmain Teachers College was established in 1946 and was the third teachers' college established in NSW after the Sydney and Armidale teachers' colleges. The College was a result of post-war expansion in education and was originally located at the Smith Street Superior School site in Balmain. By the 1950s, support for the construction of the new teacher's college was high due to the conditions and restrictions at the College. In 1956 the Teacher's Federation had passed a motion to replace the College. However, it was not until the 1960s that the Government decided to establish the College at Lindfield as a replacement for the William Balmain Teachers College.

At the same time, it was also decided to establish three new colleges to meet the growing demand for teacher training. These three colleges were to be funded by the Commonwealth Government and it was determined that these buildings should not only become a vessel of new standards for the teaching profession but also that these buildings should be of high quality and have a unique identity. As a result, the design and construction of these buildings involved the close collaboration of the Department of Public Works, Government Architect's Branch and the project architect David Turner.

Though no official decision had been announced, Dr Harold Wyndham, Director-General of Education, had apparently decided as early as 1955 that the Lindfield site was the most appropriate location for one of the new colleges, despite the problems of access and its bushland setting.[10] Other sites were considered on the North Shore, including a site neighbouring the one selected for Macquarie University. By 1966, the Lindfield site was the preferred option of the Teachers Federation.[11] The other new colleges identified for construction were to be located at Newcastle and Goulburn.[12]

The Lindfield site was considerably larger than the existing campus site in Balmain. In 1961, a further 92-acre portion of adjacent land was acquired by the NSW Education Department under the Public Instruction Act. However, the current campus site is a much smaller site than that acquired in 1961, being approximately 46 acres in total.[13]

The students of the Balmain Teachers College visited the Lindfield site in 1964 and were allowed to prepare plans of their vision for a new college, including a scale model.[14] It was not until February 1967 that an official announcement was made that the College would move to the Lindfield site.[15] The Commonwealth Government provided grants to establish three new teachers colleges and $3 million was allocated to fund the construction of the new college on the Lindfield site.[16] The establishment of Colleges of Advanced Education was further supported by the Martin Committee Report in the early 1970s which recommended the expansion of teachers colleges to offer a wider range of vocationally orientated courses. The colleges were funded federally, and administered by the State's Higher Education Board.[17]

In 1969, prior to the commencement of construction works, Bruce Mackenzie's landscape team surveyed the site in order to mark out possible locations for the proposed building footprints and access corridors based on the location of vegetation identified for retention or removal. Individual trees on the site were labelled. During this survey, the team discovered that the site contained the widest variety of Banksias within an eighty-kilometre radius of Sydney. Unfortunately, the day after the preliminary survey work was completed, a bushfire swept across the site, damaging most of the existing vegetation.

It was proposed to construct the College in several stages. The contract for Stage 1 of the College was the largest approved by the Department of Education up until that date.[18] Completion of the new College had been projected for 1970, but delays in construction meant that it was not opened until 1971. Unfortunately, this placed Balmain Teachers College in a position where it was temporarily unable to cope with the projected student enrolments intended for the new college in 1970. A temporary annexe was therefore located between 1970 and 1972 at the North Sydney Technical High School which had been closed in 1969 to meet this demand.

---

[10] Turney, C. & Taylor, J., To Enlighten Them Our Task: A history of teacher education at Balmain & Kuring-gai Colleges, 1946-1990, Sydmac Academic Press, St. Ives, NSW, 1996, p.126-127.
[11] Turney, 1996, p.125.
[12] Turney, 1996, p.135.
[13] Turney, 1996, p.124-125.
[14] Turney, 1996, p.128.
[15] Turney, 1996, p.131.
[16] Turney, 1996, p.124.
[17] Annual Report, 1978, p.4.
[18] Turney, 1996, p.141.

In September 1971, the College was declared a College of Advanced Eduction and the first principal of the College was Alton Greenhalgh, who was also the former Principal of the Balmain College. By July 1973, it was announced that the College would become an autonomous and multi-disciplinary institution. In April of the following year the Minister for Education announced the name change of the College to the Kuring-gai College of Advanced Education. The purpose of the name change was to indicate its growing links with the local community. The name derives from "Kuringgai" or Guringai", believed to be the generic term for aboriginal tribes which lived along the eastern coast from Port Jackson, north beyond the Hawkesbury River and west to the Lane Cove River.[19] Between 1974 and 1990, the site maintained this name. Later that year, the College was constituted as a corporate body with an 18-member Council.[20]

In the following sections of this report the subject site is referred to as the "College", other than where referring specifically to the period since its transfer to the University of Technology. It should be noted that the changes in the name reflect changes in government education policy from the time the College was founded.

3.4. DESIGN OF THE COLLEGE

To oversee the planning and development of the new colleges, the Department of Education appointed a committee comprising David Turner from the Government Architects Office, Rae McLintock from the Department of Education, and Ron Underwood, a lecturer at the Balmain Teachers College. The principal objective of the new college was the training of secondary school science teachers. In order to achieve this, the staff at the Balmain Teachers College was consulted during the design phase so that their requirements were taken on board during the initial planning phase. The 55-acre site was a challenging one comprising bushland that steeply sloped down to the Lane Cove River. This necessitated a compact building form on the few level areas on the site.

The contract for the design of the first stage of the College was awarded to the NSW Government Architect's Office, which at the time was headed by Government Architect E.H. Farmer and the project architect was David Turner who was appointed to supervise the design and construction of the new teachers college at Lindfield. Turner also worked in administrative capacity in relation to the Newcastle and Goulburn colleges, but was directly responsible for design of the college at Lindfield.

Alongside the Government Architects Office and David Turner, Allen Jack & Cottier were appointed to prepare the design documentation for Stage 1. Their involvement with the College was long and fruitful spaning from 1952 to 2002. Peter Stronach was the architect principally responsible for design documentation of the College within Allen Jack & Cottier.

Allan Correy, the first full-time landscape architect appointed to the Government Architect's Office and a lecturer in landscape architecture at the University of Sydney was also closely involved in the Lindfield College as a result of the introduction of a policy in 1967 to include a landscape consultant on each project.

Though David Turner left the Government Architect's Office in 1973 he went on to complete the design and documentation for Stage 3 the following year. In the following years, Turner was appointed to work in collaboration with College architect David Lake to work on Stage 4 (1975), the Dining Terraces (1977), Stage 5 (1984), and the child care facilities (1985). Turner was also consulted on internal alterations to the building during these years. Turner's involvement in the college spanned over 25 years.

Also, closely involved in the design of the College was Landscape Architect Bruce Mackenzie. Mackenzie was appointed to design the landscape setting of the college and gardens. Mackenzie brought to the project an understanding of the native bushland setting of the new college, and his previous experience in integrating new buildings into bushland settings while endeavouring to retain as much as possible of the indigenous vegetation and utilising the topography of the site. Mackenzie, endeavoured "to extol the virtues of indigenous planting as a design imperative on this truly impressive site of native flora and grand Hawkesbury Sandstone outcropping". The aim of the landscape scheme was to achieve the appearance that the buildings had been lowered into the landscape, and equally important, minimising the number of new plantings required.[21]

The College was planned to provide an environment where social interaction between students and staff was facilitated. In order to do this successfully the building was designed to allow free flow on all levels with

[19] Annual Report, 1984, p.4.
[20] Annual Report 1974, pp.7-8.

[21] Bruce MacKenzie, UTS Kuring-gai Campus – Its Landscape Development and Conservation, dated 11th November, 2003, p. 1.

access to central circulation spaces through large folding doors. This allowed the building to be segmented according to the particular teaching requirements of the different disciplines, e.g. music, art or science as well as drawing together all the functions of the college. According to an article that appeared in Architecture Australia, February 1973, this functional form allowed the college to become "the first in Australia to come to grips successfully with the essence of a college as a close collection of teachers and students – a social entity". Moreover, the building design successfully capitalised on its location by providing views, vistas, light shafts and roof decks that take advantage of the landscape design.

An email from David Turner to Jacqueline Urford dated the 14th November 2003 clearly describes the design philosophy of the College as being influenced by Frank Lloyd Wright and the Griffins, through the deliberate integration of the buildings into the existing environment, thus preserving and enhancing the surrounding environment. This harmonised with Mackenzie's landscape design philosophy.

Despite, the damage caused by the bushfire in the late 1960s which seriously affected the site immediately prior to construction, by completion of Stage 1, the landscape had completely recovered and Mackenzie was able to implement the above steps to achieve the sense of the College having been dropped into the site.

It should be noted that various published and unpublished sources document contradicting stages of development for the College. As a result, this report provides a broad overview below of the separate design phases highlighted from the historical information gathered. The 6 stages outlined in the RAIA SHR Nomination Draft stages are as follows:

- **Stage 1**: (1968-1971) – library, lower lecture rooms, art/craft area, TV studio, teaching and science blocks, astronomy tower, greenhouse;
- **Stage 2**: (1972) – sports field, basketball courts, medical teaching block, union and administration area, assembly hall. Additional parking was also provided to the north and east of the main building;
- **Stage 3**: (1974) – gym and sports facilities linked via a walkway from the main complex;
- **Stage 4**: (1977) – lecture rooms, offices and dining terraces;
- **Stage 5**: (1984) – additional lecture rooms and offices; and
- **Stage 6:** (1985) – child care facilities.

These stages are detailed below.

3.4.1. Stage 1

The early design phase of the College began in 1967 when it was agreed to build the College in a number of stages. The first stage of construction was completed in April 1971 providing for the immediate needs of the college and consisted of a library, lower lecture rooms, art/craft area, TV studio, teaching spaces, science block, astronomy observation tower, internal car parking and temporary accommodation for ancillary uses.

Figure 9 – Undated. Stage 1 Construction Works

Source: DPWS

The main building is described as having "a fortress like appearance" with five main floor levels, additional level for an astronomy observation tower, together with basement and roof plant rooms. The main building also had lower roof levels which were developed as gardens with the aim of giving the students and staff immediate access to exterior and interior areas. Turner used the analogy of an Italian Hill village with a central circulation spine to describe the provision of a large flexible free flowing central circulation area for the Stage 1 building.

Figure 10 – Library prior to alterations, dated 17 September 1971.

Source: State Library, NSW Government Printing Office, Frame no.2, GPO 2-39179

Figure 11 - The Italian hill village inspired central spine, undated (completed Stage 2). The green carpet was especially chosen to represent grass with the aim of bringing the outdoors indoor as part of the attempts to unify the building to its surroundings.

Source: Max Dupain

Native plant species were added throughout internal courtyards and on top of the roof creating roof gardens. Though approximately 75% of roof gardens were later removed as a result of the failure of the roof membranes and their repairs. In their place the exposed roofing was decorated with scattered stones and pots.[22]

Figure 12 – Undated. Roof garden.

Source: Bruce Mackenzie

[22] Letter from David Turner to RAIA, February 2004.

Figure 13 – Undated. Roof garden.

Source: Bruce Mackenzie

Another concern for the designers was the energy efficiency of the building with air-conditioning used sparingly in the library, TV studios, and assembly hall with the remainder of the building cooled by the means of natural ventilation coupled with external sun hoods.[23]

Figure 14 – c1970s. Library.

Source: DWPS

[23] Email from David Turner to Jaqueline Urford, 11th November 2003.

Figure 15 – Interior, Assembly Hall (Completed stage 2).

Source: DWPS

According to NSW Builder dated 1973, the construction works for the College buildings utilised reinforced concrete slabs, columns and walls. Walls were also constructed using infill brickwork. The floor slabs utilised a waffle pan concrete method. Exposed concrete wall surfaces had an off-form Oregon board finish. Sunhoods were precast. Membrane and ceramic or asbestos cement tiles were used for roofing. Windows were of anodised aluminium frames. Flooring was generally carpeted, with vinyl in the science area and ceramic tiles in the art/craft area. Ceilings were painted, timber or plaster together with suspended ceilings in air-conditioned sections.[24]

Figure 16 – Interior, William Balmain Teachers College, Lindfield, dated 17/09/1971

Source: State Library NSW, Frame No. GPO 2 - 39179

[24] NSW Builder, Official Journal of the Master Builders' Association of NSW, Volume 2, No. 1, February 1973, p.8.

There were major disruptions to the construction of Stage 1 as a result of Council and local resident concern over the impact on traffic, parking and access to the site, including damage to the entry roads caused by construction vehicle traffic. Relief only came when the government decided to provide funds to Ku-ring-gai Council to assist in repairs and maintenance to Eton Road.[25] The first stage was completed in April 1971, a year later than planned at a cost of $3.4 million.

Figure 17 – Access Road to Ku-Ring-Gai College and parking.

Source: DWPS

In the following year, the building won a Merit Award for an Outstanding Building from the NSW Chapter of the Royal Institute of Architects.[26]

3.4.2. Stage 2

The second phase of development commenced in April 1971 with a planned completion date of March 1973. According to Stateworks the estimated contract cost for this stage was to be $1.8 million, with combined costs of both stages estimated at $5.2 million.[27]

The works are described as "mainly two storey constructions with accommodation on each side of an extension to the concourse in Stage 1 to the main entrance".[28] The building was designed to accommodate an assembly hall, dining hall and kitchen, staff and medical rooms and the students' union. It was originally planned to construct the gymnasium and connecting bridge link during this stage.

However, owing to budgetary cut backs by the Whitlam government Stage 2 was scaled back also, resulting in the deletion of the proposed art works, a fountain, the organ for the assembly hall, and the proposed concrete roof for the Stage 3 gymnasium was replaced by a cheaper option.[29] The Annual Report dated 1974 Stages 1 and 2 were mostly completed by January 1974.[30]

[25] Turney, 1996, p.142.
[26] Source: UTS Archivist.
[27] Stateworks, September 1971, p.11.
[28] NSW Builder, 1973, p.8.
[29] Turney, 1996, pp. 142-143.
[30] Annual Report 1974, p.26.

3.4.3. Stage 3

The When the College became a corporate body in 1974, the formal relationship to the PWD came to an end, and the College was free to choose its own architect. However, David Turner's services were retained, working in association with College architect David Lake. This continued association of the original designer with the university came to an end following the transfer of the college to UTS. David Turner formally resigned in 1993.[31]

In 1974, funding was provided for the third stage of construction by the Australian Commission on Advanced Education. The Planning Committee of the College approved modifications to the original design and called for tenders. It was anticipated that this stage would be complete in 1976.[32] In the same year the College began preparation of the Triennium funding submission for 1976/1978, to gain funding for the building of Stage 4 and other capital works for the College.[33]

From the beginning of 1974, the Commonwealth Government took over the funding of advanced education courses.[34] Funding for previous building works at the College had been provided for under the provisions of the States Grants (Teacher's College) Act 1967, and from 1974 the wider ranging States Grants (Advanced Education) Act. Tenders were called for Stage 3 in November 1974, and preliminary site work began in late December of the same year.

It should be noted that Stages 1 to 3 were integrated, allowing movement under cover in all areas with Stage 3 consisting of the gymnasium, general physical education facilities, rooms for lecturing staff, as well as a dance studio, student work rooms, stores, change/shower rooms, lecture room with audio visual equipment, anatomical aids, special human performance equipment, and lecturer's studies. Many of the building works scheduled for Stage 3 of the College were originally part of Stage 1. But delays due to rising costs meant that some of the works including the gymnasium were postponed.

Stage 3 works commenced in 1975 and was completed in time for the College's reopening in Semester 1, of the following year.[35] In 1976, additional landscaping works occurred around the north western car park as well as the newly completed Stage 3 building. The need for the increased accommodation provided during this phase of construction was largely due to the commencement of the nursing program at the College.[36]

3.4.4. Stage 4

By 1975, David Turner was appointed as architect to work alongside David Lake the in-house architect to begin design works on Stage 4. This stage included additional teaching and administrative space, staff offices, a computer centre and audio-visual services. In all, a net built area of 3,000m2 was proposed.[37] Stage 4 of construction works began at the College in 1978 with a planned completion date in 1979. As part of this program of works, a new office accommodation building was constructed, relieving the pressure on lecture space which had been formerly occupied by offices. This stage also included:

- Computer centre in the office building;
- Dining terraces;
- Installation of lights to north west car park;
- Human Performance Laboratories commenced in the gymnasium;
- Additional works to the gymnasium; and
- Extensions to North West and lower car park.

Stage 4 construction works were completed as planned in August 1979.[38]

---

[31] Turney, 1996, p.143.
[32] Annual Report 1974, p.13.
[33] Annual Report 1974, p.15.
[34] Annual Report 1974, p.25.
[35] Annual Report 1976, p.28.
[36] Annual Report 1976, p.44.
[37] Annual Report 1974, pp.29-30.
[38] Annual Report 1980, p.5.

3.4.5. Stage 5

No sooner had construction works begun on Stage 4, the College began seeking funding for another stage of works to provide for additional teaching and staff office space that would be required to meet the demands of the growing College. In 1977, the College announced a proposal for a new three level academic staff wing to be constructed between 1978 and 1980, subject to the provision of additional access road from Lady Game Drive, additional parking facilities, including a parking station over the lower student's car park, and a proposed building on the west side of the Campus for teaching and staff accommodation.[39] While waiting for the approval for Stage 5 works, the College was awarded the Sulman Medal for Architecture in recognition of its outstanding architecture.

Figure 18 – Sulman Award for Architectural Merit 1978.

Source: DPWS

By 1984, the need for additional accommodation became crucial with the expansion of the academic curriculum to include nursing studies the following year. In order to achieve approval of the proposed works, the College took the matter to the Land and Environment Court over conditions regarding traffic, in particular a condition for the College to bear the cost of improving traffic flow in the surrounding area.

The College was successful in its appeal to the Court and the plans for expanded facilities, internal alterations and childcare facilities were approved with conditions for an alternative access route along Lady Game Drive, to be subject to an Environmental Impact Statement.[40] Towards the end of 1985, the Stage 5 building works were approved.[41] During Semester 2, 1986, construction works began for Stage 5.[42]

3.4.6. Stage 6

In 1993 UTS submitted a development application to provide child care facilities, to expand the library and access road. Though this DA was accompanied by a more detailed and sympathetic Environmental Impact Statement than that which accompanied a previous DA lodged in 1991 with the Council for 2 new access roads the Council refused permission for the access road and approved the new library works. The extension to the library was completed in 1994.

3.4.7. Additional Works

Following the major construction phases noted above, the expanding needs and general maintenance of the College were facilitated through minor works. Some of these works are briefly described in this section.

---

[39] Annual Report 1977, p.10.
[40] Annual Report 1986, p.1.
[41] Annual Report 1985, p.4.
[42] Annual Report, 1984, p.2.

In 1982, the College considered upgrading the Greenhalgh Auditorium as well as the relocation of the bank, bookshop, and student publications office.[43] During the same year the College approached the NSW Higher Education Board for a special capital works grant to replace the college roof, which was now in a serious state of disrepair. In this regard, the Public Works Department and the Delhi Road CSIRO Experimental Building Station were consulted to determine the best means of repairing or replacing the existing roofing system.[44]The approved roof works were conducted in 1983 and included the repairs of roofs over the library and administration blocks. Further works were to be conducted as funds became available.[45] It should be noted that from this time the resurfacing of the College roof continues as an ongoing project. The proposed upgrade of the Auditorium was not conducted.[46]

The takeover of the College by UTS in 1989 spelled the end of Turner's direct involvement. Aside from some initial design and documentation for alterations for the College architect, further consultation was not forthcoming. Turner was not short listed for the expansion and redesign of the library, and despite the offer of his services, the Campus has not sought them in the intervening period.

David Turner in his letter to Jacqueline Urford notes the changes to the main college building as follows: replacement of carpets, exposed conduits and unsympathetic emergency lighting, library alterations, additional floor inserted to dining hall, unsympathetic disabled access arrangements, seating in the dining hall and outside meeting terrace. In addition, David Turner further notes that he was unaware when the alterations had been carried out and he believed that the final design had been altered without consultation with the original architect contrary to legislation.

[43] Annual Report 1982, p.15.

[44] Annual Report 1982, p.29.
[45] Annual Report 1983, p.23.
[46] Annual Report 1983, p.12.

3.5. TEACHING AND EXPANSION OF THE COLLEGE

The Ku-ring-gai UTS Campus of the University of Technology, Sydney, has its origins in the Balmain Teachers College. The post war bay boom and influx of new immigrants into NSW resulted in a need for more teachers. It was therefore decided by the Department of Education in the 1960s to build three new teacher colleges.

Teaching at the College did not commence until May 1971, with the Balmain Teachers College finally closing its doors in July of the same year. Alton Greenhalgh, assumed the role of the first principal of the College and upon moving to the new building he instructed his ground staff to uproot a tree from the old Balmain site and replant it on the College grounds during a small ceremony. It is reported that the tree died the next day.

On the 1st September 1971, the William Balmain Teachers College was declared a College of Advanced Education. This was the first steps towards achieving autonomy as a corporate College. Two years later, the College became an autonomously governed and multi-purpose College. Over the following years the teacher training courses expanded with the establishment of the School of Teacher Education, the School of Financial and Administrative Studies both in 1974, the School of Library and Information Studies in 1976 and the College of Law in 1977.

The College achieved full corporate status in 1977 and a College Council was constituted. One of the first changes of the new governing body was to change the name of the College to Kuring-gai College of Advanced Education. In the same year the College was affiliated with the St Leonard's College of Law and the Practical Legal Training Department was added to the Colleges teaching areas.[47]

Since the College opened its doors it has strived to maintain a policy of providing community access to its facilities, including the library, theatres, lecture rooms and recreational facilities, for example though the Greenhalgh Auditorium was not at this stage able to be used as a public hall the College undertook to investigate obtaining a licence for its use as a public hall.[48]

The College was originally designed to cater for 900 students. By 1980, the College had more than 3,000 students with a wide variety of courses available ranging from recreation to legal. Further expansion occurred during this decade not only as a result of the growing numbers but also as a direct response to the State Government's initiative to move nursing education out of hospitals and into colleges. As a consequence, the School of Nursing and the School of Leisure, Tourism and Community Studies was established in 1986.

By the 1990s student numbers within the University began to decline despite projections of future growth. Despite this the number of students with cars continued to rise and UTS submitted another development application to Council in 1994. The new access road was approved in 1995 subject to conditions which also included that UTS sign the Conservation Agreement for bushland management.

The construction of the new road was put on hold by the University as a result of the planned Parramatta Rail Link as it was considered that a station on its campus would provide them with an alternative means of access for students. By 2001, the railway station on the Campus did not eventuate as Government realised that the predicted patronage of the University was overly optimistic.

The Campus is now faced with declining student numbers, and the very real prospect that the University will decide to close the Campus in the future.

[47] Annual Report, 1977.
[48] Annual Report 1987, p.51.

4. HERITAGE INTERPRETATION STRATEGY

This interpretation strategy draws on the information outlined in Section 3 with specific reference to stakeholder engagement, the intended audience profile and available resources. The interpretation design and content will be developed throughout the various stages of the project as it will be influenced by the development of the works proposed for the site as they progress.

4.1. AUDIENCE PROFILE

The interpretation aims to reveal meaning and connections to the subject site. To effectively achieve this interpretation is predicated on identifying audiences and using appropriate media. It is important to identify specific audiences so that interpretation responds to audience needs and also takes into consideration literacy levels, disability, gender, ethnicity and age.

Likely audiences include:

- Teachers and other staff members from the school.
- Parents.
- Children, from ages spanning four to 18.
- Members of the general public that may be visiting the school.
- Previous students of William Balmain Teachers College and UTS Ku Ring Gai

4.2. RESOURCES FOR INTERPRETATION

In order to interpret the fabric and significance of the subject site it is essential to identify all the resource materials that have the potential to engage the identified audiences and interpret identified themes informing about the significant values of the site.

The exterior built fabric of the subject site and its location adjacent to the National Park will provide a substantial resource and have formed the focus of the interpretation on the significance of the architecture and the setting of the subject site.

Primary resources for the overall site are available in repositories such as the Kur-ring-gai Council archives, UTS Archives and the State Library of NSW (SLNSW). These primary resources may include items such as photographs and plans.

There is also the potential for future interpretation to draw on interviews with landscape architects and architects. This type of interpretation is not able to be included in the Partial School Phase of the project.

4.3. INTERPRETATION THEMES AND NARRATIVES

The following themes and narratives have been informed by section 3 of this report and the statement of the significance included in section 2.2. These themes will be further informed during the development of the project depending on the location, materiality and resources available.

The table following outlines how the nominated themes fit within the New South Wales Historical Themes as outlined by the Heritage Council of NSW. These themes have been detailed below from

Table 1 – Nominated Themes based on the Heritage Council of NSW Historical Themes.

Australian Theme	NSW Theme	Notes	Subject Site Context
2. Peopling Australia	Aboriginal cultures and interactions with other cultures	Activities associated with maintaining developing, experiencing and remembering Aboriginal cultural identities and	The traditional owners of the subject site are the Darramurgal or Darug People.

Australian Theme	NSW Theme	Notes	Subject Site Context
		practises, past and present; with demonstrating distinctive ways of life; and with interactions demonstrating race relations.	They are known to have occupied the site to
3. Developing local, regional and national economies	Environment – cultural landscape	Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings.	The surrounding bushland of the subject site is part of the heritage significance of the site. The bush creates a setting for the building which was designed to complement the landscape. This theme should explore the relationship between the natural landscape and the built form.
6. Educating	Education	Activities associated with teaching and learning by children and adults, formally and informally.	The subject site was purpose built as a college and has had a long, ongoing association with public education. This theme should explore this significant use of the building and the influence the use has had on the significance of the site.
8. Developing Australia's cultural life.	Creative endeavour.	Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretative or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	The architectural feat of the building is a key source of heritage significance. The building exemplifies brutalist style and teaching methods of the 1970s when the school was constructed. This theme should be used to celebrate the original fabric and form of the building.

4.3.1. Theme 1 - Indigenous People – Kinship with the Land

The following theme has been informed by information sourced from the Aboriginal Heritage Office and Ku-ring-gai websites. It is recommended that these narratives are further developed with consultation with the Aboriginal Heritage Office and local Indigenous communities.

The Darramurgal or Darug People are the original custodians of the land that is now referred to as Ku-ring-ga and North Sydney.

The following paragraphs has been sourced from the Aboriginal Heritage Office:

For thousands of years prior to the arrival of Europeans, northern Sydney was occupied by different Aboriginal clans. Living primarily along the foreshores of the harbour, they fished and hunted in the waters and hinterlands of the area, and harvested food from the surrounding bush. Self-sufficient and harmonious, they had no need to travel far from their lands, since the resources about them were so abundant, and trade with other tribal groups was well established. Moving throughout their country in accordance with the season, people only needed to spend about 4-5 hours per day working to ensure their survival. With such a large amount of leisure time available, they developed a rich and complex ritual life – language, customs, spirituality and the law – the heart of which was connection to the land.[49]

The Darramurgal's relationship with the land was based on total kinship with the natural environment. This however was not understood by the European Settlers after their arrival in 1788.

What the early colonists never understood, and perhaps what many Australian are only now beginning to grasp, was that the Aboriginal lifestyle was based on total kinship with the natural environment. Wisdom and skills obtained over the millennia enabled them their environment to the maximum. For the Aboriginal people, acts such as killing animals for food or building a shelter were steeped in ritual and spirituality, and carried out in perfect balance with their surroundings.

"…from immemorial, we believe as Aboriginal people, Australia has been here from the first sunrise, our people have been here along with the continent, with the first sunrise. We know our land was given to us by Baiami, we have a sacred duty to protect that land, we have a sacred duty to protect all the animals that we have an affiliation with through our totem system…" (Jenny Munro, "Wiradjuri Nation").

Food was abundant, as was fresh water and shelter. Everything needed for a fruitful, healthy life was readily available. It was not to remain so. The British arrival brought armed conflict and a lack of understanding, which heralded the demise of the northern Sydney clans, along with the other peoples of the Sydney basin – the Dharawal to the south and the Dharug to the west. Food shortages soon became a problem. The large white population depleted the fish by netting huge catches, reduced the kangaroo population with unsustainable hunting, cleared the lane, and polluted the water. As a result, the Aboriginal people throughout the Sydney Basin were soon close to starvation. [50]

This relationship should be highlighted through a number of forms such as signage, artworks, and use of Indigenous plantings (where possible) and Indigenous presentations, walks and talks and other activities that are available to Schools through organisations such as the Aboriginal Heritage Office. These devices should aim to increase understanding of the history of Indigenous people in the region, their kinship with the land and the use of the surrounding landscape.

[49] Aboriginal Heritage Office, *A Brief Aboriginal History*, http://www.aboriginalheritage.org/history/history/.
[50] Aboriginal Heritage Office.

Figure 19 – Illustrations of Indigenous Australians.

Picture 17 – *A family of NSW.*

Source: SLNSW, a1978461.

Picture 18 – Arms and tools of Indigenous Australians. Drawn by TR Brown in 1813

Source: Mitchell Library, PXA 555.

4.3.2. Theme 2 - Landscape and the Natural Setting

The setting of the subject site is key part of the significance of the building. The subject site has been identified by the Ku-ring-ga Council and NSW Rural Fire Services (RFS) as 'bushfire prone land'. For this reason, it is a requirement that 100m of bushland is removed from the surrounding area of the subject site as part of the development works. Due to the removal of the surrounding bushland it is important that the original setting of the building is captured through interpretation. Recommendations for devices within the interior and the exterior of the building are made in Section 4.4.3).

The subject site is located on the edge of Ku-ring-ga National Park which is a historically significant environment. Grace Karskens's book "The Colony" describes how Sydney's land was quickly shaped by farmlands and European settlement, however the high, rough, sandstone country that encircled Sydney were avoided due to the environment and lack of arable soils for farming. Due to the Europeans avoidance of these areas, they remained largely in the state the Aboriginal people had maintained it.[51] Today the National Park is celebrated as "unspoilt bushland".[52]

In addition to the "unspoilt bushland", the interpretation of the landscape should incorporate the local Indigenous community and their continual relationship with the land.

Landscape Architect, Bruce Mackenzie, endeavoured "to extol the virtues of indigenous planting as a design imperative on this truly impressive site of native flora and grand Hawkesbury Sandstone outcropping". The aim of the landscape scheme was to achieve the appearance that the buildings had been lowered into the landscape, and equally important, minimising the number of new plantings required.[53] The National Park Land was a significant influence on the design development and form of the building.

In an email, dated 10 November 2003 to Jacqueline Urford and made available by the RAIA, David Turner described the design philosophy for the new college at Lindfield:

> *As it was a magnificent area of natural bushland, the exercise was to compact the buildings and facilities as much as possible for preservation of the environment and continue the use of native plants throughout the buildings including in courtyards and on the roof. Although some clearance for fighting bushfires was made in the south, the concept was to insert the building into the native landscape, and make it survive intact in a bushfire, as it did in 1994. The landscape reflected the influence of Frank Lloyd Wright, and also Walter Burley Griffin and Marion Mahony Griffin, in the desire to preserve and enhance the existing landscape and this was admirably furthered by Allan Correy and Bruce Mackenzie… The other concept was an Italian Hill village with internal circulation, and a building that was energy efficient (only the Library, TV Studios and Assembly Hall were air conditioned) with external sun breakers, and access to the surroundings.*

Various aspects of the form and design of the building were informed by the presence of the bushland. Light wells and skylights were designed to ensure the bush was present in every class room and learning space.

The William Balmain College was described in 1971 as:

> *One of the most exciting and successful works of architecture built in Sydney for some time. The site of the college spreads over 45 acres of untamed bushland with wide views, trees, rocks and undergrowth coming right up to the edge of the building. Split levels adapt the college to this rugged topography. Elevated concrete bridges, enclosed courtyards, planted terraces, sometimes a window at the end of a corridor, all help to link the building further to its surroundings.*
>
> *But it is not a building which merges with its environment. The bold sculptural forms of board marked concrete contrast vividly with it. Curved stairs expressed on the outside, small turrets concealing precast concrete spiral stairs, suspended precast sunshades, foot bridges, sweeping curved balustrades – all this adds up to a rich vocabulary of forms, to variety and interest, and yet all is unified by the use of natural materials which fit in well with the olive green of the surrounding bush.*[54]

Indeed, the landscape of the site ranked of equal significance in design terms as the buildings, arguably the element on which the success of the site depended. Throughout the site, the topography, rocks and trees were key factors in the placement and composition of the built environment. The preference for native species, capable of flourishing in a harsh environment, was a pragmatic as well as ideological one. Mackenzie's

---

[51] Grace Karskens, *The Colony*, p. 21.
[52] Ku-ring-gai Council, *History and heritage,* http://www.kmc.nsw.gov.au/About_Ku-ring-gai/History_heritage.
[53] Mackenzie, UTS Ku ring-gai Campus, p. 1.
[54] *Architecture in Australia*, July 1971, p11

intervention was deliberately minimal, so that the completed building nestled as much as possible into the cradle of an intact and genuine landscape. Taylor likens his appreciation of native species to the fresh perspective provided by the Heidelberg School of painters of the 1880s, with a romanticism applied to the notion of the 'natural' landscape.

However, Mackenzie also expressed a more pragmatic outlook than simple participation in romantic architectural ideals: "Unless the native plant can fulfil the role expected of it in terms of function, aesthetics and performance we can discard it. Nostalgia is not sufficient."[55]

Mackenzie's loyalty to native plant species also echoed that of Walter Burley Griffin, who felt that indigenous plants were integral to the overall architectural concept. In the early part of the century, Walter and Marion Griffin's designs for the suburb of Castlecrag had strongly indicated their enthusiasm of and reliance upon the incorporation of built structures into the natural landscape. Their design for the residential suburb included bushland reserves in which major landforms and rock outcrops were preserved, foreshore reserves, a network of linking walkways, and roads that followed the contours and respected the landforms. The houses were designed to blend harmoniously with the landscape, and to capture the light and sun. The campus site, within its bushland setting, reflected and reproduced these ideas in an effective and aesthetic manner, some sixty years after the Griffins' architectural style that had been noticeably different to the Australian mainstream in that era. In such an approach, Mackenzie's work at the campus site made it distinctive in the late twentieth century; few developments attempted to follow the form and character of sites, but rather neglected such environmentalist principles in favour of more dominant styles.

The close integration of the new college buildings and the natural landscape remains as one of the defining features of the campus, particularly on its southern and south-eastern sectors.

The large open playing field and tennis courts broke this mould, but were an integral part of the design brief

Figure 20 – Potential images to influence or use to interpret the landscape and setting of the subject site.

Picture 19 – Long shot of the subject site on the hill, 1980

Source: UTS Archives

Picture 20 – Exterior of building, 1975.

Source: UTS Archives.

[55] Mackenzie, "The Landscape Environment – a wasted potential" in *Architecture in Australia*, November 1966.

Figure 21 – Picnic on University Grounds, 1988.

Source: UTS Archives S222.21

4.3.3. Theme 3 - Architectural Significance

The architectural design and form of the subject site is a key aspect of the site's heritage significance. Built form interpretation will be used to celebrate the form and original fabric of the site however, there is also an opportunity to interpret these values through signage and adaption of historical news and images of the site and structure should be displayed within the building to highlight the original form and design.

The subject site was designed with alterations and additions in stages by David Turner (NSW Government Architects Office), Peter Stronach (with Allen Jack & Cottier). David Turner continued to work with the building on alterations and additions until the mid-1990s. The College's landscape was designed by Allan Correy (appointed by the NSW Government Architects Office) and Bruce Mackenzie. Mackenzie was appointed to design the landscape setting of the college and gardens. Mackenzie bought to the project an understanding of the native bushland setting of the college and gardens as detailed above.

The Australian Institute of Architects describe the building as follows, "The building is visually strong, dramatic & heavily articulated in both internal & external form constructed in off-form in situ concrete."[56] In an email from David Turner to Jacqueline Urford dated the 14th November 2003, Turner clearly describes the design philosophy of the College as being influenced by Frank Lloyd Wright and the Griffins, through the deliberate integration of the buildings into the existing environment, thus preserving and enhancing the surrounding environment. This philosophy worked well with Turner's desire to recreate the feel of an Italian Hill Village, "a cluster of building perched a-top a hill".[57]

The overall design of the College utilises the topography of the site and embraces the natural landscape. The location of trees influenced the layout while modifications were made to allow for rock outcrops, such as the curved library ramp.[58]

The design also focused on creating an environment that would facilitate social interactions between students and teachers. To achieve this, the building was designed to allow free flow on all levels with access to central circulation spaces through large folding doors. This allowed the building to be segmented according to the particular teaching requirements of the different disciplines, eg. Music, art or science as well as drawing together all the functions of the college. According to an article that appeared in Architecture Australia, February 1973, this functional form allowed the college to become "the first in Australia to come to grips successfully with the essence of a college as a close collection of teachers and students – a social entity". Moreover, the building design successfully capitalised on its location by providing views, vistas, light shafts and roof decks that take advantage of the landscape.

The following outlines the various stages of the design and construction of the building,

- **Stage 1**: (1968-1971) – library, lower lecture rooms, art/craft area, TV studio, teaching and science blocks, astronomy tower, greenhouse;
- **Stage 2**: (1972) – sports field, basketball courts, medical teaching block, union and administration area, assembly hall. Additional parking was also provided to the north and east of the main building;
- **Stage 3**: (1974) – gym and sports facilities linked via a walkway from the main complex;
- **Stage 4**: (1977) – lecture rooms, offices and dining terraces;
- **Stage 5**: (1984) – additional lecture rooms and offices; and
- **Stage 6:** (1985) – child care facilities.

More details on these stages are included above in section 3.4 of this report.

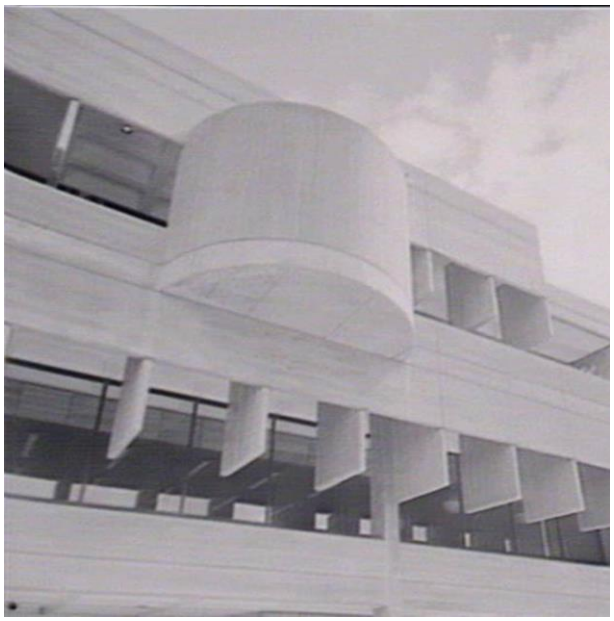
The design and construction of the building was recognised before all five stages was completed. In 1978, before approval was granted for Stage 5 works, the College was awarded the Sulman Medal for Architecture in recognition of its outstanding architecture.

---

[56] Australian Institute of Architects, "University of Technology Sydney Kuring-gai Campus (Former William Balmain Teacher's College & then Kuring-gai College of Advanced Education)", *Nationally Significant 20th-Century Architecture*, 20 July 2011.
[57] James Cottan, "Education by Design", UTS Alumni*, UTS Origins*. https://www.alumni.uts.edu.au/connect/origins/remembering-kuring-gai/education-by-design.
[58] Australian Institute of Architects, 20 July 2011.

Built form strategies that celebrate and interpret the building include reinterpreting the original carpet and influences of the building. Any proposed new works to the building must be cognisant of the original design intent and elegant simplicity of materials and form as set out in the CMP prepared by Urbis 2018.

Figure 22 – Potential photographs to be used in interpretation displays.



Picture 21 – Lindfield Teachers College, 1975.

Source: SLNSW: Government Printing Office 2-47075

Picture 22 – Lindfield Teachers College, 1975

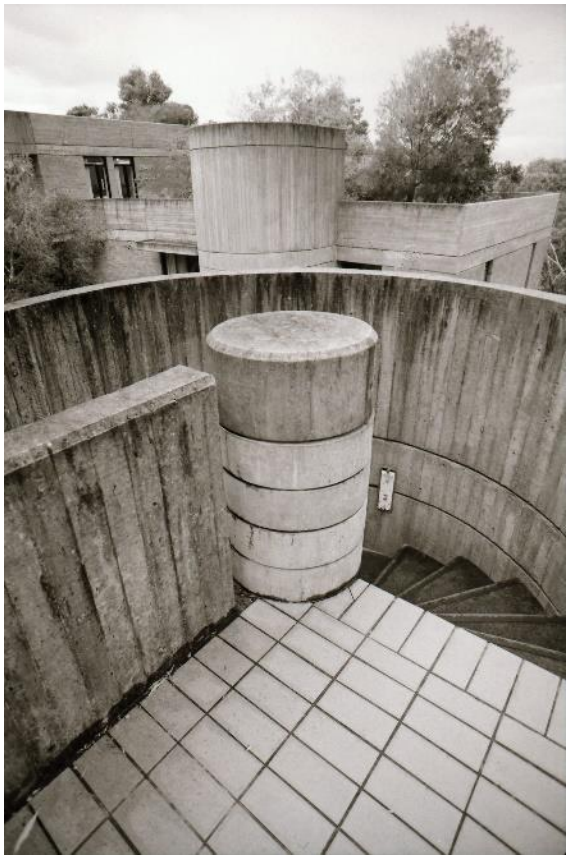
Source: SLNSW: Government Printing Office 2-47080

Picture 23 – William Balmain Teachers College, 1971 Lindfield.

Source: SLNSW, Government Printing Office 2-39174

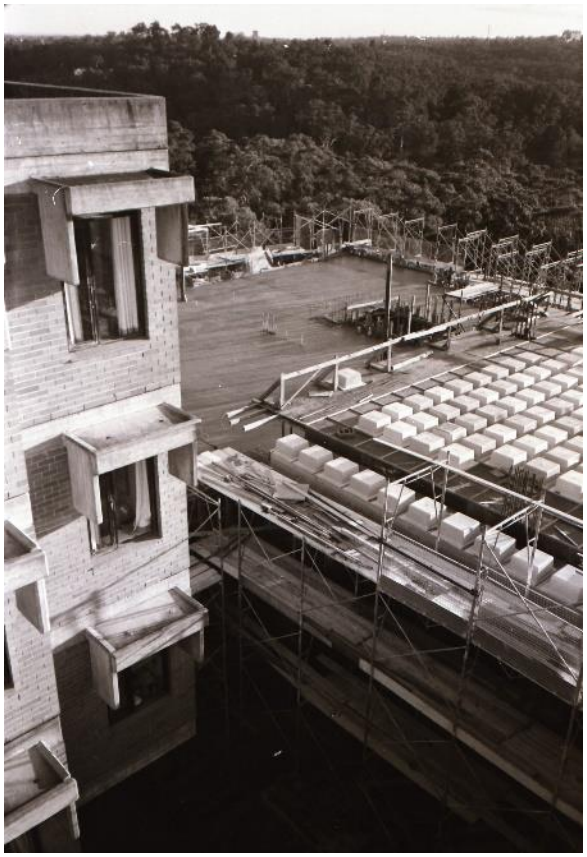
Picture 24 – William Balmain Teachers College, 1971, Lindfield.

Source: SLNSW, Government Printing Office 2-39175



Picture 25 – UTS Ku-ring-gai campus, 1987. Photo by John O'Dwyer

Source: UTS Archives S222.20



Picture 26 – Construction during stage 3, 1986. Photo by John O'Dwyer.

Source: UTS Archives S222.20

4.3.4. Theme 4 - Education - Students and Teachers at Ku-ring-gai

The subject site was purpose built as the William Balmain Teacher's College which opened in 1971. Prior to this, the land was owned by the Army and used as a rifle range. The use of the land for a college however was conceived long before the school opened its doors. From the 1950s the NSW Teacher's Federation had begun calling for new teachers' colleges. However it was not until 1961 that part of the rifle range land was transferred the Commonwealth to the NSW Minister of Education for the purposes of developing a teacher's college.

The official announcement was made on the 14th February 1967, when the Government announced the Balmain Teacher's College would be relocated to Lindfield. The announcement also included the provision of $7.5 million in unmatched grants to the NSW Government for the building of three new teacher's colleges, at Ku-ring-gai, Goulbourn and Newcastle. The William Balmain Teacher's College would keep a focus on secondary teachers, specialising in science-related disciplines.

Figure 23 – "More Teachers' Colleges Wanted" – article from 1959 illustrating the call for more trained teachers.

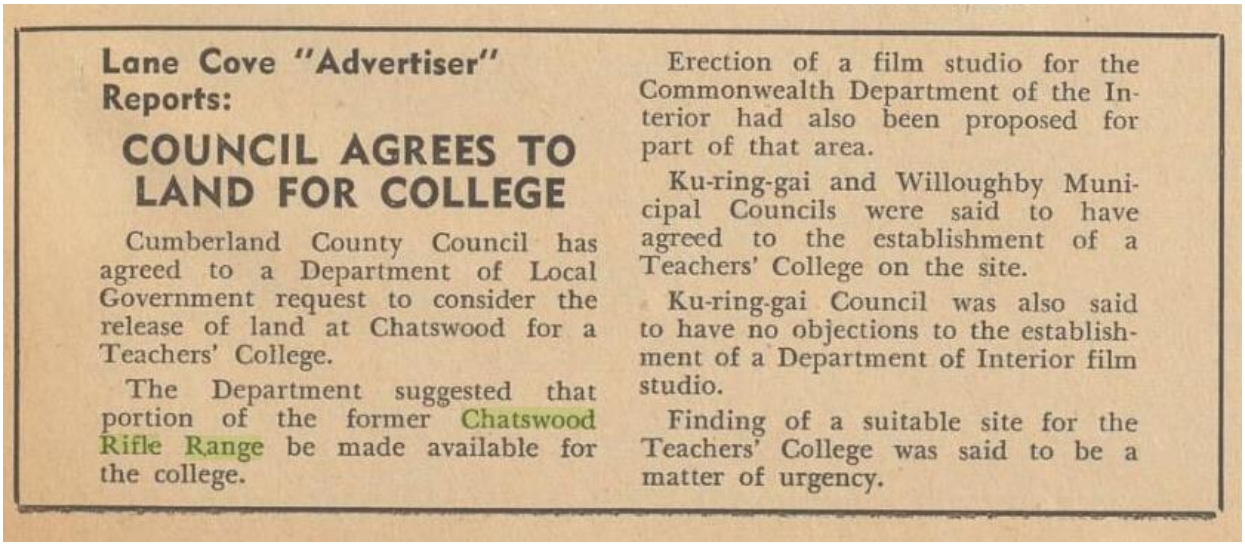
MORE TEACHERS' COLLEGES WANTED

The Parent - Teacher Education Council has

The president of the N.S.W. Teachers' Federa-

Source: The Biz, Wednesday 22nd April 1959, Page 17.

Figure 24 – Lane Cove "Advertiser" Reports: Council Agrees to Land for College



Lane Cove "Advertiser" Reports:

COUNCIL AGREES TO LAND FOR COLLEGE

Cumberland County Council has agreed to a Department of Local Government request to consider the release of land at Chatswood for a Teachers' College.

The Department suggested that portion of the former Chatswood Rifle Range be made available for the college.

Erection of a film studio for the Commonwealth Department of the Interior had also been proposed for part of that area.

Ku-ring-gai and Willoughby Municipal Councils were said to have agreed to the establishment of a Teachers' College on the site.

Ku-ring-gai Council was also said to have no objections to the establishment of a Department of Interior film studio.

Finding of a suitable site for the Teachers' College was said to be a matter of urgency.

Source: Education: journal of the NSW Public School Teachers Association, Vol 39 No 12 (1 October 1958), p7

When built, the College was designed to allow free flow on five levels for teaching flexibility. The detailed planning was completed in consultation with McLintock and Underwood who filtered the ideas back from the Balmain College Principal and staff. Turner was willing to adapt his design to cater for the educational ideas of the staff.

The staff would have individual offices, accessed by corridors that seemed generously wide after the crowded school hallways of Balmain. The building was constructed with special amenities and subject specific learning

spaces for teachers with a lot of the technical equipment being purpose-designed. Some of the specific learning spaces included were;

- Art and craft studios.
- Workshops.
- Music Rooms.
- Tape recorder bays.
- Typing room.
- Mapping room.
- An extensive library that including 70,000 books.
- An audio-visual centre that provided television facilities.
- An astronomy tower.

The building became the Ku-ring-gai College of Advanced Education in 1971 and in 1973 the college became an autonomously governed and multi-purpose College. The college was originally designed to cater for 900 students. By 1980, the College had more than 3,000 students with a wide variety of courses available ranging from recreation to legal studies. During the 1970s the remaining development stages of the college took place that lead to the construction of the Gymnasium and more teaching spaces. The final stage (stage 6) was concluded in 1985 with the inclusion of Child Care Facilities.

The college merged with UTS in 1990 and the student numbers increased to between 4-5,000. In 1996 a major reorganisation of the building took place to ensure minimal vacant spaces. The plan was to create three main spaces of use within the existing buildings; these included the Nursing Faculty, the Business Faculty and Education Faculty.

UTS occupied the building until November 2015. The final day of teaching took place on the 5th November 2015. The staff and faculties were moved in stages from the Ku-ring-gai campus to the new Chau Chak Wing building in Sydney over the course of 2014-2015.

This theme focuses on the key purpose and use of the building from its inception which was education. The continued use of the building for educational purposes only adds to this theme.

Figure 25 – Potential images to influence or be used to interpret the education theme.

Picture 27 – John Tylers Lecture from the Department of Financial & Quantitative Studies, 1988.

Source: UTS Archives S222.21

Picture 28 – Library in 1975.

Source: UTS Archives S222.13

Picture 29 – Lib Arts and Craft Department, 1981.Photo by John O'Dwyer

Source: UTS Archives S222.11

Picture 30 – Students 1984. Photo by John O'Dwyer.

Source: UTS Archives S222.16

4.4. POTENTIAL HERITAGE INTERPRETATION MEDIA AND LOCATIONS

The following interpretation media are suggestions made informed by the subject site and the themes and narratives outlined above in section 4.3. They are indicative only and will be further developed during the progress of the project. The suggestions and recommendations made below should be used as a benchmark that informs interior design

4.4.1. Signage and Interpretation Panels

Signage and interpretation panels should be used to display a comprehensive narrative of the building that highlights its heritage significance. Signage should address all narratives that are outlined above in section 4.3. Interpretation signage can take a variety of forms and may feature text, images, drawings or digitally rendered images and may also incorporate object display and/or interactive media. Signage is particularly useful to interpret specific significant sites and may be incorporated into infrastructure.

Materials for signage can vary and may be specific to a place. The material of the signage should be chosen to respond to the significant fabric and form of the building while also being visually a contemporary addition. Materials such as glass panels with coloured metal frames could be used as a contemporary feature that will not detract from the concrete or form of the building. The metal frames could be coloured to evoke the original green carpet and pink handrails that were installed to add colour to the interiors. An indicative image is included below that illustrates the potential for this material. Any proposed signage should utilise the existing and significant palette of original materials throughout.

Figure 26 – Indicative location and mock-up of potential interpretation signage.

Source: Urbis

Digital signage can also be used to allow for multiple, rotating displays within the one location. Signage may be permanent/fixed or temporary, with temporary signage being particularly appropriate for hoardings during building works or during temporary programs.

Signage must be designed with regard to durability, installation and maintenance while location of signage should consider pedestrian traffic, accessibility, presentation, historical accuracy/relevance and compatibility with the proposed development. Signage should not be visually or otherwise intrusive.

Prime locations for signage is in publicly accessible areas such as entry ways and foyers or halls. The level 5 circulation area (as seen above in Figure 26) is a prime location for interpretation signage or photographs due to the high level of pubic accessibility, open space and the retention of the of architectural form of the space which will speak directly to the interpretation signage. Signage should also be located in the vicinity of any original fabric or built form interpretation to strengthen both sets of interpretation.

Signage may also be expanded throughout the school in regard to the staged redevelopment and subject to the development of the interpretation narrative.

The content for interpretation signage should be relevant to the future audiences that will have the majority of access to the building. It is recommended that any interpretation signage outline the overall history and use of the building and its architectural significance in a broad manner. Leaving the more individual or specific narratives to alternative interpretation devices.

Figure 27 – Visitor Centre for Bauhaus Memorial, Bundesschule Bernau.

Source: Dittel Architekten GMBH

Figure 28 – Digital display at the Art Gallery NSW. Including a rotating display of photographs and exhibition information.

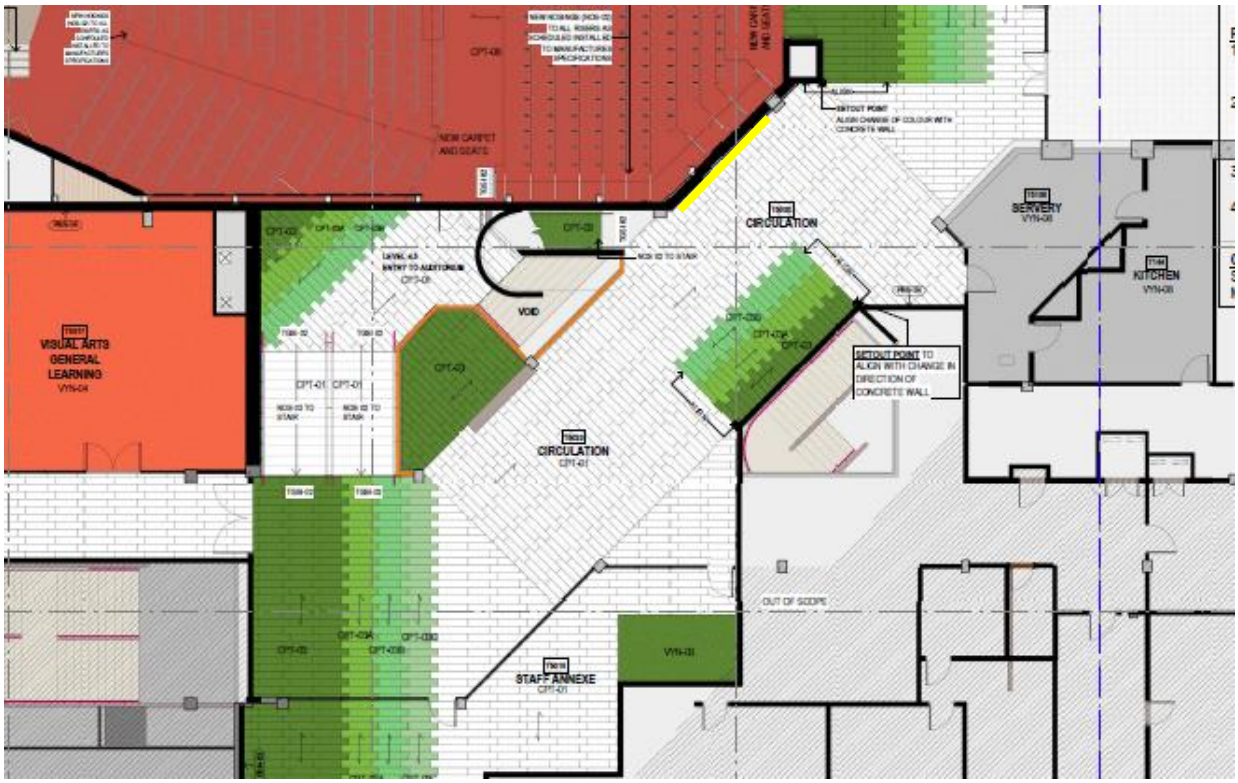
Source: Concrete Playground.

Figure 29 – Digital display at Wynyard Station, Sydney. Including a rotating display of historical images and small portions of information.

Source: Urbis.

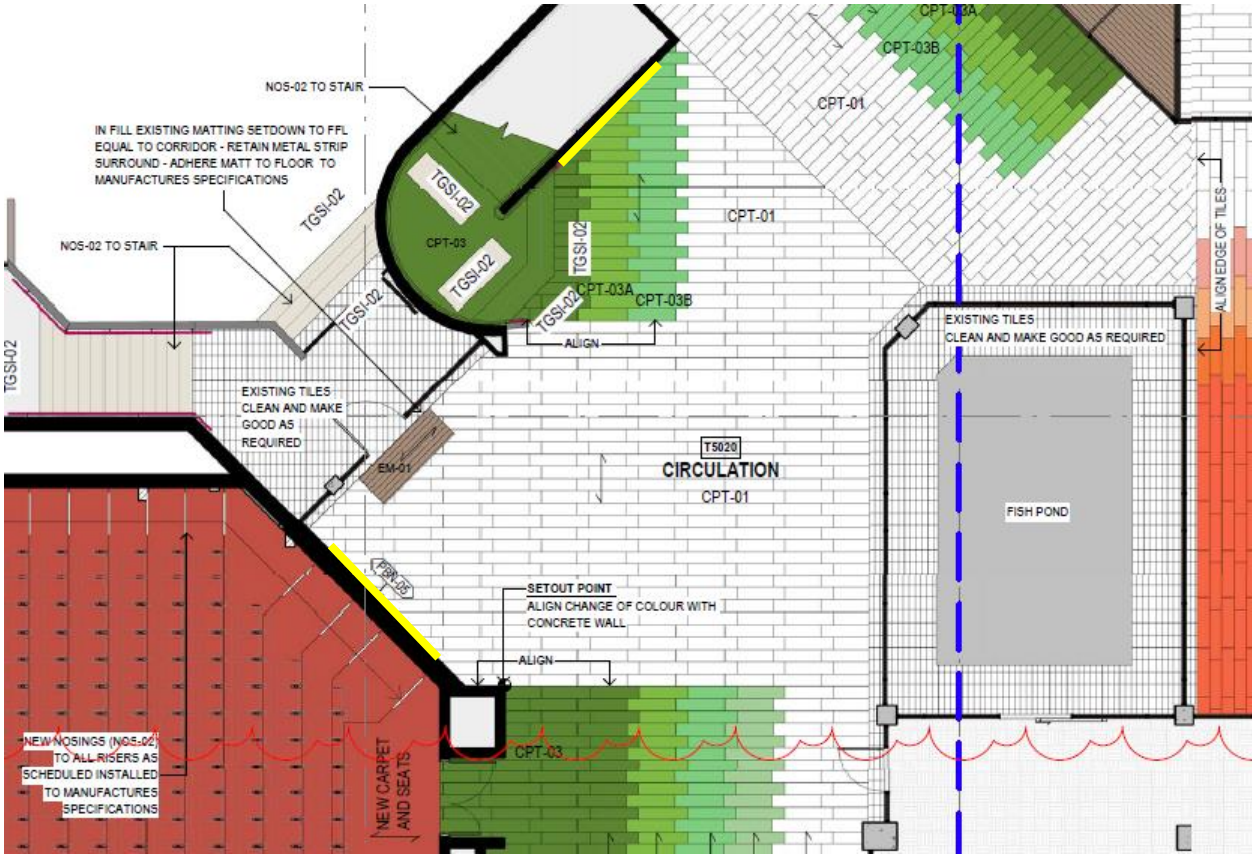
Potential locations for signage areas have been indicated in the following floor plans. These locations are indicative only as during the design development more appropriate opportunities may arise or the locations indicated may no longer be available. The locations indicated however respond to the need for a high level of public accessibility and visibility in areas of mixed circulation and are located within areas that have retained the original architectural form or materials.

Figure 30 – Potential location for signage on level 5 indicated in yellow.



Source: Design Inc, "Level 5 Finishes Plan – Zone F", Drawing no. Ar-T-275F, Revision E.

Figure 31 – Level 5 Zone C



Source: level 5 finishes plan - zone C

Figure 32 – Level 5 – indicated in yellow.

Source: Level 5 Finishes Plan

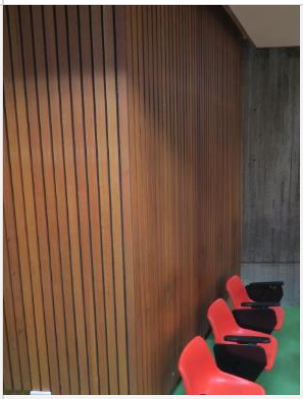
4.4.2. Built Form Interpretation

"Every built form is a system of connecting links. Architecture, in this context, is the application of a number of spatial and temporal metaphors projected from bodily based experiences."[59] Interpretation in built form thus refers to the treatment of the built form (being existing and adaptively reused buildings, new structures and streetscape elements) to interpret the sites significant values. A built form interpretative strategy is generally a subtler response which emphasises and complements the more overt interpretative media. Built form interpretation can be used to interpret specific events, uses and former structures as well as cultural uses and activities including Aboriginal narratives.

Largely the exterior built form of the original design of the subject site will remain intact. Works to the interior have been guided by heritage advise from Urbis and the Heritage Division to ensure the architectural significance of the building remains intact and further to ensure that new elements are sympathetic to the original fabric and the original design intent.

The original building has a simple but elegant aesthetic and palette. Opportunities for built form interpretation have been incorporated into the various building development designs based on a schedule of conservation works prepared and provided by Urbis.

Table 2 –Built form opportunities – retention of fabric and materials.

Item	Example	Example Image
Door	• Doors with timber battened cladding and doors to back of house areas in auditorium.	
Built in furniture	• Leather and timber seats. • Some science desks on level 4.	

[59] Adrian Snodgrass and Richard Coyne, *Interpretation in Architecture: Design as Way of Thinking* (London: Routledge, December 2005), 201.

Item	Example	Example Image
Joinery/ Details	• Solid timber risers, cupboard doors and fittings (this does not include the two fire cupboards to the gym which require removal due to climbing issues). • Sulman Award Plaque to Level 6 in main circulation spine. • Original bell at ceiling to Level 6 in main circulation spine.	 

4.4.2.1. Green Carpet and Pink Handrails

The green carpet and pink handrails located across the subject site remains a significant memory for students and teachers who attended Ku-ring-gai campus.

It is estimated that five kilometres of carpet was used throughout the building and recently small squares of the carpet were handed out as a memento at a Faculty of Business farewell.[60] The green carpet was specially made for the building to reflect the bush landscape surrounding the building and to bring the outside in and to contrast with the concrete. The original carpet will be removed in the works, however the carpet that will replace the original will interpret the bright colour and its original design intent. It is recommended that heritage signage displayed in the foyer should include some detail about the significance of the green carpet to expand on the interpretation of the replacement carpet. The carpet will be installed in public circulation areas such as the main circulation area on level 5 (shown below Figure 35) and in main stairwells. The carpet has been adapted for ease of contemporary use (panels rather than single loom) however the original concept is reinstated.

In addition, the pink hand rails will also be removed due to non-compliance. Replacement handrails will be installed with an exact colour match to the original to reinterpret the design intent of the original handrails. The colour match will be achieved by taking a sample of the original colour to Dulux to special order a matching paint.

[60] James Cottan, “It’s not easy being Green”, UTS Alumni, *UTS Origins*. https://www.alumni.uts.edu.au/connect/origins/remembering-kuring-gai/its-not-easy-being-green.

Figure 33 – Photograph showing the original green carpet and pink handrails in situ.

Source: Urbis, 2017.

Figure 34 – Sample of part of the chosen carpet that will replace the original.

Source: Urbis

Figure 35 – Level 5 (main circulation area) locations of new carpet (indicated in green).

Source: Design Inc/Lacoste + Steveson/BMC2, Level 5 Finishes Plan – Zone F, Drawing no. AR-T-275F Revision D. 15/9/2018.

4.4.3. Landscape Interpretation

A landscape design should be incorporated into the interior and exterior redevelopment of the subject site as a way to reinterpret the surrounding bush land and to ensure the retention of the natural landscape character to the greatest extent feasible. This interpretation could be developed through the choice of particular plantings, ensuring that local and native plants are included in any interior or exterior landscaping. It is critical that as many trees as are retained as possible and that new works seek to reinterpret the natural character. However, interpretation of the bush landscape could also be achieved through the incorporation of patterns, shapes and or colours that are reminiscent of the surrounding bush landscape.

Any landscaping or built form interpretation will be dependent on its appropriateness within the space and compliance with other policies and regulations, in particular flame zone regulations.

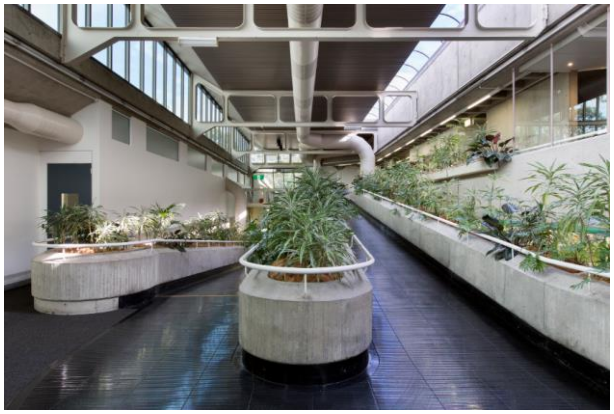
4.4.3.1. Interior

An Interior landscape design could be used to highlight the relationship between the bush and the building using particular plants that grow in the vicinity. In addition, Indigenous kinship with the land can be highlighted through the incorporation of significant plants to the Indigenous community that can be then used as an educational tool.

These plants could be incorporated into the public domain areas, such as main entrances etc. and/or in classroom areas.

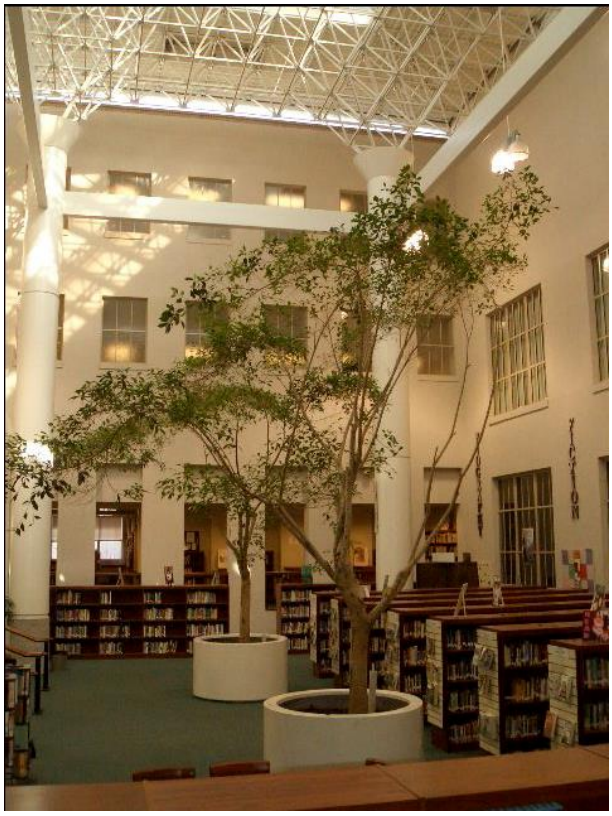
It should be noted that more research needs to be undertaken to determine which plants will thrive inside or within the internal courtyard space.

Figure 36 – Precedent image of interior planting.



Picture 31 – Warringah Council Chambers, Dee Why.

Source: Burrough Design + Burrough Photography



Picture 32 – Tucson High Magnet School, Library,

Source: Pediview.com/openpedia/Tucson_High_Magnet_School

4.4.3.2. Exterior

Similarly, to the interior landscape design, plants that will be reinstated into the landscape design surrounding the subject site, should aim to reflect the surrounding bush and significant Indigenous plants from the area. This is to ensure that any new landscaping is cognisant of and reinterprets the original natural landscape

design. Information panels should also be included alongside significant plant species, especially Indigenous plantings to inform the audience of their uses. Further information can be included online or digitally to enhance this interpretation device. These plants and panels will also have the potential to be used as teaching tools for the students.

The design of various outdoor amenities, including play equipment, shade covers and various features of the landscaping should interpret the bushland setting and/or Indigenous Heritage. For example, seating elements and shade coverings should adopt natural timber, and bushland; and/or, play equipment for child care facilities could be designed to reflect the bush land that has been removed or to acknowledge indigenous values and narratives.

Examples are provided below that illustrate the forms in which these exterior interpretation pieces can take.

Figure 37 – Adelaide Park Lands

Source: Adelaide Parklands.com.au

4.4.4. Public Art

Public Art is a rich and evocative interpretive tool which also adds to the aesthetic and cultural character of a place. For the subject site, one, or multiple public art pieces should be considered to interpret the original setting of the building and the relationship between the local Indigenous community and the land. The work by a local Indigenous artist would be able to explore both the natural landscape and the local Indigenous communities' ongoing kinship with the land.

Artworks should be site specific in their interpretation and should interpret directly the National Park lands. Artworks should be made specifically for the space to ensure the work is intrinsically linked with the subject site and its surroundings.

The following precedent artworks are part of the Parliament House Art Collection and the heritage interpretation display at 200 George Street Sydney. Both works are a celebration of the Australian landscape and an interpretation of the importance of place and setting. The inclusion of an art piece that similarly evokes a celebration of the landscape in which the subject building is located would highlight the significance of the setting to the built form.

Figure 38 – *The Great Hall Tapestry in four panels,* 1984-1988 by Arthur Boyd and Victorian Tapestry Workshop.

Source: Parliament House Art Collection, Canberra ACT

Figure 39 – Judy Watson artwork located at 200 George Street, Sydney.

Source: Urbis.

4.4.5. Digital Media Interpretation

Digital interpretation can be used to expand on narratives or to maximise interpretation of the subject site's less tangible themes and values. Digital media can include information that are linked to the former students, teachers and staff that have associations with the site. Digital media can be complemented by associated signage, plaques or artefacts that are displayed within the building. These other interpretation devices can also be used a platform to advertise the existence of further information online or in a digital format.

A web page can be linked or a part of the school's website, bringing the history of the building and its current use together. The content for the website can be developed in conjunction with other interpretation media to ensure a variety of narratives are highlighted over the various medias.

The website should highlight the history and development of the site in conjunction with historic photographs, plans and oral histories from former students, teachers and staff. The website could also include interactive tours of the site and promote any upcoming events that may interest the public (refer to recommended events below 4.4.6). The website should be updated regularly with new events and any community contributions, such as photographs, oral histories or statements.

It should be noted that a UTS Alumni page has been set up for former Ku-ring-gai students. This page focuses on narratives from past students, teachers and staff on their experiences and memories of the campus.

The purpose of a digital interpretation media piece, such as a website is to enable ongoing audience engagement and public accessibility to the history and development of the subject site.

Figure 40 – Examples of websites including the UTS Alumni page.

Picture 33 – UTS: Origins, a website set up for alumni to share memories and narratives from the Ku-ring-gai campus.

Source: UTS, https://www.alumni.uts.edu.au/connect/origins/remembering-kuring-gai.

HOME / ABOUT / SCHOOL HISTORY AND ARCHIVES

School History and Archives

In 1849 the Government of New South Wales established a Model School in the old Military Hospital, which had been built by Governor Macquarie in 1815. This building stood on Observatory Hill, the highest ground in the city near the site of Fort Phillip and the military barracks. It stands there today, the headquarters of the National Trust.

The school takes its name from a street which was partly incorporated in the playground during the reconstruction of the hospital and which disappeared when the approaches to the Sydney Harbour Bridge were built. The street name is perpetuated in the small street in Petersham, leading to our present school.

About

- Principal's Welcome
- School History and Archives
  - School Archives
  - The Fortian – digitised

Fort Street was to be not only an institution where boys and girls of the colony could be taught, but it was also to serve as a model for all other schools.

Its scholars were to play a most important role in the growth of the colony and in the federation of the nation. Students and staff were selected to attend the Model School.

Picture 34 – Fort Street High School, History and Archives.

Source: Fort Street High School, https://www.fortstreet.nsw.edu.au/about/school-history/.

4.4.6. Events

Public events can be used to enable ongoing physical access to the subject site. The following events would enable ongoing access while also respecting the future use of the subject site as a school. The events outlined below or similar events should therefore be incorporated into future events programming for the School;

- Tours – Tours of the building could be undertaken on an irregular basis, such as during school holidays. Tours would enable ongoing public accessibility to the site without interrupting school term. There is an opportunity to partner with special interest groups to arrange these experiences such as the Australian Institute of Architects (AIA).
- Reunions – College or UTS Alumni reunions should have the option to hold them at the school. Allowing former students and teachers to remain connected to the site.
- Indigenous information sessions – a number of services are available through the Aboriginal Heritage Office, located in Freshwater. The Aboriginal Heritage Office offer services to Schools and the local community in the North Sydney region (including the local council areas Lane Cove, North Sydney, Ku-ring-ga, The northern beaches, Strathfield and Willoughby). These sessions could be held at the subject site to highlight the Indigenous heritage and their kinship with the land.

5. CONCLUSION AND RECOMMENDATIONS

This heritage interpretation strategy has been prepared to satisfy condition C1 for SSD 8114 ("Lindfield Learning Village"). The proposed redevelopment of the existing building into a School that will accommodate approximately 2,200 students from Kindergarten to Year 12. The proposal aims to introduce age groups in various stages with the first group of students to begin at the school in January 2019.

The School is a new model of learning with six "home bases' of around 350 students, based on their learning progression rather than age. The school will take enrolment pressure off surrounding primary schools exceeding student capacity and accommodate future population growth within Ku-ring-gai local Government Area (LGA). The school will contain high quality classrooms, collaborative learning spaces, open play spaces, sports courts and associated facilities.

This interpretation strategy has highlighted the heritage significance of the site through the nomination of four key themes that need to be interpreted throughout the site. The four nominated themes include Indigenous kinship with place, the natural landscape, the architectural significance of the building and the use of the building as an education facility. It is important to note that the four themes have strong relationships with each other; as the built form was heavily influenced by both the use of the building as an educational facility and the setting in the bush landscape. Equally the landscape and the building were utilised to create a particular type of environment and social interaction between students and teachers.

The strategy has then recommended interpretation media that can be used to interpret these themes throughout the site. The media includes interpretative signage, built form interpretation, public art, landscaping for the interior and exterior spaces. These medias should be incorporated into the design of the building across the various stages of development. Other recommendations that can be developed at a later stage, is the digital media piece and public events which will need to be developed in collaboration with the school administration. Similarly, there is an opportunity to expand on other interpretation media, as progressive steps are developed.

It is recommended that interpretation elements are developed across various future development and design stages for the project. As the wider project will be delivered over a variety of stages this strategy will form the base for the interpretation plan of the subject site with various elements of interpretation being implemented over the course of the project. The details described in this report will therefore be further developed as the wider Lindfield Learning Village project progresses.

Next steps

- Further develop themes and narratives.
- Meet with architects, designers and other stakeholders to confirm location possibilities.

6. BIBLIOGRAPHY AND REFERENCES

6.1. BIBLIOGRAPHY

Department of Lands 2018, Spatial Information Exchange, Department of Lands, Sydney, available at: <http://imagery.maps.nsw.gov.au/>.

Google Maps 2018, Aerial view of subject site, available at: <http://maps.google.com.au/maps?hl=en&tab=wl>.

6.2. REFERENCES

Aboriginal Heritage Office, *Aboriginal Heritage Office*, (2006-2018), http://www.aboriginalheritage.org/services/.

Apperly, R., Irving, R. and Reynolds, P. (eds) 2002, A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present, Angus and Robertson, Pymble.

Australia ICOMOS 1999, The Burra Charter: 2013 The Australia ICOMOS Charter for Places of Cultural Significance, Australia ICOMOS, Burwood.

Australian Institute of Architects, "University of Technology Sydney, Kuring-gai Campus (Former William Balmain Teacher's College & then Kuring-gai College of Advanced Eduction)". *Nationally Significant 20th Century Architecture*. 20th July 2011.

Heritage Assessment & Conservation Strategy, UTS Campus Ku-Ring-Gai prepared by Graham Brooks and Associates Pty Ltd, July 2004

Heritage Office and Department of Urban Affairs & Planning 1996, NSW Heritage Manual, Heritage Office and Department of Urban Affairs & Planning (NSW), Sydney.

Heritage Office 2001, Assessing Heritage Significance, Heritage Office, Parramatta.

Karskens, Grace. *The Colony*. Australia: Allen & Unwin, 2009.

Ku-ring-ga Council, *About Ku-ring-ga*, (2018), http://www.kmc.nsw.gov.au/About_Ku-ring-gai/History_heritage/Aboriginal_heritage.

Mackenzie, Bruce, 'The Landscape Environment – A Wasted Potential', *Australian Architecture*, November 1966.

UTS Ku-Ring-Gai Campus, Heritage Assessment prepared by City Plan Heritage, June 2004

UTS Alumni, *UTS Origins*, https://www.alumni.uts.edu.au/connect/origins.

[Note: Some government departments have changed their names over time and the above publications state the name at the time of publication.]

DISCLAIMER

This report is dated 28 November 2018 and incorporates information and events up to that date only and excludes any information arising, or event occurring, after that date which may affect the validity of Urbis Pty Ltd's (**Urbis**) opinion in this report. Urbis prepared this report on the instructions, and for the benefit only, of NSW Department of Education (**Instructing Party**) for the purpose of Heritage Interpretation Strategy (**Purpose**) and not for any other purpose or use. To the extent permitted by applicable law, Urbis expressly disclaims all liability, whether direct or indirect, to the Instructing Party which relies or purports to rely on this report for any purpose other than the Purpose, and to any other person which relies or purports to rely on this report for any purpose whatsoever (including the Purpose).

In preparing this report, Urbis was required to make judgements which may be affected by unforeseen future events, the likelihood and effects of which are not capable of precise assessment.

All surveys, forecasts, projections and recommendations contained in or associated with this report are made in good faith and on the basis of information supplied to Urbis at the date of this report, and upon which Urbis relied. Achievement of the projections and budgets set out in this report will depend, among other things, on the actions of others over which Urbis has no control.

In preparing this report, Urbis may rely on or refer to documents in a language other than English, which Urbis may arrange to be translated. Urbis is not responsible for the accuracy or completeness of such translations and disclaims any liability for any statement or opinion made in this report being inaccurate or incomplete arising from such translations.

Whilst Urbis has made all reasonable inquiries it believes necessary in preparing this report, it is not responsible for determining the completeness or accuracy of information provided to it. Urbis (including its officers and personnel) is not liable for any errors or omissions, including in information provided by the Instructing Party or another person or upon which Urbis relies, provided that such errors or omissions are not made by Urbis recklessly or in bad faith.

This report has been prepared with due care and diligence by Urbis and the statements and opinions given by Urbis in this report are given in good faith and in the reasonable belief that they are correct and not misleading, subject to the limitations above.

BRISBANE
Level 7, 123 Albert Street
Brisbane QLD 4000
Australia
T +61 7 3007 3800

GOLD COAST
45 Nerang Street,
Southport QLD 4215
Australia
T +61 7 5600 4900

MELBOURNE
Level 12, 120 Collins Street
Melbourne VIC 3000
Australia
T +61 3 8663 4888

PERTH
Level 14, The Quadrant
1 William Street
Perth WA 6000
Australia
T +61 8 9346 0500

SYDNEY
Tower 2, Level 23, Darling Park
201 Sussex Street
Sydney NSW 2000
Australia
T +61 2 8233 9900

CISTRI – SINGAPORE
An Urbis Australia company
#12 Marina View
21 Asia Square, Tower 2
Singapore 018961
T +65 6653 3424
W cistri.com

URBIS.COM.AU